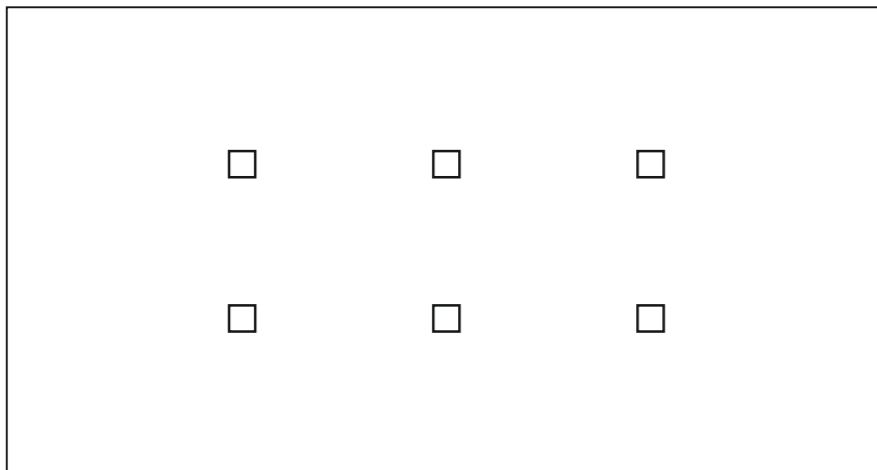


THE BAKERY



THE BAKERY

A cara. A lingua. O ventre (The Face. The Tongue. The Belly), 2022
Video, sound, 7:36 mins.
Pinacoteca de São Paulo, donated by the artist, 2023

Named in reference to the historical use of the Badischer Kunstverein's vaulted gallery before becoming an art space, The Bakery displays Lenora de Barros' film *A cara. A lingua. O ventre.* (2022), which was created on the occasion of the artist's exhibition at the Pinacoteca de São Paulo. This piece expresses the artist's core interest in the relationship between the body and the materiality of language which culminates here in a reflection on the poetry of maternity. Here, hand and tongue 'embody' matter and language, while the act of creation is envisioned as a living process.

Lenora de Barros lives and works in São Paulo, BR. After studying Linguistics at the Universidade de São Paulo, she began her career in the 1970s. Her early works can be placed in the field of visual poetry, associated with the concrete poetry movement of the 1950s. In 1975, she co-edited the single-issue art and poetry publication *Poesia em greve (Poetry on Strike)*, and in 1983, her first book *ONDE SE VÊ (Where you can see)* was published (Klaxon, São Paulo). From 1993 to 1996, de Barros wrote the weekly column *Umas (Some)* for the *Jornal da Tarde* in São Paulo. Lenora has built a poetic marked by the use of various languages: video, performance, photography, sound installation, and objects.

Lenora de Barros' most important group and solo exhibitions include the 59th Venice Biennale—*The Milk of Dreams, IT (2022)*; *Não Vejo a Hora*, Gomide&Co Gallery, São Paulo, BR (2023); *Minha Língua*, Pinacoteca do Estado de São Paulo, BR (2022), *RETROMEMÓRIA*, MAM-SP - Museu de Arte Moderna de São Paulo, BR (2022); *Tools for Utopia: Selected Works from the Daros Latinamerica Collection*, Kunstmuseum Bern, CH (2020); *Radical Women: Latin American Art, 1960-1985*, Hammer Museum, Los Angeles, USA (2017), Brooklyn Museum, New York, USA (2018), and Pinacoteca do Estado de São Paulo, BR (2018); *ISSO É OSSODISSO*, Oficina Cultural Oswald de Andrade, São Paulo, BR (2016); the 4th Thessaloniki Biennial of Contemporary Art, GR (2013); the 11th Lyon Biennale, FR (2011); and the 17th, 24th, and 30th Biennials of São Paulo, BR (1983, 1998, and 2012).

Works by the artist can be found in international collections, including the Hammer Museum, Los Angeles, USA; MACBA - Museo de Arte Contemporáneo de Barcelona, ES; the Daros Latinamerica Collection, Zurich, CH; Museo Nacional Centro de Arte Reina Sofía, Madrid, ES; MAM-SP, and Pinacoteca do Estado de São Paulo, BR.

Warm thanks to the artist, Giovanna Langone, and the galleries Lombardi-Kargl and Gomide&Co.

Lenora de Barros To See Aloud

The Badischer Kunstverein presents the work of poet and artist Lenora de Barros (*1953, São Paulo) in a first extensive solo exhibition in Germany. *To See Aloud* includes diverse facets of her artistic practice, ranging from early text works, videotext poems, publications and printed matter to photographs, objects, object poems and installations, all the way to her most recent performances and artworks in public spaces, including sound-based and collective activations. De Barros expands our understanding and experience of language by carrying the 'Verbivocovisual' approach into the 21st century. 'Verbivocovisual' is a neologism that was coined by James Joyce and later used in Concrete Poetry. Lenora de Barros adopts the term as a guiding principle of her artistic work and explores the interplay between the verbal, vocal and visual on multiple levels while subverting any hierarchy or restriction. 'I literally chose to go out of the space of the page, to depart for space' (de Barros, 2018).

The exhibition is therefore designed as a network of different thematic spaces (library, kaleidoscope, labyrinth, or radio station), which invite visitors to a multisensory, non-linear, and participatory experience that dissolves the boundaries between art and poetry. *To See Aloud* shows a large number of works from the 1970s to the present day and includes such central works as *Poema (Poem)* from 1979—photographed by Fabiana de Barros—which explores the poem as a love story between language and the tongue, or *ONDE SE VÊ (Where you can see)* from 1982 featuring visual poems taking the form of early video texts. *Mínimo Som*

Mínimo (minimum sound) embodies an attempt to reach a primal sound through the repetition of a fragment, of a sound splinter and was realized in 1983 as a visual poem and later as a sound performance. *Ping-Poema* is the title of a series of works from the 1990s comprising object poems, sound installations, and photo performances, where the table tennis ball becomes a carrier and sonic interpreter of texts. Later works incorporate other elements of the game, such as paddles and tables, engaging in a dialogue with Russian Constructivism. The photo and video performance *NÃO QUERO NEM VER (I DON'T WANT TO SEE NOTHING)*, (2005) explores female subjectivity while critically engaging with stereotypically feminine activities such as knitting. The library section of the exhibition contains publications and texts by Lenora de Barros as well as rare printed matter and catalogues contextualizing Brazilian Concrete Poetry, with the Noigandres group as a pioneering collective, which also influenced de Barros' artistic practice from the early stages - alongside other concrete and intermedia artists from the second half of the 20th century.

Lenora de Barros cultivates a special interest in the interplay between various languages, in particular of their verbal, visual and acoustic elements, which enrich one another and provoke playful yet radical and engaging reflections on the body, gender, and social issues. New forms of language emerge, generating a diverse universe of meanings.

Curated by Alex Balgiu and Anja Casser

Opening
Thu, 27.2.2025, 7 pm

5:30 pm
Preview
Artist talk with Lenora de Barros

8 pm
PREGAÇÃO
Performance
by Lenora de Barros

Bar with DJ from 9 pm

Save the Date!
Fri, 2.5. & Sat, 3.5.
Ping-Poema Festival
With lectures, performances and conversations

Curator's Tour
Wed, 9.4., 6 pm

Guided Tours
Wed, 12.3., 6 pm
Wed, 7.5., 6 pm

To See Aloud is part of a series of exhibitions with female artists on concrete poetry.

The exhibition is supported by



Badischer Kunstverein is supported by

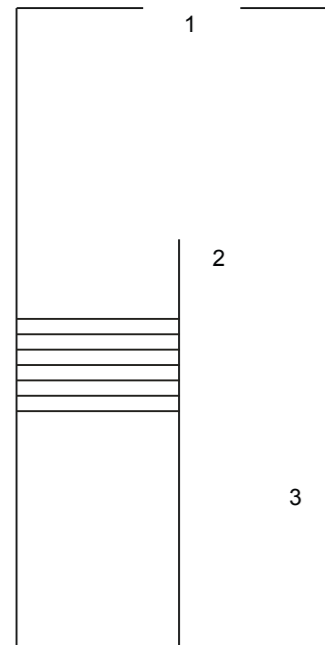


The Badischer Kunstverein is located in a historic building from 1900 under monument protection and the exhibitions are only partially accessible. Exhibitions in the Atrium are accessible with no step barrier. A gender-inclusive washroom with step barriers is located on the second mezzanine floor of our building. Our wish is to ensure that visitors have access without barriers as far as possible, and we are interested in improving and re-evaluating our structure. For further information and your suggestions regarding the accessibility at the Kunstverein, please contact us at info@badischer-kunstverein.de or +49 (0)721 28226.

28.2. – 11.5.2025

Badischer Kunstverein Waldstraße 3, 76133 Karlsruhe +49 (0)721 282 26 info@badischer-kunstverein.de badischer-kunstverein.de
Tue – Fri 11 am – 7 pm Sat, Sun & holidays 11 am – 5 pm Closed on Mondays

NEWSSTAND & RADIO STATION



2

...umas, 1993–1996
Artist book, print on newsprint paper
Familia Edition, Madrid, 2020

From 1993 to 1996, Lenora de Barros wrote the weekly column *...Umas* for the daily newspaper *Journal da Tarde* in São Paulo. This space was a field of possibilities for the artist, where she could experiment with texts and images. She created many visual poems, photo performances and imaginary dialogs with other colleagues. The origin or underlying idea of some of the works shown in the exhibition lies in the articles written for the newspaper. In 2020, the publisher Familia Edition released a publication with the collected works of the column. This artist book is available at the Kunstverein information desk.

THE NEWSSTAND

1

PROCURO-ME / WANTED BY MYSELF / ME BUSCO / ICH SUCHE MICH, 2003
Exhibition copy
Wallpaper
Gomide&Co, São Paulo

The multilingual work *PROCURO-ME*, which frames the entrance portal in the lobby of the Kunstverein, consists of two elements. First, there are photographs showing the artist wearing a variety of hairstyles. They were created in 1994 in a shopping centre in São Paulo with the help of software program used by hairstylists during the 1990s to simulate the appearance of a new haircut. Secondly, the individual images are designed as wanted posters. De Barros developed the poster series as a reaction to the wanted posters of terrorists that were published in the wake of September 11. In place of the appeal 'Wanted — Dead or Alive', Lenora de Barros inscribes her images with the words 'wanted by myself' in Portuguese, Spanish, English and German. In this eye-catching way, she invites people to find their own identity

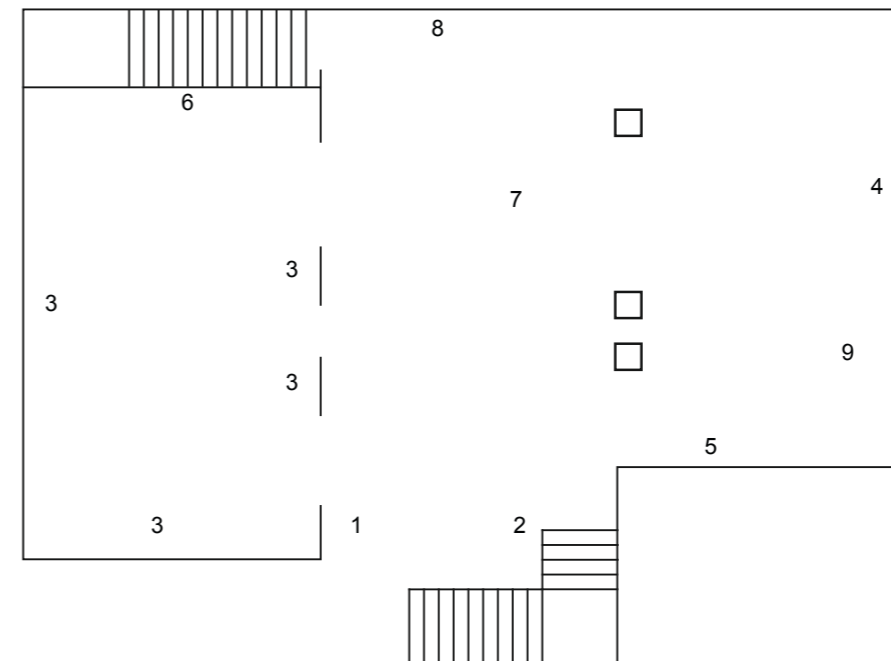
THE RADIO STATION

3

Engole o que disse, 2016
Ausstellungskopie
Inkjet-Print auf Artistline Museum Natural
Smooth Papier
22 × 31 cm
Gomide&Co, São Paulo

The framed work above the new issue of *Radiovisual* is entitled *Engole o que disse*: Swallow what was said. Just like the cinematic works in the large gallery demonstrate, the tongue is a great carrier of meaning for language for Lenora de Barros. In contrast to the video performance shown there, *No País da Língua Grande, Dai Carne a Quem Quer Carne*, in which the tongue fills almost the entire format and takes center stage, it is all the more effective here that it is swallowed up by the artist in this work. The work also makes an important statement in its juxtaposition with The Radio Station: holding back one's own words and listening to the voices of others instead

THE WORKSHOP



THE WORKSHOP

1

Eu não disse nada [I Said Nothing], 1990
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

2

Contramão, 1994
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

On the bridge of The Workshop, two photographs face each other, in which the face and hands become the mediators of language. *Eu não disse nada* shows a series of faces covered with masks. Despite the title's statement "I have said nothing", the work reproduces precisely this sentence—in the spirit of John Cage's quote: I have nothing to say and I am saying it.

Contramão on the opposite page is a play on words. *Contramão* can be translated from Portuguese as "in the wrong way". If the word is split into two, as can be seen in the photograph, the result is "contra" (against) and "mão" (hand), making it clear that what is written here was not only created by one hand, but also in the opposite direction: written on a hand.

3

Thing of nothing, 1990
Analogue black-and-white photograph on baryte paper, mounted on aluminum
Each 40 × 60 cm or 60 × 40 cm
Edition: 3 + 1AP
Lombardi-Kargl, Vienna

4

Thing in itself, 1990
9-part, analogue black-and-white photograph on baryte paper, mounted on aluminum
Each 40 × 60 cm
Edition: 3 + 1AP
Lombardi-Kargl, Vienna

5

Ping-Poema N°3, 2014
Wood, rubber, metal and printed ping-pong balls
42 × 31 × 11,5 cm
Lombardi-Kargl, Vienna

6

Game on (Ping-Poem), 2019
Metal, wood, rubber and printed plastic
130 × 170 cm
Lombardi-Kargl, Vienna

The two photo performances *Thing of nothing* and *Thing in itself*—along with the two objects in the cabinets of The Workshop opposite, and the works at The Playground—belong to the context of the *Ping Poem* series. The phrases that give these works their titles—'Thing of nothing' and 'Thing in itself'—acquire new meanings and new readings by being printed on ping-pong balls and exploring their surroundings. *Thing of Nothing* displays the ping-pong balls covered with surgical gloves and gauzy fabric, together with liquid in a glass bowl. Here, the 'nothing' takes the form of an elusive texture.

The *Thing in itself*, in contrast, is a single ball which rolls as a foreign object across the artist's body under the pair of tights she is wearing. In both series, the hand again makes an appearance as a crucial element of the literal handling of language

7

Jogos de Damas / Checkers, 2013
HD video, b/w, sound, 14:14 mins.
and artist book
Lombardi-Kargl, Vienna

The bilingual publication entitled *Jogos de Damas* (Checkers) is a compilation of Lenora de Barros' art criticism, which she wrote in her column *...umas*. She wrote humorous and poetic texts about artists such as Lygia Clark, Marcel Duchamp, John Cage and Yoko Ono. The cover shows a game of a checkers with the signature (translated here): Like two numbers divided by themselves, they animate unique, unmirrored destinies. In the video work, Lenora de Barros plays checkers against herself. Passages are shown of her looking through the pages of the publication with the column contributions and then, while the camera focuses on her mouth, interpreting the texts vocally.

8

Poetic installation from *ORA ERA*, 2008
Wall drawing
Courtesy: Lenora de Barros

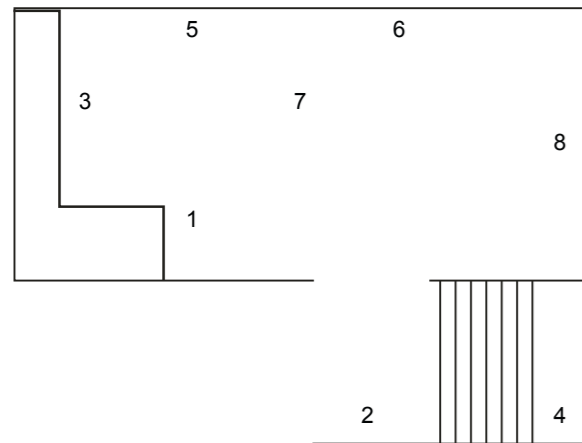
9

Poetic installation from *Ri-Chora*, 1975/2017
reproduced poem from the book *Onde se vê*
Wall drawing and sound
Sound editing: Cid Campos & MC2 Studios
Courtesy: Lenora de Barros

The walls of The Workshop too become a medium for poetry, and display the poetic works *ORA ERA* and *Ri-Chora*. Translated, *ORA ERA* means: Now it was. These two divergent temporalities are found here on two pilasters, allowing the beholder to walk between them, experiencing the tension between present and past spatially for a brief moment.

Ri-Chora too refers to a pair of opposites: laughter (ri) and crying (chora). The poem demonstrates that, as visualized, the actual sounds of these two emotions hardly differ at all: only printed title or rather the scoring of the poem heard here, makes a clear distinction between joyful or sorrowful emotions.

THE LIBRARY & THE STAGE



THE LIBRARY

1
Poetic installation from *Ultrapassado*, 2008
Wall drawing
Courtesy: Lenora de Barros

The poetry of the work *Ultrapassado* emerges from the integration of the viewer into the surrounding space. The Portuguese word *ultrapassado* means 'surpassed' or 'overstepped'. Through the work's positioning in the corner of The Library, the entire word becomes legible only when the beholder actually performs this movement.

2
Poetic installation from *Quanto tempo o tempo tem*, 2008-2023
Wall drawing and sound
Sound editing: Cid Campos
Courtesy: Lenora de Barros

The poem *Quanto tempo o tempo tem* approaches the significance of temporality by recapitulating a conversation that Time has with itself. Lenora de Barros, whose voice is childishly alienated, made the sound recording together with her mother Elektra.

*Time asked time
how much time time has.*

*Time answered time
It had no time
to speak about its time,
and at the same time
it did not want to know how much time
its time had.*

*Time tried to gain time
asking time
how much time time had gained
in order not to answer time
before time,
how much time time has.*

*Time answered time
that time has as much time
as the time time has.*

3
Linguagem, 1979/1990/1994/2008/
2017/2021/2022
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

4
As Paredes tem Ouvido (Sonoplastia 1),
2011
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

5
Dizendo quase nada, 1979/2013
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

6
*Ventriloquo de mim [Ventriloquist of
Myself]*, 1994
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

Four further works in The Library again take up the significance of the body in its function for language. *Linguagem* shows the artist's tongue and the way it has changed over time. Seen in close-up images, the seemingly abstract surface, with its protrusions, depressions, and shadows, becomes a kind of visual poetry, even though it never engages in its actual function, that of producing speech. In *As Paredes tem Ouvido* (The walls have ears), the element of language is implied solely through the auditory organ. In the exhibition *Sonoplastia* (Sound sculpture), held in the Millan Gallery in 2001, Lenora de Barros invited visitors to listen in to imaginary conversations taking place in the adjacent room with the help of a drinking glass. In this way, visitors became

'voyeuristic listeners'. The idea of disembodied voices is taken up here and extended via the idea of the disembodied ear. *Dizendo quase nada* visualizes speaking without words: "Saying almost nothing". In the photographs showing the artist's face, the tongue is covered by a close-up of a typewriter. The round shape of the keystrokes precisely echoes the shape of the mouth.

The three-part photo series *Ventriloquo de mim* (Ventriloquist of Myself) shows Lenora de Barros in conversation with her own hand. Like a puppeteer, she manipulates her voice so that she can speak without opening her mouth. Thus it appears that she is actually in dialog with her hand.

7
Homenagem a George Segal, 1975/1990
Exhibition copy
Series of 9 parts
Inkjet print on Artistline Museum Natural
Smooth paper
Gomide&Co, São Paulo

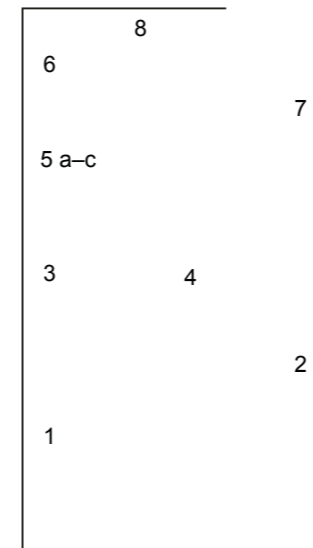
This nine-part photographic series was Lenora de Barros' first photo performance. By documenting the performance, she allows viewers to experience a temporally specific action independently of temporality. This series—created in 1975, for which the artist, in a tribute to the sculptures of George Segal, gradually covers herself first with foaming toothpaste than with shaving foam—is the point of departure for the video bearing the same title in the cinematic kaleidoscope.

THE STAGE

8
Pregação, 2014
Digital print on paper, hammers and nails
Series of 8 parts, each 8, 45.72 × 60.96 cm
Courtesy: Lenora de Barros

Facing The Library in the Waldstrasse gallery is *The Stage*, a space dedicated to the re-activation of *Pregação* (2014), a piece which will be performed collectively on the evening of the exhibition's opening. In this work, the letters making the word 'silence' are nailed to a wall by the participants, making visible and expanding composer John Cage's ideas and research on the forms of 'not-saying saying'. The physical action and multisensorial experience of this event will resound in time through the traces left by the activation on *The Stage*.

THE PLAYGROUND



THE PLAYGROUND

1
Study 1—6 (Ping Poems for Boris), 2000
Polaroid
Each 10,5 × 8,7 cm
Gomide&Co, São Paulo

2
Ping-Poema to Boris, 2015
5-part, print on cardboard, plexiglas
Each 29,05 × 21 cm
Edition: 1/5
Lombardi-Kargl, Vienna

In 1990, Lenora de Barros moved from São Paulo to Milan, marking an important change in her artistic praxis: with the continuous series *Ping Poems*, she inaugurated a playful exploration of the ways in which the meaning and interpretation of words change when they leave the pages of a book and are situated in different contexts. The new bearers of the words were first ping pong balls, which literally bounce around in space. An important element here is the characteristic 'ping-pong' sound of a ball rebounding from a hard surface. Later, the bats and the table tennis plate were added as bearers of poems

The sound, along with the movement of the table tennis balls, also specifies the rhythm of the *Ping-Poema to Boris*: the five-part poem on the right wall, along with the corresponding polaroids on the lamperies, are dedicated to the Brazilian writer and literary critic Boris Schnaiderman. As a translator working from Russian to produce texts in Portuguese, he contributed substantially to familiarizing Brazilian readers with Russian literature. Both verbally and visually, the poem composed by Lenora de Barros traces out the play of verse meters, syllables and accents:

*To construct poetics / and metrics / and
syllables / hypothetical / from the optics /
chaotic / of a utopic match / of a ping /
poem.*

3
Poetic installation from
*O que une - separa [What Unites -
Separates]*, 2024
Wall drawing
Courtesy: Lenora de Barros

4
Ping Poem Table, 2025
Lacquered MDF board, vinyl, net, metal
Exhibition copy
Courtesy: Lenora de Barros

The artist invites visitors to engage in a game (of table tennis) with the *Ping Poems*. In the Kunstverein, the balls—which she has printed with specific words—bear a hyphen. Both the balls and the table were produced especially for the exhibition. The hyphen takes up the large-format poem painted and displayed on the wall: *O que une — separa*: (What unites—separates), thereby calling attention to the ambiguous function of this punctuation mark.

5a
The Revolt of Delicacy N°2, 2021/2022
Cushion, polyester, printed ping-pong ball
24 × 24 × 9 cm
Lombardi-Kargl, Vienna

b
The Revolt of Delicacy N°5, 2021/2022
Cushion, polyester, printed ping-pong ball
24 × 24 × 9 cm
Lombardi-Kargl, Vienna

c
The Revolt of Delicacy N°4, 2021/2022
Cushion, polyester, printed ping-pong ball
24 × 24 × 9 cm
Lombardi-Kargl, Vienna

d (in the foyer)
Ping-Poema N°7, 2014
Polyester, printed ping-pong ball and wood
80 × 32 × 6 cm
Lombardi-Kargl, Vienna

6
Ping Pong, 2022
Wood, rubber and printed ping-pong ball
24 × 6,6 × 4 cm, Auflage: 8
Lombardi-Kargl, Vienna

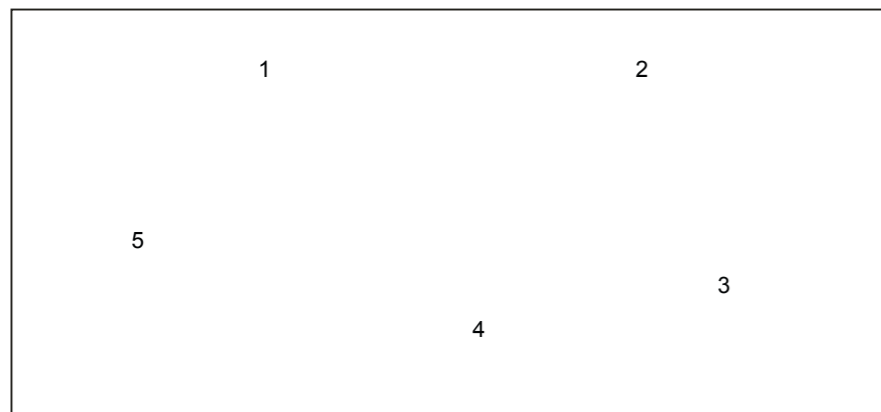
7
Suprematist Factory 2, 2000
Half ping pong racket with rubber coating,
2 metal ping pong net mounts, 1 white
ping pong ball mounted on wood bars
57,15 × 24,13 × 6,99 cm
Lombardi-Kargl, Vienna

The object-style *Ping Poem* works engage in a dialogue with Russian Constructivism, as expressed for example in geometric forms and primary colours: everyday objects such as tennis table rackets, balls and nets are dissociated into their individual parts and reconstructed as poetic objects. These works give voice to a certain irony: they refer to a game whose rules are familiar, and all of whose necessary elements (rackets, balls, nets) are present, but at the same time, have been arranged and defamiliarized in a way that makes it impossible to play the real game. Further *Ping Poema* objects are distributed throughout the foyer and atrium as well.

8
Glove Games, 2022
Exhibition copy
Inkjet print on Artistline Museum Natural
Smooth paper
Lombardi-Kargl, Vienna

Another form taken by the *Ping Poems* alongside objects and installations is the photo performance: in *Glove Games*, the play with words by the gloved hands highlights the significance of the body for the artist with regard to expression and language. For Lenora de Barros, the hands in particular are an extension of the mouth, and an additional medium of linguistic expression. The idea of the own body as a medium of speech is encountered as well in many other exhibited works, in particular the films in the next exhibition gallery

THE KALEIDOSCOPE



THE KALEIDOSCOPE

1
Tato do Olho [The Touch of the Eye], 2005
 From the series: *Não Quero Nem Ver [I Don't Even Want to See]*
 Video, 1:06 mins.
 Text and video performance:
 Lenora de Barros
 Edition: Lenora de Barros, Luciano Mariussi and Marcos Ribeiro
 Photography and cinematography: Luciano Mariussi
 Audio edition: Lenora de Barros and Hilton Raw
 Translation: Noemi Jaffe
 Gomide&Co, São Paulo

This video performance takes up a motif that is encountered frequently in the works of Lenora de Barros: the play of the hands as a form of language. In this instance, the video belongs to the series entitled *Não Quero Nem Ver* (I Don't Even Want to See). The point of departure for this work is the column *Umas...*, which Lenora de Barros wrote for a daily newspaper in São Paulo between 1993 and 1996. In a play of text and images, she explores a variety of themes: among other things, she displays a series of photos showing famous personalities covering their eyes with their hands, together with a poem :

*the hand that covers /
 the touch /
 of the eye /
 cannot see /
 the eye /
 doesn't live /
 with no*

2
No País da Língua Grande, Dai Carne a Quem Quer Carne, 2006
 Video performance, 0:33 mins.
 Direction: Luciano Mariussi
 Gomide&Co, São Paulo

Translated into English, the title of this work reads: 'In the land of the great tongue, give meat to those who want meat. The film is among the works in which the artist turns her attention toward the tongue as a basic element for generating speech. In the video performance, Lenora de Barros produces sounds by moving her tongue, but this does not, however, result in intelligible speech. At the same time, the video emphasizes linguistic relationship: in many languages descended from Latin, the words for tongue and for language are one and the same, and the same is true for Portuguese, the artist's mother tongue (língua = tongue or language). Even English, where—just as in German—there are two different words for tongue and language (*Zunge* and *Sprache* in German), this connection is expressed in the term 'mother tongue'. In German, the relationship is most likely articulated in the expression '*in fremden Zungen sprechen*'—to speak in foreign tongues.

3
CALABOCA [SHUT UP], 2006
 Video, 0:59 mins.
 Edition: Lenora de Barros and Luciano Mariussi
 Photography and camera: Luciano Mariussi
 Sound: Cid Campos
 Gomide&Co, São Paulo

This video confronts the viewer with Lenora de Barros's opened mouth and tongue. Despite this speaking gesture, no words are audible. Instead, the letters S, I, L, E, N, C, I, O (silence) are nailed noisily with a hammer onto a photograph of the artist's wide open mouth, normally a source of speech. In this way, the video conveys a certain aggressivity, both through the sounds, as well as through this assault on the artist's own face. The contradiction engendered by the use of the written word for silence is an allusion to the American artist and composer John Cage. Here, his statement 'I have nothing to say, and I'm saying it' receives a new interpretation.

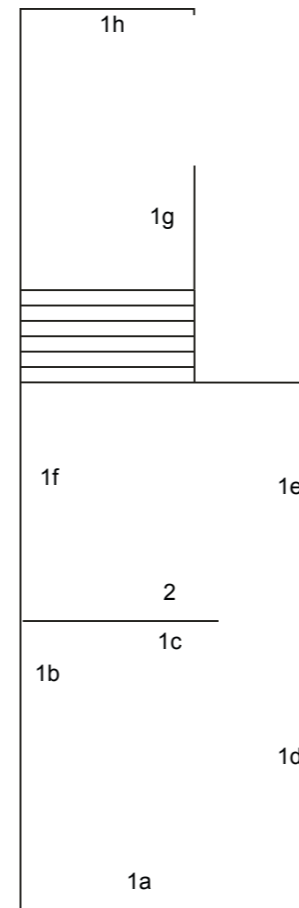
4
Homenagem a George Segal, 1985
 Video performance
 Digital betacam video, 03:05 mins.
 Direction: Walter Silveira
 Sound edition: Cid Campos
 Gomide&Co, São Paulo

Many works by Lenora de Barros refer to other artists, whether directly or indirectly. *Homenagem a George Segal* is dedicated to the American sculptor George Segal (1924–2000), whose plaster sculptures made a powerful impression on the artist during her studies. Based on a photo performance from 1975 (on view in The Library), the video performance shown here dates from a decade later. Gradually, the ostensibly everyday activity of brushing one's teeth progresses until her entire body is engulfed in toothpaste. As in the other video works on display, de Barros makes her own body fully available for the sake of an artistic statement: here, the body's own actions cause it to disappear entirely from view.

5
Estudo para Facadas, 2012
 Video, 1:32 mins.
 Photography and camera: Ruy Teixeira
 Edition: Felipe Pereira Barros
 Sound: Dan Zimmerman Zoo Produções Culturais
 Courtesy: Lenora de Barros

In this video, Lenora de Barros engages in a dialogue with the Italian artist Lucio Fontana, who began employing the motif of the slashed canvas in 1958. In this gallery with a cinematic kaleidoscope, the 'Study for Stabs' brings together a number of different elements from other exhibited works. Here, the presentation of the artist's own body in connection with an element of violence or of direct attack is taken to a new level. In a number of brief sequences, we see the artist's mouth opened wide and emitting a silent scream. In the following 'chapters', it is not a scream that is heard, and instead the sound of a knife penetrating the photographic image from behind and emerging from the mouth, almost like a tongue, at the same time leaving gashes in the face. This work plays with various contrasts: silence and sound, video and photography, the softness of the mouth and the violence of the knife cut.

THE LABYRINTH



THE LABYRINTH

1
 Poetic installation from
Onde se vê, 1983
 Wall drawings and wall paper
 Courtesy: Lenora de Barros

The three cabinets of the Kunstverein themselves become an interpretation of poems published by Lenora de Barros in 1983 in the book *Onde se vê* (Where you can see). They offer visitors the possibility to bodily experience a publication—as various three-dimensional book pages transferred into the room. At the beginning, visitors are greeted by the lettering:

IMAGE / where you can see / listen
 (1a)
TO RUIN NOISE (1b)

On view in the first cabinet is a yellow wall pattern that, upon closer inspection, spells out the words *Mínimo Som Mínimo* (1c). In this poem, composed in 1983, Lenora de Barros investigates the significance and the feel of words through their sonority and a return to their individual primal sounds. In virtually all languages, interestingly, one of the first words spoken by a child begins with the letter 'm': Mama, mãe, maman, mom. Beginning in 1994, Lenora de Barros began to further develop her visual poems and vocal performances. The interpretation of *Mínimo Som Mínimo* heard here was created in 2010.

Opening up on the right-hand side of the first cabinet, where originally two windows can be found, are two pages of text from *Onde se vê*. They translate as follows:

What / all the time / hides / is part of my being / where? (1d)

Intact star / moves light / almost eye / faint touch / in the center retina / white spectacle (1e)

The shadow cast by the first poem simulates the appearance and disappearance of the text from the picture plane. The poems were developed in part for the exhibition 'Arte Pelo Telefone: Vídeos Textos' (1982, curated by Julio Plaza) in the Museu de Arte Contemporânea at the University of São Paulo. The participating artists were invited to experiment with the medium of the videotext and to develop images and texts in a state of movement and in various colours. For her publication, Lenora de Barros faced the challenge of arriving at graphic solutions for transferring various video levels to the two-dimensional pages of a book.

This can be seen as well in the poem *Eclipse* (1f) in the second cabinet: in the videotext, the meaning of the word eclipse is expressed through the appearance and disappearance of the Portuguese words for moon, climax, sun, collapse, eclipse, and collapse. At the Kunstverein, the interpretation, involving the interplay of black-and-white text, is scenarized for the first time as a large-format wall installation. The poems in the yellow cabinet at the end of the labyrinth translate as:

Beings / inter / cross / and almost / close / hide / kisses / that never / find (1g)

EYES IN THE EYES OF THE SUN / LABYRINTH OF LIGHT (1h)

2
Poema, 1979/2014
 series of 6-part
 black-and-white Fine Art print on
 Hahnemühle Photo Rag
 each 22,2 × 29,8 cm
 Edition: 12/20
 Lombardi-Kargl, Vienna
 Photograph: Fabiana de Barros

Poema features a love story between language and the tongue – many romance languages use a single word for both meanings (the word *língua* in Portuguese). This work is based on the artist's desire to compose a poem on this relationship, and on the process of confronting the blank page from which poetry is expected to arise. Departing from the question of how many texts could be created with the alphabet using the keys of her typewriter, Lenora de Barros finally developed a visual form for the poem. Like the video works in The Kaleidoscope in the large gallery, these photographs display the almost aggressive bodily experience to which the artist exposes herself