

A espessura dos dias

Eduardo Berliner

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Eduardo Berliner's practice spreads like an urban sprawl through different materials, supports and techniques. This endless and frenetic creative vocation emerges naturally from Berliner's life and body. His constant hustle and bustle through Rio de Janeiro and the need to satisfy his gaze are what mark his creative rhythm and enable the succession of serendipities that characterize his work.

In this way, his paintings unfold through a previous and subsequent composition made of different materials. The interaction of the pigments with this diversity of supports, the different reaction that each material has to the pigment, outlines the composition and scale of each piece. These clues are also what the eye needs to start the creative process. The decipherment of these stains, marks and glazes distances the artist from whim and leads him towards revelation.

The revelation in the day-to-day life, in the detritus, on the canvas or paper is fundamental in all of Berliner's pieces. In some way he is the conduit through which the images are revealed not only to his always hungry eye, but to us. This revelation or concatenation of revelations unites the pieces, groups or possible sets not by the artist or the curator but by the work itself.

The artist as liberator of matter is a topic already visited repeatedly. And yes, Berliner allows the material to reveal itself to us. However, the magic spell that really takes shape before our eyes is the one that occurs between the gaze, memory and subconscious of the creator. His works of art are fragments of that great, unfinished and infinite interior work with which Eduardo Berliner comes and goes: from Lapa to Flamengo; from the past to the future; from the eye to the object... and back.