

MARTINHO COSTA
Deixei os Olhos no Chão

19 November 2022 until 21 January 2022
galería silvestre



INVENTORY

“Retouching reality with reality.”
Robert Bresson

a text-script by Paulo Mendes

Scene 1 of a possible film.

An interior space, a room just with the necessary furniture, on the walls drawings, sketches, scribbled notes, extracts of reality: “Je sais que d’habitude les gens qui ont fait ces choses se taisent ou que ceux qui en parlent ne les ont pas les faites, et pourtant je les ai faites.”

He rises from the chair, picks up with his left hand a notebook that was fallen on the table and advances towards the exit door.



Scene 2 from a random movie.

The painter, the filmmaker, walks and guides us with his eyes through closed frames, leaving out of field what the others see. He fragments reality by disproving the hierarchy of things. In the notebook where he writes with words and images the cartography of everyday, he makes the apparently invisible visible.



Scene 3 of a documentary.

The rescue continues. Direct action on reality: bricks, murals, walls are painted, the street is painted: *Bonjour Monsieur Courbet!* Poetry hidden in the archaeological station.

The time of the gesture of stealing a wallet, of painting a canvas. It is not represented, it is presented. It captures the instant of the quick brushstroke, the corporeality of the material and the temporality of the oil that dries. Cinema is the truth twenty-four times per second, Godard affirmed, cinema compresses reality, painting expands the time of images.



Scene 4 of an independent film.

Bresson defended non-representation, as opposed to theater. The “things” that the painter chooses to paint do not have a singular reference, they do not obey a particular memory of the art history, they simply share the space of the everyday life. He does not place reality on the scene, but rather seeks the “visible speaking” of bodies, objects, houses, streets, trees, fields. He revokes the dimension of pictorial spectacularity, he names the paintings with the functionality of a register, with a great economy of means, he steals images with the objectivity of the thief with his victim.



Scene 5 of a biographical film.

The *raccord* of the images creates a narrative _____ cinematic ellipses filled with the stories of each viewer. Black and white films, color paintings, purged of sentimentality - zero degree of representation in a first-person painting, in a process of almost absence of stylistic resources.



Scene 6 of a film as an instruction manual for reality.

The painter arrived home, put his notebook on a shelf, wandered through the blank space, occupied by canvases that reminded him of the passing time. The archive of images reproduces the point of view of our gaze on the “things”, there is no horizon, the painter placed his eyes on the ground. The frames go up to place us on the same level of the characters, of the models, that we observe _____.

Until in the *Concerto* painting, the formless human mass is swallowed up by nature. The art of escape presents itself in the dark sky, welcoming that which escapes.

“The ejaculating force of the gaze.”
Robert Bresson



Endnotew this this text-script: accompanying the text and quotes from Robert Bresson, author who has been appropriated by the painter and the scribe, stills from his 1959 film *Pickpocket*.