

WHEN THE WATER MEETS THE LAND







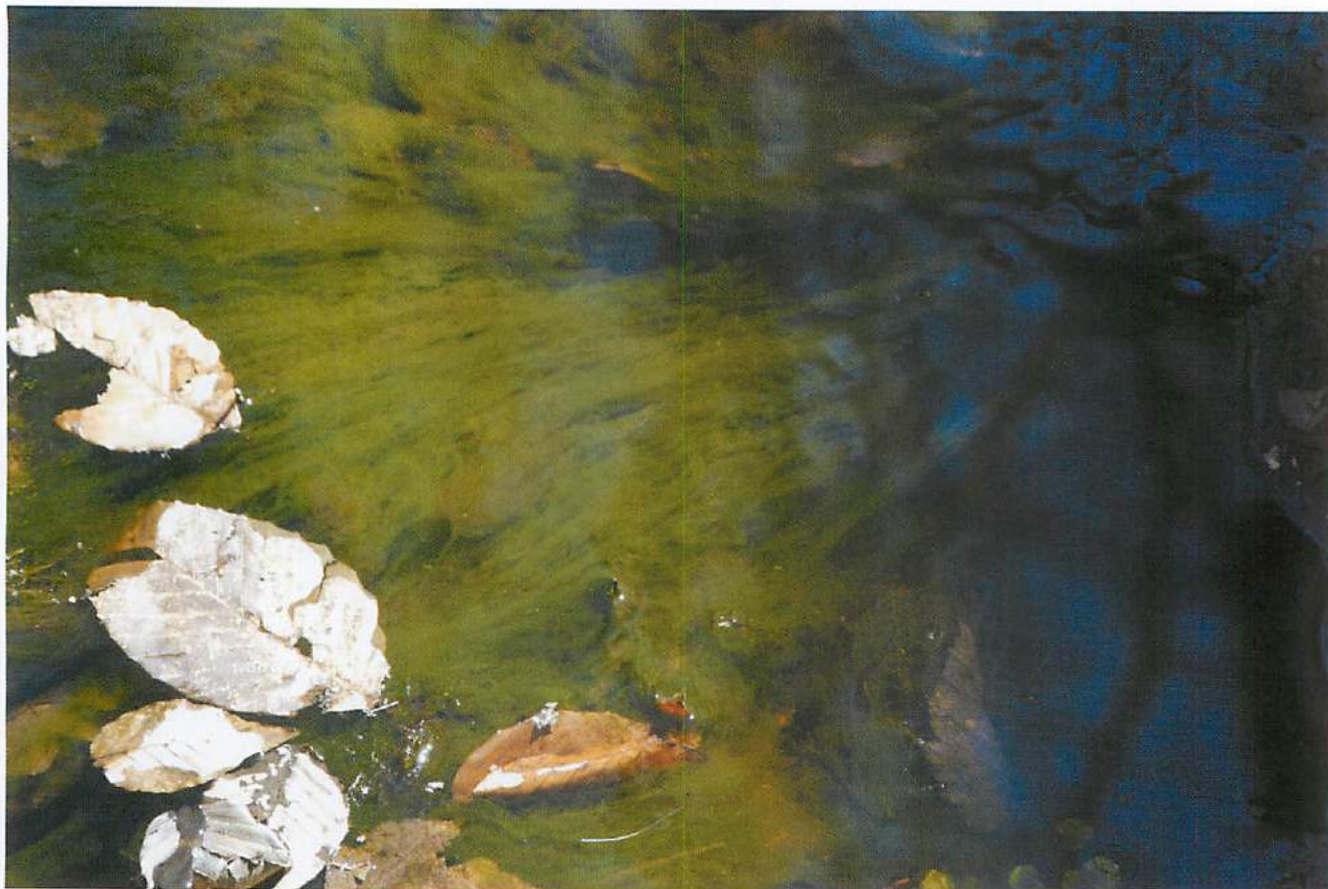






FERNANDO AZEVEDO





É a própria vida, em seus ciclos, que está em jogo
quando a água encontra a terra,
na vertical.

Solo e céu,
pés e mente, se encontram.

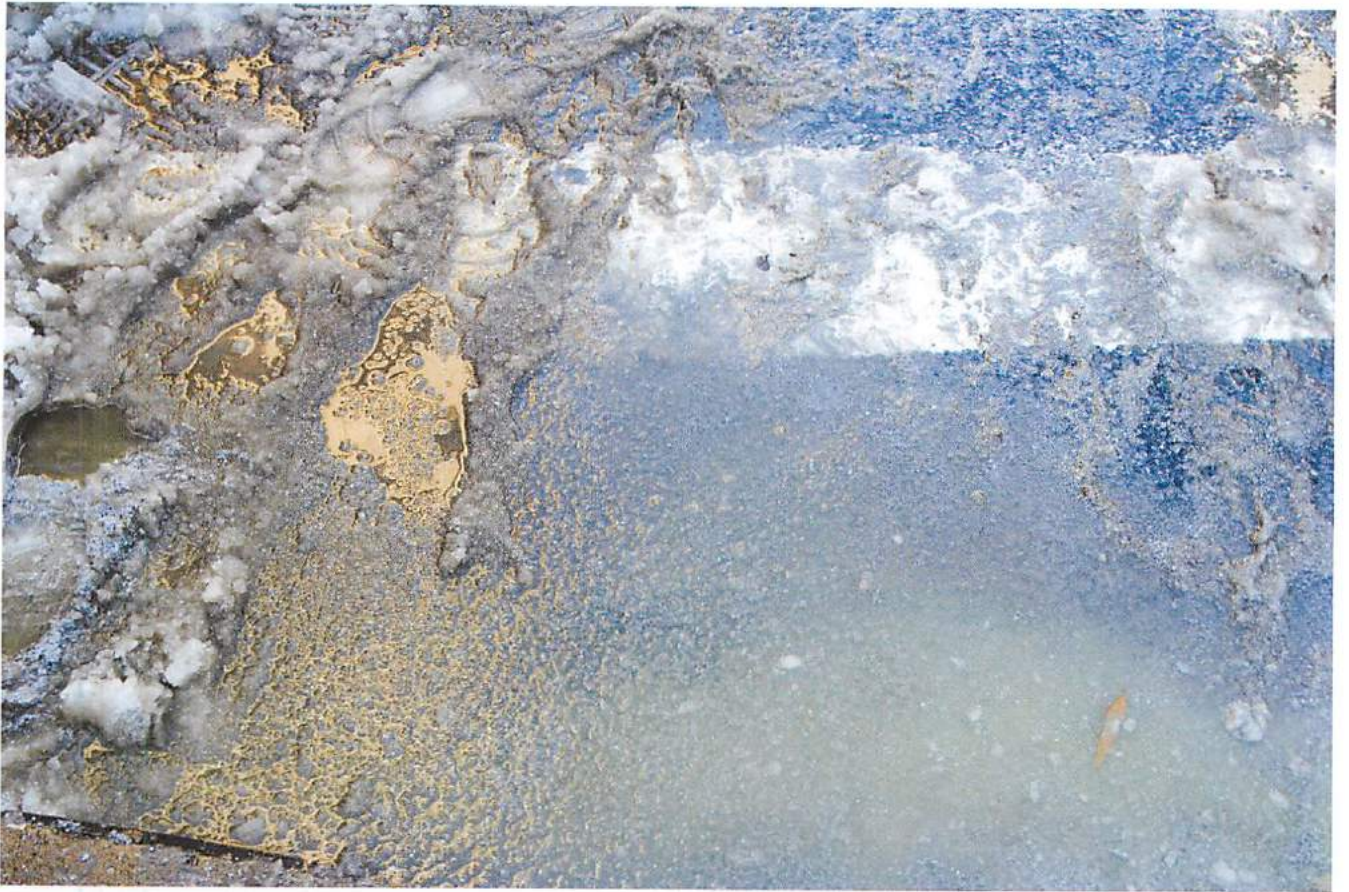
A vida entre eles.

Raízes e bocas,
caules, artérias e veias,
torneiras e chuveiros,
cabelos, pele, flores e ralo.

Na calçada,
entre o firmamento e a lama,
filmes de água, sem espessura,
retornam a vida a si mesma,
em imagem.

Quando a água encontra a terra,
na vertical.

Fernando Azevedo









Quando a Água encontra a Terra é para mim sobre incerteza, deslocamento, confusão, desorientação. Fronteiras são continentes, um país, um estado onde todos vivemos. Moramos entre luz e sombra, ignorância e saber, mas, especialmente, entre passado e futuro. O tempo presente é em si a fronteira mais intrigante. Ele existe entre dois espaços que não existem. O passado já foi e o futuro ainda não é. Não é a toa que nossa mente capta tão pouco de tudo aquilo que nos rodeia. Vivemos numa confusa neblina. Cada um de nós é uma ilha num mar sem fundo. Ainda sim, às vezes, vemos de relance fragmentos do que existe por baixo de nós. Sonhos, assim como as fantasias, vêm desse abismo mas acima de tudo é dessas profundezas que a arte pode ser pescada.









*"When the Water Meets the Land" concerns edges. At the first level, it concerns the edges of bodies of water, where those bodies of water are bounded by dry land. On the map, those edges are fixed, at least until the next map is made to correct the earlier one. On the map, those edges often define the boundaries between states, nations and continents. They are places where a natural edge becomes a cultural limit, and where one state of matter (solid) confronts another state of matter (liquid). At the same time, these boundaries are also thresholds, liminal places where one area, body or thing becomes another. It is in this sense that such edges are fundamentally unfixed, in the same way that water is unfixed in its coming and going. Looked at from the geographer's distant point of view, these edges are static; looked at from an individual's closer viewpoint, they vacillate. Thus these are edges that depend on whether they are looked at in a detached or an intimate way, from the vantage point of land or that of water, the state of solid or that of liquid. These are edges, finally, where things from the water are cast up on the land, where things from the land float in the water, and are (in)visible on, above, or under it, where land mixes with water and water leaves its traces on land. Where solid and liquid, wet and dry, interact with one another.**

*At the second level, "When the Water Meets the Land" concerns the margins between categories: the border areas between opposites and within binary oppositions. Those binaries include: occidental versus oriental, North versus South, here versus there, inside versus outside, self versus other, same versus different, subject versus object, masculine versus feminine, you versus me, good versus bad, nature versus culture, essence versus construct, mind versus body, active versus passive, figure versus ground, intention versus chance, photography versus painting and drawing, black-and-white versus color, black versus white, dark versus light. Ultimately, "When the Water Meets the Land" is concerned with the way every black-and-white demarcation is also a grey area.***

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The photographs in "When the Water Meets the Land" are not illustrations of a prior concept. Rather, they are integral to the thought process. Indeed, they are thoughts themselves. Some of them inspired the idea of "When the Water Meets the Land"; others expanded upon that idea. There are photographs by three photographers, a Brazilian, a North American, and a Brazilian who lives in North America: Leonardo Kossoy, Carol Armstrong and Fernando Azevedo. Their photographs include images taken in North and South America, on their East and their West coasts, and in other parts of the world. They include images of seashores, rivers and canal banks, wet streets, people, clothes and objects, human bodies in and by the water, water indoors and outdoors, different containers and uses of water, and water in all of its states. Do these photographs suggest their authors' different geographical, national and personal points of view? That is for the viewer, who comes from wherever they come and brings with them whatever they bring, to decide.

**This aspect of "When the Water Meets the Land" is inspired by the poetry of Elizabeth Bishop, who lived in Brazil. It is indebted, in particular, to "Lesson X" in "Geography III."*

***This aspect of "When the Water Meets the Land" is inspired by the writing of the French feminist Luce Irigaray. It is indebted, in particular, to the essay included in This Sex Which Is Not One called "The Mechanics of Fluids."*