

The living room of the grandmother's house, covered with parquet flooring arranged in geometric design... a memory of other times, in the modernist house... some tradition... Far away.

The faded slides punctuate-distance the family's trajectory: like eyes transpiring a past lived only by traces.

The grandfather's books, teachings of morality in unethical times,[1] now transformed by the artist's hand, tell other stories. They mix with the memories collected from the books — possible destinations like the ones traced in Ts'ui Pen's labyrinth-book, his garden of forking paths[2] (like Borges', which inscribes him in literature).

The received heritage is contaminated by others, captured on the screen of a cell phone, another presence that establishes the split union between East and West (as Borges proposes). The art of kinbaku[3] occupies (illustrates) the yellowish pages, previously covered by gazes-apprentices of the status quo, without freedom (is eroticism a radical form of ethics, as Bataille proposes?[4]). Here is the present... time.

From the body-landscape, horizon on the print of foliage (the Swiss cheese plant), the fiction built on the artist's own image blinks almost imperceptibly at us (as the girl blinks at us amid the immobility built on film by Marker[5]). From the image, the caption is extracted, a self-referential account of the passage from childhood to adulthood. Punctuated by smoke, it blends in with the images of the bodies-sand of Hiroshima mon amour[6] (here, an inescapable schism proposed by Resnais). The windows that open over the image (how not to recall *The Pillow Book*[7], Greenaway's version of the same encounter-meeting), are a mixture of beautiful self-portraits in fragments and the (unpleasant?) vision of the exercises[8] of camming — virtual sex for anyone and no one, a contemporary version of the (almost unbearable) peep shows... extreme loneliness. Place of recognition stolen little by little and insistently (as in Cortázar's house taken over[9], the one that the artist subtly proposes as a parable of her grandmother's house).

In front of Mariana's labyrinth is the garden — as in every house — and at the center of it the great palm straw braid[10]: there, on the other side of the world, the finest art of sex; here, echoes of the body subjected by slavery... Eros and Thanatos... as it could not be otherwise. And the devil's vine, from the garden, intrudes into the house-labyrinth.

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1. The discipline of Moral and Civic Education was established as mandatory in Brazil in 1936, during the Vargas dictatorship. After the military coup of 1964, the subject was molded according to the manners, established by the State, as should be the behavior of a good citizen before society. With the re-democratization of the country, it left the curriculum.

2. "I leave to several futures (not to all) my garden of forking paths. [Ts'ui Pen] (...) almost instantly, I saw it—the garden of forking paths was the chaotic novel; the phrase 'several futures (not all)' suggested to me the image of a forking in time, rather than in space (...) the garden of forking paths is a huge riddle, or parable, whose subject is time; (...) is an incomplete, but not false, image of the universe as conceived by Ts'ui Pen." Jorge Luis Borges, *The Garden of Forking Paths*, in *FICCTIONS* (1944)

3. Kinbaku means “tight binding”, while Kinbaku-bi literally means “the beauty of tight binding”. Kinbaku is a Japanese style of bondage or BDSM which involves tying a person up using simple yet visually intricate patterns, usually with several pieces of thin rope (often jute, hemp or linen and generally around 6 mm (0.24 in) in diameter, but sometimes as small as 4 mm (0.16 in), and between 7–8 m (23–26 ft) long. In Japanese, this natural-fibre rope is known as asanawa; the Japanese vocabulary does not make a distinction between hemp and jute. The allusion is to the use of hemp rope for restraining prisoners, as a symbol of power, in the same way that stocks or manacles are used in a Western BDSM context. The word shibari came into common use in the West at some point in the 1990s to describe the bondage art Kinbaku. (Wikipedia, accessed on 09/09/2018)

4. “I do not think that man has much chance of throwing light on the things that terrify him before he has dominated them. Not that he should hope for a world in which there would be no cause for fear, where eroticism and death would be on the level of a mechanical process. But man can surmount the things that frighten him and face them squarely. (...) I believe that eroticism has a significance for mankind that the scientific attitude cannot reach. Eroticism cannot be discussed unless man too is discussed in the process. In particular, it cannot be discussed independently of the history of religions. (...) Eroticism, it may be said, is assenting to life up to the point of death. Strictly speaking, this is not a definition, but I think the formula gives the meaning of eroticism better than any other.” Georges Bataille, Preface and Introduction to *EROTISM* (1957)

5. In *La Jetée*, the filmmaker tells the story of a post-nuclear war experiment in which they use a man to achieve time travel using a series of photographs executed as a photomontage. In a single moment, the protagonist, lying in the bed she shares with the man from the future, blinks. The short film, conceived in black and white, by montage of photos and a moment of film, in the midst of the French Nouvelle Vague, became an icon of art cinema. Chris Marker (1962)

6. A 1959 French-Japanese film directed by filmmaker Alain Resnais, screenplay by Marguerite Duras. It is the story of a French woman, a married actress — living her last day in Hiroshima, after filming a documentary about peace, fifteen years after the nuclear bomb - and her casual love affair with a Japanese architect and also married. The film made innovative use of flashbacks - the woman's memories of another tragic love story she lived, in the French countryside, still in the war, with a German officer who dies. She pays the price of betrayal to the fatherland, being exposed to the city after having her hair shaved off (punishment for betrayal). It is one of the great icons of French Nouvelle Vague cinema. Alain Resnais, *HIROSHIMA MON AMOUR* (1959)

7. Based on *The Pillow Book* by Japanese writer Sei Shōganon. “Greenaway has transposed the action of the film to the present day, using the aesthetic and plastic motifs that have always characterized his work. As in other of his films in which the female characters are the strongest, so here Nagiko is the character who starts passively as the ‘paper’, ends up perversely becoming the ‘feather’. A film that can be read as a metaphor for how the sensual power of writing and literature can lead to physical ecstasy.” (Wikipedia) In the film, the filmmaker uses “windows” to, on the same screen as the narrative, insert parallel actions. Peter Greenaway, *THE PILLOW BOOK* (1996)

8. On the Internet, we can find guidelines on how to become a camgirl or a camboy, through adult camming. In other words, a kind of professionalization of the practice of self-filming in sensual acts for consumption in specialized sites. It seems that we live a kind of peep show without the need for displacement, nor the creation of a physical structure. There is also the working relationship common to today's times: no strong ties.

9. “We liked the house because, apart from its being old and spacious (in a day when old houses go down for a profitable auction of their construction materials), it kept the memories of greatgrandparents, our paternal grandfather, our parents and the whole of childhood. (...) It was pleasant to take lunch and commune with the great hollow, silent house, and it was enough for us just to keep it clean. We ended up thinking, at times, that that was what had kept us from marrying. (...) I went down the corridor as far as the oak door, which was ajar, then turned into the hall toward the kitchen, when I heard something in the library or the dining room. (...) — I had to shut the door to the passage. They’ve

taken over the back part. (...) We had what we had on. I remembered fifteen thousand pesos in the wardrobe in my bedroom. Too late now. I still had my wrist watch on and saw that it was 11 p.m. I took Irene around the waist (I think she was crying) and that was how we went into the street. Before we left, I felt terrible; I locked the front door up tight and tossed the key down the sewer. It wouldn't do to have some poor devil decide to go in and rob the house, at that hour and with the house taken over." Julio Cortázar, House Taken Over, in BESTIARIO (1951)

10. It is the raffia fiber known as ìko by practitioners of African diasporic religions. It is extracted from a palm tree called Igí-Ògòrò by the African people, and in Brazil is called jupati. In candomblé, it represents eternity and transcendence, as proof of immortality and reincarnation, and is used in the making of the clothes of the orishas, especially Obalúwayé. Its use is indispensable during initiation. (Wikipedia, accessed on 09/09/2018)

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