

Leda Catunda – I love you baby, again

1. Mirror, mirror

All of us, from the privileged 1% to the most peripheral of the remaining 99%, act — consciously or not — as part of a world that is dominated by images, where the very individuals are shaped as images through their attire, posture, traits, biotypes and ways of life that cultivate, register and propagate. Mass society, characterized in the previous century by an unrestrained imagistic flow between a few content producers and an endless number of consumers, has gradually evolved to a multidirectional network where each individual both consumes and edits, customizes, shares and offers her or himself as one more image to be consumed by others.¹

In this scenario, we volunteer (or are compelled) to act like proficient experts in the infinite task of projecting and publicizing our own ways of life. We seek to have our own identity, aligned with beliefs and desires we adopt as our personal priorities: a healthy lifestyle, an adventurous spirit, a connection with nature, a cosmopolitan connectivity, sexual freedom, spiritual devotion, political engagement... Countless options which can be renewed in multiple permutations. To crystalize them, we rely on social circles, jargon and specialized languages, certain behaviors and attitudes, and a myriad of symbols, signs, marks and objects.

All of this combined with technologies, clothes, food and other cultural objects play a key role in attesting to the conformity between our conduct, our appearance and our life choices. Therein lies a trap that we acknowledge yet can't avoid: to set ourselves apart from "everyone else", we end up doing what everyone does so diligently — we consume. For some, the right tuning is found in the vibrant colors and textures of surfing; for others, in the dramatic signs of heavy metal or the exclusive items of so-called independent design. In any case, the imperative is to accumulate symbols that reaffirm ideas as buyable, wearable and recognizable images.²

São Paulo artist Leda Catunda is very familiar with these processes. Since she started to exhibit her work in the mid-1980s, she has adopted materials that can be identified as cultural objects to create an environment for her painting, rather than white canvas and its alleged historical neutrality.³ Oscillating between warm and indifferent, she chooses printed rugs, towels and blankets; processed tarps, plastics and leathers; t-shirts, windows and laminated plastics — substances with various textures, shapes and effects that contrast with the ideal of the virgin regularity of the canvas stretched over a frame. Most importantly, they're imbued with

meaning even before the artist's first brushstroke. Printed or shiny, fuzzy or patterned, these were always more than peculiar supports, because they didn't merely contribute unusual materialities, but also appeals, images and/or symbols that Catunda decidedly wanted to emphasize in her painting, stitching, collage, wrapping and recombination processes.



Vedação Rosa [Pink Sealing], acrylic on fabric, 220x140cm

Thus, the connection between her production and the strident popular preference for certain consumer objects and their ornamentations isn't new. In the decades that followed since she made this interest explicit, it remained latent, subject to being re-elaborated through the artist's pictorial research and the gradual transformation of notions of taste, fashion, the popular, consumption and ornament. Recently, that commitment made her work resonate powerfully with the world inhabited by "image-people", hysterically dedicated to "killing with their looks", "taking selfies in the mirror" and, of course "posting on Facebook".⁴

Leda has been collecting fabrics, impressions, images and objects which originated from different lifestyles (rockers, surfers, skaters, motor-bikers, sports fans, adolescents, romantic couples, etc.). In her studio, she stashes constellations of figurations, symbols, emblems, labels and chromatic palettes that represent the desire to belong in terms of identity and to affirm one's personality through consumption. Catunda mixes these materials with several other fabrics, patterns and textures derived from a post-Ford industry (often made in China) and from the vertiginous production and consumption cycle in the global network of merchandise circulation. She then edits these images into pieces that find a balance between collage, patchwork, image clouds, drawing and painting.

As she processes the current profuse material culture, Leda Catunda sometimes reiterates the stylistic inclinations of each life mode (or market niche) she touches upon as she condenses their clichés and appeals. Other times, when she places signs from different origins on the same level, as interchangeable particles of a same substance that flows between the pieces as

a system of communicating vessels, she emphasizes the equivalence, redundancy and continuity that can be assumed between universes that are symbolically distinct, but so very similar in their appeals. All in all, her production in recent years has worked as a seismograph — or flypaper — for the visual vortex that requires so much energy, dedication and investment from individuals and contemporary society.⁵

Nevertheless, identifying the artist's work with the possibility of capturing the voracity of images in her time would not suffice. Leda Catunda does more than diagnose and mirror the current scopic drive. As one can observe in her medium and large pieces, there is a considerable effort to tame the dispersive effect of the contemporary vortex. Each work attracts our eye as a cohesive and single body, a composition with recognizable colors, images and contours — a shape. Fighting against the entropic tendency to lose the individual features of the consumer images she uses, Leda Catunda produces intensely pictorial work, pieces that make our gaze and interpretation slow down and once again find both the plastic specificities and the latent meanings of each combined fragment.

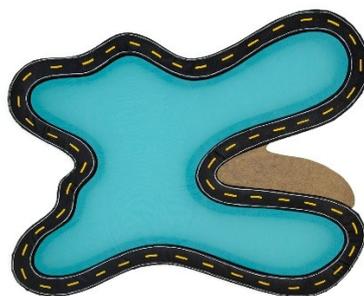
2. Patchwork

Sometimes, Leda Catunda's "flypaper" adds fragments from imagistic universes that are particularly recognizable. These can be areas of taste that are foreign to the current esthetic regimens in the contemporary art milieu, but absolutely familiar and affective for those who partake in them — for instance, the intercommunicating universes of heavy metal, motorbikes and rock'n'roll. This is so in *Lobo [Wolf]* (2014, p.x), in which names of famous bands are printed all around jackets and t-shirts displaying skulls, a wolf and a tiger. Imposing and idiosyncratic, these signs resist the homogenizing tendency of collage practices, which tend to place image fragments from diverse origins on the same level with a unique graphical continuity. To overcome the histrionic character of each image selected, Leda Catunda appeals to prints, paints and lines (painted or stitched) which are also strident and uncommon. Instead of attenuating particularities, she prefers to emphasize reverse sides and to move them around until she finds an unsettling balance. The hue that unifies this painting's atmosphere is a bit like golden and intricate byzantine; the cuts and perforations in the surfaces resemble a gothic style (the urban one from the end of last century — not the one from the cathedrals), while the contour is defined by a fabric-covered frieze that can lead us to think of beach mats or patchwork quilts.

In fact, the idea of patchwork is much closer to Leda Catunda's practice than collage, in the modern sense of the term. Also, patchwork conveys a hidden term: handicraft. Handicraft is perhaps the most recurrent and fundamental aspect of her work (indeed, it precedes and goes beyond issues related to taste, consumption and life in images). The artist doesn't shy away from the handicraft repertoire, refusing to take a critical, ambivalent or ironic position in relation to it, but simply resorting to its resources as legitimate plastic possibilities. Of course, in doing so she gets powerful reactions from her audience, especially among contemporary art experts who are usually so distant from current vernacular practices.

The surprise might be even greater, because it isn't just about citing a craft or making an atavistic reference to an ancestral popular culture. There is indeed a close proximity to artisanal crafts and the everyday image-production systems. One may observe *My Way* (2016, p. x), for instance. As in *Wolf*, she brings together self-referencing pop signs, and also uses painting as a way to agglutinate the elements. However, Leda goes beyond the graphical solutions of cutting, stitching and treating surfaces, to the point where she represents a schematic road as a visual and narrative element that justifies the sum of the parts. This black road with a dotted yellow line is highly effective, because it is precisely the resource that could have been used by a child attempting to represent the relationships between her tastes and her knowledge. This black road, however, is outrageous for those who believe that the "poetry" in art lies in the artist's ability to separate their expression from solutions that are more direct and intuitive.

It's no coincidence that in 2018, Leda Catunda decided to show her work alongside paintings from Alcides, a naif-style artist renowned for his preference for vehicles and machinery, subjects that occupied most of his paintings, leaving little room for colored backgrounds, pointillism and texture. At the time, she wrote: "Thinking about Alcides' vehicles, I've created *Pista [Track]* and *Pista II [Track II]*, object-paintings cut out in wood with paved roads for cars, motorcycles and trucks, and with rivers and lakes for boats, ferries and submarines."⁶



Alcides Pereira dos Santos, *Albatroz [Albatross]*, 1996, Acrylic on canvas, 89 x 150 cm | Leda Catunda, *Pista II [Track II]*, 2018

Themes, colors, compositions and designs somewhat converge among Leda Catunda's and Alcides' pieces. Still, one can take away much more than that from Leda's tribute to her fellow artist. The most important thing is to realize that for both of them, any scheme can be an archetype, which can be an idea, which can be a shape, which can be a mirror, which can be a sign, which can be a packaging, which can be an area, which can be a scheme. It's the simplest thing there is — only it isn't.

3. Concentric

Ana e André [Ana and André] (2016, p. x) starts from a style of image that has been completely trivialized: the vernacular record of a couple's road trip referred to as "America". Breathtaking mountain views, the ocean, horizon lines, the raised flag, all the scenes that can be recorded as universally sharable memories of a recognizable experience are present in self-explanatory framings, lacking a distinctive photographic character.⁷ Printed in *voile* fabric, they look even more washed away and impersonal, although they maintain their unequivocal legibility as signs of the trip. Leda Catunda chooses several of these scenes without any hierarchy, grouping them as if in a digital image folder. Then a delicate balance takes place between the collage that would seem to emphasize the generic character of the painting and the drawing that gives a unique, seductive and — why not? — beautiful aspect to the piece as a whole. A circle of catchy colors and images, kitsch or camp, frames the main portion of the set and defines a round shape. Golden lines once again connect the images, sewing them together like a mesh, and at the same time defining a rhythmic structure within the frame. Other images are selected to float around the circle, echoing its shape in a loose arrangement of pieces that are also framed by graphical work in green, orange, red and gold. Everything spreads out, but nothing is in excess in relation to a composition that clearly establishes a coherent and structured visual field.

It's crucial to keep in mind that, despite her use of assemblage, collage and patchwork procedures, Leda Catunda operates within a tradition of painting, from where she has inherited the notion of a piece of art as a consistent and centripetal unit. Even when her paintings adopt irregular, even eccentric shapes, they can be identified with a structured, self-contained body in their narrative and visual elements. The frame, in its strict sense, is remodeled and subverted with great freedom, but the pictorial body stands for itself as a unit that draws the artist's and the spectator's attention.

A consequence of this is that experiencing her work is not about surrendering to hyper-excited senses: our gaze, seduced by each piece, stops sliding with indifference over the surface of the images. Likewise, each piece demands its own judgment, emphasizes conflict or harmony, beauty or shock, humor or drama; often it is even unaligned with what one might expect, if relying only on the images appropriated by the artist.

In this sense, **Saleti** (2013, p. x), **Morumbi** (2014, p. x) and **Crowd** (2016, p. x) are worth mentioning. They represent three different possibilities to draw an organic mesh that can be both a self-sufficient image and, as is the case, a means to structure an improbable constellation of appropriated signs and colors. With these pieces, one must take a detour in time and consider the importance of drawing for Leda Catunda's pictorial operations.

5. Circular Time

In the mid-1990s, the organic drawing that Leda Catunda practices in various supports gained prominence in her work, producing cut-outs in the shapes of drops, circles, tongues, wings and other contours to define the structure of her pieces. With these cut-outs, the shapes of which often implied the title of each piece, the artist stressed the objectified nature of her painting, with its weight, density and quality. As an image or meta-image, she also partially displaced the focus from the figures on canvas surfaces to the work itself, with its colors, matters and contours.

At the time, critics such as Lisette Lagnado and Paulo Herkenhoff (in: Chiarelli, 1998) were so captivated by the organic morphology of that phase that they interpreted it as overcoming the narrative, figurative and appropriative content of her work. It's easy to understand how this perception originates in observing work like **Retalhos [Patches]** (1992, p. x), but we don't need to go very far to realize that Leda Catunda challenges the linear sense of progress and achievement. It is enough, for instance, to consider that **Rodovia dos Bandeirantes [Bandeirantes Highway]** (1991, p. x) had been done just one year prior. This means that in the same studio, during the same period, she could create an elegant monochromatic arrangement of similar shapes and an impertinently simple multicolored representation. Things become more complicated if we think that, for her most recent participation at the São Paulo Art Biennial, Catunda created a piece like **Línguas douradas [Golden Tongues]** (2018, p. x), a quasi-return to the monochromatic juxtaposition of soft shapes. Or if we look at a recent piece, **Paisagem com sol [Sunny Landscape]** (2019, p. x), a superposition of colorful fabric "tongues" that takes advantage of the specificity of the textile matter and the rhythm of the

superposition to, ultimately, offer us an absolutely archetypal scene, one that is almost prefabricated in Western graphical imagination.

These are some examples that can demonstrate the existence of a dialectic game in Leda Catunda's production, between a focus on cut-out contours in textile materials and the visual presence of prints and the atavistic acknowledgement of iconic images. In each painting, these polarities alternate and renew themselves without cancelling each other's meaning. This back-and-forth produces a time circularity, creating an experience that changes considerably, but never ceases to be what it was.

What stands out in her recent production and occupies most of this book is the level of synthesis the artist has reached, concentrating a wide range of images with a complex and affirmative use of drawing as a pictorial structure. This is to say that Leda Catunda's shapes have never had so much elaboration and presence, and at the same time the world images presented have never been so striking, trivial and attention-seeking.

Thus we have a mirror of the world of images, of how we live and produce, but we also have the opposite of that: the possibility of a self-conscious shape and of prolonged contemplation. A serene reflex of a hysterical world. Consumption scenes that resist immediate consumption demand reflection: How can these arrangements of such disposable materials be so memorable? Could there be authenticity at the core of prefabricated signs? Why create new images? Why still insist on looking carefully at what surrounds us? How can we live in images and not also be one of them?

Naturally, the artist may be the last person to intend to have definitive answers to these questions. She is committed enough to the observation of the world to know that any distant reflexivity shielded by theoretical certainties tends to be naïve or arrogant. Leda Catunda's work avoids the role of one who has a protected view and can evaluate and judge its surroundings. She prefers to double down and make the tendencies she identifies materialize even faster, letting their contradictions caused by overreaction or absurdity become apparent on their own. And she always does this affectionately, as one who can't stop loving what she occasionally criticizes.

6. Things to Buy

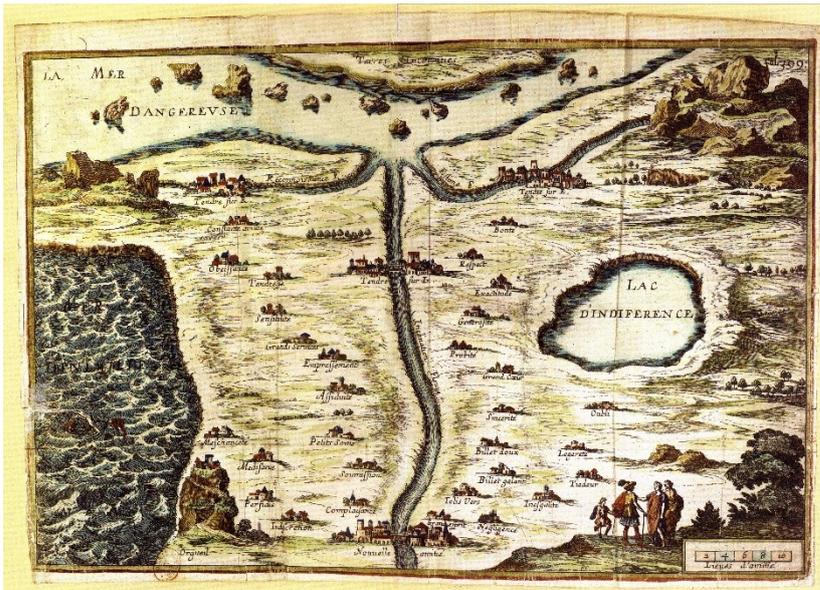
The collage *Coisas para comprar [Things to Buy]* (2016, p. x) displays a countless quantity of brands collected from labels, logos and cards from all sorts of products. The artist creates a

homogeneous and slightly evil mesh, simulating an exercise in geometric abstraction whose substance is made of — as its name says — things to buy. The resulting pattern is the opposite of her early pieces made with fabric, the *Vedações [Sealing] (1983)* series. In those, a product had a print that the painting would partially cover, reaching a place in between the pictorial gesture and consumer appeal. Now, the brands themselves are brought together in the painting to form a print, without the need to include other images. This picture could thus be presented as a tautology of 21st century consumerism.

In this sense, the work materializes a critical project that Leda Catunda has been outlining since the first prints and "soft" objects she chose as her raw materials in the 1980s. Taken together, these materials delineated a certain universe of taste somewhere in between the kitsch aspect of middle-class goods and the artist's own preferences, as she explains in her doctoral dissertation (2003). Since then, the expansion of the visual repertoire of her work and also the unrestrained eclecticism of the products and packages result in a scenario that extrapolates the notion of taste as a subjective choice and defines it as a sort of medium traversed by multitudes of anesthetized consumers. As she claims in her dissertation:

In a universe saturated with objects and images, so to speak, for all kinds of tastes, these visualities are gradually absorbed by the peripheral vision. Any editing attempt by those exposed to them is not possible because of the volume and intensity with which they are thrown into the world. This creates a coexistence which is tranquil and prone to little questioning, where visual excess is tolerated or even celebrated, viewed simply as the result of a need to cover up the world...⁸

If the bluish mesh of *Things to Buy* can be compared to a grill rack, it can also be interpreted as a contemporary landscape where the eclectic and omnivorous 21st-century design replaces flora, fauna and topography. This analogy is reinforced by looking at *Eles e elas [Boys and Girls]* (2016, p. x). The piece has a similar starting point, with blue giving way to pink in the mesh and reemerging at the center as an unusual circular lake inhabited by shapes the artist calls butterflies. If we read the resulting work as a map, it resembles the *Carte de Tendre* — letter or map of affection — designed in the 17th century and published in Madeleine de Scudéry's novel.⁹ In this case, however, the contemporary sublimations of desire occupy the place of the Romanesque love torments of yore, while the dreadful Lake of Indifference is replaced with something we might call the Lagoon of Escapism.



Indeed, even the field of affection can't escape the vortex that wants to replace all emotions with things to buy and pre-formatted images. *I love you baby, I love you baby II* and *I love you so much* (2016, p. xx, xx and xx) deal with the consequences of this vertigo by absorbing the iconography of romantic, heterosexual and bourgeois love that still reigns over the symbolic field of affection. The *lingua franca* spoken by the media, advertising and industry appeals with little reservation to the combination of healthy young bodies, sensual embraces, scenes of staged intimacy and contexts that evoke a generic notion of comfort. In doing so, it propagates clichés whose power can be demonstrated by the huge number of lovers seeking to emulate this imagery with their own bodies, lives and attitudes.

In these cases, the artificiality of the images isn't seen as an obstacle, but rather as a valuable resource, since it replaces concrete emotions with a set of archetypes. Aware of the efficiency of such artificiality, Leda Catunda takes to collecting the most vulgar of these scenes in free-hand drawings, which are later reproduced in pieces such as those mentioned. In *I love you baby*, one of these drawings is blown up to huge proportions: a giant couple that could have come straight out of a blue jeans ad. Around them, arabesques and shapes created by the artist react to the drawing — ornaments that surround the image of a decorative relationship.

This is an "exit inwards"; that is, instead of ascribing profoundness to a cliché image, Leda Catunda stresses the superficiality of the picture by resorting to ornamentation. The lack of elegance of the sum confirms its excessive and decorative character. Such qualities, in fact, should not be interpreted as pejorative values, despite the modernistic morals that train us to

always despise them. The superficiality and gratuitousness of the designs used by the artist free her from the risk of "saving" the images she has appropriated.

7. Taking Selfies in the Mirror

There is still an unavoidable piece to consider Leda Catunda's ethical and esthetic stance in her recent production. **Mar Linda** (2016, p. x) reiterates and displaces the qualities of the above-mentioned paintings. The main raw material in this case is the extensive photographic collection created by the young woman, Mar Linda, who publicizes (and enacts) her day-to-day life in social media.

Considering the explicit performance of Mar Linda's pictures, it would be futile and even wrong to use them to draw conclusions about her "real" personality. Nevertheless, it is plausible to take them as examples to reflect upon two current processes.¹⁰ The first is the segmentation of visual identification dynamics described in the beginning of this text: instead of looking for an archetypal hyper-coherence of styles, many people have chosen to build upon the more agile and disposable logic of appearance to experiment with (and disseminate) countless self-images, without necessarily attempting to match any of them. The result is a never-ending virtual masquerade ball that can be conceived and perceived both as histrionic and as libertarian (to use an unexpected update of Albert Camus' liberation through absurdity).¹¹ The second process derives from the first, particularly in the counter-use by part of the youth of media demands about their appearance and sensuality: instead of denying these requests, these young people double their response, exaggerating signs of sensuality and consumerism in partially or fully staged images.

This is important because Leda Catunda's treatment duplicates such attitude. She conforms an archipelago of photographs printed on *voile* and reframed in round frames rustically wrapped in silver-painted canvas. Here and there, pictorial interventions give the set a uniform pink color, *tutti frutti* flavor, with citrus touches of fluorescent yellow. In some pieces there aren't pictures of Mar Linda, only colors and prints. One of them only has the transparent *voile*, through which one can see the wall behind it. Another, larger, occupies the center of the circular arrangement with a textbook selfie in a three-quarters view, chin held upright, sensual mouth and gaze turned to the viewer.

None of these choices refutes the exaggerated attitude of the poses appropriated by the work. The opposite is true, in fact: everything reverberates the *frisson* of dressing up and competing for our attention. Fashion consultants recommend refraining from combining cleavage,

exposed legs and tight fabric in the same outfit, to avoid the risk of conveying vulgarity. In painting, even in its post-everything contemporary inflection, a similar criterion would make sense, advising against the use of transparency, metallic colors, prints, figuration, portrait and collage in the same piece. Mar Linda and Leda Catunda refuse to abide by these elegance requests, turning exaggeration into a weapon to create something that doesn't fit any existing category.

In the artist's case, the outcomes should be enough to at least discourage formulaic answers. Albeit surrounded by many simulacra and false promises, her object involves real pleasure. Her work might be steeped in criticism and irony, but it also talks about the odds of finding effective, reflexive and dynamic pleasure looking at the painting — a painting made *with* and *by* someone who lives and feels through images.

Paulo Miyada

8. Afterword

This text is an extended and updated revision of the curatorial essay originally published in the catalogue of the exhibition *Leda Catunda – I Love You Baby*, held at the Tomie Ohtake Institute in late 2016.¹² Since then, reflections on identity construction as a motto for existence and a way to operate in the world have acquired new connotations. On the one hand, identity movements have become undeniable protagonists as drivers of cultural contention and celebration. The most effervescent facet of such movements can be found in the social media environment, where they are capitalized upon by marketing campaigns as well as by academic research and curatorial projects. Still, they don't conform to any contours or capture efforts, especially in the way they are expressed by youth from periphery communities and the outskirts of Brazilian metropolises. On the other hand, there's the short-circuit of the cultivated digital lifestyle and the partisan political mobilization that, since 2016, has characterized the movements for and against the impeachment of President Dilma Rousseff, and that last year shaped the presidential elections on an unprecedented scale.

Right now, we can say that in Brazil people are driven to dress up and offer themselves as images not only by the desire to belong, and by consumerism and a projection of the performance society over subjectivity. The insatiable political and social imagery demand the cult of oneself as part of a solid and waterproof whole.

This wouldn't necessarily be bad, since it's a channel through which individuals can access spheres that for too long had been armored against any form of participation or commonality. Yet it is very bad, not only because this or that group and ideology take turns in being triumphant. It's very bad because the most prominent channels for the circulation of contemporary images and affections simulate transparent and public spaces, when truthfully they are opaque corporate conglomerates that seek immediate wealth, without taking responsibility for their algorithms and mass-validation mechanisms. It's even worse because hysteria and fear feed the belief that image self-constructions are pure and incorruptible, and that any taints must be eradicated.

Right now, Leda Catunda's work — with her contaminations, ambivalences and affections — is a reminder that the problem isn't taste, identity or image, but their purist and purifying cult. Martinican intellectual Édouard Glissant devoted his life to teach something that Leda Catunda seems to know intuitively: it is possible to transform oneself because of the existence of others without relinquishing who one is. Anyone who claims otherwise is invariably taking the side of colonialist power, for whom the other is an obstacle, noise, dirt, or a slave.¹³

¹ To use a McLuhanian metaphor, the scene resembles less a torrential river that feeds inert recipients, and more a whirlpool of infinite particles agitated in every direction during a tsunami.

² While this text was going through successive revision stages, Boris Groys' essay "Self-Design or Productive Narcissism" was published (accessed on Sep. 22, 2016, available at <http://www.e-flux.com/architecture/superhumanity/66967/self-design-or-productive-narcissism/>). This text updates Groys' 1969 article "The obligation to self-design", providing a panorama that complements this introduction.

³ A comprehensive review of the artist's formative years, her relationship with the teachers that mentored her at FAAP university, her affinities and contrasts with peers from her generation, and her chosen materials can be found in Tadeu Chiarelli's text in *Leda Catunda*, São Paulo: CosacNaify, 1998.

⁴ As summarized by the famous funk "Ela é top" ["She rocks"], by Mc Bola (2012).

⁵ Keeping in mind the genres in art history, we can think about portraits — if we revisit the imagery of bourgeoisie portraits done by artists such as Hans Holbein and the importance of objects to define individuals. Alternatively we can think of landscapes, taking the identification between man, culture and territory to the focus of hysterical Narcissistic exorbitance.

⁶ *Leda Catunda e Alcides | Onde Estamos e Para Onde Vamos [Leda Catunda and Alcides | Where We Are and Where We're Going]*, São Paulo: Galeria Estação, 06/14/2018 to 08/14/2018. In her curatorial text, Leda presents Alcides: "Clearly fascinated with the idea of progress, Alcides Pereira dos Santos, born in 1932 in the city of Rui Barbosa, in the rural region of Bahia, collected in his work images that reflect his admiration for the good things associated with the idea of technological achievement. Among paintings of landscapes and planted fields and others representing factories, there's a whole series dedicated to means of transportation. (...) Roads, vehicles and journeys make us think of a metaphorical suggestion of change. A displacement from one point to another, leaving one situation behind for another, new. Thus we can think that Alcides, who was a mason, a wall painter, a barber and a shoemaker, has reached a new place through his art."

⁷ Although the way in which Leda Catunda accesses the materials she uses doesn't represent an explicit aspect of her recent production, it is worth noting. Besides buying fabric and all sorts of materials in various types of stores, Catunda develops specific relationships with people, with whom she exchanges things. For instance, surf-related materials are often exchanged with surfers, while the photographs from personal archives that she uses are provided by their authors. This is important because this type of relationship and exchange contribute to more complex (and more affective) contacts between the artist and the imagistic universes she relates with.

⁸ Leda Catunda, *Poética da maciez: pinturas e objetos [The Poetics of Softness: Paintings and Objects]*. Dissertation (Doctorate in Arts) – School of Communications and Arts, University of São Paulo (USP). São Paulo, 2003, p.17.

⁹ This intriguing map was more recently recalled by Guy Debord, a champion of the possibility of mapping affections, instead of allegedly neutral technical cartographies.

¹⁰ The relationship between Mar Linda and Leda Catunda illustrates how much the artist is interested in what's happening "right now", even though she retains aspects of her production since the 1980s. One can notice, on the one hand, that countless aspects of society from three decades ago are still completely current, only multiplied; and on the other that new devices (such as the internet) have created possibilities and limits that could not have been foreseen before. My bet is that, due to the maturity she has achieved in her career and, at the same time, her profound engagement with the current world, Leda Catunda's new production will become one of the places in art history to which we'll look back in 20 or 30 years, when we want to understand the state of the world in the first half of the 2010s.

¹¹ See CAMUS, Albert. *O mito de Sísifo. [The Myth of Sisyphus]*. Rio de Janeiro: Record, 2018.

¹² Between November 10, 2016 and January 22, 2017.

¹³ See, for example, GLISSANT, Édouard. *Poétique de la Relation*. Paris: Gallimard, 1990.