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1. In *A Year of 13 Moons*, by Fassbinder, from 1978, there is a scene in which a woman hides, with food and wine, on the floor of a building under construction. She sleeps on the floor, behind a piece of furniture, and the environment has the incidence of the normal luminosity of the street, plus another, red, that turns on and off, referring to a large window without a curtain. A black man enters with a crate and a rope and prepares to hang himself. The woman wakes up, goes through her purse, and asks if the unexpected man has a fire. He comes down, lights her cigarette and the two begin a conversation. She talks about herself, he drinks, and asks why she wants to hang herself, the man replies that he does not want the reality of things, such as feelings, images, letters, memories etc. things in general, just because he perceives them, she tells him that her ego was forced to learn to endure the unbearable and he says that human destiny is all too clear, as in eternal justice, as in an eternal final judgment, suicide would not be the negation of life, but rather of the conditions of his own life. Looking tired, the woman walks away saying that perhaps it would be better if she did it soon, and hides in the corner.

2. The image of Racy's encounter with the floor he had infiltrated to photograph, the moments of immersion in the abandonment of the office pieces, to the imagination of the accomplice objects, the employee from whom he surely had to deviate, the surreal conversation he had to have with him, the metaphysical clarity of Gursky's work, whose perspective, in an earthly version, he was seeking, and the hiding places of the way he practices his own work, for varying reasons, refer me to the less dramatic but substantively analogous version to Fassbinder's dialogue. Gursky as someone who sees reality as platitude, and Racy as one who gets the complexity of the answer and at the same time realises that there's not much more to say for someone who has convinced herself so well.

5. Gursky uses unconscionable means of production to achieve harmony. It cannot be achieved by distancing alone, artifice is required. The dimension allows each entity to maintain individuality: windows, people, packages, flowers, etc. The illusion

is to show the striated as a subspecies of the smooth, indicating the open as a condition. There is no question of finding elegance in the accident. It is the patient perspective of the watchmaker.

6. Racy finds the perspective to show an effect resembling Montparnasse, Paris. The interruptions are not removed, nor is amplitude simulated. The red building loses its platitude. Perspectives are not annulled, in fact they are accumulated and can be counted. Windows come to be perceived from within a window in a room under reconstruction. The straight line exists if made compatible with intermediaries and competitors. History for Racy is an accident and makes us think about the effort it is not to see it.

7. It is no longer a question of simulating a continuous façade, but of showing, as one finds it, the internal perspective of a window before so many others, invariably interrupted by the splicing of the glass pane. The photographs redo the elegant formality of the exterior observation, but now in an environment of renewal between the old use, of an apparent office, of the forgotten cold coffee, and the unknown that will begin to be assembled. The interest is to register, as an intruder, that the interiority does not lose its privileged perspective on what happens outside, and that, even full of old uses, it does not need to hide itself.

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