



**DADOS INTERNACIONAIS DE CATALOGAÇÃO NA PUBLICAÇÃO (CIP)
(CÂMARA BRASILEIRA DO LIVRO, SP, BRASIL)**

Herczyński, Andrzej

Manoel Veiga : cartografias de mundos
inexistentes = Manoel Veiga : cartographies of
non-existent worlds / Andrzej Herczyński, Heloisa
Espada ; [coordenação Manoel Veiga ; tradução
Beatriz Viégas-Faria, Cid Knipel , Philip
Somervell] ; entrevistas Agnaldo Farias, Diego
Matos. - Santo André, SP : IpsisPUB, 2023.

Edição bilingue: português/inglês.
ISBN 978-65-89200-14-7

1. Artes visuais - Exposições - Catálogos
2. Pintura - Brasil I. Espada, Heloisa. II. Farias,
Agnaldo. III. Matos, Diego. IV. Título. V. Título.
Manoel Veiga : cartographies of non-existent worlds.

23-145808

CDD-700

Índices para catálogo sistemático:

1. Artes visuais 700

Aline Grazielle Benitez - Bibliotecária - CRB-1/3129

Textos_ *Texts*

Andrzej Herczyński

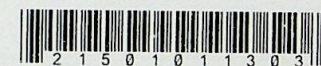
Heloisa Espada

Entrevista_ *Interview*

Agnaldo Farias

Diego Matos

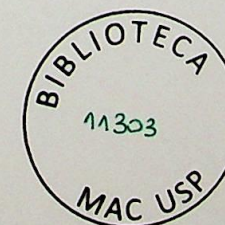
MAC-Museu Arte Contemporânea



Manoel Veiga : cartografias de mundos inexistentes =
Manoel Veiga : cartographies of nonexistent wor

L-011303

**MANOEL
VEIGA** CARTOGRAFIAS DE MUNDOS INEXISTENTES
CARTOGRAPHIES OF NONEXISTENT WORLDS



1ª EDIÇÃO - FEVEREIRO 2023

709.81
V4262



Sem título *Untitled ID1806, 2021*
 Acrílica sobre tela *Acrylics on canvas*
 180x105 cm
 Coleção *collection* Agnaldo Farias

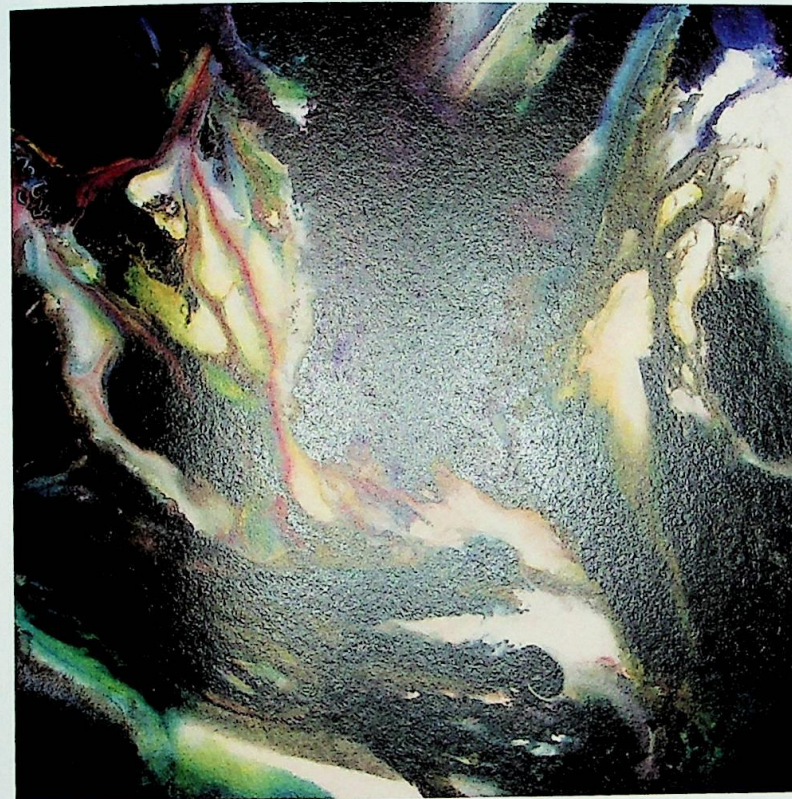
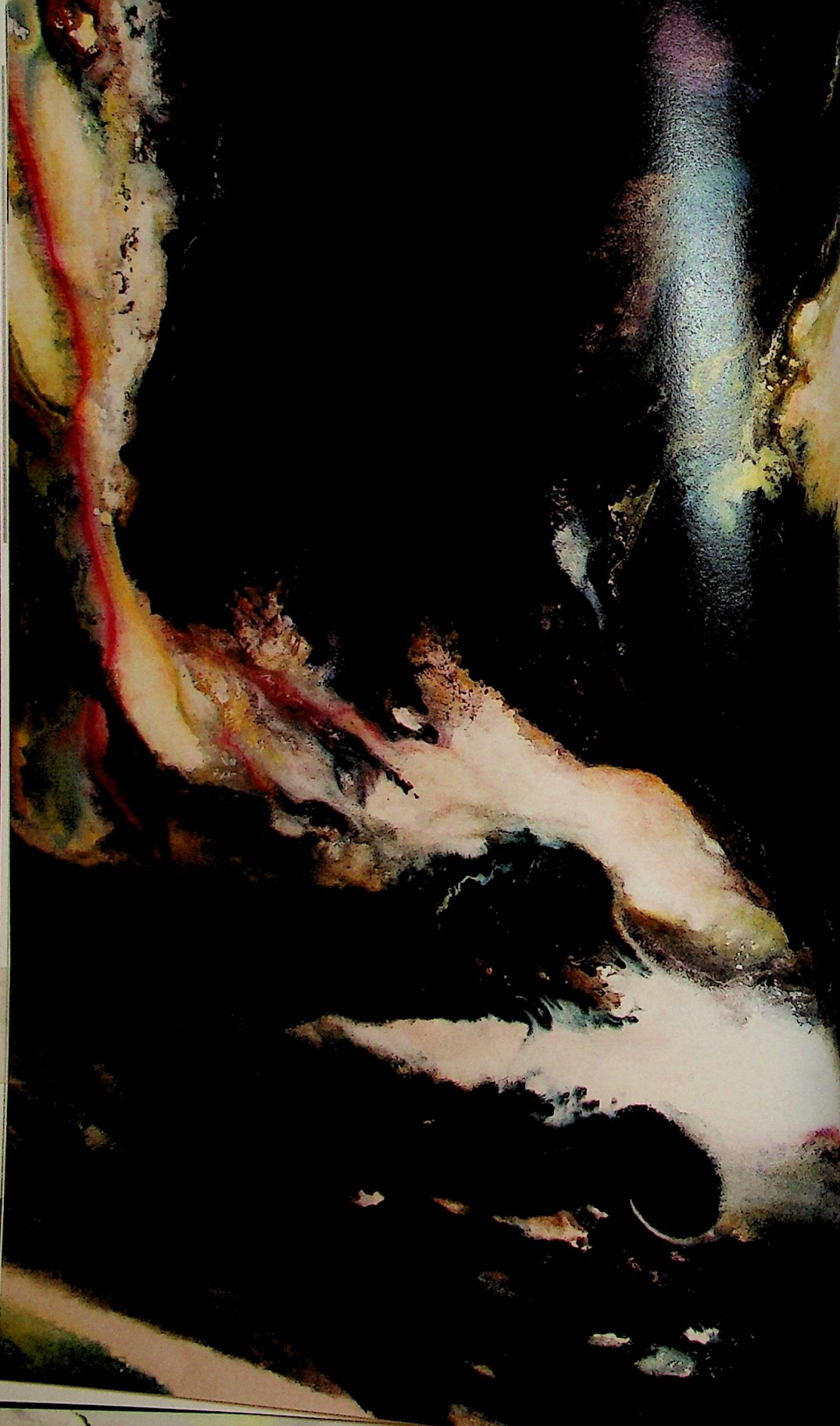
CARTOGRAPHIES OF NONEXISTENT WORLDS. MANOEL VEIGA

Heloisa Espada

At first glance, the paintings by Manoel Veiga look like aerial views of a landscape made up of colorful fluids that either run into sediments or else penetrate each other and amalgamate. One sees borderless rivers, or streams of diffuse limits, where form is corollary to their pathways.

The appearance of aerial views can be justified – among other things – by the fact that the artist works with the canvas laid out on the floor. No traces of hand movement will be found, because he very seldom applies brush strokes to his paintings. His main tool is a water atomizer – the type we commonly use to sprinkle plants or to spray clothes when ironing, – that will indirectly guide the paint along its support. The artistic work starts with the selection of pigments based not only on a chromatic criterion, but in accordance with form, weight and size. Once the acrylic paint mixture is applied on canvas, Veiga sprays more or less water on the surface of the work, taking into account that larger and heavier color pigments are bound to sink faster than the light ones which will follow the movement of the water. His paintings display a negotiation process with phenomena of our daily lives: gravity, diffusion and capillarity. Instead of representing nature, the artist works along with it in order to imagine new configurations of space and time.

The art/science interconnection originates in Manoel Veiga's education as an electronic engineer, as well as in his experience as a researcher in physics labs. After studying in minute detail the techniques of iconic names in the history of painting, such as Hans Holbein [c.1497-1543], Caravaggio [1571-1610], and Jean-Auguste



Sem título *Untitled ID1497*, 2013

Acrílica sobre tela *Acrylics on canvas*

120x120 cm

Coleção do artista *Collection of the artist*

Dominique Ingres [1780-1867], it was approximately in the year 2000 that painting established itself in Veiga's life as an environment for experimentation and reflection on fluid dynamics. His art is a sort of lab where it is possible to manipulate laws of nature that rule both our daily lives and the relation we have with time, personal choices, and everything that happens in spite of our desires – for instance, the ageing of our bodies and the ways in which different matters move in space. As Veiga himself insists, “Total chaos and total control are utopias. We will always find ourselves between these two.” In his paintings, the artist works with aesthetical probabilities brought about by concepts from physics and chemistry.

From 1994 to 1999, in the first years of his transition from engineering to art, Veiga focused on traditional techniques as a way of studying and mastering different painting materials. Subsequently, his interest in science, photography and contemporary art led him to gear his work towards this experimental field of his that