

**Marcelo Fontana**

Portfolio

## **Statement**

### **Ongoing research**

Time and location are what move my work, specifically how time affects a certain place and how it's recorded and documented. My goal is to provide a new function for images and objects that are immersed in a "waiting state".

The central subject of my research is the interaction, understanding, and relationship between people and images. It ranges from trying to interpret how the massive production of images affects and influences our world, to exploring concepts of aura and soul.

The works are constructed either by the accumulation or absence. By overlapping photographs, pictures of blanket slides, images bought at flea markets and old photograph machines, I create spaces where the viewer is invited to reflect on what photography has to say.

### **Recent studies**

Photography, like the human body, has a lifetime. The print / blow out is already born with the confirmation of its death. It could be an "almost life" inside a film shelf, the 24 hours of Instagram histories or a long life in an archive.

The matter of fact is that photography has always been a fragile material, having an impermanent aspect. Its main quality isn't in surviving time but in freezing it. After this process the image will only exist for a determined period, and little by little it will disappear.

My latest works have an idea of transformation and disappearance. They are all impermanent representations that are either fading away and becoming vestige, or vestige that has become representation.

## **CV**

Bachelor in Fine Arts - Photography  
SENAC – São Paulo, Brazil – 2008-2011

### **Solo Exhibition**

“Impermanence” – Tropical Contemporary  
Eugene, OR USA – 2018

“The Squid chooses its ink” – Spaceworks Artscapes,  
Tacoma, OR USA – 2018

### **Collective Exhibition**

“View From Here”, C3 Initiative – Portland, OR – 2018

“I’m Glad I came”, ADX Gallery – Portland,OR – 2018

“Cityscape” – CICA Museum, Gyeonggi-do – South Korea – 2018

“Library of Love” – CAC/Contemporary Arts Center,  
Cincinnati, OH, USA – 2017

“Hola Arte” – Clackamas County Arts Alliance,  
Oregon City, OR, USA – 2017

“Tempo Forte” – Centro Cultural Casa das Caldeiras -  
São Paulo, Brazil – 2016

“Seis Graus de Separação” – Projeto Fidalga –  
São Paulo, Brazil - 2015

“Mostra LabMis” – Museu da Imagem e do Som – São Paulo,  
Brazil - 2015

“Sandra Cinto X Albano Afonso X Ateliê Fidalga” – The Fine  
Art Laboratory FAL – Tóquio -Japan - 2015

“Afetividades Eletivas” – Centro Cultural Minas,  
Belo Horizonte, Brazil – 2014

“Confluência” – Oá Gallery,Vitoria, Brazil – 2013

“Independência ou Morte” – Projeto Fidalga São Paulo,  
Brazil - 2012

### **Residency**

Residency “LabMis”  
Museum of Image and Sound – São Paulo, Brazil – 2014

Residency “Obras em Construção”  
Centro Cultural Casa das Caldeiras – São Paulo, Brazil – 2015-2016

Prequel - Portland, OR, USA – 2018

### **Art Group**

Atelie Fidalga 2012-2016



Impermanence, 2018  
Installation, variable measures.  
Tropical Contemporary – Eugene, OR





As fragile as the soul, 2018.  
Ceramic, steel and glass.  
C3 Initiative – Portland, OR





The squid chooses its Ink, 2018.  
Video and wheat paste.  
Spaceworks Artscapes – Tacoma, WA

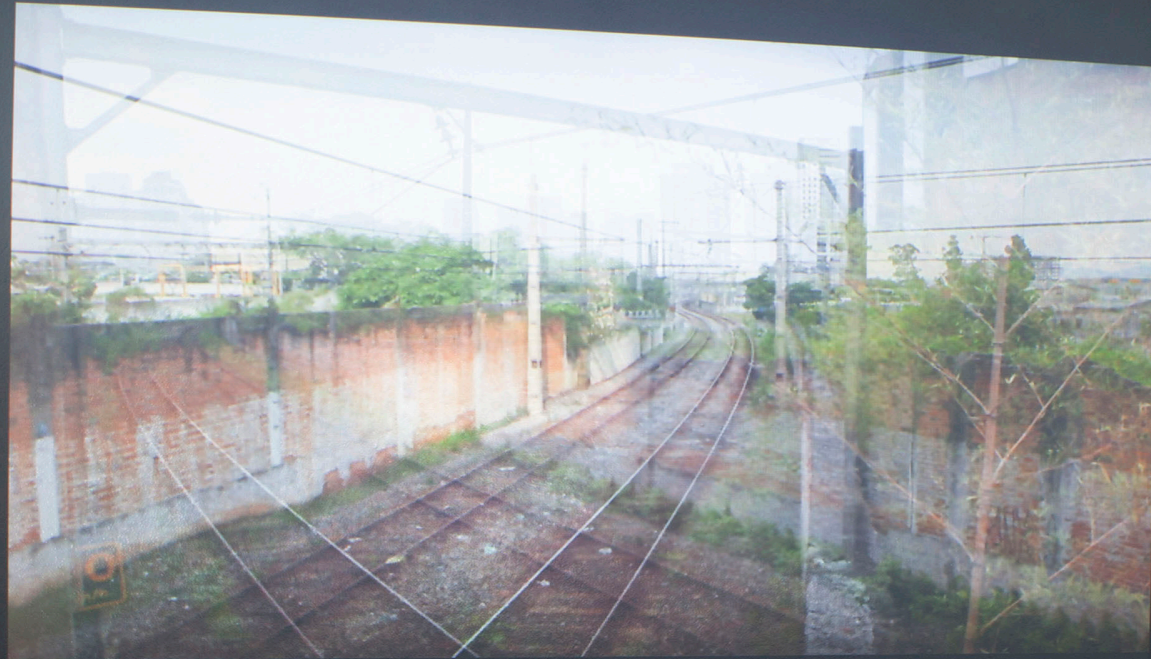






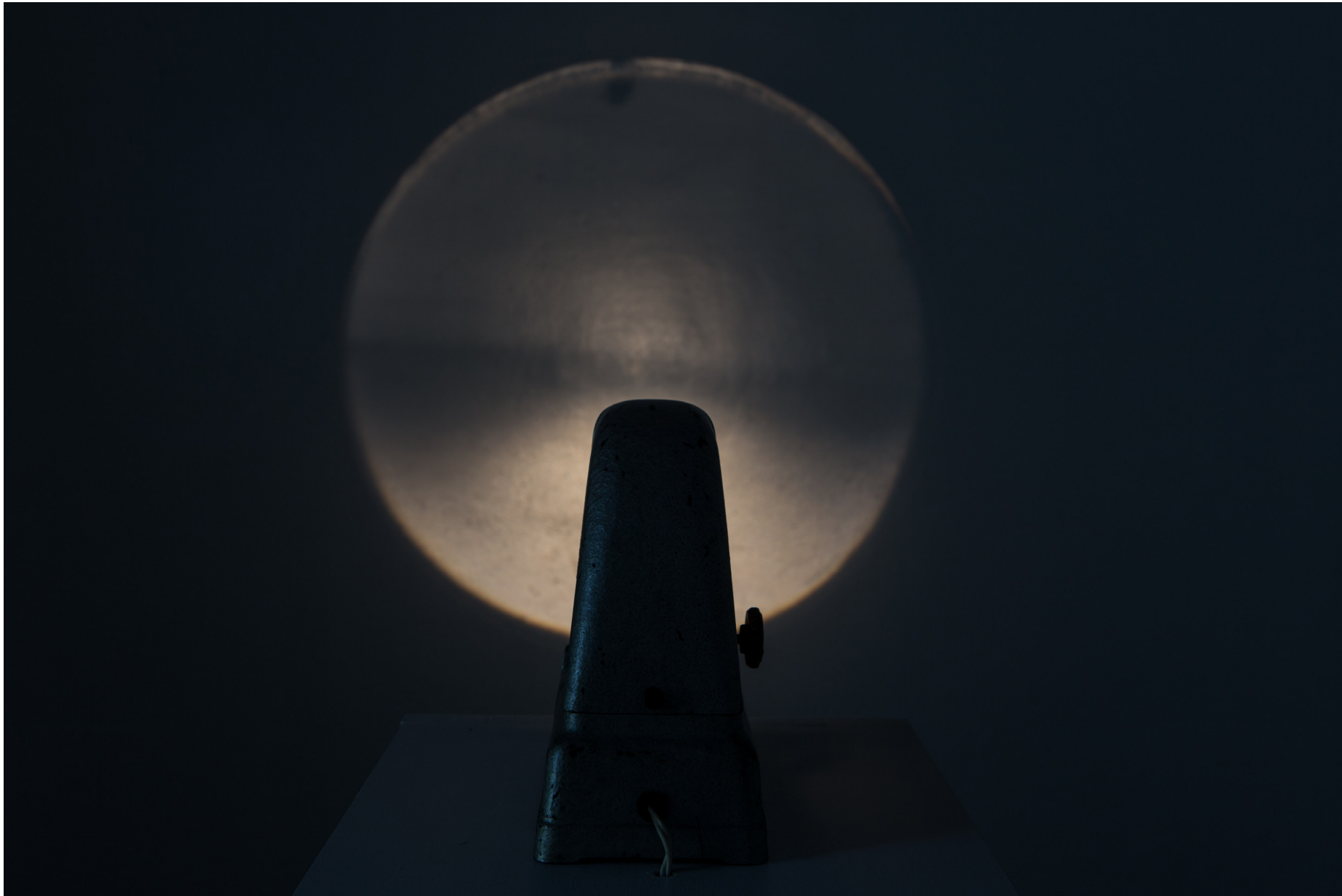
Estrutura, 2016.  
Slide Viewers, slides, wooden table.  
Casa Das Caldeiras – São Paulo, Brazil





Untitled, 2016  
Video projection, 1'09".  
CICA Museum – Gyeonggi-do,  
South Korea





Untitled, 2015.  
Projector, light and wooden table.  
Projeto Fidalga – São Paulo, Brazil

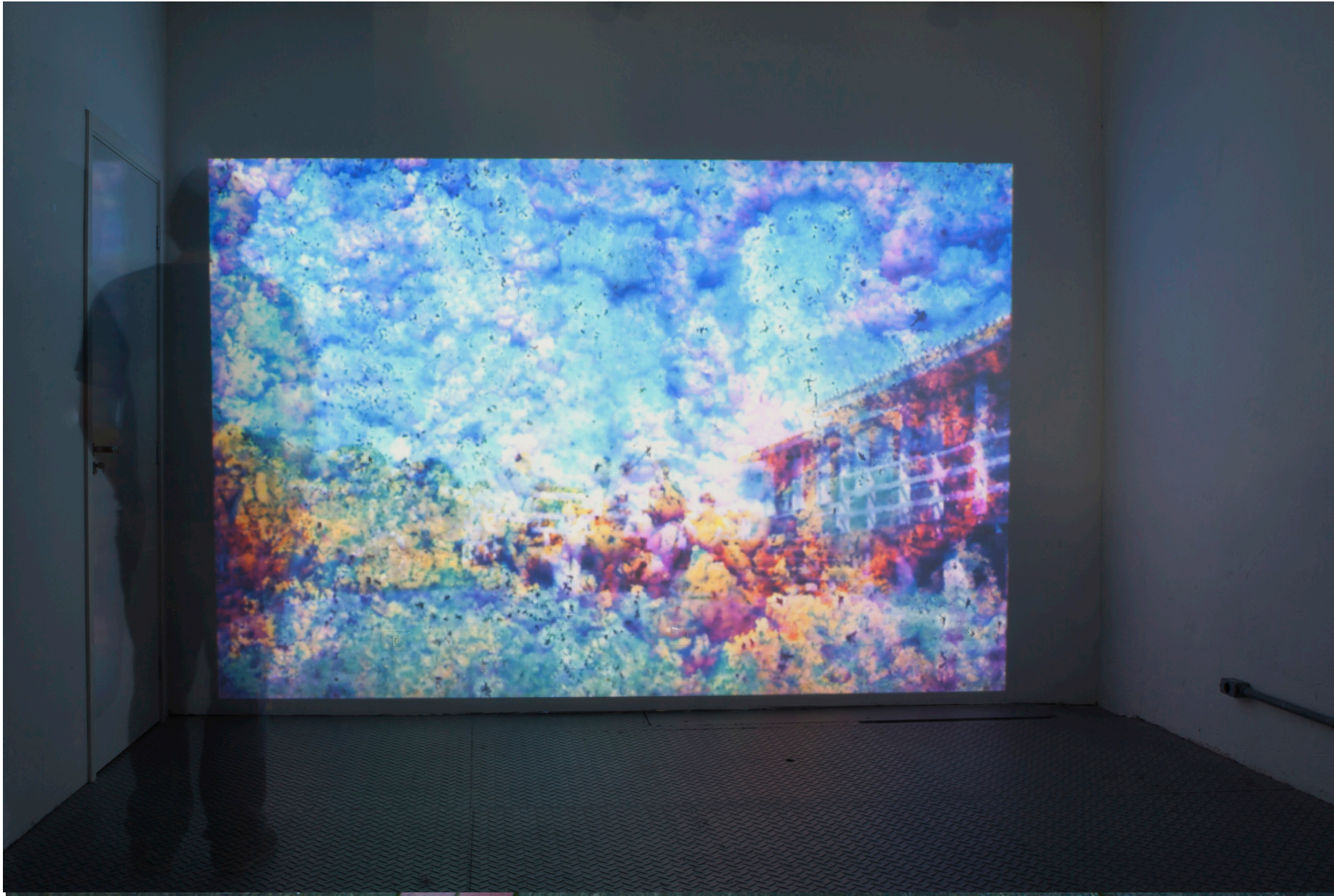




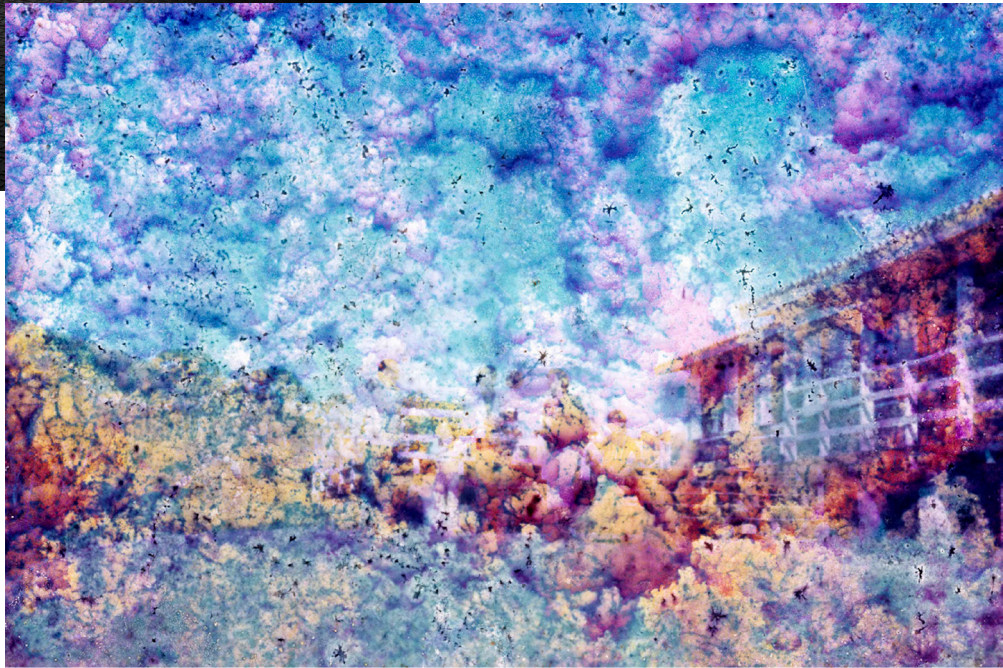
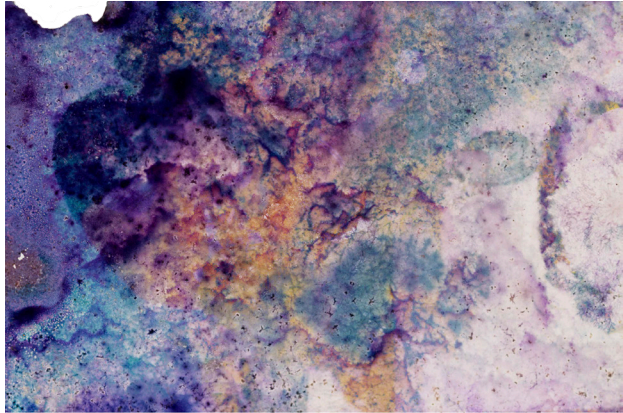
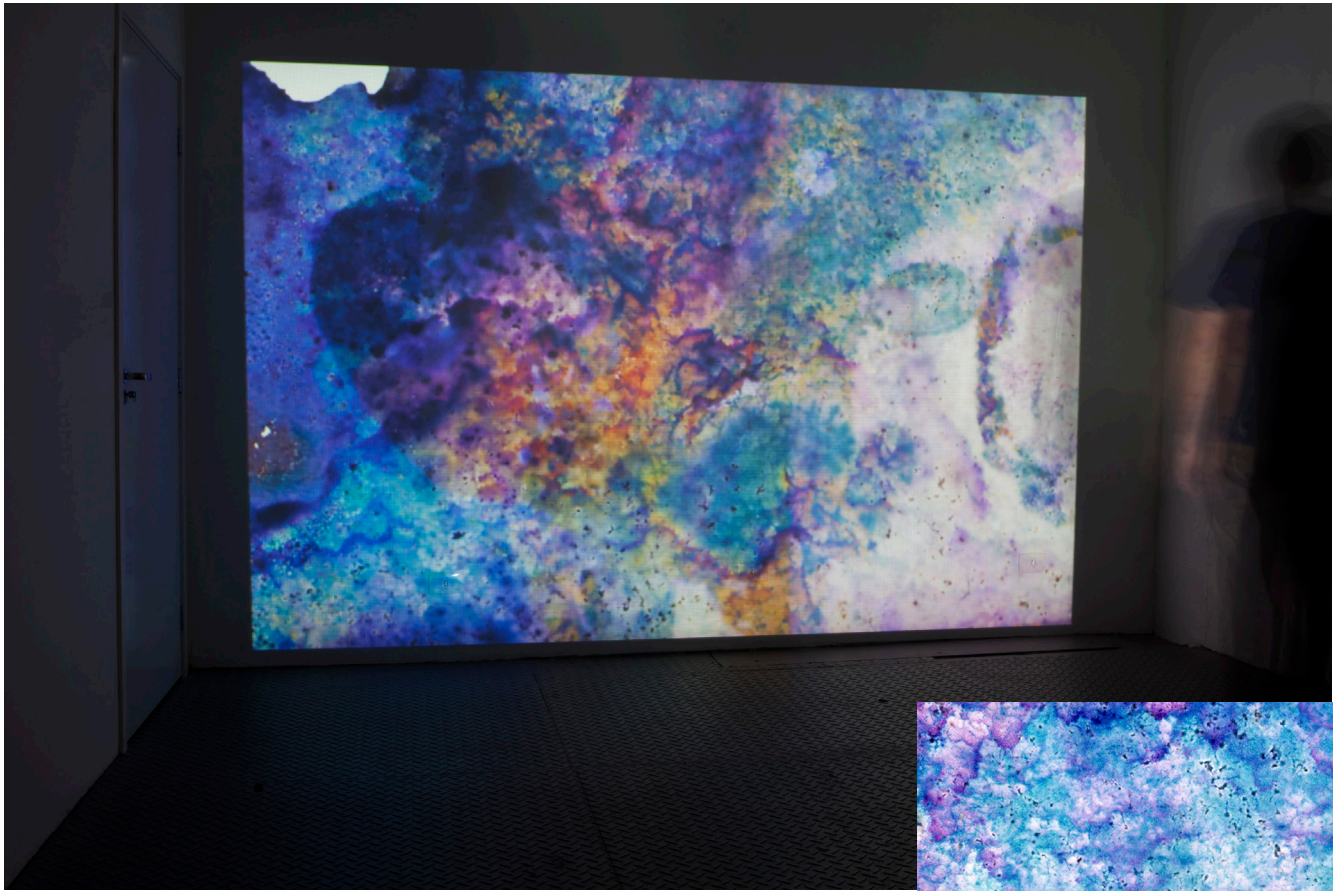
Untitled, 2015.  
Projector lights, slide viewer and  
wooden tables, variable measures.  
Projeto Fidalga – São Paulo, Brazil

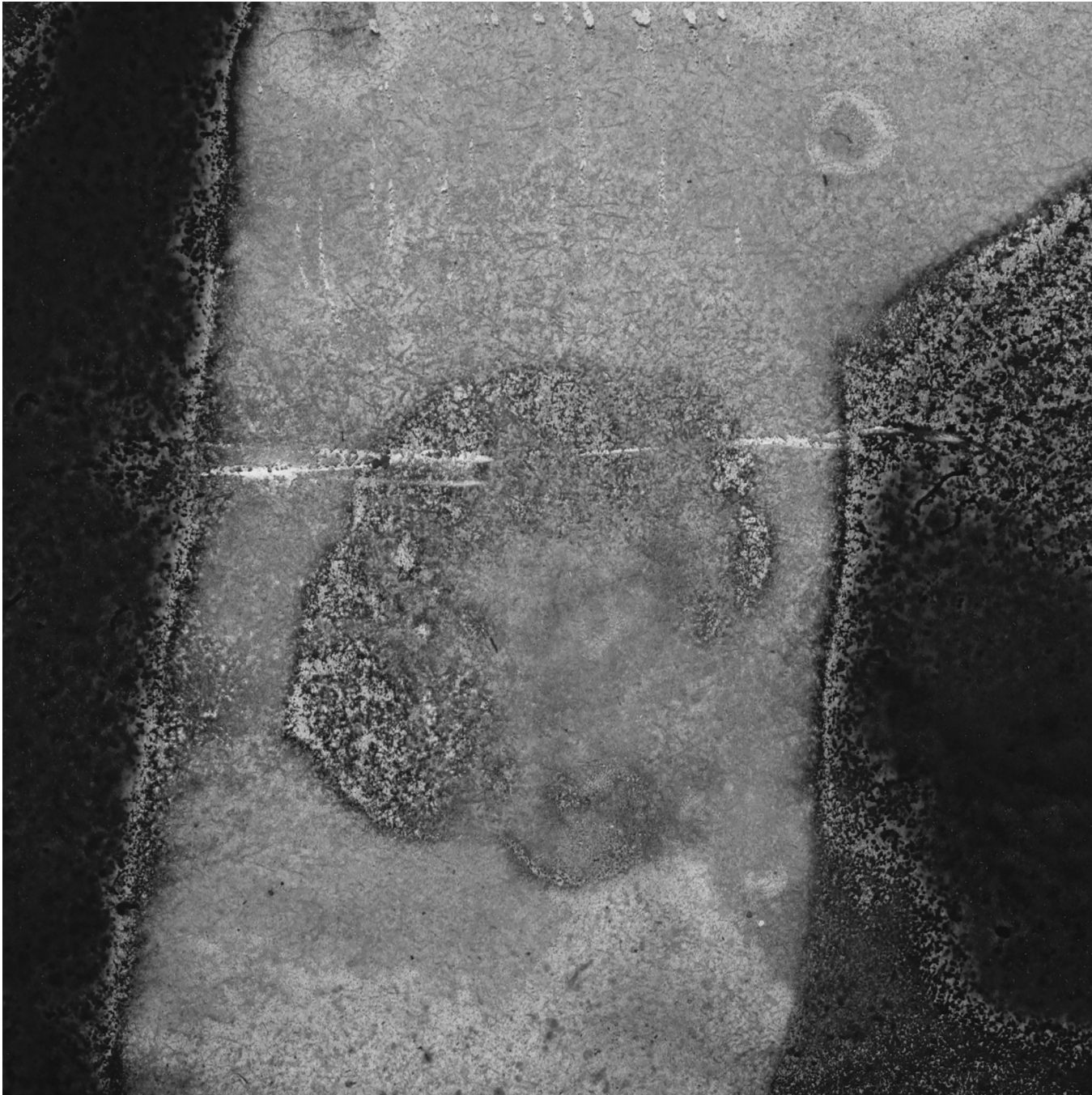




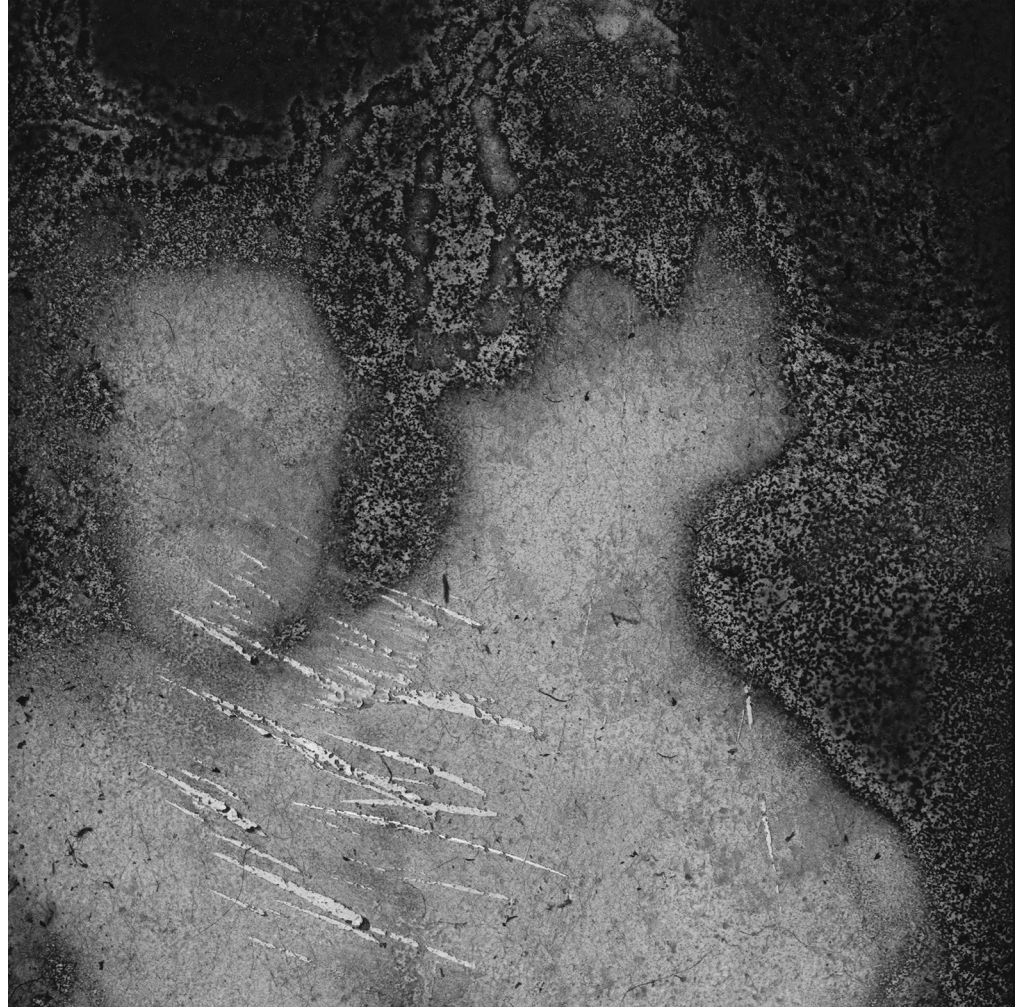
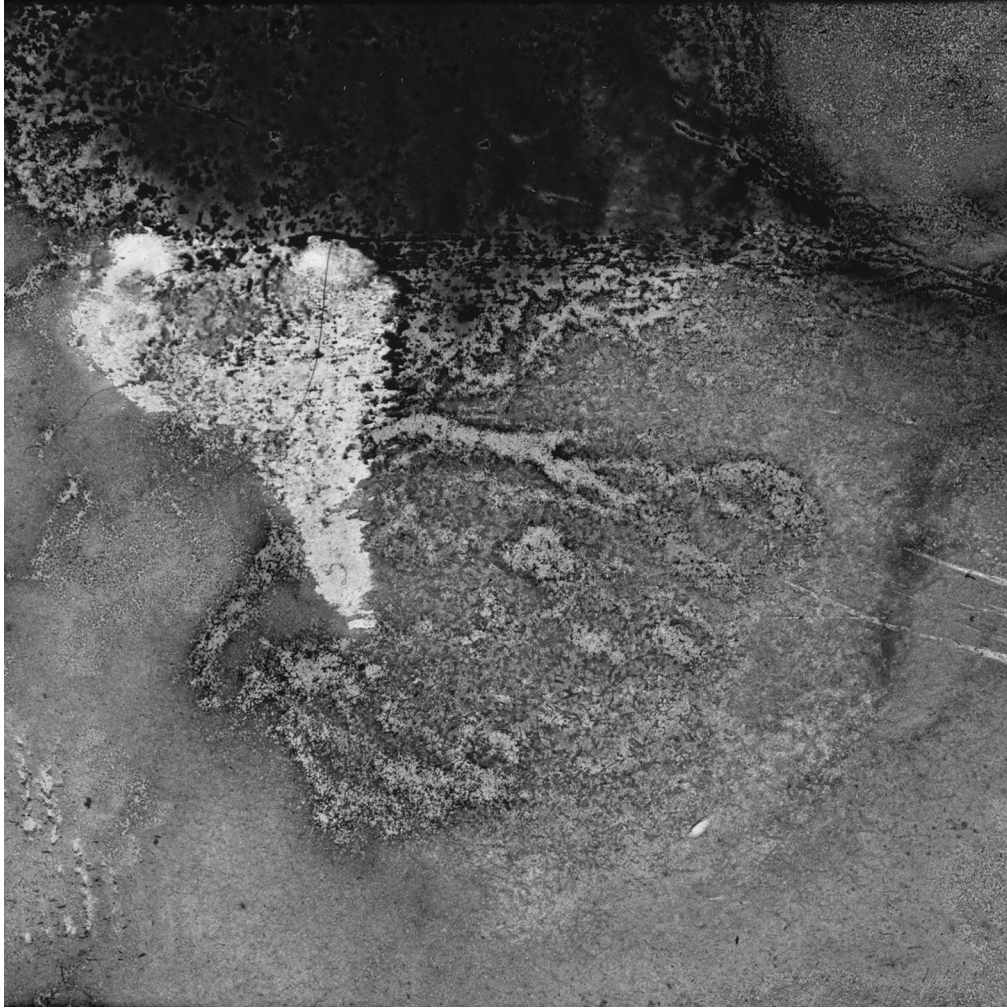


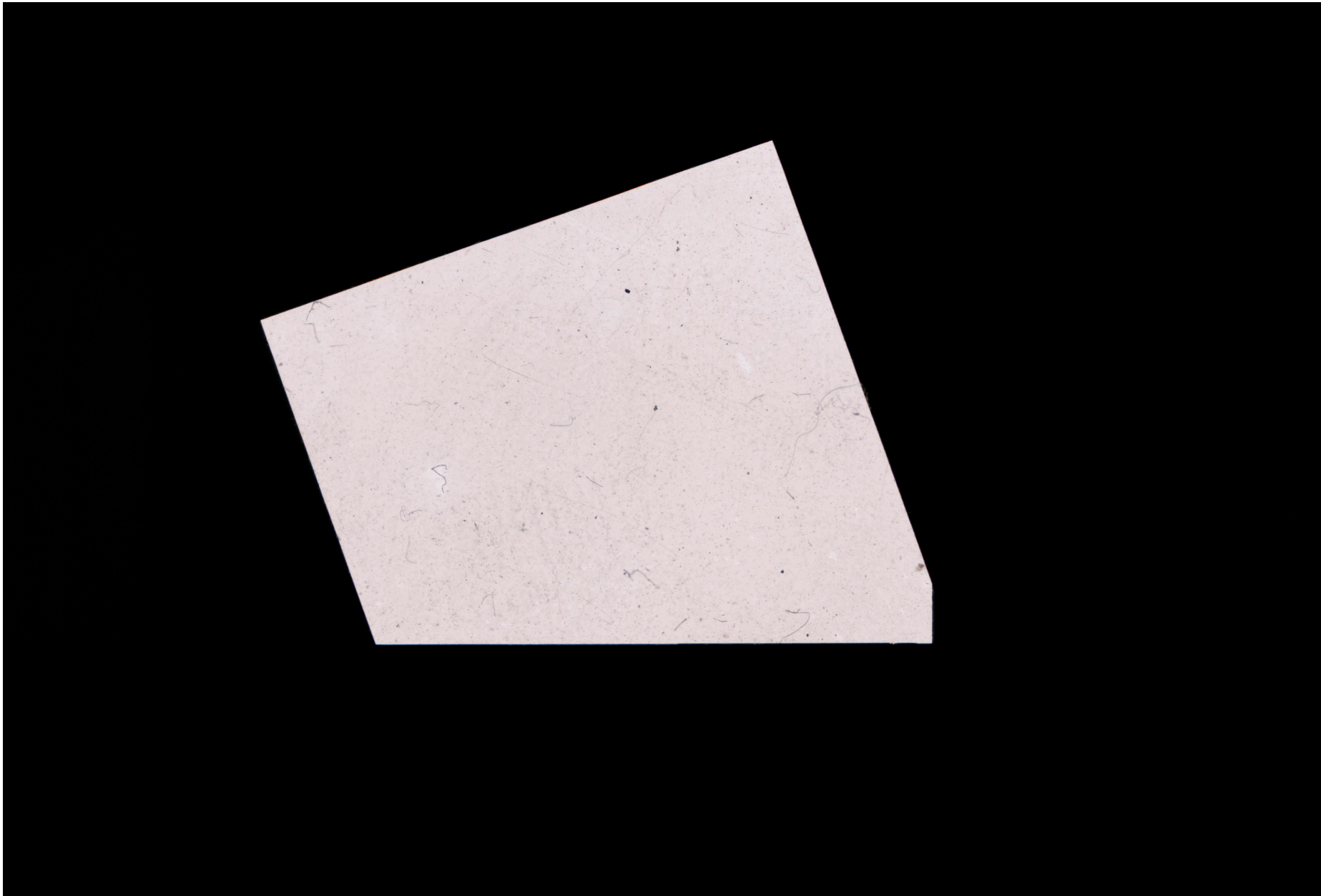
Deep Waters, 2014.  
Scanned slide projection, variable  
measures. Atelie Butantã –  
São Paulo, Brazil.



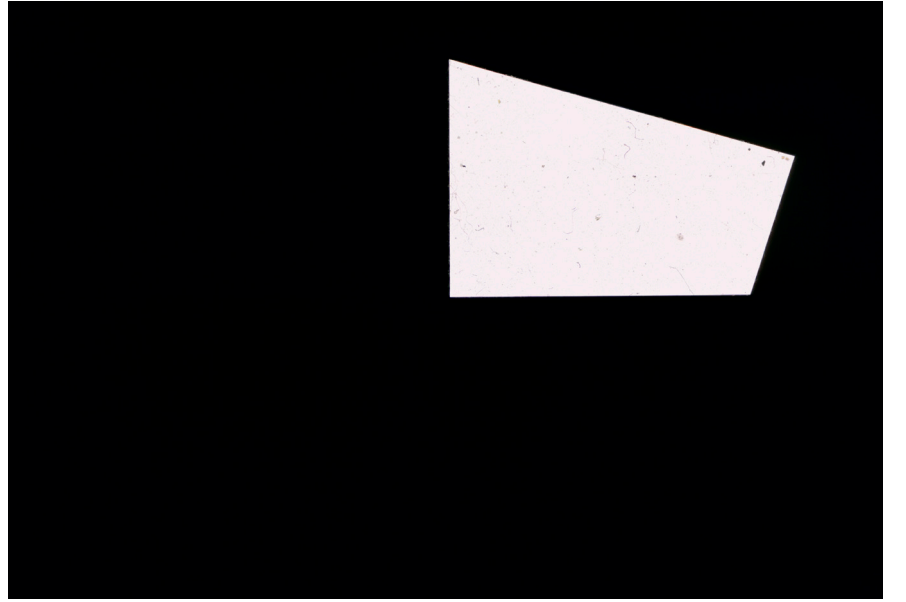
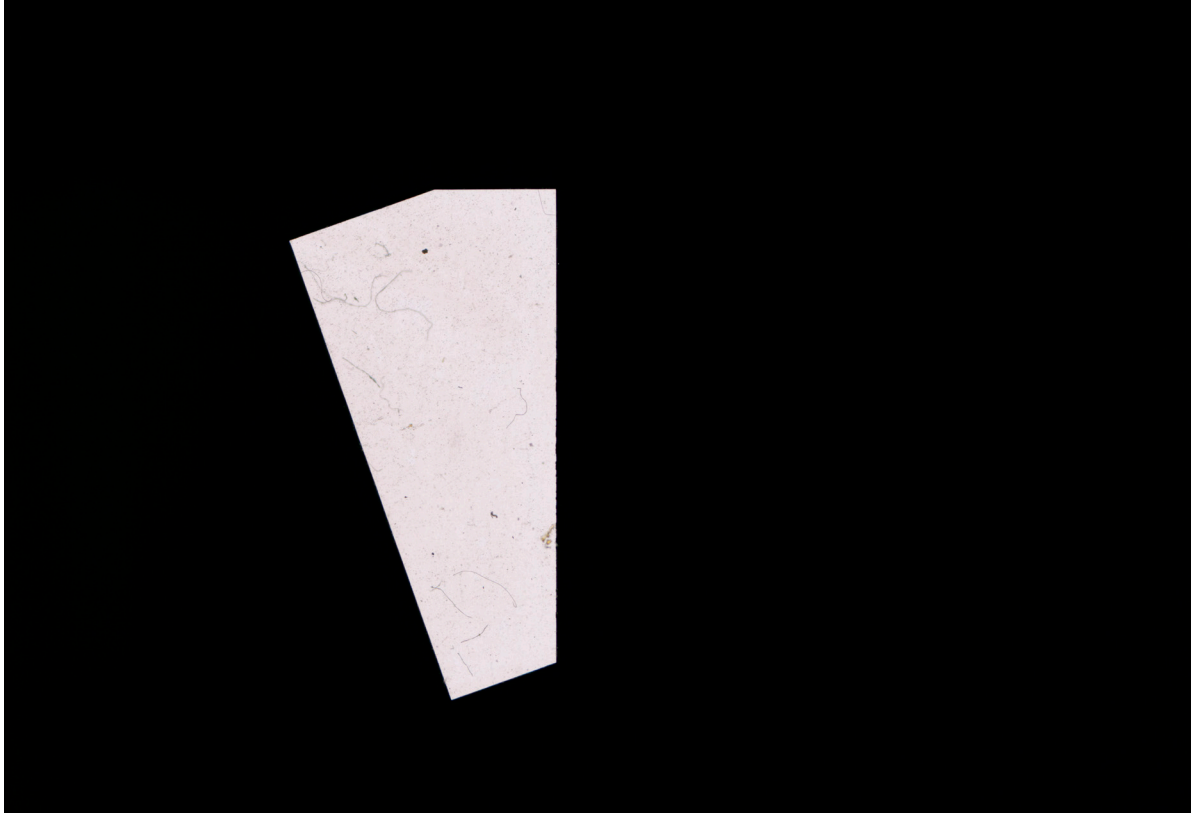


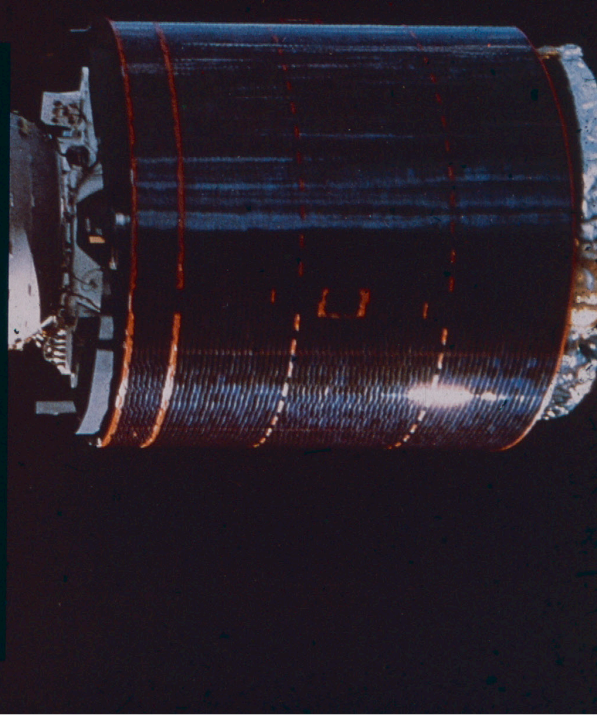
What a have to tell you, 2014-2018.  
Digital print on paper, 17 x 22





About cuts, spaceses and absence ,  
2017. Digital print on paper, 17 x 22





Untitled, 2017. Digital print on paper, variable measures.



