

La Génétique Hédoniste - Hedonist genetics

Florianópolis is a tropical island located in the southern region of Brazil. Its name resonates of the word "flower" in Portuguese, however it derives from Floriano Peixoto, a military man who at the end of the 19th century stifled an uprising in the city. This island city holds the backdrop of the geography and history of the country, and between its mountains and the sea lies the art developed by Ilca Barcellos.

And what art might be developed in Florianópolis? If Brazilian art is no longer associated with its most well-known cultural manifestations, there remains, however, an "arrière goût" (or a touch) of folklore in its reception. One should always bear in mind that Brazil is a heterogeneous, culturally diverse country and its art, therefore, could not be both homogeneous and understood from the same concept. We speak of the arts, not of art, and the plural and the collective imposes itself with the force of a dogma. The ceramic pottery of Ilca Barcellos is linked to its place of origin, as is the art of every artist. If one day this island were to be called "Nossa Senhora do Desterro" (Our Lady of Exile), this concept could not be applied to the art of Ms. Barcellos, given that her pottery gets its élan from its native land.

However, it should not be forgotten that we all share a common cultural background. While it is true that her pottery is made on an island, it is not, however, isolated. One can find in its current production a relationship to a celebrated artistic movement: Latin American Magical Realism. Some may retort that it is not literature, but ceramics. However, contrary to what is commonly imagined, this movement is not limited to literature, but is also found in other artistic domains — to Donoso, Garcia Marques and Amado we must add painters, sculptors and potters. In this sense, one can better understand the art developed by Ms. Barcellos under this label. Her creatures take on a fantastic air, without ever falling into the non-figurative: the traits of each being can be recognized as a transgression of the real.

If Garcia Marques created a fictional city, Macondo, in which many of his novels were set, Ms. Barcellos, in turn, has her own city, entirely inhabited by thought-provoking creatures who bend and twist as if they were not made of baked clay, but rather of a strange, malleable and flexible material. This suggests the possibility that each piece can be understood through many interpretations, that is, from many points of view. And this is, certainly, the effect of the time incorporated into the work: clay is plastic, that is, it can be molded, and heat makes it eternal. And here it must be remembered that one of the meanings for the term eternity is a beginning without end.

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