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Virgílio Neto uses drawing as the platform from which to explore other languages and artistic supports. Here, in a site-specific work, events, notes, vegetation, and human and animal figures clash and slosh from the brim of the paper onto the walls in delicate bundles of pencilwork, india ink, and chromatic dottery. The scaled-down drawing lures the viewer closer, causing us to lose sight of the borders of the landscapes

The artist composes spaces without depth but stocked with varied densities: the sensation is one of entering a forest where the undergrowth partially blocks the view. These are dynamic scenes, like in a videogame moved along by the random flitting of the gaze, or a cartoon that has lost its panels and thus all indication of the intended order of progression.

Among possible approximations with passages from the history of art, we might recall Robert Rauschenberg's thirty-four illustrations for *Dante's Inferno*, produced between 1958 and 1960. Rauschenberg employed various techniques in this series, including the use of chemical solvents to transfer magazine cutouts. Virgílio Neto's cartographies reveal a similar fluidity in the way they make the pristine detail of botanical drawings (or the allegorical notes of today's mass culture) unravel in stains and scrawls that impose the marks of the author's undisciplined body, so open to distraction and boredom. The enlarged scale invites the viewer to partake of an experience that sends the gaze into disarray, causing a certain vertigo: that illusion of swirling movement in our bodies or surroundings.

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