

TOUR DE CARTE

The series “Tours du Monde” (Around the World) is made up of seven cards, but it could just well have 8 or 80. Instead of the symbols of playing cards, we have cities and brands alternating in different realistic settings. These images are easily understood by any player: Tokyo: “Mitsubishi”, Moscow: “Aeroflot/communism”, Berlin: “Mercedes”, New-York: “Pam Am”, Hong-Kong: “Hong Kong and Shanghai Bank”, Sao Polo: “Copan Building/Oscar Niemeyer”, London: “Esso”. It is obvious.

The sickle and the hammer are used here without any prejudice or irreverence, just as the architect used the shape of the “S” for his Sao Polo tower. To Fabiana de Barros, these symbols represent nothing more than what brands represent in the business or advertising world, without any ideological meaning. The brands however are irremediably tied to their meaning, which is univocal, whatever it might be.

To play with this visual universe is a pop attitude; it is recycling of known images, a heritage well-known to all cultures at a certain level of “civilization”.

International and contemporary: This binomy is at the centre of Fabiana de Barros’ search, a young swiss-brazilian artist. We could even say that the theme of this series represents a nationality in its own multinational status.

“Tours du monde” expresses immediate art. Fabiana de Barros shows us her choice of seven destinations on her globe. The world is what it is, nothing else. It could be different, but even if it were Miami, Paris or Johannesburg, Nestlé, Ford or Swastika wouldn’t change anything in her conception of her work. The area of great gestual paintings will leave great gestual paintings behind. In the totemized symbols of civilization, we can see the world. From high up on the towers we could see the world. From the world today we can see the towers.

Marion Strecker, critic in the *Folha de Sao Paolo*