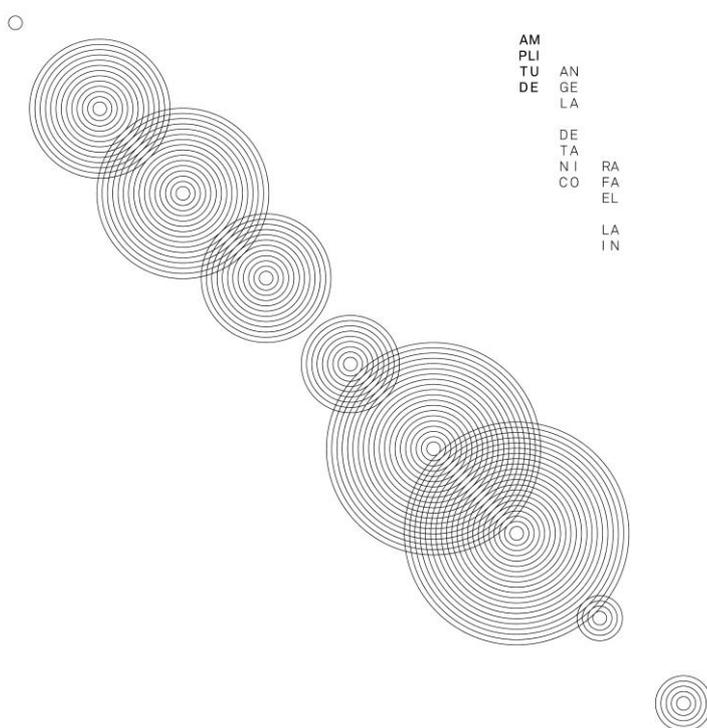


"Angela Detanico, Rafael Lain. Amplitude"

20.02 - 28.04.2013



AMPLITUDE

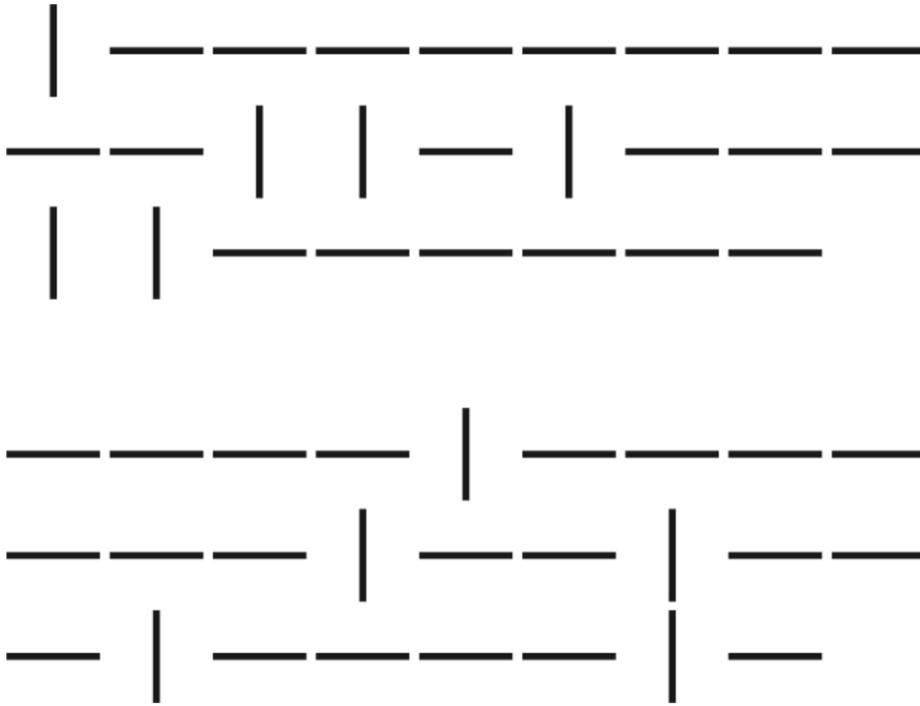
Angela Detanico and Rafael Lain (Caxias do Sul, Brazil) began exhibiting in 2001. They currently live and work in Paris. Their work can be related to several art trends that gave life to Brazilian modernist avant-garde movements such as concrete art, the visual poetry of the Noigandres group or digital art. However, since they are living at a different time, a time when many aspects of these movements are part of everyday life, making reference to them introduces a playful, if not ironical, dimension that derives from the ambiguity created by those works. Here, language seems to have taken over, because the works are built on the voluntarily improper use of the coding and decoding work that characterizes the flow of information in contemporary society. The game of transposing codes and perceptions is always a cunning exercise in discovery and creativity. It is in these deviations of the improper that we find the infinite task of language, composing and decomposing the world. Through this process, language is once again allowed access to full experimentation.

Pedro Lapa
Artistic Director

<http://www.detanicolain.com/>

Almost Empty, 2013

Floor marking tape; variable dimensions.



The alphabet as a means of marking out the space. Lines drawn with floor marking tape are arranged around the exhibition room. Some vertical lines stand out from the horizontal lines. The reading is directed by the difference. The position of the vertical lines corresponds to the alphabetical order of the letters: 'almost' is counted/read in the first group of 26 lines and 'empty' in the second.

1:100000000, 2013

Cut-out aluminium; 9 pieces measuring 1400 mm, 5 mm, 12 mm, 13 mm, 7 mm, 143 mm, 120 mm, 51 mm, and 50 mm in diameter, placed along a 4497 metre-long line in the city of Lisbon.



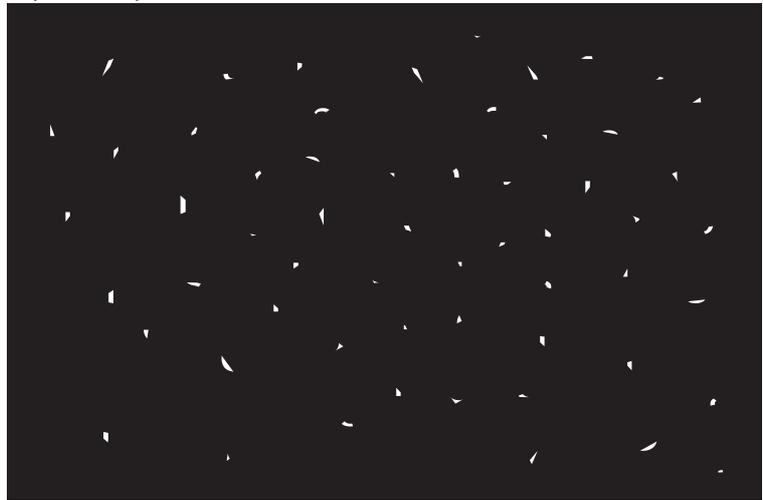
The solar system reconstructed on a 1 : 1 000 000 000 scale. The Sun is represented by a 1400 mm disc placed in the museum, the point zero of the system.

Mercury, the first planet, is represented by a 5 mm disc placed 58 metres away. Neptune, the last one, is represented by a 50 mm disc placed 4497 metres away from the Sun. Between the two, Venus, Earth, Mars, Jupiter, Saturn and Uranus are placed at different points throughout Lisbon.

Universe, 2010

Matt-black cut-out adhesive-backed vinyl, black paint; variable dimensions.

Univers



The word universe means everything that exists.

The french form, "Univers", was used by the Swiss typographer Adrian Frutiger to name a typeface released in 1957, the same year as Helvetica.

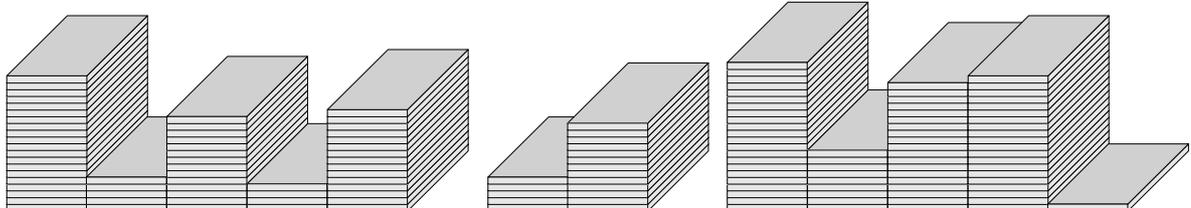
Both typefaces are representative of the modernist ideals of simplicity and universality.

Those principles were questioned in the last decades in a world transformed by globalization processes and currents of thought that privileged complexity and diversity.

Univers The understanding of the Universe in Physics was radically changed by the discoveries of astronomer Edwin Hubble. In 1929, he observed that the galaxies are moving away from each other, concluding that the Universe is in constant expansion. The model that explains this movement is known as Big Bang: an explosion that precipitated the extremely dense matter of a timeless initial Universe into a movement of objects spreading in space and time

Pilha (Tendo em Vista), 2013

147 stacked books; 340 x 33 x 50 cm.



The sentence 'Tendo em vista' (Looking at) written with a system based on stacking identical objects.
A = 1 object, B = 2 objects, etc..

Linha de Fuga, 2012

Cut-out aluminium, bas-relief engraving; 11 elements,
100 x 4 cm each.



Rulers with the printed alphabet are arranged out of alignment, aligning the letters that form 'linha de fuga' (vanishing line).

Two voices (texts), 2012

Pigmented digital print on 70 g Kozo Japanese paper; 80 x 120 cm.



The surface of the sheet is divided into 1440 characters, corresponding to the minutes of a day. One text for the Sun and one text for the Moon. Regular characters occupy the minutes in which the Sun shines in the sky. Italics mark the minutes of the moon. When the Sun and the Moon are in the sky together, the texts overlap.

Timewaves, 2012

Animation, black and white, silent; 24 hours.

indistinguishable
white
the

leaves
spot
garden

itself
blown
light
empty

colours
swollen

and
the

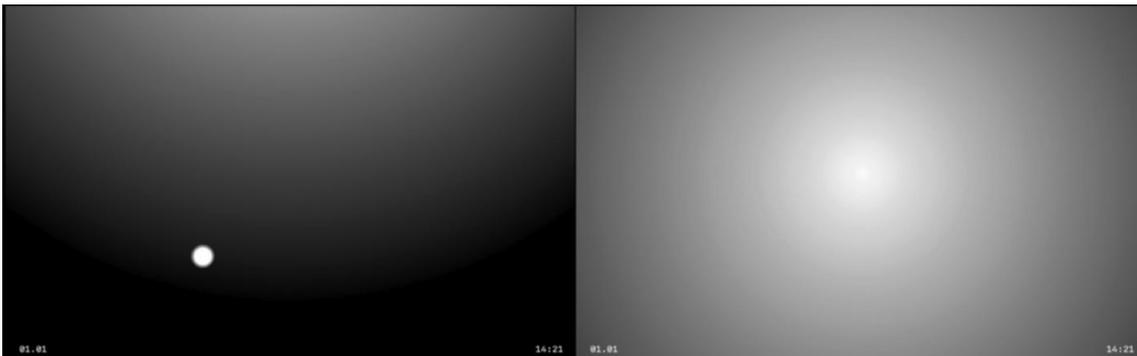
masses *one*
vast curtains
cave shadowed

of

Words that appear and disappear with the passing of time. The movement of the invisible hands of a clock breaks the syntax of a page of Virginia Woolf's book *The Waves*, creating new readings.

Two Voices (vídeo)

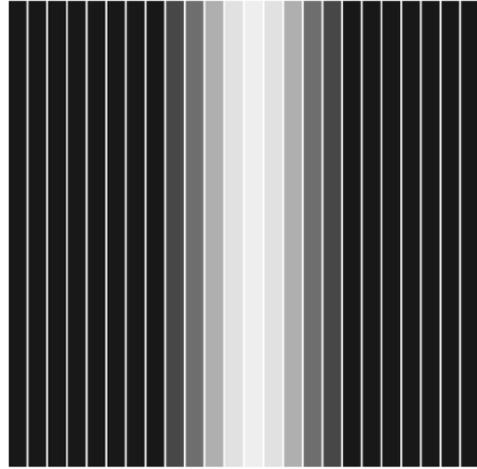
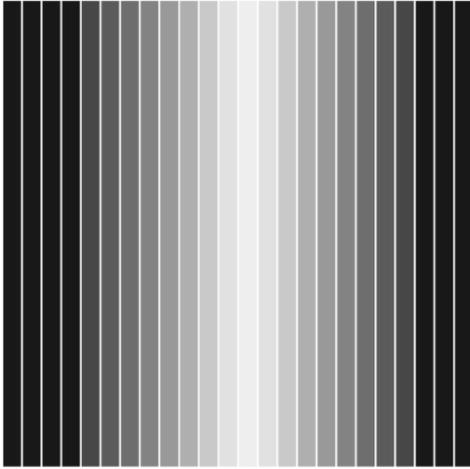
Video projection on two screens, animation, black and white, sound; 365 minutes.



Sunrise and sunset, moonrise and moonset over one year. One day per minute. 365 minutes corresponding to one year. Two screens facing each other. One facing east, the other facing west. At the bottom of each screen, days, hours and minutes set the passage of time on the accelerated scale of the piece. The paths of the Sun and Moon are accompanied by a sound that corresponds to their duration, one hertz per minute. The composition keeps pace with variations in the cycles. Sometimes the Moon will rise at the end of the day, sometimes in the middle of the night, or even during the day, accompanying the path of the Sun. The durations vary from one day to the next, from one night to the next. When the cycle is long, the sound is sharp. When it is short, the sound is low. Sometimes the elements follow one another in time; at other times they appear simultaneously, harmonic or dissonant. On moonless nights there is silence. And then comes the day.

O dia mais longo | O dia mais curto

2 mural paintings; 240 x 240 cm each.

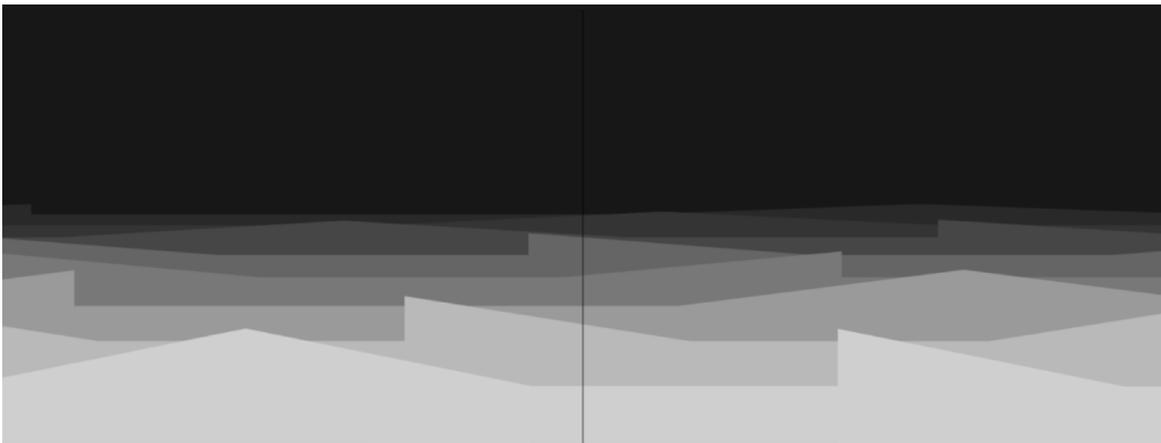


'The Longest Day / The Shortest Day' are two mural paintings comprising 24 strips of different intensities, varying from black to white. The gradation of shades corresponds to the daylight hours of the longest day and the shortest day in Lisbon.

Wave horizon (one and two halves)

Wave Horizon (1 + 2 x 1/2)

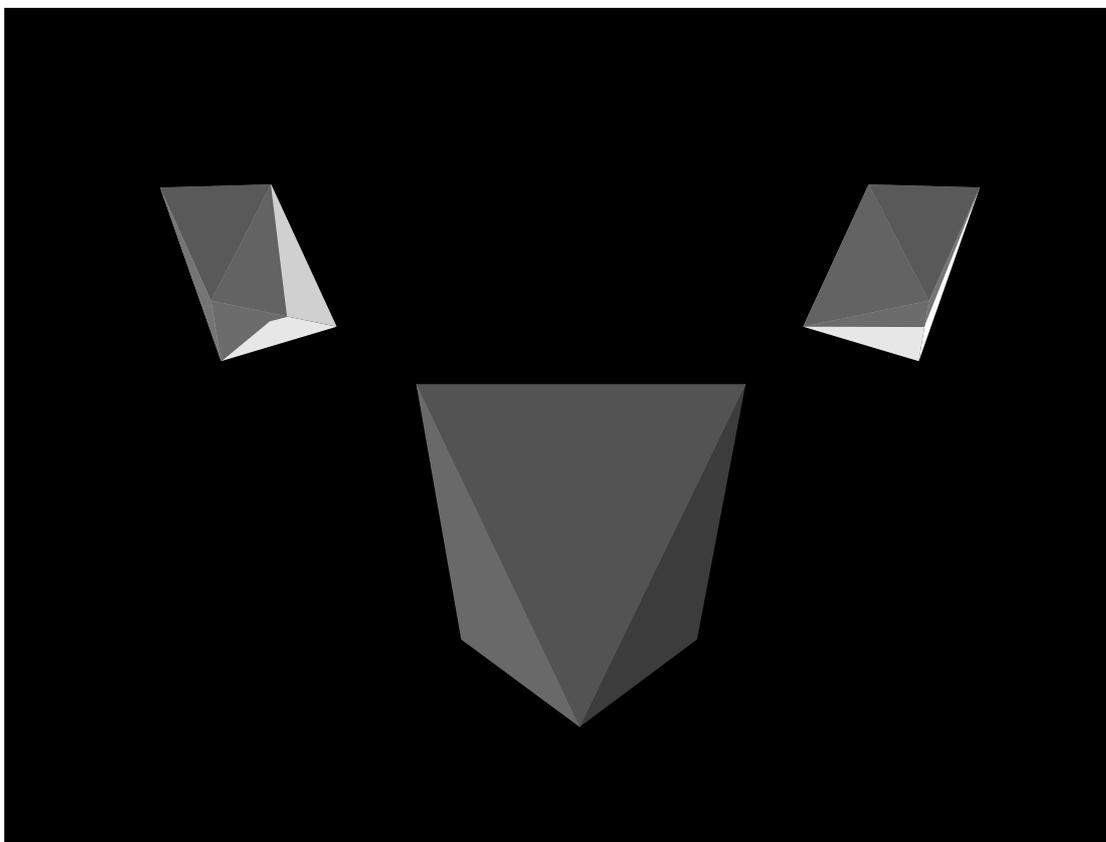
Video projections on two screens. Animation, black and white, sound; 7 hours. Printed score; 12 pages, 42 x 29,7 cm each.



Composition for sinusoidal waves and geometric shapes. A moving landscape is created by the accumulation of waves. Close together, intense and shining, or distant, dissolving into the darkness of the horizon. Each wave is accompanied by a sound that rises: close and sharp, distant and low. Short or long, between brightness and darkness, here and there: gradual layers of sound and image create the perspective of a horizon made of waves.

Mean Sun, 2008

Video projections on 3 wooden elements; approx. 130 x 120 x 115 cm each. 3 animations, black and white; 24 hours.



Three elements in the form of a pyramid are distributed throughout a space. The concave bases are directed at the centre of the room. Each base is facing a different cardinal point. On the base of each element an animation is projected, simulating the hypothetical shadow of an mean sun shining inside the space, according to its spatial orientation. The animations evolve in real time according to the path of the Sun over an average 12-hour day followed by a 12-hour night.

Collection Billarant

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