

## Recent trajectory

In the set of my recent works, I can briefly point out two trends: first, that which updates poetic investigations with new resources for the production of images by digital techniques, begun in works such as *Encuentro* (1991) and exemplified by others that include *Quebra-Cabeça da América-Latina: Continua...* (1997) and *Agulha* (2002/10).

In this series of images I can situate not only the various installations produced since the late 1990s using cutting plotters based on digital matrices, but also the giant simulacra, which I constructed with large-format digital prints in *Observatório* (Pinacoteca do Estado de São Paulo, 2006) and *Entrecéu* (Museu Vale do Rio Doce, Vitória, 2007).

The second trend derives from my growing interest in architecture, which initially influenced the construction of objects conceived according to the codes of traditional architectural drawing, but perspectivized and distorted to evoke feelings of strangeness and uneasiness in the perception of the space represented. *Apartamento* (1996) and the series *Graphos* (1996), consisting of illusionist stairs made with painted and cut ceramic tiles, are examples of this phase.

In many of my more recent interventions on specific architectures, the images that interact with the constructed spaces are usually formed by modularly accumulated or expanded graphic patterns, based on insistent and invasive motifs, generally appropriated from various sources. Used as a covering of surfaces, in internal or external areas of the places where they are installed, these graphic motifs have been extracted from the universe of indexical signs: animal tracks, marks and vestiges. Their application on specific architectures has been in accordance with my recurrent aim to re-signify or destabilize spaces and environments.

The more recent cases of interventions in specific architectural spaces can be exemplified beginning with *Gone Wild* (1996), the tracks of a large rush of escaping coyotes painted directly on the walls and floor of the large entrance hall of the Museum of Contemporary Art of San Diego, in dialogue with the design of the floor especially created by architect Robert Venturi for the museum's remodeling.

From that period to the present, works such as *Tropel* (Bienal de São Paulo, 1998), *Ex Orbis* (1999, National Museum of Aviation, Ottawa), *Derrapadas* (2004, CCE de Montevideo), *Frenazos* (2005, Trienal Poli/Gráfica de San Juan, Puerto Rico), *Irruption* (2004, 2005 and 2006, at La Mediatine, Brussels, Museum of Fine Arts of Houston, Texas, and Taipei Fine Arts Museum, respectively), *Mundus Admirabilis* (2007, CCBB, Brasília), *Abyssal* (2010, Atlas Sztuki, Lodz, Poland) and *Tramazul* (2010, MASP – Museu de Arte Assis Chateaubriand) are examples that combine the two trends, through the exploration of new digital resources in the creation of images used to graphically cover the interior or exterior of different architectures.

Other works realized for specific architectures in recent years have emphasized light as an axis for poetic reflection. In this vein, the solo shows *Claraluz* in 2003 (Centro

Cultural Banco do Brasil – SP) and Lumen, in 2005 (Palácio de Cristal, Museo Reina Sofia, Madrid) brought together sets of works determined by the architectural spaces they occupied. In those two conceptually linked exhibitions, the exploration of technical resources and setup strategies allowed for the investigation of new ways of operating with light as an incorporeal covering able to transform the perception and experience of large spaces with an imposing architectural presence.

In the series of *Derrapagens* [Tracks], the motif is constituted by graphic images of different sorts of superimposed or tangled tire tracks, to suggest tracks left by cars in rapid and chaotic movement along paradoxical routes, along walls, ceilings or façades. Oversized, curved or radically stretched, sometimes coupled with little toy cars, the tracks aim to reinforce the illusion of imaginary dimensions on flat surfaces while also alluding to the velocity and noise potentially implied by cars accelerated to the point of squealing their tires.

The *Derrapagens Series* includes various graphic works produced in recent years. The closer relationship with the surrounding architecture began with the Projeto Paredes, at the Museu de Arte Moderna de São Paulo (MAM-SP) in 2004. At the end of that same year the work *Derrapadas* covered the facade of the Centro Cultural de España (CCE) in Montevideo, and *Frenazos* lined the surface of the doors at the 1st Trienal Poli/Gráfica de San Juan. In 2008, *Derrapagens* lined the walls and ceiling of the hallway with stairs leading to the Coleção Roger Wright, in São Paulo, which also included a specially prepared soundtrack that interacted with the image.

In the last few years some works and interventions, which can be described as ephemeral public works, have been related with architecture on an urban scale, taking the city itself as a support for their visualization. In the format of luminous projections on various occasions made by projectors mounted on an open vehicle moving through the urban fabric, I can cite *Super Herói – Night and Day* (1997), *Transit* (2000), *UFO* (SP, 2006) *Noor/Luz* (2006, Lahore), *Iluminaluz* (2007, Bogota) and *Paseo Salvaje* (Seville, 2009).

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