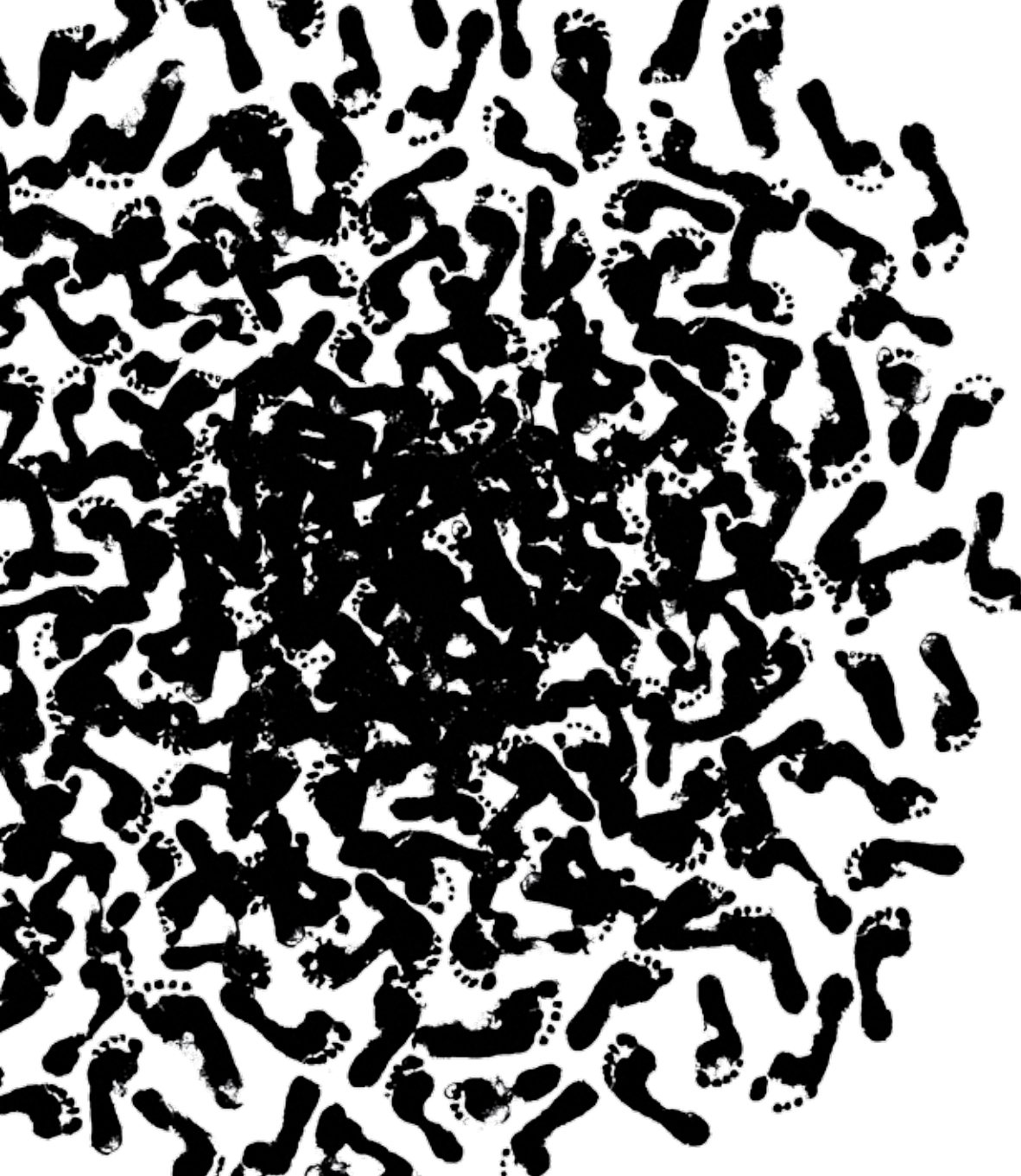


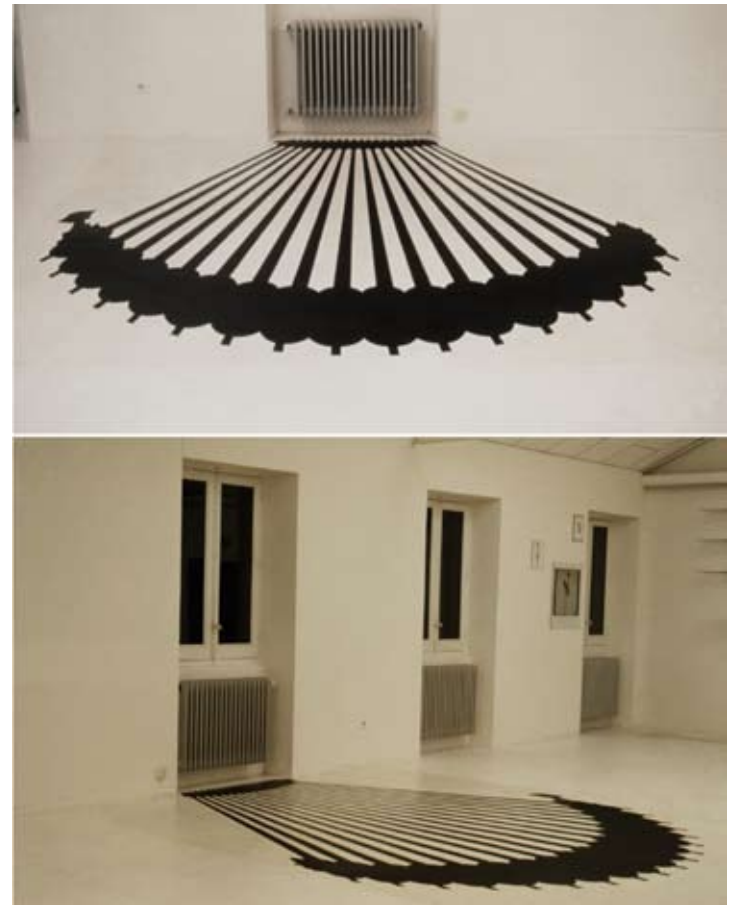


THE IRRUPTION SERIES:
A GENEALOGY
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My first interventions in specific architectures took place in the 1980s. These initial works were strongly linked to strategies aimed at graphically representing, in situ, projected shadows that were nearly always imaginary, bringing them into a relation with the chosen architectural elements of the place offered for my intervention. Some examples are *Símile* (1988), at Centro Galileo in Madrid, *Solombra* [Sunshadow] (1990) at SESC Pompéia, in SP, and *Behind the Glass* (1991), in the showcase of Grey Art Gallery, in NY. They nearly all respond to a threshold situation, a passage between the inside and the outside, that I imagined as a paradoxical encounter between light (imagined or real) and the projected cast shadows (always fictional). This was certainly the conceptual platform I also used for *Todas las Noches* (All Nights), a never realized project that I proposed in 1998 to the Museo de Arte Contemporáneo de Monterrey (MARCO) in which imaginary light sources projected approximately 1800 square meters of shadows made in vinyl, over the walls, the furniture and showcases of four entirely empty rooms, in the spaces created by the Mexican architect Ricardo Legorreta for that museum's temporary exhibitions.



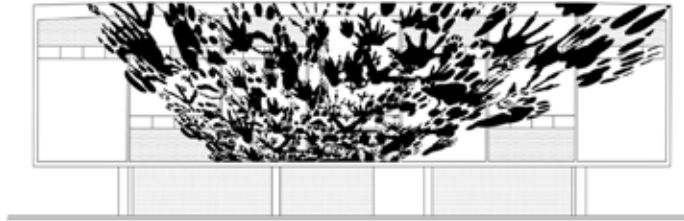
SÍMILE, 1988. Latex, 8m². Centro Galileo Galileo, Madrid. Spain.

It was in the mid-1990s that another type of indexical image began to form another repertoire for my dialogues with architecture: the marks, trails and animal tracks. Even though they belonged to the same indexical nature of photographic images and projected shadows –already recurring resources in my works – these traces, tracks and paw prints provided me with another sort of approach for intervening on architectures. With them I was able to create images with characteristics of aggregation and accumulation, with the power to cover surfaces and to function as graphic invasions or contaminations- which could radically transform the meanings of the façades and architectural spaces where they were placed.

The first marks were coyote tracks, which in *Gone Wild* (1996) I arranged and painted painstakingly, with the help of several assistants, along the walls of the entrance hall at the Museum of Contemporary Art (MCA) in San Diego, in response to the pattern of Dalmatian dog tracks made with inlaid techniques on the granite flooring designed by architect Robert Venturi for the remodeling of that museum. In that work the relation between the museum's geographic region (on the border of San Diego with Tijuana) and the "coyotes" (people involved in the illegal entrance of immigrants along this border) responded to my explicit intention. Data related to time (traces of a past event: the coyotes went by), and to absence, as is the nature of indexical images, were important for the conception of this work.



GONE WILD, 1996. Latex painting on wall, 140 m². Museum of Contemporary Art (MCA) in San Diego.

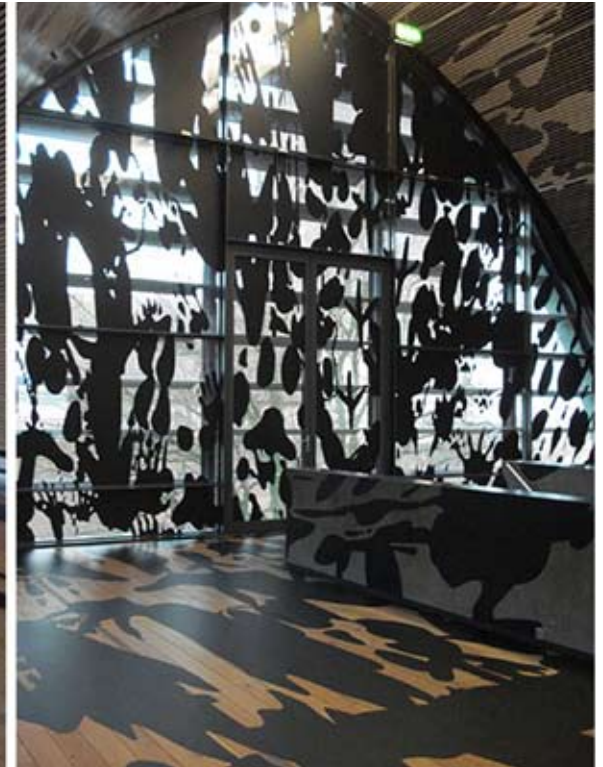


In 1998 I produced Tropel [Stampede] (already as a digital image cut out of adhesive vinyl) on the lateral wall of the building designed by Oscar Niemeyer in the 1950s, at the Ibirapuera Park, which currently houses the Bienal de SP and other exhibitions. In Portuguese, the word tropel evokes a stampede of many animals, and that image, made in perspective, included tracks made by various species of predators and preys from different latitudes, to deal with the theme of cultural devouring, as took place in Anthropophagy (the historical Modernist Brazilian trend, during the 20's), which was the theme proposed by curator Paulo Herkenhoff for that 24th edition of the São Paulo Bienal.

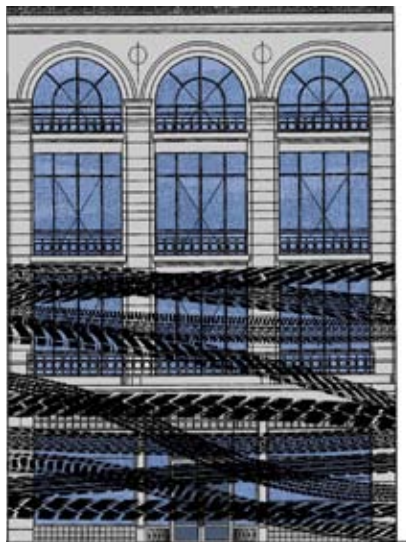
More recently (2009) I made Tropel Reversed, where the same band of animal tracks, in perspective, is inverted, moving inward to invade and cover the entire architectural interior of the attic of the Køge Museum of Art in Public Spaces, in Denmark.



TROPEL, 1998. Adhesive vinyl, 600 m². XXIV Bienal Internacional de São Paulo, Brazil.



TROPEL (Reversed), 2009. Adhesive vinyl, 700 m². Koge Art Museum, Denmark.



DERRAPANDO [SKIDDING] , 2004. Adhesive vinyl and paint. 117 m². Centro Cultural de Espanha. Montevideo.

In the 2000s I enlarged this paradigm of traces to include urban marks as well, moving from the animal tracks to automobile tire tracks, as in the *Derrapagem Series [Skid Marks]* and from there to human footprints, as in the *Irruption series*.

The tracks of car tires moving through internal and external spaces of buildings, like urban trails, supposedly noisy and at high velocity, were often simulated as having been left, paradoxically, by small toy cars, as in *Derrapagem* (2004) inside the Museu de Arte Moderna de São Paulo.

In Montevideo, the tracks of *Derrapando [Skidding]* (2004) vertically occupied the façade of the Centro Cultural de Espanha (CCE), located in an area recently freed from the circulation of cars. In that same year, they were the motif of the intervention *Frenazos [Hitting the Brakes]*, a sort of expanded print winding around the portail of the Antiguo Arsenal that led to the exhibition spaces of the Trienal Poligráfica de San Juan. In 2010, in Munich, I made *Wrap (Expanded)* as an unexpected and invasive image inside and outside the building hall, at street level, in collaboration with the architectural firm O.S.A., at Maximilianstrasse 35.



DERRAPAGEM, 2004. Adhesive vinyl and wooden toys. 110m2. Museo de Arte Moderno de São Paulo. Brazil.



WRAP (Expanded), 2011. Adhesive vinyl. In collaboration with architects Fabian Ochs and Florian Schmidhuber. Archon Group Deutschland GMBH Building, Munich, Germany.



INTRO, 2005. Adhesive vinyl. 94 m2. Centre Culturel Woluwe Saint-Lambert. Brussels.



Human footprints – arranged in agglomerations, like the marks of an insistent occupation, with the potential to cover practically any sort of surface – were the theme of the Irruption Series. Interacting with specific architectures I can cite Intro (2005) at La Médiatine Cultural Center in Brussels, and Irruption (2005), in the large internal hallway of the Museum of Fine Arts in Houston, for the group exhibition Indelible Images. The last version – the largest of that series (1,800 m2) – was Saga (2006), designed especially for the Museum of Fine Arts in Taipei and made during the 6th Taipei Biennial.

The exploration, with variants, of this semantic universe of graphic patterns made up of marks followed and corresponded poetically with the projected shadows that had previously characterized my work. Altogether, they are part of the same polarity that the shadows maintain, by opposition, with another group of more recent interventions: those that emphasize light as a basis of poetic reflection.

These latter works began for practical purposes at the beginning of the new millennium and gradually became a strong topic in the current relations of my work with architecture. The conceptual support for all of these works has been the philosophical nature of light, and the effect of enlightenment, linked to the sublime, and opposed to the universe of shadows, always understood as its dark, paradoxical side, the perturbing and phantasmagoric “other.”

Nevertheless, in the works that have light as their support, generally carried out in imposing or even excessively beautiful architectures, I should underscore a new datum: the visual narrative derived from a sort of imaginary event – sometimes catastrophic and sometimes cosmological – that I have sought to allegorically instate in various spaces, seeking to resemanticize that architecture.

In the set of architectural interventions based on light and its projections, the initial manifestations were the works I did for the exhibition *Claraluz* [Clearlight] (2003), at the Centro Cultural Banco do Brasil in São Paulo. The work *Lumen* [Light] and *Luminancia* [Luminancy] simulated a freefall of fragments from the building’s skylight, which was fictionally broken and later projected as a luminous camouflage on the walls of the building – or as the deposit of splinters that coated the inner space of the security vault and safes in that building that was used before as a bank (Banco do Brasil). After this came the exhibition *Lumen* (at the Palácio de Cristal, Museo Reina Sofia, Madrid, 2005), at which I repeated, with differences, the resource of the two-step narrative. This is true for the work *Memoriazul* [Bluememory], a visual fiction in which the imaginary catastrophic event is the shattering of hundreds of windowpanes of the transparent ceiling. The virtual catastrophe appears both in the printed transparent vinyl overlaid to the real glass ceiling, as well as in the extensive digital print adhered to the floor as a sort of carpet, where the shards falling from above seem to be strewn about. Associated to the light that penetrates through the building’s transparency, *Memoriazul* aimed to offer a “dazzling” experience, which could be simultaneously destabilizing and dizzying.



LUMINÂNCIA, 2003. Backlights and adhesive vinyl, 54 m². "Claraluz". Centro Cultural Banco do Brasil, São Paulo. Brazil.

In Ficcões [Fictions] an exhibition at the Museu Vale do Rio Doce, the catastrophic event is the virtual demolishing of the massive walls of the large sheds of that museum located alongside a maritime canal (in Vila Velha, Espírito Santo, Brazil, 2007) to pave the way to the simulation of a celestial space that seems to have penetrated the building's interior. My central idea for the work Entreceu (Intersky) was to create a gap in the architecture, as though the building were breaking into two parts (before and after the gap) supported only by the vertebral, wooden rafters at the ceiling, in order to provide an effect of suspension, for whoever wanders through this simulacrum: a false sky without an horizon.

In Observatório [Observatory], made in the Octógono space of the Pinacoteca do Estado de São Paulo (2009), a small, octagonal wooden well contained within it a blue planet rotating in the cosmic infinite (made as a video animation), virtually far below the marble floor of that octagonal space of the Pinacoteca, but in direct correspondence with the immense, totally fictional and celestial body observed above, printed on vinyl and placed on the glass ceiling - whose blue color flooded the walls of the architectural space.



OBSERVATÓRIO, 2006.
Digital print and adhesive
vinyl, wood and light box,
330m². Projeto Octógono
Pinacoteca do Estado de
São Paulo, Brazil.

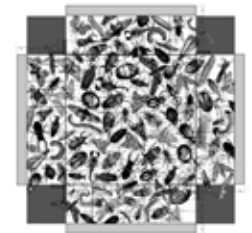




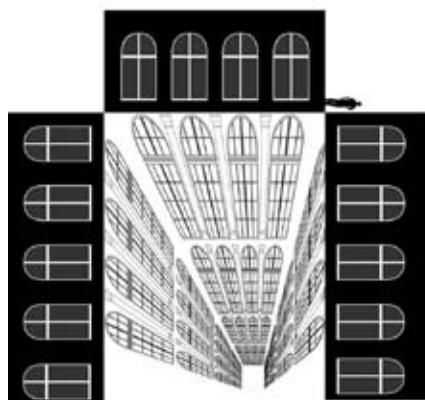
ATRACTOR, 2011. Mirrored adhesive vinyl. Variable dimensions.
Fundação Iberê Camargo. Porto Alegre, Brazil.

Among these works I include Atractor, 2011, with the word LUZ [LIGHT] in giant format, tautologically illuminated by the sunlight and the sky reflected in the mirror type vinyl that was adhered, ephemerally, to the façade of the Fundação Iberê Camargo, a building designed by Portuguese architect Álvaro Siza, along the banks of the Guaíba River, in Porto Alegre, the city of my birth.

(Naturally, this presentation is a summary that leaves aside other constellations of my work related to architecture, like that of the works projected anonymously at night, in different urban contexts -Super Heroi (1997), Transit (2001)-as well as other works with more incisive content (Mundus Admirabilis (2007), Dark Swamp (2011), or even within the perceptual paradigm of the distortions of perspective, such as Abyssal (2010), the virtual abyss that I constructed at Atlas Sztuki, in Lodz, Poland or the simulations such as the large intervention Tramazul [Blueweave], measuring 2,400 m², which occupied all the windows of the Museu de Arte de São Paulo in 2011, with the image of an embroidered sky.



MUNDUS ADMIRABILIS, 2007. Adhesive vinyl, 960m² Jardim do Poder.
Centro Cultural Banco do Brasil. Brasília, Brazil.



ABYSSAL, 2010. Adhesive vinyl, painted walls and light filters. 10,41 x 13,57 m. Atlas Sztuki, Lodz, Polonia.

I would like to conclude by speaking briefly on the genealogy of Irruption Series (Round), which motivated this presentation. The first reference is to say that the tracks of its configuration were originally taken directly from the feet of dozens of children who participated in a workshop I conducted in 1998 [O Artista e Eu [The Artist and Me], at SESC Itaquera, SP). At the park at SESC they printed the feet with various colors of paint on paper and constructed colored trails outdoors. The children knew that I needed a black footprint from each of them to construct the image to do a large woolen tapestry that would be part of a very ambitious international exhibition, with the title Listen to the Children of the World, headed up by

the artist duo Christo and Jean Claude, which wound up not being held. I kept these footprints on file and only used them many years later as a pattern to form an image of accumulation, that would function as a graphic element with which I covered various architectures, always in situations that could bring about a de-familiarization of perception. This was the case of Intro in Brussels and Irruption in the Museum of Houston, as previously mentioned. Only its last version, Saga in Taipei, responded specifically to a concept derived from the museum building itself, which was conceived by architect Kao – Er Pan as a giant three-dimensional ideogram to signify “well” – for having been constructed in the original area of the village’s immemorial well. For this



IRRUPTION SERIE (SAGA), 2006. Adhesive vinyl, 1500m². Taipei Biennial, Taipei Fine Arts Museum, Taiwan.

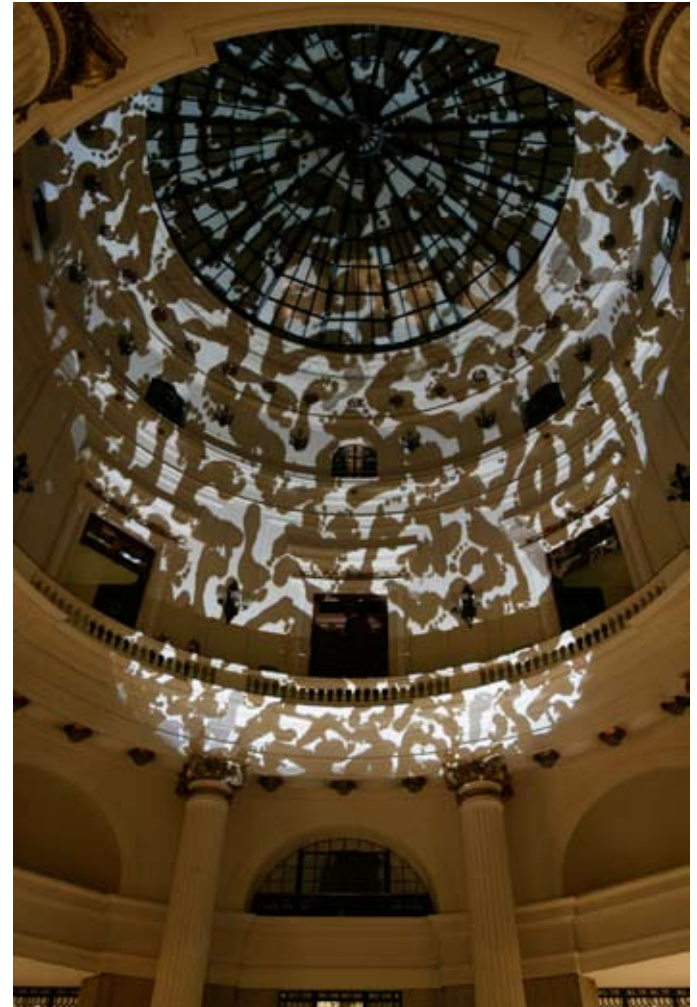
reason I interpreted the building as the equivalent of a water jug and poetically imagined the tracks as fluids that poured from its openings. I also metaphorically referred to islands and boats that together with the title refer to the modern saga of the Taiwanese people.

A projected version of *Irruption* was shown in 2009, in my exhibition *Linha de Sombra* (Shadow Line), at CCBB- Rio de Janeiro and in the exhibition *Limits*, at the Rubin Center of the University of Texas at El Paso (2011).

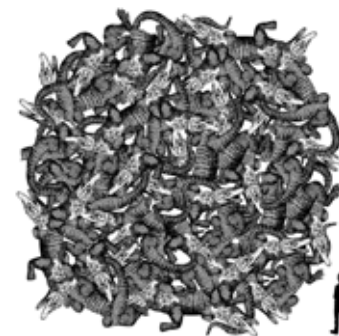
It was only between 2005 and 2006 that I applied this pattern of accumulated tracks to three pieces independent of any architecture. One of them is a handmade wool tapestry *Macula* (Spot), another is the *Irruption Series* (Oval), which belongs to the Museum of Fine Arts in Houston, and the third is the *Irruption Series* (Round), now included in a private collection.

Regina Silveira, August 30th, 2012.

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IRRUPTION, 2009. Projected image, 1070 m² (approx). "Linha de Sombra". Centro Cultural Banco do Brasil. Rio de Janeiro.



DARK SWAMP (NEST), 2011. Adhesive vinyl, fiber glass, industrial painting, object-1,80x1,25 m and graphic pattern 9,50 diameter. "Extranjerías". Museo Universitario de Arte Contemporáneo. México City. México.

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