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Solo Show

**Ana Luiza Dias Batista**

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Brazil, São Paulo

Institution:

Adriana Penteadó Arte Contemporânea

**Carla Zaccagnini**

Ana Luiza Dias Batista's works (São Paulo, 1978) not only occupied the Galeria Adriana Penteadó Arte Contemporânea's spaces with economy and respect, but also with force. In this her first solo show, the artist demonstrates a spatial understanding and a knowledge of the materials that allow her to stretch architecture with a minimum of visually simple elements and operations. The result is a meager group of subtle interventions that have been placed in order to highlight the spaces that still retain the residential qualities of the building housing the gallery — the bay windows, the parquet flooring, and certain spatial divisions corresponding to the old usage.

When entering, visitors have to raise their eyes, escaping from the traditional contemplative posture of always finding the works shown at eye level, only to encounter the aluminum strips hanging from the walls at ceiling level. Each of the pieces is a series of 15-centimeter high metal strips linked by door hinges. The mobile structures are positioned on the corners, with two fixed segments accompanying pairs of perpendicular walls. The remaining vertebrae criss-cross the air, accommodating their shapes and folds into the relationship established between their own size and the area defined by the edges provided by the architecture.

On the same floor, the wall before the staircase supports, by means of metal tracks, a series of delicate drawings that the artist calls *Projetos de encaixe* (Projects for Embroidery). The thick pink cardboard on which the drawings have been made with a cutter resemble the cheap, common paper utilized in stores, which lends the drawings an appearance that's both overused and nostalgic. The schematics here presented suggest the creases and montages found in solid objects. More than design projects, they remind us of a simple machine or a model of the structure of chemical

elements. They're drawings we may find in a book of physics, chemistry, or spatial geometry.

The staircase, a fundamental piece in the space's architectural conception, is the only element that's radically outside the original house (remodelation included.) It is made with a folded aluminum sheet, fixed at two points. The noticeable movement of repeated creases making up the sequence of stair steps obeys rules that are similar to the schematic cuttings proposed by the artist, or it could very well have come from one of the artist's cardboard projects. The noise of metal marking time with each step we take, along with the texture that slowly fixes itself in our eyes, makes us aware of our movements until we reach the second floor. The staircase's textured metal and the size of the steps are the same than in *Esteria* (Straw Mat). Two horizontal cuts slash through the wall separating the second-floor galleries (old bedroom). Through these cracks, the aluminum sheets linked by hinges go from one room to the other, creating a fixed circuit that descends to the floor through the hole on the center of the wall. It covers the parquet floor, and ascends through the other wall until it reaches the ceiling, it crosses both rooms through the upper cuts, descends down to the floor again, and it goes up in a staircase fashion, only to begin its inert circulation once more.

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