

leCOOL
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lesábado

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EXPOSIÇÃO Wall

“Às tantas, havia uma mulher de cabelo vermelho numa parede ruiva. Ou seria ao contrário? Uma parede ruiva numa mulher de cabelo vermelho? Não era claro quem era o quê e onde, mas a cor, essa sim, era uma certeza!” poderia, perfeitamente, escrever, a pomposa [Rosalind Krauss](#), definindo a audácia do que viria a definir como vermelho-Barros, à semelhança de um azul-Klee e de um dourado-Klimt. À falta de altos historiadores artísticos, estamos nós, profissionais “olhadores” estéticos, convidados a ir ver a Wall de [Rita Barros](#) e desvendar a questão, quem é o quê e onde! Depois das aventuras pelo Chelsea Hotel, pelo quarto em que o “2001: Odisseia no Espaço” foi escrito, ou pelo desvario cromático da “[Presença na Ausência](#)”, a fotógrafa aterriza na [Casa da Cerca](#) e desafia-nos a VER o que ela viu, será que conseguimos? [Mami](#)

onde
Casa da Cerca | Rua da Cerca 2, Almada

quando
Ter a Sex 10h-18h | Sáb e Dom. 13h-18h

quanto
Entrada Livre

Translation:

Exhibition **Wall**

“And then there was a red-haired woman on (1) an orange wall. Or was it the opposite? An orange wall on a red-haired woman? It wasn’t clear who was what and where but the colour, yes, that was a certainty” this could have been perfectly written by the pompous Rosalind Krauss, defining the audacity of what she would later define as Red-Barros, like a Blue-Klein and a Gold-Klimt. For lack of high-art historians, we are here, professional aesthetic viewers, invited to go and see Wall by Rita Barros and answer the question: who is what and where! After the adventures at the Chelsea Hotel, through the room where 2001: Space Odyssey was written, or through the chromatic craziness of Presence of Absence, the photographer lands in Casa da Cerca and challenges us to see what she saw, will we be able to? Mami

(1) A Photograph Lost In Translation In the series of photographs comprising Rita Barros book, Wall, a woman dressed in black is performing a sequence of interactions with a red wall. I did not say against the wall because the wall is somehow incorporated in her movement. The subtle ambiguity in this description of the photo is actually integral to what the photos are about. Rita Barros is Portuguese and the description of these activities in Portuguese contains an ambiguity that is not expressible in English. Numa parede is not contra a parede - “against the wall” as we would say in English. Numa parede contains the sense of “in the wall” as well as “against” the wall – the only way I can think to express this image - more with the wall than on the wall. So, we have a photograph whose meaning is actually lost in translation because Barros was photographing in Portuguese. Rene Ricard