

## ROSANA RICÁLDE

### *Mar de Papel – Sea of Paper*

08 MAY – 14 JUNE

Rosana Ricalde, born in 1971, Niteroi, Brazil, Acquired her BA in Printmaking from the School of Fine Arts University of Rio de Janeiro. Ricalde has exhibited regularly since 2000 and participated in exhibitions in Brazil, as 10 +1 Virada Generation, Tomie Othake - Sao Paulo, 2006, as well as in Latin American countries (Mexico, Puerto Rico, Argentina) and Europe (Holland, France, Spain and Portugal ). Among the several solo exhibitions includes *Palavra Matéria Escultórica – Word Sculptural Matter*, held in 2004 at the Museum of Contemporary Art in Niteroi, Brazil

Her work has been presented in Portugal in the context of a travelling exhibition " Entre a Palavra e a Imagem - Between Word and Image, " curated by Paulo Reis (La Coruña, Lisbon, Guimarães), the themes between word and image which form the axis of Rosana's practice, using the drawing as a language. In partnership with Felipe Barbosa, she has also performed several urban intervention works, such as *Hospitality*, where the work was completed on the border between Mexico and the U.S. for the InSite project 05. Her work is represented in many institutional collections: Collection Gilberto Chateaubriand, MAM, Rio de Janeiro; Collection Banco Itau, Sao Paulo SESC National Collection. Until June 22 is participating alongside Brazilian artists invited by curators Paulo Reis and David Barro for the exhibition *Parangolé: fragmentos desde los 90 en Brasil, Portugal y España - Parangolé: excerpts from them in 1990 en Brazil, Portugal y España*, in the Museo Patio Herreriano, Valladolid, Spain.

O seu trabalho passou por Portugal, no âmbito da itinerância da exposição "Entre a Palavra e a Imagem", comissariada por Paulo Reis (La Coruña, Lisboa, Guimarães). Rosana trabalha precisamente no limiar entre a palavra e a imagem, recorrendo ao desenho como linguagem. Em parceria com Felipe Barbosa, realiza também diversos trabalhos de intervenção urbana, como por exemplo *Hospitality*, obra realizada na fronteira entre o México e os E.U.A. para o projecto InSite 05. A sua obra está representada em diversas colecções institucionais: Colecção Gilberto Chateaubriand, MAM, Rio de Janeiro; Colecção Banco Itaú, São Paulo ou Colecção SESC Nacional. Até 22 de Junho integra o elenco de artistas brasileiros convidados pelos curadores Paulo Reis e David Barro para a exposição *Parangolé: fragmentos desde los 90 en Brasil, Portugal y España*, no Museo Patio Herreriano, Valladolid, Espanha.

For her first solo exhibition in Portugal, Rosana Ricalde chose the sea as a main concept as the artistic wanderings between word and image. In her compositions, calligraphy constructs the form and the text

within fills it with meaning, making it difficult (or unnecessary) to discern just where the visual poetry and the drawing begins.

Based on the poem *The Navigator* – an anonymous Anglo Saxon elegy, the last written around the tenth century AD, which tells of the hardships of a sailor in constant doubt between the safe life on land or the adventures at sea, eventually accepting his fate place to live in this hybrid that is the *Movable Sea* - the artist was led to another story, *The Travels of Marco Polo*, driven by the thrilling account of his adventures and achievements and describing the incredible cities where he had been. From here to the *Invisible Cities* by Italo Calvino it was then for the artists only a question of focusing on the cities themselves.

In *Mar de Papel* they are therefore reflections of her recent readings, which, through a unique creative process she transforms the written sign into a visual sign.

The body of work presented here, produced between 2007 and 2008, talks of an imaginary cartography: the seas and rivers in which the signifier becomes the material forming its own meaning - sequences of names of seas and rivers form the image of waves; the paths of travel where jagged phrases from the book of Marco Polo's journeys transform, overlap and intersect on an old map or a globe, leaving its apparent chaos to the dynamics of the narrative and memory; or plans of real cities - Athens, Barcelona and Lisbon (the latter created specifically for the exhibition) - built with phrases cut from the book by Italo Calvino and thus highlighting the existence of a side that remains invisible (and unpredictable) in all supposedly known places.