

**O tecido de Penelope |  
Penelope's weave  
ROSANA RICALDE  
12.05.16 – 25.06.16**

For the upcoming exhibition at 3+1 Arte Contemporânea, Rosana Ricalde (Niteroi, RJ 1971) presents *O tecido de Penélope* | *Penelope's weave*. Ricalde will present two recent installations which continue to explore her interest in semantics and narratives.

Throughout Ricalde's practice she has incorporated elements of text and employing calligraphy to build forms which question where visual poetry and drawing begin. In doing so, she reveals the hidden language and stories associated with her works, which traverse time while echoing otherworldly civilizations, stories and histories.

In *O tecido de Penélope* | *Penelope's weave*, Ricalde presents narratives between two figures, Penelope and Odysseus from *Heroides* - their story being the inaugural in a series of an epistolary collection by Ovid. Although the original discourse is one-sided by Penelope, here Ricalde presents an ersatz ebb and flow between the two, in the two pieces presented in the gallery space.

A seemingly amaranthine exchange is woven between the characters as the conversation is threaded through opposing typewriters, these *become a kind of creator of words, emphasizing this materiality, letter by letter*<sup>1</sup>. These machines could be seen as their bodies, facing each other. Unfolding in these lengths of ink on paper one can imagine the intimate nature of these two, and perhaps we could draw on our contemporary versions of their affinities.

The typewriter machine itself is an artifice which commands our attention of nostalgic times, a forgotten device and method of communication, again drawing upon another epoch, a time of precious memories, experiences and cherished ones. Each of them presented on small tables, appearing as pedestal-like supports and as though they are paying homage or as an epitaph to this mode of corresponding. In turn this shifts our gaze to ponder the scrolling exchange printed before us, suspended,

reminiscent to that of the shroud which Penelope weaves for Odysseus by day and unweaves by night, only to reweave the following day to buy time in warding of suitors, while she awaits her husband from the War of Troy.

By using the content and form of the book, the artist seeks to unite the subjects and hereby gives a visuality to its content. With particular interest in the figures of Penelope and Sherazad (a constant source of reference for Ricalde), she finds in the text different ways to weave a source of release for them, suggesting a type of closure or platform for re/interpretation.

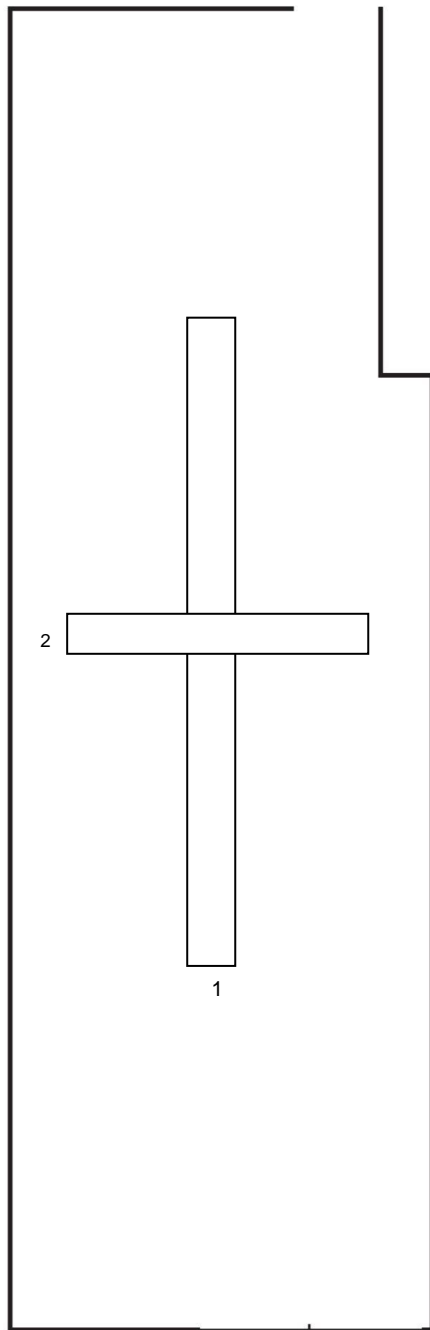
The artist emphasizes the power assumed by the letter (again by quoting one of them directly). The letter then appears as substitute for words, as though standing as metonymy of the body. And it is here that the artist selects and materializes these words. The dual installations reminds us of this idea of physicality and presence as though we are silent witnesses onlooking this fervent and private liaison.

"In a moment where information cuts through oceans and continents at unimaginable speed... to think in the materiality of the letter, that holds the touch, the smell, the hands, actually bringing in itself the presence of the other, which was something that I would like to recall."<sup>2</sup>

<sup>1</sup> Rosana Ricalde, text written by artist, April 2016

<sup>2</sup> same as above

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- 1 *O tecido de Penélope I |  
Penelopes weave I*  
2016  
Typescript on Montval paper,  
typewriting machines on wooden  
tables (Letters from the book by  
Heroides)  
Variable dimensions
- 2 *O tecido de Penélope II |  
Penelopes weave II*  
2016  
Typescript on Montval paper,  
typewriting machines on wooden  
tables (Letters from the book by  
Heroides)  
Variable dimensions