

VERMELHO

Angela Detanico e Rafael Lain

27 rue de Fleurus

06/06 _ 01/07/2017

Na série 27 rue de Fleurus, Angela Detanico e Rafael Lain utilizam o sistema Cúbica, desenvolvido por eles, para reescrever poemas do livro *Tender Buttons*, de Gertrude Stein. Os artista então aplicaram manchas cromáticas às composições a partir de pinturas da coleção de arte de Stein, cuja residência ficava no número 27 da rua Fleurus, em Paris.

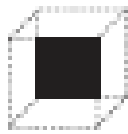
A prosa de Gertrude Stein surge, no início do séc. XX, a partir de um denso diálogo com o cubismo de Cézanne e Picasso – dois dos artistas mais presentes em sua coleção. Como escreveu uma vez o crítico James R. Mellow, “A residência Stein em Paris era uma Mecca para os modernos. A atração principal era a coleção de óleos e aquarelas de Cézanne, os primeiros quadros de Matisse e Picasso, as pinturas de Renoir, Manet, Gauguin e Toulouse-Lautrec, que ela e Leo (seu irmão) tiveram os fundos e a predição para comprar. As paredes de seu ateliê tinham penduradas até o teto pinturas agora famosas; as portas duplas da sala de jantar eram forradas de esboços de Picasso. Nas primeiras décadas do século, centenas de visitantes se reuniam para a exibição da arte de vanguarda: muitos iam para zombar, mas vários iam embora convertidos. Era uma cena brilhante – e histórica. Para todos os efeitos, Leo e Gertrude Stein tinham inaugurado na 27 rue de Fleurus, o primeiro museu de arte moderna”

Angela Detanico e Rafal Lain vêm desenvolvendo uma série de alfabetos, desde o início dos anos 2000, que aliam o hibridismo entre design e arte que enfrentam em sua produção, com tradições como a da poesia concreta, que buscava dar forma à palavra. Há, também, um jogo com a própria arte contemporânea nessa produção; como escreveu a crítica e curadora Lisette Lagnado: “o que não é usualmente pedagógico é estimular a vontade do ‘ato de decifrar’; é desviar a relação tradicional significante/significado; e, de quebra, oferecer uma forma de pensar uma realidade para a arte na qual a participação (mental) do público é da maior importância para o trabalho não soçobrar na forma vazia e tautológica”.

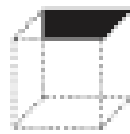
In the series 27 rue de Fleurus, Angela Detanico and Rafael Lain used the Cúbica [Cubic] system, developed by them, to rewrite poems from the book *Tender Buttons*, by Gertrude Stein. The artists then applied chromatic splotches to the compositions based on paintings in the art collection of Stein, whose residence was located at 27 Fleurus street, in Paris.

Gertrude Stein’s prose arose, in the early 20th century, based on a dense dialogue with the cubism of Cézanne and Picasso – two of the artists who were most present in her collection. As critic James R. Mellow once wrote, “The Stein residence in Paris was a Mecca for the modern-minded. The principal attraction was the collection of Cézanne oils and watercolors, the early pictures by Matisse and Picasso, the paintings by Renoir, Manet, Gauguin and Toulouse-Lautrec, which she and Leo [her brother] had had the funds and the foresight to buy. The walls of their atelier were hung to the ceiling with now-famous paintings, the double doors of the dining room were lined with Picasso sketches. In the early decades of the century, hundreds of visitors flocked to the display of vanguard art: many came to scoff, but several went away converted. It was a brilliant scene – and a historic one. For all intents and purposes, Leo and Gertrude Stein had inaugurated, at 27 rue de Fleurus, the first museum of modern art.”

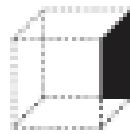
Angela Detanico and Rafal Lain have been developing a series of alphabets since the early 2000s, which take the hybridism between design and art they deal with in their production and ally this with traditions such as concrete poetry, which sought to give form to the word. This production also involves a game with contemporary art itself; as stated by critic and curator Lisette Lagnado: “what is not usually pedagogical is to stimulate the desire for the ‘act of deciphering’; it is to shift the traditional signifier/signified relation; and, moreover, to offer a way to think about a reality for art in which the public’s (mental) participation is of greatest importance in order for the work not to founder in an empty and tautological way.”



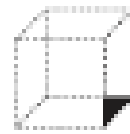
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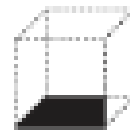
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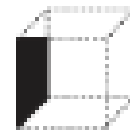
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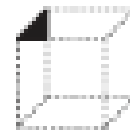
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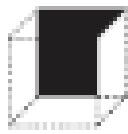
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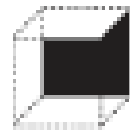
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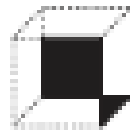
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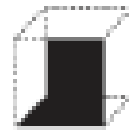
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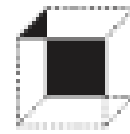
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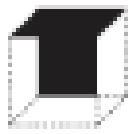
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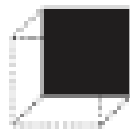
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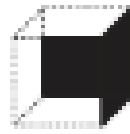
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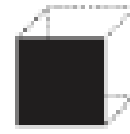
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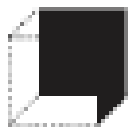
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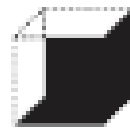
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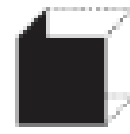
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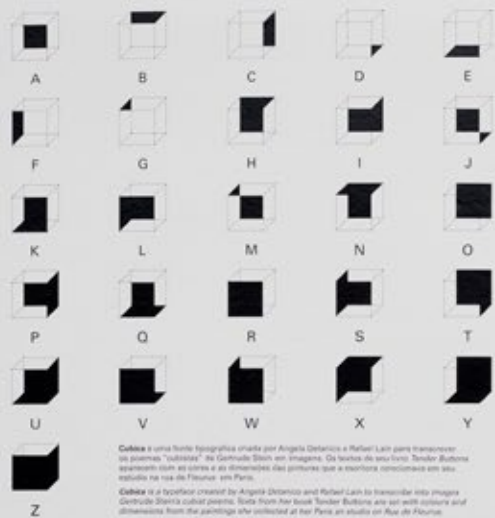


Cubica



Frankfurt





Colêta é uma fonte tipográfica criada por Angeli D'Amico e Rafael Lach para transcrever os poemas "colêta" de Gertrude Stein em imagens. Os textos de seu livro "Tender Buttons" aparecem com as cores e as dimensões das palavras que a escritora escolheu em seu trabalho na rua de Paris em 1913.

Colêta is a typeface created by Angeli D'Amico and Rafael Lach to transcribe into images Gertrude Stein's cubist poems. Texts from her book "Tender Buttons" are set with colours and dimensions from the paintings she collected at her Parisian studio on Rue de Fleurus.









Almost very likely, da série 27 rue de Fleurus. Palavras de Gertrude Stein e cores de *Nu bleu de Biskra*, de Henri Matisse

Almost very likely

2015

140,3 x 92,1 cm

Impressão com tinta pigmentada mineral sobre papel algodão Awagami Kozo Thick Natural 110 gr

Mineral printing with pigmented ink on Awagami Kozo Thick Natural cotton 110 gr paper

A chair

2015

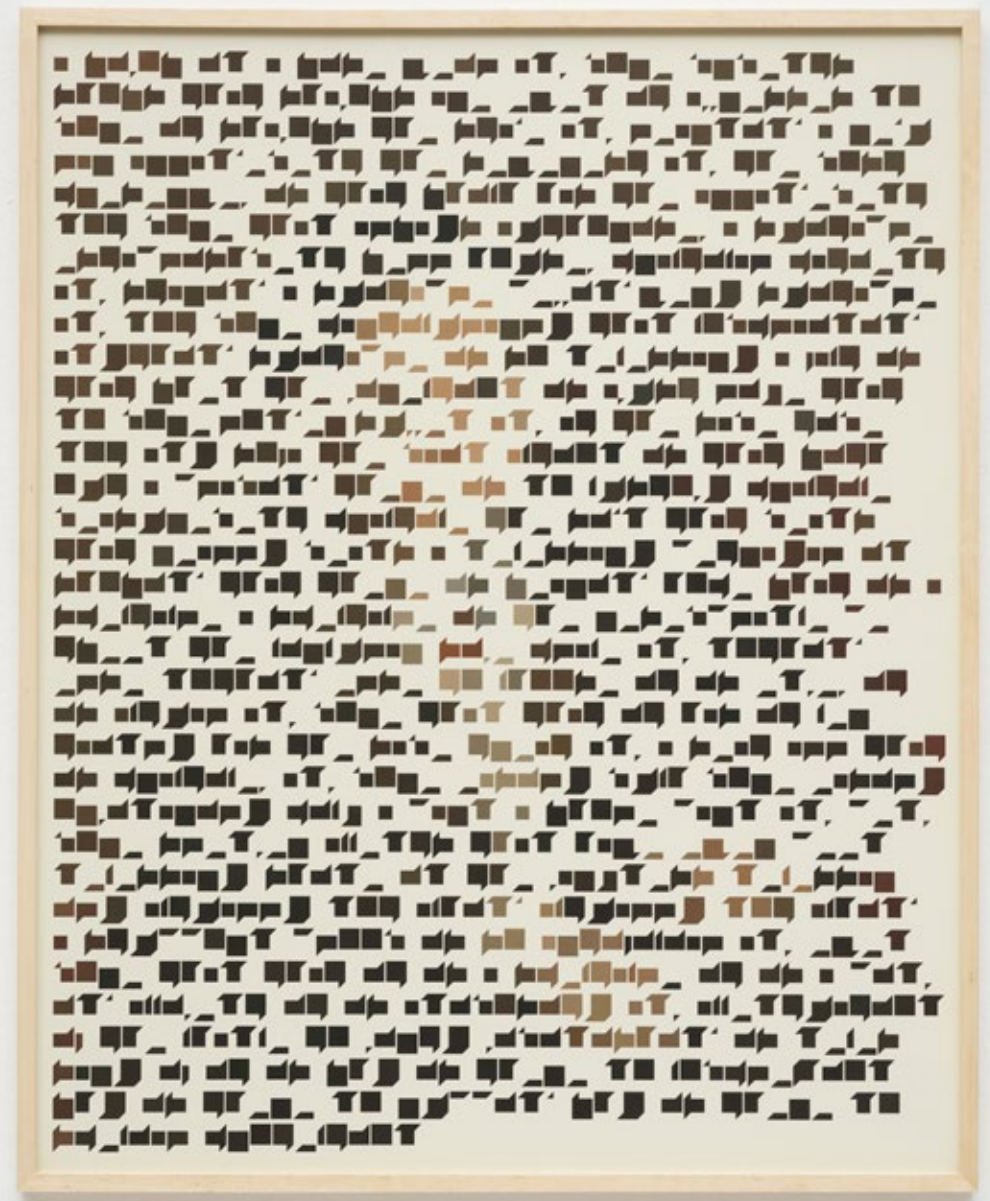
100 x 81,3 cm

Impressão com tinta pigmentada mineral sobre papel algodão

Awagami Kozo Thick Natural 110 gr

Mineral printing with pigmented ink on Awagami Kozo Thick

Natural cotton 110 gr paper



A chair, da série 27 rue de Fleurus. Poema de Gertrude Stein
com cores de *Gertrude Stein*, de Pablo Picasso

Colored hats

2015

80,6 x 59,7 cm

Impressão com tinta pigmentada mineral sobre papel algodão

Awagami Kozo Thick Natural 110 gr

Mineral printing with pigmented ink on Awagami Kozo Thick

Natural cotton 110 gr paper



Colored hats, da série 27 rue de Fleurus. Palavras de Gertrude Stein e cores de *La Femme au Chapeau*, de Henri Matisse

A white hunter

2015

73 x 58,7 cm

Impressão com tinta pigmentada mineral sobre papel algodão

Awagami Kozo Thick Natural 110 gr

Mineral printing with pigmented ink on Awagami Kozo Thick

Natural cotton 110 gr paper



A white hunter, da série 27 rue de Fleurus. Poema de Gertrude Stein
com cores de *Étudiant à la pipe*, de Pablo Picasso

A white
hunter
is nearly
crazy



Processo de desenvolvimento de *White hunter*
White hunter development process