

Reflecting pool

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Boats sailing river waters carry the river and the passing landscape with them. Floating scenes of trees, skies and reflected water. Fluid movements to the rhythm of the current and the breeze cause the vegetation to dance, questioning boundaries and forcing roots to hang in a precarious tangled balance. Mirrors formed by the water - like the boats - become access points, moveable bridges connecting different realities and diverse existences.

To understand a mirror, we have first to understand light, to understand the process of virtualisation that reflects reality, imitating it to the limits of incidence and reflection. For Foucault, the mirror acts as a space of negotiation between utopia and heterotopia, a place where the ideal and the real seem to meet in fragments of the moment, and then separate into their possibilities. This 'placeless place'¹ is where the virtual takes shape and is the place of Sandra Rey's work in this exhibition.

Sandra's new series of work leads us through her art process: through movement, establishing an intimate relationship with the landscape. Casting her gaze over the lush natural setting of Ilha de Combú, some two hundred kilometres from Belém in Pará, the artist follows the Guamá River and asks us to observe the breaks in the landscape contained in the reflections of the river. More than just reflections, refractions of channels and watercourses caused by light falling on their sensual waters. Mirror-photographs whose flatness is overcome to be converted into three-dimensional objects. The angles of the images in this delicate montage play with perspective and with our perception. Small breaks and regressions lead us to the boundary between real and virtual, and reinforce the printed image as reflective surface.

Connecting North and South on walks through the Praia do Laranjal fishing colony [Z3], the artist records the homes of this community on the shores of different waters: the vast expanse of Lagoa dos Patos. Houses and sheds are photographed in sections. Constructed spaces unfold, seeming to multiply in detail when only addition is possible. In another approach, on a train journey between Ouro Preto and Mariana, in

¹ FOUCAULT, Michel. Dits et écrits 1984, Des espaces autres (Cercle d'études architecturales conference, March 14 1967), in Architecture, Mouvement, Continuité, n°5, October 1984, pp. 46-49.

Minas Gerais, the artist photographs the landscape through the window, connecting different segments of horizon. The juxtaposition of these fragments creates new landscapes, possible only from the other side of the mirror. Specular reflections.

In these encounters with such different places, Sandra unearths roots and makes them into objects. Shortly after a tree stops being a seed it is already a root. And with that root, and its offshoots, every plant holds itself in the hardest soil, feeding on the water and minerals necessary for its development. Sandra discovers this in the images in this exhibition, be it through the aerial roots of the Belém mangroves, whose discontinuity and repetition reveal the delicate force of existence through proximity and fragment; or by selecting and inverting dried shrubs whose roots point upwards to confound ideas of beginning and end to suggest that reflections can be complex systems of nature.

The works in this exhibition address unfamiliar connections between image and referent, suggesting visual reorganisation that to different degrees destabilises notions of the real. The works are connected by water, not through its reflective quality but instead through its reflexive condition.