

PARALAXE

Parallax:

impact that the change of position of an observer has on their view of a given object.

what about

artists as generators of parallaxes

constantly turning gazes

playing with scales and ladders

playing

experimenting with leftovers

scheming

colors and patterns and matters

funhouse mirrors

provoking shifts and trembling

never quite settling

artists as magicians

popping in parallel dimensions

turning a stage into a sand wave

and phrases into furniture

and cactus into glyphs

and resins into crystals

and poems into paintings

writing songs on hope and decay

and dancing on the edge of the worlds



The card of the Magician, tarot's first major arcana, closely relates to the figure of the artist as it is characterized by its inventiveness and creativity. As if to manifest the essence of Pada Studios, the exhibition opens with **Stine Rørbech's** *Receivers & containers*, assembled ceramic pieces, mindfully reproducing some of the card's elements. But the artist also took the opportunity of her stay in Barreiro to develop a figurative yet unconscious language by letting go of any kind of plans and embracing the invisible energies around her. Her monoprints and other drawings in space (which seem to embody Paul Klee's description of a drawing as a "line going for a walk") appeared as a result of this process.

Serra Behar started researching lupine ("tremocos" in Portuguese) after noticing that these edible seeds were claimed as a "local" product in many regions of the world. Whether offered to her on the border of Lebanon and Israel, or in Portugal where she is now living, they have always made her feel at home and at peace, reminding her of the tenderness and safeness of her grandmother's kitchen in Turkey. To celebrate all the lupines shared in the context of her residency project, she created the friendly "tremoços' spirit", an alien figure growing out of concrete - some kind of sign of hope for peaceful tomorrows.

With *Open Script Submission: Southern Gothic on the Coast*, **Elise Carlton** offers another life to the work she presented in last month's exhibition. From a sculpture on the wall with multiple carved layers, she moved on to a set of wooden cards laid out like a decor on a dissolving stage. The ensemble seems to

pose the conditions of a mystery to be solved with clues left to decipher. But its play on hollows, shadows and traces could also suggest 'historical amnesia', a major concern for the artist.

Ragnhild Nes's mastery of depth, movement and color bring viewers in an abstract yet palpable world. Is *One of four* a magical cave, a cosmic valley or the heart of diamond? And could it be a portal to all of these? One gets lost on canvas: there is no vanishing point here, no horizon, just head turnings and tripping. It feels as if each block of this sensible landscape was carrying an intention or an emotion. As if their combination was a way of speaking.

Sophie Mackfall paints on what she often refers to as 'envelopes', light metal structures that you could imagine sending to a loved one, like a poem. Yet her artworks don't disclose verses but fragments of abstract landscapes. One might see a forest reflected in the water. Others might trip in front of a dripping sunset. Floating on the wall and flirting with the floor, the cut and folded artworks are intended to create shadows and radiant effects that seem to set them in motion.

Tjitske Oosterholt investigates the ways we look at our natural surroundings and the (often unconscious) physical impact we have on them. She notably questions the sustainability of her main medium, photography, which relies on potentially harmful processes. The exploration of the latter therefore becomes both the technical field and the subjects of her work. Exhibited together, *Negative Space* (chemical landscapes on Polaroids), *Human fossils* and *Caput Mortuum*, echo the sense of decay emanating from the industrial park.

Daphane Park mixed textiles and objects found in Portuguese flea markets to create a sculptural installation, at the crossroads of a spiritualist table and a children's hut. The heart of *Interlaced* lies in the weaving of a substantial collection of table cloths of various shapes and patterns. Through these delicately composed networks, the artist honours the work of their patient makers and invokes their spirits.

Arbelle Shtainer wanted to pay tribute to the women who proudly used to work in the nearby Paint Factory by representing them in a site-specific mural. Within the exhibition, this colossal artwork is presented as a 12-frames animation. The change of scale and media, however, does not impair its essence: it still explores questions of systematic action (of the represented woman, as well of the artist) and the issues of male and female gaze relevant in the public space as well as on the screen. The ensemble is part of a larger reflection of the artist around gender gaps and ways of fighting for equality - as evidenced by the title of her work, *Labor*, referring to both paid work and childbirth.

After recreating a pub and an office in environments mixing paintings, collages and papier-mâché sculptures, **Emmely Elgersma & Jo Kitchen** continue their collections of 'ordinary' spaces by looking at the case of the supermarket. They explore the fruits and sardines stalls, their garish colors, their repetitive displays, their geometric shapes. If some brands are recognizable, their names remain almost invisible, allowing the viewers to focus on their aesthetic quality above all. And to take the time to observe them, it is even possible to sit on Emmely Elgersma's sculptures.

Phil Panza also presents a functional sculpture at the edge of art and design, with his daisy turned leisure table. It belongs to a new body of works where phrases and sayings come to life in almost-cartoonish sculptures and installations. A lazy-daisy refers to an embroidery stitch consisting of one simple detached chain stitch, usually used to make flowers. However, unlike embroidery which hides its structural knots, the imbrications of this structure in recycled wood remain visible. The artist therefore exhibits the beauty of the frameworks we rely on.