

Isabelle Borges

Arrow of Time

Isabelle Borges presents at the exhibition entitled Arrow of Time a concept and works developed specifically for the gallery Pinacoteca of the MUBE Brazilian Sculpture Museum.

This is also the first solo exhibition of the artist in a Brazilian museum.

Isabelle Borges lives in Germany for over twenty years. Regardless of the geographical distance from her country of origin, the artist incorporates into her work tendencies of a remarkable international art rooted in two continents. Isabelle shows in the works created for the show Arrow of Time trends related to the Brazilian and German artistic tradition such as the concrete art and its infinite unfolding conceptual and aesthetic content. Concretism emerged in Europe in the 50s and peaked in the 60's when Max Bill taught at the School of Design in Ulm. Its tentacles reached Brazil almost simultaneously and was propagated by local artists as Lygia Clark, Amilcar de Castro, Franz Weissmann and Lygia Pape.

The initial precept of artistic elaboration in search of a precise form, the use of abstract figures and emphasis on rationality teamed up with Brazilian Tropicalia generating an unique and necessary language, especially after the political coup of 1964, which led Brazil to an immersion dictatorship for two decades. Since then the artists have developed works of popular character and inventive, thus camouflaging the rationalist impuls, political and transgressive in geometric shapes filled with organic elements intended for handling and interactivity.

The painting Isabelle Borges praises subjective and organic elements delimited by forms, traits and contours creating its own dynamics and dialogue between work and public through its character, as engaging in a three-dimensional image or sculptural. That is the reason for presenting her work at MUBE - Brazilian Sculpture Museum to enhance its spatial and installation character. Concretism is full of reasoning and science, also features visible in the paintings exhibited here. Precisely science guides much of the preparation of these works filled with forms recognized in the art of origami, reproduced on the canvas by scrolling images and unusual spaces, creating depth and focal points to reinforce this idea. This technique of folding no longer propagated by artisans in recent years to meet the science, technology and industry such as the chair created at MIT, renowned Massachusetts Institute of Technology and directed by the young mathematician Erik Demaine, who spreads this technique through an specific computer program formalizing new principle of mathematical specific tools, so that the world can be "deploy" more effectively.

The unfolding of the pictorial elements of Isabelle Borges paintings finds at the exhibition hall from MUBE the suitable conditions for the visualization and experimentation of this artistic universe. The images go beyond the canvas and their individual frames to give continuity to its movement, color and composition traits in the whole context creating a huge wave to spread along the horizon of the Pinacoteca. The paintings involve the visitor in the first instance by the impact of the general group of works exhibited. In a second moment are the details that attract the eye of the viewer. The precise geometric figures reveal scattered and discrete collages out of literary elements taken from the artist's archive (newspapers, magazines, books) and specifically reworked and incorporated into the paintings as the dadaist messages from Kurt Schwitters or visual montages of Hannah Höch.

These collages were first used in drawings by Isabelle Borges taken as drafts of paintings to be executed. These however reached relatively early in its existence sufficient autonomy to be seen as unique isolated works. The exhibition Arrow of Time brings also for the first time to the Brazilian public a selection of these drawings, in which we clearly appreciate the evolution of forms, the contours precisely delimited and inserted into the artistic support, as well as the precise and delicate choice of color palette ranging between pastels and primary colors, creating a great contrast and initial discomfort due to the unusual combination. This selection goes beyond the pictorial and artistic support, it expands through the gallery creating a unique surface and ambiance.

Arrow of Time at MUBE - Brazilian Sculpture Museum expands the painting by Isabelle Borges, creating a new spatial and temporal perspectives to guide the visitor to an accurate immersion.

Tereza de Arruda, curator
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