

One of the things that inspires Letícia Lampert's creative practice is the idea that the act of seeing is something to be done distantly, an experience that we cannot fully realize, for that is not palpable, but only sensitive. As an artist, she focuses on the relationship between the act of seeing, the landscape and the influence made by another person. How is it possible to create a connection with the things that surround us? With everything that we see and keep as images?

For Robert Adams, American photographer and critic, one of the functions of landscape pictures is to provide us the opportunity to rediscover and reevaluate where we are. "We rely, I think, on landscape photography to make intelligible to us what we already know"¹, says Robert. When looking again and again at something, searching for tones and shades, while trying to make visible, and perhaps closer, what is presented to sight only, Letícia collects colors and landscapes. With her photographic camera, she freezes and holds what is of her interest, eager to understand, through the image, the complex scenario we live in.

In *Exercícios para perder de vista*, Letícia presents works produced in China and in Rio Grande do Sul, from 2015 to 2017. These artworks propose the distance between the acts of seeing and feeling and between the act of seeing as a physical sense and as when one is able to see through the image. The palette of these works is reduced and the artist uses mainly shades of gray, beige and white on images captured from urban and natural landscape, covered by mist, sometimes by pollution. Using minimal shades and showing subtle differences when going from one to another, the artist searches for thinner variations and reveals a complex and subtle landscape.

Interspersing colors and images, the artist plays with the veracity and the verisimilitude of the tones, of what can be seen in the middle of nothing, playing with the perception of the public. Letícia invites the spectator to contemplate and to think about the world that surrounds us, bringing him close to the distance that exists in a gaze, making this distance more palpable through the shades of minimal and delicate colors, as she could show us the path to follow in order to reach the landscape. The artworks from *Exercícios para perder de vista* create a catalog of different hues that are part of our world as well structure our gaze. These works, due to their composition and to the silence of the images, make the minimal hue reach its maximum.

In 1985, the photographer Luigi Ghirri wrote "It's necessary to find a method by which to organise the gaze in this boundless world of fragmentation and speed", being able to find a way to reactivate the gaze so "that it might no longer be inert before a world which is ever more incomprehensible and complex"². I think this is what Letícia proposes with such subtle color shades.

Ghirri, at that time, made reference to the new demands of the gaze that came up with the movie, the television and the big consumption of electronic images. Since then, the amount of images that surround us has been multiplied and keeps growing in a geometric progression. We are used to produce and consume images full time. We live submerged in an image-based society. In such context, to think about the importance of the gaze is a necessary task. The images built by Letícia are like a sensitive invitation so we can pass by the shades that conceal and reveal the urban and natural landscapes that surround us, becoming a pleasant game of measuring the landscape's colors.

Exercícios para perder de vista invites the spectator to adjust his gaze, rescuing the calm and the capacity to reach an infinite range of colors and movements in the silence and in the stillness. While contemplating, maybe it will be possible to narrow the distance between the gaze and the feeling, and, perhaps, the sight will no longer be something to be done distantly.

Luísa Kiefer
Curator

LETÍCIA LAMPERT – EXERCÍCIOS PARA PERDER DE VISTA

Opening Reception: May 10

May 10 – Aug 18

Opening hours: Tue – Fri, 1 pm – 6 pm; Sat, 1 pm – 5 pm

¹ ADAMS, Robert. *Beauty in Photography*. New York: Aperture, 1981. p.16-20.

² GHIRRI, Luigi. *Complete Essays*. London: Mack Books, 2016. p.91-92.