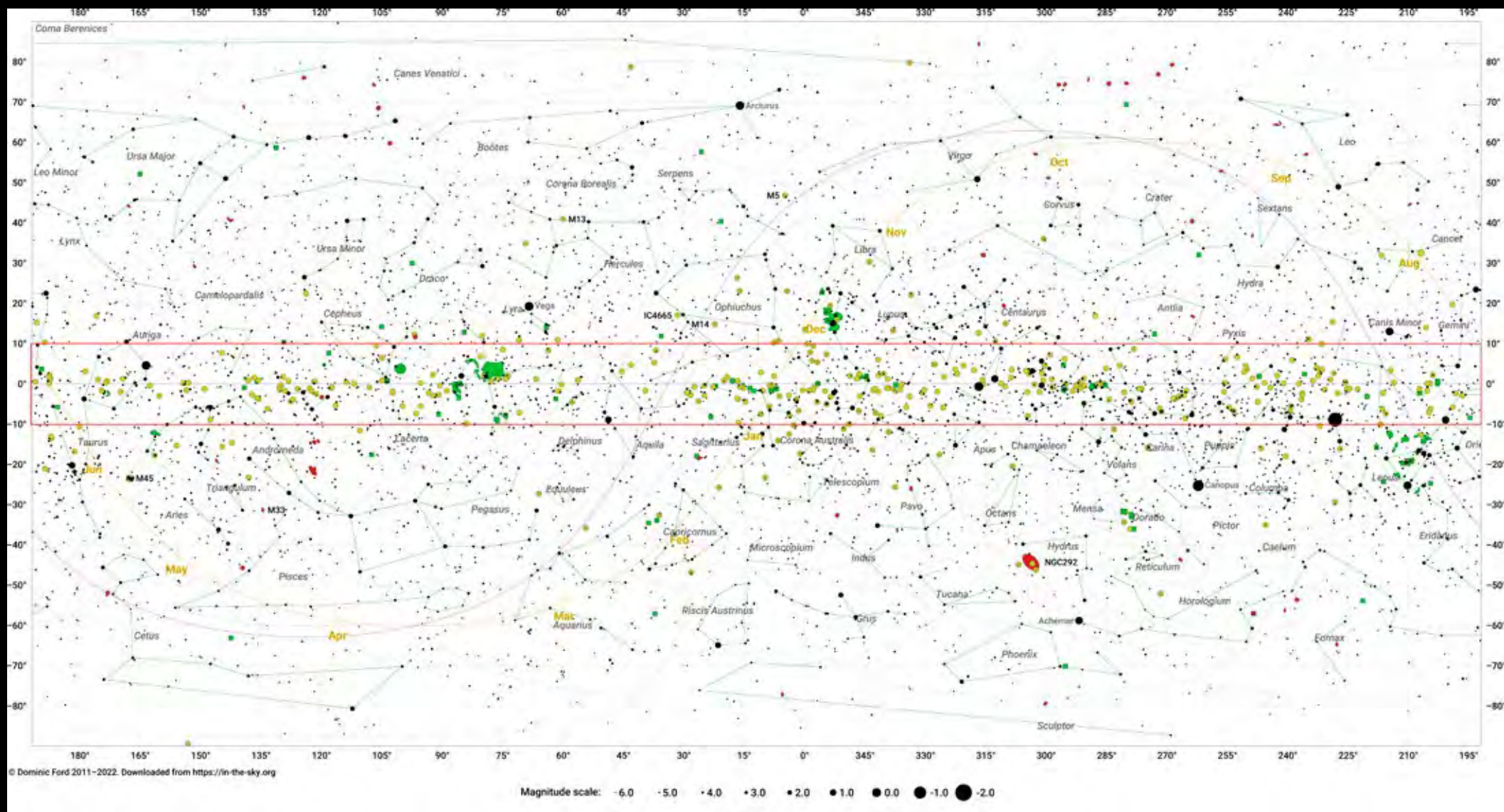


VERMELHO

Nicolás Bacal

La profundidad de las cosas







— The Equator


— Ecliptic Plane

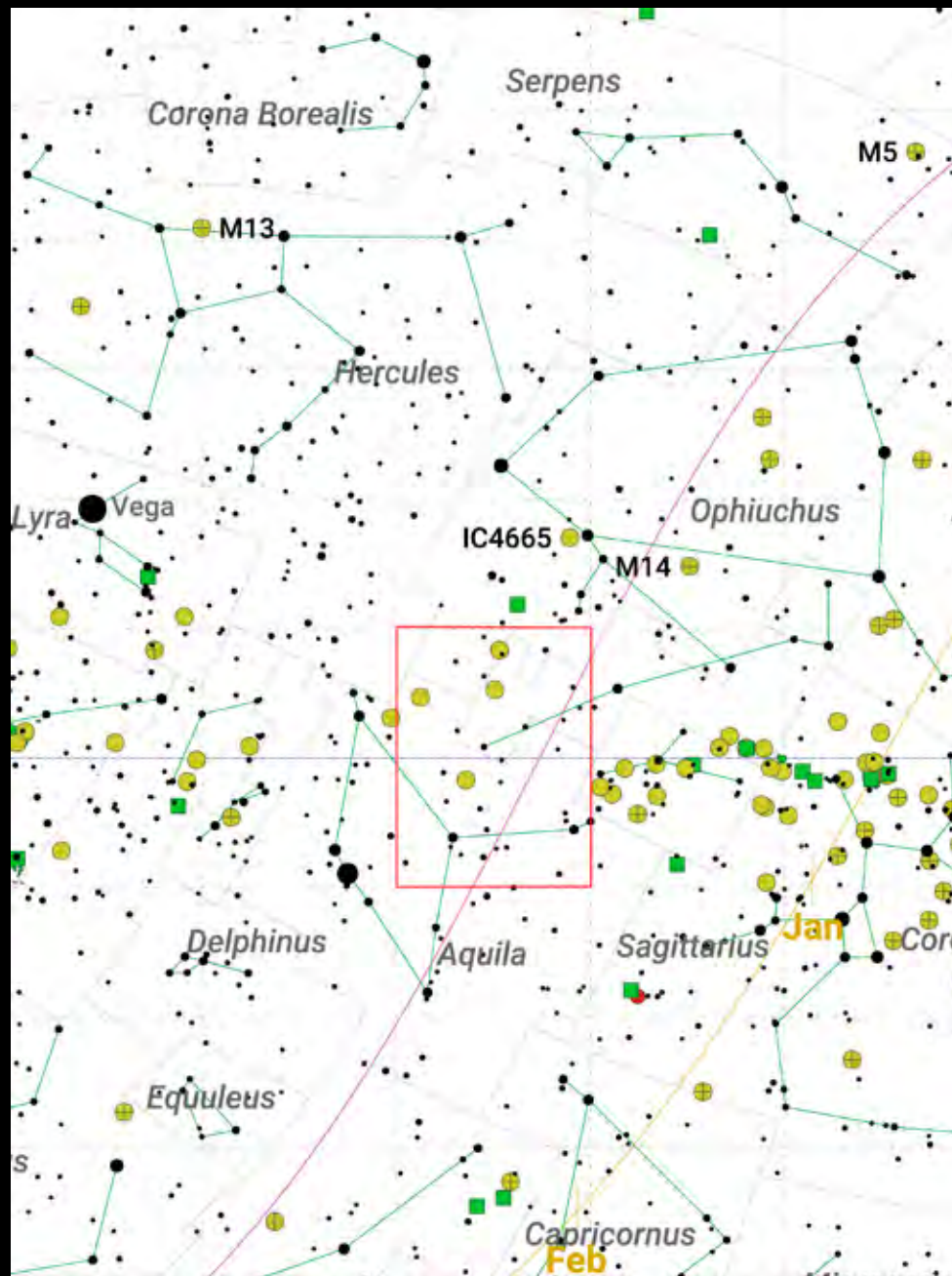
— Galactic Plane

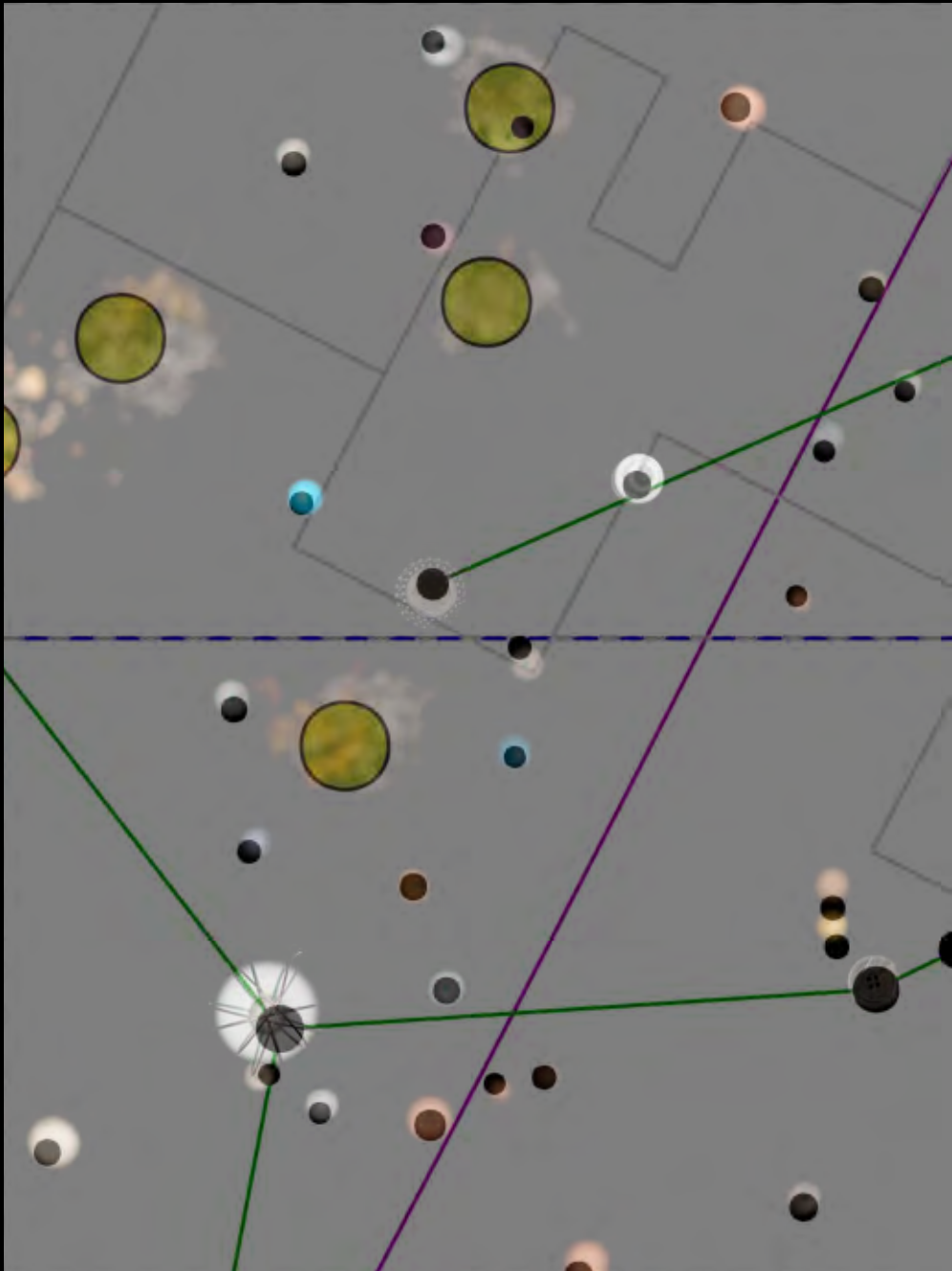
 Galaxy

 Bright nebula

 Open cluster

 Globular cluster







La profundidad de las cosas

“A profundidade das coisas” é uma série de 24 fotografias criadas a partir de um planisfério estelar. Bacal isolou e separou o plano galáctico (a Via Láctea) em 24 fragmentos que usou como guias precisas para compor suas imagens.

O artista colocou objetos domésticos sobre uma mesa preta, seguindo as posições das estrelas e nebulosas. Para estrelas pertencentes a qualquer uma das constelações da ciência moderna, ele posicionou os objetos em uma altura precisa. Bacal usou uma profundidade de campo muito rasa para que apenas esses objetos estivessem em foco. Ao fundo, itens como palha de aço, grãos de arroz, nozes, botões, etc., perdem sua definição e se transformam em formas galácticas.

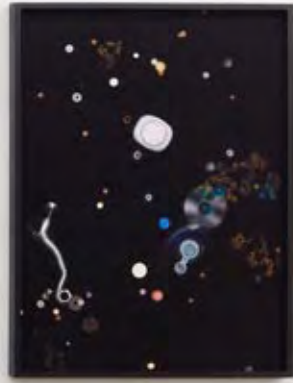
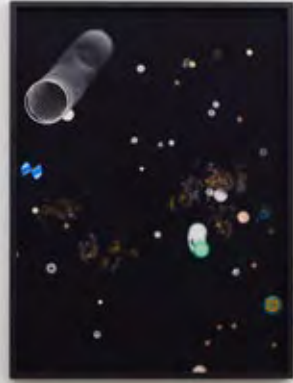
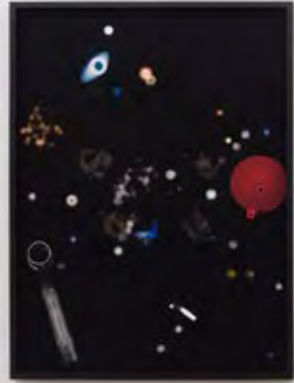
A obra também serve como uma homenagem doméstica às imagens astronômicas captadas pelos telescópios Hubble e Webb. O mundano se transforma no estelar, revelando uma cosmologia da desordem.

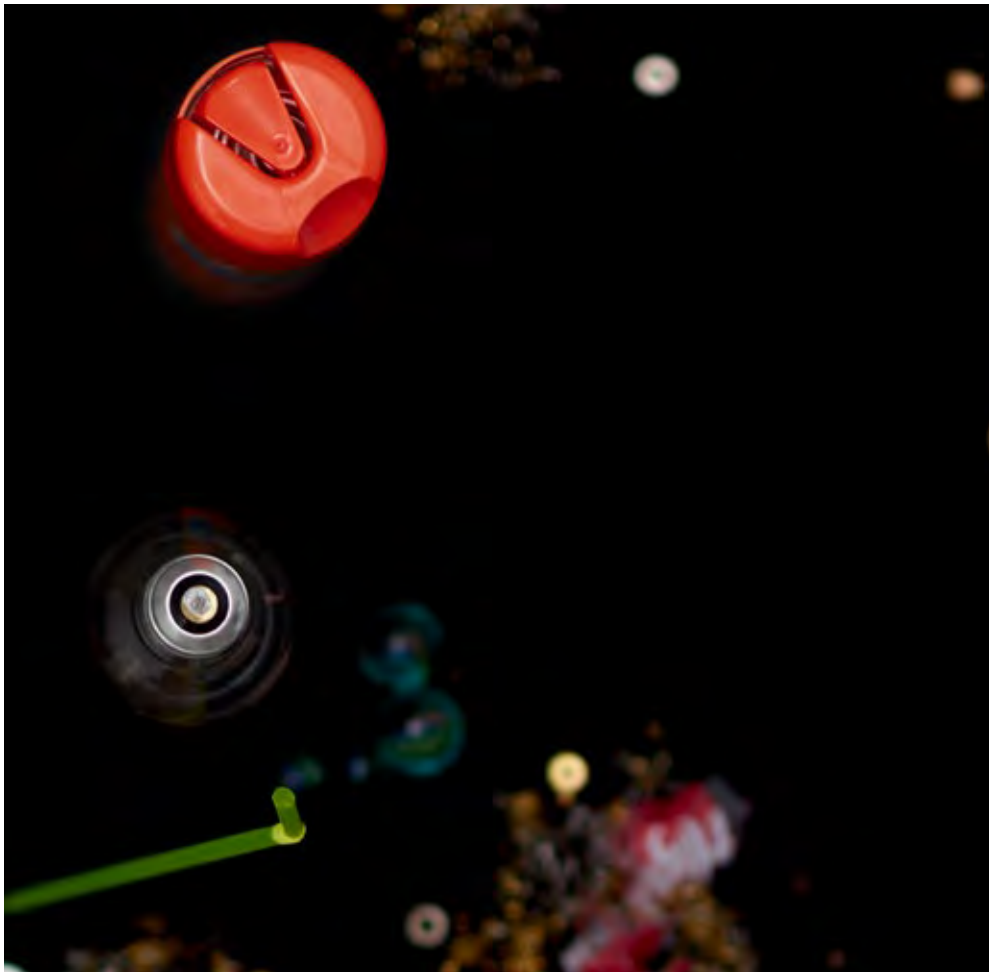
“The Depth of Things” is a series of 24 photographs created from a star planisphere. Bacal isolated and separated the galactic plane (the Milky Way) into 24 fragments, which he then used as precise guides for composing the images.

The artist placed domestic objects on a black table, following the positions of the stars and nebulae. For stars belonging to any of the constellations of modern science, he positioned the objects at a precise height. He used a very shallow depth of field so that only those objects were in focus. In the background, items like steel wool, rice grains, nuts, buttons, etc., lose their definition and transform into galactic forms.

The work also serves as a domestic homage to the astronomical images captured by the Hubble and Webb telescopes. The mundane transforms into the stellar, revealing a cosmology of disorder.



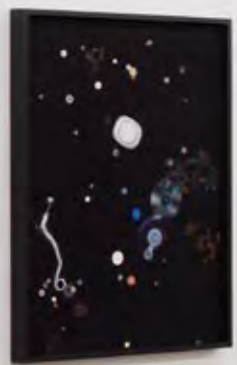


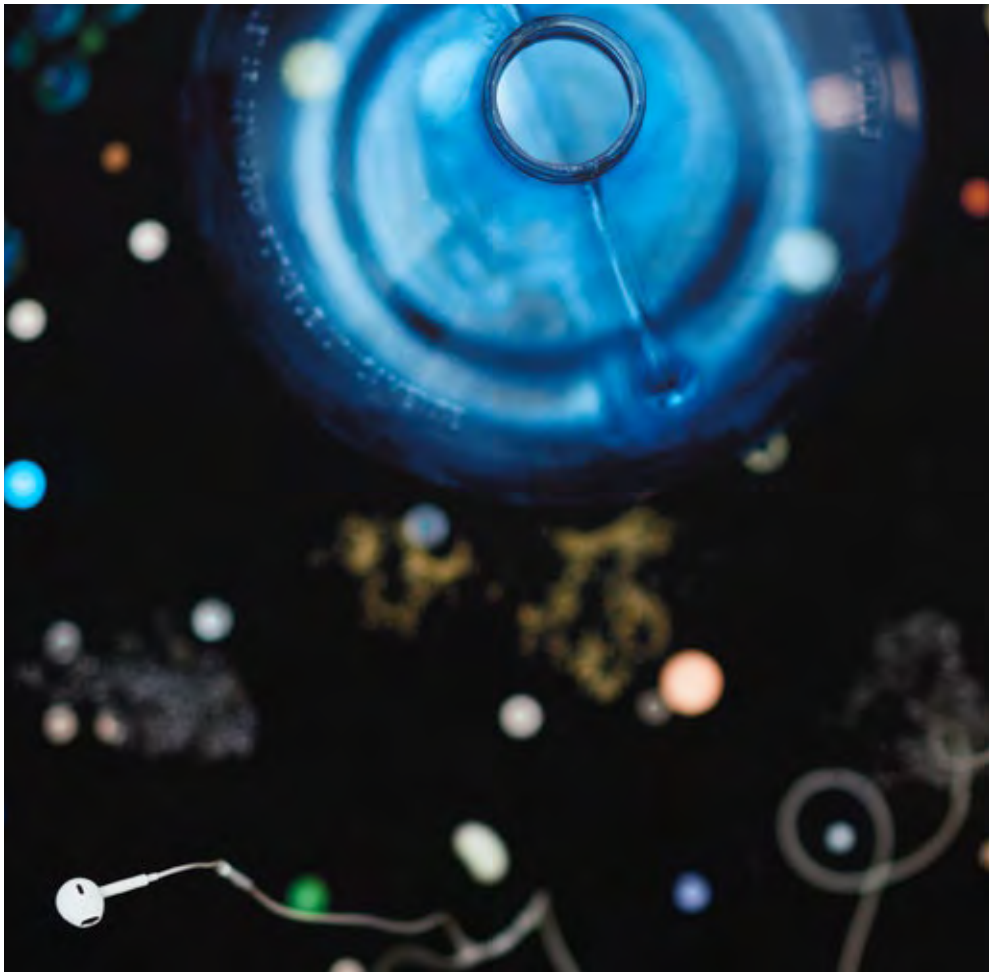


La profundidad de las cosas 1
2023

70 x 52,5 cm
Jato de tinta sobre papel Canson Infinity Rag Photographique 310 g/m²
[Inkjet on Canson Infinity Rag Photographique 310 g/m²paper]



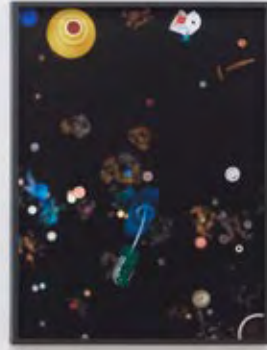




La profundidad de las cosas 6
2023

70 x 52,5 cm
Jato de tinta sobre papel Canson Infinity Rag Photographique 310 g/m²
[Inkjet on Canson Infinity Rag Photographique 310 g/m²paper]



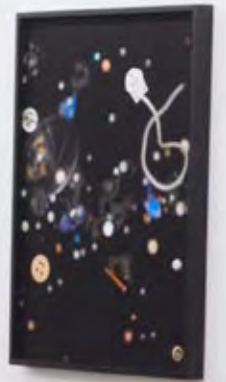




La profundidad de las cosas 13
2023

70 x 52,5 cm
Jato de tinta sobre papel Canson Infinity Rag Photographique 310 g/m²
[Inkjet on Canson Infinity Rag Photographique 310 g/m²paper]



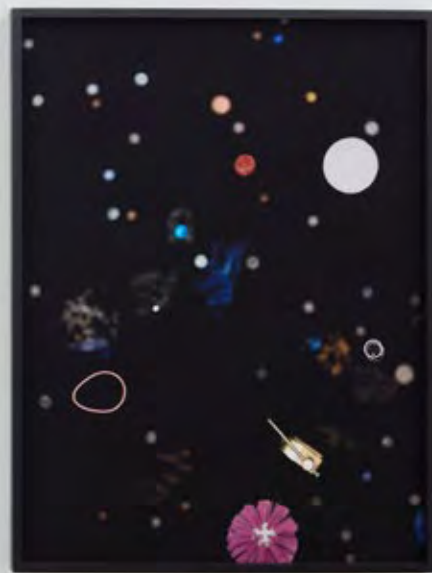




La profundidad de las cosas 18
2023

70 x 52,5 cm
Jato de tinta sobre papel Canson Infinity Rag Photographique 310 g/m²
[Inkjet on Canson Infinity Rag Photographique 310 g/m²paper]







La profundidad de las cosas 23
2023

70 x 52,5 cm
Jato de tinta sobre papel Canson Infinity Rag Photographique 310 g/m²
[Inkjet on Canson Infinity Rag Photographique 310 g/m²paper]





La velocidad de las cosas

A velocidade das coisas é uma série de bancos de madeira maciça embutidos com objetos domésticos. Cada banco da série tem esculpida uma das 88 constelações que compõem o céu do planeta. A posição das pernas dos banquinhos e dos objetos embutidos correspondem diretamente à organização de cada constelação. As estrelas ao redor são representadas com cavilhas faltantes.

A ciência moderna terminou de mapear o céu por volta do século XVII. Embora muitas civilizações tenham colocado grande carga simbólica e mitológica nos asterismos, muito desse céu moderno é vazio de significado.

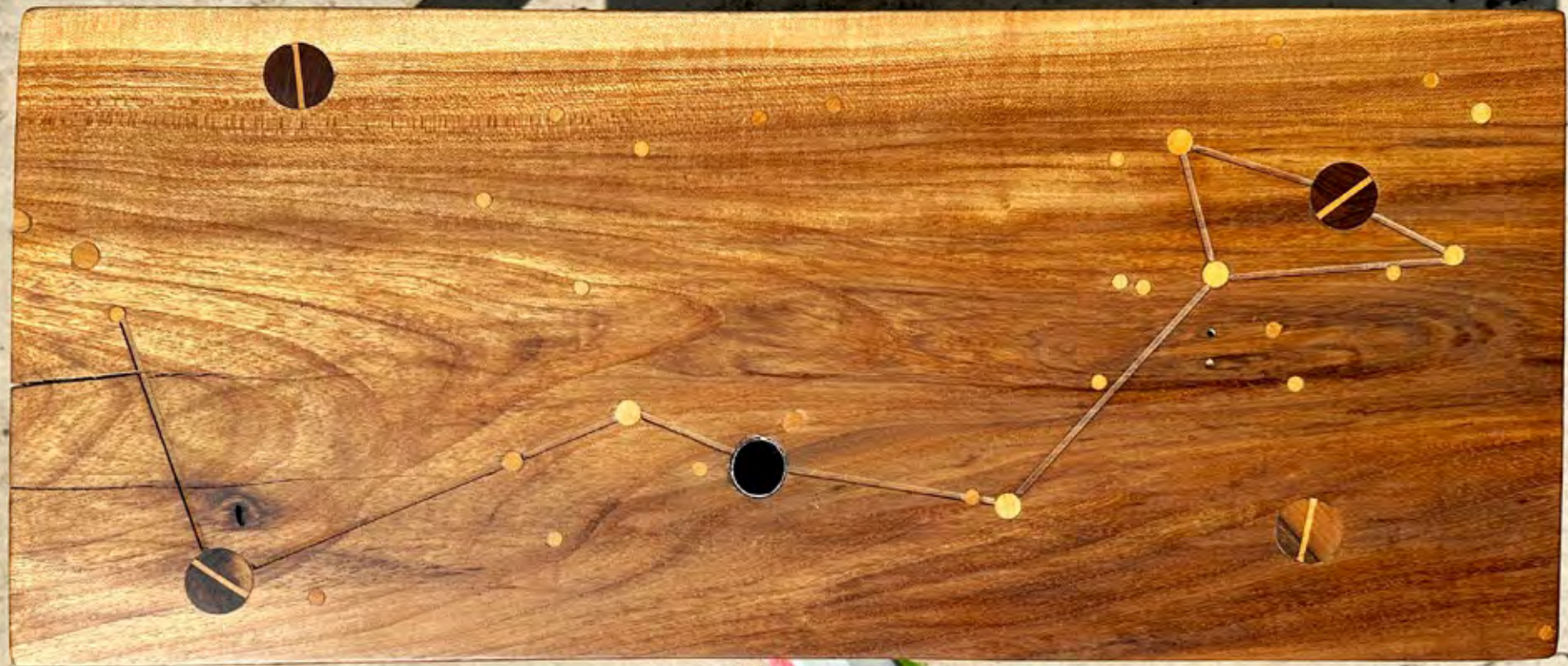
The speed of things is a series of benches of solid wood inlaid with household objects. Each bench in the series is carved with one of the 88 constellations that make up the planet's sky. The position of the legs of the stools and the built-in objects directly corresponds to the organization of each constellation. Surrounding stars are represented with missing pegs.

Modern science concluded mapping the sky around the 17th century. Although many civilizations have placed great symbolic and mythological burden on asterisms, much of this modern sky is meaningless.



Serpens caput
2021

36 x 59 x 31 cm
madeira (petiribi) e vassoura
[wood (petiribi) and broom]







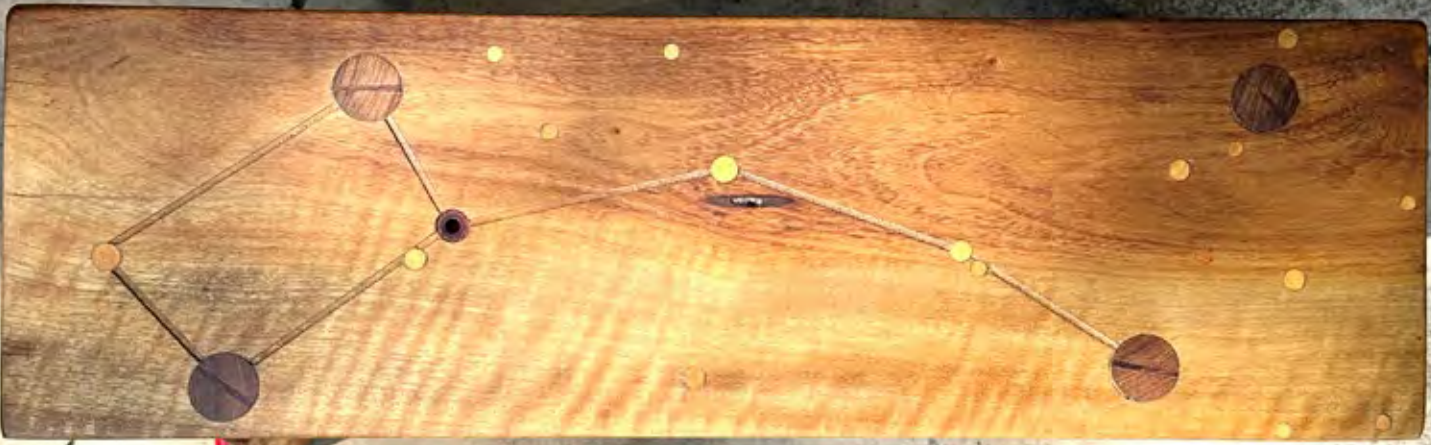
Ursa minor

2021

28 x 53 x 22 cm

madeira (louro) e mangueira

[wood (laurel) and hose]



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