

CICLOTRAMA

"**Janaina Mello Landini** weaves and dresses the space as one who dismantles a rope which disperses and sticks to the walls, by tying itself to nails. Many nails, many lines. For each line, one nail, and one single rope.

In face of this unbraided, it is natural to think of the nature of the roots of plants, of the circulatory systems of bodies, of the nerve endings of neurons, of the electrical beams of rays and so on. And, it is easy to go from there to the rhizomatic theories of post-structuralist philosophy.

The subsequent actions of the artist promote a peculiar relationship between an object and its position in space as an integral and constituent part of it. If there is a rope on the room floor, even if the rope is thick and long, the difference in scale between the room and the rope allows for identifying between them a relationship between container and content, edge and object. But as the rope is dismantled, although thinner – is transformed from something that is "contained by" into something that constitutes the space.

Thus the poetics of this space can only be that of the filled field, which is confused with its own visibility, in this case the visibility resulting from the densification of lines connecting its walls. On the one hand, there is no room for the visitor, who is excluded from the relationship in which container and content are equivalent in scale and presence. On the other, persistent observation can see through the maze, reaching architectural details and can lose itself, confusing depths.

And successively, dividing itself in geometric progression, at each junction the line doubles - 2, 4, 8, 16 ... - and at the same time divides its thickness in half - 1, 1/2, 1/4... At the limit, there would be zero, endless lines of zero thickness. But zero is a thing of mathematical abstraction. In fact, the theory is different. Instead of referring to the minimum, what the cyclorama narrates is an entrancing and winding whole, which occupies the space and the senses of those who observe."

[**Paulo Miyada**, *Ciclotrama*, 2015 - extract]