

# LANDLINES / LINHAS FIXAS

Andreas Albrechtsen (DK/BR), Anna Bella Geiger (BR),  
Tamar Guimarães (BR) and Kasper Akhøj (DK), Renata Lucas (BR),  
Otavio Schipper (BR), and Carla Zaccagnini (BR/AR)

Curated by Andreas Albrechtsen and Laura Goldschmidt

March 15 – April 27, 2024



## LANDLINES / LINHAS FIXAS

*Landline* is a compound word that forms a drawing in one's mind. It is a horizontal contour that cuts through space, defining the ground and the above. Drawing a line is simple enough, but to spatially define a void is an abstract thought. One needs to reinvent physics symbolically. A crudely drawn connection between two points is all it takes to make a horizon, to give the emptiness direction – a future and a past. Where a line can be a communication tool between existing and alternative worlds, this exhibition connects a long-distance call between physical, social, and spiritual structures. The artists' works touch on various themes, such as urbanisation, displacement, memories of technology and its social and esoteric relations.

The exhibition title refers to the undersea internet cables that carry data across the Atlantic Ocean, connecting the South American and European continents. The transmitted data, a non-linear stream of human interrelations, travels deep below international waters and beyond our awareness. Approximately seventy-one per cent of the surface of the Earth consists of oceans, yet humans have only explored a fraction of the oceanic floor. Scientists have investigated far greater percentages of planet Mars than the seabeds on Earth [1]. Our internet infrastructure – the arteries of modern globalisation – lies in absolute darkness.

On the initiative of Dom Pedro II, the last monarch of Brazil, the first telegraphic submarine cable arrived by boat at Copacabana beach in 1873. The new era of long-distance communication also coincided with the rise of the spiritualist beliefs of the late nineteenth century, which was rooted in the mediumship between the material and spiritual plane. In Brazil, the followers of Allan Kardec's spiritist doctrine became widely popular and spread across the country. The telegraph cable's ability to transmit messages across the Atlantic was a wonder of the Second Industrial Revolution. But the uncharted potential of the technology was simultaneously associated with a paranormal potential – as a landline to the otherworldly. “The invisibility and intangibility of electric current, and its capacity to collapse time and space into a single, continuous plane of reference, provided the perfect analogy for the existence of the human soul beyond the body. After all, if telegraphic technologies could harness electromagnetic forces in order to communicate intentional messages, why should it not be possible to develop comparable techniques in order to communicate with the dead?” [2]

From ancient history until the Renaissance, the Atlantic Ocean was seen as a mythological void in the West. It was known as the frontiers of the world, the sea of darkness, and the passageway between the old and the so-called New World. The term Atlantic derives from ‘The sea of Atlas’ – after the Greek mythological Titan who holds the heavens on his shoulders. The imaginary lost continent of Atlantis was described as ‘the Island of Atlas’ by Plato in *Timaeus* and *Critias*. The speculations of an undiscovered civilisation continued to resurface throughout the early colonial age when Europeans identified Atlantis as the Americas.

To this day, fantasies of a submerged continent keep the myth of Atlantis afloat in online news media. With high-speed connection comes the risk of over-information, and our cognitive sense of urgency and factuality adapts. Atlantis-2 was the name of the first submarine fibre-optic cable system to connect Brazil and Europe with internet. It launched in February 2000 and was disconnected again in January 2022 when substituted by the superior EllaLink cable. But where its name may have been a metaphor for the internet utopia of the early 2000s, it is now a fitting metaphor for the looming eco-collapse that the world faces. Though the 8,500-kilometre-long cable is currently in the process of being retrieved, many others of the 500+ privately owned cables are prone to remain buried in the ocean as infrastructural ruins of human civilisation.

Andreas Albrechtsen

[1] ‘Why we have better maps of Mars than of the seafloor – and what USGS is doing to change that’, 17 November 2023, <https://www.usgs.gov/news/science-snippet/why-we-have-better-maps-mars-seafloor-and-what-usgs-doing-change>

[2] Jeremy Stolow, ‘Wired Religion: Spiritualism and Telegraphic Globalization in the Nineteenth Century’, in *Empires and Autonomy: Moments in the History of Globalization*, eds. Stephen Streeter, John Weaver, and William Coleman (Vancouver: University of British Columbia Press, 2019), p. 89.





Renata Lucas

*Folding Tectonics (June 27th), 2017*

Tiles, newspaper, mdf

2 x 75 x 116 cm

Courtesy of the artist and  
neugerriemschneider, Berlin

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## Renata Lucas, *Folding Tectonics (June 27th)*, 2017

Urban surface and its layers and boundaries pervade Renata Lucas' work, with the architecture and passages of a city representing, to her, a provisional fabric containing social histories for her to uncover. In transforming structural frameworks, Lucas exposes and reshapes definitions of ownership, utility and social interaction in a manner that is both playful and radical. In *Folding tectonics (June th, ) (2017)* a folded excerpt of a tiled floor partially conceals a page of "The Daily Telegraph" from June 27, 2017. Left exposed is an article with the headline "View from the trading floor," with the remainder of the front page seemingly tucked within the work itself. In her reference to tectonics and use of the tiled floor, Lucas alludes to the massive plates that comprise the Earth's surface - one that appears solid, but is in fact an unstable body. A newspaper, a signifier for society's values and politics, is here enveloped by Lucas' ground, suggesting the provisional and manipulable nature of values and information.

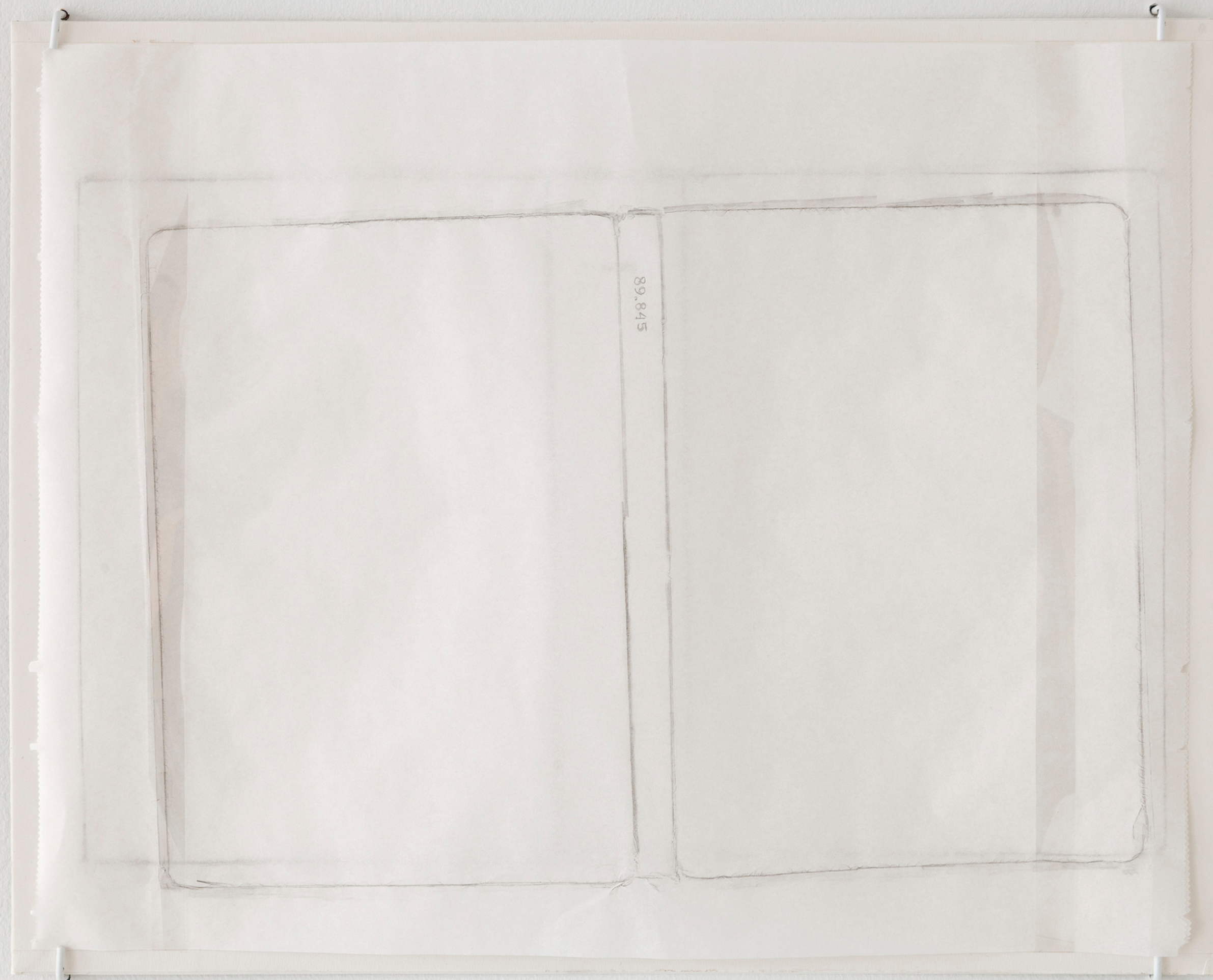
Renata Lucas' (b. 1971, Ribeirão Preto, Brazil) works interrogate ways to create interventions within inhabited spaces. Driven by the desire to continually examine urban, institutional, and personal space, Lucas has created works that physically graft one location onto another, cleverly merge indoor and outdoor environments, and modify street-scapes, all in the pursuit of bridging the seemingly unbridgeable. She transforms structural frameworks in order to expose, reshape, and redefine intrinsic definitions of ownership, use, and social interaction in a manner that is both playful and radical. Selected solo exhibitions include Performance Space, New York (2019); Secession, Vienna (2014); Peep-Hole, Milan (2011); KW Institute for Contemporary Art, Berlin (2010); CCA Wattis Institute, San Francisco (2010); Gasworks, London (2007); Redcat, Los Angeles (2007). Lucas created site specific works for 8th Melle Biennial (2018); Absolut Art Award, Pier Mauá, Rio de Janeiro (2014); dOCUMENTA(13) (2012); 12th Istanbul Biennial (2011); 53rd Venice Biennial (2009); and 27th São Paulo Biennial (2006). She was the recipient of the Absolut Art Award (2013), the Dena Foundation Art Award (2009) and the Ernst Schering Foundation's Art Award (2009). Renata Lucas lives and works in São Paulo.





Carla Zaccagnini  
*All the books with every word*  
*(Copenhagen Main Library), 2024*  
Graphite on paper  
33 x 42 cm each  
Courtesy of the artist and  
Vermelho, São Paulo

Carla Zaccagnini  
*All the books with every word*  
*(Copenhagen Main Library), 2024*  
Graphite on paper  
33 x 42 cm each  
Courtesy of the artist and  
Vermelho, São Paulo



## Carla Zaccagnini, *All the books with every word (Copenhagen Main Library)*, 2024

Just as the Danish State has a free course on the national language offered to immigrants under an integration programme, the main library of Copenhagen has a session dedicated to books that support the study of this and other tongues, including bilingual dictionaries between Danish and German, Italian, Icelandic, Latin, Portuguese, Spanish, Swedish, Urdu, Vietnamese... No English and no French, as predicted by the staff I talked to by the entrance. The most common languages – their words – are frequently borrowed for tests. There used to be copies that could not leave the library, but that was before. I didn't ask before what, which would have been the right question, I asked where to find them.

I found a table close to the right two shelves and unpacked the rolled papers brought straight from the shelf dedicated to baking ingredients in the supermarket: each sheet in the exact size to cover the standard tray that accompanies ovens from the factory; in the best material to avoid the effort of removing sticky rests of burned kanelbullar or lusekatter from the metal surface. In groups of 5 to 7, I collected, draw, and returned the books. I wrapped each dictionary and run the pencil around its borders marking its contours, as far as it reaches, the line where it ends. A few hours were enough to draw the outlines of the 31 books that want to function as a bridge between the official language of this country and all other ways of talking in the world.

Having been living in Malmö and working in Copenhagen during the last 6 years, drawing these volumes – the limits of every book intending to contain all necessary words for international communication – is a way to relate to the dumbness, the deafness, the silence, the constant layers of translation that accompany me when surrounded by these languages I don't speak.

Carla Zaccagnini (b. 1973, Buenos Aires) holds a degree in Visual Arts from Fundação Armando Álvares Penteado, São Paulo, and a postgraduate degree in Visual Poetics from the University of São Paulo. She is a professor of Conceptual and Contextual Practices at the Royal Danish Academy of Fine Arts, Copenhagen.

Her practice is informed by the various cultural and historical references of the context in which she grew up: from colonialism to Latin American neoliberalism. Her research tackles abstract historical and social structures, but her works focus on very tangible and familiar objects. Through these objects and the stories that exist around them, Zaccagnini unpacks how history is constructed in specific contexts.

Zaccagnini has exhibited at Galeria Vermelho, São Paulo (2022), AMANT, New York (2022) and Hotel dos Imigrantes, Buenos Aires (2019) and participated in group shows at Museo de las Culturas Oaxaca, Oaxaca (2020), Röda Sten Konsthall, Gothenburg (2018), LACMA, Los Angeles (2017), Museo Reina Sofía, Madrid (2014), and Guggenheim Museum, New York (2014). She participated in the 8th Berlin Biennale (2014), 9th Shanghai Biennale (2012), and the 28th Bienal de São Paulo (2008).



Anna Bella Geiger  
*Orbis Descriptio com Linha  
de Tordesilhas II*, 2014  
Iron file drawer, encaustic,  
pigments and metals  
13.5 x 44 x 14 cm  
Courtesy of the artist and  
Marlborough Gallery, Madrid

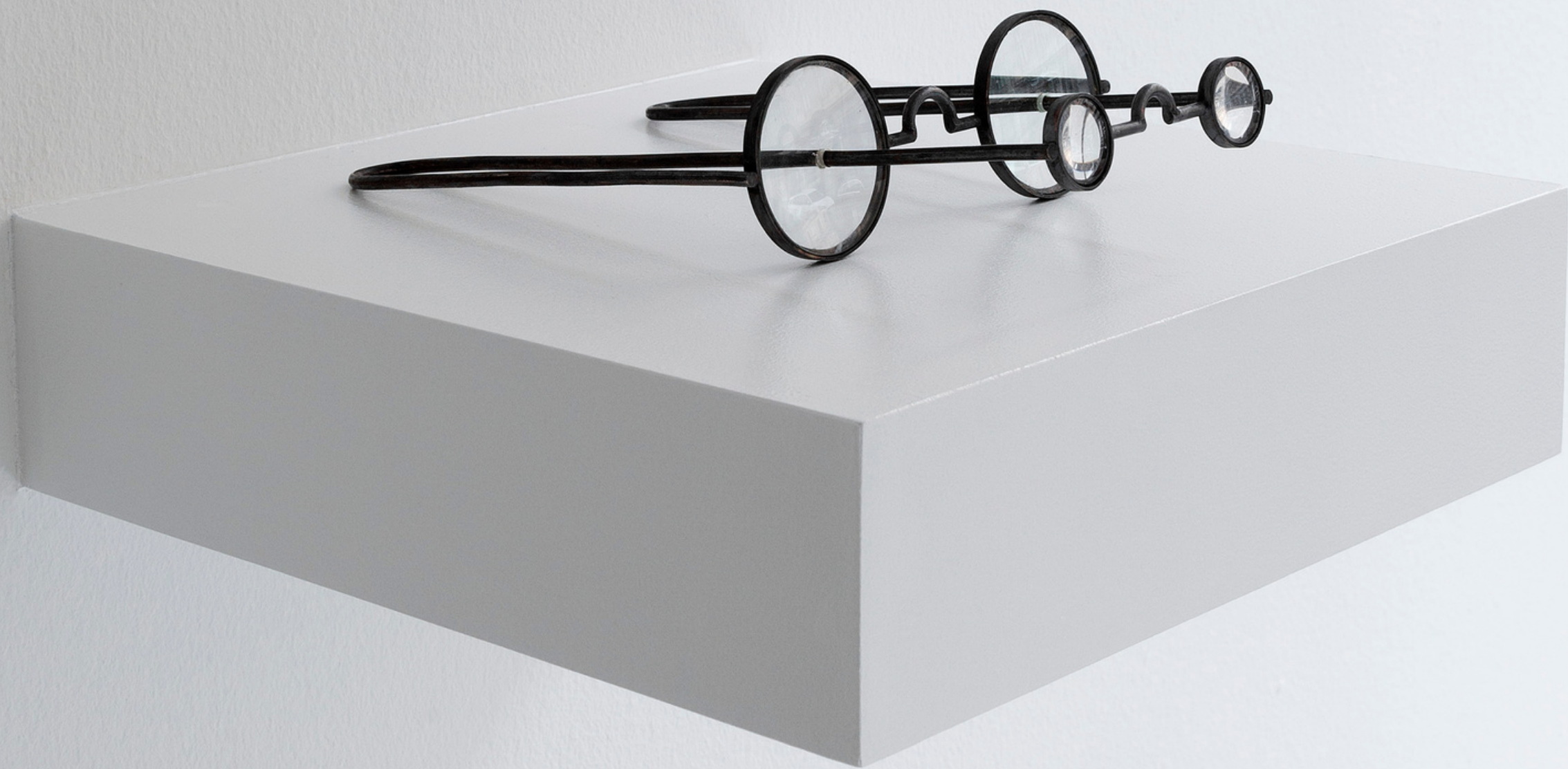
## Anna Bella Geiger, *Orbis Descriptio com Linha de Tordesilhas II*, 2014

In the 1990s, Anna began developing a series called Borderlines, filling the drawers of old, metal filing-cabinets with wax, in which she embedded the shapes of maps as well as other elements such as columns, angels, numbers, lines and diagrams. The drawers serve as metaphors for knowledge itself, whose fluidity is marked by the pigmentation of the wax's movement. What we see is the crystallization of a constant movement of mutations which create relationships, inversions and associations, able to make elements emerge, submerge, sink, leave traces or disappear in a sea, an analogy for memory, which resulted from the work of bees.

Anna Bella Geiger (b. 1933) is widely acknowledged as one of the most important artists working in Brazil today. A pioneer of video art in the country, she was also one of the great exponents of first generation Latin- American conceptual artists. Her trajectory, continuously marked by ruptures and a multiplicity of themes and methods, began in the 1950's and early 1960's. Chiefly linked to informal abstractionism, these early works prompted an improvised and spontaneous practice, with a rigorous concern for form.

Geiger participated in international biennials held in São Paulo (1961, 1963, 1965, 1967, 1981, 1985, 1989, 1998), Venice (1980), Havana (1997), and Porto Alegre, Brazil (1997). She received a John Simon Guggenheim Memorial Foundation Fellowship (1982) and won several awards, including the Bolsa da Fundação Vitae, Prêmio SESC Rio de Fomento à Cultura (2010), and Prêmio Ibram de Arte Contemporânea (2011). Her work is held in important collections, including the Victoria and Albert Museum, London; Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Modern Art, New York; and J. Paul Getty Museum, Los Angeles.





Otavio Schipper  
*Eyeglasses for Ernst Lanzer #5*, 2024  
Silver and lenses  
5 x 15 x 23.5 cm  
Ed. 1/3 + 2 AP (each unique)  
Courtesy of the artist and  
SPECTA, Copenhagen

## Otavio Schipper, *Eyeglasses for Ernst Lanzer* #5, 2024

The Ernst Lanzer Eyeglasses enter Schipper's conceptual work after a series of coincidental occurrences of rats and monocles in a wide variety of references. From the seminal text of psychoanalytic literature, that gives name to the series – Ernst Lanzer as Freud's patient (Rat Man) – to a story by Edgar Allan Poe. This kaleidoscopic range of references may as well be connected to how one processes images and how the visual ultimately influences our imaginaries in modern and contemporary times.

Otavio Schipper (b. 1979, Brazil) holds a degree in Physics from Universidade Federal do Rio de Janeiro. He has received the KLAS Award from the Max Planck Society in 2017 and the Berlin Fellowship from the Akademie der Künste in 2015. Schipper has been invited as a Guest Artist by the Arts at CERN (European Organization for Nuclear Research) program in 2019.

Through the presentation of ready-made objects such as antique telegraph machines, tuning forks, eyeglasses, elevator cabins and electric poles, Otavio Schipper's work connects past physical worlds with our present mental landscapes. The realms of imagination become present in installations that deal with the perception of time and the cultural memory of objects, leading to the questioning of boundaries between fiction and reality. In Schipper's installations, the spectator often experiences a spectrum of sensations, from enlightenment to nostalgia. Elements of hard science and technologies from different periods lead the viewer into territories more closely associated with dream states and imagination dives, instead of a systematic organization of knowledge in the form of testable explanations and predictions about the universe.



Otavio Schipper  
*Study for Litany for Bubbles*, 2024  
Antique telephone, brass tuning forks  
29 x 15 x 20 cm  
Ed. 2/3 + 2 AP (each unique)  
Courtesy of the artist and  
SPECTA, Copenhagen



## Otavio Schipper, *Study for Litany for Bubbles*, 2024

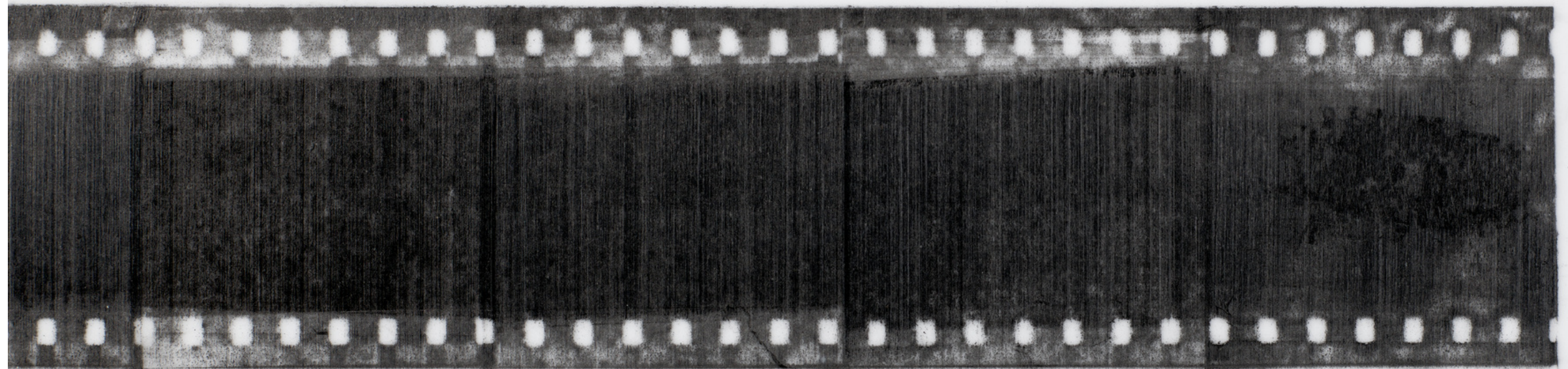
*Litany for Bubbles* explores the intersection of technology, science, and sensorial memory that dives deep into the sentimentality of pre-digital telecommunication. It sets out from the ideas and practices of 'Joybubbles', an early innovator of 'phreaking', which was a technique for subverting telephone systems using sound. When human phone operators and their large switchboards were replaced by mechanical systems in the 1960s, phone companies started using beeping and whistling noises as triggers and controls for the switches that would route a telephone call from the caller to its destination – in other words, all telephone connections were essentially controlled by sounds at very specific frequencies.

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Andreas Albrechtsen  
*Untitled (Sleeper 10, 11, 12), 2024*  
1:1 frottage drawing of filmroll,  
graphite on polyester paper  
17 x 170 cm each  
Courtesy of the artist



Andreas Albrechtsen

*Untitled (Sleeper 10, 11, 12), 2024*

1:1 frottage drawing of filmroll,  
graphite on polyester paper

17 x 170 cm each

Courtesy of the artist

## Andreas Albrechtsen, *Untitled ( Sleeper 10, 11, 12), 2024*

The filmstrips behind Andreas Albrechtsen's series of frottage drawings *Untitled (Sleepers)* contain scenic images from his travel to the railway village of Paranapiacaba in Brazil, 2019. Surrounded by the Atlantic rainforest, Paranapiacaba (Tupi-Guarani for: 'a place to watch the sea') was built to accommodate one of the earliest railway structures in Brazil. It is a testament to the rapid industrialisation of the state of São Paulo, and of European influence and coloniality of the late nineteenth century. The village and its abandoned railway structures now forms a cultural landscape shaped by the rise and decay of the early industrialisation technologies that relied on coal and manual labour.

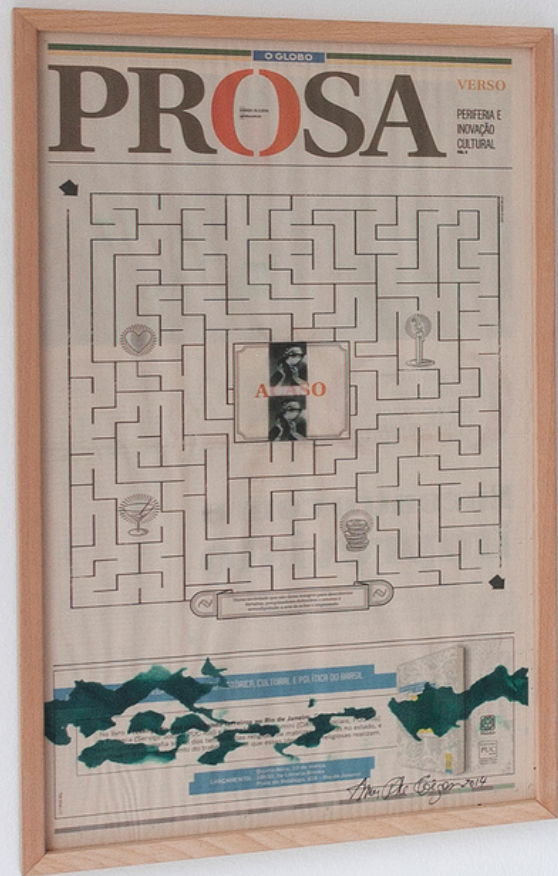
A Sleeper is a train in which you can let yourself be transported unconsciously across the land. The shimmering traces of white surrounded by the deep blackness of graphite can be associated with the inner gaze and the phosphene flashes of light that appears in unstructured forms behind closed eyelids.

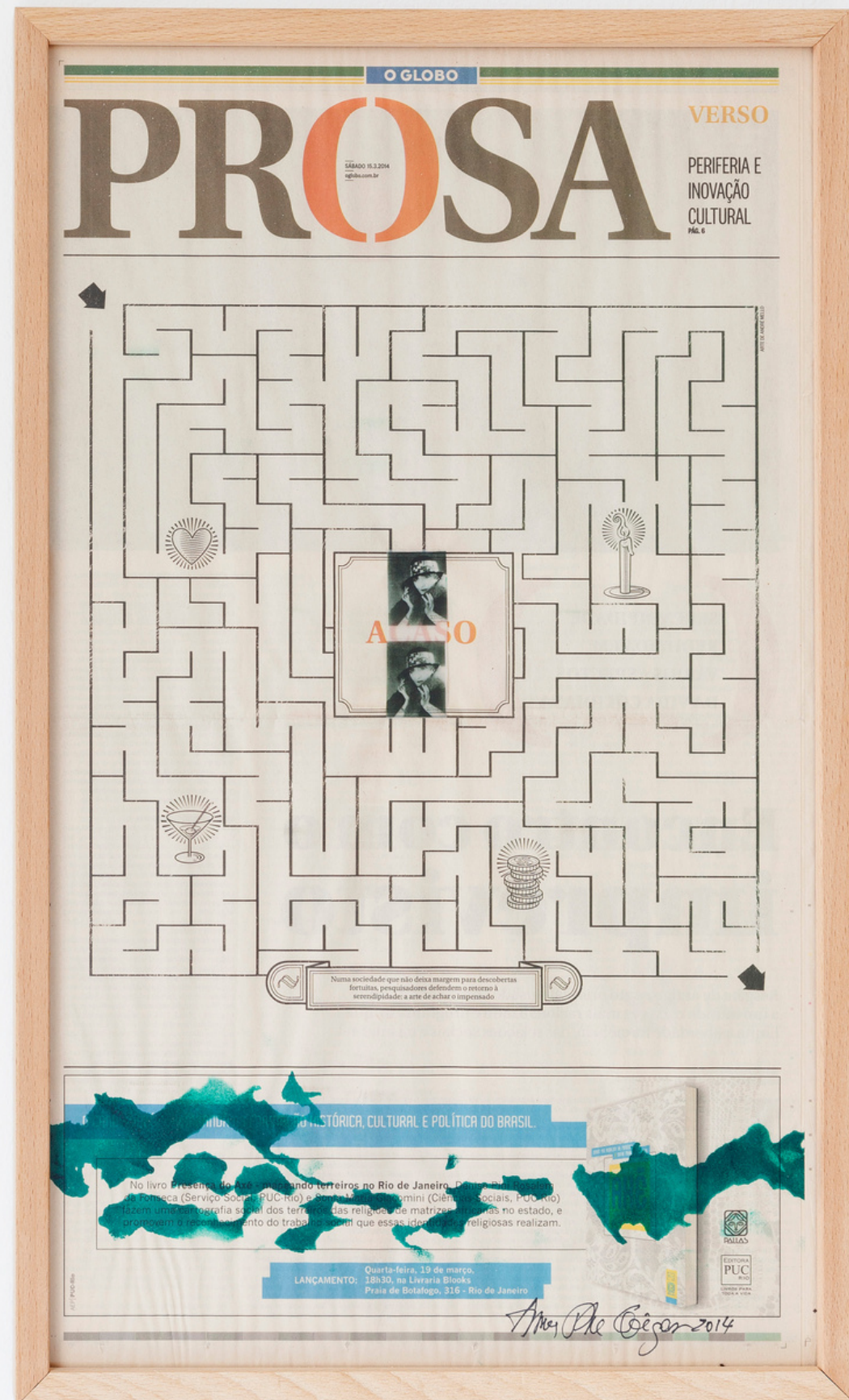
There are several schisms to be found in Albrechtsen's graphite rubbings. Made from the physical containers of latent images, they suggest a tug of war between the presence and absence of images. Not unlike real memories that are stored deep within the memory mist of the unconscious, clouding the recollections of past experiences.

'Frottage' is an image transfer technique widely used in the field of archaeology. It is a 1:1 imprint of a surface and, in fact, more precise in terms of scale and texture than a photograph. It is also a human trace – a subjective mediation of the real, or in this case, a reel. Albrechtsen is Danish-Brazilian. In his frottage drawings, he demonstrates a meticulous attention to the tracing of the low-relief perforations and minimal details of an otherwise smooth photographic surface. This illogical method of tracing something untraceable is the artist's symbolic attempt to access a collective history from a distance through the medium of the tourist – and thereby describing the feeling of belonging and being a foreigner at the same time.

Andreas Albrechtsen (b. 1986) is a Danish-Brazilian artist trained at the Gerrit Rietveld Academie and Malmö Art Academy. Albrechtsen explores themes at the intersection of geography, digital technology and affect.

Albrechtsen has held solo exhibitions in several venues, including C. C. C, Copenhagen and Galeria Anita Schwartz in Rio de Janeiro. He has participated in group exhibitions at Nils Stærk, Nicolai Wallner, SMK – National Gallery of Denmark, ARoS, Museum of Modern Art, Malmö Konsthall, Skissernas Museum – Museum of Artistic Process and Public Art, Haus-N Athens and Minuseins Vienna. Albrechtsen's work is represented at the Museu Nacional de Belas Artes, Rio De Janeiro, SMK - The National Gallery of Denmark, Malmö Art Museum, The Danish Arts Foundation, The New Carlsberg Foundation, The Novo Nordisk Foundation, Region Skåne.





Anna Bella Geiger  
*Rose Sélavy Mesmo #3*, 2014  
Serigraphy and collage  
57 x 34.4 cm  
Courtesy of the artist and  
Marlborough Gallery, Madrid

## Anna Bella Geiger, *Rrose Sélavy Mesmo #3*, 2014

The work *Rrose Sélavy, mesmo (Rrose Sélavy, even)*, originated in a moment in which Geiger was using aleatory pages of old newspapers under a main printing of a camouflage pattern for a silkscreen edition. Par hazard in one of the pages was published a large article about Duchamp's *Rrose Sélavy* with its image. The camouflage pattern that should be printed on the paper of the edition by mistake came out on the *Rrose Sélavy* picture. Geiger incorporated the result as being a work in itself. From then on, she started to keep some first pages of several newspapers from here and everywhere she would be at the moment. She keeps adding a kind of collage of Duchamp's image on the top of some international news that modifies the meaning of their messages.

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Tamar Guimarães &  
Kasper Akhøj  
*A Família do Capitão  
Gervásio (Captain  
Gervasio's Family)*,  
2013-2014  
16mm b/w film,  
soundtrack,  
16:00 min.,  
English subtitles  
Courtesy of the  
artists and Fortes  
D'Aloia & Gabriel,  
São Paulo

Tamar Guimarães & Kasper Akhøj  
*A Família do Capitão Gervásio*  
(*Captain Gervasio's Family*), 2013-2014  
16mm b/w film, soundtrack,  
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Tamar Guimarães & Kasper Akhøj  
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*(Captain Gervasio's Family)*, 2013-2014  
16mm b/w film, soundtrack,  
16:00 min., English subtitles  
Courtesy of the artists and Fortes  
D'Aloia & Gabriel, São Paulo

## Tamar Guimarães & Kasper Akhøj, *A Família do Capitão Gervásio (Captain Gervasio's Family)*, 2013-2014

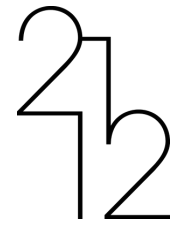
*A Família do Capitão Gervásio (Captain Gervasio's Family)* was shot on several locations in Brazil – thousands of miles apart from each other, but revolves around a spiritist community in the town of Palmelo, a dusty small town of 2000 inhabitants in the interior of Goiás (Brazil). Half of the city's inhabitants are psychic mediums who hold day jobs as teachers and civil servants, and partake in daily community rituals of psychic healing. According to this community, spirits intervene, teach and transform the material world. Scenes from Palmelo are intercut with architectural shots of Brazilian cities both near and extremely far from Palmelo. This montage proposes a vision in which urban spaces are projected from the body of the medium, not unlike the substances mediums call ectoplasm.

Captain Gervasio's Family is a collaboration between Tamar Guimarães and Kasper Akhøj, and is a continuation of Guimarães' 'A Man Called Love' (2008). This earlier essay-film contemplates Francisco Candido Xavier, a Brazilian civil servant who became famous as a psychic medium and a scribe to the spirits. In one of his most widely read books 'Nosso Lar' (Our Home) he describes an astral city in the vicinity of Rio where the recently deceased learn and work. The city is highly bureaucratic but its governors, ministers and endless secretaries are viewed as benign agents of infinite wisdom.

The work was originally commissioned for the 55th Venice Biennale, Il Palazzo Enciclopedico, in 2013, and the 31st São Paulo Biennale, How to (...) things that don't exist in 2014.

Both together and separately, Tamar Guimarães (b. 1967, Belo Horizonte, BR) and Kasper Akhøj (b. 1976, Copenhagen, DK) explore objects, situations and residual histories of art, design, architecture and the institutions that present them. Their collaborative work has been exhibited at the De La Warr Pavilion, UK; LACMA - Los Angeles County Museum of Art (USA); Kunsthall Charlottenborg, Copenhagen (DK); Baltimore Museum of Art (USA); the Albright-Knox Museum, Buffalo (USA); the Belgian Pavilion at the 56th Venice Biennial (I); the International Exhibition at the 55th Venice Biennial (I); the 31st São Paulo Biennial (BR); the 11th Sharjah Biennial (UAE); the Jeu de Paume Satellite, Paris (FR); the Banff Centre, Alberta (CA); Lunds Konsthall (SE), Malmö Museum (SE) and South London Gallery. Their joint work is held in the collection of the Museo Reina Sofia (ES).

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Photos: Kevin Malcolm

Photos of Andreas Albrechtsen's works: Malle Madsen