

1.04 centimetres

An inch is equivalent to 2.54 centimetres. A foot is equivalent to twelve inches. If we multiply these numbers we will get to the dimension of 29.4 centimetres inside a foot. A historical event must be remembered: the meeting of the Commonwealth, in 1959, redefined legally another unit of measurement, the yard, which is equivalent to three feet. With its measurements altered and articulated between the participating countries to 91.44 centimetres, we have some sort of a checkmate to mathematics: how can a foot now be equivalent to 30.48 centimetres if in theory it is related to that sum (now discrepant) of the twelve inches? Opposing this data we would have a residue of 1.04 centimetres superimposed by politics.

The works here shown by Felipe Moraes appear to deal with this centimetre of breath, or in other words, they speak about the invisible abyss between numbers and their fake reliability. In *Measured Ground* (2012) and *Homage to Pythagoras* (2012), through black and white photography, small narratives are created over a field. In the same way that Albrecht Dürer used engraving to reveal to the spectator different modes of the mediation of the human body, Felipe Moraes uses the technical reproducibility to make considerations about the relations of geometry and the physical space. The object that today excavates, is the same one that will be discarded tomorrow; the body that is active and that gives names to units of measurement, is the same body that shall be conditioned to a coffin, in other words, a wooden quadrilateral. Geometry surrounds us and in it we shall be enclosed.



In *Division* (2011) [image left], matter is reduced to indexes of existence that are unable to substitute the given names: a dead body, thirteen corpses thrown in a collective grave, spread pieces of human flesh. What we see here are trees sliced into logs, but shall we not forget, as *½* (2011) reveals, the character of mirror in all these images. A half is reflected on the other half and this small wooden butchery incarnates the multiple divisions, subtractions and organizations of space that pierce a biography.

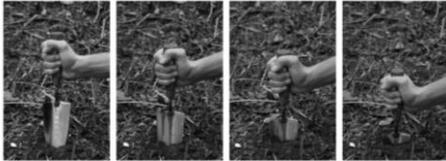
Is it possible to bend a tree? Would we have the same doubt if this question was to be directed towards the buildings in the back of the photographic image of *16kg to bend a tree* (2012)? What is the place of nature in a moment when all seems able to be altered by the human hands? Pieces of trees are treated as museological artifacts and are exhibited in metal structures in *Totem 1* (2011) and *Totem 2* (2011). The spectator admires the texture of these logs in the same way we admired the marks of chisels in busts and exhumed members in classic statuary. Here is established an archaeology of the garden: from a distance we observe these objects that we have domesticated and view them as artifacts in order to understand the construction of natural forms. We therefore assume nature's pulsing primitivism and transform it into curiosity.

Once again Dürer, who tried to measure the world, is the one that made the relevant engraving about melancholy. Surrounded by measuring tools, having compasses in hand, a figure sustains the weight of its mind. We can try to trace radiuses and diameters by various different ways and only one thing is certain: mistake. However quite far from Tahiti, the work of Felipe Moraes reminds me of the title of one of Paul Gauguin's most celebrated works: *Where Do We Come From? What Are We? Where Are We Going?* (1897). Far from having answers to these questions, we act and one verb guides us: to persist. Persist in constructing images, persisting in writing, persisting in awkwardly apprehending that one centimetre and 4 millimetres of residue that would deform any square.

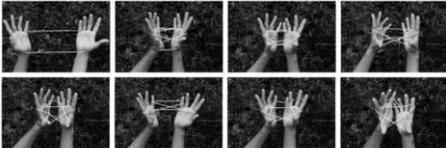
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Referenced Images



Measured Ground (2012)



Homage to Pythagoras (2012)



Division (2011)



$\frac{1}{2}$ (2011)



16kg to bend a tree (2012)



Left: *Totem 1 (2011)*



Right: *Totem 2 (2011)*