

FELIPE BARBOSA*Goethe-Institut*

2006

page 2

space", to use a metaphor from the German football scene. There is always something sublime about an attack from this no-man's-land.



[Enlargement](#)

[Photo gallery](#)

The way the word "space" is used here does not primarily describe a physical dimension, but an abstract, spiritual dimension. The depth of the space seems to be extended until it becomes bottomless, indeed infinite, where a person's subconscious, imagination and collective memory are located. Artists and players are forever sounding out this incommensurable space. Forays from the depth of space therefore always have something unforeseeable and puzzling about them, both in football and in art.



[Enlargement](#)

At the same time as the Argentine national team's opening game in the 1978 World Cup, Jorge Luis Borges held a lecture on death and immortality in Buenos Aires. The coinciding time of both events was deliberately staged by the poet as a subtle criticism of the disdainful spectacle. But Borges could not have predicted that his speech would exalt football itself, since in this very game it was a matter of survival after that final goal, through which we all have to go at some time.

List of artists: Andreas Gursky, Christine Fenzl, Michael Wesely, Florian Müller, Olaf Nicolai, Serge Spitzer, Le Vu, Mariano Molina, Stephen Dean, Roberto Cabot, Arthur Bispo do Rosário, Cassio Michalany, Paulo Climachauska, Caio Reisewitz, Rubens Gerchman, Eudes Mota, Felipe Barbosa, Chelipa Ferro, artistic action group „Frente 3 de Fevereiro“.

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page 1



Football: A Drawing on a Green Background **A football Exhibition of the Goethe-Institute Rio de Janeiro**



[Enlargement](#)

To celebrate the football World Cup, the GI in Rio de Janeiro is organising an international exhibition featuring 19 artists, who are investigating the aesthetics of football in drawings, paintings, photographs, installation art and videos.

From 8 May until 9 July 2006, the Goethe-Institut Rio de Janeiro is putting on an exhibition in the Centro Cultural Banco do Brasil, in which artists deal with the theme of football. The exhibition is part of the "Copa da Cultura", a cultural supporting programme for the football World Cup, which is organised by the Brazilian Ministry of Culture, the Goethe-Institut, the House of World Cultures and other partners in Germany and Brazil. There is also a touring exhibition directly after it, going to Sao Paulo, Porto Alegre, and Salvador/Bahia.

The fact that the 100 x 65 meter football pitch resembles an oversize picture is characteristic in this context. First and foremost, football is surface and line; the game is a collective drawing: the touch line, the semi-circle, the goal line, the penalty spot, the corner post, indeed the goal itself – these are all geometrical categories that structure the green rectangle.

From the depth of space

In art as in football, although space is limited, it allows an infinite number of combinations and configurations, and this space is constantly being structured, broken up and rearranged. The freer, more incalculable the formation, the better. Lines that do not carry anything are eliminated, uncertainties painted over, brush strokes strengthened. Both football and art are ultimately contests between drawing systems.



[Enlargement](#)

Paintings and football pitches are limited by rigid outer lines which separate them from the so-called real world, although it is uncertain where exactly reality begins and where the canvas or football pitch stops – or conversely where reality ends and the game and the art begin. Painters and football players work on the edge of the world, so to speak.

Football and art bring pictures to light that come from the "depth of