

How much weight can I take? ed with me since my arrival in London and it is the name of my sculpture.



AMANDA MORAES TEIXEIRA

HOW MUCH WEIGHT CAN I TAKE?

PAGE 1

Amanda Teixeira, How much weight can I take? [Sculpture] (2024)

How to lift the weight? How to place it on top of the structure? How to attach the weight to the top of the structure so it won't fall? How to transport the weight? How to be a foreigner and a woman in an unfamiliar place? How to pay for this? How can I say this in English? Carrying the sandbags was almost impossible. Lifting it off the ground was unbearable for my arms, my legs, my spine and my head. What is this weight that doesn't allow me to move, to shift this matter? What is this weight that makes me so tired that I can't move? I feel exhausted, tired of carrying it, of bearing it, of anchoring it. The sand was becoming part of me, a weight that belonged to my own weight. When I perceive the weight in the work, I perceive the set of actions, efforts, and resistances involved in bringing that weight into being, but also an emotional, psychological, and even political burden tied into this process. My body begins to map out the experience of

BRAZILIAN-BORN AND LONDON-BASED, AMANDA MORAES TEIXEIRA CREATES WORKS THAT EXAMINE THE BODY'S INTERACTION WITH MATERIAL AND ENVIRONMENT. HER WORK INVESTIGATES CONDITIONS OF DISPLACEMENT, PROCESSES OF TRANSFORMATION, AND HOW SPACE AND BOUNDARIES ARE NEGOTIATED. AMANDA RECENTLY COMPLETED HER MASTER'S IN FINE ART AT CENTRAL SAINT MARTINS (UAL), WHERE SHE RECEIVED TWO GRADUATION AWARDS: THE GRADUATION ART PRIZE EXHIBITION AT TENSION GALLERY, WITH A SOLO SHOW, AND THE THE SPIKE X CENTRAL SAINT MARTINS POSTGRADUATE WRITING PRIZE (2025). HER MAIN EXHIBITIONS INCLUDE LA HORA LOCA AT THE GOOD RICE, LONDON (2025); A BRUTA DELICADEZA AT CASA DE CULTURA MARIO QUINTANA, PORTO ALEGRE (2025); AND TBF... AT HYPHA GALLERY, LONDON (2024). and fatigue.

This question resonated with me since my arrival in London and it is the name of my sculpture.



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Amanda Teixeira, How much weight can I take? [Sculpture] (2024)

How to lift the weight? How to place it on top of the structure? How to attach the weight to the top of the structure so it won't fall? How to transport the weight? How to be a foreigner and a woman in an unfamiliar place? How to pay for this? How can I say this in English? Carrying the sandbags was almost impossible. Lifting it off the ground was unbearable for my arms, my legs, my spine and my head. What is this weight that doesn't allow me to move, to shift this matter? What is this weight that makes me so tired that I can't move? I feel exhausted, tired of carrying it, of bearing it, of anchoring it. The sand was becoming part of me, a weight that belonged to my own weight. When I perceive the weight in the work, I perceive the set of actions, efforts, and resistances involved in bringing that weight into being, but also an emotional, psychological, and even political burden tied into this process. My body begins to map out the experience of the city: a vertical, hierarchical space that conforms and controls. The scaffolding-like structure of the piece reinforces this: it is tall, rigid, unyielding. In contrast, the sandbags are slumped, collapsing, propped up—symbolising both resistance and resignation, both effort and fatigue.

As the linguist Eni P. Orlandi writes (2004), “in the urban territory, the body of the subjects and the body of the city form one, the body of the subject being tied to the body of the city.” This statement resonates deeply with my experience. The slumped form of the sandbags in my sculpture echoes the sedentary bodies we encounter in urban settings—bodies that have conformed to spatial constraints, to behavioural expectations, to capitalist rhythms of exhaustion and repetition. In this sense, the sandbags become not just materials but metaphors. They speak of adaptation and surrender, but also of the loss of vitality that can come with such conformation. There is a subtle danger in comfort. The more “at ease” we are with sedentarisation, the more our bodies—and our senses—are shaped to fit into it. The process of naturalising verticality and rigidity, as shaped by Western architectural and cultural logic, creates what Paul B. Preciado refers to in *Dysphoria Mundi* (2022) as a “somatopolitics”—a politics inscribed directly onto and through the body. Our sensory apparatus is trained to comply with this structure. We internalise control, discipline, and rigidity. Obedience becomes comfort; alignment with the system becomes normalcy.



VALIE EXPORT, From the series *Körperkonfigurationen* (Body Configurations), (1972-1976).

(de)form to (re)form

In *Körperkonfigurationen* (Body Configurations, 1972 – 76) the artist VALIE EXPORT conforms her body into architectural spaces in Vienna, proposing a rupture in behaviour in the face of a power structure. “I had to penetrate things to bring them to the exterior” she stated, creating a new condition for her body, which is no longer subject to the configuration previously stipulated (the delimitations and conformations), but is now in a state of transformation, of suspension of its form. She also aimed “to unfreeze the standardisation of the female body gesture and body language

and its connected function of the female body in our culture”. In my own work, As I imitate the shape of the sandbags on the scaffolding, I think the sculpture reassembles the weight, in other words, all the forces involved in assembling the sculpture, considering all the characteristics of each material used to analyse the relationships of control, delimitation, conformation, which appear through the sculpture’s own need to be upright, stable and secure in its own place.

EXPORT’s other works, such as *Cutting* (1967 – 68) and *...Remote ... Remote ...* (1973), highlight the action of the cut in the editing of the film and the cut in the skin. In these works, the cut becomes a tool of displacement, from the delimiting and conforming functions - the external - to its perception, its gestural behaviour, its sensitivity - the internal. In the concept of the cut there is a kind of possibility—it can bring junctions and seams between parts. By losing form, objects and bodies also lose preassigned meaning. They become open to reinterpretation, to new combinations and new experiences.

Once objects are no longer defined by fixed functions, but by the sensations and encounters they provoke, they align with Francisco J Varela’s notion that “the world is not given a priori, independent of the individual, but its knowledge is an active process of constant recovery and construction on their part”. Trying to define what this weight is, is part of the process of constantly recovering and constructing my sculpture, which makes me reorganise my corporeality, in other words, my relationship with my body and the environment in which I live, and problematises the construction of my own subjectivity. If before I had a relationship of delimitation and control with the verticality and rigidity of the materials, now I realise that my body no longer conforms to these materials, as it vibrates from experimentation, mobilising affections. It seems that this experience can be compared to when two people sit on a seesaw: what kind of negotiation is involved in trying to balance on this thing? The attempt to balance resembles the constant motion of trying, failing, readjusting. It’s not about escaping form, but rather about understanding that even deformation is a form—a necessary state on the way to something else. Maybe even to a new kind of belonging.

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