

galeria

nara roesler

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frieze new york

may 5 - 7, 2017

booth A1

randall's island park
20 randall's island connector
new york ny usa

preview

may 4 | 11am

public dates

may 5 | 11am - 6pm

may 6 | 11am - 7pm

may 7 | 11am - 6pm

Paulo Bruscky was born in 1949 in Recife, where he lives and works. A pioneer of Xerox art, mail, and fax art, Bruscky emerged on the Brazilian art scene in the late 1960s, one of the nation's darkest periods of state political oppression. Despite the harsh political climate, he resisted authoritarian structures, staging happenings and interventions and pushing the boundaries of experimentation through the employment of humor and wordplay. As the artist himself states, he never asked the government for permission to make his art, even when this led to imprisonment; and although many of his projects won important competitions, they almost always were censored. Known for his active involvement in the international mail art movement and for the dynamic relationships he forged with international artists, including those in the Fluxus and Gutai, Bruscky has always been an artist in communication with the world. From the early urban interventions challenging the role of art within an authoritarian military government, to highly experimental works using medical, communication and reproduction technologies, Bruscky occupies a formidable place in Brazilian art history.

upcoming exhibitions:

Paulo Bruscky

Galeria Nara Roesler, New York, USA - solo show

May 1 - June 24, 2017

57th International Art Exhibition - La Biennale di Venezia, Viva Arte Viva

Curated by Christine Macel

Arsenale, Venice, Italy - group show

May 13 - Nov 26, 2017

Xeroperformance

The Americas Society, New York, USA - workshop

May 24, 2017

Copyart: Experimental Printmaking in Brazil, 1970 - 1990s

Curated by Erin Aldana

Pacific Standard Time LA

University of San Diego, University Galleries, San Diego, USA - group show

Sept, 2017 - Jan, 2018

ongoing exhibitions:

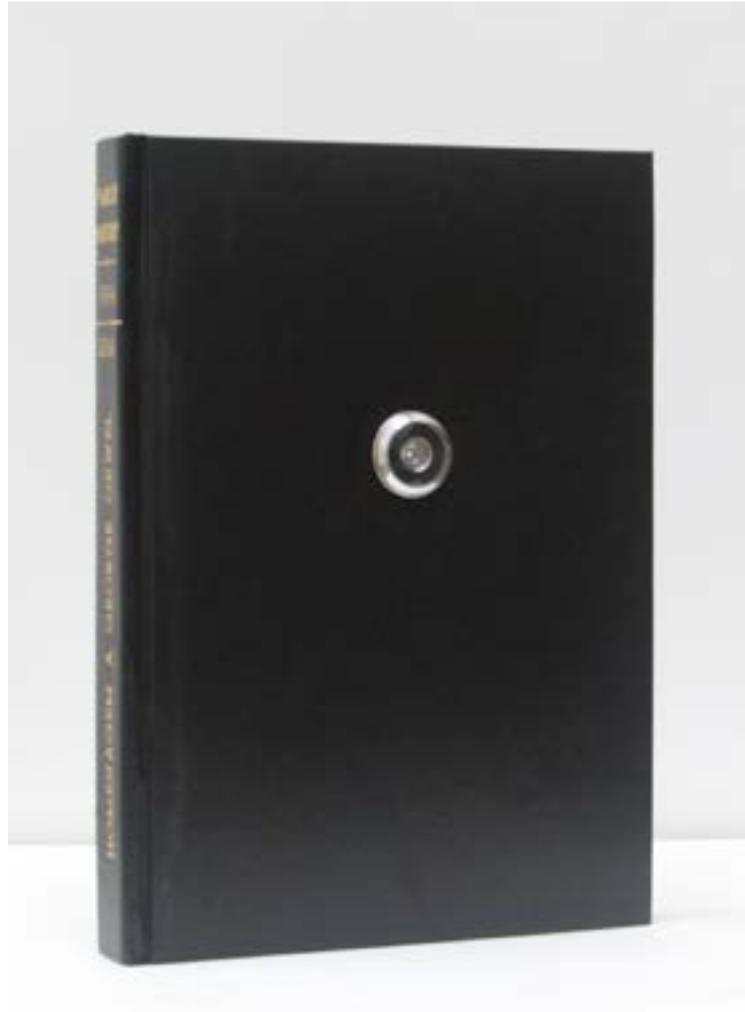
Sugar and Speed

Curated by Stephanie Hessler

MAMAM, Recife, Brazil - group show

March 22 - May 28, 2017

click here to see Paulo Bruscky's portfolio



Paulo Bruscky

Tribute to George Orwell: 1984 / 2014, 2014

Artist book

Ed. 1 + AP

29,3 x 21,5 x 3,2 cm

11.5 x 8.5 x 1.3 in

In *Tribute to George Orwell: 1984 / 2014*, the artist considers surveillance, fear and technologies of control as forceful producers of subjectivity, as anticipated by George Orwell in his seminal book *1984*. The work not only alludes to the oppressive control exerted by the Brazilian totalitarian regime that persecuted Bruscky during his early career, but also remains significant in our current landscape, insofar as the questionable use of surveillance technology continues to make headlines and the distinction between fact and truth has been increasingly fogged by politicians. In fact, at the dawn of Donald Trump's administration, *1984* became the sixth best-selling book on Amazon, while the number of Wikipedia searches for the novel spiked, indicating the relevance of the work at this point in time. A member of the Fluxus art group, the artist has actively engaged with unconventional systems of communication such as classified ads, telegrams, telefaxes, faxes and the Xerox machine for his art, embarking on a life-long fascination with various imaging and reproduction techniques. Since 1971, the artist book has been yet another medium through which Paulo Bruscky has experimented with the circulation of artistic information in extra-official media and systems.



Paulo Bruscky

Suitcase I, 1974/2001

object / urban intervention

30 x 50 x 15 cm approx. / 11.8 x 19.7 x 5.9 in approx.



Paulo Bruscky

Connection, 2013

Suitcase, collage

34 x 54 x 18 cm

13.4 x 21.3 x 7.1 in

A key participant in the international mail art movement and known for his extensive Fluxus archive, Paulo Bruscky has held a lifelong commitment to “communication art” and the utilization of unorthodox channels for art making as a means to subvert and transform the status quo. Bruscky defines Fluxus as “process”, “alive,” “always in transit;” “unlike a formalism that is content to stagnate, pursuing consecration, static recognition.” First appearing in the artist’s oeuvre in 1974, the suitcase is emblematic of this capability of fluidity, forecasting the rise of the communication society, with its high traffic and movement of people, goods and images, life in network, and the multiculturalism of globalization. However, when the artist revisits the symbol in a post 9/11 context, the unaccompanied baggage adopts an additional connotation of danger, especially in countries of the northern hemisphere targeted by terrorist attacks. A disciple of Duchamp and adept at the situationist’s notion of détournement, Bruscky’s *Connection* subverts this icon of fear, by commenting on the politics of surveillance that pierces the global network and systems of communication. The work captures Bruscky’s understanding of the role of art in society as ultimately a provocation of the status quo and an expression of freedom and dissent.

Eduardo Navarro was born in 1979 in Buenos Aires, Argentina, where he lives and works. Navarro's artistic practice is research-focused; he delves into scientific, legal or spiritual studies in order to ground his performances. For his participatory, community-based projects, Navarro often collaborates with various specialists, from priests to mountain climbers to homeopaths. Navarro often invites participants to engage with the final products of his work while simultaneously documenting the process through photographs, drawings, maps and writings. In his recent work in New York City, entitled *We Who Spin Around You*, Navarro collaborated with two astrophysicists to explore issues related to our changing relationship with nature in the context of astronomy and solar studies. Navarro's practice tests the limits of frameworks and formatting of artistic experience, creating situations and spaces that reflect the relationship between art and life.

upcoming exhibition

Tidialectics

Curated by Stephanie Hessler

Thyssen Contemporary TBA21, Vienna, Austria - group show

June 2 - Nov 19, 2017

recent exhibitions:

En el ejercicio de las cosas

Curated by Sonia Becce and Marino Mayer

Casa de America, Madrid, Spain - group show

Feb 15 - Mar 27, 2017

Live Uncertainty

Curated by Jochen Volz

32nd Bienal de São Paulo, São Paulo, Brazil - group show

Sept 10 - Dec 11, 2016

click here to see Eduardo Navarro's portfolio



Eduardo Navarro

We Who Spin Around You, 2016

50 brass masks and 1 audioguide

15 Ø cm (each mask)

5.9 Ø in (each mask)

The presented works were centerpieces in *We Who Spin Around You*, a work realized by Eduardo Navarro for the High Line at the Rail Yards. In a late afternoon, as the sun lowered in the sky, Navarro invited participants to don custom-made bronze masks designed to help them safely view the sun, transforming it into a tiny dark green sphere. Meanwhile, an astrophysicist delivered a brief lecture on solar history, and our changing relationship to science in the context of astronomy and solar studies. The lecture was recorded and can be experienced via the presented audioguide. The work — situated at one of High Line visitors' favorite spots for watching the sunset — invited viewers to think about their place in the surrounding terrestrial and celestial worlds.





Paul Ramirez Jonas was born in 1965 in Pomona, USA, and lives and works in New York, USA. Since the 1990s, he has been pursuing a definition of art as the relationship between artist, viewer, and artwork. His mixed-media works and public projects create community, or the potential for it. Many of his works actively invite viewer participation; his most recent work, *Public Trust* asked participants to examine the value of their word, each individual declared a promise recorded in a drawing consistent with their belief. For Ramirez Jonas, the potential to participate is crucial, described as: "I want the choice to be important, to be felt." Whimsical and sincere, he thinks of his works as monuments rather than as sculptures — as objects that address a public, often without an author, and communicate collective ideals, histories, and dreams rather than the individual expression of the artist. Often utilizing pre-existing texts, models, or materials, he seeks to prompt action by re-enacting situations that encourage viewers to complete and validate the works.

upcoming exhibitions:

Atlas, Plural, Monumental

Curated by Dean Daderko

Contemporary Art Museum, Houston, USA - solo show

April 29 - Aug 6, 2017

recent exhibitions:

Public Trust

Boston Art Commission, Boston, USA - solo commission

Dudley square, Aug 27 - Sept 3, 2016

Kendall square, Sept 3 - Sept 9, 2016

Copley square, Sept 10 - Sept 17, 2016

Finding: Source Material in the Archives of American Art

Smithsonian, Washington DC, USA - group show

April 22–Aug 21 , 2016

Under the same sun: Art from Latin America Today

Curated by Pablo León de la Barra

Solomon R. Guggenheim Museum, New York, NY - group show

June 12 - Sept 30, 2014

Fundacion Jumex Arte Contemporaneo, Mexico City, Mexico - group show

Nov 19, 2015 - Feb 7, 2016

South London Gallery, London, UK - group show

June 10 - Sept 11, 2016

click here to see Paulo Ramirez Jonas's portfolio

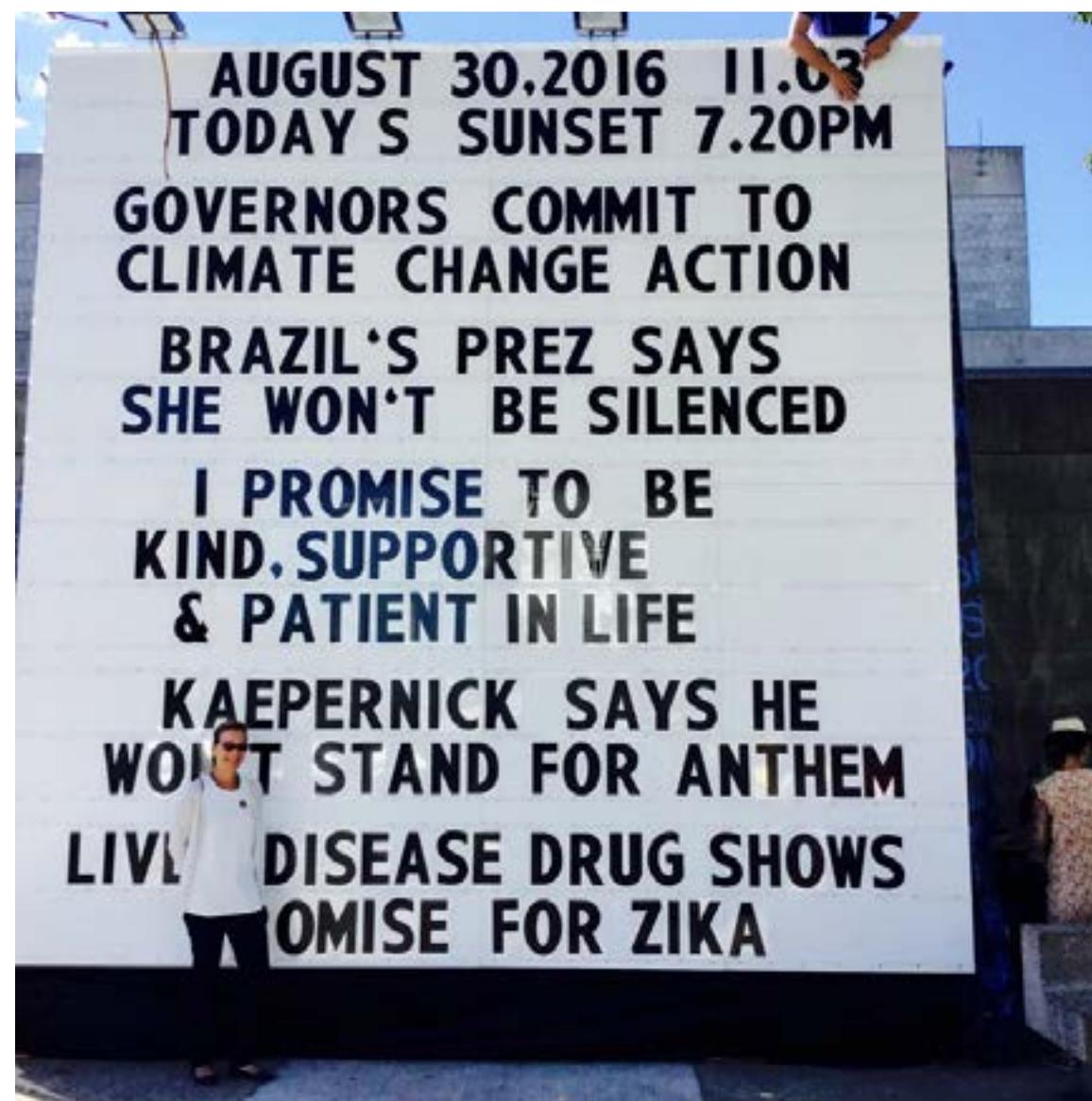


Paul Ramirez Jonas

Public Trust, 2016

16 foot marquee, table, sacred and civic texts, oaths, 950 promises from private individuals, 84 promises from public figures, graphite and paper. variable dimensions (approx. 478 x 478 cm / approx. 192 x 192 in)

The presented pieces are components of *Public Trust*, an interactive artwork inspired by the social contract that is inherent in promises. Carried out in Boston, MA, from August to September 2016, the work framed a potent speech act by inviting participants to make a promise public and reflect on the values supporting their word. The promise of each participant was presented in conjunction with promissory public statements made that day by economists, politicians, weathermen, sports figures, etc. These society-wide contracts unify society and provide context for the individual promise. The interaction began at a table where a performer listened and recorded a participant's promise, which compulsorily consisted with the participant's beliefs and values. The performers then made the promise public by writing it on a 16' foot high marquee board. Meanwhile, the transaction was recorded in a drawing. *Public Trust* epitomizes Ramirez Jonas' interest in public spaces, language as contract and the liminal space between fiction, lies and the truth.



Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

