

galeria

nara roesler

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rio de janeiro
new york
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semana de arte

august 17 - 20, 2017

booth 22

unique hotel

avenida brigadeiro luís antônio, 4700
jardim paulista, 01402-002
são paulo, sp, brazil

VIP opening

august 17 | 12 - 22pm

open to the public

august 18 - 19 | 12 - 8pm

august 20 | 12 - 6pm

talk

with Paulo Sérgio Duarte
august 15 | 2:30pm
Centro Universitário Belas Artes

Antonio Dias (b.1944, Campina Grande, Paraíba) works and lives in Rio de Janeiro and Milan. With productions that straddle the boundaries of painting, installation, photography, artist book, video, and other techniques, Antonio Dias is described by the critic and curator Paulo Herkenhoff as “the main link between the neo-concretists and the artists of the 1970s: between Hélio Oiticica and Cildo Meireles, Lygia Clark and Tunga, the non-objects and Waltercio Caldas, and not far from Ivens Machado and Iole de Freitas, or even those who worked alongside Meireles in the 1960s, such as Barrio, Raimundo Colares, and Antonio Manuel. Dias spices up the presence of the word, in-between conceptual art and the tradition of concrete poetry.” A native of Paraíba State, Antonio Dias first became involved in the artistic universe as soon as he settled in Rio de Janeiro, in the late 1950s, when he studied engraving under Oswaldo Goeldi (1895–1961). The year 1966 saw a stronger trend of conceptual artwork, such as The Illustration of Art series. Later on, he created pieces which were presented as self-portraits, such as The Art of Transference (1972) and A Fly in My Movie (1974–76). In his work, audience participation is at times intensely called for, as in the 1968 installation Faça você mesmo: território liberdade, featured in the 29th São Paulo Biennial, in 2010.

future exhibitions:

Memories of Underdevelopment - Pacific Standard Time LA/LA
Museum of Contemporary Art San Diego
San Diego, CA - collective show
September 17, 2017 - January 7th, 2018

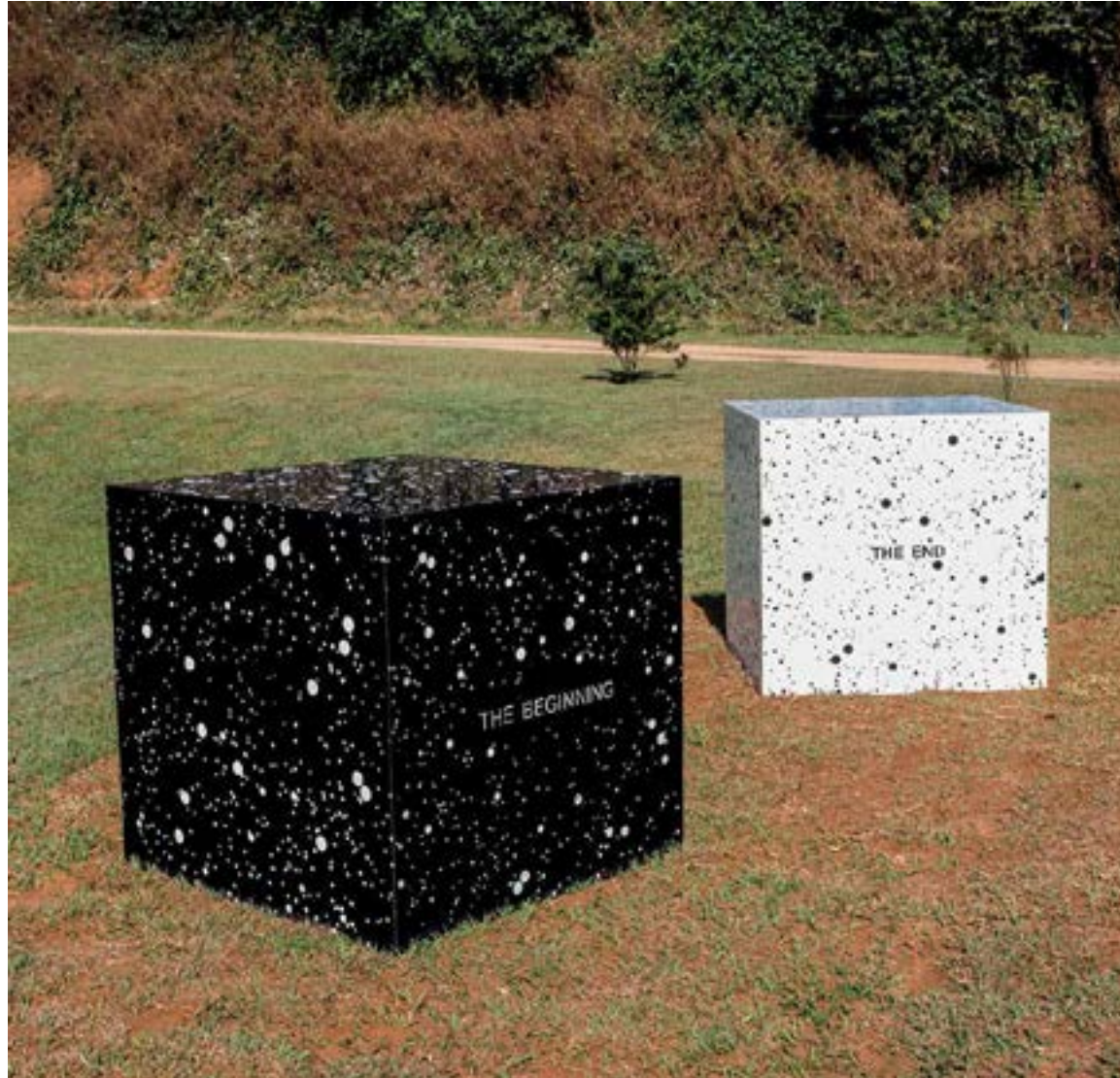
ongoing exhibitions:

On the Affective Nature of Form
Museum Reina Sofia, Madrid, Spain - collective show
April 26 - October 16, 2017

Coleção MAC Niterói: Arte contemporânea no Brasil
MAC Niterói, Niterói, Brazil - collective show
June 24 - October 1, 2017

Iluminados
SESC Belenzinho, São Paulo, Brazil- coletiva
August 10 - October 11, 2017

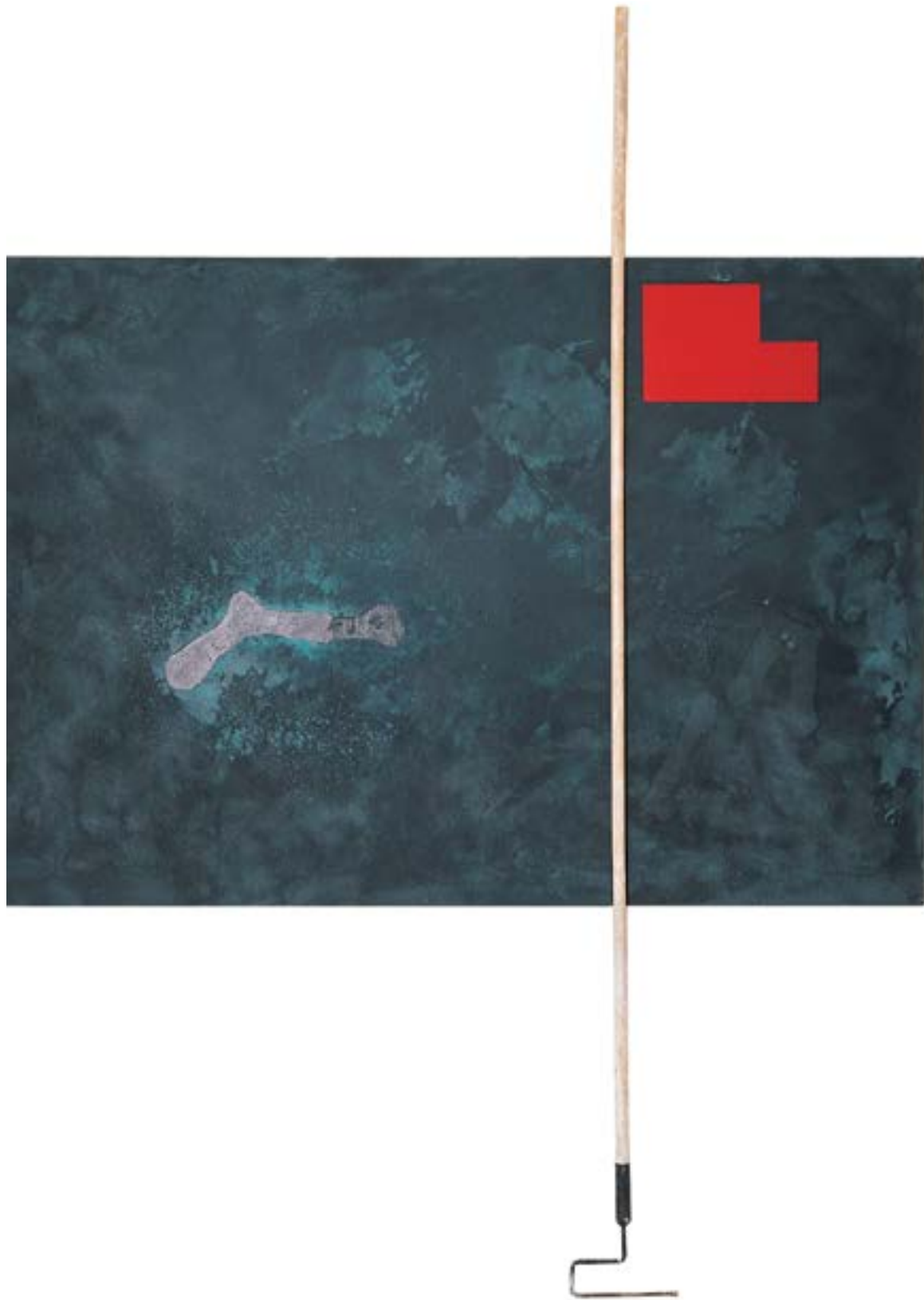
Click here to check Antonio Dias's portfolio.



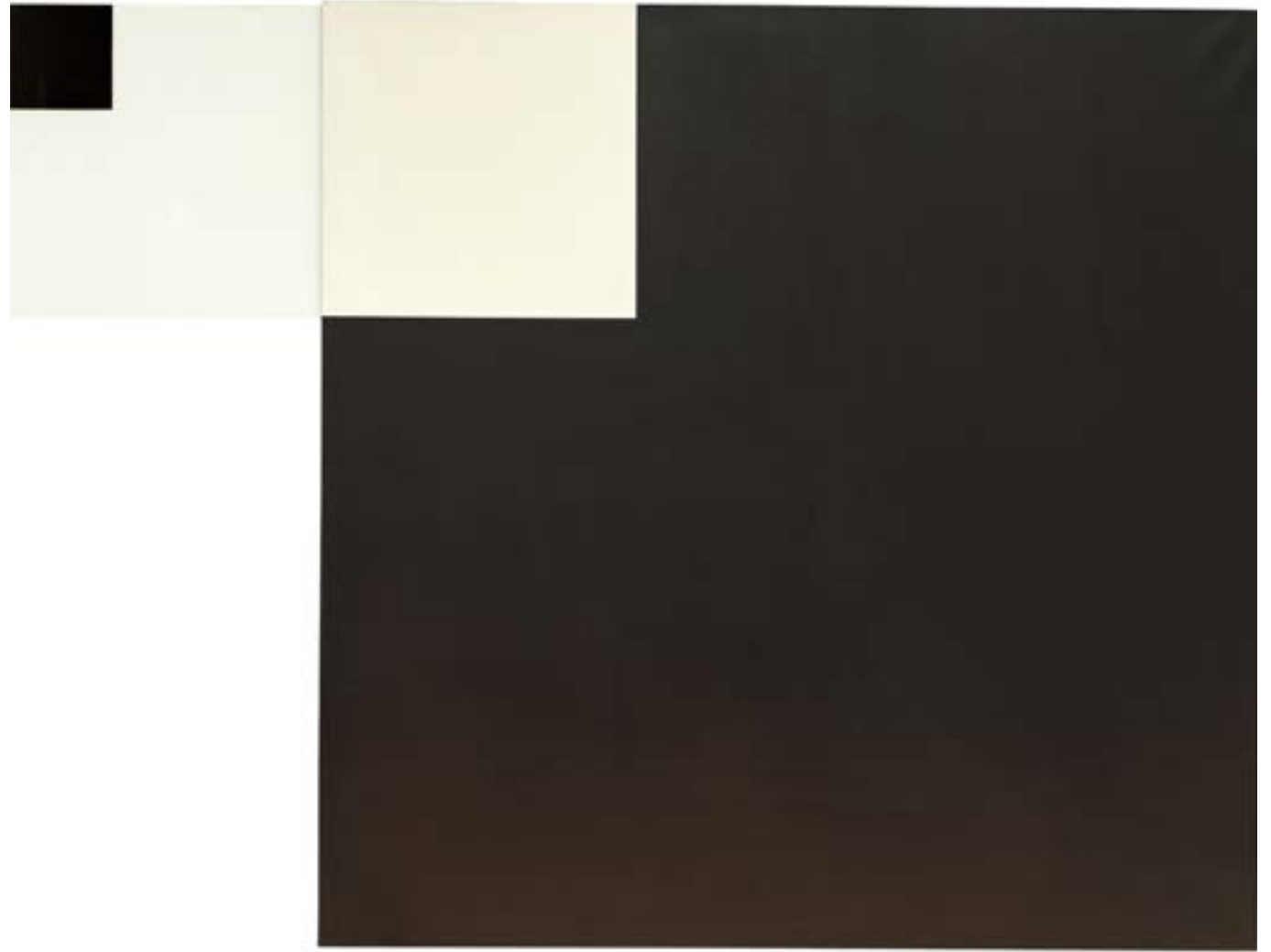
Antonio Dias
The Space Between, 1969/1999
white marble and black granite
100 x 100 x 100 cm (each)



Antonio Dias
Heads, 1968
painted wood
10 parts
30 x 30 x 30 cm each



Antonio Dias
The man that walks [O homem que anda], 1987
acrylic, graphite, wood and metal on canvas
165 x 195 cm



Antonio Dias

The Illustration of Art, 1972

acrylic paint and glass on canvas

150 x 150 cm / 50 x 50 cm



Antonio Dias
The Illustration of Art, circa 1971
acrylic on canvas
50 x 150 cm



Antonio Dias

The Illustration of Art, 1971

Super 8 transferred to DVD, color, silent ed 3 + 2 PA
4'12"

Antonio Dias: a seminal Brazilian contemporary artist

Paulo Sergio Duarte

For those acquainted with Brazilian contemporary art, this statement is redundant: Antonio Dias remained a seminal artist from the moment he emerged on the Rio de Janeiro art scene in 1964 until this day. The pictorial constructs he created since 1964-65, disregarding the surface of the plane and invading rooms with volumes, were – as was all *New Figuration* in Brazil – associated with North American *Pop Art*. This was an easy route for lazy minds and eyes that had trouble accepting any original contributions from south of the Equator.

Nothing could be further from cold cynicism and the appropriation of off-the-shelf mass culture images than the best *New Figuration* artists, especially he whose critical thinking would materialize into a brand of risky, daring libidinal economy and streams of images of desire since his earliest creations: Antonio Dias. That first moment, now recognized as a chapter unto itself in the history of art in Brazil, would later be the subject of a radical disjunction. A true departure, when the artist, then residing in Paris and soon to relocate to Milan, began his investigations into art and words, keeping his distance from the neo-positivism that marked the concurrent outputs of Kosuth and the Art & Language movement in England, as well as from minimalism and *arte povera*.

This clever shift in stance would culminate, as of the early 1970s, in *The Illustration of Art*, a series that saw the artist diversify his mediums, overstepping the boundaries of “painting” to create films, albums, performances, and installations. This realm, way more ascetic than that of the images he had hitherto created, culminates in a symbiosis of his two lines of investigation by the late 1970s. The years in which the need for reflection clearly prevailed over plastic materialization acted to discipline and organize a third phase of his work. The erotic allusions and phallic symbols returned, this time ambiguously. The art of Antonio Dias requires that same reflection, this time driven by an unheard-of plastic sensuality and intelligence, as all the quality of his contemporary paintings manifests itself in myriad dimensions to create pieces of monumental generosity. But this is not to say the artist gave up the challenge of exploring installations, environments, sculptures, and objects throughout the past few decades. The painter Antonio Dias is above all things a contemporary artist in the full sense of the word, and without an understanding of his work, a relevant chapter in Brazilian art history is left obscured.

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.

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cao guimarães
carlito carvalhosa
cristina canale
daniel buren
daniel senise
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fabio miguez
hélio oiticica
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josé patrício
julio le parc
karin lambrecht
laura vinci
lucia koch
marcelo silveira
marco maggi
marcos chaves
melanie smith
milton machado
not vital
o grívo
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raul mourão
rené francisco
rodolpho parigi
sérgio sister
tomie ohtake
vik muniz
virginia de medeiros
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