

galeria

nara

roesler

Una lettera, un messaggio
in «A letter to mother» di
Joseph Green, un
film di
Joseph Green, 1938

USA dove sono moltissimi
immigrati e per gli
indiani non sono
che un'isola di
serie B da
carricarsi in

Avrebbe fatto il regista di
film di
girato nel 1937
con il suo
suo

con il film di
che sembra fatto non per piacere
na per dovere e Dybbuk, il più
noto e celebrato dei film jiddish,
il più famoso testo teatrale dell'
cultura ebraica, molto rappre-
sentato e tradotto in vari paesi,
non poteva non essere trasposto
in film, e il regista polacco Mi-
chael Waszynski lo fece, nel
1937, con grande impegno e se-
rietà, e con mezzi senz'altro supe-
riori a quelli di ogni altro film di

si racconta

art basel ovr:2oc pictorial echoes: karin lambrecht and antonio dias in the 1980s-1990s

preview october 28 (noon CET) – 30 (noon CET), 2020
open to the public october 30 (noon CET) – 31 (midnight CET), 2020
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«Milano ha qualità» (ma ha molto meno)

«Milano ha qualità» è un progetto di andare alla ricerca di un progetto che tutte le iniziative del comune vengano indicate o ridotte perché non ci sono soldi». Il vicesindaco e assessore al Bilancio Elio Quercioli, comunista, sembra preoccupato. Il dibattito sul futuro di Milano che si è sviluppato nelle tre serate della rassegna *Milano come Boston*. Alla Casa della Cultura, ha aperto molti interrogativi sul futuro della città e sulle capacità dell'amministrazione comunale di saper gestire lo sviluppo di una metropoli che, nel 2000, avrà più di cinque milioni di abitanti.
Quercioli, lasciamo un attimo da parte i fondi, disposizione, questo progetto c'è o non c'è?
«Noi, sia come partito comunista, sia come amministrazione comunale una strategia l'abbiamo. Un piano di sviluppo, delle linee da intervenire. Certo non possiamo, e non dobbiamo, fare tutto. C'è anche un problema di iniziativa privata che va favorita e sviluppata. Cercando però di seguire le direttrici che non abbiamo tracciato. Un compito anche di stimolo. Ma queste linee quali sono? In quali settori il Comune ha previsto di intervenire più massicciamente?

«Abbiamo sempre un
criterio generale
togo, rispetto
occhio
attenzione
fare la
ardi,
cultura
periferia
divibile
deserta
avora
Le fac
Querci
non
merito
servizi
scari
quali
nostrone
Milano
ltadra
abbiamo
Artesco
sotto
sono

Dai commercianti di corso

Sfratto agli ambulanti

COVER Antonio Dias. *Untitled*, 1983 [detail]

Antonio Dias was a paramount figure in Brazilian late-modernism known for his daring political-pop works made during the 1960s and, most notably, for his approach to conceptual painting and installation during the late 1960s and 1970s. Around 1983 he produced a series of landmark paintings/collages/assemblages where he fused his signature conceptual shape (rectangles with a missing square on the edge) with newspaper cuttings and a new textural, painterly faktura.

These works embodied Dias' own and singular 'return to painting' at a moment when a postmodern return to figuration was flourishing globally. Dias accompanied 'painting's cyclical return' by fusing his long-lasting interest in the bodily quality of art with his overarching investigation around art's concept and politics.

Dias' practice strikingly resonates with **Karin Lambrecht's** production from the late 1980s and early 1990s. In Brazil's Rio Grande do Sul, Lambrecht was grounding her most accomplished core of work by approaching painting as a support for language and abstraction, following an array of references: from Mira Schendel's painterly legacy to radical Actionism, Lambrecht echoes Dias as her contemporary while proposing painting as a philosophical inquiry on the fragility of human existence.

Dias' politics of painting thus encountered Lambrecht's metaphysics of painting while both artists were proposing a distinctive approach to art that departs from the superficial painterly trends, à la mode during the 1980s.



Untitled is an example of Antonio Dias' experiments with the pictorial matter in the 1980s, immersing himself into a process of recognition of the meaning of layers, thickness, color and texture in his practice. Following the artist's iconic production and iconic use of Nepalese papers, which unveiled an initial interest for the pictorial, this body of work saw the artist move towards the use of newspaper creating works that entwine investigations into both formal and representative qualities. In juxtaposing newspaper and rich layers of paint, the artist achieves a twofold play: on one hand, the emphasis is placed on the paper's formal contribution, with varying folds and densities in response to the artist's stroke, while simultaneously weaving in the evocative rather than prosaic nature of the support, in an allegorical reflection on the quotidian.



Antonio Dias
Untitled, 1983
mixed media on paper
48 x 63 x 1,8 cm
18.9 x 24.8 x 0.7 in

il... robusto lavoro
in un'occasione bene e poco
promemoria della sua
piccoli film di Ulmer, dice
Haut, sente sempre il
non fare invece un film
sembra fatto non per piacer
per dovere e Dybbuk, il più
e celebrato dei film jiddish.
il famoso testo teatrale dell'
tura ebraica, molto rappre
tato e tradotto in vari paesi
i poteva non essere trasposto
film, e il regista polacco Mi
el Waszynski lo fece, nel
7, con grande impegno e se
à, e con mezzi senz'altro supe
ri a quelli di ogni altro film jid
precedente.
Dybbuk è il film di una mino
za che mostra la sua cultura e
ue tradizioni, che si esprime
so l'esterno. Tutti gli altri sono
a fatti per l'interno, per una
nunità che vuole in essi rico
cersi e cerca, con essi, di so
vivere alle trasformazioni, i
a costante dei malmaritati
matrimoni combinati, va o
e convenzioni del melodram
popolare e riflette i problem
diani di una comunità chiu
cinema jiddish, contadino,
alista, certamente conserva
è un manuale di comporta
to, e di salvezza, per una po
zione circondata. Un cinema
to di morte violenta, ma de
to forse a morire comunque
orte naturale.

dei amministratore comunale di saper gestire lo sviluppo di una metropoli che, nel 2000, avrà più di cinque milioni di abitanti.
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Ma queste linee quali sono? In quali settori il Comune ha previsto di intervenire più massicciamente?

Dai commercianti di corso Buenos Aires Sfratto agli ambulanti

Il lungo nastro di corso Buenos Aires (che una recente statistica ha indicato come una delle nove strade più commercializzate d'Italia) sta per cambiare faccia: i cento e passa ambulanti (40 autorizzati e 60 non autorizzati, di abusivi) sono stati «sfrattati» e spostati, per il resto del 1987, in un'area che si svolge dal 10 dicembre al 6 gennaio, nel tratto compreso tra corso Venezia e Palestro fino a corso Venezia. L'iniziativa è stata promossa dal neonato gruppo dei commercianti di corso Buenos Aires, patrocinata dall'Associazione dei dettaglianti tessili (i negozianti di tessili, in corso Buenos Aires, rappresentano il 60%). «L'idea», ha spiegato Iginio Sogaro, vicepresidente del gruppo per il settore tessile, che ha presentato ieri l'iniziativa, «è nata di concerto con l'amministrazione comunale, promotore il consiglio di zona. Si è voluto, in questo modo, restituire la via al suo aspetto originario, con grande vantaggio per il consumatore e per la viabilità. Sempre in quest'ottica di rivitalizzazione del corso partirà, tra febbraio e marzo, un'operazione "convenienza": un'offerta speciale coordinata per tutti gli articoli (dalla vestaglia all'Hi-Fi), con orari agevolati e servizi pubblici articolati. Vale la pena di ricordare che in tutta Milano, dal 1° al 24 dicembre i negozianti di abbigliamento si sono impegnati a mantenere bloccati i prezzi» (A. Gasetti)

stacata

Beethoven Mahler Wagner

deserto
lavora
«Le faccende
Quercioli
piano di sviluppo
aeroporto
servizi alberghieri
cassa essere in
quali dire occupati
costruzione di alloggi
Milano, Torino
Italia. Ma se
abbiamo le mani legate
arrivasse l'approvazione
lavori subito. Oltretutto
sono in corso a questa operazione e i fondi
Questa è la situazione

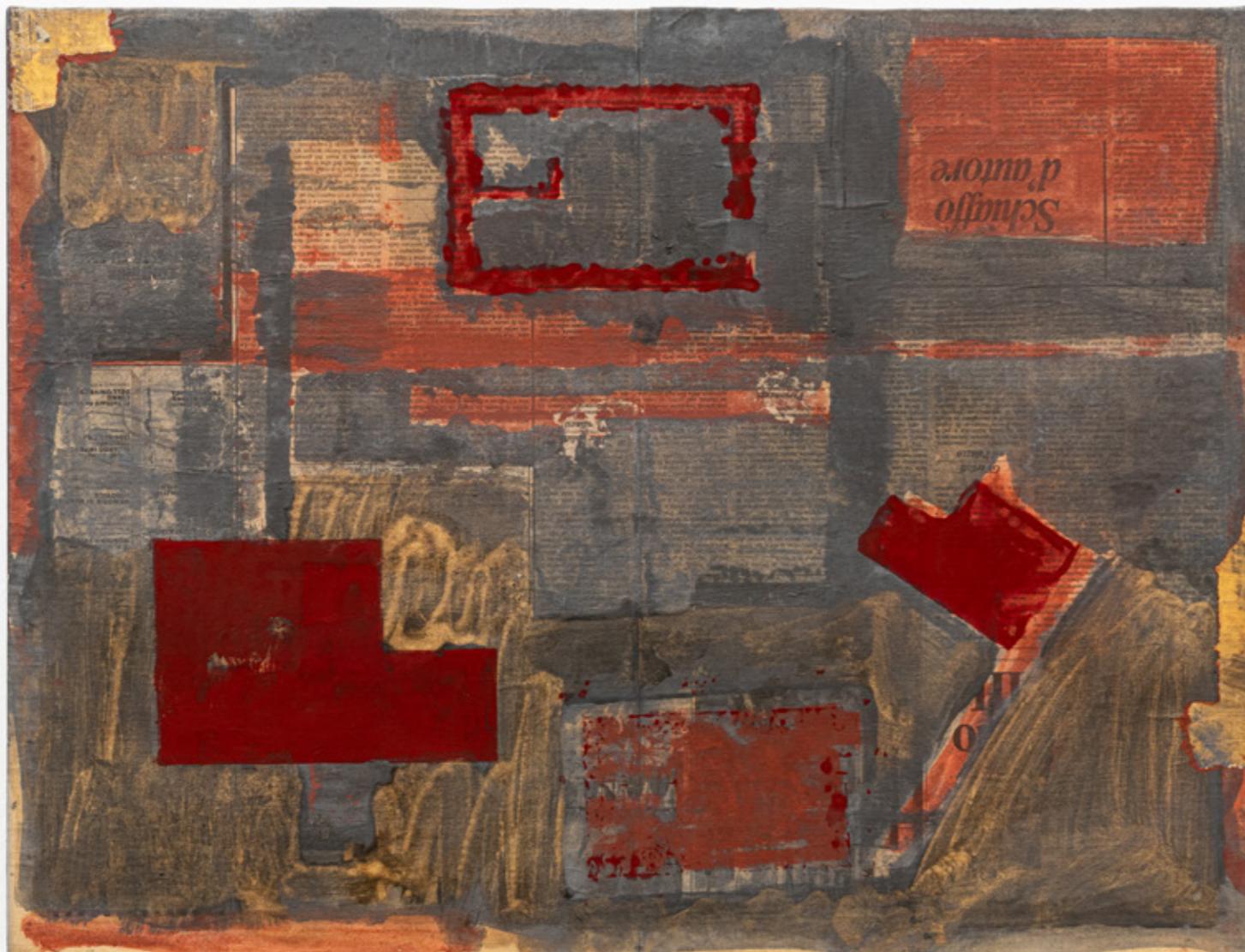
La mostra
si inaugura oggi
Castello



Come
lavora
l'artista

Da oggi un Osservatorio al Palazzo

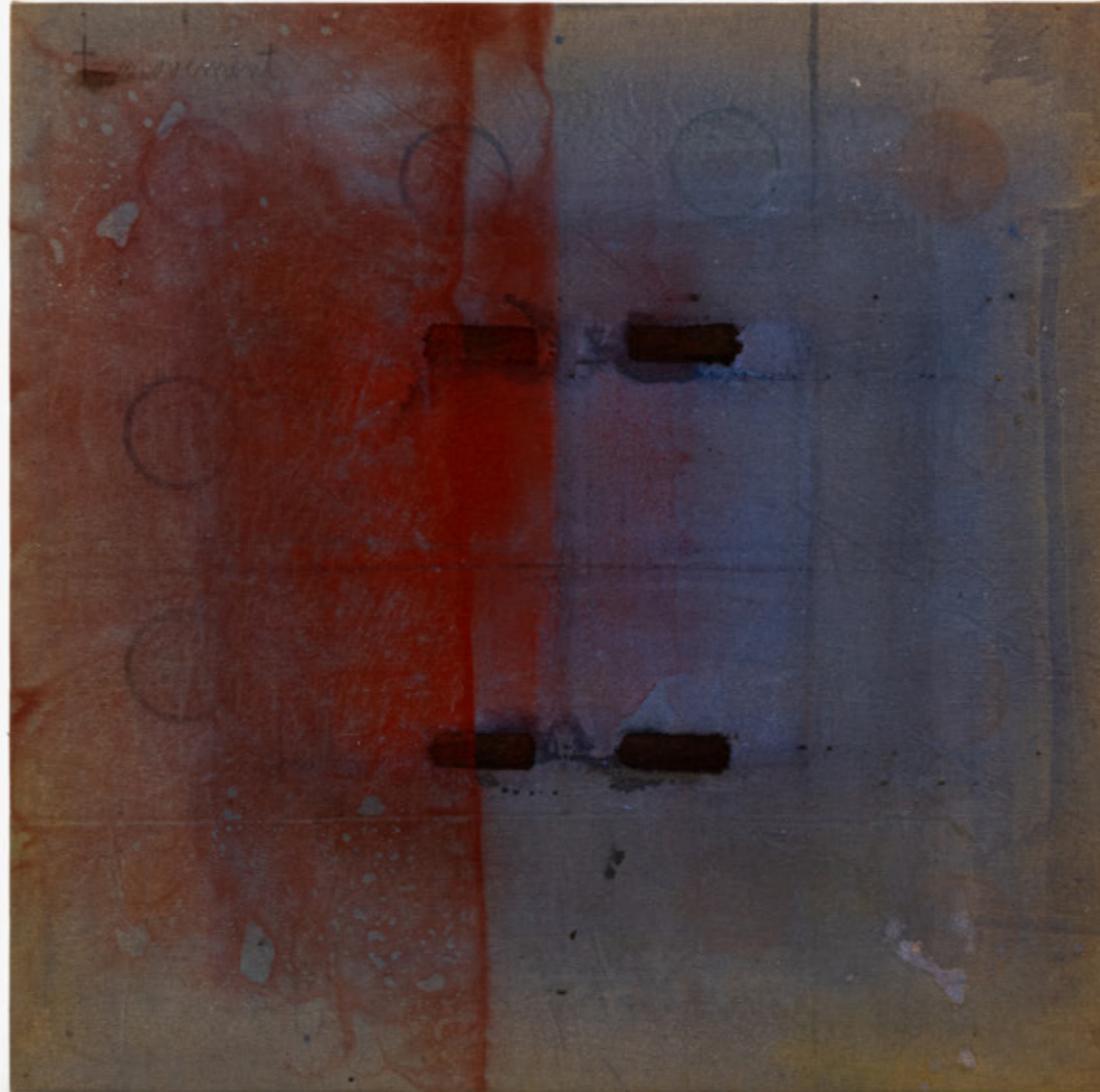
Spierà i prezzi



'Every great work of art is presented as a problem, not as a solution. The work by Antonio Dias is no exception; it must be confronted. Confronted above all as knowledge—not religious or scientific, but rather artistic knowledge. And this is precisely what contemporary art often shies away from today. This artist, on the contrary, confronts it, he faces it head-on and presents it to us in plain sight, without any condescension. Art and politics were always present in Antonio Dias's work since the outset, in 1962, sometimes explicitly, sometimes subtly, but never in a superficially polemical way, always contributing and reflecting on the language of art.'

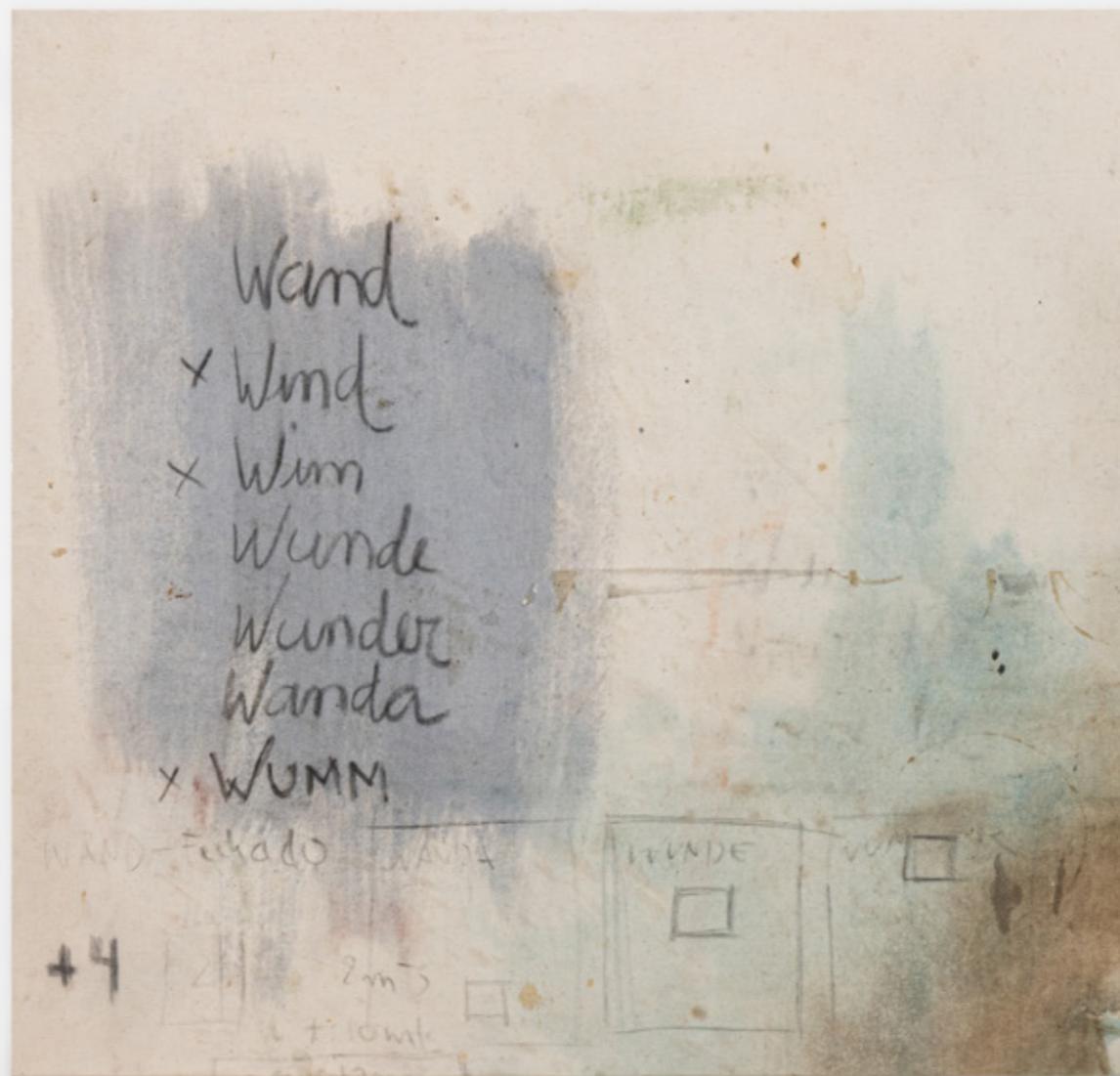
—**Paulo Sergio Duarte**, historian, curator and professor at the Federal University of Rio de Janeiro

Antonio Dias
Untitled, 1983
mixed media on paper
47 x 62 cm/18.5 x 24.4 in

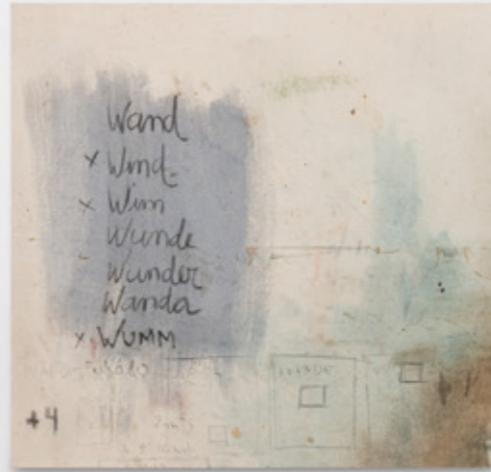


Karin Lambrecht
Untitled, 1993
pigments in acrylic medium on canvas
83,6 x 84,7 x 3 cm/32.9 x 33.3 x 1.2 in





Karin Lambrecht
Untitled, 1993
pigments in acrylic medium
and charcoal on canvas
72 x 75,7 x 3 cm/28.3 x 29.8 x 1.2 in



Karin Lambrecht's *Untitled* exemplifies the artist's distinctive use of language, often serving as a transient counterpoint to her pieces and as opportunities for spiritual reflections. The canvas displays several derivations of *Wand*, which in German means wall, or barrier. Creating a play with the words *wand* and *wind*—in merely changing one letter, she suggests the very opposite of a wall as the wind transposes physical barriers, is bodiless and translucent. The canvas itself embodies the idea of a barrier, it is an object fixed in time and space through the materiality of its support, while the writings diverge through the organic fluidity of language, changing with time and geography.

Wunde

Wunder

Wander

x WUMM

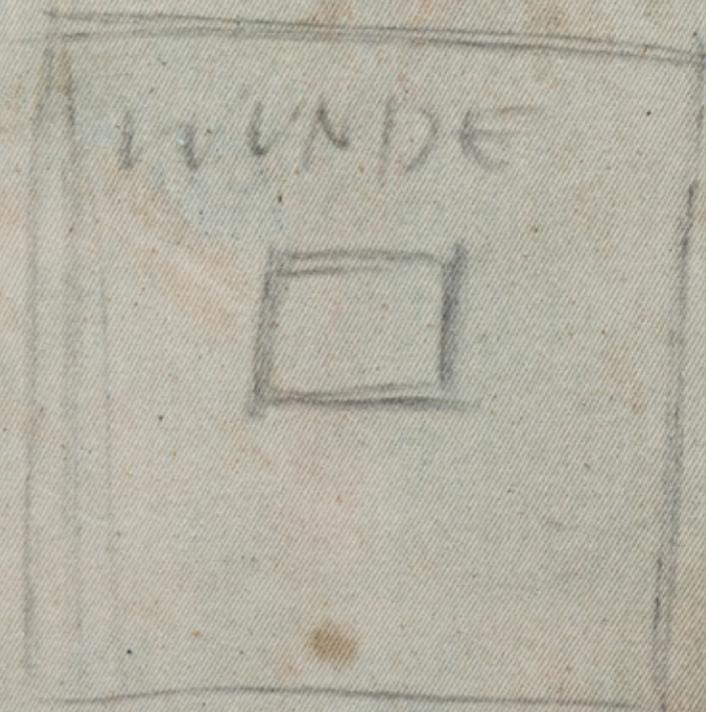
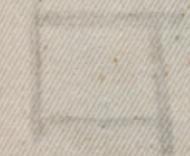
WAND - Fachado - WAND

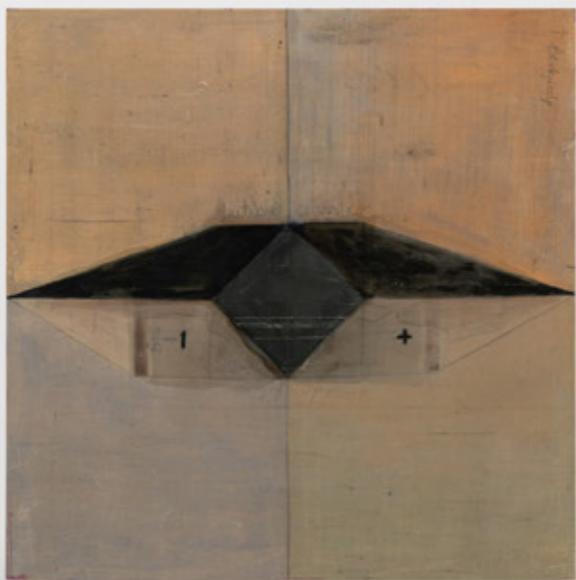
#4



2m 5

+ 10m 1/2







Antonio Dias
Untitled, 1985
graphite, wood and
rubber on canvas
194 x 129 x 109,5 cm
76.4 x 50.8 x 43.1 in



Untitled encapsulates several of the main pillars that constructed Antonio Dias' practice over time. The work embodies aspects from different phases in his career, evoking past investigations and foreshadowing future ones. Notably, the use of graphite in *Untitled* is characteristic of the artist's interest in the idea of electricity and conduction, experimenting with his belief that with the right type of circuit one would be able to resolve anything. As a derivation from this notion, Dias often chose to employ metals as well as conductive materials, in an attempt to concentrate energy fields and circuits on his canvases. In addition, the work alludes to some of his oeuvre's most characteristic symbols, namely the cross and the phallic form, through a use of materials that convey his camaraderie with Arte Povera also forecasting his subsequent interest for exploring the dimensionality of painting. Ultimately, *Untitled* captures and intertwines iconic aspects of Dias' mid to late practice, with a canvas that foregrounds a strive for understanding the pictorial matter in terms of the material and the formal, while weaving in questions about the limits of painting and grounding art in the meaningfulness of everyday life.





Antonio Dias
Dois ossos, 1986
técnica mista sobre tela
mixed media on canvas
56,2 x 82,4 x 2 cm
22.1 x 32.4 x 0.8 in

Karin Lambrecht
Untitled, 1990
soil and pigments in
acrylic medium on book
20 x 27,5 x 1,5 cm
7.9 x 10.8 x 0.6 in

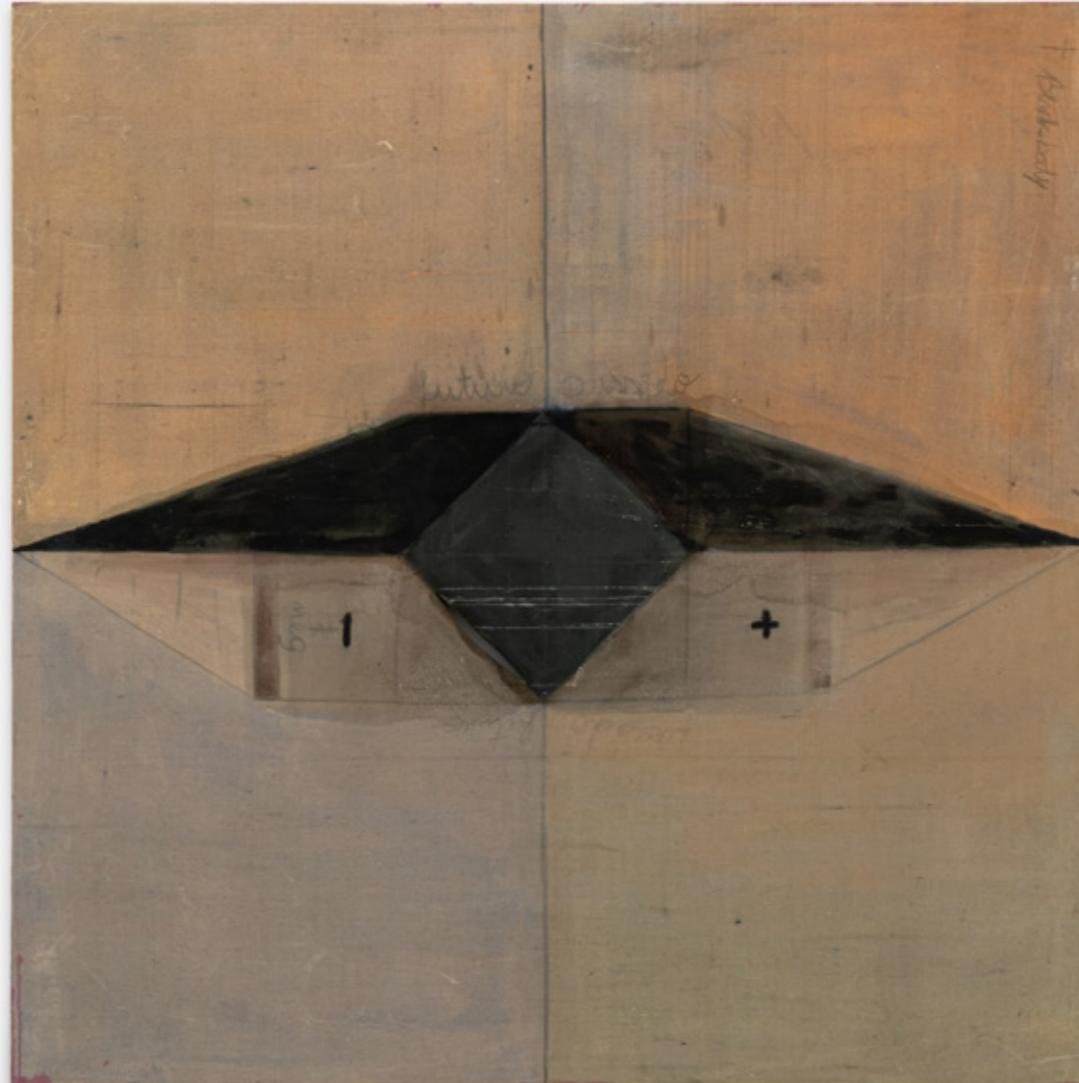


Karin Lambrecht's *Untitled*, captures the artist's characteristic intertwinement of ancestral matters from the environment and from human existence. Through a solitary and almost ritualistic process, she collects earth from remote locations in Brazil and mixes it with the water from particular rivers or shores to make a pigmented paste. Having laid out the supporting surface near the source of water, she subsequently applies the moist soil onto the paper, materially anchoring the piece to the environment it was produced with and in. In achieving chromatic variations depending on the nature of the earth, on the density of the water and on the temperature to which it dries—all factors that are specific to particular geographies—Lambrecht engages with matters of origin, territory, and identity, while foregrounding our intrinsic connection to nature, arguably denouncing modern distancing from it.

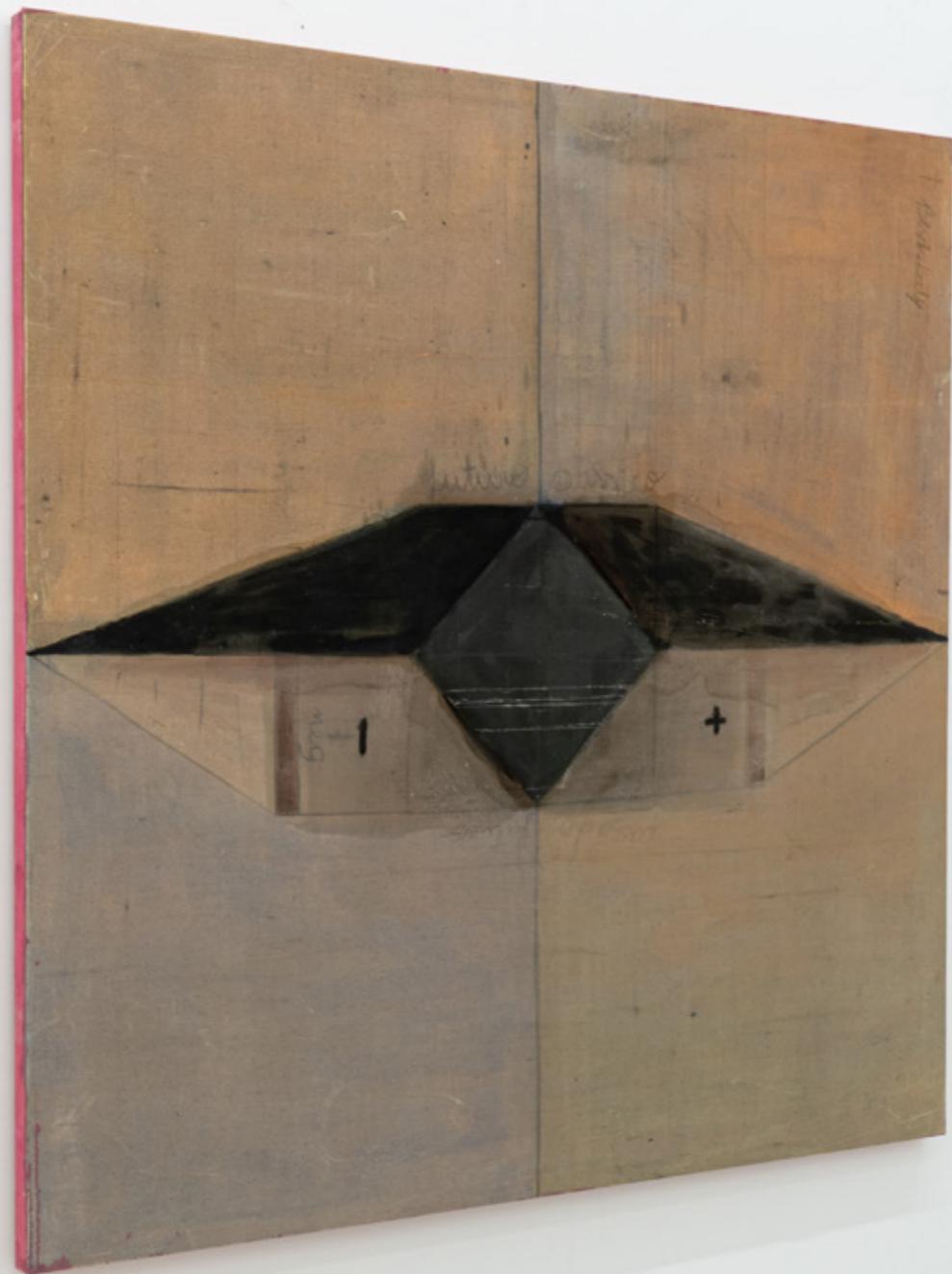


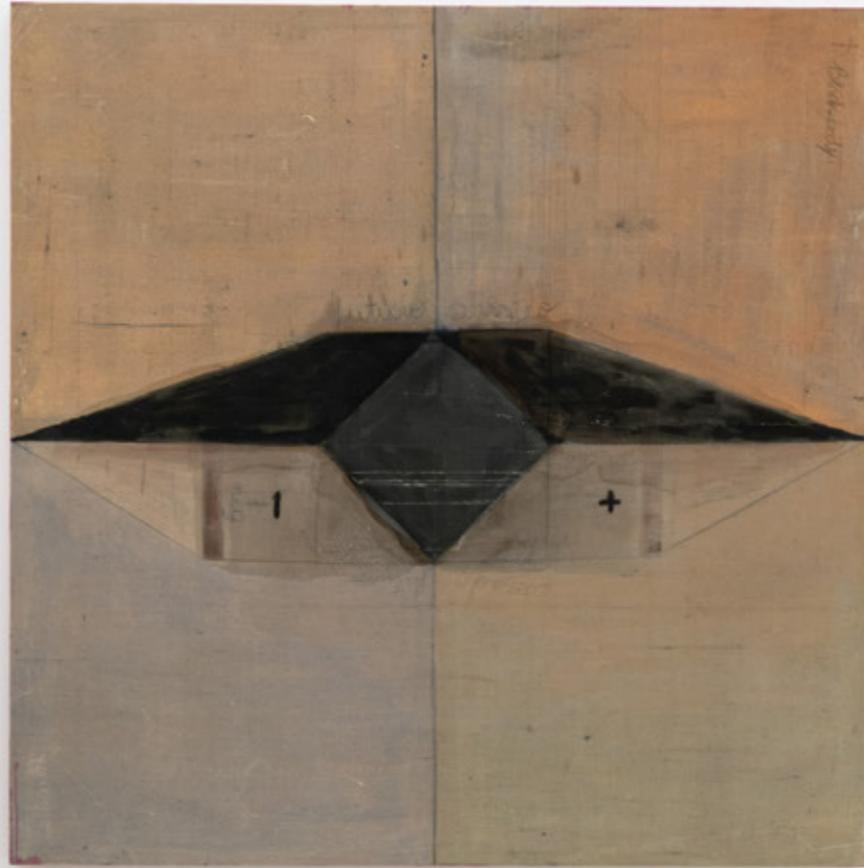
... und sah mich
... beim Holzschlagen zu
... ließ mich aber auch nicht stören, sondern be-
... te ich ihn gar nicht. Eine Flechte war bereit





Karin Lambrecht
Futuro, pasado
Future, past, 1990
pigments in acrylic medium,
ashes and charcoal on canvas
151 x 150,6 x 4 cm/59.4 x 59.3 x 1.6 in





Futuro, pasado embodies the artist's recurrent engagement with, and exploration of, human consciousness, which Lambrecht traces back to the moment where humans stood erect, crossing the horizontal line of the earth with our own spine. Through the crosses spread across the canvas, the lines that split the surface into cardinal planes, as well as the antonym words *futuro* [future] and *pasado* [past], the artist symbolizes the attainment of consciousness while foreshadowing the spirituality that ensues. Rather than addressing this moment as a marker in history, Lambrecht explores the idea as a token for humanity's strive to understand and justify its fragile existence.



antonio dias

b. 1944, Campina Grande, Brazil | d. 2018, Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one of the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, the artist came into contact with artists of the Italian avant-garde movement Arte Povera, namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use until the next decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols—bones, cross, rectangle, phallus—, an underlying correlation with the artist's earlier production.

selected solo exhibitions

- *Antonio Dias: Derrotas e vitórias*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2020–2021)
- *Antonio Dias: Ta Tze Bao*, Galeria Nara Roesler, New York, USA (2019)
- *Antonio Dias: o ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected group exhibitions

- *Pop América, 1965–1975*, Mary & Leigh Block Museum, Northwestern University (2019), Evanston, Nasher Museum of Art at Duke University, Durham (2019); McNay Art Museum, San Antonio, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, in São Paulo, Brazil (2018)
- 33rd Bienal de São, Fundação Bienal de São Paulo, São Paulo, Brazil (2018)
- *Pictures without Shadows – A Selection from the Kemp Collection*, Stiftung Museum Kunstpalast (SMKP), Düsseldorf, Germany (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Mario Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2017)

selected collections

- Daros Latinamerica Collection, Zurich, Switzerland
- Instituto Itaú Cultural, São Paulo, Brazil
- Museum Ludwig, Cologne, Germany
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA

karin lambrecht

b. 1957, Porto Alegre, Brazil | lives and works in Broadstairs, UK

Karin Lambrecht's entire production in painting, drawing, printmaking and sculpture demonstrate a preoccupation with the relationship between art and life, in the large sense of the term—natural life, cultural life and interior life. According to academic Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visual that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sew up the fabric, and use charred patches. As part of the so-called "Geração 80", Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

selected solo exhibitions

- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)
- *Pintura e desenho*, Instituto Ling, Porto Alegre, Brazil (2015)

selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *Tempos sensíveis – Acervo MAC/PR*, Museu Oscar Niemeyer (MON), Curitiba, Brazil (2018)
- *Clube da gravura: 30 anos*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2016)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 18th, 19th, and 25th editions of the Bienal de São Paulo, Brazil (1985, 1987, and 2002)
- 5th Bienal do Mercosul, Brazil (2005)

selected collections

- Fundação Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum für Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



art basel ovr:20c

**pictorial echoes:
karin lambrecht
and antonio dias
in the 1980s-1990s**

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