

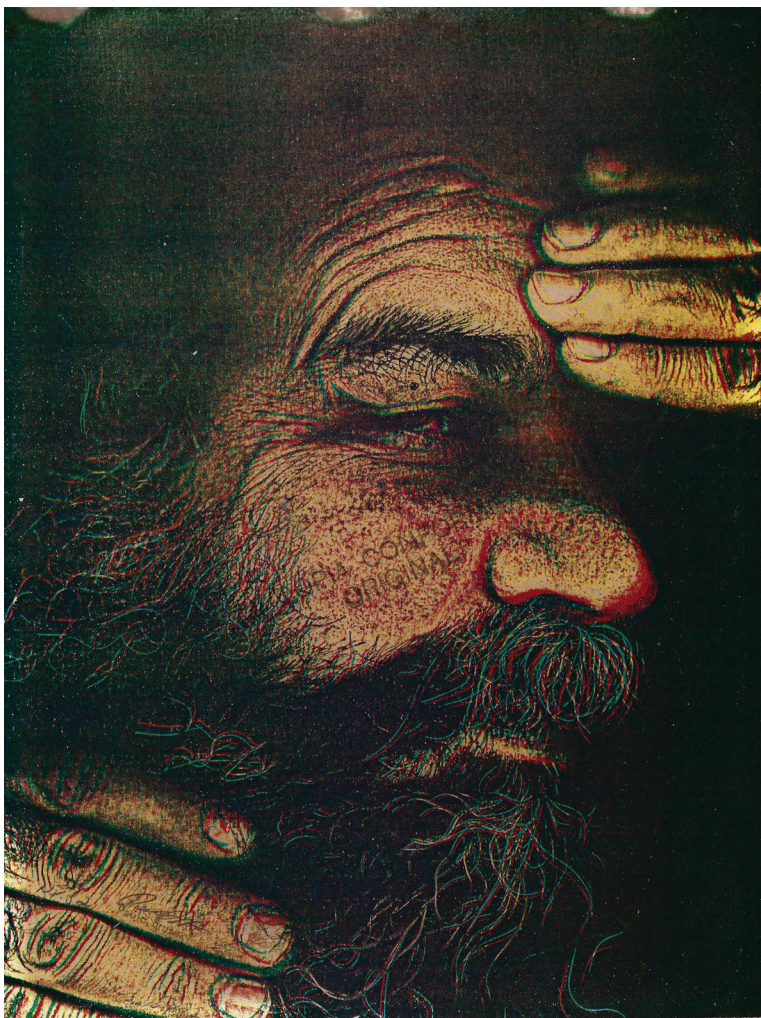
xeroperformance, 1980
photography ed 1/1
40 x 30 cm

Galeria Nara Roesler | São Paulo is pleased to present four performances and their subsequent documentation by Paulo Bruscky (b. Recife, Brazil, 1949). A multimedia artist, poet and pioneer of "communication art," Bruscky became active in the Brazilian artistic landscape in the 1960s and 1970's, the most turbulent decades of the military regime that crippled Brazilian freedom of speech. More than 50 years later, the artist continues to question the status quo and provoke people to think about what is art and what is it for.

Galeria Nara Roesler will unveil during the exhibition the new series *Festa* [Festivities], which entails a performance entitled *Carnaval*, 2017, the diptych *Traques* [Snappers] I and II (2011) and the work on canvas *Bom Dia* [Good Morning] (2017). In addition, the exhibition will present the performances *Poema Amassado* [Crumpled Poem] (2016), and *Sentimentos: um poema feito com o coração* [Feelings: a poem from the heart] (1976/ 2017). Meanwhile, the artist will also carry out a workshop of *Xeroperformance* (1977/1980/1982/2017) when guests will be invited to collaborate with Xerox machines. All four performances taking place on June 10th at 11am, will be filmed and exhibited throughout the length of the exhibition.



xeroperformance, 1977 / 1980 / 1982 / 2017
action, edition of Super 8mm film on video (color, sound, edited 2/5), photographs, xerographies, artist book and 2017
performance recorded unique set



xeroperformance - xerofilm still, 1982
xerography ed 1/1
28 x 20,5 cm
11 x 8.1 in

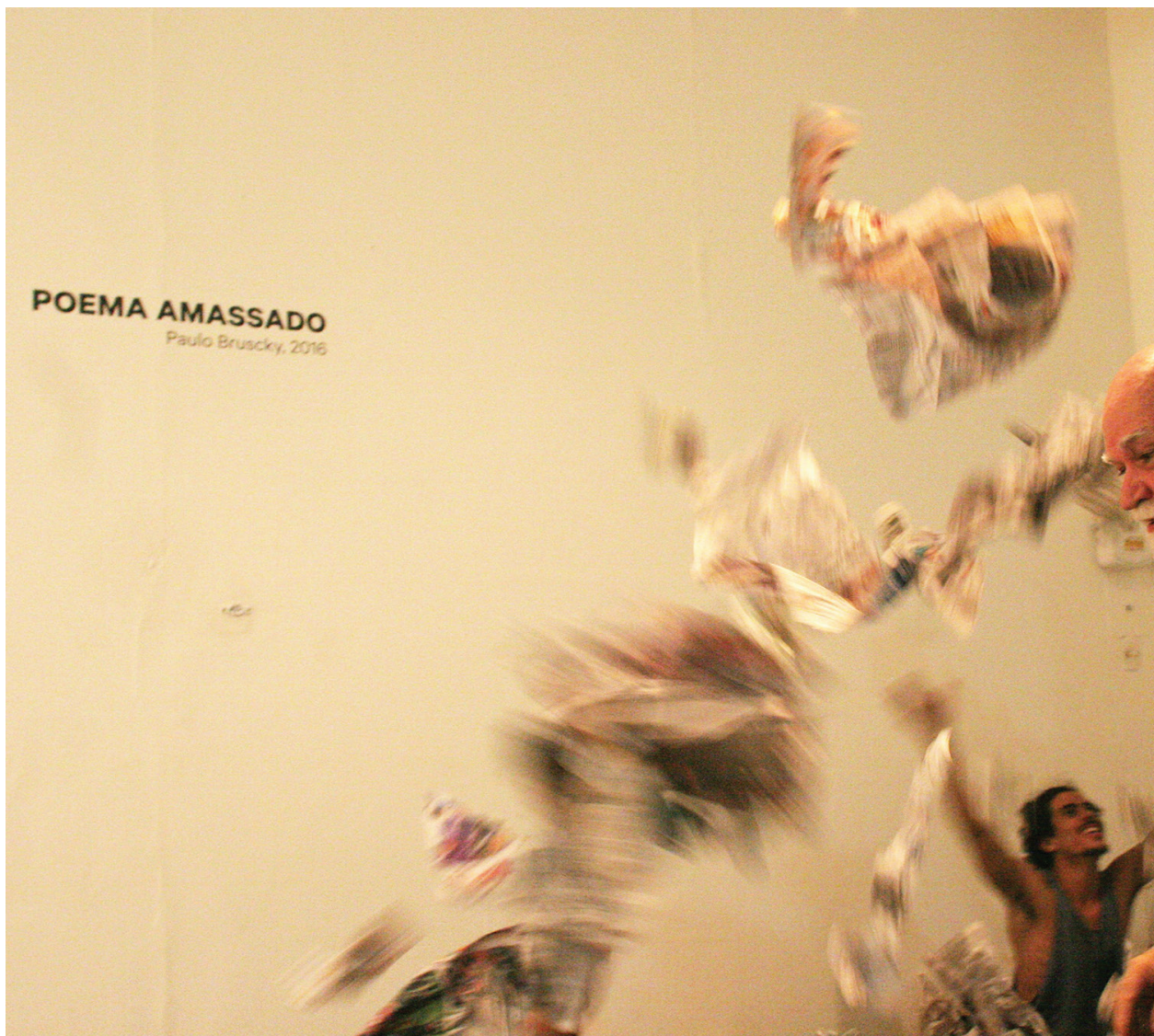
The audience has been an integral performative imperative in the development of Bruscky's Xerox work. The first *Xeroperformance* happened in 1977, when Bruscky invited a group of artists and friends to attend a copy center in the city center of Recife. Then, 1980 became an important year for the development of the performance when the artist not only carried out and exhibited the series at a solo show at the Museu do Estado de Recife, but also taught the first Xerox art course in Brazil, at the Universidade Católica de Recife. During the course the artist developed his first xerofilms called *Xeroperformance* and *LMNUWZFogo!*, in a xerographic investigation of cinema as well as animation. Since then, the artist displayed the performance and resulting series in multiple venues ranging from the Uruguay Biennial in 1981 to Andquestionmark, Stockholm, in 2016 and Americas Society, New York in 2017, where the artist carried out the workshop as will be presented at Galeria Nara Roesler, São Paulo.

art, 1979
xerography
33 x 21,8 cm
13 x 8.9 in



The performance *Sentimentos: um poema feito com o coração* [Feelings: a poem from the heart] (1976/ 2017) revisits, forty years after its inception, the artist's first performance with an EKG, carried out when he was an employee at a public hospital, in 1976. During the performance, the artist records his heartbeats using the EKG machine and presented the results as an expression of his emotions. The work is rooted not only in the artist's desire to investigate means of communication, but also in a determination to challenge the *status quo*. The artist says, "in [the] exchange of information between artist and scientist one learns from the other. I think this exchange of information is essential. Each in his field without being absorbed. It's easier to subvert the scientist than the other way around. We're scientists too." By subverting a scientific document to point to the subjectivity of individual experience, the artist made an implicit yet incisive criticism to the totalitarian state's objective scientific methods of cataloguing dissidents such as dental records.





Poema amassado [Crumpled poem], 2016/2017
installation with crumpled newspapers and magazines
variable dimensions



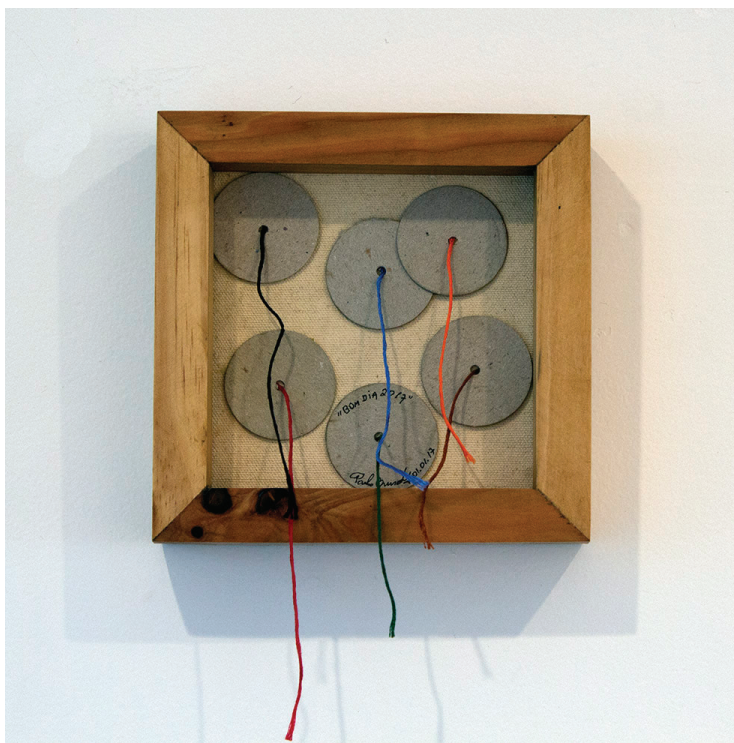
Inspired by Ferreira Gullar and Helio Oiticica's *Poema Enterrado* [Buried Poem], 1959, Bruscky developed *Poema Amassado* [Crumpled Poem] (2016) performed for the first time at the Museu de Arte Moderna Aloísio Magalhães (MAMAM) in 2016. The performance's starting point is an installation consisting of crumpled magazines and newspapers, inviting the audience to contribute the pile and enter its space.

The setup enables the audience to experience the art object, much like Gullar and Oiticica's poem, which was conceived as a set of cubes that were buried in Oiticica's backyard. Upon manipulation, the set of cubes would reveal the word "rejuvenença" ("rejuvenate"). Bruscky co-opts this neo-constructivist approach to poetry by creating a similar barrier between audience and message, while retaining an element of play. In fact, Bruscky points out that "subverting only make sense if the work is not understood to be an authoritative order, if it allows recreation," in both senses of the word.



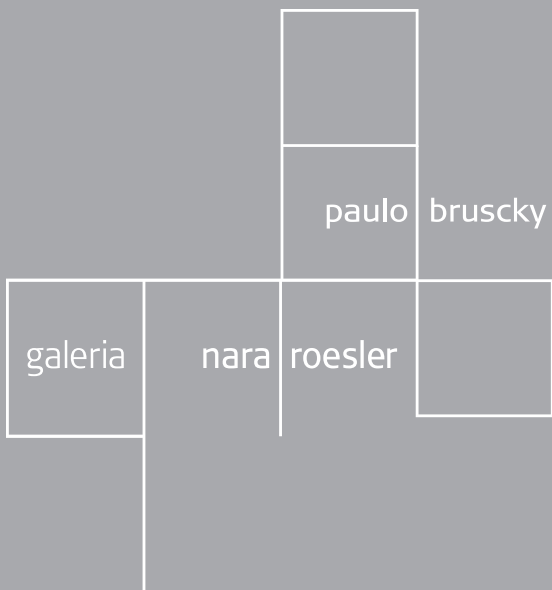
Traques I and II,h 2011
carbon and paper on canvas
37 x 32 x 4 cm (each)

In *Festa* [Festivities] (2017) Bruscky retains elements of play, while embracing the ludic energy inherent in Brazilian festivities. In *Traques* [Snappers] I and II (2011) the artist reminisces about his childhood and Festas de São João, an annual celebration in the north of Brazil where the artist comes from. Meanwhile, *Bom Dia 2017* [Good Morning 2017] (2017) presents the remains of fireworks, used across Brazil to commemorate New Year festivities. Finally, during the exhibition the artist will produce *Carnaval* (2017) in a performance using confetti as a signifier for the date.



Bom dia 2017, 2017
paper and strings on canvas
16 x 16 x 4 cm

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.



paulo bruscky
galeria nara roesler | são paulo

opening
june 10th - 11am

exhibition
june 12th - july 22th, 2017
mon - sat > 10 - 6pm

workshop xerperformance*
feelings: a poem from the heart
festas and crumpled poem performances
june 10th - 11am

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*admission is free and open to the public but prior registration is required. To register click [here](#).