

purity is a myth
curated by michael asbury

roesler hotel ^{#27}

galeria

nara roesler

Purity is a Myth: the monochrome in contemporary art

Purity is a Myth is an exhibition curated by Michael Asbury that proposes to look at the monochrome from multiple perspectives, emphasizing diversity where uniformity is generally assumed. The title stems from a statement made by Helio Oiticica in one of the cabins (Penetrable PN2) in the Tropicalia environment, exhibited for the first time in 1967 at Rio de Janeiro's Museum of Modern Art in the context of the New Brazilian Objectivity show.

Taking place in Sao Paulo, as a special project at Galeria Nara Roesler, the current exhibition brings international artists together with Brazilians. Its historic scope ranges roughly from the late 1950s to date, yet, it is not a question of a survey but one of juxtaposing modes of practice and the conceptual potentials of the monochrome.



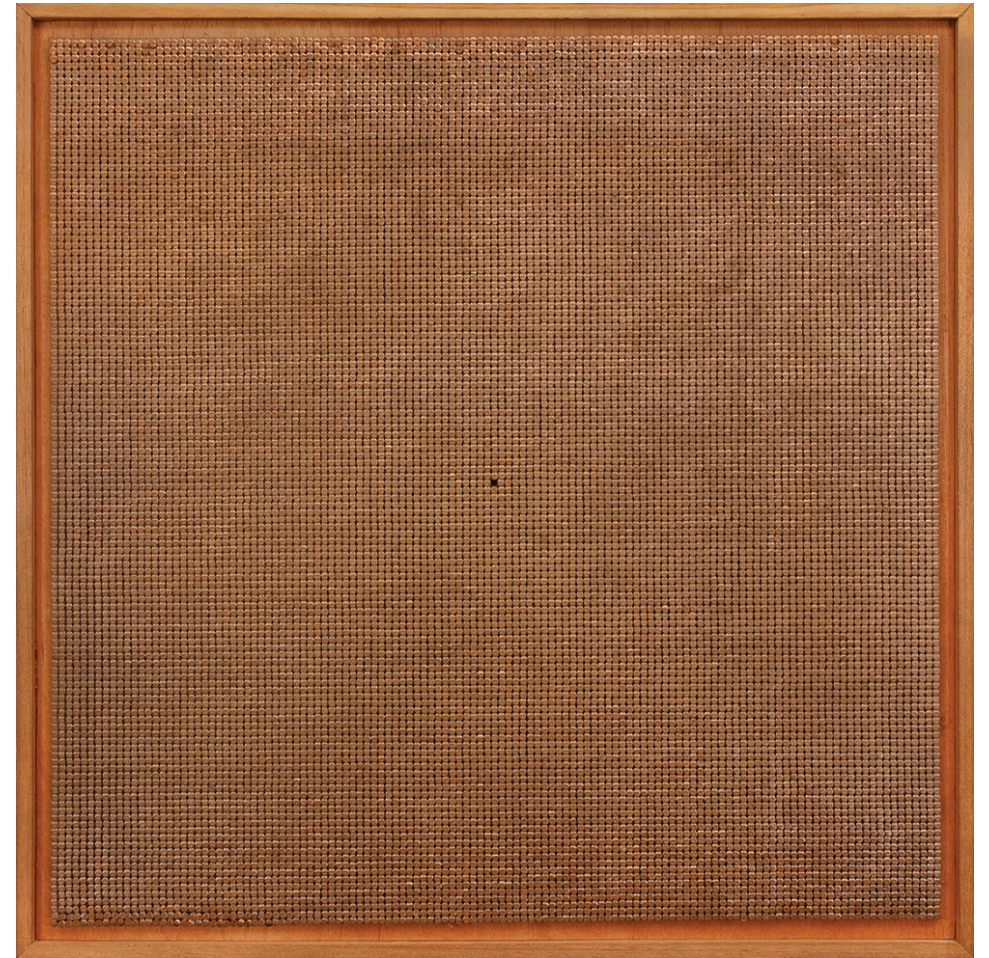
Antonio Dias
Seu marido, 2002
empty beverage cans e lycra
180 cm (altura)



Marcelo Silveira
Com fé, 2013/2016
wood and coffee packaging
160 x 100 cm



Cao Guimarães e Carolina Cordeiro
Blind field # 01, 2008
digital colour photograph ed 2/5 + 2 PAs
86,5 x 130 cm

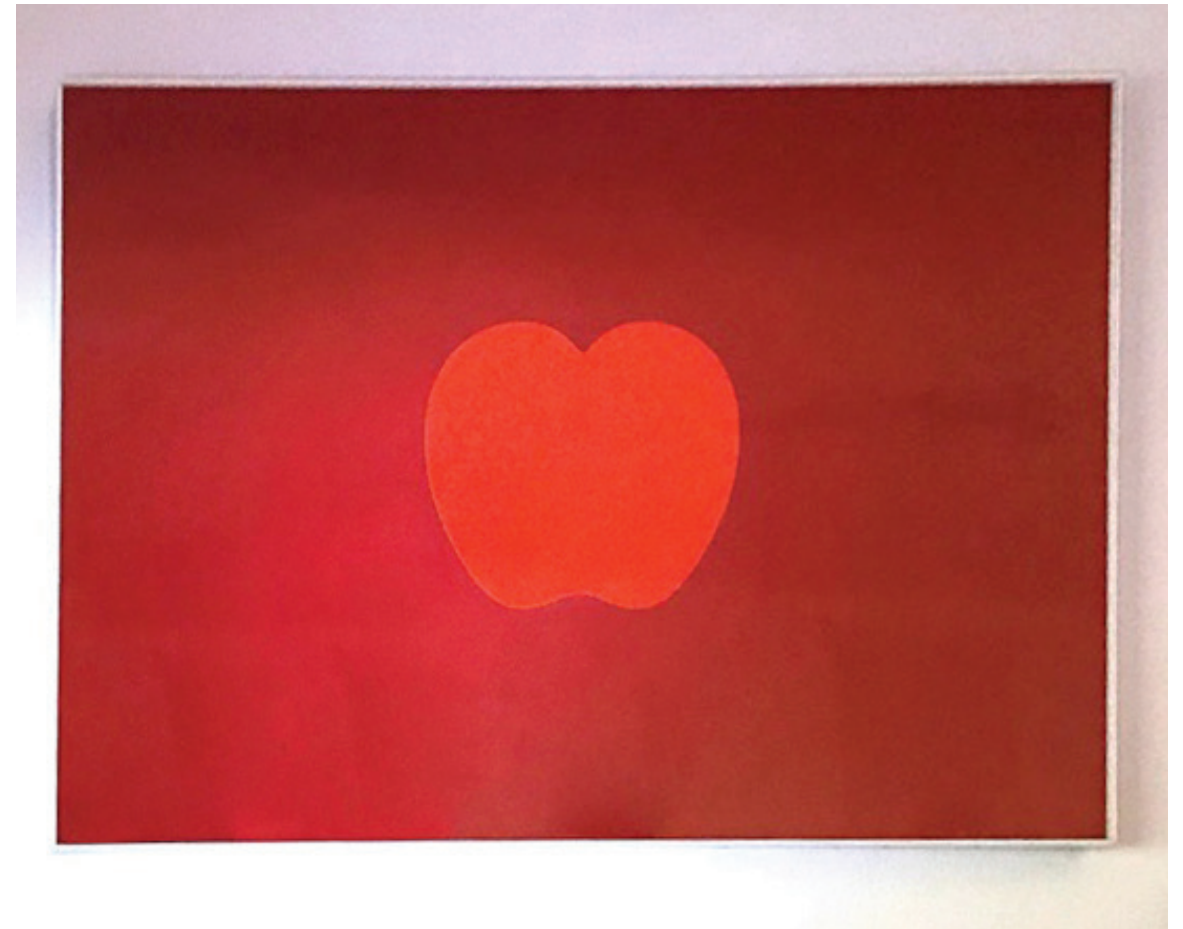


José Patrício
Obra cega II [Blind work II], 2015
15.625 brass nails on wood
ed 1/3
67 x 67 cm



Hélio Oiticica
Relevo Espacial V10, 1960 / 2000
acrylic on wood ed unique
99 x 235 x 10 cm

The persistence of the monochrome today has perhaps more to say about the legacy of conceptual art within contemporary practices than the death of painting which it seemingly announced. Nevertheless, if contemporary art is post-conceptual art, as many have claimed, recent and current practices that employ the monochrome tend also to problematize such a narrow affiliation. The monochrome, in other words, both defies and enriches the art historical genealogy of conceptual art, since, by its very nature, it invokes concept before form. Its formlessness demands it. If we think of Malevich rather than Duchamp, for example, we recognize another obvious source for conceptual practices and by extension for contemporary art itself.



Marcos Chaves
Monocrome, 2005
adhesive vinyl on PVC
70 x 100 cm



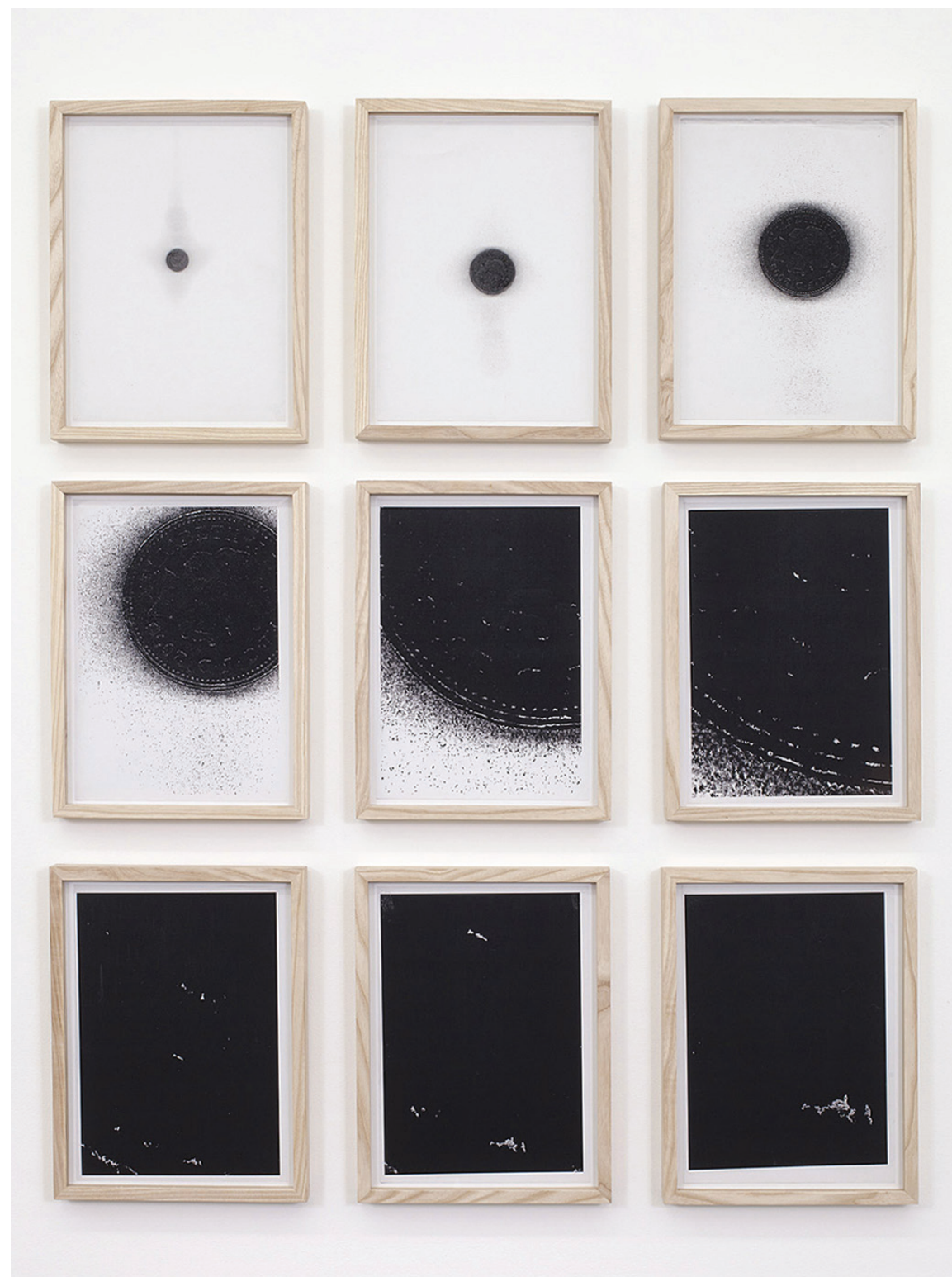
Matheus Rocha Pitta
Série Brasil #1, #2, #3, #4
photography
50 x 50 cm (each)

Paulo Bruscky
Clark Professional, 2010
mixed media on paper
30 x 23,5 cm





Keith Coventry
Black - Fenwick Estate 2007
oil on linen, glass and wood
68 x 84 cm



Marcus Galan
How islands appear, 2013
9 photocopies
ed 5 + 1PA
91 x 65 cm

Art & Language
Not That It Is Needed Now XI (Archive, 1915 - 2016) 2016
oil and mixed media on canvas
60,5 x 60,5 cm





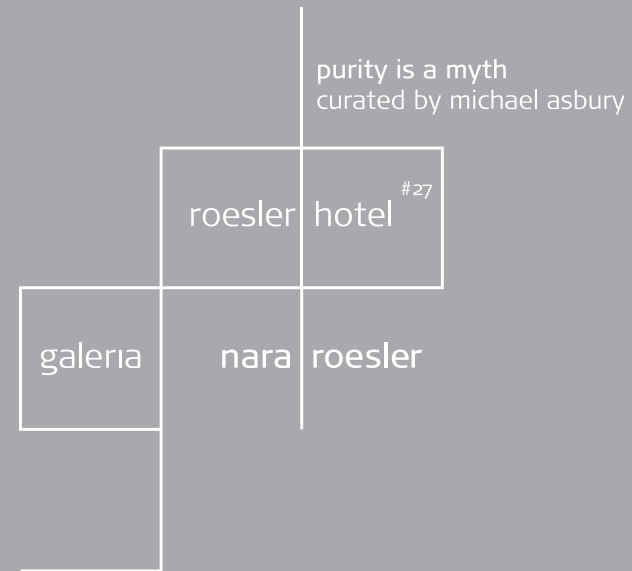
Daniel Senise
BCT, 2016
recycled paper of koran, bible and torah, plaster and glue
39,5 x 39,5 cm each



Today, artists bring such genealogies crashing together in an often ludic disruption of the so-called serious painterly tradition through the conjunction of ready-mades with color, site-specific chromatic interventions, ephemeral objects and even the immateriality of light. The monochrome thus both mocks the seriousness of art historical discourse while still making a powerful point about current theories (or the lack of them) within contemporary art. Like Oiticica's premises for contemporary art, outlined in his essay 'General Scheme for the New Objectivity' (1967), the current exhibition attempts to highlight procedural difference and multiple genealogies of practice where historical precedence, and by extension the contemporary legitimacy that it entails, is usually assumed based on purely aesthetic considerations. Such easy associations must be contested since purity is but a myth.

Laura Vinci
Papéis avulsos [Loose sheets], 2013
variable dimensions

Michael Asbury is an art critic and curator based in London. During the last twenty years he has worked as a researcher of modern and contemporary Brazilian art. He has curated exhibitions of artists such as Alfredo Volpi, Anna Maria Maiolino, Antonio Manuel, Cao Guimaraes, Cildo Meireles, Iberê Camargo, José Oiticica Filho and Rosângela Rennó.



roesler hotel #27 | michael asbury
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galeria nara roesler | são paulo

opening
June 10th - 11am

exhibition
June 12th - July 29th, 2017
mon - sat > 10 - 6pm

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