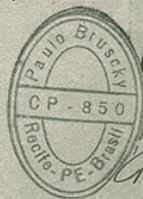


paulo bruscky

galeria

nara roesler





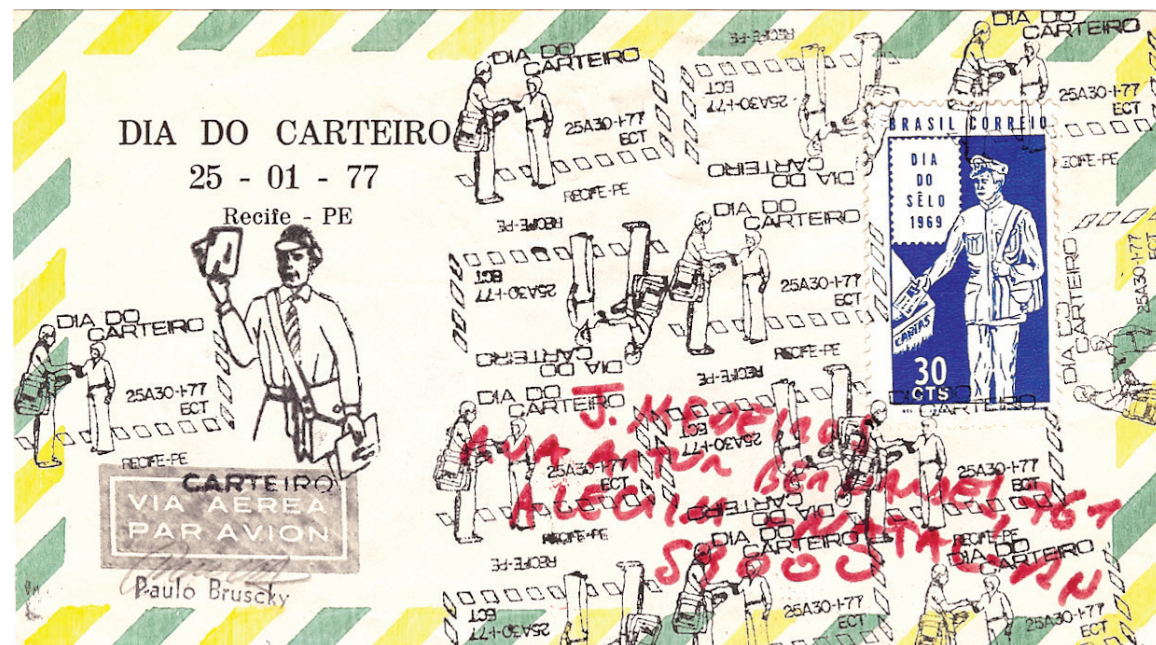
***From the series For Our Missing Ones, 1977***  
colour pencil on off-set  
11.2 x 8.7 in  
[Centre Georges Pompidou collection]

**paulo bruscky | l’oeil écoute  
at centre georges pompidou**

From October 18th, 2017 through April 19th, 2018 a selection of Paulo Bruscky's works will be on view at the Centre Georges Pompidou, in Paris. The artist participates in the project *L’oeil écoute* (The listening eye), which proposes reflections on modern art from the dialogue between works of the permanent collection and invited artists. In this edition, the project explores the relationships between art, music and poetry, drawing a parallel between the productions of artists such as Picasso and Brancusi and the music of Erik Satie and the Russian Ballets. In the areas dedicated to Bruscky, it will be exhibited fundamental works of visual and sound poetry, mail art and performance developed throughout his career. Some of these pieces will be incorporated to Pompidou’s collection after the exhibition. Works like Poema Processo, 1970, and Silence - Homage to John Cage, 1993, also share the space with rare works by Vicente do Rego Monteiro.

The strong connection between the two artists is emphasized by the common experience of affirming one’s own language and the desire for experimentation. When revisiting the works of the modern artist in the collection of the museum, Bruscky once again reestablishes the path between France and Brazil, done so often by Vicente do Rego Monteiro. In a unique opportunity, it is possible to see, side-by-side, the intelligent humor and the sensitive look that connects two important generations of Brazilian art to international artists of fundamental relevance in the history of art.

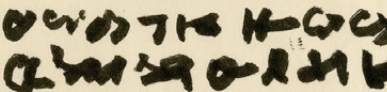
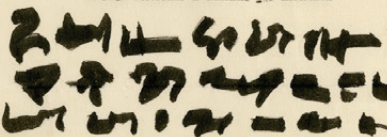
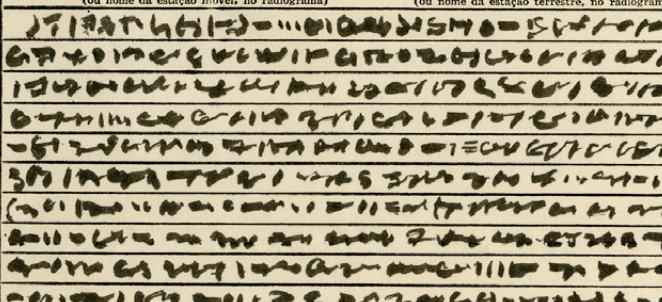
**Classified art:** *Disco Antropofágico*, 1984  
newspaper ad  
22.8 x 8.3 in



*Postman's Day, 1977*  
stamp on envelope  
3.4 x 6.1 in



**EMPRESA BRASILEIRA DE CORREIOS E TELÉGRAFOS**  
**RECIBO DO TELEGRAMA ABAIXO DISCRIMINADO**

DESTINO <b>HOMENAGEM A</b> <b>SHOZO SHIMAMOTO</b> Será preenchida pelo expedidor	Espaço reservado à autenticação mecânica 
E C T <b>17:00</b> HORA DA TRANSMISSÃO  <b>PB</b> INICIAIS DO OPERADOR	Espaço reservado à autenticação mecânica 
INDICAÇÕES DE SERVIÇOS TAXADOS	<b>TELEGRAMANTE</b>
DESTINATÁRIO: <b>SHOZO SHIMAMOTO</b> <b>7.7.70 KOSHIENGUCHI - NISHINOMIYA =</b> <small>(Rua, Av., etc.)</small> <span style="float: right;"><small>(Bairro)</small></span>	
CIDADE: <b>JAPAN</b> <small>(ou nome da estação móvel, no radiograma)</small>	ESTADO: <b>663</b> <small>(ou nome da estação terrestre, no radiograma)</small>
	
<b>PAULO BRUSKY</b> NOME EXPEDIDOR	
<b>CP850-RECIFE-PE-BRASIL</b>	
Rua	Bairro
Rua <b>78</b> TELEFONE	

TEXTO E ASSINATURA — ENDEREÇO

7530 - 007 - 0051

162 x 229 mm

***Hommage to Shozo Shimamoto*, 1978**  
pen on telegram receipt  
9 x 6.4 in

EXPOSIÇÃO GALENA ARTENUEVO: O ENVELOPE FOI PERDIDO NO MEIO DA GALERIA E OS SLIDES DOCUMENTANDO A AÇÃO POSTAL FOMOS HOJE JORNAL O PAPEL GUTENBERG QUE JÁI DE OBRAS DO MEIO ARTE SE PRODUZIR P/CHAS.

## AÇÃO POSTAL - POSTAÇÃO 1975



Paulo Bruscky - Recife-PE-Brasil, 1975

HOJE, A ARTE E ESTE COMUNICADO  
TODAY ART IS THIS COMMUNICATED  
paulo bruscky

Via Aérea

### POSTAÇÃO 1975 AÇÃO POSTAL DE PAULO BRUSCKY

O ARTISTA CONCEBIOU UM ENVELOPE DE 1,80 X 0,90m CONTEENDO UMA CARTA DE 5 MEIOS. A AÇÃO POSTAL FOI DESERVOU DA CIDADE DO RECIFE, EM 1975. O ENVELOPE FOI CONDUZIDO PELO ARTISTA E OUTRAS PESSOAS DEIXE A LIVRARIA LIVRO 7, NA RUA 7 DE SETEMBRO, RECOMENDO A AV. CONDE DA BOA VISTA E AV. GUARARAPES ATÉ CHEGAR NO EDIFÍCIO CENTRAL DOS COMÉRIOS. A SITUAÇÃO COM A CHEGADA DO ENVELOPE ARTISTA PUSILLO FOI DOCUMENTADA EM SLIDES, QUE SEGUIRAM JUNTOS COM O ENVELOPE PARA A GALERIA ARTE NUEVO, EM BUENOS AIRES, ARGENTINA, ONDE SE REALIZOU A "ULTIMA EXPOSICION DE ARTE POR CORRESPONDENCIA 75", ORGANIZADA POR HORACIO ZARALA E GORGAN DO VIE

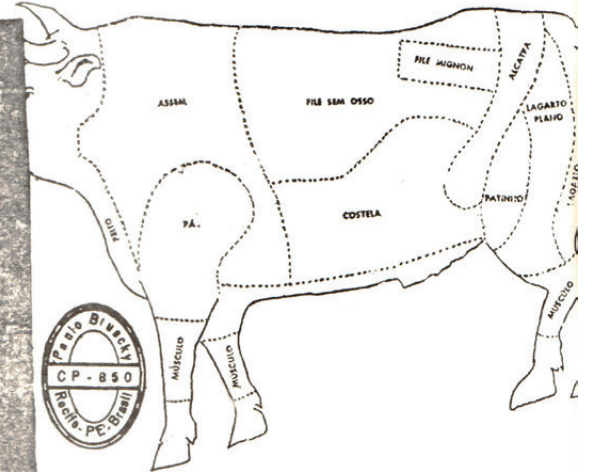
Postal Action - PostAção, 1975

photograph, indian ink, rubber stamp and adhesive on paper  
13.8 x 9.8 in



**CARNE DE SEGUNDA  
EM PRATOS DE PRIMEIRA**

conseguem criar o mesmo, ela deve ser usada



**! muitas aplicações**

**PARA CONSERVAR  
AS SUAS PLANTAS**

plantas reclamam  
alta de rega diária  
transforma em pre-  
o fim de semana  
é pretende passar  
xando sem água o

planta absorverá a quantidade de água que precisar, mas conforme a espécie talvez sejam necessárias duas garrafinhas. E para completar, conservando ao máximo a unidade de su-

çosamente vai se de alto a baixo na estante pode ser usado, prendendo a quena prateleira de cima, enfiando os jatos, onde você terá um arranjo de flores e qualquer objeto qualquer criação.

***América Latina Situazione, 1977***  
offset and felt-tip pen on paper  
11.4 x 7.9 in

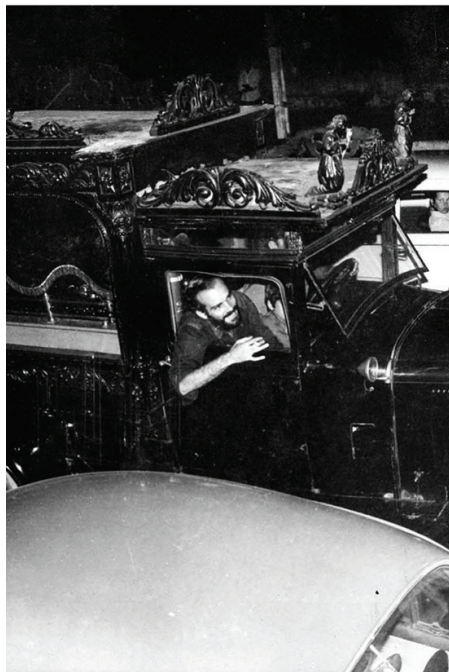


*Returned to Sender*, 1979  
 collage, leterset stamp and indian ink on paper  
 16.9 x 12.2 in  
 [private collection]



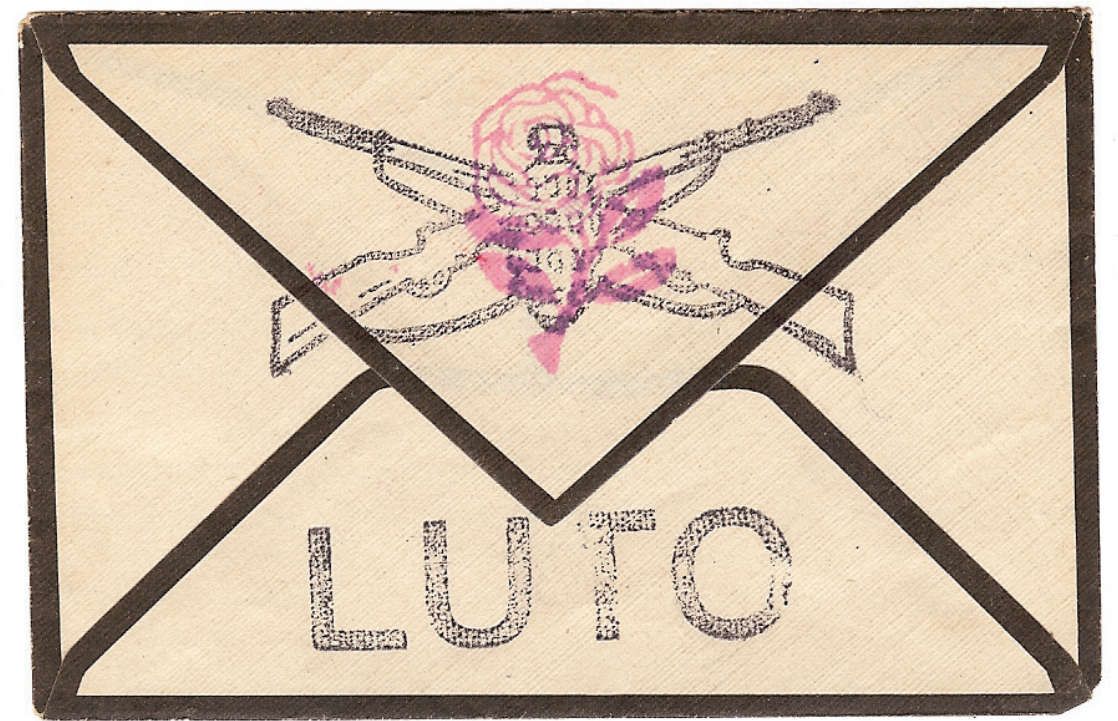


**Untitled, 1977**  
stamp and collage on envelope  
7.1 x 10.6 in  
[private collection]

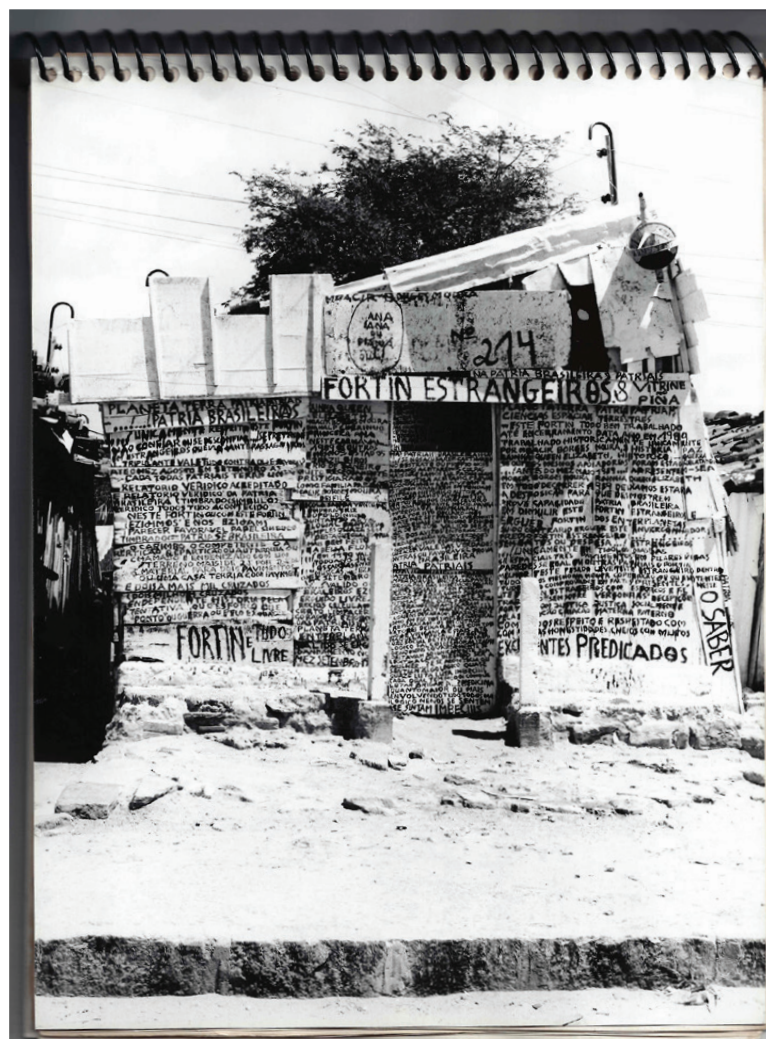


***Cemeterial art [Arte Cemiterial]***, 1975  
performance, photograph  
3 photographs of 70 x 50 cm each



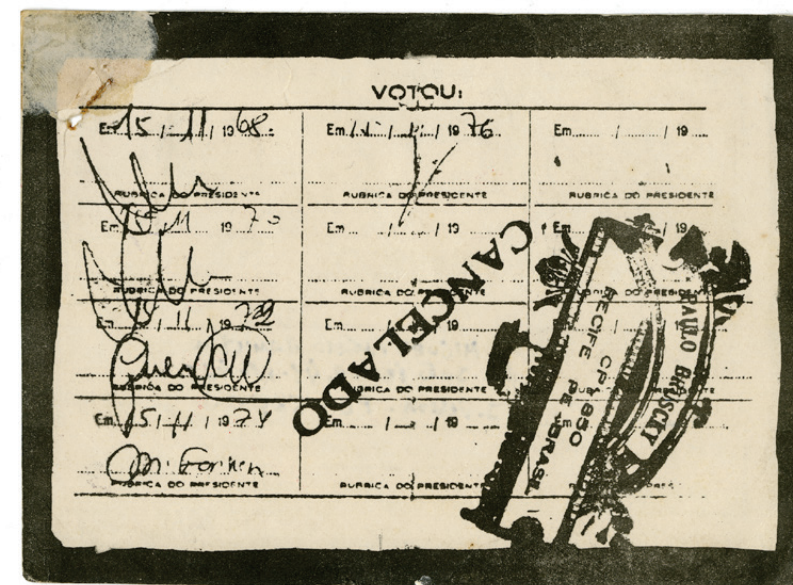
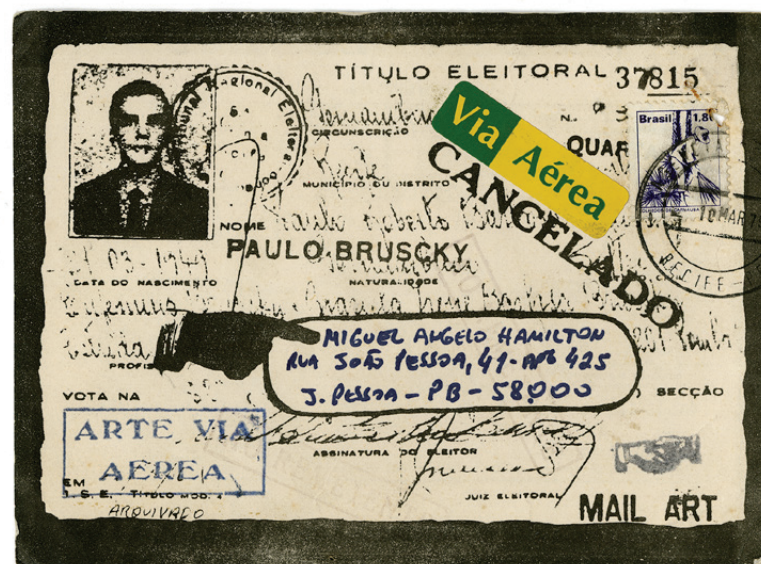


*Mourning*, 1977  
collage on envelope  
2.8 x 4.3 in

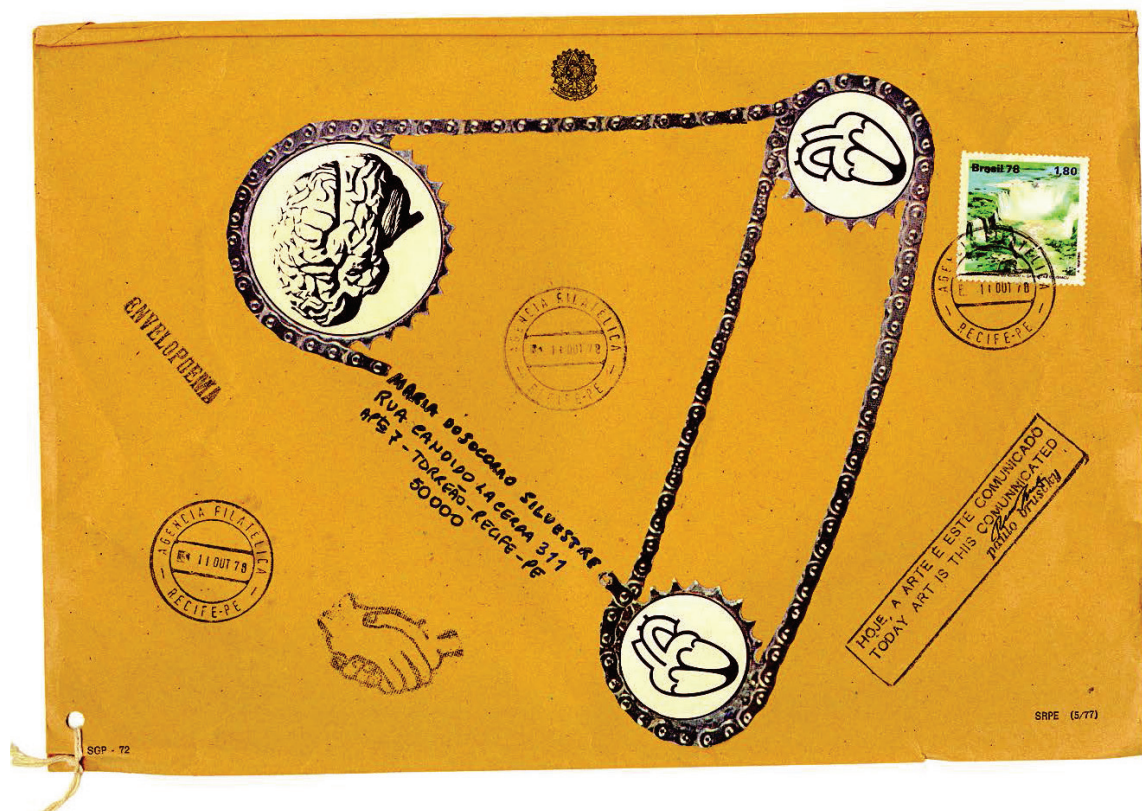


***Foreigners Fortin*, 1989**  
album with original photographs  
9.8 x 7.1 in



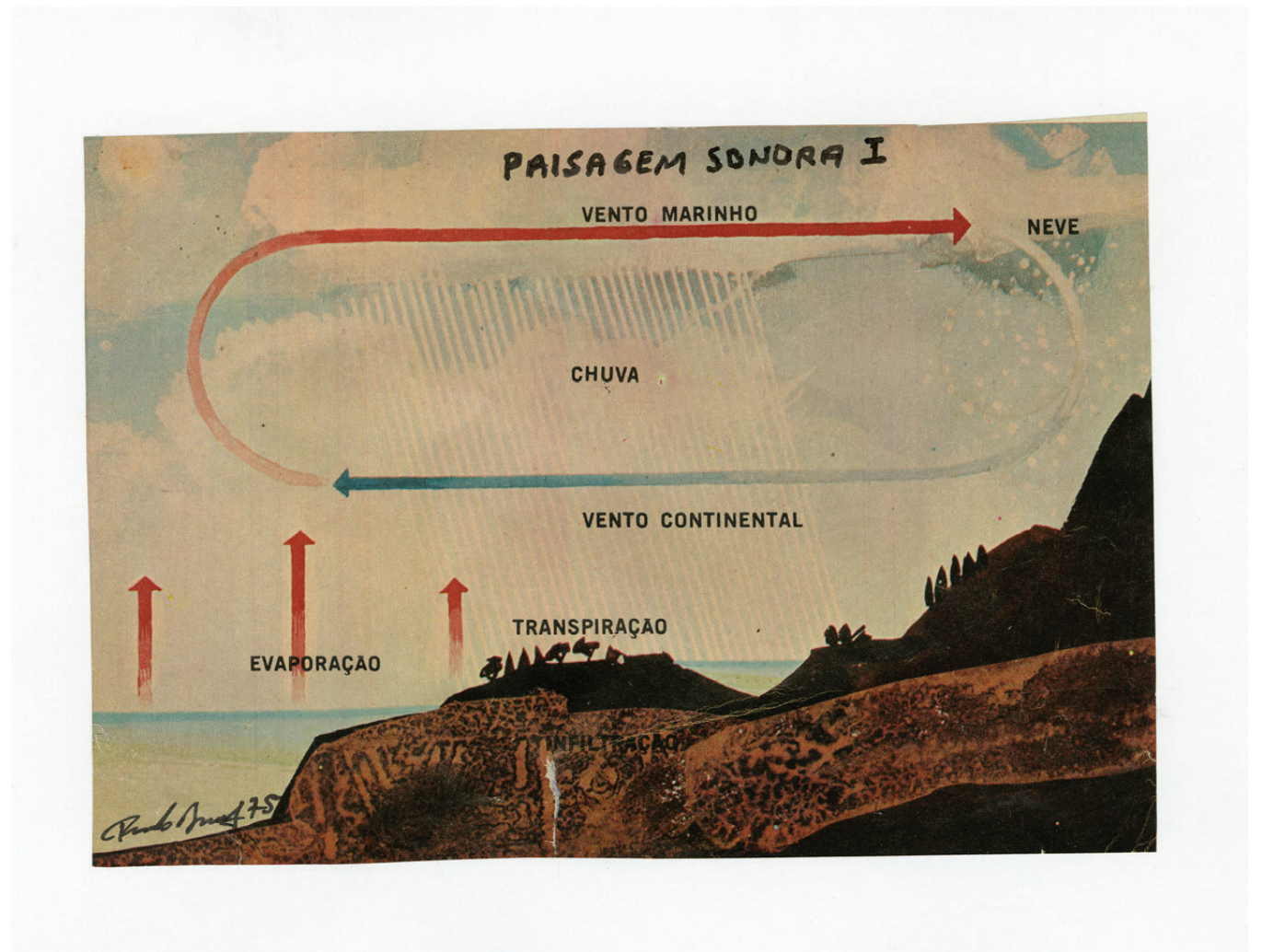


*Canceled Voter Registration*, 2014  
mixed media on copy of canceled voter registration  
6.3 x 4.7 in

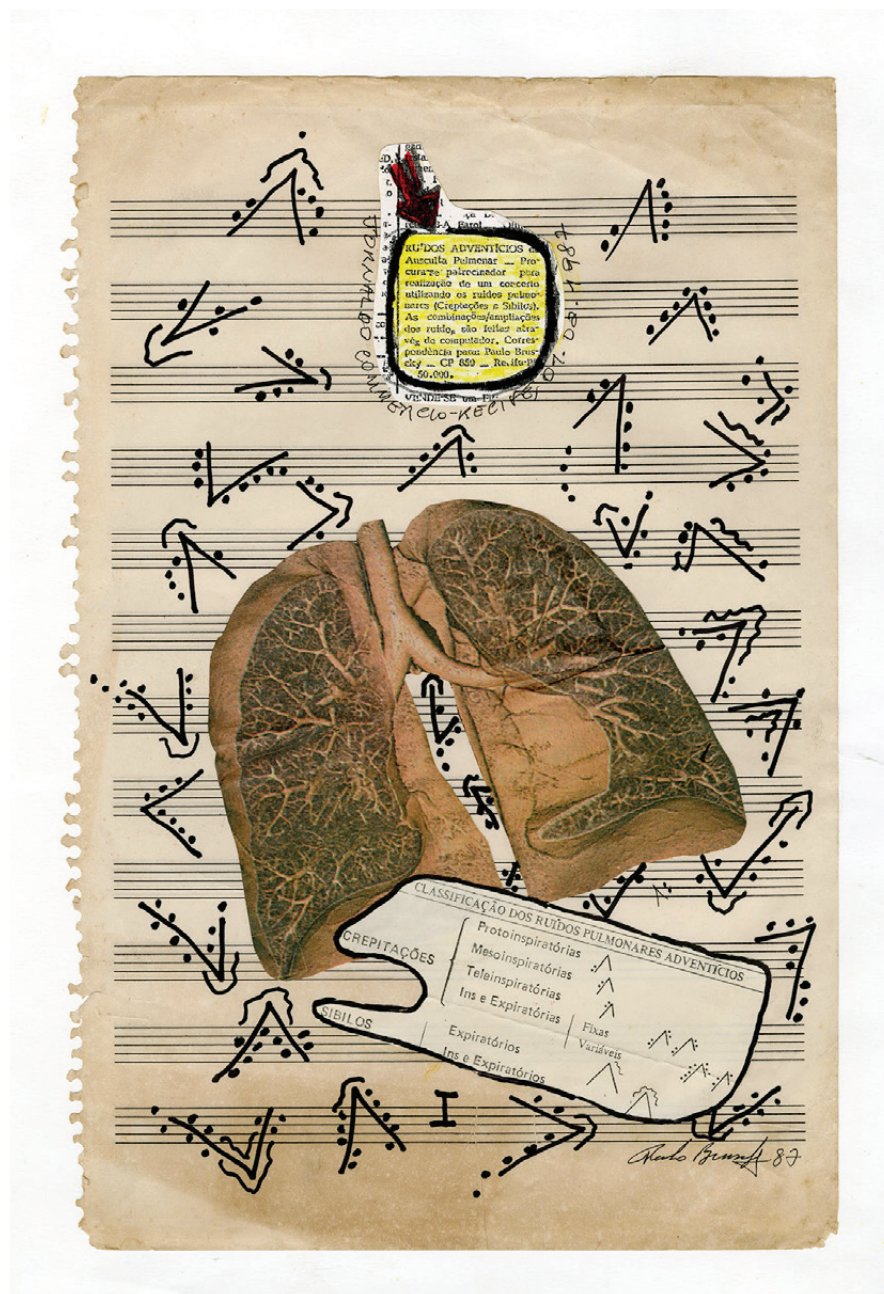


*Untitled*, 1978  
stamp and collage on envelope  
8.7 x 12.6 in





*Paisagem Sonora I*, 1975  
collage on paper  
5.1 x 7.3 in



**Ruídos Adventícios**, 1987  
collage and pen on paper  
14.6 x 9.8 in



**Ferrogravura, 1974**  
antique iron mica resistance on paper  
17,7 x 13,8 in  
[Centre Georges Pompidou collection]





***Liquidificação Poética*, 1971**  
collage on paper  
11 x 7.7 in  
[Centre Georges Pompidou collection]



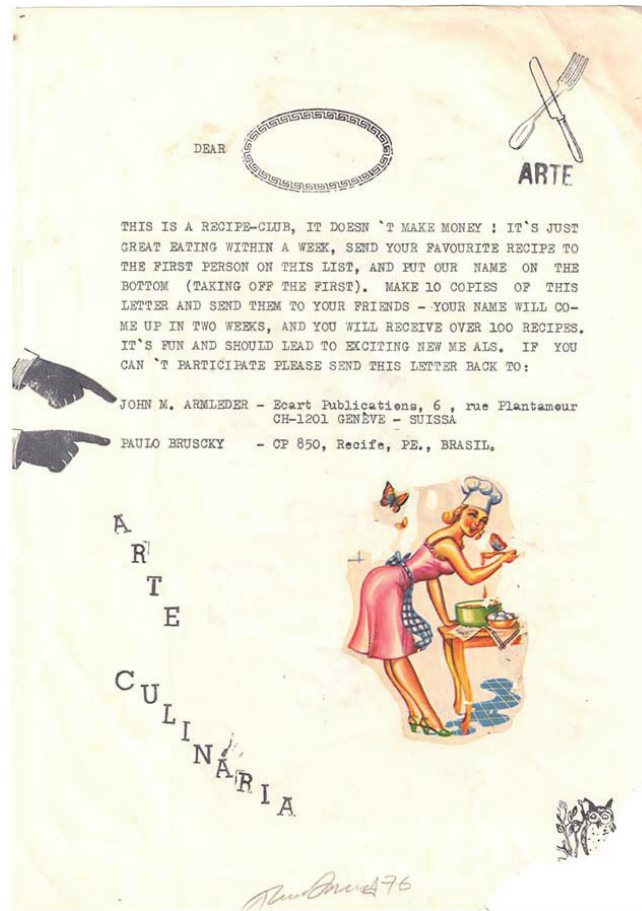
***Untitled***, 1986  
the artist's fingerprints on offset  
11.4 x 8.3 in



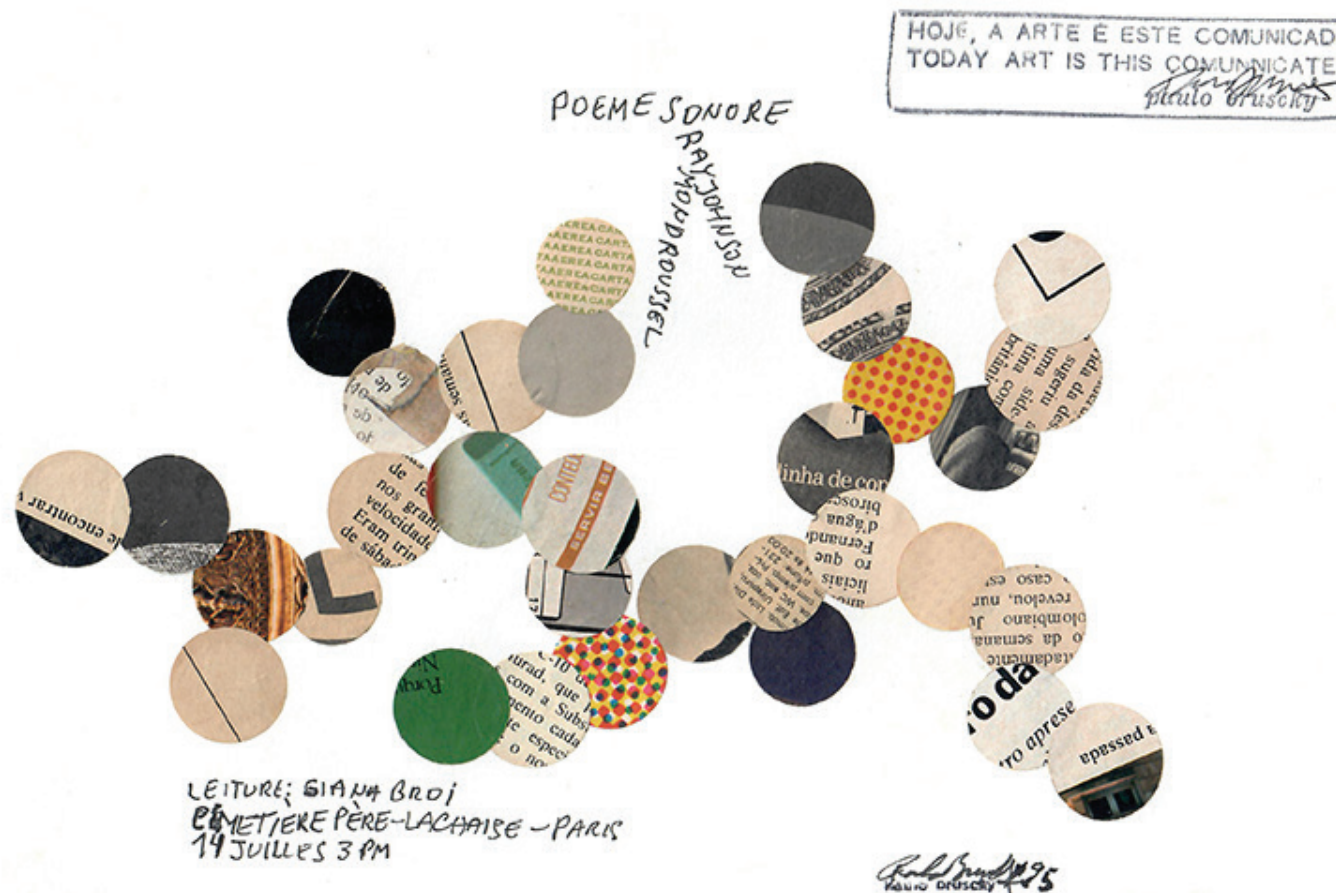


*Mohammed*, 1980  
photocopy of collage on paper  
11.7 x 8.3 in





**Mail Chain: Arte Culinária [Cooking Arts], 1976**  
 stamps and collage on paper  
 10.9 x 8.5 in

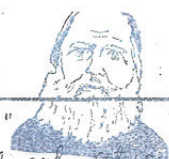


*Poeme Sonore Ray Johnson Raymond Roussel*, 2015  
collage, stamp and indian ink  
11.7 x 8.3 in



# "The First Real Chain-Letter"

Please send around the world and return to



First sending 10th Nov. 1982

to John Funnell,

Brooksmoor House  
Woodchester, Glos.  
England

HOJE, A ARTE É ESTE COMUNICADO  
TODAY ART IS THIS COMMUNICATED  
Paulo Bruscky

- ① CRACKER JACK KID, CENTRAL GROUNDING SPACE, 2468 S. 3rd PLAZA, England
- ② LANE, 159 McQueen St, Aberdeen, 2336 NSW, AUSTRALIA, OMAHA, NE 68108 USA
- ③ Pramuan Burasphat, 45011 Intamard 15, Sapankwaj, Bangkok, Thailand,
- ④ Misao Kusumoto, 616, 2-17 Satonaka-cho 3-chome, Nishinomiya-city, Hyogo, JAPAN
- ⑤ Shozo SHIMAMOTO 1-1-10 KOSHIEN & CO, NI SHINOMIYA JAPAN 7663

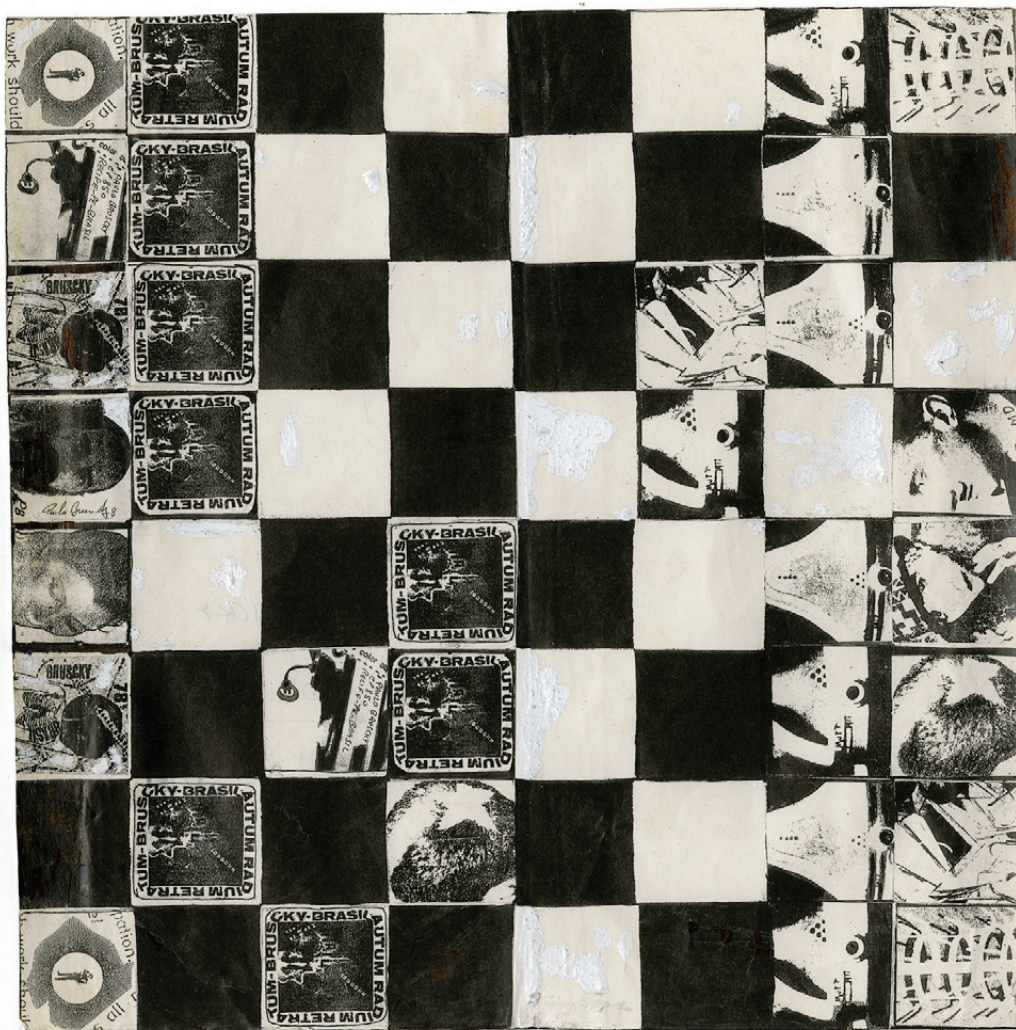


The first real chain-letter, 1982  
stamps and pen on paper  
8.5 x 13 in

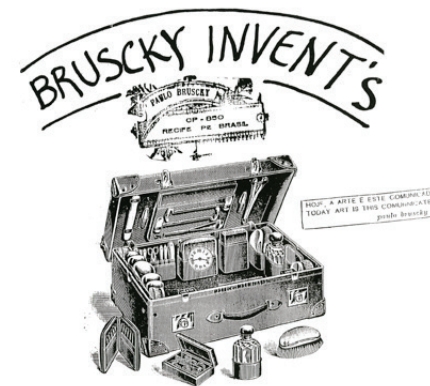
**Mail Art**, 1974  
pen on paper  
9.3 x 6.3 in





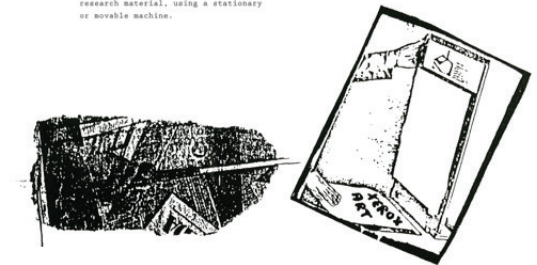


**PB x MD**, 1978  
collage and xerography  
9.8 x 9.8 in  
[private collection]



PROJECT FOR A REFLEX XEROX MACHINE FOR ARTISTS

To make copies (through the noise) for  
research material, using a stationary  
or movable machine.



GEMINIS II



## ERASER TO ERASE WORDS



THE MOVIE CAMERA TO FILM DREAMS



BRUSCKYAN MEDICINE



This book had a circulation of 30 copies signed and numbered.  
Printed in Berlin in November 2015 by Dan Gunn Gallery  
Graphic design: Raiza Bruscky

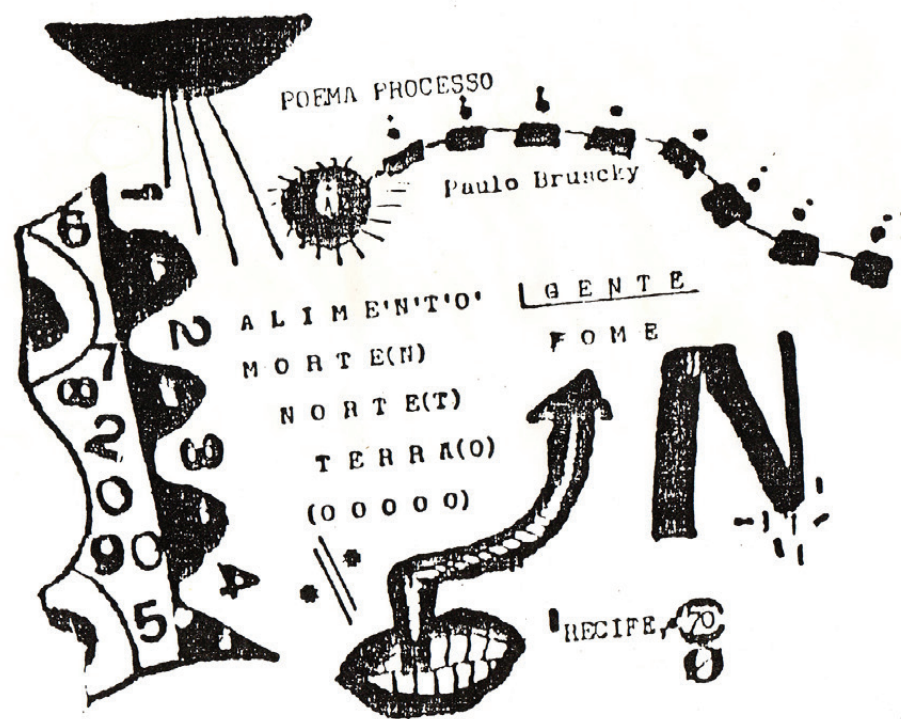
Paulo Bruscky

\_\_\_/30

**Bruscky Invent's**, 1986 / 2015  
artist book  
27.2 x 24 x 1.6 in

*Bruscky Invent's (details), 1986 / 2015*





**Poem / Process Alimento Gente Fome**, 1970  
 typewriting, stamp and indian ink on paper  
 20,7 x 25,5 cm

**Sinalização**, 1969  
 xerography  
 4.7 x 9.4 in

S  
 SINALIZAÇÃO  
 G  
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 CONTRA/MÃO  
 CONTRA/MORTE  
 CONTRA/ÇÃO  
 CONTRA/SORTE  
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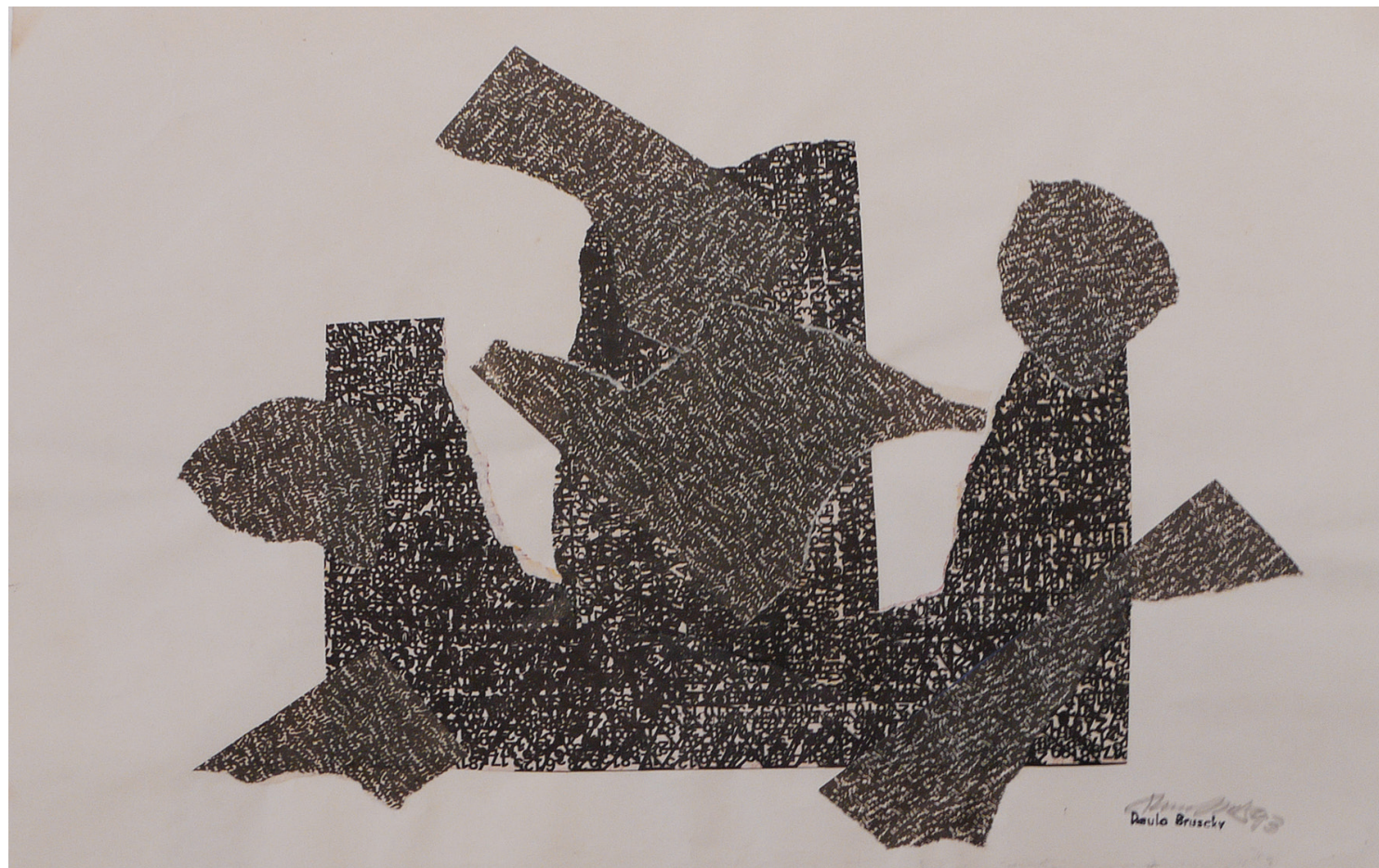
Recife, 1969

*Paulo Bruscky*

**Poem to Ted**, 2017  
mixed media on paper  
11.4 x 8.6 in







***Untitled***, 1993  
photocopy and collage on paper  
8.5 x 12.4 in

Poemas Visuais e  
Caligramas de  
Vicente do Rêgo  
Monteiro

Organização  
Paulo Bruscky

Recife 2002

Paulo Bruscky and Vicente do Rego Monteiro  
***Visual Poems and Caligramas by Vicente do Rêgo Monteiro***, 2004  
collection of 25 reproductions of calligrams and visual poems of Vicente do Rêgo Monteiro  
13.6 x 10 in



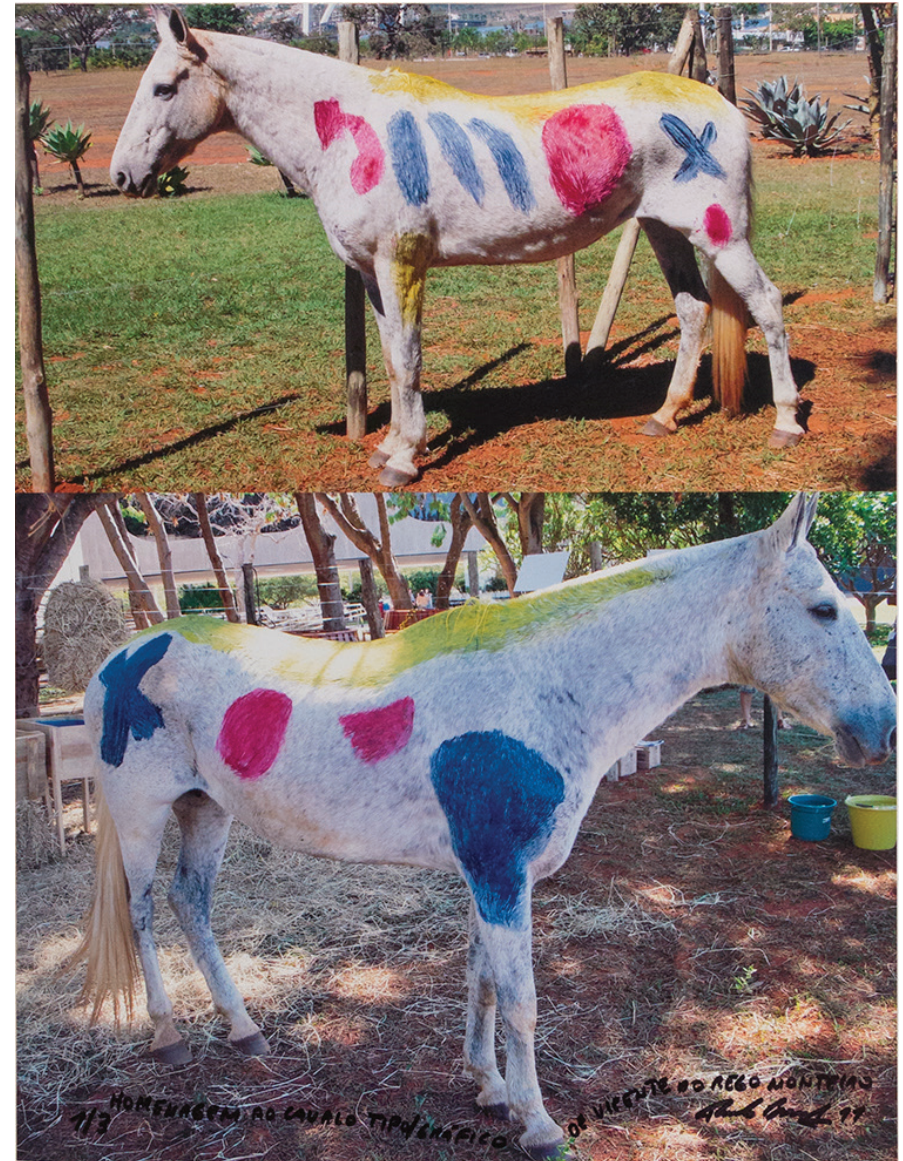


**Untitled**, 1984 / 2015  
record, record player and original project on paper  
9,1 x 13 x 2,8 in (record player) / 7,5 in ø (record) / 5,9 X 3,9 in (project)



***Silence - Homage to John Cage, 1993***  
swabs and pencil on paper  
8.3 x 5.5 in





***Hommage to the typographic horse of Vicente do Rego Monteiro, 2011***  
photograph on paper  
23.6 x 16.5 in  
[Centre Georges Pompidou collection]



Paulo Bruscky and Vicente do Rego Monteiro  
***Vicente do Rego Monteiro: Poeta, Tipógrafo e Pintor***, 2004  
cachaça bottle and packing  
11,8 x 3,5 in (packing) and 11,8 x 2,8 in (bottle)





Paulo Bruscky and Vicente do Rego Monteiro  
**Untitled**, dec. 2000  
 tapestry 6 copies  
 48.4 x 31.5 in  
 [Centre Georges Pompidou collection]

## about paulo bruscky

**Paulo Bruscky** (b. 1949) lives and works in Recife (Brazil), his hometown. Experimental artist and poet, Bruscky is one of the exponents of conceptual art in Brazil and one of the main precursors of diverse manifestations that intertwine art, technology and communication. His work, centered on the idea of art as information, is marked by both multimedia and intermedia character, since it combines diverse artistic means - such as photography, collage, xerox, stamp, performance art, happening, Super-8, video (U-Matic) etc. -, escaping the traditional classifications of art. It is also characterized by the content of social and political contestation, a result of the critical and militant stance of the artist, whose career beginnings coincides with the rise of military governments and the consequent establishment of severe dictatorial regimes in many Latin American countries, including the Brazil.

Bruscky began his research in the field of conceptual art in the 1960's, participating at the end of the decade in the poem/ process movement, through which he established contact with Robert Rehfeldt, a member of the Fluxus group. Introduced by Rehfeldt to the international Mail Art circuit, Bruscky joined the movement in 1973, becoming one of the main pioneers of this artistic manifestation in Brazil. From then on, he developed an intense dialogue with several artists, notably the members of the Fluxus and the Gutai groups, as well as several Latin American and Eastern European names - regions with which the artist sought to strengthen the contact due to the accentuated process of political repression that characterized them at the time. In 1981, Bruscky participated in the special room dedicated to Mail Art at the 16th International Biennial of São Paulo.

Still in the 1970s, Bruscky also began to develop experiences in Xerox Art, taking advantage of the equipment he had access to at the Agamenon Magalhães Hospital, in Recife, where he worked as a civil servant between 1971 and 1996. He developed the Xeroperformance Art process in 1977 and created *xerofilm*, based on xerographic sequences, in 1980. A Guggenheim Fellowship received in 1982 made it possible for the artist to spend a year in New York, in which the support of the company Xerox collaborated to deepen his artistic experiences with the photocopy process. Between 1979 and 1982, Bruscky also made about 30 artist films and video art works, developing video installations since 1983.

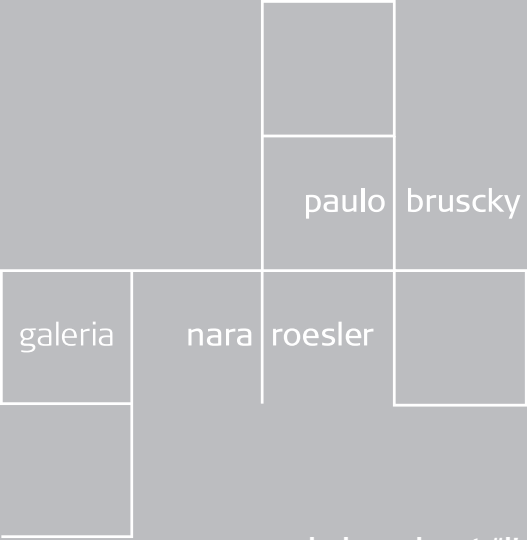
Bruscky also stood out as the organizer of the first events held in Brazil to promote the artistic manifestations of which he is exponent, such as: I, II and III editions of the *International Exhibition of Mail Art* (1975, 1976 and 1978), being the edition of 1976 censored and closed by the military regime; *International Stamp Art Exhibition* (1978); I and II editions of the *International Art Video Show* (1979 and 1981); *International Exhibition of Xerographies* (1979) and the *Xeroxarte show* at the Museu do Estado de Pernambuco - MEPE (1980); the *Show/Show I - slide art* and film of artists show (1979); I and II editions of the *International Exhibition of Art-Door* (1981 and 1982). Recognized nationally and internationally both as an

artist and as a cultural agent, Bruscky participated in several exhibitions, including the 16th, 20th, 26th, and 29th editions of the *São Paulo Biennial* (1981, 1989, 2004, and 2010) and the *10th Havana Biennial* (Cuba, 2009), among other biennials. Recent individual exhibitions include: “Paulo Bruscky”, Galeria Nara Roesler São Paulo (Brazil, 2017); “Paulo Bruscky”, Galeria Nara Roesler New York (USA, 2017); “PaLarva - Poesia Visual e Sonora”, Caixa Econômica Federal (Recife, Brazil, 2016-17); “Paulo Bruscky – rec/rio”, Galeria Nara Roesler Rio de Janeiro (Brazil, 2016); “Paulo Bruscky”, Museu de Arte Moderna de São Paulo – MAM/SP (Brazil, 2014); “Paulo Bruscky: Artist Books and Films, 1970–2013”, The Mistake Room (Los Angeles, USA, 2015), Another Space (New York, USA, 2015), and Galeria Nara Roesler São Paulo (Brazil, 2014); “Paulo Bruscky: Art Is Our Last Hope”, Phoenix Art Museum (USA, 2014), and The Bronx Museum (New York, USA, 2013); “Paulo Bruscky”, Plataforma Bogotá (Colombia, 2013); “Banco de ideias”, Instituto Tomie Ohtake (São Paulo, Brazil, 2012); and “Arte Correio”, Centro Cultural dos Correios (Recife, Brazil, 2011). Bruscky was also the honoree of the 9th *Fuso - Annual International Art Video Festival* in Lisbon (Portugal, 2017), is participating in the *57th International Art Exhibition la Biennale di Venezia - Viva Arte Viva* (Italy, 2017), and will be one of the artists present in the collective “Xerografia: Copyart Brazil, 1970-1990s”, at the University Galleries (University of San Diego, USA, 2017), part of the *Pacific Standart Time: LA/ LA*, this year.

His works are included in the collections of: Museum of Modern Art - MoMA (New York, USA); Guggenheim Museum (New York, USA); Tate Gallery (London, England); Museu de Arte Moderna de São Paulo (Brazil); Museu de Arte Contemporânea da Universidade de São Paulo (Brazil); Museu d’Art Contemporani de Barcelona (Spain); Stedelijk Museum (Amsterdam, Holland); among others.



**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.



paulo bruscky at "l'oeil écoute"  
centre georges pompidou

opening  
october 18, 2017

exhibition  
october 19, 2017 - april 19, 2018

centre georges pompidou  
place georges-pompidou  
75004 paris  
france

paulo bruscky is represented by galeria nara roesler

são paulo -- avenida europa 655 -- jardim europa 01449-001 -- são paulo sp brasil -- t 55 (11) 2039 5454  
rio de janeiro -- rua redentor 241 -- ipanema 22421-030 -- rio de janeiro rj brasil -- t 55 (21) 3591 0052  
new york -- 22 east 69th street 3r -- new york ny 10021 usa -- t 1 (646) 678 3405