

faço tudo para
não fazer nada

carlito carvalhosa

galeria

nara roesler

Sem título (P57/17), 2017
oil on aluminium
48 x 31.5 in

A **Galeria Nara Roesler | São Paulo** presents *Faço tudo para não fazer nada* {I do everything to do nothing}, second individual of Carlito Carvalhosa in its space and that is curated by Maria do Carmo M. P. de Pontes. The exhibition presents works produced in different moments of the artist's career, reflecting his metalinguistic will to revisit his work.

The main room contains an unprecedented installation made up of white fabrics, strings and fluorescent tubular lamps - recurrent elements in its vocabulary - as well as a series of wall works (2011 - 2017) consisting of aluminum plates with percussion, resin and paint white. The front rooms of the Gallery are occupied by works belonging to a series of small porcelain sculptures created during a period when Carvalhosa was in Holland. They divide the space with a series of wax sculptures that refer on their surface to the texture of draped fabrics and from which emerge forms that resemble small fingers. Some of these pieces were produced years ago, others more recently. By exposing similar works made with a time gap Carvalhosa invites the viewer to immerse himself in a non-linear perspective where the beginning, the end and the middle inhabit.



Faço tudo para não fazer nada [I do everything to do nothing], 2017 installation, variable dimensions -- exhibition view -- galeria nara roesler | são paulo, 2017



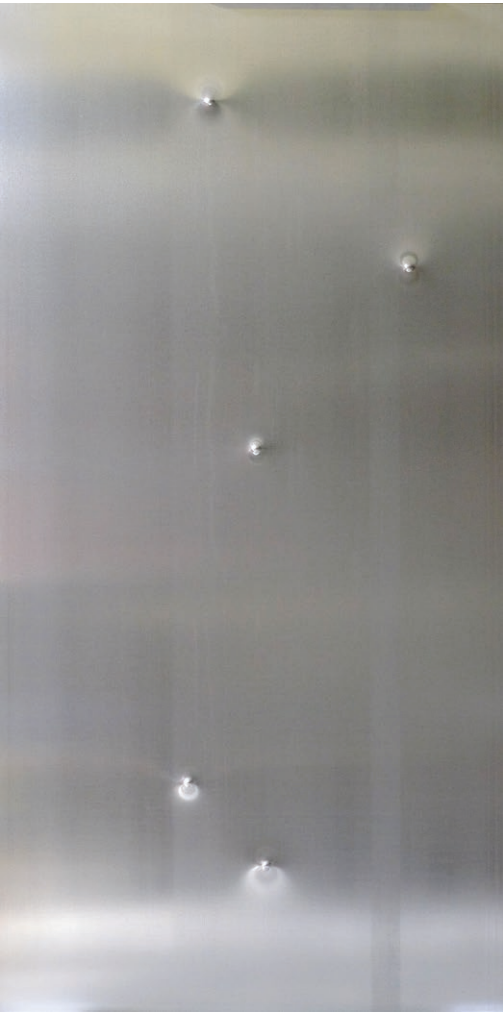
exhibition view -- galeria nara roesler | são paulo, 2017



Untitled (P16/14), 2014
white pigmented polyester resin on aluminum
78.7 x 39.4 in



Untitled (P57/17), 2014
white pigmented polyester resin on aluminum
78.7 x 39.4 in



Untitled (P23/14), 2014
aluminium sheet
78.7 x 39.4 in



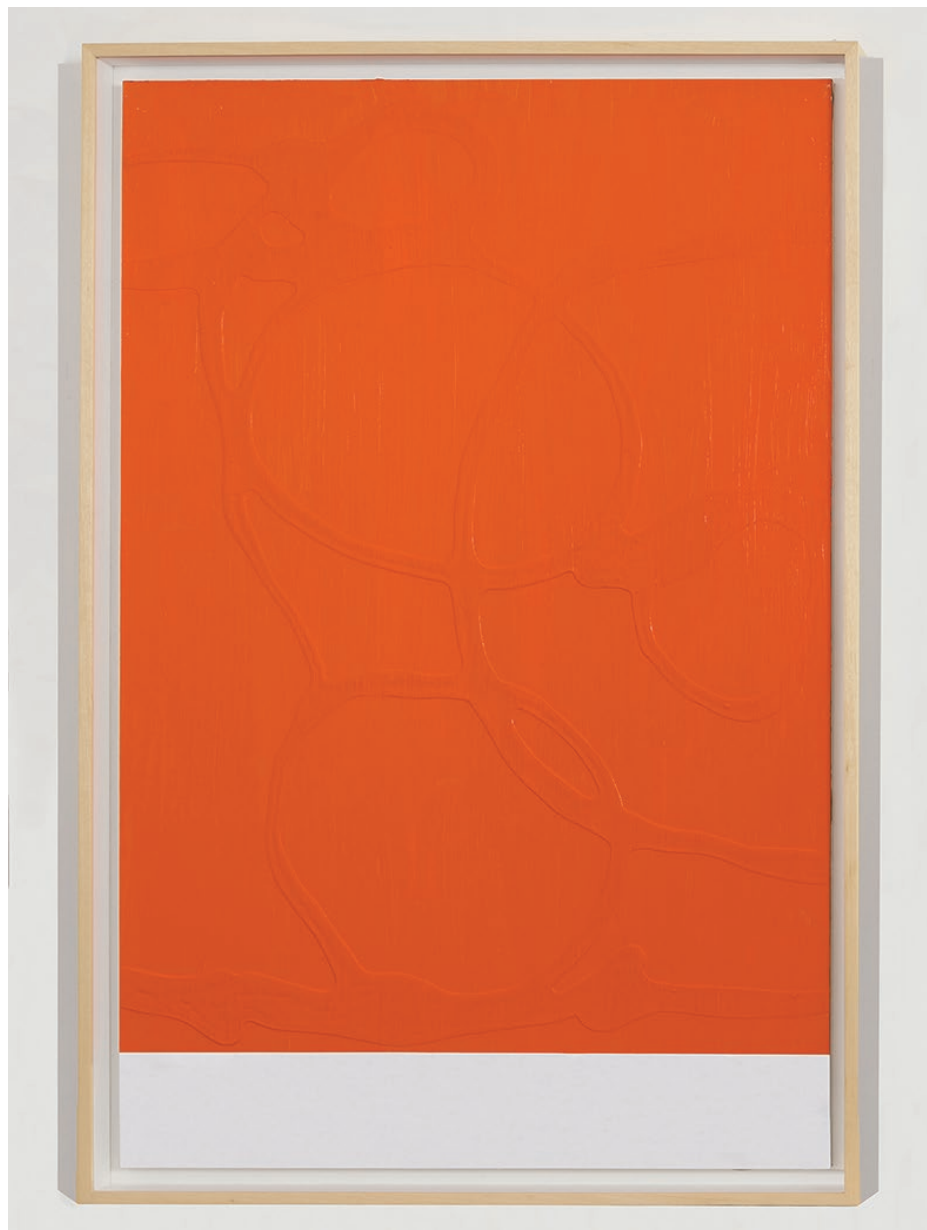
Untitled (P15/14), 2014
white pigmented polyester resin on aluminum
78.7 x 39.4 in



exhibition view -- galeria nara roesler | são paulo, 2017



exhibition view -- galeria nara roesler | são paulo, 2017



Untitled (P57/17), 2017
oil and resin on aluminum
78.7 x 39.4 in



exhibition view -- galeria nara roesler | são paulo, 2017



exhibition view -- galeria nara roesler | são paulo, 2017



exhibition view -- galeria nara roesler | são paulo, 2017



exhibition view -- galeria nara roesler | são paulo, 2017



exhibition view -- galeria nara roesler | são paulo, 2017



Sem título (E49), 2000
ceramics
2.3 x 7.8 x 1.9 in



Sem título (E40), 2000
ceramics
1.9 x 8.6 x 2.3 cm



exhibition view -- galeria nara roesler | são paulo, 2017



Untitled (E3), 2000
ceramics
3.1 x 5.9 x 3.9 in



Untitled (E4), 2000
ceramics
0.7 x 4.7 x 1.9 in

about **Carlito Carvalhosa**

Carlito Carvalhosa (born 1961, São Paulo, Brazil) lives and works in Rio de Janeiro. Carvalhosa appeared in the national art scene in the 1980s, as a member of the collective Grupo Casa 7, alongside Rodrigo Andrade, Fabio Miguez, Nuno Ramos and Paulo Monteiro, a period in which he produced large paintings with an emphasis on the pictorial gesture. For more than twenty years the artist has been using varied means and various types of objects - including lamps, fabrics, wax, wood and mirrors - to investigate the architectural space, the nature of materials in abstract forms and the reception of the spectator in contact with them. According to the Portuguese curator Marta Mestre, what interests the artist is “the relation between space and the act of building. Mobilized by the artist, construction is a process to reorder the world ahead of it, to withstand its chaos and thus to differentiate activity from nature.” Mestre also points out that the work of Carvalhosa is “permeated by the thought of sculpture as a construction, adding the gesture and removing the emptiness”. These observations are evident in his more recent works such as *Soma dos Dias* {A Sum of Days}, a monumental site-specific installation made for the Octagon project at the Pinacoteca do Estado de São Paulo (2010) and at the MoMA atrium (2011), and the installation *Sala de Espera* {Waiting Room} at MAC-USP (2013), in which twenty-four wooden posts were suspended in the exhibition space, in conjunction with the Niemeyer architecture.

Carvalhosa participated in the Biennial of Havana, Cuba (1986 and 2012); of the Mercosur Biennial in Porto Alegre, Brazil (2001 and 2009); of the 18th São Paulo Biennial, Brazil (1985). He performed the Rio action at MoMA in New York (2014) and some of his solo shows: at the Museum of Contemporary Art of the University of São Paulo, São Paulo, Brazil (2013); in the Containers Project, Guimarães, Portugal (2012); and at MoMA, New York, USA (2011). His works are included in important public collections, such as: Cisneros Fontanals Art Foundation, Miami, USA; FUNARTE, Rio de Janeiro, Brazil; Museum of Art of Pará, Belém, Brazil; Museum of Modern Art of Rio de Janeiro, Brazil; Pinacoteca of the State of São Paulo, Brazil; Museum of Modern Art of São Paulo, Brazil; Museum of Contemporary Art, University of São Paulo, Brazil; Museum of Contemporary Art of Niterói, Brazil; Museum of Modern Art of Bahia, Salvador, Brazil.

I do everything to do nothing

Maria do Carmo M. P. de Pontes

In his second solo exhibition at Galeria Nara Roesler, Carlito Carvalhosa presents works produced in different moments of his practice, from the early 1990s onwards. The main room of the show houses a large-scale installation, made up of white fabrics, ropes and tubular fluorescent lamps – noteworthy, recurring elements within his vocabulary. Unlike some of his fabric works – such as *A Soma dos dias* (Sum of Days) (2011) –, here the material does not extend to the ground, but is tied up, forming figures that resemble inverted mountains. This shape, by its turn, is reminiscent of other of his pieces, such as *Já estava assim quando cheguei* (It Was Like This When I Got Here) (2006), a monumental sculpture in plaster that mirrors the curves of Rio de Janeiro's Sugarloaf. The similarity between the two, however, is purely formal, since the weight of plaster structurally opposes the malleability of the fabrics. This metalinguistic will to revisit his own oeuvre, coupled with notions of *trompe-l'oeil* and the recurrent investigation of space that characterises his production, guide the exhibition.

Emphasising the monochrome structure of this large installation, also in the main room is a series of wall pieces, which consists of aluminium plates shaped with percussion, resin, and white paint. Produced between 2011 and 2017, the plates are aligned in a fairly high height, dialoguing with the theatricality of the fabrics. The semi-reflective surface of the aluminium echoes defining works of the artist's production, in which he uses mirrors as the basis for painting. Carvalhosa's fascination with reflective materials is intrinsically linked to the relationship they establish with the surrounding space: a break in scale is necessarily at stake, since what we see on these surfaces is much wider than their physical dimensions. Some of the works with mirror, that the artist has been developing for years, are exposed in the two front rooms of the gallery. The mirrors appeared in Carvalhosa's vocabulary at a time when he felt the urge to paint again – painting was the technique that first brought him recognition in the 1980s –, but not on canvas. He says, “the mirror was a fugitive surface, which is nowhere; it allowed a type of painting that was ‘in’. And it was spatial, in a certain way, it approached the subject of the work absorbing the space. But it's just the opposite, it's really the space that absorbs the work.” The artist's intervention on reflective surfaces oscillates between sparse strokes and almost complete coverage; in one form or another, the ink is here employed as matter, an obstructing artifice, rather than painting itself. Through his long-term interest in these plates, the artist has produced dozens of pieces with the most varied colours, inks, formats, and techniques.

In the front rooms, several wax sculptures are on display, the surface of which refers to the texture of fabrics with small draperies, from which emerge shapes resembling little fingers and balls. In a diametrically inverse operation to that of the reflective works, as of the textiles they approach the space through: the translucency of the wax reveals interior layers of matter, inviting the viewer to immerse in its volume, scrutinise its nuances. This series marks the first time that Carvalhosa has explored small formats. Here again, some of the pieces were produced years ago, others recently; even if the colour sometimes gritty, or the worn surface of older works reveals its age, when exposing similar works made with a time gap Carvalhosa invites the viewer to immerse himself in a non-linear perspective where, like the Aleph, inhabit the beginning, the end and the middle.

Other works that compose the front rooms are porcelain sculptures whose diminutive scale refers to the works of wax. The material here is presented rough, unpainted; at times he employed a naturally darker variety. In their formlessness, they resemble entangled homemade noodles. The spatial issue that is so central to Carvalhosa's work – a concern that may perhaps be related to his training as an architect – finds its peak here, since unlike all that the artist had done up to then, this body of work is entirely spatial, declining to use rectangular structures as a basis. More than that, the rounded volume that characterises them anticipates the rocky forms that have become recurrent in his aesthetics – and that are present here in the great installation of the show.

Whether through reflection, semi-reflection, internal or external volume, Carvalhosa's practice recurrently deals with the way objects relate to their surroundings, reconfiguring space. On the subject, he comments, “the place of the work is between itself and ourselves”. The artist performs simple operations – though its execution is often laborious – where he creates strange situations for materials that are well known to the viewer. Anything is done so that nothing is done.

about **Maria do Carmo M. P. de Pontes**

(b. 1984, São Paulo, Brazil; lives in London) is an independent curator and writer who holds an MFA in Curating from Goldsmiths College (2011). Recent exhibitions and projects include Hallstatt (2016–17) at the Galpão Fortes d'Aloia & Gabriel, São Paulo; curating the Solo Projects of ARCOMadrid 2016; Akakor at Baró Galeria, São Paulo (2015); Alter-Heroes at the Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP) (2014) and Mythologies by Proxy at the Museu de Arte Moderna de São Paulo (MAM-SP) (2013). In 2014 she founded Question Centre, a nomadic exhibition platform that draws on generational bonds among artists. She has collaborated with different books and magazines, and is a regular contributor of Conceptual Fine Arts.

