



		a carne do mar
		brígida baltar
galeria	nara	roesler



Galeria Nara Roesler | São Paulo presents *A Carne do Mar* [The Flesh of the Ocean], solo show by artist Brigida Baltar curated by Marcelo Campos in which the artist presents 12 sculptures of ceramics or enameled porcelain created in 2017.

According to the Rio de Janeiro artist, the seed for this new series came from a childhood memory, when, searching for perfect seashells on the sands of Copacabana. It was from the fragments - shards of deception - that Baltar discovered the organic forms and learned about the power of incompleteness.

In her body of work, the artist often investigates the intimate feminine universe, mining the hidden layers in the architectures of the world, frequently starting from natural, organic elements, Baltar makes the ocean her intimate space. "Thinking of the ocean and the word chimera, I discovered that in the depths all beings are hybrids," she says.

As lambidas do mar, 2017
enameled ceramic
7.5 x 13 x 29.1 in

A concha triste, 2017
enamelled ceramic
9.8 x 7.9 x 9.1 in





O berro da concha, 2017
enameled ceramic
9.8 x 7.9 x 9.1 in

A concha fantasma, 2017
enamelled ceramic and bottons
7.9 x 8.7 x 11.8 in





Irmãs, 2017
enameled ceramic
20.1 x 18.5 x 6.7 in

A carne do mar, 2017
enameled ceramic
7.5 x 13 x 29.1 in





A concha vagina I, 2017
enameled ceramic
11 x 4.7 x 4.1 in

A concha vagina II, 2017
enamelled ceramic
10.4 x 4.7 x 3.5 in





A concha vagina III, 2017
enamelled ceramic
11.2 x 4.7 x 4.1 in

Craca I, 2017
ceramic
4.7 x 9.1 x 11 in





Craca II, 2017
ceramics
5.5 x 8.7 x 10.2

about **Brígida Baltar**

Brígida Baltar (b. 1959, Rio de Janeiro) lives, and works in Rio de Janeiro. Baltar began developing her art in the 1990s, creating a poetics out of personal elements such as the house in which she lived, in Botafogo, a neighborhood in the south side of Rio de Janeiro. Her work straddles the boundaries between sculpture, installation, object, and, to a certain extent, drawing and performance. Group shows include the 25th Bienal de São Paulo (2002) and the 7th Mercosul Biennial, in Porto Alegre (2009), both in Brazil, the 5th Havana Biennial, in Cuba (1994), and This is Brazil! 1990–2012, at the Palacio de Exposiciones y Congresos, in La Coruña, Spain (2012); The Peripatetic School: Itinerant Drawing from Latin America, in the Drawing Room and the Middlesbrough Institute of Modern Art, in the United Kingdom (2011); The Nature of Things – Biennial of the Americas, in Denver, United States (2010); and Terres et Cieux – Brígida Baltar and Sandra Cinto, at the VIII Mairie in Paris, France. Solo shows include: SAM Art Project, in Paris, France (2012); and O que é preciso para voar, at Oi Futuro, in Rio de Janeiro (2011); Coletas, at Galeria Massangana – Fundação Joaquim Nabuco, in Recife (2010); E aparecer mesmo outra coisa, at the Museu Victor Meirelles, in Florianópolis (2009), all in Brazil. Her works are part of collections such as those of the ASU Art Museum, in Tempe, United States; Coleção Gilberto Chateaubriand at the Museu de Arte Moderna do Rio de Janeiro and Itaú Cultural, in São Paulo, both in Brazil; Instituto Cultural Brasil-Colombia, in Bogotá, Colombia, among others.

The flesh of the Ocean

Marcelo Campos

The work that comprises the exhibition *A Carne do Mar* [The flesh of the ocean] by Brígida Baltar began with concerns relative to mythical chimerical figures. Brígida dedicated herself to constructing thoughts centered on the possibility of the combination and hybridization of eclectic natures. For Walter Benjamin, the idea of chimera fits with the very conception of the work of art, since the will and potency of a chimerical thought generate another nature, constituted by impossible additions, perhaps, but enabled by latency, by a certain power stemming from urgency and invention. The chimerical monster is forged in the incongruence and the reversal of possibilities.

In another sense, the artist also took an interest in beings that survive in the depths of the ocean, in abyssal regions, and which, for this reason, need to produce their own light, bioluminescence, for protection and to seduce their mates. The philosopher Didi-Huberman, in his analysis of the work of filmmaker Pier Paolo Pasolini, observed fireflies, demonstrating that they emerged from the idea of the small light, in contrast to moments of glory, when the exuberance of forms of expression is exhibited. This luminescence is generated in outright opposition to the lighthouses of exploitation and violence. The same thing that happens with fireflies also happens to marine life that needs to survive in the deep sea.

The flesh of the ocean sees Brígida Baltar showing a heightened interest in ceramics, material featured in her work since the beginning of her career in the 1990s. Of the experimentations, in addition to the interest in searching for abyssal colors, the pieces present a wealth of adverse pinks and deep blues. They thus resemble bodily forms and elements, quasi-organs, like vaginas, mouths, noses, eyes. The artist positions herself to scrutinize the burns in the material and its surprises, the change in sheen and tonality, the fissures, the transparency.

In the more direct imagery, we see grottos, waves, mollusks, shells. The shell becomes a constant reference. And from there, Brígida throws herself into memory, affection, disappointment. Out of small pieces of clay, with direct, reduced gestures come Shards of disappointment, a kind of childhood recollection, in which the attempt to find the perfect, intact shell on the sands of Copacabana, was a frustrated one on most occasions. With greater or lesser figurative proximity, such pieces like *Mergulho* [“Immersion”] and *Lambidas do mar* [Licks of the ocean] attribute to the arms and the tongue, the members positioned in parts, conveying a grandiose scene.

The shell-masks in the exhibition come from bodies of soft clay that need to be dried from

the heat or instant contact with the air, a chemical reaction. For the mollusk, its own blood protects it, in excess, hardening it. The skin that covers the body, when stiffened, follows an asymmetrical, spiral design like that of an eardrum. The nacre can form a pearl and, with it, achieve longevity. The objects presented form invertebrates in scattered shapes without any symmetry.

The piece *Irmãs* [Sisters] is manifested as an initial presence, empowering the exchange, the twinship, the secret, the intense proximity of a relationship never substituted. It empowers the ambiguity in all the paths traveled by the artist, from the most direct, in the relationship between figuration and abstraction, for example, to the most remote, like in the visceral and protective interiors of the body, in the softness of the mollusks or in the excesses of skin, which contain the points of pleasure and the search for the moment of beneficence.

Marcelo Campos is a professor and coordinator at Institute of Arts of UERJ (State University of Rio de Janeiro). He is also a professor at the School of Visual Arts of Parque Lage. PhD in Visual Arts from the PPGAV School of Fine Arts / UFRJ, he developed a doctoral thesis on the concept of Brazilian art in the context of the contemporary art. He has published texts about Brazilian art in national and international periodicals and catalogs.

