



	lux	
	provisório permanente	
galeria	nara	roesler

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Opening

Tuesday, June 14, 2016

7 - 10 pm

Exhibition

June 15 - August 6, 2016

Monday to Friday, 10am - 7pm

Saturday, 11 - 3 pm

Galeria Nara Roesler | São Paulo
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Enlightened Experiences

Rodrigo Alonso

The work of Provisório Permanente explores universes inhabited by archaic devices, reactivates forgotten experiences, negotiates with defiant images, coaxes magic out of the commonplace. With installations and mechanisms that betray a certain inclination for the theatrical act, they put together constructs and minor activities whose main character is the viewer, most of the time proposing some sort of reciprocal contact: the viewer's permanence entails setting one of the mechanisms in motion.

More often than not, their starting points are optical installations, analog machines, the outdated contraptions that bring the materials and technical procedures into a state of inefficacy which allows their cooptation by the domain of aesthetics. There is a fascination with pre-technological and low-tech productions, with a time when machines had no life of their own and acted solely in an intimate, quasi-romantic relationship with their operators. As opposed to the mind frame of the specialist or technologist, they favor the artisan who "gets down to business." That is why the artists themselves are often responsible for activating their pieces, which require much more than the pressing of switches or the manipulation of objects; first and foremost, they demand that one create the adequate setting for the enchantment that they hold to unravel before the attentive gaze of the beholder.

In contrast with contemporary technology, Provisório Permanente's proposals seem extremely slow and dilated; they force one to wait. Images resist appearing, and when they do, they resist persisting. Everything happens as a result of expanded resistances, with an obstinacy we are no longer accustomed to in an age marked by speed, immediacy and instantaneity.

But rather than staging an experience of the ephemeral or the transitory, these pieces are about the intangible. The problem is not that the things of the world are evanescent: the inconvenience – if any – is the fact that one cannot hold on to them, enjoy their existence as days go by, or conserve them for posterity. Provisório Permanente develops a poetic of perishment, of the fragile, the fleeting that is at once dramatic and fascinating. A poetic of that which gleams in the moment that precedes its disappearance – like the light from a flash –, which is suggestive of the memento mori that still-life painters chase after, but is nevertheless situated in a more recent time frame: a world of apparatuses and technical gadgets that lose their currency and value, somehow portending the fate of our sophisticated, techno-dependent societies.

Like in a good magic trick, everything unfolds slowly, and it does so before the viewer's eyes – and senses. Images appear and then disappear, the sounds of a

charging flash presage the inevitable darkness that blindness will bring, mirrors expose the optical device that creates an unacceptable perspective. Knowing the result beforehand does not detract from the potency of wonderment. Each piece requires what Jorge Luis Borges used to demand from all works of art (as did Coleridge): the willful suspension of disbelief.

This requirement is often established via a contract. Participating in Provisório Permanente's proposals usually entails some sort of obligation or exchange. First of all, the experiments must be followed through until the end; one cannot abandon them. Unlike many interactive artworks that will capture the audience in a distracted state, here, participating is a conscious decision. In order to stress that point, the artists usually ask for something in exchange: the viewer's image, which could take the shape of a key, a photograph, a video, or some sort of archival file, conspicuous or otherwise.

In this specific exhibition, part of that contractual archive is made public. Unlike those by Rosângela Rennó, which are often social and anonymous, this one is the result of donations: like the souls transferred onto the photographic device that are part of the mythology that birthed it. Each of the portraits that make it up was produced using one of the pieces of machinery that the group dreamed up. They are all evidence of the performative character not only of the workers, but also – and above all – of those who choose to interact with them.

Each portrait is the summation of an experiment that begins as a playful proposal, and yet is never devoid of commitment. Each is at once the outcome of a vivid moment and a warning to the next participant. One moment of playfulness and another of clarity.

And that clarity reveals the multiple denotations which derive from light and make up part of the reflections that this exhibition proposes – definitely no more than a play of light and shade. Of light that gives life to the images, and light that destroys them beyond repair. Of light that allows one to see and light that blinds. Of light that reveals reality and light which is mere technical contrivance. Of light that projects onto the world and light that remains, captured in the photosensitive medium. And of the shadows that accompany, challenge, threaten, and strengthen those lights.

Of light which, above all things, makes magic possible. The seminal, indispensable material so that Provisório Permanente's enlightened productions may see the light of day.



Hermética, 2010

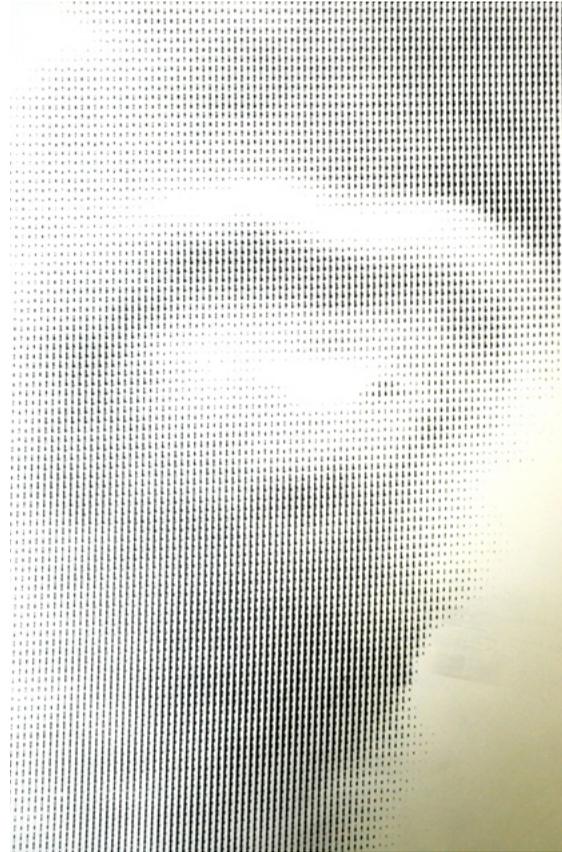
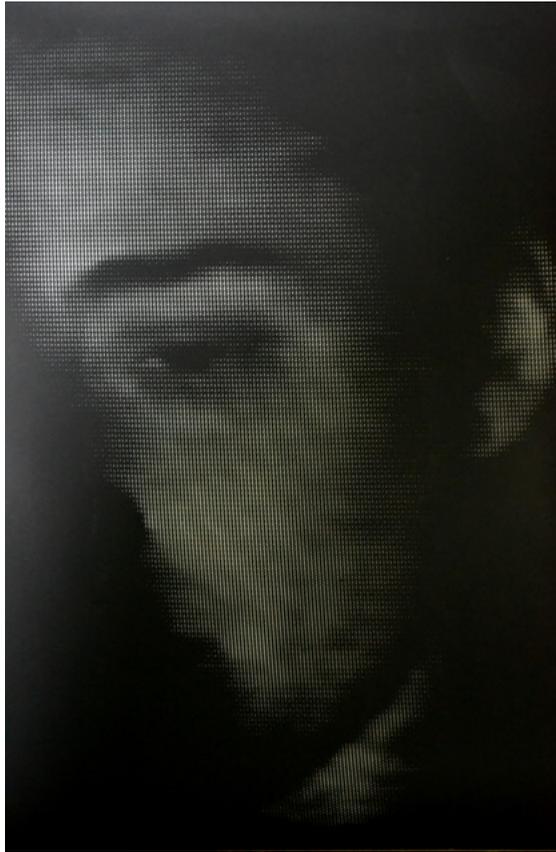
performance and installation: camera, laboratory tent, work table with key copier, jeweler chair, pantograph, key chain, panel, water bomb on sink, photographs and performance manual -- variable dimensions

* performances of *Hermética* held every Saturday from 11 am - 3 pm, during the exhibition period

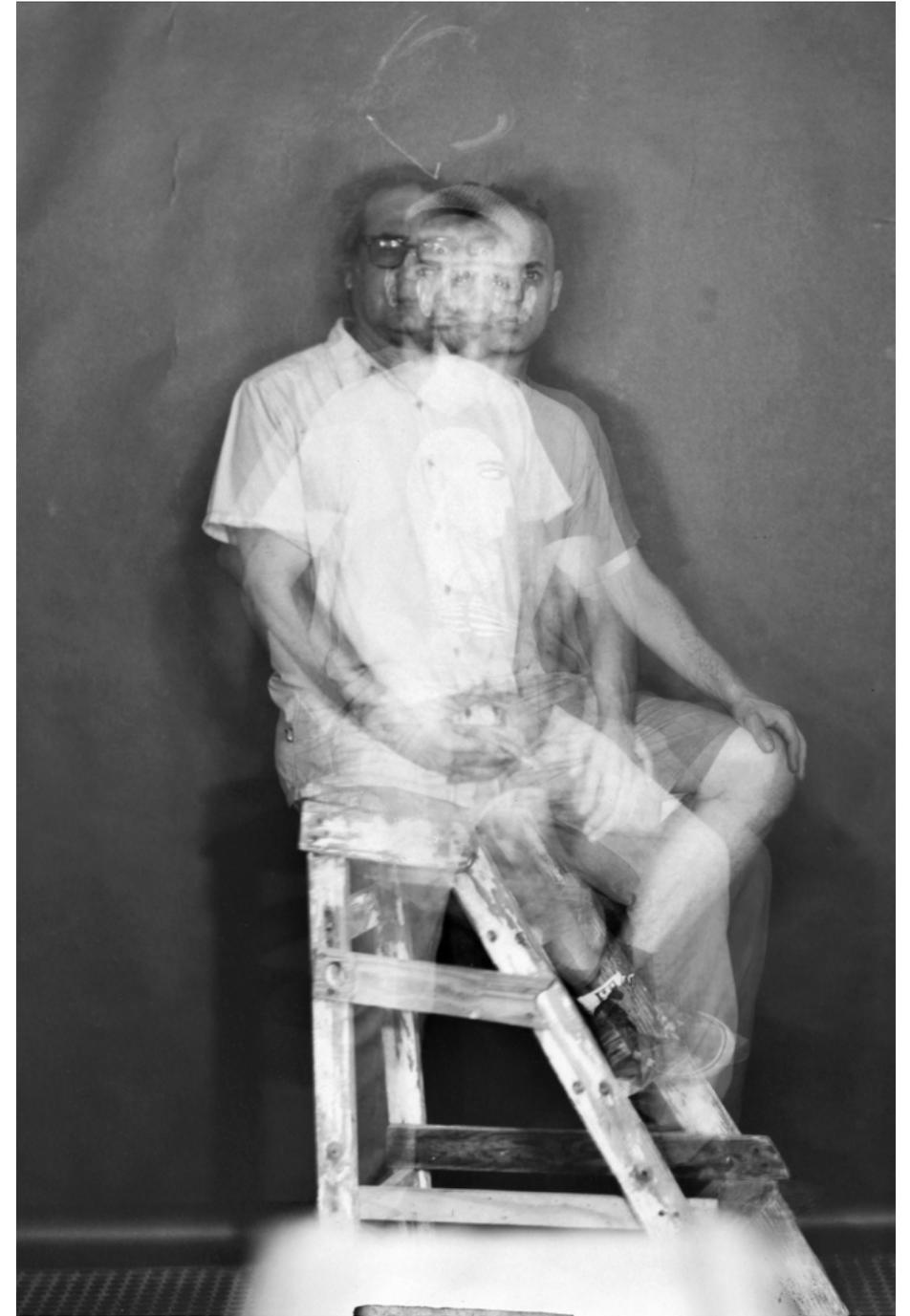


Capturas de ellos 2014

gelatin silver on paper -- ed unique -- 50 x 60 cm



Capturas de ellos, 2014 -- gelatin silver on paper -- ed unique -- 60 x 50 cm
Capturas de ellos, 2014 -- gelatin silver on paper -- ed unique -- 60 x 50 cm



Retrato de ellos, 2015
gelatin silver on paper -- ed 1/5 -- 200 x 107 cm



Circular: Perfil, 2016
2 mirrors, 1 lunette
variable dimensions



Fósforos: pentax, 2016
camera, electronic flash, slide, CRT high persistence -- ed unique
110 x 110 x 30 cm



Flash Forward, 2016

installation composed of flashes and sound box -- ed. unique -- variable dimensions

About **Provisório Permanente**

Provisório-Permanente is an art collective based in Buenos Aires and São Paulo, founded by Victoriano Alonso (b. 1976, Buenos Aires), Eduardo Basualdo (b. 1977, Buenos Aires), Hernán Soriano (b. 1978, Buenos Aires), Pedro Wainer (b. 1975, Mexico City, based in Buenos Aires), and Artur Lescher (b. 1962, São Paulo). Individual exhibitions held last year include *Mirar la obscuridad* at Galeria de Arte Ruth Benzacar and *des-lúcidos* at Casa Nacional del Bicentenario, both in Buenos Aires. Noted group exhibitions include *7ª Bienal do Mercosul* (Porto Alegre, 2009); *Lágrimas de Niña Cocodrilo* (Fondo Nacional de las Artes, Buenos Aires, 2009); *Toponave* (Centro Cultural de España en Buenos Aires, 2008); *Visitas a la Casa del Coleccionista*, Buenos Aires (2005- 2007); among others.

