

paulo bruscky

rec rio

galeria

nara roesler

ATENÇÃO
COM O VÃO
CUIDADO ENTRE O TREME A PALAVRA

through september 22nd, 2016

mon - fri > 10am - 7pm

sat > 11am-3pm

Galeria Nara Roesler | Rio de Janeiro

Rua Redentor 241 Ipanema

+ 55 21 3591 0052

rio@nararoesler.com.br

nararoesler.com.br

paulo bruscky and the trojan horse

fernando cocchiarale

It is more than about time for an exhibition to show Brazil, especially Rio de Janeiro, a comprehensive if not complete mapping of Paulo Bruscky's oeuvre, bred from his relationship with that city since 1971 and to this day, in 2016.

Though little known, his prolific connection with Rio spawned a slew of artworks created in the city and specially-made projects created in critical dialogue with an ideological and institutional framework of nationally-relevant exhibitions held regularly in the city, like the Summer Salons at MAM-RJ and the National Fine Arts Salons organized by Funarte.

But it must be noted that Bruscky created those projects for specific venues, therefore some of them couldn't be materially completed, either because the venues refused his proposals or because the artist lacked the resources to make them on his own.

And still they are not unfinished works in the strict sense. On the contrary, they're crucial to the deliberate confronting of, on the one hand, the radical poetics that drives (and always has) Bruscky's productions, and on the other hand, what the fledgling and conservative Brazilian art system would accept as art – exception made to a handful of artists and critics, mostly in Rio de Janeiro and São Paulo, who championed experimental work.

Also noteworthy is the fact that his (and other artists') critical opposition to the art system posed a threat to the conservatism of the civilian-military dictatorship that seized power in 1964, chipping away at its ideological foundation and more than once leading to Paulo Bruscky's arrest.

Therefore, the completion of these artworks was de-legated to the actual steps they would have to undergo institutionally (conception, elaboration, formatting, acceptance, and refusal). However, their institutional interruption did not have the authority to revoke the creative process that preceded them, since, for Bruscky, the decisive moment in poetical invention was (and still is) eminently mental.

In a statement recorded on occasion of his show *Descobrir a Ideia* (Discovering the Idea), held in 2014 at the MAM in São Paulo, Bruscky asserted that his art-making process began by thinking of “soothing things, terrible things, soft things, and I work on all these things with my brain, without using my hands as intermediaries” – a poetry production procedure that aligned him with the object (artwork) dematerialization project propounded by concept art and its multimedia offshoots. In the artist's case, these offshoots involved urban interventions and mail art (from 1975 to 1983), which are at once media and spaces foreign to the traditional gallery-based exhibition and sale system. Since network-based articulation is not based on any fixed points.

Without this incompleteness, which is precarious and permanently open to reprocessing, his oeuvre would not exist. Nor would his lasting partnership with Daniel Santiago (Team Bruscky & Santiago) – spanning roughly 15 years and going back to their time as Fine Arts students in Recife – had it been based on handwork. But this partnership never stopped them from developing their own solo outputs, which were also marked by the experimentalism they espoused.

While in national art renewal hubs Rio de Janeiro and in São Paulo the new ideas were met with fierce opposition, in Pernambuco (the Northeast's foremost cultural hub) the scenario was even harsher. Under those circumstances, partnering up was the only way, aside from the airport, to carry the torch of renewal in a medium so averse to it. Paulo Bruscky chose to stay.

In the mid-1970s, Team Bruscky & Santiago found good interlocutors in Unhandeijara Lisboa, of Paraíba, Falves Silva and J. Medeiros, of Rio Grande do Norte. They formed a core of dialogue and debate which, since 1973 and thanks to the artist's militant work, found itself connected with a vast international network that had existed for a long time: mail services. From Recife, he got in touch with avant-garde post-war groups such as Japan's Gutai, established in 1954 by the painter Yoshihara Jiro, or the international Fluxus, created in 1961 under the leadership of George Maciunas. Bruscky became an artist known for his peers in other countries, without ever having to leave his city of birth.

From that perspective, his name could be linked to a genealogy that was an alternative to the neo-concrete experimental legacy, to the formalism that stemmed from rationalist interpretations of concretism, and finally to the experimental subsets that had arisen in the 60s.?

According to the text *Sobre Cavalos de Tróia* (On Trojan Horses), written by me and Pedro França on occasion of the eponymous show at Itaú Cultural (2011), the answer is emphatically affirmative. From our perspective, the Brazilian artists representing this subset (among them Paulo Bruscky): “Can therefore be associated with an international genealogy of contemporary production whose nature is more critical than it is market-oriented, [...] In Brazil, this trend did not originate from the proposals of any one core of artists either, but from the convergence of purposes [...] connected by a convergent strategy which, like the legendary Trojan Horse, introduces into the walls of the art citadel [...] problems that question, albeit to widely varying degrees and standpoints, the foundations of the art system, its ideology and its faith in the art object, to the exclusion of all others, as the sole acceptable result of the artist's work.” Despite its comprehensiveness, such definition seems to have been tailor-made for the poetical experimentation of Paulo Bruscky. His exemplariness perhaps explains his being increasingly recognized as one of the most relevant experimental artists in the country.



paulo bruscky: rec/rio, 2016 -- exhibition view -- galeria nara roesler | rio de janeiro









Selected works

Tiro ao alvo, 1971/2016

original project (typing on paper) / object in mixed media: wood, mirror, pvc, photoelectric cell and radio
80 cm ø

Mala I: IV Salão de Verão, 1974/2001

object / action
30 x 50 x 15 cm aprox.

Fogueira de gelo, 1974

set of original project, vintage photograph and documentation
variable dimensions

Abra e Cheire a primeira lembrança é arte/ VII Salão de Verão, 1975

set of artist's declaration (typing on paper) and copy of the inscription form label for the VI Summer Salon (off-set in plastic bag)
33 x 21,2 cm / 13,5 x 8,5 cm

Arte Classificada/Composição aurorial

Arte Especial, 1976

red felt pen mark on newspaper sheet
58 x 37,6 cm

Arte Agora I, 1976

set of documentation related to the proposal sent to the exhibition Arte Agora
unique ed. - 13 itens
variable dimensions

Armadilha - VI Salão Nacional de Artes / projeto de instalação

collage on paper
29.5 x 21 cm

IV Salão Nacional de Artes Plásticas - INAP/FUNARTE, 1981

set of letter, envelope and 3 telegrams
17,2 x 22 cm

Reflection, 1982

Super 8mm film on video; color ed 2/5 + 2 AP
02'15"

V Salão de Verão: Core-o-grafia-h, 1982

photocopy on paper
3 sheets of 33 x 21 cm (each)

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta A, 1983

MDF
59 x 49 cm

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta B, 1983

MDF
59 x 49 cm

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta C, 1983

MDF
59 x 49 cm

Depósito, 1980's

collage and stamp on envelope
24 x 32 cm

Arquivo, 1983

collage and stamp on envelope
24 x 32 cm

Informação, 1983

collage and stamp on envelope
24x32 cm

Quadro de força, déc. 80

collage and stamp on envelope
24 x 33 cm

Entre ar condicionado, déc. 80

collage and stamp on envelope
24 x 33 cm

Reflection/7 Salão Nacional de Artes Plásticas, 1984

typing on paper
36 x 25 cm

Fernando de Noronha: Poluição Marco Zero / I Bienal de Escultura ao Ar Livre do Rio de Janeiro, 1988

set with bound original project, collage and photocopy on paper (4 itens)

21 x 29,7 cm / 32,5 x 22 cm

Poema para voar I, 1990

photograph and indian ink on paper

29,8 x 21 cm

Agora - Agora Rio de Janeiro, 2002

thermometer -- ed. AP -- 22,5 x 5 cm

Agora - Agora Rio de Janeiro, 2002

14 thermometers -- 17 x 6 cm each

Poema para voAR, 2005

collage and pencil on paper

21 x 29,7 cm

Atenção - cuidado com o o vão entre o trem e a palavra, 2008

collage and stamp on paper

2 copies

29,7 x 21 cm

Atenção cuidado com o vão, 2008

adhesive vinyl

ed. 1/3 + AP

65 x 260 cm

Arte passada a limpo, 2008

pen on aluminum and plastic

42 x 59 cm

Registros de Viagens, 2009

stamp

5 x 10 x 7 cm

Registros de Viagens, 2009

pen on paper

16,2 x 17 cm

Registros de Viagens, 2009

pen on paper

16,5 x 26 cm

Registros de Viagens, 2009

pen on paper

16,5 x 26 cm

Poema para voar: Sugestões e ou reclamações, 2007

stamp, collage and ballpoint pen on paper form

ed 1/1

29,7 x 21 cm

Poema para voar I, 2009

collage and stamp on paper

29,5 x 21 cm

Quebra-cabeças (escada rolante para o céu), 2009-2010

ink jet print on cotton paper on PVC

ed. 1/3 + 1 AP

100 x 66 cm

Arte Classificada, Rio de Janeiro, 2010

newspaper ad

46 x 33 cm

Homenagem a Yves Klein, 2010

acrylic on canvas, book covered with fabric and lace

100 x 80 cm -- 2 acrylic boxes of 24 x 13 and 26 x 19 cm

Paisagem Sonora Paralagerio, 2010

photocopy and pencil on paper

2'54" and 29,7 x 21,1 cm

RioLuz, 2010

adhesive vinyl

70 cm Ø

Traques I and II, 2011

carbon and paper on canvas

37 x 32 x 4 cm each

Livro desmiolado, 2014

artist book

32 x 26 x 6,5 cm

Não recebemos cheques, 2014

wood and plastic

56 x 56 cm

DNA da poesia, 2015

37 paper straws, wood and rubber

ed. AP

35 x 25 x 25 cm

Silêncio - Homenagem a Tunga (O silêncio de Tunga é maior que o grito de Munch), 2016

collage on paper

38 x 26 cm

Escultura dos Desenhos

Imaginários, 2016

indian ink and rubber on paper

30,5 x 22,5 cm

Paisagem com chuva, 1973/2016

rain water on paper

25 x 36 cm

Gravuseno chuvado, 1973/2016

rain water on paper

38 x 20 cm

Carta da Chuva, 2016

rain water on paper

18 x 13 cm

Arte classificada, Paissagem eco não lógica, 2016

newspaper ad

5,3 x 3 cm (ad) / 57,5 x 37,3 cm (full page)

A arte é a ultima esperança, 2016

adhesive vinyl

72,5 x 4 cm

Clico, logo dele(i)to, 2016

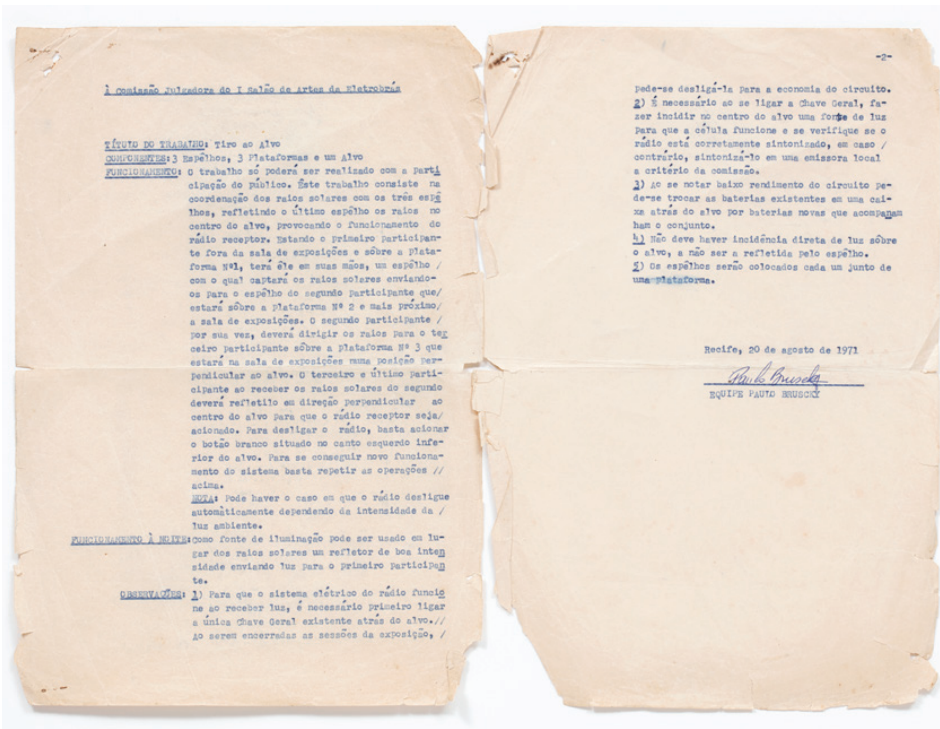
adhesive vinyl

55 x 4 cm

Vocês não veem o que eu vejo, 2016

adhesive vinyl

81 x 4 cm



Tiro ao alvo, 1971/2016
original project (typing on paper) / object in mixed media: wood, mirror, pvc,
photoelectric cell and radio -- 80 cm ø

The proposal for the I Art Salon of Eletrobrás, 1971, was refused. In the exhibition's catalogue, the art critic Walmir Ayala calls us atavistic visionaries. What an honor!



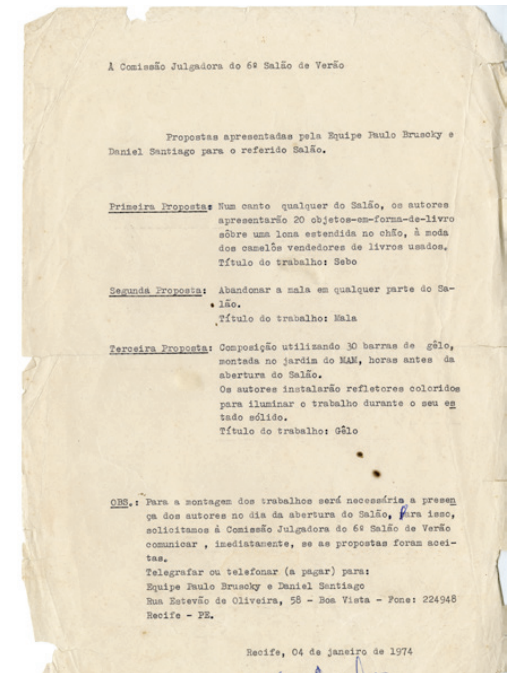


Mala I: IV Salão de Verão, 1974/2001
object / action -- 30 x 50 x 15 cm aprox.



Fogueira de gelo, 1974
set of original project, vintage photograph and documentation -- variable dimensions

Participated in the *I Global Salon of Pernambuco*



A Comissão Julgadora do 6º Salão de Verão

Propostas apresentadas pela Equipe Paulo Bruscky e Daniel Santiago para o referido Salão.

Primeira Proposta: Num canto qualquer do Salão, os autores apresentarão 20 objetos-em-forma-de-livro sobre uma lona estendida no chão, à moda dos camelôs vendedores de livros usados.
Título do trabalho: Sebo

Segunda Proposta: Abandonar a mala em qualquer parte do Salão.
Título do trabalho: Mala

Terceira Proposta: Composição utilizando 30 barras de gelo, montada no jardim do MAM, horas antes da abertura do Salão.
Os autores instalarão refletores coloridos para iluminar o trabalho durante o seu estado sólido.
Título do trabalho: Gelo

Obs.: Para a montagem dos trabalhos será necessária a presença dos autores no dia da abertura do Salão, para isso, solicitamos à Comissão Julgadora do 6º Salão de Verão comunicar, imediatamente, se as propostas foram aceitas.
Telegrafar ou telefonar (a pagar) para:
Equipe Paulo Bruscky e Daniel Santiago
Rua Estevão de Oliveira, 28 - Boa Vista - Fone: 224948
Recife - PE.

Recife, 04 de janeiro de 1974



João Wilker, Sônia Braga, Paulo Bonfatti e Sônia Ely em 'A Bela Adormecida'.

O RISO EM CIMA DO ARMÁRIO

João Carlos Araújo

A história de Sônia Ely e Paulo Bonfatti é uma história de amor e de arte. Ela, a primeira mulher brasileira a ganhar o Prêmio de Melhor Atriz do Brasil, encontrou no cinema um espaço para sua criatividade e sua paixão pelo teatro. Sua vida foi marcada por grandes sucessos e desafios, sempre mantendo um pé no mundo artístico e outro no mundo pessoal.



João Wilker em 'A Bela Adormecida'.

João Wilker é um ator brasileiro conhecido por sua atuação em diversos filmes e séries de televisão. Ele possui uma presença marcante na tela e é capaz de transmitir uma grande variedade de emoções. Sua carreira é repleta de sucessos e ele continua a trabalhar ativamente no meio artístico.

COMPOSIÇÃO AURORIAL
EXPOSIÇÃO NOTURNA DE ARTE ESPECIAL
VISÍVEL A CUIO NA DA CIDADE DO RECIFE

Exposição de Arte Especial
Visível a Cuió na da Cidade do Recife
Exposição de Arte Especial
Visível a Cuió na da Cidade do Recife

THE STEPHANO RIBEIRO
TRUFAZINHA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

TRUFAZINHA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

O JOGO DA TRAPACA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

O JOGO DA TRAPACA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

A COMÉDIA MAIS DIVERTIDA DESTES 50 ANOS
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

A COMÉDIA MAIS DIVERTIDA DESTES 50 ANOS
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

SONA BRAGA MAURO MENDONÇA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

SONA BRAGA MAURO MENDONÇA
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

RETRATO BRABCO
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

RETRATO BRABCO
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

O ÚNICO VINAGRE BRASILEIRO COM MEDALHA DE OURO INTERNACIONAL
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

O ÚNICO VINAGRE BRASILEIRO COM MEDALHA DE OURO INTERNACIONAL
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti

CASTROL
A BELA ADORMECIDA
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CASTROL
A BELA ADORMECIDA
Sônia Braga Paulo Bonfatti



Abra e Cheira a primeira lembrança é arte/ VII Salão de Verão, 1975
set of artist's declaration (typing on paper) and copy of the inscription form label for the VI Summer Salon (off-set in plastic bag) -- 33 x 21,2 cm / 13,5 x 8,5 cm

Copy of the inscription form label from the the VII Summer Salon, inside a plastic bag containing herbal smell from the public market of São José, Recife, Brazil.

Arte Classificada/Composição aurorial
Arte Especial, 1976
red felt pen mark on newspaper sheet -- 58 x 37,6 cm



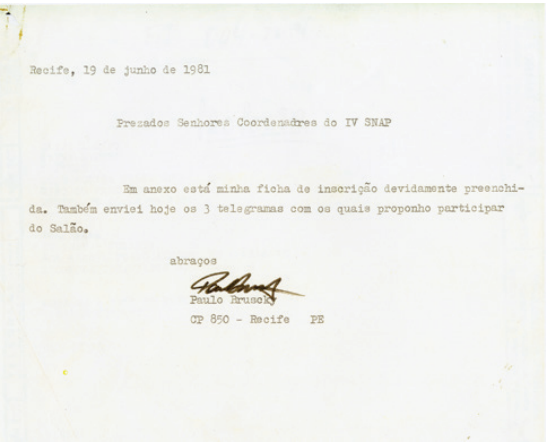
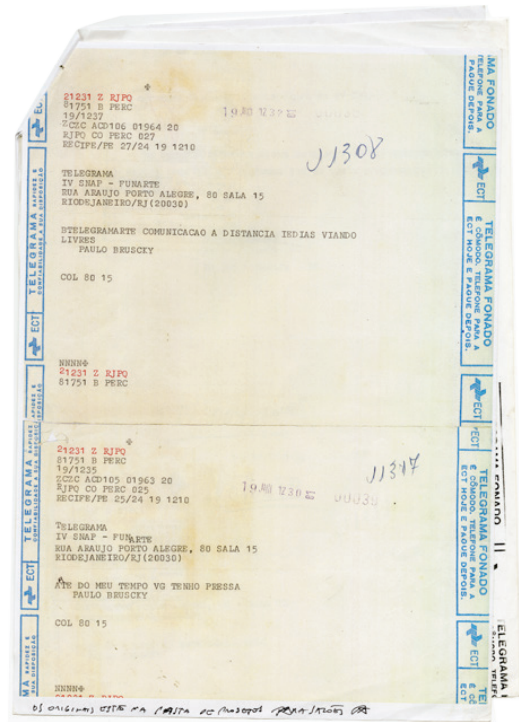
Arte Agora I, 1976

set of documentation related to the proposal sent to the exhibition Arte Agora - unique ed. -- 13 itens,
variable dimensions



Armadilha, 1981/1989

set with 3 projects, model, installation -- variable dimensions

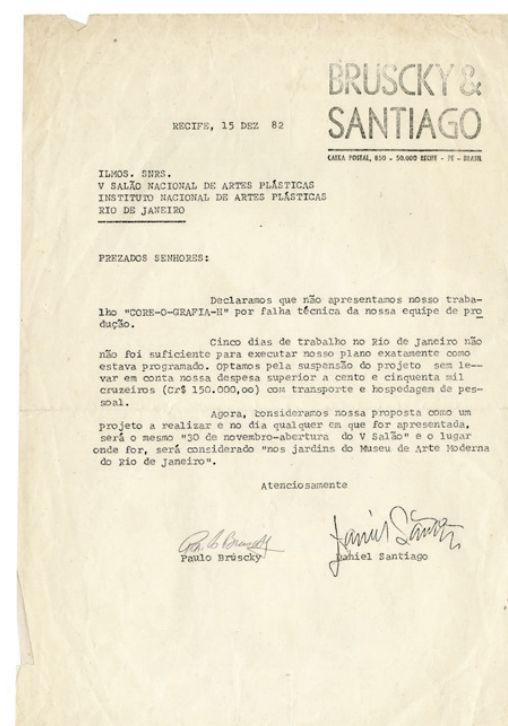


IV Salão Nacional de Artes Plásticas – INAP/FUNARTE, 1981
 set of letter, envelope and 3 telegrams -- 17,2 x 22 cm

"This was the first mail art proposal sent to an art salon. It was refused. I am proud to be the most refused artist in Brazil"



Reflection, 1982
Super 8mm film on video; color ed 2/5 + 2 AP -- 02'15"



V Salão de Verão: Core-o-grafia-h, 1982
photocopy on paper -- 3 sheets of 33 x 21 cm (each)

6. SALÃO NACIONAL DE ARTES PLÁSTICAS

INSCRIÇÃO A

Nº 58	Local JOÃO PESSOA
Categoria FOTOGRAFIA	
Nome EQUIPE BRUSCKY & SANTIAGO	
Nome artístico IDEM	
Título do trabalho ETIQUETA A	
Técnica FOTOGRAFIA	
Dimensões em cm vert. 60 hor. 50	
Duração em min. —	Valor em Cr\$ 100.000,00

6. SALÃO NACIONAL DE ARTES PLÁSTICAS

INSCRIÇÃO B

Nº 58	Local JOÃO PESSOA
Categoria FOTOGRAFIA	
Nome EQUIPE BRUSCKY & SANTIAGO	
Nome artístico IDEM	
Título do trabalho ETIQUETA B	
Técnica FOTOGRAFIA	
Dimensões em cm vert. 60 hor. 50	
Duração em min. —	Valor em Cr\$ 100.000,00

6. SALÃO NACIONAL DE ARTES PLÁSTICAS

INSCRIÇÃO C

Nº 58	Local JOÃO PESSOA
Categoria FOTOGRAFIA	
Nome EQUIPE BRUSCKY & SANTIAGO	
Nome artístico IDEM	
Título do trabalho ETIQUETA C	
Técnica FOTOGRAFIA	
Dimensões em cm vert. 60 hor. 50	
Duração em min. —	Valor em Cr\$ 100.000,00

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta A, 1983
MDF -- 59 x 49 cm

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta B, 1983
MDF -- 59 x 49 cm

VI Salão Nacional de Artes Plásticas - INAP/FUNARTE / Etiqueta C, 1983
MDF -- 59 x 49 cm

This work was refused by the VI National Salon of Fine Arts. Instead of being an artwork identification, the label becomes the work itself.



Depósito, 1980's
collage and stamp on envelope -- 24 x 32 cm



Arquivo, 1983
collage and stamp on envelope -- 24 x 32 cm

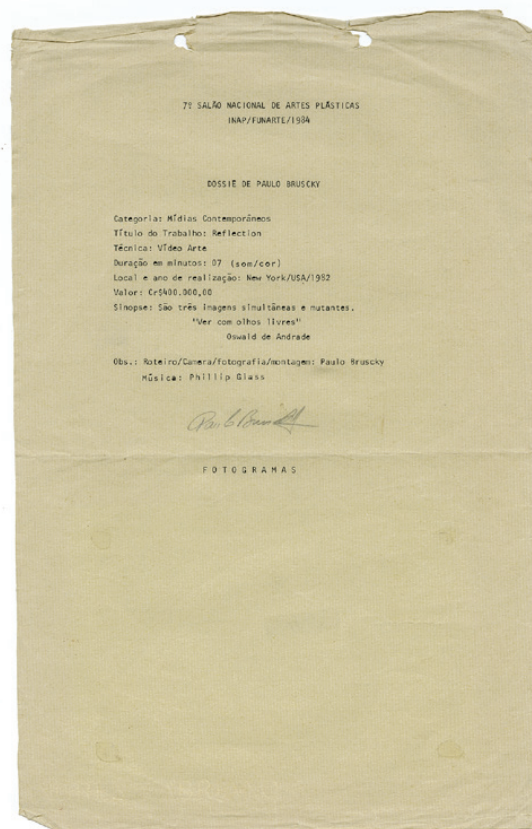
Informação, 1983
collage and stamp on envelope -- 24x32 cm

Quadro de força, déc. 80
collage and stamp on envelope -- 24 x 33 cm

Entre ar condicionado, déc. 80
collage and stamp on envelope -- 24 x 33 cm



The labels that give titles to the mail art envelopes were bought in a stationary store at Catete, Rio de Janeiro, in the 1980's.



Reflection/7 Salão Nacional de Artes Plásticas, 1984
typing on paper -- 36 x 25 cm



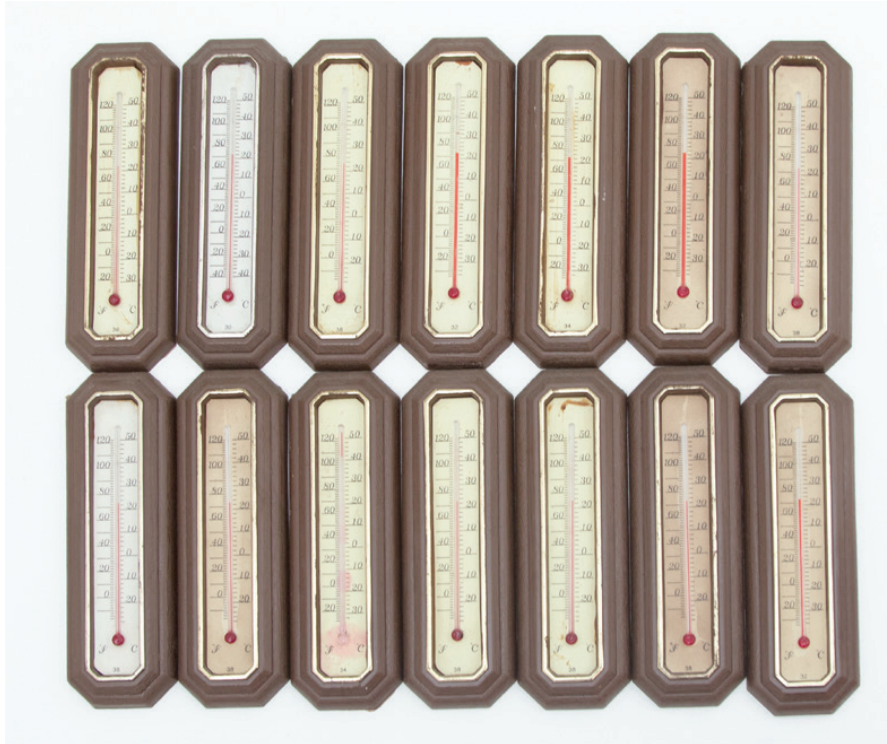
Fernando de Noronha: Poluição Marco Zero / I Bienal de Escultura ao Ar Livre do Rio de Janeiro, 1988
set with bound original project, collage and photocopy on paper (4 itens) --21 x 29,7 cm / 32,5 x 22 cm



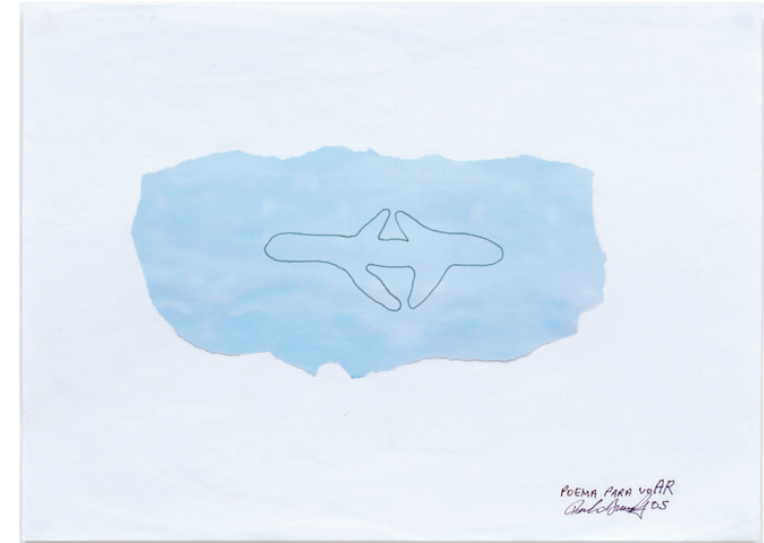
Poema para voar I, 1990
photograph and indian ink on paper -- 29,8 x 21 cm



Agora - Agora Rio de Janeiro, 2002
thermometer -- ed. PA -- 22,5 x 5 cm

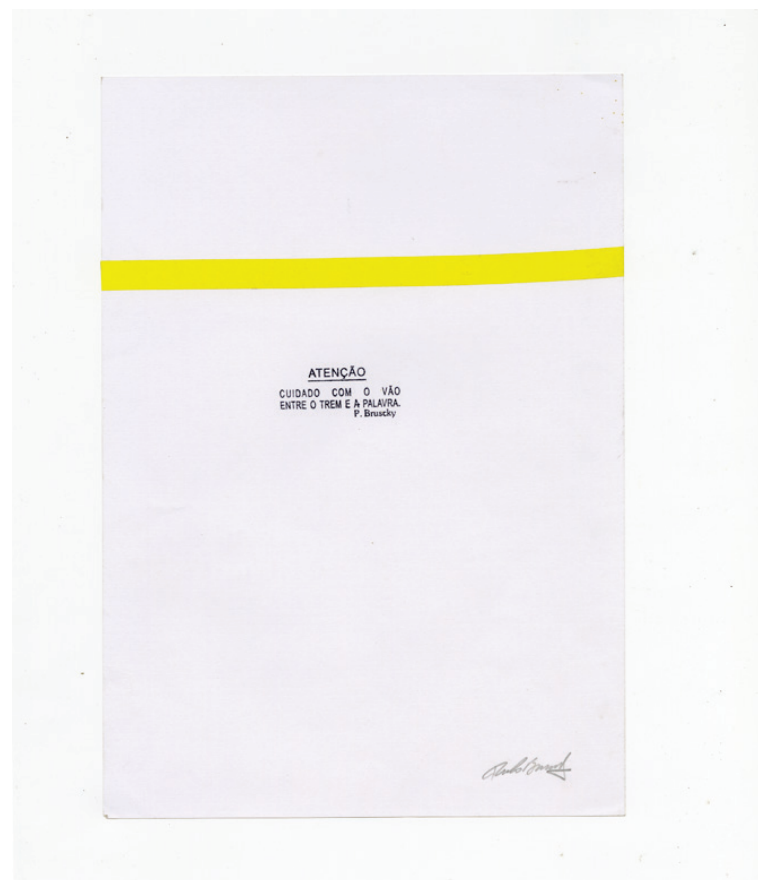


Agora - Agora Rio de Janeiro, 2002
14 thermometers -- 17 x 6 cm each



Poema para voAR, 2005
collage and pencil on paper -- 21 x 29,7 cm

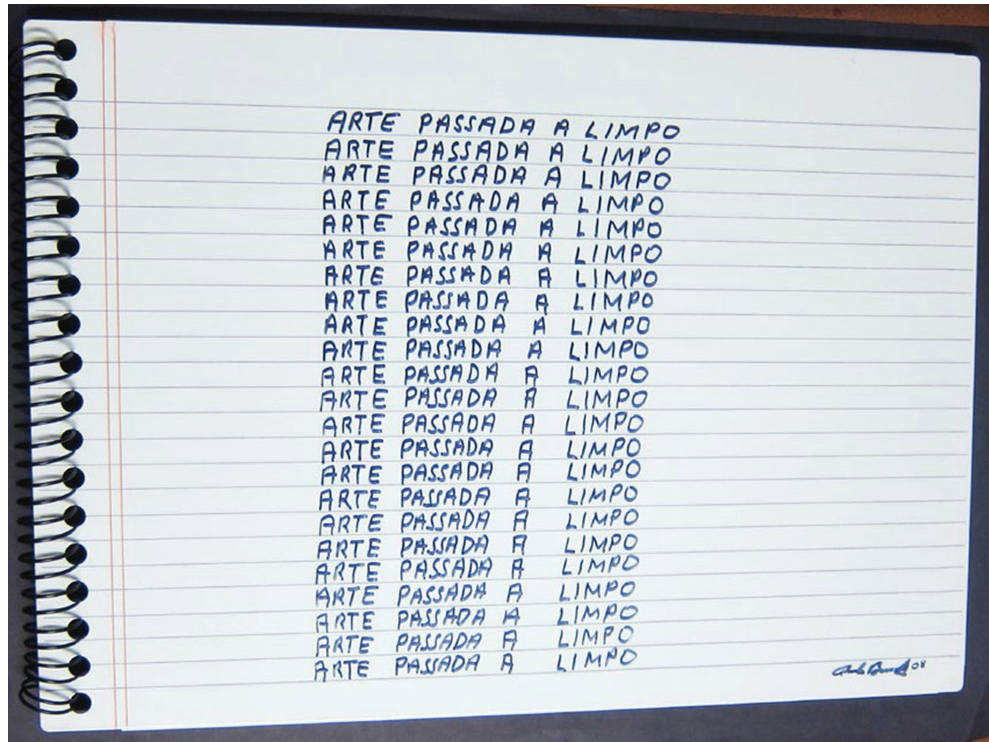
The drawing is a development of the poem (Poema para voar) made during a flight from Recife to Rio de Janeiro, using everything that is written inside the plane and in its wings.



Atenção - cuidado com o o vão entre o trem e a palavra, 2008
collage and stamp on paper -- 29.7 x 21 cm



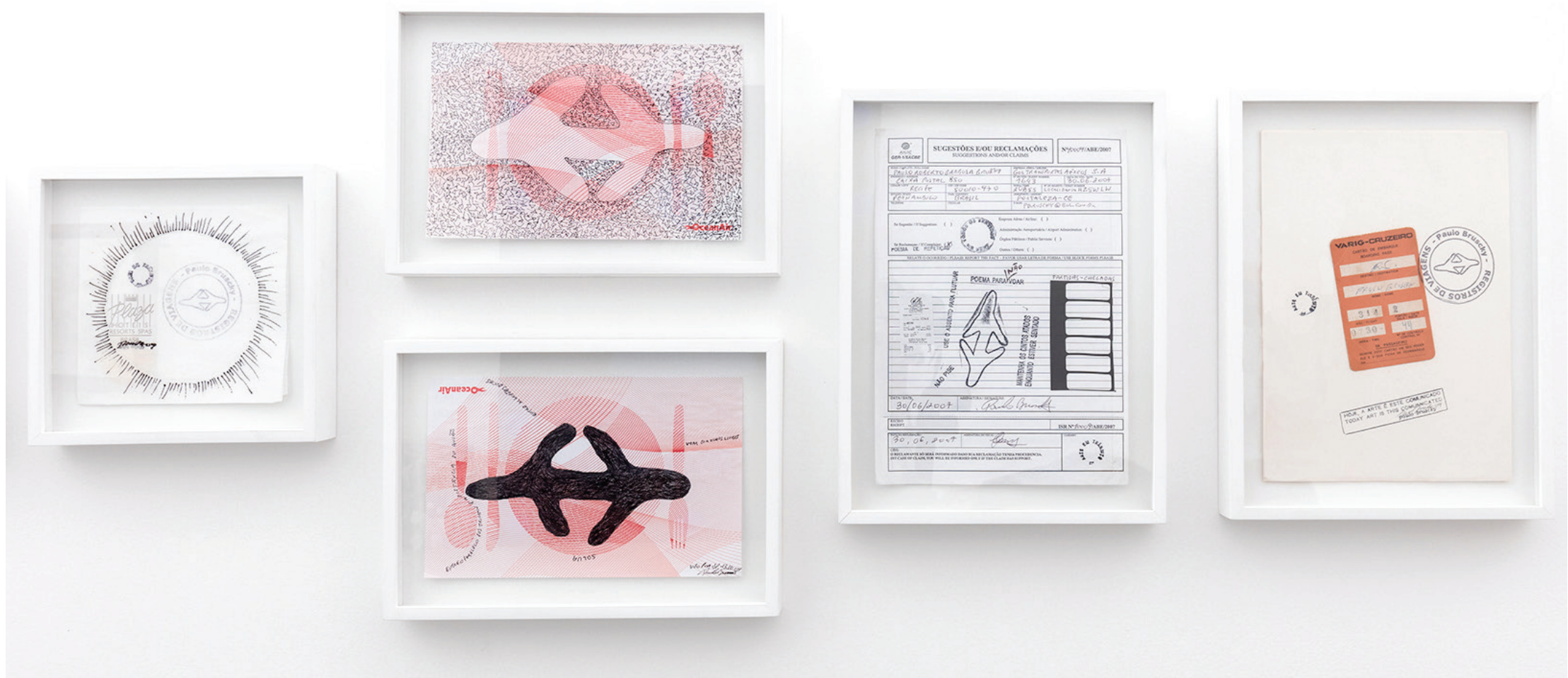
Atenção cuidado com o vão, 2008
adhesive vinyl -- ed. 1/3 + AP -- 65 x 260 cm



Arte passada a limpo, 2008
pen on aluminum and plastic -- 42 x 59 cm



Registros de Viagens, 2009
stamp -- 5 x 10 x 7 cm



Registros de Viagens, 2009
pen on paper -- 16,2 x 17 cm

Registros de Viagens, 2009
pen on paper -- 16,5 x 26 cm

Registros de Viagens, 2009
pen on paper -- 16,5 x 26 cm

Poema para voar: Sugestões e ou reclamações, 2007
stamp, collage and ballpoint pen on paper form -- ed 1/1 -- 29,7 x 21 cm

Poema para voar I, 2009
collage and stamp on paper -- 29,5 x 21 cm



Poema para voar I, 1990
photograph and indian ink on paper -- 29,8 x 21 cm

Poema para voar, 2005
stamp on paper -- 30 x 21 cm

Registros de Viagens, 2009
stamp on paper -- 13,5 x 10 cm

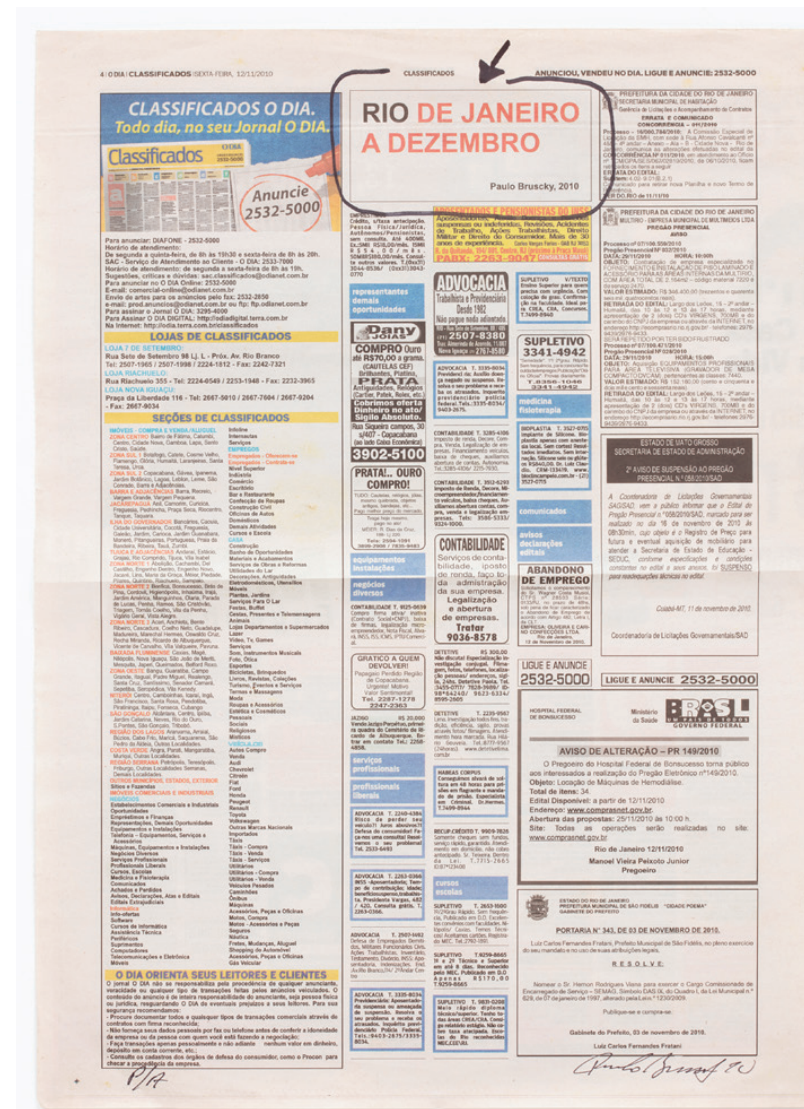
Registros de Viagens, 2009
stamp on paper -- 12 x 12 cm

Registros de Viagens, 2009
stamp on paper -- 16,2 x 17 cm



Quebra-cabeças (escada rolante para o céu), 2009-2010 (left)
ink jet print on cotton paper on PVC -- ed. 1/3 + 1 AP -- 100 x 66 cm

Arte Classificada Rio, de Janeiro a Dezembro, 2010 (right)
newspaper ad -- 46 x 33 cm



Both pieces were in the solo exhibition *Entreimagens*, at the horse stables of the School of Visual Arts in Parque Lage, curated by Adolfo Montejó Navas, in 2010.

The photograph was taken by the artist in the exit of Catete metro station, in Rio de Janeiro. The newspaper ad was printed in red to represent the eternal violence of the city.



Homenagem a Yves Klein, 2010

acrylic on canvas, book covered with fabric and lace -- 100 x 80 cm -- 2 acrylic boxes of 24 x 13 and 26 x 19 cm

1913 Agon Poesia Sonora PARALAGERIO
 RIO...RU DE DAN-ANZ
 TOTO TOTO TU...
 ES LOGIC
 RAMPOLAGE
 LAGE CAGE (JUS-M)
 OPERA OPERA
 OPERA OPERA
 GLASSON...
 REBUTALGS...
 F. TRO O'PEN?
 VILLA-LOST? (Guanabara)
 LADAN... C. Sano
 SP
 HONOR... LAGE... 2010
 VIVO...
 ZAVELIV...
 REC.SP.MT
 O BOUT É A TON...
 POU...
 HON-A WOP
 Paul/brat

Paisagem Sonora Paralagerio, 2010

photocopy and pencil on paper -- 2'54" and 29,7 x 21,1 cm



RioLuz, 2010
adhesive vinyl -- 70 cm Ø



Traques I and II, 2011
carbon and paper on canvas -- 37 x 32 x 4 cm each

Both works were produced for the artist's first solo show in an art gallery in Rio de Janeiro.



Livro desmiolado, 2014
artist book -- 32 x 26 x 6,5 cm

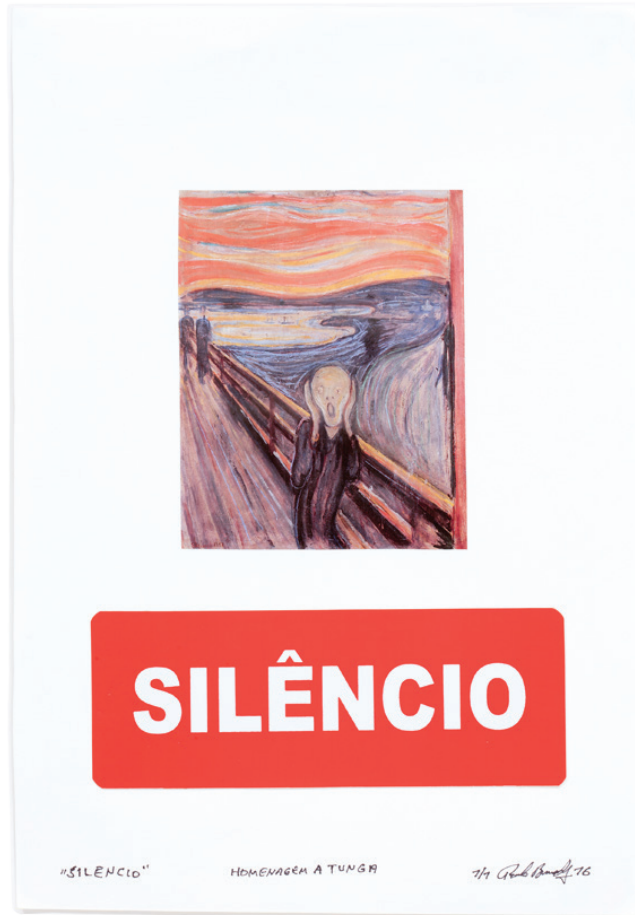


Não recebemos cheques, 2014
wood and plastic -- 56 x 56 cm



DNA da poesia, 2015
37 paper straws, wood and rubber -- ed. AP -- 35 x 25 x 25 cm

This work was produced for the artist's first solo show in an art gallery in Rio de Janeiro.



Silêncio - Homenagem a Tunga (O silêncio de Tunga é maior que o grito de Munch), 2016
collage on paper -- 38 x 26 cm

This work was made as an homage for Tunga, for the exhibition rec/rio.



Escultura dos Desenhos Imaginários, 2016
indian ink and rubber on paper -- 30.5 x 22.5 cm

This work was produced for the artist's first solo show in an art gallery in Rio de Janeiro.



Paisagem com chuva, 1973/2016
rain water on paper -- 25 x 36 cm



Gravusenho chuvado, 1973/2016
rain water on paper -- 38 x 20 cm



Carta da Chuva, 2016
rain water on paper -- 18 x 13 cm

In partnership with blind photographer Eugen Bavcar. All works from this series (*Chuvaisagem*, *Cartão da Chuva*, *Gravusenho Chuvado* e *Lavoisier*) came out as a result of the flood that occurred in the artist's atelier, due to heavy rains during two days in June 2016, in Recife. The rise of these works turned sorrow into joy, and because of that, the artist decided that they should be part of the exhibition in Rio de Janeiro. The artist's intervention was the use of chance, always present in his trajectory.

TREGAMOS E MONTAMOS NO MAXIMO EM ATE 30KM
E CORES MERAMENTE ILUSTRATIVAS. RESERVAMO-N

Turismo e Eventos

ARTE CLASSIFICADA - Paisagem ECO NÃO LÓGICA: Proponho transportar água da Praia de Boa Viagem (Recife - PE) para uma das Galerias do Museu de Arte do Rio (MAR - RJ). A água deve encher a Galeria até cerca de um metro de altura e o som ambiente será gravado pelo artista, caminhando na Praia de Boa Viagem em um dia de domingo ensolarado. A água será coletada junto aos arrecifes e serão instalados equipamentos de oxigenação dentro da instalação. Recife, 21.06.2016. Paulo Bruscky.

Medicina e Fisioterapia

MÉDICO Experiente cura impotência sexual. preciso. Coi

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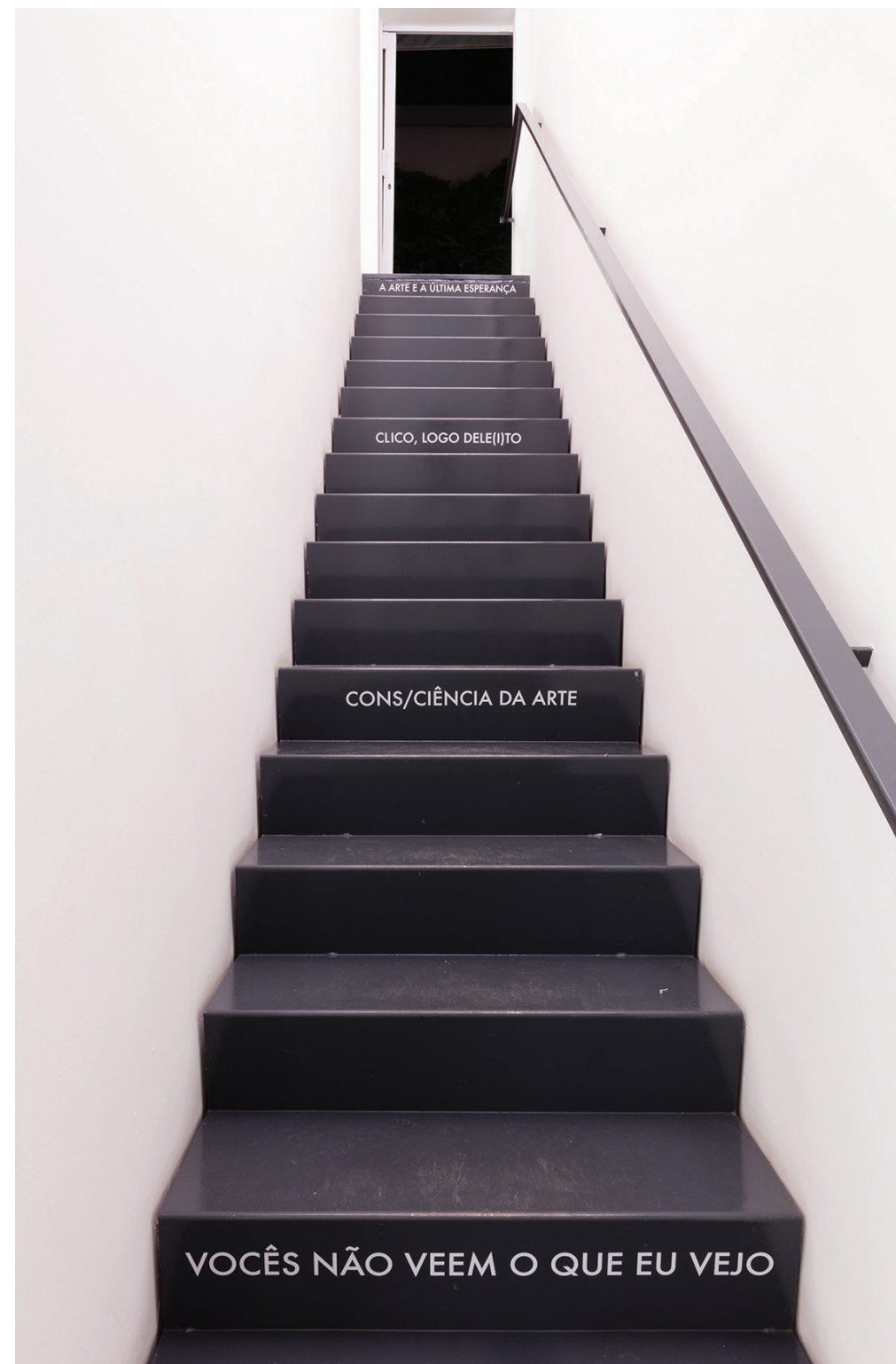
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Arte classificada, Paissagem eco não lógica, 2016
newspaper ad -- 5,3 x 3 cm (ad) / 57,5 x 37,3 cm (full page)

A arte é a ultima esperança, 2016
adhesive vinyl -- 72,5 x 4 cm

Clico, logo dele(i)to, 2016
adhesive vinyl -- 55 x 4 cm

Vocês não veem o que eu vejo, 2016
adhesive vinyl -- 81 x 4 cm



about **Paulo Bruscky**

Paulo Bruscky was born in 1949 in Recife, Brazil, where he lives and works.

He was featured in 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 solo shows include Paulo Bruscky (Museu de Arte Moderna de São Paulo, São Paulo, Brazil, 2014); Paulo Bruscky: Artist Books and Films, 1970–2013 (The Mistake Room, Los Angeles, USA, 2015; Galeria Nara Roesler, São Paulo, Brazil, 2014); Art Is Our Last Hope (The Bronx Museum, New York, USA, 2013); Paulo Bruscky (Plataforma Bogotá, Bogotá, Colombia, 2013); Banco de ideias (Instituto Tomie Ohtake, São Paulo, Brazil, 2012); and Arte correio (Centro Cultural dos Correios, Recife, Brazil, 2011). His works are included in the collections of MoMA, New York, USA; Guggenheim Museum, New York, USA; Tate Modern, London, England; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil; Museu d'Art Contemporani de Barcelona, Barcelona, Spain; and Stedelijk Museum, Amsterdam, Holland, among others.

