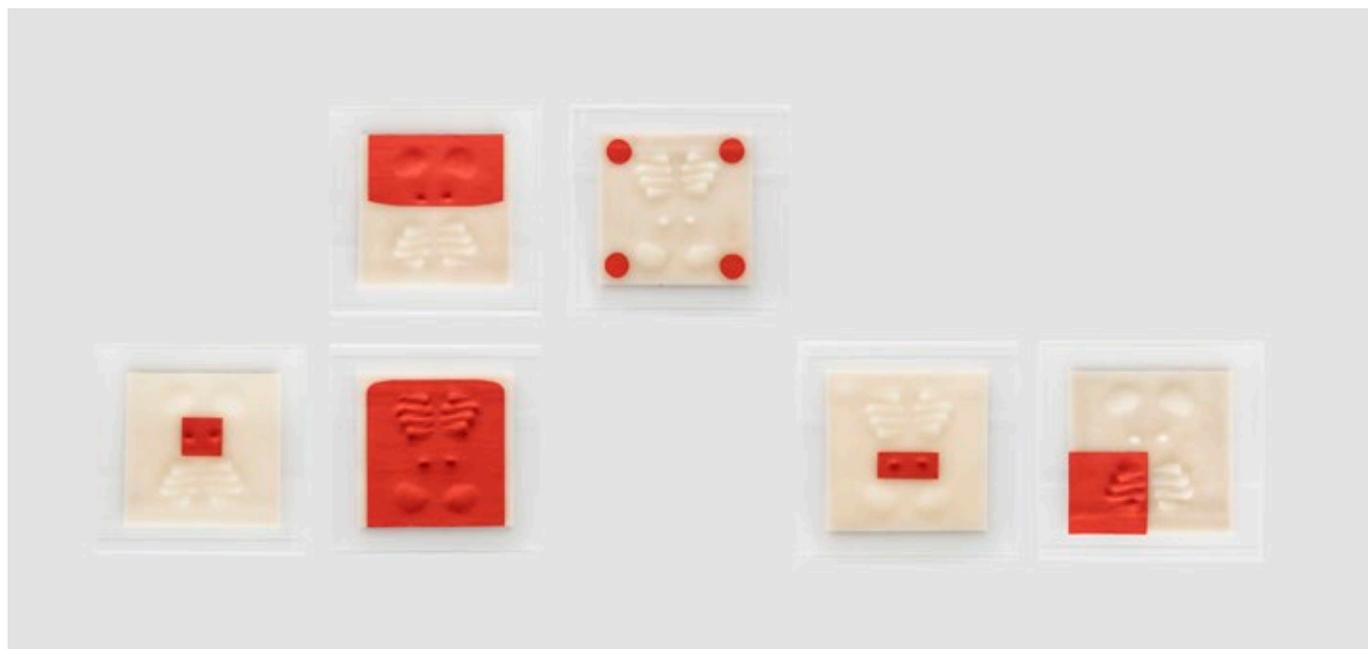


## carlito carvalhosa

# I want to be like you

opening sep 10, 2019 | exhibition sep 10 – oct 19, 2019



Carlito Carvalhosa. **Untitled (P44/19)**, 2019. oil on wax on wood. 6 pieces of 11,8 x 11,8 x 2,4 in (each) / 33,5 x 86,6 x 2,4 in (total dimensions).  
Photo © Erika Mayumi. Courtesy of the artist and Galeria Nara Roesler

**Galeria Nara Roesler | New York** is pleased to present *I Want to be Like You*, an exhibition featuring a selection of works by Carlito Carvalhosa produced in the 1990s and after 2015, that aspire to be territories of both tension and dialogue.

'How did I end up here?' and 'What brought me here?' are some of the questions that Carvalhosa raises about his path as an artist. For him, being an artist has never been about following a preconceived route: "It was something that gradually happened", he explains. However, Carvalhosa's trajectory cannot be told in linear terms of cause and effect but rather through uneven paths, where elements can disappear and reemerge after a time gap.

"The idea was to take works from the 1990s and revisit them in order to create pieces that are a copy of something I have already done, but with a significant time difference between them", explains the artist, adding that "[...] it is this challenge which makes the exhibition interesting - it is a place where things clash and, although they narrate different subjects, they can communicate amongst themselves".

In his early wax works the research was centered on the possibilities of light in opposition to the creation of opaque zones, via the overlapping of layers of wax, resin and paraffin. Over time, coloration and creases on the surface of the artworks became indexes of their lifetime. Whereas in his recent practice, the use of color and the tension between painting and sculpture became more prevalent.

In regards to the works on mirrored aluminum, Carvalhosa points to the fact that the canvas is the place where things are projected, while the mirror does precisely the opposite, unleashing a sense of disquiet that interests him. We normally expect mirrors to be pristine surfaces that perfectly reflect their surroundings. Meanwhile, Carvalhosa paints what isn't

expected to be painted: "The mirror does not exist, it has a sort of tension that the painting erases. The painting ends up being nowhere. It floats".

A sculptural inclination for testing the malleability of materials is a seminal aspect of the artworks in *I Want to be Like You*. In the wax objects, for instance, we can observe traces of the artist's manipulation whilst we note hammer marks on the mirrors. 'Without the marks [the mirror] is mere reflection', states Carvalho. "In turn, with the use of wax, which has formal qualities that are almost the opposite to mirrored aluminum, tools are not necessarily required, since you can use your thumbs and fists to handle the material, creating impressions that are subsequently covered with spots of paint."

A concern with the surface is recurrent in Carvalho's artistic trajectory, expressing "the impossibility to feel a surface with no thickness or, conversely, to unambiguously guess an object's volume by looking at its surface", as explained by critic Lorenzo Mammì, is recurrent in Carvalho's work. After almost two decades, it is the artist himself who observes that in his works, what we see is not what we touch, and what we touch is not what we see. "A series of intertwined signs make the work stand for, not only for what is inside, but also for what is around it and what is the relationship between works." Carvalho also mentions the presence of an "image brutality and painting sophistication that generate a strange friction: the surface starts to vibrate".

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#### opening

september 10, 2019 | saturday, 11h

#### exhibition

september 10 – october 19, 2019

tuesday to saturday, from 10am to 6pm

**galeria nara roesler | new york**

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## carlito carvalho

Carlito Carvalho (born 1961, São Paulo, Brazil) lives and works in Rio de Janeiro and is one of Brazil's most celebrated contemporary artists. In sculptures and ambitious installations, Carvalho uses diverse mediums and found objects—including electric lights, fabric, wax, and mirrors—to explore architectural space and the nature of materials. He began his career creating abstract paintings that blended painterly gestures with an emphasis on materiality, and continued to explore his fascination with materials with work in sculpture, applying the Egyptian lost-wax method and working with porcelain. Carvalho's more recent work has involved architectural interventions and interactive installations, his best-known piece being *Sum of Days* (2011), a monumental site-specific installation for the MoMA's atrium. Hanging a white, translucent material from the ceiling and a system of microphones that recorded and replayed the accumulation of each day's ambient noise, he placed viewers in an experience of total spatial and sonic immersion.

#### some of Carlito Carvalho's most significant works

- *Rio*, performance art at MoMA, New York City, USA (2014)
- *Sala de espera* [Waiting Room], MAC USP, São Paulo, Brazil (2013)
- *A soma dos dias* [The Sum of Days], MoMA, New York City, USA (2011), and Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2010)
- *Já estava assim quando cheguei* [It Was Already Like This When I Arrived], (2006). Installed in 2019 at Sesc Guarulhos, Guarulhos, SP, Brazil

#### a selection of permanent collections

- Cisneros Fontanals Art Foundation (CIFO), Miami/FL, USA
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro/RJ, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo/SP, Brazil

**a selection of recent shows**

- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brazil, 2018
- Beijing Minsheng Art Museum, Beijing, China, 2017-2018
- Centro Cultural Fiesp, São Paulo/SP, Brazil, 2017-18
- Phoenix Art Museum, Phoenix/AZ, USA, 2017
- Museu Brasileiro de Escultura e Ecologia (MuBE), São Paulo/SP, Brazil, 2016-17

**participation in biennials**

- 2nd and 11th editions of the Bienal de la Habana, Havana, Cuba (1986 and 2012)
- 3rd and 7th editions of the Bienal do Mercosul, Porto Alegre, Brazil (2001 and 2009)
- 1st Bienal Internacional de Pintura, Cuenca, Ecuador (1987)
- 18th Bienal Internacional de São Paulo, São Paulo, Brazil (1985)

**galeria nara roesler**

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, which represents established and prominent emerging Brazilian and international artists, with headquarters in São Paulo, Rio de Janeiro, and New York. Founded by Nara Roesler in 1989, the gallery has fomented the development and the diffusion of its artists' work through a consistent exhibition program, solid institutional partnerships and constant dialogue with leading curators in the contemporary art scene. Since 2002, the gallery fosters the Roesler Hotel program, which is aimed at promoting dialogues between national and international art communities, inviting artists and curators to develop artistic experiments at the gallery space.

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press

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