



avenida europa 655  
são paulo sp brasil  
01449-001  
t 55(11)3063 2344  
f 55(11)3088 0593  
info@nararoesler.com.br  
www.nararoesler.com.br

## galeria nara roesler milton machado // mão pesada

about 40 drawings produced since the 1970s, plus 11 videos will be shown at Galeria Nara Roesler. The comic book *Esperança no Porvir* will be re-launched on its 40th birthday

On August 24, Saturday, from 11 a.m. to 3 p.m., Galeria Nara Roesler inaugurates the exhibition *Mão Pesada*, by Milton Machado. The show includes approximately 40 drawings created between 1970 and 2013, plus a selection of videos by the artist. *Esperança no porvir*, a comic book edited by the artist in 1973, will also be relaunched.

In the words of the artist:

*Mão Pesada* [Heavy Hand]. Pack. A group of howling mongrels, tails to the moon; exceptional sketches, almost all never seen before and kept in drawers for 40, 30, 20, 10 years. Some are more recent, but equally contrary and invariably anachronic, drawn with a quill and India ink. Drawings that are rabid, wayward, slavered, dirty, mouldy, shoddy, lousy, shambolic, secret and clandestine, nauseous, sometimes disgusted, produced under the effects of sea journeys, northeastern beach-flanked navigations, driven by blue cherry, purple haze and *manga rosa*. Memories of men at sea, of prisons, of hopes for the future, being stranded, almost shipwrecked, fatal diverticulitis, presidential burial parades screened on TV, the *diretas-já* protests, afternoon romances, things coming out, smells of the court and of the sewers, lake monsters spreading shit everywhere, fruits of heavy hands, of red eyes, of parallel actions, marginal (almost betraying) of the supposedly noblest,

**opening**  
08.24.2013 11am > 3pm  
**exhibition**  
08.26 > 09.21.2013  
mon > fri 10am > 7pm  
sat 11am > 3pm

**galeria nara roesler**  
avenida europa 655  
01449-001  
são paulo sp brasil  
t 55 (11) 3063 2344  
f 55 (11) 3088 0593  
www.nararoesler.com.br

**press relations**  
agência guanabara  
t 55 (11) 3062 6399a  
diego sierra  
diego@agenciaguanabara.com.br  
laila about  
laila@agenciaguanabara.com.br



milton machado  
**the fool is cool**, 1987  
india ink on paper  
28 x 35.3 cm

most organized, acclaimed, collected, reputed and well-thought productions, of *História do Futuro* [History of the Future] (1978-), *As Férias do Investigador* [The Investigator's Vacation] (1981), *Conspiração Arquitetura* [Conspiracy Architecture] (1981), *(1=n)* (1983), *Somas e Desarranjos* [Sums and Disarrangements] (1985), *Fugitivo Zero* [Fugitive Zero] (1987), *Mundo Novo* [New World] (1990), *Sobre a Mobilidade* [On Mobility] (2001), *Homem Muito Abrangente* [A Very Far-Reaching Man] (2005), *Produção* [Production] (2009) ...

---

Although the production of Milton Machado is notably multidisciplinary, his drawing is especially highlighted in this exhibition. The show's title is borrowed from a work from 1977. Enlarged and printed on adhesive vinyl, displayed on the window of Galeria Nara Roesler, *Mão Pesada* is the first of the works with which visitors make contact.

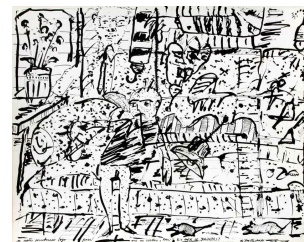
In his work, Milton creates designs and articulates narratives that seem logical, but which are, in fact, fictional and unrealistic. His storytelling quality, pointed by critic Michael Asbury, originates characters and parallel worlds stubbornly conceptualized and traced.

As examples, *O Monstro da Lagoa* (1976), "a colossal pile of shit, resulting from accumulated flushes of the irregular sewage in the waters of the Rodrigo de Freitas Lake", fruit of speculation fueled by fictitious Marcos Tramoia, mayor of the city, and Servo Gourado, an unscrupulous builder; anthropomorphic animals who politely sit at the table in *Prato de resistência (En tenue de ville)*, 1976, or the fool, proudly displaying his pair of *Spectacles for International Fools* - a sophisticated eyewear collection in search of sponsors for its industrial production - in *The fool is cool*, 1987.

*The fool is cool* is part of the series *PEARL Drawing Pad*, produced between 1984 and 1987, using a single drawing instrument - a dropper attached to the ink container, used as both pen and brush. While not following any roadmap or previous project, some drawings in the series can be seen as statements of historical facts, such as *O país agoniado* and *Eu vi o cortejo na TV*, both from 1985, regarding the funeral of Tancredo Neves.



milton machado  
**sacrificar a torre para salvar o rei**, 2010  
india ink on paper  
28 x 38 cm



milton machado  
**os ratos perceberam logo para quê as cordas. mas... e o sofá de bolinhas?**, 1984  
india ink on paper  
28 x 35,3 cm



milton machado  
**Prato de resistência (En tenue de ville)**, 1976  
mixed media on paper  
34,5 x 51,6 cm

The title of the work and the artist's account on each of them is essential for the understanding – or the deviation of meaning – of his work. Luiz Camillo Osorio commented this issue in the work of Milton Machado: "How far can the text determine what we see? How is that what we see can be seen in other ways after reading the text?"

Among the videos selected for the exhibition are *História do Futuro* (2010, part of his installation at the 29th International Biennial of São Paulo, with drawings, sculptures, photographs and texts), *Vermelho* (2009, awarded in Panoramas/Videobrasil in 2010), *Edifício Galaxie (sobre a mobilidade)* (1994/2002) and *Homem Muito Abrangente* (2002).

*Vermelho e Pintura* integrate the series *Produção*, presented in 2009 at Galeria Nara Roesler, in which the artist moved objects and images from the context of a steel furniture factory to the space of an art gallery. *Edifício Galaxie (sobre a mobilidade)* complements a set of seven photographs and photomontages, relativizing the opposition between – in principle – the mobility of vehicles and the immobility of buildings.

*Homem Muito Abrangente*, directed by Cacá Vicalvi, documents the preparation, the performance and the installation of such work in the group show *Territórios*, curated by Agnaldo Farias at Instituto Tomie Ohtake, 2002. "This is a performance with two main actors: one circus knife thrower and his assistant, that is myself," explains the artist. About *Homem Muito Abrangente*, he says: "The HMA can be all things, doing whatever he wants. However, he is vetoed a single occupation: his own. Always beyond the limits, *Homem Muito Abrangente* is the purest exterior."

The comic book *Esperança no Porvir* will be re-launched in the exhibition. In one of his stories, Milton Machado tells the saga of Pedro José "a respectable worker in the branch of investments that liked samba and had his usual daily lunch at Spaghettiland". Like Pedro José, Milton was arrested by agents of the military dictatorship, which underwent investigation focused on the content of the magazine. "What to me were 'trees' were 'workers' for them, their 'subversive elements' were my 'flying saucers', and any reconciliation was impossible."

The exhibition at Galeria Nara Roesler is on display from August 26 to September 21, 2013.

During the exhibition, on a date to be announced, the book *História do Futuro*, by the artist and collaborators Guilherme Bueno and Tania Rivera, will be released at the gallery.

### **about the artist**

Milton Machado was born in 1947 in Rio de Janeiro, where he lives and works. He featured in the 10th, 19th, and 29th editions of the Bienal de São Paulo (1969, 1987, and 2010) and the 7th Mercosul Biennial, in Porto Alegre (2009), all in Brazil. Recent solo shows include *Cine Lage* (Escola de artes Visuais do Parque Lage, Rio de Janeiro, Brazil, 2012); *Produção* (Galeria Nara Roesler, São Paulo, Brazil, 2009); *Homem muito abrangente* (Museu da República, Rio de Janeiro, Brazil, 2006) and *Sobre a mobilidade* (Instituto Tomie Ohtake, São Paulo, Brazil, 2005). Recent group shows include: *O abrigo e o terreno* (Museu de Arte do Rio, Rio de Janeiro, Brazil, 2013); *Genealogias do contemporâneo* (Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil, 2012); *Novo museu tropical* (TEOR/ética, San José, Costa Rica, 2012); 17<sup>o</sup> Festival Internacional de Arte Contemporânea Videobrasil – Panoramas do Sul (SESC Belenzinho, São Paulo, Brazil, 2011); *Europália: art in Brazil* (Bozar, Brussels, Belgium, 2011); *Arte contemporânea brasileira – Coleção João Sattamini* (Museu de Arte Contemporânea de Niterói, Niterói, Brazil, 2009); and *MALI contemporâneo: adquisiciones y donaciones* (Museo de Arte de Lima, Lima, Peru, 2009). His work is in public collections such as that of the Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Museu de Arte Contemporânea de Niterói, Niterói, Brazil; University of Essex, Essex, England; Museo de Arte de Lima, Lima, Peru; Museo Civico di Arte Contemporanea, Gibellina, Italy and Daros Foundation, Zurich, Switzerland.

### **about the gallery**

For over 35 years now, Nara Roesler has promoted contemporary art amongst national and international collectors, curators, and scholars. In 1989, she founded Galeria Nara Roesler in São Paulo, a venue to push the boundaries of art practice in Brazil and abroad. Representing some of the most interesting artists of our times, the gallery focuses on the juxtaposition of works dating

from the 60s onwards onto their contemporary offshoots, representing historical names and a select group of up-and-coming artists.

In 2012, the gallery doubled its exhibition space to a total area of 1600m<sup>2</sup>, and revitalized the curating project Roesler Hotel, initiated in 2006, with innovative proposals such as collective shows *Lo bueno y lo malo*, curated by Patrick Charpenel (director of Fundación/Colección Jumex), and *Buzz*, an op art show curated by Vik Muniz featuring works by Bridget Riley, Josef Albers, Marcel Duchamp and Yayoi Kusama.