

Galeria Nara Roesler presents *Estruturas Encontradas*.

Closing the gallery's 2019 exhibition program, this group show brings together artworks by nine artists

opening november 30, 2019 | **exhibition** dec 02 2019 – feb 15, 2020



Left: Brígida Baltar. *A Carne do Mar I*, 2018. Ceramic. 13.4 x 9.8 x 11 in. Right: Fábio Miguez. *Untitled*, 2019. Oil paint and wax on linen. 11.8 x 11.8 x 1 in.
Courtesy of the artists and Galeria Nara Roesler

It is with great pleasure that **Galeria Nara Roesler | São Paulo** presents *Estruturas Encontradas [Found Structures]*, a group exhibition bringing together artworks by Brígida Baltar, Cao Guimarães, Fábio Miguez, Lucia Koch, Milton Machado, Paulo Bruscky, Raul Mourão and Sérgio Sister, as well as contributions by invited artist Marlon Azambuja. Closing the 2019 exhibition program, the show is a curatorial exercise conceived by Luis Pérez Oramas. From 2020, Pérez-Oramas will officially take on the role of Artistic Director for the gallery's new curatorial project.

Taking as a starting point the modern notion of 'found object', according to which an artwork is not the outcome of technique but a product of chance, Pérez-Oramas incites us "to look at things that are already there, in the artworks and between them, in order to unearth random links, converged meanings, unexpected analogies, displaced senses and new interpretations".

According to the curator, the concept of the 'found object' – objet trouvé, in French – has cut across the entire legacy of modernity: from the invention of collage in the early stages of Cubism, to Marcel Duchamp's 'ready made'

and Hélio Oiticica's Parangolés, ultimately revolutionizing Western aesthetics, which had previously been dominated by technique and a desire to represent.

It is often in their everyday lives that artists find the structures and forms that shape their works. Paulo Bruscky creates poems based on women's fashion magazines; Lucia Koch transforms product packaging and boxes into architectural spaces. In his series Gambiarras, Cao Guimarães catalogs an infinite array of typically Brazilian creative solutions to minor everyday problems. Raul Mourão and Sérgio Sister incorporate common structures, such as security fences and wooden boxes, as a starting point to create visual works that draw on kinetic or chromatic investigations.

Marlon Azambuja contrasts porcelain knick-knacks in the shape of birds with impersonal concrete cubes. Milton Machado and Brígida Baltar re-signify everyday elements into new arrangements, whilst Fábio Miguez delves into the history of painting to find the framework for his compositions. The element of chance, which has allowed the artists to establish a connection with these forms and objects in the world, emerges once again in the artworks featuring in this exhibition, but this time this is conjured as contrast: the interactions between the artworks trigger unexpected links based on formal and thematic configurations.

Found Structures explores the possibility of considering the gap between the artworks and the relationships that are randomly activated between them, as a way of generating meaning. According to Pérez-Oramas, it is in this gap that 'the meaning of an artwork can transcend its 'agenda' as well as the intentional system that has produced it. This is how artworks can signify something beyond their original time and space'.

opening

november 30, 2019 | saturday, 11am

exhibition

december 02 – february 15, 2020
monday to friday, from 10am to 7pm
saturday, from 11am to 3pm

galeria nara roesler | são paulo

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About Luis Pérez-Oramas (b. Caracas, 1960)

Writer, poet and art historian. He received a PhD in History of Art, under the direction of Louis Marin and Hubert Damisch, from the Ecole des Hautes Etudes en Sciences Sociales, Paris (EHESS, 1994). Chief-Curator of the 30th Bienal de São Paulo (2012); Latin American Art Curator at the Museum of Modern Art (MoMA), in New York (2003-2017); Curator of the Patricia Phelps de Cisneros Collection, in Caracas (1995-2002).

Pérez-Oramas was the curator and co-curator of a number of exhibitions, particularly during his role at MoMA, including: Transforming Chronologies: An Atlas of Drawings (2004), a retrospective of the work of Armando Reverón (2007); New Perspectives in Latin American Art: 1930-2006 (2007); O alfabeto enfurecido: León Ferrari e Mira Schendel, at Fundação Iberê Camargo (2009), in Porto Alegre, and at the Museo Nacional Centro de Arte Reina Sofía (MNCARS) (2010), in Madrid; Lygia Clark. O Abandono da Arte (2014); Joaquín Torres-García. The Arcadian Modern (2015), at the Museo Picasso, in Barcelona; and Tarsila do Amaral. Inventando Arte Moderna no Brasil, at The Art Institute of Chicago (2017), in Chicago, and at the Museum of Modern Art (2018), in New York.

He taught Art History at the Université de Haute Bretagne-Rennes 2 and at the Ecole Supérieure de Beaux Arts de Nantes, in France (1987-1993). He taught Art History and Theory at the Instituto de Estudios Superiores de Artes Plásticas Armando Reverón and at the Universidade Central da Venezuela, in Caracas, Venezuela (1995-2002). Pérez-Oramas has been invited to lecture at several universities and museums, including, recently, at the INHA and EHESS, in Paris (2013); Barnard College-Columbia University (2016); Princeton University (2017-2018-2019); Museo del Prado (2015- 2017); Museo Nacional Centro de Arte Reina Sofía (MNCARS), in Madrid and the Gainesville University, Florida (2019). Pérez-Oramas is the author of seven collections of poems (of which the most recent is *La dulce astilla*, 2015, Editorial Pre-textos) and five collections of essays (of which the most recent is *Olvidar la Muerte. Pensamiento del toreo desde América*, 2016, Editorial Pre-textos), as well as his numerous collaborations in exhibition catalogs and specialized art publications. In 2020, Editorial Pre-textos (Valencia, Spain) will publish a collection of his essays entitled *A inactualidad de la pintura y vericuetos de la imagen*.

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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