

**GALERIA NARA ROESLER INAUGURATES
VENUE DEDICATED TO CURATED PROJECTS**

The opening will feature a program curated by Mexico's

Patrick Charpenel and a show by Brazil's Lucia Koch

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When she first opened her gallery doors in São Paulo, 1989, the Pernambuco-state native **Nara Roesler** stirred the market with an innovative proposal. In addition to non-stop work to promote contemporary art, she also helped to reach beyond the boundaries of art practice by fostering a dialogue between leading names in the Latin American scene. Now, nearly two-and-a-half decades later, another groundbreaking action reinforces her positioning at the cutting edge of Brazil's art market as she redefines the roles played by galleries: on September 1st, **Nara Roesler** will expand gallery facilities with a new 700 square-meter venue dedicated primarily to curated projects.

To mark the date, two major shows will open on the same day: the new venue will host **Lo Bueno y Lo Malo**, an international collective show featuring 12 artists and two collectives, curated by Mexican **Patrick Charpenel**, Director of the prestigious **Colección/Fundación Jumex**. The traditional venue will feature **Materiais de Construção** (Building Materials), an original show by Rio Grande do Sul-born, São Paulo-based artist **Lucia Koch**.

The new two-story venue occupies the house where the defunct Thomas Cohn gallery used to operate – after long refurbishment led by Architect **Marta Bogéa**, the house has been annexed to the **Nara Roesler** building: now one single architectural

set on traditional Europa Avenue, in southern São Paulo Capital District. The facilities will also include a café – due to open in December – where artists and curators can get together and reflect on their practices and exchange experiences; a small reference library; and a multipurpose auditorium to host video and audio presentations, as well as art film screenings organized by renowned artists, such as **Cao Guimarães**.

The gallery's expansion took into consideration Brazil's current position in the global scenario. The country is the world's sixth largest economy in nominal GDP, and yet it is plagued by a contradiction. "With a population of over 11 million, São Paulo boasts an actively-changing cultural scene and a growing demand for international art. On the other hand, however, institutional presence is limited, and a poor art circuit is not apt to welcome different discourses. Based on that picture, we have taken on the commitment to provide a venue where the experiences and reflections by artists and curators from Brazil and other countries can be brought together on a quarterly basis. Our purpose is to create an active sphere of curatorial knowledge in order to explore innovative transnational relationships, ideas, and debates on visual culture. That is why we have chosen to inaugurate the facility by resuming a successful project, **Roesler Hotel**, which used to pursue that dialogue with the international fine arts community," says **Daniel Roesler**, gallery Director.

Following **Patrick Charpenel**, the new venue will host a curated project by **Vik Muniz**. The photographer from São Paulo is one of the most internationally acclaimed Brazilian artists. He started being represented by **Galeria Nara Roesler** approximately two months ago, and has already defined the theme of his curated program, due in November: op-art.

LO BUENO Y LO MALO

Mexican curator **Patrick Charpenel** was selected to reopen **Roesler Hotel's** international partnership program in what will be his first work in Brazil. An art

collector and historian, a philosopher known for probing into the paradoxes and ambiguities of contemporary culture, **Charpenel** is a force to be reckoned with when it comes to independent curating in Latin America. **Charpenel** directs the prestigious **Colección/Fundación Jumex**, in Mexico City, one of the private collections which best represent local and global contemporary art.

In the collective show **Lo Bueno y Lo Malo**, the guest curator will present works by two collectives and 12 artists of different nationalities. Using different media and languages, all of the pieces reflect on the 'sensitive actions' performed in the context of the political and economic hegemonies of globalization.

The show will feature installations, videos, photographs, performance, 16 mm film, and sculptures produced around the world between 1990 and 2011. Through this set of works, **Charpenel** discusses the cultural, financial, and political practices of neoliberalism. The show also hints at the need to overcome the old dogmas of the production-consumption system so as to reach a new sense of moral commitment. "In this age of technology and constant movement, there is a pressing need for ethical living; men of the new millennium are eager to strengthen moral values as well as to improve the quality of communication," says the curator.

To curate the show, **Patrick Charpenel** took his inspiration from the work of Cuban-American **Félix González Torres** (1957-1996) and his positions. The curator emphasizes human empathy and complicity, and makes a reference to the installation **Portrait of Ross**, presented by **González Torres** in 1991, when his partner died from HIV virus infection. The interactive piece consisted of a pile of candy placed at a corner of the exhibition venue, weighing exactly the same as the artist's partner. The audience was invited to take the candy and eat it. By consuming small fragments of the work, visitors would share an act of communion of physical and spiritual loss. Similarly, according to the curator, each of the works by the 15 artists in the **Roesler Hotel** show "touches the spiritual fibers of human nature, prompting a direct connection between beings which relate and communicate with one another."

The curator

Born in the city of Guadalajara in 1967, **Patrick Charpenel** has curated a host of important shows at galleries and institutional venues in Mexico and other countries. His main shows include ***Acné***, at the **Museum of Modern Art** (Mexico City, 1995), ***Inter.play***, at the **Moore Space** (Miami, 2003), ***Edén***, with the **Colección/Fundación Jumex** (2003), ***Sólo los Personajes Cambian***, at the **Museum of Contemporary Art in Monterrey** (Mexico, 2004) and ***Franz West***, at the **Museu Tamayo** (Mexico City, 2006). **Charpenel** is also a writer and an author of critical essays for journals and catalogues.

The artists



Most of the artists in ***Lo Bueno y Lo Malo*** play a relevant role in contemporary art scene, many internationally renowned and award recipients. Several have featured in shows in Brazil. They represent different generations, but are mostly in the 37-to-51 age bracket. Four were born in the 1960's (**Pawel Althamer**/Poland; **Ana Torfs**/Belgium; **Roman Ondák**/Slovakia; and **Cao Guimarães**/Brazil). Seven others were born in the 1970's (**Fernando Ortega**/Mexico; **Sharon Hayes**/USA; **Danh Vo**/Vietnam; **Alejandro Cesarco**/Uruguay; **Minerva Cuevas**/Mexico; **Tim Lee**/South Korea; and **Kerry Tribe**/USA). The only exception is **Moyra Davey**, born in Toronto, Canada, in 1958. Two art collectives will also participate: the highly active Danish group **Superflex**, created in 1993, and the Paris-based **Claire Fontaine**, founded in 2004.

SERVICE

GALERIA NARA ROESLER

Av Europa, 655 – Jardim Europa

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Lo Bueno y Lo Malo

Curated by Patrick Charpenel

September 1st to November 3rd

Opening: 11:00 am to 3:00 pm

Show: Mondays to Fridays from 10:00 am to 7:00 pm / Saturdays from 11:00 am to 3:00 pm



Details: Artists/Works:

- **Alejandro Cesarco**, “Zeide Isaac” (2009), video (16mm film transferred to dvd)
- **Ana Torfs**, “Du mentir-faux” (2000), installations with slide projections
- **Cao Guimarães**, “Gambiarras” (2007-2012), photos
- **Claire Fontaine**, “Capitalism Kills Love” (2011), installation
- **Dahn Vo**, “The project 02/02/1861 (Last letter of Sian Théophane Vénard to his father before he was decapitated),” letter (ink on paper, 29.7cm x 21 cm)
- **Fernando Ortega**, “Desafinado, afinado” (2005), diptych of photos measuring 40 cm x 60 cm each
- **Kerry Tribe**, “Parnassius mnemosyne”(2010), 16 mm film (looped)

- **Minerva Cuevas**, “Recommendation Letter issued by Galeria Nara Roesler,” from the “Recommendation Letter” series (2012), letter (ink on paper, 28 cm x 21 cm)
- **Moyra Davey**, “2B” (2012), 12 digital c-print photos, sticker tape, postcards, stickers and paint, 12 x 18 cm each
- **Pawel Althamer**, “Untitled” (1994), performance
- **Roman Ondak**, “Pocket Money of my son” (2007), coins and wood
- **Sharon Hayes**, “Everything else has failed, don’t you think it is time for love?”(2007), installation (audio and five pieces in spray paint on paper, measuring 50 cm x 60 cm each)
- **Superflex**, “The Financial Crisis”(2009), video (12 minutes)
- **Tim Lee**, “Funny face, George and Ira Gershwin 1933”(2002), 2-channel dvd installation



LUCIA KOCH'S BUILDING MATERIALS

Since early 1990's, the work by Rio Grande do Sul-born, São Paulo-based Lucia Koch has interacted with architecture as she modifies ambient lighting to cause noticeable changes in spatial perception. This, however, is not an intervention project. At **Galeria Nara Roesler's** conventional address in São Paulo, the artist **Lucia Koch** will present previously unseen works which reintroduce the materials she has used in her interventions in the last ten years, arranged on industrialized stands and "catalogued" by pattern and type of material. Each set/portfolio is a self-contained piece with many possible configurations, which viewers can rearrange by moving the panels around. The **Building Materials** show begins at the gallery window and ends in the exhibition room.

On the gallery window, the audience will see **Entulho** [2012], a gridded box containing the accumulation of leftover cuts from sheets of different materials used by the artist over the course of ten years. The cut-out patterns in acrylic and MDF boards were drawn based on observation of recognizable architectural elements, and the materials were used at interventions at museums, galleries, and household environments. In this piece, the scrap cuts, formerly classified by type, shape and material, are irreversibly mixed together.

In order to host **Building Materials**, the gallery will be converted into a showroom occupied by metal displays with sliding panels like those found at stores showcasing ceramic tiles, veneers, doors etc. The displays hold different building materials which the artist designed for specific architectural purposes over the years: laser-cut acrylic or wood sheets; see-through canvases with gradient-color prints; photographs of fictitious walls made from images of tiles collected through constant observation of façades in the cities she travels to.

"In **Building Materials**, the pieces are not set into the architecture; rather, the place is suppressed," the artist explains. Each display contains a set of possibilities, either fulfilled or not, for the use of those materials - the collection is shown to the viewers, who can experience diversity saturation as well as the superimposition of moving pieces.

About the artist

Lucia Koch was born in Porto Alegre in 1966. In the 1990's, she began making a series of interventions in household spaces, a practice she would later extend to institutions, with projects designed specifically for the places and situations she encountered. She has featured in international collective shows in Brazil and abroad, including **A terrible Beauty is born** (Lyon Biennial, 2011), **How to Live Together** (São Paulo Biennial, 2006), **More than this!** (Göteborg Biennial, 2005), and **Poetic Justice** (Istanbul Biennial, 2003).

Recent shows include ***Seco, Sujo e Pesado***, an intervention at **Galeria Nara Roesler** (São Paulo, 2011); ***Casa de Espelhos - Conjunto Nacional*** (Galeria Caixa Cultural, SP, 2009); ***Casa Acesa*** (La Casa Encendida, Madrid, 2008); and ***Correções de Luz*** (Centro Universitário Mariantonia, SP, 2007) and ***Two Today's*** (Starkwhite Gallery, Auckland - New Zealand, 2007). The works of **Lucia Koch** are included in major collections in Brazil and other countries.



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MATERIAIS DE CONSTRUÇÃO (BUILDING MATERIALS)

Individual show by Lucia Koch

September 1st to October 6th

Opening: 11:00 am to 3:00 pm

Show: Mondays to Fridays from 10:00 am to 7:00 pm / Saturdays from 11:00 am to

3:00 pm

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