

galeria nara roesler eduardo coimbra

Galeria Nara Roesler in Rio de Janeiro continues with its series of exhibits inquiring into space in Fatos Arquitetônicos, a solo show featuring previously unseen works by Eduardo Coimbra

After Lucia Koch's doors and windows late last year and Daniel Buren's stripe-and-square interventions in March and April, Galeria Nara Roesler in Rio de Janeiro proceeds with its line of exhibits that discuss the appropriation of space and the art-architecture connection in Fatos Arquitetônicos (Architectural Facts), a solo exhibit by Eduardo Coimbra. The show will run from 08.05 to 05.06.2015, featuring eleven especially created, never-before-shown works.

Following up with his recent research work, Coimbra will reinterpret past interventions in public spaces such as Praça Tiradentes, a square in Downtown Rio, and the CCBB in Brasília. Composed of cut-out cube-boxes, these large-sized pieces integrate the Esculturas (Sculptures) series, conversing with passersby and with urbanism in itself.

Inside the gallery, the connection with architecture takes

opening

07.05.2015 18h > 21h

exhibition

08.05 > 05.06.2015

seg > sex 10h > 19h

sáb 11h > 15h

galeria nara roesler rio de janeiro

rua redentor, 241
22421-030
rio de janeiro, rj brazil
55 (21) 3591 0052
www.nararoesler.com.br
info@nararoesler.com.br

press agent

agência guanabara
t 55 (11) 3062 6399
diego sierra
diego@agenciaguanabara.com.br
laila abou
laila@agenciaguanabara.com.br

on a subtler dimension. The artworks in the new series, *Fatos Arquitetônicos*, are wall reliefs formed by rectangular or square-shaped areas and volumes, featuring white, black, or black-and-white candy-striped surfaces. Arranged on the vertical plane of the walls, these reliefs afford viewers a frontal aerial view of an agglomeration of cubic elements and superimposed planes that allude to imaginary urban setups. The creation of mockups has long been a practice within the artist's vocabulary.

The black, the white and the stripes are assumed for their minimalism and neutrality. As a third color unto themselves, the stripes dictate visual rhythms that enhance the perceptual effect of the distance and depth of architectural elements. In the large-scale sculptures, the juxtaposition of said planes created spaces to be traversed by the body. Conversely, in the new reliefs, it is up to the viewer's gaze to run across the surfaces and discover paths and connections between elements.

In the gallery's exhibition facilities, the **Architectural Facts** are positioned on the walls like individual events against a large background. The surface of the room's walls is taken by black, white and candy-striped lines and planes that bring the connections present within the reliefs into the actual physical venue. By impregnating the space, Coimbra establishes the subversion of the flat panoramic continuity of the walls with the vertically applied reliefs.

The set comprises four reliefs measuring 90 x 90 x 16 cm and a larger one measuring 135 x 225 x 25 cm. Their formats and internal arrangement create direct connections with the lines and planes painted onto the walls.

The exhibition caps off with another series of works, *Fatos Geométricos* (Geometric Facts). Also wall-mounted, the set pushes the boundaries that separate drawing and object.



fato arquitetônico 1, 2015
mdf pintado ed 1/3+2 pa
90 x 90 x 15 cm



fato arquitetônico 2, 2015
mdf pintado ed 1/3+2 pa
90 x 90 x 15 cm

The pieces are black and white, just like Fatos Arquitetônicos, featuring all-straight lines and planes in high- and bas-relief. Measuring 40 x 40 x 5 cm, the works are installed in a narrow space of tall, white walls, creating a much quieter setting than the first room.

about eduardo coimbra

Was born in 1955 in Rio de Janeiro, where he lives and works. He was featured in the 29th São Paulo Art Biennial (2010) and in the 3rd Mercosul Biennial, in Porto Alegre (2001). Recent group shows include: A Experiência da Arte (CCBB Brasília, Brasília, São Paulo, Brazil, 2014); Coleção Itaú de Fotografia Brasileira (Tomie Ohtake Institute, São Paulo, Brazil, 2013); Palácio das Artes, Belo Horizonte, Brazil, 2013); Espelho Refletido (Centro Municipal de Artes Hélio Oiticica, Rio de Janeiro, Brazil, 2012); Höhenrausch 2 (Offenes Kulturhaus Oberösterreich, Linz, Austria, 2011); Lugar Algum (SESC Pinheiros, São Paulo, Brazil, 2010); and After Utopia (Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy, 2009). Recent solo shows include: Futebol no Campo Ampliado (Paço Imperial, Rio de Janeiro, Brazil, 2014) 2 esculturas (Praça Tiradentes square, Rio de Janeiro, Brazil, 2013); Projeto Nuvem (Lexus Hybrid Art Project, Moscow, Russia, 2013); Arte na Cidade, São Paulo, Brazil, 2012); Museu Observatório (Pampulha Art Museum, Belo Horizonte, Brazil, 2011); and Natureza da paisagem (Rio de Janeiro Museum of Modern Art, Rio de Janeiro, Brazil, 2007).

about the gallery

Galeria Nara Roesler is a leading contemporary art gallery, representing seminal Brazilian artists who emerged in the 1960s as well as pre-eminent mid career artists who dialog with the currents put forth by these historical figures. Founded by Nara Roesler in 1989 and led by Nara and her sons, Alexandre and Daniel Roesler, over the last twenty-five years the gallery has consistently fomented curatorial innovation while preserving the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close

collaboration with its artists; the implementation and fostering of the Roesler Hotel program: a platform for curatorial projects; and a continued support of artists beyond the gallery space, working with institutions and curators in off-site shows to present innovative initiatives and exciting projects. With a stable that includes groundbreakers - such as Abraham Palatnik, Antonio Dias, Hélio Oiticica, Paulo Bruscky, and Tomie Ohtake - and a younger generation headed by Artur Lescher, Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery is committed to preserving the legacy of historical figures while supporting the growing practice of emerging and established artists, both locally and internationally. In addition to doubling its São Paulo exhibition space in 2012, in 2014, the gallery opened its new branch in Rio de Janeiro, continuing its mission of being a vibrant and influential force within the art world.