

galeria

nara roesler

são paulo
rio de janeiro
info@nararoesler.com.br
www.nararoesler.com.br

galeria nara roesler rodolpho parigi

Levitação, a solo exhibit by Rodolpho Parigi curated by Bernardo Souza, is set to open on may 22, with a Fancy Violence performance

In his third solo appearance at Galeria Nara Roesler, Rodolpho Parigi presents a set of approximately 20 pieces from different periods of his production, including previously unseen works, in a show curated by Bernardo Souza. Titled *Levitação*, the exhibit opens on May 22 (Friday) featuring brand new drawings, paintings, collages and a performance. From June 19 on, Parigi will be featured in the group exhibition "A Mão Negativa," at Parque Lage, during whose opening he will also enact a performance as *Fancy Violence*; in the second half of this year he will participate in the Southern Panoramas Videobrasil exhibit.

Rodolpho Parigi explores the body and its possible representations, sexuality, and art history. Delving deeper into these subjects, he revisited old approaches in connection with his recent experiments, creating dialogue between different pieces of his oeuvre.

The exhibition was designed as a site-specific for the gallery and as viewers pace walk among the artworks and the places they are in, they get to experience the universe at hand. Some of the previously unseen pieces, culled from famous series by Parigi like the Atlas collages (made from a human anatomy atlas, with which the artist develops a new lexicon about the body) and *Bestiário* (India ink on

opening

22.05.2015 19h > 22h

exhibition

23.05 > 25.07.2015

seg > sex 10h > 19h

sáb 11h > 15h

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são paulo
av europa 655
jardim europa 01449-001
são paulo, sp, brasil
t 55 (11) 30632344
www.nararoesler.com.br
info@nararoesler.com.br

press office

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

cotton paper pictures where monochrome anamorphic drawings represent entrails, in a mixture of cataloguing, anatomy studies and pornography).

In this "roomful of dragonfly wings" – an animal that carries with it the semiotic charge of magic, freedom, change and transmutation – what interests me is this insect's wings, because they feature an organic geometry, and this sums up my intention with the line and the image.

Walking past the wings, we arrive at the large gallery hall that houses different-sized oil paintings. A woman's enlarged face, moths' cocoons, a tiny hand with four fingers, a small portrait of Parisi's alter ego Fancy, and large body- and muscle-inspired paintings the artist dubbed "Volumen." These artworks carry an elevation, something that is always changing, nothing is fixed or definitive, everything is levitating.

In the same hall, the final version of "A Grande Tela" is on display. Parigi had been working on it since mid-July 2013 – he started the piece during a residency at Pivô (São Paulo) and it comprises pictures such as *O Último Tamoio* (1883), taken from the namesake Rodolfo Amoedo painting, and *Moema* (1866), from the work of Victor Meirelles, both of whom were 19th century Brazilian academic painters. Also featuring ballpoint pen interventions, "A Grande Tela" combines drawing and painting. "I set out to create a landscape, but it came out like a web," says Parigi.

Rodolpho Parigi's universe is rounded off by a line of work that has raised eyebrows in the recent art scene: the alter-ego character Fancy Violence.

fancy violence

Fancy Violence, Parigi's performance/female persona, kicks off the exhibition with an apparition where she levitates. Originally conceived as a tableau vivant (living picture), the character gained mobility and autonomy, incorporating languages such as theater and musical performance to the artist's repertoire.



a grande tela, 2015
acrylic, pen, pencil oil pastel, watercolor pencil, permanent marker and oil on polyester
200 x 400 cm



atlas, 2012
collage on paper
80 x 60 cm

According to exhibition curator Bernardo de Souza, "Fancy Violence is an anti-heroine, a relentless assassin on an iconoclastic mission, a destroyer of myths, of impostor collectors and their masterpieces... She annihilates the painting, the geometry, and the corpus of artwork to give breath to this new being that feeds on pictorial residues, fragments of history, and sexual rapture; in blowing up the canvas, she conferred three-dimensionality to the monsters formerly enclosed in oil."

In order to transform into Fancy Violence, Parigi is assisted by four people, including makeup artists and hairstylists. The man responsible for the dark diva's predominantly burgundy-and-black costumes is Gustavo Silvestre, a designer known for his handcrafted crochet meshes, which caught Parigi's eye for their resemblance to dragonfly wings.

about rodolpho parigi

Rodolpho Parigi was born in 1977, in São Paulo, where he lives and works. His work is part of the public collections of the São Paulo State Art Gallery (Pinacoteca), Itaú Cultural and MAM Bahia, among others.

Recent group exhibitions include: Medos Modernos (Tomie Ohtake Institute, São Paulo, Brazil, 2014); Artistas em residência (Red Bull Station, São Paulo, Brazil, 2014); Programa de Exposições do Centro Cultural São Paulo (Casa Modernista, São Paulo, Brazil, 2013); O exercício da arte – FAAP, seus professores e alunos no acervo (Museu de Arte Brasileira da Fundação Armando Álvares Penteado, São Paulo, Brazil, 2013); 1911-2011: arte brasileira e depois – Coleção Itaú (Oscar Niemeyer Museum, Curitiba, Brazil, 2012); Works on paper (Rabbitthole Space, New York, USA, 2011); Spinnerei walkabout (Leipzig, Germany, 2011); Os primeiros dez anos (Tomie Ohtake Institute, São Paulo, Brazil, 2011); and Novas aquisições (Bahia Museum of Modern Art, Salvador, Brazil, 2010). Recent solo exhibitions include: Febre (Pivô, São Paulo, Brazil, 2013); Projeto de Ocupação A Pipa (Victor Civita Square, São Paulo, Brazil, 2013); Atraque (Galeria Nara Roesler, São Paulo, Brazil,

2011); Concrete blonde (Galeria Nara Roesler, São Paulo, Brazil, 2009); and Programa de Exposições Individuais Simultâneas (Ribeirão Preto Art Museum, Ribeirão Preto, Brazil, 2006). His works are part of the collections of the São Paulo State Art Gallery (Pinacoteca), São Paulo, Brazil; Itaú Cultural, São Paulo, Brazil; the Bahia Museum of Modern Art, Salvador, Brazil; and the Ribeirão Preto Art Museum, Ribeirão Preto, Brazil; and others.

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 dialogue with the currents put forth by those historical figures. Founded by Nara Roesler in 1989 and led by Nara and her sons, Alexandre and Daniel Roesler, the gallery has consistently fomented curatorial innovation over the last twenty-five years, all the while maintaining the highest quality standards in art production. This was achieved by developing a strict, thorough, exhibitions program created in close collaboration with its artists; implementing and maintaining the Roesler Hotel program, a platform for curatorial projects; and providing continuous support to artists beyond the boundaries of gallery space by 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 led by Artur Lescher, Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery honors its commitment to preserving the legacy of historical figures while supporting the growing practices 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, fulfilling its mission of being a vibrant, influential force within the art world.