



## galeria nara roesler | rio de janeiro paulo bruscky

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Galeria Nara Roesler | Rio de Janeiro is pleased to announce the opening of *rec/rio*, featuring more than 90 works by Paulo Bruscky.

Bruscky's third show at Galeria Nara Roesler and his first at its Rio de Janeiro space, *rec/rio* will focus on three nuclei: works proposed to the city of Rio but never realized, works created while in Rio, and works produced specifically for the Galeria Nara Roesler | Rio de Janeiro exhibition.

Paulo Bruscky, a pioneer of Xerox art, mail, and fax art, emerged on the Brazilian art scene in the late 1960s, one of the nation's darkest periods of state political oppression. Despite the harsh political climate, he resisted authoritarian structures, staging happenings and interventions and pushing the boundaries of experimentation through the employment of humor and wordplay. As he himself states, he never asked the government for permission to make his art, even when this led to imprisonment; and although many of his projects won important competitions, they almost always were censored.

Featured in *rec/rio* are over 50 of his proposals made to the city of Rio. Some have since been realized, such as *Fogueira de gelo*, which was completed during the 2010 São Paulo Biennial, but the majority remain unfinished. In response to this, Galeria Nara Roesler is producing, for the first time, the work *Tiro ao alvo*. First proposed in 1971 at the I Salão de Arte da Eletrobras, the work consists of light, caught on mirrors, projecting itself, and turning on a radio as an end result. *Tiro ao alvo* can only be activated by the public playing the traditional children's game from which the work takes its name.

Known for his active involvement in the international mail art movement and for the dynamic relationships he forged with international artists, including those in the Fluxus and Gutai movements, Bruscky has always been an artist in communication with the world. In *rec/rio*, he brings to the gallery works that he created in the air, while traveling to and thinking of Rio. A sort of communication to himself, his poem *Poema para VoAR* welds two planes together to form one. His communications will extend

opening  
07.30.2016  
11am > 3pm

exhibition dates and hours  
07.31 > 09.22.2016  
mon > fri 10am > 7pm  
sat 11am > 3pm

galeria nara roesler | rio de janeiro  
rua redentor 241  
ipanema 22421-030  
rio de janeiro rj brazil  
t 55 (21) 3591 0052  
www.nararoesler.com.br  
info@nararoesler.com.br

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

press office usa  
sutton pr  
t 1 (212) 202 3402  
julia lukacher  
julia@suttonpr.com

to the larger population of Rio with the publication of one of his iconic classified ads on July 30, 2016, in the journal *O Globo*, calling readers to the gallery to have their copy signed by the artist on the day the exhibition opens.

Always contemporary but never obvious in his process and creation, Bruscky presents a twist on the status quo, as seen in his feet “selfies” *Pés de Bruscky I* and *II* or his firecracker paintings (*Traques II*). *rec/rio* brings old memories and new works to Rio, adding depth and layers to his existing body of work, which spans over 45 years. His work reflects a simultaneous engagement with a local artistic framework and with a global network, which Bruscky filtered and documented through artist books, urban interventions, performances, visual poetry, Super 8s, art classifieds, and ready-made sculptures. Traversing multiple mediums and often employing his surroundings as primary material, his production cannot be spoken of as a unified body of work. On the contrary, poetic experimentation, a versatility of media, and an interest in processes of circulation and distribution lie at the core of Bruscky’s practice, which refuses to be bound to one medium, form, or movement.

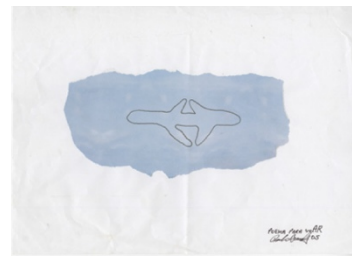
#### about the artist

Paulo Bruscky was born in 1949 in Recife, Brazil, where he lives and works.

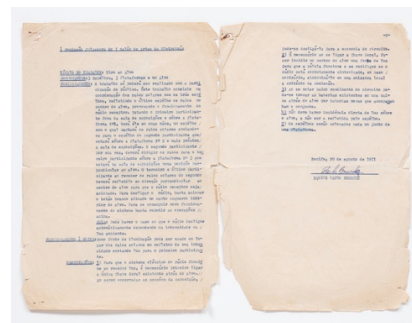
He was featured in the 16th, 20th, 26th, and 29th editions of the São Paulo Biennial (1981, 1989, 2004, and 2010) and the 10th Havana Biennial, Cuba (2009), among other biennials. Recent solo shows include *Paulo Bruscky* (Museu de Arte Moderna de São Paulo, São Paulo, Brazil, 2014); *Paulo Bruscky: Artist Books and Films, 1970–2013* (The Mistake Room, Los Angeles, USA, 2015); Galeria Nara Roesler, São Paulo, Brazil, 2014); *Art Is Our Last Hope* (The Bronx Museum, New York, USA, 2013); *Paulo Bruscky* (Plataforma Bogotá, Bogotá, Colombia, 2013); *Banco de ideias* (Instituto Tomie Ohtake, São Paulo, Brazil, 2012); and *Arte correio* (Centro Cultural dos Correios, Recife, Brazil, 2011). His works are included in the collections of MoMA, New York, USA; Guggenheim Museum, New York, USA; Tate Modern, London, England; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil; Museu d’Art Contemporani de Barcelona, Barcelona, Spain; and Stedelijk Museum, Amsterdam, Holland, among others.

#### about the gallery

Galeria Nara Roesler is one of the leading contemporary art galleries in Brazil, with locations in São Paulo and Rio de Janeiro, in addition to a recently opened viewing room in New York. Founded in 1989 by Nara Roesler, the gallery has consistently fomented curatorial and artistic practice through an ambitious exhibition program, created in close collaboration with its artists and invited curators, and has participated in major international art fairs. Firmly committed to advancing the careers of its artists, Galeria Nara Roesler collaborates in the publication of monographs and extends continuous support beyond the gallery space.



**poema para voAR**, 2005  
collage and pencil on paper  
21 x 29.7 cm  
Courtesy Galeria Nara Roesler



**tiro ao alvo(Proposta para o I Salão de Arte da Eletrobrás)**, 1971–2016  
original project (typing on paper) / object in mixed media: wood, mirror, pvc, photoelectric cell and radio  
80 cm ø  
Everton Ballardín © Courtesy Galeria Nara Roesler



**traques II**, 2011  
paper on canvas  
37 x 32 x 4 cm  
Courtesy Galeria Nara Roesler

For more information, please contact the gallery:  
[comunicacao@nararoesler.com.br](mailto:comunicacao@nararoesler.com.br)

são paulo --- avenida europa 655 - jardim europa 01449-001 - são paulo sp brasil - t 55 (11) 2039 5454  
rio de janeiro - rua redentor 241 - ipanema 22421-030 - rio de janeiro rj brasil - t 55 (21) 3591 0052  
new york - 47 w 28th st 2nd floor - 10001 - new york ny usa - t 1 (646) 791 0426