



nara roesler

on the shoulders of giants

curated by **raphael fonseca**
roesler curatorial project

nara roesler | são paulo
february 27th – may 8th, 2021

alan adi
gabi bresola
gustavo caboco
leila danziger
randolpho lamonier (e victor galvão)
andré griffo
andréa hygino
filipe lippe
adriano machado
no martins
virginia de medeiros
marta neves
amador e jr. segurança patrimonial

Nara Roesler São Paulo is proud to inaugurate its annual exhibitions calendar with *On the Shoulders of Giants*, a group exhibition curated by Raphael Fonseca. The exhibition is part of the *Roesler Curatorial Project*, a program under Luis Pérez-Oramas direction that, since mid 2019, reaffirms the gallery's commitment to new and experimental initiatives, stimulating dialogues between different agents in the art world.

On the Shoulders of Giants brings together artists whose production investigates the relations and tensions around time and memory. The plurality of the group of works displayed offers different languages and approaches to the subject, allowing for expanded perspectives. The exhibition presents contemporary visions which help us understand how familiar and ancestral narratives go hand in hand with the present in the elaboration of collective memories.

On the opening day, Saturday, February 27, the duo Amador and Jr. Patrimonial will perform for the first time 'Protocolo de higienização' at the following times: 11:00 am, 12:00 pm, 1:00 pm, 2:00 pm and 3:00 pm. Schedule your visit to the exhibition using the link below.

alan adi

Alan Adi's research materializes in a variety of different media and investigates new forms of occupying the space. The artist recurrently engages with a will to investigate the ways in which different visual cultures shape certain notions of cultural, regional or even national identity. In the works on display in the exhibition, the artist pursues his research on the relationship between images and the invention of the Northeast Region, in Brazil, based on two identity symbols related to popular music produced there: the accordion and the triangle. The work interweaves narratives related to migration, to the prejudice against the Southeast Region, while also offering a tribute to Brazilian popular music.



Alan Adi
Sanfona sentida II, 2020
installation
42 x 285 x 76 cm
16.5 x 112.2 x 29.9 in



gabi bresola

The relationship between images and words is at the center of Gabi Bresola's production, particularly in the realm of publications. Born and raised in Joaçaba, in the interior of Santa Catarina, in the South of Brazil, the artist's parents are farmers, and thus, Bresola's work engages with the differences between her family's experiences, and her own, addressing the strangeness of being a visual artist in her family. In "Revizão", the artist takes note of words made up by her mother and shares them with the public. Accustomed to reviewing and editing the texts in publications with which she is involved, the artist sets out to review her mother's writing and the way she uses the Portuguese language in its oral and written form—leading us to reflect on what is considered right and wrong. In another work, "Gosto do Deleuze, mas prefiro meu pai", the artist creates philosophical concepts and asks her father to read them out loud. The audio foregrounds the friction between the wisdom of "academic" knowledge and that developed from daily work on the farm. Intertwined in these works, one can find the artist's love and respect for her parents' trajectory.

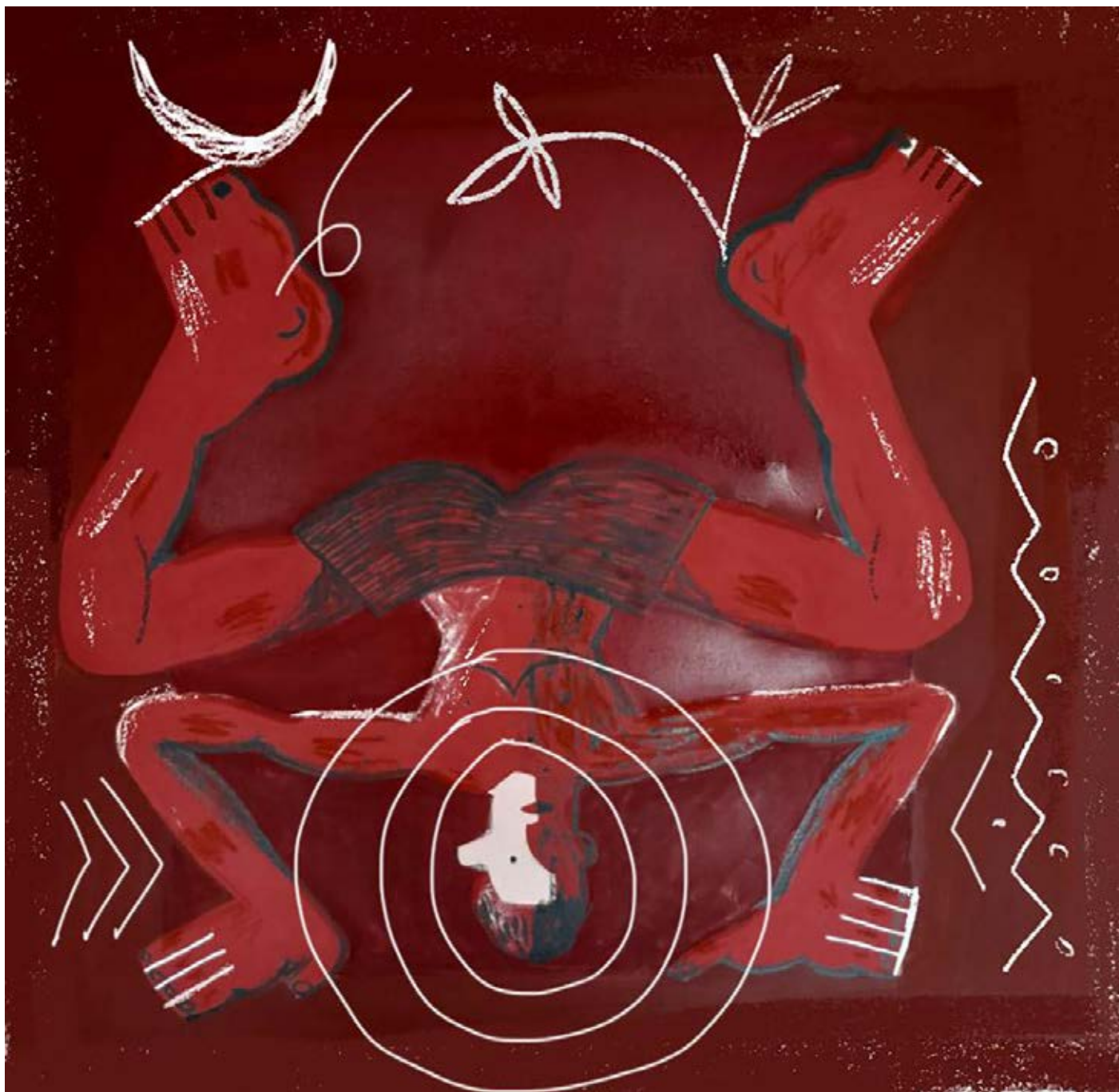
Gabi Bresola
*Gosto de Deleuze, mas prefiro
meu pai*, 2019
text and audio
8'23"

gustavo caboco

Gustavo Caboco's work often deals with his knowledge about the Wapichana people, indigenous native Brazilians who live in the Canaúanim community, in Cantá, Roraima, where his mother was born. Born and raised in Curitiba, the artist has learned about his origins through his relatives, reframing his own identity as a person and artist. Through drawing and painting, he proposes images where the human body is twisted, fragmented and transformed into several other elements. These narratives are permeated with transformations and tend to invite the public to reflect on their own ancestry. The title of the series on display notably evokes this aspect of the work—"Onde estão os ossos dos seus parentes?" [Where are the bones of your relatives?], as well as in the action of the figures in the paintings: bodies that are in "handstand" position, that are upside down, connecting with the ground, with their roots.

Gustavo Caboco
coração de bananeira, from
bananeiras series 2020
acrylic paint on canvas
80,1 x 70,1 x 4 cm
31.5 x 27.6 x 1.6 in





Gustavo Caboco
pé de bananeira,
from *bananeiras* series, 2021
acrylic paint on canvas
80,1 x 80,3 x 3,8 cm
31.5 x 31.6 x 1.5 in



Gustavo Caboco
Pedra Sopro Movimento, from
bananeiras series, 2019
acrylic paint on canvas
80,2 x 80 x 3,8 cm
31.6 x 31.5 x 1.5 in



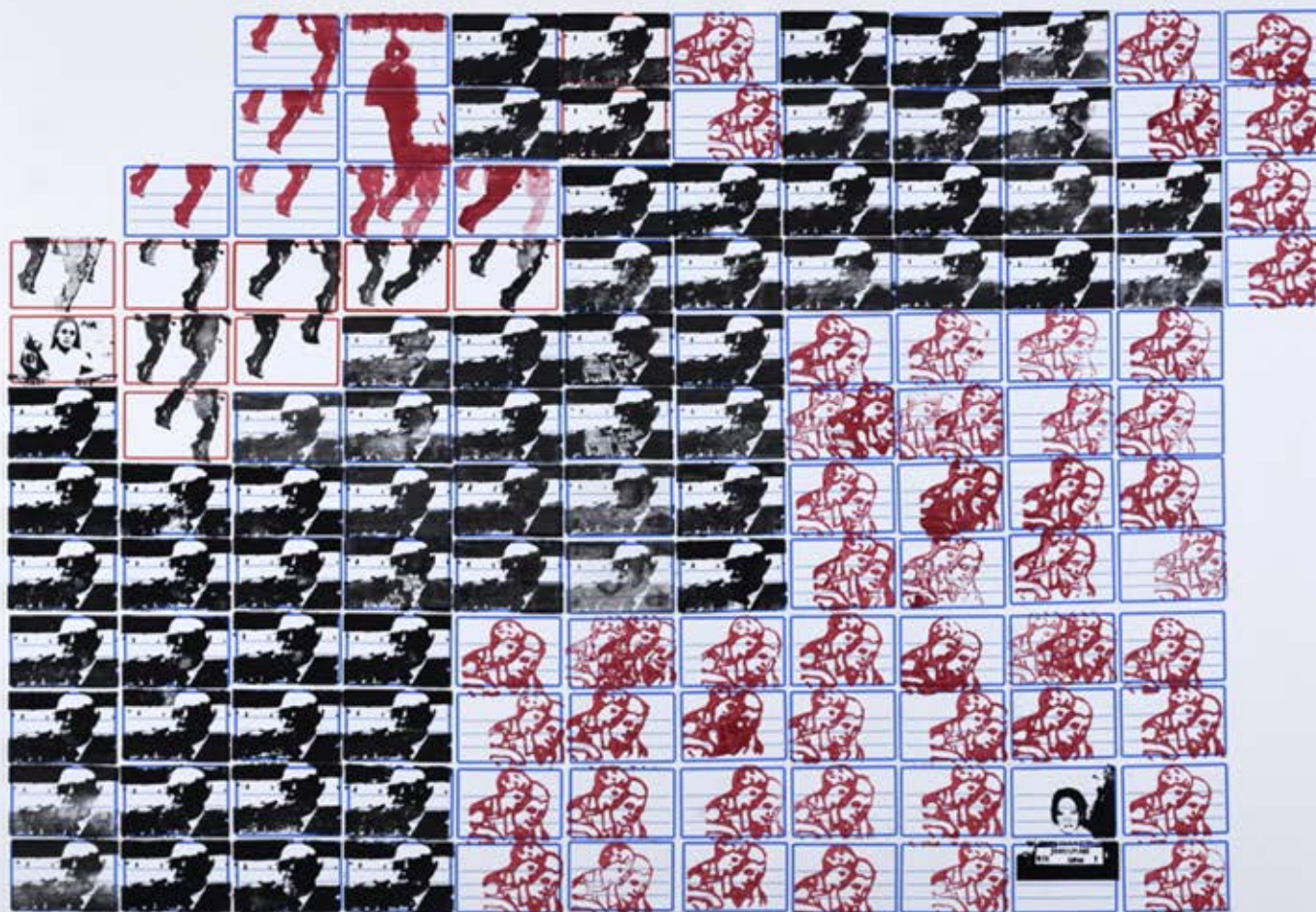
Gustavo Caboco
 "onde estão os ossos dos seus
 parentes?" series, 2020
 white pen on paper
 10 pieces of 29,7 x 21 cm
 10 pieces of 11.7 x 8.3 in

leila danziger

Over the past three decades Leila Danziger has been developing a body of work that revolves around archives, libraries and images generally collected from within her family and thus, centered around their process of immigration from Germany to Brazil in the early 20th century. The work included in this exhibition, is derived from an album from the artist's mother's graduation as a teacher—her lifelong career—from which she created a series called “Pesquisa escolar” [School Research]. Using labels easily found in stationery shops, the work presents an atlas of people who are essential for education, but often overlooked, including figures such as Martin Luther King, Carolina Maria de Jesus and Beyoncé. The assemblage also includes figures who have had a nefarious effect, and who were particularly important during the artist's primary education, notably presenting the figures related to the military dictatorship in Brazil.



Leila Danziger
*Minha mãe, from pesquisa
escolar series, 2021*
stamp (graphic ink) on label
zand cardboard
76 × 102 cm
29.9 × 40.2 in



Leila Danziger
Escola Shakespeare # 1, from
pesquisa escolar series, 2020
 stamp (graphic ink) on
 label and cardboard
 76 × 102 cm
 29.9 x 40.2 in

randolpho lamonier e victor galvão

Randolpho Lamonier's research generally uses elements considered cheap, such as pieces of fabric and plastic objects. Through sewing, the artist creates flags/banners constructing narratives that can be perceived as prophecies about the future, as well as reflections on his previous experiences growing up in the industrial city of Contagem, in Minas Gerais, Brazil. The works presented in this exhibition reveal the artist's perspective in a more abstract way, with one of the works having been made of fabric covered with cheap objects, while the other is a video made in partnership with Victor Galvão, where both collaborators share their anxieties about the future through a narrative mostly made with stop motion technique.



Randolpho Lamonier and Victor
Galvão

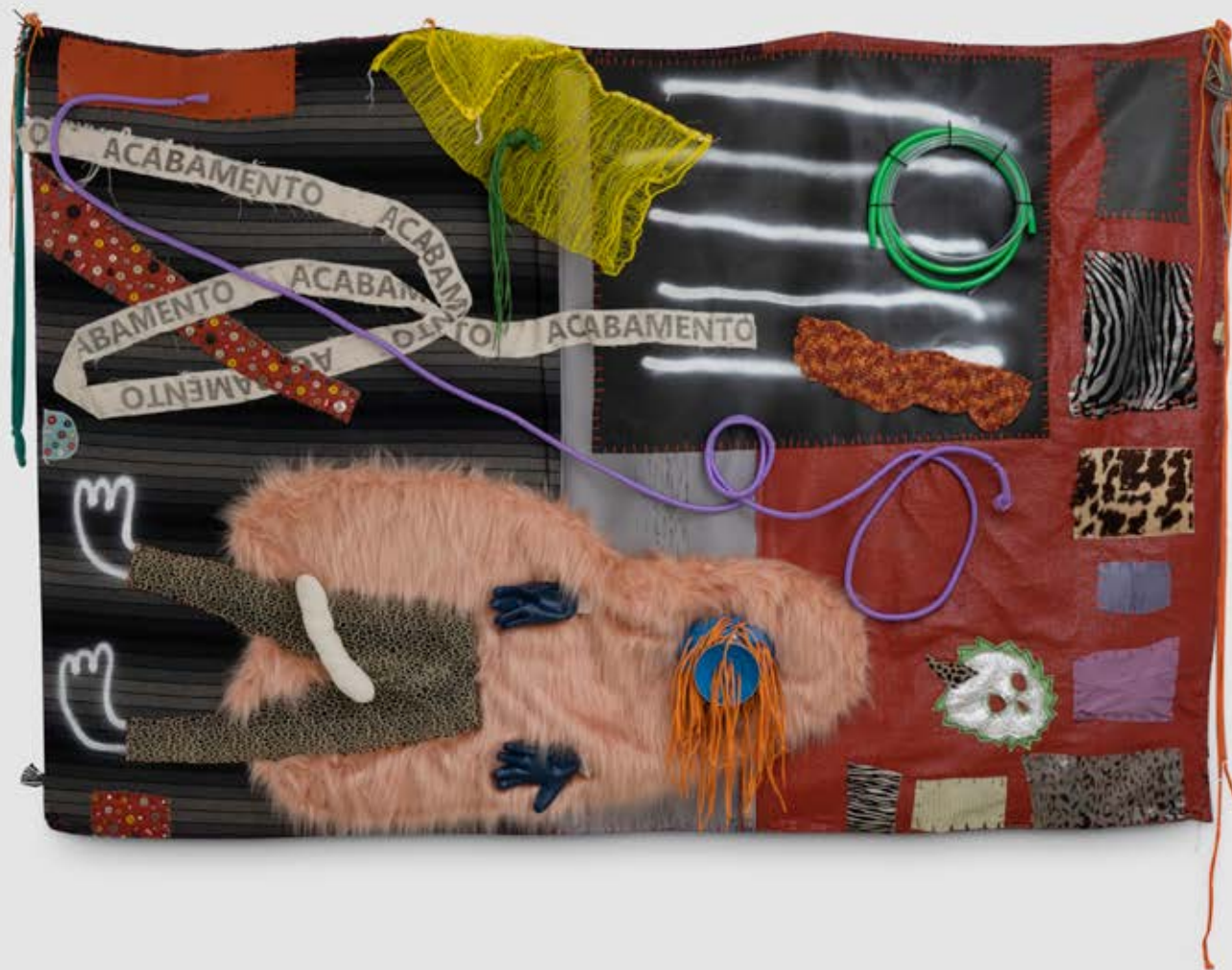
Doom, 2021

video, full HD, color, stereo sound
edition of 8

4'55"



Randolpho Lamonier
Sob escombros do tempo - Prólogo
 para uma Tragédia em dois atos,
 2021 [front]
 painting, sewing and objects on
 fabric and plastic
 300 x 200 x 30 cm
 118.1 x 78.7 x 11.8 in



Randolpho Lamonier
*Sob escombros do tempo - Prólogo
para uma Tragédia em dois atos,*
2021 [back]
painting, sewing and objects on
fabric and plastic
300 x 200 x 30 cm
118.1 x 78.7 x 11.8 in

andré griffo

André Griffo's visual research is focused on painting and its historical relations with the representation of architecture. Away from explicit political speeches, the artist invites us to pay attention to the smallest details in his images in order to reflect on the violence that embodies the narratives related to the stories of Brazil and its ruins.



André Griffo
*Instruções para administração
de fazendas 3*, 2021
acrylic and oil on canvas
177 x 223 x 4 cm
69.7 x 87.8 x 1.6 in



andréa hygino

With a research centered on printmaking, Andréa Hygino created a series of works that reflect on both her and her mother's relationship with education as teachers. Throughout the artist's life, Hygino has continuously paid special attention to the table and chairs used by her mother to give private classes at their home. Therefore, she conceived works that use their wooden surfaces as woodcut matrices, whereby its many layers of time apparent through the traces engraved onto them, are transposed onto paper. In dialogue with this series of works, the artist also presents a table that her mother used for decades, turning it into a small monument to education, teaching and the oral exchanges between teachers and students.



Andréa Hygino
Estudo sobre a mesa, 2015
school desk appropriation
78 x 221 x 41 cm
30.7 x 87 x 16.1 in



Andréa Hygino
P.E. Face, from *Prova de Estado*
 (2021) series, 2019
 typographic ink on Japanese paper
 edition of 3 + AP
 42 × 60 cm
 16.5 × 23.6 in



Andréa Hygino
P.E. Face, from *Prova de Estado*
 (2019) series, 2019
 typographic ink on Japanese paper
 edition of 3 + AP
 42 × 60 cm
 16.5 × 23.6 in

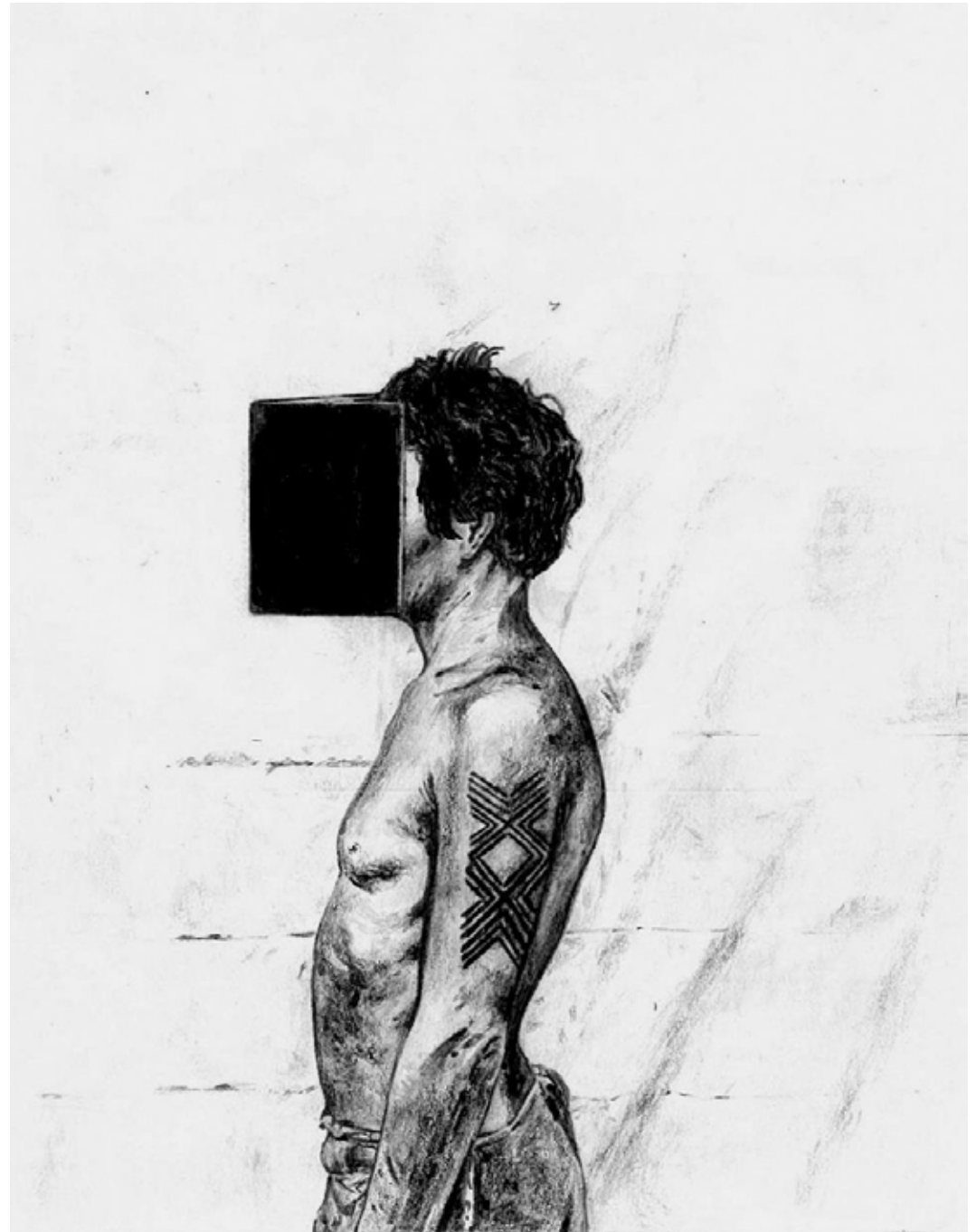


Andréa Hygino
P.E. Grades, from *Prova de Estado*
 (2021) series, 2019
 typographic ink on Japanese paper
 edition of 3 + AP
 42 × 60 cm
 16.5 × 23.6 in

filipe lippe

Filipe Lippe is a collector of photographs, which share the characteristic of being charged with historical aspects: war, images of politicians, state meetings, inaugurations, public speeches. Along with this, the artist is also motivated by an interest in images that register people considered anonymous—his own family, black people enslaved during the 19th century in Brazil, photographs of different native peoples from Brazil. Based on his great capacity to create imitations, the artist proposes new images drawn from this archive onto which he executes small interventions so as to pervert the initial documentary function of the photographs. New stories are therefore written, erased and exhibited to the public.

Filipe Lippe
*Weltwehmut - Índio
evangelista*, 2020
graphite on paper
21 x 14 cm
6.8 x 4.9 in





Filipe Lippe
*Weltwehmut - Pássaros velhos
 caem sobre a mesma grama
 seca que nós*, 2014
 graphite on paper
 118,9 x 84,1 cm
 30.6 x 43.4 in



Filipe Lippe
*Weltwehmut - Cabeça (Lampião,
 Maria Bonita, Dom Pedro I)*, 2021
 graphite on paper
 19,3 x 13,2 cm
 7.6 x 5.2 in



Filipe Lippe
*Weltwehmut - Caça
às bruxas*, 2014
graphite on book cover
18,5 x 12 x 0,2 cm
7.3 x 4.7 x 0.1 in



adriano machado

Adriano Machado's artistic practice engages with the intertwining of image, memory, family and fiction. His research focuses on photography and video to create a series of images in which his family and his closest social circle are invited to pose in situations that evoke different narratives. In the video displayed in the exhibition, a woman stares into the camera shrouded in smoke. The image—as informed by the title—is veiled in mystery: where is she? What is she doing? Who is she? What other figures can she represent? The ability to create images that invite the public to an array of possibilities of interpretation is an essential aspect of his production.



Adriano Machado
Fé e Mistério, 2014
 video, color, HD, 16:9
 edition of 3 + AP
 2'14"
 Courtesy of the artist,
 Galeria Nara Roesler and
 Galeria Kogan Amaro.



no martins

Over the last years, No Martins has produced a series of striking paintings that engages with both our society's structural racism and the artist's own engagement with the anti-racist movement. In his new series titled "Reuniões políticas" [Political Encounters], the artist presents images of black people talking and interacting with each other in public spaces such as beaches and metropolitan areas. Depicting the simple act of being together, talking and transmitting knowledge through speech, Martins foregrounds before the public eye the political power of encounters.

No Martins
*Untitled (Series: Reuniões
Políticas)*, 2021
acrylic paint on canvas
280 x 200 cm
110.2 x 78.7 in

virginia de medeiros

In the series “Alma de bronze”, Virgínia de Medeiros pursues her characteristic research on marginalized communities, through living, socializing and exchanging with people from different social groups, and with different existential desires and methods of survival. Notably, the artist participated in the residency Ocupação Hotel Cambridge and joined the Movimento dos Sem-Teto do Centro [Downtown Homeless Movement] led by Carmen Silva Ferreira. With this, de Medeiros befriended the feminist leadership of the Frente de Luta por Moradia [Battle for Housing Front], following which the artist made a series of portraits of the women residing at Ocupação 9 de Julho. The last of these portraits is the one shown in the exhibition, where Carmen is depicted with her entire family. Their facial expressions show their confidence in the movement for housing and the permanence of this engagement in the family's next generations.

Virginia de Medeiros
Carmen Silva Ferreira, Guerrilheiras,
from Alma de Bronze series, 2021
inkjet print on Hahnemühle Photo
Rag 308
edition of 5 + 2 AP
90 × 60 cm
35.4 × 23.6 in





marta neves

Humor and an acid perspective on the arts system in Brazil are constant elements of Marta Neves' production. In her series titled "Não-ideias" [Non-ideas], the artist produces and raises banners that bring narratives of failure to the exhibition space or to the public space. Often including the names of unknown individuals, the artist invites the audience to imagine who those people are, why their "ideas" were not executed, and what their next steps might be or have been. In this exhibition, her work is displayed on the facade of the building, establishing friction between the lower class/popular character of the banner and the gallery's more austere architecture and its presence in the Jardim Europa, an upper class neighborhood of São Paulo.

Marta Neves
From NÃO IDEIA series, 2020
hand painted banner
70 x 500 cm
27.6 x 196.9 in

amador e jr. segurança patrimonial

Performance and its intersection with the notion of work forms the core of the duo/company Amador e Jr. Segurança Patrimonial's practice. The work poses the following question: how does the public react when they realize that the bodies of security guards who are designated to protect the integrity of works of art in an exhibition are the bodies of the artists themselves? As for their drawings, they bring together both what has already been presented as performance and what is yet to be performed- these images are therefore placed between the archive and the project, the past and the future.

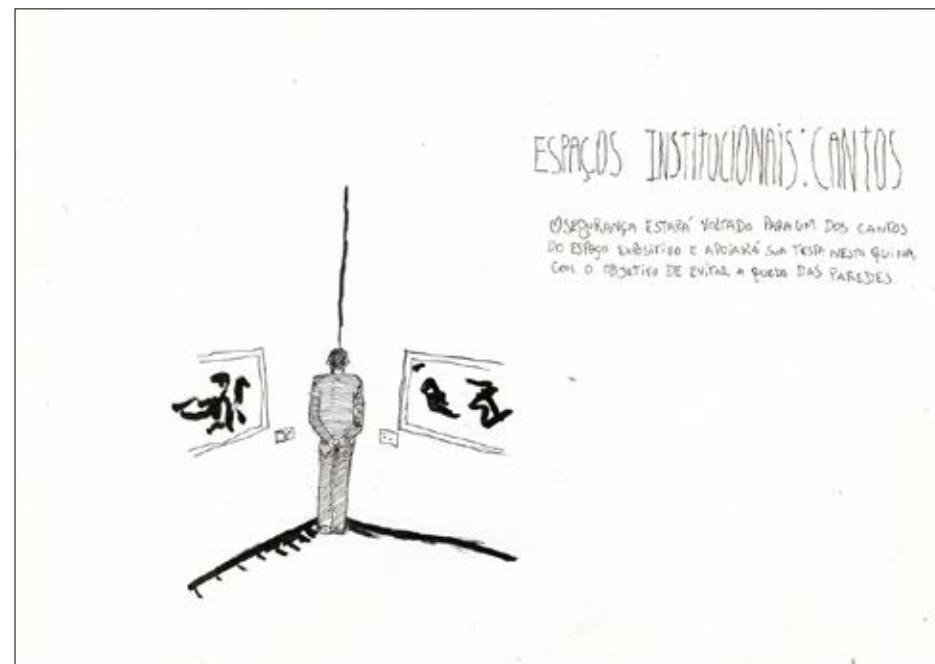


Amador e Jr. Segurança Patrimonial
Protocolo de higienização – croqui,
2021

Indian ink on paper
21 x 29,7 cm
8.3 x 11.7 in



Amador e Jr. Segurança Patrimonial
Telhas – croqui, 2019
Indian ink on paper
21 x 29,7 cm
8.3 x 11.7 in



Amador e Jr. Segurança Patrimonial
Espaços institucionais:
cantos – croqui, 2017
Indian ink on paper
21 x 29,7 cm
8.3 x 11.7 in

sobre os ombros de gigantes

raphael fonseca

It is necessary to admit failure: I don't recognize the past, and I don't believe in the future. But my feet are in a hurry because by making mistakes, I learn more.

These two sentences appear at the end of “Doom”, a video by Randolph Lamonier and Victor Galvão included in the exhibition. The words caught my attention due to the way in which they articulate the past, present, and future: not recognizing the past does not mean ignoring it, and not believing in the future does not negate that something is yet to come. In distrusting these two extremes, it is better to admit our anxiety and bet on the present and on our mistakes.

“Standing on the shoulders of giants” brings together works by artists who have created juxtapositions of those historical periods that have been crystallized in Western thought; however, in contrast to that stipulated in the aforementioned quote, some of the artists gathered in the show easily recognize the past and/or deposit their belief in the future. What unites them all is the fact that the images they create flirt with anachronism; individual and collective memory can emerge from leaps, reminiscences, and oblivion.

The Latin maxim *nanos gigantum humeris insidentes*, commonly attributed to the birth of cathedrals and universities in the Middle Ages, points to the fact that in order to learn something, we need to put ourselves in dialogue with and listen to the past, and to the ‘giants’ that came before us. Some of the artists presented, work with the notion

of the archive, listing and rethinking the figures that are present in collective memory and that are considered idols. Conversely, some others ask themselves, once standing on the giant’s shoulder: to what extent should this giant be considered one? When it comes to anti-fascism, beheading the giant must be an option.

Other artists gathered in this show cast their eyes on the protagonists of private sphere narratives: family and ancestral narratives are perceived as learning beacons. Education, orality, and transmission of knowledge between generations are central to many pieces that work to value anonymous individuals in the general public, whose names may be much more relevant than any bibliographic reference. These giants— sometimes superficially seen as peripheral and subaltern—are the ones who effectively guide a large part of the exhibition’s artists.

Whether through painting, using archival images, video, or exploring the relationship between image and word, we must remember what our initial quote says: “by making mistakes, I learn more.” That means experimentation is what guides how each of these artists chooses their giants and stands on their shoulders. Their paths are never pre-determined and their journeys, each with different rhythms, are more about listening than verbiage.

Therefore, the exhibition invites the public to share in the celebration of the ephemerality embedded in this presentation, while the artists take short breaks from their constant trips aboveground and beyond the limits between yesterday, today, and tomorrow.

nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ippanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

ny@nararoesler.art