

nara roesler

são paulo  
rio de janeiro  
new york

www.nararoesler.art  
info@nararoesler.art

**marcelo silveira**

**hotel solidão**

nara roesler new york

**opening** march 9

**exhibition** mar 9 – apr 23, 2022



Marcelo Silveira. *Pele XXIII*, 2009/2021. madeira cajacatinga, cera de abelha e pino metálico. 170 x 191 x 42 cm | 66.9 x 75.2 x 16.5 in. Courtesy of the artist and Nara Roesler.

Nara Roesler New York is pleased to announce the first solo exhibition of Brazilian artist Marcelo Silveira (1962), in the United States. The show is curated by Moacir dos Anjos, who notably curated the 29th Bienal of São Paulo and the 30th Panorama of Brazilian Art, the two most significant shows of contemporary art in Brazil. The presentation brings together works from different periods within the artist's oeuvre, (ranging from 2005 to 2021), with a particular focus on his practice

with Cajacatinga, a native wood from the Brazilian Atlantic forest. In Pernambuco, where the artist lives and works, this wood has been extensively logged to open land for the cultivation of sugarcane, and is now almost extinct, with mostly only roots remaining, themselves burnt successively during seasonal fires. Silveira collects such fragments, creating works that give the remnants new forms and purposes. The show also presents recent collages from the series *Hotel Solidão*, created with the use of images extracted from old magazines from the 1950s.

In series such as the *Manuais de Liêdo* and *Peles*, Silveira investigates the characteristics of cajacatinga wood, testing the limits of its plasticity, sculpting it, wearing it out, and creating lines of resistance on its surface. He then organizes the sculptures into different configurations, sometimes as reliefs, hanging on or leaning against walls; other times, placed directly on the ground as if emerging from it, as in *De natureza viva*; or alternatively, suspended from the ceiling, as in *Pêndulo* and *Aérea*.

Silveira's practice is characterized by a particular interest for objects and materials that no longer serve any functional purpose in everyday life. The act of gathering objects is recurrent in the artist's work, giving rise to a process that is anchored in the idea and the act of collecting. The artist incorporates these so-called "leftovers" into his practice in a process that is characterized by an economy of material: Whether recovering abandoned wooden structures, or incinerated fragments, or collecting magazines, perfume glasses, pieces of plastic, old photographs, postcards, among other objects, the artist seeks to provide them with new forms, purposes, and meanings.

In *Manuais de Liêdo*, Silveira engraves pieces of cajacatinga using iron letters, with sentences taken from a collection of manuals, entwining two forms of collecting - that of woodparts, and of selected texts. *Hotel Solidão* [Hotel Solitude], on the other hand, is based on an ample collection of the Brazilian magazine "Grande Hotel", including issues ranging from 1947 to 1955. In this series, Silveira uses covers produced by Italian illustrators, which he carefully selects, sanitizes, cuts and pastes onto cardboard paper. With this, he creates compositions that stand out for their impactful multi-layered physicality and peculiar colorful appearance.

With a career spanning over thirty years, Marcelo Silveira has established himself as a leading name in contemporary Brazilian art. *Marcelo Silveira: Hotel Solidão* synthesizes the core ideas in the artist's creative process, foregrounding his interest for the aesthetic potentiality of residual items, as well as exploring new possibilities for recycling materials and their meaning, while masterfully establishing a bridge between contemporary art and Brazilian popular craftsmanship, questioning and broadening the implications of conventional artistic canons.

## marcelo silveira

Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also address the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses—and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

Marcelo Silveira was born in 1962 in Gravatá, Pernambuco, Brazil. He lives and works in Recife, Brazil. Recent solo exhibitions include: *Compacto com pacto*, at Sesc Triunfo (2019), in Triunfo, Brazil; *Compacto mundo das coisas*, at Galeria Nara Roesler (2019), in São Paulo, Brazil; *Com texto*, obras por Marcelo Silveira, at Museu de Arte Contemporânea de Sorocaba (MACS) (2018), in Sorocaba, Brazil; *Censor*, at Museu da Imagem e do Som (MIS) (2016), in São Paulo, Brazil; and *1 Dedo de Prosa*, at Museu de Arte Moderna Aloísio Magalhães (MAMAM) (2016), in Recife, Brazil. He has also participated in the 5th Mercosur Biennial, Brazil (2005), and in the 4th Biennial of Valencia, Spain (2007). Recent solo exhibitions include: *Triangular: Arte deste século*, at Casa Niemeyer (2019), in Brasília, Brazil; *Apropriações, variações e neopalimpsestos*, at Fundação Vera Chaves Barcellos (FVCB) (2018), in Viamão, Brazil; *Contraponto – Coleção Sérgio Carvalho*, at Museu Nacional da República (2017), in Brasília, Brazil; *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil. His works are part of important institutional collections such as: Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil; Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

#### nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding 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 Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

#### marcelo silveira

##### hotel solidão

nara roesler new york

opening march 9

exhibition mar 9 – apr 23, 2022

#### press inquiries

[paula plee](mailto:paula.plee@nararoesler.com)

[com.sp@nararoesler.com](mailto:com.sp@nararoesler.com)

---

#### 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

511 west 21<sup>st</sup> street  
new york, 10011 ny  
usa  
t 1 (212) 794 5038

---

[info@nararoesler.art](mailto:info@nararoesler.art)

[www.nararoesler.art](http://www.nararoesler.art)