



nara roesler

marcelo silveira
hotel solidão

curated by moacir dos anjos

nara roesler new york

opening wednesday, march 9

exhibition mar 9 – apr 23, 2022

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 the 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.

De natureza viva, 2005/2006

cajacatinga wood

35 × 246 × 96 cm | 13.8 × 96.9 × 37.8 in

54 × 126 × 75 cm | 21.3 × 49.6 × 29.5 in

62 × 120 × 145 cm | 24.4 × 47.2 × 57.1 in





**There was once a cajacatinga tree
(Lamanonia speciosa)**

Its red trunk rises elegantly into the sky. I am five years old and what I know of you comes from this contemplation and from the chips that fly out of the carpenter's plane.

He restores the waterwheel in the fallow season, you perfume the air, and I play.

We are together, in this mill, feet and roots on the ground.

They say that, despite being resistant to water and having low combustion, its curves and holes make it unsuitable for the furniture industry. It doesn't matter; to me you are perfect!

In the end, since the beginning, I have been the guardian of useless things. We are a topsy-turvy pair of improbable beauty. For those who can, may they understand with their eyes.

I meet you again, now as an adult. Oh, what memories, what change... Your majestic stature gave no indication that you would fall and remain, redundant, on the mill floor for such a long time. You seem fragile but not without a soul. It is your hollow trunk, seemingly useless, that will lend life to my first three-dimensional experiences. Cajacatinga, you are not a tree. You are art!

—Marcelo Silveira





Aérea, 2009/2010
cajacatinga wood
130 × 100 × 460 cm
51.2 × 39.4 × 181.1 in



Pele XXIII, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
170 × 191 × 42 cm
66.9 × 75.2 × 16.5 in





Guides of Liêdo (Lot IV), 2006
cajacatinga wood
14 pieces (280 × 180 × 70 cm | 110.2 × 70.9 × 27.6 in)
variable dimensions



...RATA... MONIA... COM OS RECURSOS... BILIDADE... COES AVA...
...NHOR... NCE... ROS DA FAMILIA... GUIR SEG... MES... O ANGUL...
...OCAS... NDADA... CASA E COMO UMA... CESSOP... EM... UM DIS...
...EZA E P... LETRA A PRASO FUR... MADONO... TOD EUM... ANG...
...UM SIM... LETRA NA... DO PROP... E E BEM... DECORATI... AN...
...OFFERT... AR O A QUEM A LEI... UROROI... ENCAIXE... NEL...
...SE AMA... DE DIREITOS ESPECIA... AS NOAM... UO DAS PA... AFUN...
...EDICAC... NTRE OS QUAIS OS DE PORO... E QUE... ESTAN TETE... VEL...
...ELLAS... INQUILINO NA RUA SENAOP... RENTE POI EN DO POI... RDO...
...O AR... AGAR NO DIA... NA... PRA ESTA... MAIS ALTA DO QUE... RESE...
...DISSIM... BELECIDOS... A N ONOS SO MODEL... UDAR...
...E BOM... E PRECISO QUETR... A N ONOS SO MODEL... ETI...
...A LENTU... A BALHE COM... UIDE... TE TERA UM METR... HA O...
...O TEXTO... ADO EVITANDO PO... SE DE EXTENSAO N AS... ONIVE...
...MODO... ASSIVEIS ACIDENTE... IRAS RENTE AS PAR... EPEN...
...DE XETA... A T... SO PROCES SO MAS R... MOVEN TA CENTIME... CODE...
...D APIDO DE FIXA CAOD... ARTI LIVRE COMO... AS C...
...TEM TRINTA CENT... ONAR...
...TEM TRINTA CENT... USAN...
...TEM TRINTA CENT... ONTE A...

Pele XXIV, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
189 × 140 × 35,5 cm
74.4 × 55.1 × 14 in



‘*Peles* are composed of pieces that did not work on their own. In the laboratory, that is the studio, you leave out a lot of work that you produce. Sometimes, you are not able to find a solution for a piece, and so, you set it apart, and progressively they form a group and begin to create a set. It is the practical result of collecting. When the pieces existed individually, in a pile, they represented an assemblage. My intention is to understand the shift from that which you assembled, to that which you collected, and to pass that collection on to someone else. The artist-collector is someone who is constantly re-organizing fragments.’

—**Marcelo Silveira**



Pele XXI, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
210 × 106 × 28 cm
82.7 × 41.7 × 11 in







Hotel Solidão (Group III), 2019 / 2021
printed paper, newsprint, cotton fabric,
eucatex, PVA ink, PVA white glue
and various woods
8 pieces of 27,2 × 42,1 × 3 cm
8 pieces of 10.7 × 16.6 × 1.2 in





Hotel Solidão (Group IV), 2019 / 2021
printed paper, newsprint, cotton fabric,
eucatex, PVA ink, PVA white glue
and various woods
4 pieces of 27,2 × 42,1 × 3 cm
4 pieces of 10.7 × 16.6 × 1.2 in





Hotel Solidão (Group VI), 2019 / 2021
printed paper, newsprint, cotton fabric, eucatex,
PVA ink, PVA white glue and various woods
9 peças de 27,2 × 42,1 × 3 cm
9 pieces of 10.7 × 16.6 × 1.2 in





Pele XXII, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
187 × 114 × 30 cm
73.6 × 44.9 × 11.8 in



‘Most of these objects are made of pieces of wood which are cut and sanded and then fastened together using holes and pins, to become objects, which, of all those the artist has produced in his career, are the ones that can be most easily classified as sculpture. But even within this field such works defy easy classification, bringing together two distinct sculptural traditions: that which emphasises the carving of the material used (the whittling away of each of the pieces of wood) and that which is made by joining together parts. From the first tradition, he retains the interest in the volume of the worked material, and, from the second, an appreciation for the bringing together of diverse pieces.’

—**Moacir dos Anjos**

Pele XXV, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
177 × 111 × 55 cm
69.7 × 43.7 × 21.7 in





Pêndulo, 2009/2010
cajacatinga wood and
braided goat leather
61 × 51 × 58 cm
24 × 20.1 × 22.8 in



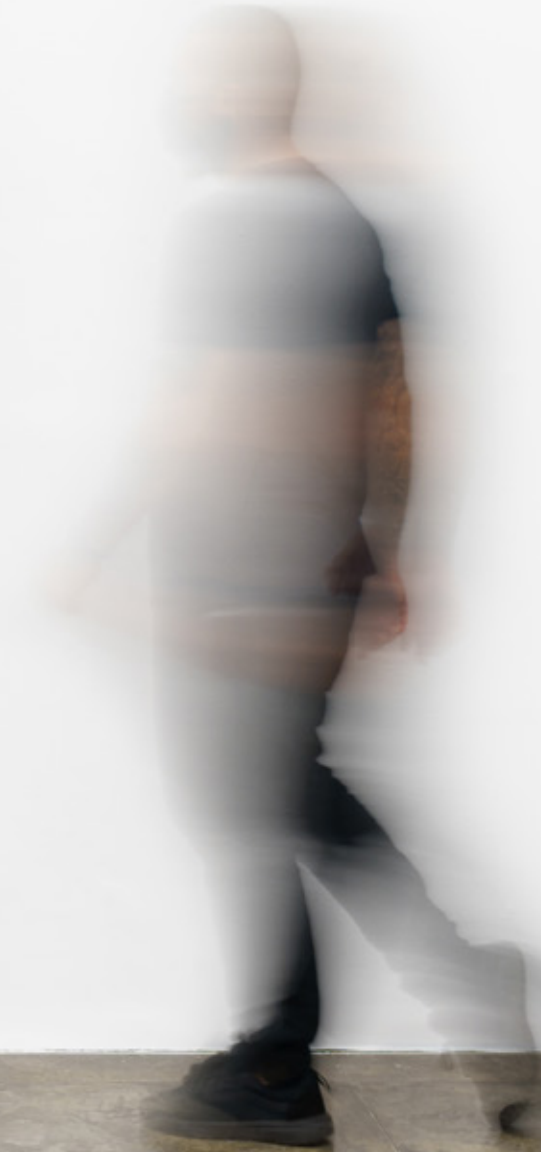


Sonora, 2009/2010
cajacatinga wood
47,5 × 88 × 47 cm
18.7 × 34.6 × 18.5 in





Pele XIX, 2009/2021
cajacatinga wood, beeswax
and metallic pin
unique
175 × 69 × 30 cm
68.9 × 27.2 × 11.8 in







Hotel Solidão (Group V), 2019 / 2021
printed paper, newsprint, cotton fabric,
eucatex, PVA ink, PVA white glue
and various woods
6 pieces of 27,2 × 42,1 × 3 cm | 10.7 × 16.6 × 1.2 in



marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

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 addresses 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.

selected solo exhibitions

- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil
- *Compacto mundo das coisas*, Nara Roesler, São Paulo, Brazil (2019)
- *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

- 35th Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- 10th Bienal do Mercosul, Porto Alegre, Brazil (2015)
- *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
- 29th Bienal de São Paulo, São Paulo, Brazil (2010)
- 4th Valencia Biennial, Spain (2007)

selected institutional collections

- 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

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

nararoesler.art

info@nararoesler.art