



nara roesler

**manoela medeiros**  
o carnaval  
da substância  
nara roesler são paulo

**opening**  
november 26, 2022

**exhibition**  
nov 26, 2022 – jan 21, 2023

Nara Roesler São Paulo is pleased to present *O carnaval da substância*, the first solo exhibition at the gallery by artist Manoela Medeiros. Accompanied by an essay by Luisa Duarte, the exhibition presents recent works by the artist, as well as a new site-specific intervention conceived especially for the occasion. The show opens to the public on November 26, 2022, and will remain on view until January 21, 2023.

In *O carnaval da substância*, Medeiros presents works that derive from her research on the analysis and understanding of the temporal dimension of life. In her production, the concepts of ruins and entropy are fundamental. Chaos, for the artist, evokes the image of carnival, an event that reveals life's ambivalences: the joy of fantasy and everyday reality, the freedom of celebration and social oppression. Above all, according to Medeiros, carnival is the encounter of bodies, of materials that collide, disperse, dance, contaminate, and transform themselves.

One of the works on view is the unprecedented *Entropia suspensa [Suspended Entropy]*, a sculpture made in 2015 that presents a suspended time, the instant before an irreversible event: the fusion between sand and water. Medeiros also presents three-dimensional works from different moments of her production, offering a brief overview of her work. The common element among the works is materiality, or 'substance', according to the artist. In addition to works such as *Eclipse* (2018) and *Hiatos* (2015), where the artist creates forms that engage with excavations

executed upon them, Medeiros also presents the sculptural installation *Still Life* (2022).

In 2017, the artist produced a first group of works of the same title for her solo exhibition in France. Based on the Cité Radieuse, designed by Le Corbusier in Marseille, Medeiros, created modular structures that evoke buildings, made with building materials organized in different arrangements. In *O carnaval da substância*, the artist makes use of materials used in Brazilian construction juxtaposed with sculptures made in her studio.

The Brazilian vernacular architecture is the theme of the second room of the exhibition, where Medeiros creates an installation with nine recent paintings with formats that recreate architectures in ruins. Arranged on the wall, in different positions, the canvases interact with the artist's in situ interventions, paintings, erasures, and excavations, made directly on the gallery's wall, so as to recreate a ghost-like architecture. The artist's idea is to evoke the gable of buildings on which the remains of a previous, yet non-existent, demolished structure are engraved. These traces take the form of stairs, walls, and other rooms, in other words, spaces that invite our imagination to unveil the possible lives that were previously there.

The shape of the canvases incorporates this absent architecture, using frames with cutouts of steps, doors, and fragments of tiles. The artist's interest lies mainly in the social character of architecture. In particular, Medeiros makes use of techniques used in popular architecture, emphasizing the manual character of civil construction,





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Artist's studio,  
Rio de Janeiro, Brazil

such as the mixture of plaster and powdered mineral pigments, often used in the painting of houses in the interior of Brazil.

For Manoela evoking the ruin in her works operates as a metaphor for the relationship between culture and nature. The artist creates overlapping layers and fragments that work as an archeology of techniques and methods employed in vernacular and kitsch architecture, which have often been denied by the erudite culture. In this sense, her works invite us to reflect on what we build and what we destroy, reminding us that form is only a state of configuration of matter that is in constant transformation.

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Portrait, artist's studio,  
Rio de Janeiro, Brazil







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*Ruína (casinha)*, 2022  
acrylic paint, acrylic paste,  
mineral pigment and  
excavation on canvas  
160 x 220 x 5 cm  
63.4 x 78.7 x 2 in





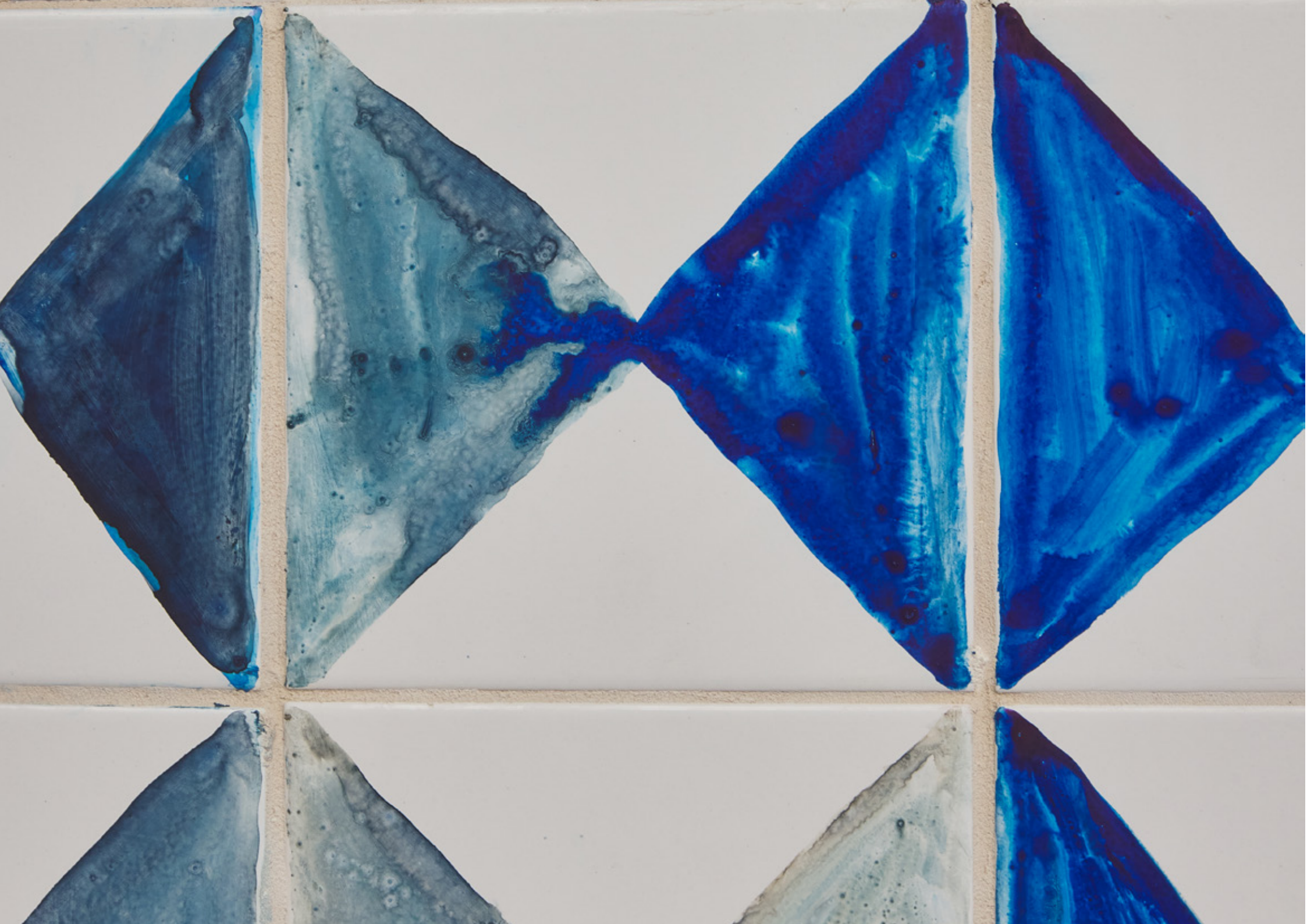




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*Ruina (azulejo)*, 2022  
acrylic paste, mineral pigment, Indian  
ink, tile and excavation on canvas  
160 x 220 x 5 cm  
63 x 86.6 x 2 in









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*Ruínas (rosa)*, 2022  
acrylic paint, acrylic  
putty, mineral pigment  
and excavation on canvas  
220 x 160 x 5 cm  
86.6 x 63 x 2 in







*Natureza morta*, 2022  
concrete block, pigmented  
concrete and ceramics  
80 x 31,5 x 9 cm  
31.5 x 12.4 x 3.5 in







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*Natureza morta*, 2022  
concrete block, pigmented  
concrete and ceramics  
62,5 x 30 x 18 cm  
31.5 x 12.4 x 3.5 in









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*Eclipse*, 2022  
plaster and wall excavation  
113 x 19 x 12 cm  
44.5 x 7.5 x 4.7 in



*Hiatos*, 2022  
plaster and wall excavation  
150 x 154 x 68 cm  
59.1 x 60.6 x 26.8 in





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*Como construir o muro  
da minha casa, 2017/2022*  
plaster and pigmented glass  
182 x 49 x 5 cm  
71.7 x 19.3 x 2 in











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*Ruina (telhado)*, 2022  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
220 x 160 x 5 cm  
86.6 x 63 x 2 in









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*Ruína (escada)*, 2022  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
220 x 160 x 5 cm  
86.6 x 63 x 2 in







*Ruína (cabocla do rio), 2022*  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
160 x 220 x 5 cm  
63 x 86.6 x 2 in





*Ruína (escada dupla)*, 2022  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
220 x 220 x 5 cm  
86.6 x 63 x 2 in











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*Ruina*, 2022

acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas

160 x 220 x 5 cm

63 x 86.6 x 2 in







*Ruina (externa)*, 2022  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
160 x 220 x 5 cm  
63 x 86.6 x 2 in











*Ruína (meu Brasil)*, 2022  
acrylic paint, acrylic paste, mineral  
pigment and excavation on canvas  
160 x 220 x 5 cm  
63 x 86.6 x 2 in



MEU BRASIL



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## manoela medeiros

b. 1991, rio de janeiro, brazil

lives and works between rio de janeiro, brazil and paris, france

In her practice, Manoela Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Pursuing a hybrid framework for the pictorial, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work.

The artist frequently performs direct interventions into exhibition spaces, creating works that emerge from the singularities of the space around her, whether they be material, structural, or in relation to natural and artificial light. With this, her practice attributes a sense of organicity to space, turning architecture into its own body, one that is specific to the experience of art.

Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what is often left to underlie. The artist scrapes surfaces—such as the exhibition space’s walls—, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. Medeiros seeks to reinvigorate our temporal experience by exhibiting layers—each of which carries the memory of the time when it was created—, and by allowing them to coexist and intertwine. Thus, the artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract from each other.

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## selected solo exhibitions

- *Concerto a céu aberto*, Kubik Gallery, Porto, Portugal (2020)
- *L'être dissout dans le monde*, Galerie Chloé Salgado, Paris, France (2019)
- *Poeira varrida*, Galeria Fortes D'Aloia & Gabriel, São Paulo, Brazil (2017)
- *Falling Walls*, Double V Gallery, Marseille, France (2017)

## selected group exhibitions

- *Recycler / Surcycler*, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France (2020)
- *Reservoir*, 019, Ghent, Belgic (2020)
- *Vivemos na melhor cidade da América do Sul*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2018)
- *Hall-statt*, Galeria Fortes D'Aloia e Gabriel, São Paulo, Brazil (2016)
- *In Between*, Galeria Bergamin & Gomide, São Paulo, Brazil (2016)
- 11<sup>th</sup> Abre Alas, A Gentil Carioca, Rio de Janeiro, Brazil (2015)



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