

nara roesler

paulo bruscky idea bank

curated by jacopo crivelli visconti

nara roesler são paulo

opening may 27

exposition may 27 – july 29



Nara Roesler São Paulo is pleased to present Banco de ideias, a solo exhibition by Paulo Bruscky curated by Jacopo Crivelli Visconti, which opens to the public on May 27. The show takes place simultaneously with Atitude Política, another solo show by the artist, also curated by Visconti, which opens on June 3 at Instituto de Arte Contemporânea - IAC, in São Paulo.

Paulo Bruscky's fourth solo show at Nara Roesler São Paulo brings together a selection of works taken from what the artist calls his "Ideas Bank," which consists of a series of notebooks produced since the 1970s and continuously updated, in which Bruscky inserts thoughts, notes, and countless projects for works, many of them unrealized. Thus, the show will realize for the first time some of these projects. In the exhibition, the works from Banco de Ideias are presented with other works by Bruscky that have as a common axis the artist's reinterpretation of found objects and even urban structures.

The exhibition at the Instituto de Arte Contemporânea - IAC (Contemporary Art Institute) brings a selection from Paulo Bruscky's archives, a collection of thousands of items created over five decades of research, including works, publications, documents, and correspondence from approximately 1000 artists from 52 countries,

including the most important vanguards of the 20th century, such as futurism, Dadaism, pop art, Cobra, Gutai, and Fluxus groups, conceptual art, video art, mail art, audio art, and experimental poetry.

In Visconti's words: "Paulo Bruscky's first exhibition at the Instituto de Arte Contemporânea - IAC was conceived from researches in his endless personal archive, this kind of Borgia "Library of Babel" in Recife, where letters, works, poems, ideas from Bruscky himself and an incalculable number of other artists coexist and converse, in a manner analogous to what happens, in a certain way, at the IAC itself. (...) The axis chosen, in dialogue with the artist himself, was the artist's collaboration, support, and affinity with colleagues around the world who faced, as he did, the threats and dangers of oppressive regimes.

A multimedia artist, poet, and pioneer of "art-communication," Bruscky emerged on the Brazilian art scene during the Military Dictatorship, a time when political freedoms and freedom of expression were under heavy repression. In a context that made it difficult to create more conventional works, given the persecution of censorship, many artists began to use alternative languages and supports, such as videos, performances, postcards and happenings, thus creating a very important conceptual scene in the

country, of which Paulo Bruscky was one of the main exponents. His artistic practice, based on the idea of art as information, is marked by constant experimentalism, resulting in a plural body of work, composed of visual poetry, artist's books, performances, urban interventions, Super-8 films, and works in new media.

With the two parallel projects, Visconti manages to address two fields of enormous importance in Bruscky's trajectory: social and political contestation - the result of his critical and militant stance, partly conceived in opposition to the rise of military governments and harsh dictatorial regimes in several Latin American countries, including Brazil - and humor and irony as poetic resources.

idea bank
jacopo crivelli visconti

Among the thousands of letters, drawings, objects, frames, boxes, envelopes, paintings, posters, books, photographs, leaflets, and collages that occupy Paulo Bruscky's studio in Recife, there are also notebooks filled with doodles, notes, ideas, and clippings from newspapers and magazines. Bruscky calls them Idea Banks. The first meaning of the word bank, as defined in the Michaelis dictionary, is that of a "financial institution whose main activities are to receive deposits of money in a current account, grant loans, invest capital, make collections, operate in the foreign exchange market..." In these notebooks, the artist keeps ideas and unrealized projects, which in a way correspond, in artistic production terms, to uninvested capital, as they are something that does not (yet) have great value, but could turn into something meaningful and valuable. Periodically, the artist returns to these Idea Banks, either to fill them with new sketches and drawings or to remind himself of the still latent projects that could one day come to fruition. In fact, most of the new works presented here, produced specifically for this exhibition, are developments of projects selected from a careful (re-)reading of these ideas. Some are even on display as projects, as a way of showing the complete trajectory of the idea, from its initial state of potential to its eventual realization.

On the other hand, it is quite plausible that the reference to the financial sphere is not without a certain irony if we think that both the artist's vision of the world and his predilection for ephemeral and precarious works (such as the Idea Banks

themselves, apparently always on the verge of collapse...) place the artist in a position of explicit resistance to the capitalist system that banks, in general, symbolize. Bruscky's studio is located on Rua Visconde de Goiana, in the center of Recife. Not far is the Boa Vista public market, a popular place where the artist often goes for lunch, dinner, or a beer. On the short walk from the studio to the market, he doesn't take more than three steps without being greeted by someone or stopping to chat with someone he knows. This intimacy with street life is as fundamental to his practice as the books, newspapers, and works (both his and those by other artists) that occupy the studio. Sitting down to read a book of poetry, leafing through a bank of ideas, or studying the catalog of an exhibition from decades ago are actions that are somewhat equivalent, within the artist's creative process, to walking through the streets of downtown Recife or sitting in a relatively unstable wooden chair to draw and think, in the middle of the bustle of life that boils and screams, between a beer and a conversation. It is no coincidence, then, that almost all the works gathered here have a distinctly urban character, 'the smell of the street', so to speak. Ideally, the exhibition takes place in transit, in an in-between space: between the studio and the market, between a bench and a chair, between scathing criticism and the space for a more relaxed kind of game. Between coming and going.

Bank of ideas (I-V), 1982 / 2017
ballpoint pen and graphite on paper
variable dimensions



Poema e(s)(x)tendido, 2022
embroidery on fabric (Oxford)
artist proof
15 pieces of 11,6 x 7,3 in each

PROJETO PARA INSTALAÇÃO NA PAREDE DO ATELIÉ VISU. COLAB. 2022

10 POEMA E(S)X(TENDIDO) 10

4
19 centímetros
x 75
95
19
2,8 5 LETAS
1,45 10 PONTOS
20 10 PONTOS E FIM
3,5 0 DE EXP. 22

2 TECIDOS PENSE E BORDA
POEMA E(S)X(TENDIDO)
2022 x 22

Paulo Brundage
2004/22

30

LETRA 10 CM

POEMA E(S)X(TENDIDO)

→ BORDADO COM LETRAS METAL EM TECIDOS

VER TECIDOS E TIPOGRAFIA NA LOJA
"PENSE E BORDA" NO SHOPPING RIONAR

Paulo Brundage 2022

P O E M A E (S) (X) T E N D I D O



M

A

E

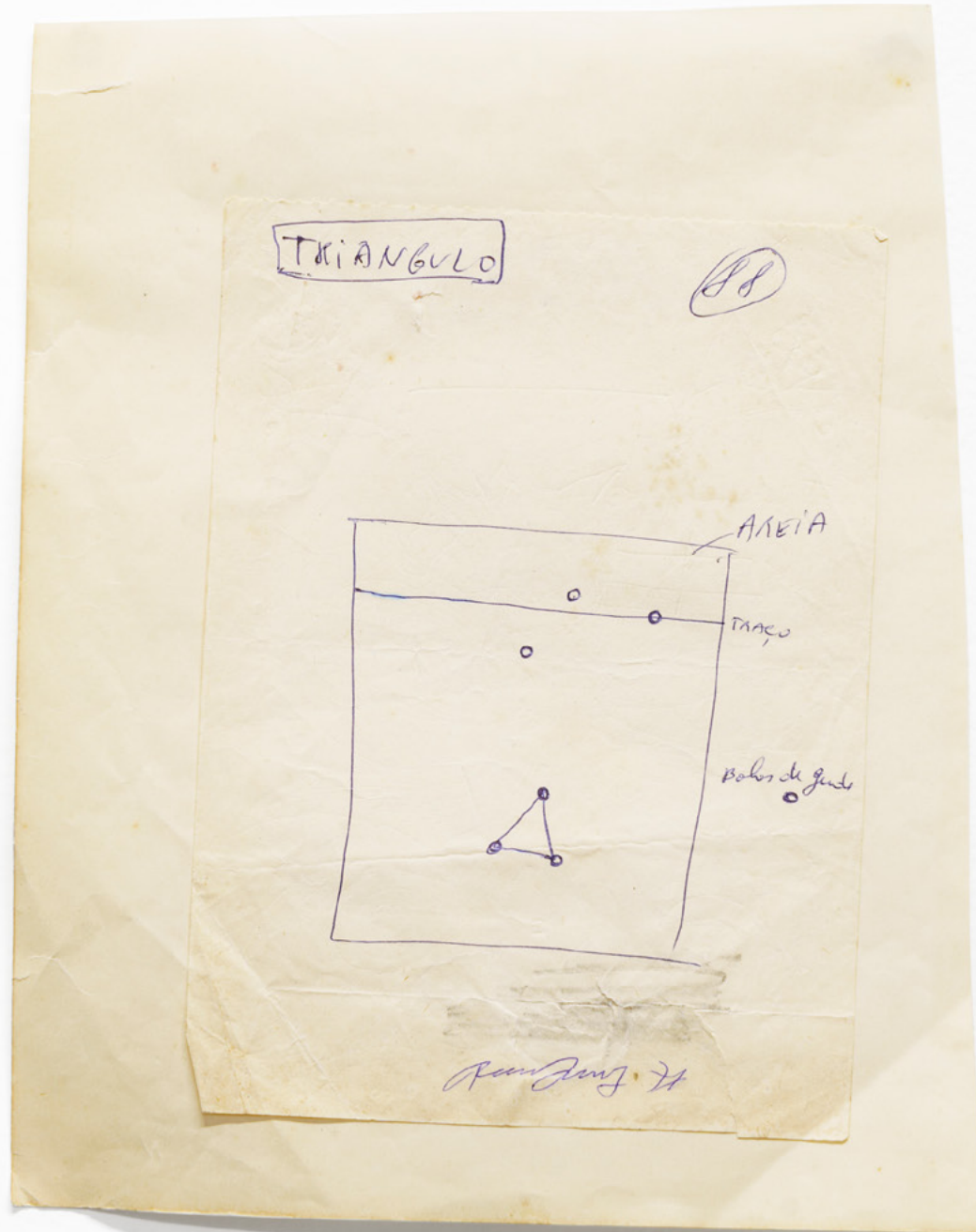
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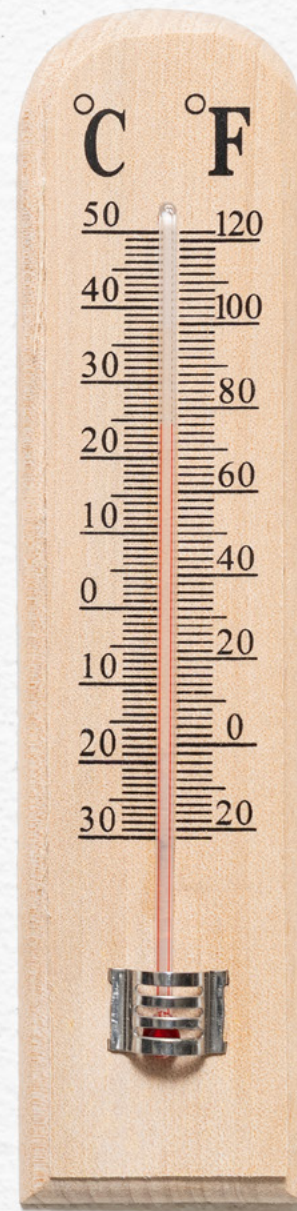
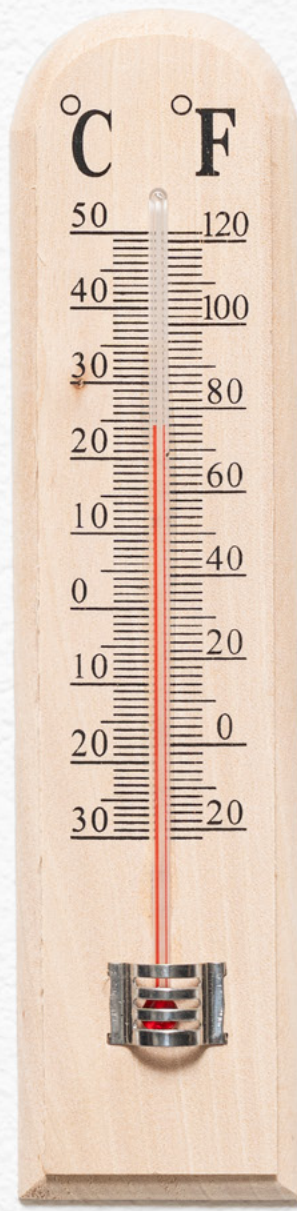
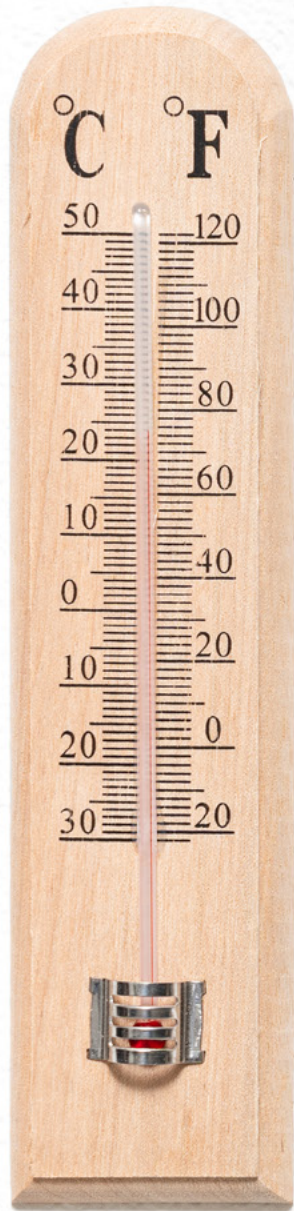
Paulo Bruscky P/A
Paulo Bruscky 2022

Triângulo (projeto para instalação), 1971
ballpoint ink on paper
8.7 x 6.9 in



Now - Now, 2002/2023
thermometer
variable dimensions
18.1 x 3.9 in





Depósito de imagens
(projeto para instalação), 1970
ballpoint ink on paper
8.9 x 5.7 in

DEPÓSITO DE IMAGENS

EXPO-AUTOMA E
EXPOGOTO



depósito de imagens de
Lixo

Paulina 70

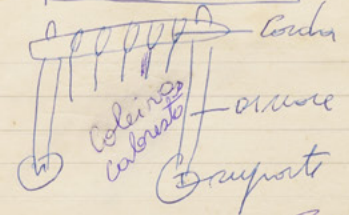
Trash project in the context
of the action *Exponautical & Expopeople*
in Recife, 1970



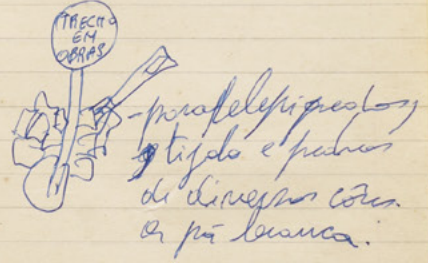
Estacionamento público
e trecho em obras
(projeto para instalação), 1970
ballpoint ink on paper
12.6 x 8.5 in

(16)

ESTACIONAMENTO PÚBLICO
CAPACIDADE: 5 PESSOAS

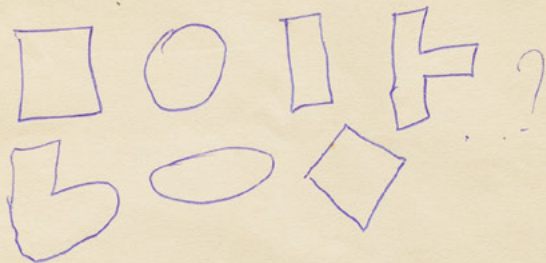


(17)



Todos os chassis de tamanhos e formatos diferentes (projeto para instalação), 1970 ballpoint ink on paper 8.5 x 7.3 in

TODOS OS CHASSIS DE TAMAANHOS
DE FORMATOS DIFERENTES:



A CONSERVAÇÃO SER DE ACORDO
COM AS ROUPAS

Cada roupa (idade) comprada,
deverá ser anotado qual a cor do chassis
e a idade e, em seguida, fazer um
projeto e a instalação (idade).

Rosseto 1970

1970

Entre, ar condicionado,
2012/2022
refrigerator and objects
65.4 x 22 x 22.8 in



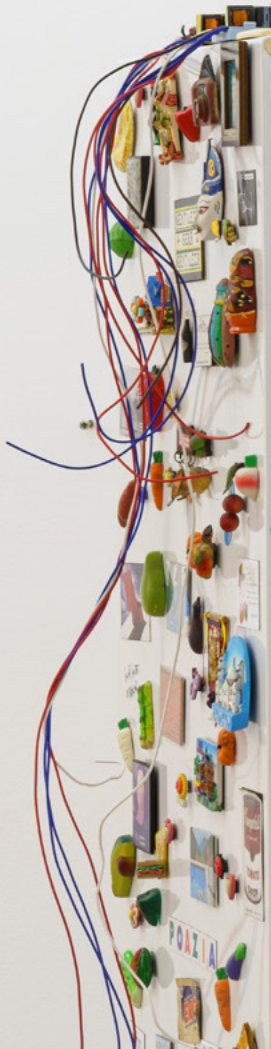


CLICO, LOGO DELE(i)TO *André*

ERRAR
É
PRECISO
2009
CLICO
LOGO
DELETO
TUTTE

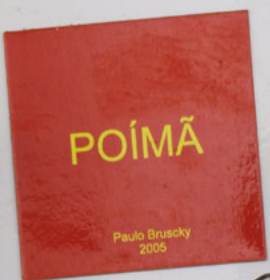
HAI KAI
O TEMPO
O DIA HOJE
O DIA AMANHÃ
DE CADA DIA
CLIC

CONFERMAÇÃO
PLATE





com bons amigos
gasta-se
menos com
terapia



1978-1979
UNICAP



ENQUANTO
É TEMPO
POIMÃ 19

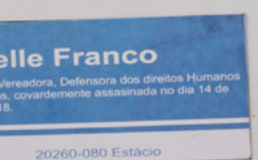
JAIRE FLÁVIO
BOLSONARO
TROCANDO AF



VIVA
ARTE
VIVA



DEPOIS,
É PROKROGACAS.
pub 19



EU RECIFE,
SEM O GOVERNANTES.



QUAL É O TERMÔMETRO

POEMA AOS
IMORTAIS DAS



Dedetização, 1973
mixed media on wood
21.5 x 19.7 x 6.5 in

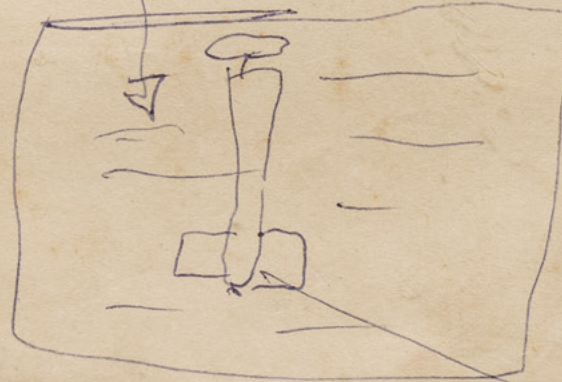
DEDETIZAÇÃO

(11)

MUSEU
ESTA ~~BALEIA~~ ESTÁ
SENDO DEDETIZADA NO
PERÍODO DE
DE DE 1973

PERÍODO DA EXPOSIÇÃO

TEXTO



Bombas
de detização
(água)

0,65 x 0,50

Bruno

Paulo (1973)







E

TAXI

30
km/h

423



Concrete case,
from the series Cases, 2007 / 2009
photograph and concrete
edition of 3 + AP
70.8 x 35.4 cm (photograph)



Erotic Amsterdam, 1982
artist book [photographs, binding]
vintage edition
5.9 x 4.1 in



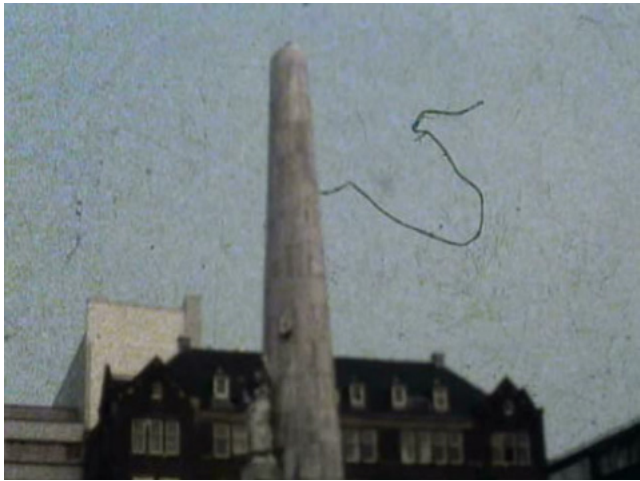


AMSTERDAM



Erotic Amsterdam, 1982
photographic print
exhibition copy
7.1 x 10.2 in





Erotic Amsterdam, 1982
super 8 film converted to video
edition of 5 + 2 AP
3'20"

paulo bruscky

b. 1949, Recife, Brazil, where he lives and works vive e trabalha

Paulo Bruscky is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement poetry/process, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

selected solo exhibitions

- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, A Coruña, Spain (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970–2013*, The Mistake Room, Los Angeles; Another Space, New York, USA (2015)
- *Paulo Bruscky*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014)
- *Paulo Bruscky: Art is our Last Hope*, Bronx Museum, New York, USA (2013)
- *Ars brevis*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil (2007)

selected group exhibitions

- *Histórias brasileiras*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2022)
- *Ismo, Ismo, Ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *AI-5 50 anos – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *L'oeil écoute*, Centre Georges Pompidou, Paris, France (2018)
- *Memorias del subdesarrollo: el arte y el giro descolonial en América Latina, 1960–1985*, Museo de Arte de Lima (MALI), Lima, Peru; Museo Jumex, Mexico City, Mexico (2018)
- *57th Venice Biennale*, Venice, Italy (2017)
- *Histórias da sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- *Frames and Documents: Conceptualist Practices, Cisneros Fontanals Art Foundation* – CIFO Art Space, Miami, USA (2011)
- *29th Bienal de São Paulo*, Brazil (2010)

selected collections

- Centre Georges Pompidou, Paris, France
- Museum of Modern Art (MoMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Stedelijk Museum, Amsterdam, Netherlands
- Tate Modern, London, United Kingdom

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