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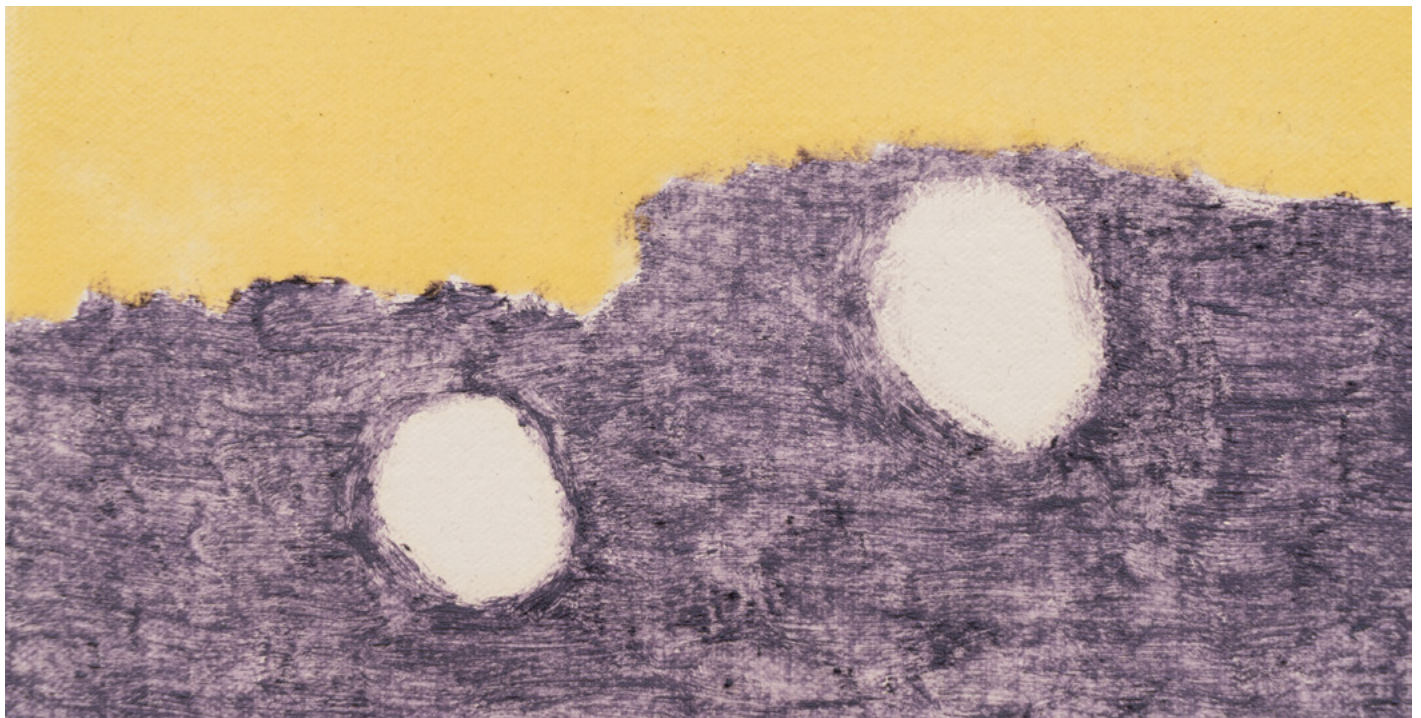
bruno dunley

pequenas alegrias

nara roesler rio de janeiro

opening april 18, 18h

exhibition april 18 –june 1, 2024



Bruno Dunley, *Moonlight*, 2023 [detail]

Nara Roesler Rio de Janeiro is pleased to present *Pequenas Alegrias*, a solo show by Bruno Dunley, with an essay by Pedro França, which brings together around 20 new works by the painter, all in small formats.

The adoption of the small format is one of the main axes of the exhibition. After exploring larger formats over the last few years, resulting in his last two solo shows, Dunley is now turning to works in smaller dimensions. This choice is deeply related to the development of *Joules & Joules*, the paint factory that the artist created together with his friend and fellow artist Rafael Carneiro. Research into pictorial materials and their properties led Dunley to think of new plastic and visual solutions for his work. In order to explore new paths and possibilities, the artist chose to work in a smaller format, as it allows for a more fluid and experimental aspect in the realization of his artistic thinking. In the artist's

words, there is a strong “drawing” component in these new paintings. This is not only because of their experimental nature, but also because of the lightness, agility, and gesture that this format allows.

Although they are new, the works in the exhibition revisit earlier moments in Dunley's career: “In 2014, during a trip to Serra da Capivara, I came across a series of drawings and cave paintings made by the first inhabitants of the place. Although they predated the very concept of art and were extremely simple, they were loaded with meaning and fundamental to organizing a group's imagination. At the time [these drawings] had an influence on my poetics, and now they are being revisited.” Dunley also highlights the fact that, even though they are on a smaller format, the works are full of details: both of a thematic nature, such as figurative elements, remnants of landscapes and

beings reduced to essential forms, as well as elements of a technical nature, such as subtle tonal gradations and tactile elements.

about bruno dunley

The work of Bruno Dunley (b. 1984, Petropolis, Brazil) questions the specificity of painting, particularly in relation to representation and materiality. His paintings depart from carefully constructed compositions, which he gradually begins to correct, alter, and cover up, frequently revealing the lacunae in the apparent continuity of perception. Bruno Dunley is part of a new generation of Brazilian painters called 200e8 group. The collective, based in São Paulo, was founded with a common interest in painting, to enable its eight members to develop a critical approach to painting within the contemporary art scene. Dunley's work begins with found images and with an analysis of the nature of painting, where language codes such as gesture, plane, surface, and representation are understood as an alphabet. Recently, his practice has shifted towards gestural abstraction, all while maintaining his interest for representation.

As stated by the artist "I see my work as a series of questions and affirmations about the possibilities of painting, about its essence and our expectations of it." Often, a single color predominates the surface of his compositions, establishing a minimalist language and a meditative quality, that is frequently addressed in critical texts about his work. More recently, the artist has shown an interest for more aggressive composition, expressed through vibrant and contrasting colors. The 200e8's practices stipulate that stable or preconceived ideas about artistic processes should be abandoned, and procedures continually reformulated. In the work of Dunley, promises are made and consequently broken, testing the limits of the viewer's tension.

Bruno Dunley lives and work in São Paulo. Recent solo shows and projects include: *Clouds*, at Nara Roesler (2023), in New York, USA; *Virá*, at Nara Roesler (2020), in São Paulo, Brazil; *The Mirror*, at Nara Roesler (2018), in New York, USA; *Dilúvio*, at SIM Galeria (2018), in Curitiba, Brazil; *Ruído*, at Nara Roesler (2015), in Rio de Janeiro, Brazil; e, at Centro

Universitário Maria Antonia (CEUMA) (2013), in São Paulo, Brazil. He participated in the 33th Bienal de São Paulo, São Paulo, Brazil (2018). Recent group shows include: *Entre tanto*, at Casa de Cultura do Parque (CCP) (2020), in São Paulo, Brazil; *Triangular - Arte deste século*, at Casa Niemeyer (2019), in Brasília, Brazil; *AI-5 50 anos - Ainda não terminou de acabar*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; *139 X Nothing but Good*, at Park - Platform for Visual Arts (2018), in Tilburg, The Netherlands; *Visões da arte no acervo do MAC USP 1900-2000*, at Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP) (2016), in São Paulo, Brazil; and *Deserto-modelo*, at 713 Arte Contemporâneo (2010), in Buenos Aires, Argentina. His works are included in important institutional collections, such as: Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, SP, Brazil, and Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

about 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.

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