

angelo venosa
curated by vik muniz

nara roesler new york

abertura march 19

exposição march 19 – april 20, 2024

Angelo Venosa, *Untitled*, 2017 [detail]. Photo: Flávio Freire.

Nara Roesler New York is pleased to present Angelo Venosa's first solo show in New York City, curated by Vik Muniz. The exhibition features around twenty works executed in the last years of his career, between 2015 and 2021, as well as a set of studies and small-scale works produced by the artist using 3D printing technology.

Although he began his artistic career amid the 80s Generation in Rio de Janeiro, Venosa dedicated himself to sculpture, differing from most of the artists of his generation, who were marked by their return to painting. His works in wood, wrapped in fabric, resin, and fiberglass, or composed of beeswax and teeth, evoke unusual volumes, housing an ambiguous temporality, emanating references to ancient eras.

In the words of critic Lorenzo Mammi, "his art does not refuse to imitate nature (...) simulating organic procedures, he repeats the relationship between skeleton and skin, bone and cartilage, fluid and coagulated materials. Placing himself not in front of but behind nature, as if his gesture produced it, the artist assumes the role of creator."

Bringing together different bodies of work by Venosa, the exhibition provides an overview of the multiple directions of his production. In his sculptures made of wood, fabric, and fiberglass, the artist creates organic forms that, while they may resemble fossils, have elements that bring them closer to cocoons and other quasi-living forms. Another group of works, in a smaller format, executed in bronze, present structures similar to bones combined with forms that resemble organs. With a malleable aspect, the forms are in contrast with the raw material in which the works are executed.

Some of these sculptures were developed during Venosa's time at the Further On Artist-in-Residence (FoAir) in Amagansett, New York, in 2017. The artist's personal recordings and photographs bring us closer to his experience of the landscape and the elements of nature incorporated into his production.

In certain works, there is tension between what is alive and what is organic or inorganic; whereas, in other works, the artist explores these elements using digital technology. Procedures such as x-rays and digital cut-outs are explored in more two-dimensional works made of corten steel, which create unusual overlaps between the organic and the digital.

Vik Muniz's curatorial approach takes into account the scientific aspect of Angelo Venosa's work, structuring the exhibition as a cabinet of curiosities. Studies and small-scale works produced by the artist using 3D printing technology, which were scattered around his studio and can be considered the seeds of his large-scale works, have been selected by Muniz to present a highly relevant part of his work, which is still little known to the public.

about angelo venosa

At the beginning of the 1970s, Angelo Venosa (b. 1954, São Paulo, Brazil - d. 2022, Rio de Janeiro, Brazil) started attending Escola Brasil, an experimental space for the study of art. In 1974, he moved to Rio de Janeiro, where he enrolled at Escola Superior de Desenho Industrial (ESDI). In the 1980s, Venosa attended open courses at the Escola de Artes Visuais do Parque Lage, where the so-called 'Geração 80' began and developed in. While his generation was known for a return to painting, the artist dedicated his practice to sculpture. His work often evokes organic structures, which he builds using wood covered with textiles, resin, glass fiber or bones, beeswax and teeth.

In the words of critic Lorenzo Mammi: 'An even better commentary on these works may be a passage from *The Magic Mountain*, by Thomas Mann: What was life, really? It was... a fever of matter... It was not matter, it was not spirit. It was something between the two, a phenomenon borne by matter, like the rainbow above a waterfall, like a flame. But although it was not material, it was sensual to the point of lust and revulsion.

'The technical precision of analysis and the artisanal pleasure of construction, always present in Venosa's work, contribute to construct not an object, but a body, with all the echoes of alienation and danger that that term can have. The fly ends up incorporating the machine, or vice versa; in the end, however, life remains as a dull noise, both irreducible and disturbing.'

Recent solo exhibitions include: *Projeto Clareira*, at Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2021), in São Paulo, Brazil; *Compôr. Decompor*, at Centro Cultural da Universidade Federal do Rio de Janeiro (UERJ) (2019), in Rio de Janeiro, Brazil; *Catilina*, at Paço Imperial (2019), in Rio de Janeiro, Brazil; *Penumbra*, at Memorial Vale (2018), in Belo Horizonte, Brazil, and at Museu Vale, in Vila Velha, Brazil; *Angelo Venosa: Panorama*, with itinerancy at Museu de Arte Moderna Aloísio Magalhães (MAMAM) (2014), in Recife, Brazil; *Palácio das Artes* (2014), in Belo Horizonte, Brazil; *Pinacoteca do Estado de São Paulo* (2013), in São Paulo, Brazil; and at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2012), in Rio de Janeiro, Brazil. Venosa has also participated in the 5th Bienal do Mercosul, Brazil (2005); 45th Bienal de Veneza, Italy (1993); and in the 19th Bienal de São Paulo, Brazil (1987).

The artist also has public sculptures installed in Jardim do Ibirapuera, at Museu de Arte Moderna de São Paulo (MAM-SP), in São Paulo, Brazil; in Jardim da Luz, at Pinacoteca de São Paulo, in São Paulo, Brazil; at Praia de Copacabana, Rio de Janeiro, Brazil; at Museu do Açude, Rio de Janeiro, Brazil; at Museu de Arte Moderna do Rio de Janeiro (MAM Rio), in Rio de Janeiro, Brazil; at Parque José Ermírio de Moraes, in Curitiba, Brazil. His works are part of the permanent collections of important institutions, 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 do Rio (MAR), Rio de Janeiro, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain; amongst others.

about vik muniz

Vik Muniz's (b. 1961, São Paulo, Brazil) body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has, also produced artworks that aim to give visibility to marginalized groups in society.

Vik Muniz lives and works in New York, United States, and Rio de Janeiro, Brazil. Recent solo shows include: *Fotocubismo*, at Nara Roesler (2021), in São Paulo, Brazil; Vik Muniz, at The Sarasota Museum of Art (SMOA), Ringling College of Art and Design (2019), in Sarasota, USA; *Imaginária*, at Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA) (2019), in Salvador, Brazil; *Vik Muniz: Verso*, at Belvedere Museum Vienna (2018), in Vienna, Áustria; *Afterglow – Pictures of Ruins*, at Palazzo Cini (2017), in Venice, Italy. He has featured in several biennials, such as the 56th Venice Biennale, Italy (2015); 24th Bienal de São Paulo, Brazil (1998); among others. Recent group shows include: *Naar Van Gogh*, at Vincent van GoghHuis (2018), in Zundert, The Netherlands; *Troposphere – Chinese and Brazilian Contemporary Art*, at Beijing Minsheng Art Museum (2017), in Beijing, China; *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, at Pera Museum (2017), in Istanbul, Turkey; *Botticelli Reimagined*, at Victoria & Albert Museum (2016), in London, UK. His works are included in the collections of: Centre Georges Pompidou, Paris, France; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain; Museum of Contemporary Art, Tokyo, Japan; Solomon R. Guggenheim Museum, New York, USA; Tate Gallery, London, UK; Whitney Museum of American Art, New York, USA..

nara roesler

Nara Roesler is one of Brazil's leading contemporary art galleries, representing influential Brazilian and Latin American artists from the 1950s, as well as important established and emerging artists who engage with the trends initiated by these historical figures. Founded in 1989 by Nara Roesler, the gallery consistently fosters curatorial innovation while maintaining the highest standards of quality in its artistic productions. It has developed a selective and rigorous exhibition program in close collaboration with its artists, established and maintained the Roesler Hotel program, a platform for curatorial projects, and continuously supports its artists beyond the gallery space, collaborating with institutions and curators for external exhibitions. The gallery expanded its exhibition space in São Paulo in 2012 and inaugurated new spaces in Rio de Janeiro in 2014 and New York in 2015, continuing its mission to provide the best possible platform for its artists to showcase their works.

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511 west 21st street

opening

march 19, 6pm–8pm

exhibition

march 19 – april 20

tuesday–saturday, 10am–6pm

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