nara roesler

marcelo silveira



marcelo silveira

b. 1962, Gravatá, Brazil lives and works in Recife, Brazil

Marcelo Silveira's practice questions predetermined categories in art, challenging established notions of sculpture, installation, drawing, painting, and collecting. His art is driven by an interest in materiality, meaning that he is able to employ and transform any material into an artistic medium: wood, leather, paper, metal, plastic, and glass, amongst others. The layout that the artist creates with the objects and materials is equally pivotal to his practice and is often inspired in the customary formal repertoire applied to artifacts —e.g., bottles and glasses—, or from the revamping of conventional shapes using unexpected materials—much like his approach to wood.

The notions of collecting, along with that of creation/appropriation form the core of the artist's practice, emerging in his work in different ways: whether in the accumulation of found objects—like postcards, design rulers, perfume bottles, etc—, or in objects that resemble household utensils, however unusable, or even in the way his works are often displayed in sets, where each fragment is part of a whole. The layout is, therefore, key to Silveira's practice, not only as a method of display but also to redefine objects, which can potentially awaken sentimental memories.

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selected solo exhibitions

Hotel solidão, Nara Roesler, Nova York, Brazil (2022)
Compacto mundo das coisas, Galeria 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 shows

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 del Mercosur, Porto Alegre, Brazil (2015) *Travessias*, Galpão Bela Maré, Rio de Janeiro, Brazil (2013)
29th Bienal de São Paulo, São Paulo, Brazil (2010)
4th Biennal de València, 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

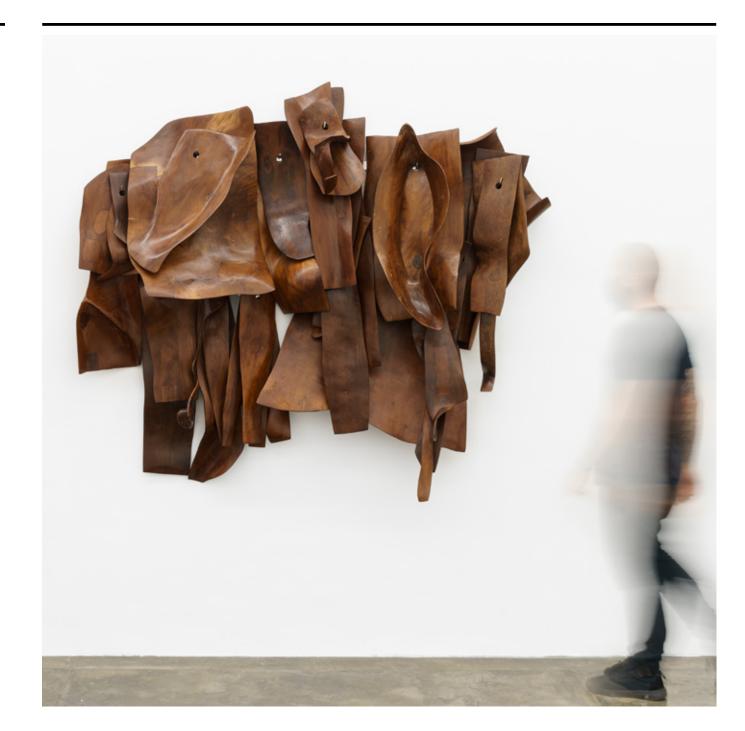
Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil Pinacoteca do Estado de São Paulo, São Paulo, Brazil

wooden sculptures (cajacatinga wood)

Cajacatinga is a kind of wood that can be found in the Atlantic Rainforest in Brazil. Marcelo Silveira first came across this material through a water wheel in his family sugar mill. After its dismantling, the artist inherited it and appropriated it for his early experimentations. Belonging to the cedar family, its main features are its distinctive smell and its pliability, which allows for a wide range of aesthetic possibilities. Being water-resistant, it's been largely used in sugar mills, or in structures that are in constant contact with water.

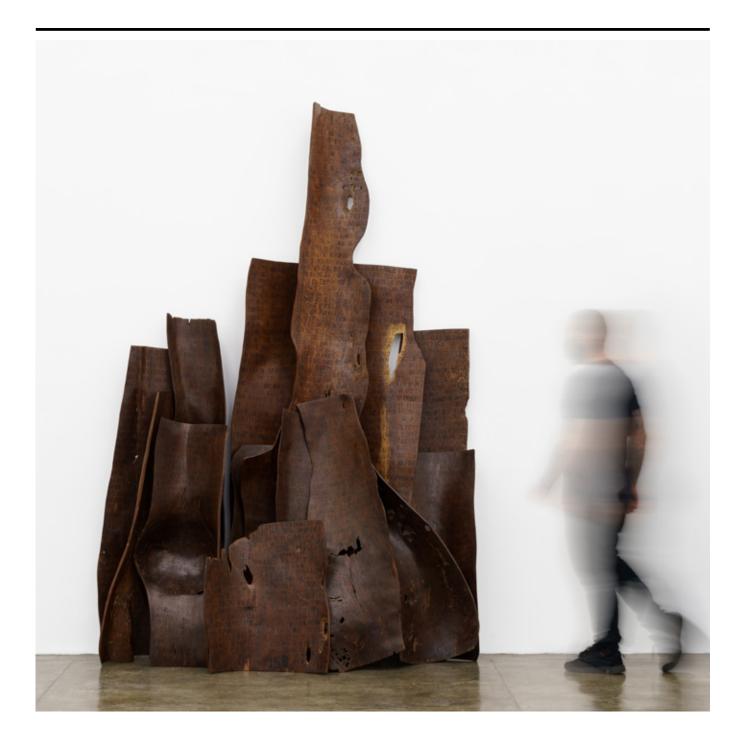
Pele XXIII, 2009/2021 cajacatinga wood, beeswax and metallic pin unique 170 × 191 × 42 cm 66.9 × 75.2 × 16.5 in

→ De natureza viva, 2005/2006 cajacatinga wood $35 \times 246 \times 96$ cm | $13.8 \times 96.9 \times 37.8$ in $54 \times 126 \times 75$ cm | $21.3 \times 49.6 \times 29.5$ in $62 \times 120 \times 145$ cm | $24.4 \times 47.2 \times 57.1$ in









Marcelo Silveira has embraced the material as a key feature in his practice, which engages with the confluence of traditional methods, practices associated with craftwork, and aesthetics. The artist investigates the properties of this wood in an array of different layouts, ranging from structures assembled against the wall, like reliefs; to shapes that emerge from the floor, or, hang from above.

According to curator and critic Moacir do Anjos: 'For some years now, Marcelo Silveira has been building structures with pieces of wood he cuts, sands and drills, just to pin and bolt them together. At times, these articulated structures are placed on the floor or against a wall, revealing a precarious construction that appears on the verge of dismantling. At other times, they dangle from the ceiling, remaining ambivalent—even at close range—as to whether they're only meant to be seen, or also touched.'

For the series of sculptures *Compacto com pacto* (2018), Silveira broadens his research on wood as he appropriates the structures of rocking chairs. The artist repurposes the objects' curvilinear fragments into abstract linear structures hung from the ceiling, or simply placed on the floor, conferring a certain sense of organicity to the exhibition site.

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





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





Compacto com pacto 06, 2018 wood 50 × 110 × 90 cm | 19.7 × 43.3 × 35.4 in

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Compacto com pacto # 11, 2018 wood 110 × 120 × 110 cm | 43.3 × 47.2 × 43.3 in

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exhibition view Compacto mundo das coisas, 2018





appropriations

Appropriation stands at the core of Marcelo Silveira's practice, who asserts himself as an expert on items that are no longer useful. According to art historian and critic Michael Asbury, it is more appropriate to consider the artist in relation to Bispo do Rosário, rather than Marcel Duchamp, as the art historical inspiration for Marcelo Silveira's 'incorporation of everyday objects proceeding from nature or from the detritus of consumerism that appears transformed, revisited, reconfigured in his work. Such is the case of Com Fé, which consists of golden foil coffee packages, stretched and framed like gold leaves. Here, such ordinary material is transformed into exquisite golden monochromes. These are works that, as the artist confesses, emerged from his dislike of the color gold. Not unlike his attitude towards his previous work, it is the acknowledgment of being repulsed by something or simply bothered by a dislike that draws his attention, that leads him towards that very thing, like a designer who returns to a previously drawn line.'

Com fé, 2013/2016 wood and coffee packaging 145 x 95,5 cm | 57.1 x 37.6 in



Silveira uses daily objects and materials that gain new meanings in being collected, displaced, juxtaposed to other objects, or by being physically altered. The artist often combines vocabularies and techniques from the Brazilian craftwork milieu with those of the art historical tradition. The body of work that draws upon appropriation is vast: Só resta o cheiro (2005), is comprised of a collection of five thousand bottles of perfume; Irene da Alegria à Glória (2017-18) displays a set of 160 postcards found by the artist and blotted out with a pen to near-complete obliteration of the image, inviting us to take a closer look at them; while Arquitetura de interior (2008), comprises wrapping paper pads assembled onto a thick pile.

Irene da Alegria à Glória, grupo IV, 2018 paper, wood, pen and metal 47 x 57 x 5,5 cm | 18.5 x 22.4 x 2.2 in





Irene da Alegria à Glória (III) parte 2/5, 2017/2018 paper, ballpoint pen, wood, and CMC 3 pieces of 32 x 43 x 4 cm | 12.6 x 16.9 x 1.6 in (each)



Irene 4, 2017/2018 post card 10 pieces of 47 x 50 x 5 cm | 18.5 x 19.7 x 2 in (each)

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exhibition view *Compacto mundo das coisas* Nara Roesler São Paulo, Brazil, 2019



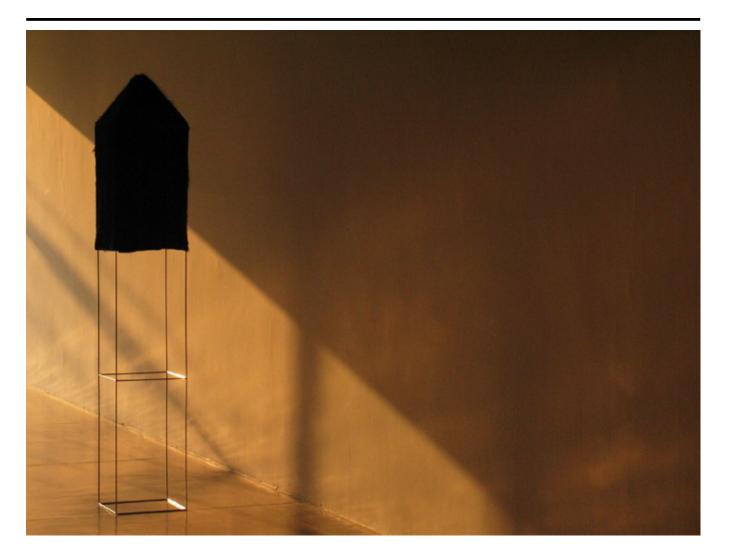




With Censor (2013-14), displayed at the eponymous exhibition at Museu da Imagem e do Som (MIS), in São Paulo, in 2016, the artist created a fictional film festival that referenced life during the years under the country's dictatorship. The work is made up of thirty movie posters printed in polychrome, covered with three magenta acrylic plates, leaving some areas of the underlying posters covered and others visible. The visible parts emerge to inform the audience of the practical and explicit meaning of each movie.

exhibition view Censor, 2016 Museu da Imagem e do Som (MIS), São Paulo, Brazil casas

In Casas, 'Marcelo Silveira engages with the recurrent issues forming his body of work, such as: the exploitation or misappropriation of certain artisanal practices in Brazil, embedding phantasmal features to what has once been functional; the head-on confrontation with material, in a Brancusian sense, previously addressed only to wood; the organic and playful features of his forms, always providing a fresh and easy sense to anything primarily intellectual. Clearly, Silveira feels nostalgic about a time when the realm of work remained in mankind's hands, wishing to reconnect the world of production to that of nature. But rather than positing a historical anachronism, it functions as an assertion that while art faces the power of digital media and machine intelligence, mankind should continue to be considered the means of creation.' As written by curator and critic Ligia Canongia.



CasaCoronha, 2003 stainless steel, hairy goat leather $184 \times 31 \times 31 \text{ cm}$ 72.4 x 12.2 x 12.2 in



Domesticity and intimacy have always been featured in Marcelo Silveira's poetics. They come forth not only in the everyday elements that he appropriates but also in the history that is inherent to his found objects. The artist also often employs the shape of a house as a symbol for family and for domesticity. In series such as CasaCoronha (2003) and Roupas de casa (2003), he builds steel and leather structures that allude to domestic architecture. Silveira seems to create a skin that covers and protects these tiny domestic shapes, establishing a connection between the organic and inorganic, as well as offering a reflection upon the concept of shelter.

exhibition view *Roupas de casa*, 2003 Nara Roesler São Paulo, São Paulo, Brazil

drawings

Marcelo Silveira's drawings often evoke techniques that resemble that of printmaking, employing matrices that allow for formal replication. *Caderno de escritos* (2006), for example, is created with stamps and ink on paper. The overlapping of designs gives rise to a formless area filled with gestures, yet stripped of any symbolic or figurative possibility, occupying a space between handwriting and drawing. This process is replicated in Ata (2015-17), where Silveira covers the surface of the paper in dry-transfer lettering.

Ata 1, 2015/2017 letraset on paper, wood and polycarbonate 160 x 220 x 4 cm | 63 x 86.6 x 1.6 in

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exhibition view Compacto mundo das coisas Nara Roesler São Paulo, Brazil, 2019





In CUCO, ou Livro da semana (2010-13), Silveira uses design rulers to create compositions - he fills sheets of paper with the shapes indicated by the rulers and then juxtaposes the papers to form the work. These rulers, whose purpose is to instrumentalize kids' drawings, work as stencils of various shapes, including animals, plants, and man-made structures. The work thus functions as a commentary on the possibilities of drawing that stem from subverting normative elements seeking to standardize technique, such as the very ruler employed. Alternatively, in Caledoscópio (2011), the artist creates tiny pictorial objects while gathering the aforementioned colored plastic rulers, in turn exploring the formal properties of these utensils.

CUCO, o livro da semana II, 2012/2013 stencil, ballpoint pen on paper, wood 35 strips of 190 x 23 cm, folded in 12 parts

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exhibition view Chronos, 2012 Nara Roesler São Paulo, São Paulo, Brazil

CUCO, o livro da semana, 2010/2012 stencil, ballpoint pen on paper, wood 42 strips of 260 x 23 cm, folded in 16 parts







Kaleidoscope, 2011/2012 colored plastic rulers and stainless steel 27,5 x 20 x 5,5 cm | 10.8 x 7.9 x 2.2 in Kaleidoscope, 2011/2012 colored plastic rulers and stainless steel 27,5 x 20 x 5 cm | 10.8 x 7.9 x 2 in → exhibition view Chronos, 2012 Nara Roesler São Paulo, São Paulo, Brazil



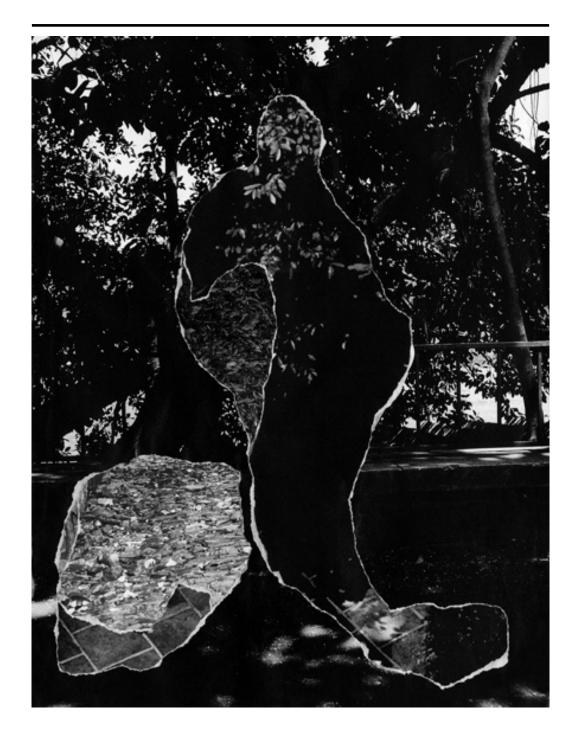


photo collages

In Caixa de Retratos, a series initiated in 2008, Marcelo Silveira researches and subverts the customary practice of storing photos inside boxes. The practice differs from that of keeping photo albums, which are reserved for those images intended for display, while the box keeps the ones chosen to remain unseen. With this in mind, there's a much more private element to the photo box. In this set of works, the artist cuts parts of images from magazines, and sorts them into boxes of fifty images each, resulting in various boxes with different fragments of magazine images. However, in being locked in their repositories, the images are no longer accessible, leaving the whole fragmented forever.

Caixa de retratos/Família Albuquerque, nº 140, 2008 collage 30 x 23 cm | 11.8 x 9.1 in

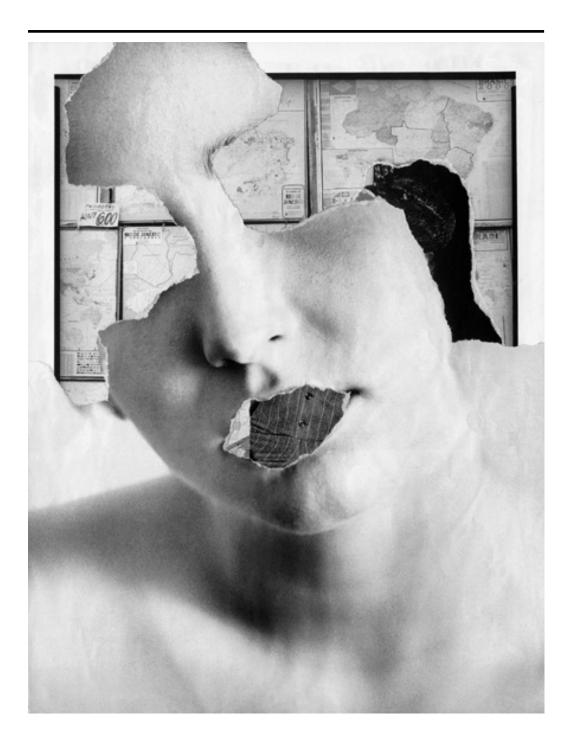




Caixa de retratos/Família Souza, nº 068, 2008 collage 30 x 23 cm | 11.8 x 9.1 in



→ Caixa de retratos, 2008 collage 30 x 23 cm | 11.8 x 9.1 in (each)



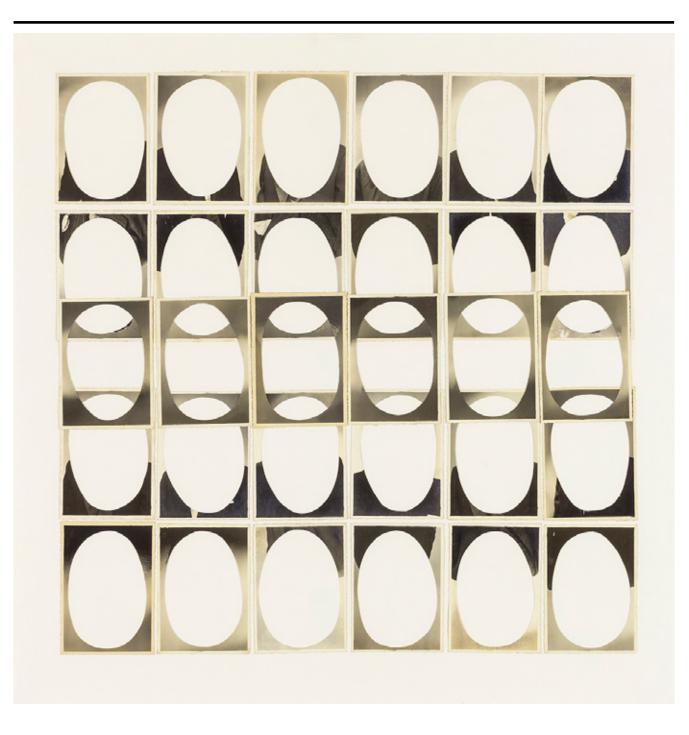




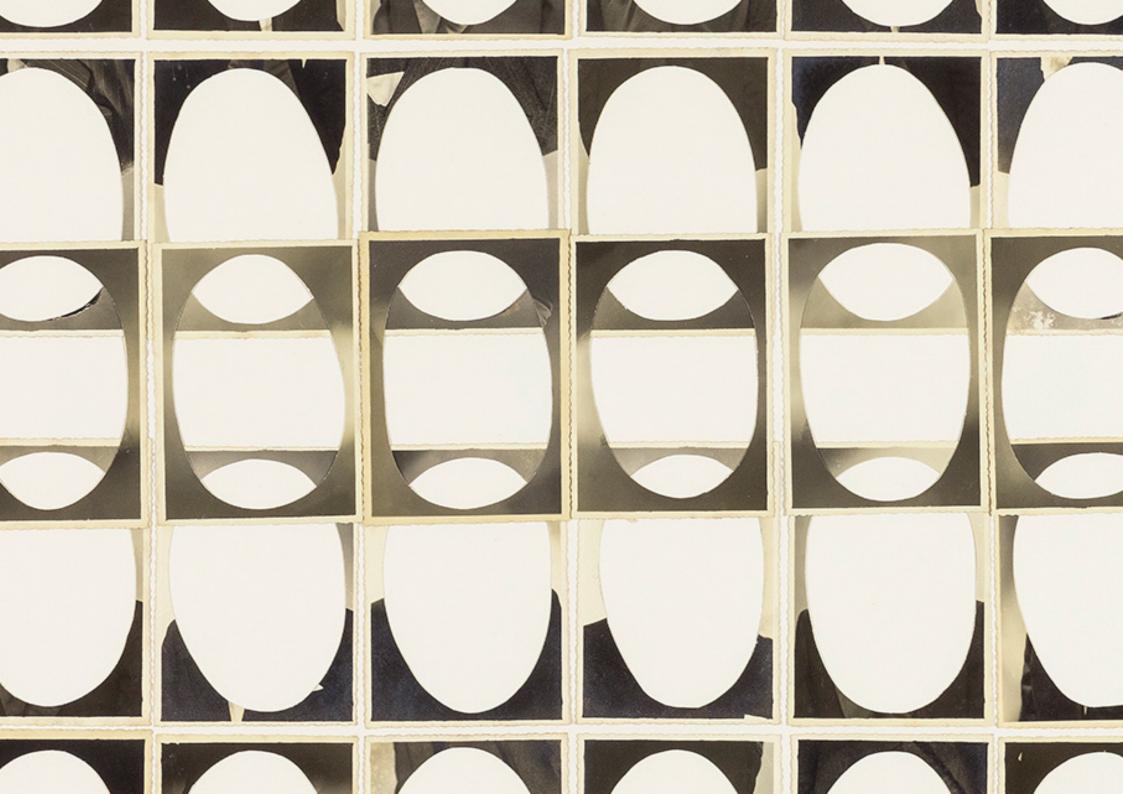
Recently, in 2020, Silveira began to develop the series *Sobre alegria e esquecimento*. The artist gathers a number of portraits, removing large oval parts from their centers. As a result, while portraits are created as means to extend people's existence, like assistants in memory, in removing people's faces from the image, the artist strips the object from its function.

In the series Paisagem (Landscape, 2008-12), Marcelo Silveira reflects upon authorship as he appropriates books by famous photographers, cutting up parts of their images and grouping them together to compose constellations that enhance the connections between the images' textures and their hues. Color and hue are the leitmotivs of this work, creating abstract settings that allude to the organic interweaving of nature displayed in a landscape. Simultaneously, the title functions as a play on the idea of authorship: in Portuguese the title of the series can also be read as Pais-agem (meaning 'Fathers act'), the paternal action—which can be associated with the artist's creative act.

Sobre alegria e esquecimento # 01, 2020 collage 58 x 58 cm | 22.8 x 22.8 in



Sobre alegria e esquecimento # 03, 2020 collage 3 pieces of 58 x 116 cm | 22.8 x 45.7 in





Paisagem XXXII, 2011 collage 150 x 150 cm | 59.1 x 59.1 in



Paisagem XI, 2008/2009 collage 150 x 150 cm | 59.1 x 59.1 in





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.

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

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

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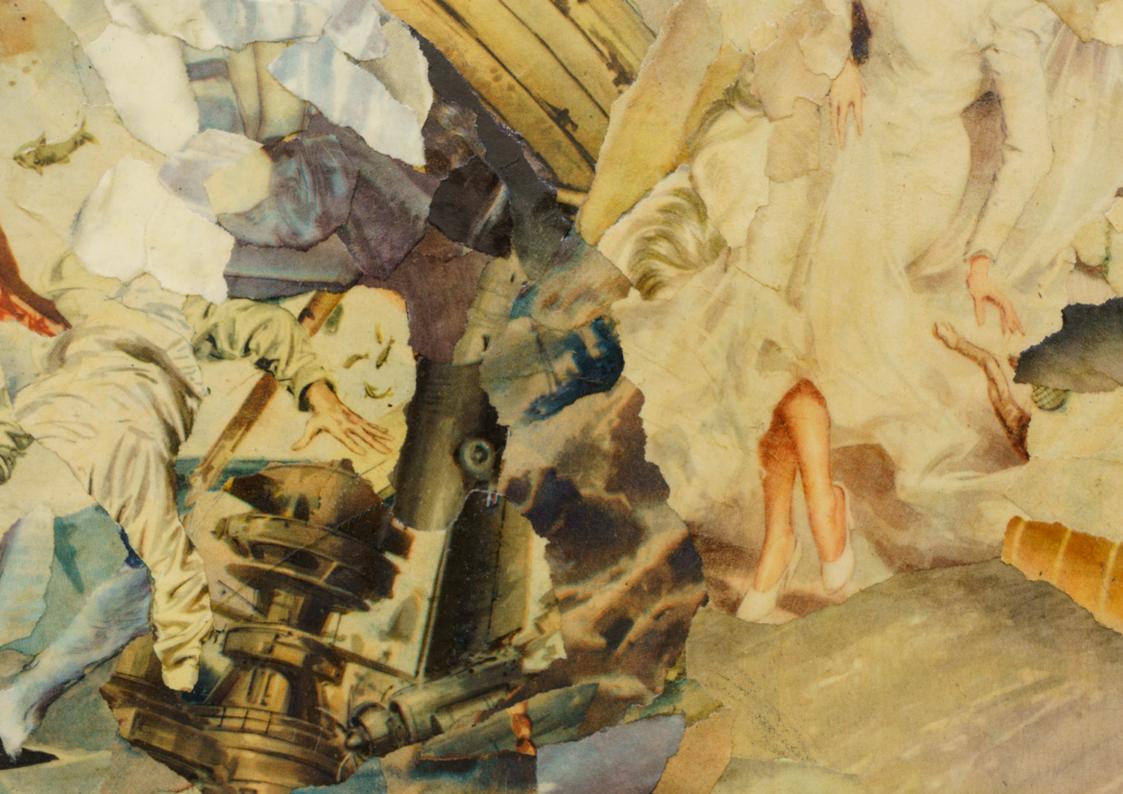












installations

Many of Marcelo Silveira's works feature an outstanding spatial quality, either in exploring corporeality through the amassment of two-dimensional media or in his particular placement of sculptural works within the exhibition spaces. In fact, some works appropriate the seriality associated with minimalism in an original manner, creating installation/sculpture hybrids. Such practices can be seen in *A grande tela* (2012), which seems to dematerialize the canvas into tangles of linen kept in bell jars; just as in *Cabeluda* (2006), where overhanging structures made of horsehair transform the exhibition site.



Capítulo Um, 2004 12 pieces of aluminium, glass and lamps variable dimensions



Other works, such as *Rua da Usina* (2005-07) and *Capítulo um* (2004), use and manipulate light, in an effort to exemplify the ways in which one is able to alter perception. As for *Tudo ou nada* (2004-05), Silveira creates a site within the gallery—a structure made of wood, leather, fabric, glass, and acrylic, that works as a display case, or vitrine—, to establish a dialogue with the commercial aspect of the exhibition space that it occupies.

Tudo ou nada, 2005 12 pieces of aluminium, images printed in serigraphy on fabric

Rua da usina, 2005/2007 acrylic, metal and incandescent light variable dimensions

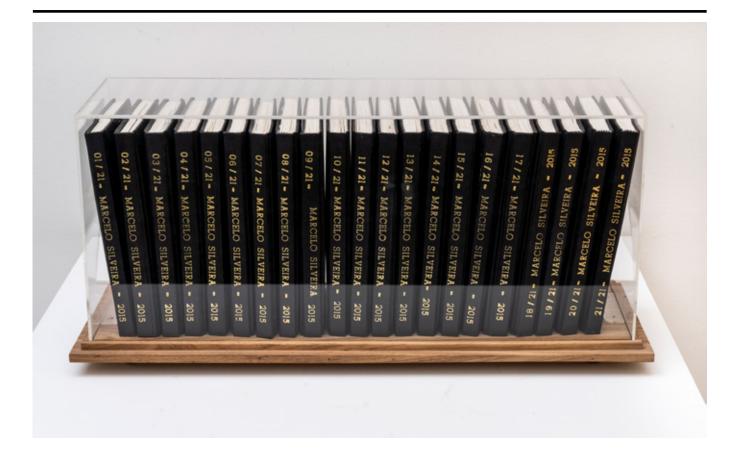


books and other multiples

Within Marcelo Silveira's production, the artist's book synthesizes his practice of gathering and collecting, as well as the intimate quality of his works. This medium allows the artist to explore-through objects designed to be experienced individually, from upclose—, many different images and compositions. Some examples of this practice include series of works developed in 2015, such as: Lições Modernas; Muito pelo contrário; and Da série desenho de casa, yet he first explored the artist's book in 2004 with the work Livro do armazém, a stamp-printed publication on bible paper for the relative transparency of the sheets to allow the printing to 'contaminate' through the pages.



Da série modernas 2, 2015 book 43 x 18 x 23 cm | 16.9 x 7.1 x 9.1 in



According to curator Daniel Rangel: 'in this series of artist's books, words remain hidden. These publications are addressed as parcels of shapes, colors, and enigmas. Stacks of hidden wisdom, like books on unreachable library shelves. Imagination is activated by the titles and names seen in small collections of similar books or in encyclopedias and dictionaries. Both the research method and the collecting practice are recurrent in the artist's production. His operating method resembles that of a research scientist, who learns from external elements, performs experiments in the lab, and periodically reveals his discoveries.'

Da série modernas 1, 2015 book 25 x 58 x 18 cm | 9.8 x 22.8 x 9.1 in nara roesler

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