

nara roesler

paulo bruscky



paulo bruscky

b. 1949, Recife, Brazil, where he lives and works

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 in 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.

[click here to see full cv](#)

cover *What is art? What is it for?*, 1978/2010 [detail]

all images courtesy of the artist and Nara Roesle

selected solo exhibitions

- *Banco de Ideias*. Nara Roesler, São Paulo, Brazil (2023)
- *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

- *Historias 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), Sao 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, Italy (2017)
- *Histórias da Sexualidade*, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil (2017)
- 10th Mercosul Biennial, Brazil (2015)
- 29th São Paulo Biennial, 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, Holland
- Tate Modern, London, UK

4	performances
29	artist's books
43	impossible projects and unrealized projects
47	pioneering work with machines
60	films
69	mail art
76	poiesis

performances

From the 1970s onwards, Paulo Bruscky carried out numerous performances and urban interventions in the streets of Recife, creating poetic situations with varying degrees of humor linked to everyday life, often with contextual political undertones, as seen in *Cemeterial art* (1971), *Poesia Viva [Live Poetry]* (1977), and *What is art? What is it for?* (1978). In *Exponautical & Expopeople [Exponáutica e Expogente]* presented in the 1970s, Boa Viagem Beach in Recife served as a backdrop for a performance/installation/environment. Stakes in the sand and on the reefs, and floating letters in the sea, indicated the location of the artworks. All passersby became part of this total work of art: bottles containing invitation messages were left to be found by any 'survivor/castaway,' as well as colored ice pops (known as 'dudu' or 'geladinho'). Sand, shells, fauna, and flora became integral parts of this environmental artwork, and pedestrians became actors.



Exponautical & Expopeople
[Exponáutica e Expogente], 1970
photograph, binding /
documentation of an action
9 x 13 cm | 3.5 x 5.1 in



Exponautical & Expopeople
[Exponáutica e Expogente], 1970
paper inside glass bottle
28,5 x 8 ø cm | 11,2 x 3,1ø in

In 1971, Bruscky staged his own burial in a performance titled *Cemeterial art*. The work encompassed all aspects of Brazilian funeral rites, including a prayer card, an invitation to the burial ('The Bruscky family invites you to the burial of their beloved son's exhibition'), and a funeral procession through the streets of Recife with a coffin, with Bruscky leading the mourners, culminating in an exhibition at the Empetur Gallery. The police closed the exhibition on the opening day and took the artist in for questioning.

In 1972, Bruscky and Santiago launched a coffin with the word 'ARTE' (ART) on the waters of the Capiberibe River, an action they called 'Enterro Aquático I' (Aquatic Burial I). A crowd gathered to observe the movement of the coffin carried by the current until the Fire Department retrieved it after several minutes of commotion. During the military regime, the army often threw the corpses of its victims into rivers, a significant reference for this action. If federal authorities had known the identity of those responsible for these works, they would undoubtedly have been arrested immediately.





Cemeterial art, 1971
performance, photograph
3 photos of
70 x 50 cm | 27.5 x 19.6 each



Water burial I, 1972
 action, photographs
 vintage edition
 12,5 x 9 cm | 4.9 x 3.5 in each

→
 Water burial I, 1972
 action, photographs
 11 photographs of
 9 x 13 cm | 3.5 x 5.1 in each



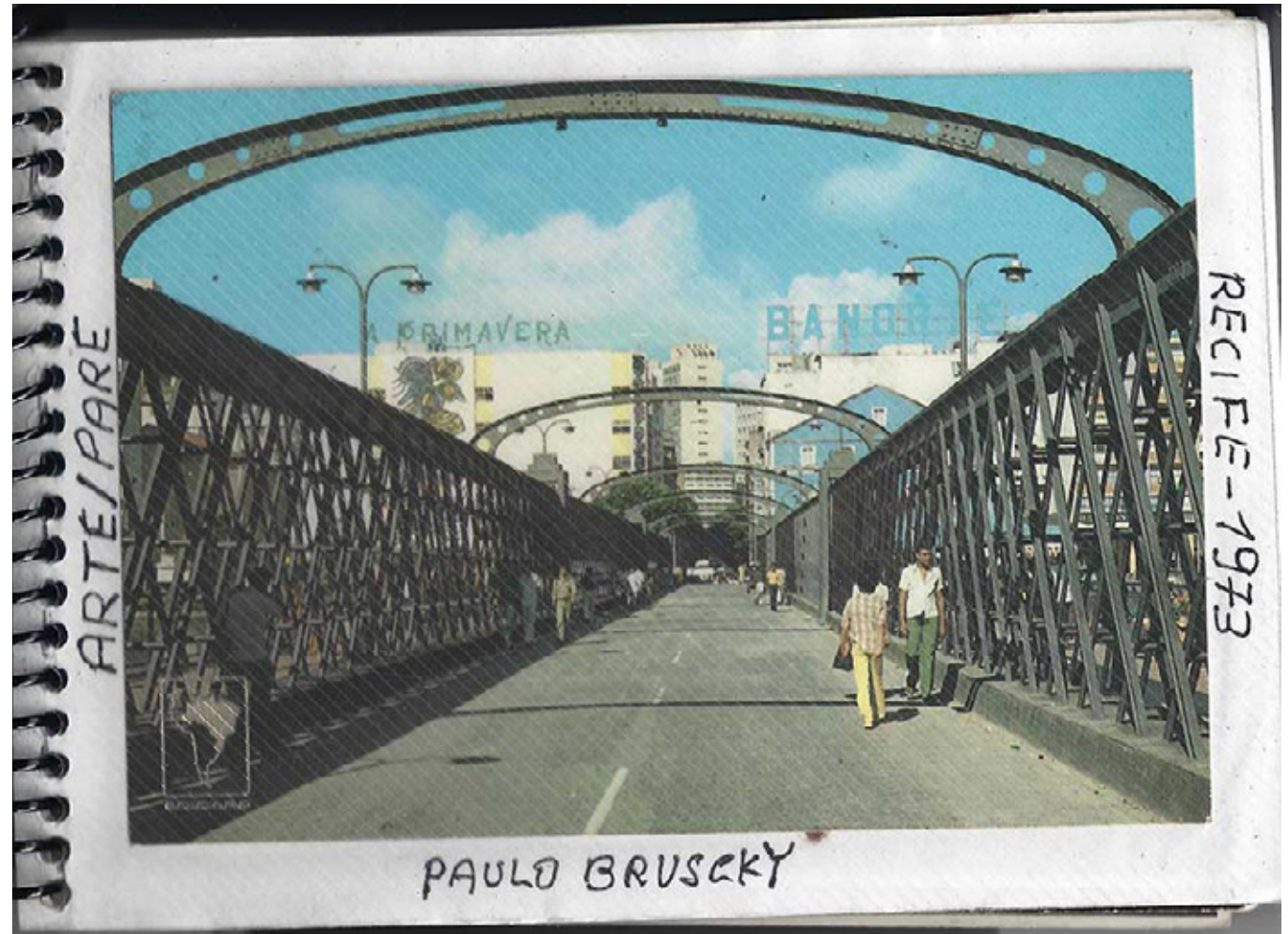


The passage and transmission of the artistic gesture from real to symbolic were taken as the starting points for the *ArtExpoBodyBridge [Artexpocorponte]* project (1972). In this project, participants exchanged signals through colorful posters from Ponte da Boa Vista to Ponte Duarte Coelho and vice versa.

ArtExpoBodyBridge
[Artexpocorponte], 1971
artist's book
12,5 x 18,5 cm | 4.9 x 7.3 in



In *Art/Stop [Arte/Pare]* (1973), Bruscky closed the Boa Vista Bridge (built by Mauricio de Nassau in 1633) with a ribbon. As a result, pedestrians and cars stopped in front of this unusual situation, which lasted around forty minutes until, as reported by newspapers at the time, 'a traffic department guard tried to change the signals, thinking it was a massive traffic jam, until a bolder driver went to where the symbolic ribbon was and untied it...'



Art/Stop [Arte/Pare], 1973
artist's book
12,5 x 18,5 cm | 4.9 x 7.3 in



Art/Stop [Arte/Pare], 1973
artist's book
12,5 x 18,5 cm | 4.9 x 7.3 in

→
exhibition view
*Paulo Bruscky: Artist Books
and Films, 1970-2013, 2015*
The Mistake Room
Los Angeles, EUA





'I had been arrested, and when the army released me, they threatened to "cause an accident" if I ever did anything on the streets again. I spent six months in fear, with two guys following me morning, afternoon, and night to get me on edge. After that time, I organized an exhibition called *Nadaísta*, for which I wrote the manifesto. I invited artists, which allowed me to see the courage of the friends I had. Many ran away, while others let me use their names just because they agreed. Then I asked a very traditional gallery in Recife, Nega Fulô, and on the day of the exhibition, there were no works, nothing. I stood on a bench, which was the only thing I had, read the manifesto, and explained what was happening, and that the two scoundrels were there present, trained like dogs to see subversion in everything. I said that from then on, I would go back to making my works, and if I died, it wouldn't be an accident. The manifesto was not only political; it was aesthetic. If you broke the aesthetics, it bothered the dictatorship because you were creating non-conventional works. If you break the aesthetics, you provoke something new, and people start to reflect, and for any authoritarian regime, no type of reflection is desirable.'

—Paulo Bruscky

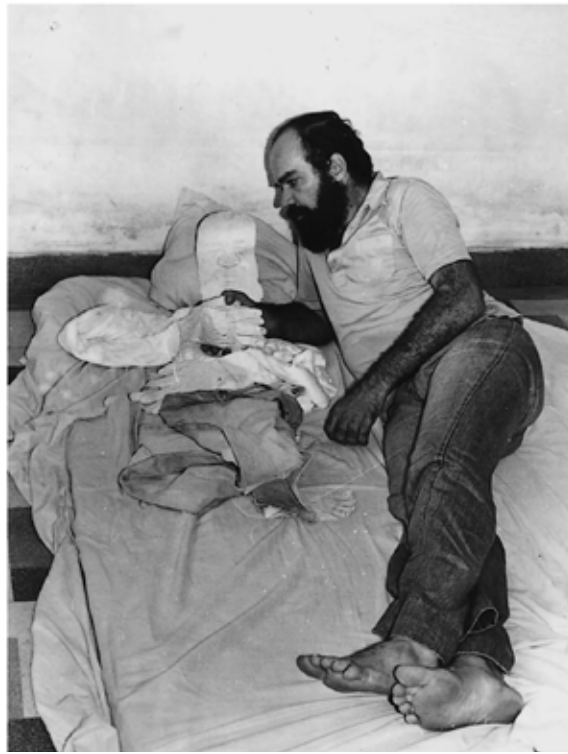
Nadaísmo, 1974
offset
22 x 21,5 cm | 8.6 x 8.4 (open)
22 x 10,8 cm | 8.6 x 4.2 (closed)

N A D A Í S M O

As pessoas chegam e enchem a sala.
É mais uma exposição coletiva de arte.
É mais um acontecimento. Todos nossos
controles ligados. Todos os sentidos
de prontidão. Todos os músculos em
tensão. Todos os nervos em comunicação.
Todos os canais abertos. Todos,
tudo pronto!!!
Nada acontece... os nervos amolecem,
os canais descansam, os músculos
afrouxam, os sentidos abandonam,
e os controles se desligam... nada
acontece. Nada. Não foi falso alarme,
nem erro de percepção nem falta de
informação, tudo certo e nada
acontece. Não há nada.
Onde estão? Onde está o que? Mas não
há nada e nada está em canto algum...
"Aquilo" não há. Nada, somente o nada
que perturba tanto. Só o nada...
Mas então, o nada é algo. Se perturba
tanto, então é não só algo, como muito.
O nada é muito. Se é muito, eu posso
senti-lo ou ve-lo. E como é grande
o nada. Poderoso, envolvente e
maravilhosamente belo.
Senhoras e Senhores: apresentamos
o nada e pedimos não confundir com:
nada lhes apresentamos, pois lhes
apresentamos algo: NADA.

Leonhard Frank Duch

Paulo Bruscky	Arnaldo Tobias
Marcos Cordeiro	Alberto Cunha Melo
Cildo Oliveira	Odete Vasconcelos
Adão Pinheiro	Waldemar Cordeiro
Duch	Cyl Galindo
Daniel Santiago	Ricardo Rabelo
Ivan Maurício	Pericles Paiva
Natan	Régis Barbier
João Batista	Demóstenes Oliveira
Jim	Fernando Torres
Ricardo Pessoa	Cacau
Abraão Chagorodsky	Luciano Pinheiro
Cavani Rosas	Roberto Lucio
Wellington Virgolino	Ismael Caldas
Sergio Lemos	Braulio Pinho
Lula Cortes	Maurício Pacheco
Sebastião Vilanova	Bosco Lopes
Fernando Guerra	Anchieta Fernandes
Maquino	Coentro
Adethson Santos Leite	Ral
Bajado	Unhandeijara Lisboa
Henrique Biondi	Katia Mesel
Linobaldo	Abenoen
Lula Wanderley	Alves Dias
José Mário Rodrigues	Nilton
Fernando Guimarães	Angelo José
Clenira Bezerra	Skorpio Delmangue



The photographic series *Me with myself* (1977) was created at the beginning of what was then called 'fotolinguagem' (photolanguage). It involves a performance that was carried out solely for the camera. The artist photographed himself in a meeting/confrontation with a xerographic copy of his alter ego.

Me with myself, 1978
set of 3 photographs
40 x 60 cm | 15.7 x 23.6 in each

The project *Space lashing* was originally carried out at the Salão de Arte de Pernambuco (1977) and recreated in the artist's solo exhibition held in Recife in 2001. As is typical of these event-score projects, with each execution of the project, other works are 'created' through the unique combination of space and time that results.



Space lashing, 1977
artist's book
(photographs and binding)
11,5 x 18 cm | 4.5 x 7.1 in



In 1977, Paulo Bruscky organized *Poesia Viva [Live Poetry]* with Unhandeija Lisboa. In this poem/event, each participant wears a letter that comes to life with its user. Poetry ceases to be the exclusive domain of the book.

Poesia Viva [Live Poetry], 1977/2013
photo documentation
of performance
50 x 70 cm | 19.6 x 27.5 in

→→
Poesia Viva [Live Poetry], 2016
performance
57th Venice Biennale
VIVA ARTE VIVA
Venice, Italy

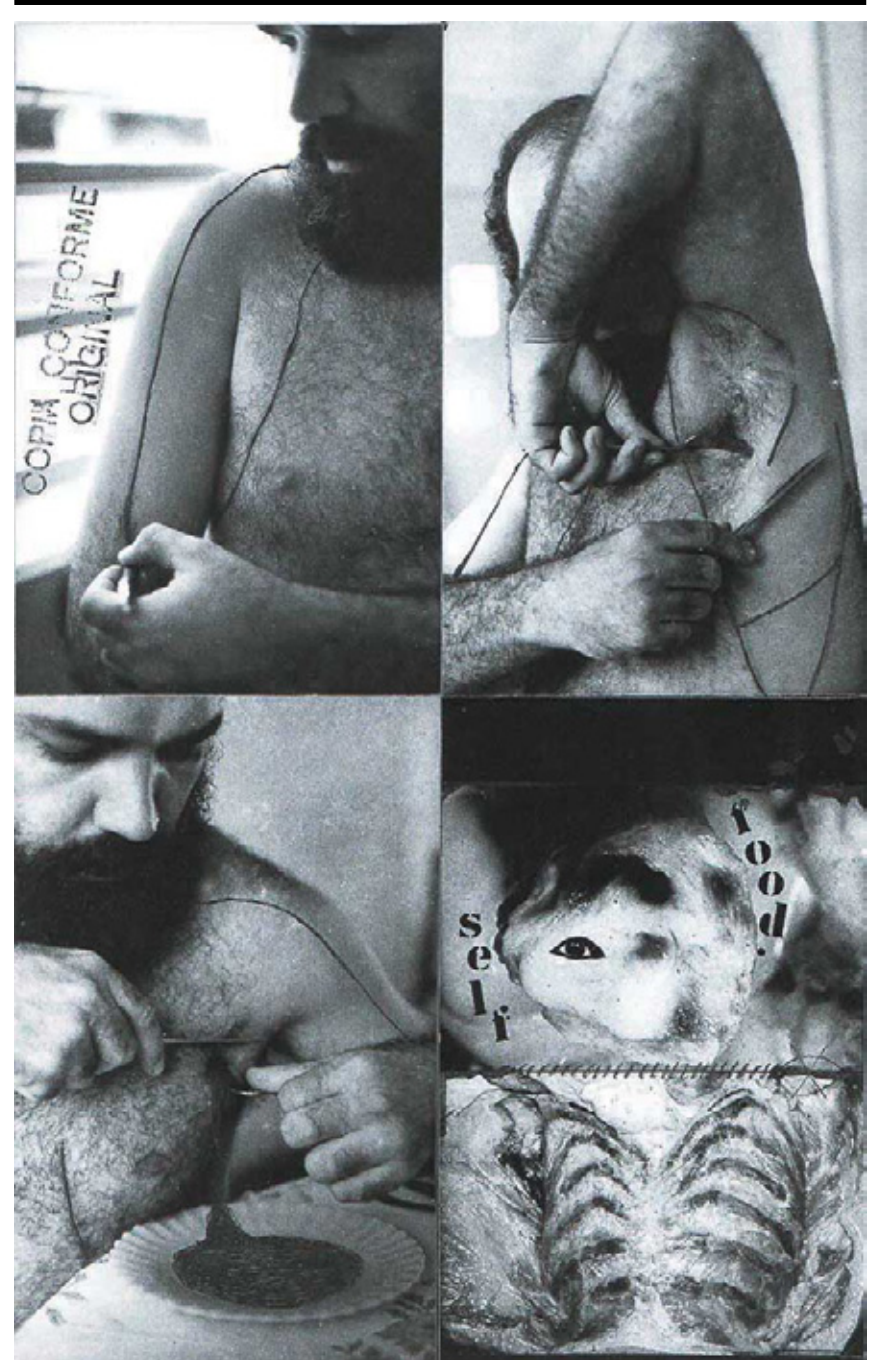






Art is packaged anyway you like it,
1973 / 2017
performance
57th Venice Biennale
VIVA ARTE VIVA
Venice, Italy

The artist creates works aligned with Body Art. He acts directly on his body, as in *AlimentAção* (1978) [AlimentAction]. With fork and knife in hand, he turns towards himself as his own sustenance, in an exercise of photographic self-cannibalism. The sequence of photos is reproduced in xerox and becomes an artist's book.



AlimentAção, 1978
set of 4 photographs
70 x 50 cm | 19.6 x 27.5 in each



At the opening of the Pernambuco Art Salon in 1978, Paulo Bruscky graffitiing on the main wall of the State Museum the phrase: 'Art cannot be imprisoned.' The action, called *Artist's Attitude, Museum's Attitude*, occurred minutes before the arrival of then-Governor Marco Maciel, who'd been appointed by the military government. Startled, the museum staff hurried to erase the unwanted message. However, they used sharp objects and ended up digging into the wall, leaving scars and making the phrase even more prominent.

The artist's attitude / the attitude of the museum, 1978
photo documentation
of performance
10 photographs, each measuring
15 x 22 | 5.9 x 8.6 in

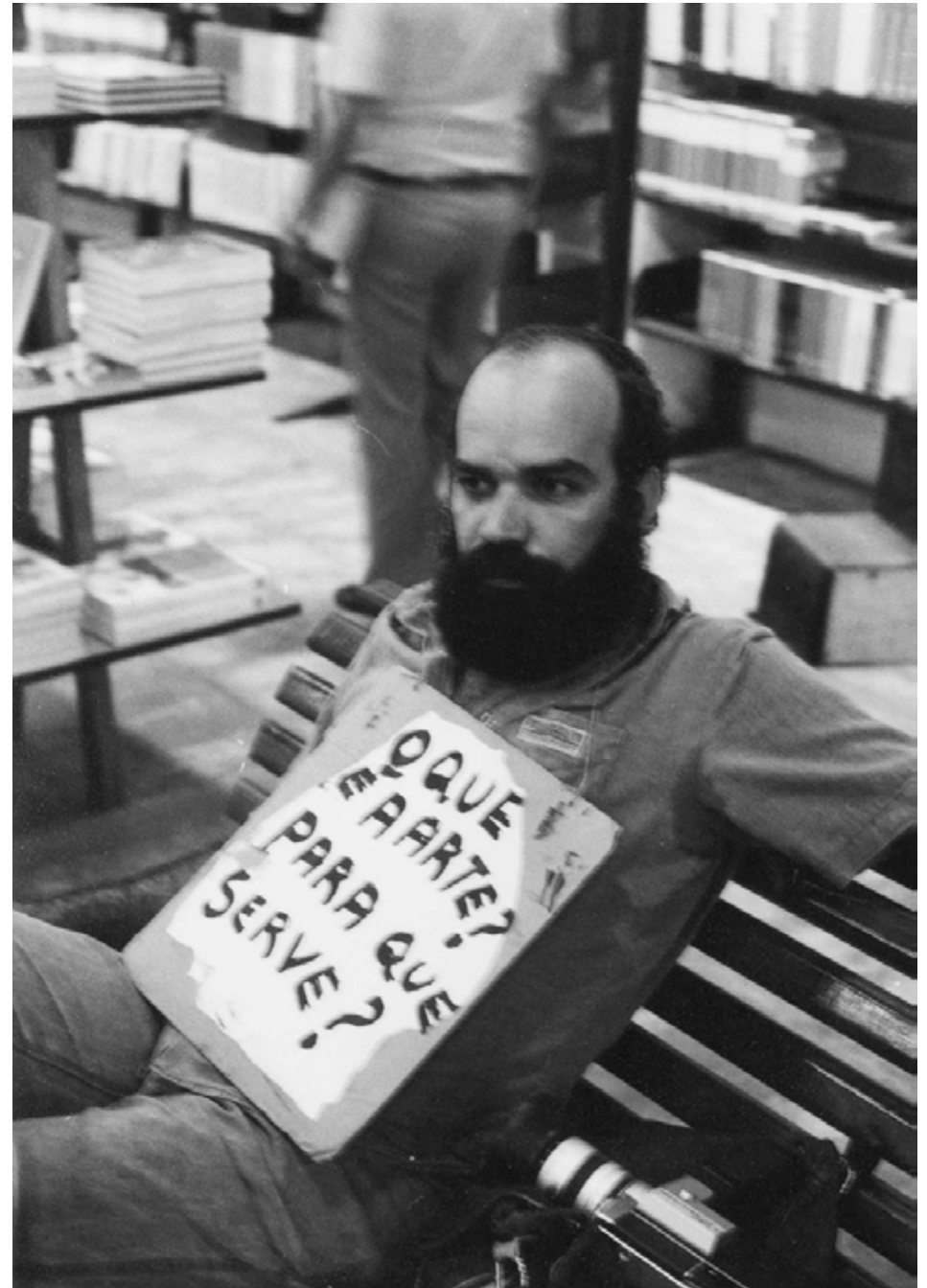


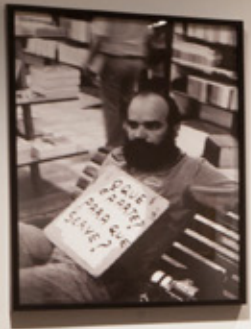
Sculptures, 1987 / 1988
artist book
(photographs on paper, binding)
15 x 22 cm | 5.9 x 8.7 in

In *What is Art? What is it for?* (1978), the artist walks through the streets of Recife with a sign hanging around his neck. Similar to sandwich men, who lend their bodies for various advertisements, the artist himself bears the weight of existential doubt on his body: What is art? In front of the Modern Bookstore's display window, he positions himself as the subject and object of the question he poses. His ironic presence suggests the following realization: doubt is the privileged *locus* of contemporary art.

What is art? What is it for?
[O que é arte? Para que serve?],
1978 / 2010
photograph
70 x 50 cm | 27.6 x 19.7 in

→
exhibition view
Art is Our Last Hope, 2014
Phoenix Art Museum
Phoenix, EUA





LIVRARIA

moderna

LIVRARIA
moderna

Acqua
79

Acqua
79

Acqua
79

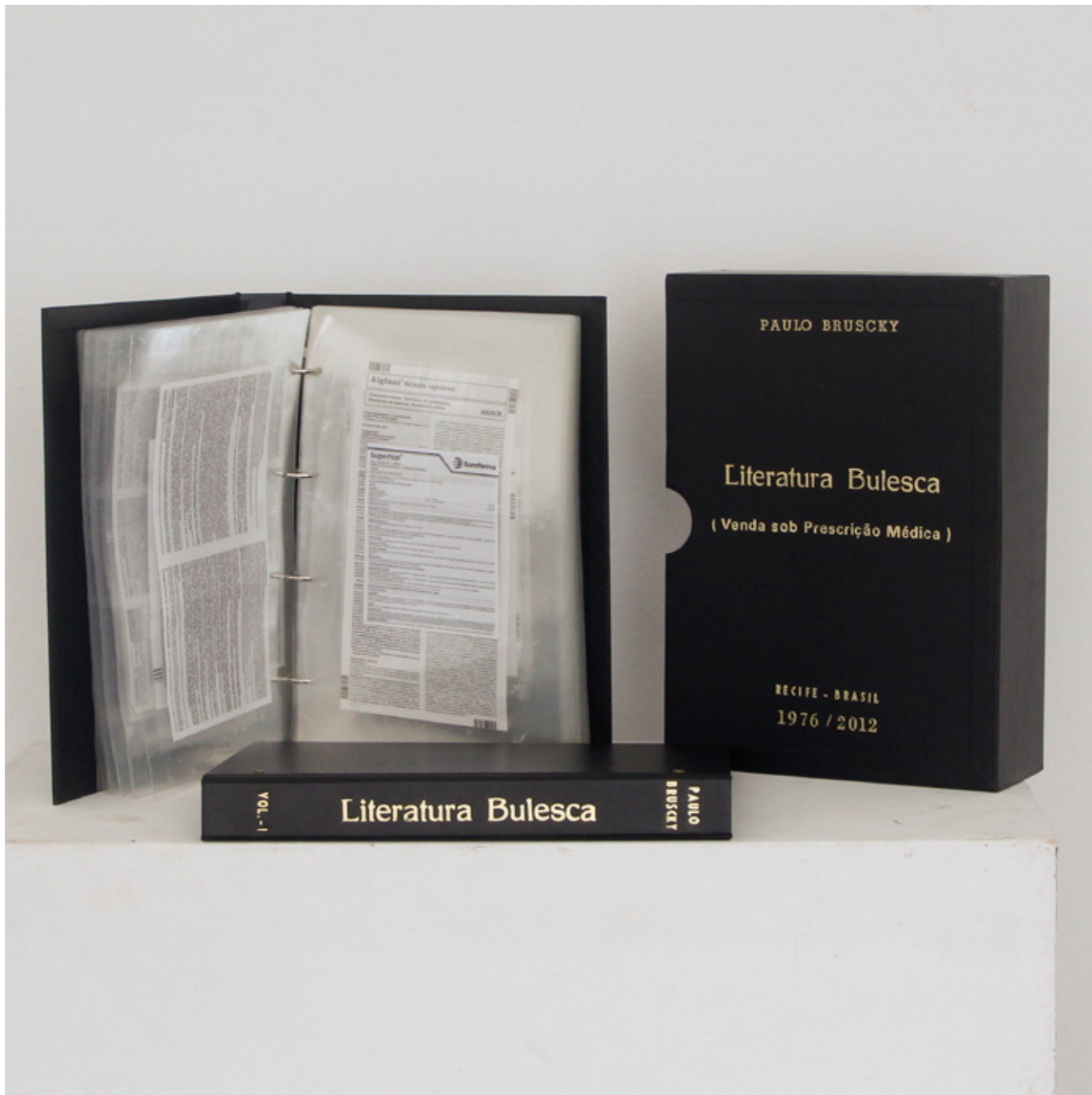
QUE FARETE
PRAR QUE
SEAVE?

ASI

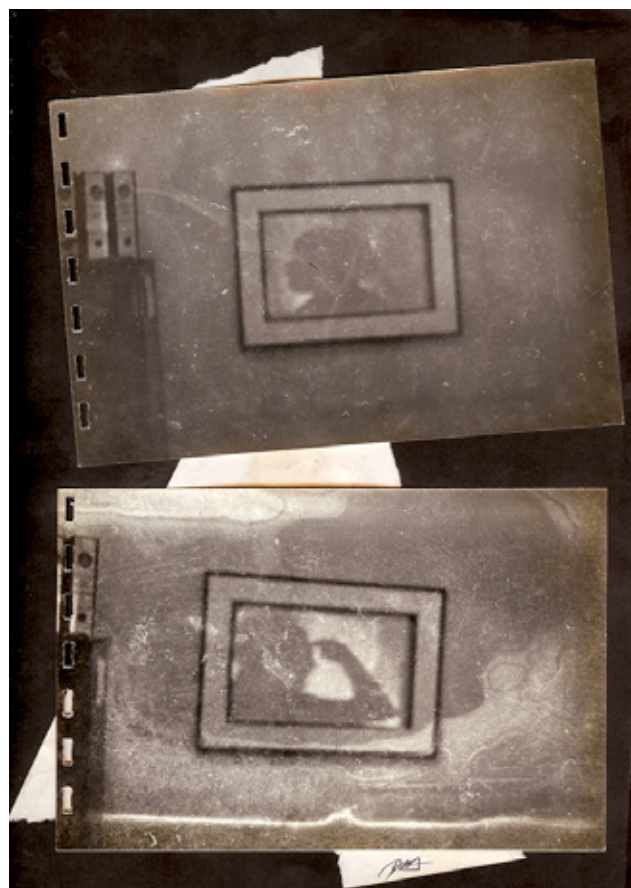
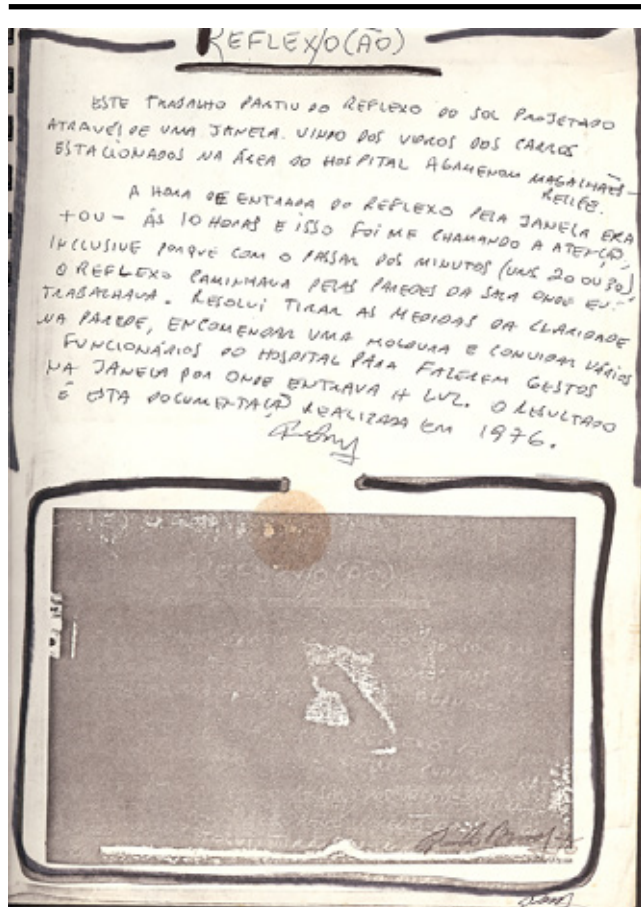


artist's books

Artist's books are an important part of Paulo Bruscky's work. Much like his involvement in mail art, books are another vehicle for the experimentation and circulation of artistic information through unofficial means and systems. They encompass multiple media, as his books are created from photographs, stamps, photocopies, and faxes of his actions.

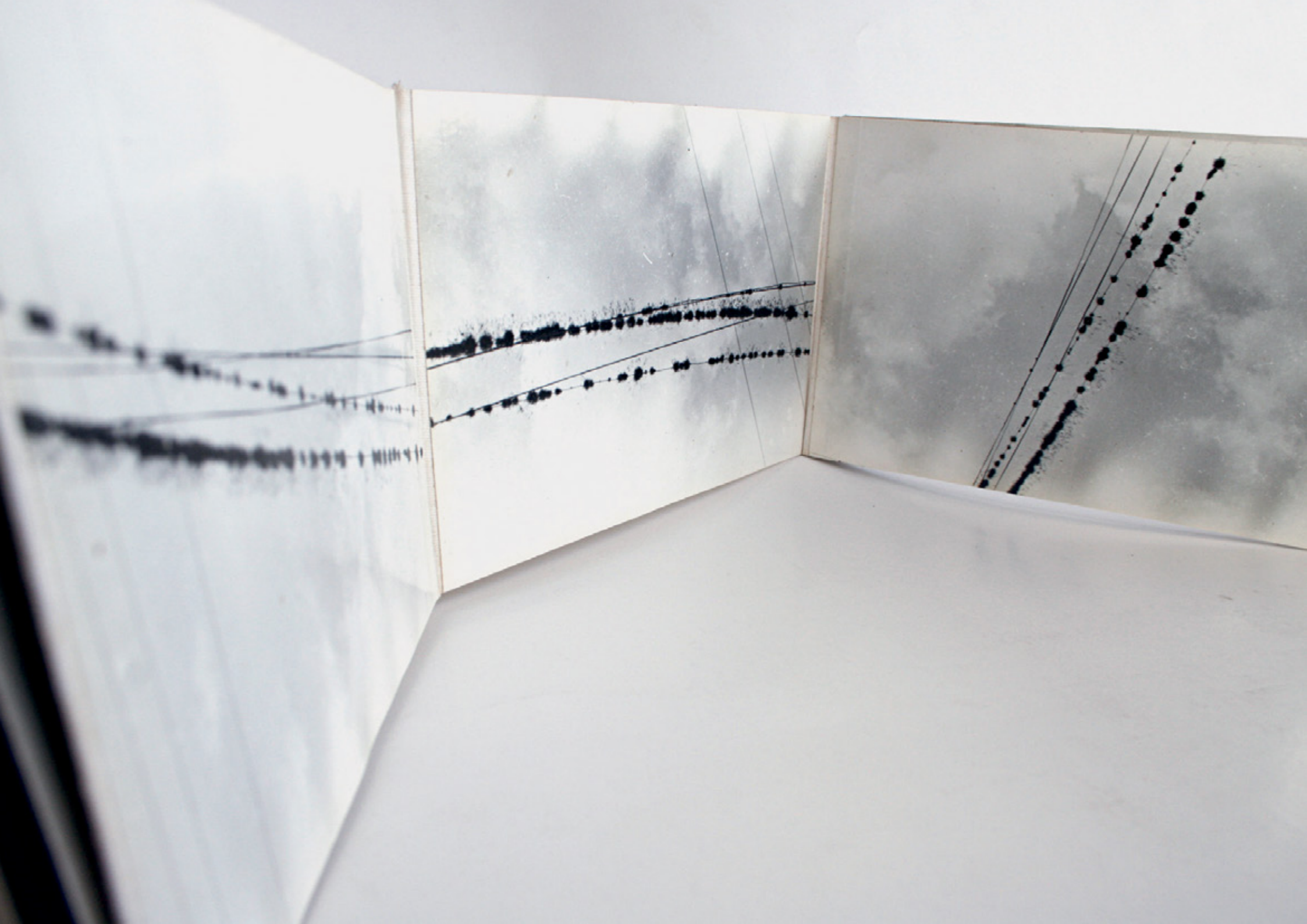


Literatura Bulesca, 2012
drug leaflets, binding
37 × 27 × 10,5 cm | 14.6 × 10.6 × 4.1 in



Reflex/o (ão), 1976
artist's book
21,5 x 29 cm | 8.5 x 11.4 in

→
Notations on lines: mutant scores
[Composições no Fio - Partituras Mutantes], 1979
artist book
(photographs on paper, binding)
22 x 35 cm | 8.7 x 13.8 in



Being [Ente], 1984
Indian ink on paper
and cloth binding
30 x 57 cm | 11.8 x 22.4 in







Housing x Illusion
[*Moradia x Ilusão*], 1986 / 1987
artist book
(photographs on paper, binding)
12,5 x 18,5 cm | 4.9 x 7.3 in



Fungus, 1988
artist book
(photographs on paper, binding)
12 x 18,5 cm | 4.7 x 7.3 in

F

U

N

G

O

PAULO BRUS CKY 88



Bio-graphy, 1949 / 2010
box-briefcase with five folders
containing the artist's medical files
from 1949 to 2010
38 x 25 x 20 cm | 15 x 9.8 x 7.9 in

BIOGRAFIA / 1972-1996

BIOGRAFIA / 1996-2000

BIOGRAFIA / 2000-2006

BIOGRAFIA / 2006-2010

TESTE LABORATORIAL

PR. GERAL - ECG
CARDIOLOGIA

RELATÓRIO DO TESTE

1ª CONDIÇÃO:

REGULAR

TAQUICARDIA

BRADICARDIA

ARRITMIA

BLOQUEIO

2ª ANÁLISE:

EPISÓDIO

METEOR

3ª MOTIVO DA INTERRUÇÃO:

ATINGIU FC PREVISTA

CANSAÇO MUSCULAR

4ª MANIFESTAÇÕES CLÍNICAS:

Não apresentou manifestações sugestivas de insuficiência coronária e/ou outras alterações. Aumento acentuado da TA no esforço. Elevação da pressão arterial. Duração da prova foi de 15 minutos.


5ª MANIFESTAÇÕES ELETROCARDIOGRÁFICAS:

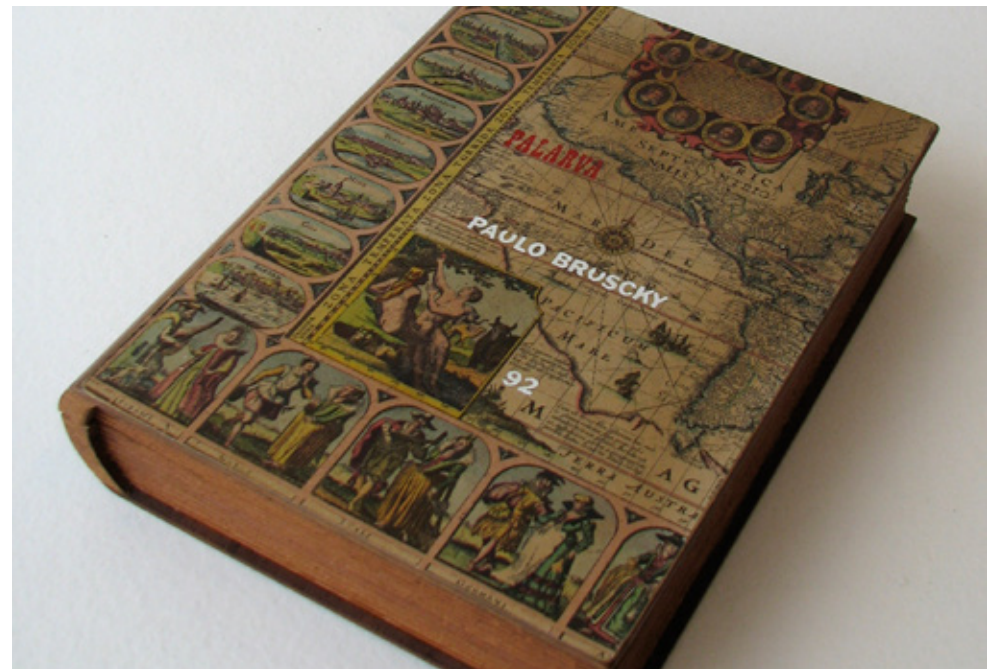
Aumento de modificações significativas do segmento ST durante o teste e persistência na comparação ao traçado basal. Não houve arritmias.

6ª CONCLUSÃO:

Data normal.

7ª OBSERVAÇÕES:





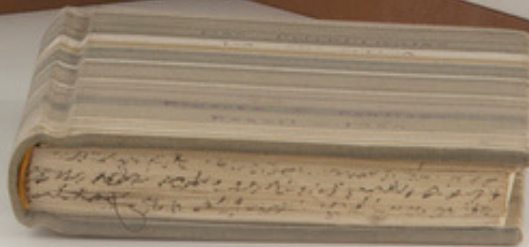
Palarva, 1992
wood box, cut paper and
semi-precious stone egg
5,5 x 20,5 x 25,8 cm
2.2 x 8.1 x 10.2 in



Babel, 1991
paper, glue, leather
9,5 x 15 x 15 cm
3.7 x 5.9 x 5.9 in

→
exhibition view
*Paulo Bruscky: Artist Books
and Films, 1970-2013*, 2014
photo © Everton Ballardin
Nara Roesler
São Paulo, Brazil





impossible projects and unrealized projects

In the 1970s and 1980s, many of Paulo Bruscky's projects submitted to salons and exhibitions were rejected or never realized. At a time when the city's territory was mapped and monitored, social authoritarianism and the conservative landscape of art and culture were revealed in the rigidity of the rules made by governing institutions such as museums and art salons.



Art is the Last Hope, 1983
photograph on paper
18 x 23,5 cm | 7.1 x 9.3 in



ESTADO DE PERNAMBUCO
SECRETARIA DE TURISMO, CULTURA E ESPORTES
MUSEU DO ESTADO
Av. Rui Barbosa, 960 - Graças
Fone: (081) 222-6694
Recife - PE - 50.000

Inscrição NO.
04

XXXVI SALÃO DE ARTES PLÁSTICAS DE PERNAMBUCO

Prazo de entrega das obras: Vide regulamento.
Atenção: Esta ficha deve, obrigatoriamente, acompanhar os trabalhos concorrentes.

Nome completo EQUIPE BRUSCKY & SANTIAGO				Nome artístico O MESMO			
Endereço RUA DO SOSSEGO 246 APT 22		Bairro BOA VISTA	DDD	Fone 3314960	CEP 50000	Cidade RECIFE	UF PE
Banco, Agência e N.º da conta bancária para eventual remessa de numerário BANORTE - AG. CANTAS CAMETO - CONTA 69974-1				CPF 067007054/87	RG Identidade 637.264.001 PE	UF PE	

Paulo Brusk
Assinatura do artista
RESPONSÁVEL EQUIPE

Preencher as seis etiquetas abaixo, destacar as três últimas e anexar ao verso das obras.

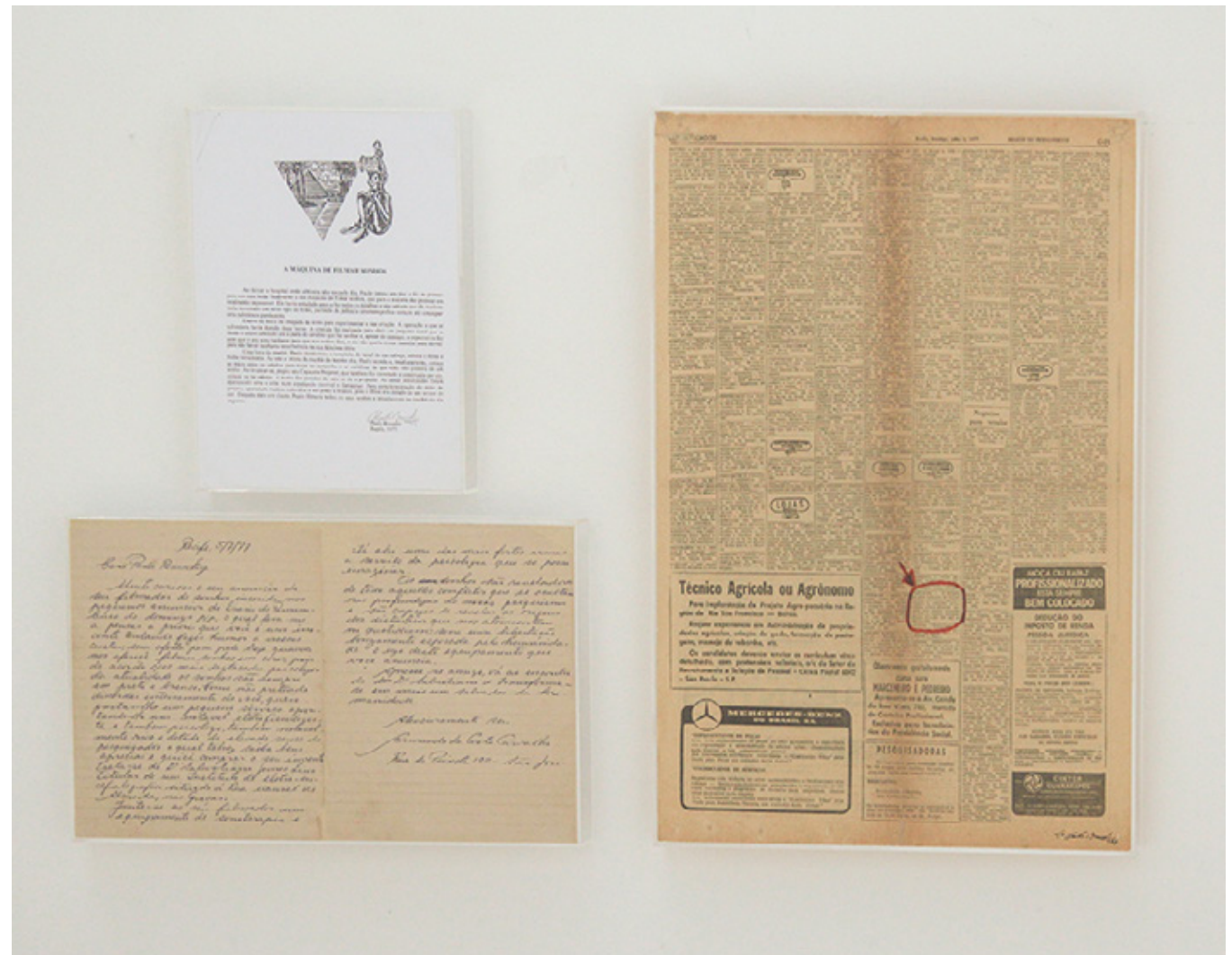
A	
Artista	EQUIPE BRUSCKY & SANTIAGO
Cidade	RECIFE
Título da Obra	A ARTE É A ÚLTIMA ESPERANÇA
Técnica	ARTDOOR
Data	83
Dimensões (em cm)	300 cm Vert. 400 cm Hor.
Valor da Obra Cr\$	180.000,00

B	
Artista	EQUIPE BRUSCKY & SANTIAGO
Cidade	RECIFE
Título da Obra	OPUS CORUS Nº 1 CON(IX)S(?)ERTO SENSOMIAL
Técnica	AUDIO ARTE
Data	83
Dimensões (em cm)	300 cm Vert. 510 cm Hor.
Valor da Obra Cr\$	100.000,00

C	
Artista	EQUIPE BRUSCKY & SANTIAGO
Cidade	RECIFE
Título da Obra	LIVRO PROPOSTA
Técnica	LIVRO DE ARTISTA
Data	83
Dimensões (em cm)	34 cm Vert. 22 cm Hor.
Valor da Obra Cr\$	80.000,00

Art is the Last Hope
(document presented at the
XXXVI Salão de Artes Plásticas
de Pernambuco), 1983
offset
16x22 cm | 6.3 x 8.7 in

Paulo Bruscky, along with Daniel Santiago, introduced 'Arte Desclassificada' through paid advertisements in the press. This was, in essence, a way of creating marginal poetry and circulating it in alternative circuits, generating disruption within information control mechanisms.



Máquina de filmar sonhos
 [Machine to shoot dreams]
 (newspaper advertisement,
 short story, response letter), 1977
 newspaper advertisement with
 artist's interference, offset (short
 story), and pen on paper (letter)
 58 x 38 cm | 22.8 x 14.9 in
 26,5 x 21,1 cm | 10.4 x 8.3 in
 24,8 x 20,3 cm | 9.7 x 7.9

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vação 50m vaso: 1.200
Litros p/hora Cr\$ 1.500,00.
Eletrôgua Ltda. Av. Ca-
xangá, 1.308 — Fone —
274159 — Material Elétrico
e Hidráulico. (10)

EMPILHADEIRA YALE —
2.500 — Telefone:
262.8511.

MÁQUINA Sorveteria. So-
cic c/4 metros e um Bal-
cão Frigorífico. Vendo ou
troco. Av. José Rufino.
1623 — Areias, pela ma-
nhã.

Tipografia — Vende Má-
quina Automática — Pa-
leta Semi-nova — Urg
Tratar Fone: 2220574.

VENDE-SE — O Projeto
de uma máquina de filmar
sonhos com filmes (preto e
branco ou colorido) sono-
rizada, marca Bruscky. As-
sista seus sonhos tomando
o café da manhã. Inventor
Paulo Bruscky CP-850 —
Recife-PE.

VENDO — Compressor de
Ar motor 1/4 HP e pis-
tola Cr\$ 800,00 fone —
2246283 a tarde.

MOTOR MERCURY 50
HP — Vendê-se estado de
novo, ano 76. Tratar fo-
nes 3265330 (domingo) —
2245547 d. úteis.

s gratuitamente
so para
O F PEDREIRO

engrossa marca invicta.
novo; c/ motor. Preço de
ocasião. Av. Antonio de
Gois — 05 — PINA.

NEGÓCIOS A VENDA —
Vende-se ótima Farmácia
única no local Rua do Li-
ma, 68 Sr. Falcão.

VENDE-SE uma BANCA
DE REVISTA p/Cr\$
4.000,00 a Tr. c/Xavier a
R. Gaspar Pérez, 877 —
Iputinga, no horário das
18 às 22 hs. nos dias úteis,
motivo doença.

VENDE-SE — Bar e Lan-
che ótimo movimento
Preço de ocasião. Rua 21
de Abril, 1289 — Afogados.

VENDO — LOTERIA ES-
PORTIVA a ser reloca-
da Av. Gal. San Mar-
tin, 1970.

VENDE-SE — Por moti-
vo de Viagem, todo E-
quipamento de Serraria
— Máquinas Semi-novas.
Tratar Local. Rua 21 de
Abril, 2966 C/Ronaldo. —
San Martin.

VENDE-SE — Lanchonete
equipada ótimo ponto mo-
tivo viagem Av. Santos
Dumont n. 100A. Olinda
Varadouro.

VENDE-SE — Uma loja
de peças de automóveis
como boas instalações e a-
cessórios. ou troca-se por
caminhões à Diesel. Tra-
tar na Rua da Concórdia
983, das 7 às 17 horas.
(3)

VENDE-SE uma BANCA

tório c. 2 pavimentos dis-
pondo de WC Cada. 1 —
Galpão de Telhas de Ci-
mento amianto c. Estru-
tura de Concreto. Portão
c. Acesso P. Viaturas Pe-
sadas. 1 — Talude c. Ram-
pa de Carga. 1 — área p.
Estacionamento interno c.
Portão P. Viaturas. 1 —
Galpão de Telhas de Ci-

go Salaro comercial, novo,
moderno, seguro local mui-
to populoso. sem existir
outro semelhante. no pla-
outro semelhante, no
planalto do Alto do
Eucalipto n.o 601 Vas-
co da Gama, perto gran-
ja Americana. Ver e tra-
tar neste local ou Av. Con-
de B. Vista — 121 — S.
106.

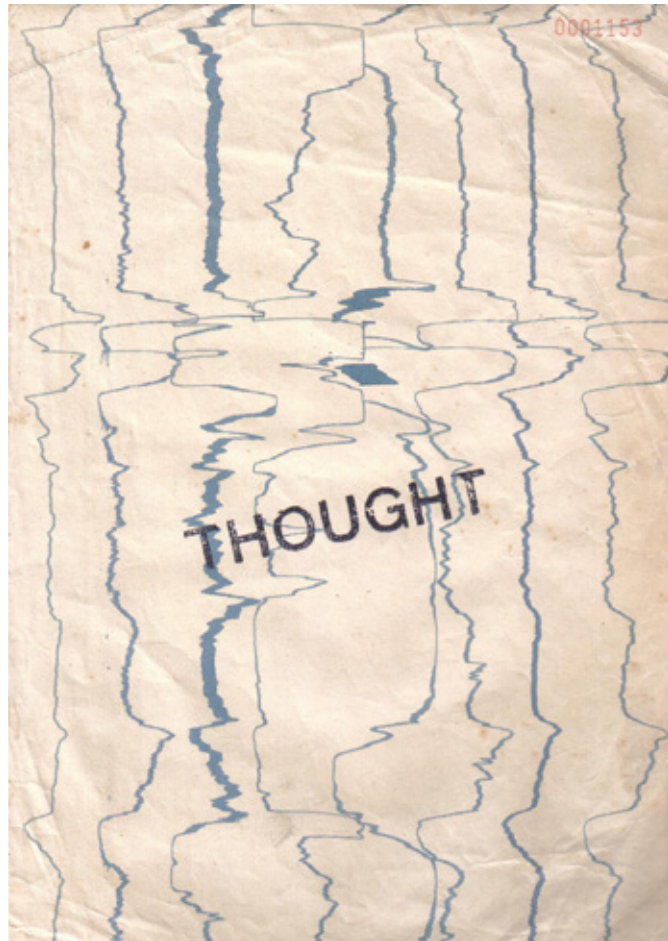
MOÇA OU RAPAZ PROFISSIONALIZADO ESTÁ SEMPRE BEM COLOCADO

DEDUÇÃO DO IMPOSTO DE RENDA PESSOA JURÍDICA

A ORGANIZAÇÃO GUARARAPES está devi-
damente credenciada junto ao Conselho Fe-
deral de Mão de Obra (CFMO) — Registro
n.o 379 para ministrar o TREINAMENTO
previsto na Lei 6.297, de 15/12/1975 e no
Decreto 77.463, de 20/4/1976.
Conforme estabelecem os referidos Diplo-
mas Legais, SERÃO DEDUZIDAS DO IM-
POSTO DE RENDA, todas as despesas efe-
tuadas com treinamento de pessoal.

VEJA O INÍCIO DOS CURSOS:

PRÁTICO DE CONTADOR incluindo Processos



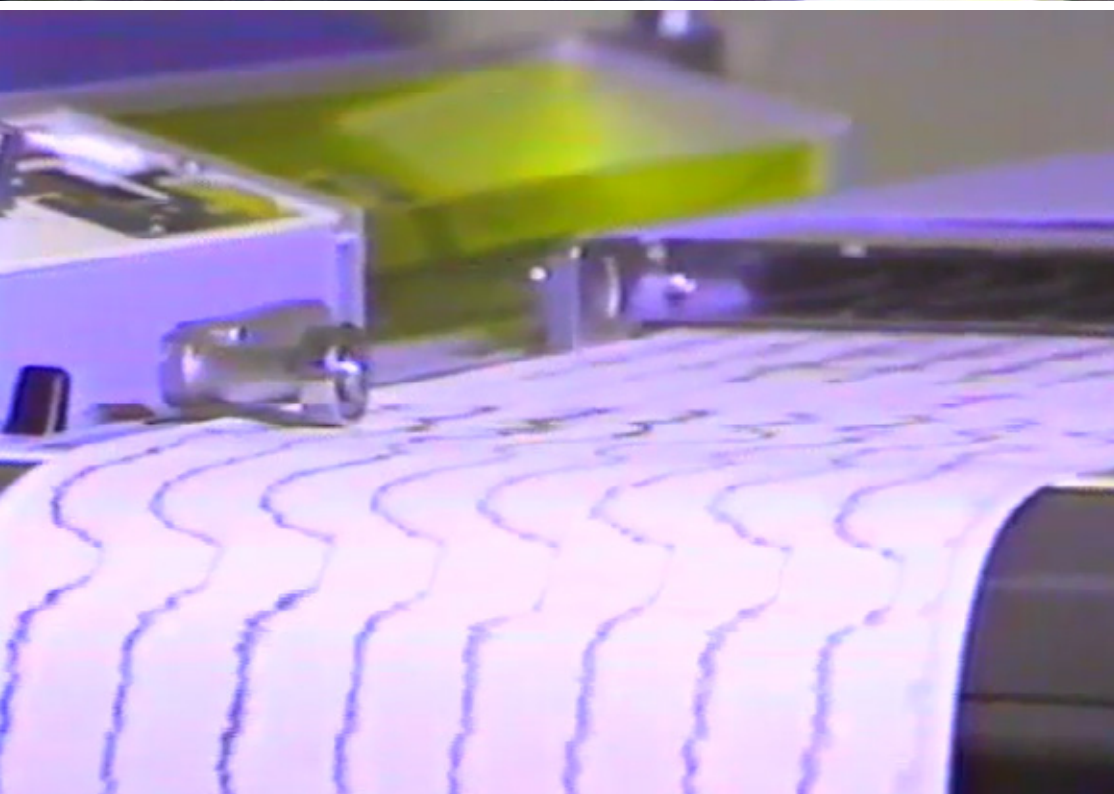
pioneering work with machines

Beyond his experiments with fax machines, mimeographs, heliography, video, and photography, Bruscky transformed other technological devices into true poetic machines. In *Registros (O meu cérebro desenha assim)*, Bruscky used a hospital electroencephalogram device to record his brainwaves. According to Adolfo Montejo Navas, it's a 'psychography of thoughts made with an electroencephalogram, like a score of signs, a mental calligraphy that places the resulting graphics in the category of new visual and performative poetry. It's one of the artist's most emblematic works' (Poiesis Bruscky, 2013).

This series resulted in an artist's book and later a video. In 2007, Bruscky revisited the project, taking advantage of the advancements in scientific and medical technology that provided new electroencephalogram devices.

EEG Art, from the series *My Brain Draws Like That*, 1976
electroencephalogram and stamp
on paper
30,5 x 19,5 cm | 12 x 7.7 in

→
Records
(*My Brain Draws Like That*), 1979
U-Matic on video, color, sound
04'00"





Autum radium retratum, 1978 / 2013
photomontage, digital print on paper
50 x 70 cm | 19.7 x 27.6 in



For the action *Ferrogravura*, presented by Bruscky at the II Salão Global de Pernambuco in 1975, 'engravings' were created using an iron on sheets of paper, offered to the public, duly signed, until the hot iron burned them. These iron engravings were also sent as works of postal art.

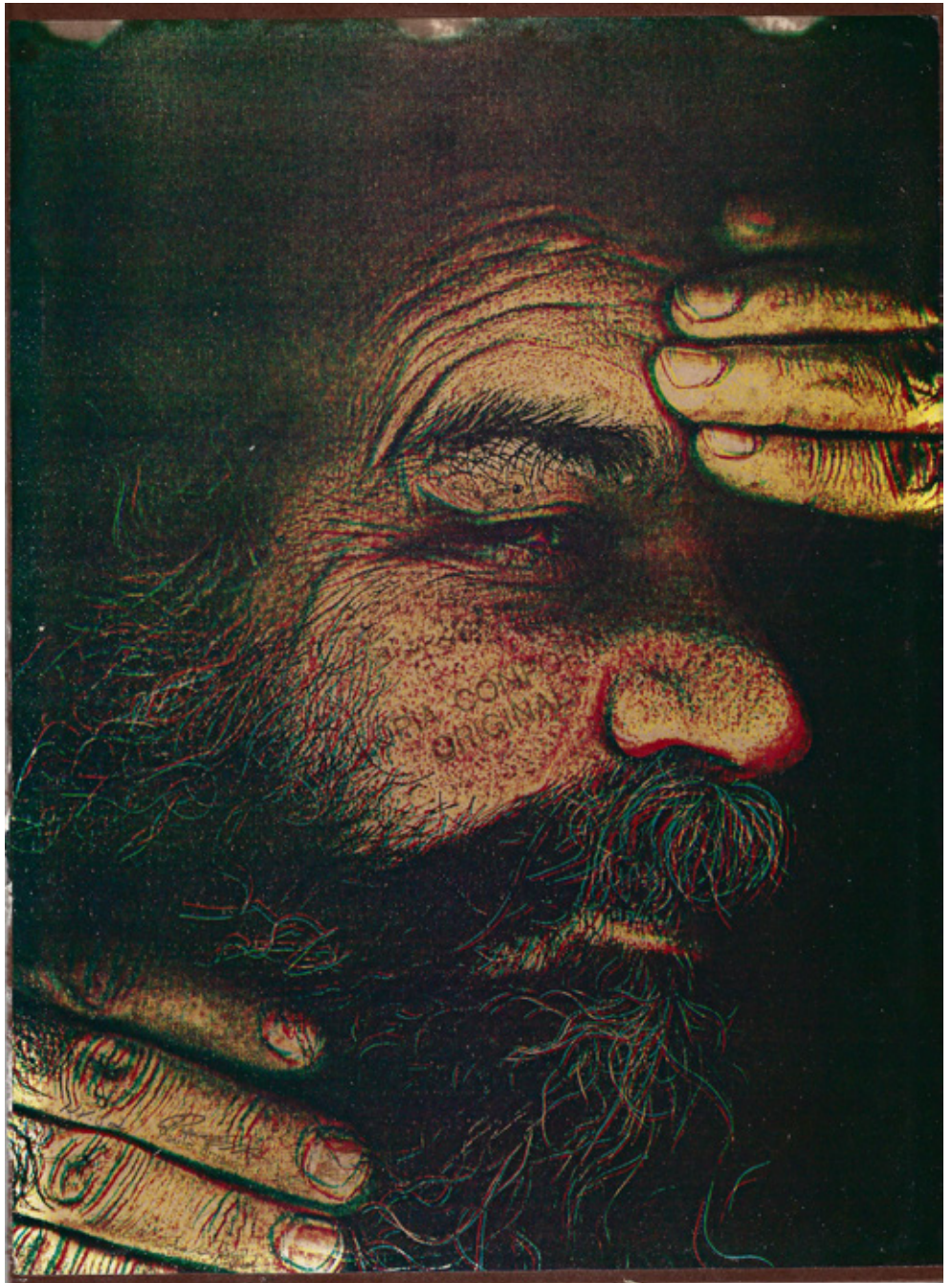
Ferrogravura, 1974
iron engraving
43 x 33 cm | 16.9 x 13 in

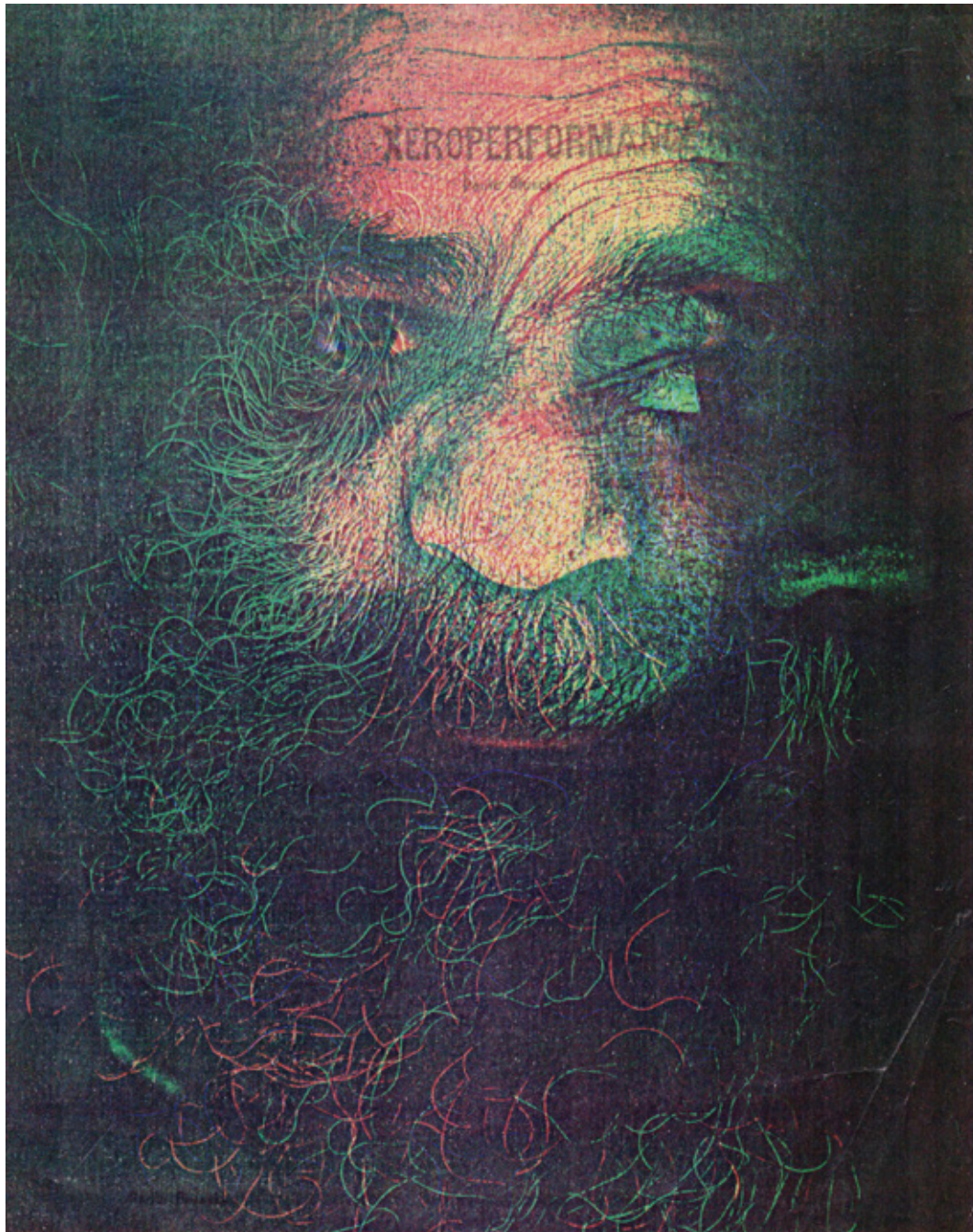
'In 1970, I started to experiment with xerography, not exactly with distortions, because the machine didn't offer those features. I would paint on the copies, make several copies, and work on each one differently... That was around 1973. Xerography is everything you can't obtain through any other means of reproducibility; it's effects that only the Xerox machine can offer. It's the record of mo(ve)ment, which means the record of both the moment and the movement.'

—Paulo Bruscky

The artist's pioneering work in Xerox art is recognized nationally and internationally for its significance. In one of the first books published in the USA about copy art, you'll find an image of Paulo Bruscky's outstretched hand.

Xeroperformance - Xerofilm Still,
1982
xerography on paper
28 x 20,5 cm | 11 x 8.1 in



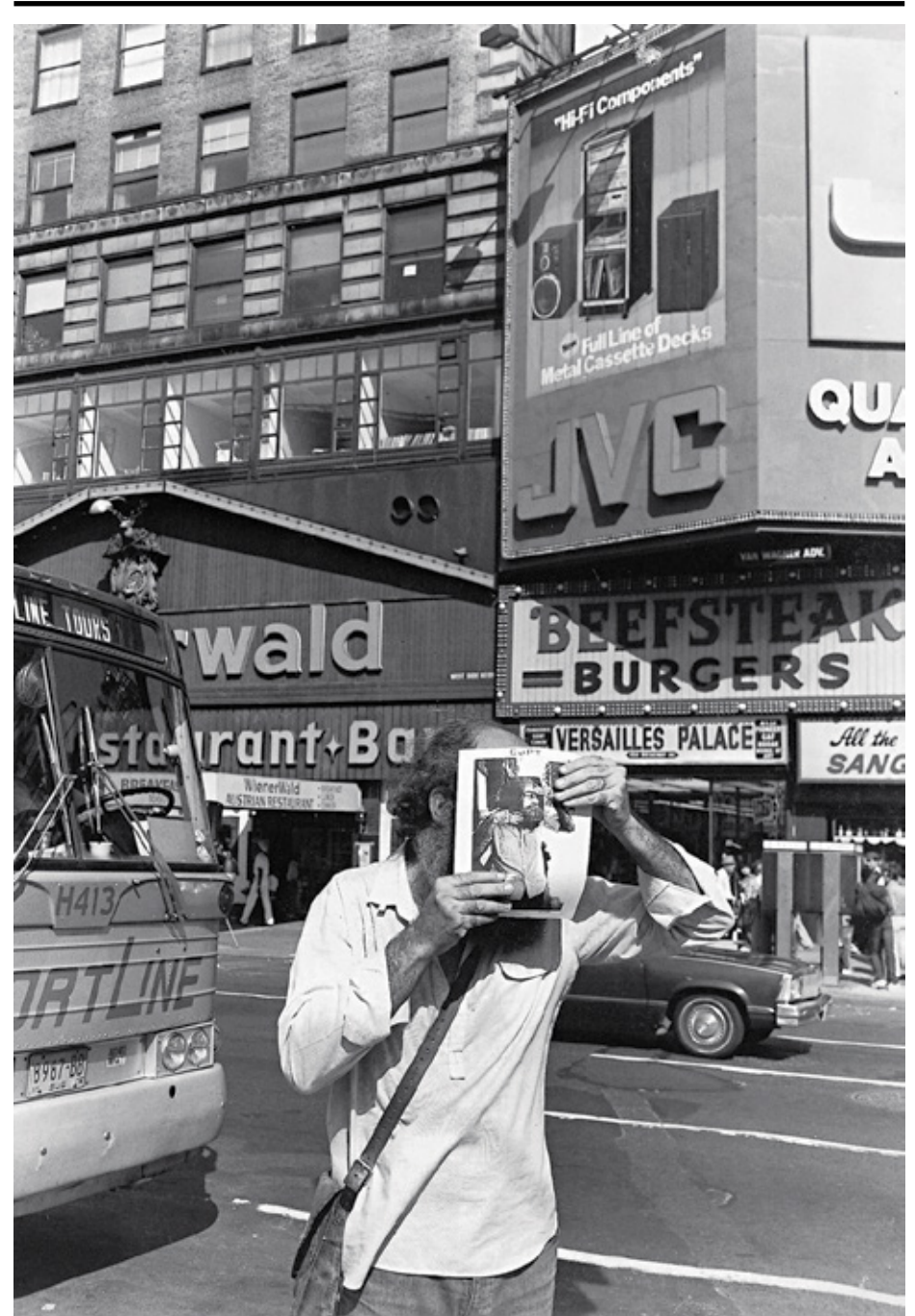


Xeroperformance:
Art without an original, 1982
color xerography on MDF
35 x 21,5 cm | 13.8 x 8.5 in

→
Xeroperformance, 1980
super 8mm film on video
0'40"



Paulo Bruscky received the Guggenheim Visual Arts Fellowship in 1981 for his research in xerox art. The fellowship allowed the artist to continue exploring photocopy works at Xerox in New York in 1982, during which he had personal contact with artists Dick Higgins and Ken Friedman from the Fluxus group. In New York, he presented *Xeroperformance* (1982), in which he stood on a busy city sidewalk holding a xerox copy page in front of his face: an image of himself holding a copy of his face in front of his face, creating a xerographic *mise en abyme*.



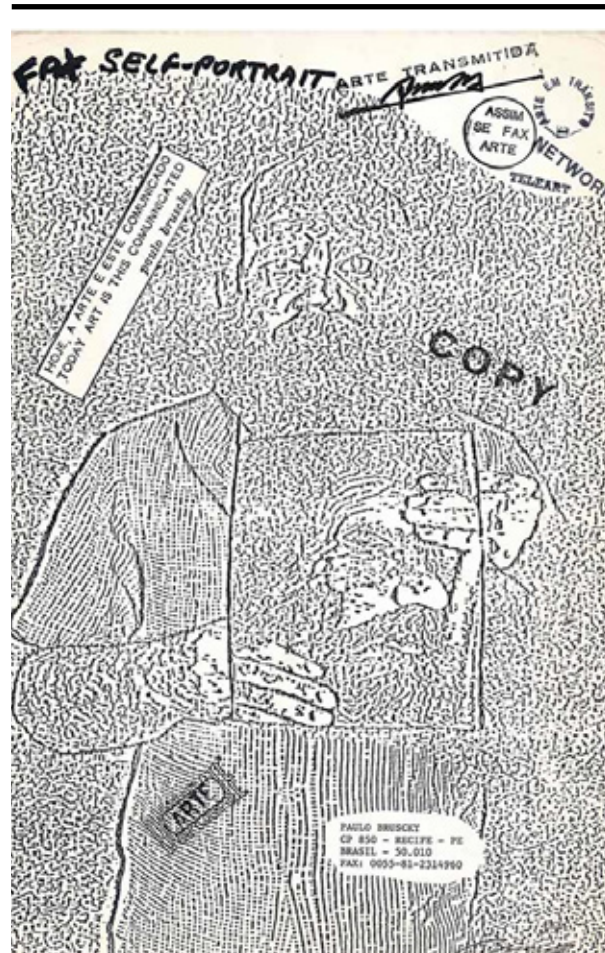
Xeroperformance – Still from
the *Xerofilm*, 1982
xerography on paper
28 x 20,5 cm | 11 x 8 in



‘This new artistic expression (fax) not only stimulated but also spread the practice through simultaneous exchange of works/ exhibitions/laboratories/research/etc., where there are currents/workshops (a kind of multi-headed snake) in which faxes are interfered with and sent (leaving the reception and entering the transmission) to other receivers/transmitters, in some cases, becoming a boomerang, returning several times to the initial senders after passing through various artists/countries.’

—Paulo Bruscky

Fax performance, 1985
collage on paper, fax machine
approx.
7,9 x 13,8 cm | 3.1 x 5.4 in (collage)
33,2 x 78,4 x 92,71 cm
13 x 30.8 x 36.54 in (fax machine)



Fax self-portrait, 1989
stamp on offset
32 x 21,5 cm | 12,6 x 8,5 in



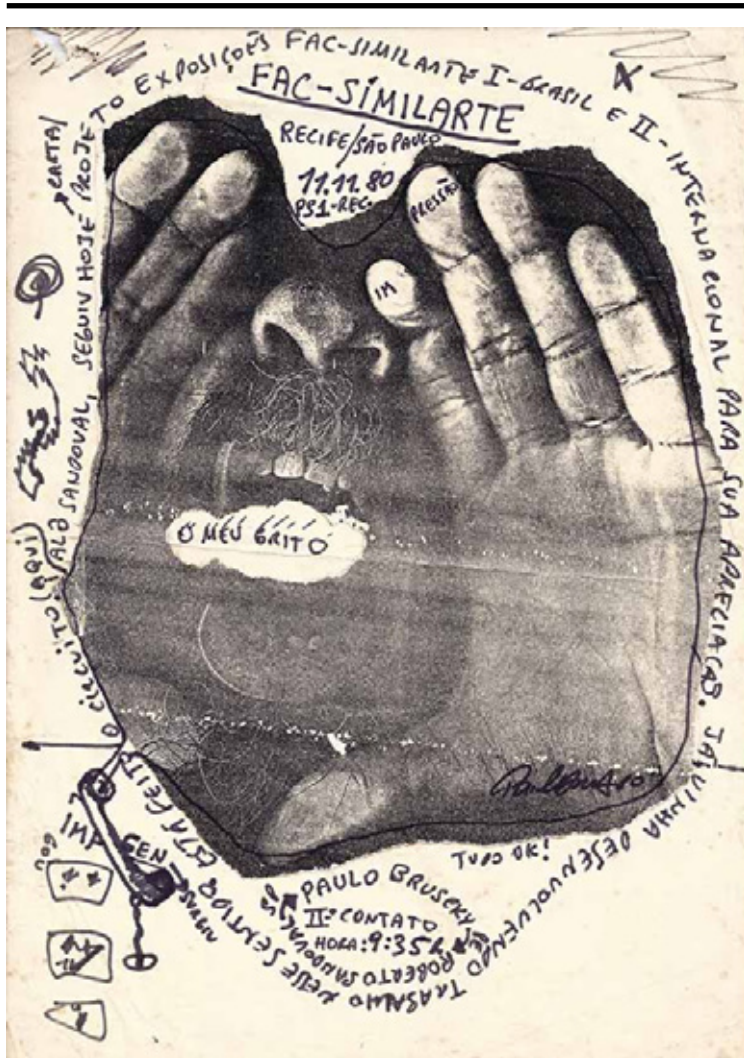
Untitled, 1989
stamp and correction fluid on offset
33 x 21,5 cm | 13 x 8,5 in



Untitled, 1989
stamp and print on paper
33 x 21,5 cm | 13 x 8,5 in



Untitled
(This is how art is made), 1990s
offset
31 x 21 cm | 12.2 x 8.3 in



Fac-similarte, 1980
xerography on paper
33 x 21,5 cm | 13 x 8.5 in

Poetry memorial, 1995
xerography on paper
27 x 22 cm | 10.6 x 8.7 in

→
Fac-similarte, 1980 [detail]

meu grito! (Aqui)
SANDOVAL, SEGUIV HOJE

O MEU GRITO

IM

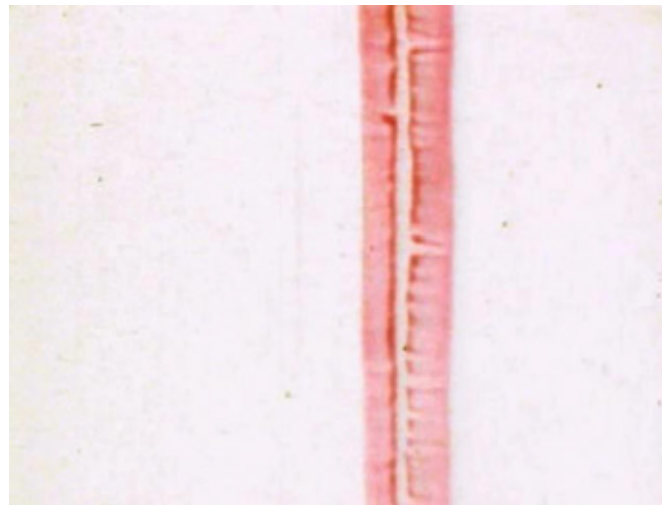


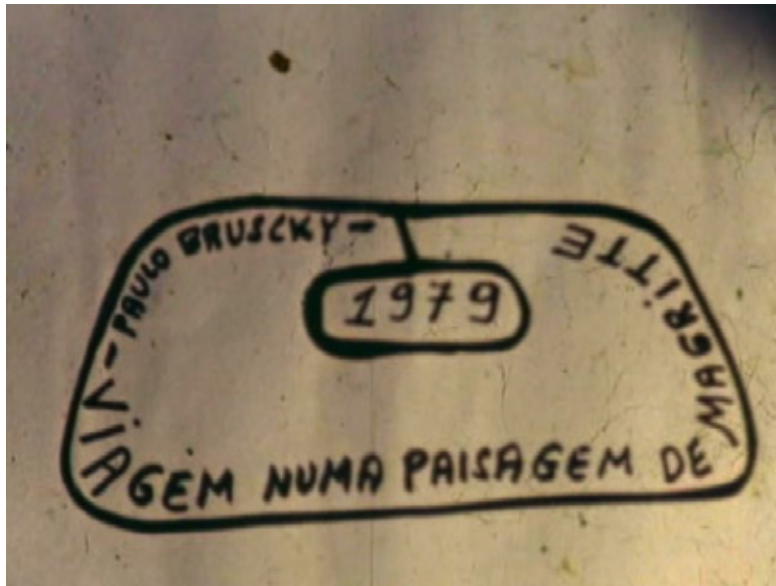
films

Many artists used Super 8 film as a way to document transient actions and performances, especially in the 1970s. For Paulo Bruscky, the idiosyncrasies of the Super 8 film technique, as well as video, became themes for his multimedia creative experiments.

'In the 70s/80s, I worked a lot with Super 8, creating what Hélio Oiticica called Quasi Cinema, which is artist's film, where I put ideas that were suitable for the medium. I conducted experiments, creating the same work in Super 8 and video, analyzing the difference in the language of video and cinema, especially at that time when the issue of speed was a fundamental difference.'

—Paulo Bruscky

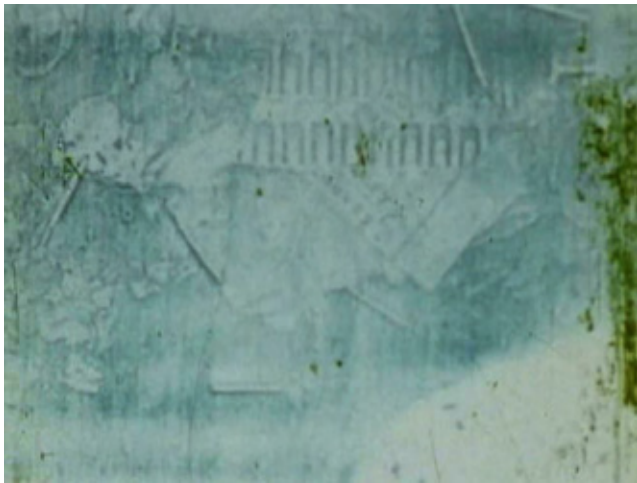
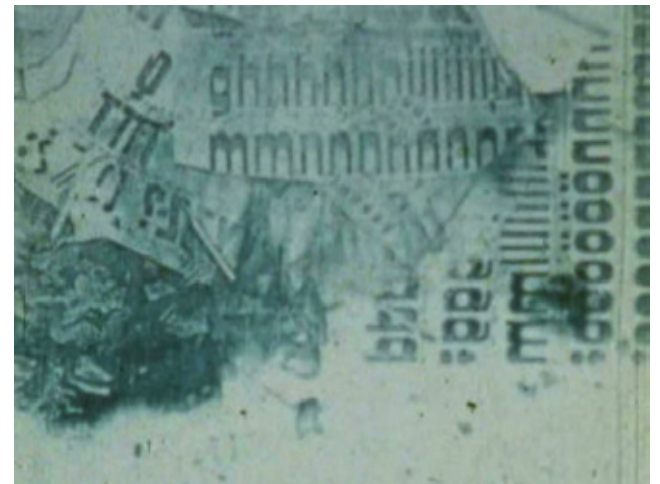
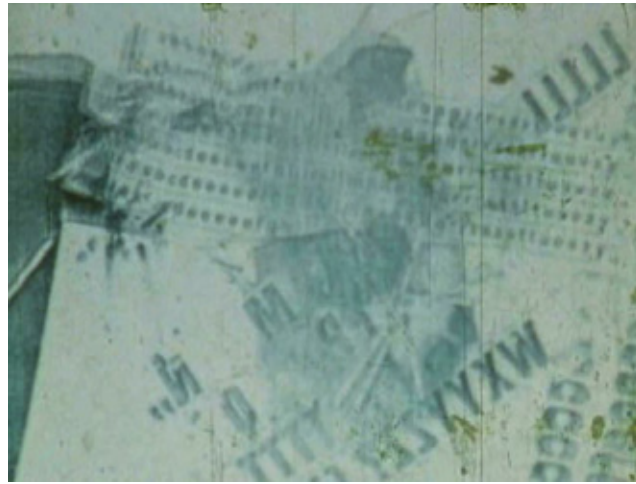




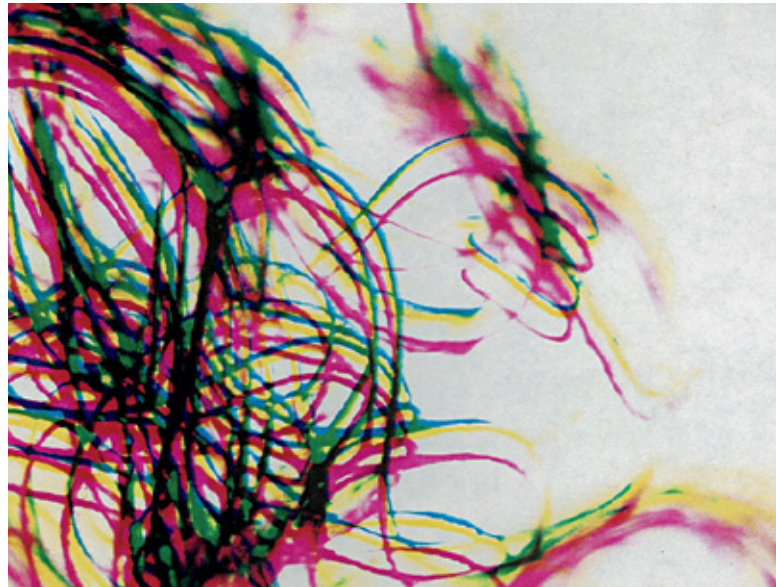
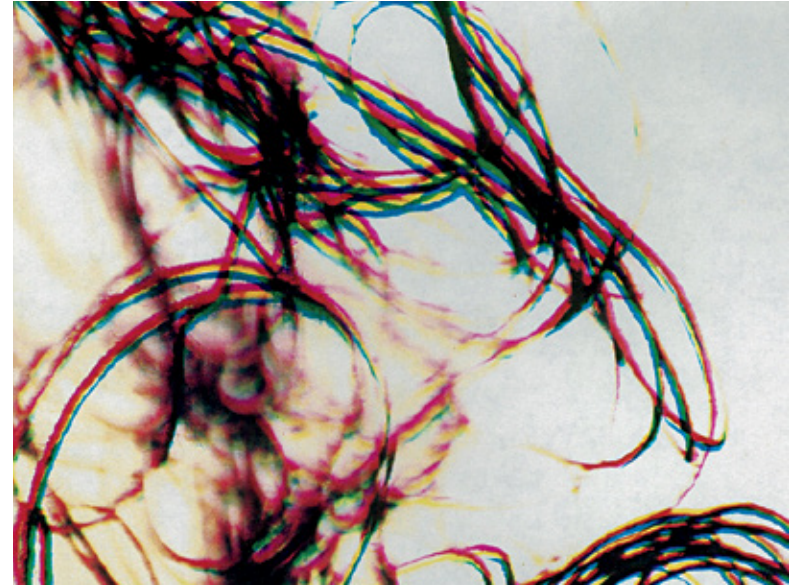
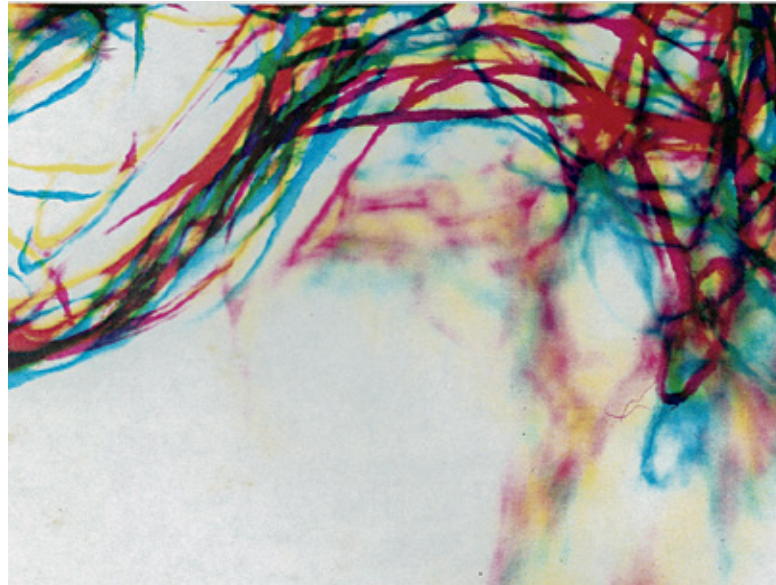
Viagem numa Paisagem
de Magritte II, 1979
super 8mm film on video
3'00"



Via crucis, 1979
super 8mm film on video
7:40"



LMNUWZ, *Fire!*, 1980
super 8mm film
transferred to digital (color, sound)
0'25"



Xerofilme: Aépta, 1982
super 8mm film on video, color
4'45"

→
Xerofilme: Aépta [detalhe], 1982
[detail]

AÉPTA

XEROFILME DE PAULO BRUSEKY



Erotic Amsterdam, 1982
super 8 transferred to digital; color
3'20"



Reflection, 1982
super 8mm film on video
2'15"

→
exhibition view
*Paulo Bruscky: Artist Books
and Films, 1970–2013, 2015*
Another Space
New York, USA



mail art

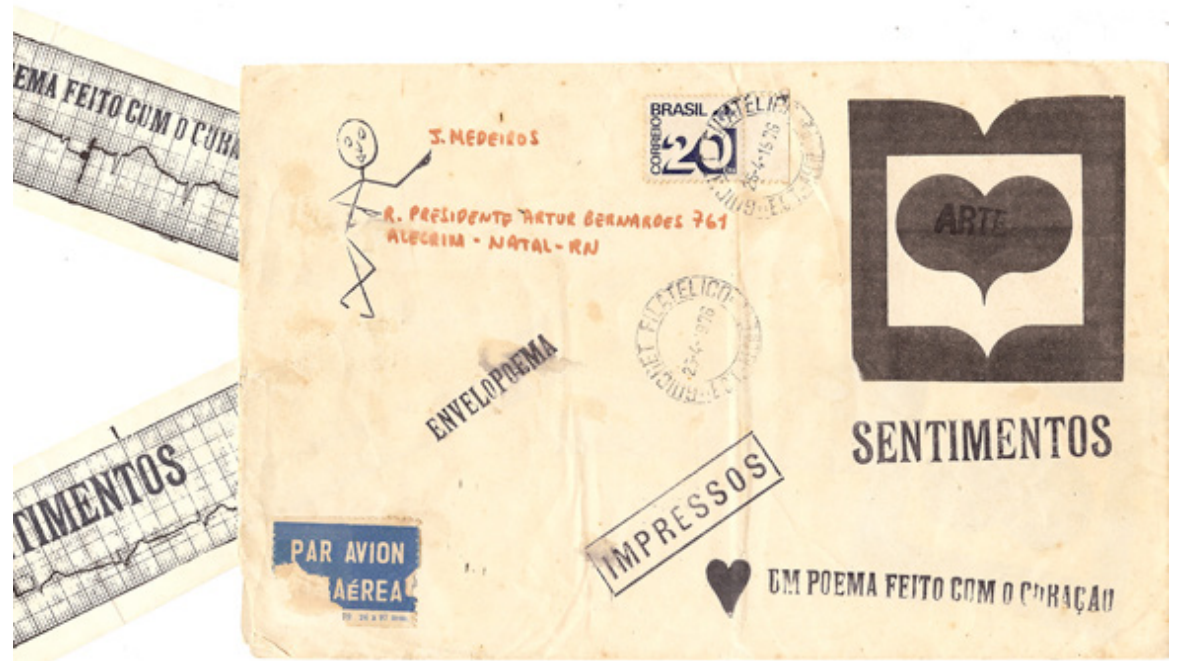
'There is an ethics among artists in mail art: if you receive a work, you send one of your own to that artist. It's an international chain. Suddenly, all the artists working in a certain line join hands. And no one breaks this chain.'

—Paulo Bruscky

Postal exchanges between artists, especially among poets, have been happening for a long time, but in mail art, the postal system itself becomes the focal point of this artistic practice. Postcards, stamps, and all available means of reproduction are embraced in this network where photographs, records of actions and performances, visual poetry, and various other projects circulate. The artistic body constructed by mail art is international by its very nature. Political and social barriers do not limit this network.

Sentimentos: um poema feito com o coração [Feelings: a poem from the heart], 1976
stamp and collage on envelope
15,2 x 24 cm | 5.9 x 9.4 in and
4,5 x 31 cm | 1.7 x 12.2 in stripes

Postman's Day, 1977
stamp on envelope
8,7 x 15,5 cm | 3.4 x 6.1 in





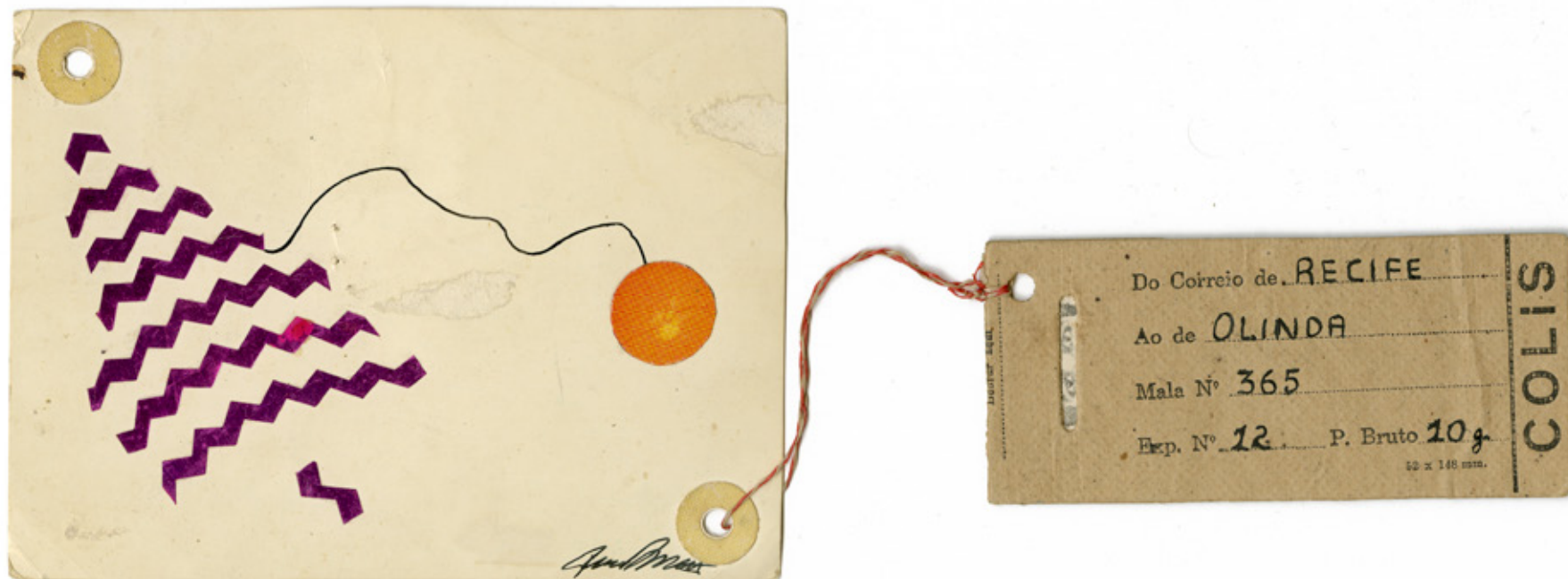
Envelope Show, 1975
stamp on envelope
11,5 x 16,9 cm | 4.5 x 6.6 in

Untitled, 1996
stamp and collage on envelope
17,5 x 22,5 cm | 4.5 x 8.9 in

Untitled, 1977
stamp and collage on envelope
18 x 21 cm | 7.1 x 10.6 in

Untitled, 1977
stamp and collage on envelope
18 x 21 cm | 7.1 x 10.6 in

Sem título, 1982
colagem e carimbo sobre envelope
11 x 21,8 cm | 4.3 x 8.5 in



Colis, 1975
collage and stamp on postcard,
paper tag
11 x 14,8 cm | 4.3 x 5.8 in

GLASS-RECYCLING

pier van dijk/niels oleen
'glass-recycling'
1983
mail-art project



dear

herewith we invite you to participate in our mail-art project 'glass-recycling'.
send one empty bottle (preferably with a label) of your favourite drink before
november 4, 1983 to niels oleen.
first all bottles received will be exhibited in 'the old post-office'.
afterwards they will be melted down in order to blow a new object in an edition
equal to the number of bottles.
early in 1984 a numbered and signed copy (+ documentation) will be sent to each
participant.



with kind regards,

pier van dijk
'to-taal-kunst'

vechtlaan 42
7555 KZ hergelo
holland



niels oleen
glass-designer
'the old post-office'
set. laurentiiweg 33
skagen
denmark

this invitation has been sent to 242 artists in 30 countries.

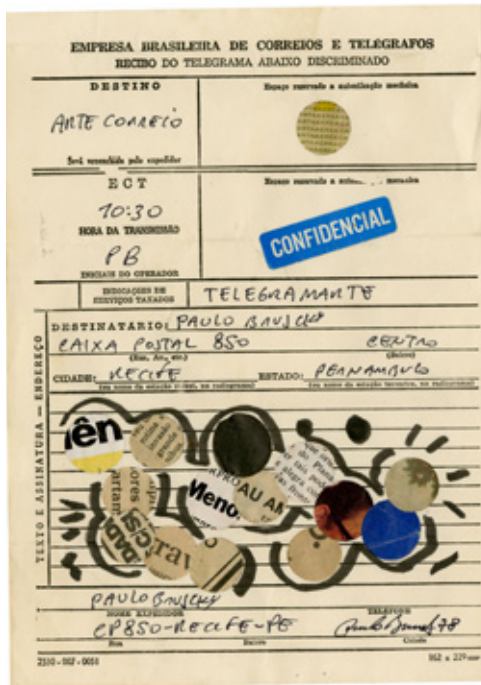
MAIL-ART PROJECT



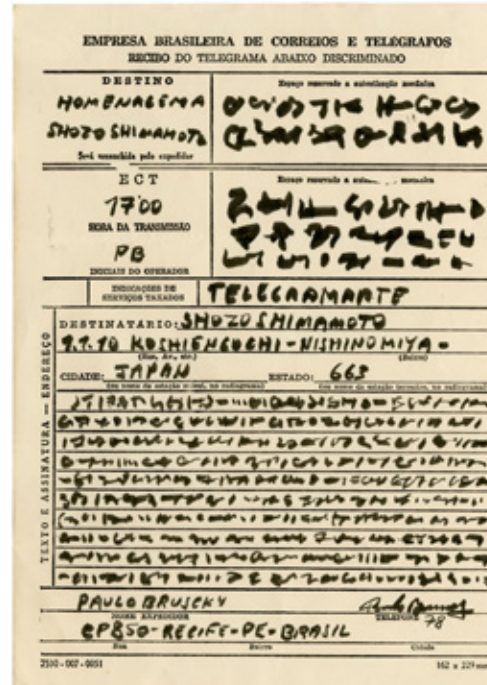
Untitled, 1983
mixed media on paper
10,5 x 14,5 cm | 4.1 x 5.7 in



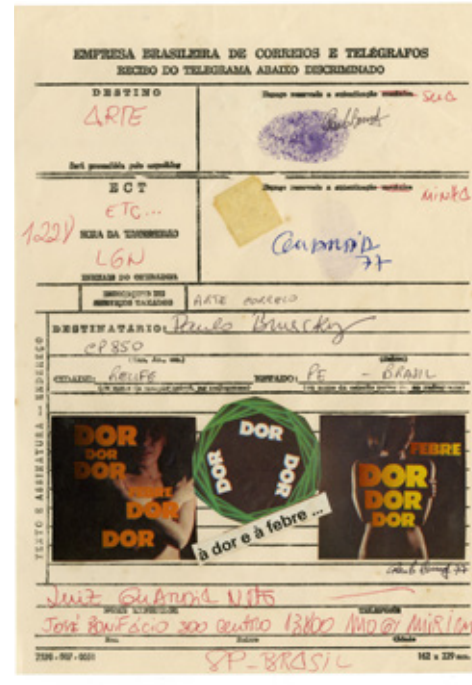
Quadernos de viaje, 1982
stamp and collage on envelope
19,5 x 27,5 cm | 7.7 x 10.8 in



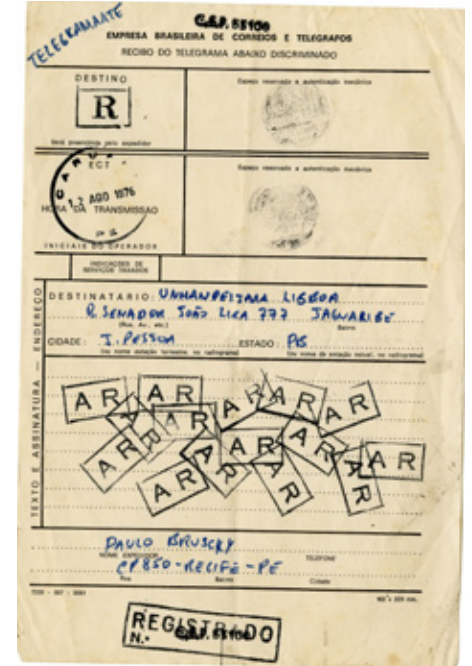
Telegramart, 1978
collage, felt-pen and indian ink
on telegram receipt
22,8 x 16,2 cm | 8.9 x 6.3 in



Hommage to
Shozo Shimamoto, 1978
pen on telegram receipt
22,8 x 16,2 cm | 9 x 6.4 in



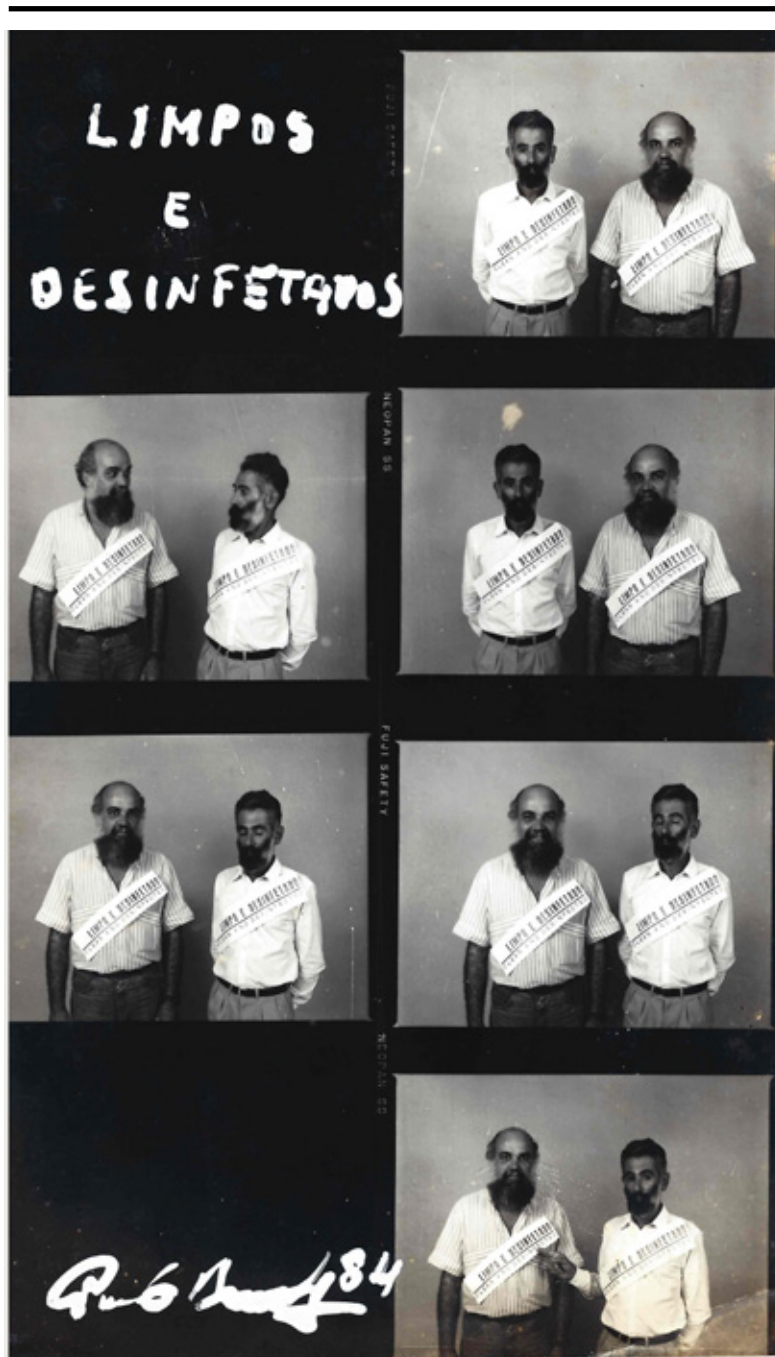
Untitled, 1977
mixed media on telegram form
23 x 16 cm | 9.1 x 6.3 in



AIR, 1976
stamp on telegram receipt
24 x 16,2 cm | 9.4 x 6.4 in

→
exhibition view
SIGNS FICTION, Ruth Wolf-
Rehfeldt, 2015
Chert Gallery, Berlin, Germany





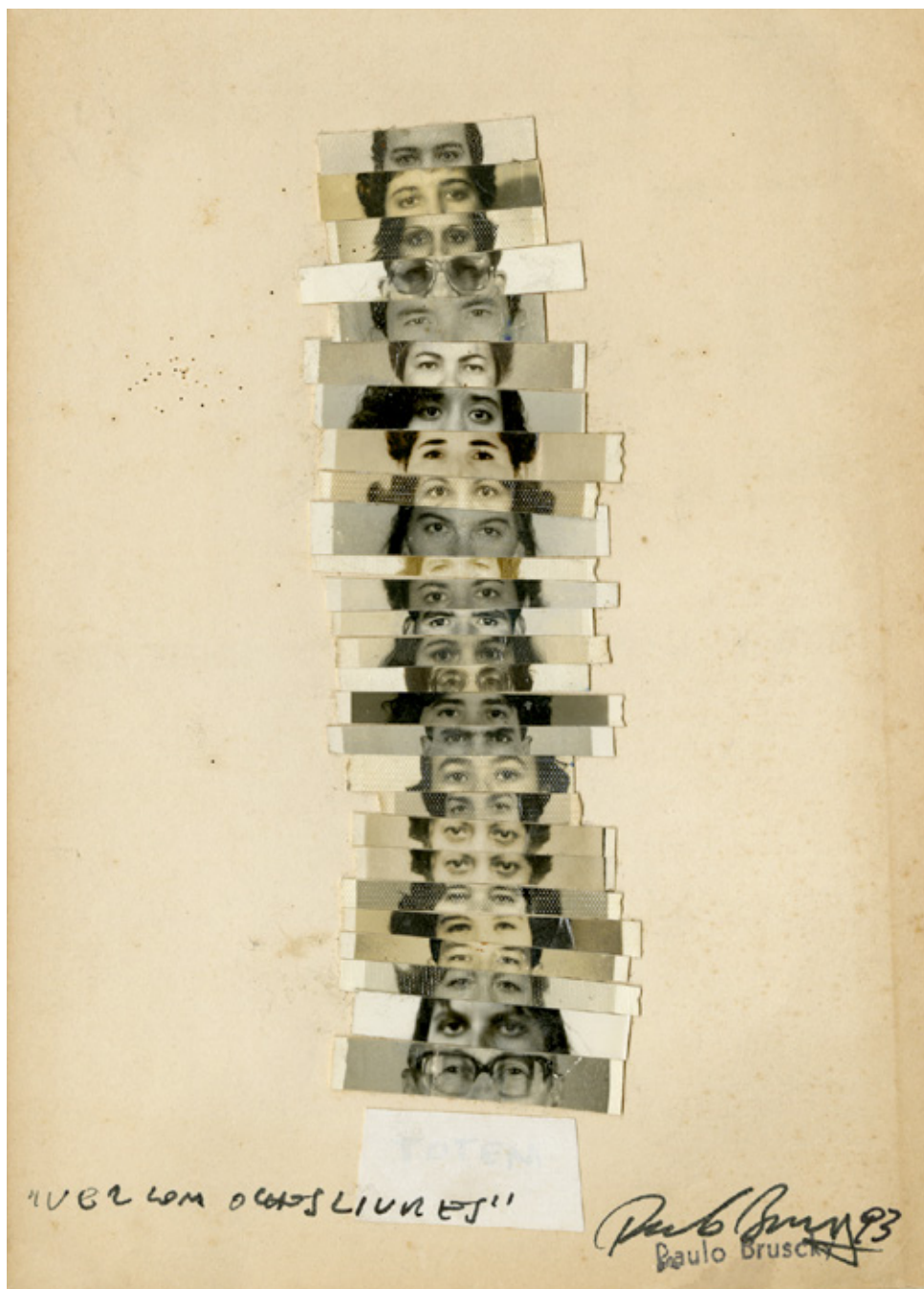
poiesis

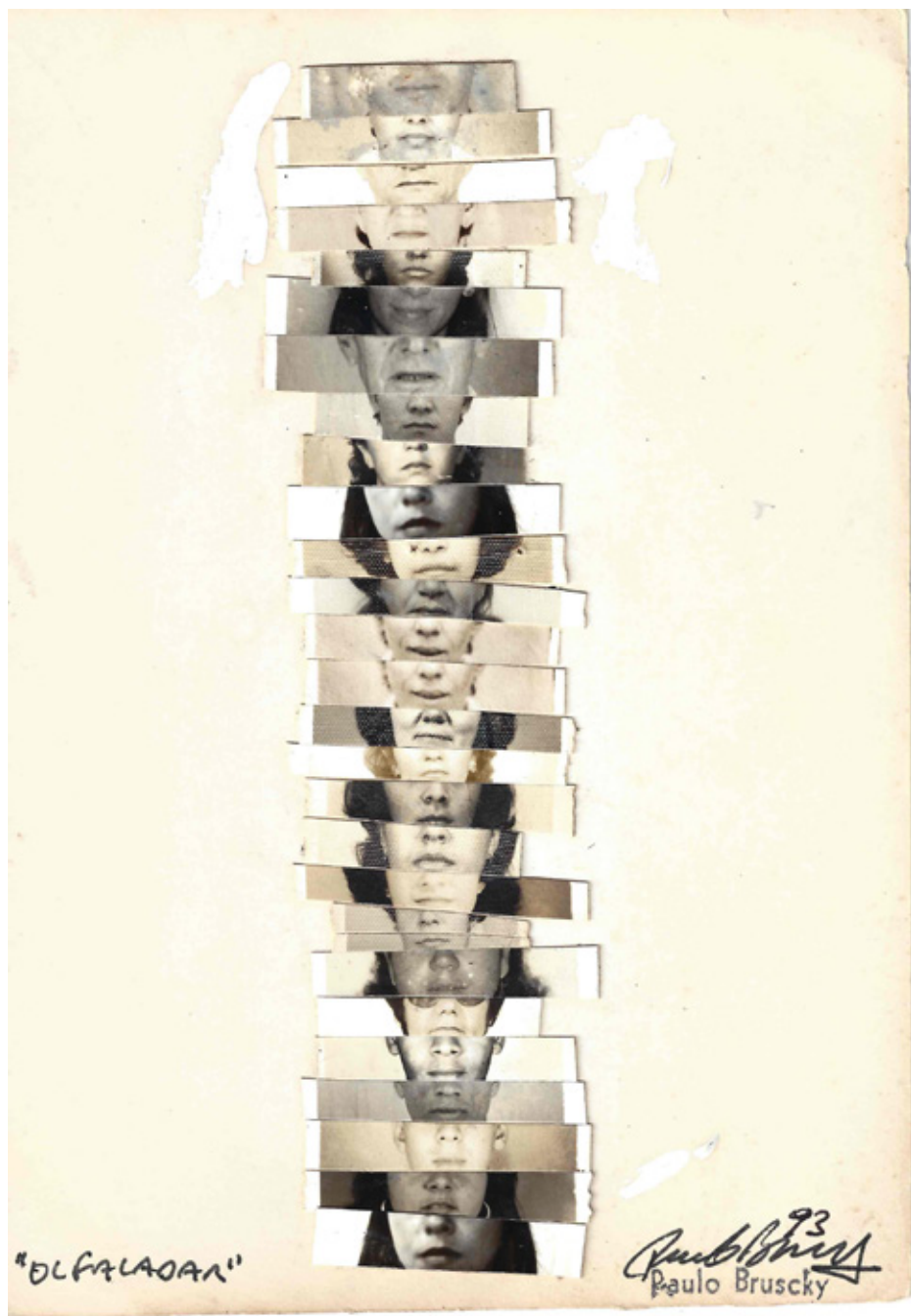
‘Paulo Bruscky’s work always reveals the opening of discursive and representational boundaries, in which the records/supports/ media are the triggering fields of an attitude (a poetics) that betrays this primordial affiliation with the transversal concept of poiesis – the creation of language, a worldview, always within that “distribution of the sensible” that art constitutes, reconfigures, even as a political stance – of experience – towards the world. We are then talking about a contaminated poetics that does not hide the root of its contents or intentions, that breathes a connection with the various instances of life, without wanting to be trapped in them or engage in sociology; being a “sensorium different from that of domination” (as Jacques Rancière says), with forms/actions that question reality.’

—excerpt from the text POleSIS BRuSCKy (Context and Threshold), by **Adolfo Montejo Navas** (2009)

Cleaned and Disinfected
[Limpos e Desinfetados], 1984
black & white photograph
20 x 12 cm | 7.9 x 4.7 in

To see with unbiased eyes, 1993
photo collage on postcard
10,7 x 15 cm | 4.2 x 5.9 in





Olfactory Palate, 1993
photograph collage on postcard
19,7 x 15 cm | 7.7 x 5.9 in

BRASIL



COPIA CONFORME ORIGINAL

"TUDO PELO SOCIAL" I

URGENTE
GENTE URGENTE URGE

Paulo Bruscky
Paulo Bruscky
CPSSD-RECIFE-PE
BRASIL-5000

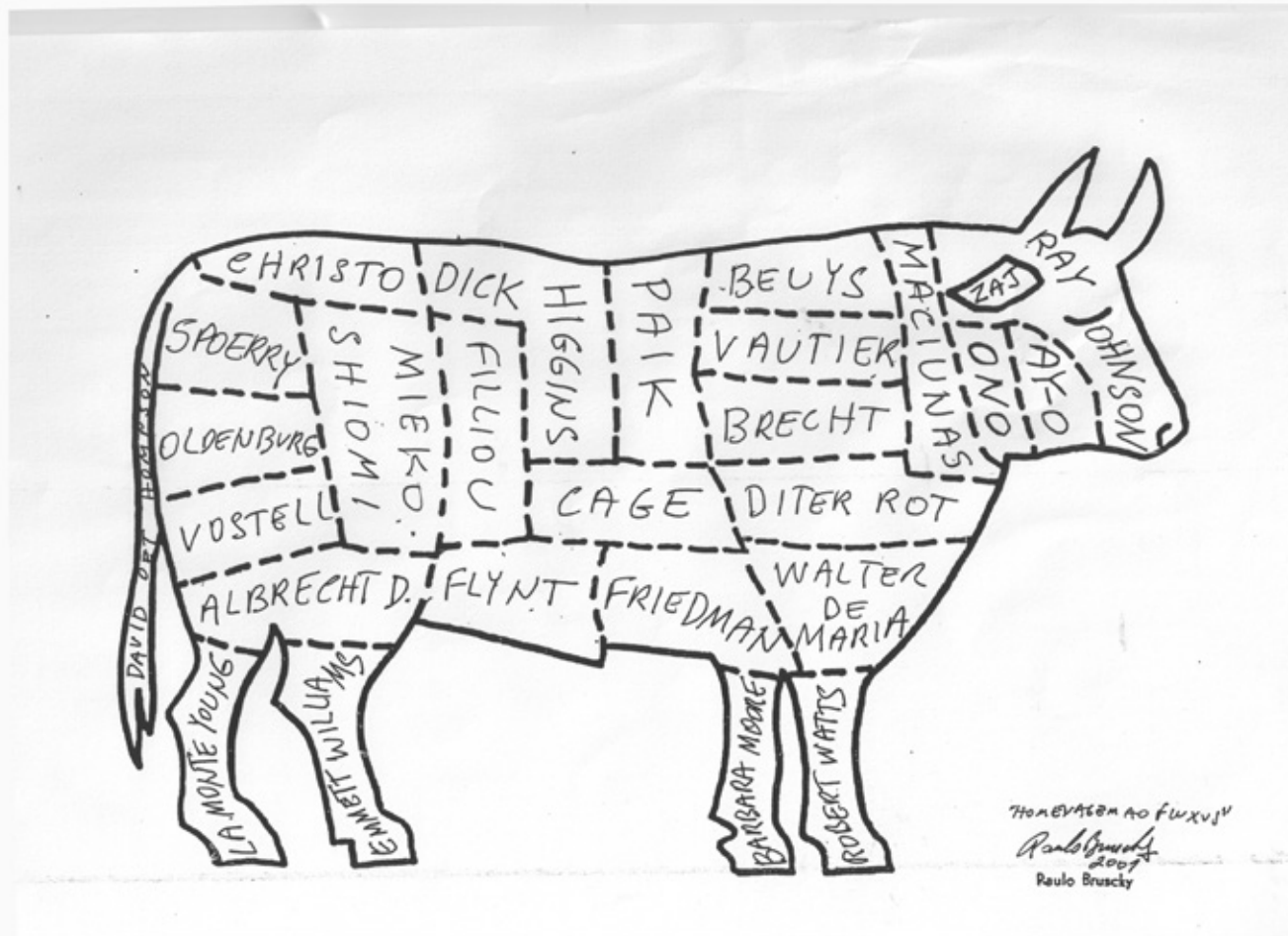
All for the social cause I, 1989
photograph and stamp on paper
31,5 x 21,5 cm | 12.4 x 8.5 in

COPIA CONFORME
ORIGINAL





Personas, 1993
12 assemblages of photograph
(3 x 4 cm) on paper
14,4 x 10 cm | 5.6 x 3.9 in



Homage to Fluxus, 2001
print on paper
21,5 x 33 cm | 8.5 x 13 in

→
exhibition view
L'Oeil Écoute, 2017
Centre Georges Pompidou
Paris, France



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PARA

HOJE





Homage to Man Ray # 2, 1982
offset
14,5 x 10,5 cm | 5.7 x 4.1 in



DuchamRay, 1996
offset, collage and indian ink
on paper
38 x 30 cm | 15 x 11.8 in



Tribute to Morandi, 2008
chair and table, extinguisher
and brick
93 x 96 x 44 cm | 36.6 x 37.8 x 17.3 in

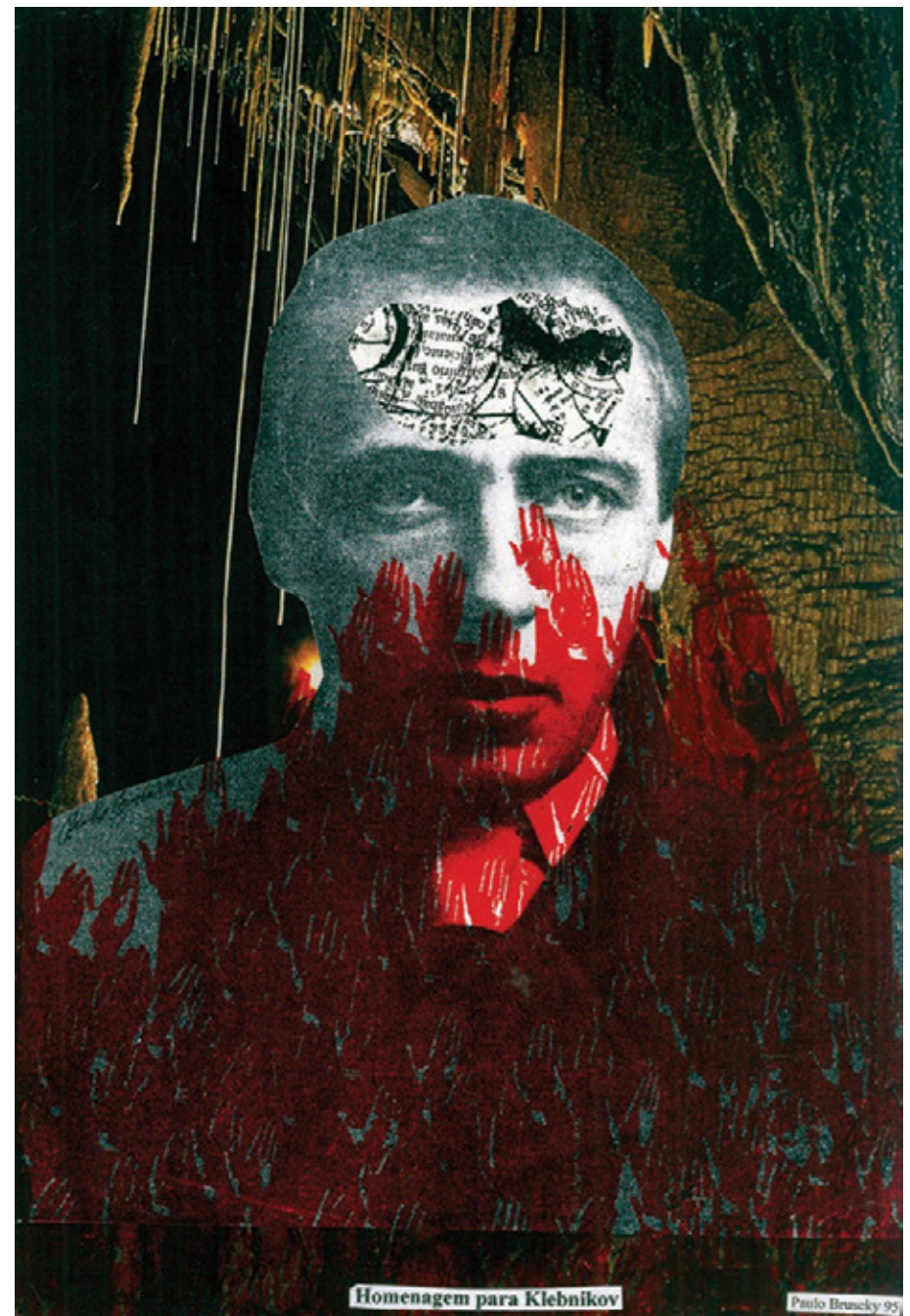
→
Tribute to Morandi, 2008 [detail]





Hommage to Klaus Groh, 2009
collage
9 x 8 cm | 3.5 x 3.1 in

Hommage to Klebinikov II, 1995
print, wooden box with backlight
63 x 39 x 9,5 cm | 24.8 x 15.3 x 3.7 in





My first consumption goods, 1975
baby clothes in wooden frame
37 x 57 cm | 14.6 x 22.4 in

→
exhibition view
Mouth Shut, Loud Shouts, 2017
Marabouparken, Stockholm, Sweden



PAULO BRUSCKY

PAULO BRUSCKY är född 1941 i Recife, den största staden i nordöstra Brasilien. Han började som konstnär 1961 under militärdiktatorn som varade i 21 år, 1964-1965. Det var en politiskt isolerad tid för och det var svårt att kommunicera, eftersom telefonsamtalna kontrollerades av staten och ett snabbt brev var teckenspråk.

Tillsammans med en grupp konstnärer och poeter började Bruscky skapa brev till vännerna som befann sig i olika situationer i Brasilien och utomlands, till exempel Argentina, Chile, Östtyskland och Sovjet. Känt för sinnet till konstnärer när de inte längre kunde förstå till exempel vad som skedde med art, bokvärd - ett uttryck med utmärkt betydelse som politik, konst och kultur, och en skarp kritik av de restriktioner som påverkade uttrycksfriheten.

Och så i Brasilien följande generationer och generationer. En del berättade, andra "Soviet", 1970-talet ända Bruscky berättade och följande år dagar i England. Så det var kanske inte så överraskande att han kom från den perioden berättat om ett språk förhållande och byggda solidaritetstänk. Att skapa texter, teckningar och fotos i konst som posten gav honom och andra konstnärer möjlighet att militära systemet med sina regler och byråkratin, vilket är speglade av olika typer av kontrollapparater. Bruscky gjorde även ett annat projekt som bestod av hans teckningar i det offentliga rummet - gratis som affischer han skapade för utställningen Month that, Last Shows.

I Brusckys omfattande verk i Recife finns en enorm mängd teckningar, dikter och tryckverk som andra skickat till honom. Utställningen omfattar en mängd av filmer som skapades av honom från ett 50-årigt konstnärskap och uttrycker. Bruscky själv blev utmanad under och leverar i sig sin sina respektive adressater. Trots det kan vi på utställningen visa ett stort av konstnären som brevväx skickades i de är tecknades som minnen av tiden hand varman konstnärerna i det världsuppbyggande nätverket.

Brusckys verk genom sin språkliga, i en kritik av det gamla konstnärsklassiska uttryck som original. Konstnärerna följande stads ofta verkar som de fått i posten och skickade sedan vidare dessa möjligheter i sina respektive konstnärstverk. På liknande sätt har Bruscky i sina "Konstperformans" under 1970-talet gjort konst med hjälp av fotokopiering och efter sig hand från det gamla konstnärskapet som skapades av värde och betydelse. Istället berättade han konstnären vilket som delar av ett snabbt tekniskt utvecklingsstadium som ofta är ett snabbt tekniskt och mätbara den härskande makten, och sålde kopier - dokumentariskt fotokopier - behållare som ett samstämt register.

KONST ÄR KOPIA KONST ÄR KOPIA

I boken "Art is copy art is copy" ("Konst är kopia konst är kopia") från 1985 följande Bruscky till Walter Benjamin om "Konstverket i reproduktionsmediet". Sedan 1980 och vidare följande stads för att skapa konst genom kopiering det konstnärerna mångfaldighet av verkens, de läga konstnärerna i produktion och distribution, och en kritik av den hierarkiska funktionen som agnator och ägare av föremål (till exempel konst). Helt i linje med denna syn på kopiering visar endast kopier i utställningen, och kopier av kopier, inga originalverk.

Många av Brusckys verk är i uttrycksfrihet, eftersom de bygger på verkets och postnätverkets funktion. Bruscky arbetar i den konkreta postens tradition, en konstanta som uttrycksfrihet i Brasilien är Augusto de Campos. En av de Campos mest kända dikter är "This is word used to request silence" ("Hetta är ord som används för att påkalla tystnad") från 1963. Den berättar om en stid som med ett förstående finger trösta barn, singlaren av en svart hatt på ett botten. "Suber visor, suber av press, suber av sol", "Utt dig lov, för dig anordna, för dig frigen". På liknande vis kan man ofta uttrycka den tekniska utvecklingen som sig till och Bruscky verk betecknar. Också många av de uttrycksfrihet är bilder som står utöver andring. Den som inte talar portugisiska här påminna sig följande citat av TS. Elton: "Ärta posten kommunicerar ännu mer effektivt än TS. Elton." Förläppningen gäller somna för Brusckys verk i utställningen.

PAULO BRUSCKY WAS born in 1941 in Recife, the largest city in the northeast of Brazil. He began his artistic practice at the height of the military dictatorship, which should last for twenty-one years, from 1964 to 1965. In this politically isolated climate, communication was an important resource, so many letters were controlled by the state and few speech was under severe attack.

Bruscky, along with a group of fellow artists and poets, started sending letters to friends in similar situations in Brazil and overseas, such as Argentina, Chile, East Germany and the Soviet Union. What came to be known as mail-art connected artists globally during the age of the internet, forming a network of intensive exchange about politics, art and freedom, and enjoying the resulting environment imposed on civil society.

In all of Brazil, many journalists and opponents to the regime were imprisoned, some of them were tortured, others disappeared. In 1970, Bruscky himself was kidnapped and spent ten days in prison. But surprisingly perhaps, the body of work he developed during this period was concerned with disseminating messages and building a network of solidarity. Slipping censored books, drawings and photographs into the postal system gave him and other mail artists the freedom to infiltrate it with their thoughts and escape from isolation while operating under the radar of control. Bruscky also created a number of billboards that carried his messages into public space - just like the poster he designed for the exhibition Month that, Last Shows.

Bruscky's comprehensive archive in Recife holds an enormous amount of drawings, poetry and publications sent to him by others. The exhibition set up is inspired by the shelves full of materials from fifty years of artistic practice and exchange. While Bruscky's own messages left the country and are still with his correspondents today, the archive shows a selection of the envelopes in which the letters were sent - carriers bearing the traces of travel and connecting the network of artists from all around the globe.

Mail-art lives through its dissemination, erasing the original status of the unique art object. Artists would often take photographs of the works sent to them by mail, and distribute these multiples to their respective network of contacts. Similarly, by creating artworks through the process of photocopying in his "Konstperformans" (1970-) projects, Bruscky intends to move away from the uniqueness of an artwork as creator of value and signification. Instead, he considers artists as merely one element of a social-technical assemblage, aiming to create greater public and breaking the body (the material) in photocopy as a semantic register.

ART IS COPY ART IS COPY

In his book "Art is copy art is copy" from 1985, Bruscky references Walter Benjamin's 1937 essay "The Work of Art in the Age of Mechanical Reproduction" and notes the immediate multiplication of the works, low production and dissemination costs, and a critique of the bourgeois prejudice of property and ownership of objects, whether art or not, as reasons for creating works through the process of copying. Staying with the logic of copying, the exhibition does not show original works, but copies, and copies of copies.

Many of Bruscky's works are difficult to translate, as they are word plays and allude to Portuguese phonetics. Bruscky operates in the tradition of concrete poetry, an important precursor of which is Augusto de Campos. Among de Campos' notable poems is "This is word used to request silence" (1963), composed of a real mouth with a silencing finger held over it in the center, and surrounded by black on white text reading "suber visor, suber av press, suber av sol". Given its size, there is to be arrested, there is to be silenced, standard, the meaning of many of Bruscky's works can be clarified by their visual composition. The translation offered on the wall labels attempt to stay close to the core meaning of the works. Nevertheless, non-Portuguese speakers are invited to consider TS. Elton's quote "postage poetry can communicate before it is understood", which hopefully holds true for Bruscky's works in this exhibition.



Naturilis Eroticus, 1980s
glass and mangrove flowers
19 x 8 cm | 7.5 x 3.1 in



I'm pickling myself, 1974
Jar of pickles, water and
plasticized photo
12 x 6 cm | 4.7 x 2.3 in



Bruscky in Brusque, 1989
 photographs on paper
 42 x 27 cm | 16.5 x 10.6 in



Bruscky in Brusque, 1989
 collage on map
 47 x 45,5 cm | 18.5 x 17.9 in



Concrete case, 2007/2009
photograph and concrete case
180 x 90 cm | 70.8 x 35.4 in (photo)



Project Sources, 1982 / 2014
speakers, amplifiers,
audio archives, software
variable dimensions

→→
exhibition view
Art is Our Last Hope, 2013
Bronx Museum, New York, USA



paulo bruscky art is our last hope

Paulo Bruscky worked as a civil servant in a Recife hospital throughout his entire adult life. While this daytime occupation could have been an obstacle to his artistic practice, in reality, it allowed him the freedom to pursue his artistic interests independently of external pressures. Moreover, this medical environment inspired Bruscky to produce some of his most stirring works, leading to experimentations with the electroencephalogram, the electrocardiogram, and X-Ray machines.

Bruscky's ongoing interest in medical equipment has led him to poetically explore the relationship between body and machine through a variety of media. The series of drawings *Thought* is an early example of the work Bruscky produced in collaboration with physicians and technicians he befriended at Hospital Agamenon Magalhães. *Biografia* (Biographic) is a compilation of all the medical records accumulated throughout the artist's life, presented as his biography. The theme of self-portraiture through medical data is also explored in *Autum radium retratum* (X-Ray Self Portrait).

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