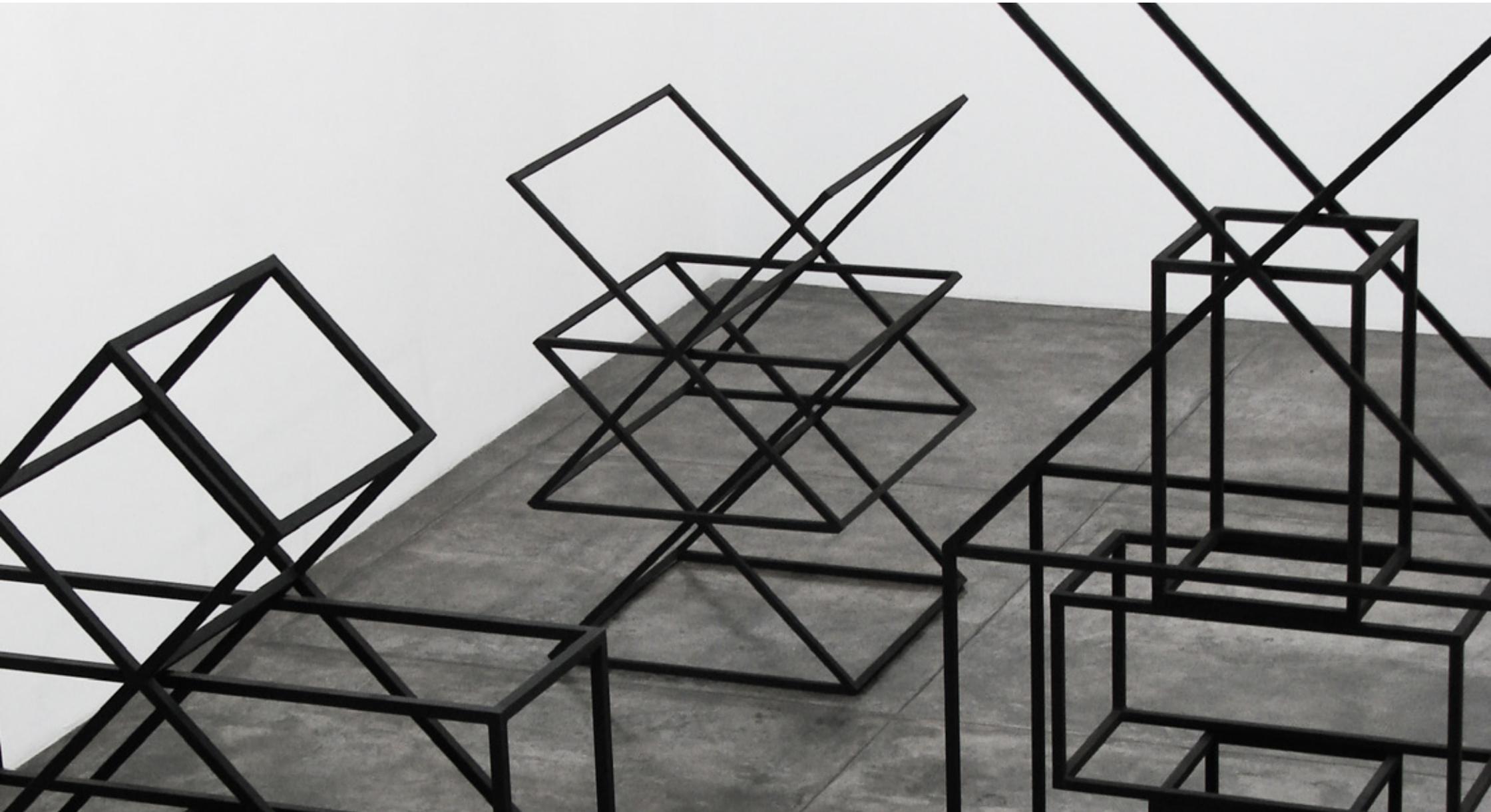


nara roesler

raul mourão



raul mourão

b. 1967 in Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and New York, USA

Working across various media such as installation, sculpture, photography, video, drawing and performance, Mourão is part of a generation that marked Rio's artistic scene in the 90s. Commenting on subjects as everyday life, politics or social constructs, frequently permeated by a critical sense of humour, one of the main concerns in Mourão's work is the urban space. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society in order to allow for reflections on place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. At the end of that decade he starts to investigate the visual symbology of architectonic safety elements in the urban landscape of Rio de Janeiro such as window railings and security fences. This results on a series titled *Grades* which includes works on photography, video, sculptures and installations. From 2010 the artist expands his research on security systems while deconstructing visual structures present on these forbidding apparatuses, which led him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

cover exhibition view of
Cuidado Quente [Beware Hot]
Nara Roesler São Paulo, 2010
photos © Ding Musa
courtesy of the artist and Nara Roesler

[click to see full cv](#)

main solo exhibitions

Cage Head, America's Society, New York, USA (2023)

Lugar Geométrico, Casa França-Brasil, Rio de Janeiro, Brazil (2023)

Viva Rebel, Rio de Janeiro, Brazil (2021)

Fora/Dentro, Museu da República, Rio de Janeiro, Brazil (2018)

Você está aqui, Museu Brasileiro de Ecologia e Escultura (MuBE),
São Paulo, Brazil (2016)

Please Touch, The Bronx Museum, New York City, USA (2015)

Tração animal, Museu de Arte Moderna do Rio de Janeiro (MAM Rio),
Rio de Janeiro, Brazil (2012)

Toque devagar, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

main group exhibitions

Utopias e distopias, Museu de Arte Moderna da Bahia (MAM-BA),
Salvador, Brazil (2022)

*Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz –
Construções e geometrias*, Museu de Ecologia e Escultura
(MuBE), São Paulo, Brazil (2019)

Modos de ver o Brasil: Itaú Cultural 30 anos, Oca, São Paulo,
Brazil (2017)

Mana Seven, Mana Contemporary, Miami, USA (2016)

Vancouver Biennale 2014–2016, Vancouver, Canada (2014)

selected collections

ASU Art Museum, Tempe, USA

Instituto Itaú Cultural, São Paulo, Brazil

Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, 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

4	lugar geométrico [geometric place]
5	cage head
7	empty head
10	viva rebel
11	introdução à teoria dos opostos absolutos [introduction to the theory of the absolute opposites]
15	fora/dentro [inside/outside]
17	você está aqui [you are here]
20	fenestra
21	MOTO
23	tração animal [animal traction]
25	toque devagar [touch slowly]
30	cuidado quente [beware hot]
32	passagem [passage]
34	plano/acaso [plan/chance]
36	travessias cariocas [carioca crossings]
38	luladepelúcia [plush lula]
40	entonces
42	cego só bengala [blind only walking stick]
44	drama.doc
45	love's house
47	cão/leão [dog/lion]
48	buraco do vieira [vieira's hole]
49	o carro, a grade e o ar [the car, the grid and the air]
50	grande área [penalty area]
51	sintético [synthetic]
53	não realizados [not realized]
54	casa/árvore/rua [house/tree/street]
55	7 artistas [7 artists]
57	matéria e forma [matter and form]
58	penalty
59	humano [human]

lugar geométrico

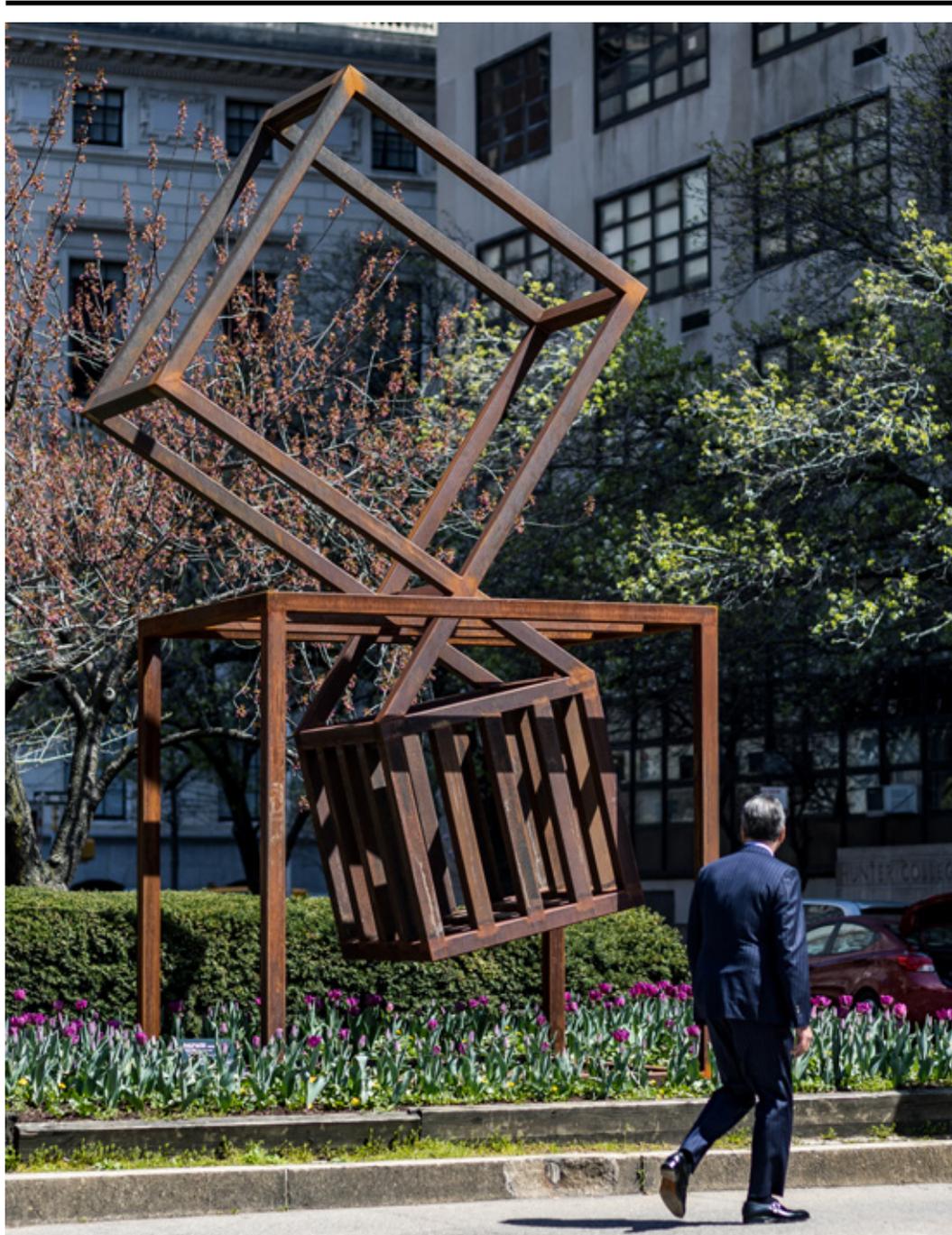
[geometric place] 2023

solo exhibition

Casa França Brasil, Rio de Janeiro, Brazil

Curated by Marcus de Lontra Costa and Rafael Fortes Peixoto, *Lugar geométrico* occupied the historic Casa França Brasil building. With kinetic works composed of its railings, and of different scales, the exhibition explored the relationship with the building's architecture through dichotomies between inside and outside, full and empty, unstable and stable. While the building's atrium featured sculptures from the Rebel series, one of the side halls presented models and studies of works already completed and others still in process, thus bringing the public closer to the artist's creative process.





cage head 2023

temporary installation

America's Society, New York, USA

Cage Head is part of a series of sculptures developed by the artist since 2016, originally entitled *Empty Head, home of the Devil*. The sculpture, made of corten steel, was commissioned by the Americas Society and installed on East 68th Street in New York. With this work, Mourão proposes a reflexive intervention in the urban environment. The mass of the sculpture, using gravity as a physical force, invites the public to reflect on movement and fixity, weight and lightness; it highlights the delicate balance that binds society together and the possible repercussions when pressure is exerted on it.

vista da instalação
photo © Charles Roussel
courtesy of the artist and Nara Roesler

→
vista da instalação
photo © Charles Roussel
courtesy of the artist and Nara Roesler



empty head 2021

solo exhibition

Nara Roesler, New York, USA

In his first solo exhibition at Nara Roesler New York, Raul Mourão presents two series of sculptures created during the period of social isolation due to the Covid-19 pandemic. The first series, *Rebel*, brings together three sculptures made of corten steel, each weighing approximately one ton, created as a tribute to the experimental music venue Audio Rebel in Rio de Janeiro. This production is closer to a machine-like grammar, with more weight and material, capable of creating a greater visual shuffle and a more threatening tone. More than kinetic works, these are interactive objects whose dynamics depend on the touch and interaction of the public. For the artist, the observer's engagement is a metaphor for his own engagement in society.



exhibition view

photo © Charles Roussel

courtesy of the artist and Nara Roesler

→

exhibition view

photo © Charles Roussel

courtesy of the artist and Nara Roesler





In contrast to the large-scale sculptures in the *Rebel* series, the artist also presents a set of more fragile and delicate kinetic works made of glass and steel. By incorporating everyday objects as the bases for his pendulum structures, Mourão reaffirms irony and nonsense as elements of his artistic poetics. Also included in the exhibition, *The New Brazilian Flag #3* is a work that reworks and reframes the Brazilian flag, which started with an action carried out during the 2018 carnival in Rio de Janeiro.

viva rebel 2021

solo exhibition

Orla do Leblon, Rio de Janeiro, Brazil

Raul Mourão shows two large-scale kinetic sculptures, *REBEL #1* and *REBEL #2*, offshoots of the Grades series. Although each piece weighs around 1.5 tons, the central issue is not weight or brutality, but balance, the possibility of movement and care. 'All it takes is a small gesture from the viewer for the whole mass to move, allowing the lines of the steel structure to intersect and create a visual shuffle,' explains Mourão. The artist also designed an installation of flags with arrow prints, hoisted six meters high at the entrance to the site, which demarcate the occupation of a territory and signal that something may be happening there.



introdução à teoria dos opostos

absolutos [introduction to the theory
of the absolute opposites] 2008

solo exhibition

Nara Roesler São Paulo, Brazil

Introdução à teoria dos opostos absolutos examined the result of almost a decade's worth of research on railings, security systems, and other iconographic architectonic elements of the Brazilian urban context. With a selection of 15 works which included mostly sculpture, but also video and photography, Mourão established an association between violence and structural equilibrium, which points to both the artist's formal concerns as well as his political engagement.

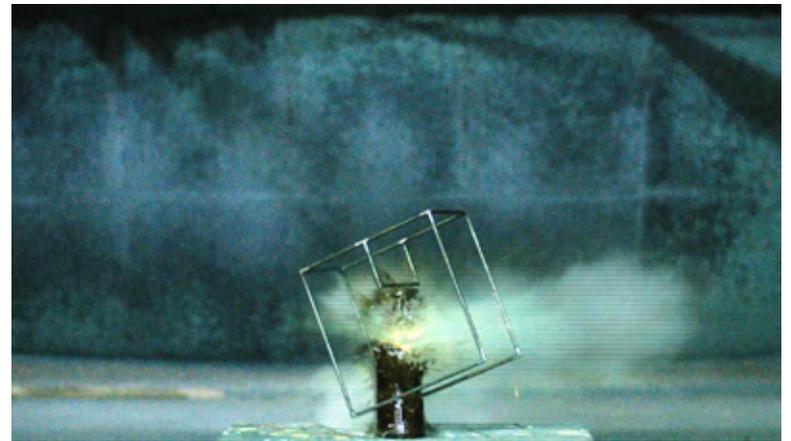
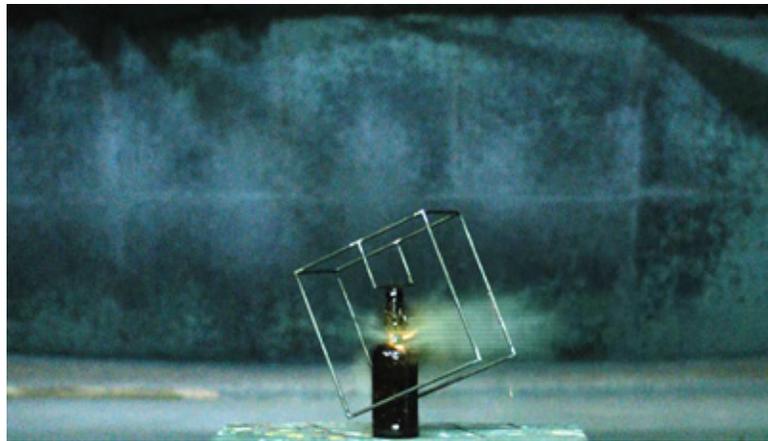
[watch the video about the exhibition](#)



exhibition view
photo © Erika Mayumi
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Erika Mayumi
courtesy of the artist and Nara Roesler

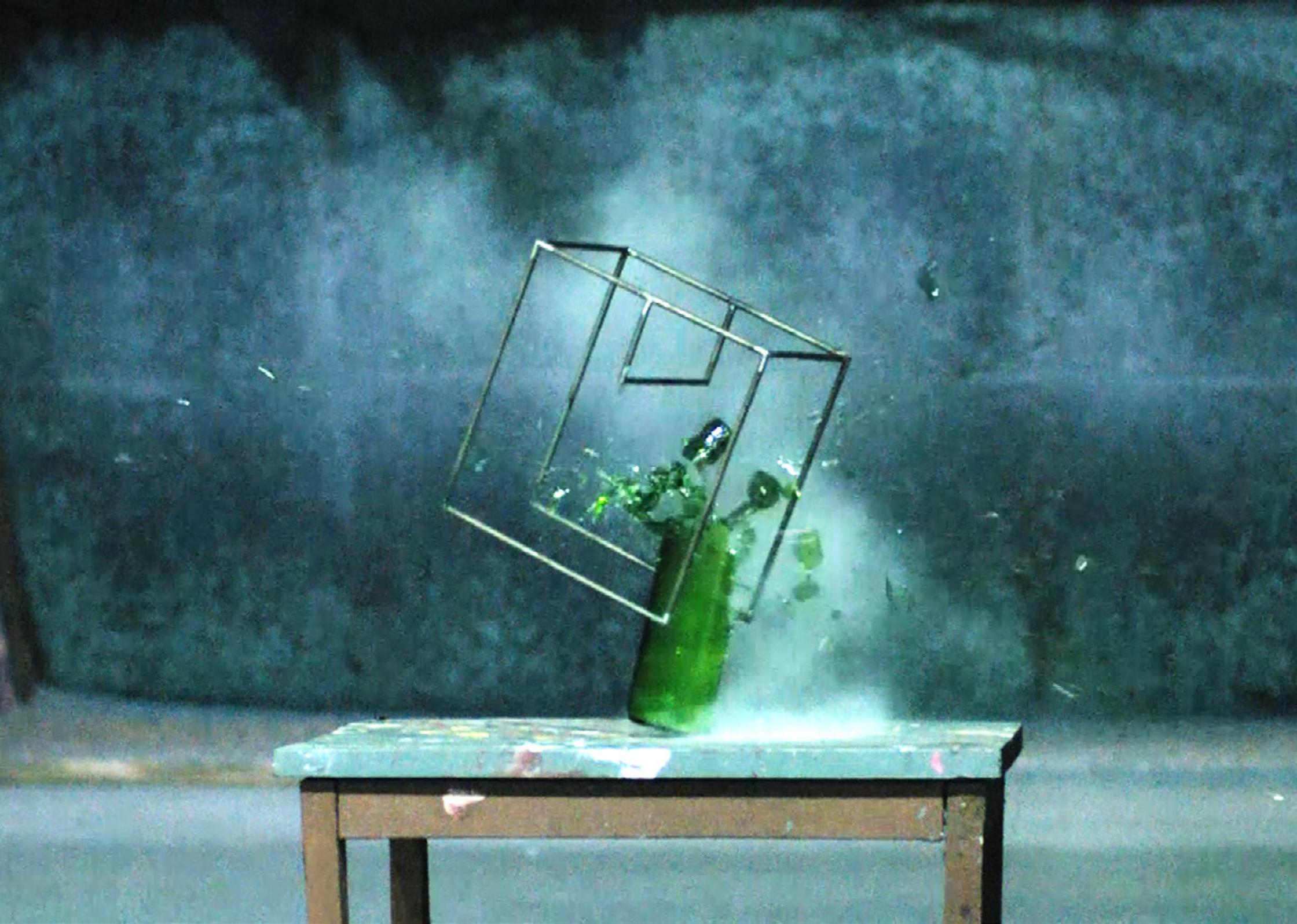




Bang Bang, 2017 [video stills]
courtesy of the artist and Nara Roesler

[click here to watch the video](#)

→
Bang Bang, 2017 [video still]
courtesy of the artist and Nara Roesler





fora/dentro [inside/outside] 2018

solo exhibition

Museu da República, Rio de Janeiro, Brazil

Fora/Dentro was a solo show curated by Isabel Portella at Museu da República in Rio de Janeiro, Brazil. The path between the inside and outside of the museum, which led the viewer from model-sized to monumental sculptures, proposed a visual interaction between scale, interior and exterior, reaching the lush gardens of Rio de Janeiro's Atlantic forest. The artist occupied Galeria do Lago with small sculptures that were replicated in the gardens of the Palácio in large scale versions, which were audience-activated and over four meters tall.

[watch the video about the exhibition](#)

exhibition view

courtesy of the artist and Nara Roesler

→

exhibition view

courtesy of the artist and Nara Roesler



você está aqui [you are here] 2016
instalação

Notícias de um novo MuBE
Museu Brasileiro da Escultura (MuBE),
São Paulo, Brazil

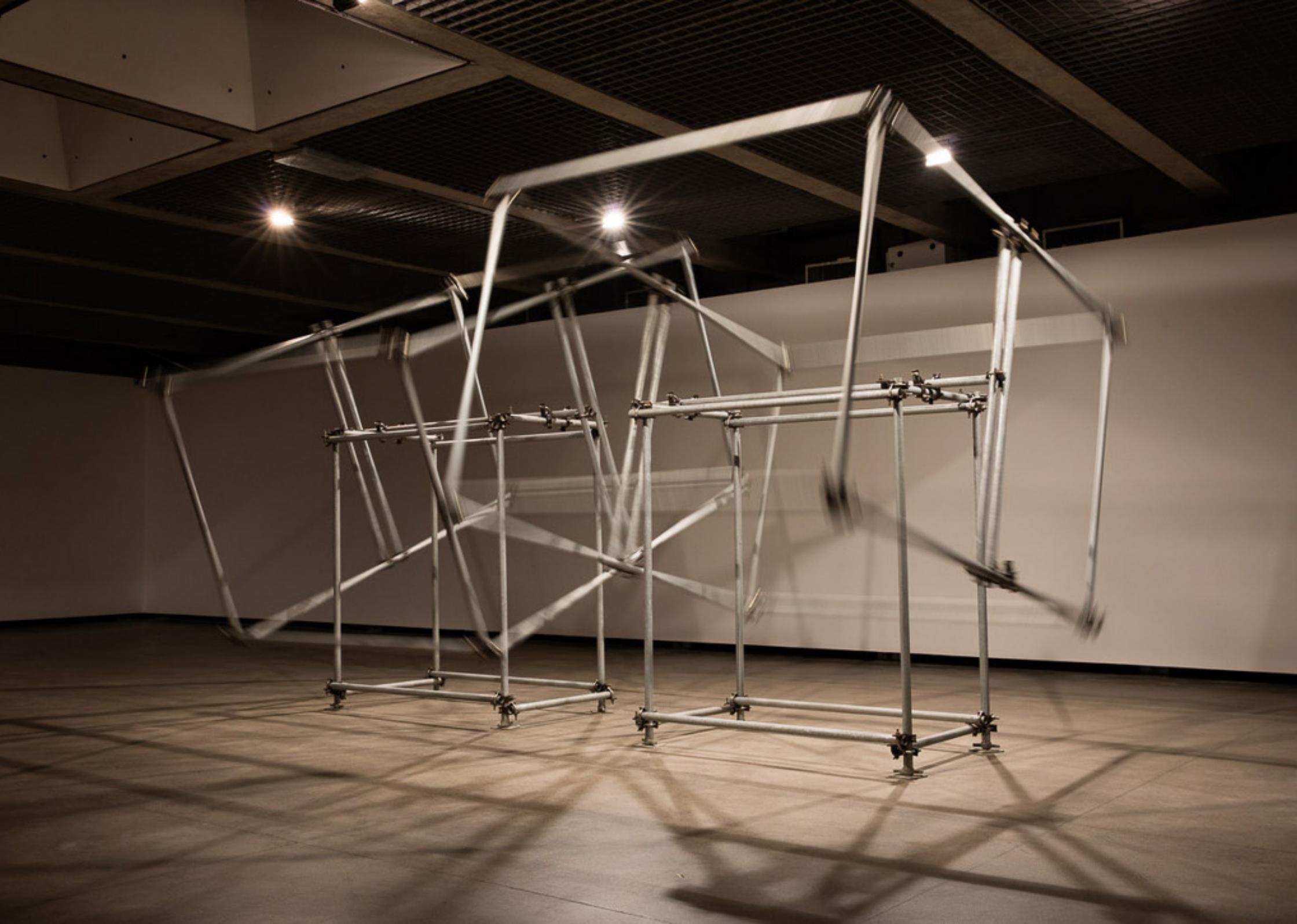
For the exhibition *Notícias de um Novo MuBE*, curated by Cauê Alves, Mourão developed the project *Você está aqui* (2016), a set of five large-scale kinetic sculptures that were distributed between the Great Hall and the external square of the most important museum dedicated to sculpture in São Paulo.



exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler

→ →
exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler







fenestra 2015

solo exhibition

Lurixs Arte Contemporânea,
Rio de Janeiro, Brazil

Fenestra was the first exhibition of Mourão in which paintings were the protagonist. The works were not done in the traditional way using brushes, but with a type of rectangular stamp that, soaked in ink, mark the canvas. 'Up until last year, my paintings were exclusively geometric, abstract compositions inspired by signs from public construction sites. The new *Janelas* series experiments with the pictorial account in a more subtle process between abstraction and figure. It is a painting without a brush, but that is, nonetheless, the construction of an image in the plane through the application of acrylic on canvas,' says Mourão.

exhibition view
courtesy of the artist and
Lurixs Arte Contemporânea

MOTO 2014

solo exhibition

Galeria Nara Roesler, São Paulo, Brazil

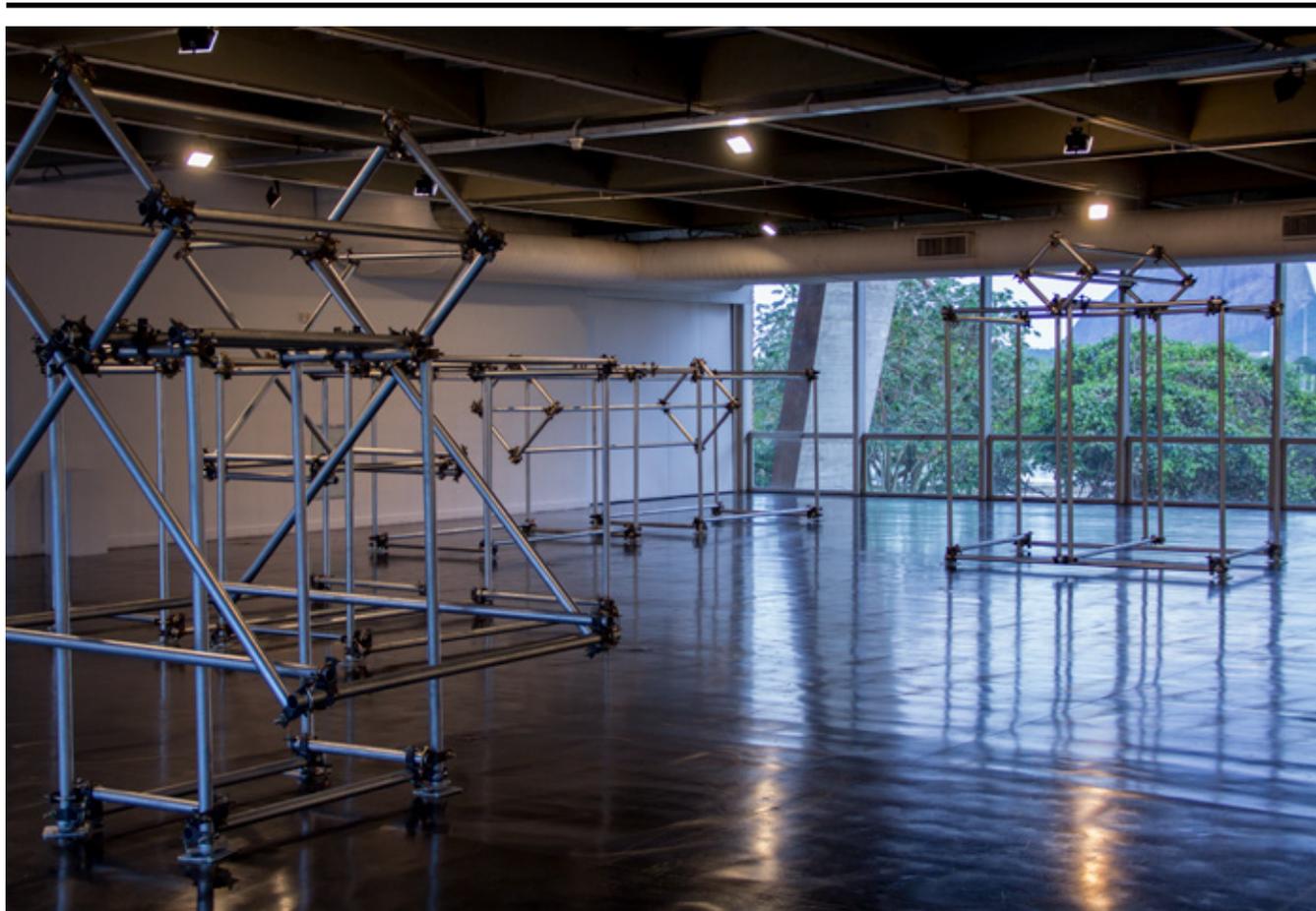
MOTO was the second solo show by Raul Mourão at Galeria Nara Roesler, which aimed to present an overview of the artist's career. It included kinetic sculptures made in galvanized steel tubes and clamps; an installation composed of two small lamps and kinetic sculptures; six videos in the series *DOC. DOT. MOV* carried out in New York City, where the artist resided at the time; in addition to photos and paintings of the *#SETADERUA* series and *#AGRADEEOAR* series of photos and sculptures.



exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler





tração animal [animal traction] 2012
solo exhibition
Museu de Arte Moderna do Rio de Janeiro
(MAM Rio)
Rio de Janeiro, Brazil

Tração animal, curated by Luiz Camillo Osorio, was the first individual exhibition by Raul Mourão at Museu de Arte Moderna do Rio de Janeiro (MAM Rio). Focusing on the idea of movement, the exhibit occupied three rooms of the museum. In the first and largest room, the audience could see a piece titled *Proibido trepar* plus eight large kinetic sculptures constructed with galvanized pipes and clamps. In the second room the installation *Sala/Sombra* (2012) was composed of smaller pieces that were illuminated by lamps projecting shadows on the walls of the space. In the third and last room, the video *Plano/Acaso* (2009) was projected in a loop.

[watch the video about the exhibition](#)

exhibition view
courtesy of the artist and Nara Roesler

→
exhibition view
courtesy of the artist and Nara Roesler



toque devagar [touch slowly] 2012
urban intervention
Praça Tiradentes, Rio de Janeiro, Brazil

The urban intervention *Toque devagar* (2012) was presented at Praça Tiradentes, a historical square in downtown Rio de Janeiro. The installation was composed of six large-scale kinetic sculptures, and the largest was nine meters high. Throughout the week, a team of fifteen people used 1,600 meters of tubes and 1,066 clamps, totalling seven tons of material, to assemble the structures.



exhibition view
courtesy of the artist and Nara Roesler

→
exhibition view
courtesy of the artist and Nara Roesler

→ →
exhibition view
courtesy of the artist and Nara Roesler







processo [process] 2012

solo exhibition

Studio X, Rio de Janeiro, Brazil

Presented at Studio-X, the Architecture Laboratory of Columbia University with headquarters at Praça Tiradentes, Rio de Janeiro, the solo show *Processo*, curated by architect Pedro Rivera, happened in parallel with the installation *Toque devagar* (2012), which at the time was on display on the same square. In addition to Mourão's kinetic sculptures, the emphasis of the exhibition was on the artist's documentation material, such as his photographic research on urban space and the construction methods and processes involved in producing the works.

exhibition view
photo © Quito
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Quito
courtesy of the artist and Nara Roesler



cuidado quente [beware hot] 2010

solo exhibition

Galeria Nara Roesler, São Paulo, Brazil

Raul Mourão's first solo show at Galeria Nara Roesler, São Paulo, *Cuidado quente* presented the result of the artist's deepening of his kinetic sculpture production, which had started shortly before with the installation *Passagem* (2010). Composed of a series of large weathering steel sculptures, the exhibition proposed interaction with the audience, who activated the sculptures mechanism by pushing them. When invited to interact with the works, the viewer also had the possibility to interfere with the configuration of the exhibition space.

[watch the video about the exhibition](#)



exhibition view
photo © Ding Musa
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Ding Musa
courtesy of the artist and Nara Roesler





passagem [passage] 2010

installation

Projetos (in)provados [(Im)provvised Projects], CAIXA Cultural, Rio de Janeiro, Brazil

Raul Mourão's *Passagem* (2010), an installation presented at CAIXA Cultural, Rio de Janeiro, marks the transition between his emblematic Grades, developed since 1989, and his more recent production in kinetic sculpture. As the artist explains, the motivation to approach the movement issue in his works happened by chance, while participating in the rehearsals of the show *Projeto: coleções* from *Intrépida Trupe*, in which the acrobats of the company interacted with the artist's sculptures, part of the set. By supporting one sculpture over another during the process of reorganizing the space, the possibility of movement arose, which was eventually incorporated by the company in the show and aroused Mourão's interest in exploring these effects in his artistic production.

[Click here](#) to watch an excerpt from the documentary about Raul Mourão made for the program *Catálogo*, from Canal Brasil, in 2009, in which the artist comments, among other aspects, on the beginning of his production in kinetic sculptures.

exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

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exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

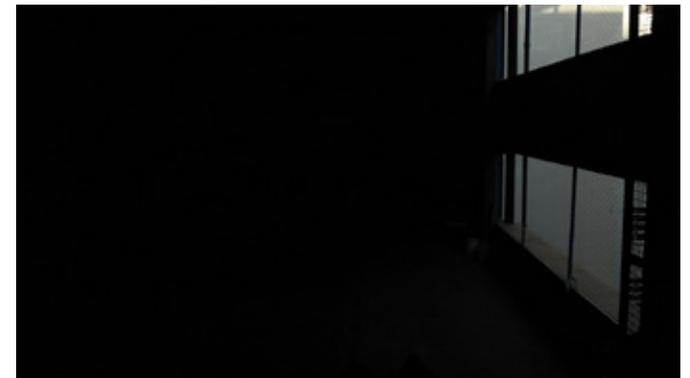
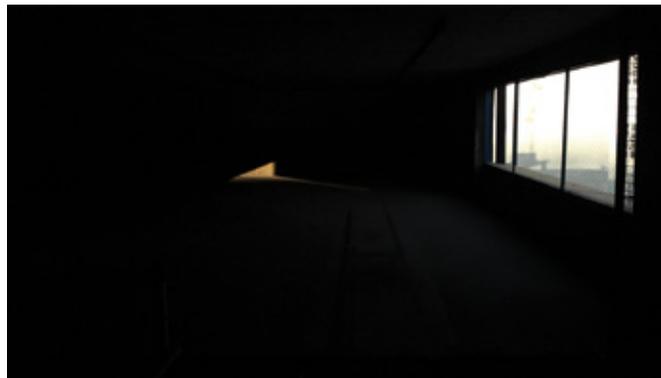
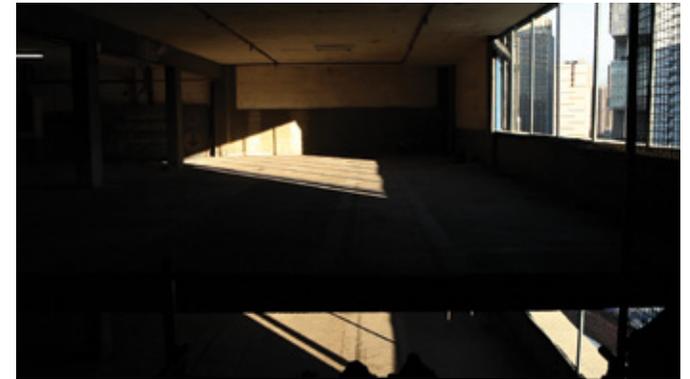


plano/acaso [plan/chance] 2009

video, color, muted, 3'38"

Rio de Janeiro, Brazil

Plano/Acaso (2009) consists of a plan-sequence video whose images were captured from the vehicle elevator of a garage building located in Lapa do Alto, a neighborhood in Rio de Janeiro, during dawn. The video was exhibited in the individual piece *Tração animal*, MAM Rio, Rio de Janeiro (2012), and in the group show *All the best artists are my friends* (Part 1), MANA Contemporary, New Jersey (2014), 7th São Tomé and Príncipe Biennial (2013), *Miradas insobornables*, Centro de Arte Contemporáneo, Buenos Aires (2013), *Incomplete Landscape*, Palácio das Artes, Belo Horizonte (2010), and *Mostra Paralela 2010*, São Paulo (2010).



Plano/Acaso [video stills]
courtesy of the artist and Nara Roesler

→
Plano/Acaso [video still]
courtesy of the artist and Nara Roesler





travessias cariocas

[carioca crossings] 2008

group exhibition

CAIXA Cultural, Rio de Janeiro, Brazil

The group show *Travessias cariocas*, curated by Adolfo Montejo Navas at CAIXA Cultural in Rio de Janeiro brought together previously unpublished works which stemmed from poetic exchanges between twelve artists from Rio de Janeiro invited to the project (Barrão, Brígida Baltar, Carlos Bevilacqua, Daisy Xavier, Eduardo Coimbra, Ernesto Neto, Fernanda Gomes, João Modé, Livia Flores, Marcos Chaves, Raul Mourão, and Tatiana Grinberg). Each guest was inspired by the work of another to produce their work and to initiate a new poetic-aesthetic dialogue.

exhibition view
photo © Luiza Baldan
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Luiza Baldan
courtesy of the artist and Nara Roesler



luladepelúcia [plush lula] 2005

solo exhibition

LURIXS: Arte Contemporânea,
Rio de Janeiro, Brazil

For his second solo show at the galeria LURIXS in Rio de Janeiro, Raul Mourão presented his series *Luladepelúcia*, a humorous approach to depict the figure of former Brazilian-president Mr Luiz Inácio 'Lula' da Silva. Initiated in January 2003, the series involved an installation with 100 plush dolls, graphite drawings on paper and works done in partnership with other artists such as Barrão, Carlos Vergara, Fábio Cardoso, Lenora de Barros, Luiz Zerbini, and Marcos Chaves.



exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

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exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler





exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

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exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

entonces 2004

installation

SP 450 Paris, Instituto Tomie Ohtake,
São Paulo, Brazil

In response to an invitation from the art critic and curator Agnaldo Farias, Raul Mourão presented the installation *Entonces* (2004), from the series *Grades*, in the group show *SP 450 Paris*, at Instituto Tomie Ohtake (ITO), São Paulo. In the text of the exhibition, Farias comments: ‘Presented in its first version at Instituto Tomie Ohtake, *Entonces* is composed of countless hollow sculptures, made from raw iron bars, welded and laminated at the intersections. The work *Entonces* belongs to a bigger picture, the series *Grades*, which includes sculptures, installations, serigraphies, videos, and photographs, and was apparently born out of the understanding of the advance of systems and structures of control over the body of a great Brazilian city, as well as its citizens. So much comes from imperceptible devices that are only denounced by the warning that cynically asks us to “Smile, you are being filmed”, as well as by much more palpable and aggressive elements, like the railings that today literally cram the houses and small suburban buildings or are situated in dangerous areas.’

—Agnaldo Farias, *Os signos ásperos*, 2004



cego só bengala

[blind only walking stick] 2003

solo exhibition

Centro Universitário Maria Antonia – USP,
São Paulo, Brazil

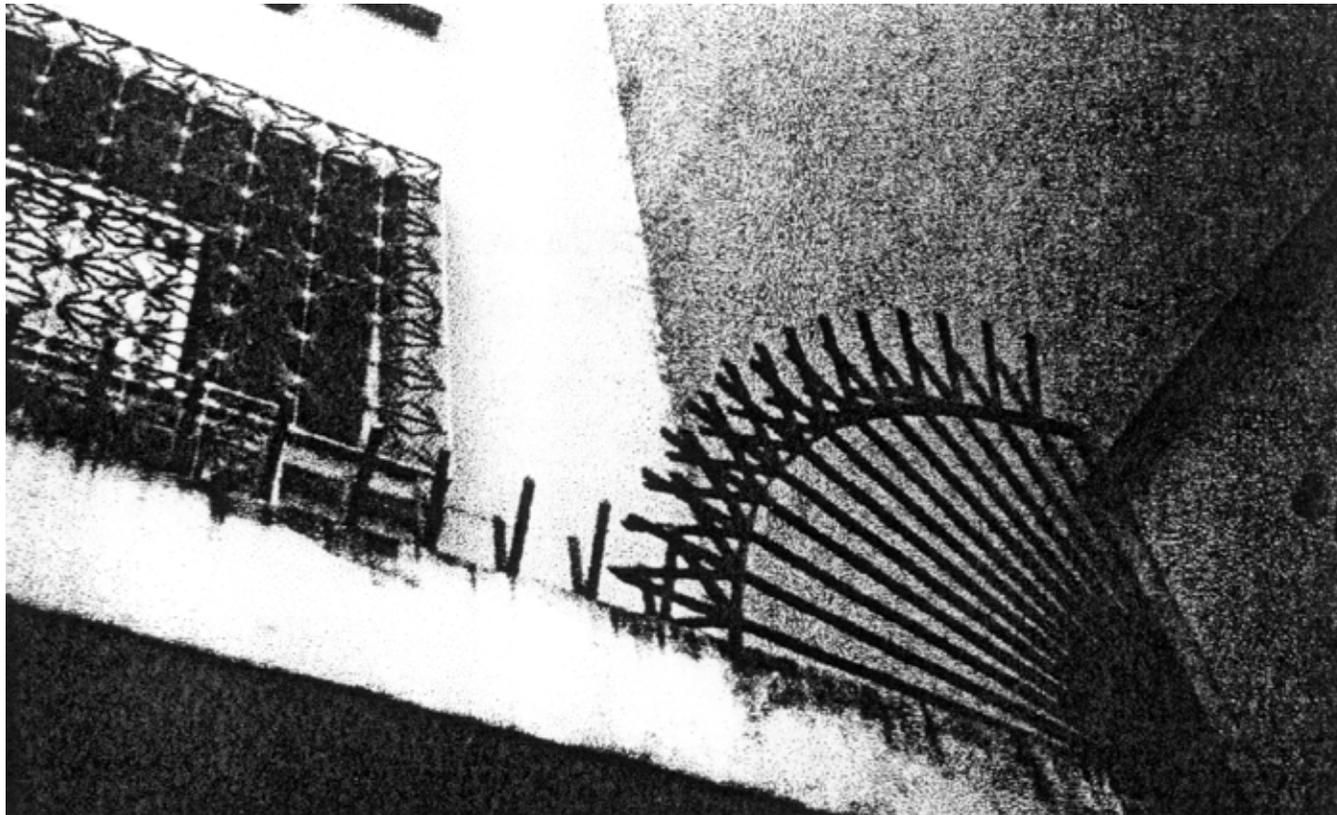
Art critic Daniela Labra wrote about exhibition *Cego só bengala*: 'In a provocative parody, Mourão cuts a certain situation off from the panorama of the city and the glue that is left in the physical space is reserved for Art. From his particular fascination with railings, the artist explores the social issue embedded in the hysterical importance given to these structures, especially the visual side of the anti-aesthetic absurdity of many constructions that end up becoming "sub-architectures" in the name of enhanced security. The city serves us a daily banquet of visions but, accustomed to the abnormalities around us, we walk unharmed along the jammed paths of dirt and wonder, forgetting that everything we see is a product and consequence of ourselves.'



exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Everton Ballardin
courtesy of the artist and Nara Roesler





drama.doc 2003

solo exhibition

Museu de Arte Contemporânea de Niterói
(MAC-Niterói), Brazil

Invited to the second edition of Museu de Arte Contemporânea de Niterói's special projects (MAC-Niterói), Raul Mourão presented photographs of the series *Drama.doc* and iron sculptures of the *Grades* series. Art critic and curator Guilherme Bueno commented: 'Taking visuality as an affirmative act, what is put forward is somewhat a historical challenge. If the grid constituted the Renaissance instrument of a glimpse of the cosmic order [the perspective] or, in the case of a modern artist like Mondrian, the pure expression towards the liberation of the subject in the world through the gaze, here, the anxiety seems to return in countermand: it is no longer the object of crossing towards pure contents, but the effective materiality of that which surrounds us.'

love's house 2002

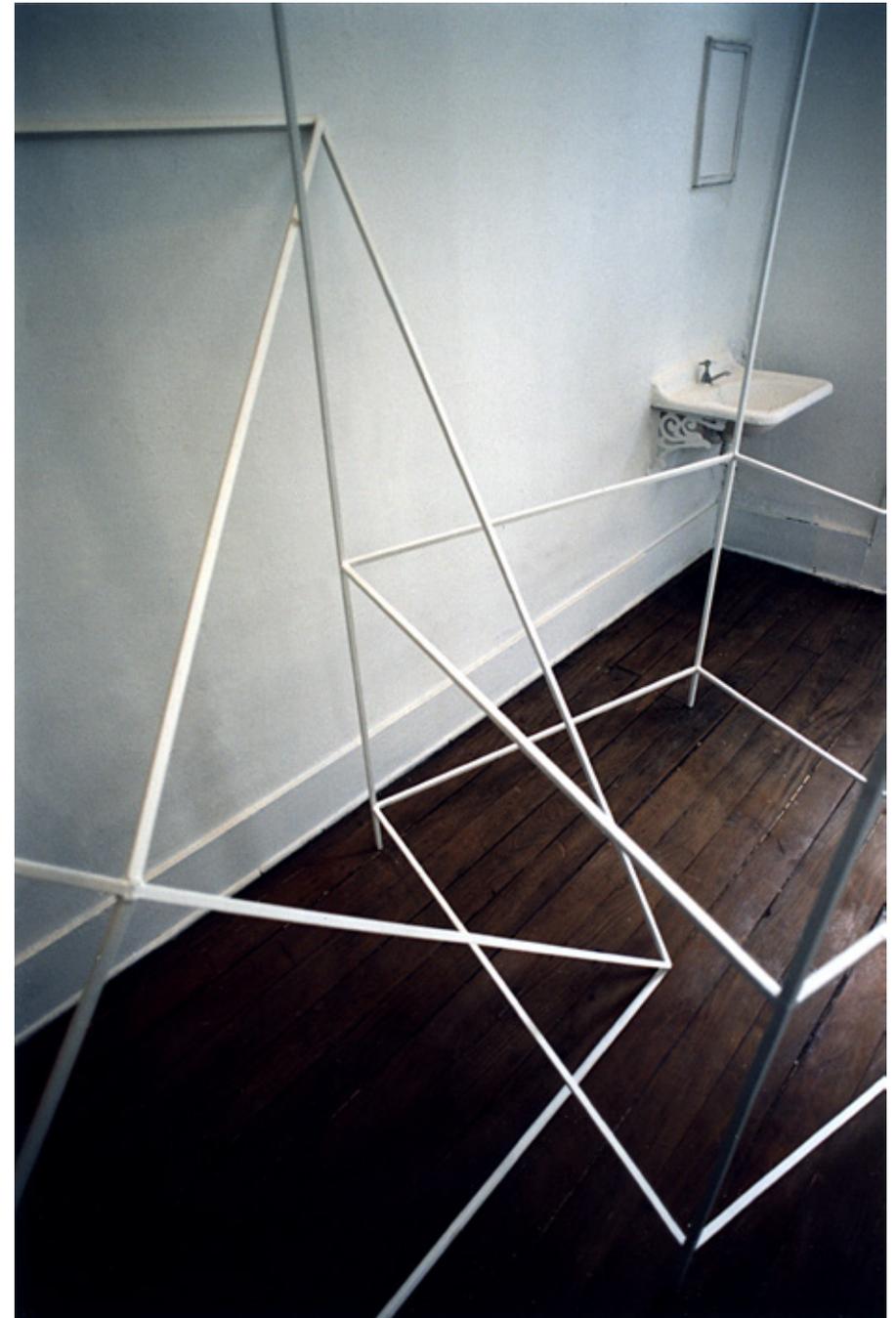
group exhibition

Hotel Love's House, Rio de Janeiro, Brazil

The group show *Love's House* was conceived by Raul Mourão and took place in the hotel of the same name, located in the traditional bohemian neighborhood of Lapa, Rio de Janeiro, at the same time as the 25th Bienal Internacional de São Paulo. For eleven days, thirteen artists occupied the rooms on the third floor of the hotel. *Área de queda* [Falling Objects] (2002), was a work Mourão presented in room 303, consisted of an installation composed of three painted iron structures that occupied the space, making it difficult to circulate inside the small room.

exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Beto Felício
courtesy of the artist and Nara Roesler







cão/leão [dog/lion] 2002
video, color, audio, 54'

Cão/Leão (2002) makes a critical parody of a reality show, featuring a day in the life of the young mut Leão, who lives on the street where the artist's studio is in Rio de Janeiro. A scorned and abandoned figure, Leão is transformed into the main character of the film, the focus of the film crew's attention. The video features a sarcastic mix between National Geographic-style images and a Walt Disney-type narrative.

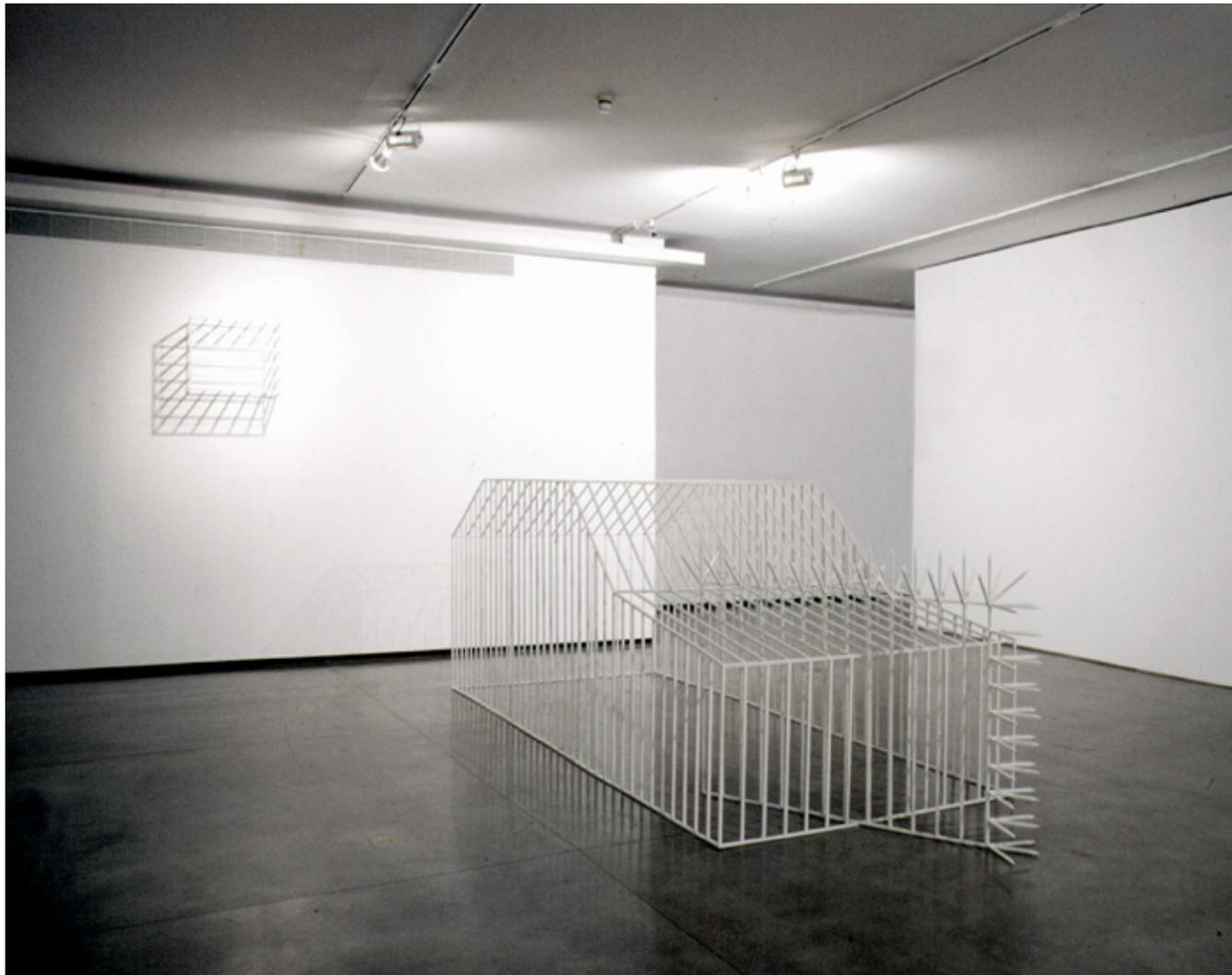
Cão/leão, 2002 [video stills]
courtesy of the artist anda Nara Roesler

buraco do vieira [vieira's hole] 2001
installation

Outra coisa, Museu Vale, Vila Velha, Brazil

Buraco do Vieira (2001), an installation developed with the support of the RIOARTE 2001 grant, was another work in the *Grades* series. As a special proposal for the group show *Outra coisa*, presented at Museu Vale, the installation establishes a direct dialogue with the architecture of the institution.





o carro, a grade e o ar

[the car, the grid and the air] 2001

installation

Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil

The articulation between three sculptures results in the installation *O carro, a grade e o ar* (2001), which integrates the series *Grades*. Raul Mourão investigates architectonic and social themes related to the landscape of large, usually dangerous, urban centers. Presented during the Panorama da Arte Brasileira at MAM-SP on the same year, essayist Nicolau Sevcenko wrote: 'The symptoms of cities plagued by strange presences and asphyxiating tensions appear in Raul Mourão's car cage with its aggressive spearheads.'

exhibition view
photo © Edouard Fraipont
courtesy of the artist and Nara Roesler

grande área [penalty area] 2001

installation

III Bienal do Mercosul, Porto Alegre, Brazil

In this work Raul Mourão references soccer once more in his body of work, now to deconstruct the function of the geometric forms present in the penalty area. By using the same dimensions and proportions we see in the soccer field, as well as the same metallic tubing used to make the goal frame, the artist elevates the pure geometry of forms with their endless possibilities but still maintains all the gestalt that leads us to think of soccer, including the green field. Nevertheless, the deconstruction of the official composition makes it impossible to play the game according to its rules.





sintético [synthetic] 1999

solo exhibition

Fundação Progresso, Rio de Janeiro, Brazil

In *Sintético*, a solo show produced by AGORA and held at Fundação Progresso in Rio de Janeiro, Raul Mourão presented sculptures, paintings, and digitally constructed images. The works sought to establish various levels of dialogues with the city space, its characters and signs. For example, in *5 Paintings* Raul appropriated the images of red and white roadblocks commonly used as construction signs on roads, elevating them to the condition of painting. Whereas *Já alcoólatra* is a sculpture in stainless steel that refers to the bars of Rio de Janeiro, and *Sente-se* is composed of an armchair and a set of cushions stacked in a way that makes it impossible to sit. Despite the visual references to everyday life, the functionality of the objects is ironically accentuated and altered.

exhibition view
photo © Paulo Barreto
courtesy of the artist and Nara Roesler

→
exhibition view
photo © Paulo Barreto
courtesy of the artist and Nara Roesler



não realizados [not realized] 1999

installation

Os 90, Centro Cultural Paço Imperial,
Rio de Janeiro, Brazil

The group show *Os 90* gathered eighteen of the most representative Brazilian artists of the decade in an exhibit that occupied the entirety of Paço Imperial's building in Rio de Janeiro as well as Espaço Cultural Municipal Sérgio Porto's premises. Mourão presented *Não realizados* (1999), an installation which consisted of a set of three wooden boats, cast iron balls, a tree and eight photographic light-boxes.





casa/árvore/rua

[house/tree/street] 1996

urban intervention

Rio Panorama, Centro Cultural Municipal
Oduvaldo Vianna Filho (Castelinho do
Flamengo), Rio de Janeiro, Brazil

Casa/Árvore/Rua (1996) was an intervention carried out in Praia do Flamengo, Rio de Janeiro, part of the group show *Rio: Panorama*, curated by Sérgio Bloch. During a trip through the hinterlands of Bahia, Raul Mourão took notice of a large tree coming out of the roof of an abandoned house. When invited by curator Sergio Bloch to participate in the exhibition Mourão used the same image of the house pierced by the tree, only this time inserted into the landscape of Rio de Janeiro in an abandoned house he located at Flamengo Beach.

exhibition view
photo © Vicente de Mello
courtesy of the artist and Nara Roesler

7 artistas [7 artists] 1995

videoperformance, 1'

Espaço Cultural Municipal Sérgio Porto, Rio de Janeiro, Brazil

In *7 artistas*, Mourão registers seven visual artists from Rio de Janeiro (Márcia Thompson, Carlos Bevilaqua, Marcos Chaves, Ricardo Basbaum, Eduardo Coimbra, Barrão, and André Costa) hanging on the gallery walls of Espaço Cultural Municipal Sérgio Porto. The work is a sort of visual gag which confuses artists and artworks, both hanging from the same nail.



7 artistas, 1995 [video stills]
courtesy of the artist and Nara Roesler

→
7 artistas, 1995 [video still detail]
courtesy of the artist and Nara Roesler





matéria e forma [matter and form] 1994
group exhibition
Centro Cultural Paço Imperial,
Rio de Janeiro, Brazil

The group show *Matéria e forma* was curated by Luiz Camillo Osorio, at Paço Imperial in 1994, and included works by Ernesto Neto, José Bechara, Marcus André and Raul Mourão, who presented two new sculptures. *Esporte* was the second work of a series in which soccer is Mourão's starting point. The goal scorer is cut off halfway through the game, materializing the expression 'half goal,' used when a player watches the attacker who is going to score the goal from a privileged point of view. *Morte* consists of a galvanized iron box with breathing holes, its dimensions similar to coffins that hold corpses.

exhibition view
courtesy of the artist and Nara Roesler

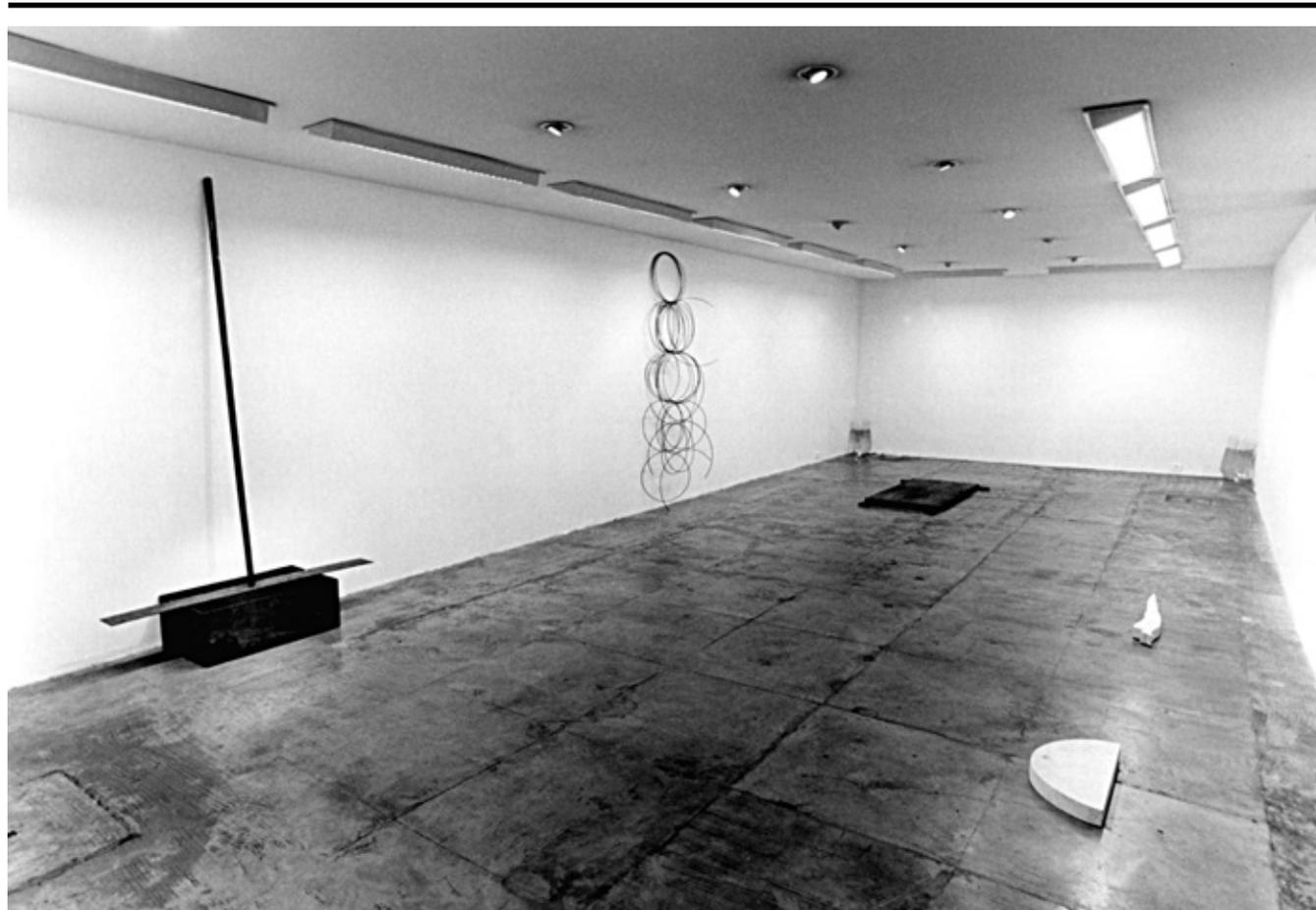
penalty 1993

installation

17º Salão Carioca de Arte, Escola de Artes
Visuais do Parque Lage (EAV Pq. Lage),
Rio de Janeiro, Brazil

In this installation, Raul Mourão brings the proportions of soccer's penalty lines into the universe of visual arts. The artist appropriates a dramatic situation of the game by presenting the public with a geometric structure that reveals the design of the confrontation between the attacker and goalkeeper.





humano [human] 1993

group show

Espaço Cultural Municipal Sérgio Porto,
Rio de Janeiro, Brazil

Humano was the first solo show by Raul Mourão at Espaço Cultural Municipal Sérgio Porto, Rio de Janeiro, in 1993. The exhibition displayed sculptures in iron, marble, glass and water, which had been produced in the first three years of the artist's career.

exhibition view
courtesy of the artist and Nara Roesler

nara roesler

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