

galeria nara roesler

not cancelled brazil
bruno dunley

week 1
june 10 – june 17, 2020
www.notcancelled.art/brazil/galleries/galerianararoesler

COVER Bruno Dunley. *Untitled*, 2018 [detail]

On the occasion of the online art fair Not Cancelled, **Galeria Nara Roesler** is proud to showcase a solo presentation by artist **Bruno Dunley**. Dunley is part of a generation of Brazilian painters often referred to as the 2000s group: a collective based in São Paulo founded with a common interest for painting, with the aim of enabling its eight members to develop a critical approach to painting within the contemporary art scene. Bruno Dunley's process can be traced back to a continuous and relentless intrigue for visual repertoires—a quest to gather, study and understand different imageries, methods and aesthetic theories—which he integrates and subsequently investigates in his own production. His work is not an iteration, but rather the result of a huge internal network of references, intertwined, tangled, interpreted and expressed as a means of exploring the realm of painting. Perhaps it is this internal ebullition of visuals and methods that guide the stunning depth of each of his works—e.g. the layers and surface work—as Dunley repeatedly scrapes his work and starts over, inherently capturing the artist's incessant strive for novel visual possibilities. Ultimately, each painting is not only the expression of past investigations, studies, thoughts, interpretations but the result of a continuous process of understanding, in which the artist embarks on and develops with each stroke he applies on the canvas, progressively and intuitively seeking for the poetic possibilities that emerge as his repertoire conflates and the unconscious creativity invested in his artistic gesture materializes.

The title of the work, **Sisifo** [Sisyphus], opens up a possibility for new interpretations of the abstractions present on the canvas. In alluding to mythological narratives, it points to a storyline and anchors the work within a historical trajectory, visually disrupting and displacing its meaning, while also allowing for viewers to understand the poetics that lie within Dunley's abstract expression.

In Greek mythology, the tale of Sisyphus, recounts the story of a deceitful and sly king, who is punished for his malice by being forced to roll an immense stone up a hill, only for it to roll back down as soon as he nears the top, compelling Sisyphus to repeat the same action for eternity.

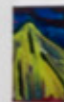


Sisifo, 2016
oil paint on canvas
3 pieces of 25,5 x 20 cm/10 x 7.9 in (each)



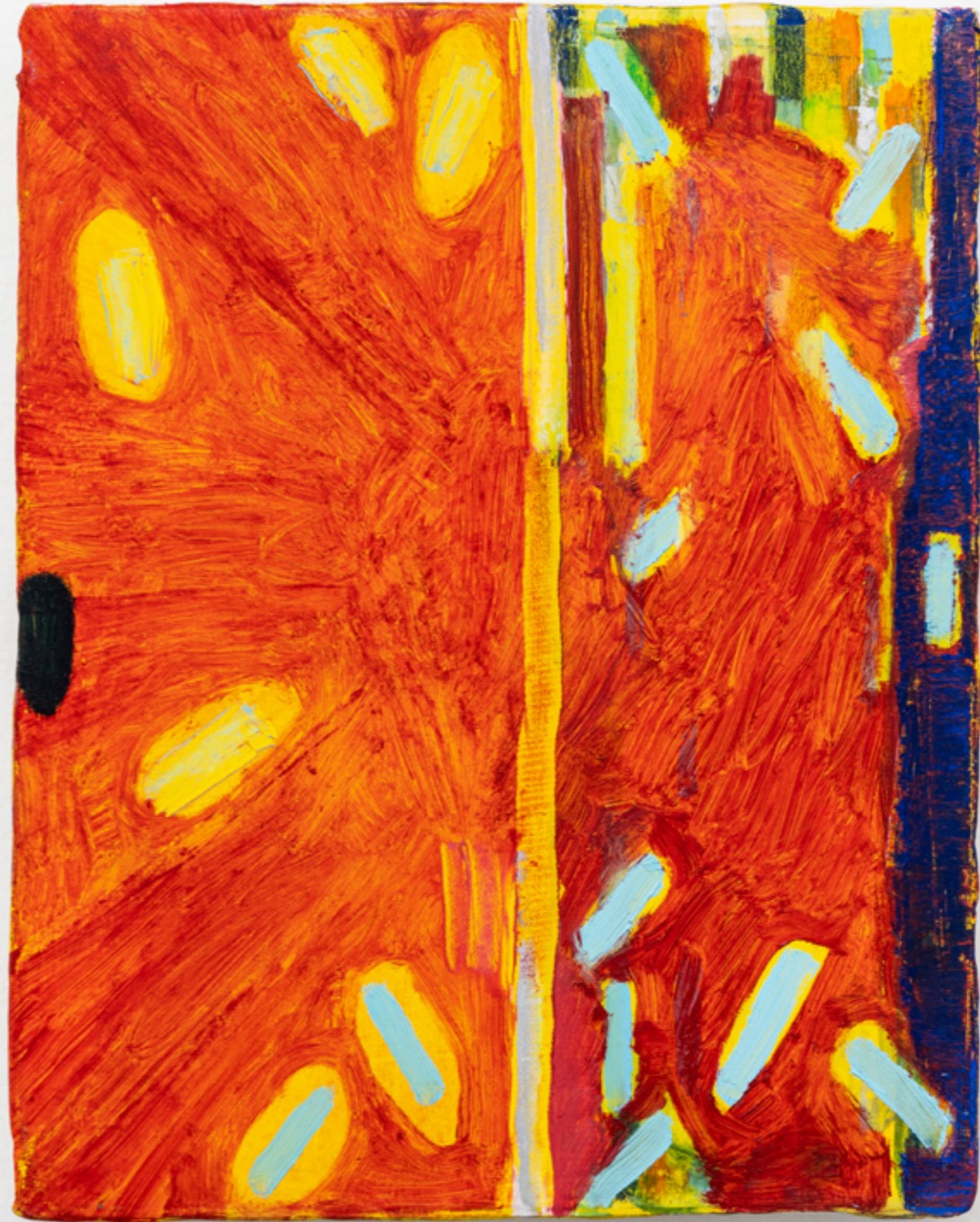






'The artist uses the rectangle [and the oval] as the key geometric figure in his more recent work, its "body" or insides invested as an object of experience and transformation. In articulating, filling, sequencing, and superimposing lines and gestures, such procedures feed a light-filled quasi-corpus [...]. It is interesting to be faced with this investigation that breeds modulations and uncertainties, between what is color and what is light in painting.'

Primal Painting, Felipe Scovino



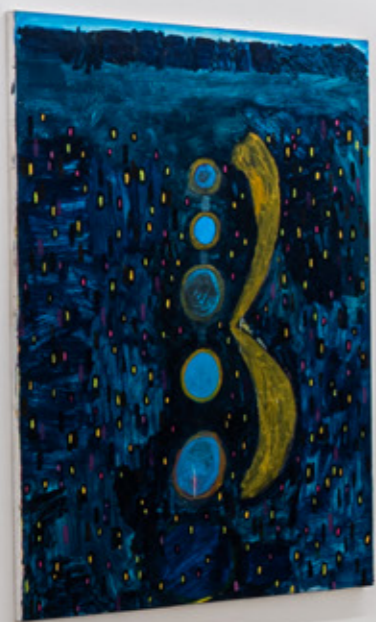
Untitled, 2018
oil paint on canvas
30 x 24 cm/11.8 x 9.4 in





Untitled, 2015
oil paint on canvas
200 x 150 cm/78.7 x 59.1 in







Untitled, 2016
oil paint on canvas
25,5 x 20 cm/10 x 7.9 in





Untitled, 2018
oil paint on canvas
60 x 50 cm/23.6 x 19.7 in

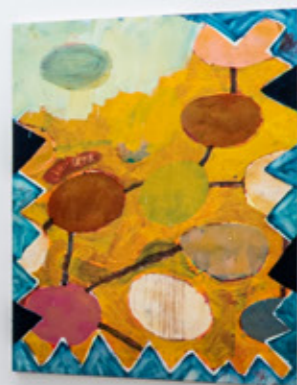


Bruno Dunley's most recent body of works visually captures the very core of the artist's preoccupation, which is the endless crossing between different images and procedural signification, with which Dunley constructs abstract narratives. The pieces show interconnected fields, or speech bubbles, each of which contains the remnants of innumerable layers of scraped and reworked brushstrokes. Together, the composition speaks to the artist's strive to engage with the unexplored visual dialogues that emerge with the disruption of his learned repertoire.



Untitled, 2019
oil paint on canvas
160 x 130 cm/63 x 51.2 in







Untitled, 2019
oil paint on canvas
200 x 250 cm/78.7 x 98.4 in





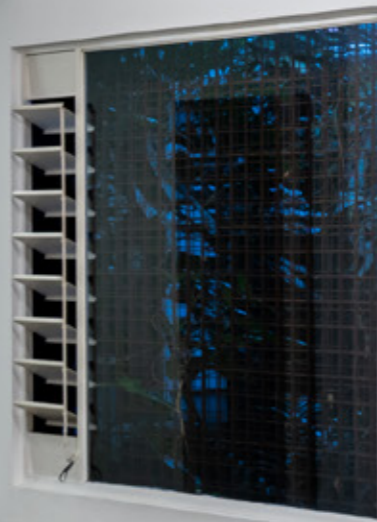
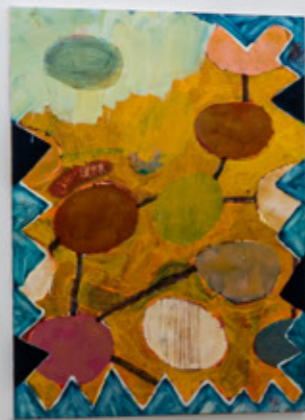
Untitled, 2019
oil paint on canvas
160 x 120 cm/63 x 47.2 in





Untitled, 2020
oil paint on canvas
90,2 x 80,3 x 3,5 cm / 35.5 x 31.6 x 1.4 in





bruno dunley

1984, Petrópolis, Brazil | lives and works in São Paulo, Brazil

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

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

selected solo exhibitions

- *The Mirror*, Galeria Nara Roesler, New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Galeria Nara Roesler, Rio de Janeiro, Brazil (2015)
- e, Centro Universitário Maria Antonia (2013)

selected group exhibitions

- 33rd Bienal de São Paulo, São Paulo, Brazil (2018)
- *Tinta sobre tinta: acervo do MAM no Instituto CPFL*, Galeria de Arte do Instituto CPFL, Campinas, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *A luz que vela o corpo é a mesma que revela a tela*, Caixa Cultural, Rio de Janeiro, Brazil (2017)
- *Visões da arte no acervo do MAC USP 1900-2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP) (2016), São Paulo, Brazil

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, SP, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



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