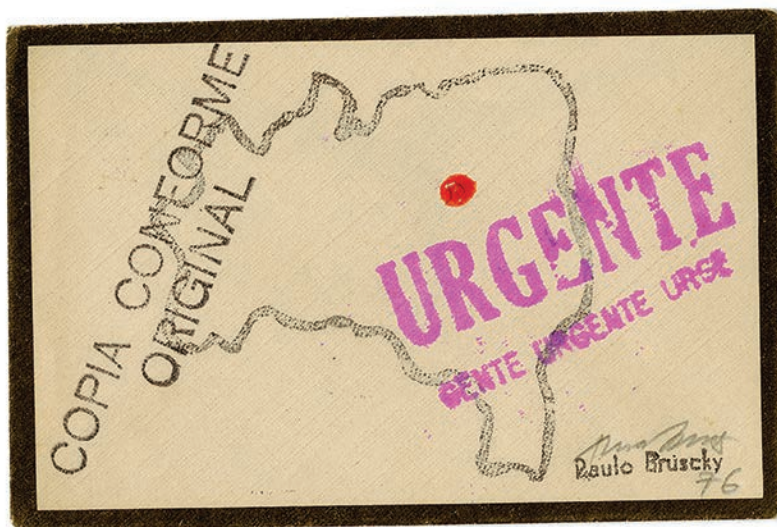
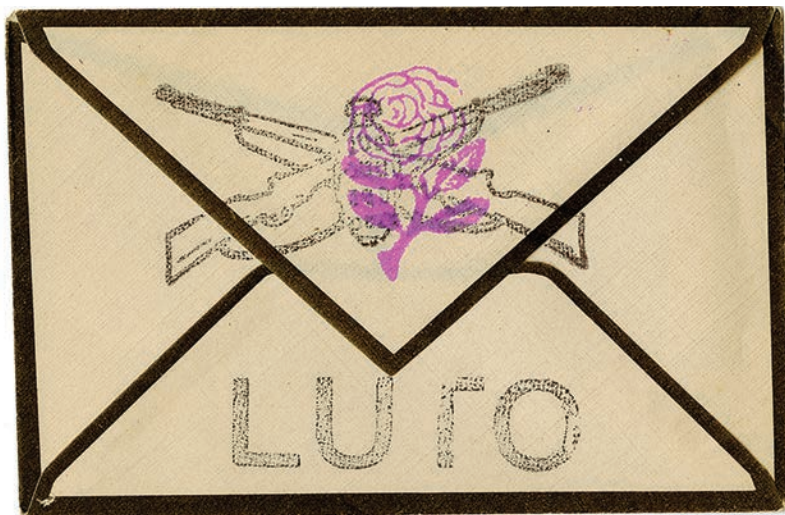


galeria

nara roesler

são paulo
rio de janeiro
new york
www.nararoesler.art
info@nararoesler.art



art basel

June 14 - 18, 2018

feature sector | booth C5

cover image: **Luto**, 1976

introduction

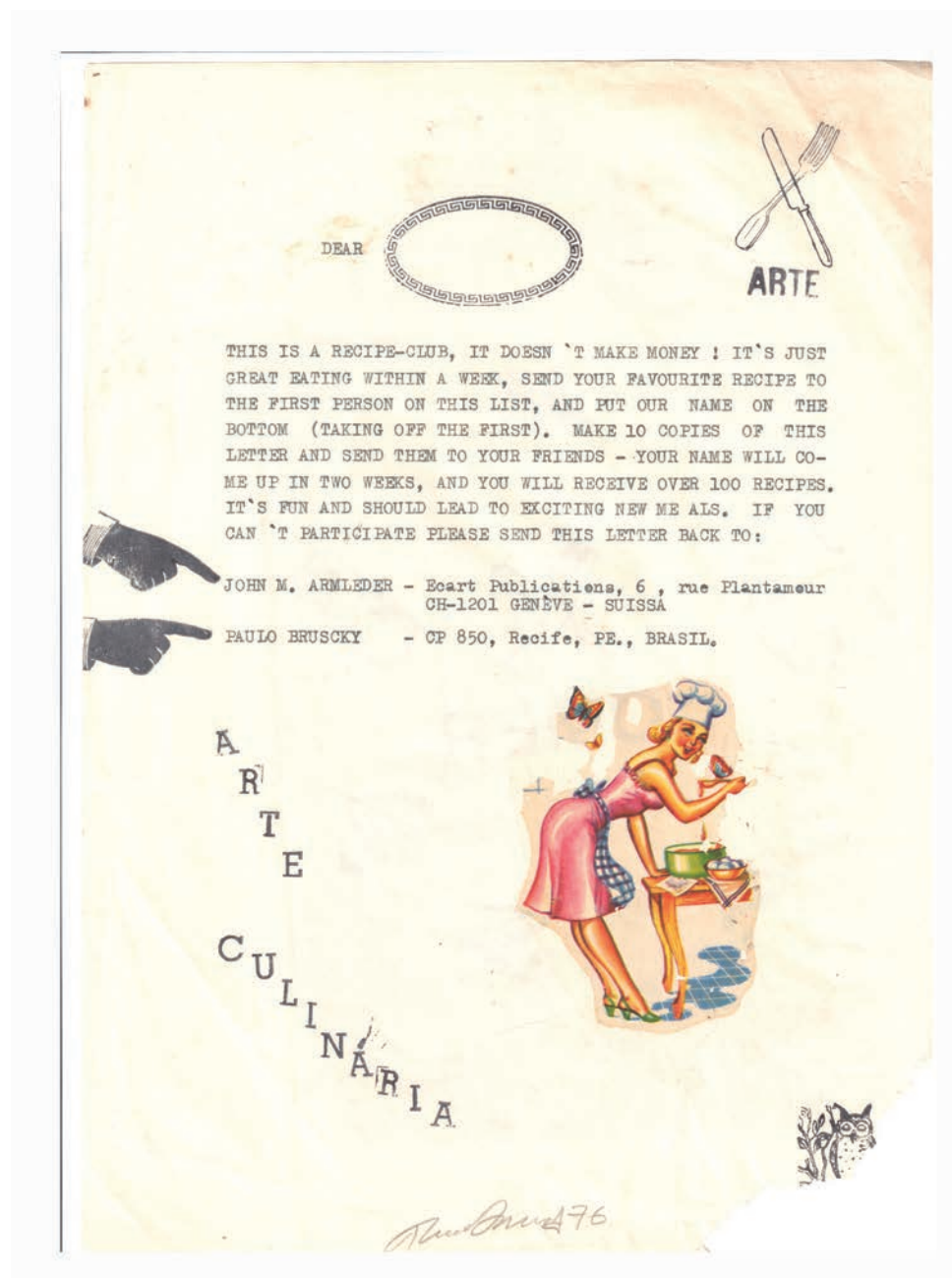
For Feature at Art Basel 2018, **Galeria Nara Roesler** is pleased to present a selection of mail artworks, films and visual poems by Paulo Bruscky, one of Brazil's most important conceptual artists. The presentation follows Bruscky's inclusion in *Viva Arte Viva* at the 2017 Venice Biennale.



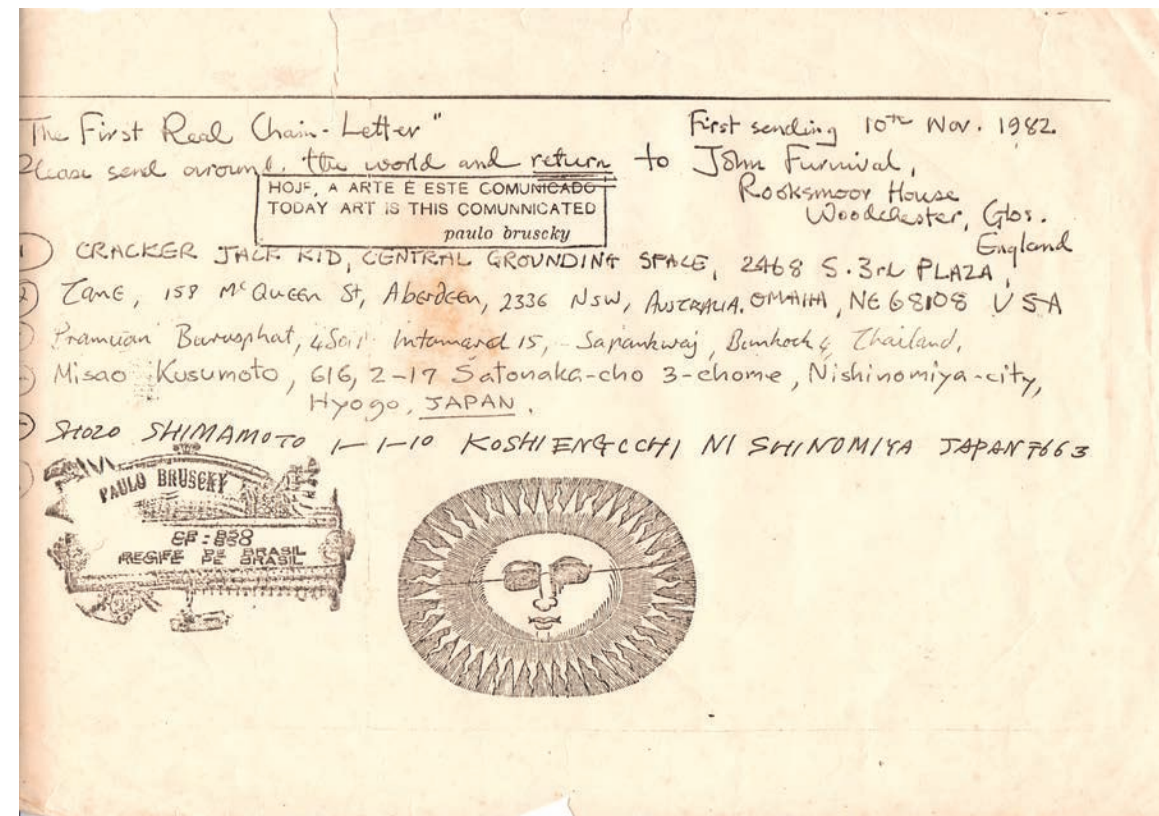
Mail art and the correspondence between Paulo Bruscky and members of Fluxus and Gutai groups

In 1973, shortly after Robert Rauschenberg introduced Paulo Bruscky to the mail art circuit, Bruscky engaged in the movement, becoming one of its pioneers in Brazil. The prolific exchange between the Brazilian artist and artist members of Fluxus and Gutai resulted in an extensive private archive, which is the most extensive archive including Fluxus and Gutai in Latin America. The exhibited mail artworks belong to the archive and were exchanged in the 1970s and the early 1980s between Bruscky and artists like Ray Johnson (USA), Shozo Shimamoto (Japan), Robert Rauschenberg (Germany), Carl Andre (USA), Christo and Jean-Claude (USA), Robin Crozier (UK), Klaus Groh (Poland), Dick Higgins (UK), and John Armleder (Switzerland).

Paulo Bruscky e Robin Crozier
Untitled (Robin Crozier's interventions on Paulo Bruscky's artwork), 1977
 collage on paper
 33,9 x 21 cm



Paulo Bruscky e John Armleder
Mail Chain: Arte Culínaria [Cooking Arts], 1976
 stamps and collage on paper
 27,8 x 21,6 cm



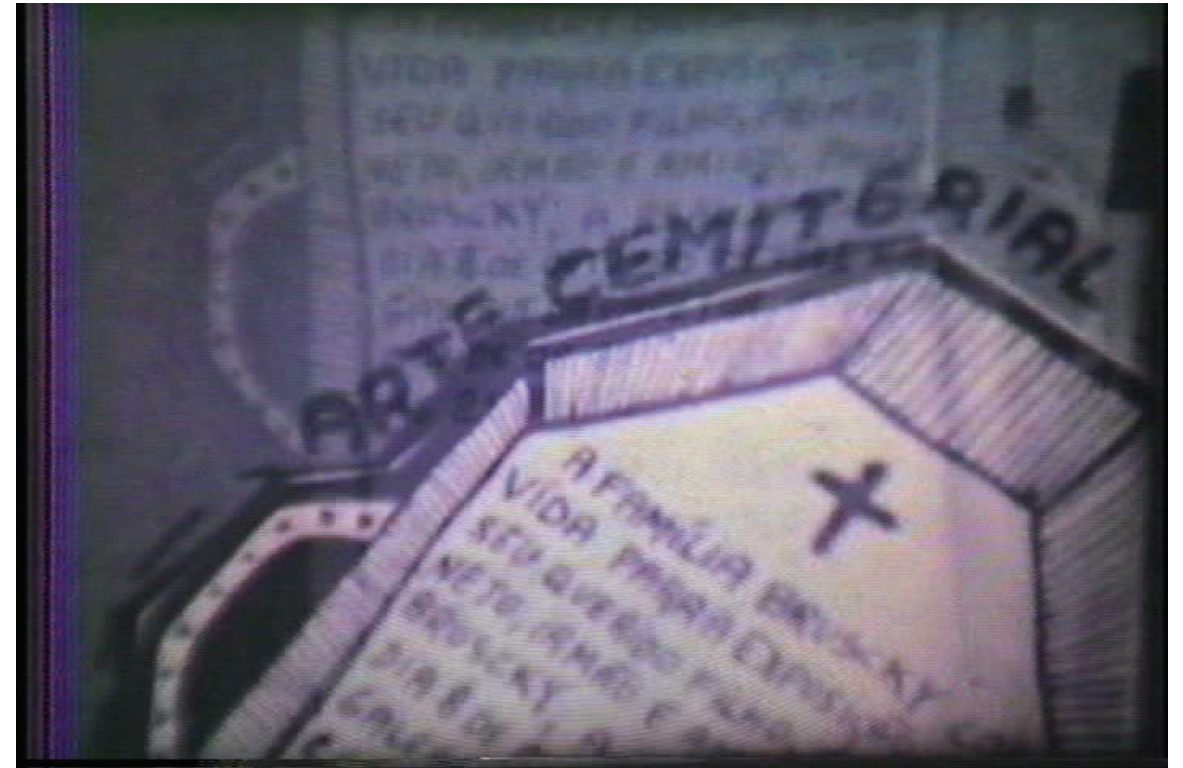
Paulo Bruscky
The first real chain-letter, 1982
 xerography on paper
 21,5 x 31,5 cm



Documentation of performances and urban interventions

As of the 1970's, Paulo Bruscky carries out several performances and urban interventions in Recife, creating poetic actions geared to criticize routines and the political situation characteristic of the period, never veering from his sense of humor. Actions like *Arte Cemiterial* (Cemetery Art, 1971), *Artexpocorponte* (ArtExpoBodyBridge, 1971), *Poesia Viva* (Live Poetry, 1977) and *Xeroperformance* (1980), were developed with that intent. During this period, the artist also carries out diverse experiments with new media, documenting his actions in Super-8 films, 16mm films, or photographs. These experiments later developed into video works and artist books.

Paulo Bruscky
Xeroperformance, 1980
Super 8mm film on video
0'40"



Paulo Bruscky
Arte Cemiterial [Cemetery art], 1971
16mm film transferred to digital (color)
4'18"

Artist books and objects

In his artist books and objects, Paulo Bruscky continues to elaborate a poetic expression based on the investigation of language and communication. As mail art, the artist book is a vehicle that lends itself to experimentation with circulation of artistic information via extra-official systems. Bruscky's books also incorporate photographic documentation of his performances and urban interventions, as well his experiments with technology such as Xerox and fax. Along with his objects, which offer unusual insight in their combination of text and image, this production can also be understood as an extension of his visual poetry.



Paulo Bruscky
Exercícios, 1980
artist book ed 1/1
33,4 x 22 cm

Paulo Bruscky
Mail Art, 1974
pen on paper
23,6 x 16 cm



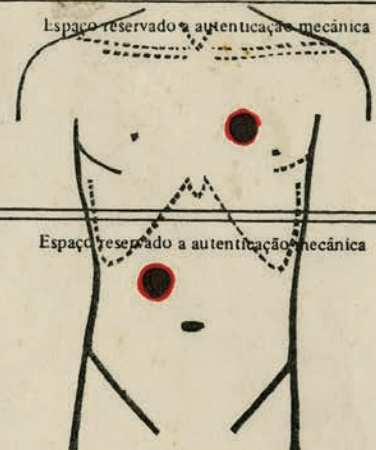
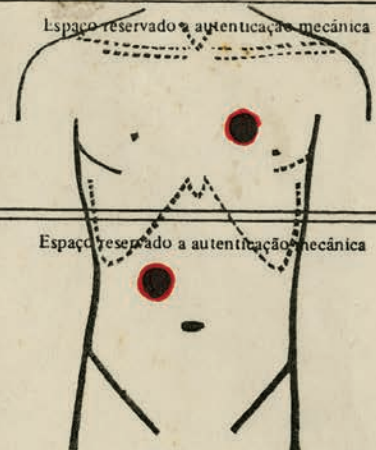


Mail Art

Since the 1970s, mail art has played a significant role in Paulo Bruscky's production. The practice allowed the artist to bypass censorship through an alternative communication network. Bruscky not only explored this artistic practice to question institutional limits and rules, but also employed the medium to share coded messages that denounced the repression in Brazil during the dictatorship period. Through his participation in the movement, Bruscky sought to be in touch with artists in countries with turbulent political landscapes, establishing intense dialogue with those in Latin America and Eastern Europe. His involvement in the mail art movement also reverberated in other aspects of his practice; in addition to incorporating stamps and seals into his art, he also pursued an investigation into other forms of creation and circulation of information, such as Xerox and fax.

Paulo Bruscky
Aerograma # 1, 1975
stamp and indian ink on aerogram
20,6 x 15,3 cm

EMPRESA BRASILEIRA DE CORREIOS E TELÉGRAFOS
RECIBO DO TELEGRAMA ABAIXO DISCRIMINADO

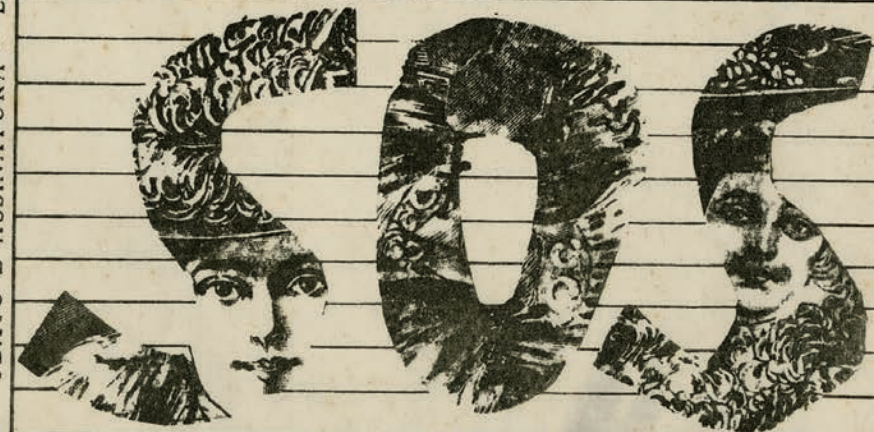
DESTINO INTERNATIONAL BOOK Nº 2 1977 <small>Será preenchida pelo expedidor</small>	<small>Espaço reservado a autenticação mecânica</small> 
ECT 22:30 HORA DA TRANSMISSÃO PB INICIAIS DO OPERADOR	<small>Espaço reservado a autenticação mecânica</small> 

INDICAÇÕES DE
SERVIÇOS TAXADOS

MAIL ART

DESTINATÁRIO: EDGARDO - ANTÔNIO VIGO
CASILLA DE CORREO 264 - LA PLATA
(Rua, Av., etc.) (Bairro)
CIDADE: BUENOS AIRES **ESTADO:** PAIS/ARGENTINA
(ou nome da estação móvel, no radiograma) (ou nome da estação terrestre, no radiograma)

TEXTO E ASSINATURA - ENDEREÇO



PAULO BRUSCKY

216322

NOME DO EXPEDIDOR

TELEFONE

CP 850 - RECIFE - PE. - BRASIL

Rua

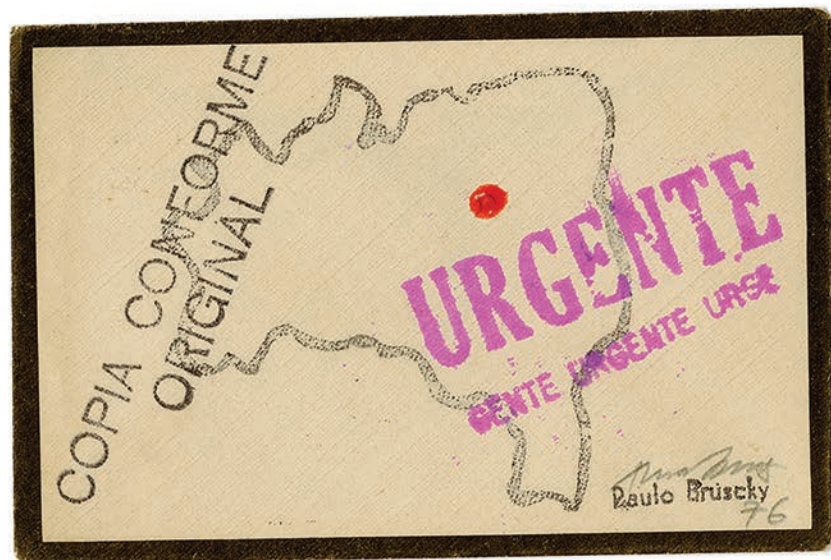
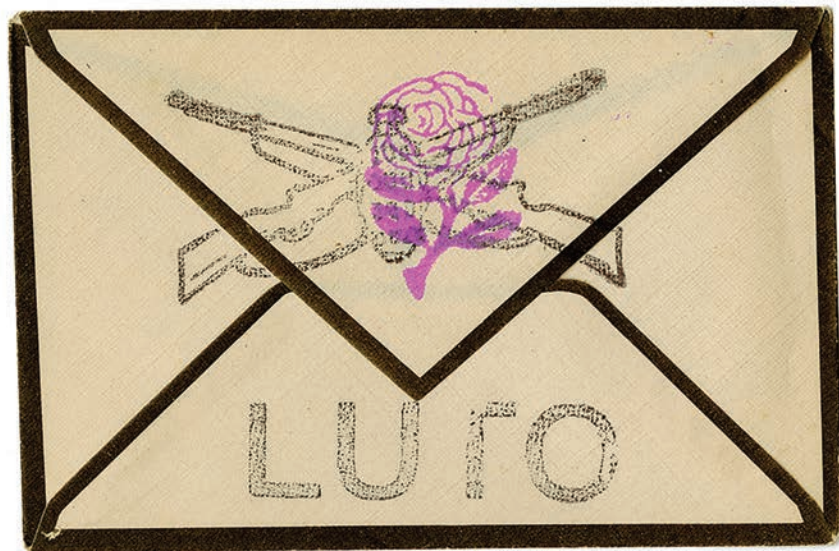
Bairro

Cidade

7530 007 - 0051

162 x 229 mm

Paulo Bruscky
SOS: telegram for Vigo, 2015
mixed media on telegram
receipt ed 1/1
23 x 18 cm



Paulo Bruscky
Luto, 1976
stamps on envelope
edition of 4
7 x 11 cm



Visual Poetry

Visual poetry is central to Paulo Bruscky's practice, insofar as his career and conceptual research stemmed from poetry in the 1960's. Between the late 1960's and early 1970's, the artist participated in Poema/Processo [Poem/Process], a Brazilian vanguard movement that developed in Rio de Janeiro, Minas Gerais, and in some Northeast regions (Pernambuco and Rio Grande do Norte), removed from the concrete nucleus in São Paulo. The movement was characterized by poetic radicalism and intense investigation into non-verbal poetry. The experience contributed to the development of Bruscky's artistic practice, which often employs word play in its marriage of text and imagery. Visual poetry within the artist's body of work takes multiple forms, including that of collages and montages developed from print material and photography, making use of text interventions, among other technical procedures.

Paulo Bruscky

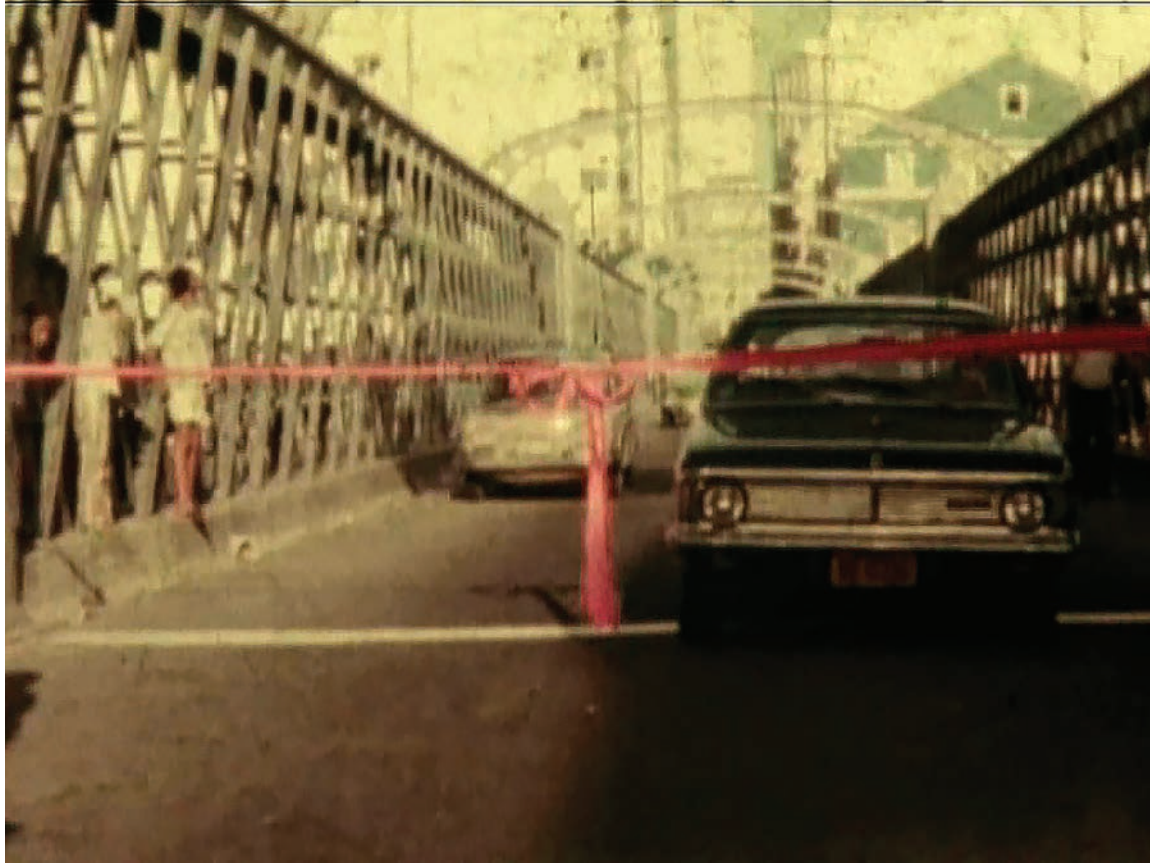
My first consumption goods [Meus primeiros bens de consumo], 1975

baby clothes in wooden frame

37 x 57 cm



Paulo Bruscky
Parlez-vous français?, 1979
collage and pen on paper
10 x 10 cm



Arte/Pare (Art/Stop, 1973)

Arte/Pare (Art/Stop, 1973) is one of Bruscky's best known urban interventions. For the piece, Bruscky made use of tape to block access to Ponte da Boa Vista, a historic bridge in Recife, Pernambuco, Brazil. Pedestrians and cars stopped upon encountering the tape. According to news reports at the time, a transit bureau officer believed the situation was a huge traffic jam and sought to alter the public signs. The situation lasted for nearly 40 minutes until a driver decided to simply remove the tape.

Paulo Bruscky
Art-Stop, 1973
Super 8mm film on video
2'30"

Paulo Bruscky

b. 1949, Recife, Brazil | lives and works in Recife, Brazil

Paulo Bruscky is among the key exponents of conceptual art in Brazil, creating works that intertwine art, technology and communication. His artistic practice, based on the idea of art as information, is marked by constant experimentation, resulting in a multi-faceted body of work, comprising visual poetry, artist's books, performances, urban interventions, Super-8 films and works in new media. Bruscky's oeuvre is also characterized by social and political activism, a result of the critical and militant stance of the artist, whose early career coincides with the rise of repressive military governments in many Latin American countries, including Brazil.

Bruscky has participated in several exhibitions in Brazil and abroad, including numerous biennials, such as the 16th, 20th, 26th and 29th editions of the Bienal de São Paulo, Brazil (1981, 1989, 2004 and 2010), and the 10th Biennial of Havana, Cuba (2009), among others. Recent solo shows include: Paulo Bruscky, Galeria Nara Roesler, São Paulo, Brazil, and New York, USA, both in 2017; PaLarva - Poesia Visual e Sonora, Caixa Econômica Federal, Recife, Brazil, 2016-17; Paulo Bruscky: Artist Books and Films, 1970-2013, The Mistake Room, Los Angeles, USA, 2015, Another Space, New York, USA, 2015, and Galeria Nara Roesler, São Paulo, Brazil, 2014; Paulo Bruscky, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil, 2014; Paulo Bruscky: Art Is Our Last Hope, Phoenix Art Museum, Phoenix, USA, 2014, and The Bronx Museum, New York, USA, 2013. Recent group shows include: "L'oeil écoute", project at Centre Georges Pompidou, Paris, France, 2017-18; 9ª Fuso - Festival Anual de Vídeo Arte Internacional de Lisboa, Lisbon, Portugal, 2017, in which he was the honoree of the edition; 57ª La Biennale di Venezia - Viva Arte Viva, Venice, Italy, 2017; and Xerografia: Copyart Brazil, 1970-1990s, University Galleries, University of San Diego, San Diego, USA, 2017, part of II Pacific Standart Time: LA/LA. His works are include in important institutional collections, such as: Museu d'Art Contemporani de Barcelona, Barcelona, Spain; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Solomon R. Guggenheim Museum, New York, USA; Stedelijk Museum, Amsterdam, The Netherlands; Tate Gallery, London, UK; The Museum of Modern Art (MoMA), New York, USA; among others.

upcoming exhibitions:

Museo de Arte de Lima (MALI), Lima, Peru

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985
group show - November, 2018

ongoing exhibitions:

Museo Jumex, Mexico City, Mexico

Memorias del Subdesarrollo: el arte y el giro descolonial en América Latina, 1960-1985
group show - March 21 - September 09, 2018

Fundación Luis Seoane

Paulo Bruscky. Etceterarte - solo show

May 18 - November 4, 2018

recent exhibitions (selection):

Centre Georges Pompidou, Paris, France

L'oeil écoute – group show

October 18, 2017 - April 19, 2018

Cantor Center for Visual Arts, Stanford University, Stanford, USA

The Matter of Photography in the Americas – group show

February 07 - April 30, 2018

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Histórias de Sexualidade – group show

October 20, 2017 - February 14, 2018

Centro Cultural Fiesp, São Paulo, Brazil

Ready Made in Brasil – group show

October 10, 2017 - February 11, 2018

University Galleries, University of San Diego (USD), San Diego, USA

Xerografia: Copyart Brazil, 1970-1990s, II PST: LA/LA – group show

September 15 - December 16, 2017

International Pavilion, Venice, Italy

57th La Biennale di Venezia - *Viva Arte Viva* – group show

May 13 - November 26, 2017

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, focused on Brazilian and international artists. The gallery seeks to foster a dialogue between its represented artists, among whom are seminal figures who emerged in the 1950s, as well as preeminent mid-career and emerging artists. Founded by Nara Roesler in 1989, the gallery aims to foment curatorial practice and uphold the highest quality in artistic production. The gallery's aims are carried out through: a rigorous exhibitions program created in collaboration with its artists; the Roesler Hotel program, a platform for curatorial projects; and partnerships with institutions and curators, who enable the gallery to support its artists beyond the gallery's spaces. In 2012, the gallery doubled its exhibition space in São Paulo, in 2014 it opened a second outpost in Rio, and in 2015 it established a space in New York City, as a means to continue its mission to provide the best platform for its artists to promote their work.



art basel

june 14 - 18, 2018

feature sector | booth C5

private view

june 12 - 13, 2018 | 11am - 8pm

vernissage

june 13, 2018 | 4pm - 8pm

public view

thursday to friday

june 14 - 17, 2018 | 11am - 7pm

location

Messe Basel

Messeplatz 10

4005 Basel

Switzerland