

galeria

nara roesler

archaeologies of the selfie

curated by luis pérez-oramas

galeria nara roesler | new york

opening

february 27, 2020 | 6pm

exhibition

february 28 - april 18, 2020



Sun photo as self-portrait



COVER Antonio Dias. *Sun Photo as Self-Portrait*, 1968
SECOND PAGE Paulo Bruscky. *Xeroperformance*, 1988 [detail]

Galeria Nara Roesler | New York is delighted to inaugurate its 2020 exhibitions program with a group show titled *Archaeologies of the Selfie*, curated by Luis Pérez-Oramas. The exhibition comments on today's phenomenon of mass image production and dissemination arguably conflated in the recent genre of the *selfie*. Luis Pérez-Oramas begins by contextualizing the case of the selfie through two concurrent ideas: Pierre Bourdieu's theory of *Middle-Brow Art* and the narcissistic autarchy of the individual. Following Bourdieu's approach, Pérez-Oramas situates the selfie as a symptom of the social use of photography, whereby we can all become photographers by having access to devices that produce easy and increasingly perfect images. Concomitantly, the narcissistic autarchy of the individual addresses the social use of photography as a means of self-representation – either realistic or fantasized – and as a token of one's existence.

From this perspective, one can establish an archaeology of the selfie beginning with the fantasized image of Narcissus' luring and ultimately fatal reflection. *Archaeologies of the Selfie* thus emerges from this *archè*, not as an exhibition of photographs nor of selfies, but rather as a curatorial commentary on the dialectic of self-representation and image obliteration – in Pérez-Oramas' words, as an exercise of 'deconstruction of the selfie and reconciliation with slow imagery.'

The core pieces, or historical anchors, of *Archaeologies of the Selfie* are two paintings: *Sun Photo as Self-Portrait* (1968) by Antonio Dias – because ultimately all selfies are self-portraits – and *Untitled* (1961) by Tomie Ohtake, which she painted wearing a blindfold and while being explicitly self-referential in its making, nonetheless results in an obliterated image. These markers are exhibited with pieces by Milton Machado, Cao Guimarães, Paulo Bruscky, Wesley Duke Lee, Vicente de Mello, André Severo and Vasco Szinetar – each of which inherently explores, in their process of making, medium or in their imagery, the different ways in which the self has been depicted, referenced, imagined, obliterated or defied over time. *Archaeologies of the Selfie* will present pieces from the enduring matter that is the rhetoric around the self, reinvigorated today by the nature of contemporary image production, positioning the selfie within an art historical trajectory that has accompanied this social, anthropological and psychological phenomenon.

andré severo

Born in 1974 in Porto Alegre, Brazil, where he lives and works

André Severo has created over a dozen films and audiovisual installations, which have been showcased in exhibitions both in Brazil and abroad. The ideas of time and memory represent two important pillars in his work as a means of presenting testimony to the intangibility of creative experience, as well as conveying his relationship to the spatial and temporal components that determine the possibilities within his practice.

Severo's work emerges from a desire to jointly relive important past experiences in individual histories, and to combine them with seemingly dormant facts from present experiences. As such, many of his works are produced in collaboration with other artists, using a variety of mediums as a means of diluting barriers and capturing the sense of estrangement that accompanies memories.

Since 2000, the artist has developed projects which aim to disseminate contemporary thought in alternative spaces, outside large urban centers and cultural institutions. In the last few years, Severo's research has image, time and memory as latent elements of its structuring. The artist has also taken part in various curatorial projects, notably alongside Luis Pérez-Oramas for the 30^a Bienal de São Paulo (2012) and for the Brazilian Pavilion at the 55th Venice Biennale (2013).

selected exhibitions and projects

- 11^a Bienal de Artes Visuais do Mercosul, Porto Alegre, Brazil (2018)
- *Espelho*, Galeria Bolsa de Arte de Porto Alegre, Porto Alegre, Brazil (2017); Pinacoteca Ruben Berta, Porto Alegre, Brazil, (2017)
- *Metáfora*, Galeria Fayga Ostrower, Brasília, Brazil (2015)
- *Arquivo Areal*, Casarão n. 6, Pelotas, Brazil (2014)

selected awards

- Prêmio Sérgio Milliet da ABCA, by the book *Artes Visuais – Ensaios Brasileiros Contemporâneos*, Brazil, 2018
- 15^o Prêmio Funarte Marc Ferrez de Fotografia, Brazil, 2015
- 6^o Prêmio de Artes Plásticas Marcantonio Vilaça, Brazil, 2013
- 5^o Prêmio Açorianos de Artes Plásticas, Brazil, 2010
- Prêmio Funarte Conexões Artes Visuais, Brazil, 2007



fantasma

André Severo
Untitled, 2019
collage
18 x 13 cm/7.1 x 5.1 in



fantasma



disseminação

André Severo
Untitled, 2019
collage
18 x 13 cm / 7.1 x 5.1 in



disseminação



André Severo
Untitled, 2019
collage
18 x 13 cm/7.1 x 5.1 in



na

antonio dias

Born in 1944 in Campina Grande, Brazil. Died in 2018 in Rio de Janeiro, Brazil

Antonio Dias began his career in the 1960s, producing works marked by political criticism in the form of paintings, drawings and assemblages typical of Brazilian Pop Art and Neo Figurativism, of which he was one of the main representatives. His practice is interwoven by the legacy of the Neo-concrete movement and an early awareness of the revolutionary impetus of Tropicalia. In 1966, during his self-exile in Paris after subtle criticism from the Brazilian military dictators, he came into contact with artists of the Italian avant-garde movement 'Arte Povera', namely Luciano Fabro and Giulio Paolini. In the European context, he increasingly turns to abstraction, transforming his style.

In Italy, he adopted a conceptual approach to painting, filmmaking, audio-recordings and artist books to question the meaning of art. His playful and subversive approach towards eroticism, sex, and political oppression constructed a unique artistic production, filled with formal elegance transversed by political issues and a poignant critique towards the system of art. In the late 1970's, Dias went to Nepal to learn how to produce a special type of artisanal paper that he would use in the following decade. In the 1980s, his production once again focused on painting, experimenting with metallic and mineral pigments, such as gold, copper, iron oxide and graphite, mixing these with a variety of binding agents. Most works produced during this time have a metallic sheen and feature a vast array of symbols – bones, cross, rectangle, phallus –, unveiling an underlying correlation with the artist's earlier production.

selected solo exhibitions and projects

- *Antonio Dias: Ta Tze Bao*, Galeria Nara Roesler, New York, USA (2019)
- *Antonio Dias: O ilusionista*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2018)
- *Una collezione*, Fondazione Marconi, Milan, Italy (2017)
- *Antonio Dias – Potência da pintura*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected group exhibitions

- *Pop América, 1965–1975*, Mary & Leigh Block Museum at Northwestern University, Evanston, USA (2019); Nasher Museum of Art at Duke University, Durham, USA (2019); McNay Art Museum, San Antonio, USA (2018)
- *Invenção de origem*, Estação Pinacoteca, São Paulo, Brazil (2018)
- 33th Bienal de São Paulo, Fundação Bienal de São Paulo, São Paulo, Brazil (2018)
- *Pictures without Shadows – A Selection from the Kemp Collection*, Stiftung Museum Kunstpalast (SMKP), Düsseldorf, Germany (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Mário Pedrosa – On the Affective Nature of Form*, Museo Nacional Centro de Arte Reina Sofía (MNCARS) (2017), Madrid, Spain

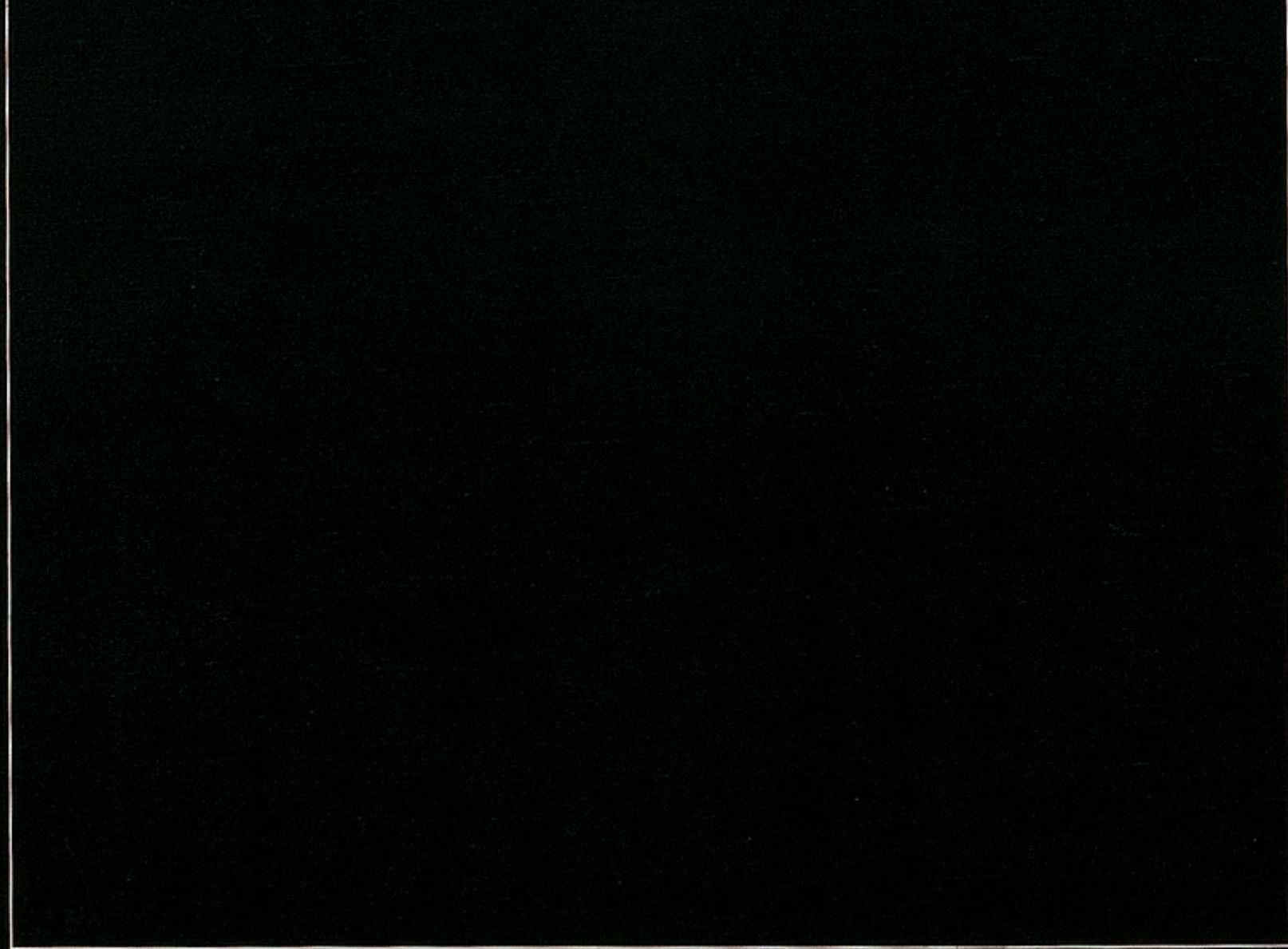
selected collections

- Daros Latinamerica Collection, Zurich, Switzerland
- Instituto Itaú Cultural, São Paulo, Brazil
- Museum Ludwig, Cologne, Germany
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA

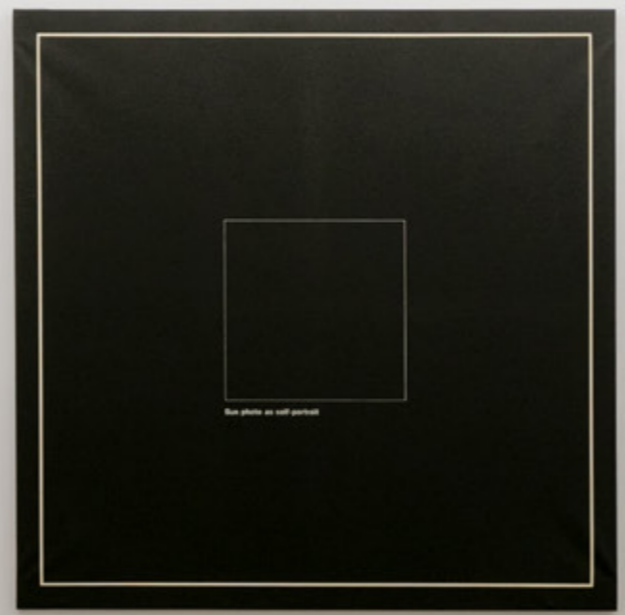


Sun photo as self-portrait

Antonio Dias
Sun Photo as Self-Portrait, 1968
acrylic paint on canvas
150 x 150 cm/59.1 x 59.1 in



Sun photo as self-portrait



cao guimarães

Born in 1965 in Belo Horizonte, Brazil | Lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an innovative moment in video art in Brazil where the artist transitioned from the super-8 film into video, establishing connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. By always seeking to document the ordinary, the artists aims to find poetry in places where it wouldn't immediately be recognisable.

Cao Guimarães also experiments with photography, notably in his series titled *Gambiarras*, where his work focuses on the makeshift culture of creatively modifying the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 e 2008), amongst others.

selected solo exhibitions and projects

- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Después*, Galerie Xippas, Punta del Este, Uruguay (2016)
- *Estética da gambiarra*, Sesc Interlagos, São Paulo, Brazil (2015)

selected group exhibitions

- *Locus: Apichatpong Weerasethakul – Cao Guimarães*, Eye Filmmuseum, Amsterdam, The Netherlands (2017)
- 34th, 32nd and 27th Panorama da Arte Brasileira, Brazil (2015, 2011 e 2001)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America*, 2nd Pacific Standart Time: LA/LA (2nd PST: LA/LA), LAXART, Hollywood, USA (2017)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Somerset House, London, UK (2012)

selected collections

- Fondation Cartier pour l'art contemporain, Paris, France
- Tate Modern, London, UK
- Guggenheim Museum, New York, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA



Cao Guimarães
Retroatos # 09, 1991 / 2016
inkjet print on cotton paper
73 x 110 cm / 28.7 x 43.3 in
edition of 5 + 2 AP





Cao Guimarães
Retroatos # 16, 1990 / 2016
inkjet print on cotton paper
40 x 60 cm / 15.7 x 23.6 in
edition of 5 + 2 AP



Cao Guimarães
Retroatos # 19 - O Lago, 2016
Super 8 transferred to digital
1'22"
edition of 5

milton machado

Born in 1947 in Rio de Janeiro, Brazil, where he lives and works

Milton Machado began his career as an artist during the Brazilian military dictatorship. Inspired by his background in architecture, he began to make drawings that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all geared towards a pivotal theme: exploring the tensions generated by artworks that challenge and uproot factuality.

In his interventions, Machado seeks to capture and show the viewer surprising and unseen relationships between seemingly unrelated fields – such as industry and art, architecture and image, family and politics etc. – with an undertone of irony and disillusion. For thirty years, the artist has been developing the series *História do Futuro* [History of the Future], an urban fable that brings together critical theory, architecture and urbanism as a means of addressing dynamic and unpredictable cycles of life and death in a fictional city.

selected solo exhibitions and projects

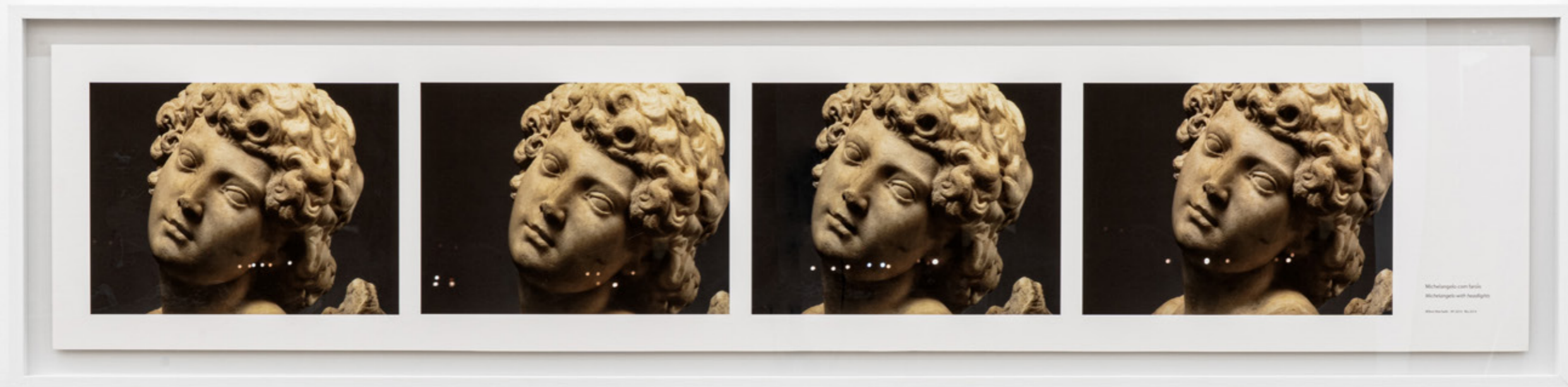
- *X*, Galeria Nara Roesler, Rio de Janeiro, Brazil (2016)
- *Cabeça*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte (2015); Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Mão Pesada*, Galeria Nara Roesler, São Paulo, Brazil (2013)

selected group exhibitions

- *In Memoriam*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2017)
- *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- *Made in Brasil*, Casa Daros, Rio de Janeiro, Brazil (2015)
- *Imagine Brazil*, DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015)
- *Where the Streets Have no Name*, CSS Bard and Hessel Museum of Art, New York, USA (2014)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museo de Arte de Lima, Lima, Peru
- Museo Civico Gibellina, Gibellina, Italy
- Daros Foundation, Zurich, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, UK



Milton Machado
Michelangelo com faróis
Michelangelo with headlights, 2014
inkjet on cotton paper
42 x 177 cm/16.5 x 69.7 in
edition of 3 + AP



paulo bruscky

Born in 1949 in 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 the 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 moments that coincide with and dispute 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, tending 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.

selected solo exhibitions and projects

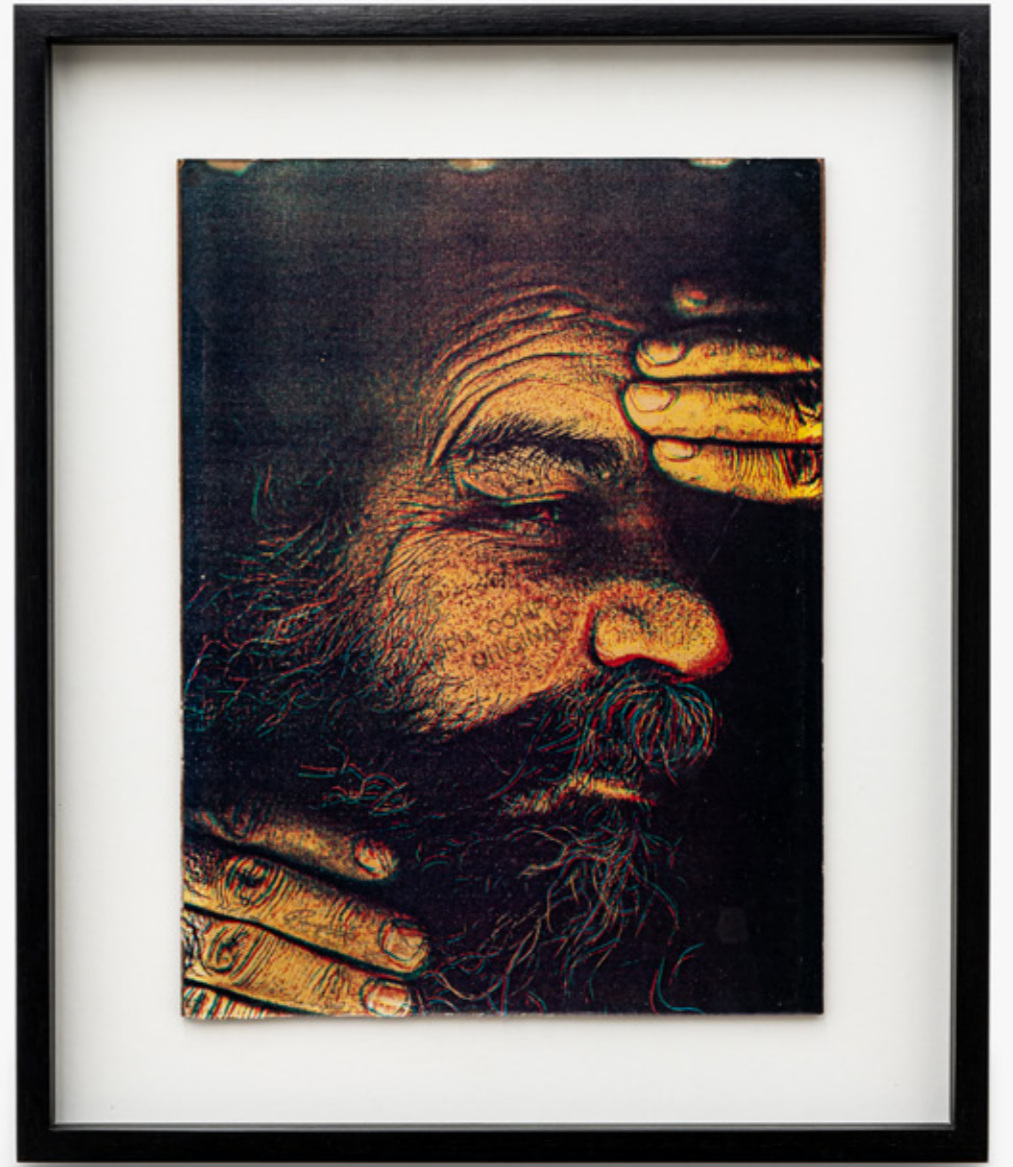
- *Paulo Bruscky. Eteceterate*, Fundación Luis Seoane, La Coruña, Spain (2018)
- *Paulo BRUSCKY – The Gallery will be Fumigated of Art*, Richard Saltoun Gallery, London, UK (2018)
- *Xeroperformance*, Americas Society / Council of the Americas (AS/COA), New York, USA (2017)
- *Paulo Bruscky: Artist Books and Films, 1970-2013*, The Mistake Room, Los Angeles; Another Space, New York, USA (2015)

selected group exhibitions

- *The Edge of Things: Dissident Art under Repressive Regimes*, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, USA (2019)
- *Ismo, ismo, ismo. Cine experimental en América Latina*, Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain (2019)
- *Take Me (I'm Yours)*, Académie de France à Rome – Villa Médicis, Rome, Italy (2018)
- *Mouth Shut, Loud Shouts*, Marabouparken konsthall, Stockholm, Sweden (2017)
- *Under the Same Sun: Art from Latin America Today*, South London Gallery, London, UK (2016)

selected collections

- Centre Georges Pompidou, Paris, France
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Stedelijk Museum, Amsterdam, The Netherlands
- Tate Modern, London, UK
- The Museum of Modern Art (MoMA), New York, USA



Paulo Bruscky
Xerperformance, 1988
photocopy on paper
2 pieces of 32,5 x 21,6 cm/12,8 x 8,5 in each



FOODIA
ORIGINAL



Paulo Bruscky
Xeroperformance: still of Xerofilme, 1980
xerography on paper
3 pieces of 28 x 22 cm/11 x 8.7 in each



tomie ohtake

Born in 1913 in Kyoto, Japan | Died in 2015 in São Paulo, Brazil

Tomie Ohtake was born in Kyoto in 1913 and moved to Brazil in 1936, where she became one of the main representatives of abstract art in the country. Her career as an artist began at the age of 37, when she became a member of the Seibi group, which brought together artists of Japanese descent in Brazil. In the late 1950s, when she left behind an initial phase of figurative studies in painting, she immersed herself into abstract explorations. In this phase, she performed a series known as *blind paintings*, where she would blindfold herself in experiments that challenged the grounding ideas of the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the forefront of her practice.

In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed by her participation in the Bienal de São Paulo 1961. Ohtake began to experiment with various printmaking methods during the 1970s and, beginning in the late 1980s, undertook large-scale sculptural projects and public works in São Paulo and in neighboring cities. Having worked until very late in life, Tomie Ohtake passed away in 2015, when she was 101 years old.

selected solo exhibitions and projects

- *Tomie Ohtake: cor e corpo*, Caixa Cultural Brasília, Brasília, Brazil (2018)
- *Tomie Ohtake em Curitiba – Vultos, fissuras e clareiras*, Memorial da Cidade – Salão Paranaguá, Curitiba, Brazil (2018)
- *Tomie Ohtake: nas pontas dos dedos*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Tomie por Tizuka Yamasaki*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2015)

selected group exhibitions

- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Surface Work*, Victoria Miro, London, UK (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- *EFusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington, USA (2013)

selected collections

- Metropolitan Museum of Art, New York, USA
- M+, Hong Kong, China
- Tate Modern, London, UK
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Hara Museum of Contemporary Art, Tokyo, Japan



Tomie Ohtake
Untitled, 1961
oil paint on canvas
75 x 85 cm/29.5 x 33.5 in



vasco szinetar

Born in 1948 in Caracas, Venezuela, where he lives and works

Vasco Szinetar is a Venezuelan photographer and poet. Following his cinematographic studies in Poland and in the United Kingdom, he began to gain recognition for his now famous photographic series *Frente al espejo* [Facing the mirror] and *Cheek-to-Cheek* where he portrays artists, authors and other celebrities in the arts. The originality of his work lies in the fact that he includes his own figure in the images he shoots. With this, Szinetar distances himself from a third-person narrative, and instead unveils the often-concealed dialogue between the photographer and his subject. He also makes use of mirrors in elevators, in bathrooms or other public spaces, further breaking the traditional protocol of portraiture and allowing for more spontaneous expressions to emerge from the subjects.

Beyond his photography, which is frequently included in important publications such as *El País*, Szinetar has also taken an important role in disseminating the arts in Venezuela. Not only did he found and manage the Galeria El Daguerrotipo (1985-88), but he also directed public and private institutions and collections, including the Museo Alejandro Otero (1994-2000) and the Centro Nacional de la Fotografía (2000-2002), amongst others. Szinetar has published books with his poetry and photography, while also curating and editing other publications in these fields.

selected solo exhibitions and projects

- *Deconstrucción salvaje*, Galeria Tres y 3, Caracas, Venezuela (2019)
- *La intimidad de un fotógrafo*, Biblioteca Ricardo Güiraldes y Casa de Lectura, Buenos Aires, Argentina (2018)
- *El ojo en vilo*, Sala Mendoza, Caracas, Venezuela (2013)
- *Cuerpo de exilio*, Centro Cultural Chacao, Caracas, Venezuela (2013)

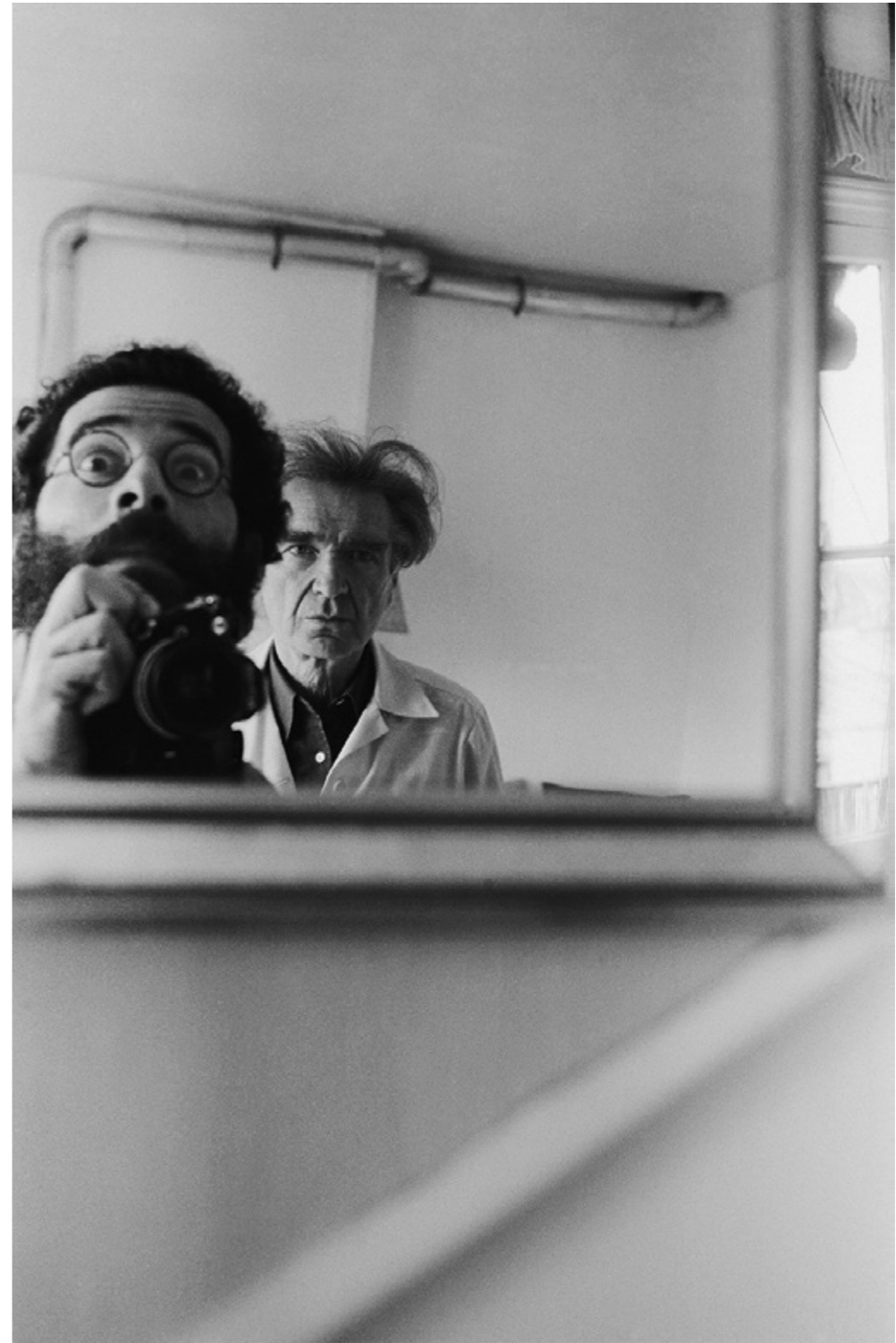


Vasco Szinetar
series **Frente al espejo**, 1983 – 2020
photographs
5 pieces of 19,9 x 30 cm/7.8 x 11.8 in
and one piece of 17 x 13,1 cm/6.7 x 5.1 in



Vasco Szinetar
Allen Ginsberg, from the series
Frente al espejo, New York, 1987
photograph
19,9 x 30 cm/7.8 x 11.8 in

Vasco Szinetar
Emil Cioran, from the series
Frente al espejo, Paris, 1982
photograph
30 x 19,9 cm/11.8 x 7.8 in





Vasco Szinetar
Beatriz González, from the series
Frente al espejo, Bogotá, 2010
photograph
19,9 x 30 cm/7.8 x 11.8 in



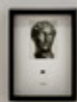
Vasco Szinetar
Mark Strand, from the series
Frente al espejo, Paris, Caracas, 2011
photograph
19,9 x 30 cm/7.8 x 11.8



Vasco Szinetar
Joseph Kosuth, from the series
Frente al espejo, Caracas, 1995
photograph
30 x 19,9 cm/11.8 x 7.8 in

Vasco Szinetar
Emil Cioran - Letter, from the series
Frente al espejo, 1983
photograph
17 x 13,1 cm / 6.7 x 5.1 in

Vasco, merci pour les photos.
Le diable se reconnaît
dans la folie triomphale de vos
yeux, tandis que, dans les miens,
étroits, pétrifiés, il retrouve sa
gueule d'assassin lar de tout,
même du Mal.
A bas le miroir!
N'ayant pas de fond, et donc
pas de limite, il nous révèle
ce qui y a de plus intime et de
plus lointain en nous, nos
épouvantables secrets, nos
dépenses inréalisées.
Cioran
Paris le 5 octobre 1983



vicente de mello

Born in 1967 in São Paulo, Brazil | Lives and works in Rio de Janeiro, Brazil

Vicente de Mello's work is characterized by a focus on intimacy, all while addressing the matter of photography as a method, or language. His series on natural and architectural landscapes, as well as that on the human body, everyday life objects and artworks, reveal the photographer's underlying interest in light, time and frame. In fact, this compositional aspect is one of the backbones of his work – De Mello's images are constantly pushing the boundaries of visual processes, deconstructing and reconstructing the pillars of photographic vocabulary. Notably, in *Topografia imaginária* [Imaginary Topography] (1994), the closeness to the subject of the image – the human body – makes the creases and scars of the skin flirt with the liminal space between reality and abstraction.

The relationship with words is also a fundamental element of de Mello's practice. The titles of his works often include words or even small verses that seek to broaden the viewer's possible readings of the image, creating a play between image and text. Interestingly, the artist developed a critical eye for art, sharp in its understanding of composition, with his previous experience documenting artworks. Formally, his photographs seek to grasp volume, giving density to the two-dimensional image.

selected solo exhibitions and projects

- *Monolux*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil (2018)
- *Utopia Lírica + In orbit*, Sesc Santo André, Santo André, Brazil (2017); Cidade das Artes, Rio de Janeiro, Brazil (2017)
- *Ultramarino*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- *Deserto do Céu*, Cavalariças da Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *Feito poeira ao vento*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2017)
- *Antilogias: o fotográfico na Pinacoteca*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2015)
- *Brussels Unlimited*, Centrale for Contemporary Art, Brussels, Belgium (2014)

selected collections

- Espace Photographie Contretype, Brussels, Belgium
- Fondation Cartier pour l'art contemporain, Paris, France
- Fundação Daros, Zurich, Switzerland
- Maison Européenne de la Photographie, Paris, France
- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina



Vicente de Mello
Self Shadow # 52, from the series
Quantas ASAS tem um pixel, 2019
digital print
33.7 x 27 cm/13.3 x 10.6 in



wesley duke lee

Born in 1931 in São Paulo, Brazil | Died in 2010 in São Paulo, Brazil

Wesley Duke Lee is one of the key figures responsible for introducing pop language and thematics to Brazil. The artist worked in several different media including drawing, painting, prints and graphic art and design. In 1951, he began his formal education in the visual arts and enrolled in a drawing class at the Museu de Arte de São Paulo (MASP). The following year, he left for the United States to pursue his education, where he studied graphic art and design until 1955. During his time abroad, he is introduced to pop art through works by Robert Rauschenberg (1925-2008), Jasper Johns (1930) and Cy Twombly (1928-2011). He then left for Italy, Austria and France.

Upon his return to Brazil in 1960, Duke Lee became one of the founders of Magical Realism in the country, suggesting figuration as an alternative to the academicization of abstract art. In 1966, as a reaction to the art market, and in collaboration with Nelson Leirner, Geraldo de Barros and others, the artist founded the Grupo Rex, which hosted a variety of avant-garde events in Brazil until 1967. Beginning in 1970, Duke Lee started exploring other artistic traditions such as cartography, oriental calligraphy and botanical drawings. Up until his death in 2010, the artist continued experimenting, producing a variety of different works, often including installations.

selected solo exhibitions and projects

- Ricardo Camargo Galeria, São Paulo, Brazil (2008)
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2005)
- Galeria de Arte São Paulo, São Paulo, Brazil (2000)

selected group exhibitions

- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Arte no Brasil: Uma história da Pinacoteca*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2016)
- *Vanguarda brasileira dos anos 1960 – Coleção Roger Wright*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2016)
- *The EY Exhibition: The World Goes Pop*, Tate Modern, London, United Kingdom (2015)
- *30 x Bienal: Transformações na arte brasileira da 1ª à 30ª edição*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)

selected collections

- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Wesley Duke Lee
Retrato de Sigmund Freud, 1970
acrylic on canvas, acrylic assembly,
barrel and brass frame
74 x 60 cm/29.1 x 23.6 in





archaeologies of the selfie

curated by luis pérez-oramas

opening

february 27, 2020, | 6pm

exhibition

february 28 – april 18, 2020

tue – sat > 10am – 6pm

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