



Galeria Nara Roesler | São Paulo presents *Morro Mundo*, solo show by Laura Vinci, artist recognized for her particular, poetic and political narrative that centers on body, space and the ephemeral.

Observed by the poetic powerhouse Carlito Azevedo who wrote a text on the piece, the installation occupies a large area with a mass of white smoke which invites visitors to the experience of being disoriented in the space and reoriented in their bodies.

The installation's machine is programmed to release smoke as its presence sensors are activated, revealing itself to spectators via glass tubes that stretch throughout the entire exhibition space. Unlike other works that utilize vapor, such as the one the artist presented at MuBE and Beco do Pinto in São Paulo, in this installation the vapor is announced before it disperses in the air. As such, visitors can watch the smoke in a situation of control, before being engulfed in it.



exhibition view-- galeria nara roesler | rio de janeiro, 2017

Morro Mundo, 2017
glass tube and smoke screen machine
variable dimensions



Morro Mundo, 2017
glass tube and smoke screen machine
variable dimensions



The installation is also comprised of golden objects, which hang from supports distributed throughout the space, activating notions of the height of the ceiling and the distance between the walls. "These small objects are configured as hourglasses, compasses, maps and other tools of measurement which might help us to continue on our travels," Laura suggests. The pieces carry small samples of garnet, stones which, by symbolizing impulse and determination, evoke a yearning for transformation.

Morro Mundo, 2017
polished borosilicate glass, gold-plated brass and
grenade shrapnel
17,5 x 13,5 cm

Duas Medidas, 2017
gold-plated brass and grenade shrapnel
ed PA





Bússola, 2017
polished borosilicate glass, gold-plated
brass and gold ed
1/5 + 1 PA

Folhas Avulsas # 1, 2018
gold-plated brass
3 pieces of 3,9 x 4,7 x 8 in (each)



image credits: Jennifer Glassi © courtesy of the artista



X vermelho, 2017
etching on hahnemuhle 100% cotton paper ed 1/5 + 1 PA
125 x 80 cm



X vermelho, 2017
etching on hahnemuhle 100% cotton paper ed 1/5 + 1 PA
125 x 80 cm

Morro Mundo

Carlito Azevedo

The French poet Stéphane Mallarmé used to say he smokes in order to put a bit of fog between him and the world. As if it, the smoke, was a kind of lens or scale, hut or magic anti-huts, but always something between.

Laura Vinci, whose works have always been sensitive to the different states and vibrations of matter, knows, however, that everything is smoke, haze, mist, smog. And the fog is a spiritual outline. There is not an outside of the fog. *Diadorim was my fog*, wrote Rosa. *All fog-nothing*, the Ecclesiastes. *All men, being men, are in the mist, whether they desire it or not*, Vilém Flusser. A fog that here, in *Morro Mundo*, has high tides and low tides. And it puts us under constant fluctuation from point of view. It is when the world's matter as waves dances us. Mentioning haze, is mentioning threshold.

But in the beginning, concretely, it is the glass pipeline, that mystery's enemy, that already exhibits the smoke, that is still contained, almost tied, like an animal, about to jump, until it is finally released by the activation of the presence's sensor and entangles its body for every corner of space, swallowing it and swallowing us.

And if there is something that floats, levitates, these struts in *Morro Mundo* seem to suggest that there is also something that falls, threatens to collapse: heaven? the air weight? the horizon line? Are they struts against disappearance? against our helplessness, the artist inquires herself? Do they hold up the world machine? mentioning struts, is mentioning catastrophe? It is interesting to peel the various layers of a question as vigorously as possible. But the one who raises a strut says the collapse, the ruin. *Morro Mundo* is political and its dialogue with the present hour is intense. The invisible, the disappeared, the one who needs the protection of the stone (grenade), of the cloud of smoke and of the struts is somehow considered here.

And what about those precision and measuring instruments, scattered, suspended? Compasses, balances, transparent globes, what are they doing here? And this red X, like those on the fabulous maps that marked the exact place, the point of arrival, the goal, the prize, the target, the treasure, what makes here almost supremacist? Are our attempts of orientation and measurement struts against which brutal collapse? Is the beam of light that throws a red X in the distance a flashlight, a sign of smoke? Mentioning light is mentioning the flow of time. An element that, from the famous hourglass of tons and tons of sand, running down from a minimal hole in the slab of an abandoned building, is, for Laura, almost the body that everything else would be like the exoskeleton.

Already in 2007, the small marble pieces of the installation *Ainda viva* [Still alive], living, fixed, lasting, but not eternal, with apples scattered towards rotting, slow to give vertigo, unstoppable, yet, showed that the frictions or clashes in Laura Vinci take place at subtle and complex levels.

Not surprisingly, it is evoked herethe installation *Ainda viva*, whose name, ten years later,

dialogues with this *Morro Mundo*, if we read Morro [I die] more as a verb, as the artist sometimes suggests, than as a noun. *Morro Mundo Ainda Viva. Ainda Viva Morro Mundo [I Die World Still Alive, Still Alive I Die World]*.

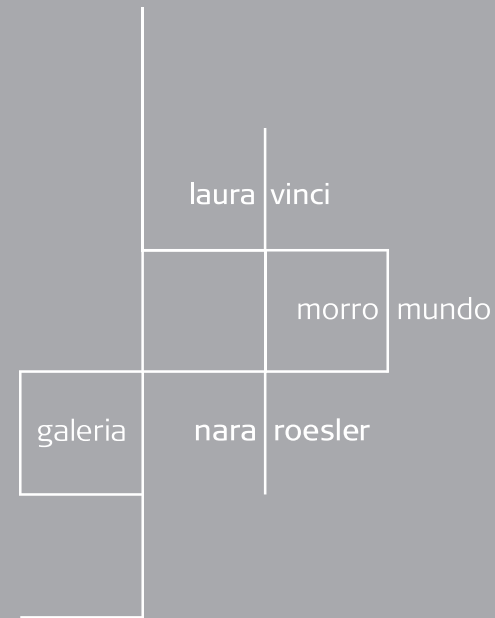
The strong internal tension between the necessity or obligation of orientation, of weight and measure, and the temptation or punishment of losing oneself blindly, tension between levitation and collapse, creates a kind of movement here that has some proof of resistance.

Everything is smoke, but to paraphrase D. H. Lawrence, any compass, any scale, we are touching the inaudible sign of our presence in chaos.

Carlito Azevedo is a poet, autor of books *Monodrama* and *Livro das postagens*. Has edited the poetry magazine *Inimigo Rumor*.

Laura Vinci (b. 1962, São Paulo, Brazil) lives and works in São Paulo, Brazil. Vinci graduated in visual arts from the Fundação Armando Alvares Penteado – FAAP in 1993 and completed a masters’ degree at the Escola de Comunicação e Artes da Universidade de São Paulo – ECA/USP [School of Communication and Arts of the University of São Paulo] in 2000. She is interested in moments of rupture. After abandoning painting early in her career, Vinci quickly went through the practice of sculpture and then to large-scale installations. Her interventions in both public and private spaces insist viewers become participants. Whether hanging netted lights from the ceiling, filling the floor with apples, or connecting a network of heated marble pools of water, Vinci explores transformation, building environments where change happens before the public gaze. Even when working in the two-dimensional plane, the form and its transitions are still the focus of the artist, in which her drawings are studies for future sculptural environments. Also in many works of Vinci stands out the reflection on the emptiness as potential space. The emptiness in the space between two concrete slabs of a derelict building, measured by the fall of a thin trickle of sand, inexorably shifting what is above toward what is below. The emptiness that is sedimented in marble dust, filling the space between compact forms that alternate between the own consolidation and dilution. The emptiness filled by the heat given off by a warm body, rising in waves of steam. Or the emptiness of the moisture in the air, condensing as ice around a cold body. The artist also has artistic production in the theatrical area, in which she elaborates scenographies.

Main recent solo shows include: No ar, Casa França-Brasil (Rio de Janeiro, Brazil, 2015); Untitled (from the series “Papéis Avulsos”), Art Center/South Florida (Miami, USA, 2014); No ar, Museu de Arte Moderna da Bahia (Salvador, Brazil, 2013); Clara Clara, Arte na Cidade (São Paulo, Brazil, 2012); and Laura Vinci, Carpe Diem Arte e Pesquisa (Lisbon, Portugal, 2010). She participated in the 26th São Paulo Biennial, Brazil (2004); the 2nd, 5th, and 7th editions of the Mercosul Biennial, in Porto Alegre, Brazil (1999, 2005, and 2009); the 10th Cuenca International Biennial, in Ecuador (2009); and the 13th Prague Quadrennial of Performance Design and Space (Czech Republic, 2015). Main recent group shows include: ÁGUA – 23 artistas contemporâneos e as questões da água, Sesc Belenzinho (São Paulo, Brazil, 2017-18); Tempo Presente, Espaço Cultural Porto Seguro – ECPS (São Paulo, Brazil, 2017); Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art, São Paulo, Phoenix Art Museum (Phoenix, USA, 2017); Pedra no Céu – Arte e Arquitetura de Paulo Mendes da Rocha, Museu Brasileiro da Escultura e Ecologia – MuBE (São Paulo, Brazil, 2017); Museu do Louvre – Pau-Brazyl, Edifício Louvre (São Paulo, Brazil, 2016); Paisagens Fugidias # 1, Centro Universitário Maria Antônia (São Paulo, Brazil, 2016); Desenhos de Cena # 1, Sesc Pinheiros (São Paulo, Brazil, 2016); Imaterialidade, Sesc Belenzinho (São Paulo, Brazil, 2015); OURO – O fio que costura a arte do Brasil, Centro Cultural Banco do Brasil (Rio de Janeiro, Brazil, 2014); e Made by... Feito por Brasileiros, antigo Hospital Matarazzo (São Paulo, Brazil, 2014). Currently, Laura Vinci is presenting the installation Diurna (2018) in the Espaço Arte Imersiva [Space Immersive Art] of the newly opened Farol Santander (São Paulo, Brazil).



laura vinci: morro mundo
galeria nara roesler | são paulo

opening

saturday
february 24, 2018 > 11am

exhibition

february 26 - march 24, 2018
mon-fri > 10am - 7pm
sat > 11am - 3pm

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laura vinci é representada pela galeria nara roesler

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