

milton machado

galeria

nara roesler

x



Thru May, 14, 2016

Galeria Nara Roesler Rio de Janeiro  
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**X**. Cancellations? Erasures? Bankrupt businesses? Not so fast. Here, in this sly sequence of oppositions, this x that concerns multiplication and potentialization. In other words, intensity. Like Descartes x Montaigne, Rubens x Poussin, Sylvester x Tweety Bird, broomsticks x mirrors, lightning x rivers, flies x mannequins. Maybe it's about time we admit that we are dealing – in resorting to these multiple photographic narratives – *with a productive negotiation between differences*. That being the case, it would be equally or even more adequate to use the minus sign (–) to account for the differences, and the conjunction “and,” repeated n times (*and, and, and...*), to account for production. Then we would truly have cancellations and erasures:  $X + - + e = X x X$ . In other words, businesses gone bankrupt (out of contrariety), from the original proposition to the final product:  $X x X$ . In that sense, **X** is contrarian. The need arises to remedy, to cut one's losses, to ensure one's profit margins in negotiations. The strategies? Editing, manipulation, dispersal, distances in proximity, intervals and modulations: violations, contraband. In-between images.

Here are some of them:



X, 2016 -- exhibition view -- galeria nara roesler, rio de janeiro



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1 *American Beauty* (5th Avenue, NY, 2015)  
There was a time when I would wander alone and fall in love with shop window mannequins.  
So did David Cronenberg.

**American Beauty**, 2016  
inkjet on cotton paper -- ed 1/3 + AP -- 21 x 27,5 cm



2 *Double / Duplo* (Gray's Papaya, NY, 2010)

"Give me a hot dog and papaya juice. *Make it a double.*"

My almost-lookalike, before me, ordered the exact same thing as me, and had seconds.

**Double (Gray's Papaya)**, 2016

inkjet on cotton paper -- ed 1/3 + AP -- 16,32 x 42 cm





3 *Michelangelo com faróis / Michelangelo with headlights* (The Young Archer, Metropolitan Museum, NY, 2010)  
The young archer lives in the museum nearby. Immobile, like a statue, since very long ago. As the afternoon fades, the fast, powerful automobiles, turn on their headlights as they wait for the lights to turn. From afar, one can hear the roaring engines revving. The cars, powerful and fast, like arrows.

**Michelangelo com faróis** (Michelangelo with headlights, 2014)  
inkjet on cotton paper -- ed 1/3 + AP -- 45 x 175 cm



4 *Green Cap Loop Drive* (Central Park, NY, 1995)

By neither walking nor not-walking, I was able to catch these three different sights of the same site, so as to make it move before my eyes.

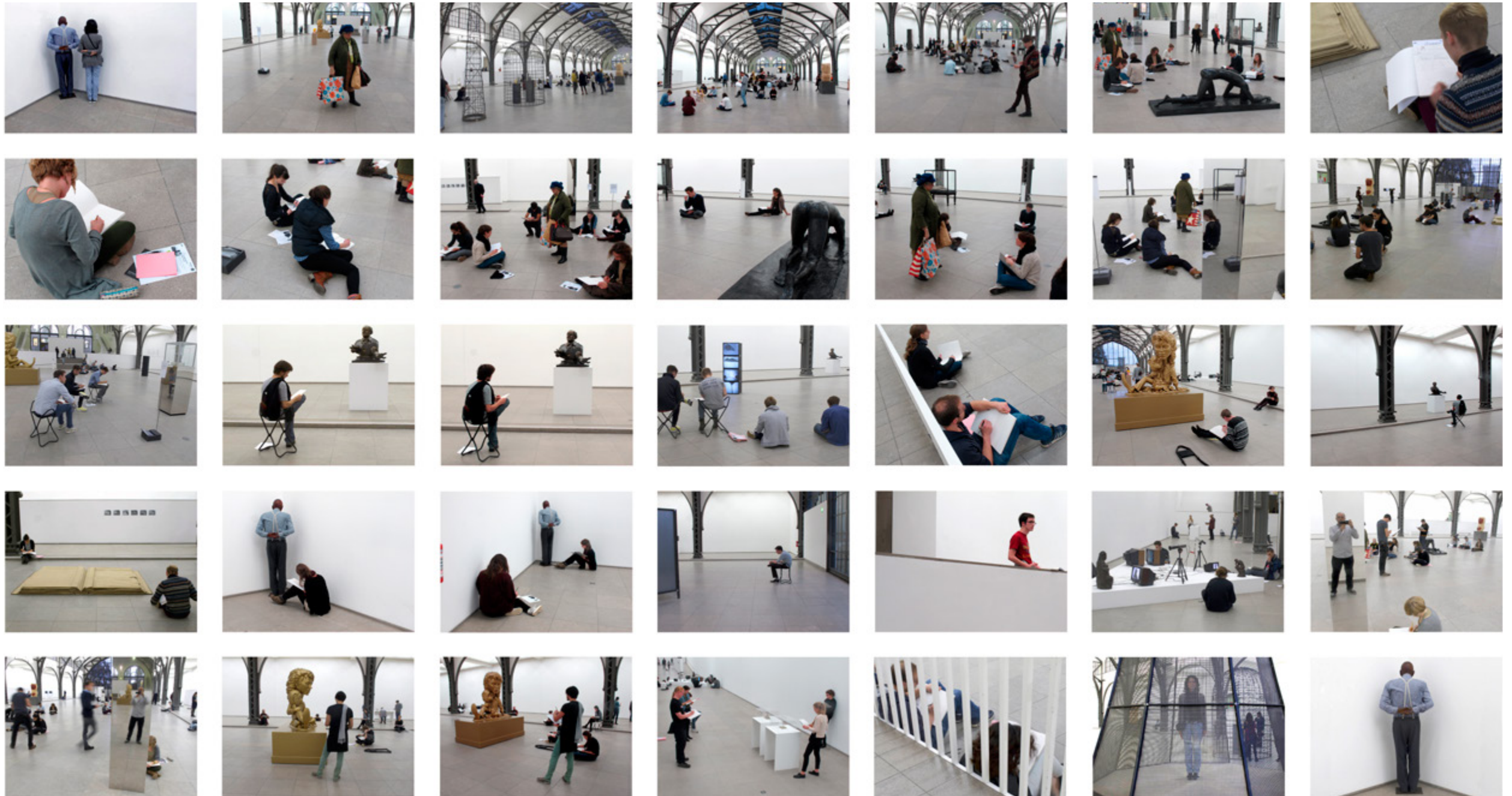
**Green Cap Loop Drive**, 2016

inkjet on cotton paper -- ed 1/3 + AP -- 17 x 125 cm



5 *Judd's Drawing Lesson* (NY, 2010)  
Derivatives. Integrals. Drawing. Bridges. Railway lines. Calculus.

**Judd's Drawing Lesson**, 2016  
inkjet on cotton paper -- ed 1/3 + AP -- 26 x 110 cm



6 *Body Pressure* (Skulptur seit den 1960er Jahren, Der Hamburger Bahnhof, Berlin 2013)  
 Derivate. Integrale. Zeichnung. Brücken. Zuglinien. Analysis.

**Body Pressure**, 2016  
 inkjet on cotton paper -- ed 1/3 + AP -- 70 x 122 cm



7 *Beuys dormindo / Beuys Sleeping* (PROA, Buenos Aires, 2014)  
arutan allèd asefìD. Intimate ecology. atsitra mu è memoh odoT.

**Beuys Dormindo** (Beuys Sleeping, 2016)  
inkjet on cotton paper -- ed 1/3 + AP -- 24,5 x 32,5 cm



8 *Fraulein* (A young woman's wet clothes /*Nasse Wäsche Jungfrau*, Joseph Beuys, 1985 / Santa Teresa, Rio, 2014)  
*Wet dreams*. Certain pieces by German's Joseph Beuys can only be understood by those well acquainted with the work of Swedish filmmaker Ingmar Bergman. Only someone who was ever head-over-heels for Liv Ullmann or Bibi Andersson could smell the soapy, pine-tree-scented perfume of the Black Forest that exudes from the wet clothes of this beautiful, large-breasted young woman with lily-white skin.

**Fraulein**, 2014  
inkjet on cotton paper -- ed 1/3 + AP -- 42,5 x 32,5 cm



9 *Realisms* (France, 1886 / Santa Teresa, Rio, 2005)  
Courbet was captivated by the volumetric of the stone slab that underpins the black iron tree onto which the clothes string is fastened, the underwear and outerwear hung out to dry, capturing our eyes with their loyal clothespins. Hence the flower basket has the approximate shape of a straw cube. Courbet and Cézanne were from a time when photography was being invented. Geometries, on the other hand, date back as long as the Greeks. They even had a geometric era (900-750 BC), which succeeded the protogeometric era. That's it: those two images relate through aspects of a protogeometry, hence their near-obscene and evidently maximal intimacy.



10 Prince (NY, 2010)

*Welcome to the Country.* Radical disappearance. Image alone. Pirate. No words. To see, in principle, is the end. The cowboy who posed for the ad pictures died of lung cancer.  
*Someday my will come.*

**Prince** 2010 -- video -- 1 minute 42 seconds

**Prince** 2010 -- lambda print on PVC -- ed 2/3 + AP -- 30 x 255 cm





11 Sweep (São Paulo, 2013)

1 [with obj.] clean (an area) by brushing away dirt or litter: *I've swept the floor*

2 [no obj.] move swiftly and smoothly: *a large black car swept past the open windows*

**Sweep**, 2016

inkjet on cotton paper -- ed 1/3 + AP -- 40,5 x 52 cm



12 *New York cars* (NY, 2013)  
A huge black car zoomed by through the open windows.

**NY Cars**, 2016  
inkjet on cotton paper -- ed 1/3 + AP -- 41 x 54 cm



13 Two Weddings (Legion of Honor Museum, San Francisco, 2012)

*Just married*

新婚

*Shinkon*

*Branças limusines de Rodin*

ロダンの白いリムジン

*Rodan no shiroi rimujin*

(translated to Portuguese by Paulo Miyada)

**Two Weddings**, 2014

inkjet on cotton paper -- ed 1/3 + AP -- 100 x 170 cm (70 photographs)



14 *Double Exposure / Dupla Exposição* (Jimmy Nelson at Bryce Wolkowitz Gallery, NY Feb 2015)  
"A photo just sits there quietly, and you and your own consciousness can decide what it says".  
(Jimmy Nelson: <http://www.beforethey.com/followjimmy/exhibitions>)

**Double Exposure**, 2016  
inkjet on cotton paper -- ed 1/3 + AP -- 13 x 42 cm



15 Gradações extremas na categoria dos instantâneos /  
Extreme Gradations in the Category of the Snapshots

photo 1. Madrid, 1974. Spanish (?) couple about to cross a street. Sign announcing Claude Lelouch's recent film *Una Dama y un Bribón*, 1973.

photo 2. Amsterdam, 1974. Dutch elementary school students and teachers at the Rijksmuseum. Painting by Bartholomeus Van Der Helst, *The Banquet of the Civic Guard to Celebrate the Peace of Münster*, 1648. The treaty signed in Münster put an end to the 80-year war between Spain and Holland, won by Holland.

**Gradações extremas na categoria dos instantâneos** (Extreme Gradations in the Category of the Snapshots, 2014)  
inkjet on cotton paper -- ed 1/3 + AP -- 32,5 x 42,5 cm



16 *One step backwards / Um passo atrás* (Legion of Honor Museum, San Francisco, 2012)

– “It is easy to see,” replied Don Quixote, “that thou art not used to this business of adventures; those are giants; and if thou art afraid, away with thee out of this and betake thyself to prayer while I engage them in fierce and unequal combat...”

“– Fly not, cowards and vile beings, for a single knight attacks you.”

A slight breeze at this moment sprang up, and the great sails began to move, seeing which Don Quixote exclaimed:

“– Though ye flourish more arms than the giant Briareus, ye have to reckon me.”

(Miguel de Cervantes, *Don Quixote de la Mancha*, Book I, chapter VIII)

**Um passo atrás** (*One Step Backwards*, 2014)

inkjet on cotton paper -- ed 1/3 + AP -- 42,5 x 32,5 cm

17 *Bond Cab* (London / Rio, 2001)

*Top-secret*: the next 007 movie will be shot in Rio. Like Amy Winehouse, Daniel Craig should stay at the luxury suites of Hotel Santa Teresa. Duly protected by bodyguards, the secret agent licensed to kill will be able to see and enjoy Lapa travelling in an armored streetcar, especially designed for this purpose, with the unconditional support of the City Hall. Residents' vehicles parked along the way will be towed away.

**Bonde Cab**, 2014

inkjet on cotton paper -- ed 1/3 + AP -- 42,5 x 32,5 cm





18 *The Last Land* (Austria Pavilion, architect Hans Schabus, Venice Biennale, 2005)  
Inside x outside. A woman in black sleeps in the shadow of a bush longer than enough for a visitor to turn  
the white pavilion inside out.

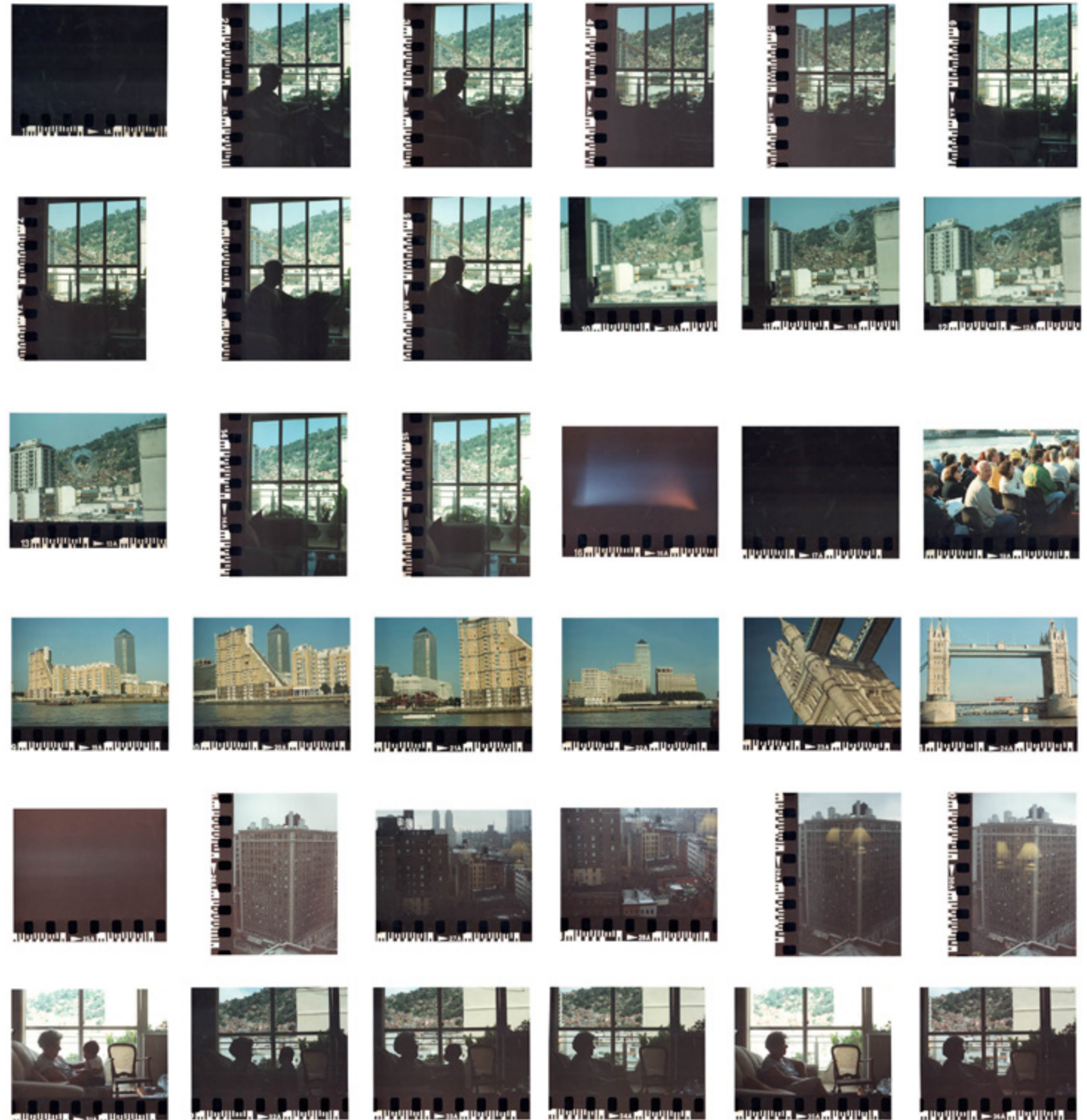
**The Last Land (Austria)**, 2014  
inkjet on cotton paper -- ed 1/3 + AP -- 42,5 x 32,5 cm





19 *Whitney Rounds* (Whitney Museum, NY, 2000)  
Banquet at the LeWitt house (apud Veronese, 1573)  
Two events, simultaneous exhibits. A crasher, I was invited (to leave).

**Whitney Rounds**, 2005  
lambda print on PVC -- 60 x 90 cm



20 *Stray Bullets [Balas Perdidas]* (Rio de Janeiro, London, New York, 1996-...)  
 Film strips and trips. Arrivals and departures. Losses and reparations. Disappearances and apparitions.  
 "... There is also in the work a certain logic of glass – eyeglasses, window glasses, eyes looking through glass (including my eyes and my lenses), the fragility of glass, the durability and permanence of glass, glass as transparence and veil, invisible separations as if by glass, displacements and replacements of glass..."

**Stray Bullets**, 1996 - 2016  
 inkjet on cotton paper -- ed 1/3 + 1 AP -- 110 x 120 cm



21 *Ray [lightning] x River* (Ilha do Contrato, Baía de Camamu, Bahia, 2008-09)  
Ilha do Contrato. A paradisiacal island formerly hidden in an endless ocean with a reduced population, a fishing-based economy. Mangroves and coconut trees are the vegetation. All is sea, river and sand. Today, this is the island of make-believe. There are even tourist guides, rides in fishing and sailboats, DJs on board. Axé music? In 2008-09, the New-Year hit sung by the locals was that TV channel's standard little anthem, sung in unison every year by the house staff.

Today is the new day of a new time that has begun.

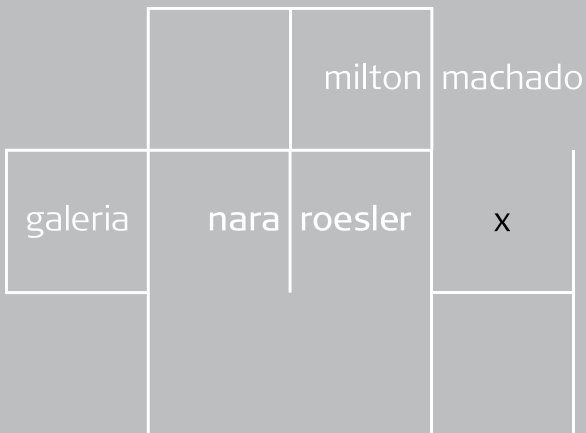
**Raio / Rio** (Ray / River, 2016)  
inkjet on cotton paper -- ed 1/3 + AP  
30 x 20 cm (each photograph)

Lightning never strikes the same place twice. Or does it?

**X** is a contrarian and does not deny it.

#### About **Milton Machado**

Milton Machado was born in 1947 in Rio de Janeiro, where he lives and works. His work has been included in the 10th, 19th, and 29th editions of the São Paulo Biennial (1969, 1987, and 2010) and the 10th and 7th Mercosul Biennial, in Porto Alegre (2015 and 2009), all in Brazil. In addition, Milton Machado has had various solo exhibitions at institutions such as Centro Cultural Banco do Brasil (Belo Horizonte, 2015); Centro Cultural Banco do Brasil (Rio de Janeiro, 2014); Escola de Artes Visuais Parque Lage (Rio de Janeiro, 2012); Instituto Tomie Ohtake (São Paulo, 2005); Paço Imperial (Rio de Janeiro, 2002); Barbican Centre (London, 2000); and Museo Civico Gibellina (Sicily, 1991). Recent group exhibitions include: *Made in Brasil* (Casa Daros, Rio de Janeiro, 2015); *Imagine Brazil* (Astrup Fearnley Museet, Oslo, 2013; Musée d'Art Moderne de Lyon, 2014; Museum of Modern Art, Qatar, 2014; Instituto Tomie Ohtake, São Paulo, 2015; DHC/Art Foundation for Contemporary Art, Montreal, Canada, 2015); *O Abrigo e o Terreno* (Museu de Arte do Rio, Rio de Janeiro, 2014); and *Genealogias do Contemporâneo* (Museu de Arte Moderna do Rio de Janeiro, 2013). His works are housed in collections such as that of the Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Museu de Arte Contemporânea de Niterói, Niterói, Brazil; LP Morgan Chase Manhattan Bank, Brazil; MAR - Museu de Arte do Rio, Rio de Janeiro, Brazil; Centro Cultural São Paulo, São Paulo, Brazil; Museu de Arte de Belo Horizonte, Belo Horizonte, Brazil; University of Essex, Essex, England; Museo de Arte de Lima, Lima, Peru; Museo Civico di Arte Contemporanea, Gibellina, Italy; and Daros Foundation, Zurich, Switzerland.



Milton Machado is represented by Galeria Nara Roesler

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