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## **galeria nara roesler** **roesler hotel #25 // dispositivos para um mundo** **(im)possível -- curated by luisa duarte**

Set to open on February 15, *Roesler Hotel #25 -- Dispositivos para um mundo (im)possível* (Devices for a(n) (im)possible world) provides a cross-section of contemporary art production since the 1980s, looking to enmesh poetry and politics, aesthetics and ethics in artworks which, according to curator Luisa Duarte, "are based on the realization that modern utopias are over and done with" and from whence "there emerges a sort of active nihilism, as well as the survival of some critical value, humanistic and remotely hopeful."

The year of 1989 is one of the show's mileposts: the fall of the Berlin Wall, the failure of governments with egalitarian aspirations, the rise of the yuppies, and the success of individualistic, liberal policies that ran counter to the movements of immediately preceding decades, all date from the same period as the series of paintings by Leonilson, onto which the artist has written: "Leó fails to change the world." Having Leonilson as a starting point perhaps means considering that every reflection about a new possibility of life in society necessarily entails, as a priority, the truly political task of rebuilding our affections. Conversing with the artist's skeptical utterance, the show features artworks which reflect about the dreams of modernity and its shortcomings. While not giving in to cynical renouncement or to a naïve belief in change through charity-like work. The pieces selected present new possibilities while considering the current scenario, "like gaps that have grown amidst the ruins of an unfinished modern project."

### **opening**

02.15.2014 11 am > 3 pm

### **exhibit**

02.17 > 03.15  
mon > fri 10 am > 7 pm  
sat 11 am > 3 pm

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André Komatsu  
**Pré-moldado 11**, 2014  
iron, galvanized steel, varnish and  
cardboard  
106 x 255 x 3 cm



Antonio Dias  
**O caminho do meio - antonio dias**, 1982  
mixed technique on paper

In *Dispositivos para um mundo (im)possível*, art, as a testament to its time and constantly conversing with society, returns to the "digression on the demise of utopias, but (...) relativizes the path to 'salvation' from the powerlessness contained in such diagnosis. The wager here is on delicacy, on belief coexisting with hopelessness. On the possible as a space to be questioned, on its liberating aspects," says the curator.

Artworks by André Komatsu, Antonio Dias, Carlos Bunga, Carlos Garaicoa, Clarissa Tossin, Felipe Arturo, Guido van der Werve, Jorge Macchi, Laercio Redondo, Lais Myrrha, Leonilson, Lucia Koch, Marcius Galan, Marilá Dardot, Melanie Smith, Milton Machado and Nicolás Robbio comprise the exhibit.

### about the curator

Luisa Duarte is an independent curator and the holder of a master's in philosophy from the Pontifical Catholic University in São Paulo. An art critic for newspaper *O Globo* and a member of the board of consultants to the Museu de Arte Moderna de São Paulo, she coordinated the cycle "A Bienal de São Paulo e o meio artístico brasileiro" (The São Paulo Biennial and the Brazilian art scene) during the 28th Biennial of São Paulo (2008), curated the show *Um outro lugar* (Another Place, Museu de Arte Moderna de São Paulo, 2011), and was a member of the curating committee for the Rumos Artes Visuais Program (Itaú Cultural, 2005/2006). Alongside Adriano Pedrosa, she organized the book *ABC - Arte Brasileira Contemporânea*, released by publisher Cosac Naify in 2014. She lives between São Paulo and Rio de Janeiro.

### about roesler hotel

Created in 2006, the project started out as an exchange network, an opportunity to invite artists and curators to develop projects and exhibit artwork. So far, twenty-five editions have taken place. In 2012, the facilities at Galeria Nara Roesler underwent expansion works, and the Roesler Hotel project entered a new phase, becoming a parallel program to that of the gallery itself, in which curators and artists are invited to collaborate. This space was devised to elicit new ways of thinking and producing, by articulating a network of artists, galleries and curators.

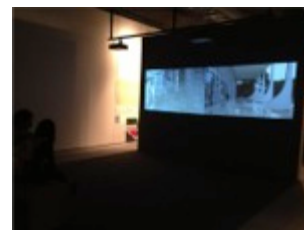
### about the gallery

Over the years, the gallery has focused on creating a program, in

29 x 50,5 cm



Carlos Bunga  
**More space for other constructions**, 2007/2008  
video NTSC betacam transferred onto DVD 3'54"



Clarissa Tossin  
**White Marble Everyday**, 2009  
two-channel HD video  
5'42"



Felipe Arturo  
**Maqueta fundida**, 2012/2013  
wood pallets, metal screws, wood sheets and twisted concrete  
130 x 90 x 84 cm  
(co-authored by: Carolina Gomez)



Guido van der Werve  
**Number achy: everything is going to be all right**, 2007  
16 mm film in HD video  
10'10"



Jorge Macchi  
**Marienbad**, 2012  
c-print  
155 x 200 cm

close collaboration with its artists, and providing a space for experimentation, i.e., transforming the gallery into a pool for Hélio Oiticica's *Cosmococa* (1973) in 2006; into a movie theater for Cao Guimarães's feature film, *Otto* (2012) and adapting its exhibition space to host *Uma busca contínua*, extensive exhibition on the work of Julio Le Parc (2013) featuring unreleased immersive works and historical pieces.

Recent shows have included *Materiais de construção* (Lucia Koch, 2012), *Scopic landscapes* (Isaac Julien, 2012), *Pintura e pureza* (Tomie Ohtake, 2013), *Assembleia* (Paul Ramirez Jonas, 2013), *Espelhos de papel* (Vik Muniz, 2013), *Expediciones pacíficas* (Alberto Baraya, 2013), *Pensamento pantográfico* (Artur Lescher, 2013) and *Mão Pesada* (Milton Machado, 2013).

In 2012, the gallery created a new space for the platform for curatorial projects Roesler Hotel. Now in its 25<sup>th</sup> edition, Roesler Hotel was relaunched with *Lo bueno y lo malo*, curated by Patrick Charpenel (2012). Subsequent shows include *Buzz*, curated by Vik Muniz (2012); Hamish Fulton's *ATACAMA 1234567*, curated by Alexia Tala (2013) and *Cães sem plumas [prólogo]* curated by Moacir dos Anjos (2013).



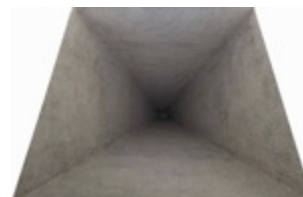
Laercio Redondo  
**Restauro - Lembrança de Brasília**, 2014  
wall painting and ferns  
500 x 606 cm



Lais Myrrha  
**Pódio para ninguém**, 2010  
pressed cement powder and metal numbers  
80 x 210 x 70 cm



Leonilson  
**Leo can't change the world**, 1989  
watercolor and black ink on paper  
30,5 x 21,5 x 2,5 cm



Lucia Koch  
**Oratório**, 2013  
pigment print on cotton paper,  
matte film

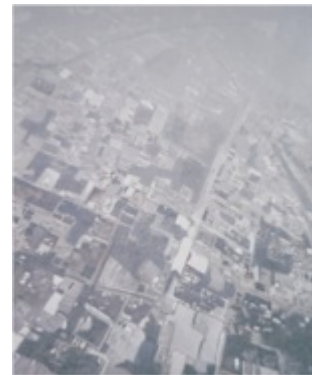
149 x 232 cm



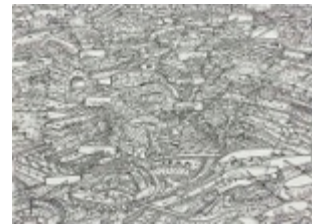
Marcus Galan  
**Mata**, 2007  
wood table and chair legs and  
carpet  
45 x 350 x 250 cm



Marilá Dardot  
**Prefiro sim**, 2005  
video  
2'20"



Melanie Smith  
**Vanishing Landscape 9**, 2006  
acrylic enamel on acrylic  
220 x 180 cm



Milton Machado  
**Cidade onde não cabe quase  
mais nada**, 2009  
india ink on paper  
28 x 38.2 cm



Nicolás Robbio

Sem título, 2011  
stone, sand, metal, wood, iron  
and MDF  
103 x 50 cm