



berna reale: GULA

galeria nara roesler | são paulo

opening:
august 25, 2018
11am

exhibition:
august 27 - october 27, 2018
mon-fri: 10am - 7pm
sat: 11am - 3pm

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Galeria Nara Roesler | São Paulo is pleased to present GULA, Berna Reale's first solo exhibition at the gallery, which deepens the artist's research into violence. Her performances, which render videos, photographs and installations have allured national and international interest, exemplified by the invitation for the artist to represent Brazil in the 2015 Venice Biennale. This all happened very quickly. It's because Berna entered the art scene with mature works, focusing on one of Brazil's most sensitive and overpowering social issues violence. Mostly set in Belém do Pará, where like in any other large Brazilian city, newspaper crime sections have become increasingly detailed and television news shows are plagued by barbarities; hunger, murder and insurrections are part of daily life; and people share images of violence on social media,

the artist is witness to an exponential increase in the naturalisation of violence in people's lives.

Self-starred, her performances touch on these issues and others in a way that renews the viewer's indignation, fear and sadness. In **GULA (GLUTONY)**, Berna Reale maintains the same line of questioning from her previous research; however, her manner is less explicit and literal, pusing the viewer to decipher subtler signs.

Composed of six photographic series and one installation, the artist opens the exhibition with a set of images (**Sobremesa - Dessert**) in which trained policemen, voraciously attack decorated cakes layered with thick icing. The uniform-clad men ostensibly parade down the street, camouflaged. The scene is symbolic of the unaddressed civil war that has ensued in the country. The occasional laughter generated from the oddity of this scene gives way to the larger question: what is the avidity, this unbridled gluttony with which they eat about?

Yes, it is something to do with the incessant march in which social strata devour one another, the blood-splattered, arrogant cannibalism of those tasked with securing order whom, despite their low ranks, do not hesitate to open fire amid communities, victimizing the innocent; their voluptuous crackdown on the underprivileged legions; the humiliating body searches they conduct upon the penniless; this class who get treated like they are not human, the same class most of the policemen themselves belong to.

The danger of giving weapons to those in power stems from the pleasure it brings. An eagerness which quickly turns into more or less explicit sadism, as in the case of those who tout themselves as spokespersons for divinities, the church staff who compromise childhood (**Comida batizada**), the pre-pubescent girls given over to grown men (**Comida caseira**), those who ogle women like pieces of meat (**Comida de lobo**), those who attack transvestites driven by hate and because they believe these people don't deserve to exist, or that they are not even people to begin with (**Comida de Leão**).

It is worth mentioning the two images from the **Comida de rua** series: three boys (men?), one white, one black, one mixed, clad only in shorts, all of them facing the wall, their hands splayed upwards, unable to look at the faces of those berating them. Each of the boys' shorts are adorned with a different print: popcorn for the white boy, hotdog for the black boy, and French fries for the mixed-race boy. Popcorn, hotdog and French fries; three of the vulgar, fast, cheap foods that the underprivileged feed upon. Three examples of so-called junk food, designed to bring about quick satiation, as are the kids whose crime is being poor, in the eyes of the professionals tasked with maintaining order, and whose quick pat downs will often harass them out of simple desire to savor their sweet power.

Finally, in the last room of the show is **GULA**, an installation composed of five small coffins, intended for children, forming something like an empty wake. Tragic, weren't it for the fact that they are all lacquered and adorned with candy, the sweet matter that childhood delights in.

Text and curation: Agnaldo Farias

Berna Reale é uma das artistas mulheres mais importantes no atual cenário contemporâneo do Brasil, sendo reconhecida internacionalmente como uma das principais praticantes da performance no país. Atuando entre as artes visuais e a perícia criminal, sua produção, composta por performances, fotografias, vídeos e instalações, é marcada pela abordagem crítica sobre os aspectos materiais e simbólicos da violência e os processos de silenciamento presentes nas mais diversas instâncias da sociedade.

Berna Reale nasceu em Belém do Pará/PA, Brasil, 1965, onde vive e trabalha. Formou-se em Artes Visuais pela Universidade Federal do Pará (UFPA), Belém. Principais individuais e coletivas recentes incluem: *Brazil. Knife in the Flesh*, coletiva no Padiglione d'Arte Contemporanea Milano (PAC-Milano), Milão, Itália (2018), na qual apresentou *Camuflagem* (2018), sua primeira performance realizada fora de sua cidade natal; *Lecture/Performance & Screenings: Berna Reale*, individual no Miami Dade College Museum of Art + Design (MDC MOAD), Miami/FL, EUA (2017); *Video Art in Latin America*, coletiva no LAXART, West Hollywood/LA, EUA, parte do II Pacific Standard Time: LA/LA (2017); e *Vão*, individual no Centro Cultural Banco do Brasil (CCBB), São Paulo/SP, Brasil (2017). Foi uma das representantes do Brasil na 56ª La Biennale di Venezia, Veneza, Itália (2015), participando também do 34ª Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo/SP, Brasil (2015), da Bienal de Fotografia de Liège, Liège, Bélgica (2006) e da 13ª Bienal de Arte de Cerveira, Vila Nova de Cerveira, Portugal (2005). Recebeu as seguintes premiações: 5ª Prêmio Marcantonio Vilaça para as Artes Plásticas, Brasil (2015); Prêmio PIPA Online 2012, Rio de Janeiro/RJ, Brasil (2012); e Grande Prêmio do Salão Arte Pará, Belém/PA, Brasil (2009). Suas obras fazem parte de coleções institucionais, como: Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo/SP, Brasil; Museu de Arte de Belém, Belém/PA, Brasil; e Museu de Arte do Rio (MAR), Rio de Janeiro/RJ, Brasil.

Imagem

Berna Reale

Sobremesa #4, 2018

impressão em papel de algodão sobre metacrilato
100 x 150 cm

contatos de imprensa

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