

ROESLER HOTEL#22: CURATORSHIP BY ALEXIA TALA BRINGS HAMISH FULTON TO BRAZIL

Chilean Alexia Tala is the guest curator for the twentieth-second edition of Roesler Hotel, a permanent partnership program developed by Nara Roesler Gallery with both Brazilian and foreign curators. This second edition will open on April 2nd in São Paulo. Tala is recognized for her curatorial work in contemporary art, which she develops in several different spaces. She created and is the artistic director of *Plataforma Atacama* [*Plataform Atacama*], a project that invites foreign artists to develop proposals in different regions of Chile. Tala has already worked in Brazil as co-curator of the 8th Mercosul Biennial (2011). Now, she will bring for the first time to South America and Central America a solo show of British artist Hamish Fulton, entitled *Atacama: 1234567*. The exhibition will include paintings, wooden sculptures and engravings that result from Fulton's participation in the Chilean project – an invitation from Tala. As the artist always does in his works, the show is completed with a publication that delineates his expedition to the world's most arid desert, located in Northern Chile. Tala will give a lecture on Fulton's work on April 1st at the Centro Brasileiro Britânico, and on April 4th the artist's *slowalk* will take place in Ibirapuera Park.

Hamish Fulton (London, 1946) defines himself as a “walking artist” and, in the last decades, he has been walking from 30 to 50 kilometers every day aiming at uniting two seemingly incompatible activities: walk and art. Early in his career, Fulton's working process pointed to an artistic practice that consisted in walking around different parts of the world. Based on these experiences, Fulton creates records in different supports and languages, such as engravings, drawings, works in wood, *slowalks* and paintings. Some of his most famous works are photographs and mural paintings that contain factual data with no subjective description of the artist or of events that occurred in the landscape.

Differently from some of his colleagues, such as Andy Goldsworthy or Richard Long – with whom he worked in the beginning of his career – he does not leave traces of his footsteps or takes anything from the trip with him. Curator Alexia Tala says that “Fulton's art lives in his memory, in his experience.” In Tala's text for the publication *Atacama: 1234567*, she also says that the process he uses “is more closely related to what Miwon Kwon defined as site-oriented practices.” Or, as the artist himself defines, his art “is about the simple act of walking.”

In November 2012, in a 14-day trip, Fulton participated in *Plataforma Atacama*, an initiative that searches for a way of strengthening the spaces within its scope, their geography, their people and their traditions. The scenario chosen for the platform's first activity, which took place last year, was the desert landscape, the Andes and its volcanoes. The base of the expedition was in the village of Machuca, located between San Pedro de Atacama and the El Tatio geysers. The small village, which is 4,050 meters high and is next to Jorquencial Mountain, has a permanent population of only 15 people.

Having the number seven and the name Atacama in mind, after which the show is named: *Atacama: 1234567*, Hamish Fulton organized and defined the schedule of the trip and the walking system. For logistical reasons, instead of walking long distances in the vast desert he decided to do repeated walks, going up and down the Jorquencial every other day, for seven days. As always, he was well-equipped with information on the region he was about to visit: temperature, camps, natural reserves and maps. Regardless of the context he experiences, Fulton does not work with the unexpected. His trips are connected by clear ideas of how they will be constructed from the beginning to the end.

ROESLER HOTEL | Conceived in 2006, the project started as an exchange network: an opportunity to invite artists and curators to develop projects and show their works. Until today, there has been twenty-one editions, which included group shows such as *Lo bueno y lo malo* (2012), curated by Patrick Charpenel; *Buzz* (2012), curated by Vik Muniz; *Otras Floras* (2008), curated by José Roca and solo shows of Sutapa Biswas (2008); Rosário Lopez Parra (2008); José León Cerrillo (2007); Paul Ramirez Jonas (2011) and many others.

In 2012, with the expansion of Nara Roesler Gallery, the project Roesler Hotel started a new phase. It became a permanent program, simultaneous to the Gallery's, in which curators and artists are invited to collaborate. This space was conceived to foster the emergence of new ways of thinking and producing, articulating a network of artists, galleries and curators.

Today, in its twentieth-second edition, the Gallery reinforces its commitment to explore transnational relations and invites Alexia Tala, director of *Plataforma Atacama*, to be the curator of the exhibition *Atacama 1234567*, bringing for the first time to South America and Central America, a solo show of British artist Hamish Fulton.

THE ARTIST | Hamish Fulton began to study art at the Hammersmith College of Art (1964-1965), then, he went to the Escola de Arte San Martins (1966-1968) and to the Royal College of Art (1969). He conducted several artistic projects in over 25 countries. Since 1972, he conducted eight expeditions to Latin America, at first with Richard Long – but his work was shown only once, in Mexico, in 1990. He has exhibited over 40 solo shows in different contemporary art galleries and spaces, in different parts of the world, such as the IKON Gallery, Birmingham and Turner Contemporary, Margate, (UK/2012), as well as retrospectives at Tate Britain (UK/2002), in the Museum of Modern Art, Wakayama (Japan/1996) and in the Contemporary Art Center (Geneva/1995). Over 40 publications on walks have been made, and prominent art critics have written about his work.

THE CURATOR | Alexia Tala (Chile, 1966) has a MA in arts from Camberwell College of Arts (London). She curated the first Biennial of Performance Deformes (Chile, 2006) and was the co-curator of the 8th Mercosul Biennial (Porto Alegre/Brazil/2011). She is currently the curator of the Clube de Gravura [Engraving Club] of the MSSA (Salvador Allende Solidarity Museum), the

general-curator of the LARA artists' residence project and co-curator of Solo Projects: Focus Latin America for ARCO 2013. She writes for art magazines in Latin American and in the United Kingdom and is the author of the publication *Installations and experimental printmaking* (2009). She was motivated to create *Plataforma Atacama* by both personal and artistic issues: first for her familiarity with Northern Chile communities, directly related to her background and, later, for her interest in site-oriented projects and the need to rethink the curatorial practice itself in view of the accelerating international artistic scene encouraged her to create a project "at the human level."

INFORMATION

Roesler Hotel#22: ATACAMA - 1234567 | Hamish Fulton

Curator Alexia Tala

Opening: April 2nd, at 6pm

Exhibition: April 3rd to June 2nd 2013

Monday – Friday, from 10am to 7pm | Saturday, from 11am to 3 pm

Nara Roesler Gallery: Av. Europa, 655 – Jardim Europa | Telephone. 11 3063.2344

Lecture: April 1st at 5.30 pm in the Cultura Inglesa Room at the Centro Brasileiro Britânico (Duke of York Auditorium)

Rua Ferreira de Araujo, 741 - Pinheiros, São Paulo | 05428-002 | Telephone. 2126-7500

Slowalk: April 4th, at 1pm

Ibirapuera Park, Gate 3 | in front of MAM | São Paulo, SP 04094-050, Brazil

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