

## galeria nara roesler carlito carvalhosa

**Carlito Carvalhosa to have his first solo exhibition at Galeria Nara Roesler, featuring a brand new installation specifically designed for the gallery's facilities**

Carlito Carvalhosa will have his first solo exhibition at Galeria Nara Roesler beginning on August 30, featuring a mega installation especially designed for the gallery's facilities. The piece consists of old wooden lighting posts suspended throughout the venue, combined with glass pieces scattered on the floor. At some points, the logs go across the walls, which help keep them up; at other places, they are kept hanging by the intersections of two or more posts.

The main room features large wooden artifacts, alongside drinking glasses and fluorescent lamps attached to the rear of the room. It is as though the floor has been suspended onto the wall. This area also includes roughly 16 small drawings created like "carvings" on the blue paint. At the front of the gallery, the glass window is taken by drinking glasses and lamps, this time laying on the floor and "going through" the window towards the street.

### the concept behind the artwork

As they go through the white cube, the posts – useless pieces of urban furniture – are resignified and resignify the place they are in. They bring into the gallery the everyday universe constituted by elements that are at once nature (wooden logs) and human action (lighting posts). In their state of suspension in the environment, which conserves and evidences actions of aesthetical purpose,

### opening

30.08.2014 19h > 22h

### exhibition

01.09 > 05.10.2014  
seg > sex 10h > 19h  
sáb 11h > 15h

### galeria nara roesler são paulo

avenida europa 655  
jardim europa 01449-001  
são paulo sp brasil  
t 55 (11) 3063 2344  
www.nararoesler.com.br  
info@nararoesler.com.br

### press office

agência guanabara  
t 55 (11) 3062 6399  
diego sierra  
diego@agenciaguanabara.com.br  
laila about  
laila@agenciaguanabara.com.br

these logs appear to eternalize the movement through which culture evolves from the savage principle into the complexity of the manmade conglomerate.

Everything in the installation points to the perception of human activity, including its setup – old metal rings have been kept on the extremities of the logs, and the large nuts and screws that secure the joint clamps are visible. Matter seems gravity-free. The gallery becomes the guardian of the suspension, in time and space, of nature converted into culture. And thus its character as art is configured: in the articulation between the two poles that constitute the human being, and in the impression of rendering the transitory eternal.

The drinking glasses and lamps on the floor convey a feeling of fragility to the appearance of imminent though statically-staged fall, as though they could break at any moment. The action of natural wood (the wooden log) is superimposed onto culture (the manmade glass), showing the latter's susceptibility.

As art historian Lorenzo Mammi put it, "surely, the paradox of the immobility of the transitory is not particular to Carvalhosa's work only but to all art, and perhaps all form. All formalizations are acts of pride; the natural thing is to let go. In Carvalhosa's work, however, this issue seems to take on a more restless character and therefore become more central. Not many works by other artists make it so evident that to formalize is to stem a matter that flows, to establish a horizontal incision onto a descent that is slow, but cannot be stopped forever. Carlito Carvalhosa's work speaks of the uncomfortable coexistence of time and eternity."

### **about the artista**

Carvalhosa's manipulation of light and space is simultaneously an act of concealment and revelation. In the 1980s, he was a member of the São Paulo based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro and like his colleagues, produced large paintings with an emphasis on the pictorial gesture. Recently, however, Carvalhosa has expanded his practice to installation, employing fabric, mirrors, and lights to create experiential and participatory environments.



In 2011, he was the first Brazilian artist to occupy the atrium at MoMA with his installation *Sum of Days*. Consisting of a structure made of translucent material, hanging from the ceiling and forming a labyrinth, *Sum of Days* obscured the perimeter of its surrounding architectural space, allowing for an experience of total immersion. Microphones were distributed in the interior of the structure playing back recordings of ambient noise captured from the previous day. In 2013, Carvalhosa was selected to inaugurate the new space of the Museu de Arte Contemporânea da Universidade de São Paulo with the site specific *Sala de espera*. An installation consisting of over forty posts, 12 meters in length and originally used as lamp posts for street lighting, *Sala de espera* horizontally cut the Niemeyer building, transforming an interior building into a public sphere.

Born in 1961 in São Paulo, Carlito Carvalhosa lives and works in Rio de Janeiro. He featured in the 18th São Paulo Biennial, Brazil (1985); the Havana Biennial, in Cuba (1986 and 2012); and the Mercosul Biennial, in Porto Alegre, Brazil (2001 and 2009). Recent group shows include: *30 x Bienal* (Fundação Bienal de São Paulo, São Paulo, Brazil, 2013); *Trienal no Alentejo* (Alentejo, Portugal, 2013); *Brasil vívido* (S12, New York, USA, 2013); *As tramas do tempo na arte contemporânea: estética ou poética?* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2013); and *Rio de imagens* (Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil, 2013). Recent solo shows include: *Sala de espera* (Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil, 2013); *Sum of days* (MoMA, New York, USA, 2011); *Lugar comum* (Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil, 2011); *Projeto respiração: regra de dois* (Fundação Eva Klabin, Rio de Janeiro, Brazil, 2011); and *A soma dos dias* (Pinacoteca do Estado de São Paulo, São Paulo, Brazil, 2010). His work is included in renowned collections such as Pinacoteca do Estado de São Paulo, São Paulo; Museu de Arte Moderna de São Paulo, São Paulo; e Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, all in Brazil; and The Cisneros Fontanals Art Foundation, Miami, USA, among others.

são paulo -- avenida europa 655 -- jardim europa 01449-001 -- são paulo sp brasil -- t 55 (11) 3063 2344  
rio de janeiro -- rua redentor 241 -- ípanema 22421-030 -- rio de janeiro rj brasil -- t 55 (21) 3591 0052