

CELEBRATING 25 YEARS AT AGE 25, GALERIA NARA ROESLER INAUGURATES BRANCH IN RIO WITH A NEW SHOW BY MARCOS CHAVES

The Rio-based artist has created an installation inspired by the city's open air gyms

A landmark in the Brazilian fine arts market and ranking among the country's top five art galleries, **Galeria Nara Roesler**, based in São Paulo, is inaugurating a branch in Rio de Janeiro in the first week of August. Representing roughly 40 renowned national and international artists of such as **Vik Muniz**, **Tomie Ohtake**, **Paulo Bruscky**, **Brígida Baltar**, **Julio Le Parc**, **Isaac Julien** and **Antonio Dias**, the company, headed by the Pernambuco state native **Nara Roesler**, will occupy a 200 m² house on Redentor Street in the Ipanema district. The architect and urban planner **Marta Bogéa**, who holds a Master's in Communication and Semiotics, signs the project. The venue will open with a previously unseen show by the award-winning local artist **Marcos Chaves**.

The gallery

Upon opening the doors of its gallery in São Paulo, in 1989, **Nara** shook up the market with a set of innovative proposals: offering courses to collectors and interested parties; creating an exclusive newspaper featuring reference contents for research on Brazilian art; and most importantly, establishing a closer connection between Brazil and the leading names in the contemporary Latin American scene.

In 2004, the patron innovated again by inaugurating **Roesler Hotel**, a series of curated shows featuring artworks exchanged with international galleries and cultural institutions, that were not necessarily for sale. As a result, the gallery became a space for reflection, transcending its merely commercial role. The program picked up steam as the gallery's physical facilities expanded, with a new 700m² annex inaugurated in 2012.

Currently in its 26th edition, **Roesler Hotel** has become established as an opportunity for international artists and curators to develop their projects, which are invariably museum-class. Names like **Patrick Charpenel**, **Estrellita Brodsky**, **Mathieu Poirier**, **Moacir dos Anjos**, **José Roca** and **Vik Muniz** have curated solo or group shows featuring outstanding contemporary artists, including upcoming and household names, such as **Dahn Vo**, **Claire-Fontaine**, **Pawel Althamer**, **Joan Jonas**, **Mark Dion**, **Roxy Payne**, **Patti Smith**, **Olafur Eliasson**, **Pierre Huyghe**, **Dan Flavin**, **James Turrell**, **Hiroshi Sugimoto**, **Berna Reale**, **Guido van der Werve**, **Alejandro Puente**, **Carlos Cruz-Diez**, **François Morellet**, **Fred Tomaselli**, **Helio Oiticica**, **Jesus Rafael Soto**, **Julio Le Parc**, **Lygia Pape**, **Marcel Duchamp** and **Yayoi Kusama**, among several others.

Thus, the gallery has outlined a profile connected with contemporary artistic thinking, where movements and media cease to make sense and give way to a more complex quality: the relevance of the issues and provocations brought about by each of the productions the gallery represents.

Inaugural show

To mark the opening of the new venue in Rio, the local **Marcos Chaves** has designed two installations that pay tribute to his hometown. The first one –, inspired by the spontaneously created open air gyms managed in a cooperative-style, features sculptures built using cement, iron pipes, wood and rods.

Dubbed **Academia** – a terminology employed worldwide to denominate institutions dedicated to culture and thinking, but more widely used in Brazil to designate physical education gymnasiums –, the piece reveres the local inhabitants who display creativity and a sense of collectiveness in using the city's landscape and outdoors, sharing their physical well-being in a healthy manner. At the show's opening, on the ground floor of the house, the artist will present a performance in which characters from Rio will undergo physical training sets using the objects in the installation.

“The two most respected institutions in Rio de Janeiro are schools and *academias*... for samba and gymnastics, respectively,” the artist quips.

On the gallery's second floor, the artist will exhibit the new photographic series **Sugar Loafer**, a sort of chronicle built upon scenes from daily life in the city, all sharing a common 'character': the Sugar Loaf. With a contemporary *flâneur*, equipped with a camera and a bicycle, the artist captured images along his way which are at times high-spirited, at other times surreal, and even geometrically strict, all depicting typical situations in Rio.

Artist biography

Marcos Chaves was born in Rio de Janeiro, 1961, and although he started his career in the early 1980s, during the heyday of painting, his works are characterized by the use of multiple media, freely straddling the lines between object production, photography, video, drawing, words and sounds – ideal mediums for a deeply critical work which, remains open to interpretation despite its coherence. The curator **Fernando Cocchiarale** has noted that “the connection between the components in **Chaves'** works is made (...) primarily by means of the ironic meanings established by the words written onto the artworks themselves, or recorded in their titles. **Chaves** creates a syntax devoid of prior rules, and it endows his body of work with an aesthetical meaning”.

He often appropriates small elements or scenes from daily life, which reproduce – either faithfully or with minor interventions at the most – the extraordinary which the artist proves to inhabit the prosaic aspects of our day-to-day, as in the series **Buracos** (1996-2008) and **Retratos** (2009). His output inserts itself in renewed fashion into the long-standing tradition of visual poetry, via either the addition of sentences (like the famed **Eu só vendo a vista**, which the artist superimposed onto the Rio de Janeiro landscape), or his choice of subtly ambiguous, fun titles that prompt a high-spirited, but not superficial reflection (**Não falo duas vezes**, 1995; **Paz entre aspas**, 2005).

“**Marcos Chaves** brings up surprising meanings and values which lie immersed in commonplace things, disguised by habit or convention. He performs unpredictable displacements and produces *assemblages* in a parody-like tone, distilling his razor-sharp observations of the world, from technology to trash,” said the art critic and curator **Ligia Canongia**.

Marcos Chaves has taken part in biennial shows such as **Manifesta7 - The European Biennial of Contemporary Art**, Bolzano, Italy, **25th São Paulo Art Biennial**, São Paulo; **1st and 5th Mercosur Biennial**, Porto Alegre, Brazil, **4th Havana Biennial**, Cuba; **3rd Lulea Art Biennial**, Sweden.

He has featured in solo and group shows in Brazil and abroad, at institutions and galleries such as the **Mori Art Museum**, Tokyo, Japan; **Martin-Gropius-Bau, Neuer Berliner Kunstverein (NBK)** and **Ludwig Museum**, Germany; **Fri-Art – Centre d’Art Contemporain de Fribourg**, Switzerland; **Espace Topographie de L’Art**, Paris, France; **Vantaa Art Museum**, Helsinki, Finland; **Butcher’s Project, g39** and **Northern Gallery**, United Kingdom; **Iziko South African National Art Gallery**, South Africa; **Centro per l’Arte Contemporânea Luigi Pecci**, Prato, Italy; **MIS** and **Galeria Nara Roesler**, São Paulo; **Galeria Blanca Soto Arte**, Madrid, Spain; **Galeria Laura Marsiaj, Progetti** and **Galeria Artur Fidalgo**, Rio de Janeiro.