



galeria nara roesler milton machado

Galeria Nara Roesler Rio de Janeiro presents X, Milton Machado's first exhibit at GNR RJ and his third at Galeria Nara Roesler, featuring photographic works that approach contemporary culture with Machado's peerless sagacity

Milton Machado is set to debut at Galeria Nara Roesler in Rio de Janeiro with X, his first solo show since Cabeça, a survey spanning 45 years of his career held in 2014 and 2015 at the CCBB in Rio and Belo Horizonte. Opening on April 14, the show X offers the artist's uniquely sharp-witted take on aspects of contemporary culture, featuring a video and several photographs. The juxtaposition and interspersed elements and sceneries shot by Machado and other artists (by appropriation) suggest non-linear, open-ended narratives.

Milton Machado's production is plural, with incursions into myriad materials. One example is drawing, which Machado employed more emphatically at the onset of his career, in the 1970s, to create seemingly coherent cities that were really impossible. As his career progressed, he took to creating large-scale installations; to appropriating office furnishing, like the metal drawer units he would pile up as staircases; and to using photography and video.

This exhibit features photographic works created between 1995 and this year. What's at stake here isn't photography, since the artist doesn't even consider himself a photographer, but the production of multiple meanings

opening
14.04.2016 11am > 3pm

dates and times
15.04 > 14.05.2015
mon > fri 10am > 7pm
sat 11am > 3pm

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through the conflation of a wide variety of signs and elements. As in past shows by Machado, the totality of the artworks is not irrelevant; through it, the artist adds yet another layer of interpretation to the building of a global meaning through the summation of images, like a mosaic of unequal pieces that connect in their similarities and paradoxes. The narratives can be isolated within each piece or seen as an overarching story, in the articulation between the artworks.



realismos, 2014
inkjet print on cotton paper
32.5 x 42.5 cm

In the artist's words, "X. Cancellations? Erasures? Bankrupt businesses? Not so fast. Here, in this sly sequence of oppositions, this x that concerns multiplication and potentialization. In other words, intensity. Like Descartes x Montaigne, Rubens x Poussin, Sylvester x Tweety Bird, broomsticks x mirrors, lightning x rivers, flies x mannequins. Maybe it's about time we admit that we are dealing – in resorting to these multiple photographic narratives – *with a productive negotiation between differences.*"



two weddings, 2014
inkjet print on cotton paper
100 x 170 cm

A case in point is Realismos (France, 1886 / Santa Teresa, Rio, 2005). A photograph of two women sleeping amid crumpled sheets, in the back of a messy backyard, is shown next to a painting by Courbet. A parallel is drawn between both images through the symmetry of geometric lines, figures and postures, even though the scenes are completely different. Weddings, car headlights, a mannequin with a fly on its face, a snack bar, a honey jar that attracts bees: the codes enmesh and produce narratives tailored to each interlocutor. The scope is set on the formal logic that reduces contemporary thinking to a tool, via the repetition of the canon.



michelangelo com faróis
inkjet print on cotton paper
45 x 175 cm

The list goes on with American Beauty (5th Avenue, NY, 2015); Duplo (Gray's Papaya, NY, 2010); Michelangelo com Faróis (Metropolitan Museum, NY, 2010); Green Cap Loop Drive (Central Park, NY, 1995); Judd's Drawing Lesson (NY, 2010); Body Pressure (Berlin 2013); Beuys Dormindo (PROA, Buenos Aires, 2014); Fraulein (Roupa molhada de jovem mulher, Joseph Beuys, 1985/Santa Teresa, Rio, 2014); Prince (NY, 2010); Sweep (São Paulo, 2013); New York Cars (NY,

2013); Two Weddings (San Francisco, 2012); Dupla Exposição (NY, 2015); Gradações Extremas na Categoria dos Instantâneos (1974), Um Passo Atrás (San Francisco, 2012); Bond Cab (London/Rio, 2001), The Last Land (Venice Biennale, 2005); Stray Bullets [Balas Perdidas] (Rio de Janeiro, London, NY, 1996-...); Raio x Rio (Ilha do Contrato, Baía de Camamu, Bahia, 2008-09).

about the artist

Milton Machado was born in 1947 in Rio de Janeiro, where he lives and works. He was featured in the 10th, 19th and 29th editions of the São Paulo Art Biennial (1969, 1987 and 2010) and in the 7th and 10th editions of the Mercosul Biennial, in Porto Alegre (2009 and 2015). His work is in the public collections of institutions including the São Paulo Museum of Modern Art in São Paulo, Brazil; the Rio de Janeiro Modern Art Museum in Rio de Janeiro, Brazil; the Niterói Contemporary Art Museum in Niterói, Brazil; LP Morgan Chase Manhattan Bank in Brazil; MAR – Rio Art Museum in Rio de Janeiro, Brazil; São Paulo Cultural Center in São Paulo, Brazil; Belo Horizonte Museum of Art in Belo Horizonte, Brazil; the University of Essex in Essex, England; Museo de Arte de Lima in Lima, Peru; Museo Civico di Arte Contemporanea in Gibellina, Italy; and the Daros Foundation in Zurich, Switzerland.

about the gallery

Galeria Nara Roesler is one of the leading contemporary art galleries in Brazil, with venues in São Paulo and Rio de Janeiro, in addition to a recently opened viewing room in New York. Since its inception in 1989, the gallery has consistently fomented curatorial and artistic practice through an ambitious exhibitions program, created in close collaboration with its artists and invited curators, and it has participated in major international art fairs. Galeria Nara Roesler is fully committed to advancing the careers of its artists and supports the publication of monograph books that shed light on the research it does, as well as initiatives designed to create new possibilities of dialogue with the public.

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