

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

INSANE FAÇADES

ANA MARIA TAVARES

SEPTEMBER 24th 2022 – DECEMBER 10th 2022

GALLERIA CONTINUA is pleased to present FACHADAS INSANAS [INSANE FAÇADES], a solo exhibition by Brazilian artist Ana Maria Tavares.

In her first solo show at Galleria Continua São Paulo, Ana Maria Tavares presents a series of works never shown in the city, produced between 2012 and 2022. The works have as their starting point the modernist obsession with visual purity and the fear of everything that might seem impure or be defined as “the other, contaminated”. Once again inspired by urban spaces, architecture and the relationship between nature and artifice, the works comment on the understanding of nature’s relationship between the built, engineered space, and our tendency to underestimate the power of the natural world. The works depart from the use of mesh or “grid”, a model that has shaped the rationalized world, to present this predictable and rigid structure, “contaminated” by interferences foreign to it, resulting in an architectural-like maze and other objects. All works aim for the dissolution of this pure and rational mesh-structure in order to shed light on our culture’s predisposition to refuse what escapes our control, but which can also carry beauty and fascination.

The exhibition’s title borrows its name from the central work called FACHADAS INSANAS (BIOMBOS, DA SERIES CONDOMÍNIOS) [INSANE FAÇADES (BLINDS, FROM THE CONDOMINIUM SERIES)], (2013): two wooden blinds arranged as a labyrinth through which the visitor can cross the exhibition space. Made of freijó wood, natural goat leather in metallic shades of pink and red, Plexiglass and stainless steel, this work is directly inspired by the utopian urban project of the seventies, then named “Praia do Futuro” (“Beach of the Future”), destined for the privileged upper class of the city of Fortaleza, Ceará. As announced in the media at the time, its promise was to offer the privileged few “the reality of the dream of anticipating the future”. Not long after its release, the powerful, untamed forces of nature proved their hostility towards the real estate speculation and the idea of transforming a large coastal area into a high-end residential area. Remember that the city of

Fortaleza has one of the highest salinity levels in the world, intense winds and sea air, which makes it even more difficult to maintain the construction materials and prevent deterioration due to environmental conditions. The failure of this project is seen in the various abandoned lots and, if one observes attentively, it is most probable one will see the materials of the façades in a constant process of restoration and easily detect their scars.

Thus, FACHADAS INSANAS (BIOMBOS, DA SERIES CONDOMÍNIOS) [INSANE FAÇADES (BLINDS, FROM THE CONDOMINIUM SERIES)], become shelter and prosthesis for the body. Instead of providing an aseptic structure, the work misses its initial vocation towards order, purity and stability. FACHADAS INSANAS [INSANE FAÇADES] is a space that invites the visitor to enter and be welcomed, either through its scale or the diversity of materials and colors of the work. The works from the series ON CONTAMINATION (2012-2022), produced with mirror-polished stainless-steel inserts in shades of gold and pink, are assembled to form a dynamic grid of changing colors. As in a kaleidoscope, they reflect the environment that becomes, in the work, a multi-fractured and filmic reproduction of the world around them. In AZULEJOS POROS [PORES TILES] (2013), we see the loss of a rigid grid in the composition of the elements, almost as if they had been freed only to reinvent their own propagation in the two-dimensional space of the wall. On the other hand, CAIXA POROS [PORES BOX] and CAIXA COBRA [SNAKE BOX] (2022) are autonomous pieces that are also structured from the planned grid and that, once manipulated, take on various formats until they reach a volumetry, a cocoon-box.

The invented and explored materials, shapes and techniques collaborate to articulate a pendulum game between visual, corporal and tactile experience. In addition to stable objects, the works are mutant organisms whose surface-skin is disturbed from the inside out, as in the case of FACHADAS INSANAS (BIOMBOS, DA SERIES CONDOMÍNIOS) [INSANE FAÇADES (BLINDS, FROM THE CONDOMINIUM SERIES)] or CAIXA POROS [PORES BOX] and CAIXA COBRA [SNAKE BOX]. In ON CONTAMINATION, the rigid geometry

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of the colored stainless steel inserts produces a mirrored surface that welcomes and fragments the world around it, destabilizing its entire original structure. The dominant and structuring geometric abstraction of all the pieces here loses its protagonism while small invaders move from inside to outside the skins or inhabit their surfaces transformed by new events.

FACHADAS INSANAS [INSANE FAÇADES]

(BIOMBOS, DA SERIES CONDOMÍNIOS) [BLINDS, CONDOMINIUM SERIES]

My increasingly prolonged and intense stays in the city of Fortaleza caused displacements of different orders. The most obvious is physical displacement; the most radical generated curious mental rotations, based on associations of what was seen, perceived, or felt, along with a set of questions of great interest, present in my more recent work. In the city, architecture seems to build the changing contour of a place that wants to be new and modernized and displays itself in defiance of nature, in a kind of provocation or duel that cannot be silenced. This is a hard and insistent clash because the context is powerful: salt, sun, sand, wind and sea. The scale is macro. The body quieters. Façades are imposing, nature contaminates them.

Praia do Futuro. ("Beach of the Future"). Utopia.

Past Conditional: hypothesis, uncertainty, unreality.

Fact.

It is not possible to anesthetize nature.

Insane Façades.

Ana Maria Tavares

Fortaleza, Ceará

SEPT 2013

Ana Maria Tavares Ana Maria Tavares graduated in Fine Arts from FAAP (1978-1982) and obtained her master's degree from the School of the Art Institute of Chicago (1984-86) and her doctorate from the University of São Paulo (1995-2000). Awarded with the Guggenheim Foundation Grant (NY 2001); Ida Ely Rubin Artist-in-Residence at MIT (Massachusetts 2007); Lynette S. Autrey Visiting Scholars from Rice University (Houston 2014). Researcher and teacher in the arts since 1982, she works at ECA / USP between 1993 and 2017, where she currently collaborates in the Graduate Program. Her first exhibition in 1982 marks the beginning of her trajectory of exhibitions in Brazil and abroad. She participated in four editions of the São Paulo International Biennial (1983, 1987, 1991 and 2000), the VII Havana Biennial (2000), the Pontevedra Biennial (2000), the Istanbul Biennial (2001) and the Singapore Biennial (2006). APCA Award Best Retrospective 2016 - In the Same Place: an anthology by Ana Maria Tavares, designed for the Pinacoteca de São Paulo. In addition to her presence in private collections in Brazil and abroad, Tavares has works in national and international public collections such as the Kröller Müller Museum, Netherlands; FRAC-Haute Normandie (Fonds Régional d'Art Contemporain), France; Serralves Foundation, Portugal; Culturgest, Portugal; Arco Foundation, Spain; Museum of Fine Arts Houston, USA; Museum van Hedendaagse Kunst Antwerpen, Belgium; and, in Brazil, Pinacoteca de São Paulo; USP Contemporary Art Museum; Museum of Contemporary Art of Niterói; Museum of Modern Art of São Paulo; Brasília Museum of Art; Pampulha Art Museum; São Paulo City Art Collection at the São Paulo Cultural Center; Federal University of Uberlândia; and SESC Belenzinho.

For more information, high resolution images or an interview with the artist, please contact: Eliza Nitzan (eliza@galleriacontinua.com.br) or contact Jessica (+55 11 93079-1800).

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