

ENGLISH

LAERCIO REDONDO

“Entrever”

Patricia Wagner as curator of the exhibition

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...” – Patricia Wagner

We are pleased to present “Entrever,” Laercio Redondo’s first solo exhibition at Galleria Continua. For over four decades, the artist has dedicated his investigation to erasures of historical, political, and cultural processes. His projects challenge settled and/or consensual conceptions through meticulous research that digs into the past, with particular attention to the constitutive aspects of modernism. In these procedures, fissures are revealed in what were once assumed to be stable grounds, including fields ranging from architecture to design, visual arts to exhibition design. From this vast repertoire of interests and always working in partnership with Birger Lipinski, with whom the exhibition projects are conceived and planned, the duo organizes installations through a multiplicity of resources that seek to reorganize official historical narratives, suggesting new questions.

In “Entrever,” the artist presents two series of works developed in distinct contexts but which share his interest in the nature of the image, a field of tensions where the visible and invisible, presence and absence intertwine. His gaze falls on what appears to be visible but is veiled by layers of forgetting or exclusion, remaining hidden. Thus, for Redondo, to face an image is also to ask what is missing from it, what are its gaps, erasures, and specters.

“Relance” is part of a reflection on the history of Brazilian art and also questions the museological standards that have served to reify colonial exhibition structures. At the São Paulo Pinacoteca in 2018, the artist developed research on the work of painter Estevão Silva, the first Black artist to enter the Imperial Academy of Fine Arts around 1863. A report about his work sparked Redondo’s interest in this key figure, who is simultaneously a paradigm for many other historiographical gaps in Brazilian art.

It is said that, when exhibiting his still lifes, Silva had the habit of camouflaging real flowers and fruits behind the paintings so that the scent would permeate the space and interfere with the viewer’s aesthetic

experience – a synesthetic resource that expanded the sensitive relationship with the artwork. Upon learning of this poetic and innovative technique, which today we might call installation art, Redondo deepened his investigation in search of other invisible memories in works from the Pinacoteca’s collection. To divert from the consolidated meanings surrounding these emblematic works, the artist led his research as one who excavates ruins behind the images. From the fragmented narratives recognized in this process, Redondo now presents a selection composed of a set of 8 black monochromes, whose surfaces emit a faint glow that intensifies as the observer approaches, revealing, from this point, encapsulated images. These are images in potential, between the virtual and the real, between what is looked at and what is seen, and whose associated stories slide without settling. The sensitive presence of the works, at the limit of visibility, stands as an invitation; a sphinx that challenges the viewer’s relationship with what is seen, calling the body, in reciprocity with the visible, to participate in the act of looking.

In an entirely different context, a similar investigative approach is adopted by the artist in the series *O mais simples é o mais difícil de fazer* (The Simplest is the Hardest to Do), created in 2020 at the Barcelona Pavilion. In this, Redondo positions himself within the realm of architecture, a field with which he often engages, with a particular interest in modernist tendencies. It is especially in its monumental form that the artist identifies the need to discuss it, questioning its totalizing ambitions and its cooptation as an expression of great expectations of social transformation. Moreover, the position assigned to architecture as a central axis of national aesthetic projects is part of a significant set of experiences that Brazil shares with other countries, especially European nations throughout the 20th century. Therefore, the artist’s interest in investigating related narratives and amplifying the complexity of the intricate relationships between architectural landmarks and political projects is not surprising.

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GALLERIACONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

Designed in 1929 for the Barcelona International Exposition, the Pavilion was built to integrate the official representation of Germany, presenting a grammar of neutrality, autonomy, and aesthetic purity. The project was led by Mies van der Rohe and Lilly Reich – although the former has long been the sole recipient of the accolades for the endeavor. Today, it is well known that the Pavilion's history was far from fair to Reich, who was an exceptional designer of exhibitions, interiors, textiles, and also co-author of other projects with Van der Rohe. The omission of the designer as co-author is yet another, among many others, that has befallen women in the long fight against patriarchal structures and the marginalization of their contributions. However, the dissonances and erasures related to the Pavilion do not end there, including the motivations and controversies surrounding its reconstruction in 1986, which makes the current building a specter of the original project, reconstructed based on incomplete documentation that included a few photographs and floor plans. The only artwork included in the original project also seems dislocated from the modernist ambition that the building sought to synthesize. The Morning by German artist Georg Kolbe, instead of being an avant-garde work contemporary to the ongoing transformations in visual arts, is still an embodiment of ideals of classical beauty expressed through a female figure. The same aesthetic standards that, just a few years later, were adopted by Adolf Hitler's Nazi government as the new Germanic ethos for another modernity.

In *O mais simples é o mais difícil de fazer*, Redondo problematizes the aspirations and fissures that permeate the Pavilion. His poetic gesture manifests in works that capture the building's materiality, transforming images into acts of resistance that subvert hegemonic narratives. A video produced by the artist from a sound piece presented in Barcelona reveals layers of silencing and the contradictions that permeate its history.

In the three sets of photographs printed on silk, the artist intertwines past and present by superimposing images from the original 1929 building archives with records he made in 2019. In this movement, Redondo activates one of his most subtle propositions by bringing to the scene the work *The Night*, also created by Kolbe as a counterpart to *The Morning* and overlooked by Mies in 1929. Without intending to seek a definitive answer or make a judgment, Redondo speculates on this encounter, considering the disastrous historical sequence of events, including the 1929 New York Stock Exchange crash and the Nazi Party's victory in Germany in 1933.

The work's diaphanous quality evokes the memory of the modernist utopia associated with the use of glass in architecture and its transparency as a discursive device, projecting an idea of openness and clarity, while simultaneously concealing the contradictions and limitations of the modernist program. In turn, the subtle misalignment created by the artist in juxtaposing the images highlights the temporal dissonance enacted by the Pavilion's reconstruction.

By choosing silk as the medium, Redondo not only reinforces the ethereal materiality of the work but also celebrates Lilly Reich, recognizing and giving visibility to her role as a textile designer.

As an extension of the work, the artist introduces, within this same project, a set of black monochromes, now on marble bases, evoking the dense materiality of the building. It is impossible not to recognize that, in a critical discussion about modernist architecture, Redondo's monochromes provide an aesthetic provocation. And here again, Georg Kolbe's work comes into play. While Kolbe's sculpture *The Morning* retrospectively represents a certain anachronism in the Pavilion's design, referring to an ideal of classical beauty far from the experimental languages of the avant-garde, Redondo's monochromes introduce another layer of meaning to the context of this work. In contrast to the ideal of transparency, their opaque surface acts as a provocative gesture, contributing to a discussion that more directly engages with the dilemmas of modernism, without adhering to a dominant narrative. As a critical deviation, the opacity of the images created by Redondo operates counter to a representation regime that aspires to absolute clarity. In their reflective intransitivity, they offer another way of relating to the visible. While, at first, the viewer may seem confronted with abstract images, as they walk through the exhibition space, the photographs of the new Pavilion are revealed. By bringing forth this "strangeness of the familiar," to use the words of French philosopher Jacques Rancière, Redondo creates "the shock that reveals the secret of another world," in which the image reveals its mysteries and paradoxes.

Patricia Wagner

São Paulo, March 2025

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Laercio Redondo

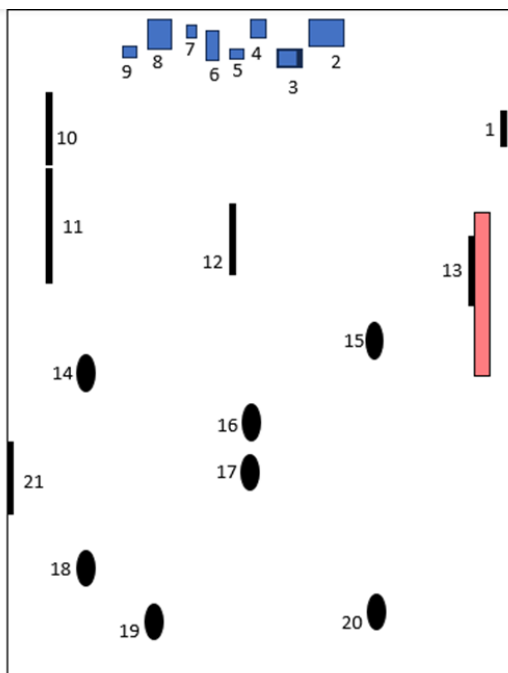
Born in Brazil, the artist Laercio Redondo currently lives between Rio de Janeiro and Stockholm, Sweden. He completed his postgraduate studies at Konstfack, University College of Art, Crafts and Design (2001) in Stockholm, Sweden. His research involves collective memory and its erasures in society, and his work is often motivated by the interpretation of specific events related to the city, architecture, and historical representations.

He has been awarded various grants, including the Swedish Art Grants Committees Working Grant, the Akademie Schloss Solitude fellowship in Stuttgart, Germany, the IASPIS residency program in Stockholm, and the Clark Art Institute residency in Williamstown, USA.

His solo exhibitions include *Sobre un fondo en el que se destaca*, Ana Mas Projects, Barcelona (2024); *Of Memories & Detours*, University Galleries, University of Florida (2024); *as maravilhas*, MAC-Usp, São Paulo (2023); *The Phantom Collection*, Södertälje Konsthall (2021); *O mais simples é o mais difícil de fazer*, Mies van der Rohe Pavilion, Barcelona (2020); *Relance*, Pinacoteca de São Paulo (2018); Past projects for the Future at Dallas Contemporary (2016); *Restauro*, Ana Mas Projects, Barcelona (2016); *O que acaba todos os dias* at the Museum of Modern Art in Rio de Janeiro (2015); *Restauro* at Die Raum in Berlin (2014); *Contos sem Reis* at Casa França-Brasil, Rio de Janeiro (2013); *Fachada* (2013) and *Lembrança de Brasília* (2012) both at Galeria Silvia Cintra + Box 4 in Rio de Janeiro.

Among his group exhibitions, notable participations include *Fullgås*, Centro Cultural Banco do Brasil, Rio de Janeiro (2024); *Aberto 3*, Casa da Tomie Othake, São Paulo (2024); *Rio: a medida da terra*, Galeria Flexa, Rio de Janeiro (2024); *Stockholm Cosmology*, Liljevalchs Konsthall, Stockholm (2024); *Mies in Mind*, Galerie Nordenhake, Berlin (2021); *Cuenca Biennial*, 2018; *Tarsila e Mulheres Modernas no Rio* (2015) and *Josephine Baker e Le Corbusier no Rio – um caso transatlântico* (2014) both at the Museum of Art of Rio de Janeiro; *Idea di Frattura – Opinione Latina / 2*, Galleria Francesca Minini, Milan (2014); *Amor e ódio à Lygia Clark*, Zachęta National Gallery of Art, Warsaw (2013); *The right to the city*, Stedelijk Museum Bureau Amsterdam (2013); *O interior está no exterior*, SESC Pompéia, São Paulo (2013); *Bananas is my Business: The South American way*, Museu Carmen Miranda, Rio de Janeiro (2011); *Leibesübungen – Vom Tun und Lassen in der Kunst*, Galerie der Hochschule für Bildende Künste, Braunschweig (2008); *Mercosul Biennial*, Porto Alegre 2008.

His work is part of major collections, including the ARCO/CA2M Foundation, Madrid; Fundació Mies van der Rohe, Barcelona; Moderna Museet, Stockholm; Region Stockholm; Stockholms Stad; the Swedish Public Art Agency; Museum of Art of Rio de Janeiro; Museum of Modern Art of Rio de Janeiro; Pinacoteca do Estado de São Paulo; and the Museum of Contemporary Art of the University of São Paulo.



1. Video: "The Simplest Thing is the Hardest to Do"
2. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence)
3. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence)
4. Series "The Simplest Thing is the Hardest to Do": Untitled (The Morning by Georg Kolbe)
5. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence)
6. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence)
7. Series "The Simplest Thing is the Hardest to Do": Untitled (The Night by Georg Kolbe)
8. Series "The Simplest Thing is the Hardest to Do": Untitled (The Morning by Georg Kolbe)
9. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence)
10. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence) (Diptych)
11. Series "The Simplest Thing is the Hardest to Do": Untitled (In-permanence) (Diptych)
12. Series "The Simplest Thing is the Hardest to Do": Untitled (The Morning and The Night by Georg Kolbe)
13. Series "The Simplest Thing is the Hardest to Do": Untitled (For Lilly Reich)
14. Series "Relance": Recur
15. Series "Relance": Renounce
16. Series "Relance": Depict (Diptych)
17. Series "Relance": Depict (Diptych)
18. Series "Relance": Claim
19. Series "Relance": Retouch
20. Series "Relance": Recite
21. Series "Relance": Relance

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