



Lucas Arruda

Neutral Corner

18/08 – 04/11 2018

I don't know if you can hear it.
We are all holding our breath.
The gloves has been taken off him.
There are four men in the corner
Facing him
Paret may draw a warning in the moment.
Stretched out in the corner, just above us,
in the neutral corner.
Wonder just how much that fight might have
taken out of Paret.
Or maybe, it didn't take anything out of him.
Paret usually fights better when hurt,
or when he's back against the rope.
The tendency to fight after the bell.
Paret apparently trying to slow down.
Paret is pretty tired himself
It's almost hopeless.
We are gonna stop it as Paret sags to the canvas.
I don't think he knows where he is.
Paret is against the rope
Paret about to go down
Paret goes down from sheer exhaustion
It's over now
There is the bell.

Não sei se você pode ouvir.
Estamos todos segurando a respiração
As luvas foram tiradas dele.
Há quatro homens no canto
Encarando ele
Paret pode avisar no momento.
Caído no canto, logo acima de nós,
no canto neutro.
Imagine quanto essa luta esgotou Paret.
Ou talvez, não tenha tirado nada dele.
Paret normalmente luta melhor quando
machucado,
ou quando de costas para as cordas.
A tendência de lutar após o sino.
Paret aparentemente tentando desacelerar.
Paret exausto.
É quase sem esperança.
Nós vamos parar assim que Paret encostar na lona.
Não acho que ele saiba aonde está
Paret contra as cordas
Paret prestes a cair
Paret cai por pura exaustão
Agora acabou
O sino.

Mendes Wood DM is pleased to present Lucas Arruda's video, *Neutral Corner*, for the first time in Brazil. The video is a result of the artist's uninterrupted research of the relationships between time and space demarcated by his experiences in the process of constructing and reconstructing memory. The video uses the recording of the fight between Benny Paret and Emile Griffith during the 1962 middle weight boxing championship. Griffith went on to fight 337 world championship rounds, 69 more than Muhammad Ali, nonetheless his place in the pantheon would be overshadowed forever by his tragic trilogy against Paret.

The editing of the video fragments the linearity of the events, bringing out unobserved spaces on the image plane and exploring the invisible components of the fight, like the boxing ring structures, the audience and the bodies of the fighters and their teams. Suspending the discourse instead of provoking it, the work highlights empty spaces, muffled noises that are interrupted by fragments of the Icelandic

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cellist Hildur Guðnadóttir's composition, enrapturing us indirectly into the artist's paintings, which provoke more questions than answers, more absence than presence, thus exposing a momentary and exuberant experience of beauty of the permanence of silences.

The idea of Blandness is established here as a force that unites aesthetic values. Arruda's work, both in painting, light installations and video, proposes the materialization of the idea of neutrality and finds the point at which everything is possible: a moment of awareness or vision that causes the person and the knowledge itself to fail. By using a violent fight as a backdrop, the artist creates unpredictable parallels on the idea of neutrality.

In boxing, the neutral corner is 1 of the 2 ringside corners that is not designated to any fighters. This is the area where a fighter is instructed to stand when he knocks down his opponent while the referee begins to count to 10. The *neutral* appears in several studies as an ambivalent force, a crack in the paradigm and a point of imbalance in the binarism. Lucas Arruda provokes the boundaries within his own body of work, throws himself in the *neutral corner* and provides a reflection on the twinklings of neutrality such as: consciousness, oscillation, vulnerability, conflict, rite, and silence.

Lucas Arruda (São Paulo, 1983) lives and works in São Paulo.

His most recent solo exhibitions include *Neutral Corner*, Mendes Wood DM, Brussels, (2018); *Lucas Arruda*, David Zwirner, London (2017); *Deserto-Modelo*, Indipendenza, Rome (2016); *Deserto-Modelo*, Lulu, México DF (2015); *Deserto-Modelo*, Pivô, São Paulo (2015);

Additionally, his work has been included in institutional group exhibitions as *Anozero – Bienal de Arte Contemporânea de Coimbra*, Coimbra (2017); *Soft Power. Arte Brasil*, Kunsthall KAdE, Amersfoort (2016); *New Shamans/Novos Xamãs: Brazilian Artists*, Rubell Family Collection, Miami (2016); *As if in a foreign country*, Galerie Schwarzwälder, Vienna (2015); *1ª Bienal Internacional de Asunción - Grito de Libertad*, Asunción (2015); *Chambres à Part, Edition VIII*, La Réserve Paris, Paris (2013); *Here is Where We Jump*, Museo del Barrio, New York (2013).

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