

Paloma Bosquê
Inventory
06/09 – 20/10 2018

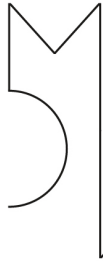
Paloma Bosquê is first and foremost a sculptor. Her practice draws largely on her daily routine of selecting and handling materials at her studio in São Paulo. In a constant search for a balance between found and made elements, the artist often develops specific methods to combine, juxtapose and merge these materials without forcing them to a definitive interaction. This deliberate refusal of “aggressive” juxtapositions (such as screwing or welding things together) gives a specific timing to the process, thus creating a special intimacy between the artist and her components of choice. Bosquê’s sculptures reveal the poetic potential of their materials, while reminding us of art’s inherent condition as a place completely devoid of immediacy.

For her first solo show in Belgium, the artist has proposed new arrangements – or agreements – between materials she has been investigating for the past few years. *Inventory* features around twenty tridimensional works made with the materials and methods that constituted the artist’s vocabulary in the past few years: brass, lead sheets, handmade felt, casted bronze, coal, gum rosin, melted beeswax, sewn beef casing, artisanal paper, coffee sieves and wool. In typical art world jargon, one would say that an artist is presenting a “new body of work” – as if they are continuously pulling rabbits out of a hat. Indeed, the pieces on view in the show are new – as in recently made – but they develop on previously used materials and tested processes. Therefore, Bosquê proposes a change in vocabulary, or attitude; she is not seeking up to date results or innovation through form, but new ways of engagement with it, without indulging in modernist ideals of unprecedented achievement. Her delicate visual universe critically deals with the socio-political, metaphysical and aesthetic dimensions of the materials available in the world and our actions towards them.

Taking over three rooms of Mendes Wood DM’s gallery in Brussels, the works on view elaborate on the artist’s previous experiments with spatial installations and sculptural display [1]. In the largest room – facing the Sablon church – the artist installed a large plinth (of approximately five meters long and two meters wide) to support a meticulous combination of works from her latest series *Blind Arrangements*. The presented objects are structures that come in pairs, and Bosquê uses the plinth as a staging device for a well-rehearsed choreography between the “self-enclosed” units – or couples. As with everything Bosquê does, these works eloquently lack literal discourse, leaving room for a deeper – less rational – understanding of the transient and consensual material relationships she creates. Due to the low height of the plinth (around 10 centimeters), the viewers are invited to squat or bend down to see the works. At close range, the organic shapes look as though they might breathe, sway or slither away.

Mendes
Wood
DM

13 Rue des Sablons / Zavelstraat
1000 Brussels Belgium
+ 32 2 502 09 64
www.mendeswooddm.com
[@mendeswooddm](https://www.instagram.com/mendeswooddm)



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While they hang with weight or weightlessness, we can sense their subtle reactions to the effects of gravity, movement and light in the room, as if they were beginning to alter before our eyes, somehow mocking their “sculptural condition”.

Bosquê is faithful to her materials and methods, and this exhibition highlights the creative and political potential of ongoing and ever-changing relationships. It is partly this human time-scale of the processes of their making – all her sculptures require this intensity; binding, melting, sewing, knotting –, that gives the work a fragile sense of duration. Bosquê’s processes can be precisely planned or deeply out of her hands. Regardless of how they came to be, it seems all her works are part of something larger and indeterminate – that encompasses both chance and pragmatic planning –, constantly defying our contrived expectation that artworks and culture values are definitive or immutable.

- Fernanda Brenner

[1] For example, the work *Flag with Pole* (2018) is an outcome of the installation *Inventory* commissioned for the recent group show *A Knife in the Flesh* at PAC Milan, and the artist has been exploring compositions using handmade beef-case ropes since her solo show *The Hollow and the Seam* at Pavilhão Branco, Lisbon (2017).

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About the artist:

Paloma Bosquê's research draws largely on her daily practice in the studio. There she handles and freely associates materials that are not typical of sculpture, creating compositions of varying formats and scales. In a constant search for a possible and consensual balance between her selected elements, the artist often develops specific methods to combine, juxtapose and merge materials without ever forcing them to a definitive interaction.

Brass, felt, bronze, coal, gum rosin, bee's wax, beef casing, craft paper, coffee sieves and wool are used indiscriminately by the artist. She is less concerned with the origins or potential symbolic value of each of the items than with their physical presence. Experimenting with the texture, weight and balance of her materials, Bosquê creates an extremely delicate visual landscape.

Each composition is an arrangement of singular materials. Felt and looms are handmade and tailored to the artist's choices, coffee sieves hold the traces of their former use and sheepskins are never the same. Bosquê focuses on the transience of matter and impermanence. Her works remind us of the fragility of the agreements that hold together everything we consider permanent or definitive.

Paloma Bosquê (Garça, 1982) lives and works in São Paulo, Brazil.

Her most recent solo exhibitions include *The Hollow and the Seam*, Pavilhão Branco, Museu da Cidade, Lisbon (2017); *Field*, Mendes Wood DM, São Paulo (2016); *O Incômodo*, Pivô, São Paulo (2015).

Additionally, her work has been included in institutional group exhibitions as the *Brasile. Il coltello nella carne*, Pac - Padiglione d'Arte Contemporanea, Milan (2018); Bienal de Coimbra, Coimbra (2017); *Mycorial Theatre*, Pivô, São Paulo (2016); *Projeto Piauí*, Pivô, São Paulo (2016); *Roberto Burle Marx: Brazilian Modernist*, The Jewish Museum, New York (2016); *United States of Latin America*, Museum of Contemporary Art Detroit, Detroit (2015).

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