



Reverie

June 21 – July 20, 2024

Reverie, as in a state of being pleasantly lost in one's thoughts, offers an evocative exploration of abstraction spanning from the 1950s to the present day, tracing the transformative journey of influential artists who have redefined the boundaries of artistic expression.

Clark's *Bicho Carruagem Fantástica / Fantastic Carriage Bicho* (1960) features a hinged metal structure inviting tactile exploration and engages the spectator as an active participant in the creation of its meaning. Oiticica's *Metaesquema (MET234)* (1958) marked a shift from two-dimensional to three-dimensional space, which he pursued in subsequent years. He described this series as an exercise in the "obsessive dissection of space" aimed at destabilizing the spatial conventions of Concrete painting, a rationalist movement that promoted geometric abstraction. Sergio Camargo's rigorous exploration of geometric form through relief and shadow in *Chant du couple en 16 temps* (1965) emphasizes precision and harmony in his carved wooden compositions, blurring the distinction between two and three dimensions.

Concretists and Neo-Concretists in mid-century Brazil explored how the elements of a composition could challenge perception. Between the urban centers of São Paulo and Rio de Janeiro, these groups debated whether an artist's hand should be visible and how abstract forms should be experienced. The critic Ferreira Gullar wrote that an artwork is "a special object through which a synthesis of sensorial and mental experiences is intended to take place."

Advancing into subsequent decades, artists such as Gego and Amílcar de Castro – both members of the Neo-Concrete movement – pushed the boundaries of materiality and spatiality. Gego's intricate wire sculptures, characterized by their delicate interplay of light and shadow, redefined spatial perception as seen in *Drawing without paper 76.11* (1976). Amílcar de Castro's monumental geometric abstractions in steel articulated dialogues between mass and void, exemplifying a profound mastery of spatial relationships and nuanced manipulations of form. Castro's, *Sem título (da série Corte e Dobra) / Untitled (from Cut Fold series)* (1960) begins from

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a plane in which a form is drafted and launched into three-dimensional space, turning a two-dimensional shape into a pathway for new dimensions through a seemingly simple gesture.

The exhibition also examines the socio-political dimensions of abstraction through the works of Antonio Dias, Rubem Valentim, and Abdias do Nascimento. Dias's conceptual compositions often incorporate political symbols and textual elements, challenging viewers to confront power and identity, as seen in *The space: culture* (1970). Rubem Valentim's *Emblema 84* (1984) infuses geometric abstractions with symbols from Afro-Brazilian culture and celebrated the vibrancy and resilience of his cultural heritage, enriching the narrative of abstraction through this lexicon of symbols and demonstrating its enduring relevance in Brazilian and global contexts. Nascimento's advocacy for Afro-Brazilian cultural heritage through ideograms underscored abstraction's capacity for social critique and cultural affirmation, exemplified in *Ideograma Adinkra* (1992).

In contemporary discourse, Paulo Monteiro's relationship with abstraction is characterized by a dedication to distilling complex ideas into minimalist compositions that evoke harmony and balance through painting and sculpture. His works often feature geometric shapes meticulously arranged to create dynamic visual rhythms and spatial depth. Monteiro's work explores themes of order and chaos, symmetry and asymmetry, evoking movement through stasis, exemplified in his iron (*Untitled*, 2016) and lead (*Untitled*, 2020) sculptures, which bring the line into three-dimensional space.

In a broader sense of abstraction, the exhibition features Jac Leirner's *Os Cem/ The Hundred* (1988), which transforms Brazilian reais into conceptual art, highlighting themes of consumption and globalization through the meticulously arranged bills. Mira Schendel's delicate monotype *Untitled (from the Monotype series)* (1964) was developed through a series of experiments with rice paper, expressing interests occupying a significant space in her artistic

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research: emptiness, the experience of time, being in the world, and the mysteries of transparency, all indicating her interpretation of essential semiotic concepts.

Through their diverse practices and distinct conceptual frameworks, these artists prompt reflection on the possibilities of abstraction – whether through minimalist sculpture, gestural painting, or conceptual installation. *Reverie* resonates deeply with the transformative power of abstract art, transcending boundaries of time, culture, and perception, celebrating the boundless potential of artistic expression.

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The exhibition features works by:

Varda Caivano (b.1971, Buenos Aires, Argentina) lives and works between London, United Kingdom and Madrid, Spain

Sergio Camargo (b. 1930 Rio de Janeiro, Brazil; d. 1990, Rio de Janeiro)

Lygia Clark (b. 1920, Belo Horizonte, Brazil; d. 1988, Rio de Janeiro, Brazil)

Adriano Costa (b. 1975, São Paulo, Brazil) lives and works in São Paulo

Amílcar de Castro (b. 1920, Paraisópolis, Brazil; d. 2002, Belo Horizonte)

Abdias do Nascimento (b. 1914, São Paulo, Brazil; d. 2011, Rio de Janeiro, Brazil)

Michael Dean (b. 1977, Newcastle Upon Tyne, United Kingdom) lives and works in London, United Kingdom

Antonio Dias (b. 1944 Campina Grande, Paraíba, Brazil; d. 2018, Milan, Italy)

Gego (Gertrud Goldschmidt) (b. 1912 Hamburg, Germany; d. 1994, Caracas, Venezuela)

Guillermo Kuitca (b. 1961, Buenos Aires, Argentina) lives and works in Buenos Aires

Jac Leirner (b. 1961, São Paulo, Brazil) lives and works in São Paulo

Amadeo Luciano Lorenzato (b. 1900, Belo Horizonte, Brazil; d. 1995, Belo Horizonte)

Fabio Miguez (b. 1962, São Paulo, Brazil) lives and works in São Paulo

Paulo Monteiro (b. 1961, São Paulo, Brazil) lives and works in São Paulo

Tomie Ohtake (b. 1912, Kyoto, Japan; d. 2015, São Paulo, Brazil)

Hélio Oiticica (b. 1937, Rio de Janeiro, Brazil; d. 1980, Rio de Janeiro)

Celso Renato (b. 1919, Rio de Janeiro, Brazil; d. 1992, Belo Horizonte, Brazil)

Mira Schendel (b. 1919, Zürich, Switzerland; d. 1988, São Paulo, Brazil)

Rubem Valentim (b. 1922, Salvador, Brazil; d. 1991, São Paulo, Brazil)

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