



Bruscky em Brusque by Paulo Bruscky

curated by Natxo Checa

From the 23rd of May to August 31st, 2026 / Monday to Saturday, from 6pm to 10pm
Zé dos Bois Gallery - Rua da Barroca n. 59. 1200-047, Lisboa (Portugal)

On the 23rd of May, Zé dos Bois Gallery opened the retrospective exhibition *Bruscky em Brusque* by artist Paulo Bruscky.

Paulo Bruscky is one of the leading pioneers of conceptual art in Brazil, expressing himself artistically through the relationships between art, communication, and technology since the early 1970s. Bruscky is dedicated to artistic experimentation through visual and sound poetry, performances, artist's books and films, Xerox-art and fax-art, installations, urban interventions and new media. Having contributed extensively to the *poema/processo* and mail art movements, his work is characteristically semiotic, prioritizing non-literal meanings, chance and coincidences as the foundations for creation.

In the early 1980s, Bruscky traveled to the city of Brusque in Santa Catarina, motivated by the coincidence of the near-homonymy. He collects and manipulates postcards, photographs information signs, street signs, and elements of the city, creating a series of works titled "Bruscky in Brusque." This approach, which runs through his entire body of work - establishing a link between chance and logic as a stimulating premise for creation - is the reason behind the anthological exhibition that ZDB is dedicating to the artist.

PAULO BRUSCKY (b. 1949, Recife, Brazil) is one of the leading figures of conceptual art in Brazil. His practice is based on an idea of art as a means of information and is characterized by a deep sense of experimentality, resulting in a wide variety of works that include visual poetry, books, performances, urban interventions, letters, photocopies, amongst other unprecedented media. Bruscky is also known for his challenging of social and political norms in a manner that resembles activism, in a moment that coincides with and disputes the validity of military governments and dictatorships across Latin America.

Bruscky began his research in the 1960s with his participation in the movement *poema/ processo*, where he met Robert Rehfeldt, a member of Fluxus. He was then introduced to the international circuit of Postal Art, which Bruscky engaged with in 1973 and pioneered in Brazil. He developed an intense dialogue with several artists from the Fluxus and Gutai movements, attending to those who came from regions suffering from socio-political oppression. Many of his works challenge the very sense of art-making, questioning what art's function is, what validity its production methods and norms have, and where its poetry lies.

Bruscky has taken part in numerous exhibitions in Brazil and abroad, including many biennials.

(Courtesy of Nara Roesler Gallery)

For additional information:
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