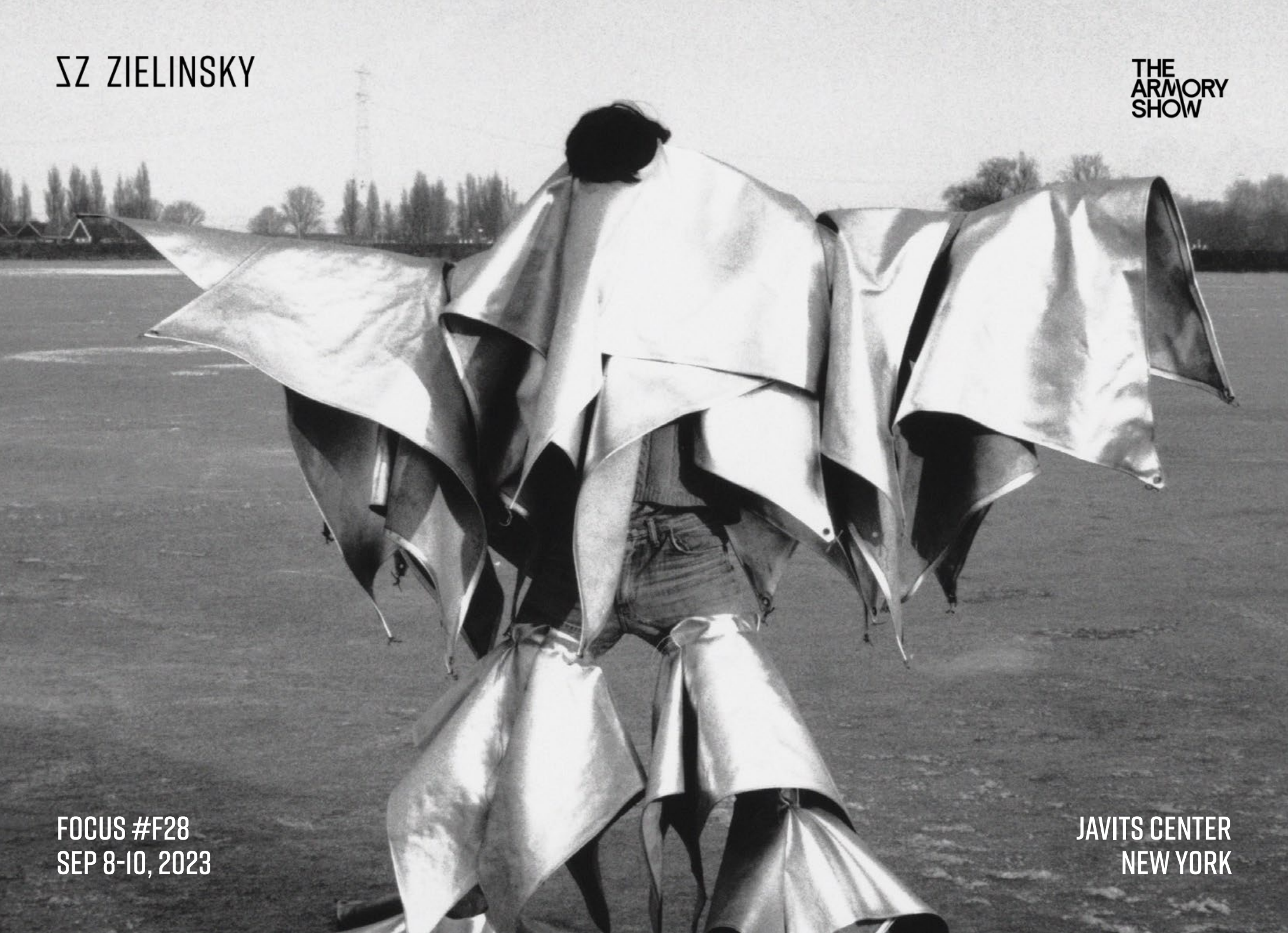


SZ ZIELINSKY

THE
ARMORY
SHOW

FOCUS #F28
SEP 8-10, 2023

JAVITS CENTER
NEW YORK



Zielinsky presents for **The Armory Show 2023** a solo presentation by **Vera Chaves Barcellos** (1938, Porto Alegre, Brazil) with a selection of works conceived between the period from 1969 to 2007. The gallery is participating for the first time at the **Focus section** curated by **Candice Hopkins**.

From the beginning of her career, **Vera Chaves Barcellos** has been interested in the reuse of pre-existing images taken from the media to develop works using video, photography, engraving and installation. The artist's research takes as its starting point the relationship between the body and time: performing characters and narratives from the past and the future, focusing on stories that were left out of historiography, documenting and collecting archive materials from local events or from personal memory.





The Armory Show, 2023 New York, USA
installation view © Luis Corzo



Radical Women, 2017 Hammer Museum, Los Angeles
installation view of *Epidemic Scapes* by Vera Chaves Barcellos (floor)



"O estranho desaparecimento de Vera Chaves Barcellos" curated by Raphael Fonseca
Fundação Iberê, Porto Alegre, Brazil, 2023 © Anderson Astor

Vera Chaves Barcellos was born in 1938 in Porto Alegre, Brazil, and currently lives and works between Porto Alegre, Brazil and Barcelona, Spain. Recently, her work has been rescued by Brazilian and international institutions.

Next month, the artist will be shown in the group exhibition “Off-Register: Publishing Experiments by Women Artists in Latin America, 1960-1990”, curated by Mela Dávila at the Center for Book Arts, New York, USA.

Her work has been part of recent exhibitions, such as “*O estranho desaparecimento de Vera Chaves Barcellos*”, Fundação Iberê, Porto Alegre, Brazil (2023); “*To Write Down All Their Names (Spanish female artists from 1960 until today)*”, Palais Populaire, Berlin (2022) and Museo Helga de Alvear, Cáceres, Spain (2023); “*Los enemigos de la poesía: resistencias en América Latina*”, Museo Reina Sofía, Madrid (2021); “*Radical Women: Latin American Art, 1960-1985*”, in Hammer Museum, USA, Brooklyn Museum, USA, and Pinacoteca de São Paulo, Brazil (2017-2018).

Her work has been exhibited extensively in museums and biennials including: São Paulo Biennial; Havana Biennial; Venice Biennale; MASP-Museu de Arte de São Paulo; Museo de Arte Moderno de Bogotá; Fundación La Caixa, Barcelona, among others.

Her work is part of the collections of institutions such as Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; MACBA-Museu d'Art Contemporani de Barcelona, Spain; Pinacoteca de São Paulo, Brazil; MAM-Museu de Arte Moderna de São Paulo, Brazil; Museo Helga de Alvear, Cáceres, Spain, MAC USP-Museu de Arte Contemporânea da Universidade de São Paulo, Brazil

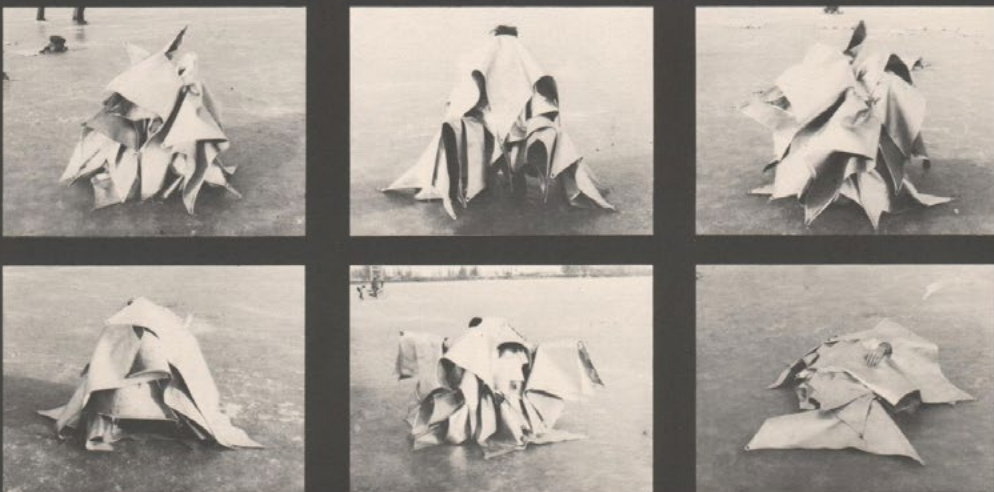


Nervo Óptico / Grupo do Sarampo, 1977



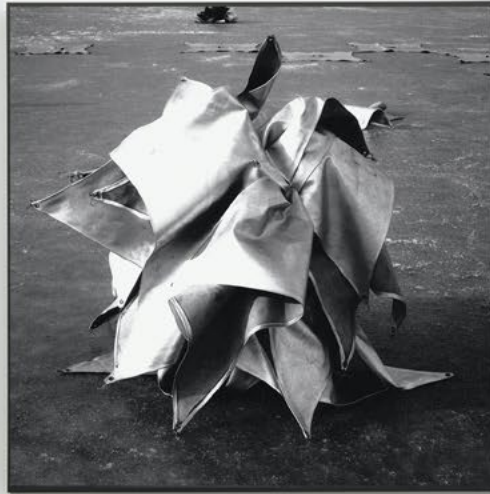
“On ice”

Amsterdam · Fev. 78



“*On Ice*” (1978), which recently became part of the MACBA-Museu d’Art Contemporani de Barcelona collection, is a joint work photographed in 1978 by Vera Chaves Barcellos and portrays a performance by the artists Flávio Pons and Cláudio Goulart on a frozen lake in Amsterdam. The images were published in May of the same year in one of the editions of “Nervo Óptico”, an experimental magazine.

For Chaves Barcellos, the 1970s were marked by several moments of collective production, from the creation of groups and artist-run spaces (Nervo Óptico, 1976-1978 and Espaço N.O, 1979-1982) to the production of works in association with other artists from the cultural scene of southern Brazil.



VERA CHAVES BARCELLOS

On Ice, 1978-2022

inkjet print on cotton paper | set with 6 works

39 3/8 x 39 3/8 in | 100 x 100 cm (each) | Ed. 6 + 3AP



In *“Keep Smiling”* (1977), the artist portrays her friends and herself with a small identification tag, similar to the one used to record the date on passport photographs or criminal records, with the inscription hanging on the chest, where the phrase “Keep smiling” is read. For the critic Angélica de Moraes, this photographic series makes an ironic allusion to the political context of the 1970s, when the Brazilian civic-military-dictatorship exerted a strong repression against the opposition: “The only way to survive was to ‘keep smiling’ for the official photo scrutinizing subversive intentions.”



VERA CHAVES BARCELLOS

Keep Smiling, 1977-2023

inkjet print on cotton paper | set with 18 works
18 ½ x 12 ⅝ in | 32 x 47 cm (each) | Ed. 5 + AP



The Armory Show, 2023 New York, USA
installation view © Luis Corzo



“O estranho desaparecimento de Vera Chaves Barcellos” curated by Raphael Fonseca
Fundação Iberê, Porto Alegre, 2023 © Anderson Astor

The works "*Muros/Walls*" (1977) are very close to the portrayed object, a maximum zoom that gives rise to pareidolia phenomena: spots, holes, internal and external landscapes of a social body that speculates new places of existence. The works "Muros/Walls" are part of the project "Testarte" by Chaves Barcellos, a questionnaire-work presented in different countries and contexts such as the Venice Biennale (1976) and the São Paulo Biennial (1977), in which the artist included the public in a playful dynamic of associations between image and word; between question and answer, which revolved around the issues of the very constitution of the image.

"*Muros/Walls*" (1977): based on Leonardo da Vinci's famous text in his *Treatise on Painting*, about the possibility of the stains on old walls stimulating imagery in the spectator's imagination: "If you look at walls that are stained or made of different kinds of stones you (...) see in them certain picturesque views of mountains, rivers, rocks, trees, plains, broad valleys, and hills of different shapes. You can also find in them (...) strange faces and (...) an infinite number of things."



Não deixarei de incluir nestes preceitos um novo método de especulação, que ainda que pareça insignificante, e quase faça sorrir, nem por isso deixa de ser de grande utilidade para avivar o engenho a várias idéias.

É o de olhar muros salpicados de manchas, ou pedras de tonalidades variadas. Se imaginas um lugar qualquer, poderás ver ali semelhanças com paisagens diversas, orçadas de montanhas, rios, rochas, árvores, grandes planícies, vales e colinas de diversas formas; e ainda poderás ver batalhas e gestos rápidos de estranhas figuras e coisas infinitas que poderás reduzir a íntegra e boa forma; ocorre com tais paredes e mesclas como com os sons de sinos em cujos toques encontrarás cada palavra e cada nome que imagines.

Leonardo da Vinci

VERA CHAVES BARCELLOS

Da série Muros (ou homenagem a Leonardo da Vinci), 1977
gelatin silver print + text | set with 6 works
11 4/5 x 8 17/64 in | 30 x 21 cm (each)



The Armory Show, 2023 New York, USA
installation view © Luis Corzo

VxV (1977), a photo by Telmo Lanes is the basis for the development of a mirror image in a kind of psychological self-portrait.



VERA CHAVES BARCELLOS

VxV, 1977-2022

inkjet print on cotton paper | set with 3 works

7 ³/₆₄ x 21 ²/₆₄ in | 19 x 54,5 cm (each) | Ed. 8 + AP



The Armory Show, 2023 New York, USA
installation view © Luis Corzo



"Vera Chaves Barcellos: 70's i altres coses", Barcelona Gallery Weekend, 2022
Zielinsky Barcelona © Roberto Ruiz

“No a la Guerra” (2003-2007), developed under the impact of the Iraq War in 2003, shows the artist receiving imaginary slaps on her face while interspersing images of the war taken from different mass media.



VERA CHAVES BARCELLOS

No a la guerra, 2003-2007
video, color, no sound
18'45" | Ed. 5 + AP

Vera Chaves Barcellos understands the woodcuts from the *Combináveis series* as “open works”, since they require the activation of the audience to arrive at one of their possible combinations. There is no right or wrong, but there are different ways of displaying and arranging the set of works.



VERA CHAVES BARCELLOS

Sem título (da série Combináveis), 1969
woodcut on paper | set with 4 pieces
11 ¹³/₁₆ x 11 ¹³/₁₆ in | 30 x 30 cm (each) | Ed. 3



The Armory Show, 2023 New York, USA
installation view © Luis Corzo

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Zielinsky supports contemporary artistic creations and is committed to promote Ibero-American artists.

