

PRESS RELEASE

I pag. 1

Geraldo de Barros

THAT'S IT.

Opening 13.02.2019

Exhibition: 14.02.2019-14.04.2019

[dip] contemporary art is delighted to present Geraldo de Barros (1923 – 1998) first solo show in the region of Tessin, Switzerland. Brazilian painter, photographer and designer, he also worked in engraving, graphic arts, and industrial design.

He was a leader of the concrete art movement in Brazil, cofounding Grupo Ruptura and was known for his trailblazing work in experimental abstract photography and modernism. Since the mid '50's he was also active as a designer of furniture (Unilabor), where he devoted himself until the late '80's (Hobjeto).

According to The Guardian, De Barros was "*one of the most influential Brazilian artists of the 20th century*".

THAT'S IT inaugurates on Wednesday, February 13th, from 6:00 to 8:30 pm, at the presence of artist Fabiana de Barros, daughter of de Barros and representative of the Arquivo Geraldo de Barros.

The exhibition features a selection of historical works from the 1940's, alongside his most recent works from the late 1990's. It includes Formica paintings, photographs, silkscreens, drawings and archival documents. Very different works, all expression of a visual vocabulary that refers to continuous interconnections between art and society. A work of a man and artist who - with his research and experimentation - aspired to an "utopian" world, created through his own works.

Geraldo de Barros moved from geometry to pop art, from industrial design to photography. Influenced by concrete art and constructivist movement, he changed his view on representation of reality and applied new rules. Just about twenty years after his death, his works are accompanying us along a path that not only shows the use of different means and techniques, but also goes beyond spatial boundaries, moving from the bidimensional size of photography to reach at the poly-dimensional one, as in the series *Sobras* as well as *Jogo de dados*.

PRESS RELEASE

I pag. 2

Geraldo de Barros was born in São Paulo in 1923 and lived there until his death in 1998. He started his career as a traditional painter, but began an intense period of experimentation with the photographic medium in 1946. Invited by a friend to photograph soccer teams, de Barros's first camera was built from a kit. Intrigued by the medium, he soon lost interest in pursuing commercial photography. He built a small photo studio and bought a 1939 Rolleiflex and, in 1949, he joined the Foto Cine Club Bandeirante, which was one of the few forums for the city's photography enthusiasts. Members of the group were interested in pictorial photography and de Barros's explorations of abstraction were met with little interest; his photographs were almost never included in the club's exhibitions. Indeed, de Barros's work from this period is characterized by scraped negatives, multiple exposures, and an interest in chance occurrences. He met art critic Mario Pedrosa and became interested in Gestalt theory and occupational therapy. Adon Peres writes, "The experience was to prove crucial for Geraldo, opening the way to far-ranging considerations on figure and form in relation to freedom of representation. Geraldo's work, likewise, took on an ethical and human dimension that it was to retain throughout his life." In 1950, the Museu de Arte de São Paulo Assis Chateaubriand (MASP) invited him to exhibit his photographs, and he showed a selection from his *Fotoformas* series. The exhibition led to a fellowship opportunity to study abroad in Europe, more precisely to study engraving in Paris. Ironically, his studies in Europe would redirect his artistic work away from photography. While traveling, he studied painting and printmaking, and met important artists and theorists including Max Bill, Giorgio Morandi, and Francois Morellet, as well as encountering key movements in art and design. In 1952, de Barros returned to Brazil, and he became a central figure in São Paulo's Concrete art movement. Interested in industrial design and modernization processes, he founded a collectivist furniture factory, Unilabor, in 1954. "(He) became interested in concepts such as the industrialization of the artistic gesture, the reproducibility of works of art, and, as a natural progression, in design and graphic art," Peres writes. His work was included in the 1956 Exposição Nacional de Arte Concreta in São Paulo and in the 1960 exhibition *Konkrete Kunst, 50 Jahre Entwicklung*, organized by Max Bill in Zürich. In the mid-1960s, he left Unilabor and founded *Hobjeto* furniture factory. He also became interested in the social criticisms offered by Pop Art; in 1964, he showed figurative paintings with Nelson Leirner. Although internationally known for his innovations in photography, de Barros actively worked with the medium only during two periods of his life: 1945-1951, and 1996-1998. In 1993, his photographs from the earlier period were shown at the Musée de l'Élysée in Lausanne. This series of work, called the *Fotoformas*, drew from the techniques of engraving and collage. De Barros made montages, superimposing images from the urban landscape of São Paulo over geometric forms. In failing health in the late 1990s, he returned to photography, creating a series of work called *Sobras*, in which he used family photographs as his support for collage, montage, and new geometric explorations.

PRESS RELEASE

I pag. 3

Geraldo de Barros

Geraldo de Barros's works are included in numerous important collections, such as Chateaubriand Museum of Art, Brazil; Cisneros-Fontanals Art Foundation (CIFO), Miami, FL, USA; Colección Patricia Phelps de Cisneros, New York, NY, USA; Contemporary Art Museum, Grenoble, France; Contemporary 3 Art Museum of São Paulo, MAC-USP, Brazil São Paulo Assis; Curitiba Museum, Parana, Brazil; Elysée Museum, Lausanne, Switzerland; Ludwig Museum, Cologne, Germany; Max Bill Collection, Zürich, Switzerland; Museum of Fine Arts, Houston (MFAH), Houston, TX, USA; Museum of Image and Sound, São Paulo, Brazil; Museum of Modern Art (MoMA), New York, NY, USA; and Pinacoteca of the State of São Paulo, Brazil, among others

[dip] contemporary art

[dip] contemporary art is a contemporary art gallery located in Lugano, opened in October 2016 by Michela Negrini. Representing a range of international artists, **[dip]** aims at being a stimulating platform for exploring new developments in international contemporary art, across a range of practices and media, building a bridge between art and society, raising public attention on the issues that inspire and challenge our society.

As from January 2019, **[dip]** is very pleased to announce its collaboration with the Arquivo Geraldo de Barros.

PRESS RELEASE

I pag. 4

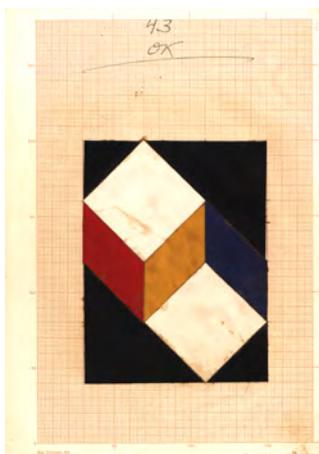


Geraldo de Barros

Untitled, 1947

Drawing on paper

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art



Geraldo de Barros,

Untitled, 1979

Collage and ball pen on graph paper

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art



Geraldo de Barros

Untitled, 2016

Silk screen on Fabiano 300g paper

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art

PRESS RELEASE

I pag. 5



Geraldo de Barros

Untitled, Sobras, 1996-1998

Silver salt print on barium paper

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art



Geraldo de Barros

Untitled

Collage on glass

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art

Info:

[dip] contemporary art

via dufour 21 (ang. via vanoni
6900 lugano (CH

www.dipcontemporaryart.com

info@dipcontemporaryart.com

tel +41 (091 921 17 17

mob +41 (079 173 29 54

Visits:

From 14.02.2019 to 14.04.2019

Opening hours:

Monday: closed (or by appointment

Tuesday/Friday: 14.00 - 18.30

Saturday/Sunday and mornings:

only by appointment.



Geraldo de Barros

Study fo manifesto RUPTURA

Paper

Courtesy of Arquivo Geraldo de Barros and [dip] contemporary art