

BERGAMIN & GOMIDE

Projeto  
Vênus



# MATRIOSHKA

UMA EXPOSIÇÃO EM 3 ATOS



***Bergamin & Gomide and Projeto Vênus are pleased to announce the group show Matrioshka, with works by the artists Flora Rebollo, Giulia Puntel, Janina McQuoid and Paula Scavazzini. The exhibition takes place from September 19th to October 31st, 2020.***

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Matrioshka comes from a collaborative creative process through virtual meetings between the artists, Projeto Vênus and the Bergamin & Gomide team.

This is an exhibition in 3 acts: once it will unfold in 3 moments in which the setting can be reconfigured, thus constitutes itself as impermanent, since the exhibition space will be susceptible to transformations according to the insertion, rearrangement and removal of the works.

While the exhibition is on show, the communication content will also follow the flow of these new insertions of works and dialogues. The audience will be able to simultaneously follow the transitions in the exhibition through our social media and the press, which will have access to the new material produced until the end of the group show.

About the exhibition:

Rather than an end in itself, let us look at the "exhibition" as an active instrument in the production and reception of the work of art. The exhibition can be read as a constellation that articulates these two binomials – production and reception - around the subjects. Thus, they are voices, images, cultures, beliefs and bodies in a movement determined by rules, traditions and creations consensually established by all.

As the constellation is represented, where the artist, the work, the audience, the gallery and the exhibition itself within an exhibition, are all elements that constitute Matrioshka, the final exhibition in progress. As a demarcation line or border, the constellation may function within a culture, as a way of organizing time, and may also serve to divide and define various lines or levels of the work and of the creators, i.e., the artists presented here.

In each line and in each time, the constellation is different, because since the representation of a work of art and its complex of non-verbal subjectivities, the borders are more or less visible, depending on the effect that is sought. We will have several lines and times according to whomever says "I" in the configuration of the group exhibition, solo exhibition and of the works created collectively. We will also have distinct lines and times according to the accident or impact that applies to the individual and collective production, and the exhibition that devours it all, thus, giving rise to the constellation.

The Matrioshka constellation in the exhibition does not only function to mark lines and times, but also allows us to read the fictions from the exhibited pieces, the sometimes harmonious, but also contradictory, correlation of the subjects involved, styles, identities, and the art world. And, in a quantity of times, because cultural beliefs are not synchronized with the division of time and of the work in the art world, dragging previous stages or temporalities, that at times, one could even say, are archaic.

\*Projeto Vênus is the gallery from which the curator Ricardo Sardenberg develops his projects.

About the artists:

### **Flora Rebollo (1983)**

Flora Rebollo follows an unending, intuitive flow, with the most basic gestures of drawing: tracing, coloring, creating figures. Her works acquire singularity and consistency according to the conditions which involve the making itself, influenced by the spiritual and mental states which can orbit around in the artist or in the workspace surrounding her.

Curiosity toward the effects of superposing layers and possible textures, through different means and tonalities all support the artist's experimental flirting with painting and collage. Flora also has an interest in manipulating the edges of drawings, tearing or puncturing the paper, shaping abstract forms or caricature-like figures. In this balance between process-oriented disposition and finishing choices, the artist's work presents itself.

**Giulia Puntel (1992)**

The sensory conditions and subjective expression of Giulia Puntel's work overpower her formal abilities in painting. The barely insinuated situations which emerge in her complex pictorial compositions suspend comfortable naturalizations and identities. The distorted figures and suggestive creatures of her canvas hypnotize those who encounter them.

This visual imaginary is deeply lyrical, reflexive and enigmatic. Structured by a repertoire in which parts or cut-outs of a whole do not appear, even when supported by the representation of something concrete, she casts doubt over the positions of truth and recognition surrounding an object. Giulia seeks to give transparency and focus to that which sounds evident and is, however, still unsaid, phantasmagoric.

**Janina McQuoid (1989)**

Apart from improvisation, Janina McQuoid's artistic research involves making a gato<sup>1</sup>. In freely experimenting with soft materials and their leftovers, with pieces of preexisting things and their readymade shapes, her works retain memories and feelings that excite our curious instinct for tracing drawings and stories with perception alone. In a back-and-forth between the familiar and the uncanny, each piece disguises ironic, humorous fantasies, which reveal the attention and abstraction of the gaze. The objects, themes and beings that stimulate her artistic appetite always carry some sort of remembrance, with memory's ensuing deformations, not as a simple formal analogy, but through spontaneous feelings.

Her figurative choices, whether ironic or humorous, are associated with free doodles, not because the images are still sketches, but because they can refer to and produce what was worn and reduced by time. Janina invents unlikely methods of structuring her works, accommodating the chromatic and textural possibilities which emerge when bringing together sculpture, object, painting and drawing in the same artistic composition. With the freedom that only thingamajigs have.



1 Translator's note: "gato", in this context, can mean both an actual cat and a clandestine electrical connection; a popular work-around usually made in order to gain free, albeit illegal, access to a city's power grid and cable TV or internet.

### **Paula Scavazzini (1990)**

Tireless exercise with portraiture moves Paula Scavazzini's research in painting. Her polychrome characters are hurled into a game of distance and proximity, recognition and derecognition of painted bodies, whether real or fictional, incorporating the detours that arise in the artistic process itself.

Paula's compositions can vary between dramatization and wit. Eclectic images of situations both experienced or seen in movies, for example, are interpreted by the artist through different hidden intentions, in an experience of memorization through pictorial making. Furthermore, her works always clash against, or are camouflaged within, the environment, showing her constant interest in vernacular detail.

Visitation: From September 19th to October 31st, 2020.

Monday to Friday from 10am to 7pm, Saturday from 11 am to 3pm.





