

André Parente

Kabuletê. Na Tonga da Mironga



Circuladô 2007

André Parente exhibit to open on May 26 at Galeria Jaqueline Martins

Featuring a selection of 19 pieces created from the late 1970s until now, *Kabuletê. Na Tonga da Mironga* is André Parente's first-ever solo show at Galeria Jaqueline Martins. The artist, who's also a researcher on contemporary art, film and new media, has always tapped into a range of mediums in his work: film, video, installation, photographs, monotypes, drawings, objects and collages. During the 2000s, André Parente became best known for creating large interactive and immersive audiovisual devices and installations, including *Figuras na Paisagem*, *Circuladô*, *Trilhos Urbanos*, *O Vento Sobre Onde Quer*, *Contorno*, *Estereoscopia* and *Entre Margens*. Lately, he has devoted himself to politically-tinged work.

For this exhibition, Parente sets out to explore a few issues that have been present throughout his entire oeuvre – the body, landscape, circularity and disappearance – and which often interrelate. In the artist's words: “*the song by Vinícius de Moraes and Toquinho is like the exhibition's voice and spirit, and that is why I appropriated and transformed its title.*”



A Bela e a Fera 2014



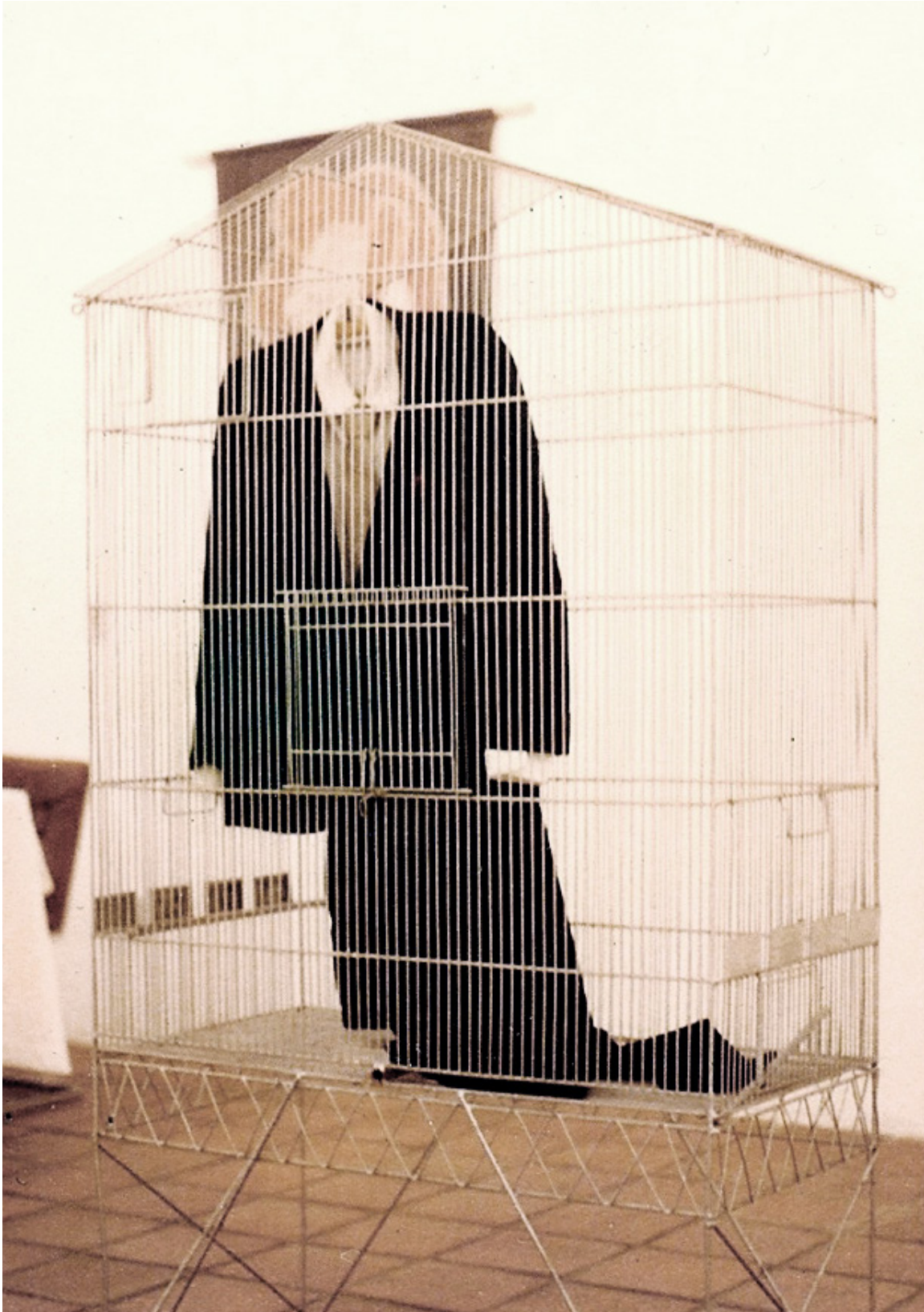
Irreal 2016



Dona Raimunda 1977/2015

Many of the artist's works articulate the relevance of the body (signifying the circularity of affect) and of landscape (a symbolical web harking back to an enmeshment of informative forces), giving rise to a conjunction or a two-way avenue. Cases in point include *Dona Raimunda*, *Curto-Circuito*, *Entre-Margens*, *Estereoscopia*, +2 and the latest of them, *Ilhas de Pedra*. But pieces like *A Bela e a Fera* and *Figuras na Paisagem* are the ones that truly synthesize the straddling of body and landscape, as inside and outside mix and mingle. In other words, “*the body, as the place of the inner voice, gets invaded by the voice of an ‘other’ – a voice which informs. And landscape, the outside, can really be a state of the soul, an invasion of the circularity of affect*”, says André Parente..

The question of circularity is featured in André Parente's entire oeuvre, and particularly in this exhibit: the circularities of devices inherent to cinema, the circularity of psychological devices, the circularities of the rotating bodies of saints, warriors, visionaries and wonder-women who spin endlessly. Those circularities mutually reinforce themselves and multiply when inserted into one another.



Disciplina 1978

Disappearance is another strong undercurrent in this show. It is present in *Dona Raimunda's* struggle to keep her home, in the body of the undefined character that drops in and out in *A Bela e a Fera*, in the kidnapping of the republican symbols threatened by the pillaging of Brazilian State in *Irreal* and in *Bandalha*, in the school notebook in *Escola Sem Partido*. Regarding the show's title: "They coin this expression from expressions derived from African languages, like a rant and a curse on the military dictatorship regime: *vou lhe rogar uma praga / eu vou é mandar vocês / pra tonga da mironga do kabuletê*" (I'm cursing you, I'm sending you off, to tonga da mironga do kabuletê), says André.



Mulher Maravilha 2015

Visitor Information:

Opening: May 26, 2018, 2 to 5 pm.

Exhibition: May 26 to June 30, 2018.

Tuesday to Fridays, 10 to 7 pm.

Saturdays, 12 to 5 pm.

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