

**artur barrio: archaeologist dream:
...a thin non-existent line...
between two... existent... sites
...as... opposites... to each other...
05.20 – 06.17.2023**

We're pleased to present Artur Barrio's first exhibition at Central Galeria, *Archaeologist Dream: ...a thin non-existent line...between two...existent...sites...as...opposites...to each other...*

Before there was art, Artur Barrio once wished to be an underwater archaeologist.

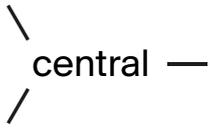
Now, the artist lives in a boat over the waters of Baía de Guanabara, Rio de Janeiro, where he works, reclusively. He often lays out on paper some ideas for artworks that will not likely be accomplished; however, such paper records guide him throughout the creation of each artwork. He also often creates directly onto exhibition sites, with no audience whatsoever.

Just like for *Lascaux* or *Cosquer Cave* men, this provides access to reclusion, thus facilitating his production in such a manner that notions of consciousness or unconsciousness simply stop making sense. Yet, at the same time, provided with the perspective of someone who is familiar with societal life investigation, he creates with the intention of showing it to the public. His work forgoes primitive man's cult value and widens the domains of contemporary art possibility. Although impressions are real, viewing his work can be nearly a dreamlike surreal experience.

"Things are not pinpointed (shown) in my work, but they're experienced, and one must go headfirst, get immersed into it/handle it, which means getting immersed into oneself", wrote Barrio in his 1970 essay "Lama/carne esgoto".

At 78, the artist still supports experience through art. His expression takes place throughout time. His process has been repeated in new formats.

For Central Galeria's exhibition, Barrio creates a monologue whose development will, for the first time, take place alongside the gallery employees. While Barrio works in the exhibition, the crew will go on about their daily business in the office. According to the artist, while there might be an invisible line separating the artist's errands from the ones performed by the crew, the process doesn't cease to create a connection between these parts through mutual nuisance. The artist also intends to showcase ground coffee, dim lights and a mourning-essay, making the gallery into the very cave inhabited by an intellectual who leaves a trail of the savage gesturality of labor over a battered table, as well as on the walls, scribbled to exhaustion.



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Artur Barrio was born in Porto, Portugal, in 1945. He moved to Rio de Janeiro in 1955, and later resided in various countries in Europe and in Africa, moving back to Rio in 1994, where he lives and works ever since. He was granted Premio Velázquez in 2011, and represented Brazil at the 54th edition of Venice Biennale that same year. His long work history includes the 11th edition of Documenta (Kassel, 2002), Gwangju Biennale, (Gwangju, 2000) and Bienal de La Habana (Havana, 1984), as well as numerous participations in Bienal de São Paulo (2013, 2010, 2004, 1998, 1996, 1994, 1985, 1983 and 1981). He has held solo shows at institutions such as: Museo Reina Sofía (Madrid, 2018), Museu de Serralves (Porto, 2012 and 2000), Museo Tamayo (Mexico City, 2008), Palais de Tokyo (Paris, 2005), FRAC (Marseille, 2005) and MAM Rio (Rio de Janeiro, 2001), to name a few. His works are part of major public collections, such as the ones from: MoMA (New York), Centre Pompidou (Paris), SMAK (Ghent), Museu de Arte Contemporânea de Serralves (Porto), Inhotim (Brumadinho), MAM Rio (Rio de Janeiro) and Pinacoteca de São Paulo (São Paulo), among others.

// info

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address: Central Galeria / Bento Freitas street, 306 / Vila Buarque / 01220 000 / São Paulo / Brazil

opening: Saturday, 05.20.2023 / 11 A.M. – 5 P.M.

dates/hours: 05.20 – 06.17.2023 / Monday – Friday: 11 A.M. – 7 P.M. / Saturday: 11 A.M. – 5 P.M.

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