

Círculo Mágico
Rosângela Rennó

Círculo Mágico

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Magic Circle

Na Sala Antonio de projeção, Rennó exibe *Círculo Mágico*, filme de 2016, realizado a partir de instalação homônima apresentada na Fundação Eva Klabin, Rio de Janeiro, em 2014, dentro do projeto *Respiração*, curado por Marcio Doctors.

Sobre *Círculo Mágico*, em exibição na Sala Antonio de projeção, a curadora Evangelina Seiler escreveu: “*Círculo mágico* mostra objetos que falam sobre sua própria existência para um provável espectador, consolidando o projeto de ocupação promovida pela artista na Fundação Eva Klabin (2014). Esses objetos de coleção, às vezes bem antigos e de formas ancestrais, parecem movimentar suas sólidas bocas em fulgores de luz, que tocam o humor, até o sarcástico, não deixando de adentrar livremente o religioso e o místico.”

Filme:

Rosângela Rennó –
Círculo Mágico (2016 – 27’)

In the Sala Antonio screening room, Rennó is showing *Magic Circle*, a 2016 film made on the basis of the installation of the same name presented at Fundação Eva Klabin, Rio de Janeiro, in 2014, within the *Respiração* project, curated by Marcio Doctors.

Concerning *Círculo Mágico*, curator Evangelina Seiler wrote: “*Círculo mágico* shows objects that talk about their own existence to a probable spectator, consolidating the project of occupation brought about by the artist at Fundação Eva Klabin (2014). These collectible objects, sometimes very old and with ancestral forms, seem to move their solid mouths in flashes of light, which touch on humor, even on sarcasm, while also freely entering the religious and the mystical.”

Film:

Rosângela Rennó – *Círculo Mágico*
(2016 – 27’)

Nuptias e Magic Circle

In Nuptias [Nuptials] – her seventh solo show at Vermelho – Rosângela Rennó celebrates the 25th anniversary of the project Arquivo Universal [Universal Archive] and the 20th anniversary of the series Cerimônia do Adeus [Farewell Ceremony] with commentaries about alliances, valuation and gender, based on four new series of artworks and on the exhibition of the complete set of the first digital printing of Cerimônia do Adeus, 1997–2003.

In the Sala Antonio screening room, Rennó is showing *Círculo Mágico* [Magic Circle], a 2016 film made on the basis of the installation of the same name presented at Fundação Eva Klabin, Rio de Janeiro, in 2014, within the *Respiração* project, curated by Marcio Doctors.

The series that lends its title to the exhibition, *Nuptias*, 2017, consists of 86 photo-paintings made by Rennó based on wedding photographs. The artist's alterations are made with paint, objects, cuttings and recompositions, including interventions directly on the original photo-paintings from the region of Cariri, in Brazil's Northeast. Besides referring to the plurality of affective unions without regard to belief, race, sexual orientation or any

other convention, the artist revisits various icons of the culture of visuality, in both the Occident and the Orient. The photo-paintings and their titles make reference to the ceremonial (rice, frosting), pop culture (Batman & Robin, *La Lucha*), recent politics ("Bela, recatada e do lar" [Beautiful, maidenlike and homemaker], *Femen*), religion (*Burkas*, *La cieguita*) and social inequality (*Chacina* [Slaughter]).

Concerning the series, Rennó has stated: "it has been noted that in this century the societies in general have signaled, in different ways, radical changes in the traditional model of the amorous union. For example, unions among homosexual couples are more frequently officially recognized, coupled with efforts by various segments of society to understand and accept the new variants in the models of gender. I say various segments, unfortunately, not all. The acceptance of the new models is neither unanimous nor, much less, universal. In Brazil, for example, what seems natural for many people is still considered a sickness or abhorrent behavioral deviancy, and even a crime in some countries of Africa or Asia. We are still very far from harmony and wisdom and, unfortunately, humanity will perhaps perish before

reaching them."

Cem anos [One Hundred Years], on the gallery's façade, deals with the celebration of long-lasting marriages. Traditionally, in Occidental culture, the gift given to the couples on each wedding anniversary should be made of a specific material. Beginning in medieval Germany, on the 25th anniversary the couple was presented with a silver crown and, on the 50th, a golden one. With time, other symbols were created for each year celebrated.

A list of 100 words is what can be seen and read at the installation that Rosângela Rennó presents on the gallery's façade in a collaboration with Daniela Seixas. On a silver background, the 100 wedding anniversaries and their respective materials are listed in an exercise of cataloguing that represents the temporal line spanning from year one to the centennial.

Highlighted in the list are the anniversaries for the 1st, 20th and 25th years, pointing to the celebrations that orient the exhibition within the gallery. The material for the 20th year (porcelain) celebrates the work *Cerimônia do Adeus*, while that for the 25th celebrates *Arquivo Universal*.

At the end of the exhibition, Rennó will celebrate the first year (paper) since the beginning of the development of *Nuptias*. At the entrance of the gallery *Bolo Babel* [Babel Cake] displays Rennó's collection of couples that decorate the tops of wedding cakes, on a cake-shaped platform made of stacked paper boxes.

Begun in 1992, the project *Arquivo Universal*, by Rosângela Rennó, is an archive of journalistic texts containing short reports or excerpts from personal stories made public through newspapers, always involving the presence or existence of a photographic image and dealing with amorous, political, criminal or everyday questions.

The series *Bodas de prata, do Arquivo Universal* [Silver Anniversary, from the Universal Archive], 1992–2017, consists of a set of six texts written by laser on small commemorative plates, in silver; all the texts concern situations involving love, marriage and photographic depiction. One of the texts of the *Bodas de prata* series is precisely the first text of the *Arquivo Universal* project and describes the curious case of a divorced female farmer who sued her husband to recover half of her wedding photo-

graph – precisely the part where she was depicted.

The series *Bodas de porcelana, 2017*, consists of a series of 20 porcelain objects, made in the style of decorative plates that are shown on the wall and celebrate the 20 years of the *Cerimônia do Adeus* series. Pairs of superimposed plates evidence their different provenances, formats, cultures and ages. On the side facing the spectator, Rennó engraved the title of the original work and a small icon of an automobile from the 1950s.

Cerimônia do adeus was made by Rennó on the occasion of the VI Bienal de Havana, Cuba. When the artist had visited the city to participate in the previous edition of the event, a local photographer had given Rennó a large quantity of negatives of wedding portraits that show a tradition shared by Cubans and Brazilians: the portrait of the bride and groom, in the car, at the end of the ceremony. About this recurring image, Rennó states: "that last photo symbolizes, in some way, the end of the rite of passage and it occurs in almost all the documentation of marriages in Brazil and in Cuba, especially after World War II. At least in our respective countries, cars always represent

new and prosperous lives, related to the 'American way of life.' What interested me, however, was something that was much larger than the framed scene: no one could escape from the island using a car. The connection between the symbolism of bidding farewell to the old and a consequent acceptance of the new seems to be broken. Moreover, these specific cars – American models from the 1950s, reminiscent of the pre-revolution era – signified everything that the Cuban political system wanted to negate or combat. Even so, they remained as strong symbols of a change of life."

Concerning *Círculo Mágico*, on view in the Sala Antonio screening room, curator Evangelina Seiler wrote: "Círculo mágico shows objects that talk about their own existence to a probable spectator, consolidating the project of occupation brought about by the artist at Fundação Eva Klabin (2014). These collectible objects, sometimes very old and with ancestral forms, seem to move their solid mouths in flashes of light, which touch on humor, even on sarcasm, while also freely entering the religious and the mystical."

Exhibition:

Rosângela Rennó – *Nuptias* (Rooms 1, 2 and the façade)

Film:

Rosângela Rennó – *Círculo Mágico* (2016 – 27')





Círculo Mágico
2016
27'
vídeo - cor e som
[video - color and sound]

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