

GAGOSIAN GALLERY

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Brazil at Gagosian Paris

"Neo-concretism" is the self-attributed name of a lesser known historical group of artists from Brazil that Gagosian project space in Paris intends to explore with its new exhibition titled *Brazil. Reinvention of Modern*. The exhibition will run from September 28 through November 5 2011. The opening reception will be on Tuesday September 27.

Ranging from the 1950s through the 1970s the artworks on show will survey a constituent episode in Brazilian contemporary art history, essaying its salient characteristics.

Neo-concretist art arose in opposition to the Concretist historical movement of the 1930s. Arguing that artistic practice could not be defined as something prescribed or established *a priori*, the neo-concretists expressed their lucubrations on means of artistic production without renouncing sensuality, physicality and subjectivity. They argued that art theories could emerge from actual practices and not from scientific and positivistic attitudes.

Seemingly, neo-concretist art entertains some modernist praxes and theories as well such as those found in Constructivism, Figuration, Structuralism, Formalism, Plastic Art and Body Art, while staying away from the lures of immediate representation.

Among neo-concretists, Lygia Clark and Amilcare Castro will be featured in the Paris exhibition with works that explore the relational and interactive sides of sculpture. Works by artists Sergio Caramago, Helio Oiticica, Lygia Pape and Mira Schendel will also be on show.

The renowned interest in neo-concrete artists points to a current trend in the art market towards fast-growing economies (such as Brazil) as new grounds for contemporary art investment and collecting.

The official press release can be found on the gallery [website](#).



AMILCAR DE CASTRO
Senza titolo, 1952.