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Pablo Lobato | Pedro Motta | Camila Sposati

JANEIRO

11 january > 22 february 2014

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To pursue the promotion of the new generation of Brazilia artists, BENDANA | PINEL ART CONTEMPORAIN has the great pleasure to present its new exhibition «JANEIRO»; with the works of Pablo Lobato, Pedro Motta and Camila Sposati, and which mixe photograph and contemporary drawings.

PABLO LOBATO

Repouso [Rest] a work from 2008 that also recognizes them as a dynamic element. Pablo Lobato roamed the streets of Belo Horizonte to gather the ground fallen flowers from trees like ipê, jacaranda and sibipiruna. In Repouso, the artist's gesture consists of returning them to the urban space by composing geometric shape on the sidewalks, corners, bridges and plazas. Left to the action of time and free contact with passersby, the becoming of these chromatic points creates a poetic zone of activating the gaze in an urban lanscape. As in Outono, the artist requalifes a space through the insertion of a deviant element that can generate phenomenological and symboli relationships with the conventional and normative data that present themselves there. Differently from public gardens, where the spaces are rationally plotted in an urban plan that delimit domesticated and functional nature, these shapes give themselves to the city undetermined flow despite their intial geometric rigidity (a latent state of contention) that will be undone. The dialectic between the oder of civilization and savage nature has its terms confused though this proposition. In these works, it is possible to recognize a reccuring interest in liberating poetic potentialities retained in the most unexpected and trivial everyday.

Pablo Lobato (Despecho, 1966) lives and works in Belo Horizonte

«Do corte», Gallery Luciana Brito, Sao Paulo, Brazil (2012), - «Avante Brasil», Kunst Im Tunnel, Dusseldorf, Germany (2013). - «Ambiguações», Cultural Center of Banco from Brazil, Rio, Rio de Janeiro, Brazil (2013), - «Sharjah Biennale», Sharjah, Émirats Arabes Unis (2013), - «Panoramas do Sul», 17° International Festival of Contemporary Art. Sesc-VideoBrasil, Sao Paulo, Brazil (2011), - «O Desejo da Forma», Neoconcretismo and Contemporary Art de Brazil Akademie. Berlin, Germany (2010), - 43°, Festival of Brazillian cinema, Brazil (2010), - «In and Out of Context'», New Museum, New York, United States, «Documentary Fortnight», MoMA, New York, United States (2009). - 55° Film Festival in Sydney, Sydney, Australia. - «Brasil» (2008), - National Center Museum of Queen Sofia, Madrid, Spain (2008). - 60° Film Festival in Locarno, Locarno, Switzerland (2007). - Sundance Film Festival, Park City, United States (2007). - 36° International Film Festival Rotterdam, Rotterdam, Netherlands (2007), - 15° Videobrasil - International Festival of Electronical Art, Sao Paulo, Brazil. - Prix : 15° Mostra Tiradentes - itinerant edition, Sao Paulo, Best film (2013). - Guggenheim Foundation, New York, United States (2009). - 29° Salão Nacional de Arte de Belo Horizonte - Bolsa Pampulha, Brazil, (2008). - Public Exhibitions: Art Foundation Sharjah, Sharjah, United Arab Emirates. - Museum of Art Pampulha, Belo Horizonte, Brazil. - Cultural Center of Banco do Nordeste, Fortaleza, Brazil. - Foundation Joaquim Nabuco, Brazil. - Contemporary Art Museum Rio Grande, Porto Alegre, Brazil. - Contemporary Art Museum Paraná, Curitiba, Brazil.



Repouso, Tryptique #1, 2008
mineral impression on cotton paper
24 x 36 cm (each)
Edition : 5 + 2 AP

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PEDRO MOTTA

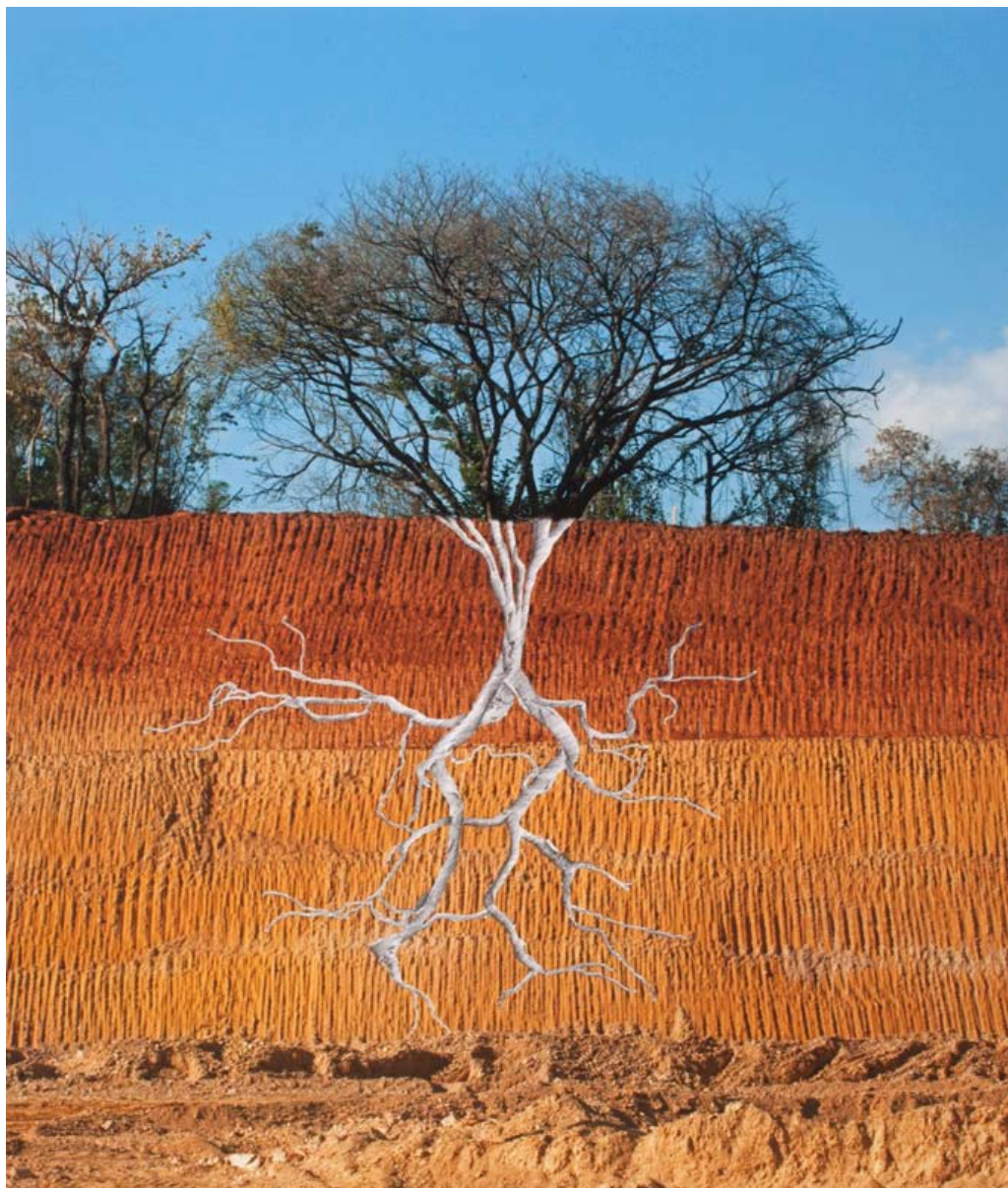
«Natureza das Coisas» (Nature of Things) questions the relationship between nature and human intervention. Our coexistence with the natural environment confronts us with situations we do not believe or we doubt that they actually exist. Pedro Motta developp the perception of the real and the fake. This series- photograph and drawings that are digitally manipulated- addresses the disproportionate power of nature considered as a singling factor landscape contained in a geographic space- a place of integration and interaction. This is testament of how the landscape changes and breaks up today. This work was awarded the BES Photo Prize 2013 and was exhibited at the Coleção Museu Berardo in Lisbon and Tomie Othake Institute in Sao Paulo.

Pedro Motta (Belo Horizonte, 1977) lives and works in Belo Horizonte

«Espaço Confinado», Gallery Sílvia Cintra + BOX 4, Rio de Janeiro, RJ (2013). - «Natureza das Coisas», BES Photo Berardo Collection, Lisbon, Portugal (2013). - «1825 DAYS», Bendana | Pinel Art Contemporain, Paris, France (2013). - «PEDRO MOTTA : CAMPO FÉRTIL», Gallery Luisa Strina, Sao Paulo, Brazil (2012). - «What now ?», Bendana | Pinel Art Contemporain, Paris, France (2012). - «32° Brazillian Art Panorama», Museum of Modern Art Sao paulo, Brazil (2011). - «Lúmen», International Art Video Festival, New York, United States (2011). - «Exposição de Verão», BOX 4, Rio de Janeiro, Brazil (2008). - Pampulha Art Museum, Belo Horizonte, Brazil (2004). - Prize: Bez Photo Prize, Berardo collection Museum, Lisbon, Portugal. - Residency Unlimited, New York, United States (2011). - Public Exhibition: Collection of Berardo Museum, Lisbon, Portugal. Cultural Center of Sao Paulo, Brazil. - Banco Itaú Collection, Sao Paulo, Brazil. - Teixeira de Freitas Collection, Lisbon, Portugal. - Museum of Modern and Contemporary Art, Liège, Belgium.



Natureza das coisas #024, 2012
mineral impression on cotton paper
61 x 55 cm
Edition : 3 + 2 AP



Natureza das coisas #027, 2012
mineral impression on cotton paper
61 x 55 cm
Edition : 3 + 2 AP

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CAMILA SPOSATI

My drawings, there is a 'carving' or 'peeling' feature/ action that needs to be accomplished in order to find elements or forms that brings back to memory certain aspects of the Neoconcrete movement. A series of layers- 50 sheets of paper- compose the full form of the drawing Rules were devised so that along the process of making the drawing there would either have to be one or more circular cut-out shapes or one or more geometric shapes-squares, rectangles, triangles, lozenges, hexagons or non-geometric lines. The shape could only have one full colour. As with the crystals, the drawing also grew in layers, although you can see the not by transparency, but by 'peeling off' the sheets/layers of paper. The drawing would be finished once I had completed all the pages, according to one of the rules mentioned above. I considered the pages as layers that made the drawing grow. I related the pages to stages of a long process of stratification , a geological 'clock'.

Camila Sposati (Sao Paulo, 1972) lives and works in Sao Paulo.

«Earth's Earth», Eleven Rivington Gallery, New York, United States (2013). - «Correspondências», Tomie Othake Institute, Sao Paulo, Brazil (2013). - «Green-Dyed Vulture», HICA- Highland Institute of Contemporary Art, Scotland (2012). - «Darvaza», Casa Triangulo, Sao Paulo, Brazil (2012). - «Cibles», Museum of Hunting and Nature, Paris, France (2012). - «Album», Baró Gallery, Sao Paulo, Brazil (2011). Multiple Boutique- Mendes-Wood Gallery, Sao Paulo, Brazil (2010). - «Lovasick», Bergen, Kunstforeinigin- Bergen Museum Bergen, Norway. - Prize: Mairie de Paris, International Residency Recollets, Paris, France (2012). - 8th Sergio Motta Art and technology Award (2009) Artit Links, British Council artist in residency at Gasworkans UCL(2007). - Residency: Cité des Arts, Paris, France. - International Residency Recollets- Paris, France (2012). - Gasworks Residency, London, United-Kingdom (2007).



Malachita Blue, 2014
160 sheets of paper, guache
59.4 x 84.1 x 1.9 cm
Unique Work