

**ART BASEL MIAMI BEACH 2018**  
**SIM GALERIA | POSITIONS | BOOTH P 11**  
**MARCELO MOSCHETA | BLEEDING - FIELDS OF TENSION**





# Art|Basel Miami Beach

**SIM GALERIA**  
**SECTOR POSITIONS - BOOTH P 11**

**MARCELO MOSCHETA**  
**BLEEDING - FIELDS OF TENSION**

**VERNISSAGE - INVITATION ONLY**  
**THURSDAY, 06.DECEMBER 2018, 11 A.M - 3 P.M**

december 06 - 09 2018  
thursday, 3 - 8 p.m  
friday - saturday, 12 noon - 8 p.m  
sunday, 12 noon - 6 p.m

**MIAMI BEACH CONVENTION CENTER**  
**1901 CONVENTION CENTER DRIVE**  
**MIAMI BEACH, FL 33139**

**SUPPORT**

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abroad

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BLEEDING - FIELDS OF TENSION 1, 2018



## BLEEDING - FIELDS OF TENSION

Like cartographers, artists choose flags of their wandering, landmarks that signal the interests that arise from their clashes with the varied territories they run through. In my trajectory, they are stones that more and more appear as elements that signal the passage through these places. Stones that are, at the same time, part and summary of landscapes encountered; concrete things and invented metaphors. Taking a stand for the ephemeral discourse on the fragility of life and the depletions of our mineral resources, the proposed installation called BLEEDING - Fields of Tension is a conversation between depicted elements like lithographic stones, iron and graphite drawings, establishing a cyclic nourishment in which the topography is the protagonist.

The stones are shown like small isolated islands, almost floating in space. They are placed over a oxidized iron structure and draw a phantom presence. Over the surface that once was used to print lithographic images a black ink covers all the memory of this past. Like a palimpsest made by accumulation over layers and layers of hard work, this dark side plays with the past at the same time it reveals a new silhouette for that stone. Now, this small piece can be a mountain again.

Just like the lithographic stones penury, the images drawn over the wall brings the idea of the shortage of our resources. Two places in Brazil are a clear example for that: Itabirito peak, that remains untouched while all of its surroundings disappeared in a huge hole sliced all over and the Serra do Navio community, in Amapá, where the glory and fall of our mining policy left behind a whole city after the depletion of manganese.

The triangles that stand by the drawings are like the stone projections - these pieces are made with galvanized plate and an advanced oxidized process. They also participate in the composition as invisible structural lines and link a conversation with the architectonic tradition, from the pyramids to the constructivism and neo concrete movement in Brazilian Art. But this attention over the surface and the terrain has a counterpart on the scenic and carefully arranged elements, evoking a manmade mainframe, sustained by iron structures, a real battleground between nature and culture, a geometric field of tension over the sensitive experience of the place.

Nowadays, there is an urgency to discuss new frontiers and geographical boundaries. Faced with mass migrations and unbridled explorations of the mineral deposits of the planet, the new geography became the great questioning and with enthusiasm, contemporary art has transformed the historical and bucolic landscape genre into the main arena of reflection and understanding of our place in the world. The locus has been transformed into territory and in it are constructed the main relations between man and environment, technology and memory, identities and nomadism.







**BLEEDING - FIELDS OF TENSION 1, 2018**

drawing of graphite on PVC board, oxidized  
plate and lithographic stone  
variable dimensions









**BLEEDING - FIELDS OF TENSION 2, 2018**

drawing of graphite on PVC board, iron  
structure and 4 lithographic stones  
variable dimensions









**BLEEDING - FIELDS OF TENSION 3, 2018**

iron structures, oxidized plate and  
5 lithographic stones  
variable dimensions



**MEMÓRIA GRÁFICA #3, 2017**

Graphite drawing on expanded pvc,  
offset ink on lithographic stone and iron

182 x 49 x 9,5 cm

71,6 x 19,3 x 3,7 in





**MEMÓRIA GRÁFICA #6, 2017**

Graphite drawing on expanded pvc,  
offset ink on lithographic stone and iron

182 x 68,5 x 34 cm

71,6 x 27 x 13,4 in





**MEMÓRIA GRÁFICA #8, 2017**

Graphite drawing on expanded pvc,  
offset ink on lithographic stone and iron

182 x 110 x 8,5 cm

71,6 x 43,3 x 3,4 in







**MEMÓRIA GRÁFICA #11, 2017**

Graphite drawing on expanded pvc,  
offset ink on lithographic stone and iron

182 x 117,5 x 9 cm

71,6 x 46,2 x 3,5 in





## MARCELO MOSCHETA

São José do Rio Preto, Brazil, 1976

Lives and works in Campinas. Since the beginning of his artistic career in 2000 he has created works and exhibitions arising out of journeys to remote places, where he collects objects from nature and reproduces them through drawing and photography, creating installations and objects. Recently, his interest is aimed to research borders and imposed limits to territories and also the relation between rivers and the landscape that follows their course.

In 2015 the artist develops the Project Arrasto (Dragging) in which he drives through all the extension of the Tietê River and collects minerals at the river banks. Also, he researches ancestral memories at the River Trebbia, in Italy and at the Canadian/U.S. border. In 2014 Moscheta participates as resident artist in the Biennials of Vancouver and Montevideo, working on an expedition all over the Uruguay River.

In his curriculum, attention to the solo shows *Erosão Diferencial* at MAC Campinas (2017), *Plano Inclinado* (2017) at SIM Galeria, *Seven Falls* at Galeria Vermelho in 2016, *1.000 km, 10.000 years* (2013) at Galeria Leme and the site-specific *Contra.Céu* (2010) at Morumbi's Chapel.

Commissioned by the 8 Mercosul Biennial (2011), he carried out his research along the entire border between Brazil and Uruguay. Also in 2011 she participated in artistic residency aboard a sailboat in Spitsbergen, in the North Pole, resulting in the *NORTE* (2012) exhibition, held in the Imperial Palace. In 2013, he participated in the publication *Vitamin D2*, Phaidon Publishing House, an anthology of contemporary design. He has already carried out expeditions and residences in places like the Atacama Platform, *LABVERDE* in the Amazon Forest, *Flora Ars + Natura* in Colombia, as well as China, Ukraine, France and Italy.

He has received several awards and research grants including The Pollock-Krasner Foundation Grant (2017), The Drawing Center Open Sessions Program (2015), Funarte's Visual Arts Production Stimulus Grant (2014), Marc Ferrez Photography Prize (2012) and the I Pipa Popular Jury Prize in 2010, among others.



#### **SÃO PAULO**

Rua Sarandi 113 A, Jardins  
01414-010 | São Paulo | Brazil  
+55 11 3063-3394  
+55 41 99994-3616

#### **CURITIBA**

Al. Presidente Taunay, 130 A  
80420-180 | Curitiba | Brazil  
+55 41 3322 1818

info@simgaleria.com  
simgaleria.com