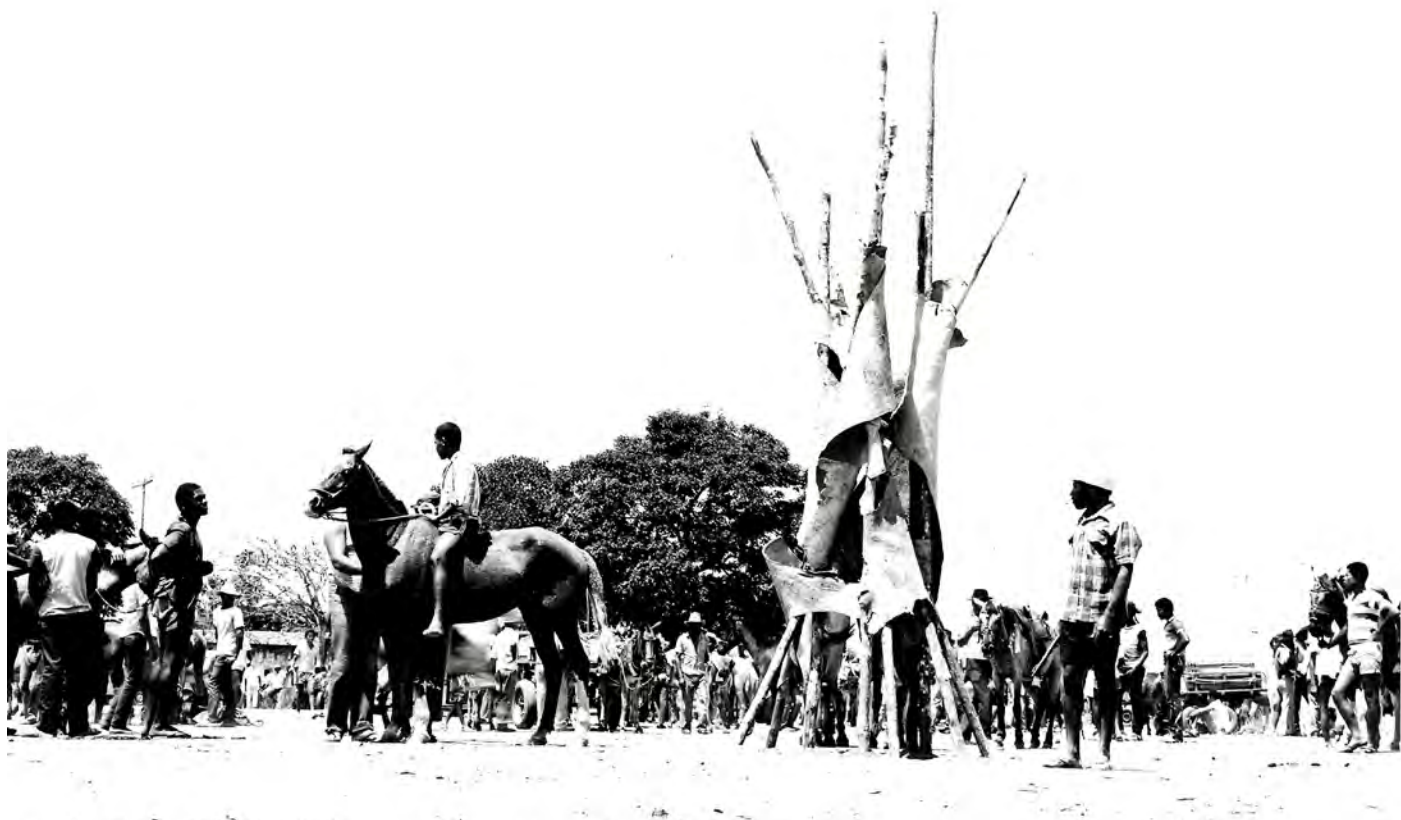


Exhibition deepens the body of work of Juraci Dórea and the dialogue with his collaborators over more than 60 years of career

Avant-garde, contemporary visual languages, and sertanejo traditions¹ converge in the extensive trajectory of the Bahian artist.



“ESCULTURA DO CAMPO DO GADO”, 1984, JURACI DÓREA

The exhibition *Breveterno²: notes for a political-mystical lyric of the drought* will bring together multiple facets of the production of Bahian artist Juraci Dórea, triangulating his artwork with various figures from the cultural and intellectual landscape of the Northeastern Blacklands with whom the artist has established a profound dialogue. Dórea’s vigorous artwork will be accompanied by the works of his main interlocutors: Edwirges, Crispina dos Santos, Eurico Alves Boaventura, Elomar, Antônio Brasileiro, Roberval Pereyr, Washington Falcão, José Carlos Teixeira, Selma Soares de Oliveira, Minelvino Francisco da Silva (“the troubadour apostle”), Antônio Alves da Silva, Fernando Ramos, Rita Olivieri-Godet, Trazíbulu Henrique, Frederico Morais, Marcelo Rezende, Jurivaldo, J. Borges, Rubens Alves Pereira, Juarez Paraíso. Curated by Deyson Gilbert, the exhibition’s opening will take place on October 3, from 5pm to 8pm at Martins&Montero (Rua Jamaica 50, São Paulo).

Painter, photographer, drawer, poet, anthropologist, editor, graphic artist, architect, memoirist, professor, cultural agitator, sculptor, historian, and so on, Juraci Dórea (Feira de Santana, 1944) is the author of a vast body of work in which sertanejo roots and traditions converge in consonance with a wide range of

¹ The *sertanejo traditions* encompass the cultural practices and lifestyle of the people who live in the *sertão* (backlands), an expansive semi-arid region predominantly located in Northeastern Brazil.

² *Breveterno* is a neologism with a double meaning that can refer to something both brief and eternal (*breve* and *eterno*) as well as brief and tender (*breve* and *terno*).

contemporary visual languages of an experimental nature. Since his hometown and over more than 60 years of artistic trajectory, Dórea has established the backlands landscape as the central fulcrum of his production, comprehending its sensible horizon as a unique metaphorical stage for a reflection on the dense contradictions that have come to shape the Brazilian complex modernity. In the radical intertwining of popular culture and experimental avant-garde the artist seems to dialectically respond to those political-aesthetic contradictions that have greatly tormented and still torment a certain theoretically critical segment of the art system. Always swinging between the backlands in our neck of the woods and the deep seas way over yonder, Dórea excavates and wonders through gestures that go from flesh to soil, from soil to sun: art for whom? art for what? art for where?

Breveterno: notes for a political-mystical lyric of the drought will investigate this absolutely extraordinary trajectory in the contemporary art scenario, tracing vectors for a possible mapping of the vast range of philosophical-aesthetic-political issues that permeate the multifaceted field of his production. To this end, artworks will be presented in the most diverse media—sculptures, publications, graphic pieces, poetry, videos, recordings, appropriations, projects, engravings, paintings, and so on.

“It can be seen there the affirmation of art as a form of irradiation, as a practice whose meaning is defined less by the instant of its production than by its self-offering as a densification field of both memory and affection”, explains curator Deyson Gilbert. “Hence the radical affirmation of ephemerality; the attachment to telluric spaces and processes; the crossing of styles, systems, sighs, and distances. Hence this delicately obsessed gaze with the debris and sensible traces of a political-mythical historicity that is as profoundly intimate as it is dramatically vast and national.”

EVENT DETAILS

Breveterno: notes for a political-mystical lyric of the drought

Juraci Dórea e Edwirges, Crispina dos Santos, Eurico Alves Boaventura, Elomar, Antônio Brasileiro, Roberval Pereyr, Washington Falcão, José Carlos Teixeira, Selma Soares de Oliveira, Alba Liberato & Chico Liberado, Dival Pitombo, Tuna Espinheira, Minelvino Francisco da Silva (“o trovador apóstolo”), Antônio Alves da Silva, Fernando Ramos, Rita Olivieri-Godet, Trazíbulo Henrique, Frederico Morais, Marcelo Rezende, Jurivaldo, Juarez Paraíso, Walmir Ayala, Olney São Paulo, J. Borges, Rubens Alves Pereira.

Curated by Deyson Gilbert

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OPENING
October 3rd, 2024
5PM – 8PM

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OPEN FOR VIEWING
until December 21st, 2024

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SÃO PAULO
Martins&Montero
Rua Jamaica 50

ABOUT THE ARTIST

To study architecture, Juraci Dórea (1944, Feira de Santana, BA) moved from Feira de Santana to Salvador in the 1960s, where he witnessed the intense cultural production resulting from the confluence between the avant-garde experimental attitude and the unique life experience of a territory grounded in Afro-Brazilian heritage. After graduating, Dórea returned to his hometown, also known as Portal do Sertão. From that point on, he built a cohesive body of work that gradually brought together contemporary visual languages and sertanejo roots and traditions. In the 1980s, Dórea's telluric bond attained another level of magnitude. After beginning his Projeto Terra [Earth Project] (1982 -), he would not only assimilate sertanejo artisanal know-how but would also travel deep into the Bahian backlands to set up his works in that landscape, often making use of materials found in the fields and pastures. As a result, the primary audience of his work was ceasing to be the urban visitors of cultural institutions and was instead becoming the backlands populations. The records in photographs, films, reports, and texts produced in this context document not only Dórea's creative trajectory but also countless clashes and rearrangements between conceptions of art, language, and territory (Biennial Foundation, São Paulo, 2021).

Juraci Dórea participated in important institutional exhibitions such as Artistas Contemporâneos da Bahia [Contemporary Artists of Bahia] (MAC São Paulo, 1983), the 19th São Paulo International Biennial (1987), the 43rd Venice Biennale (Italy, 1989), the 3rd Havana Biennial (Cuba, 1989), Projeto Terra [Earth Project] (Université Paris 8, France, 1999), the 3rd Bahia Biennial (Salvador, 2014), the 10th Mercosul Biennial (Porto Alegre, 2015), the Memories of Underdevelopment (Museum of Contemporary Art San Diego, USA, 2017) and À Nordeste [To the Northeast] (SESC 24 de Maio, São Paulo, 2019). His works are part of the permanent collections of the Museu de Arte Moderna da Bahia [Museum of Modern Art of Bahia] (Salvador/BA), the Museu de Arte Contemporânea de Feira de Santana [Museum of Contemporary Art of Feira de Santana] (BA), the Museu de Arte Contemporânea do Paraná [Museum of Contemporary Art of Paraná] (MAC-PR), among others.

ABOUT THE CURATOR

Deyson Gilbert was born in mid-1985 in São José do Egito, Pernambuco. Currently, he lives between the city of São Paulo and the Samambaia-Açu farm, located in the Juréia-Itatins Reserve