

ALFONSOARTIACO

MARIA THEREZA ALVES

Time, Trade and Surplus Value

July 4th 2018 – August 31st 2018

Alfonso Artiaco gallery is pleased to announce the opening of Maria Thereza Alves solo show, on Wednesday, 4th of July at 7.30 pm, with the artist presence.

For the first time, the Alfonso Artiaco gallery hosts an exhibition by the Brazilian artist Maria Thereza Alves (São Paulo, 1961).

Intrinsically rooted with her own everyday life, Maria Thereza's artistic practice constantly intertwines with her life, becoming a mirror of her own gaze, profoundly feminist and always sensitive to the sociological dynamics that involve the human being and his interaction with the world that surround him. The artist presents here a body of works investigated with the most diversified media, from video art, to installation, passing through painting, works on paper and sculptures.

The exhibition opens with the serie of works on paper *Unrejected Wild Flor*. In these works the artist focuses on "weeds", which are considered not quite real plants and are therefore deliberately uprooted and tossed away – a gesture which hopes that they will never be part of what humans may define as the 'natural'. Alves covers these "weeds" in paint and through performative actions registers their being-ness on paper.

In the follow room we find a series of sculptures entitled *Venxen ke ve*.

These are sculptures that the artist did not sculpt but are instead found in different places. These works dialogue with a couple of medium-sized photographs.

The exhibition continues with a second series of photographs called *Urban Rituals*, whose subject are dead birds that the artist has immortalized during the last years in her travels around the world. Once again, Alves seems to aim to raise morally and aesthetically the idea of death, and at the same time the idea of life, of an otherwise unobserved living being. As an urban dweller with no communal rituals that would mark the death of these beings, Alves decided to create her own possibilities of remembering and honouring them.

In the adjacent room we find again a sculpture, this time in iron, entitled *Through the Fields and into the Woods*. A great meditative work on the ordinary flora of a European forest.

Walking through the gallery rooms we arrive at the opera *We Know Everything That Happens Over All the Generous Earth*, a multi-media installation is an homage to the founding myth of Naples but with a feminist twist. While acknowledging that the fear of the unknown resulted in men conflating the high-pitched sounds of Monk Seals to that of women's voices Alves questions the process of othering which must therefore result in marginalizing these mythic women into the vicious form of a hybrid: human/non-human. With this work, Alves instead chooses to concentrate on the excerpt of Homer which delights in these women's joy of knowledge.

Finally, in the last room, the homonymous work of this exhibition is the video shot along the coasts of Senegal, *Time, Trade and Surplus Value*.

Our gaze is captured by a pile of clothes floating in the sea that seem to take the form of a human body. Abandoned clothes that become a metaphor of the bodies of the thousands of migrants who are increasingly dramatically crowded our costs, where they often lose their lives.

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Next to the latter, stands on a pedestal *Shaushka*, a glass sculpture of an ancient Mediterranean deity of not only fertility but also of success in business and for protection and healing as well as providing illumination and transcendence. Thus Alves questions the paucity of the limitations of contemporary gendering.

As a consequence of massive changes to the earth resulting from what some would refer to as the Anthropocene beings both animal and non-animal along with the earth are being used up and/or discarded. Maria Thereza Alves insists instead we must find ways to assure inclusivity and honor therefore the continued possibility of a mutuality of complex non- hierarchal relations.

Maria Theresa Alves (São Paulo, 1961) lives and works between Berlin and Naples.

She is among the artists present at the 12th edition of Manifesta with the opera "A proposal for syncretism (this time without genocide)" on show at Palazzo Butera, she has recently exhibited at the Triennale in Paris, (d) OCUMENTA 13 in Kassel, the Biennale di San Paolo, Biennial of Taipei, Manifesta in Trento, Biennial of Prague, and the Biennial of Lyon where she received the Prix de la Francophonie. In 2017 she was awarded of the Vera List award, which is given to artists who has taken great risks to advance social justice in profound and visionary ways.

Other selected exhibitions:

Museo Tamayo in Mexico City, Fondazione Sandretto in Torino, Berlin Film Festival, Arnolfini Gallery in Bristol, Kunsthalle in Basel, San Francisco Art Institute, Michel Rein Gallery in Paris, NBK in Berlin, Musée Portuaire in Dunkirk, Nikolaj in Copenhagen, Liverpool Biennale, Palais de Tokyo in Paris, Culturegest in Lisbon, RAM in Roma, Werkleitz Biennale, Gallery 101 in Montreal, Buerofriedrich in Berlin, Villa Medici in Rome, TaideMuseo in Pori, Museum in Progress in Vienna, Insite in Tijuana and San Diego, Kunstwerk in Munich, Steirischer Herbst in Graz, Boxx in Brussels, Beursschouwburg in Brussels, Central Space Gallery in London, New Museum of Contemporary Art in New York, Temistocles 44 in Mexico City, Casa del Lago in Mexico City, La Estacion Gallery in Cuernavaca, Bienal de Habana, and Kenkeleba House in New York.