

# GREEN . ART . GALLERY

## Ana Mazzei

### *Antechamber*

12 November 2018– 5 January 2019

**In her first solo exhibition at Green Art Gallery, Ana Mazzei fully embraces the notion of theatricality and spectatorship, both very central to her practice, to present a group of new works specifically created for the space. Titled *Antechamber*, the show is staged as an intermediary space between the real world outside the gallery and an imaginary 'other space'.**

Walking along this in-between space, viewers have to negotiate their way through clusters of works that seem to play different parts in a series of acts that occur simultaneously. However, narrative content - as is characteristic in Mazzei's work - is only insinuated through fragments of recognizable and often quite archaic or mythological forms or figures that suggest non-linear, incomplete plots suspended in time. In some cases, such as *Royale*, one single sculptural form is presented on top of a circular canvas painted in yellow whose surface spreads equally along the wall and the floor below. Formed by three orthogonal timber lines, the sculpture's essentialist character could betray a formalist inclination. However, the addition of painting functions here as a scenic device that seems to invest the work with other layers of interpretation. By framing the object with a backdrop, the artist establishes a relationship between actor and set, making it possible for viewers to begin to identify a stylized torso and limbs in the freestanding figure.

Theatre is more directly referenced in the work formed by a group of twelve ceramic and fabric puppetry characters placed on thin strips of timber that seem to float in space. In this distinctly figurative piece, there is not only a shift in style but also in relation to scale. In fact, the latter is a recurrent methodology in Ana Mazzei's practice, and this 'Alice in the Wonderland' effect is present across the several works on view in this exhibition. In the floor piece *Antechamber*, for example, a set of dozens of small sculptures is framed on both sides by triangular metal frames that circumscribe a tiny scene built to be seen from above. The work formed by wooden sculptures combining sinuous curves and straight cuts, with the dark-tinted surface of most elements drawing elementary shapes against the light background. Atop one of them, an almond-shaped form resembles a large eye; another is topped by thin square metal frame; others are more like early modern or primitive sculptural exercises. While each of these sculptures seems to possess an individual character, they function in relation to each other both as part of an indefinite 'spectacle' and formal elements in a composition.

As viewers move along the space, the relationship between their bodies and the works must be constantly readjusted, their physical presence growing or shrinking as they encounter the different situations staged by the artist. At the far end of the room, an abstract painting takes architectural proportions. Depicting a dark, semicircular shape that recalls a passageway, the work seems to function as a backdrop that marks the final act of the fictional spectacle enacted by Ana Mazzei in *Antechamber*.

## Kiki Mazzucchelli

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## Artist Biography

Born in 1979, **Ana Mazzei** completed a BFA in Visual Arts at the Fundação Armando Alvares Penteado (FAAP) in 2006 and a MA in Visual Poetics at UNICAMP in 2010.

Recent solo exhibitions include: *DRAMAFOBIA*, Galeria Jaqueline Martins, São Paulo, Brazil (2017); *Ghost Studies*, Almine Rech Gallery, New York, USA (2017); *Move in straight lines*, Fundacion Saludarte, Miami, USA (2016); *Demasque et nu*, Galerie Emmanuel Herve, Paris, France (2016); *Speech about the sun*, Galeria Davide Gallo, Milan, Italy (2015); *O monólito e a Sentinela*, Pivô, São Paulo, Brazil (2015); *Avistador de Pássaros*, Centro Cultural São Paulo, São Paulo, Brazil (2015); *Se disser que fui Passaro*, Galeria Jaqueline Martins, São Paulo, Brazil (2014); *Et nous, nous marchons inconnus*, Galerie Emmanuel Herve, Paris, France (2014); *Couvert de Son Manteau Couleur Safran*, La Maudite, Paris, France (2013); and *Amigo estranho*, Galeria, Polinesia, São Paulo, Brazil (2010).

Selected group shows include: *Living Structures. Art as a plural experience*, curated by Jesús Fuenmayor, la Bienal de Cuenca, Ecuador (2018) (forthcoming); *Brazil. Knife in the flesh*, a joint performance with Regina Parra, Padiglione d'Arte Contemporanea, Milan, Italy (2018); *Hands, Spells and Papers*, La Galerie Centre d'Art Contemporain, Noisy-le-sec, France (2018); 20° Festival de Arte Contemporânea Videobrasil, Sesc Pompeia, São Paulo, Brazil (2017); *Theatre of the Absurd*, Green Art Gallery, Dubai, UAE (2017); 32° Bienal Internacional de São Paulo, *Incerteza Viva, Itinerância*, Museo de Arte Moderna, Bogotá, Colômbia (2017); *Neither*, Mendes Woods Gallery, Brussels, Belgium (2017); 32° São Paulo's Internacional Bienal, *Incerteza Viva*, São Paulo, Brazil (2016); and *Quadro, Desquadro, Requadro*, Instituto Tomie Ohtake, São Paulo, Brazil.

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