



Model for "Supersonic Goal" (Pacaembu Stadium, São Paulo, Brazil), 2004, enamel, adhesive vinyl, paper, and wood, 10.25h x 33.63w x 21d in (26.04h x 85.41w x 53.34d cm)

Regina Silveira: Unrealized / Não feito

June 5 – July 12, 2019

Alexander Gray Associates presents an exhibition of ten unrealized projects by multidisciplinary artist **Regina Silveira**. Emphasizing Silveira's ongoing formal experimentation and conceptual interventions in architecture, the works on view provide an overview of site-specific installations and public art projects that were never realized in physical space. Regina Silveira: *Unrealized / Não feito* is the Gallery's fifth solo presentation of Silveira's work, and celebrates a decade since her first Gallery exhibition in 2009.

A pioneering figure in Brazilian art, for over five decades Silveira has utilized surprise and illusion as methodologies for the destabilization of perspective and reality. Silveira began her career in the 1950s under the tutelage of expressionist Brazilian painter Iberê Camargo, studying lithography and woodcut, as well as painting. In the 1970s, Silveira experimented with printmaking and video, spearheading a movement of radical artistic production during a time of military repression in Brazil. Since the 1980s, Silveira has executed numerous large-scale installations in libraries, public plazas, roadways, parks, museum facades, public transit centers, and other institutional sites. The works on view in *Unrealized / Não feito* offer a unique glimpse into Silveira's process and methodology and catalyze possibilities for future experimentation.

Developed in many cases with detailed schematics, preparatory drawings, digital renderings, and physical models, all of the projects in the exhibition encapsulate the artist's ongoing engagement with the distortion of space. Perception, for Silveira, is a malleable playing field, in which the artist's imagination plays a critical role. Informed in part by the democratic virtues of horizontal pedagogy, she focuses on the ways in which the public uses common spaces. Most of her large-scale installations are temporary, highlighting ephemerality and reproducibility in her use of materials.

The exhibition features projects that span more than three decades and expansive geographies. Ahead of her time in her use of technology, Silveira began to utilize plotter-cut vinyl and other digital means in the 1990s as flexible materials that allow for large-scale architectural interventions. In *All Nights* (1999), Silveira fractures light and casts imaginary shadows throughout the interior architecture of El Museo de Arte Contemporáneo, Monterrey, Mexico. Conceived for the plaza rotunda of a busy thoroughfare in Bogotá, Colombia, in *Iluminada* (2015), Silveira interrupts the urban landscape with a labyrinth and digital waterfall, displayed as animations on three curved LED

panels. A soccer ball, imagined as a planetary body in orbit, cascades down the bleachers of the Pacaembu Soccer Stadium in *Supersonic Goal* (2004). In *Stray Bullet* (2018), a large-large-scale vinyl appliqué on the facade of Kunstmuseum Stuttgart, Germany suggests the illusion of glass punctured and shattered by a firing gun—alluding to gun violence in Brazil, as well as the fragility of the site for which it was envisioned. In *Clouds* (2001), blue and white threads of vinyl appear as if embroidered in cross-stitch over the glass ceiling of Florence's Santa Maria Novella train station.

Regina Silveira's large-scale work is currently on view at the PACCAR Pavilion of the Seattle Art Museum, WA until 2020. A retrospective of Regina Silveira's work is being organized by SITE Santa Fe, NM, which opens in Spring 2021. Regina Silveira has exhibited throughout Europe and the Americas, including recent solo exhibitions at Museu Brasileiro de Escultura (MuBE), São Paulo, Brazil (2018); Instituto Figueiredo Ferraz, Ribeirão Preto, São Paulo, Brazil (2017); Museu Oscar Niemeyer, Curitiba, Brazil (2015); Museu Chácara do Céu, Museu Castro Maya, Sta Teresa, Rio de Janeiro, Brazil (2015); Museo Amparo, Puebla, Mexico (2014); The Aldrich Contemporary Art Museum, Ridgefield, CT (2012); Iberê Camargo Foundation, Porto Alegre, Brazil (2011); Centro Cultural Banco do Brasil (2009); the Køge Museum of Art in Public Spaces, Denmark (2009); Museo de Antioquia, Medellín, Colombia (2008); Museo de Arte del Banco de la República, Bogotá, Colombia (2007); Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2005); Museu de Arte Moderna de São Paulo, Brazil (2004). Her work is represented in public collections internationally, including The Museum of Modern Art, New York; Miami Art Museum, FL; San Diego Museum of Contemporary Art, CA; Museum of Fine Arts, Houston, TX; Taipei Fine Arts Museum, Taiwan; Museo de Arte Moderno de Buenos Aires, Argentina; Museu de Arte Moderna de São Paulo, Brazil; Pinacoteca do Estado de São Paulo, Brazil; and Museu de Arte Moderna do Rio de Janeiro, Brazil. The Brazilian Art Critics Association gave her the Award for Life and Work in 2012. Silveira received the Prêmio Governador do Estado de São Paulo and the MASP- Museu de Arte de São Paulo Assis Chateaubriand Award for Career, accompanied by an exhibition, in 2013.

Second Floor Gallery



Preparatory drawing for "Reflexus" (Museu de Arte Moderna, São Paulo, Brazil), 1985, ink and pencil on graph paper, 25.50h x 19.75w in (64.77h x 50.16w cm)

Reflexus, 1986

In 1986, São Paulo's Museu de Arte Moderna invited Regina Silveira to develop a large-scale installation. The proposal, titled *Reflexus*, was an investigation of *skiagraphia* (the study of light and shadows), a topic Silveira has explored extensively in her multidisciplinary practice. In various schematic drawings and a physical model, Silveira imagines the silhouettes of six household objects—among them an ironing board, a stepladder, a coffee table, a rocking chair, a stool, and a dining set—and their inverse mirror reflections. Silveira's representations of the shadows of these objects are distorted and semi-abstract, shifting the familiarity of the domestic sphere into uncanny wonder. The shadows, elongated and originally intended to be painted onto the museum's floor, provide an ominous, looming presence. Although Silveira's original *Reflexus* proposal remains unrealized, this study inspired numerous installations and future inquiries related to shadows and the potency of the domestic sphere.



Preparatory rendering for "All Nights" (Museo de Arte Contemporáneo de Monterrey, Mexico), 1999

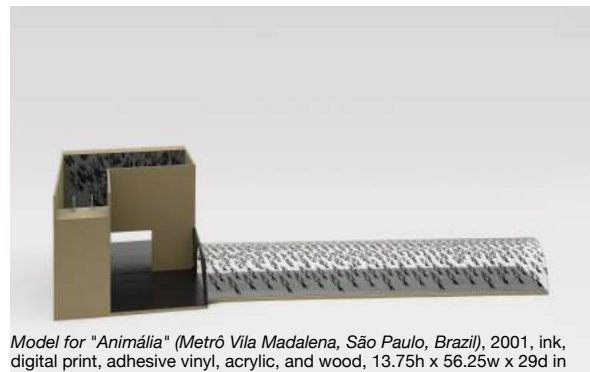
All Nights, 1999

In 1999, Regina Silveira developed *All Nights* as a site-specific proposal for el Museo de Arte Contemporáneo de Monterrey, Mexico (MARCO). Silveira's concept was to interrupt the five main rooms of the museum's ground floor with swatches of black adhesive vinyl. Creating the illusion of two imaginary light sources that cast looming shadows, *All Nights* was intended to overpower the architecture of those rooms, and by extension, the mythology of the sacred museum space. In digital renderings and a physical model developed in collaboration with architect Cláudio Bueno, Silveira proposed that the five rooms—typically housing many artworks on display—be completely empty of art objects, leaving behind only sculptural pedestals, glass vitrines, and their corresponding silhouettes.

MARCO's building was conceived by and constructed in 1991 by internationally-renowned architect Ricardo Legorreta. Built in an austere, minimalist Post-modern architectural style, the building itself is branded by the museum as a "work of art." Responding to the growing preeminence of what Silveira calls "sculpture-museums," or institutions whose flashy architecture intends to attract visitors, in *All Nights*, Silveira imagines a space where the museum's own architecture overshadows the artworks on view, rendering them absent entirely.



Preparatory rendering for "Animália" (Metrô Vila Madalena, São Paulo, Brazil), 2001



Model for "Animália" (Metrô Vila Madalena, São Paulo, Brazil), 2001, ink, digital print, adhesive vinyl, acrylic, and wood, 13.75h x 56.25w x 29d in

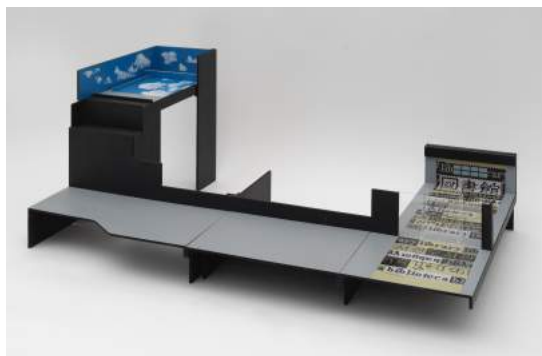
Animália, 2001

In 2001, Regina Silveira submitted a proposal titled *Animália* to São Paulo's Companhia do Metropolitano (the municipal entity that governs São Paulo's robust public transportation system). Consisting of two complementary artworks, *Tropel* and *Matilha*, Silveira's *Animália* project was designed to occupy São Paulo's Vila Madalena station—*Matilha* along a long passenger tunnel, and *Tropel* on a prominent back wall. Both spaces are set in proximity to each other and receive heavy daily foot-traffic.

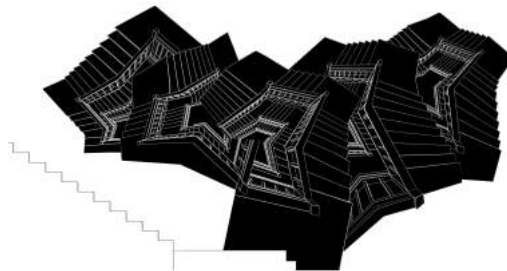
In *Tropel*, which translates to "crowd" or "throng," an explosive cluster of animal paw prints ascends from the station's floor to ceiling. *Matilha* (*Pack*), in contrast, includes paw prints that are stretched and configured to match the curvature of the subway station's passenger tunnel. Signaling dynamic movement and mass transit, the imagery of *Animália* correlates to the site-specificity of the highly-trafficked subway station and its thousands of passengers. Although *Animália* never came to fruition, Silveira had previously used both designs in different projects. In 1996, a similar installation, *Gone Wild*, was on view at the Museum of Contemporary Art of San Diego La Jolla. In that case, the animal prints alluded to coyotes: both the desert-dwelling animal as well as coyotes who guide and transport undocumented immigrants across the border. In 1998, on the occasion of 24th Bienal de São Paulo, Silveira installed *Tropel* on the facade of the city's historic Bienal building.

Paving the Way, 2003
Stairs into Space, 2003
Reading in the Sky, 2003

In 2003, Regina Silveira conceived three site-specific artworks that would occupy multiple spaces of the new Bronx Library Center in New York City. Originally built in the early 20th century, the building was redesigned by architect Richard Dattner and in 2006, newly opened to the public. Silveira's spatial interventions were developed during the building's construction period for three areas of the library—a sidewalk pavement extending from the street into the lobby, a ceramic tile installation covering the back wall of the internal stairway, and a rooftop reading terrace. In *Paving the Way*, Silveira imagines the exterior sidewalk of the building bearing the word "library" in several different languages, representative of the diverse array of communities in The Bronx. The text would be designed as if embroidered onto a multilingual quilt, utilizing graphic representations of a needle and thread to communicate the unfinished nature of the "woven" fabric. For the stairwell connecting the library's concourse level to the first floor, *Stairs into Space* positions the distorted image of a staircase, made from high resistance ceramic, into a vertiginous vortex of movement that extends from floor-to-ceiling. For *Reading in the Sky*, Silveira connects the library to the outdoor landscape through her use of clouds within a rooftop reading terrace, encouraging imagination through spatial dislocation.



Model for Bronx Borough Center Library, New York, 2003, enamel, acrylic, adhesive vinyl, and wood, 20.50h x 46.63w x 29.38d in (52.07h x 118.43w x 74.61d cm)



Preparatory rendering for "Stairs into Space" (Bronx Borough Center Library, New York), 2003/2019

Clouds, 2012

In 2012, Regina Silveira proposed a project titled *Clouds*, with architect Francesca Sorace, for Florence's Santa Maria Novella train station. Originally constructed in 1935 near Florence's historical center, the train station features elements of Italian Rationalist architectural design, including a large grid of ceiling windows that allow for natural light. Silveira's spatial intervention for this site was developed for the ceiling windows specifically—in adhesive vinyl, cloud formations are replicated as if they were embroidered in cross-stitch—imagery she had already begun to develop two years prior on the facade of Museu de Arte de São Paulo (MASP). A physical model of the train station and images of preparatory sketches reveal how the image would be affected by the station's multi-level ceiling, creating the illusion of cascading clouds in motion against a blue sky.



Preparatory rendering for "Clouds" (Santa Maria Novella Station, Florence, Italy), 2012/2019



Preparatory rendering for "Clouds" (Santa Maria Novella Station, Florence, Italy), 2012/2019



Preparatory rendering for "Supersonic Goal" (Pacaembu Stadium, São Paulo, Brazil), 2004



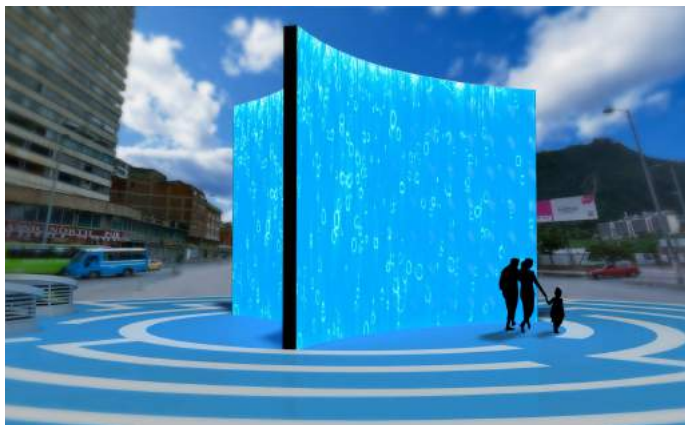
Preparatory rendering for "Supersonic Goal" (Pacaembu Stadium, São Paulo, Brazil), 2004

Supersonic Goal, 2004

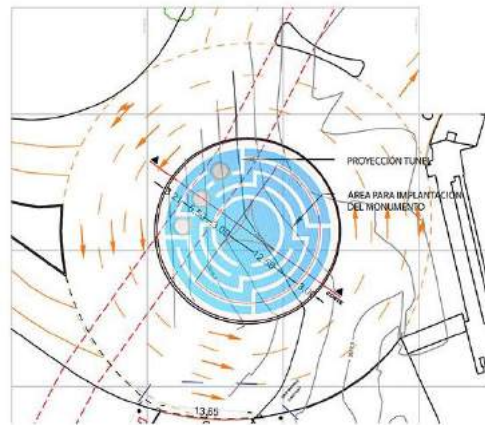
In 2004, reflecting on the history of the specific site of the Pacaembu Soccer Stadium in São Paulo, Regina Silveira conceived *Supersonic Goal*, a large-scale installation utilizing vinyl masks to cover the stadium's tiered bleachers. Prior to the stadium's construction, the original architectural structure within that site was an art deco-style acoustic shell built for orchestral music performances. In *Supersonic Goal*, Silveira connects the site's sonic history to one of movement, suspending a soccer ball in space as if it were a planetary body in orbit. About the project's symbolic potential, Silveira has stated: "the very tiers of the benches that support the image would work as a mirror of the night sky or, inversely, as an opening and passage for the infinite space of the stars."

Iluminada, 2015

In 2015, Regina Silveira submitted a proposal to el Instituto Distrital de Patrimonio Cultural of Bogotá, Colombia. *Iluminada* consists of a permanent artwork for a traffic rotunda in Barrio las Aguas in Bogotá. Inspired by the neighborhood's namesake, Silveira conceived a fictitious fountain, made of three curved LED panels showcasing continuously looping digital animations of water currents. Measuring almost twenty feet in height and over thirty feet in diameter, *Iluminada* would serve as a central meeting point for public use. The base of the fountain, where people can gather, would be designed to mimic the curvature of a labyrinth—another theme Silveira has explored in her practice for many years. About the symbolic nature of the labyrinth, Silveira has explained: "labyrinths have inhabited my work for decades and it is because they are important immemorial mental images that have stood the test of time in stories and other cultures. For me, labyrinths are tools to tackle through images the many ways our lives are affected and controlled by compartmentalization."



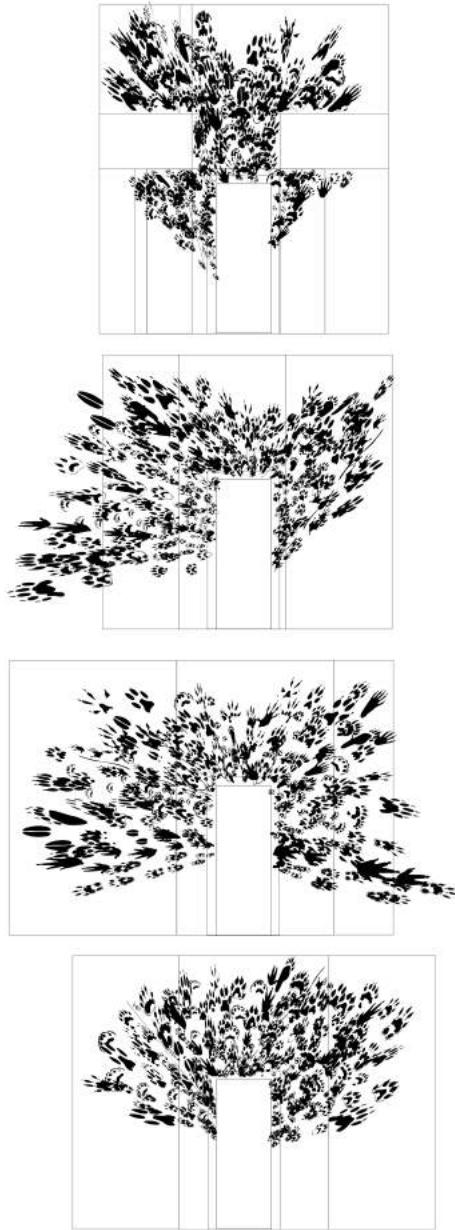
Preparatory rendering for "Iluminada" (Barrio Las Aguas, Bogotá, Colombia), 2015/2019



Preparatory rendering for "Iluminada" (Barrio Las Aguas, Bogotá, Colombia), 2015/2019

Wild Elevator, 2016

In 2016, at the invitation of the Centro Universitário Maria Antônia of the Universidade de São Paulo, Regina Silveira developed the project *Wild Elevator*. Occupying an elevator within this university building, the installation consists of various animal paw prints in dynamic, upward movement. Silveira's proposal was planned to cover the inner walls of the elevator cabin, the lining of the elevator shaft, and the outer walls and elevator doors of each floor landing. *Wild Elevator* is an example of Silveira's use of diverse animal tracks to decontextualize a familiar space. Imagined as a communal art experience within a small, moving lift, *Wild Elevator* also alludes to the "wild" history of the building itself, which formerly served as an important hub for student resistance during Brazil's military dictatorship (1964–1985).



Preparatory rendering for "Wild Elevator" (Centro Universitário Maria Antônia, Universidade de São Paulo, Brazil), 2016/2019



Model for "Wild Elevator" (Centro Universitário Maria Antônia, Universidade de São Paulo, Brazil), 2016/2019, acrylic, digital print, adhesive vinyl, and wood, 29.50h x 11.88w x 11.88d in (74.93h x 30.16w x 30.16d cm)

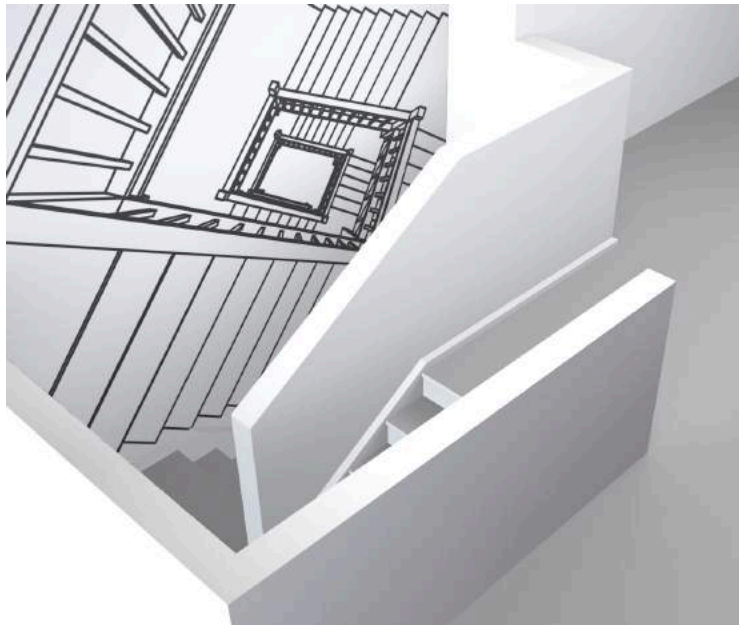
Stray Bullet, 2018

Last year, Regina Silveira participated in a group exhibition titled *Mixed Realities* at Kunstmuseum Stuttgart, Germany. In addition to an immersive virtual reality installation within the museum that was realized specifically for the exhibition, Silveira also proposed an adhesive vinyl installation for the facade of the institution. In *Stray Bullet*, Silveira suggests the illusion of glass punctured and shattered by a firing gun—alluding to gun violence in Brazil, as well as the fragility of the site for which it was envisioned. As Silveira explains, *Stray Bullet* “replicates the look of gunshots in panes of glass, which at the time appeared almost daily in the Brazilian press, in articles focused on the country’s intense urban violence.”

When she proposed the idea to Kunstmuseum Stuttgart, their hesitation and ultimate cancellation of the installation was due to negotiations between the institution and the city of Stuttgart, regarding the repair of various glass panes on the ground floor that had been shattered due to vandalism.



Preparatory rendering for "Stray Bullet" (Kunstmuseum Stuttgart, Germany), 2018/2019



Preparatory rendering for "Double II" (Alexander Gray Associates, New York), 2019

Double II, 2019

In anticipation of her current exhibition at Alexander Gray Associates, New York, Regina Silveira conceived a site-specific vinyl installation for the stairwell leading from the ground floor to the second floor of the Gallery. Imagining the graphic imagery of a staircase that wraps around itself, over and over, as if in a vortex, *Double II* was intended to cover the Gallery’s staircase walls. Creating a sense of tension between the real and its representation, *Double II* is in line with Silveira’s past explorations of shadows and *anamorphosis* (the study of perspective distortion).