

BROADWAY 1602



**LENORA
DE BARROS**

BROADWAY 1602

EVELYNE AXELL

EXPERIMENTS IN ART AND

TECHNOLOGY (E.A.T.) ARCHIVE

SYLVIA PALACIOS WHITMAN

MARK ALEXANDER

BABETTE MANGOLTE

PAUL P.

PENNY SLINGER

ROSEMARIE CASTORO

MARGARETE JAKSCHIK

ANNA MOLSKA

XANTI SCHAWINSKY

LENORA DE BARROS

GINA PANE

LYDIA OKUMURA

BARBRO ÖSTLIHN

ZVI GOLDSTEIN

LENORA DE BARROS



“I’ve always been interested in the contact between languages, in generating meaning through the confrontation of different languages, particularly the verbal and visual ones and the acoustic aspect of the words.”

- Lenora de Barros

Lenora de Barros (born 1953) studied linguistics in São Paulo and started her artistic career in the 1970s, a time of intense experimentation in Brazilian art, marked by a strong avant-gardist bent since the 1950s. One of the protagonists of this scene was Lenora de Barros’ father, the Concrete Art pioneer and designer Geraldo de Barros.



The first works created by Lenora de Barros can be placed in the field of ‘visual poetry’, a trend that found its development in Brazil, springing from the Concrete Poetry movement of the decade of 1950. Words and images were her initial materials.

The first concrete poetry context Lenora de Barros engaged with was POESIAEM from 1975. This book was an important platform for the visual poetry avant-gardists of the time in São Paulo. De Barros launched here for the first time her legendary performance “Homage to George Segal” as a photographic sequence piece.



TOP:
Formamorfa / Amorphous Shape, 1972
Typescript
4.5 x 8.25 inches (11.5 x 21 cm)

RIGHT CLOCKWISE FROM LEFT TO RIGHT:
em forma de família (in shape of family)
1995/2007
inkjet on paper
8.25 x 6 inches (21 x 15.6 cm)

POESIAEM, 1975
14 pages, printed and bound with 6 page back insert. Out of print.
Edited by Lenora De Barros, Pedro Tavares de Lima, and Régis R. Bonvicino.
Edições GREVE SP BR
Book Size: 10.625 x 8.75 inches (26.9 x 22.2 cm)

In 1967 Lenora de Barros saw works by American artist George Segal at the São Paulo Biennial.

As homage to the legendary artist, De Barros did a performance in front of the camera brushing her teeth with such exaggeration that the foam of the paste covers more and more her face and head until she looks much like the eerie plaster figures of George Segal’s sculptures.

“I never forgot that amazing blank lonely and pathetic figure at “Gas Station.” I was young and it hit me and inspired me.”

-Lenora de Barros



ABOVE:
Homage to George Segal, 1975/2014
Photo performance first published in *POESIAEM*, São Paulo, Brazil, 1975 as: “vento soma forma que busco de cubo a campo ou homage a George Segal”
Black & White photo print on cotton paper
16.5 x 12 inches (42 x 30.5 cm)

LEFT:
Film stills from *Homenagem a George Segal / Homage to George Segal*, 1984/2006
Video performance, Betacam transferred to digital
Directed by Walter Silveira, sound by Cid Campos
Duration: 3:05

ONDE SE VÊ

lenora de Barros

entes
se entre
cruzam
e quase
rente
escondem
beljos
que nunca
encontram

"There is no fixed rule in my creative process determining language priorities or hierarchies. At times, it's a word, a sentence, a line that bursts forth and, from that verbal form I establish the visual and oral expression that I will ascribe to this 'content'. At others, the process is reversed: visual language imposes itself and the text is conceived after it. Sometimes I create 'pure' texts or just photographic images, visual sequences (videos) or just objects, object-poems and/or installations, where the various language forms blend into a dialogue (or in a 'trialogue'), so as to produce various meanings."

-Lenora de Barros

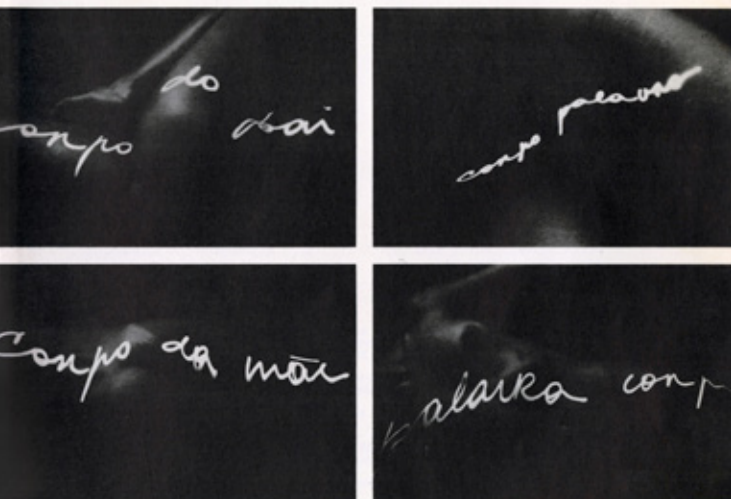
IMAGEM

onde se vê
ouvir

QUANTO O SOL LAPSO ECLIPSE COLAPSO

In 1983 de Barros published her artist book *Onde Se Vê* ("Where One Sees"). The dominant feature of this book is concrete poetry set in progressive fonts and layouts. The 12 poems in the book are situating her in the visual history of the São Paulo poetry scene she was influenced by, such as pioneer concrete poets of Noigandres Group (Augusto de Campos, Haroldo de Campos and Décio Pignatari). These sophisticated and Pop-intellectual designs are intercut by a feminist photo sequence titled *POEMA* in which a tongue sexually yet fatally interacts with the keys of a type-writer, - a visual pun on the word 'tongue', in Portuguese equivalent to the word for 'language'.

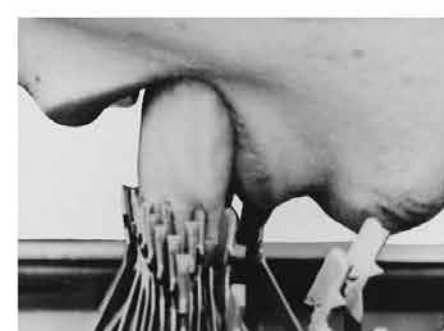
Onde Se Vê already announced Lenora de Barros' transit into the field of visual art. Since then, the artist has been following her own personal path, marked by the use of diversified languages: video, graphic design, performance, photography, sound installation and construction of objects. With a certain Duchampian flair, often employing irony and references to the feminine universe, Lenora de Barros incorporated a series of generational procedures akin to Pop, Fluxus, conceptual, and body-art.



OLHOS NO OLHO DO SOL
LABIRINTO DE LUZ

LEFT:
Pages from *ONDE SE VÊ*, 1983
12 visual poems, 16 pages, printed and bound. Archival out of print.
Edited by Claudio Fernandes Filho, José Antonio Montes, and Raymond L Rebelez. Edited by Klaxon Ltda, SP BR 8.375 x 9.25 inches (21.2 x 23.5 cm)

RIGHT:
POEMA, 1979
Black & white ink jet print on cotton paper
Created 1979. First published in a conceptual box magazine "Zero a Esquerda" (From Zero to Left) in 1981 as off-set poster
Published in 1983 in Lenora de Barros's artist book *"Onde se Ve"* (*Where we can see*).
Photo-Installation editioned in 2014
Total : 55 x 11.75 inches (139.7 x 29.8 cm)
Motif Size: 8.75 x 11.75 inches (22.2 x 29.8 cm)





"Between 1993 and 1996 I did 65 "... umas" ("...some") columns, weekly published in the newspaper Jornal da Tarde in São Paulo. It was a space that we could consider today as a kind of "blog", in which I published numerous photo-performances, visual poems, and poetic texts proposing relationships between text and image, and dialogues with other artists and works. Many things that I did in these columns, afterwards, became works that I developed. It worked for me as a kind of laboratory for many experiences."

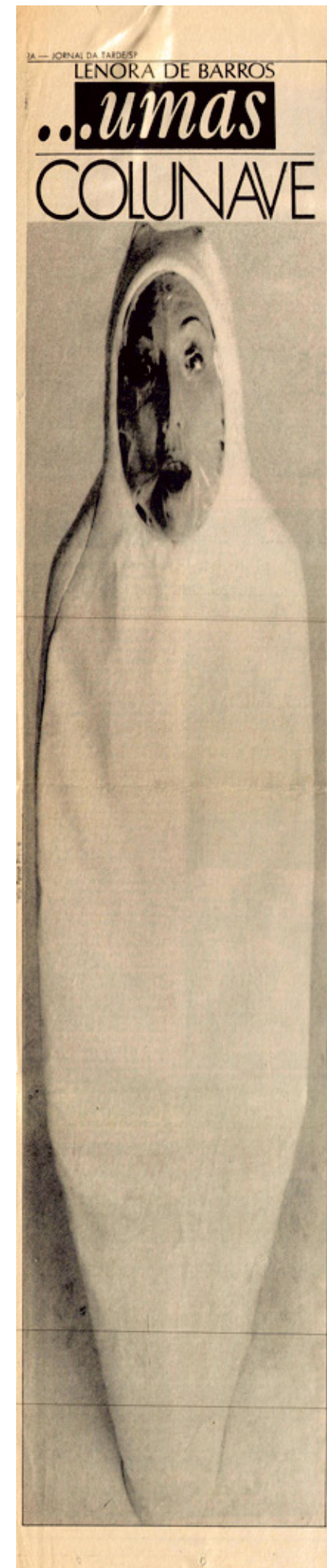
- Lenora de Barros

"... UMAS" ("...SOME"), 1993 - 96

The long vertically laid out columns of "... umas" were composed by de Barros of concrete poetry, conceptual-pivotal interventions and appropriations of art works pivotal to the artist. Many of the "... umas" are dedicated to other artists (Magritte, John Cage, Duchamp and others), particularly to women artists such as Lygia Clark, Cindy Sherman, Annette Messenger, Meret Oppenheim, Yoko Ono, etc.. One "...umas" reads: "There are women who think from the body of the idea. There are women who think from the body of the image. There are women who think. There are women who are."

ABOVE:
Umas e Outras (Some and Others), 2014
 As installed at PIVÓ, São Paulo, Brazil, 2014
 Book and 13 framed newspaper columns from *Jornal da Tarde*
Jogos de Damas / Checkers,
 3-channel video installation: 14'14" (loop)
Em Si As Mesmas / In Themselves The Same,
 2-channel video installation: 9'32" (loop)
 Photo by Everton Ballardin

OPPOSITE FROM LEFT TO RIGHT:
Texto-texture para Annette Messenger, 1995
Colunave, 1993
Formas capilares, 1994
 13 framed newspaper columns from Brazilian daily paper "Jornal da Tarde" edited and published between 1993 and 1996 for "...umas"





“UMAS E OUTRAS (SOME AND OTHERS), 2014

Lenora de Barros exhibited the columns in 2014 in “Umas e Outras (Some and Others)” at PIVÔ in the Oscar Niemeyer building Centro Copan in downtown São Paulo. Inside the iconic architecture de Barros filmed “Jogos de Damas / Checkers” and “Em Si As Mesmas / In Themselves The Same”, a two and three channel video installation, in which the artist plays checkers against herself and gives a vocal performance of her texts written for the “... umas” columns. The sound of the video can be heard while watching the next video, in a form of dialogue.

Umas e Outras (Some and Others), 2014
As installed at PIVÔ, São Paulo, Brazil, 2014
Photos by Everton Ballardin.

ABOVE:
Jogos de Damas / Checkers, 3-channel video
installation: 14'14" (loop)

BELOW:
Em Si As Mesmas / In Themselves The Same,
2-channel video installation: 9'32" (loop)



PROCURO-ME **PROCURO-ME**

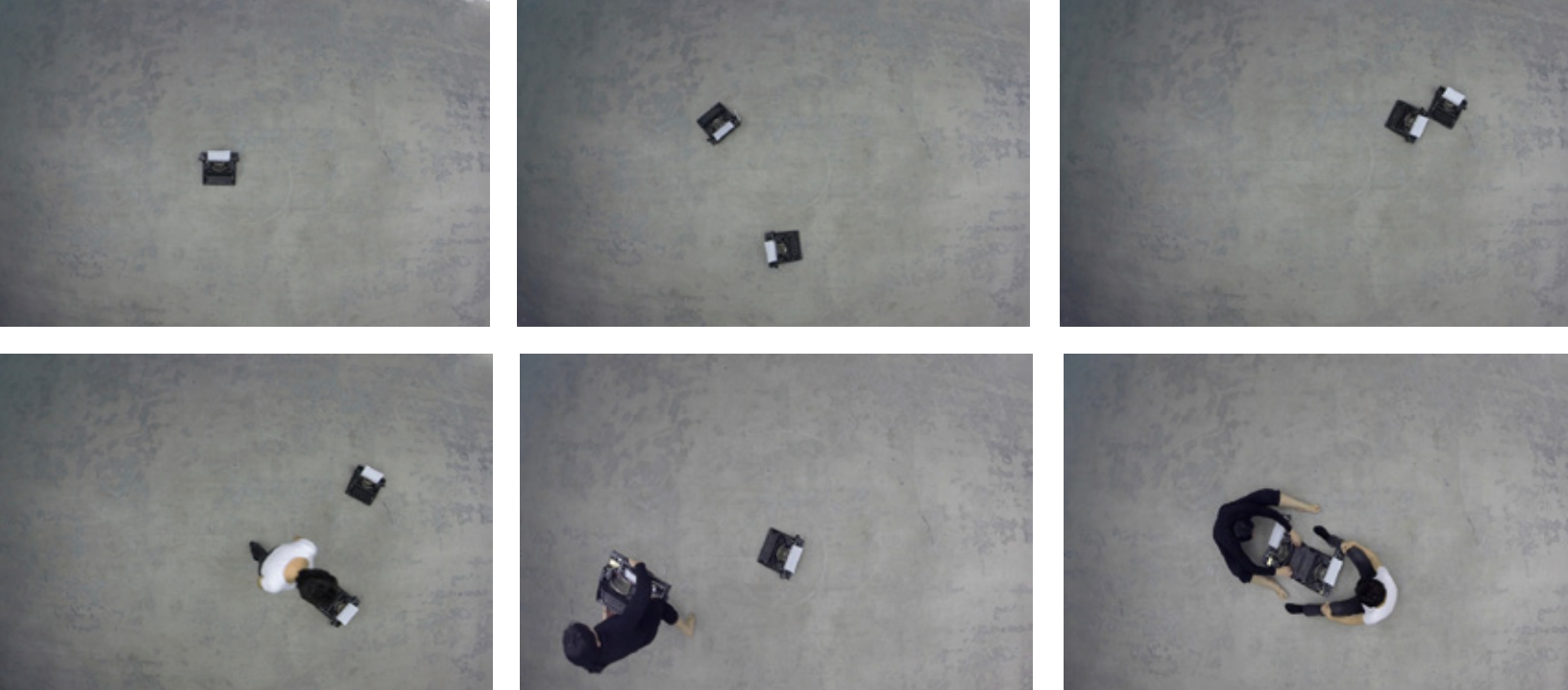


PROCURO-ME **PROCURO-ME**



“Procu-ro-me / Wanted by myself” (2001) is one of Lenora de Barros’ signature pieces. It was published on September 11, 2001, in the supplement “Mais!” of Folha, one of the largest Brazilian newspapers. Posing with ‘hysterical’ face expressions as multi-personality versions of herself wearing different wigs de Barros created references to the format of FBI records, but also to Duchamp’s “Wanted” and Warhol’s provocative police record portraits of criminals. The “Procu-ro-me / Wanted by myself” project has an interesting resonance with Cindy Sherman’s self stagings and breathes the air of post-feminist art with an infusion of eeriness and the grotesque.

ABOVE:
Procu-ro-me or Wanted by Myself, 2001
Offset poster on newspaper
23.5 x 28.5 inches (59.6 x 72.3 cm)



wehavenothingtosay, 2014



In 2014, during Lenora de Barros' stay in New York, she presented a collaborative performance "wehavenothingtosay" with artist Laura Lona at MAAS | Mandragoras Art Space. The three-part piece was an homage to John Cage, as well as a reflexion about language and communication in silence.

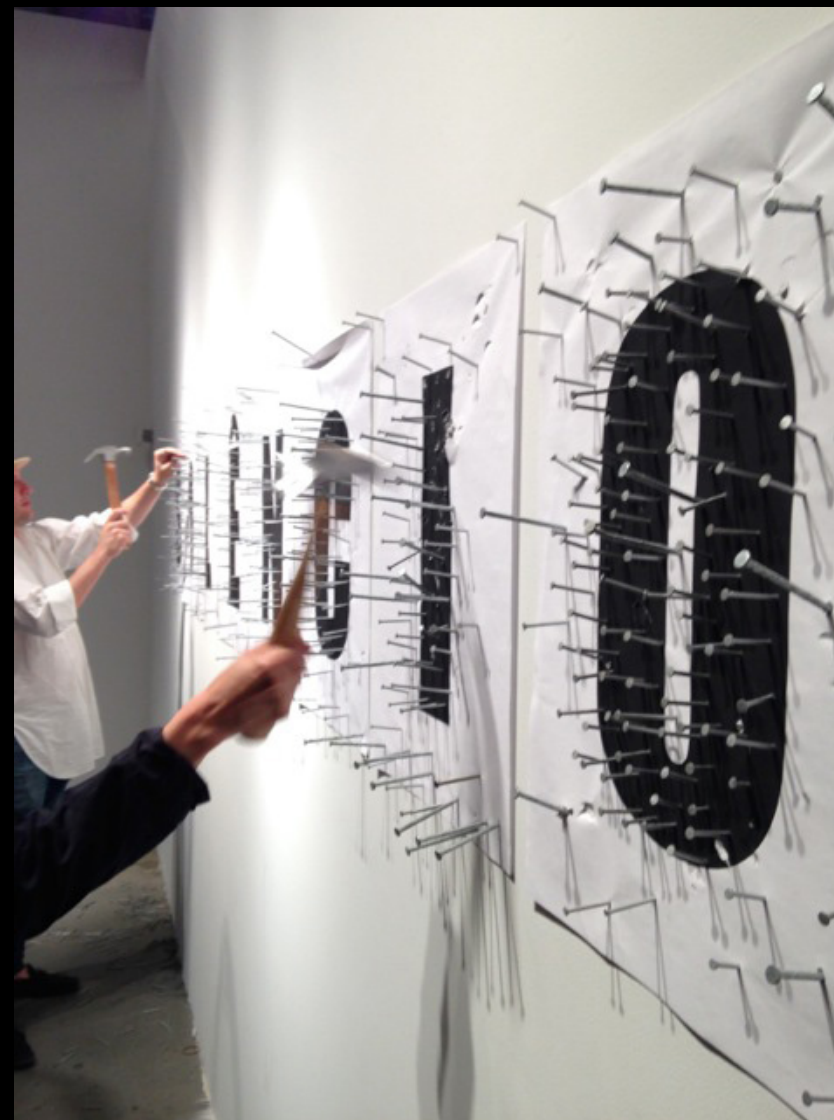


"Silence plays the irreducible role of that which bears and haunts language, outside and against which alone language can emerge."

- Derrida



PREGAÇÃO, 2014



Photograph by Tatiana Dalla Bonna

In 2014 Lenora de Barros and Tunga were invited by the ICCo – Institute for Contemporary Art series Art.br#3 to take part in the project "Poiesis in Praxis" at Pioneer Works Centre for art and innovation, New York.

For her part, Lenora de Barros presented the performance "Pregação". The title indicates the double meaning of this word in Portuguese, which can mean either 'preaching' or the act of 'nailing' something in place. When decomposed, the title also refers to prego [nail] and ação [action], key elements of her collective performative action around the word "silêncio" (silence).

De Barros attached the letters of SILENCIO on a wall and started hammering nails into the letters. Step by step the audience started to join in hammering nails simultaneously until the space was filled with the brutal noise of the collective intervention, confronting the meaning of the SILENCIO with its opposite. An intriguingly surreal concrete poetry sculpture was created on the wall at the end of the performance. SILENCIO remained in its aftermath in the form of a photographic piece.



Image by Lauren Pascarella

25 YEARS OF PING POEMA , 1990 - 2015



GALERIA MERCATO DEL SALE - 1990 (MILÃO)

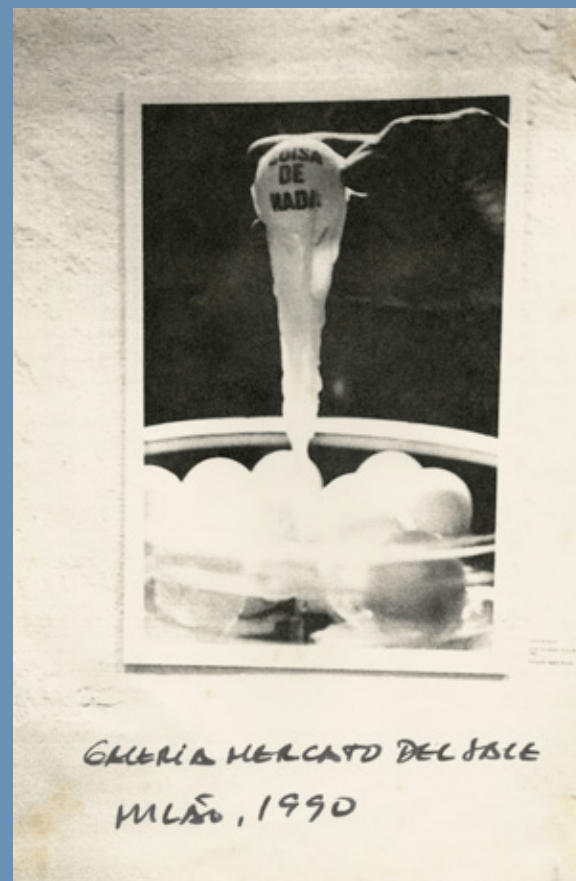
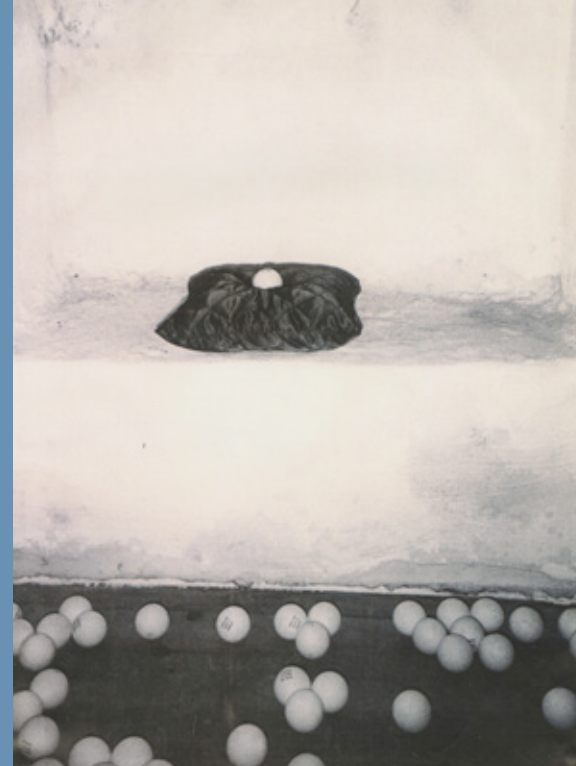
"In 1990 I performed my first solo exhibition in Milan, "Poesia é coisa de nada" ("Poetry is something of nothing") in Gallery Mercato del Sale. It was the first time I used ping-pong balls both as medium and poetic object. I scattered 5000 balls all over the gallery's floor; on every one of them, the sentence "poesia é coisa de nada" had been imprinted with silk screen. The show was titled after an object, a cushion in red velvet that carried one of such balls, that seemed to have "sunk" in it, creating the illusion that the ball was very heavy – a trompe l'oeil that visually conveys the weight of language. Back then, the ball was the only reference to Ping Pong that was present in my work."



GALERIA MERCATO DEL SALE - 1990 (MILÃO)

I call "Ping-Poems" all of my work in which I express the idea of a language game."

- Lenora de Barros



GALERIA MERCATO DEL SALE
MILÃO, 1990



ACID CITY, 1994

THIS PAGE:
Ácida Cidade / Acid City, 1994
(Arte Cidade – A cidade e seus fluxos,
Vale do Anhangabaú, Edifício Guanabara,
São Paulo, Brazil)
Sound installation
Sound by Cid Campos
Photos by Fernando Laszlo

OPPOSITE:
Documentation of
*Poesia É Coisa De Nada/ Poetry Is Some-
thing From Nothing*
Solo exhibition
Galeria Mecato Del Sale, Milan, Italy 1990

"From this point on, the idea of "ping-poems" unfolded, and in 1994 I added a new dimension to it, the sound. This happened with the "Acid City" installation, presented in the show "Art City - the city and its flows", in São Paulo. This installation consisted of 10000 balls, now with the phrase "the city oxidizes" printed on them; there was a mechanism that was triggered every minute for over a month, responsible for making the balls "dripping" in that same interval. With every ball that fell, one could hear the phrase "the city oxidizes", a vocal performance made by me that emitted a hoarse, guttural sound. At this point, it became clear to me that the ping-pong ball could act as a support for several poetic meanings in different contexts."



"It is worth remembering that the ping pong game creates a dialogue with a previous art historical repertoire (George Maciunas, Lygia Clark, Waltercio Caldas, among others). It was then that the term "Ping-Poem" occurred to me as a title for a broad group of works. Since then, these elements also have become part of the my work's "imaginary games", which includes multiple languages and issues that are developed through video, photography, performance and sound art."

- Lenora de Barros



PING POEM FOR BORIS, 2000

"In 2000, with the installation "Ping-Poem for Boris", for the first time I explored other elements of the Ping-Pong game, such as rackets, hooks and table. The work proposed a dialogue with the Russian constructivism (Rodchenko, Malevich, El Lissitzky, Mayakovsky), and included a poetic bilingual vocal performance, in Portuguese and in Russian. - I explored a relationship (or a "game") with the Russian avant-guard."

-Lenora de Barros



ABOVE:
Installation view of Ping-Poem for Boris, 2000
Mural installed in "Território Expandido", Sesc Pompéia, Sao Paulo, Brazil

LEFT:
Olhos de Lilia or Lilia's Eyes
Poster project Ping-Poem for Boris, 2000
Print on newspaper paper
34.25 x 25 inches (87 x 63.5 cm)

OPPOSITE CLOCKWISE FROM LEFT TO RIGHT:
Installation view of Ping-Poem for Boris, 2000
"Território Expandido", Sesc Pompéia, Sao Paulo, Brazil

Suprematist Factory 2
(from the series Ping-Poema to Boris), 2000
Half ping pong racket with rubber coating, 2 metal ping pong net mounts, 1 white ping pong ball mounted on wood bars on wall
Total installation Dimension:
22.5 x 9.5 x 2.75 inches
(57.1 x 24.1 x 6.9 cm)

Untitled
(from the series Ping-poema to Boris), 2014
Ping pong racket with rubber coating, white ping pong ball, 2 metal ping pong net mounts
19.5 x 10.5 x 3.25 inches (49.5 x 26.6 x 8.2 cm)

My Athletes 2
(from the series Ping-poema to Boris), 2000
4 Ping pong rackets, rubber coated, 2 ping pong net mounts
Installation Dimension:
9.5 x 26.5 x 5.25 inches
(24.1 x 67.3 x 13.3 cm)

Roleta Russa (Russian Roulette)
(from the series Ping-poema to Boris), 2000
Wall mounted installation of wood, rubber, plexi glass, metal screws from ping pong net mounting, 3 ping pong balls (red, white, black)
10 cm ø 61.6 cm (4 ø 24.25 inches)



**"WHAT IS NEW, IS ANEW,
PUSSYCAT?", 2002**



The installation's soundtrack is made of musical samples and spoken words, with a beat resembling a game of ping-pong: "novo, de novo? novo, de novo? nada de novo no ar... nada de novo no ar... nada a ver com nada a ver com nada a ver... ...The expression 'nada de novo no ar' (nothing new in the air) poses one of the show's dominant themes — there's nothing new in contemporary art.... The expression nada para ver, meaning (in Portuguese) 'to be entirely besides the point and unrelated to things at hand', has here a literal sense: there is nothing to see in this piece beyond a number of ping-pong balls with just those words printed on them."

- Ana Paula Cohen, ArtNexus Magazine, São Paulo 2002

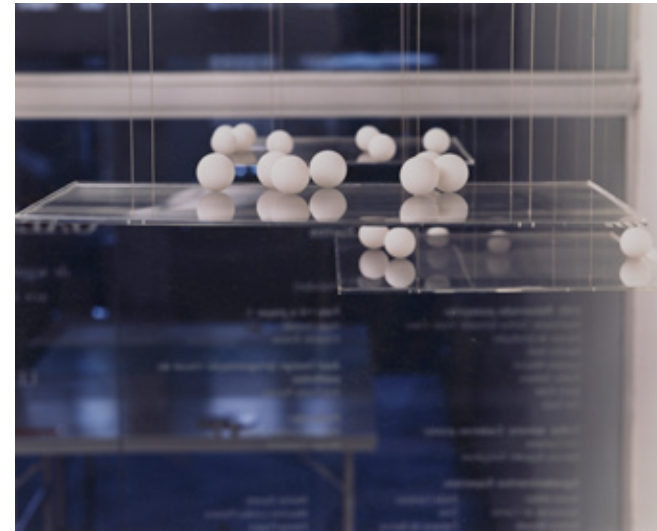
Lenora De Barros re-contextualized the ready made table tennis balls, rackets and table in a spectrum of installational modifications with a repertoire reminiscent of former historical languages in art.

"In 2002, at Galeria Millan, in São Paulo, I presented the exhibition "What is new ,is anew, pussycat?", creating several poem-objects, ping-poems in dialogue with the pop cultural and conceptual universe.

-Lenora de Barros

TOP IMAGES:
mesa de ping-poem / ping-poem table, 2002

RIGHT:
Chair installation



LEFT:
Game is over 2, 2002

LEFT TOP AND BOTTOM:
nada de novo no ar, (nothing new in the air) 2002
Texts printed in tampography on ping-pongs balls,
plexiglass plaques,
23.625 x 15.75 inches (60 x 40cm)

Texts printed on the ping-pog balls:
li-mi-te-da-pa-la-vra (word boundary)
e - qui - lí - brio - de sí - la - bas (balance of syllables)
no-mí-ni-mo-no-o-lho-no-ar (at minimum / in the eye / on the air)

BELOW:
i'm player, 2002



ULTRAPASSADO

ULTRAPASSADO I/II, BROADWAY 1602, 2014

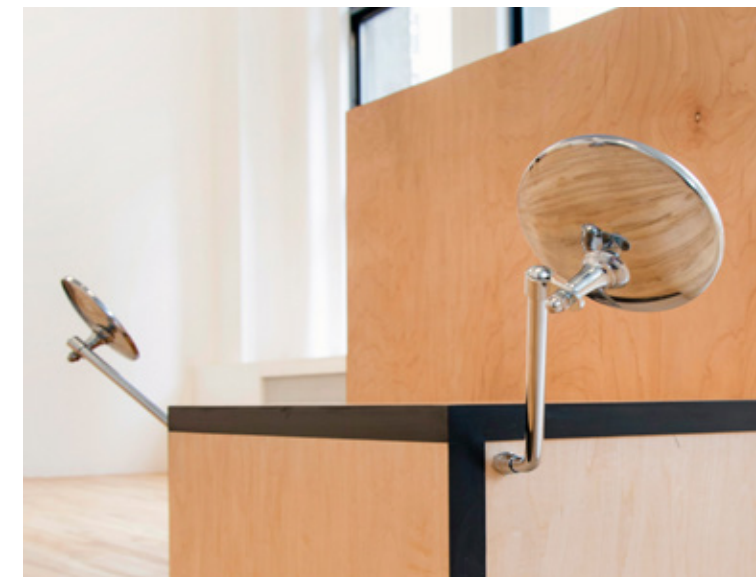
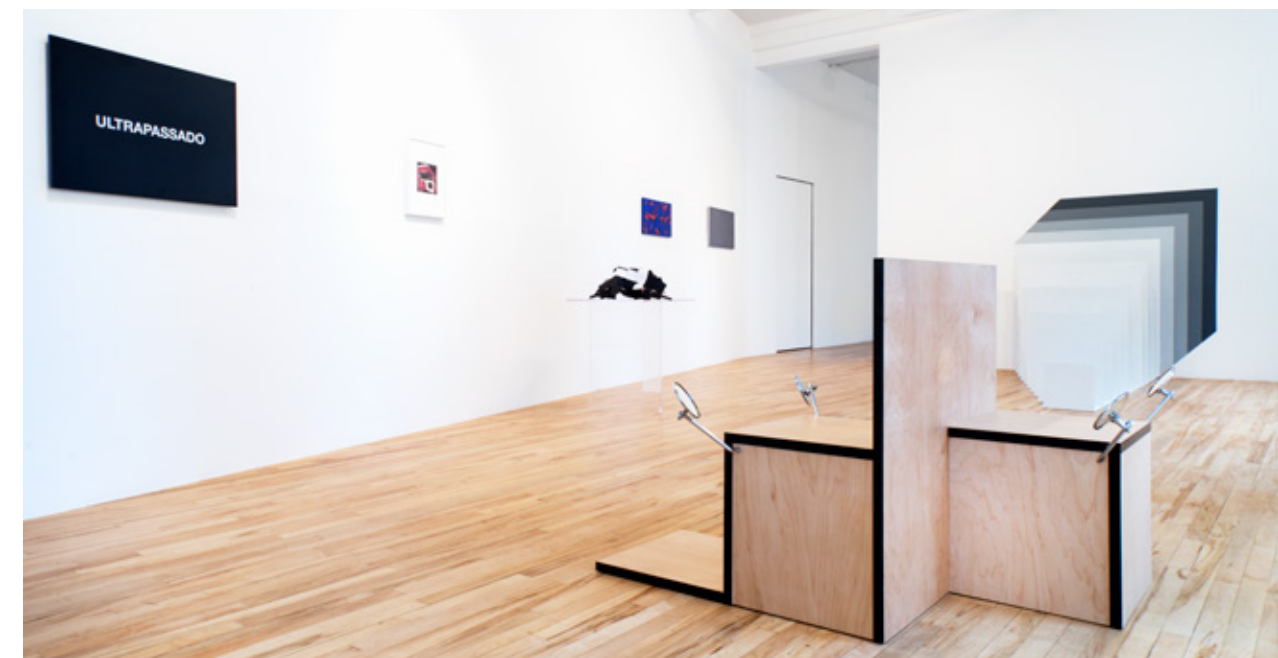
Part of the 2002 project "What is New, Is Anew, Pussycat?" was a set of prototype chair sculptures, an homage to the 1960s progressive furniture style of Geraldo de Barros' design collective UNILABOR. The chairs had rear mirrors attached to them confronting the user with the view of what is behind and of the self.

The very first chair project de Barros had made was inspired by Rodschenko's office chair design from 1927. For the exhibition ULTRAPASSADO at BROADWAY 1602 in 2014, - titled after her text painting from 2008 from the "TEMPORALIA" series -, Lenora de Barros revisited the idea. The resulting double chair sculptures "ULTRAPASSADO I" and "ULTRAPASSADO II" (2014) are based on the formal principles of Neo-Concretism.

TOP:
ULTRAPASSADO, 2008
Silkscreen on laminated Formica
53 x 75 cm (21 x 29.5 inches)

OPPOSITE:
ULTRAPASSADO II, Double chair installation, 2014
Chair installation: plywood, rear mirrors
34 x 49 x 46 inches (86.3 x 124.4 x 116.8 cm)

Installation views from ULTRAPASSADO II, BROADWAY 1602, NY





VOLUME MORTO, 2015

The sound of the ping pong balls sparsely dropping down from a water container in a 30 sec interval through a plexi tube onto the tiles of the empty pool is transported from the pool into the domicile's famous library.

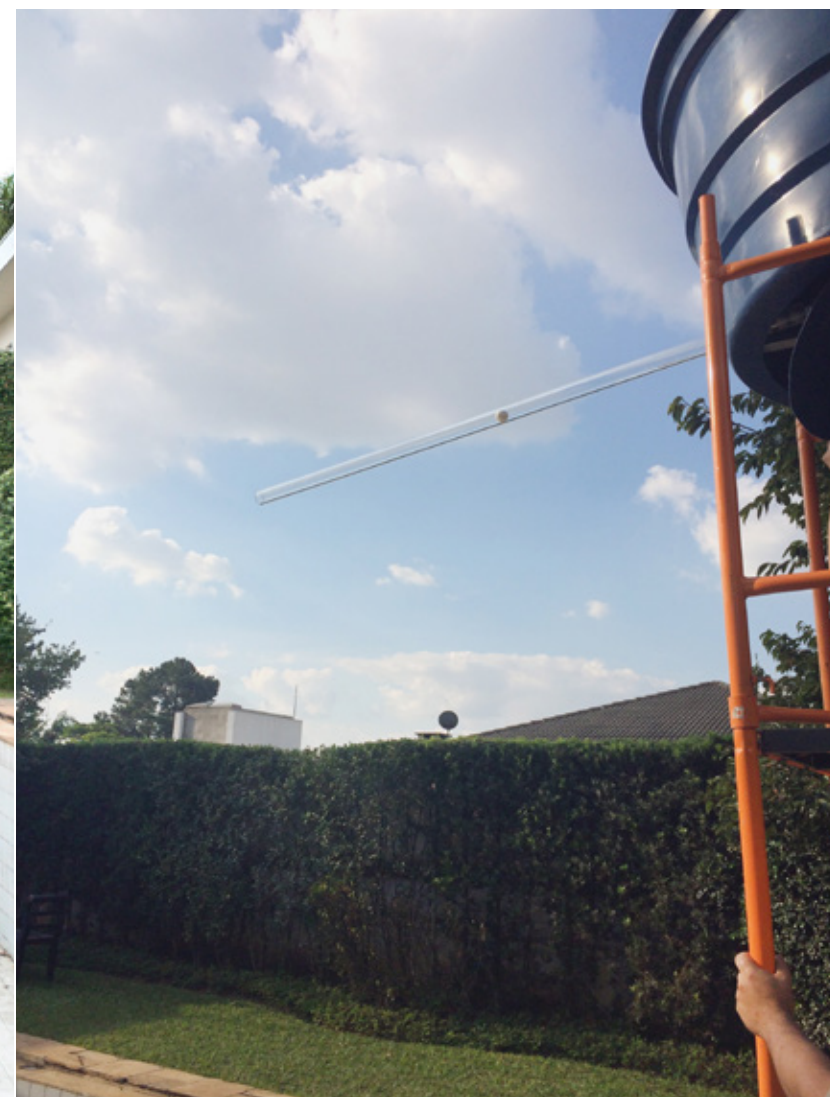
There are two types of text imprinted balls from the history of "Ping Poema": one has the authentic light-weight and reads "me pese" ("weigh me"), the other one is heavier as it was filled with water and it reads "me leve" ("take me"). When the two types of balls fall on the tiles the light ones jumps with several contact points all the way down to the lowest point of the pool shaped like a negative pyramid to amass there to a rectangular reservoir of balls getting denser and denser over time.



In the heart of São Paulo, Lenora de Barros realized in April 2015 a new pivotal site-specific installation "volume morto" in Ricardo Kugelmas' modernist house, which was built in 1962.

The sound installation took place in two areas: the empty swimming pool in the garden and the two store library inside of the house filled with the remains of the rare books collection from Latin America collected over decades by Ricardo Kugelmas' grandfather.

"volume morto" is based on Lenora de Barros' 25 year long project "Ping Poema", and draws on the water drought plaguing São Paulo. "volume morto" is a term used when the water level in a water reservoir goes below critical.





"It was as an artist, and not as activist, that Lenora de Barros created "volume morto", her great poetic and sensorial installation made in response to the political and environmental crisis in São Paulo."

- Ricardo Kugelmas, New York/São Paulo, April 2014



When this sound fusion arrives in the wooden panelled library inside the house a new "Ping Poema" is created, - a conceptual sound poem, constantly evolving like the sculptural effects of the balls amassing in the pool.

When the heavy balls fall they crash with a hard hollow sound on the tiles and break like egg shells. The remains of white ping pong balls on the dirty bottom of the empty pool create a constantly evolving sculptural formation.

The sound of the balls falling and crashing in intervals on the pool tiles, is accompanied in the background by environmental sound, - birds, planes, people talking and enjoying themselves around the pool -, a side effect of the instant sound recording and transfer.



In the course of the day people were moving from the outside garden observing the constant flow and progress of the pool installation, - or watching Lenora de Barros' occasional performative interventions in the pool throwing and shaking the balls- , to the inside of the house taking seat in the library and listening to the sound of the "volume morto ping poema", at times with quiet focus or in continuation of the social gathering and conversations. The way the visitors moved through the space and perceived the piece in a constant flow, created another ongoingly evolving social sculpture.

"Volume morto" is one of the most acute and spectacular pieces Lenora de Barros has realized to date in her career. The project will be documented in a film version.

LENORA DE BARROS

1953, São Paulo, Brazil

Lives and works in São Paulo-SP, Brazil

SELECTED EXHIBITIONS

SOLO

- 2014** “Umas e Outras (Some and Others)”, PIVÔ, São Paulo, Brazil
2013 “Umas e outras, Casa de Cultura Laura Alvim”, Rio de Janeiro, Brazil
2011 “SONOPLASTIA”, Galeria Millan, São Paulo, Brazil
Revídeo, Oi Futuro Flamengo, Rio de Janeiro, Brazil
“Destempos”, Laura Marsiaj Arte Contemporânea, Rio de Janeiro, Brazil
2010 “ISSOÉOSSODISSO” Projeto Passagem, Oi Futuro Flamengo, Rio de Janeiro, Brazil
2009 “SÓ POR ES-TAR”, Galeria Millan, São Paulo, Brazil
2008 “Temporália”, Galeria Millan, São Paulo, Brazil
2007 “Retalhação”, Centro Universitário Maria Antonia, São Paulo, Brazil
2006 “Não quero nem ver”, Paço Imperial, Centro Cultural do IPHAN, Rio de Janeiro, Brazil
2005 “Não quero nem ver”, Temporada de Projetos, Paço das Artes, São Paulo, Brazil
2003 “Ping-poems”, Galeria da Fundação do Centro de Estudos Brasileiros, Buenos Aires, Argentina
2002 “Procuro-me”, Centro Cultural Sérgio Porto, Rio de Janeiro, Brazil
“Game is Over”, Galeria Laura Marsiaj Arte Contemporânea, Rio de Janeiro, Brazil
2001 “O que quê há de novo, de novo, pussyquete?”, Galeria Millan, São Paulo, Brazil
1990 “Poesia é coisa de nada”, Galeria Mercato del Sale, Milano, Italy

GROUP

- 2015** “Encruzilhada”, Escola de Artes Visuais do Parque Lage, Rio de Janeiro-RJ, Brazil
“Regarding Forms”, Solo Project, Arco Madrid, Spain
2014 “CUT, PASTE, REPAIR: A Hundred Years of Collage”, Gabriela Rangel Sicardi Gallery, Houston, TX
“PREGAÇÃO”, in tandem with the exhibition with Tunga, Pioneer Works, Brooklyn, NY
“ALIMENTÁRIO”, Museu de Arte Moderna do Rio de Janeiro-RJ, Brazil
“ULTRAPASSADO I and II”, BROADWAY 1602, New York, NY
“PODER PROVISÓRIO” | Fotografia no Acervo do MAM, Museu de Arte Moderna de SP, São Paulo, Brazil
“140 CARACTERES”, Museu de Arte Moderna de São Paulo-MAM, Brazil
2013 “FOOD”, Spazio Oberdan, Milan, Italy
“Circuitos Cruzados”: Centre Pompidou in collaboration with MAM, Museu de Arte Moderna, São Paulo, Brazil
“Para (Saber) Escutar”, Casa Daros, Rio de Janeiro, Brazil
“Coleção Itaú de Fotografia Brasileira”, Instituto Tomie Ohtake, São Paulo, Brazil
“30 x Bienal”, Pavilhão da Bienal, São Paulo, Brazil
“4th Thessaloniki Biennial”, Thessaloniki, Greece
“O Livro Como Performance”, Museu de Arte da Pampulha, Belo Horizonte, Brazil
2012 “Aire de Lyon”, Fundação Proa, Buenos Aires, Argentina
“FOOD”, Musée Ariana, Geneva, Switzerland
2010 “Constructive Spirit: Abstract Art in South and North America, 1920s-50s”, Newark Museum, NJ
“Jogo de Damas (em parceria com Flu)”, 29ª Bienal de São Paulo, São Paulo Brazil
2009 “FOR YOU”, The Daros Latinamerica Tapes and Video Installations, Zürich, Switzerland
2008 “Heteronímia” Brasil, Museu de America, Madrid, Spain
2007 “Arte, Deshonra y Violência en el contexto Iberoamericano”, Cubo del Centro Cultural de España, Montevideú, Uruguay
“Mulher, mulheres - um olhar sobre o feminino na arte contemporânea”, SESC Paulista, São Paulo, Brazil
“Entre a palavra e a imagem”, Museu da Cidade de Lisboa, Lisboa, Portugal
“MAM(na)OCA”, Museu de Arte Moderna de São Paulo, São Paulo, Brazil
2006 “Tudo é Brasil”, Instituto Itaú Cultural, São Paulo, Brazil
2005 “Tudo é Brasil”, Paço Imperial, Rio de Janeiro, Brazil
2004 “Palavra Extrapolada”, SESC Pompeia, São Paulo, Brazil
“Palavra Extrapolada”, SESC Pompeia, São Paulo, Brazil
2003 “Procuro-me”, Centro Universitário Maria Antonia, São Paulo, Brazil
“Visual Poetry”, Mexican American Fine Art Museum of Texas, Austin, TX
2002 “The overexcited body” – Arte e Esporte na Sociedade Contemporânea, Palazzo Arengario Milano, Italy
2001 “Território Expandido”, SESC Pompeia, São Paulo, Brazil
2000 “24ª Bienal Internacional de São Paulo”, São Paulo, Brazil
1998 “24ª Bienal Internacional de São Paulo”, São Paulo, Brazil
1996 “Utopia”, Casa das Rosas, São Paulo, Brazil
1994 “Arte Cidade - a cidade seus fluxos”, Vale do Anhangabaú, Edifício Guanabara, São Paulo, Brazil
1990 “Transfutur-Visuelle Poesie”, Kunstetage de Kassel, Kassel, Germany
“Arte em videotexto”, Museu da Imagem e do Som, São Paulo, Brazil
1983 “Novos Media, Videotexto”, 17ª Bienal Internacional de São Paulo, São Paulo, Brazil
1982 “Seis Poemas Visuais”, Museu da Imagem e do Som, São Paulo, Brazil

PUBLIC COLLECTIONS

Museu d’Arti Contemporani de Barcelona MACBA
Daros Latinoamerica Zurich
Museu de Arte Moderna de São Paulo MAM-SP
Centro Cultural CCSP, São Paulo-SP

Gallerist
Anke Kempkes

Director
Aniko Erdosi

Head Archivist
Emil Martirosian

Assistant Archivist
Odyssea Rigau

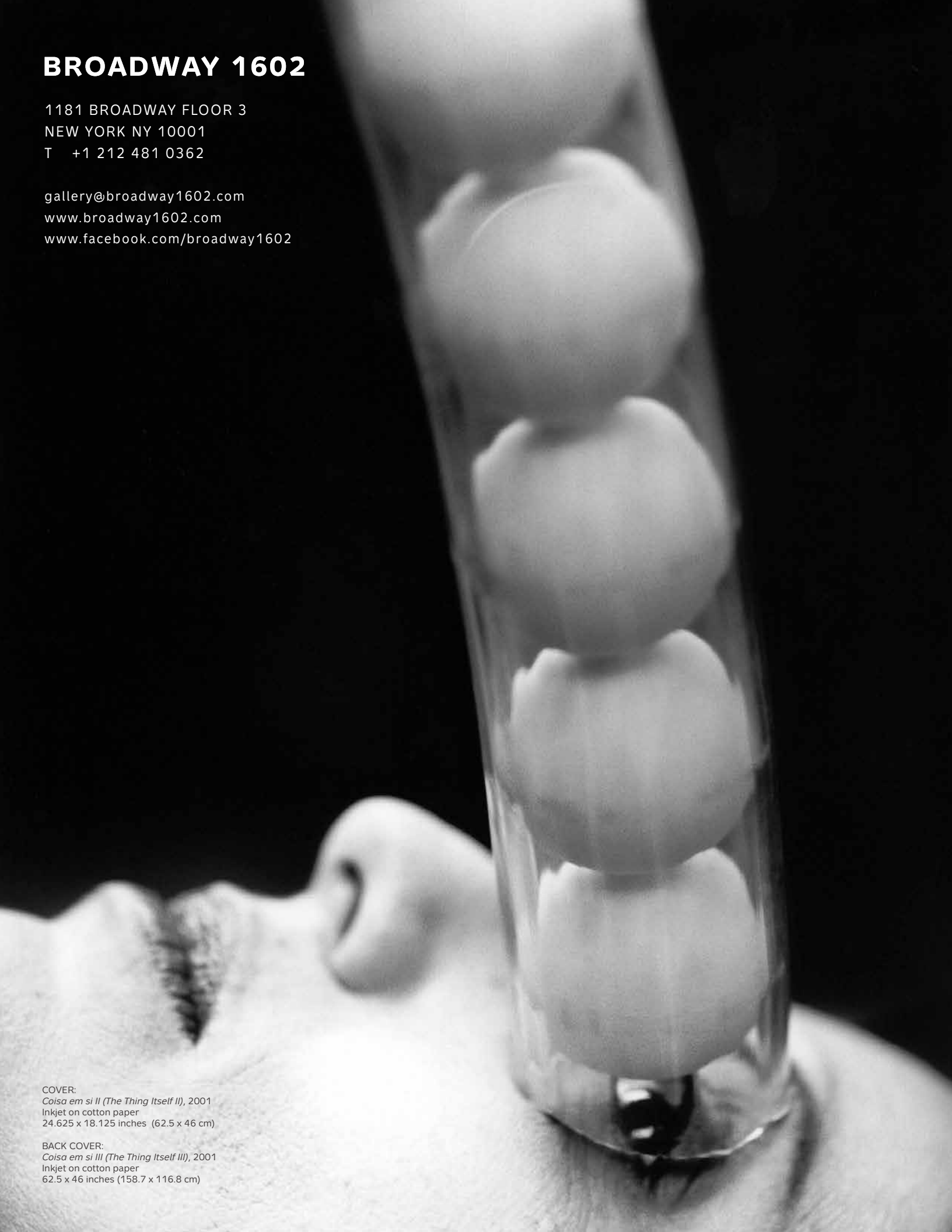
Design
Lauren Pascarella

© Lenora de Barros
and BROADWAY1602
PUBLICATIONS
New York, 2015

BROADWAY 1602

1181 BROADWAY FLOOR 3
NEW YORK NY 10001
T +1 212 481 0362

gallery@broadway1602.com
www.broadway1602.com
www.facebook.com/broadway1602



COVER:
Coisa em si II (The Thing Itself II), 2001
Inkjet on cotton paper
24.625 x 18.125 inches (62.5 x 46 cm)

BACK COVER:
Coisa em si III (The Thing Itself III), 2001
Inkjet on cotton paper
62.5 x 46 inches (158.7 x 116.8 cm)