

# ANNA BELLA GEIGER

## CIRCA MMXVII-XVIII. PASSAGENS

VLC | 29.09 > 09.10.2017    ALC | 07.10.2017 > 06.01.2018

29 > 30. 09.10.2017

**ABIERTO VALENCIA. LaVAC**

Exhibition 29.09 > 09.10.2017

**Friday, Sep 29** | 19 - 21 h.

Opening Sala El Tossal

Pza. del Tossal s/n Valencia

Tu-Sa. 15 - 19 h.

Sunday 10 - 14 h.

Free entry.

**Saturday, Sep 30** | ARCO Gallery  
Walk.

Route 1 ([See Triptych activities](#))

Free entry.

07.10.2017 > 06.01.2018

**ALICANTE**

**Saturday, Oct 7** | 12.30 h.

CONVERSATION

Anna Bella Geiger

Fernando Castro Flórez

MACA Pza Sta. María, 3 Alicante

**Saturday, Oct 7** | 20 h.

OPENING

AURAL Labradores, 17 Alicante

Mo - Sa. 11 - 14 h.

Tu - Fri. 18 - 21 h.

Free entry.

In the occasion of "ABIERTO VALENCIA" and the opening of the galleries in the Valencian Community, Aural participates with the exhibition "Circa MMXVII-XVIII. PASSAGENS" by the Brazilian artist Anna Bella Geiger; an exhibition that will take place in two simultaneous venues: one in Valencia, at the Sala del Tossal (thanks to the collaboration of the Valencia City Council), where we can enjoy the most well-known and emblematic works of Anna Bella Geiger which comprise the years 70 and 80; and another in Alicante, with the second individual exhibition of the artist at the gallery and where will show more recent work.

**Passages, places of transit, travel, exodus, identity, time, experience, camouflage, territory, geography, cartographic, de-colonial or questions about the role of art or the artist in society are the starting point for reflecting on alternative discourses that run parallel to the official history.**

Anna Bella Geiger (Rio de Janeiro, 1933), one of the most considered Brazilian artists on the international scene, presents a series of works made between the years 1974-1980. Although her beginnings in the 50's were abstract, in her first stays in New York, she was stimulated by the questions posed by conceptual art, coming in contact with personalities like Vito Acconci and Joseph Beuys. It is in the 70's when the cartographic principle is placed as a privileged instrument of a critical vision of the situation, not only political, but also for questioning the art system. In this stage she formulates - "Place of action - under the Equator, Tropic, here. The space of power of international art does not exist here. Here the theories were not made, the readings were not established, and the story was not constructed. Here is the margin; ex-peripheral colony. For "here" it tells us that the international is not necessarily universal. And here art is made. "

Her production in these years is marked by a highly experimental character and it develops the two great themes that are repeated in some proposals that resort to the series as a representation formula: the maps and the revision of cultural stereotypes, where another Brazil teaches us: that one of the minorities, that of post colonialism, that of women, that of forgotten territories and clandestine cultural discourses. The artist reveals the contradictions of the representational system of culture and distrusts the pedagogical mission of the image of the Brazilian native that, during the dictatorship, were strengthened with the idea of Latinity.



Collaborations



Anna Bella questions the given maps, rewrites them by showing the process, the stages, the cartography, documents them, alters them and makes them visible through resources, procedures and languages that allow her to turn the hegemonic story as a spatial concept and revise the concept of that space. The map is the representation of a territory as much mental as political, economic, social and sentimental that, in its reverse, also implies "to understand how the West was born and how was founded the modern world order", since the colonial wound signals the absences with which the story has been told.

According to Annateresa Fabris - "Geiger opts for the organization of her poetry in thematic series. Far from structuring a chronological sequence, her work articulates time and different series that run between concepts of mutation and permanence; mutation as reference to history and permanence in that it is subjected to the concept of time and regularity. These two movements are present in the poetry of Anna Bella Geiger that, through her various series, seems to aspire to a single series constituted by differences that refer to a combinatorial logic. The great series pursued by the artist is an open series in several senses: for articulating a territorial discourse in which the concepts of identity and otherness are confronted; for reproducing in different situations images from the own repertoire or from other artists; for structuring, from the similarity, a set of references governed by the will to deny the possibility of any unitary or hierarchical system, both in conceptual and visual terms.

In organizing her poetics in thematic series, she mobilizes a conception of art close to an archetypal vision: the differential repetition assumes the role of establishing a dialogue between present and past, and allows defining the identity that recognizes its own historicity by placing at the centre of the creative process change and permanence. The artist, therefore, assumes a critical position in relation to the original ideology of the vanguard, which does not mean that for her, the exercise of art is not a constant challenge, an experimental attitude, thanks to which technique becomes a practice of risk and does not remains as a mere possibility given in advance.

In this, her second individual in Aural, we offer a project that dialogue between present and past without a chronological order but of a conceptual nature. Recent works that reveal her constant preoccupation with the mentioned themes that remain the main problematic of her poetics: cultural, historical, social, political and economic delimitations; the cultural identity related to the lived space and the territory or place of belonging; migrations and exoduses, places of transit or the place occupied by the artist in society.

In 2014 we presented her first individual in Spain under the title ANNA BELLA GEIGER: "CIRCA MMXIV, no more nor less" and in 2016 the CAAC of Seville organizes a large solo exhibition of Anna Bella Geiger: Physical and Human Geography, acting as curator Estrella de Diego with the collaboration of Aural gallery and Henrique Faria of New York, exhibition that opens at La Casa Encendida in Madrid on September 27, 2017 and will travel to MUNTREF in Buenos Aires in 2018.



Collaborations



## Biography

Anna Bella Geiger is considered one of the most important contemporary Brazilian artists of the 20th century, who has devoted her entire career to research and artistic experimentation around the art and society debate, and as a teacher, to the formation of new generations. She was one of the first conceptual artists and pioneer in the use of video in Brazil.

Geiger began his artistic career in the early 1950s by attending drawing, painting and engraving classes given by Fayga Ostrower (1920-2001) in Rio de Janeiro. At the same time, he studied Linguistics, Language and Literature Anglo - Germanic in the National Faculty of Philosophy (UFRJ - Federal University of Rio de Janeiro). Following Ostrower's example, Geiger established his own style in informal abstraction and participated in the First National Exhibition of Abstract Art, which was held at the Hotel Quitandinha in Petropolis in 1953. By then, few Brazilian artists who followed abstract artistic tendencies, who would not experience a significant boom until the end of the decade.

In 1954 he lives in New York, where he attends art history classes with Hannah Levy at the Metropolitan Museum of Art (MET) and, as a listener, courses at New York University. The artist also teaches at the Lage Park School of Visual Arts and at the Higher Institute of Fine Arts in HISK, Belgium.

She returned to Brazil the following year and between 1960 and 1965 participated in the metal engraving workshop of the Museum of Modern Art of Rio de Janeiro - MAM / RJ (Museum of Modern Art of Rio de Janeiro), where he began to teach after three years. In that period, completely dedicated to the engraving, she goes on to develop an abstract basic figuration.

From 1965 to 1968, it goes through what is known as its visceral phase, which contains the investigation of organic reality, through the fragmented representation of the body, as a reference to a possible map of the microcosm.

She has won international awards, such as the Casa de las Americas (Havana), the first Biennial of Drawing in Buenos Aires, the Cuenca Painting Biennial and the Critics' Prize of the Brazilian Association of Art Critics (ABCA ) for his artistic career. In 2004, it received the insignia of the Order of the Southern Cross of the Ministry of Foreign Affairs of Brazil, and in 2010, the insignia of the Order of Cultural Merit for representing the tradition, the vanguard and the different currents of cultural and artistic creation from Brazil.

The artist also teaches at the Lage Park School of Visual Arts and at the Higher Institute of Fine Arts in HISK, Belgium.



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Anna Bella Geiger has participated in numerous exhibitions and biennials in Brazil and around the world, including the biennials of Sao Paulo (from 1961, participated from VI to XV), Venice (1980), Havana and Porto (1997).

Among his singles stand out “Geografía física y humana” CAAC, Sevilla in 2016 and in La Casa Encendida in 2017; *Circa MMXVI New and previews works*, Mendes Wood DM, São Paulo, Brasil in 2016; *Gaveta de Memórias*, Espaço Cultural Municipal Sérgio Porto, Rio de Janeiro, Brasil in 2016; *PINTA. London*, Solo Project, Galería Aural (2014); *ARCO'14*. Solo Project, Galería Aural (2014); *Anna Bella Geiger-CIRCA MMXIV*; *Ni más ni menos*, in Galeria Aural in Alicante (2014); Anna Bella Geiger-*Circa MMXIV, A Imaginação é um Ato de Liberdade*, Mendes Wood DM, Sao Paulo (2014); *Retrospective da Coleção João Sattamini*, MAC Niterói (2012); *CIRCA MMXI*, SESC. Flamengo, Río de Janeiro (2011); *Fotografía além da Fotografia*, Paço Imperial do Rio de Janeiro ; *CIRCA 2006* created the video installation for the project *Breath for the Eva Klabin Foundation* of Río de Janeiro; *On a Certain Piece of Land –The Red Gate Gallery Beijing* (2005); ANNA BELLA GEIGER – *Arbeiten von 1975 bis 1995*, Galerie Bernd Slutzky in Frankfurt (1995); *Instalation O pao nosso de cada dia*, Biennial of Venecia (1980); *PROJECTIONS XXI* The Museum of Modern Art N.Y., EEUU. (1978).

In 2011 takes part in international exhibitions such as *Radical Women: Latin American Art, 1960–1985* Hammer Museum- Los Angeles; *ENCONTROS COM ARTISTAS DO RESPIRAÇÃO* Casa Museu Eva Klabin Foundation, Río de Janeiro in 2017; *Europalia* en Bélgica; en *Modern Women Single Channel* in MOMA and PS1 of New York; in *Como nos miran* in CGAC in Santiago de Compostela; *Mercosul Biennial Geopoéticas*, Porto Alegre; *La idea de América Latina*, in CAAC in Sevilla; *Elles @*, in the Centro Georges Pompidou in París; *La Mancha Humana colecciones*, in CGAC de Santiago de Compostela; *Lectura 1: Brazil*, in MACBA de Barcelona; *Homeland-Kraj-OPOLE*, in the Sztucki Gallery in Polonia (2008); *When ever it starts is the right time*, in the Kunstverein of Frankfurt; *Feminist Art Revisited 1960-1980*, Galeria Lelong, París (2007).

The work of Anna Bella Geiger is present in the best museums and international collections, such as the MOMA of New York, the Center Georges Pompidou of Paris, La Getty Collection of Los Ángeles, Frac Lorraine of Metz, Victoria & Albert Museum and Tate Modern of London, in the Museum Reina Sofía of Madrid, the MACBA of Barcelona and the CGAC of Santiago de Compostela.



Collaborations

