



RGЯ

**MARCELO
CIDADE**

**O VENTO
EXPERIMENTA
O QUE
IRÁ FAZER
COM
SUA
LIBERDADE**

SEPTEMBER 19 - NOVEMBER 9

MARCELO CIDADE:

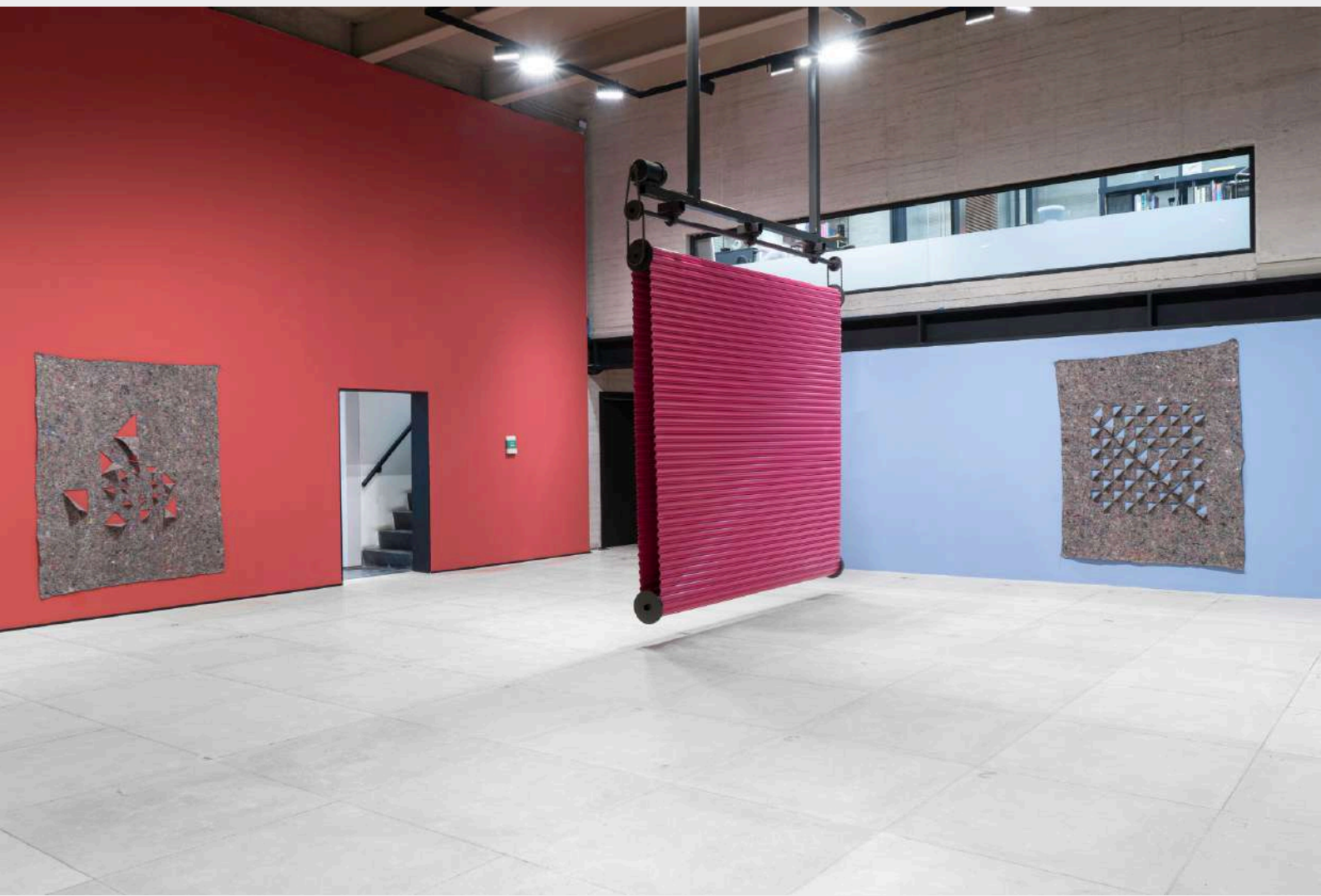
O vento experimenta o que irá fazer com sua liberdade... (Wind modes in times of freedom...)

Marcelo Cidade (Sao Paulo, 1979) gained a wide international reputation based on a critical dialogue with the legacies of the Brazilian avant-gardes of the last century. His dystopian approach to utopian ideas of different artistic groups and architectural tendencies spread in Sao Paulo and Rio de Janeiro between the 1940s and 1970s, have created a panoply of iconic works of contemporary art that bring unresolved issues to the present using new materials. Materiality is central to Cidade's practice, which conveys typologies of design that represent a given urban fabric and its grey zones of tensions. But perhaps the work that better describes Cidade's relationship with the past and the context is the sculpture *Tempo suspenso de un estado provisorio* (2011) in which the artist presented a glass pane pierced with a bullet hole, mounted in an easel created by Lina Bo Bardi for the Museu de Arte de Sao Paulo. Cidade's gesture aimed to de-aestheticize the radical architect's celebrated display, repositioned art as a political window to reality. The work, which now belongs to the MASP collection, proposes a vitriolic link between the museum and Sao Paulo's social political context.

What today is defined as a city, or a town is not less than the sums of the parts of the life (and death) that dwells and reverberates in its streets, buildings, and public spaces. Cidade aptly identifies the gaps between collective broken aspirations, local material culture and the remains of the public sphere in his hometown Sao Paulo or in Mexico City. His approach to these topics recalls Le Corbusier's dictum, which stated that architects were not designers but organizers of production and consumption, anticipating the future contradictions of a discipline that precisely depend on life cycles, technological developments, and, of course, capital. From this perspective, Marcelo Cidade has developed a type of dysfunctional abstraction in his sculptures, installations and bidimensional works that delves into the clashes between public policies and human behavior, one of the most difficult problems posited for architecture and urbanism. What kind of storefronts are typically used in Mexico? What are the colors that define Mexican culture? Or, how friendly is the build space design in relation to the creation of spaces for spontaneous interactions?

RGR is proud to present a comprehensive body of works by Marcelo Cidade including *Ansiosa Ansiedade* (2024) a new experimental sculpture specially created for the show based on a mechanism like a Moebius strip. The artist appropriated a typical Mexican storefront window to create a continuous movement, a kinetic element, which contrasts with the delicacy of the pink hue used to paint its surface. He also added two distinctive colors to covering adjacent walls of the gallery to create a Barraganesque environment that frame and contain the piece. The work brings nuances and fragmentary images and sounds of Mexico City that summarizes his poetic-political concerns about abstraction as a universal force and a space for the winds of freedom to blow.

Gabriela Rangel



(Re)Constructive Project

I borrow symbolic forms from the Brazilian concrete movement — specifically from the works of the artist Hermelindo Fiaminghi, *Triangulo com Movimento Diagonal* (1956) and *Triangulos com Movimento Spiral* (1956), and I reproduce them in blankets made of agglomerated textile. These blankets are commonly used against the cold by the growing population without home. In this way, the work questions the very concept of social construction and the failure of the Brazilian constructivist utopia.





MARCELO CIDADE

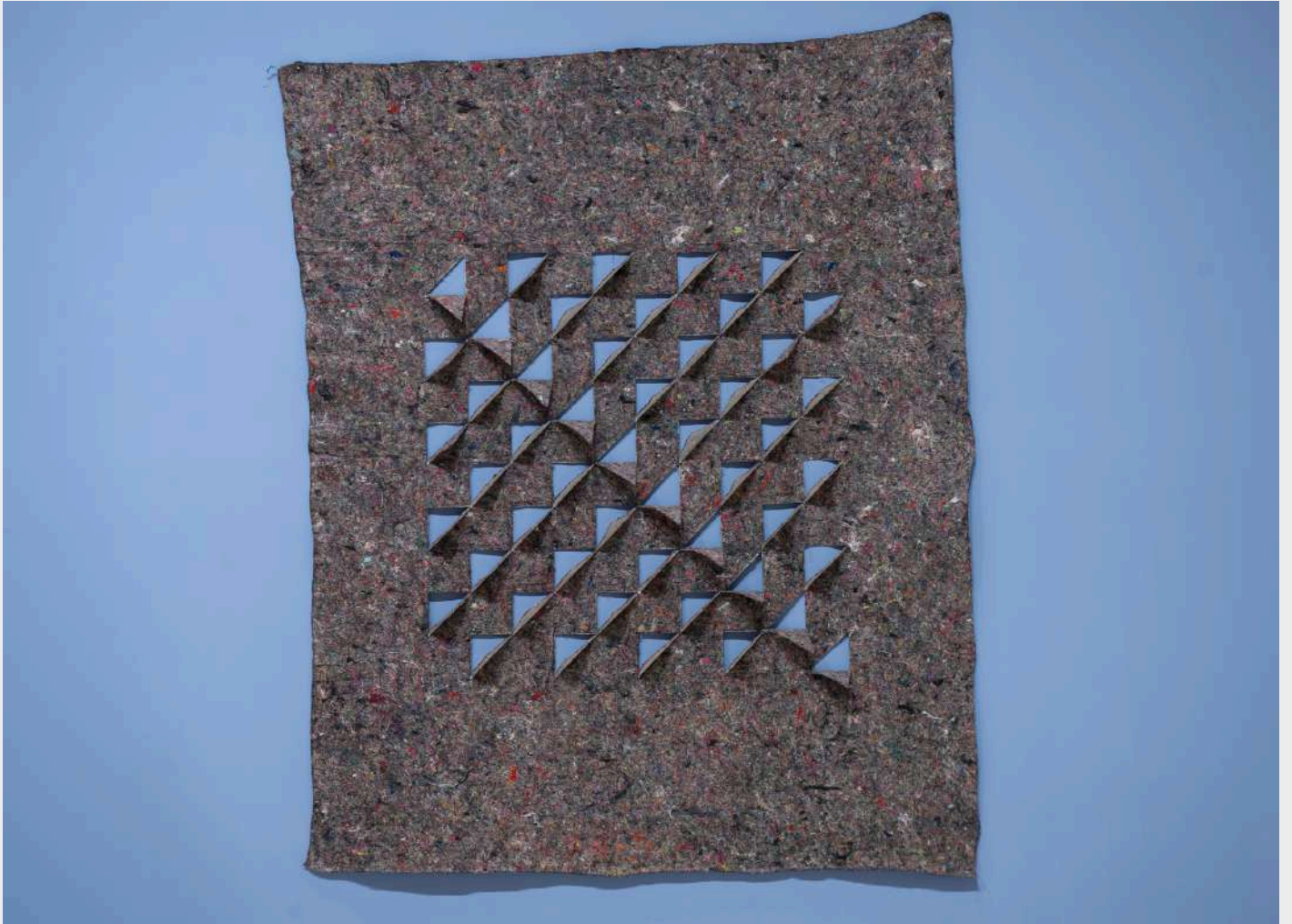
*Projeto (re)construtivo (triangulo
com movimento em diagonal,
H.F.), 2024*

Spray paint on textile chipboard
blanket

210 x 165 cm

82 3/4 x 65 in

(MCI020)



MARCELO CIDADE

*Projeto (re)construtivo (triangulo
com movimento espiral H.F.),
2024*

Spray paint on textile chipboard
blanketl

218 x 167 cm

85 3/4 x 65 3/4 in

(MCI021)

Placebo Reality

In “Placebo Reality”, I print images of clashes between protesters and police in LSD sheets. These sheets do not cause delirium, since they are placebos without any real drug content. Instead of “tripping” with the action seen in the images, we are confronted with the reality of the events.





MARCELO CIDADE

UCD - Occupy - Pepper - Spray,

Series: Realidade placebo, 2014

Inkjet print on photographic
paper

Framed:

30.5 x 38.5 cm

12 x 15 1/4 in

(MCI003)

Attempt to Erase the Everyday

In my daily practice, I paint over the local newspaper, erasing the words and images that appear in it. Through this process, I highlight the graphic patterns that emerge, transforming the everyday into a visual exploration of hidden forms and meanings.





MARCELO CIDADE

Tentativa de apagar o cotidiano

05,, 2018 - 2023

Acrylic paint on newspaper
mounted on aluminum plate and
aluminum bar

57 x 68 cm each

22 1/2 x 26 3/4 in each

RGЯ

Brazilian Concrete Project

his work is a concrete sculpture in the shape of a book, whose model is based on the concrete art book written by Brazilian art historian Aracy Amaral.





MARCELO CIDADE

Projeto concreto brasileiro, 2024

Cement, paper glove originating
from the book: "Brazilian
construction project in art,
facsimile edition, Aracy Amaral"

23 x 16 x 2.5 cm

9 x 6 1/4 x 1 in

(MCI018)

Anxious Anxiety

It is a mechanical structure that supports a metal curtain, similar to those securing markets, shops and workshops, thus symbolizing a kind of domestic border between public and private space. I subvert its original function by proposing a cyclical movement, thus distorting the understanding of the interior and the exterior. Its continuous movement triggers a state of hypnosis, in conflict with the state of anxiety that economic insecurity makes us manifest in relation to kinetic art and abstractionism.





MARCELO CIDADE

Ansiosa ansiedade, 2024

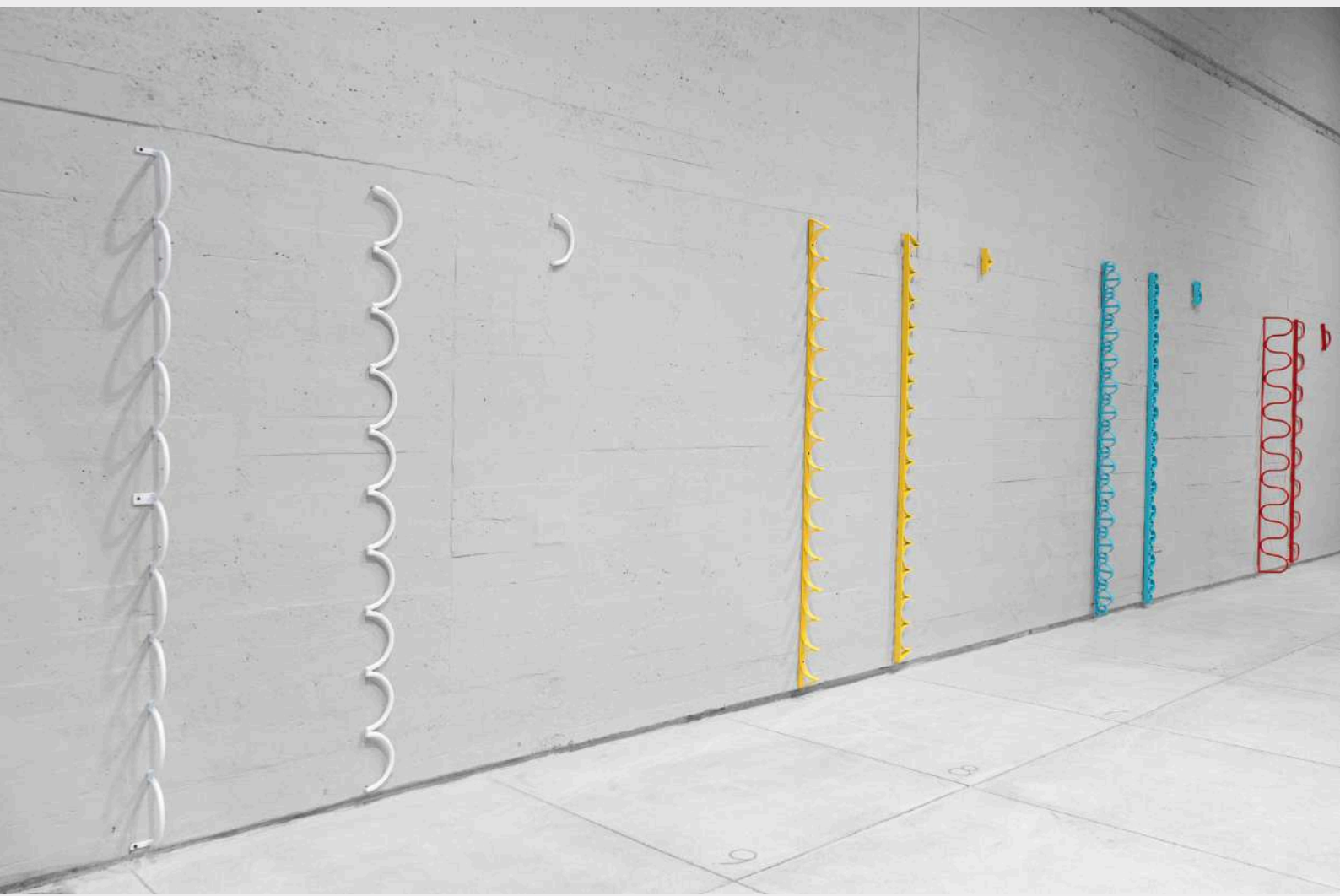
Iron door, iron structure and motor

350 x 300 cm

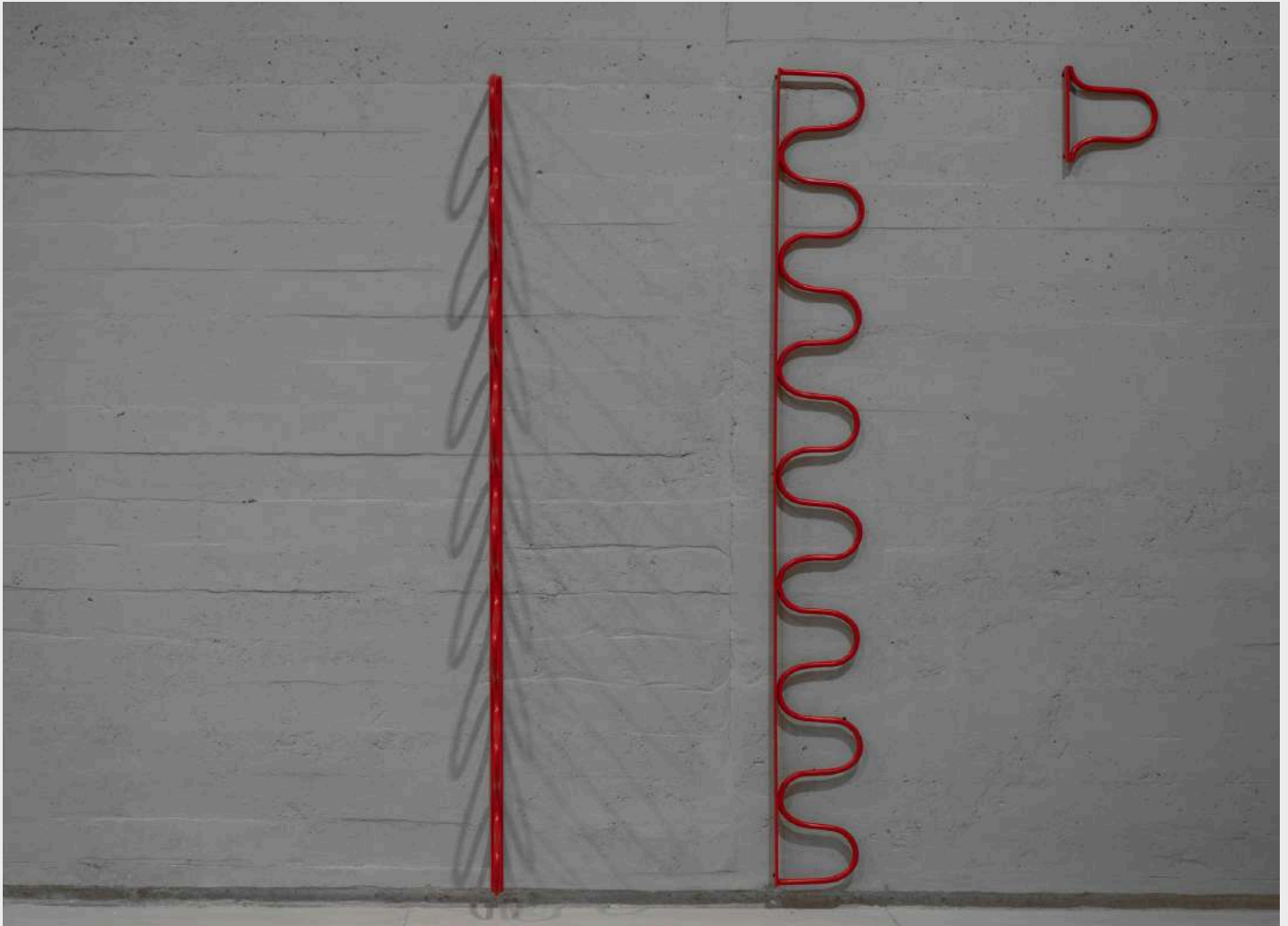
137 3/4 x 118 in

Disciplinary Scale

The series of works that conform *Disciplinary Scale* are part of a typological investigation into the methods and forms used in large cities to control the use and access of passers-by to public areas and spaces. More specifically, this method is oriented to the exclusion rather to the use of urban space, which is why its forms are known as “hostile architectural elements.” I have noticed the use of these elements in different cities, and I am increasingly intrigued by this duality between function and dysfunction as the main purpose of architecture, which generates the exclusion of the human body in relation to the so-called public space. In *Disciplinary Scale* I appropriate these forms of exclusion and make associations between them and the average height of the Brazilian population, to give a sense of uniqueness to each piece and to draw a direct relationship with the idea of public organism. I present these pieces as if they were architectural sections: a front view, a side view and a detail, emphasizing the anthropological nature of this research.



RGЯ



MARCELO CIDADE

Escala Disciplinar 15, 2019 - 2024

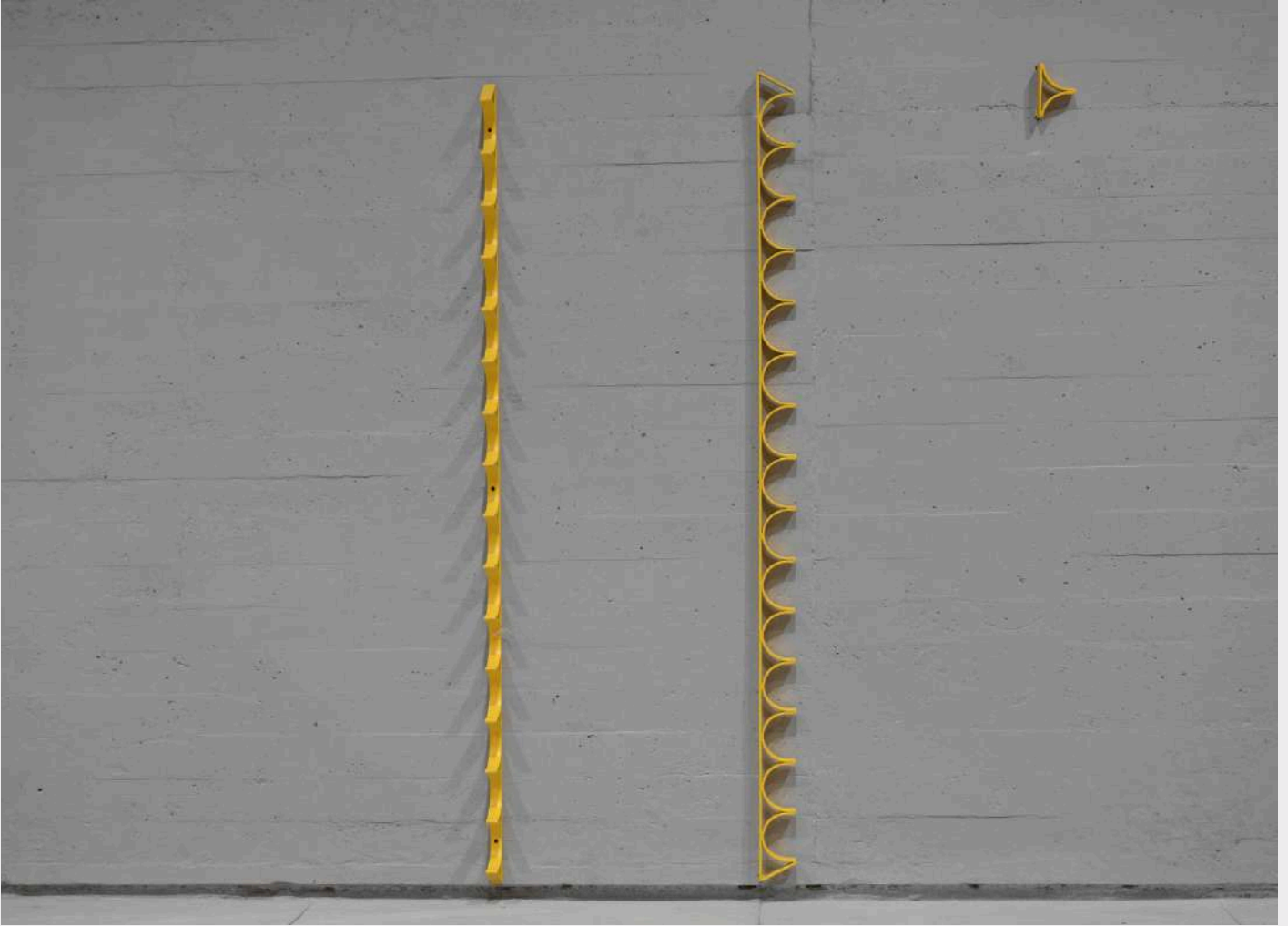
Painted iron, water-based
synthetic enamel

171.5 x 140 x 17.5 cm

67 1/2 x 55 x 7 in

(MCI012)

RGЯ



MARCELO CIDADE

Escala Disciplinar 13, 2019 - 2024

Painted iron, water-based
synthetic enamel

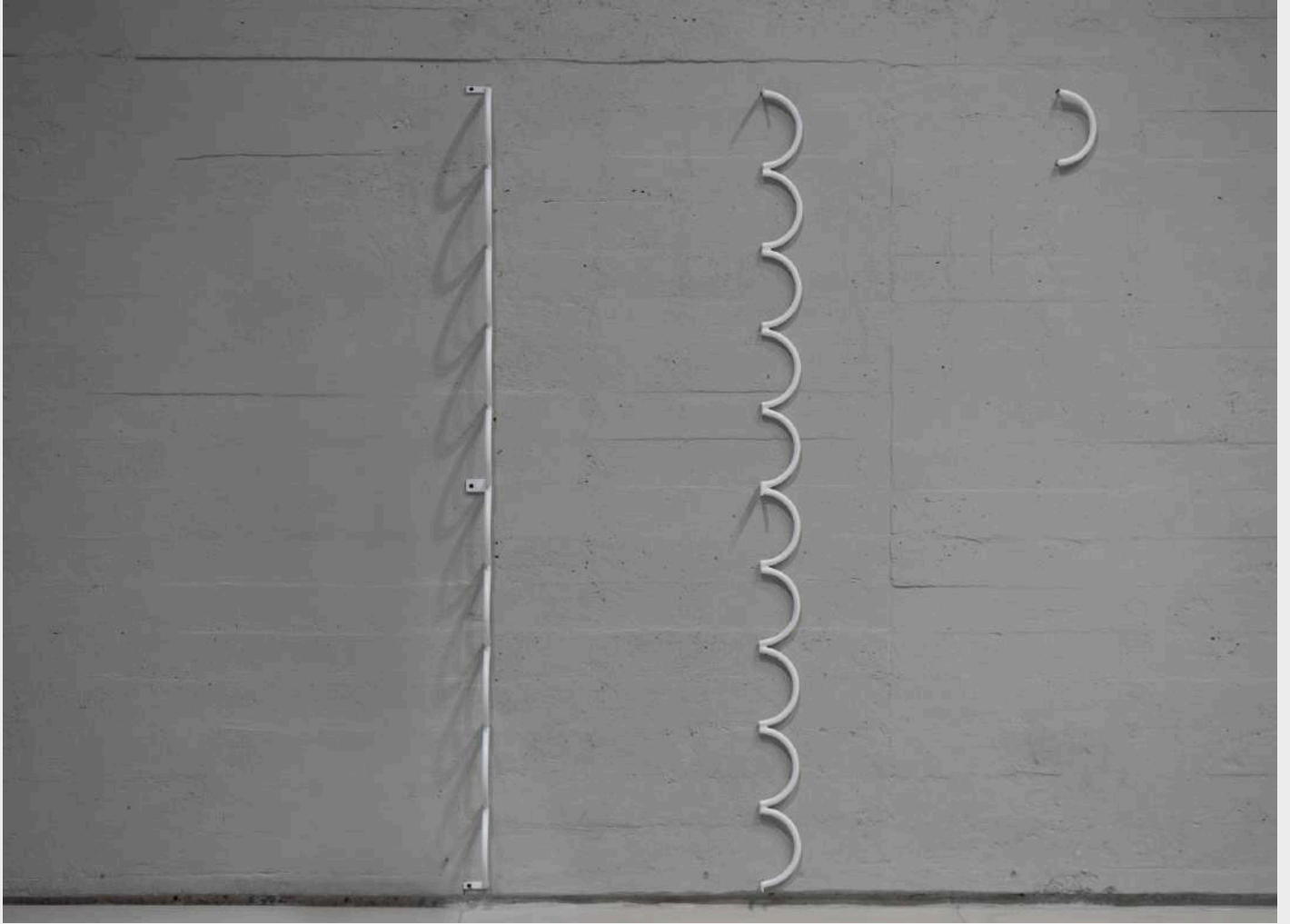
177 x 127.5 x 8.5 cm

69 3/4 x 50 1/4 x 3 1/4 in

(MCI010)



RGЯ



MARCELO CIDADE

Escala Disciplinar 16, 2019 - 2024

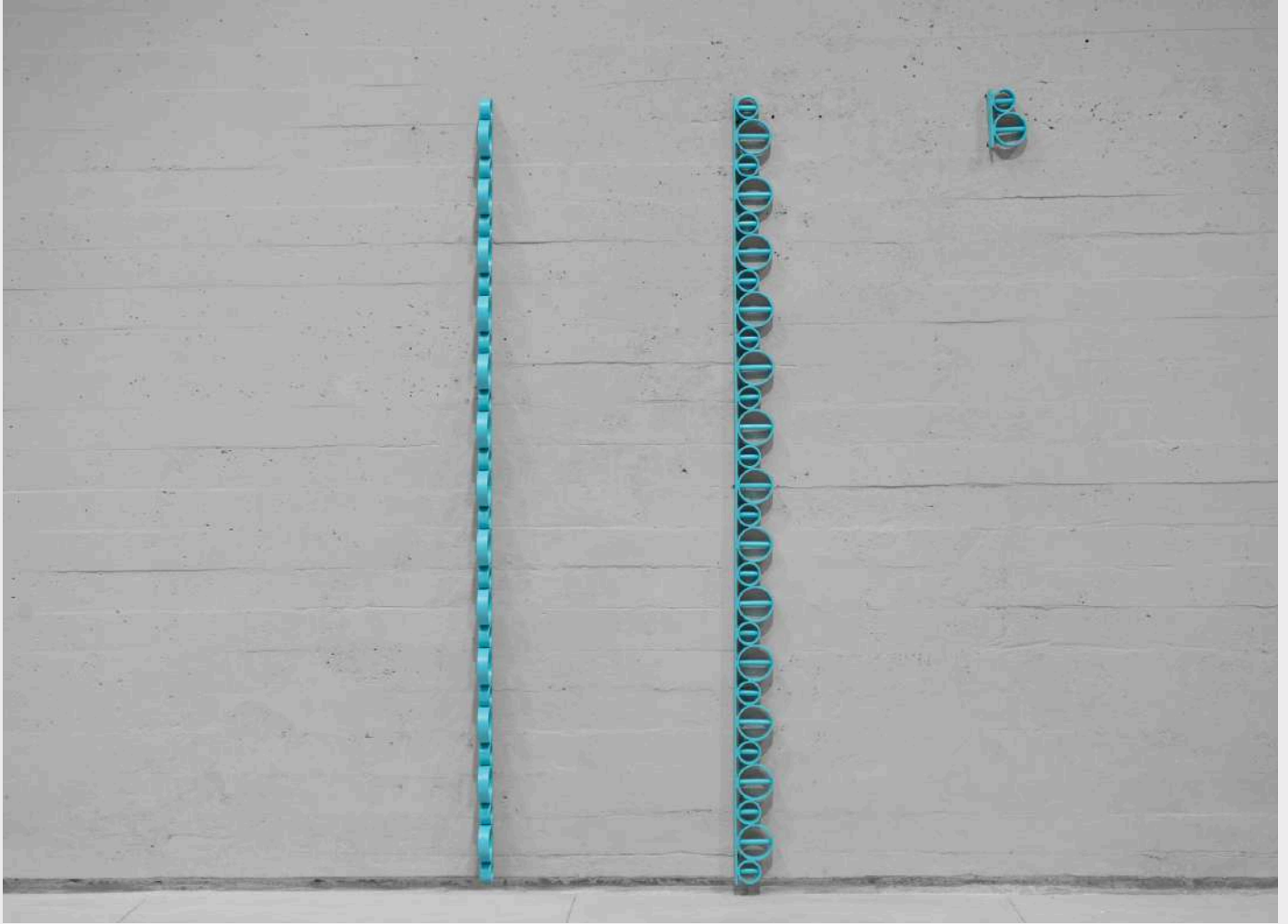
Painted iron, water-based
synthetic enamel

162 x 127.5 x 8.5 cm

63 3/4 x 50 1/4 x 3 1/4 in

(MCI026)

RGЯ



MARCELO CIDADE

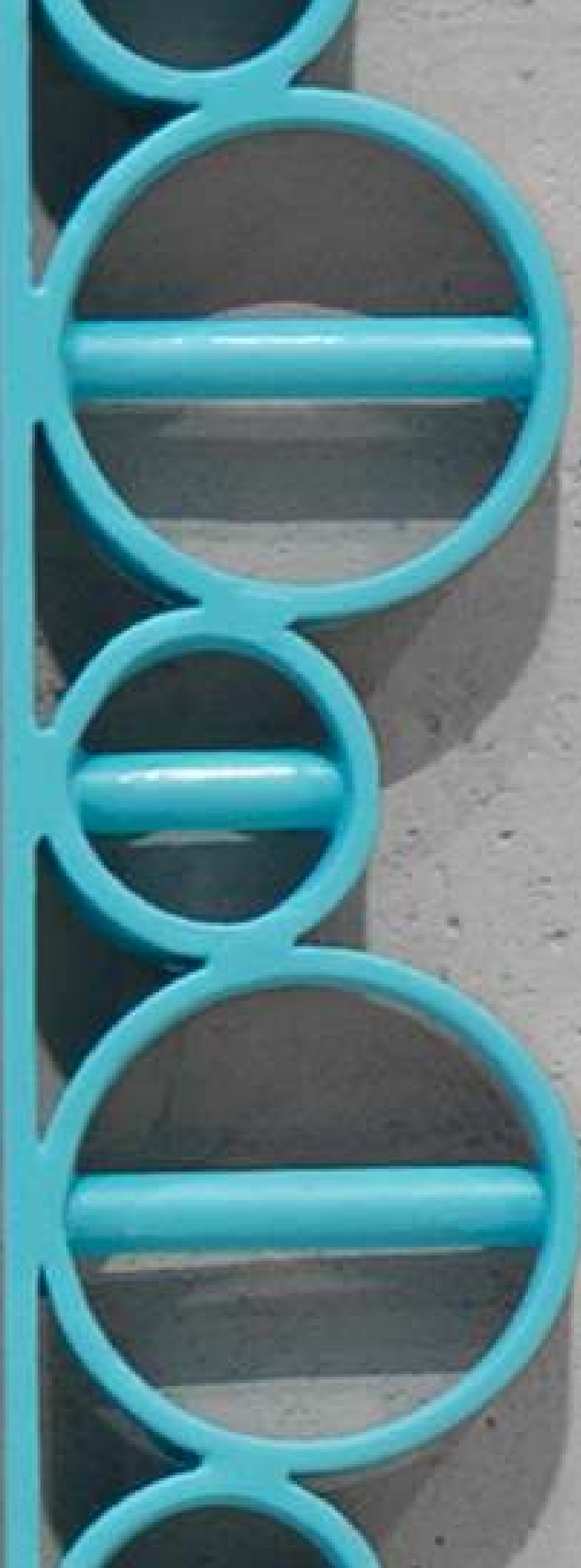
Escala Disciplinar 14, 2019 - 2024

Painted iron, water-based
synthetic enamel

185 x 127.5 x 9.5 cm

72 3/4 x 50 1/4 x 3 3/4 in

(MCI011)



Untitled (Backpack) 4

A food delivery backpack used by delivery workers has been filled with cement, to allude to the weight carried in this type of labor. The cement nullifies the use and function of this backpack to make us think on the relationship between public space and the neoliberal system of exploitation of the labor force.





MARCELO CIDADE

Untitled (mochila) 4, 2024
Cement, polystyrene, food
delivery backpack
50 x 50 x 80 cm
19 3/4 x 19 3/4 x 31 1/2 in
(MCI013)

Private Residue of an Exploited Labor Body

This work addresses issues involving the exploitation of working time in neoliberal society, and the consequent loss of human rights that this problem brings. I have noticed the increase of a recurring situation on the streets of São Paulo: due to the lack of public toilets and the fact that there is no time to perform vital functions during the work day, delivery people working for apps are forced to use plastic bottles to urinate in public spaces. I draw upon this situation to materialize my own employment relationship, so this work consists of presenting a 600ml Coca-Cola bottle containing my urine, equivalent to a work day.





MARCELO CIDADE

*Resíduo privado de um corpo
laboral explorado, 2024*

Urine, 600ml plastic Coca Cola
bottle

25 x 7 x 7 cm

9 3/4 x 2 3/4 x 2 3/4 in

(MCI014)

RGЯ

Paper Money (Mexicanos Peso Bills Erased by Marcelo Cidade).

Six Mexican peso bills were erased with chlorine. The action of erasing its value returns the bill to its primary characteristic as paper, thus criticizing the monetary economic system, its material and value relations.





MARCELO CIDADE

Papel moeda (nota de 20 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 12.2 cm

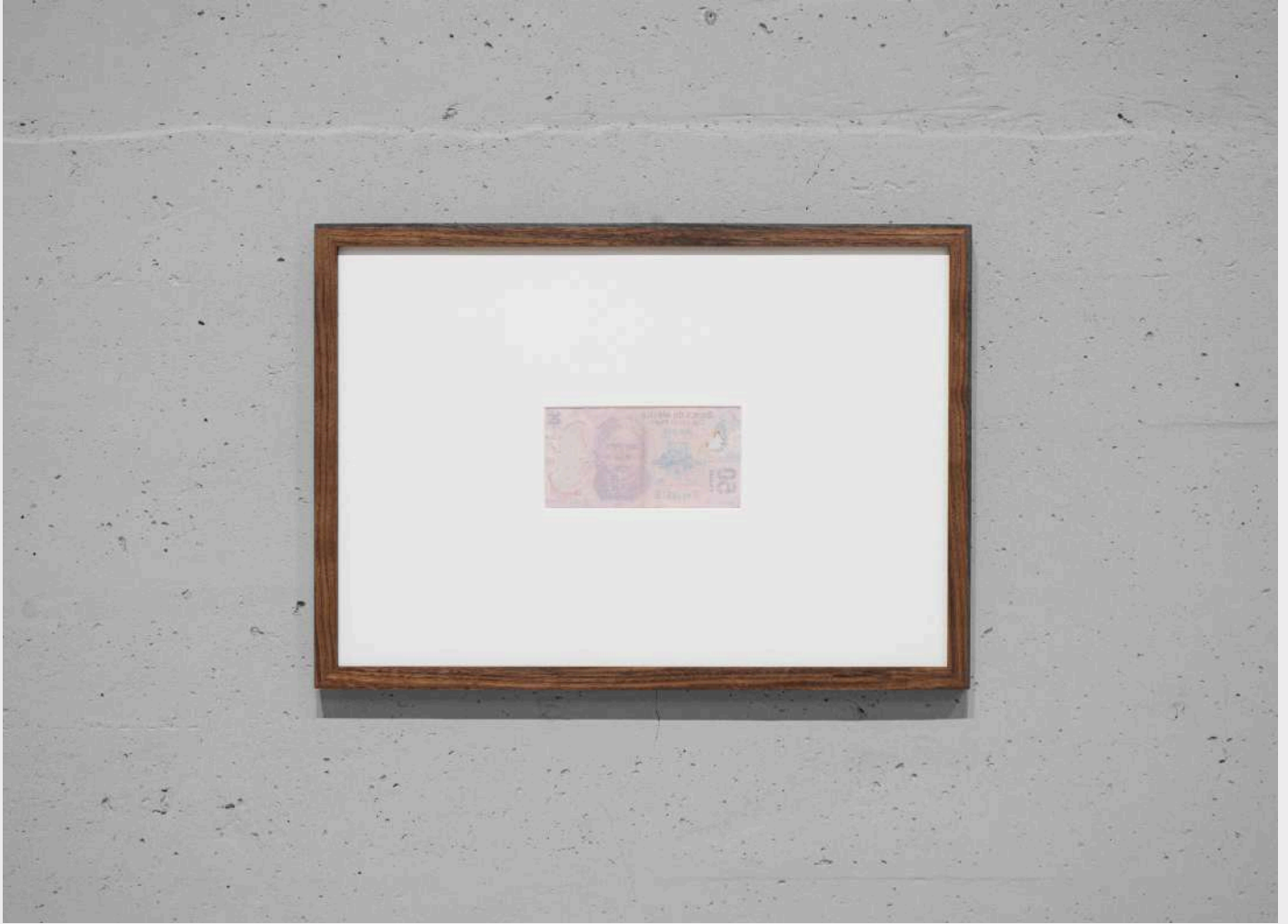
2 1/2 x 4 3/4 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI022)



MARCELO CIDADE

Papel moeda (nota de 50 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 12.5 cm

2 1/2 x 5 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI024)



MARCELO CIDADE

Papel moeda (nota de 100 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 13.2 cm

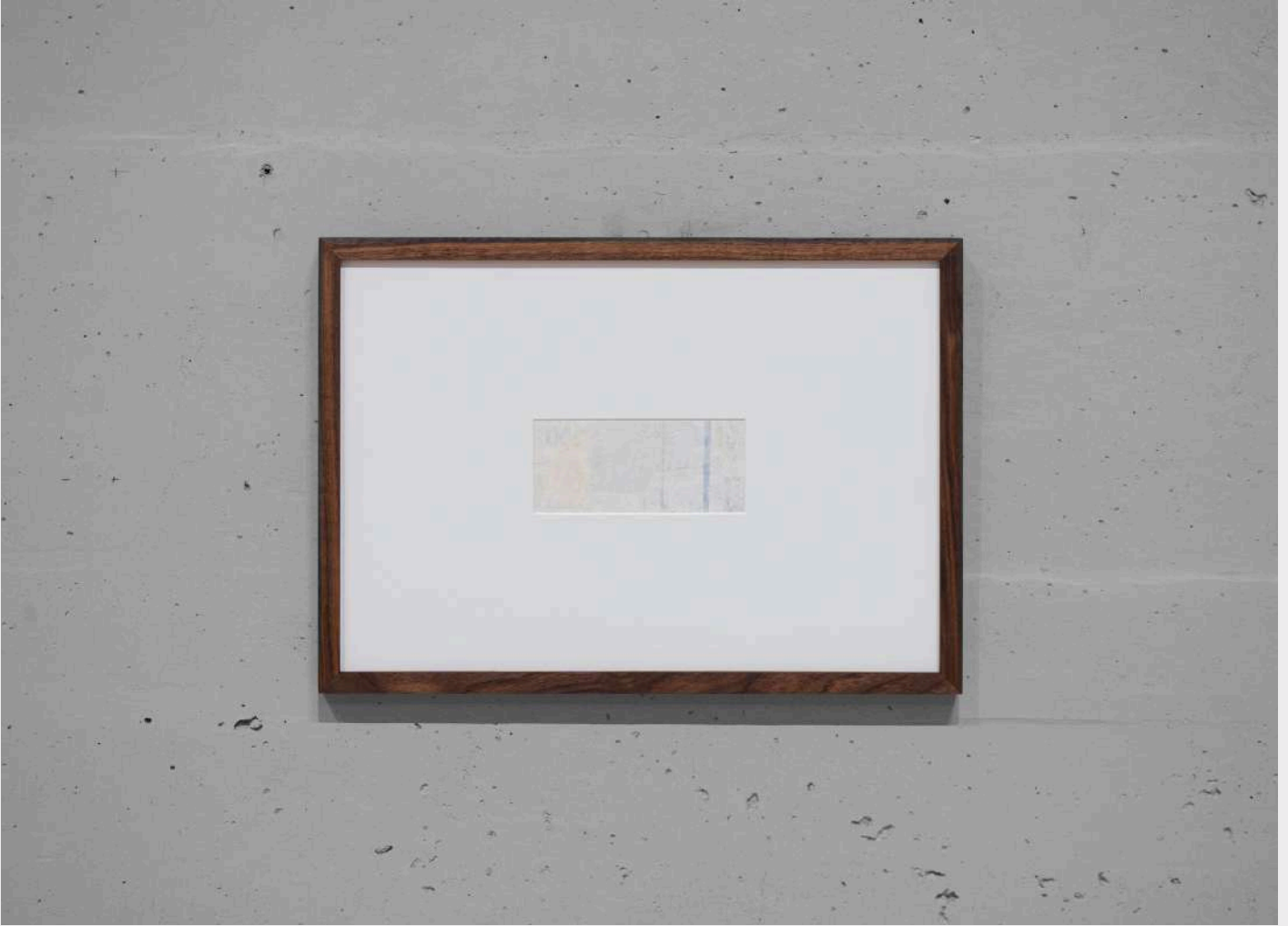
2 1/2 x 5 1/4 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI015)



MARCELO CIDADE

Papel moeda (nota de 200 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 14 cm

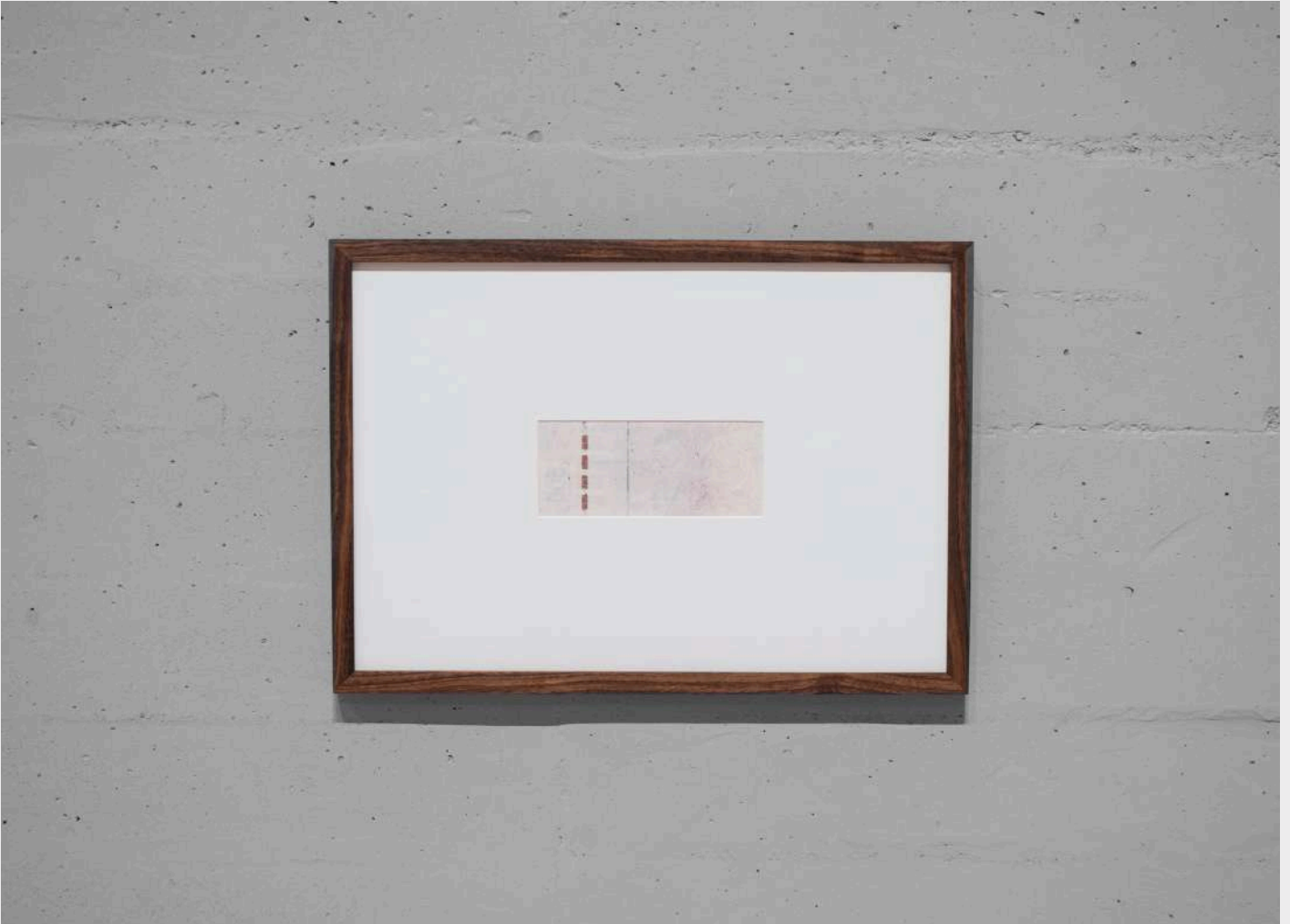
2 1/2 x 5 1/2 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI023)



MARCELO CIDADE

Papel moeda (nota de 500 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 14.5 cm

2 1/2 x 5 3/4 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI016)



MARCELO CIDADE

Papel moeda (nota de 1000 pesos mexicanos apagado por Marcelo Cidade), 2024

Paper money

Unframed:

6.5 x 15.4 cm

2 1/2 x 6 in

Framed:

42 x 30 cm

16 1/2 x 11 3/4 in

(MCI025)

10000 10000 10000 10000 10000 10000 10000 10000 10000 10000

MARCELO CIDADE

(São Paulo, Brazil, 1979)

Through an often subversive and informal practice, Marcelo Cidade questions the ideals of modernist architecture, appropriates urban spaces, and, by means of various aesthetic operations, invents new idioms, constructing fresh and surprising spaces.

The intimate bond that, for Cidade, holds together art and life authorizes the artist to explore the continual oscillating flow between the social and the personal sphere. Comparing established social relations and values, Cidade creates works that express complex social conflicts and brings signs and situations from the street into art-specific spaces. The artist's work emphasizes an encounter between art and society, without neglecting the discussion of language.

One of Cidade's interests is the public space generated in the urban and technological flux of the surveillance society. The city is the privileged site of events, and it is here that the artist looks for his work materials. Streets, walls, flyovers, squares, and shutters are a challenge for his gaze.

He currently lives and works in São Paulo, Brazil.



SOLO EXHIBITIONS (SELECTION)

- 2024 “O vento experimenta o que irá fazer com sua liberdade”, Galería RGR, CDMX, México
- 2023 “O espaço entre eu e você”, Galeria Vermelho, São Paulo, Brasil
- 2022 “Irregular”, Galleria Continua, São Paulo, Brasil
- 2021 “A retórica do poder”, Galeria Vermelho, São Paulo, Brasil
- 2020 “Equivalência e desequilíbrio”, Galeria Bruno Múrias, Lisboa, Portugal
- 2019 “Ministry of All”, Storefront for Art and Architecture, Nueva York, EUA
- 2017 “Marcelo Cidade: Subtotal”, Museu Brasileiro da Escultura e Ecologia, São Paulo, Brasil
- 2016 “Quando acidentes se tornam formas”, Múrias Centeno, Lisboa, Portugal
“Nulo ou em Branco”, Galeria Vermelho, São Paulo, Brasil
- 2015 “(Un)Monument for V. Tatlin”, Galleria Continua, San Gimignano, Italia
- 2014 “Somewhere, Elsewhere, Anywhere, Nowhere”, Kadist, San Francisco, EUA
“Marcelo Cidade,” Galleria Continua, San Gimignano, Italia
- 2013 “Quase Nada”, Casa França, Rio de Janeiro, Brasil
- 2012 “Quase Nada”, Galeria Vermelho, São Paulo, Brasil
- 2011 “3 morros blancos ou El mito Del progreso [projeto vitrina]”, Lugar a Dudas, Cali, Colombia
- 2010 “Roads not taken”, Galleria Furini Arte Contemporanea, Roma, Italia
“Avant, Gard is not dead”, Galeria Vermelho, São Paul, Brasil
- 2009 “Vamos falar senhor fantasma”, Fundação Serralves, Oporto, Portugal
“Norms Patterns Systems”, Galerie Motte et Rouart, Paris, Francia
- 2008 “A Ordem dos tratores não altera o viaduto”, Galeria Vermelho, São Paulo, Brasil
“Demonstrador de segurança”, Centro Cultural São Paulo, São Paulo, Brasil
“Brasileños: Intervenciones de Lucia Koch y Marcelo Cidade”, La Casa Encendida, Madrid, España
- 2007 “Acidentes não acontecem”, Fundação Ascensão, Vale do Anhangabaú, São Paulo, Brasil

GROUP EXHIBITIONS (SELECTION)

- 2024 “Jugar con los ojos cerrados, 100 años de surrealismo”, Galería RGR, Ciudad de México, México
- 2021 “Janelas para dentro”, Casa Millan, São Paulo, Brasil
“L’arte e la città”, Centro Pecci, Prato, Italia
- 2020 “Acervo, Pina-Luz”, Pinacoteca do Estado de São Paulo, São Paulo, Brasil
“Vaivém”, Centro Cultural Banco do Brasil, Belo Horizonte, Brasil
- 2021 “No habrá nunca una puerta. Estás a dentro”. Obras de la coleção Teixeira de Freitas, Santander Art Gallery, Madrid, España
“Vaivém”, Centro Cultural Banco do Brasil, São Paulo, Brasil
“Oslo Biennalen”, Oslo, Noruega
“Bienal do Barro”, Sesc Caruaru, Caruaru, Brasil
“Mesa dos sonhos: duas coleções de arte contemporânea”, Museu de arte contemporânea Nadir Afonso Chaves, Oporto, Portugal
- 2018 “AlterEgo”, Macau Biennale, Macau, Brasil
“Mesa dos sonhos: Duas coleções de arte contemporânea”, Fundação de Serralves, Oporto, Portugal
“Do Disturb”, Palais de Tokyo, Paris, Francia
“Latinoamérica: volver al futuro”, MACBA, Buenos Aires, Argentina
- 2017 “Avenida Paulista”, Museu de Arte de São Paulo, São Paulo, Brasil
“Monumentos, anti-monumentos y nueva escultura pública”, Museo de Arte Zapopan, Zapopan, México
“Sonic Rebellion: Music as Resistance”, Museum of Contemporary Art Detroit, Detroit, EUA
“Monumento, anti-monumentos y nueva escultura pública”, Museo Universitario el Chopo, Ciudad de México, México
- 2016 “Open Plan” (SP Arte/2016), Pavilhão da Bienal, Parque do Ibirapuera, São Paulo, Brasil
“Acervo em Transformação”, Museu de Arte de São Paulo, São Paulo, Brasil
“Quando o tempo aperta”, Museu Histórico Nacional, Rio de Janeiro, Brasil
“Quando o tempo aperta, Palácio das Artes, Fundação Clóvis Salgado, Belo Horizonte, Brasil
“Basta!”, The Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, Nueva York, EUA
“Clube da Gravura: 30 anos”, Museu de Arte Moderna, São Paulo, Brasil

AWARDS

2007 Prêmio Extra 2007, Escola, São Paulo, Brasil

2005 Le Grand Café Saint Nazaire Centre d'art Contemporain, Saint-Nazaire, Francia

COLLECTIONS

Phoenix Art Museum, Phoenix, EU

Fundação Serralves, Porto, Portugal

Museu de Arte Moderna de São Paulo, São Paulo, Brasil

Tate Modern, London, England

Kadist Art Foundation

Museo Tamayo Arte Contemporaneo, Mexico City, Mexico

Museu de Arte de São Paulo (MASP), São Paulo, Brasil

Bronx Museum, New York, EU

Itaú Cultural, São Paulo, Brasil

RGRЯ

rgrart.com | galeria@rgrart.com

MX+5215584347759MX+5215584347760MX+5215584347762