**OCA HOSTS VIDEO RETROSPECTIVE OF**

**ARTIST AND FILMMAKER FRANCESCO VEZZOLI**

*Allegorical works portraying major screen and music stars*

*will be on show for one month in São Paulo*

*The event is a highlight of the third edition of “Preciosidades Vivara”*

 FOR HIGH-RESOLUTION PHOTOS: WWW.CANIVELLO.COM.BR

The work of artist and filmmaker **Francesco Vezzoli** (1971, Brescia) is mainly centered on controversial parodies and allegories of all kinds, including embroidery, photography, sculpture, satirical trailers for movies that will never be produced and site-specific performances with celebrities from the worlds of film and music. Some of this rich imaginary will finally be seen in Brazil in ***Francesco Vezzoli* *Cinerama,*** the artist’s first retrospective exhibition in this country, organized by Dueto Produções (partners: **Monique Gardenberg**, **Jeffrey Neale** and **Carlos Martins**)jointly with **Black Frame**, from New York. The exhibition will occupy the **OCA**, in Ibirapuera Park (SP), between November 10 and December 11 of this year.

From early on the Italian artist’s work seduced international critics, as well as major museums and institutions all over the world. Conceptually, his art examines issues related to sex, oppression, the Narcissism of western culture, the complex relationships of power and the deconstruction of the strategies employed by the entertainment industry, revealing ambiguity and instability in the elements that comprise what we accept as the truth in contemporary, media-based culture.

The exhibition concentrates on the artist’s extensive audiovisual production and brings together a group of 19 emblematic works, including his first videos made in the 1990s and early 2000s, such as ***An Embroidered Trilogy*** (1997-1999), ***A Love Trilogy: Self-Portrait with Marisa Berenson as Edith Piaf*** (1999), ***The Kiss (let's play Dynasty!)***, (2000) and ***The End of the Human Voice*** (2001), featuring the artist himself with **Bianca Jagger** – social activist, former actress, former wife of **Mick Jagger** and former best friend of **Andy Warhol**. In the latter video, the artist weaves a labyrinthine narrative based on elements taken from literary, visual and popular traditions.

The show also includes the fictional advertising film ***Greed*** (2009), made for the launch of a non-existent perfume, directed by **Roman Polanski** and featuring **Natalie Portman** and **Michelle Williams**; and the also fictitious ***Trailer for a Remake of Gore Vidal’s Caligula*** (2005), in which **Vezzoli** appears in the title role alongside a stellar cast. In addition to actresses **Helen Mirren**, **Milla Jovovich** and **Courtney Love,** the film features **Gerard Butler**, **Benício del Toro** and **Vidal** himself, among many others. Adorned by **Donatella Versace’s** extravagant costumes, the approximately five-minute long film premiered at the 51st Venice Bienniale, in 2005, and was presented the following year in New York in the Whitney Museum of American Art’s Biennial, as a criticism of Hollywood’s superficiality and vacuousness.

Another major highlight is the video of the musical performance ***Francesco Vezzoli:*** ***Les Ballets Russes Italian Style (The Shortest Musical You Will Never See Again),***2009, inspired by the play ***Le Bal*** (1929) by **Sergei Diaghilev**, featuring **Lady Gaga** and dancers from Moscow’s **Bolshoi Ballet** and presented at the celebration of the 30th anniversary of the prestigious Museum of Contemporary Art (MoCA), in Los Angeles. The singer’s hat was designed by legendary architect **Frank Gehry** and made by **Prada** (also responsible for the dancers’ costumes) and the piano used for the performance was customized by British pop artist **Damien Hirst.**

Also showing will be the video of the performance ***Right You Are (If You Think You Are)***, from 2007, based on the work of Italian poet and playwright Luigi Pirandello and acted by **Cate Blanchett** and **Natalie Portman.** Uniting theater with technology, the play was presented as part of *Performa* at the Solomon R. Guggenheim museum in New York and investigated the human pursuit of illusion, the instability of the individual and the commercialization of the frenzy surrounding celebrities as a means of distraction from more profound existential questions.

Brazilian actress **Sonia Braga** has also not managed to escape **Vezzoli’s** creations. Now living in New York, she starred in the movie ***Amália Traída*** (*Amalia Betrayed*)(2004), alongside **Lauren Bacall,** which was shown at the 26th International Biennial of São Paulo and depicted the life of the queen of *fado* in a style resembling kitsch soap opera. The work was a kind of synthesis of three of **Vezzoli’s** great passions: the muse of ***Dancin’ Days***, Brazilian soap operas in general and the Portuguese language.

“My fascination for Brazilian culture goes way back. As a child, I was crazy about the soap operas produced in Brazil and ***Dancin’ Days*** was the theme of my dissertation at St Martins, in London. I grew up listening to Brazilian music. During my teenage years I discovered *tropicalismo* and the four ***Doces Bárbaros*** (Caetano, Gil, Gal and Bethânia) and later, the ***Cinema Novo***, especially **Julio Bressane** and **Glauber Rocha**. Not to mention the architecture in this country, which I really admire”, says the artist.

The choice of the OCA for ***Francesco Vezzoli Cinerama*** was not, therefore, by chance. **Vezzoli** saw in the architecture of the **Oscar Niemeyer** building an ideal space in which to create a type of futuristic club.

“Niemeyer’s work and vision are unique in the entire history of Architecture. We might have to go back to the Renaissance to find an architect who could capture so much power and freedom in constructing his dreams. It is quite simply an honor to be able to interact with one of his masterpieces”, enthuses **Vezzoli**.

The expography is signed by **Atelier Marko Brajovic**, which has been behind major exhibitions in the city such as ***François Truffaut: A Moviemaker in Love*** (2015) and ***David Bowie*** (2014), both at the MIS (Museum of Image and Sound). Under the artist’s direction, the **Atelier** proposes to transform the OCA into a polyphonic space illuminated by lasers and LED panels, which will house the universe of **Vezzoli**, an artist who simultaneously loves and rejects the world of celebrities and the language of cinema.

**About Francesco Vezzoli**

Born in 1971, Brescia, Italy and currently living in Milan. Has a BA in Fine Art from Central St. Martin’s School of Art, in London.

Individuals include *Villa Marlene*, Nouveau Musée National de Monaco (2016); *Fortuna Desperata*, Performa 15, New York (2015); *Teatro Romano*, MoMA PS1, New York (2014); *Cinema Vezzoli*, MOCA The Museum of Contemporary Art, Los Angeles (2014); *24 h Museum*, Fondazione Prada, Palais d’Jéna, Paris (2012); *Francesco Vezzoli: Ballets Russes Italian*, The MOCA NEW 30th Anniversary Gala, Museum of Contemporary Art, Los Angeles (2009) and *Francesco Vezzoli: A chacun sa vérité*, Galerie Nationale du Jeu de Paume, Paris (2009); *Dalì Dalì featuring Francesco Vezzoli*, Moderna Museet, Stockholm (2009); *Right You Are (If You Think You Are)*, Solomon R. Guggenheim Museum, New York (2007); *Marlene Redux: A True Hollywood Story!*, Tate Modern, London (2006); *Francesco Vezzoli – Trilogia della morte*, Fondazione Prada, Milano (2004); *The Films of Francesco Vezzoli*, New Museum of Contemporary Art, New York (2002).

Collectives include: - *XVI Quadriennale di Roma – Altri tempi, altri miti*, Palazzo delle Esposizioni, Roma (2016); - *Ennesima:**Una mostra di sette mostre sull'arte italiana,* Triennale di Milano, Milan (2015); - *Picasso Mania*, Le Grand Palais, Paris (2015); - *Bonjour Monsieur Matisse! Rencontre(s)*, MAMAC Musée d’Art Moderne et d’Art Contemporain, Nice (2013); - *Regarding Warhol: Sixty Artists, Fifty Years*, The Metropolitan Museum of Art, New York (2012); - *Il mondo vi appartiene*, Palazzo Grassi, François Pinault Foundation, Venezia (2011); - *Italics. Italian Art between Tradition and Revolution 1968-2008*, Museum of Contemporary Art, Chicago (2009); - *Senso Unico: A Show of Eight Contemporary Italian Artists*, P.S.1 Contemporary Art Center, New York (2007); - *5th Taipei Biennial*, Taipei Fine Arts Museum, Taipei (2006); *6th Shanghai Biennale*, Shanghai Art Museum, Shanghai (2006); *The 2006 Whitney Biennial*, Whitney Museum of American Art, New York (2006); *51a Esposizione Internazionale d’Arte,* La Biennale di Venezia, Venezia (2005); *26th São Paulo Biennial*, Pavilhão da Bienal (Ciccillo Matarazzo), Parque do Ibirapuera, São Paulo (2004) *Second Liverpool Biennial of Contemporary Art*, Tate Liverpool, Liverpool (2002); *49a Esposizione Internazionale d’Arte,* La Biennale di Venezia, Venezia (2001) and *6th International Istanbul Biennial*, Dolmabahçe Cultural Centre, Istanbul (1999).

**About *Preciosidades Vivara***

Conceived and developed with the aim of fostering culture through unique actions, ***Preciosidades Vivara*** had music as the focus of its first two editions. In 2014, three major attractions shared the stage for presentations in Rio and São Paulo: the American contrabassist and singer **Esperanza Spalding**, **Chico Pinheiro** and his quartet and musician **Lourenço Rebetez**. The following year, both cities hosted a performance by ***Snarky Puppy,***a Big Band made up of young talents in world jazz.

Now, for the first time, ***Preciosidades*** opens its umbrella to a visual arts event.

“The idea behind the brand is to build a story over the long term around music, dance and the arts, with events specially conceived to offer unique and unforgettable experiences to the public. **Vezzoli’s** exhibition fits this context perfectly”says **Marina Kaufman**, director of marketing for the jeweler.

***Preciosidades Vivara*** enjoys the support of the Incentive to Culture Law.

**DETAILS**

**Francesco Vezzoli Cinerama**

Opening by invitation: November 10, 7 – 10 pm

Exhibition: from November 11 to December 11, 2016

Tuesday to Sunday and holidays, from 9 am to 5 pm

Tickets: R$ 10,00 (full) and R$ 5,00 (concessions)

Tickets on sale from October 27 via the *Ingresso Rápido* ([www.ingressorapido.com.br](http://www.ingressorapido.com.br)), and from Nov 10 at the box office

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