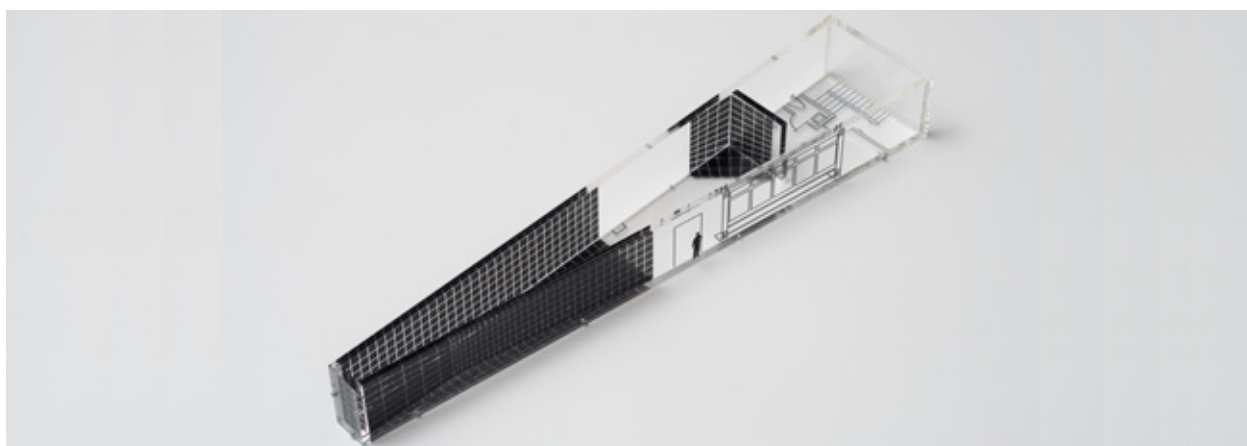


Luciana Brito Galeria opens its 2025 program with solo shows by Regina Silveira and Liliana Porter



Liliana Porter, "Cuentos Inconclusos" (still), 2022



Regina Silveira, "Projeto Graph" - Maquete para Store Front for Art and Architecture Ledis Flam Gallery, New York, 8 x 67 x 3,5 cm, 1991

Exhibitions by Latin American artists Regina Silveira and Liliana Porter inaugurate the 2025 program at Luciana Brito Galeria. Both the Brazilian Regina Silveira and the Argentine artist based in the US, Liliana Porter, have contributed to breaking down the barriers of formal representations in art through experimentalism. In the gallery pavilion, Regina Silveira presents "GRAPHOS", her eighth exhibition at the gallery. In the Modernist Room, Liliana Porter presents "Otros cuentos inconclusos".

"Liliana Porter: Otros Cuentos Inconclusos"

"Regina Silveira: GRAPHOS"

Opening: March 29th, from 11am to 5pm

Runs until May 24th

Liliana Porter “Otros Cuentos Inconclusos”

The exhibition *Otros cuentos inconclusos* [Other Unfinished Tales] features over 30 works by Argentine artist Liliana Porter, offering an overview of her output from the past five years. Based in New York since 1964, Porter has built a career spanning 60 years, during which she has developed a solid and meaningful investigation into how to represent the human condition. This is Porter's fifth exhibition at Luciana Brito Galeria, which also held her first solo show in Brazil in 2001.

Otros cuentos inconclusos takes its title from her most recent audiovisual work, created in collaboration with artist Ana Tiscornia. True to its name, the video presents brief narratives whose endings are left to the viewer's imagination. The video is structured in five segments, weaving together narratives that combine phrases from the children's literature classic *Sinbad, the Sailor* with animated scenes from the artist's installations. The soundtrack, by Sylvia Meyer, plays a crucial role, not only setting the mood for each scene but also breathing life into the inanimate characters.



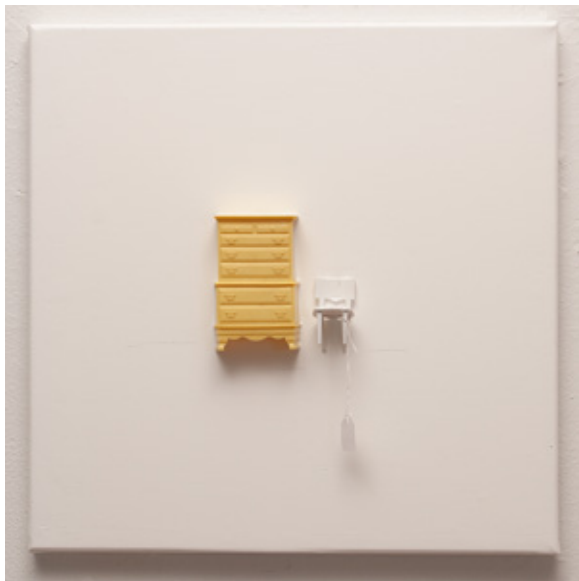
Liliana Porter, “Dialogue with bear”, 2024

Porter's artworks present miniature visual fables – timeless chronicles of our own human condition. She has mastered the skill of creating highly distilled representations, which, paradoxically (or perhaps ironically), emerge from her practice of collecting. Nicknacks, toys, ornaments, and other small discovered objects come to life in her hands. They remain in storage until they are “licensed” by her poetics – sometimes acerbic, sometimes humorous.

Through combinations of these elements – often enhanced with paintings and drawings – she treats on profound questions inherent to contemporary society. A good example is *The Anarchist (WOMAN IN RED)* (2022), where a tiny figure is engaged in an enormous task: unraveling an entire ball of wool to create obstacles for anyone wishing to enter the space. Another is *The Way Out (with red car)* (2022), where a massive barrier is powerless to stop a simple red car. The exhibition includes a group of 20 small assemblages on paper as well as ten micro-installations, where miniature objects acquire great narrative power through metaphors involving time, embodying memories drawn from the deepest corners of shared human experience.



Liliana Porter, “The anarchist (woman in red)”, 2022



Liliana Porter, "For sale - with white chair", 2021



Liliana Porter, "To sweep gold", 2024

About Liliana Porter

1941, Buenos Aires, Argentina. Lives and works in New York, USA

Through references drawn from popular culture and collective memory, Liliana Porter uses devices that border on the fantastic to compose works that subvert the conventions imposed by everyday life and by art itself, creating ambiguous and controversial situations, called "vinhetas teatrais" [theatrical vignettes]. Through a private collection of images and small objects, the artist works on different supports ranging from photography and videos to installations, to present the viewer with allegorical and distorted narratives of reality and time.

"Otros Cuentos Inconclusos", Liliana Porter

Opening: March 29th, 2025 from 11am to 5pm

On view until May 24th, 2025

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Website: www.lucianabritogaleria.com.br

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Further information: Tatiana Gonçalves

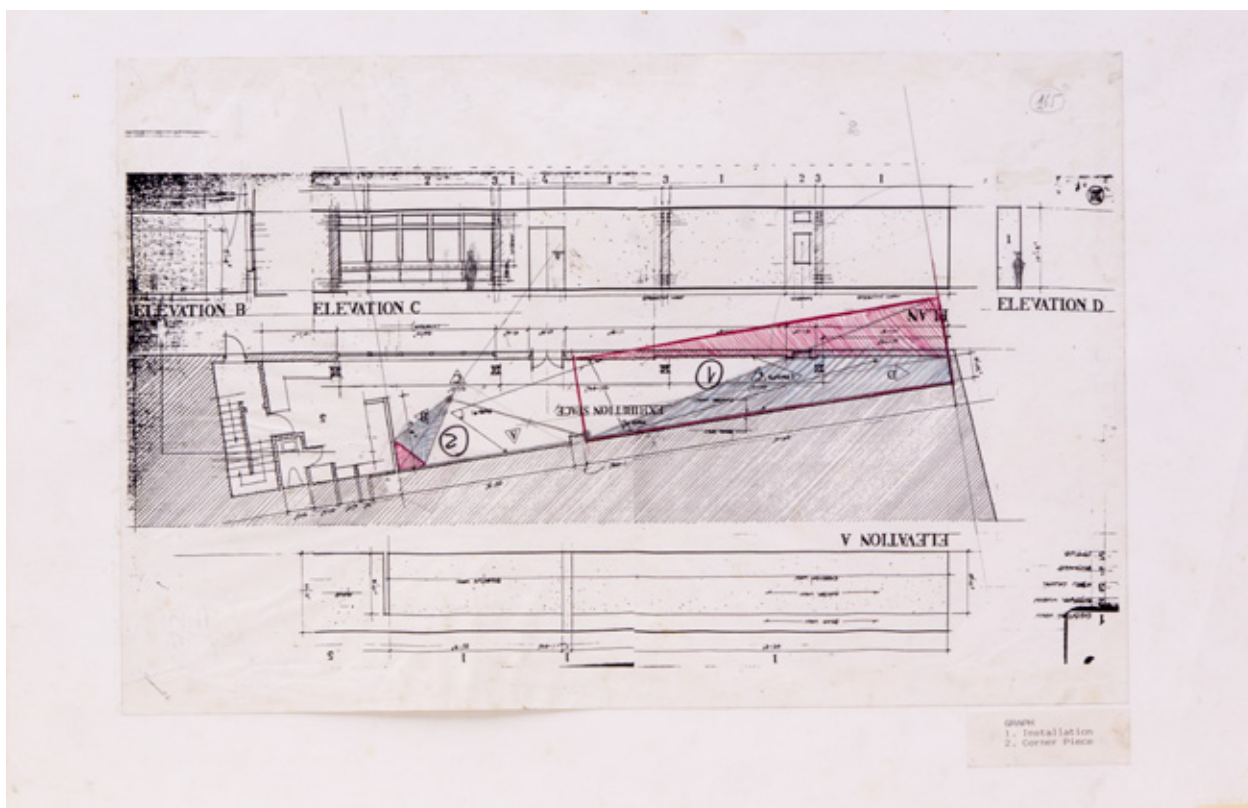
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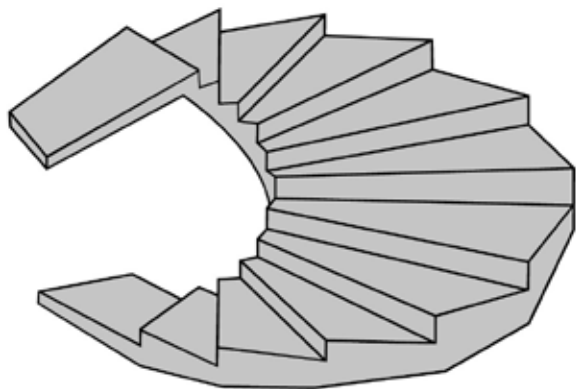
Regina Silveira “GRAPHOS”

The exhibition *GRAPHOS*, a solo show by Regina Silveira, presents her artwork of the same name, conceived in 1991, several years before her first exhibition at Luciana Brito Galeria in 1998. This recovery of an unrealized work represents nearly three decades of collaboration and shows the evolution of Regina Silveira’s research, which has always been at the forefront of studies in perception and visual representation, keeping step with new technological possibilities in art. The site-specific installation *GRAPH* was initially designed following analog graphic rules to correct the architectural perspectives of Storefront for Art and Architecture in New York during her John Simon Guggenheim Foundation fellowship (1991). Although it was selected for implementation, the building’s preservation rules prevented the project’s execution, since at that time the artist painted her works directly on the walls.

Thirty-four years later, the artist is now revisiting the same installation for the similarly structured space of Luciana Brito Galeria’s pavilion, with its distinctive triangular floor plan. For this purpose, *GRAPH* has been adapted to digital graphic resources, enabling the production and application of adhesive vinyl on the pavilion walls, virtually correcting its irregular angles from the viewer’s perspective. Regina Silveira harnesses digital technology tools to develop and execute her works, allowing her to work remotely. For example, the artist recently inaugurated her commissioned work *Paradise* at George Bush Intercontinental Airport (IAH) in Houston (TX – USA).



Regina Silveira, “Projeto Graph” - Desenho preparatório para Store Front for Art and Architecture, Ledis Flam Gallery, New York, 1991



Regina Silveira, “GRAPHOS 6 (CARACOL)”, 2025



Regina Silveira, “SEM FIM”, 1993

The exhibition is also presenting *GRAPHOS 6 (CARACOL)*, another project from the 1990s that reinforces the importance of location and viewpoint. A recurring element in the artist’s investigation, the staircase – this time produced in engraved sheets of aluminum – challenges our perception of reality through distortions, depth, and perspective. The first staircases conceived by Regina Silveira were shown in 1984 as paintings on panels in the exhibition *Simulacros* at MAC-USP, as part of her doctorate at ECA-USP. Another work following this same visual language, the lithograph *SEM FIM* (1993), is also featured in this exhibition at the gallery.

About Regina Silveira

1939, Porto Alegre, Brazil. Lives and works in São Paulo, Brazil.

Regina Silveira’s artistic research questions the orthodox, preestablished forms of representation, leading her to work with new possibilities of signification. Her works explore the architectural and contextual space, generally evoking a sense of uncanniness through the displacement of the commonplace, that is, our common references. Regina Silveira is known for her research into the principles of perspective, tridimensionality, and the study of shadows, which she employs in large site-specific installations, vinyl cutouts, luminous projections, works in printmaking, embroidery, porcelain and digital videos.

“Regina Silveira: GRAPHOS”

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About Luciana Brito Galeria

Founded in 1997, Luciana Brito Galeria is recognized for playing a leading role in the consolidation of Brazil's art market. Since the outset, it has focused its work on cultural exchange, fostering the internationalization of Brazilian art research while introducing artists from other countries to the Brazilian public. In 2015, the gallery moved to the former Castor Delgado Perez residence (São Paulo), an architectural heritage designed in modernist style by architect Rino Levi, with landscaping design by Burle Marx and Rino Levi.

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“GRAPHOS”, Regina Silveira

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