

MULTIPLESPACINGS is pleased to present **Capital : Construction-Destruction**, the first solo exhibition in Switzerland of the artist Lourival Cuquinha (Olinda (PE), Brazil, in 1975).

Lourival Cuquinha is a visual artist working in all media, from ink drawings to social sculptures, and from urban interventions to video and photography. If there is a common thread to Lourival's art practice it is in the artist's affirmation of the power of life. By interrupting the circulation of everyday materials, whether clothes or banknotes, the artist powerfully make visible this power of life. In a converse operation, the artist makes visible how museums remove artworks from circulation: by interrupting the museum's arrestation of the circulation of an artwork, the artist restores an artwork to circulation, and so re-invests it with the power of life.

Circulation interrupted: In the *Varal* interventions, from 2003, the everyday practice of drying laundry across streets is taken to new scales: the resulting interventions, across motorways and waterways, are as evocative of Christo as of neighbourhood laundry lines. In the *ArtTraffic* series, from 2006, small cubes of hashish are attached to sewing needles and the needle-hashish object is integrated into a necklace: the hashish is blatantly visible, and the artist is waved through by customs control once they realize it's just art. In the *Costume* series, from 2007, new investiture rituals are invented: the human body, naked then dressed, is bestowed with power through an act of investiture. In the *Jack Pound* series, from 2009, banknotes are sewn together to make flags: the Central Bank has the power to turn paper into banknotes, but only the artist can turn banknotes into an artwork. In its first realization, it is art investors who loan the artist half of the banknotes required, in return for an equity participation in the auction sale proceeds.

Circulation restored: In the video-installation *Parangolé* (2002-2006) the viewer can see how a Parangolé cape from Oiticica was hijacked by the artist in 2002 on the occasion of an opening at the Museu de Arte Moderna, Rio de Janeiro, and then worn by the artist during the vernissage cocktail and whilst partying in Lapa afterwards, before being returned to the museum the following day. In the installation made in 2006, this video of the Parangolé's night out is presented along with a Parangolé, and both are surrounded by an electrified wire-mesh. With this installation, the artist's darkest work, Lourival makes visible the disjunction between life and governmentality, and exposes the museum's propensity to operate as a mausoleum: the *tropicália* of producing is subjected to a conserving *museum tropism* towards mausoleum, when the museum as mausoleum has powers *over* life, but not the power *of* life.

Art trumps law: But power *of* life can still trump the powers *over* life, for art is able to get away with actions that normally would be stopped, whether by museum security or by customs control. Much as Duchamp discovered that artists possess a magical power to transmute non-art into art, Lourival has discovered that art possesses a magical power to suspend law, presumably because art is beyond law.

Lourival Cuquinha (*1975, Olinda) studied chemical engineering, philosophy, law and history at the Universidade Federal de Pernambuco (1993-2002), and taught himself visual and audiovisual arts through his involvement in the actions and performances of the artists' group *Molusco Lama* (from 1996).

Author: Adrian Lucas
Art Critic

Lourival Cunquinha

Solo Exhibitions (selection):

Capital: Construction - Destruction (MultipleSpacings, Bern, 2012)

Costumes – minha mãe sustenta minha filha (Instituto Cultural Banco Real, Galeria Marcantônio Vilaça (Recife, 2007)

Art Fair Presentations (selection):

Art Features, Art Basel 2012 (group presentation, A Gentil Carioca, Rio de Janeiro)

Frieze Art Fair 2010 (solo presentation, A Gentil Carioca, Rio de Janeiro)

Group Exhibitions (selection):

With Criminal Energy – Art and Crime in the 21st Century (Halle 14, Leipzig & ACC Galerie, Weimar, 2012)

Caos e Efeito/Contra-pensamento Selvagem (Itaú Cultural, São Paulo, 2011)

Panorama da Arte Brasileira (Museo de Arte Moderna, São Paulo, 2011)

Jogos de Guerra (Centro Caixa Cultural, Rio de Janeiro, 2011)

Festival Performance Arte Brasil (Museo de Arte Moderna, Rio de Janeiro, 2011)

Voces Diferenciales (Centro Provincial de Artes Plásticas y Diseño, Havana, 2011)

“748.600” (Paço das Artes, São Paulo, 2011)

Night of Festivals (Nottingham, 2010)

SEU – Semana de Experimentação Urbana (Porto Alegre, 2010)

Vivo Arte.MOV 2010 (Belém do Pará, 2010)

Salão de Artes Plásticas de Pernambuco (Olinda, 2009)

Brazilian Summer, Art & the City (Het Domein Museum, Sittard, 2009)

Novo Rosto, breve antologia do autorretrato (Casa da Cultura da América Latina, Brasília, 2009)

Brazilian Video Art and Short Film (University of Essex Collection of Latin American Art, 2008)

Corpocidade (Universidade Federal da Bahia, Salvador da Bahia, 2008)

Die Kunst erlöst uns von gar nihcts, Künstlerpositionen aus Südamerika (ACC Galerie, Weimar, 2006)

Territoires Transitoire (Palais de Porte Dorée, Paris, 2005).

Urban Interventions:

Varal series: Recife (2003), Olinda (2003), Rio de Janeiro (2006), Vitória do Espírito Santo (2006), São

Paulo (2006), Weimar (2007), Île de Porquerolles (20??), Porto (20??) and Nottingham (2010)