



Lucas Arruda, *Untitled (from the Deserto-Modelo series)*, 2013, oil on canvas, 30 x 37 cm.
Photo: Everton Ballardin. Courtesy the artist, David Zwirner and Mendes Wood DM



EXHIBITION OF LUCAS ARRUDA *DESERTO-MODELO*

CARRÉ D'ART - MUSEUM OF CONTEMPORARY ART IN NÎMES
APRIL 30 TO OCTOBER 5, 2025

CARRÉ D'ART – MUSEUM OF CONTEMPORARY ART IN NÎMES PRESENTS THE EXHIBITION *DESERTO-MODELO* BY THE BRAZILIAN ARTIST LUCAS ARRUDA

CURATOR OF THE EXHIBITION JEAN-MARC PRÉVOST

3RD FLOOR OF CARRÉ D'ART



Lucas Arruda
Untitled (from the Deserto-Modelo series), 2024
Oil on canvas
30 x 36 cm
Photo: Everton Ballardin
Courtesy the artist, David Zwirner
and Mendes Wood DM

From April 30 to October 5, 2025, as part of the **2025 Brazil Season in France**, Carré d'Art – Museum of Contemporary Art in Nîmes will host two monographic exhibitions dedicated to contemporary Brazilian artists: Lucas Arruda and Ivens Machado.

This significant retrospective works by Lucas Arruda features paintings, films, and installations from different periods of his career, including some produced specifically for the occasion. The exhibition, which will occupy the entire floor of the temporary spaces, will showcase the different aspects of his practice.

Arruda is fundamentally concerned with landscape, human thought, and the experimentation of our capacity to live through the mediation of light and the gaze. His landscapes exist at the point of tension between abstraction and figuration, between appearance and emptiness.



Lucas Arruda
Untitled (from the Deserto-Modelo series), 2024
Oil on canvas
24 x 30 cm
Photo: Everton Ballardin
Courtesy the artist, David Zwirner
and Mendes Wood DM

DESERTO-MODELO

Arruda has used the phrase *Deserto-Modelo* — a line from the poems of João Cabral de Melo Neto — to unite the seemingly disparate elements of his practice, invoking it as the title of many of his exhibitions as well as individual paintings, as if to signify that the same process, the same quest, never ceases to be pursued.

The desert is a timeless place where we can experience ourselves and make an inner journey. The painting is there to take us, as it were, beyond the visible. With each glance, experiences are delineated in a process of construction and reconstruction of memory, as if the formulation of color fields touched the immaterial body of temporal landscapes and lived sensations.

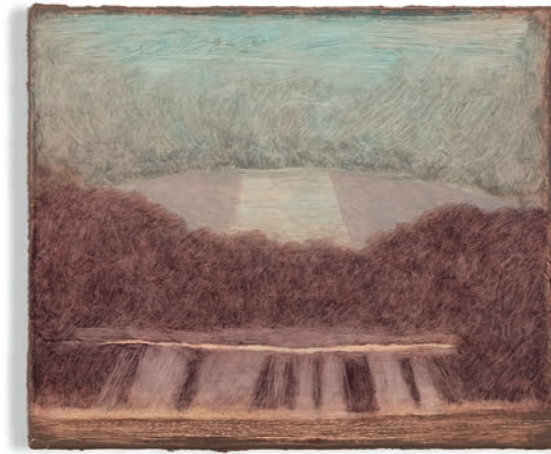
In these works, colors are not easy to define and acquire a cerebral dimension. What seems to be most important is the relationship of the colors to each other, rather than the colors themselves.

Lucas Arruda
Untitled (from the Deserto-Modelo series), 2019
Installation, detail
Photo: Bruno Leão

Faced with Arruda's paintings, one might think of the Impressionists, J. M. W. Turner or the history of landscape painting in Brazil but, less intuitively and perhaps more apt a comparison, Giorgio Morandi also comes to mind. Like Morandi, Arruda always uses the same structure, tending towards abstraction and a metaphysical dimension. As with Morandi's paintings, here the absence of human figures invites introspection and meditation, while avoiding any narrative. Technically, Arruda's work is a question of subtracting and adding matter. In the monochromes, layers of paint are superimposed on a prepared canvas, with the light coming from behind. In the seascapes, paint is subtracted using a fine brush, leaving behind very fine layers of color and light.



Lucas Arruda,
Untitled (from the Deserto-Modelo series), 2013
Oil on canvas
30 x 37 cm



Lucas Arruda,
Untitled (from the Deserto-Modelo series), 2024
Oil on canvas
20 x 24 cm
Photo: Everton Ballardin
Courtesy the artist, David Zwirner and Mendes Wood DM

UNTITLED

An *Untitled* installation from 2019 is composed of a square of light projected above a painted square on the wall. Arruda calls it a "**ideogram of a landscape**"— a simplified representation of the horizon, a moment of revelation and a reflection on the relationship between immateriality and materiality. "**This balance between upper and lower parts comes from the desire to find a balance between dreams and reality.**" Lucas Arruda, interview catalog Ibere Camargo.



Lucas Arruda
Still frame from *Untitled (Neutral Corner)*, 2018
Video, 4'27"

In the exhibition space, a rhythm is created through the arrangement of and contrast between the paintings. "**It's like creating a score from sequences, colors, formats and distances**", says Arruda.

He generally works in small, horizontal formats for his seascapes; his paintings of jungles are made on square canvases, highlighting the verticality of the trees. His great virtuosity lies in his ability to contain something that is in the realm of the infinite in a small space, in order to concentrate the radiations and frequencies of light.



Lucas Arruda
Still frame from *Untitled (Neutral Corner)*, 2018
Video, 4'27"

NEUTRAL CORNER

Also on view, *Neutral Corner* from 2018 — the only video Arruda has made to date — features footage of the 1962 fight between Emile Griffith and Benny "Kid" Paret at Madison Square Garden in New York. In it, we witness the fall of Paret's body, his ineluctable descent to the bottom of the frame. As **Germano Dushá** writes in his text for the exhibition publication, "**Here, matter decants, the vital force abandons its corporified incarnation and the spirit rises. In its dramatization of the cycle of life and death, *Neutral Corner* contemplates the essential impermanence of all things in a morbid dance between what remains and what disappears.**"

In the center of one room is a replica of a perfectly shaped Egyptian alabaster bowl, the original of which is kept at the Calouste Gubelkian Foundation in Portugal. Here, emptiness is collected in an almost sacred way. Light is filtered through the translucent alabaster surface, just as it is in Arruda's paintings, distilling the artist's larger project to its most basic elements.



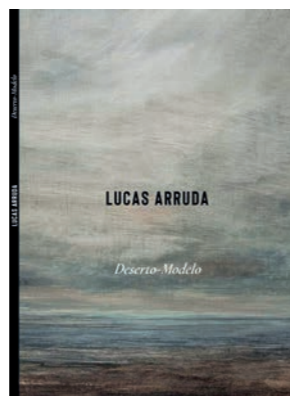
Lucas Arruda, 2025
 Photo: Gui Gomes
 © Lucas Arruda. Courtesy the artist, David Zwirner and Mendes Wood DM

Arruda's work is included in the collections of **the Art Institute of Chicago; Boros Collection, Berlin; Buffalo AKG Art Museum, Buffalo, New York; Centre Pompidou, Paris; Fondation Beyeler, Basel; Fondazione Sandretto Re Rebaudengo, Turin; Hirshhorn Museum and Sculpture Garden, Washington, DC; Institute of Contemporary Art, Miami; K11 Art Foundation, Hong Kong; Kunstmuseum Den Haag, The Hague, the Netherlands; Long Museum, Shanghai; M Woods Museum, Beijing; Moderna Museet, Stockholm; Museo Jumex, Mexico City; Museu de arte de São Paulo Assis Chateaubriand (MASP); Museum of Fine Arts, Boston; Museum Ludwig, Cologne; Pérez Art Museum, Miami; Pinacoteca do Estado de São Paulo; Pinault Collection, Paris; Rockbund Art Museum, Shanghai; Rubell Museum, Miami; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Tate, United Kingdom; TBA21 Thyssen-Bornemisza Art Contemporary, Madrid; and the X Museum, Beijing.** Arruda lives and works in São Paulo.

This exhibition is part of the programming at Carré d'Art, which focuses on presenting monographs of renowned artists such as Walid Raad, Wolfgang Tillmans, or Nairy Baghramian, as well as younger artists like Tarik Kiswanson or Latoya Ruby Frazier, recently featured.

BIOGRAPHY OF THE ARTIST AND INTERNATIONAL INFLUENCE

Born in 1983 in São Paulo, Brazil, Arruda received his BFA from Faculdade Santa Marcelina, São Paulo, in 2009. In 2023, Arruda's work was on view in *Assum Preto*, a site-specific solo exhibition, curated by Hans Ulrich Obrist, that was presented in the library of the Ateneo de Madrid. A solo exhibition of the artist's work, *Lugar sem Lugar*, was on view at Fundação Iberê Camargo, Porto Alegre, Brazil, in 2021, and traveled to Instituto Tomie Ohtake, São Paulo, in 2022. The artist's first large-scale institutional solo show, *Deserto-Modelo*, was on view at the Fridericianum, Kassel, Germany, in 2019. Arruda's work has also been included in numerous prominent group exhibitions worldwide, including *Natureculture*, Fondation Beyeler, Basel (2021); *Aprendendo com Miguel Bakun: Subtropical*, Instituto Tomie Ohtake, São Paulo (2019); and *Luogo e Segni*, Punta della Dogana, Venice (2019). In October 2024, Arruda's work was on view at the Museu de Arte Moderna de São Paulo as part of 1000º, the 38th edition of the Panorama da Arte Brasileira biennial exhibition.



Exhibition Catalogue
Deserto-Modelo
 Bilingual French-English
 64 pages

Text by Germano Dushá, curator, writer, and cultural agent. He was one of the curators of the 38th Panorama of Brazilian Art: A Thousand Degrees at the Museum of Modern Art of São Paulo (MAM-SP 2024).

The exhibition will echo a simultaneous presentation at the Musée d'Orsay (*Qu'importe le paysage, from April 8 to July 20, 2025*), in the Impressionist gallery (level 5), where the works of Lucas Arruda will be in dialogue with the paintings of Claude Monet, in a highly complementary relationship.



ABOUT CARRÉ D'ART

Inaugurated in 1993, the opening of Carré d'Art - Museum of Contemporary Art is a successful example of France's embrace of contemporary art and the decentralization policy initiated in the 1980s.

Located between the CAPC in Bordeaux, the Abattoirs in Toulouse to the west, and the MAC in Marseille and MAMAC in Nice to the east, the Museum of Contemporary Art in Nîmes is part of a network that has grown over the years to promote and disseminate contemporary art in the Mediterranean region.

Like its Parisian counterpart, the Centre Georges Pompidou, Carré d'Art houses both a media library and a contemporary art museum, offering a new cultural space for both locals in Nîmes and international visitors. In 1983, Jean Bousquet, newly elected Mayor of Nîmes, confirmed his vision for the city's cultural prominence with the creation of this new institution.

The museum's collection began in 1986, with significant support from the Direction des Musées de France, and now includes nearly 600 works.

Event organized as part of the Brazil-France Season 2025



PRACTICAL INFORMATION

Place de la Maison Carrée, 30000 Nîmes

Tuesday to Friday: 10:00 AM – 6:00 PM
 Saturday and Sunday: 10:00 AM – 6:30 PM
 Closed on Monday

Full price: Temporary exhibition + permanent collection entry: 8€
 Entry + guided tour: 11€ / Permanent collection entry: 5€
 Reduced price: Temporary exhibition + permanent collection entry: 6€
 Entry + guided tour: 9€ / Permanent collection entry: 3€
 Free entry on the first Sunday of the month

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