



Ivens Machado, *Untitled*, 1990, concrete, wood, and gravel, 64 x 130 x 53 cm.
Photo: Eduardo Ortega, Courtesy of the Ivens Machado Collection and Fortes D'Aloia & Gabriel,
São Paulo/Rio de Janeiro.



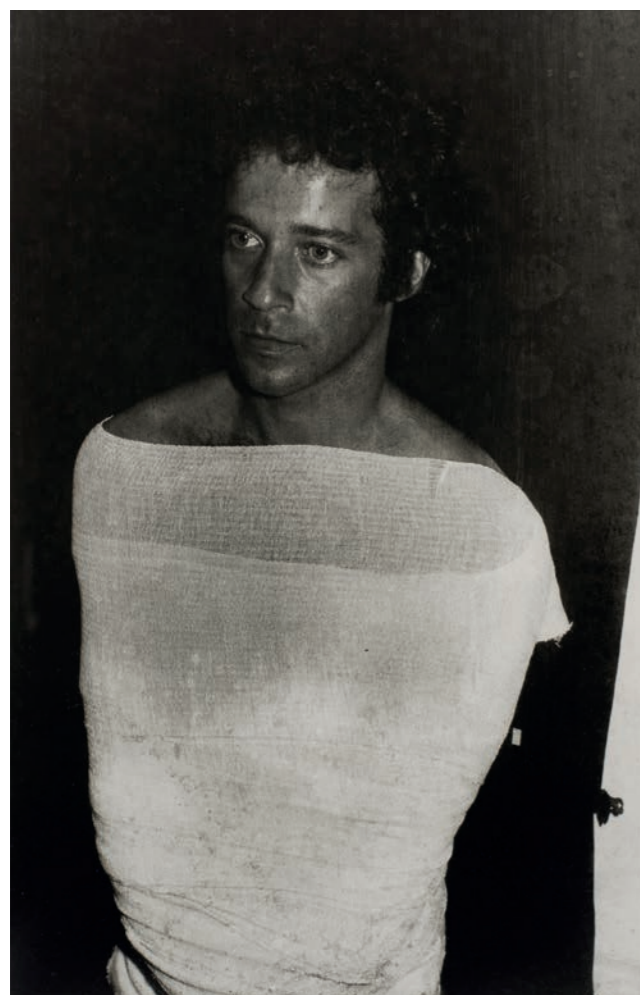
EXHIBITION IVENS MACHADO

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 AN EXHIBITION BY IVENS MACHADO

CURATOR
OF THE EXHIBITION
JEAN-MARC PRÉVOST

PROJECT ROOM
2ND FLOOR OF CARRÉ D'ART



Ivens Machado, *Sem Título 14 (Performance com bandagem cirúrgica / negativo #40)*, 1973–2018
Gelatin silver print
Courtesy of the Ivens Machado Collection and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.



Ivens Machado, *Versus*, 1974
Video, 4'5"
Courtesy of the Ivens Machado Collection and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.

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.

The exhibition of Ivens Machado (Rio de Janeiro 1942 – 2015) will present several works: **videos, photographs, sculptures** that explore themes related to **the rise of the dictatorial regime in the 1970s**.



Ivens Machado, *Untitled*, 2006, iron, mesh, and charcoal, 80 x 50 x 550 cm, unique work in a series of 6.
Courtesy of the Ivens Machado Collection and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.



Ivens Machado, *Sem Título 3 (Performance com bandagem cirúrgica / negativo #16)*, 1973–2018
Gelatin silver print
Courtesy Acervo Ivens Machado and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.

AN ARTISTIC EXPLORATION OF SOCIAL ISSUES

The exhibition aims to introduce the work of Ivens Machado to France. He belongs to a generation of artists who emerged in the 1970s, at a time when the dictatorial regime was on the rise. This generation challenged the legacy of Brazilian **Neo-Concretism**, which brought together artists such as **Lygia Clark**, **Helio Oiticica**, and **Lygia Pape**, signaling a break with the movement's geometric principles towards rugged forms and readily available materials with political overtones. The first part of the exhibition will present a selection of video and photographic works documenting performances from this period. It will demonstrate how social tensions were expressed through the body and performative gestures. Issues of violence, repression, and sexuality are addressed, often in a very explicit manner through the staging of torture and racial conflicts, revealing situations of paralysis, exhaustion, and concealment. These are all themes Ivens Machado explored throughout his life, using a variety of materials.



Ivens Machado, *Versus*, 1974
Video, 4'5"
Courtesy Acervo Ivens Machado and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.

SCULPTURE AND MATTER

In the second part of the exhibition, the propositions from the 1970s will be connected with Ivens Machado's sculptures, which incorporate cement, bricks, iron, and wood—materials commonly used in construction.

These forms all suggest the presence of bodies. The rawness of the materials is linked to fundamental biological tensions.

As in his performances, the body and sensuality are essential dimensions in the development of his sculptural forms. The recovery of obsolete construction materials and the deliberate incompleteness of his works often liken them to ruined bodies. Iron, broken glass, concrete, and debris as compositional elements challenge the supposed purity of modernist art.

His practice is based on subverting conventional sculpture, positioning him as one of the undisputed leaders of his generation in Brazil, while also influencing many young artists. The use of humble materials and the concept of vital energy reveal an affinity with Arte Povera, with which he certainly became familiar during his travels to Italy, where he regularly exhibited in various galleries, including the Tucci Russo Gallery in Turin, in the 1980s.



Ivens Machado, *Untitled*, 1986
Concrete, glass, and iron
179 x 90 x 116 cm
Photo: Eduardo Ortega
Courtesy Acervo Ivens Machado and Fortes D'Aloia & Gabriel,
São Paulo/Rio de Janeiro.



Ivens Machado, *Untitled*, 1990
Concrete, wood, and gravel
64 x 130 x 53 cm
Photo: Eduardo Ortega
Courtesy Acervo Ivens Machado and Fortes D'Aloia & Gabriel,
São Paulo/Rio de Janeiro.

THE ARTISTIC PROCESS OF IVENS MACHADO

Machado's process also extends to drawings, some of which are displayed in the exhibition. These works document the deconstruction of the grid structure of his notebooks through the use of corrosive substances, subjecting the pictorial surface to a tactic of sabotage.

These drawings, though minimal in spirit, are filled with the tensions of the repression during the dictatorial period. The sculptures, in turn, resemble elemental organisms within a devastated world. The act of gathering and accumulating fragments is a way of bringing together dispersed energies, with the assembly of contradictory forces resulting in forms with fragile balances.

Ivens Machado truly creates an open space between art and life, refusing to conform to established values.

BIOGRAPHY OF THE ARTIST AND INTERNATIONAL INFLUENCE

Ivens Machado was a highly prominent artist on the Brazilian art scene, participating in numerous editions of the São Paulo Biennale. He exhibited at the MOMA in 2014, the Museo del Barrio in 1997, MOMA PS1 in 1988, and the Paris Biennale in 1985.

The artist's works are part of major public collections, such as: **Blanton Museum of Art - The University of Texas at Austin**, Austin, USA ; **Instituto Figueiredo Ferraz**, Ribeirão Preto, Brazil ; **MAM - Museu de Arte Moderna do Rio de Janeiro**, Rio de Janeiro, Brazil ; **MAM - Museu de Arte Moderna de São Paulo**, São Paulo, Brazil ; **MAC - Museu de Arte Contemporânea de Niterói**, Niterói, Brazil ; **MAC USP - Museu de Arte Contemporânea da Universidade de São Paulo**, São Paulo, Brazil ; **MAB - Museu de Arte de Brasília**, Brasília, Brazil ; **MAM - Museu de Arte Moderna da Bahia**, Salvador, Brazil ; **MAR - Museu de Arte do Rio**, Rio de Janeiro, Brazil ; **Museo Nacional Centro de Arte Reina Sofía**, Madrid, Spain ; **Museum Voorlinden**, Wassenaar, Netherlands ; **Paço Imperial**, Rio de Janeiro, Brazil ; **Palazzo Di Lorenzo**, Gibellina, Italy et **Pinacoteca do Estado de São Paulo**, São Paulo, Brazil.

This exhibition is part of the programming at Carré d'Art, which has recently hosted Nairy Baghramian and Tarik Kiswanson, two artists who question the practice of sculpture within a political context, engaging with the body and performance. It is a way of reinterpreting the work of Ivens Machado within both a Brazilian and international context.

We would like to thank the Estate of Ivens Machado, the lenders who graciously made their works available, Fortes D'Aloia & Gabriel, the gallery representing the artist, and in particular, Alexandre Gabriel, Ligia Carvalhosa and Rafael Baumer.

<https://www.acervoivensmachado.com.br/>



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

PRESS CONTACTS

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