

espace\_ **L**  
art contemporain

**/ MARCELO JACOME**  
**/ BIOGRAPHIE**  
**/ TRAVAUX**  
**/ PRESSE**

# / BIOGRAPHIE

Né en 1980 à Rio de Janeiro où il vit et travaille.

Marcelo Jácome, architecte et urbaniste de formation, a par la suite étudié la peinture. Son langage se définit au travers des collages, des objets et des installations. Sa recherche se place sur les relations entre droites et courbes, le plein et le vide, tension et distension ainsi que formation et dissolution de la forme. La réflexion sur la couleur occupe une place prépondérante dans sa démarche artistique. Invité à participer dans plusieurs expositions au Brésil, aujourd'hui l'une de ses installations est présentée à la Saatchi Gallery de Londres (du 18 de juin au 29 de septembre 2013).

## Expositions Collectives

- 2013** Futebol de papel, Musée du football, São Paulo, Brasil  
Jeux de couleurs, Espace\_L, Genève  
Paper, Saatchi Gallery, Londres, UK
- 2012** Nova Arqueologia, IPN, Rio de Janeiro, Brasil  
Espaco Entre, Largo das Artes, RJ, Brasil  
Somatorio Singular, Galeria Murilo Castro, Belo Horizonte, Brasil  
Proximo Futuro, Fundacao Calouste Gulbenkian, Lisboa, Portugal
- 2009** The Gallery Mess, Saatchi Gallery, Londres, Inglaterra
- 2008** Novissimos2, Solar do Jambreiro - Niteroi | Brasil  
Novissimos - Galeria de arte IBEU, Rio de Janeiro, Brasil

## Expositions Individuelles

- 2013** Pontos suspensos, Parque Lage, Rio de Janeiro, Brasil  
**2012** 001, Largo das Artes, Rio de Janeiro, Brasil

## Indépendantes

- 2007/2008** BAB - Bienal Anual Buzios, Armacao dos Buzios, Brasil
- 2009** Mola 2009, Mostra livre de Artes do Circo Voador, Rio de Janeiro, Brasil
- 2010** Arte com hortela - Polo de Pensamento Contemp., Rio de Janeiro, Brasil
- 2011** Tocayo #12, Galpao da Acao e Cidadania, Rio de Janeiro, Brasil

/ TRAVAUX



*Planos-Pipa*, 2013

Papier soie, barrette bambou, fil en coton, adhésif pva

Oeuvre *in situ*



*Amassados*, 2013  
Papier de soie sur bois  
120 x 120 cm



*Amassados*, 2013  
Papier de soie sur bois  
120 x 120 cm



*Amassados*, 2013  
Papier soie sur bois  
120 x 120 cm



*Amassados*, 2013  
Papier soie sur bois  
120 x 120 cm



*Quase-dobras*, 2012  
Collage de papier sur papier  
40 x 30 cm





*Amassados*, 2013  
Papier soie sur bois  
35 x 35 cm



*Amassados*, 2013  
Papier soie sur bois  
35 x 35 cm



*Amassados*, 2013  
Papier soie sur bois  
35 x 35 cm



*Amassados*, 2013  
Papier soie sur bois  
35 x 35 cm



*Amassados*, 2013  
Papier soie sur bois  
35 x 35 cm



*Serie multi-edros, 2013*  
Barrette en bambou, fil en coton, adhésif pva  
45 x 45 cm



*Serie multi-edros, 2013*  
Barrette en bambou, fil en coton, adhésif pva  
155 x 155 cm



*Serie multi-edros, 2013*  
Barrette en bambou, fil en coton  
Adhésif pva  
45 x 45 cm





*Derramados*, 2013  
Peinture et encaustique  
35 x 35 cm



*Derramados*, 2013  
Peinture et encaustique  
35 x 35 cm



*Derramados*, 2013  
Peinture et encaustique  
35 x 35 cm



*Fitas*, 2013  
Rubens  
120 x 80 cm

## O VOO DAS PIPAS DE MARCELO JÁCOME

Artista dá salto na carreira ao ganhar exposições em Londres e Genebra

**Diálogos em Italo Calvino**  
Um diálogo com o escritor  
italiano. [marcelojacome@pagofab.com.br](mailto:marcelojacome@pagofab.com.br)

**M**arcelo Jácome cresceu no Rio com o espírito das pipas da Zona Sul: pipas que são parte do seu universo. Antes, algumas já tinham ido ao céu morto, mas já mais havia perdido uma linha. Hoje são as pipas de Madalena, transformadas poeticamente em grandes instalações suspensas, que levaram este artista gaúcho de 33 anos a fazer sua volta espetacular e inesperada na carreira: de poucas exposições no Rio, as pipas entraram e ocuparam o espaço planetário de arte no Parque da Satchi Gallery, até 3 de novembro, em Londres, e no Espace, L, sob o título "Année de Chineuse" até 6 de novembro, em Genebra.

Em Londres, a obra "Planos-pipas" ocupa cerca de sessenta metros quadrados, de 10 por 10 metros, com a parte da mesma "Paper", uma coleção com setetas que trabalham com papel. A Satchi o descobriu assim. Durante a América, um representante da galeria, sem se identificar, entrou em seu ateliê na antiga fábrica de chocolates Defting,



**Apostas na cor.** Marcelo Jácome, com uma de suas obras, na galeria espaçosa L, em Genebra. Ele também está em cartaz no Parque L'age e na livraria Satchi Gallery

criando um de seus quadros: "Volava, não voava pipas?"

— A cultura, pela experiência de meio-que-Maria, utiliza tudo o quanto dispõe. Logo, pela exuberância das cores. É a volúpia, pelo lado lúdico — interrompe Pedro.

**Aventura no céu azul**

Quando o artista plástico foi apenas criança. Antes era inquieto e rebelde. Começou pintando. Depois, passou a trabalhar no trabalho com o formato de imagens urbanas, como grafite. Até a dia em que, inspirado pela técnica dos cartões postais, lançou-lhe um trabalho que via espalhadas pelas ruas do Rio, passava a experimentar com o papel de seda Gospel da fabricação da pipas produzidas no lugar sob a tradição e com as técnicas tradicionais. Até um momento de um quarto e o artista jogou o papel e se correu ao espaço.

— Foi quando veio a pipas. Minha infância foi super urbana, Zona Sul, não sabia pipas. Mas, não sei, no Rio a gente só pipas... Espalhando me arrastei por aí e acabei na Zona Portuária, aí me veio pipas.

Antes de Londres e Genebra, Jácome já tinha vivido uma experiência internacional em 2007, quando veio a instalação "O Paralelo", nos jardins da Fundação Calouste, em Lisboa. No Rio, ele sempre agitou a população do Parque L'age com seus trabalhos mais feitos com fitas de tecido. ■

onde estas instalações de outros artistas, gostou do que viu e pediu seu cartão. O convite veio meses depois.

Marcelo nunca havia estado em Londres. De repente aqui com 1.200 pipas, criou uma obra monumental, multidimensional, suspensa, que flutua como um dragão chinês se movendo em direção do céu. O trabalho em Londres chegou aos ouvidos de Lucía Maciel, dona do Espace, L, em Genebra. Depois, a obra foi instalada e o trabalho confirmado. Foi assim que Jácome descobriu a sua Europa

diretamente de Londres. Em Genebra, que também não conhecia, levou dia e noite com sua obra, literalmente. Depois na galeria para produzir não apenas uma instalação com 200 pipas, como também várias colagens em madeira com papel de seda — uma marca registrada sua. Nos dois lugares, o trabalho foi realizado.

Para Lucía, o trabalho de Jácome é "elegante e qualificado". Já Adam Peres, curador da exposição, definiu sua obra com a frase que o pintor francês Henri Matisse usou para des-

BERLINCK Deborah, «O voo das pipas de Marcelo Jacome», *O Globo*, 27 setembro 2013

# Marcelo Jacome: colouring space with kites

Posted on [September 12, 2013](#) by [Robin](#)

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I take a wrong turn in the cavernous premises at 43 route des Jeunes, Geneva. The team from [Espace L](#) are discussing their huge white walls in rapid Portuguese. They are amused that I ask to look around an empty space. They offer me a glass of wine. I find a young man untangling the fine strings of hundreds of paper kites.



I learn that Marcelo Jacome's "Pipos piores" (kites) has recently caused a sensation at [Saatchi Gallery's](#) exhibition "Paper." I have the good fortune to stumble across him installing his masterpiece here. This is serendipity indeed. And... My! Oh! My! Take a look at what Saatchi found!

Marcelo interrupts his work for a chat. This charming thirty-three year-old Brazilian architect took up painting eight years ago. His large studio led him to move from two to three dimensions and to explore what he terms "the chromatic mass of urban spaces." He is animated in describing his journey. His influences? [Henri Matisse](#) and [Arturo Bispo do Rosario](#). His music? Jazz! The best part of his international career? Meeting people! The worst part of his international career? Meeting more people! Who's going to win the next world cup? Marcelo puts his head in his hands. "I hate football!" This is a very unusual Brazilian! I leave him to work out how he's going to complete his installation.



Boa sorte, Marcelo!

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### About Robin

Occasional painter. Golfer. Fascinated by humanity. Passionate about beautiful stuff, the people who create it and its narrative.

[View all posts by Robin](#) →

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Robin, «Marcelo Jacome : colouring space with kites» , Talking Beautiful Stuff, 12 septembre 2013.

L'artiste brésilien Marcelo Jacome présente à l'espace\_L une œuvre réalisée à partir de collages qui créent une sorte de cerf-volant géant. Une installation similaire a été récemment acquise par la Saatchi Gallery de Londres. La plasticienne italo-suisse Viviane van Singer est elle aussi présente dans la galerie genevoise avec un autre jeu de couleurs, thème de l'expo. (C. K.)  
*Jeux de Couleurs*, Marcelo Jacome et Viviane van Singer, espace\_L, route des Jeunes 43, Carouge, jusqu'au 10 novembre, [espaceL.net](http://espaceL.net)

## Galerie d'art De la couleur



Marcelo Jacome and Sam Drake, 2011. Image courtesy of the Saatchi Gallery, London. UK

*Edelweiss magazine*, nov. 2013



## Paper, Saatchi Gallery - exhibition review

Paper is Saatchi's most uneven show yet and, unusually for him, some rooms are an incoherent mess, says Ben Luke

You get used to inconsistency in Charles Saatchi's exhibitions. Even in Young British Artists I, the show that kicked that movement off in 1992, alongside masterpieces of that era by Damien Hirst and Rachel Whiteread, were paintings by the justly forgotten John Greenwood.

But since Saatchi moved his collection to County Hall and now to Chelsea his eye for new art seems to be wavering increasingly wildly. Paper is his most uneven show yet and, unusually for him, some rooms are an incoherent mess — perhaps he finished hanging the show over the weekend at other things on his mind.

The conceit behind the show is interesting: that in an increasingly virtual world, where newspapers and letter-wri are in decline, artists, ever prone to contrariness, are reinvigorating this most simple and ancient of materials.

The show's gems are few and far between. Jessica Jackson Hutchins's Couch for a Long Time (2009) features a sofa of in articles about President Obama torn from newspapers. S on it are crudely fashioned ceramic pots and lumps, like cl bodies and limbs. The gallery booklet omits crucial informa — that this is the sofa which sat in Hutchins family's living when she was a child. It's about memory: an item of furnit which triggers a wealth of personal recollections over decac suddenly fixed in time with news reports about a particular figure. Sadly, it's Hutchins's only work here.

Marcelo Jecomé's uplifting Planos-Pipas (2013, literally tras as Planes-Kites) gives a blessed relief from the clutter else; fashioned from coloured tissue paper, bamboo and thread, floats within a gallery, playing with our memory of kites' dynamic movement with a flurry of abstract colour.

But much of the work here is weak. Zak Smith's comic-boc image of pornographic pictures of women being devoured l octopuses is execrable (Smith is a porn star himself, appar and there's too much weak drawing: Jason Brinkerhoff's sketches-cum-collages evoke Picasso and Toulouse-Lautrec lack their muscularity and graphic flair. José Lerma and Hé Madera, meanwhile, have created a vast bust of the maver boxer Emanuel Augustus in paper lumps — it's deliberately clumsy and inadequate, but seems ultimately pointless.

At times, I couldn't help but wonder if Saatchi had bought works just to fill out this show. He has created some of the best galleries in London; they deserve far better than this.

ARTS & CULTURE

Crossida Bonas' 'distraught' after stepfather is fou

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*The Independent*, sept. 2013

# Charles Darwent on Paper at the Saatchi Gallery: He's all over the papers again

★★★★★

A free show of throwaway material may sound lightweight, but and breezier than the heavy-handed hype

CHARLES DARWENT Saturday 22 June 2013

SHARE TWEET + SHARE + SHARE IN SHARE

A show called *Paper*. Lighter to put on than the Royal Academy's *Bronze*, no doubt, but potentially rather larger. Exclude canvas and panels of various kinds and what two-dimensional art isn't on paper? The Saatchi Gallery is big, but not that big.

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It is the Saatchi Gallery, though, which means that its interests are limited. Where *Bronze* took in 5,000 years of art-making, *Paper* takes in around five (2008-13). It also doggedly excludes the kind of object suggested by the words "works on paper". This is Saatchi-art, which is to say hip and new. So *Paper* was bound to be an interesting show, although it ends up being less interesting than it might.

The problem, as often, is with the hype. It's fair to say that, outside the realms of sculpture, bronze doesn't have much resonance for most of us. Paper does. Consider the thing you're reading, the thing it's printed on and the chilling words "paperless society". Paper has a moral

significance, exists at a critical moment. The Saatchi show promises art that addresses these issues, that is not just work-on-paper but work-of-paper. For much of the time, though, it doesn't deliver.

There is something of the same spirit in Yuken Teruya's LVMH series, paper bags from posh shops – Pucci, Christian Dior, Givenchy – which Teruya has fixed to the gallery wall in a row, making a sequence of diminutive box spaces. In each space is a single, Godot-ish tree, fine-cut from the paper of the bag itself and pushed up into standing position.

It is all very Japanese, which is part of the point. Cut paper has a specific history in the art of Japan, so that the idea of a paperless world encompasses the death of a national tradition. At the same time, Teruya reminds us about the trees cut down to feed this tradition, the status of art as a luxury good. Each of his bags is a miracle of complexity, a moral drama played out in miniature. They would be worth going to see even if you had to pay to get into the Saatchi Gallery, which you do not.

So far, so good. Next down in terms of see-ability is work that is interesting but for which being made of paper seems pretty much coincidental. Nina Katchadourian's *Luxurious Self-Portraits in the Flemish Style* are shot mid-flight in the toilets of passenger planes. (One imagines queues of fellow passengers cursing her name, but let that rest.) Nipping in with her mobile phone camera and raiding the kind of things you find in airline lavs (disposable seat covers, tissues, etc), Katchadourian photographs herself done up like a 15th-century Flemish woman.

Like the digital images she takes, the materials Katchadourian uses are throwaway. There is something disturbing about the clash of traditional ideas of portraiture – the point of Van Eyck and the rest was to immortalise, after all – and the modern cult of the disposable. These are astonishing images, and many of Katchadourian's props are made of paper. But is her work really about paper?

Contrariwise, Marcelo Jacome's *Planos-pipas no 17* could be made of nothing but, consisting as it does of Brazilian paper kites. Its flying-dragon form celebrates the material's lightness. Jacome's lovely, room-long work has the feel of a Futurist drawing trying to capture motion, of kite-swoops frozen in space and time. But it doesn't address the moral and historical problems of paper, paper's here and now.

Many works in the show are intriguing, but few have very much to do with the material of which they are made. They are objects such as photographs and watercolours, for which paper is merely a useful vehicle. But I don't mean to cavil, and I wouldn't, had *Paper* not oversold itself, or been oversold.

*The Independent*, juin 2013

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