

Amy Sillman

Objeto Temporário

We are proud to present Amy Sillman's first exhibition in Brazil that will bring together new paintings and drawings, shown in conjunction with a 13-meter-long polyptych composed of UV-printed metal plates. The show at auroras by the New York-based artist is the second iteration of "Temporary Object," two interrelated exhibitions in which the artist uses a hybrid language of image-production to make visible the thinking processes inside the abstract paintings.

The polyptych "Temporary Object" runs like a spine through her show, mounted as a single line that traverses the building. (In its previous iteration in Napoli, the piece was displayed on a two-sided table). In this work, which is the namesake of the exhibition, Sillman tracks the moves that occurred during the making of one individual painting and renders them in a timeline of diagrammatic drawings. "Temporary Object" indicates that the core of Sillman's practice is not only the finished paintings, but the spirit of animation and change that lies within their production.

Occupying different spaces at auroras, Amy Sillman's exhibition will dialogue with the other two artists (women from different generations) simultaneously showing at our space. In the library, her work will be seen alongside a large painting by Rebecca Watson Horn, while in the project room the public will see Sillman's drawings paired with sculptures by Bulgarian-born artist Liuba Wolf (1923-2005).

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Sept. 3rd – Nov. 18th

Opening Sept. 3rd – 12 to 6pm

Saturdays – 11am to 6pm

Sundays and during the week

By appointment

Amy Sillman is an artist based in New York since 1975. After studying Japanese language at NYU, she received a BFA in painting in 1979 at School of Visual Arts in New York City, and then an MFA in painting at Bard College in 1995.

She had a mid-career traveling survey show “One Lump or Two”, first at the ICA Boston (2013) and later at Aspen Art Museum and the Center for Curatorial Studies at the Bard College. Sillman has had numerous solo shows in institutions such as the Camden Arts Centre (London, 2018); The Drawing Center (New York, 2017); Kunsthaus Bregenz (2014); MoMA San Francisco (2012); Hirshhorn Museum (Washington DC, 2008) among others. In 2022 Sillman participated in “The International Exhibition” of the 59th Venice Biennale, “The Milk of Dreams”, she was also part of the 2014 and the 2004 Whitney Biennial (New York).

Over the past 15+ years, Sillman has added writing, curating, zine-making, animation, and site-specific installations to her practice. Her work is held in numerous private and public collections, including the Museum of Modern Art (New York); the Whitney Museum of American Art (New York); the Museum of Contemporary Art Los Angeles CA; Tate Modern (London); the Brandhorst Museum (Munich); and the Moderna Museet (Stockholm).

Besides her work as a painter, Sillman often writes on art, and her bibliography *includes Faux Pas*, a book of collected texts and drawings published in 2020 by After Eight Books in Paris. Her own work has been written about regularly in journals such as Artforum, ARTnews, Texte zur Kunst, and Frieze, and other publications. Sillman is represented by Gladstone Gallery in New York, and Capitain Petzel in Berlin, and shows with Thomas Dane Gallery in London and Naples, Campoli Presti in Paris, and Susanne Vielmetter in Los Angeles.