

Brazil Projects - P.S.1 – 1988 - New York

Guto Lacaz

São Paulo, SP, 1948

An award winner in the show “Furniture and Uncommon Object” {Galeria Arte Aplicada, S.P, 1978), Lacaz appeared the same year in the elective exhibition “Drawing as an Instrument” at Pinacoteca of São Paulo. Four years later he put together his first individual exhibition at The Galeria São Paulo. He participated in “street Art”, 1983, and in the shows “Art and Technology”, 1985, “New Dimension of the Object”, 1986, both at the Museum of Contemporary Art, SP; Ephemeral Sculpture”, Fortaleza, 1986, “Trama do Gosto, “Biennial Foundation of São Paulo, 1986, and “Modernity-Brazilian Art in the 20th Century” at the Museum of Modern Art, Paris, 1987.

“Modern artist Guto Lacaz, of São Paulo, is the creator of performances (“Strange Accidental Discovery”, 1984), of small sculptures (“Modern Ideas”), of industrial drawing projects and of extensive work in the graphic arts. In his special room of the São Paulo International Biennial Exhibition, he exhibits a group of deceiving objects, underscoring their physical aspects, irregularities. Works full of cult messages are deliberately evident. His references are very subtle: Suprematism, Dadaism, multimedia. The objects of Guto Lacaz are loaded with aesthetic energy, with perplexity and individualism that nourishes all 20th century. Aesthetics.”

João Pedrosa- Catálogo da exposição P.S.1 “Brazil Projects”

...New to me are the works of Frans Krajeberg ... and the more conceptual pieces by Guto Lacaz.

What, for instance, are we made of Lacaz's work? Is it Brazilian Dada? Is there such a thing as Brazilian Dada?

You sit on a chair and a door chime sounds; you get up and the sound is completed. A toy train of sorts, labeled “Welcome Sayonara”, moves back and forth on a track across the room, over your head. A phonograph with the longest tone arm in existence is playing Brahms. Eight portable radios on a ledge, strings hanging down from the tips of their extended antennas, become “Radios Fishing”.

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Brazilophilia - John Perreault- Village Voice

...In the Dadaist constructions of Guto Lacaz, there is one more characteristic of Brazilian art-quick, almost Surrealist humor...

Michael Brenson - The New York Times

...Then we might know more about Guto Lacaz - is he an anomaly, or a Latin surrealist in the tradition of Gabriel Garcia Márquez? The jokes are small but sensitive: In Radios Fishing, antennas become fishing poles when the radios take a day off. Elsewhere, a calculator is buried in a wall, as though the wall could think...

Bye-Bye Brazil - Kay Larson - New York.

Tipo exportação

A exposição "Brazil projects", no P.S.1 em Nova York, mereceu destaque na edição desta semana da revista norte-americana "New York" - em Manhattan, ninguém sai de casa sem ela.

Sob o título "Bye Bye, Brazil" a crítica de arte Kay Larsson sem entender se a mostra é uma retrospectiva ou um painel da arte contemporânea brasileira - não poupa elogios para Cildo Meirelles.

Mas rasga a seda mesmo para Guto Lacaz.

Segundo Larson, Guto é "Um surrealista latino-americano na tradição de Gabriel Garcia Marquez que faz brincadeiras com sensibilidade".

Joyce Pascowith - Folha de São Paulo