

Three's a Trend | Concrete Sculpture at the SP-Arte fair in São Paulo, Kevin McGarry for The New York Times in T Magazine Blog, April 8, 2014

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Concrete-themed works by (from left) David Batchelor, Lucas Simões and Ana Mazzei.
KEVIN MCGARRY FOR THE NEW YORK TIMES

By KEVIN MCGARRY
April 8, 2014



Last week, São Paulo played host to the 10th annual [SP-Arte](#) fair, held in the gargantuan Ciccillo Matarazzo pavilion in Ibirapuera Park, a sinuous structure of concrete, steel and glass designed by Oscar Niemeyer for the 1957 São Paulo Biennial. Perhaps the setting explains the preponderance of minimalist concrete sculpture trotted out by several hometown galleries at this year's event, which closed on Sunday. At [Galeria Jaqueline Martins](#), São Paulo-based Ana Mazzei's "Et Nous, Nous Marchons Inconnus" (which translates to "And We, We Walk Unknown") was a procession of gray geometric forms marching from wall to floor. David Batchelor, a Scotsman, placed a number of cement bricks on plinths at the booth of [Galeria Leme](#), adorning them with shards of broken, colored glass.

Meanwhile, at the upstart gallery [Emma Thomas](#), a buffet of drinking glasses (water, Margarita, shot, Champagne) were spread across a table and filled to the brim with cement by the local artist Lucas Simões. Called “Bebado Samba” (or “Drunken Samba”), it’s a punning rejoinder to Brazil’s midcentury “Concrete” and “Neo-Concrete” art movements, which spiraled off into a plurality of aesthetics and “a scene impossible to read as a single movement,” according to the artist. “ The final view can be seen as a party where the drunken conversations happen.”