

An architectural rendering of a modern interior space. The scene is viewed from an elevated perspective, showing a complex arrangement of white walls and dark, possibly black, floors. The space is divided into several levels and rooms by white walls. In the center, there is a large white rectangular block. To the right, a staircase with a white railing and a white spherical light fixture is visible. The lighting is dramatic, with strong shadows cast across the dark floors. The overall aesthetic is minimalist and geometric.

Regina Silveira
Unrealized / Não feito

Regina Silveira: *Unrealized / Não feito*

Alexander Gray Associates

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June 6 – July 12, 2019

Alexander Gray Associates

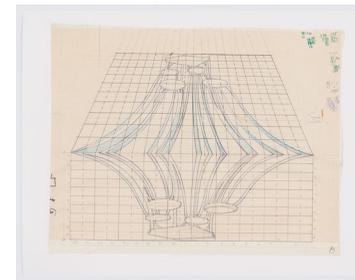


Regina Silveira: *Unrealized / Não feito*

Unrealized / Não feito presents an exhibition of ten unrealized projects by multidisciplinary artist Regina Silveira. Emphasizing Silveira's ongoing formal experimentation and conceptual interventions in architecture, the works on view provide an overview of site-specific installations and public art projects that were never realized in physical space. *Unrealized / Não feito* is the Gallery's fifth solo presentation of Silveira's work, and celebrates a decade since her first Gallery exhibition in 2009.



Regina Silveira preparing for the 1983 São Paulo biennial.



Preparatory drawing for *Reflexus* (Museu de Arte Moderna, São Paulo, Brazil), 1985

A pioneering figure in Brazilian art, for over five decades Silveira has utilized surprise and illusion as methodologies for the destabilization of perspective and reality. Silveira began her career in the 1950s under the tutelage of expressionist Brazilian painter Iberê Camargo, studying lithography and woodcut, as well as painting. In the 1970s, Silveira experimented with printmaking and video, spearheading a movement of radical artistic production during a time of military repression in Brazil. Since the 1980s, Silveira has executed numerous large-scale installations in libraries, public plazas, roadways, parks, museum facades, public transit centers, and other institutional sites. The works on view in *Unrealized / Não feito* offer a unique glimpse into Silveira's process and methodology and catalyze possibilities for future experimentation.

Developed in many cases with detailed schematics, preparatory drawings, digital renderings, and physical models, all of the projects in the exhibition encapsulate the artist's ongoing engagement with the distortion of space. Perception, for Silveira, is a malleable playing field, in which the artist's imagination plays a critical role. Informed in part by the democratic virtues of horizontal pedagogy, she focuses on the ways in which the public uses common spaces. Most of her large-scale

installations are temporary, highlighting ephemerality and reproducibility in her use of materials.

The exhibition features projects that span more than three decades and expansive geographies. Ahead of her time in her use of technology, Silveira began to utilize plotter-cut vinyl and other digital means in the

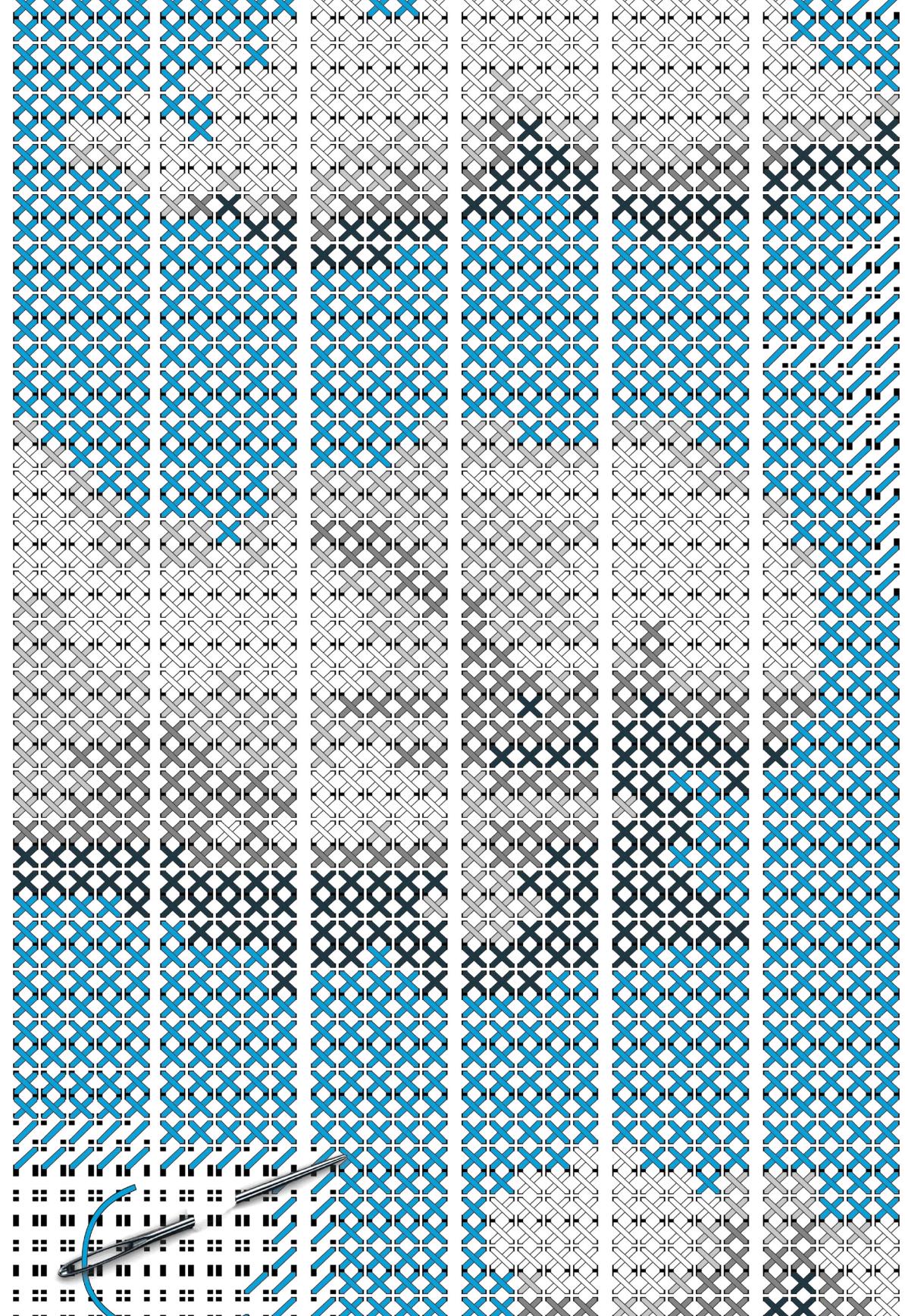


Regina Silveira in her studio, São Paulo, 2019.

1990s as flexible materials that allow for large-scale architectural interventions. In *All Nights* (1999), Silveira fractures light and casts imaginary shadows throughout the interior architecture of El Museo de Arte Contemporáneo, Monterrey, Mexico. Conceived for the plaza rotunda of a busy thoroughfare in Bogotá, Colombia, in *Illuminada* (2015), Silveira interrupts the urban landscape with a labyrinth and digital waterfall, displayed as animations on three curved LED panels. A soccer ball, imagined as a planetary body in orbit, cascades down the bleachers of the Pacaembu Soccer Stadium in *Supersonic Goal* (2004). In *Stray Bullet*

(2018), a large-scale vinyl appliqué on the facade of Kunstmuseum Stuttgart, Germany suggests the illusion of glass punctured and shattered by a firing gun—alluding to gun violence in Brazil, as well as the fragility of the site for which it was envisioned. In *Clouds* (2001), blue and white threads of vinyl appear as if embroidered in cross-stitch over the glass ceiling of Florence's Santa Maria Novella train station.

Digital rendering for *Clouds* (Santa Maria Novella Station, Florence, Italy), 2012



Regina Silveira
Unrealized / Não feito



All Nights

All Nights (1999) is a project specifically created for the five contiguous rooms of temporary exhibitions in the ground floor of the Museum of Contemporary Art of Monterrey (MARCO), Mexico, located in front of the inner courtyard where the pool is. The installation proposed to the museum should take the five rooms as a whole, and it was conceived as the result of an imaginary situation, in which two (theoretical) light sources, one at each side, would magically beam towards those rooms, whose spaces, with the exception of the furniture, the bases and the glass cases, would be totally empty and without a ceiling. In this fiction, the extensive shadows would cover every room and its furniture, forcing the museum's architecture to turn, as a huge projected shadow, on itself.

This not carried-out project was a visual commentary on the (difficult) relationship between art and museum and, in the case of the spectacular Legorreta's building, it also meant a critical stance in relation to the problematic excessive preeminence of sculpture-museums in present days.

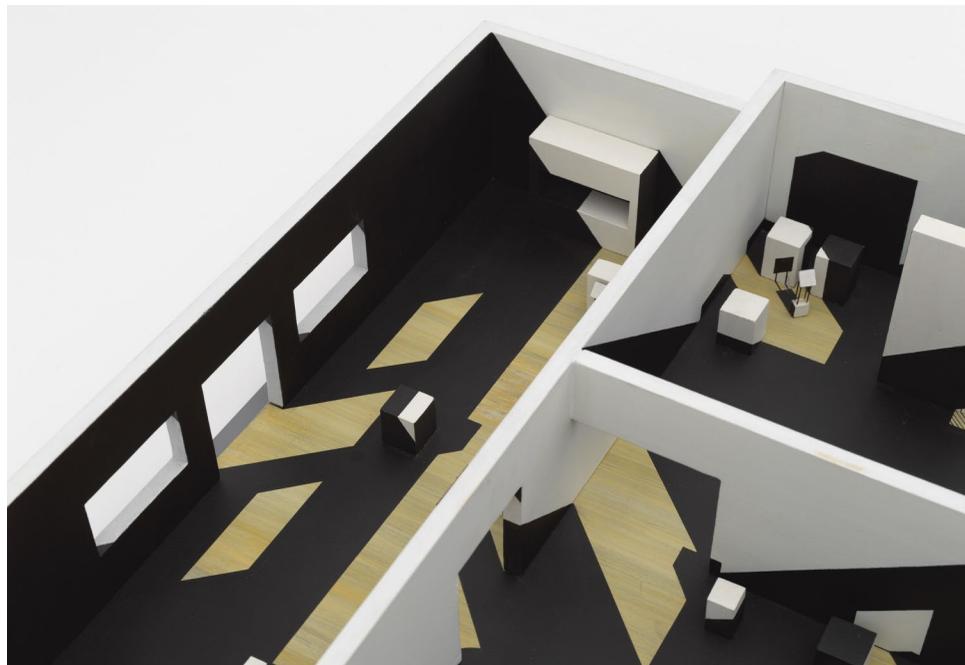
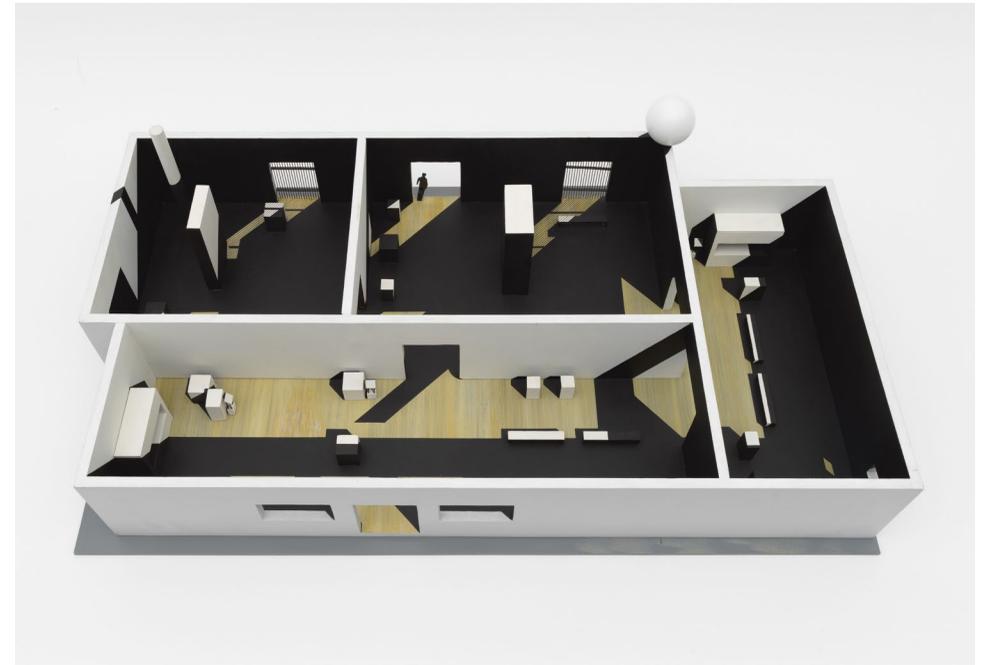
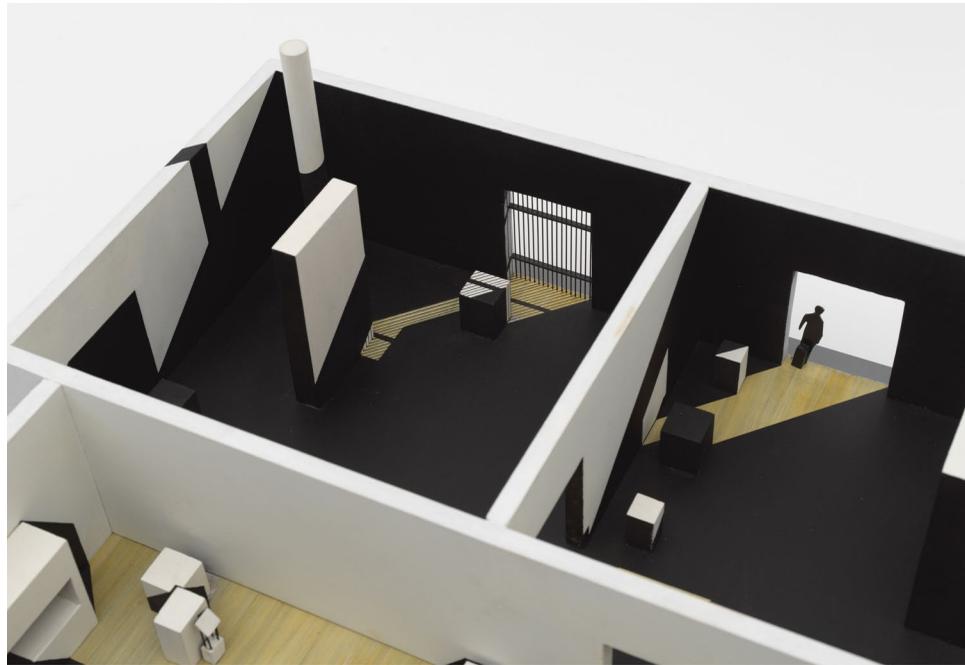
The digital maquette of the work was done in collaboration with the architect Cláudio Bueno at the Núcleo de Tecnologia em Arquitetura e Urbanismo of the Universidade de São Paulo (Nutau-USP) and with it the technical and material proposal of the projected shadows as an appliance of black adhesive vinyl on all surfaces affected by the projection, covering an area of about 1.800 m2.

All Nights, remained in stand-by since then, possibly due to both its critical stance and its excessive size. Even though, it was kept active in my imagination and I find its influence in several works done later, on other architectonic supports.

–Regina Silveira



Model for *All Nights* (Museo de Arte Contemporáneo de Monterrey, Mexico), 1999, alternative views



Model for *All Nights* (Museo de Arte Contemporáneo de Monterrey, Mexico), 1999, alternative views

Animália

The project Animália is a proposal submitted to the Companhia do Metropolitano de São Paulo [São Paulo Subway Company] for the realization of two artworks of my authorship: Tropel and Matilha, in places close to each other and spatially connected.

Tropel is a large-scale panel, spread over a backwall and two relatively short sidewalls. Its image consists of a bursting forth of the paw prints of many species of animals, standing as a perspectivized and dynamic mark of their passage. I believe that the meaning of this work points to a desirable relationship with the subway station's entrance and exit area, where the turnstiles are located.

Matilha is an image designed with the aim of symmetrically lining a long tunnel and the lip of the circular opening at either end. Insofar as it consists of a pattern formed by hundreds of dog tracks in a dynamic flow, I think that this work is suited to spaces of passage, like the entrances/exits of the subway station.

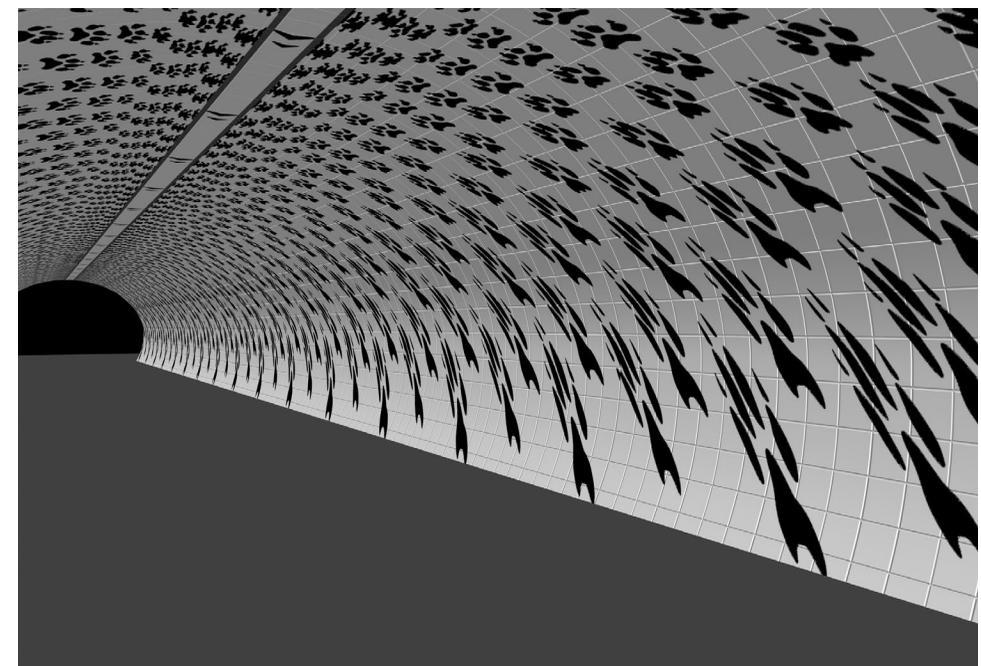
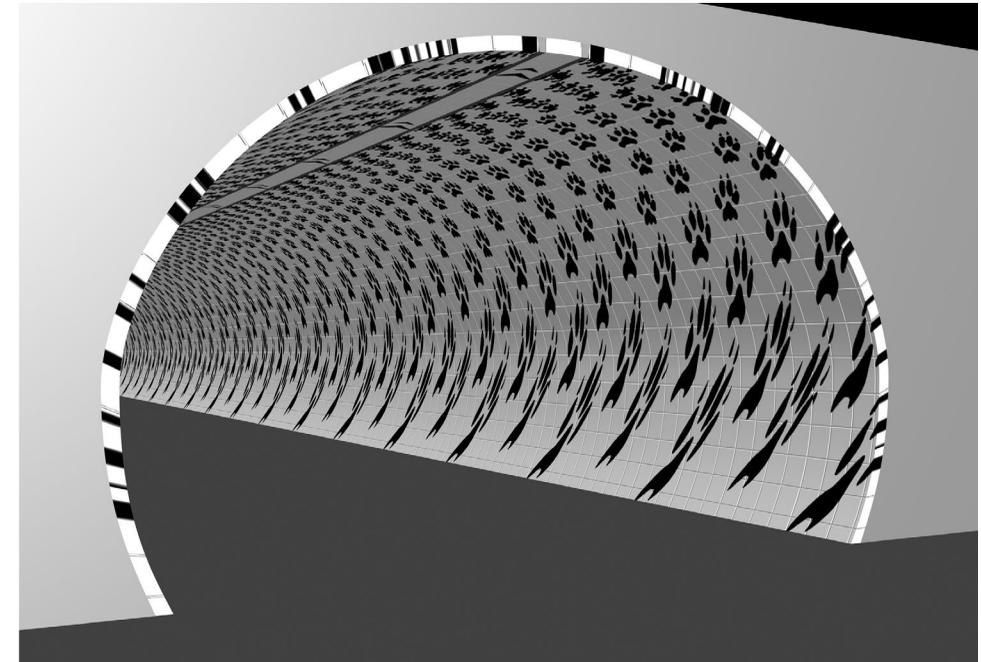
Both artworks are reformulations of works I have done earlier, in an ephemeral way, in Brazil and abroad:

Tropel (self-adhesive vinyl, cut using a plotter) was presented during the 24th Bienal de São Paulo, from October to December 1998, when I covered the entire exterior sidewall of the Bienal Building (600 m2), in Ibirapuera Park.

Matilha (painting on walls and floor) was a site-specific installation originally with the title Gone Wild, which for five months occupied the walls of the entrance hall of the Museum of Contemporary Art of San Diego, La Jolla, in 1996.

Together with the installation Intro (Re:Fresh Widow, R.S.), a likewise ephemeral site-specific work at Galeria Casa Triângulo, in São Paulo (1997), the two proposed artworks are part of a line of works based on a general theme of wild animal paw prints and tracks (like the objects Wild Book, Wild China and Wild Box, all from 1997).

The treatment I gave to these images, by means of perspectives constructed with specific distortions always in relation to the space in which they were installed, stemmed from my aim to show animal tracks as metaphors of passage and of the wild flow of time and things.



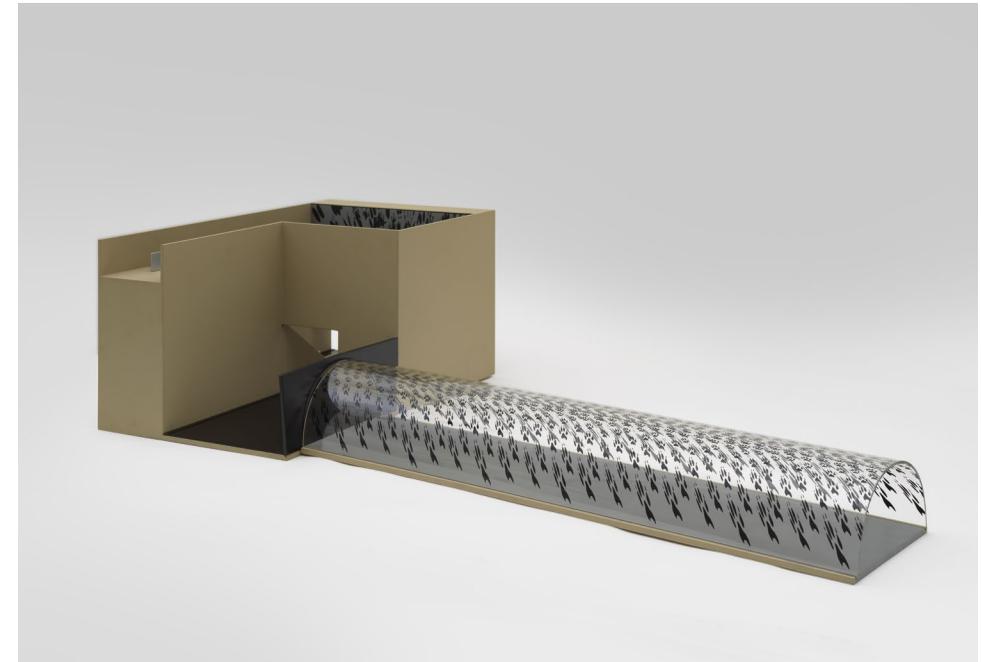
Digital renderings for Animália (Metrô Vila Madalena, São Paulo, Brazil), 2001

In this line, the sequence begins with Gone Wild, the frenzied rush of coyote tracks I painted on the walls of the Museum of Contemporary Art of San Diego La Jolla, in 1996, in response to the museum's invitation to conceive an artwork in that place and in dialogue with the architecture of the museum's expansion and makeover finished that year, designed by architect Robert Venturi. The unique feature of that design which sparked my imagination was the pattern of Dalmatian dog spots covering the terrazzo floor of the entrance hall; Gone Wild is the refiguration of the Dalmatians, transformed into packs of wild coyotes, whose pawprints are arranged in trails drawn in a perspective that makes it look as though they were climbing the walls and seemingly rushing, in a dynamic flow, toward the door that leads to the museum's exhibition area.

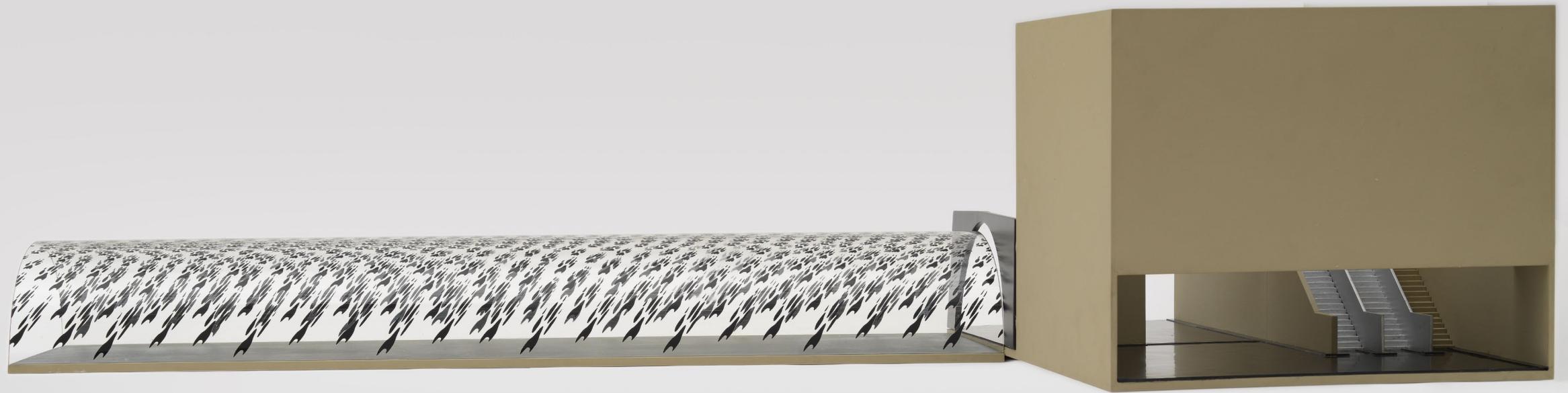
I want to underscore that my choice of the coyote is linked to the mythic meanings of this animal in the American indigenous imagery, while it also alludes to the so-called "coyotes" who guide or transport illegal immigrants across the border between Mexico and the United States (between San Diego and Tijuana).

My overriding aim in this present proposal is the desire to reverse the ephemerality that was characteristic of the two previous versions of the artworks united in this project, allowing them to have a more enduring presence, in a public space of intense circulation. Even though they were widely reported in the national press and international art magazines, currently these artworks exist only as images in digital archives, with the potential for being produced in new renditions.

–Regina Silveira



Model for *Animália* (Metrô Vila Madalena, São Paulo, Brazil), 2001



Model for *Animália* (Metrô Vila Madalena, São Paulo, Brazil), 2001

Iluminada

The *Iluminada* project is a proposal for a permanent artwork for the rotunda on Calle 19, carrera 13, in Barrio Las Aguas, Bogotá. It was submitted to the *Primer Concurso Internacional Museo a Cielo Abierto*, Instituto Distrital de Patrimonio Cultural, Bogotá, Colombia.

In response to the historical context of the site, *Iluminada* is an animation of a fictitious fountain, repeated on three curved planes of a structure measuring 6 meters in height and 10 meters in diameter, located at the center of the rotunda. The project will serve as a digital archive that is illustrated on the constructed structure with flexible LED panels – to display the animations that simulate currents of water in a continuous loop.

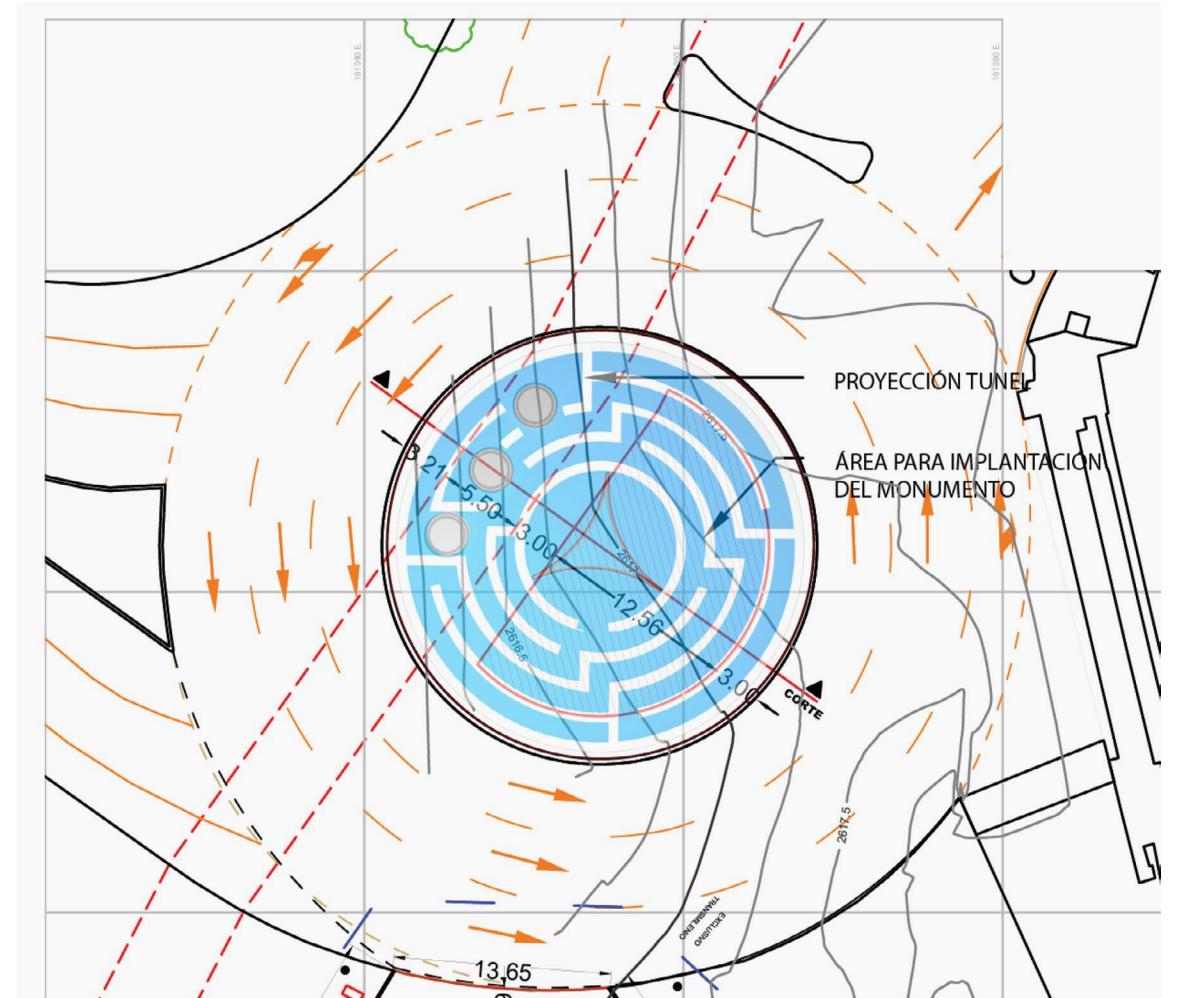
Additionally, the three-dimensional quality of the LED panels is accentuated by its positioning atop a porcelain-coated base, in blue and white colors, where the configuration of a curved labyrinth mimics the color of the running water in the animation and reflects some of the original illumination emanating from the LED panels.

Iluminada is based on digital archives with simulations and small animations of 3D models, included for reference. Also included is a floor plan with the location of *Iluminada* and a diagram. Another archive extracted from a commercial website outlines information about technical resources similar to the ones indicated.

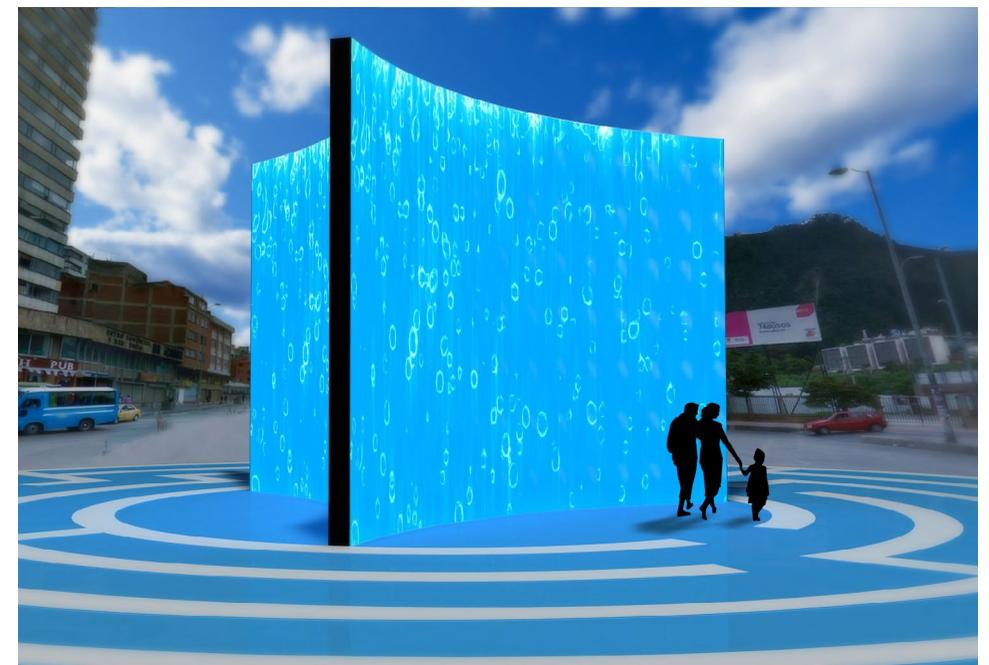
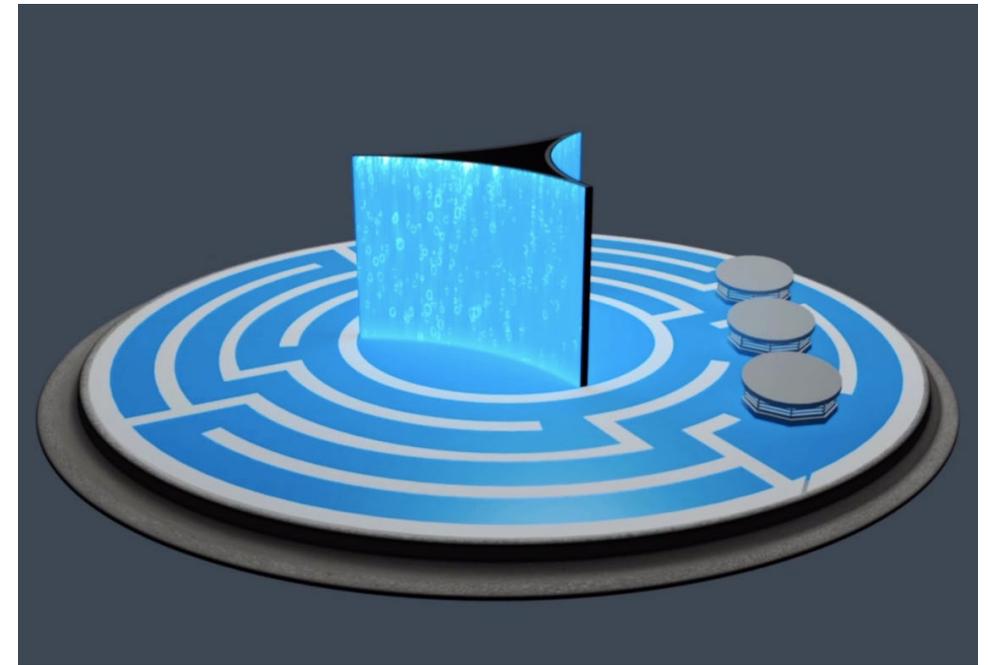
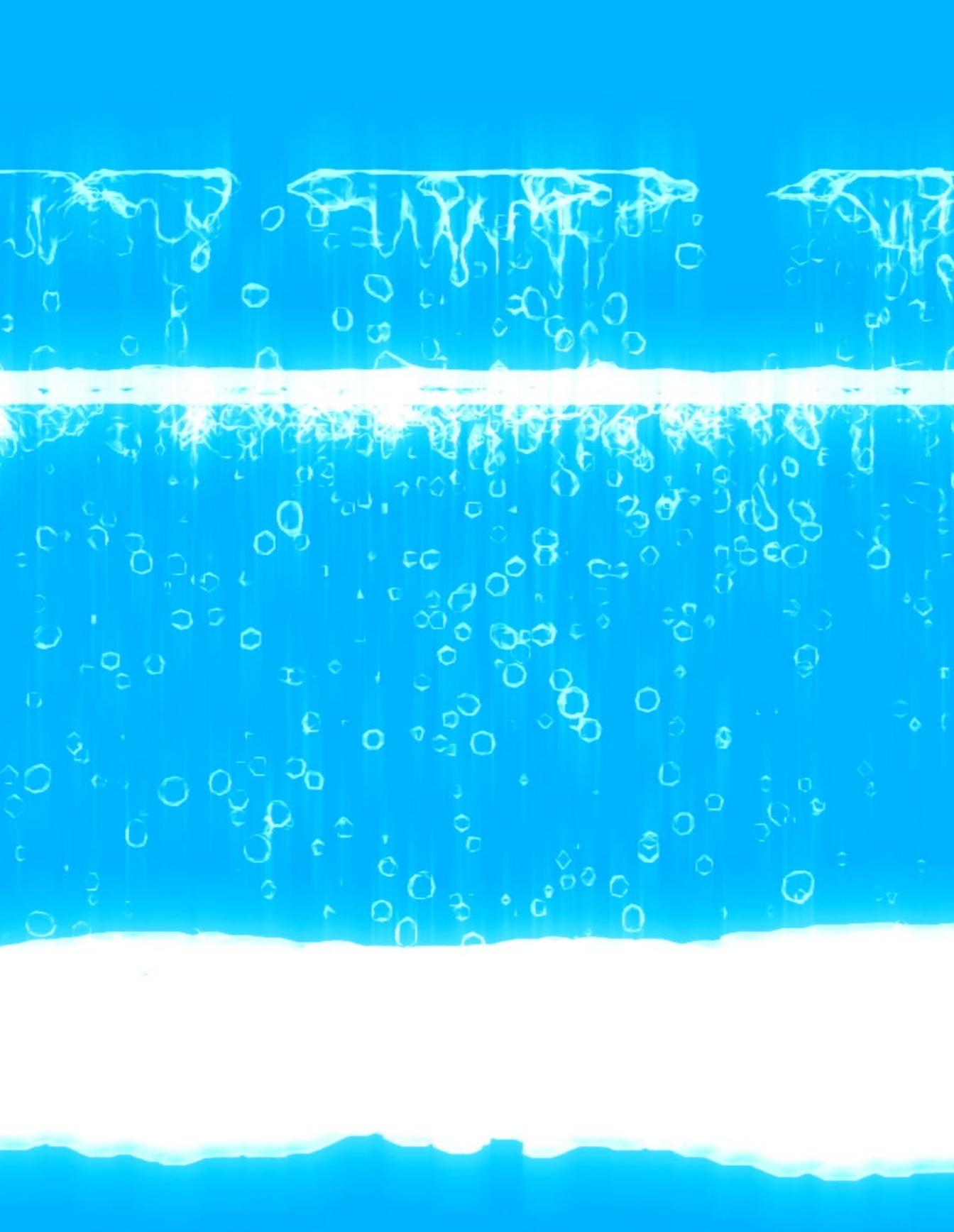
The LED curtains of *Iluminada* are products of relatively simple technologies that are increasingly more regularly disseminated in popular culture and publicity practices in public spaces.

It is important to clarify that the image animations in movement are not entirely developed, but rather are sketches indicative of possibilities – in case they are to be produced in the future.

–Regina Silveira



Preparatory renderings for *Iluminada* (Barrio Las Aguas, Bogotá, Colombia), 2015



Preparatory renderings for *Iluminada* (Barrio Las Aguas, Bogotá, Colombia), 2015
Left: digital rendering, video still

Clouds

Clouds is a project proposed by the architect Francesca Sorace for the Santa Maria Novella train station, in Florence, Italy. The station, inaugurated in 1935 near the historical center of Florence, was designed by architect Giovanni Michelucci, and is celebrated as one of the best examples of Italian rationalist architecture.

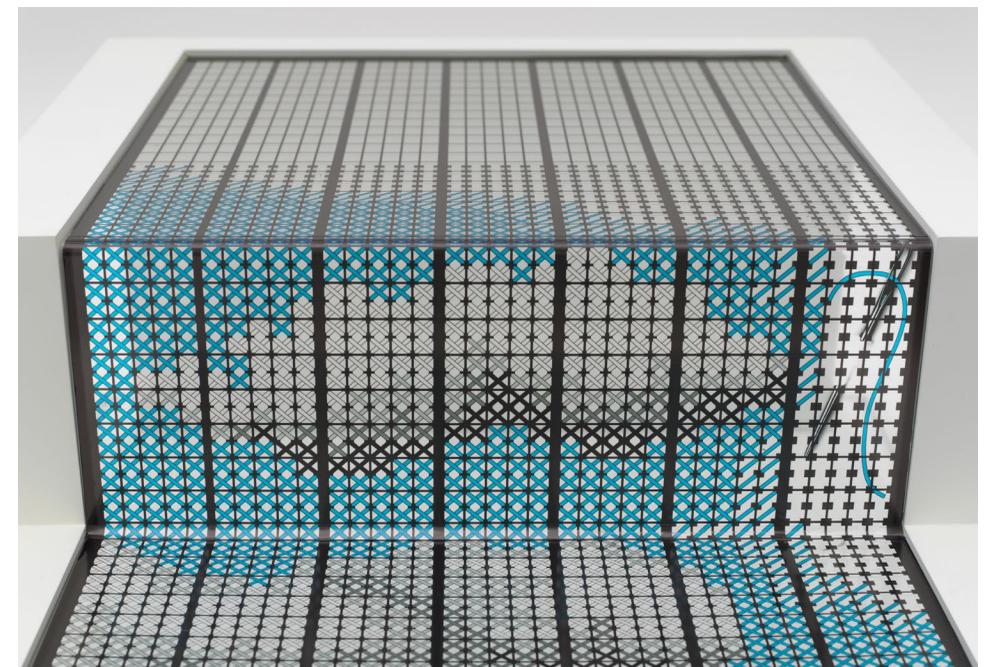
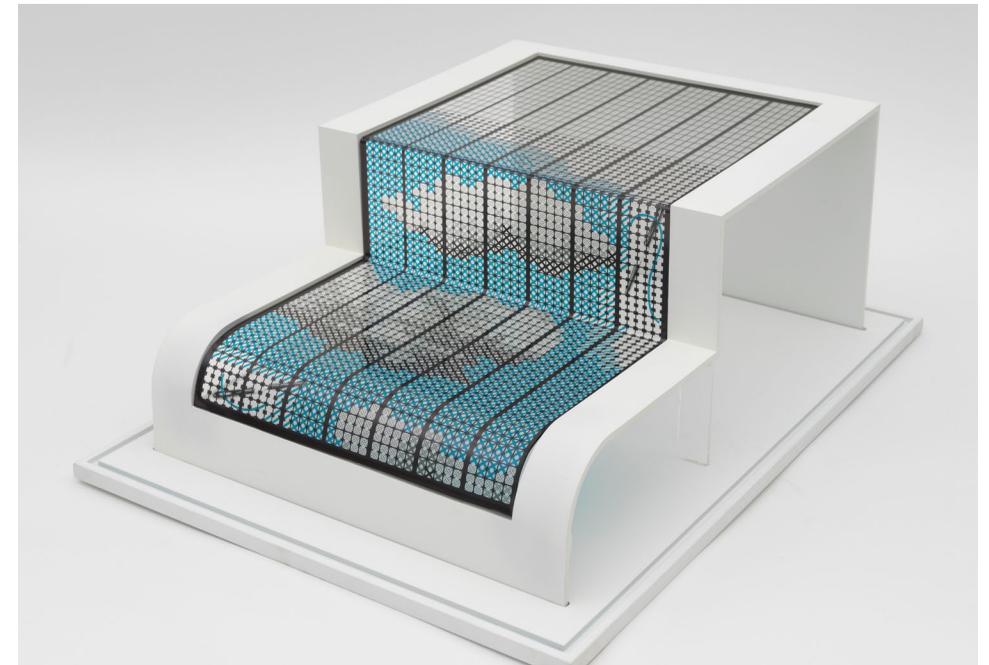
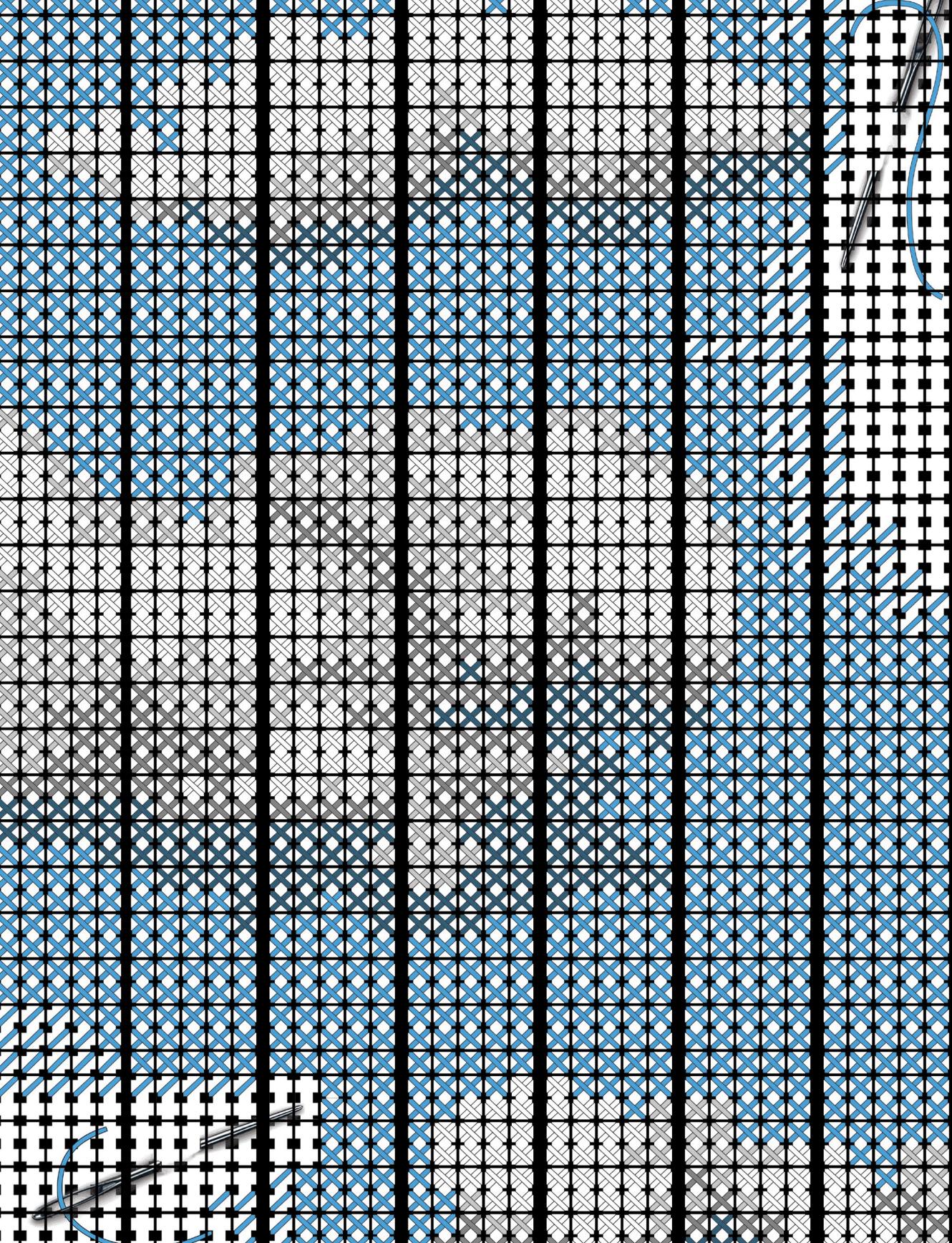
The clouds embroidered in cross-stitch were to be done in adhesive vinyl, applied on the large metal-and-glass ceiling above the entrance of the station's main building.

The project was not carried out due to lack of financing for proposals of public art, in Italy (in 2012 affected by a financial and economical crisis) as in Europe, in general, with few exceptions.

–Regina Silveira



Studies for *Clouds* (Santa Maria Novella Station, Florence, Italy), 2012



Model for *Clouds* (Santa Maria Novella Station, Florence, Italy), 2012/2019, alternative views
Left: digital rendering for *Clouds* (Santa Maria Novella Station, Florence, Italy), 2012

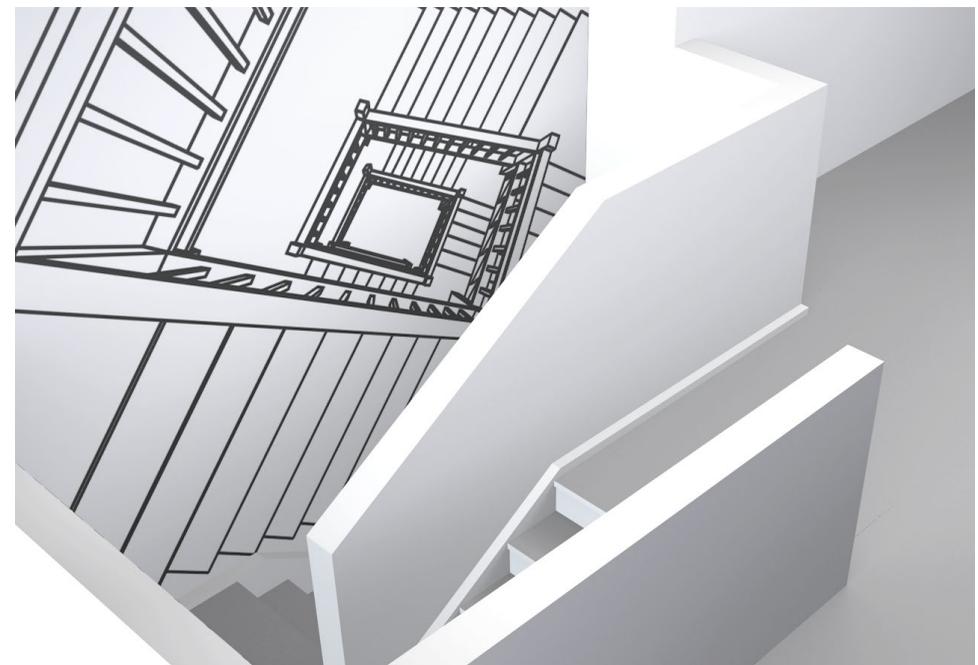
Double II

Double II is part of the imaginary where staircases are understood as philosophical architectural objects driving to a sort of unknown infinity.

In my series of staircases, Double II emerges from previous projects: Inexplicable Staircase 2 (1999), a hand-painted plastic cutout object where the distorted perspective emphasizes a dark, enigmatic vortex and Descending Staircases (2001), a life-size digital animation projected over three planes that performs the action of descending the stairs, virtually and interactively.

Double II is a fixed and linear image, composed by the animation frames themselves, accumulated and fragmented. Applied to the walls of the actual staircase that links the two floors of Alexander Gray Associates, Double II intends to delineate the various, totally fictional, levels to which the ladders could lead.

–Regina Silveira



Digital renderings for *Double II*, 2019



Paving the Way and Stairs Into Space

Paving the Way was conceived as a multi-language logo for the new Bronx Borough Center Library and planned to be built in the form of a special pavement, beginning over the sidewalk and entering into the building. The chosen configuration – a quilt where embroidered words, in different alphabets, are sewed together – is a direct allusion to the multicultural roots of this area of the city and to the multi ethnical components of culture, globally interweaved.

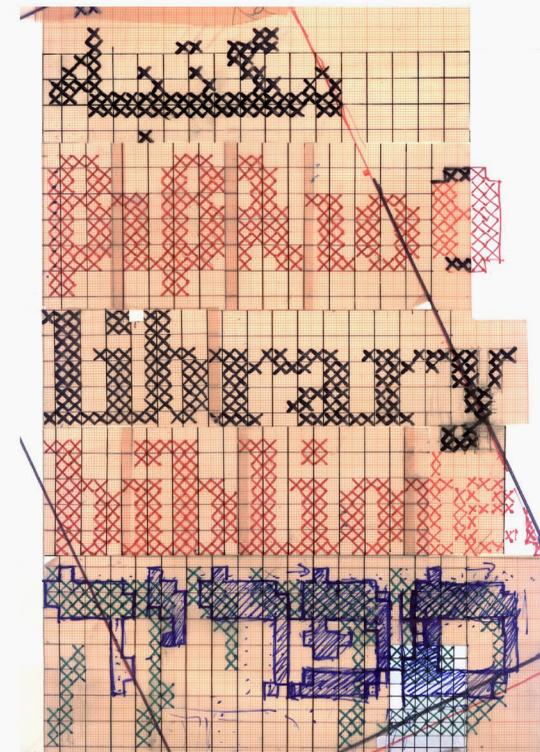
“Library” is the word uttered by this pavement in different languages. Several juxtaposed translations of this word – to Chinese, Greek, Cyrillic, Spanish, Portuguese and Italian (a same word for these three languages), Korean, German, Hebrew, French, Arabic and Japanese – occupy the many rows of the quilt. The incompleteness of the quilt, indicated by its “unfinished” parts, is a sort of conceptual “etc”. Threads and needles in empty parts function as signs of a work in progress and are visual clues to the infinite other existent alphabets that would follow the represented ones.

The words in this quilt are assembled like groups of cross-stitched letters or signs, within the type of codification usually found in common cross stitches charts for doing embroidered alphabets – a worldly and timeless popular practice. In the American colonial past the gathering together of several persons living far from each other (the “bees”, mainly women) in order to sew cross-stitched pieces, is part of the historical and popular traditions of quilts.

Paving the Way is an indoor/outdoor piece, made as a flat covering for the sidewalk pavement, and extended through the entrance hall until it reaches – and covers – the back wall of the lobby.

The meaning of Paving the Way is rooted in this specific site. Not only the understanding of the piece as a kind of “logo” for the building is facilitated by the inside/outside situation: the cross-stitched words sewed together are intended to lead to analogies among the cross-stitch manual work, quilts and knowledge. All three grow slowly and are formed by aggregation and interweaving processes.

Stairs into Space was specially conceived for the large reddish granite wall in front of which a staircase links the Concourse Level to the First Floor, in the new Bronx Borough Center Library building.



Preparatory studies for *Paving the Way* (Bronx Borough Center Library, New York), 2003

In this work, the image of a descending staircase in distorted perspective is seen from above, in a way that drives the viewer's gaze into the axe of its vertiginous inner space and down into the visible lower end of the staircase.

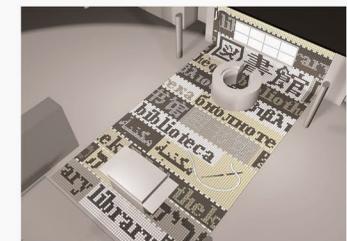
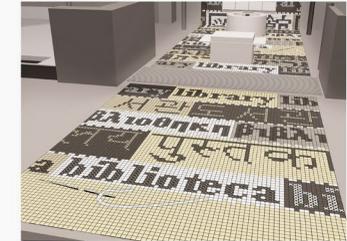
This work is conceptually anchored in the history of real, artistic and literary libraries, in which the staircases – spiral vertiginous paths – and space labyrinths come forth as symbols for knowledge as well as for the infinity of the universe.

In Stairs into Space, the image of a descending staircase virtually going deep down into the central area of the granite wall could also be understood as the imaginary entrance to a set of other alternative passages. Accordingly, this kind of “hole” in space would be the beginning of a visual hypertext of spatial possibilities.

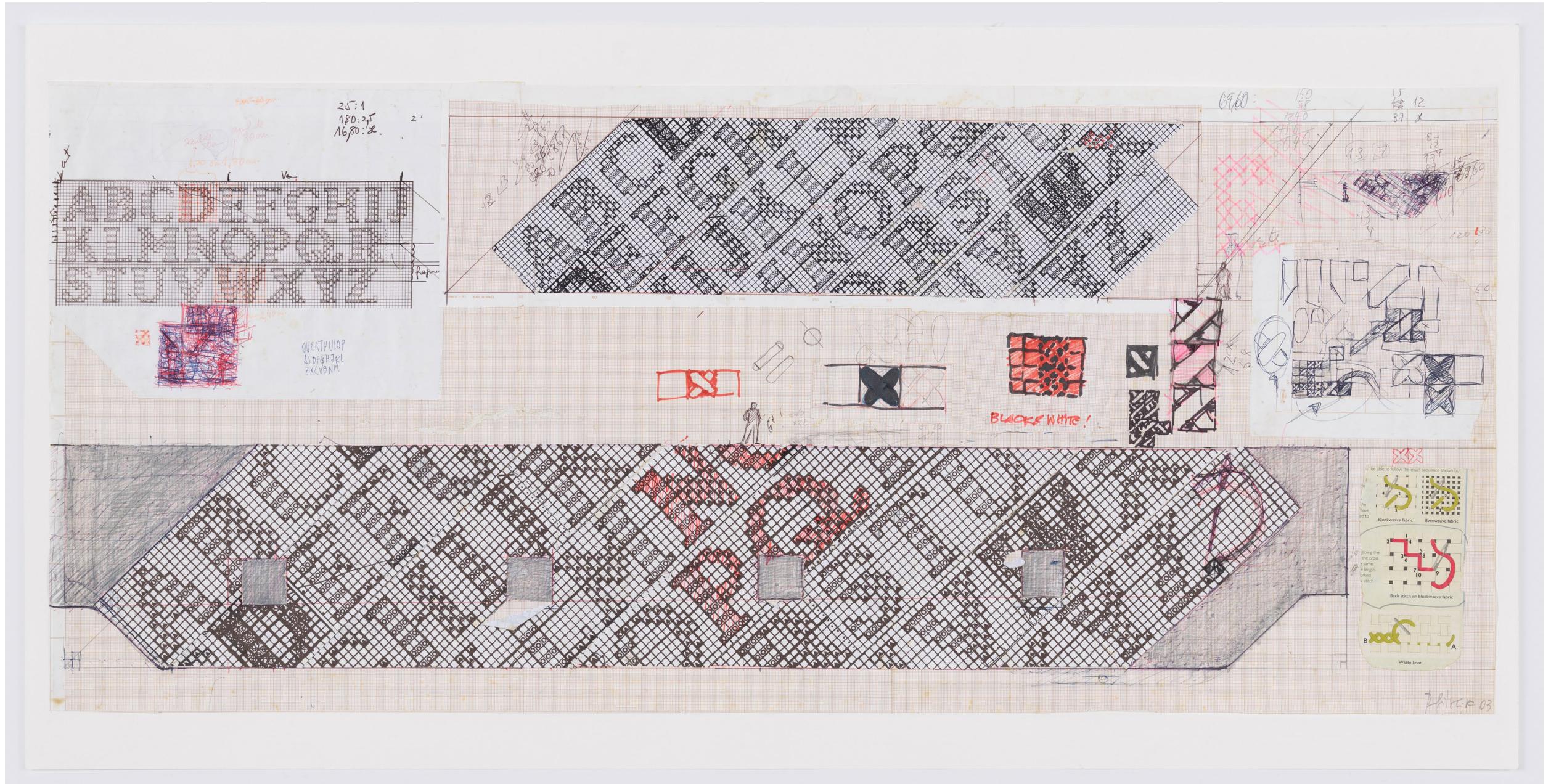
The situation of Stairs into Space, by the side of the real staircase, is essential for this meaning. Specific to this site, Stairs into Space is suggested as an alternative path that continues the real staircase. One of the strategies for enhancing this illusion is the sharing of one of the steps both by the fictional and the real staircases. This step is located next to the area where the image bends over the floor and shows its first access platform, in an invitation to explore a space diversion and a detour leading to a different end.

Stairs into Space should be built as a ceramic cut out, black with white lines, placed mainly on the wall and partially on the floor. The surface is formed by 30 x 30 cm porcelanato pieces (high resistance ceramic), assembled and cemented close to each other, directly over the wall and inlaid into the pavement. A detail of the image will be inlaid into the surface of one of the steps of the staircase, in connection with the inlaid ceramic placed on the floor.

–Regina Silveira



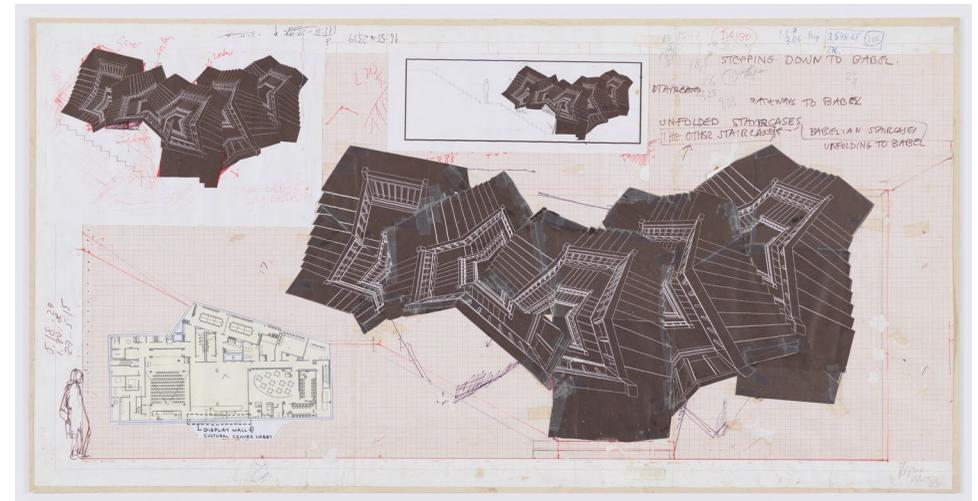
Preparatory studies for *Paving the Way* (Bronx Borough Center Library, New York), 2003



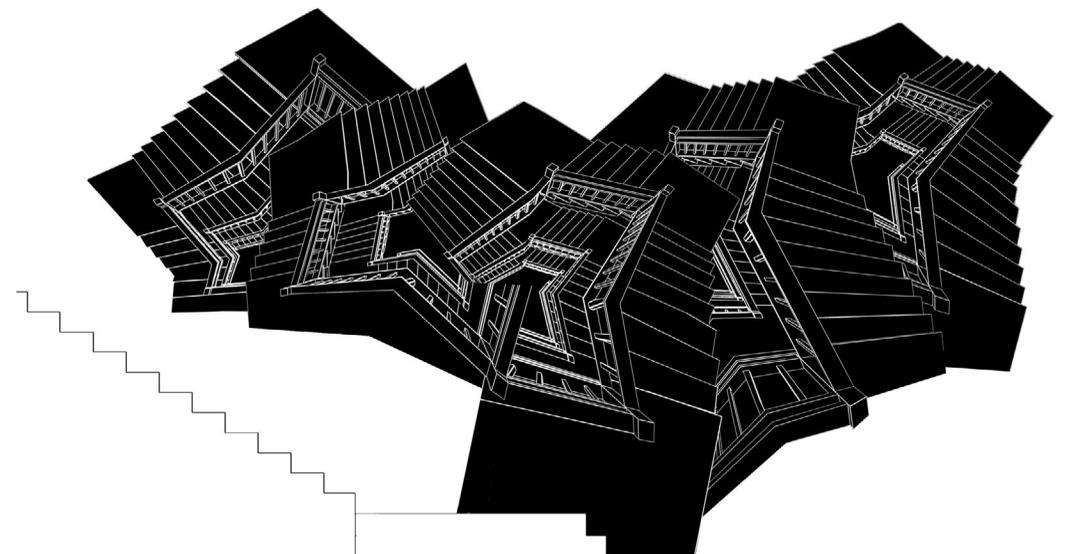
Preparatory drawing for *Paving the Way* (Bronx Borough Center Library, New York), 2003



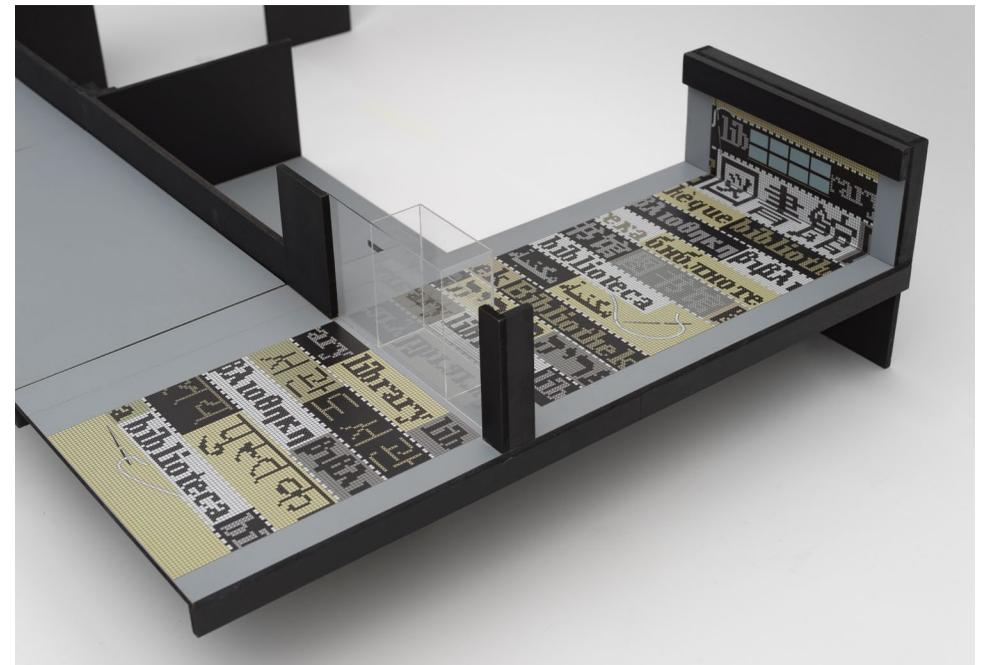
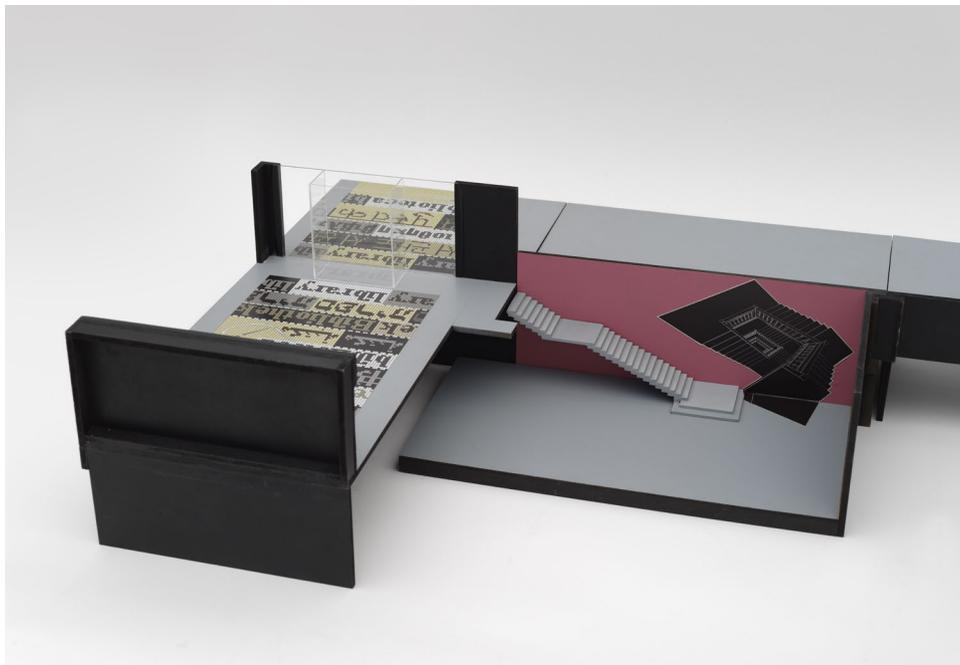
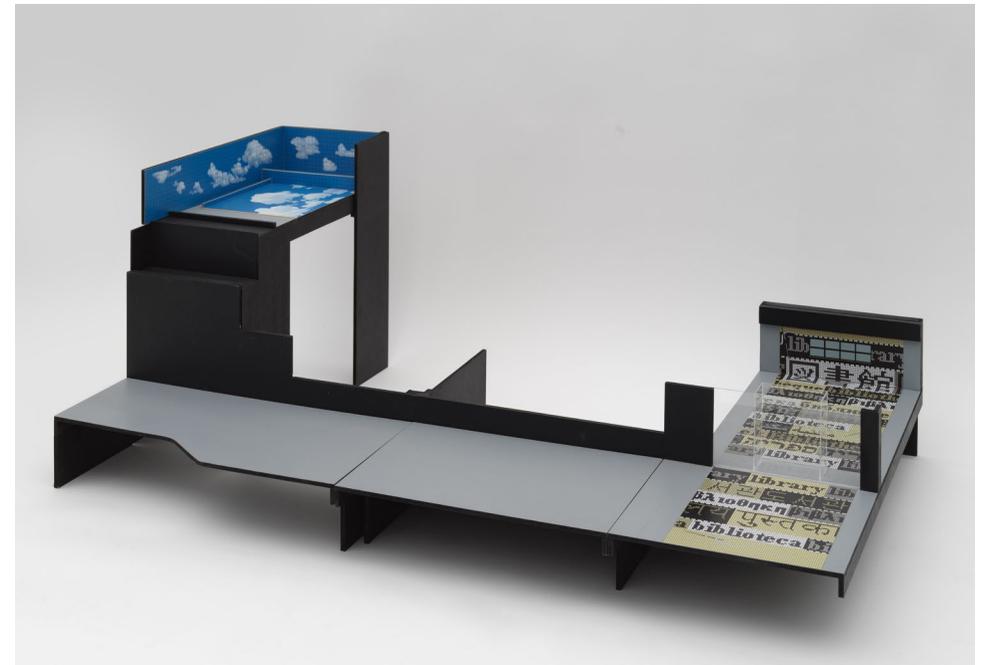
Preparatory drawing for *Paving the Way* (Bronx Borough Center Library, New York), 2003



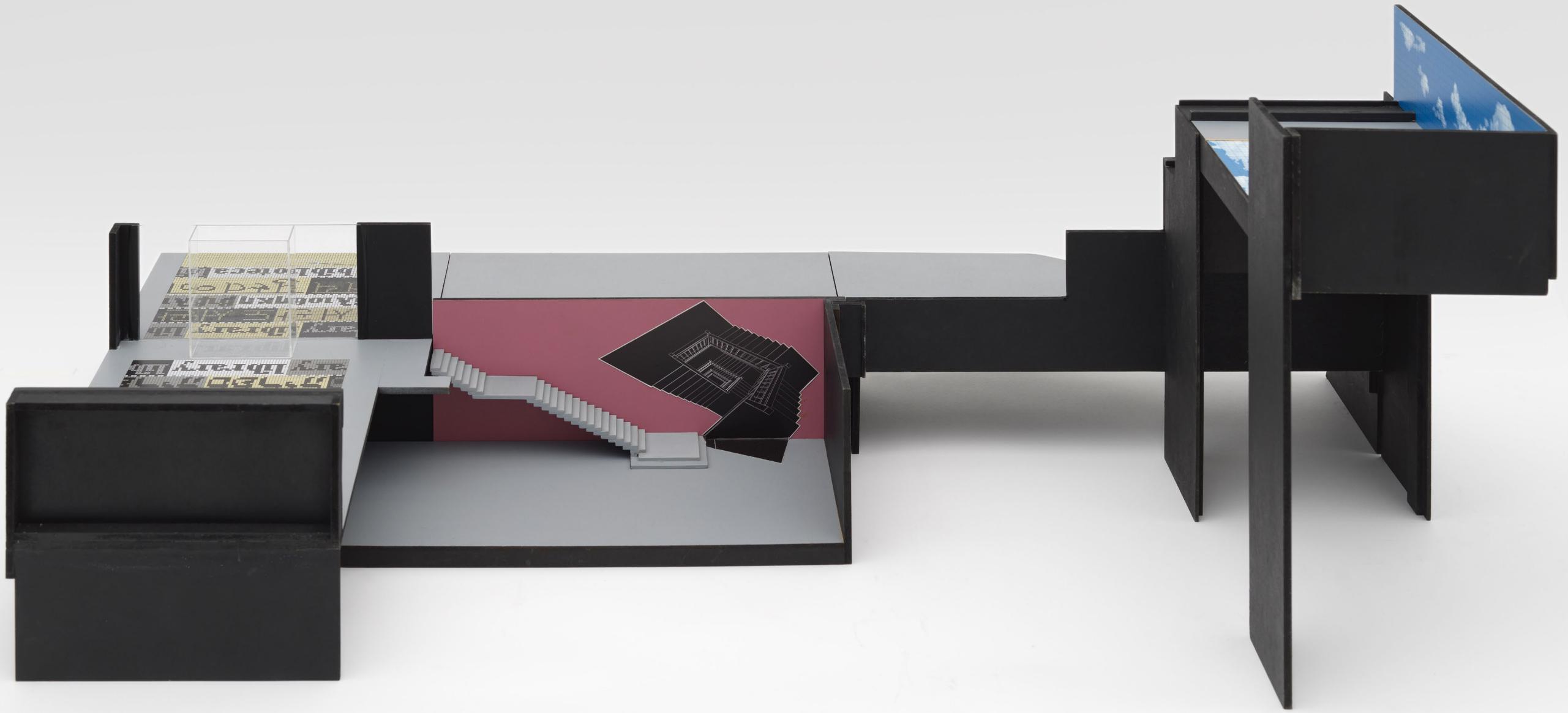
Preparatory drawing for *Stairs into Space* (Bronx Borough Center Library, New York), 2003



Preparatory study for *Stairs into Space* (Bronx Borough Center Library, New York), 2003



Model for Bronx Borough Center Library, New York, 2003, alternative views



Model for *Bronx Borough Center Library*, New York, 2003

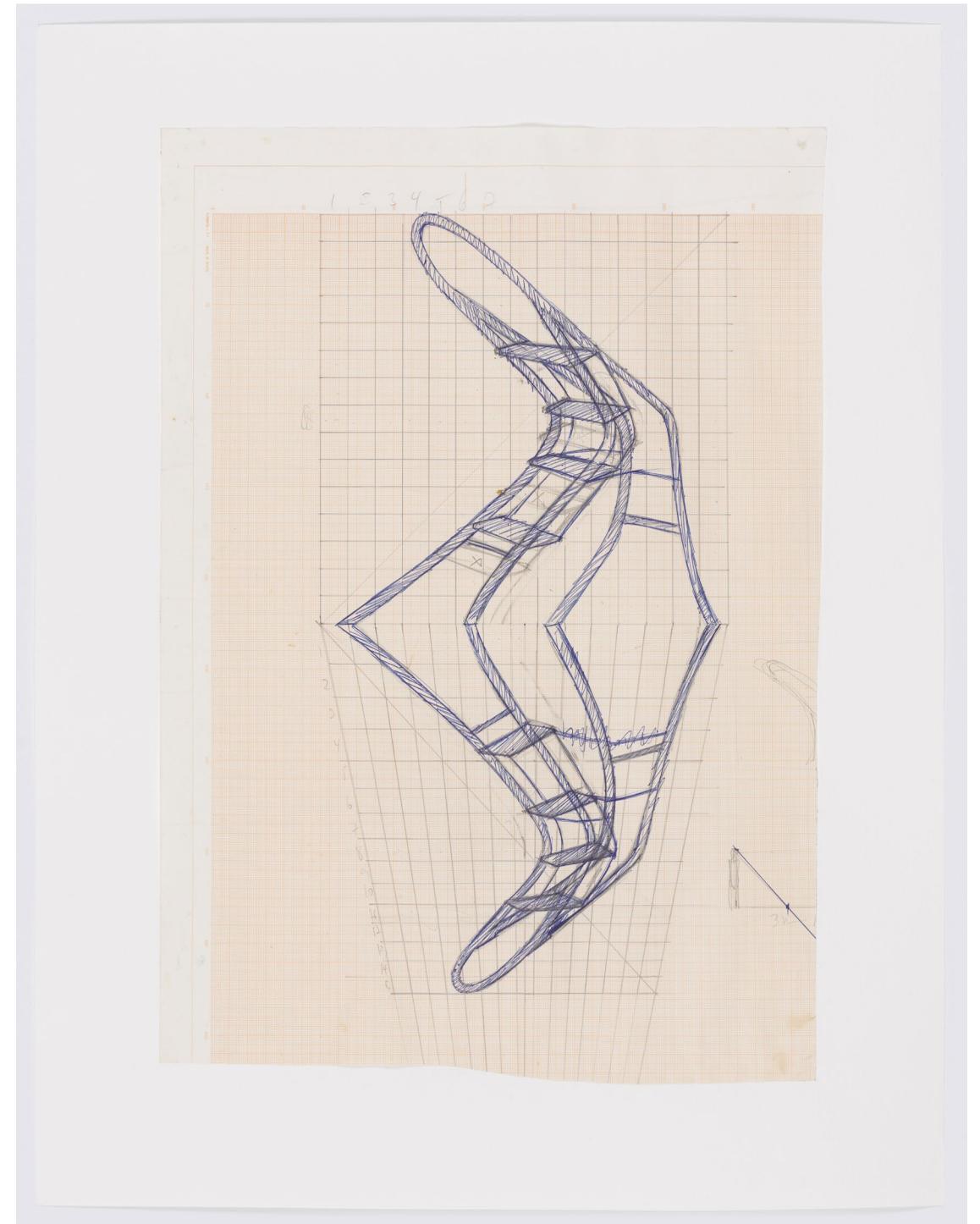
Reflexus

Reflexus was planned to be a large, approximately 100-square-meter installation for an exhibition at the Museu de Arte Moderna de São Paulo, in March 1986, on the invitation of the institution and after the approval of its board. After it was entirely conceived, however, the project was purposefully interrupted during the maquette phase for purely conceptual reasons linked to the meaning of the work; the installation was going to share the space at MAM with Stick Dancing, by artist Mary Dritschel, with ambient music, an invasion of sound that would have compromised the aims of Reflexus.

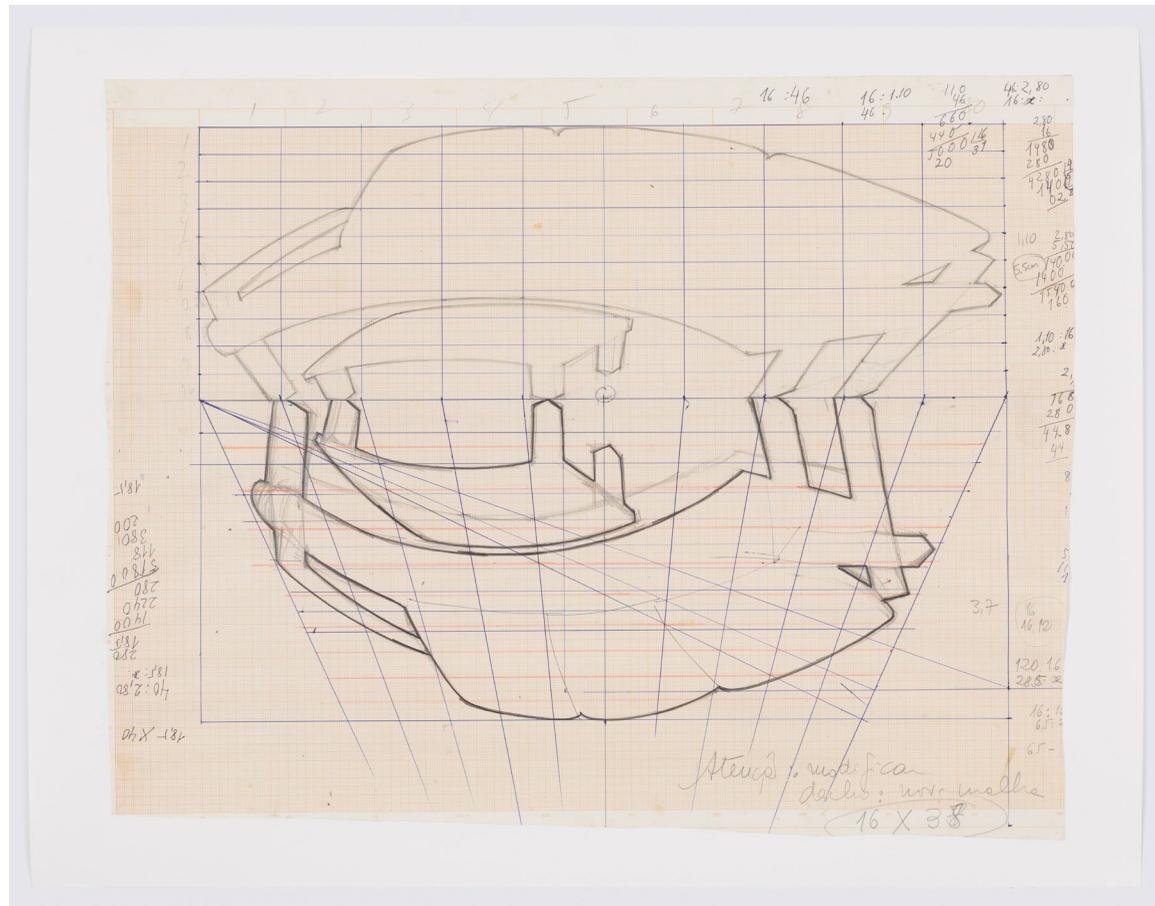
True to its title, Reflexus is a study of reflections on the floor, silhouettes of objects that are distorted and curved, cut out and stuck to standup panels in the museum space. The installation's spatiality was to have been created by the placement of panels measuring 2 meters x 3 meters each, at intervals of 6 meters in succession, thus assuming viewpoints located 3 meters from each panel.

In Reflexus the problem is that of the distortion of the distortions, in the sense of a growing artificiality, since the reflection on the floor would distort the distorted silhouette on the panel, which in turn could be considered as a reflection of the first objective appearance, that is, the "normal" linear perspective that had given rise to the curvilinear drawings.

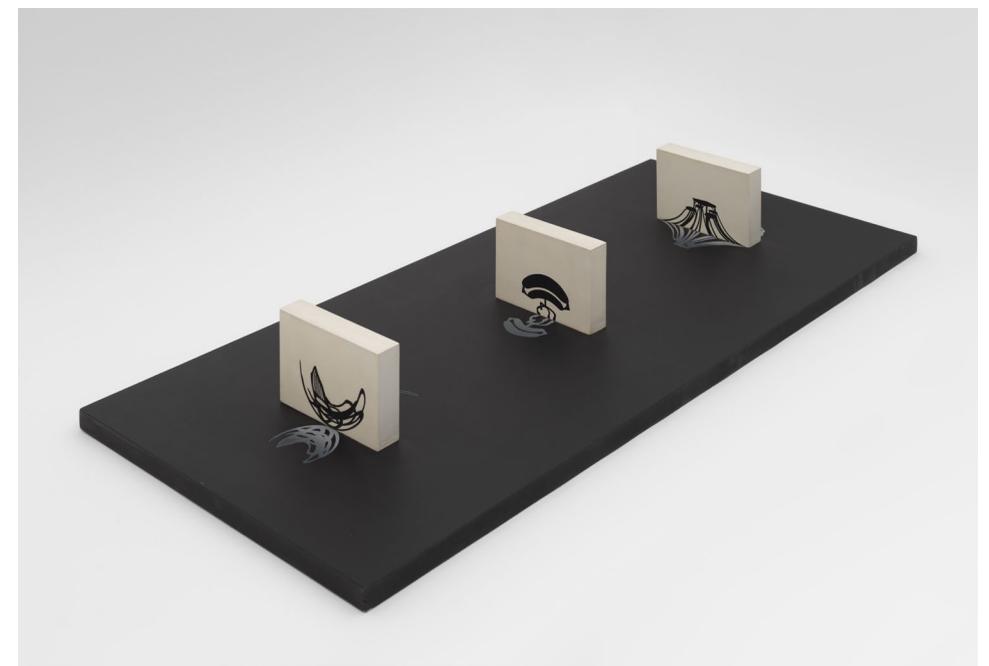
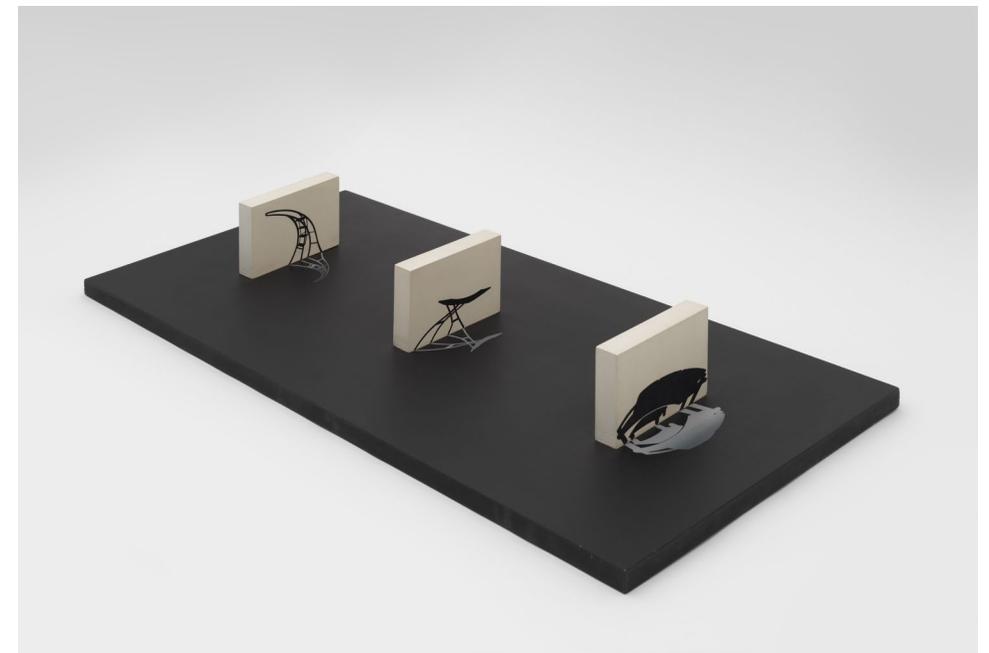
—Regina Silveira



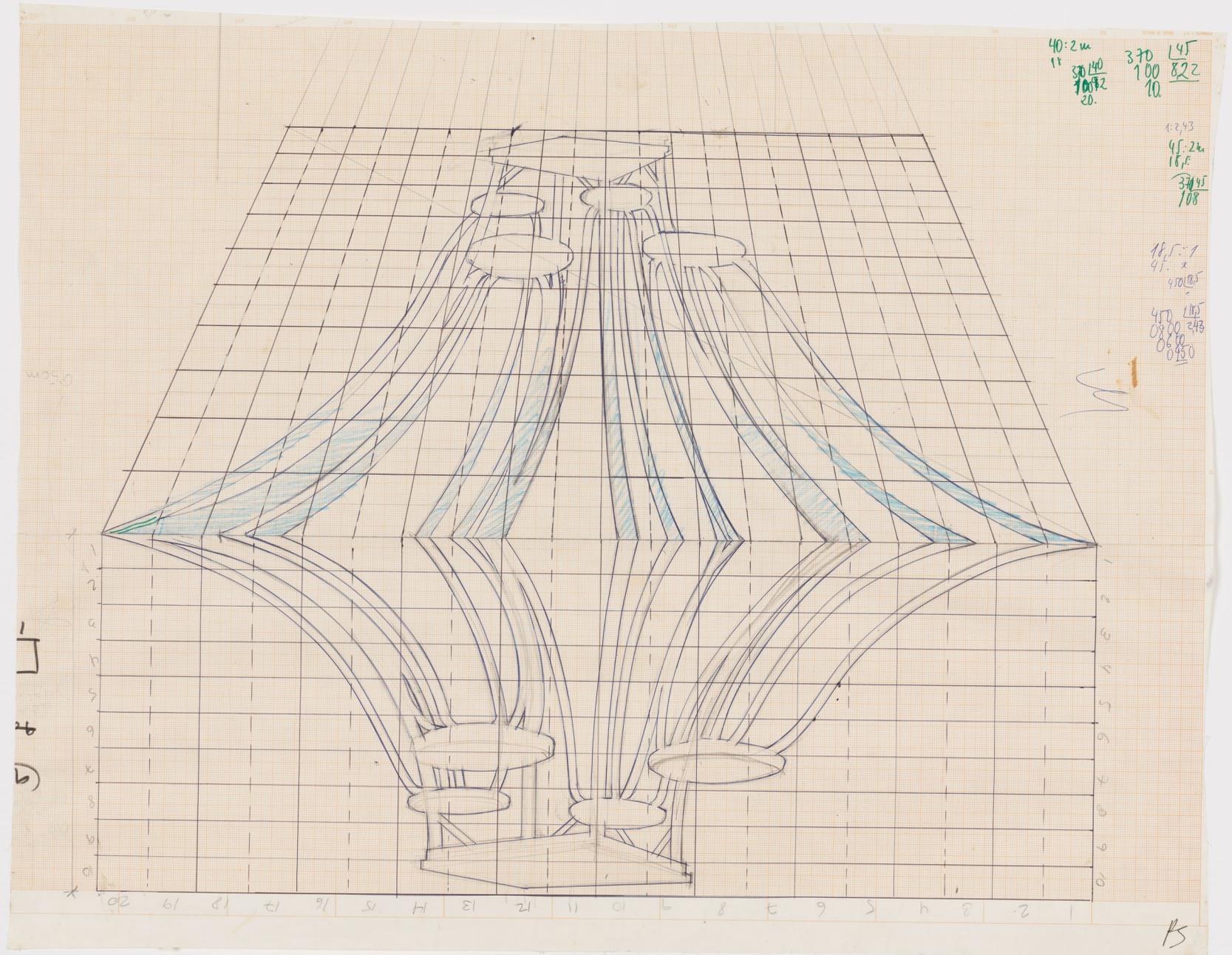
Preparatory drawing for *Reflexus* (Museu de Arte Moderna, São Paulo, Brazil), 1985



Preparatory drawing for Reflexus (Museu de Arte Moderna, São Paulo, Brazil), 1986



Model for Reflexus (Museu de Arte Moderna, São Paulo, Brazil), 1985



Preparatory drawing for
 Reflexus (Museu de Arte Moderna, São Paulo, Brazil), 1985

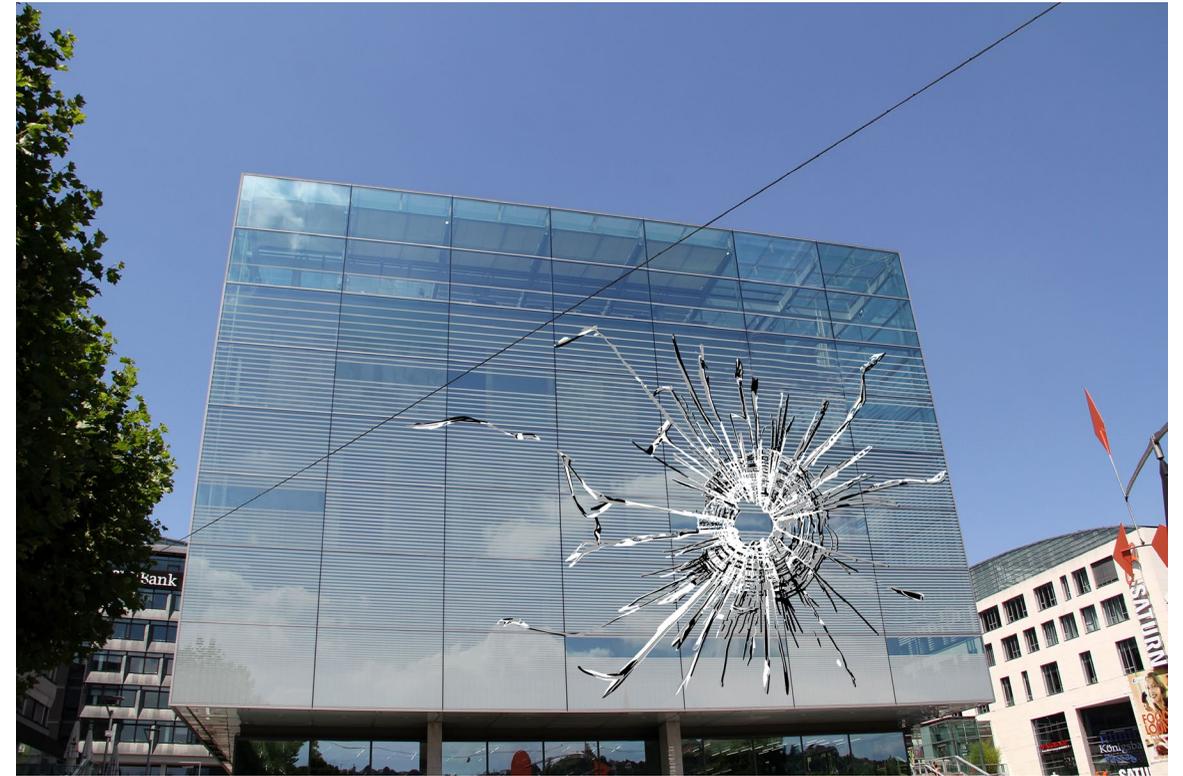
Stray Bullet

Stray Bullet was proposed for the façade of KUBUS-Kunst Museum, of Stuttgart, as part of my participation in the group show Mixed Realities, held at that museum in the summer of 2018.

The proposed image – for application in adhesive vinyl, like a sort of logo, together with the text announcing the exhibition – replicates the look of gunshots in panes of glass which at that time appeared almost daily in the Brazilian press, in articles focused on the country's intense urban violence.

The project was not accepted by the museum's board in the context that the institution was then going through, involved in long negotiations with the Stuttgart City Government for the repair of various panes of glass broken by vandalism, on the ground floors adjoining the public streets.

–Regina Silveira



Digital rendering *Stray Bullet*, 2018

Supersonic Goal

Project for the tiers of benches of the Pacaembu Soccer Stadium, São Paulo.

The project Supersonic Goal aims to recover, on the tiers of benches of the Pacaembu Soccer Stadium, popularly called “Toboggan”, the image of the former acoustic shell built for events of orchestral music and dance that previously occupied this very same area.

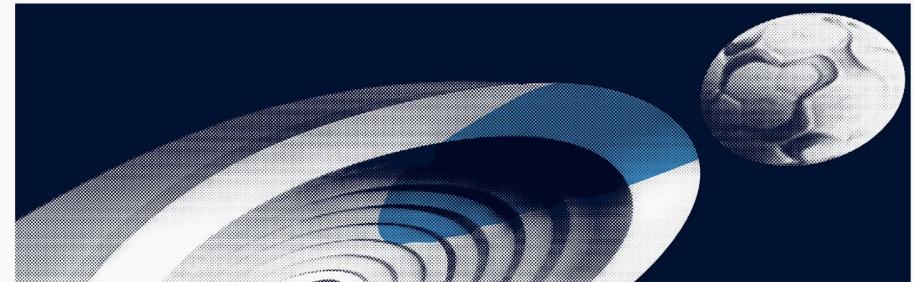
Old photos portraying the acoustic shell, whether in the period of its construction or in full use during cultural events at the Pacaembu Stadium, were used for the conception of the work.

Determining for the result, in the process of creation of the work, was the image of the acoustic shell, white and elegant in its art deco style, with its shape marked by a concave curvature and scaled by several concentric circles.

In Supersonic Goal the schematized figure of the acoustic shell, drawn with a kind of distortion that makes it point to the soccer ball suspended in space, appears on the left on the dark background of the great architectonic mass of the tiers of benches and purposively takes on the appearance of a phantasm, as if it were an apparition.

On the other hand, the evident visual analogies between the concentric curves of the acoustic shell and the known (and also concentric) configuration of the orbits of the planets in the solar system brought the conception of an image of cosmic nature, as if the shell and the soccer ball were stars inhabiting the dark cosmos. According to this conception, the very tiers of benches that support the image would work as a mirror of the night sky or, inversely, as an opening and passage for the infinite space of the stars.

The title chosen for this work Supersonic Goal aims to include a thematic relationship with sound, virtually implied in the acoustic shell and also with the action that seems to be frozen in the image, in which the situation chosen for the elements allow us to think of the acoustic shell either as a goalkeeper trying to prevent an imminent goal or a player ready to hit the ball with the head, sending it to the fathomless space.



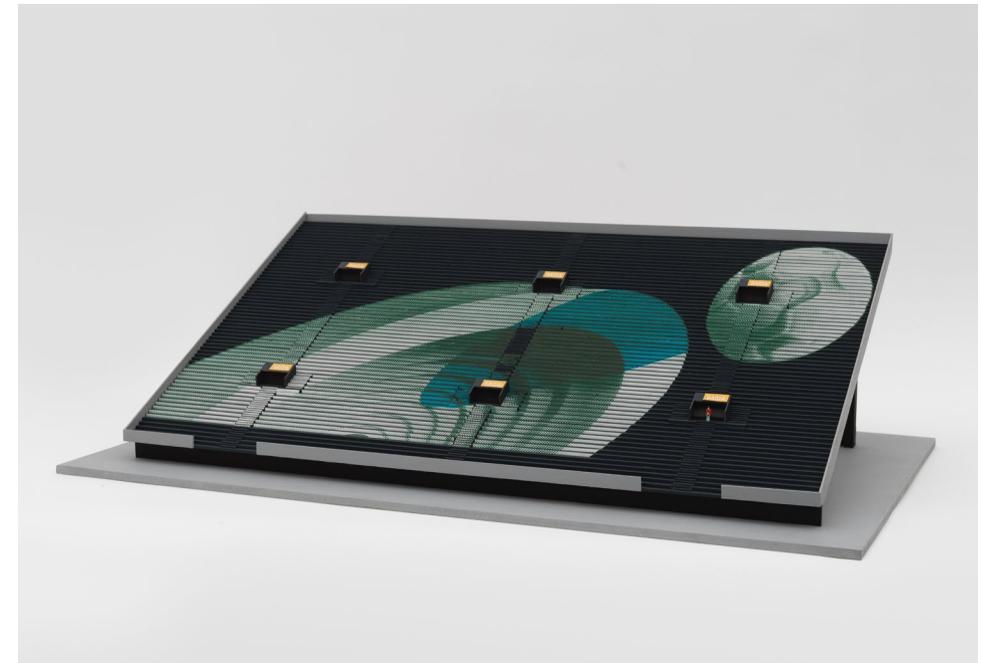
Preparatory studies for *Supersonic Goal* (Pacaembu Stadium, São Paulo, Brazil), 2004

In the dictionary, one of the meanings of the word “supersonic” is:

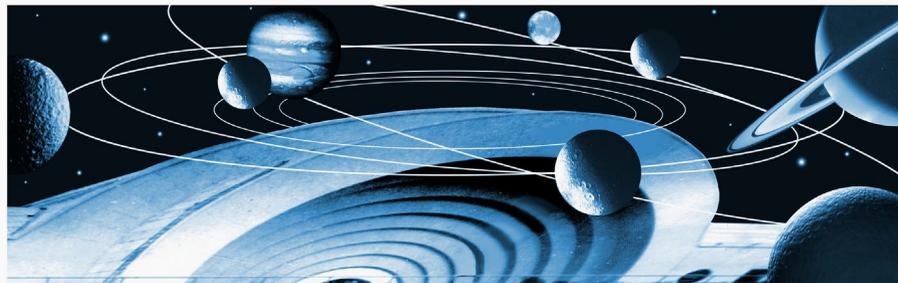
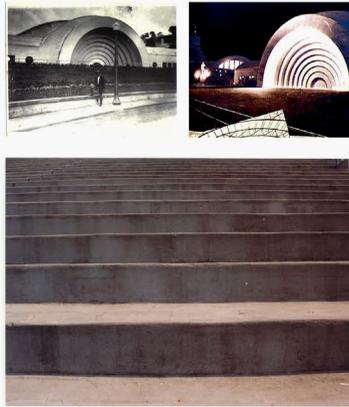
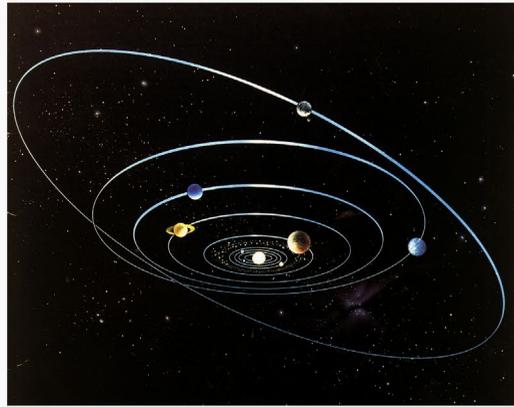
1. “designating, of, or moving at a speed in a surrounding fluid greater than that of sound in the same fluid” (Webster’s New World Dictionary of the American Language).

In this project, the exploration of the theme of the association between a cosmic image and music is also based on the ancestral and historical relationships between musical harmonies and astronomy (exemplified by the mathematical and Pythagorean rationalization of the concept “music of the spheres” as a universal harmony of planetary tunes, as elaborated by the 16th century astronomer Johannes Kepler).

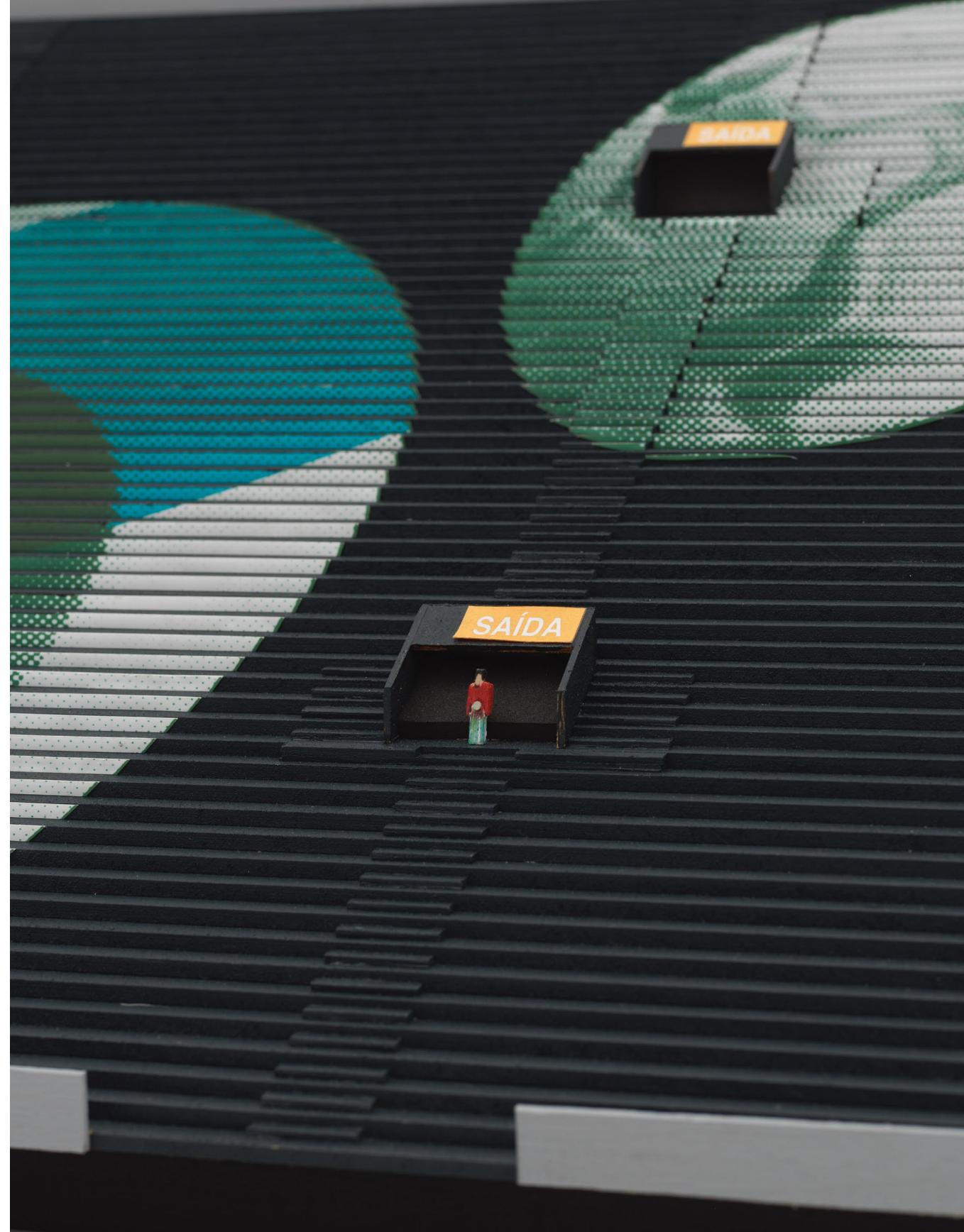
–Regina Silveira



Model for *Supersonic Goal* (Pacaembu Stadium, São Paulo, Brazil), 2004, alternative views



Preparatory studies for *Supersonic Goal* (Pacaembu Stadium, São Paulo, Brazil), 2004
Right: Model for *Supersonic Goal* (Pacaembu Stadium, São Paulo, Brazil), 2004, detail



Wild Elevator

Project for the elevator of the Centro Universitário Maria Antônia, of the Universidade de São Paulo.

The Centro Universitário Maria Antônia is an extension entity of the Universidade de São Paulo that holds exhibitions, courses and debates. It occupies a historic building, which was the headquarters of the College of Philosophy, Sciences and Letters from 1949 to 1968, famous for having been an important hub of student resistance during Brazil's military dictatorship (1964–1985) as well as the stage for a serious armed conflict between leftist and rightist student groups, the latter associated to police forces, in what became known as the Battle of Maria Antônia, in October, 1968.

Wild Elevator was proposed twice, on the invitation of curators from the Centro Maria Antônia. The first time was in 2007, when the project was to be part of a larger event that was cancelled; the second time was in 2016 when, with some variations, it was planned to be larger and more ambitious, with a prospect for a longer permanence. Conceived to cover the inner walls of the elevator cabin, as well as the outer walls and doors on four floors, it was also to line the entire elevator shaft, from the first to the fourth floor.

Due to the large estimated area of approximately 95 m² to be treated with adhesive vinyl, coupled with a delicate placement in the elevator shaft, the costs for the project's execution exceeded the amount available for it in the budget of the exhibition it was to be part of – and it was once again canceled.

–Regina Silveira



Preparatory studies for Wild Elevator (Centro Universitário Maria Antônia, Universidade de São Paulo, Brazil), 2016



Model for *Wild Elevator* (Centro Universitário Maria Antônia, Universidade de São Paulo, Brazil), 2016/2019
Right: detail



Regina Silveira
Unrealized / Não feito





Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019



Installation view, Alexander Gray Associates, New York, 2019

Regina Silveira, 2018. Photo by Ross Collab.



Regina Silveira (b.1939) was born in Porto Alegre, Brazil and lives in São Paulo. For more than four decades, Silveira, a critical figure in Brazilian conceptual art, has investigated the tension between movement and spatial perspective, threading political meaning into installations that respond to specific sites. In the 1950s she began her artistic training under the tutelage of expressionist Brazilian painter Iberê Camargo, studying lithography and woodcut, as well as painting. Renowned for her parodic explorations of space through geometric constructs, Silveira's work is celebrated for both its conceptual rigor and formal impact.

During the 1970s she experimented with printmaking and video, engaging with the dynamic developments of the Brazilian art world and the country's politics at a time of military repression. Throughout her career, she has investigated the representation of reality, and the meaning of visual imagery. Her artistic vocabulary includes various methods of perspectival projection, including *skiagraphia* (the study of shadows) and the appropriation of shadows of ordinary objects to create duality and tension. Silveira is particularly interested in the paradoxical relationship between presence and absence, a notion that she has examined by incorporating tracks and foot imprints into her visual vocabulary. For her, printmaking is an open field for graphic experimentation that also includes video, sculpture, and spacial interventions of architectural proportions.

Regina Silveira's large-scale work is currently on view at the PACCAR Pavilion of the Seattle Art Museum, WA, until 2020. A retrospective of Silveira's work is being organized by SITE Santa Fe, NM, which opens in Spring 2021. Silveira has exhibited throughout Europe and the Americas, including recent solo exhibitions at Museu Brasileiro de Escultura (MuBE), São Paulo, Brazil (2018); Instituto Figueiredo Ferraz, Ribeirão Preto, São Paulo, Brazil (2017); Museu Oscar Niemeyer, Curitiba, Brazil (2015); Museu Chácara do Céu, Museu Castro Maya, Sta Teresa, Rio de Janeiro, Brazil (2015); Museo Amparo, Puebla, Mexico (2014); The Aldrich Contemporary Art Museum, Ridgefield, CT (2012); Iberê Camargo Foundation, Porto Alegre, Brazil (2011); Centro Cultural Banco do Brasil, São Paulo, Brazil (2009); the Køge Museum of Art in Public Spaces, Denmark (2009); Museo de Antioquia, Medellín, Colombia (2008); Museo de Arte del Banco de la República, Bogotá, Colombia (2007); Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2005); Museu de Arte Moderna de São Paulo, Brazil (2004). Her work is represented in public collections internationally, including The Museum of Modern Art, New York; Miami Art Museum, FL; San Diego Museum of Contemporary Art, CA; Museum of Fine Arts, Houston, TX; Taipei Fine Arts Museum, Taiwan; Museo de Arte Moderno de Buenos Aires, Argentina; Museu de Arte Moderna de São Paulo, Brazil; Pinacoteca do Estado de São Paulo, Brazil; and Museu de Arte Moderna do Rio de Janeiro, Brazil. The Brazilian Art Critics Association gave her the Award for Life and Work in 2012. Silveira received the Prêmio Governador do Estado de São Paulo and the MASP- Museu de Arte de São Paulo Assis Chateaubriand Award for Career, accompanied by an exhibition, in 2013.

Exhibition Checklist

Model for *Reflexus* (*Museu de Arte Moderna, São Paulo, Brazil*), 1985

Industrial paint, screen print, and wood
5.25h x 39.25w x 17.63d in
13.34h x 99.69w x 44.77d cm

Preparatory drawings for *Reflexus* (*Museu de Arte Moderna, São Paulo, Brazil*), 1986

Marker, pen, and pencil on graph paper
19.75h x 25.50w in
64.77h x 50.16w cm

Model for *Supersonic Goal* (*Pacaembu Stadium, São Paulo, Brazil*), 2004

Enamel, adhesive vinyl, paper, and wood
10.25h x 33.63w x 21d in
26.04h x 85.41w x 53.34d cm

Model for *Animália* (*Metrô Vila Madalena, São Paulo, Brazil*), 2001

Ink, digital print, adhesive vinyl, acrylic, and wood
13.75h x 56.25w x 29d in
34.92h x 142.88w x 73.66d cm

Model for *All Nights* (*Museo de Arte Contemporáneo de Monterrey, Mexico*), 1999

Wood, enamel, and styrofoam
7.50h x 31.50w x 8.75d in
19.05h x 80.01w x 22.23d cm

Model for *Wild Elevator* (*Centro Universitário Maria Antônia, Universidade de São Paulo, Brazil*), 2016/2019

Acrylic, digital print, adhesive vinyl, and wood
29.50h x 11.88w x 11.88d in
74.93h x 30.16w x 30.16d cm

Preparatory drawing for *Stairs into Space* (*Bronx Borough Center Library, New York*), 2003

Mixed media on collaged graph paper
18.25h x 36w in
46.35h x 91.44w cm

Preparatory drawing for *Paving the Way* (*Bronx Borough Center Library, New York*), 2003

Mixed media on collaged graph paper
19.75h x 39.81w in
50.16h x 101.12w cm

Model for *Bronx Borough Center Library, New York*, 2003

Enamel, acrylic, adhesive vinyl, and wood
20.50h x 46.63w x 29.38d in
52.07h x 118.43w x 74.61d cm

Model for *Clouds* (*Santa Maria Novella Station, Florence, Italy*), 2012/2019

Acrylic, digital print, adhesive vinyl, and wood
16.38h x 29.13w x 21.25d in
41.59h x 73.98w x 53.98d cm

Digital renderings and preparatory images for:
Supersonic Goal, 2004
Animália, 2001

Digital renderings for:

Iluminada, 2015
Stray Bullet, 2018
Double II, 2019
Paving the Way, 2003
Stairs into Space, 2003
Reading in the Sky, 2003
All Nights, 1999
Clouds, 2012
Wild Elevator, 2016



Installation view, Alexander Gray Associates, New York, 2019

Published by Alexander Gray Associates on the occasion of the exhibition

Regina Silveira: *Unrealized / Não feito*

June 6 – July 12, 2019

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Cover image: *Model for All Nights (Museo de Arte Contemporáneo de Monterrey, Mexico)*, 1999, detail, wood, enamel, and styrofoam, 7.50h x 31.50w x 8.75d in (19.05h x 80.01w x 22.23d cm)

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Through exhibitions, research, and artist representation, Alexander Gray Associates spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Influential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America.

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