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Thiago Rocha Pitta

The First Green

Marianne Boesky Gallery (<http://www.marianneboeskygallery.com>)

New York, 509 West 24th Street

The Brazilian artist Thiago Rocha Pitta finds inspiration in mysteries and precision of nature. With its unpredictable transformations and r works and tranquil video piece in *The First Green*. Artspeak editor Osman Can Yerebakan spoke with the artist who is currently in his hc

Osman Can Yerebakan: You seem to let nature be the artist. The nature follows its own evolution and transformation through wind, rain

Thiago Rocha Pitta: We can not escape from gravity, nor fight against it. We have to go with the flow. I am not taking advantage of the we should stop putting barriers between ourselves and nature since we are all parts of it. Once, somebody asked me a similar question it, we are 70% water. While the life in the ocean has billions of years, the life on land can no way compare to that—water is the source cells that give leaves colors are cyanobacterias. Listen to the wind and the sound that leaves create. You will hear that they sound like th

“My political statement is to show how insignificant we are as humans. We belong to nature, we c

OCY: Earth Day was only a few days ago. The march was even more meaningful this year considering the gaining restraint on scientifi

TRP: Jeffrey Marlow of *Discover* came to the see the exhibition. We both believe that art and science can blend. The scientific narrative methods of expression. Scientists sometimes do not reach the community. I have a six-year old; I tell him stories of Homer and Odysseus similar cosmic narrative. We should mingle them because they are equally confusing. In scientific speech, I miss a lot and it's nicer and mythology can collaborate. Think of Land Art and how artists used landscapes and nature. We don't have similar iconology anymore.



Thiago Rocha Pitta, *Seascape with cyanobacteria*, 2017 Fresco on tile Courtesy of t and Marianne Boesky Gallery, New York and Aspen. © Thiago Rocha Pitta. Photo cre Wyche.

OCY: Fresco is such an ancient technique, yet you revive this method in a conceptual fashion both by introducing a minimal aesthetic a

TRP: I always wanted to do frescos; you don't need glue or binder. It is a very alchemic process and similar to working with bacteria. The whole process to be very similar to volcanoes. Boiling of liquids, evaporation of water and absorption of carbon from the atmosphere c classes there. A friend who makes mosaics gave me the opportunity to experiment. I like the green so I primarily mix blue and yellow; th horizontally like watercolors. No brush is involved, so I just let the paint float on the surface.



OCY: *Untitled sculpture piece in the center has a ghostly presence although it represents a geographical form. You clearly tie a conver*

TRP: There is a duality in that sculpture for sure. The sculpture has a rebar iron structure like the bones and skeleton. We dipped the fabri Somehow you can't see it, but there is a lot of dirt under the moss, so the dirt is inside the body. Almost two years ago when they told m exhibition opened the first day of April which in a way symbolizes the spring; it's a rebirth that comes every year. In Brazil where I am n

Going back to the sculpture, the fabric on top symbolizes a tension between the weight of cement and the lightness of the soul. I made soft and solid, over the structure. When it was very wet, we put the moss. Therefore, chance is an important element here. You don't kno my work.

OCY: *Before the Dawn video offers a contemplative and meditative approach to the universe during extreme social and political chaos the video?*

TRP: I always think about political landscape, for sure. In Brazil we have a similar atmosphere to dictatorship. That wasn't my initial pers how insignificant we are as human beings. We are very small but a special part of this crazy scale of the universe. We have to accept t issue, but the terrible landscape we live in make global warming a neglected topic. Because so much is happening around the world, v insignificant we are as humans. We belong to nature, we don't own it.

On view through April 29, 2017

OSMAN CAN YEREBAKAN (/?AUTHOR=58141E4BBE659444E1DC83C0)

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