

## Galeria Jaqueline Martins – Artissima 2020

In a research that encompasses the relationship between society, nature and technology, **Regina Vater** (Rio de Janeiro, 1943) has developed a complex and sophisticated body of work over the last five decades that contributes significantly to the debate on the emergence of a media ecology in the areas of art and contemporary life.

Vater has recently participated in important collective exhibitions, such as: *Radical Women: Latin American Art 1960-1985* (organized by the Hammer Museum, Los Angeles), *Feminist Avant-Garde of the 1970s* (organized by the SAMMLUNG VERBUND Collection), *Subversive Practices* (Kunstverein, Stuttgart), *ArteVida* (Parque Lage, Rio de Janeiro) and *History of Sexualities* (MASP - São Paulo)

Her works belong to important collections, such as: MoMA (New York), Bibliothèque Nationale (Paris), SAMMLUNG VERBUND Collection (Vienna), Blanton Museum of Art (Austin, USA), San Antonio Museum of Art (Texas, USA), ArtPace Foundation (San Antonio, USA), Latin America Collection of the University of Essex (England), Marvin and Ruth Sackner Visual Poetry Archives (Miami), Long Beach Museum of Art (Los Angeles), CAYC - Centro de Artes Y Comunicación (Buenos Aires), Museum of Modern Art (Rio de Janeiro), Museum of Modern Art (São Paulo), Museu de Arte Contemporânea - USP (São Paulo) e Museu Nacional de Belas Artes (Rio de Janeiro).

### **Ovo cósmico** (1980/2000)

Present in the most diverse cultures and ancestral civilizations as a symbol of life and the origin of the world, the figure of the egg has special meanings for the artist. In addition to being understood as a physical manifestation of time, of a certain period of gestation, Regina saw in this symbolism a “promise of possibilities”. The work was developed in a period in which the artist questioned herself about the time she devoted to her production in the face of the pressures of an increasingly accelerated art market.

### **Tropicália** series (1968)

Regina Vater said of this series: “In ‘Tropicália,’ the female body appeared headless amid a tropical setting in pop-like aesthetic. That was where I sought to express our sunbathed vitality, inspired by our folk aesthetics, digesting and regurgitating artist Tom Wesselmann, whom I admired very much.”

### **Yauti in Heavens** series (1988-89)

Many of the subjects explored by Regina Vater are culled from internationally known myth and literature. For the photo series “Yauti in Heavens,” she double-exposed photographs purchased from NASA alongside studio snapshots of a tortoise shell. Yauti (an Indigenous word for tortoise) represents the Sun in Amazonian mythology, and in these montages Vater provides an ironic take on the situation of the animal, eradicated from its earthly domain, only to be hurled onto its cosmic solitude in heaven.

### **Give me your time** (1981)

From 1974 to 1981 Regina developed this project in which she would send dozens of postcards to friends, artists, curators, gallery owners and ask them to answer back with their idea of TIME. Their response included all sorts of interventions: words, drawings, collages, photographs and even jokes. The freedom provided by the proposal would contrast with the format restraints of mail art and the time it took for the correspondence to circulate.