

A modern interior scene featuring a dark wood cabinet with white drawers, a glass pendant lamp, and a patterned artwork. The cabinet has a dark wood top and sides, with four white drawers on the left and a dark wood door on the right. Two small, dark, textured objects sit on the cabinet top. A large, abstract, black and white patterned artwork is on the wall behind the cabinet. A glass pendant lamp with a brass-colored metal top and a clear glass globe hangs from the ceiling. The floor is white, and a green velvet cushion is visible in the bottom right corner.

UNILABOR: A TERCEIRA VIA

BARCELONA
SIDE GALLERY
APR 19 2018 - JUL 12 2018

SIDE GALLERY

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GERALDO DE BARROS (1923-1998)

Pair of chairs
Manufactured by Unilabor
Brazil, 1955
Iron, fabric upholstered

Measurements
40 cm x 43 cm x 82 h cm
15,78 in x 16,9 in x 32,28 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP pg. 126, 127, 128, 129

Provenanca
Private collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Phone table
Manufactured by Unilabor Brazil, 1956
Rosewood and painted steel

Measurements
93 cm x 40 cm x 64h cm.
24 in x 16 in x 24 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004) Pg 147.

Provenance
Unique collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Desk model "1015"

Manufactured by Unilabor
Brasil, 1956

Black painted metal, formica, jacaranda and brass handles.

Measurements

110 cm x 53 cm x 75h cm.

43,31 in x 20,83 in x 29,75 h in.

Literature

Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004) Pg 147; Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 281.

Provenance

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GERALDO DE BARROS (1923-1998)

Iron single armchair
Manufactured by Unilabor
Brazil, 1955
Iron frame, fabric upholstered

Measurements
55 cm x 65 cm x 75 h cm
21,6 in x 25,59 in x 29,5 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP
Arquitetura e Urbanismo edition (2004)
Brazilian Modern Design, Alberto Vicen- te, Marcelo Vasconcellos, Olha-
res Edicoes, 2017

Provenanca
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GERALDO DE BARROS (1923-1998)

Set of six chairs (two sets of six chairs)
Manufactured by Unilabor
Brazil, 1955
Jacaranda, cane

Measurements
39 cm x 40 cm x 85 h cm
15,35 in x 15,78 in x 33,46 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP pg. 125

Provenanca
Private collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Coffee table

Manufactured by Unilabor

Brasil, 1955

Jacaranda wood, black painted metal, brass details

Measurements

109 cm x 53 cm x 44 h cm

42,9 in x 20,8 in x 17,3 in

Literature

Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004)

Provenance

Unique collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Dressing table
Manufactured by Unilabor
Brasil, 1956
Black painted metal, formica, jacaranda, brass details

Measurements
155cm x 40 cm x 77h cm.
61 in x 15,74 in x 30,3 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo
edition (2004)
Pg 147.

Provenance
Private Collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Bookcase model MF-710
Manufactured by Unilabor
Brasil, 1970
Jacaranda, formica, painted metal and brass handles

Measurements
155 cm x 40 cm x 200 h cm.
78.7 in x 15.74 in x 54.9 in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004); Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 261,262.

Provenance
Private Collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Bookcase model MF-710
Manufactured by Unilabor
Brasil, 1970
Rosewood, formica, painted metal and brass handles

Measurements
104 cm x 40 cm x 200 h cm .
78.7 in x 15,74 in x 54.9 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004); Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 261,262.

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GERALDO DE BARROS (1923-1998)

Pair of night stand tables
Manufactured by Unilabor
Brazil, 1956
Jacaranda, formica, and brass handles.

Measurements
53 cm x 39 cm x 42 h cm
20,8 in x 15,35 in x 16,5 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edi- tion (2004) Pg 142.

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GERALDO DE BARROS (1923-1998)

Chest of drawers (pair)
Manufactured by Unilabor
Brazil, 1957
Rosewood , formica, painted steel and brass handles.

Measurements
100 cm x 40 cm x 85 h cm
39,37 in x 15,74 in x 33,46 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004) Pg 111; Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 268.

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GERALDO DE BARROS (1923-1998)

Chest of drawers (pair)
Manufactured by Unilabor
Brazil, 1957
Rosewood , formica, painted steel and brass handles.

Measurements
100 cm x 40 cm x 85 h cm
39,37 in x 15,74 in x 33,46 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004) Pg 111; Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 268.

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GERALDO DE BARROS (1923-1998)

Set of 3 side tables
Manufactured by Unilabor
Brasil, 1955
Jacaranda wood and brass

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004)

Provenance
Unique collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Daybed
Manufactured by Unilabor
Brazil, 1956
Rosewood and upholstery

Measurements
79,6 cm x 189 cm x 34 h cm.
31 in x 73 in x 13,4 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanis- mo edition (2004) Pg 147.

Provenance
Unique collection, Sao Paulo

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GERALDO DE BARROS (1923-1998)

Dining table
Manufactured by Unilabor
Brasil, 1955
Jacaranda, white formica top

Measurements
110 cm x 53 cm x 75h cm.
43,31 in x 20,83 in x 29,75 h in.

Literature
Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004) Pg 142; Brazilian Modern Design, Alberto Vicente, Marcelo Vasconcellos, Olhares Edicoes, 2017. Page 281.

Provenance
Private collection, Sao Paulo

SIDE GALLERY

UNILABOR: A TERCEIRA VIA- Works by Geraldo de Barros (1954-1961)

Side Gallery is thrilled to present UNILABOR, the intellectual collective co-founded by Geraldo de Barros. Multidisciplinary artist and entrepreneur, De Barros started his career in the painting field, although he gained his greatest achievements in the experimental photography, becoming one of the pioneers of the photographic abstraction and the main references of Concretism art in the Brazilian Avant-garde. De Barros was a seeker and an idealistic; finally, in the project of UNILABOR he meets in one project all the paradigms and values where to apply his designing ideas and esthetic values.

This utopia project started to be materialized in the Barrio Alto do Ipiranga in the periphery of Sao Paulo, with a community of artists, workers and intellectuals, reunited by the fray Joao Batista Pereira, who was the co-founder of UNILABOR with Gerlaldo De Barros. The purpose of this self- managed- working community, was to create a new model of a factory, where the workers had the control of the factory and the main role on it. Based on the education of the workers, the implementation of cultural actions during the working hours and, thanks to De Barros, who added the estetic vision and design to release this project.

In one hand, UNILABOR was about to recreate the paradigm of the worker, and eliminate the hard conditions in the factories in Brazil. Due to this necessity, they must develop all

the intellectual and spiritual values for the workers. For this reason, they started building a process to eliminate the alienation, very ingrained in the Brazilian Industrial factories. UNILABOR started to cultivate the knowledge of the workers, with an enrichment full education about the artistic process of the patterns, not just materialistic, but moral, about the theories and concepts about design.

In the beginning, UNILABOR, was known as the Community of the Working Christ, because before becoming a factory UNILABOR was a chapel. This transformation process, lived very different moments belonged to a different compositions, due to the diverse perspectives of the projects and ideologies of the members of UNILABOR. However, the catholic matrix has always being very important, originated by the movement Economics and Humanism; created by Louis-Joseph Lebret, in 1941, during the Nazi occupation in France. This movement was resulted by the progressive's French movements against the laicism of the State arisen in the middle of the XX Century.

Economy and Humanism, was and still is the root of the movement **TERCERA VÍA** an action from the state to limit and restrict the actions for the Industrial society, but also without forgetting the individual freedom. The idea was to build strategic plans, with human character to push the creation of self-managed communities. In this specific period, UNILABOR was born in Brazil, and also Boimondau (1941-1972) in France. The concept of community was provide like a way for social transformation where important intellectuals where reunited, both in Europe and in Latin American countries. Starting on this assumption the fray Joao Baptista, start looking for partners, and he found a in the most varied social sectors. From artist, working Catholics, members of the Communist Brazilian party, Trotskyites and also members of the Brazilian bourgeoisie.

The second driving force of UNILABOR was esthetic based on the standards of the *Concretist Art*, the Brazilian vector of the Constructivism. In 1952 De Barros joined this unique project in which modernization was emerging from below, adding to the project his notions of design and his paradigm of beauty. The design program of De Barros was based on the *Concretism*, movement that fit UNILABOR, in the point where both converge in the understanding of perception and awareness in the atmosphere of the factory, where all the pieces were created. De Barros could finally implement his silent but powerful ideas, connecting the material and the human with the design, materialized in every piece of furniture. This unique opportunity allows him to participate in a Project in which modernization was to emerge from below.

In the pieces from UNILABOR collected on this space, we can appreciate his *good- form* experience, his ideas of lines and modelling, not limited to the restricted space. The designs of UNILABOR have a very high conceptual value, highlighted by the photographs that De Barros took of his chairs, in which the multiple exposures of his camera reveal their nature as freestanding conceptual objects in space. The furniture appears to be sustained by the space that surrounds it, rather than attached to the ground and standing firm on its own structure. They emerge from space rather than using it.

When

Opening on Tuesday 17th of April from 5.30 to 8.30

From Friday 20th of April to Friday 20th of July 2018

Where

SIDE GALLERY

Carrer d'Enric Granados 80, Barcelona, 08008, Spain

SIDE GALLERY



BIOGRAPHY

GERALDO DE BARROS

(Chavantes, Brasil, in 1923— São Paulo, 1998)

Gerlaldo de Barros started his artistic career with the paint but his restless spirit drive him to play with all the different artistic paths, becoming a multifaceted artist in the Brazilian scene. His achievements were earned by his greatest virtue; the photography, becoming one of the pioneers of the abstract photography and also the main exponent of the *Concretism* in the Brazilian Avant-garde.

He started his paint studies in 1945 with a collective of painters from Sao Paulo, like Yoshiya Takaoka or Clóvis Graciano. Due to the influences of the Paulists collective, he develops his firsts paintings based on the figurative art. However, Gerlaldo started very early his magnet for the abstraction.

The boom of the abstraction and the different avant-gardes, for instance the *Constructivism* with the ground-breaking suggestion of the space and the *Supremacism* with the new semantic charge of the geometric shapes, both were strong influences to Geraldo's inspiration. This new pictorial vocabulary and their main dealers; Mondrian, Kandinsky or Paul Klee was the final provocation for the new artistic direction of De Barros.

In 1946, Gerlaldo started to research in the photography, but no in an ordinary way, at all. Since his first contact with the camera he started with experimental techniques of shooting. During this period Geraldo got in touch with photography collective in Europe with artist like Man Ray. This contact enhanced his visual touch helping exploring all the possibilities of the camera. Therefore, he started to visit the Photo- cinema club with, where met the different photographers like German Lorca o Thomar Farkas. After this chance meeting in 1950, they decide to create together a photography Lab for their experimentations with the camera.

Geraldo obtained a very unique touch in his photography. His pictures are conformed by tiny parts that together make a spontaneous jiggle, that thought the human composition of Geraldo suggest the unmanageable lost of the temporal sense. Is with this destruction and overexposure, where their images became too enigmatic to understand and too creepy to not feel nothing. In all the pictures we can find the concept that was always disturbing him: the relation of the society with art.

His pictures are interconnected on the limit of the experimental, but prosaic and coherent in essence. His art is the proof that Gerlaldo De Barros has never being conform with the *status quo*, seeking in all the artistic areas a way to break the dogma. From his restless driving force, he jumps from the photography to the design, always connecting his human need and the artistic truth. All his works go together with the social and political issues of his historical and beyond. He dedicated part of his live to community projects and artistic associations like *Grupo 15*, *Galería Rex*, *Hobjeto*, and *UNILABOR*. This last one was one of the most relevant design projects in Latino America.

UNILABOR started in 1945, like a religious community with the Dominican fray Joao Baptist Pereira, in Sao Paolo, with the purpose to conform a working- community. UNILABOR was created to change the abusive conditions of the Brazilians factories and eliminate the daily

alienation of the work. Furthermore, when De Barros joins the collective he adds the esthetic sense and the design as basic values for the development of UNILABOR.

During the first years of life of UNILABOR the sales were focused to friends and families, the material and production was very expensive. However, the profits of UNILABOR were destined for the salaries. In 1958, UNILABOR changed his proposal based on the artisan work to go a step further to a huge production system, with a new model called Standard UL- Unilabor, with the aim to increase the commercial offer with different furniture models.

In 1967 UNILABOR finished, taking an honoured place in the history of intellectual and design thinking in the history of modernity. UNILABOR could be real thanks to the enthusiasm and the faith of the collective, also because of the circumstances, but it's necessary to highlight in the history of this community the human factor. UNILABOR could exist due to the spirit of the members who were brave enough to take part and carried out this utopia.

Furthermore the tangible heritage and esthetic experience that we could find in every piece of furniture of UNILABOR, beyond this materialistic beauty, we found out the humanist speech, that's the worth that will survive forever. The radical idea of an equal working community, rooted on the intellectual basis and the most pure creation, these intangible values that humans always purchase, will live in the time and in the history.

When

Opening on Thursday 26th of April 2018 from 11.00 AM to 8.30PM

From Thursday 26th of April to Friday 20th of July 2018

Where

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