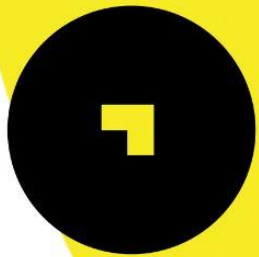
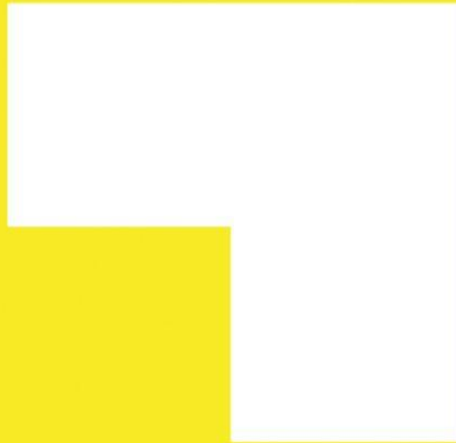


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VIP Preview: Mon, 28 Nov
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ÉLLE DE BERNARDINI





Élle de Bernardini

1991 - Itaqui, RS, Brazil

Lives and works in São Paulo, SP, Brazil

Élle is a transsexual woman whose production is permeated by her biography. She is graduated in classical ballet at the Royal Academy of Dance (London - UK). Her works are placed in the intersection of the history of humanity, history of art and issues of gender, sexuality, politics and identity.

In recent years, Élle has participated in several exhibitions in renowned Brazilian institutions such as: Museu de Arte de São Paulo - MASP, São Paulo; Museu de Arte do Rio - MAR, Rio de Janeiro; Museu de Arte do Rio Grande do Sul - MARGS, Porto Alegre; Museu Nacional da República, Brasília; Memorial da América Latina, São Paulo; MAC-RS; Pivô Arte e Pesquisa, São Paulo; Farol Santander; Centro Cultural São Paulo; among others. She has also participated in the 12th Mercosul Biennial.

Her works are part of important institutional collections in Brazil and abroad, including: Museu de Arte do Rio Grande do Sul - MARGS, Porto Alegre, RS; MAC- RS, Porto Alegre, RS; MAC-Niterói, Rio de Janeiro, RJ; Santander Collection Brazil, São Paulo, SP; Museu de Arte do Rio - MAR, Rio de Janeiro, RJ; Museu de Arte Moderna do Rio - MAM, Rio de Janeiro, RJ; Marcos Amaro Foundation - FAMA, Itu, SP; Museu Nacional da República, Brasília, DF; Museu de Arte Moderna do Recife, PE; Pinacoteca do Estado de São Paulo, São Paulo, SP; French Government Collection, Bibliothèque Nationale de France, Paris.

RECENT SOLO SHOWS

- *A Lâmina e a Língua*. Curated by Tiago de Abreu Pinto. Gilda Lavia Gallery, Rome, Italy (2022);
- *Nem Tudo Que Reluz é Ouro*. Curated by Ana Carolina Ralston. Galeria Kogan Amaro, São Paulo, Brasil (2020);
- *Black and Gold*. Curated by Raphael Fonseca. Luciana Caravello Gallery, Rio de Janeiro, Brasil (2020);
- *Sex Shock*. Curated by Julia Lima. Verve Galeria, São Paulo, Brazil (2019);
- *Corpo Expandido*. Curated by Carollina Lauriano. Karla Osorio, Gallery. Brasília, Brazil (2019).

RECENT COLLECTIVE SHOWS

- *Lance*. Curated by Carollina Lauriano and Guilherme Teixeira CCSP - Centro Cultural São Paulo, São Paulo, Brazil (2022);
- *"Terra em tempos: fotografias do Brasil"*. Curated by Beatriz Lemos. Museu de Arte Moderna - MAM/RJ, Rio de Janeiro, Brazil (2022);
- *ULTRAQUEER*. Roma Smistamento, Rome, Italy (2022);
- *Espumas Siderais*. Curated by Juliana Monachesi. Galeria Marli Matsumoto, São Paulo, Brazil (2021);
- *RS Arte Contemporânea*. Curated by Ana Amélia Bulhões. Museu de Arte Contemporânea do Rio Grande do Sul, Porto Alegre, Brazil (2021);

RECENT RESIDENCIES / SPECIAL PROJECTS

- Artist in residence at Cité Internationale des Arts, Paris, France (2022);
- 12th Mercosul Biennial. Curated by Andrea Giunta. Fundação Bial do Mercosul, Porto Alegre, Brazil (2020);
- Pivô Pesquisa Residency Programme. Project: Contrasexual forms. Curatorial support: Camila Bechelany. Pivô, São Paulo, Brazil (2019);
- Performance International Biennial - Activism. Bogotá, Colombia (2019).

Brazilian artist Élle de Bernardini presents at Untitled 2022 a set of new works informing new bodily geographies and the possibilities of genres other than just binarism: female and male. In the works on display we can see the artist's concern on broadening our understanding of human bodies through expanded painting. The canvas is the support chosen by the artist, it becomes an extension of human bodies. Holes, tears, skins, nipples appear challenging the two-dimensional surface of the painting to reveal that just as a painting is endowed with the most varied possibilities of interference throughout the history of art, as in the very idea of expanded painting and the materiality of painting, the human body also presents the same malleable capacity to change itself according to the history of humanity, and the interest and feeling of the one who controls it.

Frame and body assume the position of synonyms - the former represents the latter in terms of ideas and artistic creation, lending its plastic potential so that we can think outside the box of binary genres and the human body defined by secular aesthetic and behavioral standards shaped by different discourses, from the medical to the religious.

Élle is a transsexual woman and her production is permeated by her biography and also by her training in the philosophy of sexuality. It is in the artist's field of interest to investigate the social mechanisms that lead a body to be accepted as female or male. As society establishes bodily rules throughout the history of humanity, how such rules appear in the history of art, in the lives of artists, institutions, and the works of art themselves. And most importantly, how can we think of a future different from the past, where subject and works are not dissonant, but part of the same project to rethink the concept of human being from the idea of the human body.

The body is the key and the main reason that leads us to think about gender identities and social power relations. It is through its interaction in society and with other bodies that individuals are differentiated and classified. Such differentiation and classification establish power relations of one over the other. And it is precisely the power relations that the artist is interested in deconstructing in her works. When a buttock, a socially despised part of the human body that must remain hidden, appears as a kind of "head" in the polyptych *"Composition #1"*, we see the inversion of values, and social positions through the inversion of body parts.



The artist's interest in the social and historical meaning of colors and their uses on bodies are evident in works in felt and gold, in which pinks, blues, lilacs and neutral colors mingle, cross and combine, blurring the boundaries of the socially established idea that "boys wear blue and girls wear pink." Genre performativity appears in Bernardini's works in separate parts that form the whole when combined. Most of the works are diptychs and polyptychs that only make sense, only become a work of art, when all their parts are combined, fitted and related to each other. By working with diptychs and polyptychs, the idea is to show that bodies are the result of different insertions, modifications, from the simplest, such as an earring or tattoo, to the most complex, such as plastic surgery. But the central idea is that the human body in the 21st century is a body constructed, either by the subject's will, or by the conformity of the subject's will within the social norms of the acceptable and the unacceptable.

Being a trans woman, such issues become urgent and present in Bernardini's production. Her body is a paradigm outside the norm, but it presents the possibility of rethinking the norm and its social validity in current times. The artist's works are an extension of the issues she experiences daily considering her body is neither feminine nor masculine according to the norms of femininity and masculinity. It is from the ambiguity, the complexity, the assemblages and fittings, and the subtlety within which she addresses taboo and controversial issues that expanded painting is the practice chosen to discuss about expanded bodies.





Composition I (polyptych), 2022
Synthetic leather, gold leaf, felt,
cold porcelain and nail on canvas
55.1 x 28.3 in [140 x 72 cm]





Uma fenda no cobre [A crack on the copper], 2022

Series "*The Cut*"

Copper leaf, acrylic, faux fur and thread on canvas

15.7 in [40 cm]





A boca do palhaço [The clown's mouth], 2021-2022
Silver leaf, acrylic paint, faux leather on canvas
39.3 x 31.5 in [100 x 80 cm]



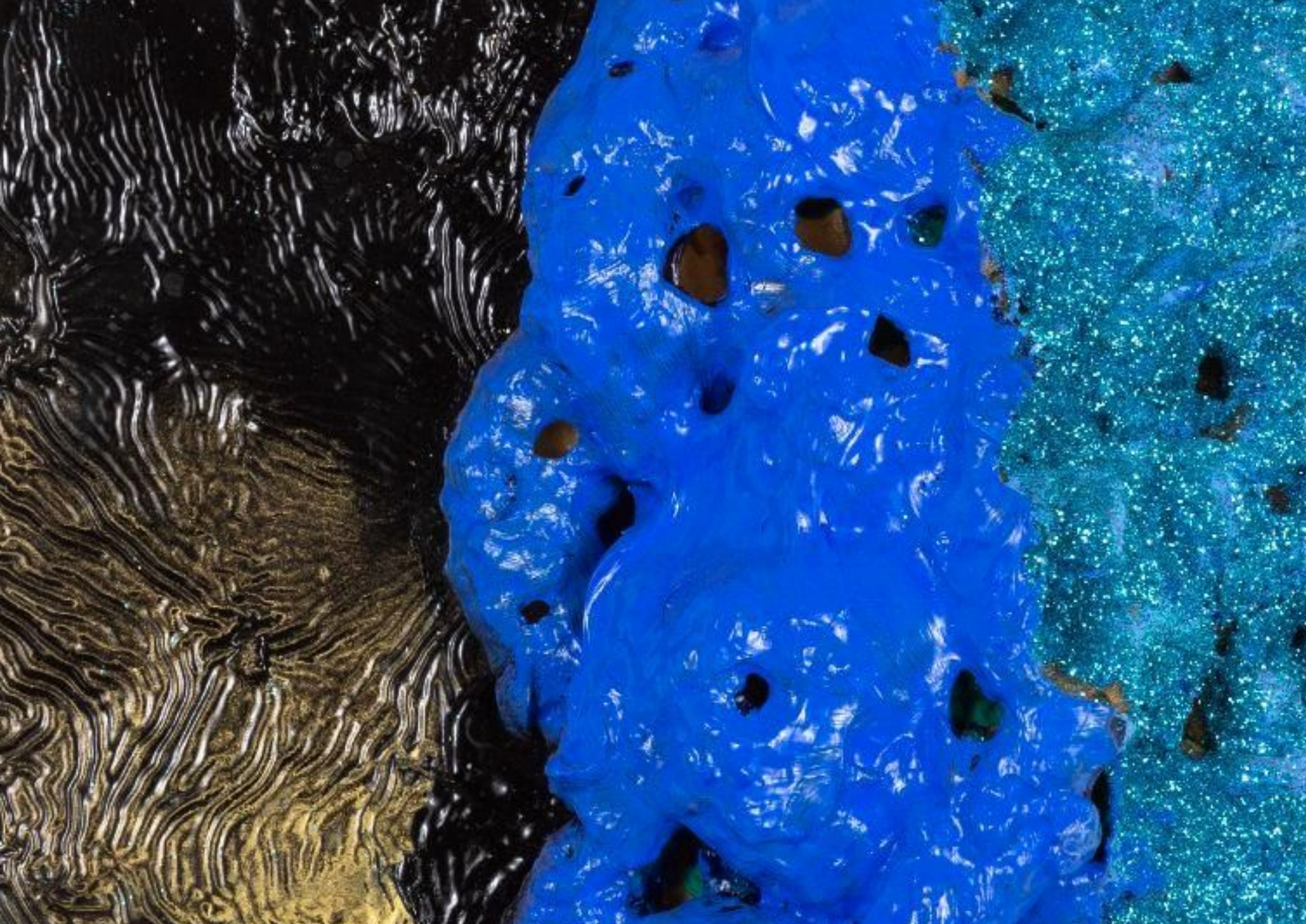


Le vagin, 2022

Acrylic, silver leaf, faux fur and nail on canvas
15.7 in [40 cm]

RAQUEL NAVA





Raquel Nava

1981 - Brasília, DF, Brazil

Lives and works in Brasília, DF, Brazil

Raquel Nava is graduated in Visual Arts from the University of Brasília (2007) and holds a Master's Degree in *Contemporary Poetics* from the same institution (Capes Scholarship 2010-12). Nava has also worked as a Visual Arts professor at Universidade Aberta do Brasil - UAB / UnB (2010-2017).

In her artistic practice, she investigates the cycle of organic and inorganic matter in relation to cultural desires and habits, using taxidermy and biological remains of animals juxtaposed to industrialized materials in her installations, objects and photographs. The chromatic variation with which she works on objects and photographs comes near the palette used in her paintings.

By inviting the observer to think about other forms of interdependence, Nava also seems to propose that in art everything is illegitimate, impure and in permanent interaction.

In 2016, her artist residency project *Contemporary Taxidermy: Transformations and Appropriations* was granted by the Cultural Support Fund / DF - Brasília. In 2018 she was nominated for the *Pipa Prize*, and in 2019 for the *Marcantônio Vilaça National Industry Award*.

RECENT SOLO SHOWS

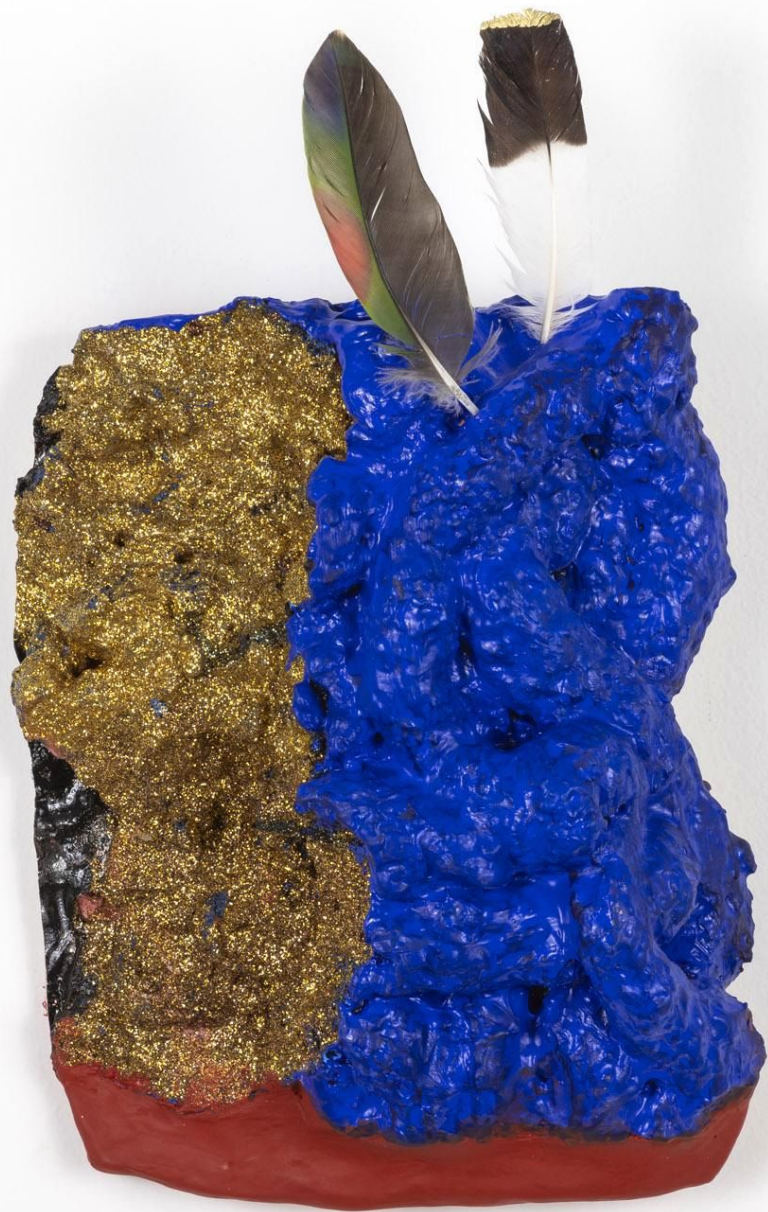
- *Envenenada: profanações e polimorfismos tonais*. Curated by Fabrícia Jordão. Museu Nacional da República de Brasília, Brasília, DF, Brasil (2022);
- *Não é anta, é capivara!* Alfinete Galeria, Brasília, DF, Brazil (2021);
- *Apresentados*. Curated by Paola Fabres. Centro Cultural São Paulo | CCSP, São Paulo, Brasil (2019);
- *SP-Arte* solo project. Curated by Luiza Teixeira de Freitas. Pavilhão Ciccillo Matarazo, São Paulo, Brazil (2018);

RECENT COLLECTIVE SHOWS

- *Conversas - resistência e convergência*. Curated by Paulo Henrique Silva. Museu de Arte Contemporânea de Goiás/MAC, Goiania, GO, Brasil (2022);
- Gallery Week 2021 - "Diamante-Grafite-Carvão". Curated by Fernando Mota. Espaço Fonte, São Paulo, Brasil
- *Casa Carioca*. Curated by Marcelo Campos. Museu de Arte do Rio - MAR, Rio de Janeiro, Brasil (2020);
- *Aglomerção Antônio Henrique Amaral*. Curated by Paulo Miyada. Instituto Thomie Ohtake, São Paulo, Brasil (2020);
- *Rumor*. Curated by Yana Tamayo. Caixa Cultural Brasília., Brasília, Brasil (2020);
- *7º Prêmio Indústria Nacional Marcantônio Vilaça*. Fundação Alvares Penteado/FAAP, São Paulo, Brasil (2019).

RECENT RESIDENCIES / SPECIAL PROJECTS

- Research project and artistic residency "*Contemporary Taxidermy: transformations and appropriations*" at the Museum of Veterinary and Anatomy of the University of Brasília, Brazil (2016).



Untitled, 2022

Polyurethane, synthetic enamel, glitter,
cold porcelain, acrylic paint and feathers
12.5 x 8.2 x 2.7 in [32 x 21 x 7 cm]





Pezuña V, 2022

Sculptural object made up of cattle paw;
mate tea bowls in aluminum and plastic
20 x 3.5 x 4.3 in [51 x 9 x 11 cm]



The series "*Pezuña*" have been conceived as totems, combining taxidermied cattle legs with various containers for teas (gourds). It brings the artist's signature: a *sui generis* encounter between elements extracted from nature and industrialized objects. From this juxtaposition of differences and the sculptural act itself, Raquel Nava promotes new ways of gazing at an artwork, suggesting multiple narratives with hints of humor, mystery and references to the kitsch visual culture.





Pezuña II, 2015

Sculptural object made up of cattle paw;
mate tea bowls in aluminum, plastic and glass
20.8 x 4.8 x 5.5 in [53 x 12.4 x 14 cm]

ZÉ CARLOS GARCIA





Zé Carlos Garcia

1973 - Aracaju, SE, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Zé Carlos Garcia studied sculpture at the Fine Arts School of the Federal University of Rio de Janeiro (UFRJ) and also did several courses at Parque Lage Visual Arts School, also in Rio de Janeiro.

His artistic practice is centered on the investigation of the body - whether animal, human or sculptural - and on the experience as a voluntary action that alters the landscape, undergoing a constant morphological change, also through the addition of new elements. Garcia conceives his works from existing bodies, sometimes dead, static, found, natural or artificial, to generate objects – “beings” – under the sign of sculpture. Pieces and fragments of antique furniture with feathers, carnival feathers and horsehair are organized to create hybrid bodies filled with and aesthetic and allegorical power, as well as landmarks of conquest and territorial narratives serve to build an idea of eternity and the loss of power as a trace of ruin and ephemerality.

His works are part of important institutional collections in Brazil, such as the Marcos Amaro Foundation Collection, Itu, São Paulo; Museu de Arte do Rio - MAR, Rio de Janeiro; and Instituto Inhotim, Brumadinho, Minas Gerais.

RECENT SOLO SHOWS

- *Grande Circo Floresta*, curated by Claudio Oliveira, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2021);
- *Torto*, curated by Paula Borghi, Cassia Bomeny Galeria, Rio de Janeiro, Brazil (2018);
- *Do Pó ao Pó*, curated by Isabel Portella, Galeria do Lago, Museu da República, Rio de Janeiro, Brazil (2017).

RECENT COLLECTIVE SHOWS

- *NISE – A Revolution for Affection*. Curated by Estúdio M’Baraká, with consultancy by psychiatrist Vitor Pordeus and museologist Eurípedes Júnior. Banco do Brasil Cultural Center, Rio de Janeiro and Belo Horizonte, Brazil (2021-2022);
- *Ato 13*. Galpão Dama, Rio de Janeiro, Brazil (2022);
- *Independência e Vida*. Biblioteca Mário de Andrade, São Paulo, Brazil (2022);
- *Images that don't conform*. Curated by Marcelo Campos and Paulo Knauss. Museu de Arte do Rio - MAR, Rio de Janeiro, Brazil (2021);
- *Manjar: Beleza e Devastação ou Eterno Retorno*. Curated by Bernardo de Souza. Solar dos Abacaxis, Rio de Janeiro, Brazil (2019);
- *Concerto para pássaros*. Curated by Tiago Sant’Ana. Goethe-Institut, Salvador, Brazil (2019);
- *Il Bienal do Barro*. Curated by Marcio Harum. Museu do Barro, Caruaru, Brazil (2019).
- *Busan Biennale*. Busan, South Korea (2018);
- *Cavalo come Rei*. In collaboration with artist Laura Lima. Fondazione Prada, Milan, Italy (2018);
- *A Room and a Half*. Curated by Agnieszka Sosnowska. Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland (2017).



The upward character of obelisks and pillories, landmarks of conquests and domination of peoples and territories, is transposed here into wood. While the giant scale of the stone towers designed for the public space is reduced, its symbolic grandeur is still present through the solid gold tip present on this sculpture.

The same material that makes up the pointed surface is also an agent of great bloodshed. War power and greed come, from this point of view, from the same human tendency to ostentation.

When the artist chooses to insert movement into this wooden structure, the military memory that the image evokes is literally destabilized. How to exalt an object that dances before our eyes like a wobble toy? To what extent is every man who seeks this tiny bit of sharp gold not, in fact, a great fool?





Obelisco (João Bobo) [Obelisk (Wobble toy)], 2015-2022

Turned wood (avocado tree) and gold

33.8 x 8.2 in [86 x 21 cm]

Edition: 3/6



This sculpture connects the forms of the natural world with art, religiosity and ornamentation. The charcoal suggests the burning that models, that designs the piece. The work presents itself as an altar, which carries on the top a kind of offering that flows through the body of the piece, originating a unique drawing.





Queima [Burning], 2022

Wood, charcoal, charcoal painting

49 x 23.6 x 23.6 in [126 x 60 x 60 cm]





The series of sculptures “*Línguas*” [Tongues] brings the tongue in its multiple forms and meanings: the tongue that speaks*, the tongue that lies, the tongue that fucks, the tongue that feels taste and flavor. The tongue that is often considered “difficult to keep in the mouth”, and which seems alive and autonomous. The tongue that licks everything and that carries its mane like a trophy of intercourse, of riding, of the uncomfortable presence of a hair on its surface, which brings the memory of sex and the fusion of man and horse.

** The word “Língua” in Portuguese refers both to the muscular organ in the mouth and to any natural language.*



Língua nº 42

Series "Línguas" [Tongues], 2019-2020

Wood and horsehair

4.3 x 3.9 x 4.7 in [11 x 10 x 12 cm]



Língua nº 45

Series "Línguas" [Tongues], 2019-2020

Wood and horsehair

28.3 x 4.3 x 5.1 in [72 x 11 x 13 cm]

PEDRO NEVES





Pedro Neves

1997 - Imperatriz, MA, Brazil

Lives and works in Belo Horizonte, MG, Brazil

A practitioner of Capoeira Angola and a self-taught painter, Pedro Neves is graduated in Cultural Heritage studies. In his artistic practice, he seeks to represent daily life and the signs that embody Brazilian people and the cultural complexities that comprise them.

His work has been built through painting on different supports and dimensions, analog photographs and ceramic sculptures, mixing modern and contemporary Brazilian art, Byzantine mosaics, pre-Columbian art, Japanese youkai, objects and masks from African arts. In his research, he investigates the Brazilian identity and its relations with the outside world, with the colonization and the consequences left by this period in the country's social reality and in people's consciousness.

Neves believes that his identity construction is directly linked to his artistic process - both in constant transformation.

Among his most recent exhibitions, we highlight the solo show "*Tripa*", which took place at Portas Vilaseca Galeria earlier this year. The artist has recently participated in the *Bolsa Pampulha Residency Programme*, one of the most important art residencies in Brazil. His works are part of the institutional collections of The Inimá de Paula Museum, in Belo Horizonte (MG, Brazil); and The Inhotim Institute, in Brumadinho (MG, Brazil).

RECENT SOLO SHOWS

- *Tripa* - Critical text by Nathalia Grilo. Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2022);
- *Real*. Rodrigo Ratton Galeria de Arte, Belo Horizonte, Brazil (2020);
- *Brasilêros*. Galeria de Arte SESI-MINAS, Belo Horizonte, Brazil (2019);
- *De Marias*. Centro de Referência das Juventudes, Belo Horizonte, Brazil (2018).

RECENT GROUP SHOWS

- *NOW!* Curated by Romero Pimenta. Museu Inimá de Paula, Belo Horizonte, Brazil (2022);
- *Nova Vanguarda Carioca*. Cidade das Artes, Rio de Janeiro, Brazil (2022);
- *Corpocontinente*. Periscópio Arte Contemporânea Belo Horizonte, Brazil (2021);
- *Movências: CorpoCidade*. Centro Cultural UFMG, Belo Horizonte, Brazil (2020).

RECENT RESIDENCIES

- 8th Bolsa Pampulha. Museu de Arte da Pampulha. Belo Horizonte, Brazil (2022);
- LAB Cultural 2021. BDMG Cultural. (2021).

COLLECTIONS

- The Inimá de Paula Museum, Belo Horizonte, MG, Brazil;
- The Inhotim Institute, Brumadinho, MG, Brazil.

In his most recent painting, Pedro Neves reflects on the constitution of the *Malês* - people from the North and East Africa - in the Brazilian social structure. In the state of Maranhão, we find traces of Moroccan architecture; in Bahia there is a strong influence of the "*mandingos*", name given to this African ethnic group during the colonial period in Brazil. They were practitioners of Islam and identified with some Candomblé rituals. The work partly addresses the intellectual genocide that took place during the diaspora, when the contribution of the black population in architecture, engineering and other sciences were denied.





Soldado de papel [Paper Soldier] (diptych), 2022

Acrylic on canvas

110.2 x 74.8 in [280 x 190 cm] - each

RAFAEL BARON





Rafael Baron

1986 - Nova Iguaçu, RJ, Brazil

Lives and works between Nova Iguaçu and Rio de Janeiro, RJ, Brazil

In his research and practice, Baron investigates the traditions of portrait painting with an eye to contemporary poetics. Through expressive brushstrokes, strong colors and rhythmic compositions, the artist seeks to reveal the subjectivities of the human figure, inviting the public to become coauthors of the characters he creates. Rafael sees art as a powerful communication tool that can contribute to a harmonious social experience. His brightly colored portraits of diverse individuals - mostly people that he comes across on a day-to-day basis in his hometown of Nova Iguaçu, Brazil - propose an open dialogue on tolerance and diversity.

The artist was awarded in the “*Garimpo*” contest (2019/2020), promoted by *Dasartes* magazine, an accolade aimed at Brazilian emerging artists who have never had an individual exhibition at an art institution.

In 2021, the artist was commissioned to participate in the group show “*Crônicas Cariocas*”, at MAR - Museu de Arte do Rio, where he presents a panel of forty small-format paintings, in addition to two medium-format paintings. His works are part of important collections in Brazil and abroad, such as: Museu de Arte do Rio - MAR (Rio de Janeiro/Brazil) and Pérez Art Museum Miami - PAMM (Miami/USA).

RECENT SOLO SHOWS

- *Pose*. Albertz Benda Gallery, New York City, USA (2022);
- *Portraits*. Albertz Benda Gallery, Los Angeles, USA (2022);
- *Selfie*. Critical text: Thiago de Paula Souza. Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2021);
- *Entitled*. Curated by Danny First. The Cabin, Los Angeles, USA (2021);
- *Rafael Baron*. Spectaculu Art and Technology School, Rio de Janeiro, RJ, Brazil (2020);

RECENT COLLECTIVE SHOWS

- *Nova Vanguarda Carioca*. Curated by Gringo Cardia. Cidade das Artes,, Rio de Janeiro, RJ, Brazil (2022);
- *Essa minha letra: Lima Barreto e os Modernismos*. Curated by Jaime Lauriano, Lilia Schwarcz and Pedro Meira Monteiro. MUHCAB - Museu da História e Cultura Afro-Brasileira, Rio de Janeiro, RJ, Brazil (2022);
- *Crônicas Cariocas*. Curated by Marcelo Campos, Amanda Bonan, Conceição Evaristo and Luiz Antônio Simas MAR - Museu de Arte do Rio, Rio de Janeiro, RJ, Brazil (2021-2022);
- *Fragmented Bodies III: Figuring Renewal*. Albertz Benda Gallery, New York City, USA (2021-2022);
- *Roll with it*. Scott Miller Gallery, Birmingham, USA (2021-2022);
- *Mirror Gazing*. The Pit Gallery, Los Angeles, CA, USA (2020).

RECENT RESIDENCIES / SPECIAL PROJECTS

- Exhibition of works on the screen of Brazilian singer Elza Soares' concert - part of HBOMax musical project “2022”. Artistic Direction: Daniela Thomas (2022);
- Exhibition of works on the screen of Brazilian singer Ivete Sangalo's concerts - part of her DVD “*Live Experience*” (Artistic Direction: Gringo Cardia) and also at the *Rock in Rio Festival* 2019 (2018).



Irmãos Nascimento [Nascimento Brothers], 2022

Acrylic on canvas

62.99 x 70.86 in [160 x 180 cm]



Carmens, 2022

Acrylic on canvas

47.24 x 39.37 in [120 x 100 cm]

Series "Lambe Lambe"



In the series *Lambe-Lambe*, Rafael Baron presents a set of small-format paintings developed from his imagery universe based on the study of the human figure.

The artist sought inspiration from the legendary “*lambe-lambe*” photographers (or street photographers), who emerged in the first decades of the 20th century working in public squares and parks in Brazil. These professionals work taking photographs of special moments in family and also simple portraits for ID’s.

The popular street photographers are part of the artist's childhood memories and from this first contact he became interested in the aesthetics of the portrait.

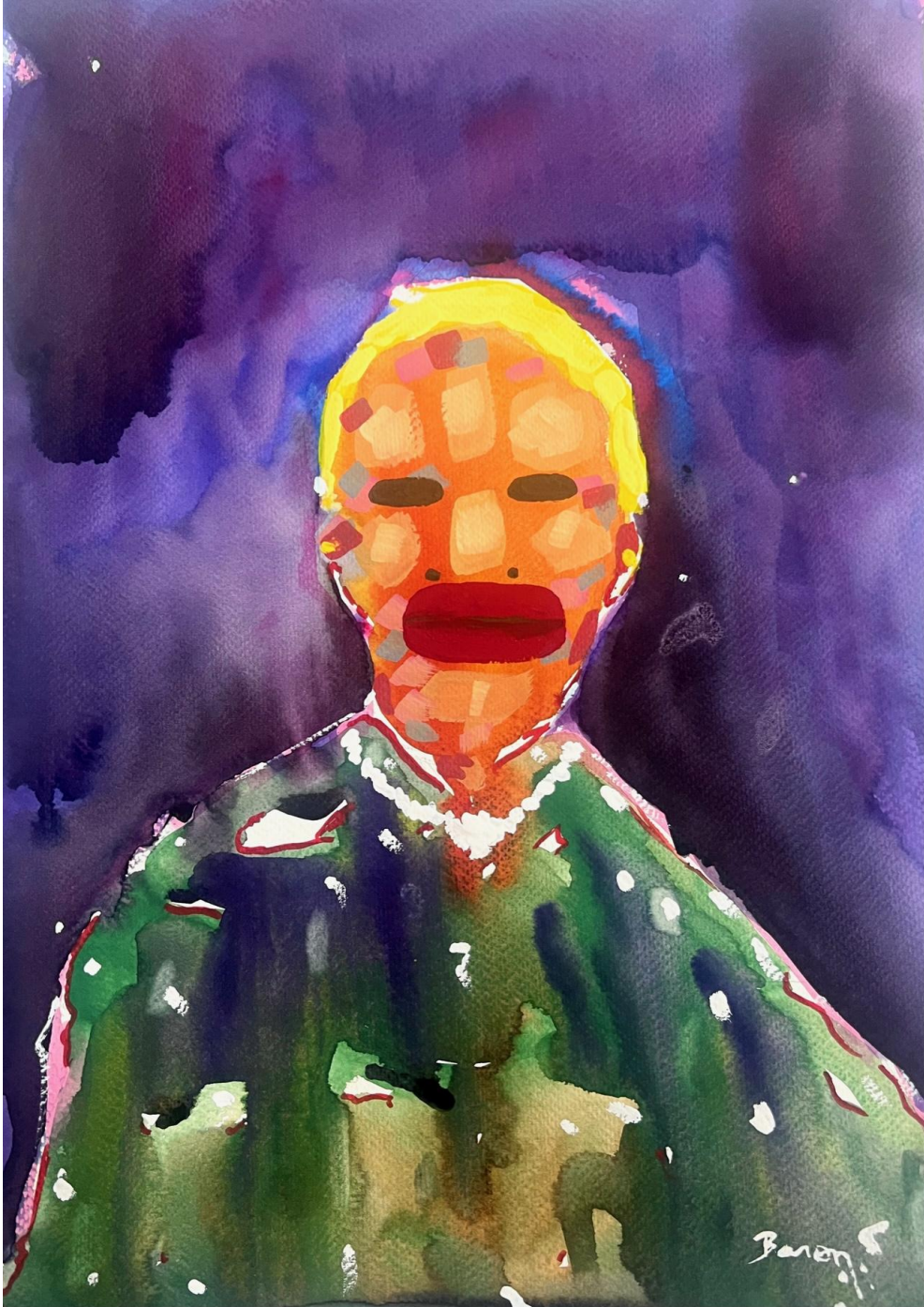


The series “Lambe-Lambe” was on display in 2022 at MAR - Museu de Arte do Rio (Rio de Janeiro, Brazil) - part of the group show “Crônicas Cariocas”.



Happy Hour , 2022

Watercolour and gouache on paper
40 x 30 cm | 15.74 x 11.81 in



Clarice , 2022

Watercolour and gouache on paper
15.74 x 11.81 in [40 x 30 cm]

KIKA CARVALHO





Kika Carvalho

1992 - Vitória, ES, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Graduated in Visual Arts from the Federal University of Espírito Santo - UFES. Her artistic practice has been materialized in different supports, techniques and scales, with an attentive research around the color blue, which can be related both to the landscapes of the island city where she comes from, as well as aspects of the history of painting. Her production is also crossed by overseas issues of presence and absence - so relevant to the Atlantic diaspora; by the practice of urban painting and art education; and by the participation in artistic residency programs, such as: *Malungas* (2018), with Brazilian artist Rosana Paulino; *Vila Sul* - Goethe Institut (2020); *Outra Margem* (2021); and *Angola AIR* - Luanda Art Space (2022).

Recently, Carvalho has participated in important group exhibitions, including: "*Um defeito de cor*", at Museu de Arte do Rio - MAR, Rio de Janeiro, RJ (2022-2023), for which she has developed two commissioned works ; "*Crônicas Cariocas*", at Museu de Arte do Rio - MAR, Rio de Janeiro, RJ (2021-2022); "*Black Encyclopedia*", among others.

Her works are part of important institutional collections in Brazil, such as: Pinacoteca do Estado de São Paulo; Museu de Arte do Rio (MAR), Mucane - Museu Capixaba do Negro and Inhotim Institute. In 2021, the artist was nominated for the Pipa Prize.

RECENT SOLO SHOWS

- *On the promises we made*. Critical text: Marcelo Campos. Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2022).

RECENT GROUP SHOWS

- *Um Defeito de Cor*. Curated by: Marcelo Campos, Amanda Bonan and Ana Maria Gonçalves. MAR - Museu de Arte do Rio, Rio de Janeiro, RJ, Brazil (2022-2023);
- *Crônicas Cariocas*. Curated by: Marcelo Campos, Amanda Bonan, Conceição Evaristo and Luiz Antonio Simas. MAR - Museu de Arte do Rio, Rio de Janeiro, RJ, Brazil (2021-2022);
- *Just Breathe...* Curated by: Felipe Hegg. The 55 Project Pop Up, Miami, USA (2021);
- *Arqueólogas do Afeto*. Curated by: Renata Felinto. Galeria Bruno Murias, Lisbon, Portugal (2021);
- *Outros Ensaios Para o Tempo - Gallery Week*. Curated by: Deri Andrade. Nara Roesler Gallery, São Paulo, SP, Brazil (2021);
- *Black Encyclopedia*. Pinacoteca do Estado de São Paulo, São Paulo, SP, Brazil (2021);
- *Atenção Para o Refrão*. Goethe Institute, Salvador, BA, Brazil (2020);
- "*It was the Black Men and Women who Built the National Identity – Black Lives in Brazil*". Museu Afro Brasil, São Paulo, SP, Brazil (2020);



Untitled, 2022

Oil on linen

31.49 x 23.62 in [80 x 60 cm]



Untitled, 2022

Oil on linen

27.55 x 19.68 in [70 x 50 cm]



Untitled, 2022

Oil on linen

23.62 x 19.68 in [60 x 50 cm]

MANO PENALVA





Mano Penalva

1987 - Salvador, BA, Brazil

Lives and works in São Paulo, SP, Brazil

Penalva holds a Bachelor's Degree in Social Communication from PUC-RJ (2008). He attended art courses at Parque Lage for 7 years (2005-2011). He is the founder of the artist-run space and studio *Massapê Projetos* - located in the city of São Paulo - that focuses on critical art thinking and production.

His production comes from the displacement of everyday objects, reflecting the artist's interest in Anthropology and Material Culture. Through mediums such as sculpture, installation, painting, photography and video, Penalva proposes new aesthetic arrangements based on retail sales strategies, his own experience of collecting stories and the observation of the field between the Home and the Street.

In recent years he has participated in several artistic residencies such as Casa Wabi - Puerto Escondido (Mexico) 2021, Fountainhead Residency - Miami (USA) 2020, LE26by/ Felix Frachon Gallery - Brussels (Belgium) 2019, AnnexB - New York (USA) 2018, Penthouse Art Residence - Brussels (Belgium) 2018, RAT - Artistic Residence for Exchange - Mexico City (Mexico) 2017, Pop Center - Camelódromo Porto Alegre (Brazil) 2017.

His works are part of important public collections in Brazil and abroad, such as CIFO - Cisneros Fontanals Art Foundation - Miami - USA; Frédéric de Goldschmidt Collection - Bruxelas - Bélgica; GALILA'S P.O.C. - Brussels - Belgium; PAT Art Lab - Augsburg - Germany, MAPA, Museu de Artes Plásticas de Anápolis - Brazil, MARP, Museu de Arte de Ribeirão Preto - Brazil, Acervo da Laje - Bahia - Brazil and MAR - Museu de Arte do Rio, Rio de Janeiro - Brazil.

RECENT SOLO SHOWS

- Alpendre. Critical text: Tiago de Abreu Pinto. Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2022);
- Entre les Plis. Critical text: Mariana Leme. elix Frachon Gallery, Brussels, Belgium (2022);
- Cama de Gato. Curated by Pollyana Quintella. LLANO, Mexico City, Mexico (2022);
- Ode ao vento. Critical text: Julia Lima. Llano Galeria, Puerto Escondido, Oaxaca, Mexico (2021);
- Casa de Andar. Curated by the artist. Critical text: Pollyana Quintella. Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2019).

RECENT GROUP SHOWS

- Alegria, uma invenção. Curated by Patricia Wagner. Central Galeria, São Paulo, Brazil (2022);
- Insólitos. Curated by Pollyana Quintella. MAC Paraná, Museu Oscar Niemeyer, Curitiba, Brazil (2022);
- Diálogos a partir de obras do acervo. Curated by Daniella Domingues and Taygoara Schiavinoto. MARP, Ribeirão Preto, Brazil (2022);
- Fotografia no acervo do Mapa. Curated by: Paulo Henrique Silva. Museu Mapa, Anápolis, Brazil (2022)

RECENT RESIDENCIES / SPECIAL PROJECTS

- Casa Wabi Residency. Puerto Escondido, Mexico (2021);
- Fountainhead Residency. Miami, USA (2020);
- Le 26By. Brussels, Belgium (2019);
- Solo project: ZonaMACO. Curated by José Sparza. Mexico city, México (2019);
- Solo project. ArtBO/ Portas Vilaseca Galeria. ArtBO, Bogota, Colombia (2019).





Mano Penalva started his series "*Trial and error*" in 2018, focusing on the study of this fundamental learning method of problem-solving, in which several attempts are made to reach a solution. At Untitled 2022, he presents the most recent work from this series, in which he keeps on experimenting with paper flags that are used in primary schools.

Trial and error, 2022

Paper flags on paper

16 x 19 x 1.96 in [40.5 x 48.2 x 5 cm]

Edition: 1/10



UNTITLED, ART.

Portas Vilaseca Galeria

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**PORTAS
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VIP Preview: Mon, 28 Nov
General Public: Tue, 29 Nov - Sat, 3 Dec

12th Street & Ocean Drive
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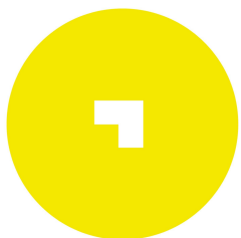
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