



CASATRIANGULO

PREVIEW . ART BASEL MIAMI BEACH 2023

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MIAMI BEACH CONVENTION CENTER, MIAMI BEACH, USA
06 - 10 DECEMBER 2023

BOOTH B30

FEATURED ARTISTS:

ANTONIO HENRIQUE AMARAL . ASCÂNIO MMM . ASSUME VIVID ASTRO
FOCUS . DANIEL LIE . EDUARDO BERLINER . FERNANDA GALVÃO . LUCAS SIMÕES
LYZ PARAYZO . MATIAS DUVILLE . SANDRA CINTO . VÂNIA MIGNONE

ANTONIO HENRIQUE AMARAL
SÃO PAULO, BRAZIL, 1935 - 2015

Antonio Henrique Amaral brought a singular voice to Brazilian and Latin American art of the second half of the 20th century. Born in 1935, he was part of the generation that came into its own under the authoritarian rule of the military dictatorship installed in Brazil in 1964, having produced some of the most incisive allegories from that period. His visceral work dealt with political violence, existential discontent and erotic desire with the same intensity. His experimental approach challenged hackneyed lemmas concerning chromatic composition, the treatment of surfaces and stylistic cohesion. His blend of visceral attitude with experimental daring makes him not only a key figure in the history of Brazilian and Latin American art, but also an influential artist for the young generations that defy normativities and authoritarianisms.

The challenge to grasp the real was imposed on Amaral in 1964. With the coup d'état that interrupted the fragile Brazilian democracy, the fields that held the most imminent potential for progressivist social transformation – education, agrarian reform, political party organization – were violently repressed, leaving it up to cultural production to take up its role as a channel of social criticism against the growing authoritarianism.

Amaral, who from early on took the technical material development of his production as a process aimed at modifying the inner conflicts in his works, then responded to the ethical imperative that mobilized a large part of his generation: that of issuing critical opinions to confront the military regime and its ideological propaganda. To this end, he possessed an excellent language for the spontaneous expression of criticism, satire, and provocations. Woodcuts can be made quickly, they are reproducible and are associated to the practices that overflowed from the repertoire of modern art. As though seeking to underscore this vocation for printmaking, Amaral began to observe the woodcuts that illustrate the cordel booklets in the popular tradition of the Brazilian Northeast and assimilated some of their typical features. He distanced himself from the existential symbolisms, his line became drier, he simplified his treatment of hachures, and made his characters recognizable as allegories of the country's political affairs and everyday life. With no fear of using immediately readable symbols, he tried to go directly to the core of the contradictions of his time.

In 1971, Amaral moved to New York, where he joined other expatriate thinkers and artists who found conditions abroad for producing without the constant risk of censorship and self-censorship. He brought with him a new stage in his painting, which gained more and more details in the representation of reality. The real, in his case, was frequently condensed in bananas – countless bananas seen from close up. Associable to the symbolism that had gained force with the tropicalist wave that pervaded theater, music and the visual arts in the late 1960s, the bananas were allegories of a country that lived on the fringe of capitalism and exported its natural commodities along with its symbolic exoticism. Amaral's use of the bananas referred to those meanings, but expanded them through a chain of associations: a tropical fruit; an underdeveloped country; instruments of cutting, piercing and torture; dictatorship as a state of exception; ropes and knots; suicides and executions. There is still much to discover and debate about in his work, especially now, when at every point and place there is a search for examples of artworks able to resist not only the authoritarian projects now underway, but also the normativities that

restrict the understanding of the nature of desire, sexuality and communication.

Antonio Henrique Amaral (São Paulo, 1935-2015) started his artistic education in the mid 1950's, studying drawing with Roberto Sambonet at Escola do Museu de Arte de São Paulo (MASP) and then, engraving with Lívio Abramo at Museu de Arte Moderna de São Paulo (MAM-SP). He presented in 1958 at MAM-SP his first individual exhibition, comprising engravings, at MAM-SP in 1958, and also showed in the same year in Chile.

Invited by the Organization of American States (OAS) to display his works at the Pan American Union (Washington, D.C., USA) in 1959. He won, in the same year, a scholarship by Ingram Merrill Foundation for the Pratt Graphic Art Center (New York, USA), where he studied engraving with Shiko Munakata and Walter Rogalski. It was in this language guided by Abramo and Munakata that the artist acquired the necessary discipline to deal with different materials and techniques.

As a response to the military coup occurred in Brazil in 1964, Amaral started to develop explicitly a political work with a satirical taste, including elements of popular and mass cultures, in which his set of woodcuts, entitled *O Meu e o Seu* (1967) was highlighted at Mirante das Artes (São Paulo), gallery in which Pietro Maria Bardi was partner. The period also marked the beginning of his painting work, having been carried out between 1968 and 1975 his emblematic sequence of canvas that problematize the motif of bananas as a national symbol. At Salão de Arte Moderna do Rio de Janeiro in 1971, he was awarded with a travel to abroad and went to New York, from where he returned to Brazil in 1981. Another highlight of his trajectory is the painted wall entitled *São Paulo – Brasil: Criação, Expansão e Desenvolvimento* (1989), installed in the main hall of Palácio dos Bandeirantes - the State of São Paulo Government Headquarters, result of a contest.

Over the course of more than six decades of artistic trajectory, Amaral has presented his work in several individual and group exhibitions both in Brazil and in countries of Latin America, North America, Europe and Asia.

His works are part of several important public collections in Brazil and abroad, such as: Centre Georges Pompidou, Paris, France; The Metropolitan Museum of Art (The Met), New York, USA; Blanton Museum of Art, Austin, Texas, USA; Art Museum of the Americas (AMA), Washington, D.C., USA; Casa de las Américas, Havana, Cuba; Instituto de Arte Latinoamericano (IAL), Santiago, Chile; Latin American Art Collection, Essex University, Essex, England; Museo de Arte Americano de Maldonado (MAM), Maldonado, Uruguay; Museo de Arte Moderno de Mexico (MAMM), Mexico City, Mexico; Colección FEMSA, Monterrey, Mexico; Museo de Arte Moderno de Bogota (MAMBO), Bogota, Colombia; Museo Nacional de Arte (MNA), La Paz, Bolivia; Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo; Museu de Arte de São Paulo (MASP), São Paulo; Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Rio de Janeiro and Pinacoteca do Estado de São Paulo, São Paulo, Brazil.



Antonio Henrique Amaral . Untitled, 1969 . oil on plywood . ed. unique . 84,7 x 121,5 cm [33 3/10 × 47 4/5 in]







Antonio Henrique Amaral . *Bananas e Coco*, 1969 . oil on plywood . ed. unique . 85 x 122 cm [33 1/2 x 48 in]



ASCÂNIO MMM

FÃO, PORTUGAL, 1941

LIVES AND WORKS IN RIO DE JANEIRO, BRAZIL

Born in Fão, Portugal, in 1941, Ascânio has been living and working in Rio de Janeiro since 1959. His formal education includes the Escola Nacional de Belas Artes [National School of Fine Arts] between 1963 and 1964 and the Architecture and Urbanism College at Rio de Janeiro's Federal University (FAU/UFRJ) from 1965 to 1969, where he graduated.

He worked as an architect until 1976, on such projects as the signaling and duplication of Vale's Vitória-Minas railway – during this project he lived in Vitória for three years.

Ascânio started developing his artistic work in 1966, when he was still at the Architecture and Urbanism College, and later along with his work as an architect. In that same year he showed his work for the first time to the public, at the Salão de Abril at Museu de Arte Moderna do Rio de Janeiro [April Exhibition at Rio de Janeiro's Modern art Museum]. The boxes – wooden cubes on which the spectator can move different sized squares, making diverse drawings – are from this period.

The relationship among sculpture, Mathematics and Philosophy became a central matter in his work during the 1970s. In this period, from an axis, he explored progressions in vertical and horizontal twists, using wooden slats painted in white.

In the 1980s, with reliefs and sculptures Fitangulares, he became interested in raw wood; white, light and shadow were not the main issue anymore. He began to explore different species of wood and their natural colors (cedar, mahogany, and other South American wood such as salmwood, Ipe and Pau-marfim). In the late 1980s he made the first Piramidais in wood.

In the 1990s the issue of great dimensions became a core matter to Ascânio, and the research on aluminum profiles intensified. Aluminum became, thus, the basis for the creation of new works, always using module. This phase's sculptures are characterized by aluminum tubes cut into rectangles, which generate great dimension sculptures with hollows and sequences of transparencies and opacities, making them almost immaterial depending on the viewer's position.

In the 2000s Ascânio develops Flexos e Qualas. In the first works, the bolts used on Piramidais were replaced by stainless steel wire that tied the centimeter tubes together, making a flexible mesh. In Qualas the wire was replaced by rings, resulting in a mesh “that crosses the sight, the light, the wind”.

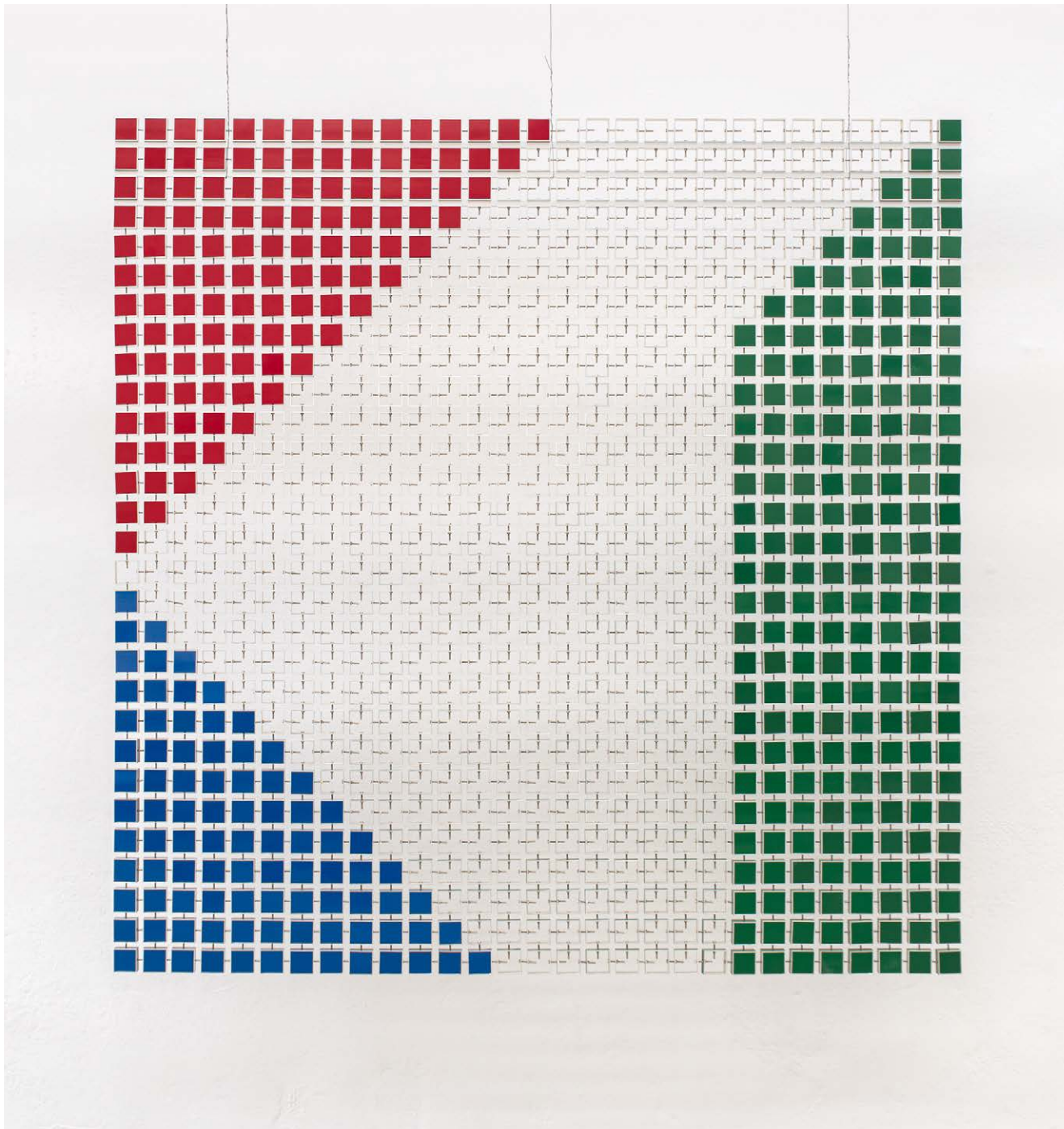
In the 2010s, with Quasos, Ascânio remains focused on aluminum and its possibilities, and

starts reversing the traditional logic behind the use of bolts. These works have twists and bends that result from the deconstruction of the geometric mesh, introducing the matter of unpredictability into his works. Color was used again, but in a subtle way.

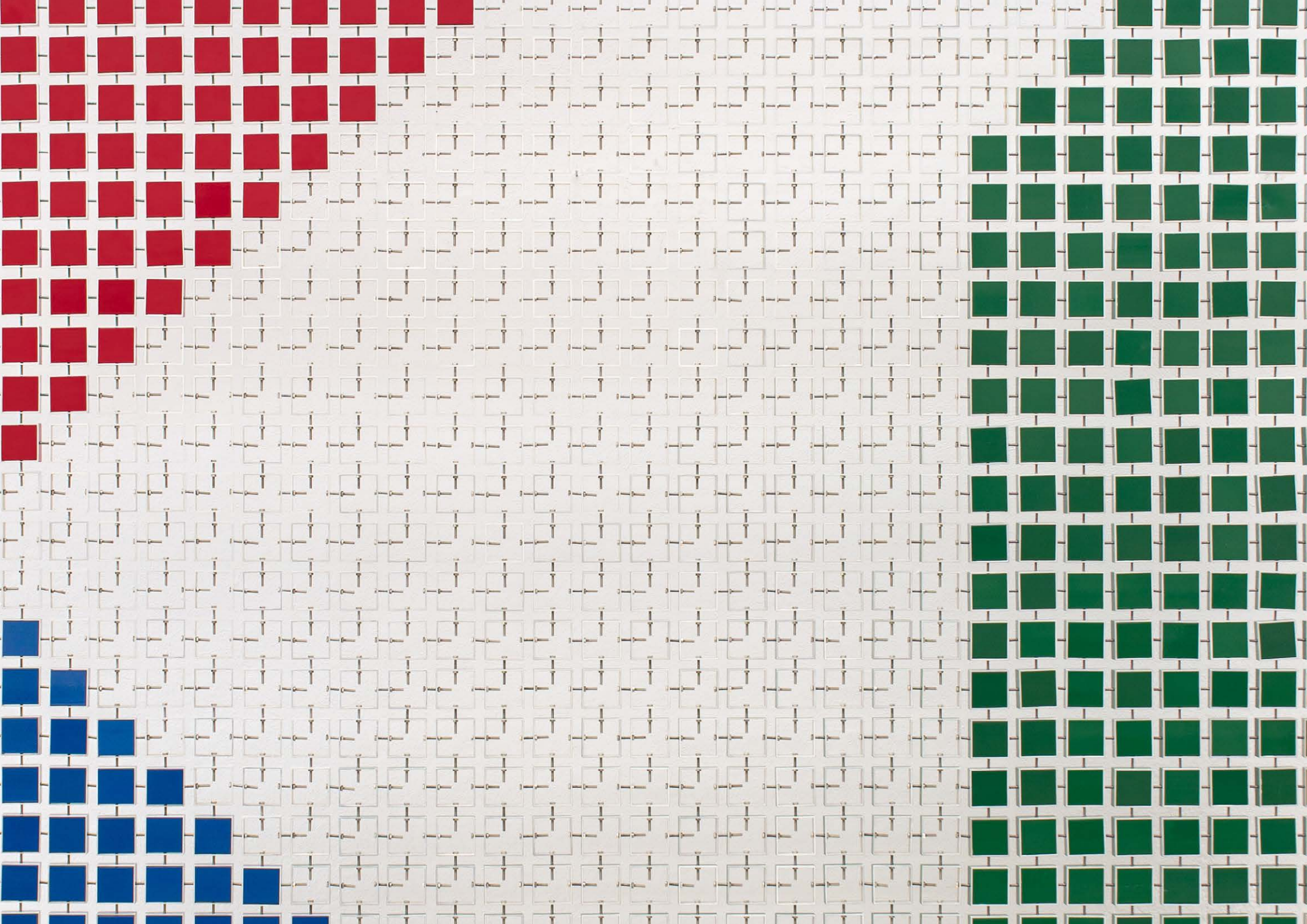
Ascânio's artistic production was the object of study and critical analysis by Paulo Herkenhoff in the book *Ascânio MMM: Poética da Razão* [Ascânio MMM: The Poetics of Reason] (BEI publishing, 2012). In 2005 *Ascânio MMM* (Andrea Jakobsson publishing, 2005) was published with passages by Paulo Sergio Duarte, Lauro Cavalcanti, Fernando Cocchiarale e Marcio Doctors.

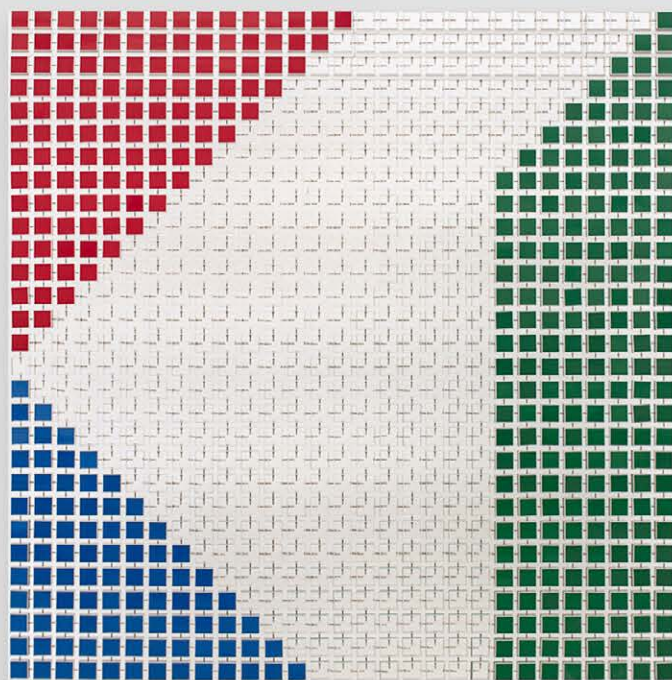
Currently, the artist is being celebrated with a solo retrospective exhibition, honoring his artistic career at MuBE - Museu Brasileiro de Escultura e Ecologia in São Paulo. The exhibition features a captivating array of works spanning from the 1970s to their most recent creations, including monumental sculptures that grace the museum's external grounds.

The artist's work is in important public and private art collections in Brazil and abroad, and has been exhibited at the São Paulo Biennial (1967 and 1979) and at Panorama da Arte Brasileira [Panorama of Brazilian Art] (1970, 1972, 1975 e 1985), among other important collective and individual exhibitions, such as: MAM RJ, Paço Imperial, Palácio das Artes, Dominique Lévy Gallery, Museo de Arte Contemporáneo de Buenos Aires, Argentina; MAR - Museu de Arte do Rio, Rio de Janeiro; Instituto Valenciano de Arte Moderno, Valência (Spain); Panorama da Arte Brasileira in 2008, MAM SP, Arte como Questão - Anos 70, Tomie Ohtake Institute, São Paulo, Itaú Cultural Institute, São Paulo, I Mercosul Biennial, Porto Alegre (RS), MAC SP, Barbican Center, London, MASP SP, Calouste Gulbenkian Foundation, Lisbon, among others.



Ascânio MMM. *Quacors 20*, 2020
aluminum and screws . ed. 1/5
184 x 182 x 2,5 cm [72 2/5 x 71 7/10 x 1 in]





assume vivid astro focus

RIO DE JANEIRO, BRAZIL, 1968

LIVES AND WORKS IN SÃO PAULO, BRAZIL AND NEW YORK, USA

assume vivid astro focus (AVAF) works in a wide range of media including installations, painting, drawing, video, sculpture, neon, wallpaper. It often confronts entrenched cultural codes, gender issues and politics through an overabundance of colors and shapes. With a trajectory spanning two decades, AVAF became renowned for immersive and sensorially loaded installations which bring together the interaction between color and form in a unique way. The abundance of color has always been a characteristic trait of AVAF's work as a powerful converging way of communicating.

Selected solo exhibitions: *amarelo vento azul floral (as cores se acumulam em sua atmosfera tecendo luz)*, Casa Triângulo, São Paulo, Brazil; *Alterações Vividas Absolutamente Fantásticas*, Sesc Avenida Paulista, São Paulo, Brazil (2023); *Bona to vada your dolly bold eek*, Lamb Arts, London, UK (2022); *Hairy What? Hairy How?*, Tibor de Nagy Gallery, New York, USA; Public art project Miami Dade, Jackson North Hospital, Miami, EUA; *alternate various aphrodisiacs freely*, virtual exhibition at Vortic, London, UK; *Alibã Vuduzendo Aquenda Forte*, Lanterna Mágica, São Paulo, Brazil; 11st Virada Sustentável, public art project with Aline Bispo, CEU Campo Limpo, São Paulo, Brazil; *Um retrato para o novo mundo*, Centro Cultural Casa da Luz, São Paulo, Brazil (2021); *alôka vitaminada abafando finíssima*, site-specific, Centro Cultural São Paulo, São Paulo, Brazil; *and actions vent ascending frequencies*, site-specific, Roller Skate Rink Project, Fort Mason, San Francisco, USA (2019); *aquele vestígio assim...feérico*, Casa Triângulo, São Paulo, Brazil and Blanche Monnier, *Le Confort Moderne*, Poitiers, France (2018); *abstracto viajero andinos fetichizados*, MATE, Lima, Peru; *avalanches volcanoes asteroids floods*, Fredric Snitzer Gallery, Miami, USA (2017); *avalanches volcanoes asteroids floods*, Museum of Contemporary Art Santa Bárbara, Santa Bárbara, USA and *auch vögel altern früh*, Sammlung Goetz, Munich, Germany (2016).

Selected group exhibitions: *Collection No. 13*, Interior and the Collectors, Arles, France; *A Verdade está no Corpo*, Paço das Artes, São Paulo, Brazil; *Casa no Céu*, Galeria Vermelho, São Paulo, Brazil; *Mestre de Obra: 25 anos do CAPACETE*, Marli Matsumoto Arte Contemporânea, São Paulo, Brazil; *Cartografias Visuais para uma escrita LGBTI+*, Espaço Arte Vivo, São Paulo, Brazil (2023); *Janelas*, Jean Laude Library/Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole, Saint-Priest-em-Jarez, France; *Fever*, Galeria Baró, Palma de Maiorca, Spain; *We Killed the Bunny*, Galeria Baró, Palma de Maiorca, Spain; *Intimidades Radicais*, Instituto Tomie Ohtake, São Paulo, Brazil; *Concreta Mente Já*, Praça Adolfo Bloch, São Paulo, Brazil; *Alegria, uma invenção*, Central Galeria, São Paulo, Brazil (2022); *Thailand Biennale, Korat 2021 - Butterflies Frolicking in the Mud: Engendering Sensible Capital*, Korat, Thailand; *Open Storage: Selections from the collection and works on loan*, The Bass Art Museum, Miami, USA; *17 Artisti contemporanei Brasil*, Brazil Embassy in Roma, Roma, Italy (2021); *Clube de colecionadores de fotografia do MAM - 20 anos*, Museu de Arte Moderna

de São Paulo, São Paulo, Brazil; *El Castillo de las junglas impossibles*, Château de Serreny, Burgundy, France (2020); *Me Two*, Museo Ettore Fico, Turin, Italy (2019); *Burle Marx: Arte, Paisagem e Botânica*, MuBE, São Paulo, Brazil; Prêmio Pipa 2018, Museu de Arte Moderna, Rio de Janeiro, Brazil (2018); *QueerMuseu - Cartografias da Diferença na Arte Brasileira*, Santander Cultural, Porto Alegre, Brazil (2017); *New Shamans/Novos Shamans: Brazilian Artists*, The Rubell Family Collection, Miami, USA (2016).

Awards: The Rema Hort Mann Foundation Grant; The Public Art Fund's In The Public Realm Grant.

Public collections: Museum of Modern Art — MoMA, New York, USA; Goetz Collection, Munich, Germany; DESTE Foundation for Contemporary Art, Athens, Greece; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museum of Contemporary Art, Rome, Italy; Museum of Contemporary Art, North Miami, USA, among others.



assume vivid astro focus . *Bagaceira na Buatchy*, 2023 . acrylic and colage on duplex sheet of corrugated kraft paper . ed. unique . 177 x 185 cm [69 7/10 × 72 4/5 in]







assume vivid astro focus . *Cabeluda*, 2023 . acrylic on duplex sheet of corrugated kraft paper . ed. unique . 157 x 167 cm [61 4/5 × 65 7/10 in]







assume vivid astro focus . *Frou Frou Down Down (Boqueteira)*, 2023 . acrylic and colage on duplex sheet of corrugated kraft paper. ed. unique . 111,5 x 149,5 cm [43 9/10 × 58 9/10 in]







assume vivid astro focus . *Frou Frou Down Down (Passivona)*, 2023
acrylic on duplex sheet of corrugated kraft paper]
ed. unique . 101,5 x 81 cm [40 × 31 9/10 in]





DANIEL LIE

INDONESIAN-BRAZILIAN . NON-BINARY PERSON

SÃO PAULO, BRAZIL, 1988

LIVES AND WORKS IN BERLIN, GERMANY

Born in São Paulo in 1988 to a Brazilian-Indonesian family, Lie is a multidisciplinary artist whose work intricately weaves together themes of marginalization, patriarchal social structures, and diasporic displacement. Graduating with both a Fine Arts and Teaching Fine Arts degree from São Paulo State University, Lie's early interest in time-based installations evolved into a profound exploration of organic transformation and the interconnectedness of all living beings.

Lie's artistic journey is deeply rooted in a personal history of migration, prompting a reflection on the concept of belonging. This introspection led to a series of thought-provoking installations, such as "Scrotum" (2014), which delved into the rigidity of masculinity through the organic shifts of plants and fruits suspended in a seesaw-like balance.

The artist's practice extends beyond the human realm, embracing the concept of "other-than-humans" – a term Lie coined to decenter human supremacy in our ecological narrative. Through interdisciplinary collaborations with scientists, nontraditional practitioners, and an exploration of various religious and shamanic practices, Lie's installations blur the lines between ritual, performance, and ambient environments.

Lie's work often involves large-scale installations comprising mud, jute fabric, flowers, fungi, and microfauna that ferment and decompose over time. Their presence is integral to the artistic process, as they actively engage in applying layers of earth, sowing seeds, and making offerings during exhibition periods, drawing inspiration from performance art.

Lie's commitment to disrupting established hierarchies extends to institutional frameworks, challenging conventional notions of conservation. The artist's work, exemplified by "Unnamed Entities" (2022) at the New Museum, advocates for a shared responsibility between the artist and the institution in caring for the evolving ecosystems created.

In the aftermath of the pandemic, Lie's practice underwent a profound transformation following the death of their father from Covid-19. This personal tragedy informed the creation of "Grieving Secret Society" (2022), shown at the 58th Carnegie International, an installation that explores death as an integral part of the ecosystem and embraces a regenerative *modus operandi* akin to the process of grieving.

Lie's art is not merely an exhibition but a continuous collaboration with the earth, a source of knowledge beyond human limitations. As their works are returned to the earth, donated, or transformed into new installations, Lie envisions this cyclical process as a tool for sustained, shared existence at a planetary pace, offering new spaces for grief, remembrance, and ultimately, living.

Selected solo exhibitions: *The Unloved Ones*, Zwingli-Kirche, Berlin, Germany (2023); *Daniel Lie: Unnamed Entities*, New Museum, New York, USA; *Scales of Decay*, Villa 102, KfW Stiftung, Frankfurt am Main, Germany (2022); *Scales of Decay*, Künstlerhaus Bethanien, Berlin, Germany; *Sopro/Sigh/Hauch - Park Platz*, Berlinische Galerie Museum für Moderne Kunst, Berlin, Germany (2021); *Toko Buku Liong (The Liong Bookshop)*, CEMETI - Institute for Art and Society, Special Region of Yogyakarta, Indonesia (2020); *The Negative Years*, Jupiter Art Land, Edinburgh, Scotland; *Supremacia Humana: O Projeto Falido*, Casa do Povo, São Paulo, Brazil (2019); *Filix do Fim*, Casa Triângulo, São Paulo, Brazil (2018); *Até onde você pode descer?*, Change-Change, Budapest, Hungary (2016); *Pacto com o Futuro*, Centro Cultural São Paulo, São Paulo, Brazil (2015); and *Lie Liong Khing*, Casa Triângulo, São Paulo, Brazil (2015).

Selected group exhibitions: *Aquilo que não se herda*, Kunstverein Braunschweig, Braunschweig, Germany; *35ª Bienal de São Paulo: Coreografias do Impossível*, Biennial Pavillion, São Paulo, Brazil (2023); *Natasha*, 7th Singapore Biennale, Singapore Art Museum, Singapore; *Is it Morning for you yet?*, 58th Carnegie International, Carnegie Museum of Art, Pittsburgh, USA; 3rd Geneva Biennial, Parc des Eaux-Vives, Geneva, Switzerland; *Encantadas: transcendental Brazilian art*, Schwules Museum, Berlin, Germany (2022); *Quarentena*, Sesc Ipiranga, São Paulo, Brazil; *Composições para tempos insurgentes*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; *Brasilidade Pós-Modernismo*, CCBB Rio de Janeiro, Rio de Janeiro, Brazil; *Metabolic Rift*, Kraftwerk Berlin, Berlin, Germany (2021); *À Construção*, Solar dos Abacaxis, Rio de Janeiro, Brazil (2020); *Espacios Revelados*, Bucaramanga, Colombia; *Valongo - Festival Internacional da Imagem*, Santos, Brazil; *O Sol nos Ensina que a História Não é Tudo*, Osage Art Foundation, Hong Kong, China (2018); *Queermuseu - Cartografias da Arte Brasileira*, Santander Cultural, Porto Alegre, Brazil; and *Welt Kompakt? - Out of Brazil*, Vienna, Austria (2017); among others.

Awards: Preis der Nationalgalerie, Berlin, Germany

Public collection: Instituto Inhotim, Brumadinho, Brazil.



Daniel Lie, *Unloved one #2*, 2023
cotton fabric dyed with turmeric and
lavender ed. unique . 190 x 110 x 10 cm
[74 4/5 x 43 3/10 x 3 9/10 in]



Daniel Lie, *Unloved one #3*, 2023
cotton fabric dyed with turmeric and
lavender ed. unique . 145 x 100 x 30 cm
[57 1/10 × 39 2/5 × 11 4/5 in]



Daniel Lie, *Unloved one #1*, 2023
cotton fabric dyed with turmeric and
lavender ed. unique . 120 x 90 x 40 cm
[47 1/5 x 35 2/5 x 15 7/10 in]

EDUARDO BERLINER

RIO DE JANEIRO, BRAZIL, 1978

LIVES AND WORKS IN RIO DE JANEIRO, BRAZIL

Eduardo Berliner tensions the painting and the image to question the authenticity of memory and direct experience. The artist's primordial relationship to the physical world alters his perceptions of daily surroundings, allowing his paintings to become manifestations of tacit assumptions and misunderstandings. The landscape, architecture, residues of culture and human relationships are reconfigured through personal narratives, memories and the painting process itself. Berliner's humanistic renderings of living things, scenes from the natural world, plant forms, animals and people, reveal shared relationships contingent on unlikely occurrences. They attest to the slippage between invention and memory, between indifference and trauma.

Eduardo Berliner (Rio de Janeiro, 1978 . Lives and works in Rio de Janeiro) has a Master in Typeface, University of Reading, Reading, UK (2003) and a Bachelor's Degree in Industrial Design/Visual Communication, Pontifícia Universidade Católica do Rio de Janeiro, Rio de Janeiro, Brazil (2000).

Solo exhibitions: *Bem debaixo dos meus ossos*, Casa Triângulo, São Paulo, Brazil (2023); *Eduardo Berliner: drawings*, Museu Lasar Segall, São Paulo, Brazil (2021); *A Forma dos Restos*, Casa Triângulo, São Paulo, Brazil (2019); *Corpo em Muda*, Casa Triângulo, São Paulo, Brazil (2016); *A Presença da Ausência*, Fundação Eva Klabin, Rio de Janeiro, Brazil (2015); *Pinturas*, Casa Daros, Rio de Janeiro, Brazil (2014); *Sala A Contemporânea*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2013); Casa Triângulo, São Paulo, Brazil (2010); Galeria Durex, Rio de Janeiro, Brazil (2008); and Galeria Laura Marsiaj/Anexo, Rio de Janeiro, Brazil (2005).

Selected group exhibitions: *Aquisições Recentes: Coleção Instituto PIPA*, Paço Imperial, Rio de Janeiro, Brazil; *Pequenas Pinturas: Ato II*, Auroras, São Paulo, Brazil; *Novas Aquisições*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil; *Coleção Sartori: a arte contemporânea habita Antônio Prado*, Museu de Arte do Rio Grande do Sul, Porto Alegre, Brazil (2022); *1981/2021: Arte Contemporânea Brasileira na Coleção Andrea e José Olympio Pereira*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2021); *Com Título e Sem Título: Técnicas e Dimensões Variadas*, Museu Oscar Niemeyer, Curitiba, Brazil; *Utopia de Colecionador o Pluralismo da Arte*, Fundação Marcos Amaro, Itu, Brazil (2019); *Projeto Cavalo: quadrivium 8 patas*, Instituto Tomie Ohtake, São Paulo, Brazil (2018); *Projeto Cavalo: quadrivium 8 patas*, Jacarandá/Vila Aymoré, Rio de Janeiro, Brazil; *Bestiário*, Centro Cultural São Paulo, São Paulo, Brazil (2017); *Os Muitos e o Um*, Instituto Tomie Ohtake, São Paulo, Brazil; *A Cor do Brasil*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2016); *Saideira*, Casa Triângulo, São Paulo, Brazil; *Dark Mirror: Lateinamerikanische Kunst seit 1968*, Kunstmuseum Wolfsburg, Wolfsburg, Germany; *E se quebrarem as lentes empoeiradas?*, Instituto Tomie Ohtake, São Paulo, Brazil; *Pangaea II: News Art from Africa and Latin America*, Saatchi Gallery, London,

UK (2015); *Casa Triângulo no Pivô*, Pivô, São Paulo, Brazil (2014); 30ª Bienal de São Paulo, Pavilhão Ciccillo Matarazzo, São Paulo, Brazil; *Nova Pintura*, Torre Santander, São Paulo, Brazil (2012); *Os Dez Primeiros Anos*, Instituto Tomie Ohtake, São Paulo, Brazil; *Finalistas Prêmio Pipa 2011*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; 6ª Ventosul - Bienal de Curitiba, Museu Oscar Niemeyer, Curitiba, Brazil (2011); *Se a pintura morreu o MAM é um céu!*, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Prêmio CNI-SESI Marcantonio Vilaça, Museu de Arte de Santa Catarina, Florianópolis, ED Galeria Juvenal Antunes, Rio Branco; Museu de Arte Moderna da Bahia, Salvador; Centro Cultural da Universidade Federal de Goiás, Goiânia; Museu de Arte Contemporânea de Universidade de São Paulo, São Paulo; Museu Histórico Nacional, Rio de Janeiro, Brazil (2010); *Investigações Pictóricas*, Museu de Arte Contemporânea de Niterói, Niterói, Brazil (2009).

Awards: Prêmio Pipa – finalist, Brazil (2011); Prêmio CNI SESI Marcantonio Vilaça, Brazil (2009).

Public collections: Daros Latinamerica AG, Zurich, Switzerland; Estrellita B. Brodsky, New York, USA; Fiorucci Art Trust, London, UK; K 11 Art Foundation, Hong Kong, China; Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil; Museu de Arte Latino-Americana de Buenos Aires, Buenos Aires, Argentina; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro - Gilberto Chateaubriand collection, Rio de Janeiro, Brazil; Museu Oscar Niemeyer, Curitiba, Brazil; Museum of Modern Art of New York, New York, USA; Patricia Phelps de Cisneros, New York, USA; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; The Saatchi Gallery, London, UK; Banco Itaú S.A., São Paulo, Brazil; Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil.



Eduardo Berliner . *Anatomia*, 2023
oil on canvas . ed. unique
270 x 120 cm [106 3/10 × 47 1/5 in]







Eduardo Berliner . *Untitled*, 2018
oil on canvas . ed. unique
190 x 190 cm [77 1/5 x 47 1/5 in]







Eduardo Berliner, *Violino*, 2020
graphite and oil on cardboard
ed. unique . 152 x 99 cm
[59 4/5 x 39 in]







Eduardo Berliner, *Juntos*, 2018-19. oil on canvas . ed. unique . 60 x 80 cm [23 3/5 × 31 1/2 in]



FERNANDA GALVÃO

SÃO PAULO, BRASIL, 1994

LIVES AND WORKS IN SÃO PAULO, BRAZIL

Fernanda Galvão's first artistic investigations started with an attentive look at the biology and repertoire of the body itself, such as entrails, cells, constituent tissues or even strangers to this body. To this set of references, notions of internal and external landscapes were soon added and, in this sense, the study and observation of nature, science fiction literature and cinematography, are fundamental. Her artistic research focuses on painting, but also includes films, installations and sculptures. Despite the language used in her works, the artist builds atmospheres that propose a universe with its own rules, spatialities and temporalities. Thus, unique landscapes and ecosystems of the pictorial world emerge, as they are informed by nature, but from it unique and fictional landscapes are born, eventually inappropriate for human life, but conducive to so many other forms of life.

Text taken from the exhibition "Por muito tempo acreditei ter sonhado que era livre" at Instituto Tomie Ohtake.

Selected solo exhibitions: *As colinas murmuravam e sonhavam em cair no mar*, Casa Triângulo, São Paulo, Brazil; *Oyster Dream*, Foundry Seoul, Seoul, South Korea (2023), *Papila Sobre a Mesa Tutti-Frutti*, part of the simultaneous exhibition program of the Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil (2021).

Selected group exhibitions: *Ópera Citoplasmática*, Museu Oscar Niemeyer, Curitiba, Brazil; *The Open Palm of Desire: Gary Komarin and Fernanda Galvão*, London, UK; *Por muito tempo acreditei ter sonhado que era livre*, part of Arte Atual program, Instituto Tomie Ohtake, São Paulo, Brazil; *Form der unruhe*, La Dons Gallery, Hamburg, Germany (2022); *Metamorphoses*, Neon Gallery, London, UK; Re-rooting: *Daisy Murphy Youth Dance*, Folkestone, UK; *Mythologies*, Neon Gallery, London, UK (2021); *E nesse ano a noite preta prega a porta*, Oficina Cultural Oswald de Andrade, São Paulo, Brazil (2018). Art salons: 17th Salão Nacional de Arte Contemporânea de Guarulhos, Guarulhos, Brazil; 17th Salão Ubatuba de Artes Visuais, Ubatuba, Brazil; 49th Salão de Arte Contemporânea Luiz Sacilotto; Paço Municipal, Santo André, Brazil (2021); 44th Salão de Arte de Ribeirão Preto, Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil (2019), in which she received the Acquisition Award; 47th Salão de Arte Contemporânea Luiz Sacilotto, Paço Municipal, Santo André, Brazil (2019), in which she also received the Acquisition Award; 28th Mostra de Arte da Juventude, Sesc Ribeirão Preto, Ribeirão Preto, Brazil (2017).

Recently, in June 2023, she participated in the Joshua Tree Highlands Art Residency in the Mojave Desert in California, United States and is currently in residence at the Cité des Arts, Paris, France.

Public collections: Instituto Inhotim, Brumadinho, Brazil; Jorge M. Pérez Collection, Miami USA.



Fernanda Galvão, *A boca da baleia*, 2023 . charcoal, dry pastel, oily bar and oil on linen . ed. unique . 163 x 209 cm [64 1/5 × 82 3/10 in]





LUCAS SIMÕES

CATANDUVA, BRAZIL, 1980

LIVES AND WORKS IN SÃO PAULO, BRAZIL

Lucas Simões develops works on supports such as photographs, concrete, paper and silicone. Always starting from an architectural perspective, in his series *Abismo* and *Corpo de Prova*, he relates ambitions and frustrations of modern architecture. Through his works, Lucas makes a conversation between the density of rigid materials and the subtlety of others like paper, creating the possibility of a more intimate conversation between them.

Selected solo exhibitions: *Luscofusco*, Patron Gallery, Chicago, USA (2023); *OTIUMmuitoOTIUM*, Casa Triângulo, São Paulo, Brazil (2022); *Repique*, public art project for Salão Luiz Sacilotto, Santo André, Brazil; *Durmientes*, Galeria Pelaires, Palma de Mallorca, Spain; *Drawing Tense*, Blouin Division, Montreal, Canada (2021); *Awaiting Masses*, Patron Projects, New York, USA (2019); *Ressaca*, Casa Triângulo, São Paulo, Brazil (2018); *Corpos de Prova*, Pasto Gallery, Buenos Aires, Argentina; *White Lies*, Lora Reynolds Gallery, Austin, USA (2017) and *Deserto*, Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil (2014) among others.

Selected group exhibitions: *Parallel Gravity*, Jochen Hempel, Leipzig, Germany (2023); *Bodies of Desire*, Montoro 12 Gallery, Brussels, Belgium; *Acervo Rotativo*, Oficina Mário de Andrade, São Paulo, Brazil; *Panta Rei*, Anna Mara, Roma, Italy; *Theory of Prose*, Arsenal Contemporary Art New York, New York, USA (2021); *Experimentando Le Corbusier – Interpretações Contemporâneas do Modernismo*, Museu Oscar Niemeyer, Curitiba, Brazil (2019); *A Thousand Roaring Beasts: Display Devices for a Critical Modernity*, Centro Andaluz de Arte Contemporáneo, Sevilla, Spain (2017) and *Mensagens de Uma Nova América*, 10th Biennial of Mercosul, Porto Alegre, Brazil (2015) among others.

Awards: Prêmio Foco Art Rio (2013); Salão de pequenos formatos da Amazônia – UNAMA (2010) and Prêmio Citi Novos Artistas (2009).

Public collections: Museu de Arte Contemporânea - USP, São Paulo, Brazil; Museu de Arte do Rio, Rio de Janeiro, Brazil; Coleção Itaú de Fotografia Brasileira, São Paulo, Brazil and Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil.



Lucas Simões . *Blind*, 2023
carbon steel and pigmented
concrete ed. unique . 96 x 56 x 6 cm
[37 4/5 x 22 x 2 2/5 in]





LYZ PARAYZO

RIO DE JANEIRO, BRAZIL, 1994

LIVES AND WORKS IN SÃO PAULO, BRASIL AND PARIS, FRANCE

Lyz Parayzo is a multidisciplinary artist who works with audiovisual, jewelry, sculpture and performance. She has the body as its main work support and its daily performance as a research platform. She currently has developed objects for self-defense ranging from silver jewelry to aluminum armor, shields and weapons.

"In *Bixinha*, Lyz Parayzo materializes reflections on the history of Brazilian art, the violence, and resistance tactics experienced by transgender bodies, non-normative individuals, and dissident identities. This work at times transcends its status as a sculpture and can also be used as a "weapon" of defense in various performances by the artist. Prior to these sculptures, Parayzo created a series of adornments meant for everyday use, the *jóias bélicas* or bellicose jewelry. The sharp edges and aggressive appearance, both of the jewelry and the Bixinhas, respond to processes of violence and subsequent defense strategies to which these bodies are subjected. Composed of cut, folded, and fitted aluminum circles, this work is also a direct reference to Lygia Clark's *Bichos* (Animals) — participatory and modular sculptures that can be manipulated to alter their initial form. The *Bichos* are emblematic works in Clark's production and the Neo-Concrete movement, which emerged in Rio de Janeiro in the late 1950s. In her organic interpretation of geometric abstraction, Clark delineates, at the junction of the pieces, the skeletal forms of an "animal" and, in the hinges, its spine, transforming a set of metal plates into beings without fixed form or dimensions. Aiming to provoke interaction between the public and the object, considering sensory perception and intuition, Clark fought against the idea of purely rational and industrial geometric abstraction. In *Bixinha*, Parayzo rejects the supposed passivity that Clark's manipulable Bichos might suggest. The Bixinha seeks to repel, not attract; manipulating it has the opposite effect here. The supposed affectionate use of the term "bicho" in the diminutive and feminine form is also a pejorative way of referring to effeminate men. By using it as the title of her work, the artist rubs against stereotypes attributed to this femininity, subverting a supposed docility of these bodies."

Isabella Rjeille and Amanda Carneiro, Curators, MASP, São Paulo, Brazil.

Selected solo exhibitions: *Coração na Mão*, Galerie Salon H., Paris, France; *Sur le feu*, Palais de Beaux-arts, Paris, France; *Playing with Lyz Parayzo*, Sarah Crown, New York, USA; *Vórtex*, Centro Cultural do Alumínio, São Paulo, Brazil (2023); *Parayzo*, Casa Triângulo, São Paulo, Brazil (2022); *Porno Chic*, Espace L, Geneva, Switzerland (2021); *Cuir Popcreto*, Maus Hábitos, Porto, Portugal (2020); *Lyz 40°*, Galeria Vila Aymoré, Rio de Janeiro, Brazil (2019).

Selected group exhibitions: *Preceitos Fundamentais*, C.A.M.A., São Paulo, Brazil; *Quarta Geração Construtiva*, FGV Arte, Rio de Janeiro, Brazil; *Sur le Feu*, Palais de Beaux-arts, Paris, France; *Sol, Sal, Brilho e Brilhas*, Espaço Vega, Ponta Delgada, Portugal; *Dissident Practices*:

how Brazilian women artists respond to social change, Anya and Andrew Shiva Gallery, John Jay College, New York, USA (2023); *Mulherio*, Danielian Galeria, Rio de Janeiro, Brazil; *Um Enorme Passado pela Frente*, Plataforma Revólver, Lisbon, Portugal; *Tu m'ouvres tes bras et on fait un pays*, Galerie Ilian Rebei, Paris, France; *We Killed the Bunny*, Galeria Baró, Palma de Mallorca, Spain; *Watú não está morto*, Instituto de Estudos Brasileiros, Universidade de São Paulo, São Paulo, Brazil; *Carolina Maria de Jesus: um Brasil para os brasileiros*, SESC Sorocaba, Sorocaba, Brazil; *Atelier Anne Rochette/École Nationale Supérieure des Beaux-Arts de Paris*, Paris, France (2022); *Novas Aquisições*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil; *Por muito tempo acreditei ter sonhado que era livre*, Instituto Tomie Ohtake, São Paulo, Brazil; *Carolina Maria de Jesus: um Brasil para os brasileiros*, Instituto Moreira Salles, São Paulo, Brazil; *Bão M!!!!*, Poste Matosinhos, Matosinhos, Portugal; *Trojan Horse Behind Glass/Chapter II: Cuir Cuir*, NICC, Brussels, Belgium (2021); *Demain será un autre jour*, Les Grandes-Serres de Pantin, Paris, France (2020); *Histórias Feministas: Artistas depois de 2000*, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil (2019).

Public collections: Arquipélago Centro de Artes Contemporâneas, Ilha de São Miguel, Portugal; Casa de Cultura da América Latina, Brasília, Brazil; Centro Cultural do Alumínio, São Paulo, Brazil; Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; Museu de Arte do Rio, Rio de Janeiro, Brazil; Museu de Arte Contemporânea, Niterói, Brazil; MIA Art Collection; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

Awards: Nominated for the Pipa Prize 2021; Finalist for the award "EDP das Artes", Instituto Tomie Ohtake, São Paulo, Brazil.



Lyz Parayzo, *Bixinha Ouriço*, 2022 . polished inox . ed. unique . 50 x 67 x 67 cm [19 7/10 × 26 2/5 × 26 2/5 in]



MATIAS DUVILLE

BUENOS AIRES, ARGENTINA, 1974

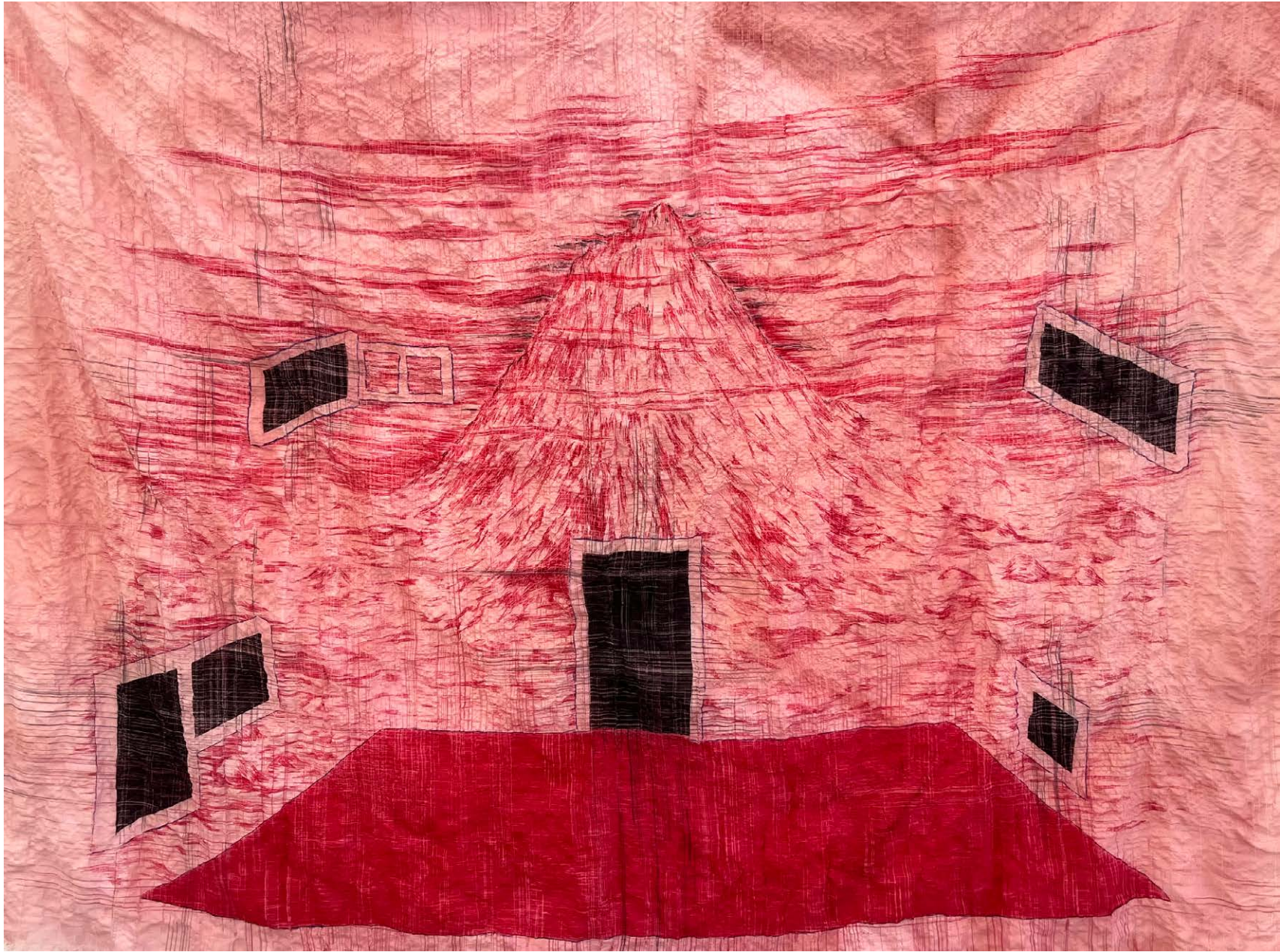
LIVES AND WORKS IN BUENOS AIRES, ARGENTINA

"Interested in the use of physical and mental displacement as ways to change reference and perception, Matias Duville places himself in different situations in order to understand how he and his work transform one another. His charcoal, ink and mud drawings proposes parallel realities and debates on landscape and chaos. For him, the act of drawing goes beyond: it means being attentive to any accident or loss of control; it is self-knowledge. "Too much comfort is not good", declares the artist who mounted a mobile studio in Alaska to create a series of drawings linked to the imagination, to the physical and intellectual permeation of nature and memory. He often visits a piece of land art he created in the hinterlands of Argentina to understand external and internal mutations. His life in the studio is linked to moments of trial and error, of mastery and loss. Drawing is a powerful window, and because of this, when he is creating, he expands mental geography, entering a hypnotic state that leads him to the many dimensions he elaborates. His workspace is the mind itself."

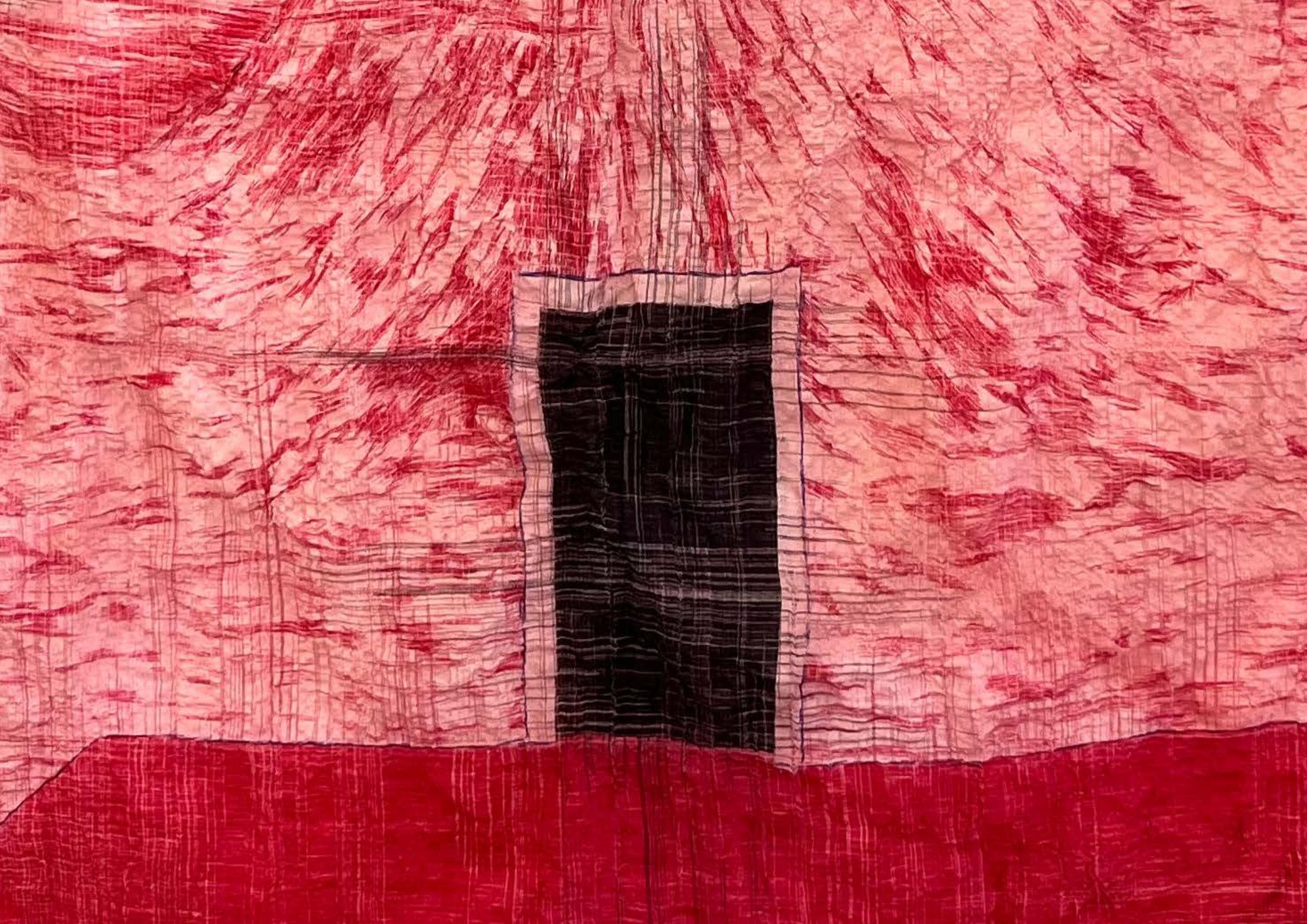
Beta Germano. Workspaces of Latin American Artists. Publisher Cobogó/Act., 2019

Among his most recent projects are *El fondo inestable*, Barro, Buenos Aires, Argentina (2023); *Arena Parking*, Fundação Getúlio Vargas, Rio de Janeiro, Brazil (2021); *Hotel Palmera*, Colección Amalia Lacroze de Fortabat, Buenos Aires, Argentina (2020); *Desert means ocean*, MOLAA - Museum of Latin American Art, Los Angeles, USA; *Projection Soul*, Galeria Luisa Strina, São Paulo, Brasil (2019); *Romance Atómico*, Barro, Buenos Aires, Argentina; The Valise Project, MoMA - Museum of Modern Art, New York, USA (2017); *Arena Parking*, Centro Cultural Recoleta; *Mutações*, MAM - Museu de Arte Moderna, Rio de Janeiro, Brasil (2015); *Precipitar una especie*, Barro, Buenos Aires, Argentina (2014); *Discard Geography*, Ecole de Beaux Arts, Chapelle des Petits-Augustins, Paris, France; *Safari*, Malba - Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina and *Alaska*, Drawing Center, New York, USA (2013).

Duville's works are part of important public collections such as MoMA - Museum of Modern Art, New York; Tate Modern, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; MOLAA - Museum of Latin American Art, Los Angeles; Solomon R. Guggenheim, Nova York; Blanton Museum, Austin; MALI - Museo de Arte de Lima, Lima; Malba - Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires; MAR - Museu de Arte do Rio, Rio de Janeiro, among others. Participated in residencies such as InclusArtiz, Rio de Janeiro (2018); LARA - Latin America Roaming Art, Galápagos (2016) and Sam Art Project, Paris (2013).



Matias Duville, *Casa montaña*, 2007 . ink on silk . ed. unique . 128 x 164 cm [50 2/5 × 64 3/5 in]



SANDRA CINTO

SANTO ANDRÉ, BRAZIL, 1968

LIVES AND WORKS IN SÃO PAULO, BRAZIL

"Metaphors of water, sky and rough sea, the sublime of romanticism and overseas longing are elements that Sandra Cinto mobilizes to completely transform exhibition spaces and offer stairs and portals to a poetic dimension of the cosmos. The artist invites the observer to navigate through the drawing and empower themselves by making use of the theory that we are all star dust, so we are all Light!"

The most noteworthy of her numerous public and commissioned projects include *Let Freedom Ring* at Johns Hopkins Bloomberg Center in Washington, D.C. (2023 - permanent); *The Wishes Boulevard* at Thailand Biennial in Korat, Thailand (2021 - permanent); The Rooftop of the Rosewood Hotel in São Paulo (2021 - permanent); *Water Movement* at Itaúsa Bank in São Paulo (2020 - permanent); *Open Seascape* at the Memorial Sloan Kettering Cancer Center in New York (2019 - permanent); Untitled for Murals of La Jolla (2018 - ongoing); *The Invisible Telescope* at USF Kate Tiedemann College of Business (2018 - permanent); *Library of Love* at the Contemporary Art Center Cincinnati (2017 - ongoing); *The Great Sun* at P.S. 56 (2016 - permanent); *One Day, After the Rain*, commissioned by The Phillips Collection in Washington, D.C. (2012-2013); *Encounter of Waters* at Seattle Art Museum's Olympic Park Pavilion (2012-2014); *A Casa das Fontes [The House of Fountains]*, an installation conceived for Casa do Sertanista in São Paulo (2013); *When The Night Comes Into My Room*, an outdoor public commission for Obra Viva/Esculturas Públicas [Living Work/Public Sculptures] at Parque Ecológico Municipal Estoril-Virgílio Simionatto in São Bernardo do Campo, Brazil (2012); and *Japonism*, a public commission for the SESC swimming pool in Santo André, Brazil (2011).

She has held solo exhibitions at museums and institutions worldwide, including *Cosmic Garden* at Fondation Hermès in Tokyo, Japan; *Das Ideias na Cabeça aos Olhos no Céu* at Instituto Itaú Cultural in São Paulo, Brazil (2020); *Landscape of a Lifetime* at the Dallas Museum of Art in Dallas, USA (2019-2020); *Library of Love* at the Contemporary Art Center Cincinnati, USA (2017); USF Contemporary Art Museum in Tampa, USA (2015); *En Silencio* at Matadero - Centro Atlántico de Creación Contemporánea in Madrid, Spain (2014); *Imitação da Água* at Instituto Tomie Ohtake in São Paulo, Brazil (2010); *A Travessia Difícil après Gericault* at the Museum of Contemporary Art Union Fenosa in La Coruña, Spain (2007); *Projeto Parede* at Museu de Arte Moderna in São Paulo, Brazil; *Sandra Cinto* at Museu de Arte da Pampulha in Belo Horizonte, Brazil (2003), among others.

Her works are part of prominent public collections worldwide, including the National Gallery in Washington D.C., USA; Albright - Knox Art Gallery in Buffalo, USA; Boston Institute of Contemporary Art in Boston, USA; Dallas Museum of Art in Dallas, USA; Centro Atlántico

de Arte Moderna in the Canary Islands, Spain; Centro Cultural Banco do Brasil in São Paulo, Brazil; Centro Galego de Arte Contemporânea in Santiago de Compostela, Spain; Banco Itaú S.A. in São Paulo, Brazil; Fundación ARCO in Madrid, Spain; Fundación Pedro Barrié de la Maza/Conde de Fenosa in La Coruña, Spain; Instituto Inhotim in Brumadinho, Brazil; Museu de Arte Contemporânea da USP in São Paulo, Brazil; Museum of Contemporary Art in San Diego, USA; Museu de Arte Moderna de São Paulo in São Paulo, Brazil; Museu de Arte Moderna Aloísio Magalhães in Recife, Brazil; Museu de Arte Moderna/Coleção Gilberto Chateaubriand in Rio de Janeiro, Brazil; Museu de Arte do Rio in Rio de Janeiro, Brazil; Museu de Arte de São Paulo Assis Chateaubriand in São Paulo, Brazil; Museum of Modern Art in New York, USA; Pinacoteca Municipal de São Paulo in São Paulo, Brazil; The Phillips Collection in Washington, D.C., USA.



Sandra Cinto, Untitled, 2023 . acrylic on canvas . ed. unique . 110 x 160 cm [43 3/10 x 63 in]







Sandra Cinto, Untitled, 2023 . acrylic on canvas . ed. unique . 70 x 110 cm [27 3/5 × 43 3/10 in]





Sandra Cinto, Untitled, 2023 . acrylic on canvas . ed. unique . 50 x 75 cm [19 7/10 × 29 1/2 in]



VÂNIA MIGNONE

CAMPINAS, BRAZIL, 1967

LIVES AND WORKS IN CAMPINAS, BRAZIL

“Vânia Mignone is recognized for her paintings that explore an infinite and particular universe, but which, when meeting the eyes of the observer, end up becoming plural. There is no way to confront the artist’s work without confronting yourself. In her portrayals, there is a strong resemblance to photography; the cutout of an ephemeral scene is worked on and imbued with meanings that not only show an intense questioning about the human, but also make one reflect on yourself. The artist brings to the light of consciousness situations and moments that are seemingly casual, but carry a hidden narrative that she is keen to explore. Mignone shows through her works the discomfort in what is already known and familiar to us.”

Selected solo exhibitions: *Vânia Mignone: De Tudo se Faz Canção*, Palácio das Artes, Belo Horizonte, Brazil and Instituto Tomie Ohtake, São Paulo, Brazil (2023/2024); *Casa Triângulo*, São Paulo, Brazil (2021); *Ecos*, Museu de Artes Visuais da UNICAMP, Campinas, Brazil (2019); *Eu poderia ficar quieta mas não vou*, SESC Presidente Prudente, Presidente Prudente, Brazil (2017); *Horizonte Viajante*, Casa Triângulo, São Paulo, Brazil (2015); *Casa Daros*, Rio de Janeiro, Brazil; *Cenários*, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil (2014); SESC Ribeirão Preto, Ribeirão Preto, Brazil (2012).

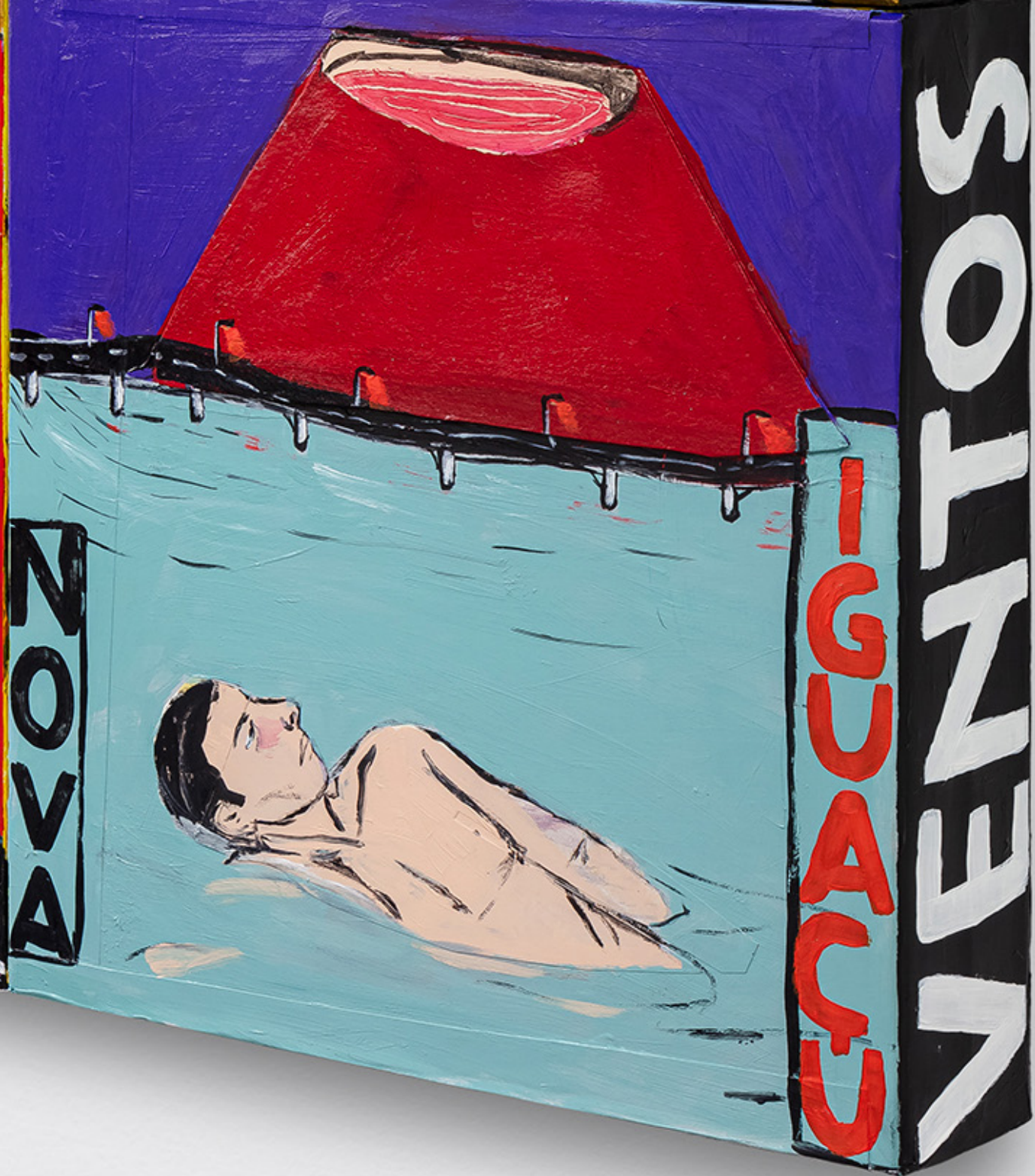
Among the group exhibitions are: *Um acto de ver que se despliega: colección Susana y Ricardo Steinbruch*, Museo Reina Sofía, Madrid, Espanha; *Novas Aquisições*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022); *Crônicas Cariocas*, Museu de Arte do Rio, Rio de Janeiro, Brazil; *Língua Solta*, Museu da Língua Portuguesa, São Paulo, Brazil; *1981/2021: Arte Contemporânea Brasileira na Coleção Andrea e José Olympio Pereira*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2021); *Inequívoco*, Fundación Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, Spain (2019); *Mulheres na Coleção MAR*, Museu de Arte do Rio, Rio de Janeiro, Brazil; *Mínimo*, Múltiplo, Comum, Pinacoteca do Estado de São Paulo, São Paulo, Brazil; *33ª Bienal de São Paulo - Afinidades Afetivas*, Pavilhão da Bienal, São Paulo, Brazil (2018); *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca - Parque Ibirapuera, São Paulo, Brazil (2017); *Clube de Gravura: 30 anos*, Museu de Arte Moderna de São Paulo, Brazil (2016); *Figura Humana*, Caixa Cultural, Rio de Janeiro, Brazil; *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, The Ohio University, Columbus, EUA (2014).

Her works are part of public collections such as The UBS Art Collection; Instituto Inhotim, Brumadinho, Brazil; Museu Afro Brasil, São Paulo, Brazil; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Fundación Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, Spain; Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Coleção Banco Itaú S.A., São Paulo, Brazil; Museu de Arte Brasileira da FAAP, São Paulo, Brazil; Museu de Arte Contemporânea de Campinas, Campinas, Brazil; Museu de Arte Contemporânea de Curitiba, Curitiba, Brazil; SESC Belenzinho, São Paulo, Brazil; Ministério das Relações Exteriores - Itamaraty, Brasília, Brazil.



Vânia Mignone . Untitled, 2023
acrylic and collage on mdf . ed. unique
60 x 60 x 7 cm
[23 3/5 x 23 3/5 x 2 4/5 in]





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