

Mano Penalva

Art Basel Miami
Positions - Booth P16

Dec 8 _ 10, 2023
Miami, USA

L L A N O

Mano Penalva

LLANO

Mexico City

Art Basel Miami

Positions (Booth P16)

2023

Mano Penalva (Bahia, BR - 1987) is an artist who travels the streets. His studio, in the central region of São Paulo, is the laboratory that allows him to merge and rearrange things and statements that have never before been put into dialogue, and it is precisely in the space between the studio and the world that the heart of his production lies. A cab ride can be the trigger for a new series, just like a trip to the popular market, a conversation with a street vendor, or a more attentive look at packages or garbage cans. Walking is his way of producing a listening ear to what materials say. Returning to the studio is his way of making them talk.

Cama de Gato (the artist and LLANOs first participation in Art Basel Miami), presents the freshest developments of his research, play, work, and political imagination take on varied accords, interspersed with a myriad of symbolic meanings and material mediations. The artist dialogues above all with the wooden beads that cover, in different compositions, the seats of the cars driven by professional drivers in Brazil and in various parts of the world. As seen in *Bed I* (2023) besides the explicit aesthetic appeal, wooden bead backrests help maintain good posture, activate blood circulation through a certain massaging competence, and provide ventilation between the body and the seat in search of well-being. It is, in short, a technology of popular knowledge that responds to the precariousness of these professionals, who have no legal regulation, and are subjected to exhaustive work shifts that condition their bodies to vicious choreographies and daily rituals. Ironically, by alleviating the damage of this excess, these supports ensure that their productivity is further maximized, becoming at the same time a help and a hindrance.

If in previous productions, the material was treated in a more direct dialogue with the lexicons of the house and architecture, now the beads take on new configurations, in interaction with fabrics used to upholster cars of different styles, marking a new moment in the artist's work as in *Beetles* (2023). In addition to the first contrast between the handmade and hard aspect of wood and the synthetic and soft character of fabrics, Penalva explores compositions of graphic outline and accentuated lyrical geometry, which dialogue with a series of signs from different cultural imaginaries. In front of them, we are able to identify symbols of Afro diasporic nature linked to the candomblé orixás, yin-yangs, Greek eyes as in *With eyes wide open* (2023) and spirals, arrows and vectors, sometimes reminiscent of pendants and amulets that provide not only protection and ritual dimension, but also identity for these cars and their owners. The presence of eyelets and hoops (which allow the audience to intervene and reconfigure these compositions, reminiscent of the dance of lines present in the cat's cradle game), affirms the ornamental trait of these works, the interest in adornment as a resource for producing singularity. Its strings are like rosaries and necklaces, webs between the sacred and the profane, while its cosmological titles seek to suspend and overcome the everydayness of work, the banality of the upholstery, to project us upwards — the very sphere of dreams and utopias, the territory of the future.

Taken together, Cama de Gato explores the symbolic disputes contained in everyday materials and aesthetic exercises, and the construction of formal knowledge in non-erudite contexts. Between the technical dimension and the socio-cultural discussion, it is worth saying that Mano Penalva bets on the airing of the senses to allow us to stretch, who knows, the negotiable horizons of the possible.





Mano Penalva

With Eyes Wide Open, 2023

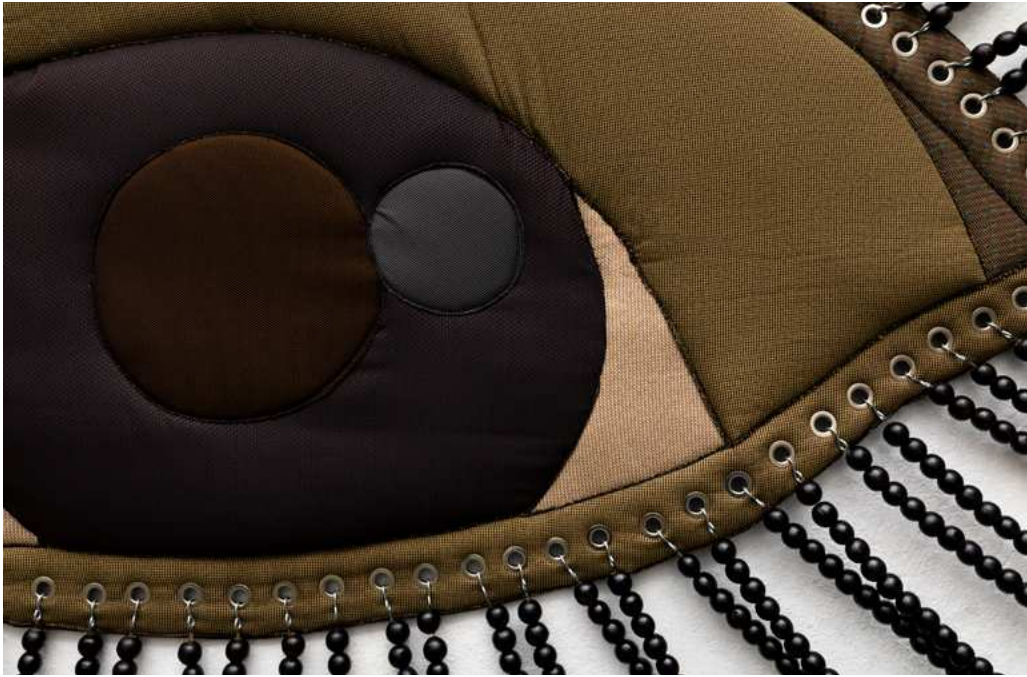
Fabric, acrylic blanket, wooden beads, eyelets,
bitumen paint, hooks, steel cable
200 x 290 x 5 cm (79 x 114 x 2 in)

30,000 USD

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Mano Penalva

Beetles, 2023

Fabric, magnet sphere and frame
165 x 256 x 4 cm (65 x 100 x 2 in)

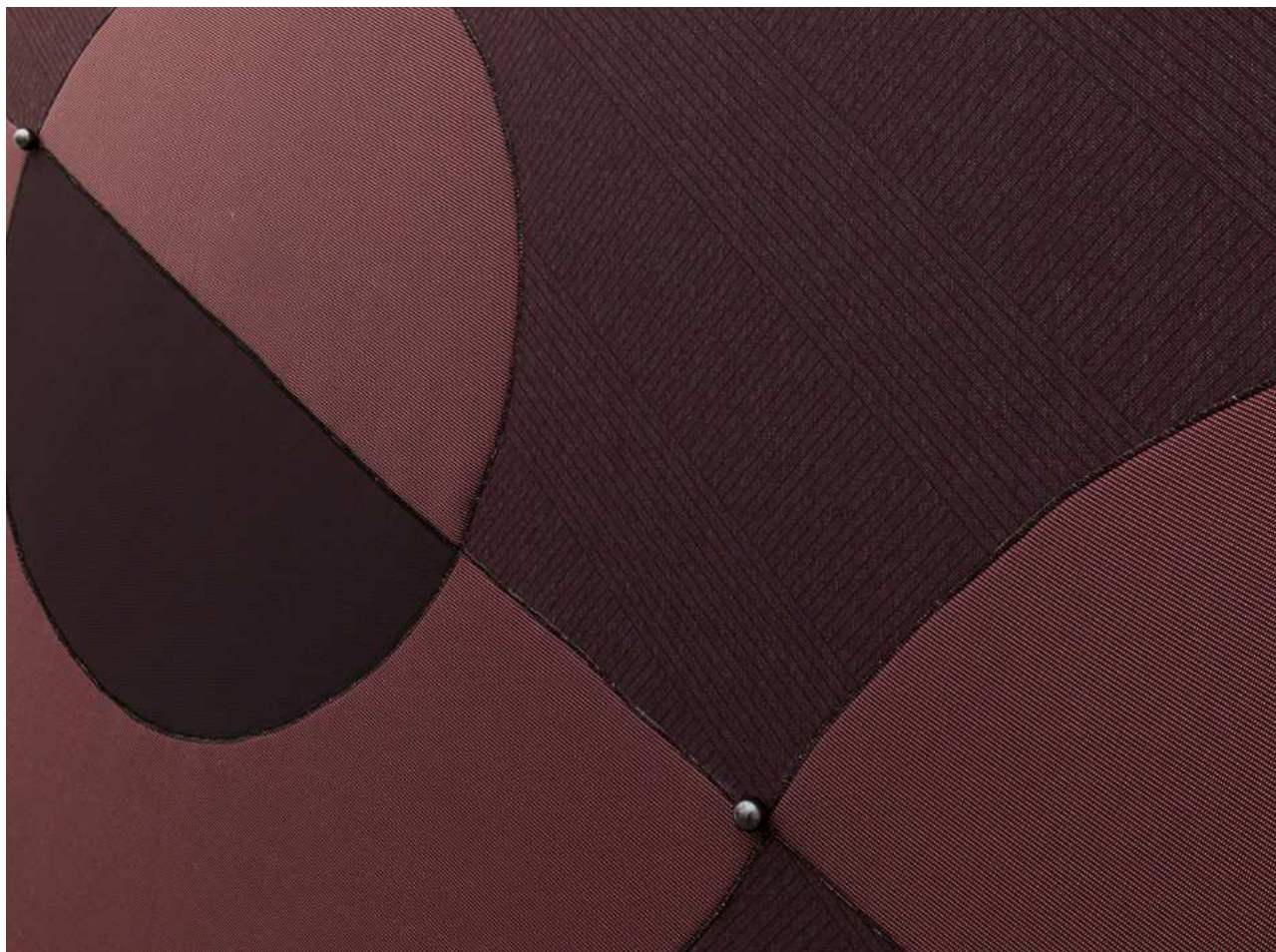
25,000 USD



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Mano Penalva

Stream, 2023

Fabric, wooden beads, steel wire, metal rings,
nails, and frame

151 x 163 x 4 cm (60 x 64 x 2 in)

20,000 USD



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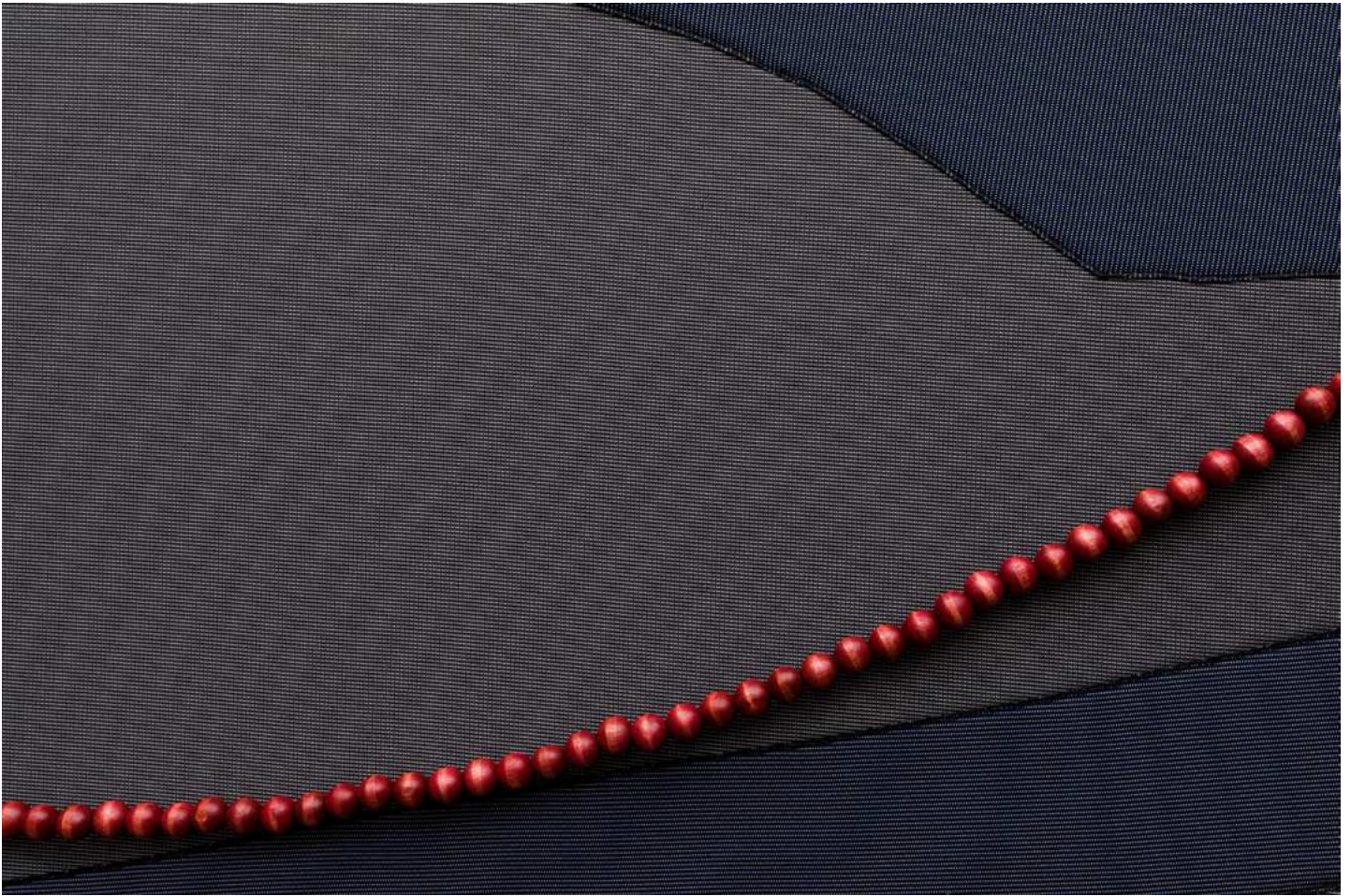




LLANO



LLANO





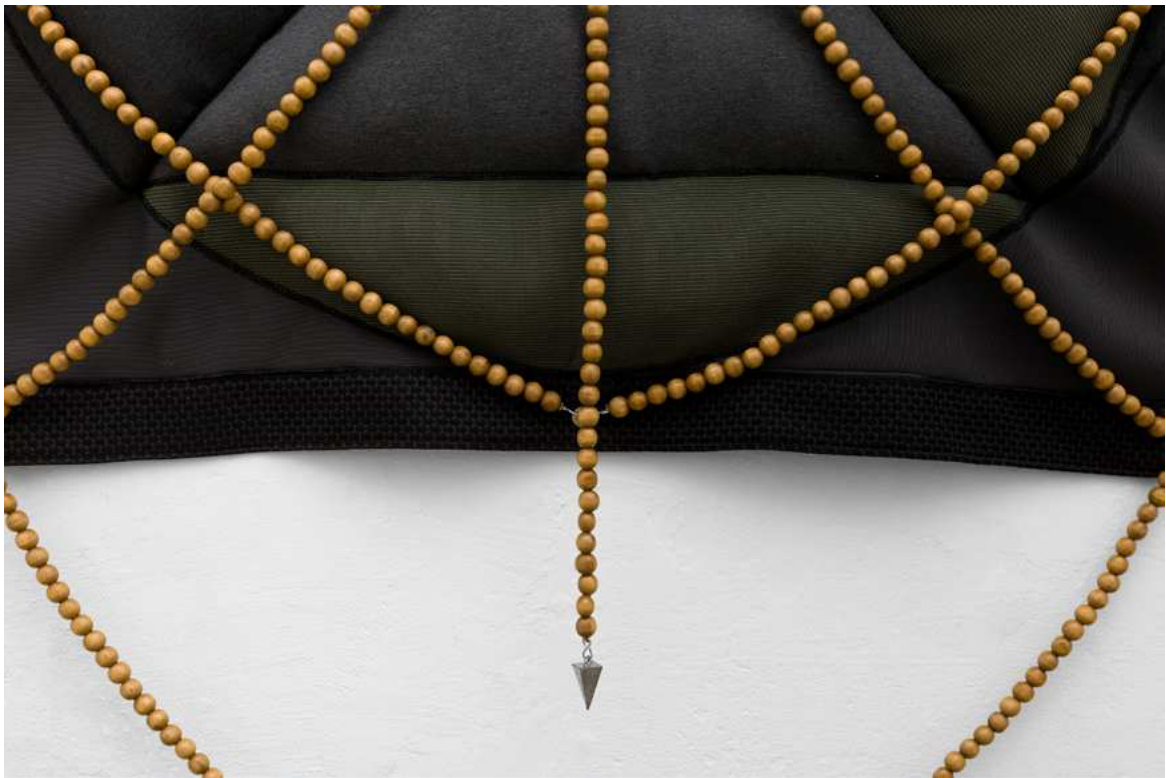
Mano Penalva

Lira, 2022

Fabric, acrylic blanket, eyelets, wooden beads,
ribbon, aluminum hook, iron ring and lead
215 x 159 x 12 cm (85 x 63 x 5 in)

20,000 USD

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Mano Penalva

Bed 1, 2023

Fabric, acrylic blanket, wooden beads, zipper
and ribbon

170 x 170 x 8 cm (67 x 67 x 3 in)

12,000 USD



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Mano Penalva

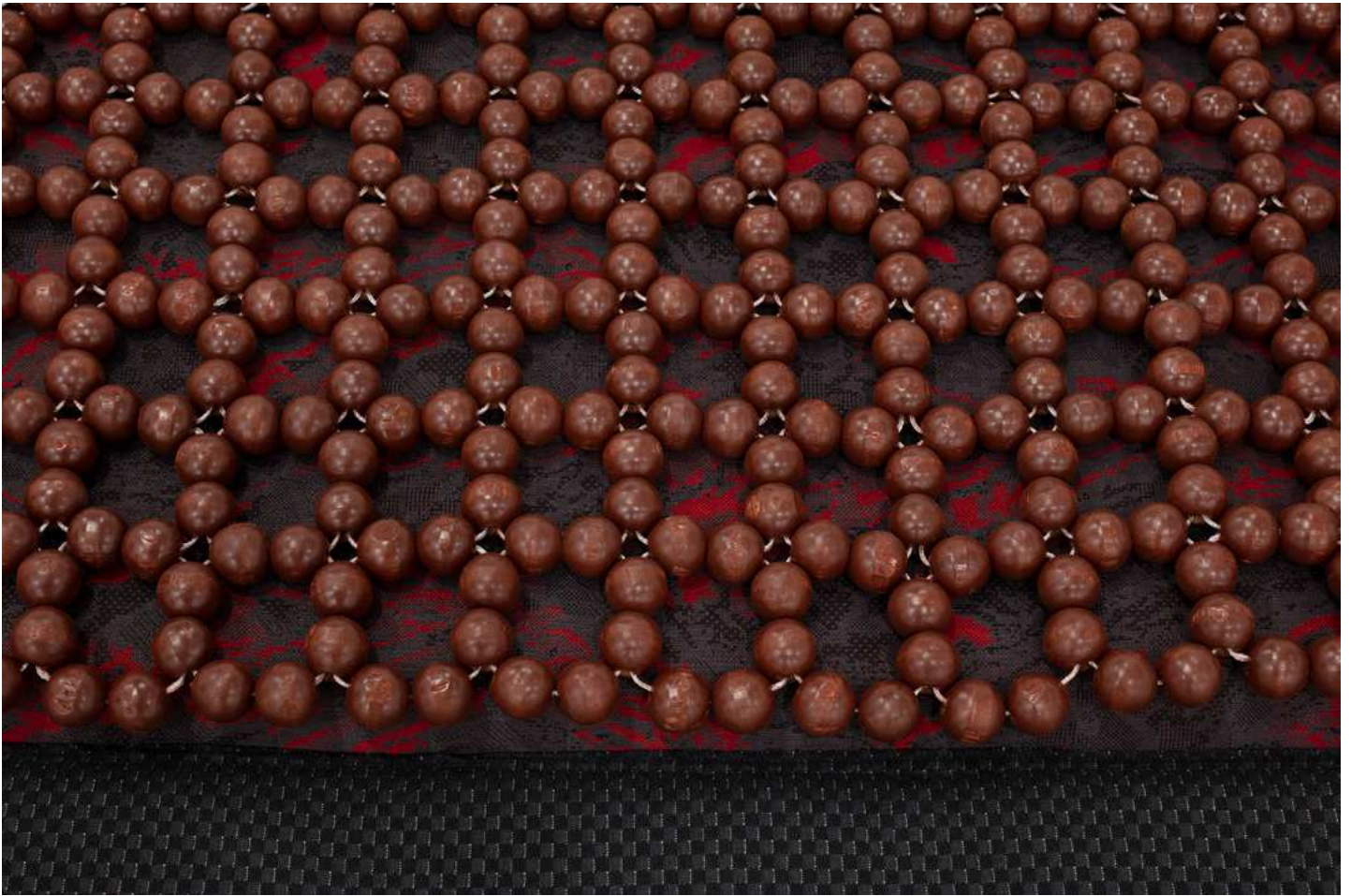
Bed 2, 2023

Fabric, acrylic blanket, wooden beads, zipper
and ribbon

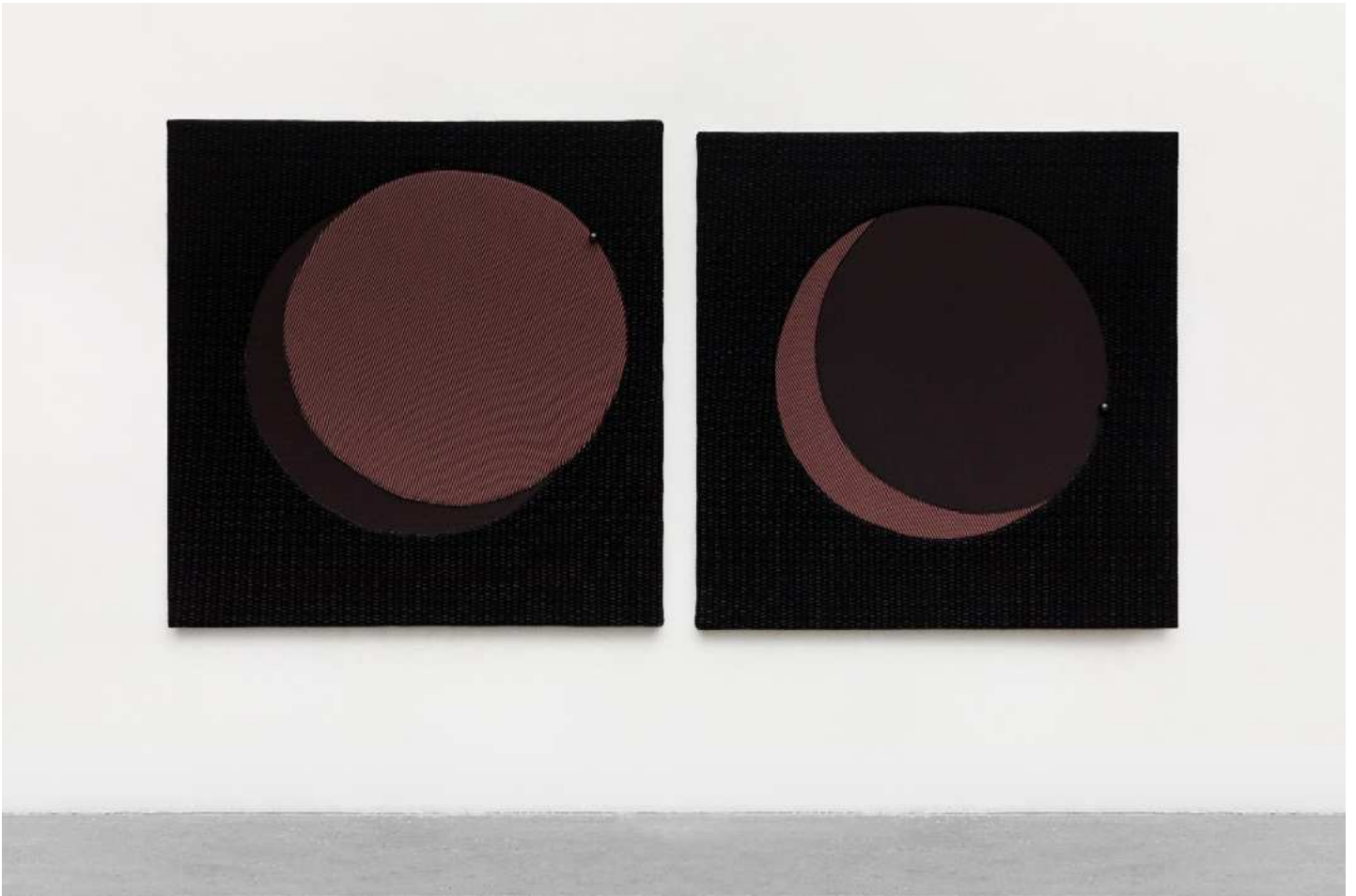
170 x 170 x 8 cm (67 x 67 x 3 in)

12,000 USD

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Other *Cama de Gato* Available Works



Mano Penalva

Eclipse I e II, 2023

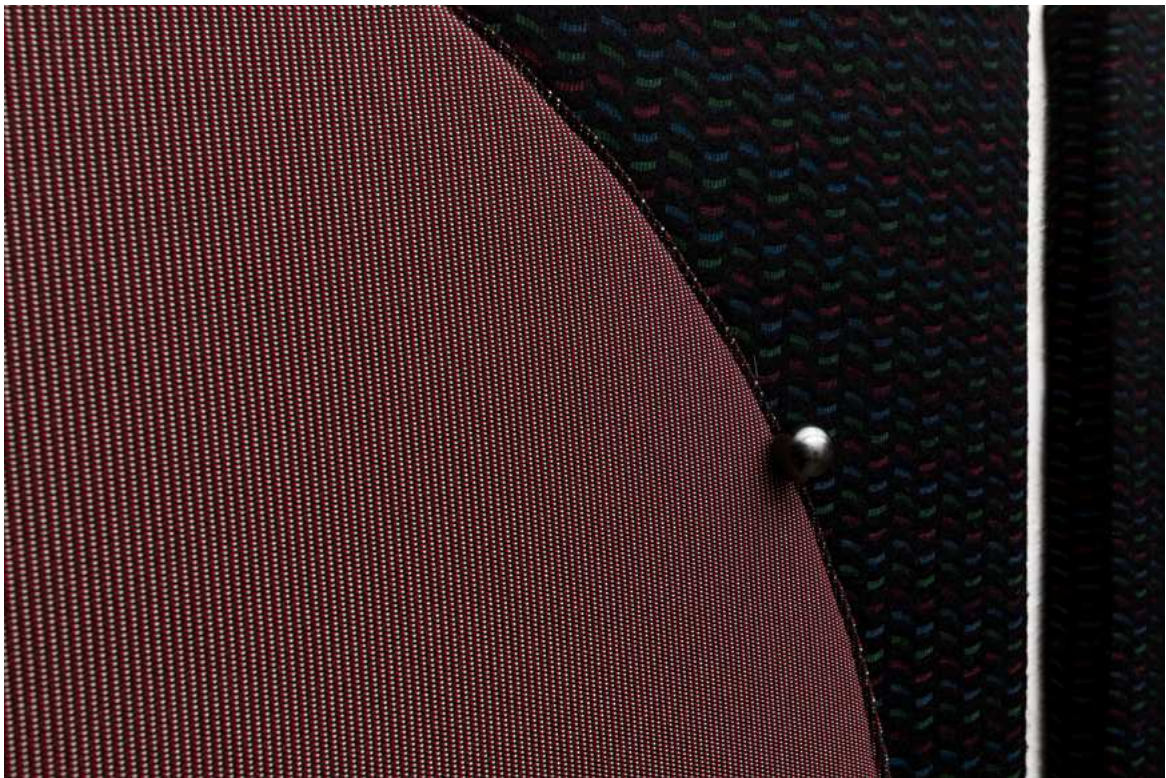
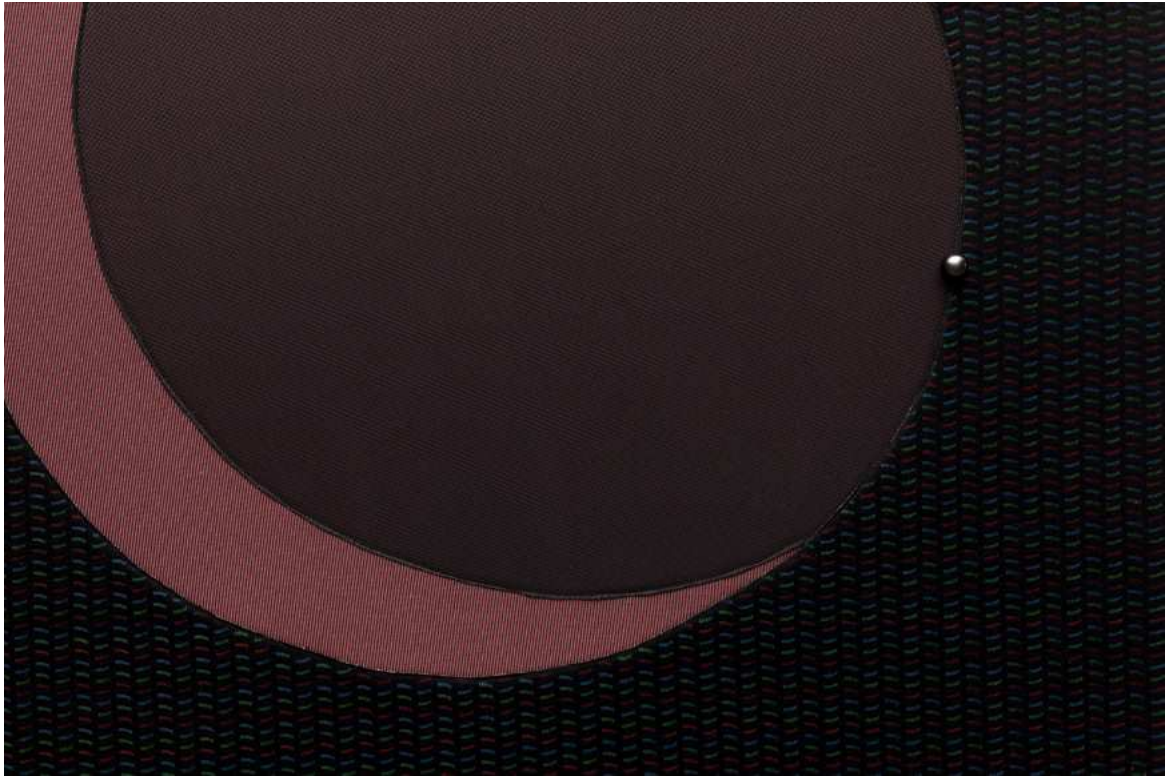
Fabric, magnet sphere and frame

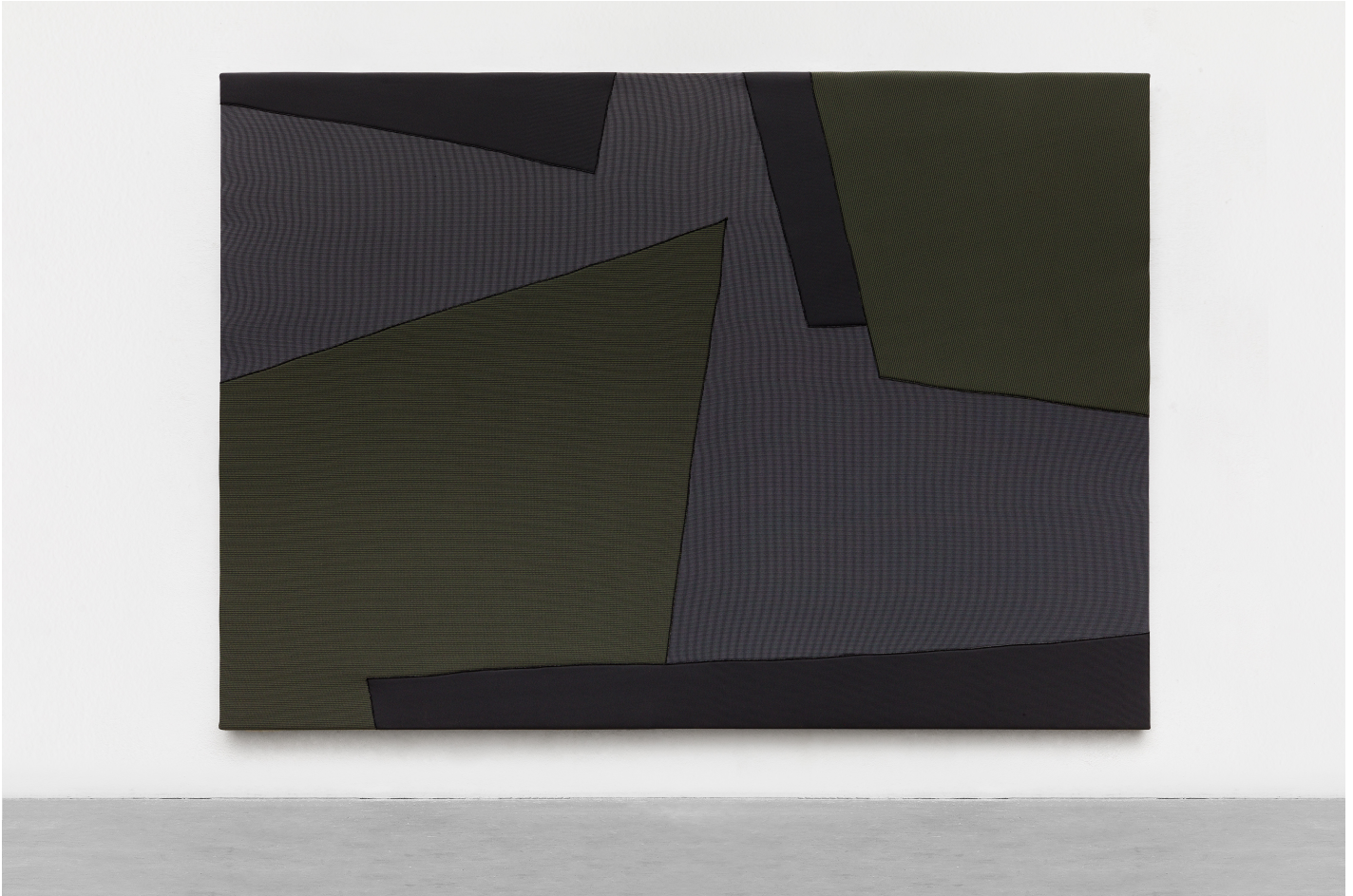
137 x 133 x 4 cm (60 x 53 x 2 in) (each)

20,000 USD



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Mano Penalva

Dunes, 2023
Fabric and frame
151 x 214 x 4 cm (60 x 84 x 2 in)

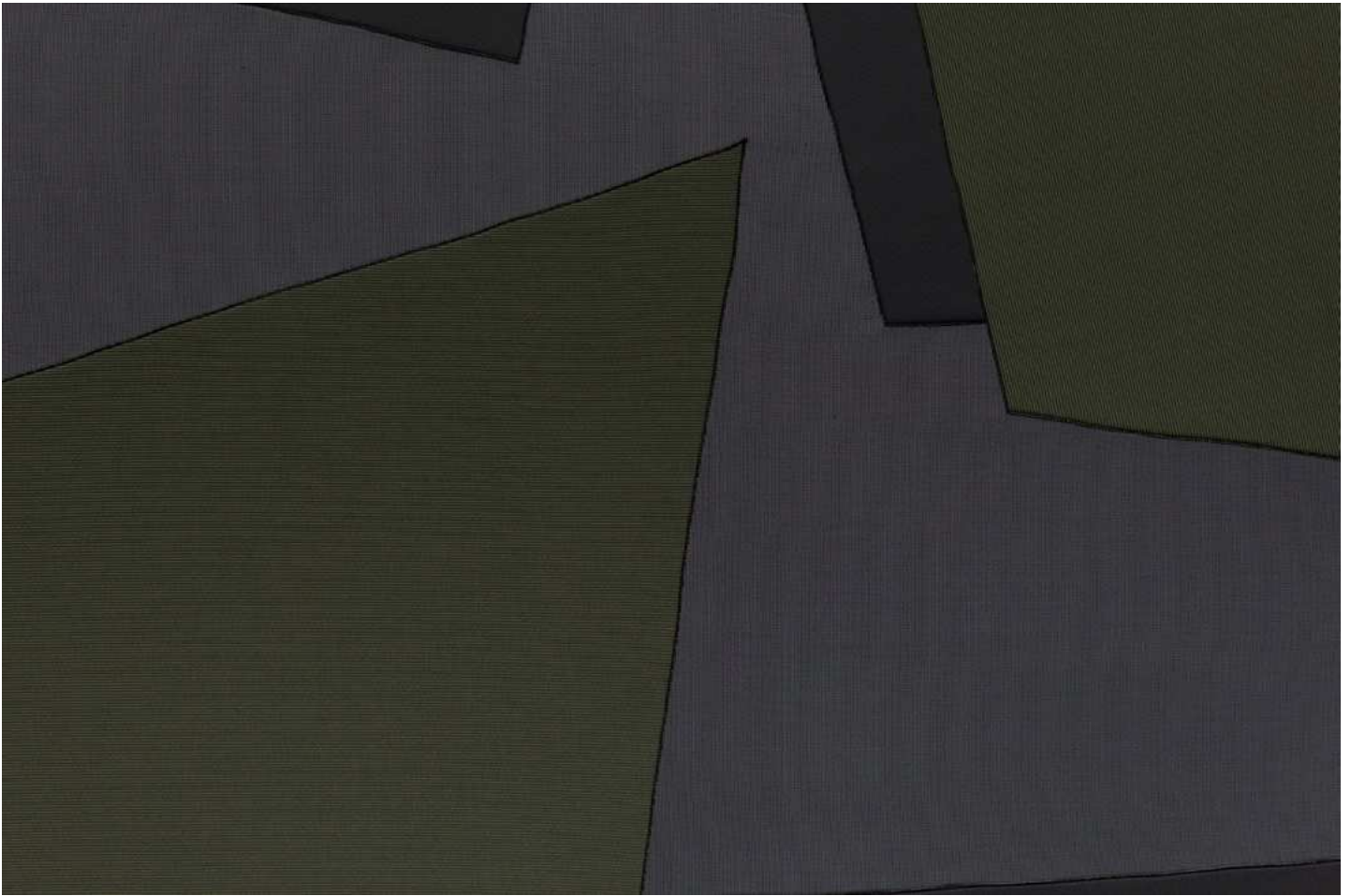
20,000 USD



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Mano Penalva

Berimbau, 2023

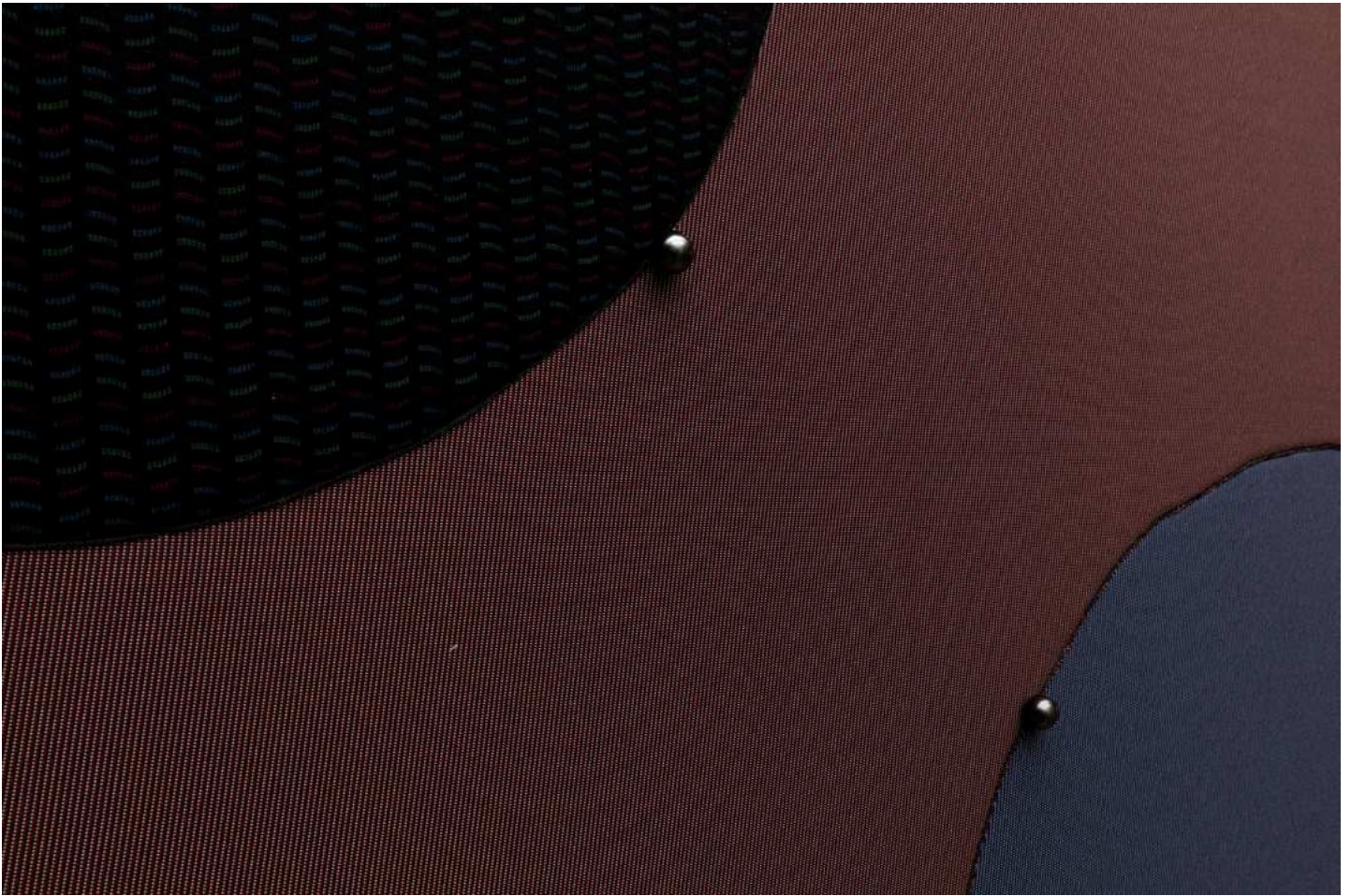
Fabric, magnet sphere and frame
178 x 149 x 4 cm (70 x 59 x 2 in)

14,000 USD

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Mano Penalva

Lume, 2022

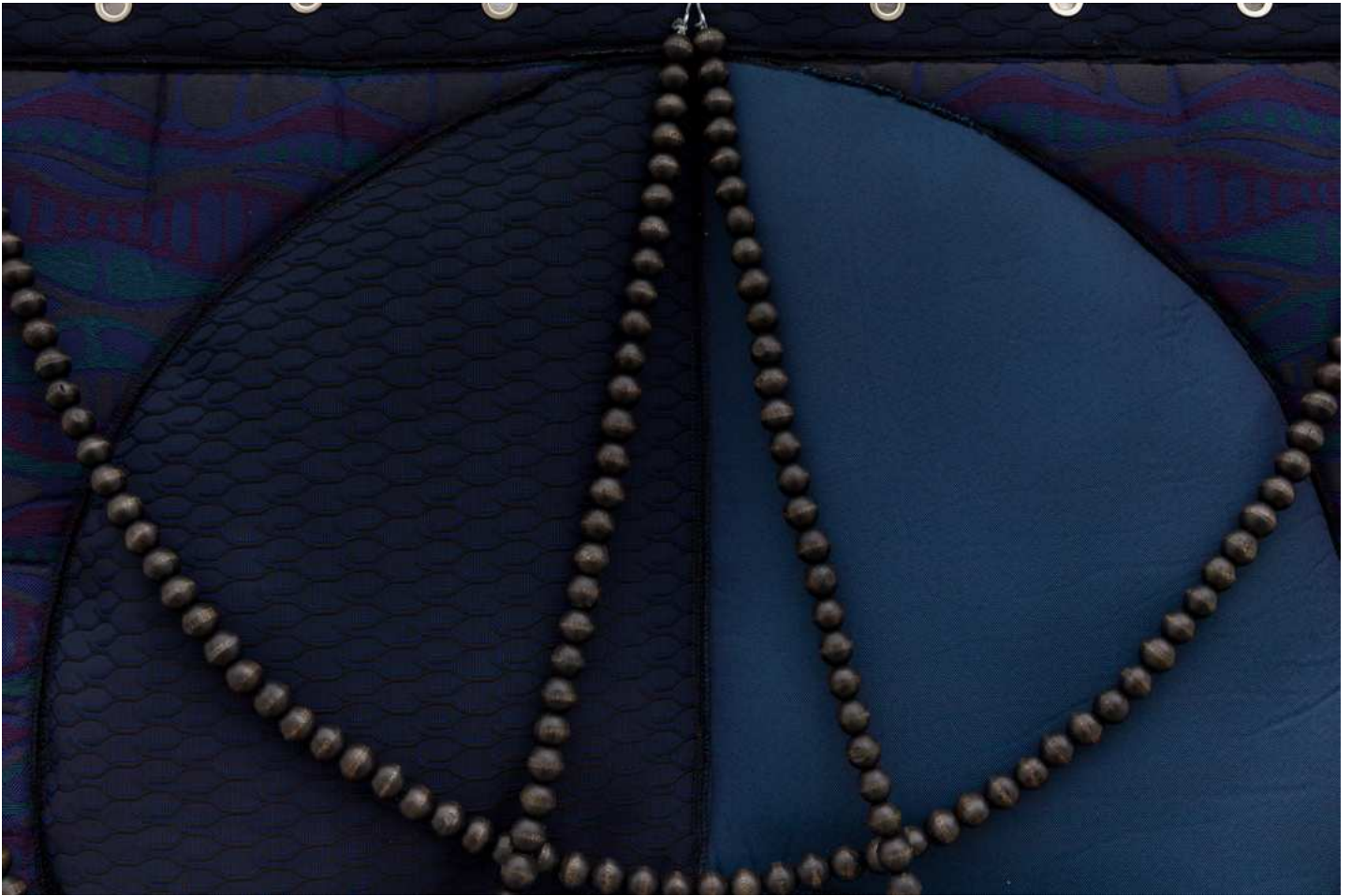
Fabric, acrylic blanket, eyelets, wooden beads,
ribbon, aluminum hook, iron ring
184 x 158 x 12 cm (72 x 62 x 5 in)

20,000 USD

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About Mano Penalva

(Bahía, BR – 1987) Lives and works in São Paulo.

Mano Penalva's process involves his interest in Anthropology and Material Culture, which occurs in this urgency to appropriate common articles found and purchased on the street, popular markets and domestic spaces. Thus, one can recognize a breakdown of frontiers into a globalized language proposed by the meeting of the materials used in the works, either in the appropriation of a national family iconography, or in the juxtaposition of it to other iconographies in different parts of the world. Often subvert the values and meanings and stitching social and philosophical discourses that are evidenced by the forms of created objects.

The artist explores the poetry obtained by the displacement of materials and objects from his everyday context, working with different media such as painting, video, photography, sculpture and installation. His work brings reflections on the character of objects, how they transit the world, exchange relationships and trade agreements between countries. They acquire different layers of meanings when used by different cultures, impacting on the formation of the customs of a society. Mano emphasizes with his works the idea that the exponential proliferation of objects and images are not intended to train perception or consciousness, but insist on merging with them.

He has exhibited his work in Latin America, the United States, and Europe, including solo shows: Casa de Andar, Portas Vilaseca Galeria, (Rio de Janeiro, 2019); Acordo, Central Galeria, (São Paulo, Brasil, 2019); Hasta Tepito, B[X] Gallery, (Brooklyn, NY, 2018); Requebra, Frederic de Goldschmidt Collection, (Bruxelas, Belgium, 2018); TRUK(ə), Soma Galeria, (Curitiba, PR, 2018); Proyecto para Monumento, Passaporte Cultural, (Mexico City, MX, 2017); Andejos, Museu de Arte de Ribeirão Preto, (Ribeirão Preto, SP, 2017); Estado Sul, Camelódromo, (Porto Alegre, RS, 2017); Balneário, Central Galeria, (São Paulo, SP, 2016); Deslocamento, Qual Casa, (São Paulo, SP, 2015).

His work has been shown in numerous group exhibitions including: Corpo Poético/Político, Portas Vilaseca, (Rio de Janeiro, 2020), What I really want to tell you..., Mana Contemporary, (Chicago, 2020) - Atchugarry Art Center (Miami, 2019); 24º Salão Anapolino de Arte, (Anápolis, GO, 2019); RECIPES FOR A B_R_Z_L_?, Spring Break/UN Plaza/AnnexB (New York, 2019); DEVANIR, HELENIRA, ZULEIKA, VLADIMIR, Duas Galerias, (Belo Horizonte, MG, 2019); Bienal das Artes, SESC Distrito Federal, (Brasília, DF, 2018); Ser, Habitar e Imaginar, Concrete Space, (Miami, EUA, 2018); Blockchain/ Alternative barter: a new method of exchange?, B[x] Gallery, (Brooklyn, Ny, 2018); O Maravilhamento das Coisas, Galeria Sancovisky, (São Paulo, SP, 2018); A Bela e a Fera, Central Galeria, (São Paulo, SP, 2017); Hecha la ley, hecha la trampa, Hangar, (Barcelona, 2017); As coisas se escoram tortas, DAP UEL, (Londrina, PR, 2017); Área, Espaço Saracura, (Rio de Janeiro, RJ, 2017); Comensais, Projeto A MESA, (Rio de Janeiro, RJ, 2016); Secretaria Insegurança Pública, SAO Espaço de Arte, (São Paulo, SP, 2016); 41º SARP - Salão de Arte de Ribeirão Preto, MARP (Ribeirão Preto, SP, 2015); Arranjos, SAO Espaço de Arte, (São Paulo, SP, 2016); Symphony of Hunger: Digesting FLUXUS in five moviments, A PLUS A Gallery, (Veneza, IT, 2015); CONTRAPROVA, Paço das Artes, (São Paulo, SP, 2015); 22º Salão de Praia Grande (São Paulo, 2015), 40º SARP - Salão de Arte de Ribeirão Preto, Museu de Arte de Ribeirão Preto (Ribeirão Preto, SP, 2015); L'imaginaire de l'enfance, Cité Internationale des Arts, (Paris, FR, 2015).

He holds a degree in Social Communication (PUC-RJ), where he also studied Social Sciences with an emphasis on Anthropology. He attended 6 years of free art courses at (EAV) Escola de Artes Visuais - Parque Lage. He has participated in several art residencies, among them Fountainhead Residency - Miami (EUA) 2020; LE26by / Felix Frachon Gallery - Brussels (Belgium) 2019; AnnexB - New York (EUA) 2018; Penthouse Art Residence - Brussels (Belgium) 2018; R.A.T - Mexico City (Mexico) 2017; Pop Center - Camelódromo - Porto Alegre (Brazil) 2017. His works are part of collections such CIFO - Cisneros Fontanals Art Foundation - Miami - EUA; Frédéric de Goldschmidt Collection - Brussels - Belgium; GALILA'S P.O.C. - Brussels - Belgium; PAT Art Lab - Augsburg - Germany; MARP, Museu de Arte de Ribeirão Preto - Brazil; MAPA, Museu de Artes Plásticas de Anápolis - Brazil; Acervo da Laje - Bahia - Brazil.

About LLANO

LLANO is a Mexican platform focused on artists whose production is the result of long-term research. Their body of work is often related to science, history, technology as well as forgotten wisdom and unforeseen communities. LLANO highlights thought processes and thorough research, creating crosspoints and strong bonds with the work from an immersive standpoint. It aims to take the spectator beyond traditional exhibition formats and deeper into the original source of the work.

An all-around project where exhibition space evolves into many shapes: from an open field in the top of a former textile factory in Mexico City to volcanos, jungles, deserts, oceans, mountains, as well as urban landscapes and historical landmarks. The diverse projects it presents begin as expeditions that go directly into the context that sourced inspiration and information for the artist and are the natural niches to where the work belongs.

Our intention is to build bridges between the spectator and the profound reasons that hold artworks together, in order to experiment art from a new and different standpoint, both literally and symbolically.

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