

VERMELHO20ANOS

Frieze London 2022

Outubro [October] 12-16

Booth: G10
Regent's Park - London, UK

Rosângela Rennó

Série Vermelha [Red Series]

The Red Series (Military) is composed of old photographs of men and boys wearing military uniforms, in hieratic poses. With Rennó's blunt interference, an almost total red seal is created in these images, emphasizing their barely visible meanings. From a distance, these works are like monochromatic rectangles, but when we get closer, it is possible to gradually glimpse the ghostly images of those men and boys who, as Tadeu Chiarelli noted, appear "lost in time and color, which seems to want to engulf them in definitive". Chiarelli notes that, on the other hand, the color red enables a series of conflicting symbolic associations, for example, the symbology of tragedy versus that of love and sex.

Luana Saturnino Tvardovskas: Body and Gender in Rosângela Rennó (excerpt).

A Série Vermelha (Militares) é composta por fotografias antigas de homens e meninos trajando uniformes militares, em poses hieráticas. Com a contundente interferência de Rennó, cria-se nestas imagens uma vedação vermelha quase total que salienta significados pouco visíveis das mesmas. À distância, essas obras são como retângulos monocromáticos, mas, ao nos aproximarmos é possível vislumbrar aos poucos as imagens fantasmáticas daqueles homens e meninos que, como notou Tadeu Chiarelli, aparecem "perdidos no tempo e na cor, que parece querer tragá-los em definitivo". Chiarelli atenta que, por outro lado, a cor vermelha possibilita uma série de associações simbólicas conflitantes entre si, por exemplo, pela simbologia da tragédia contra a do amor e do sexo.

Luana Saturnino Tvardovskas: Corpo e Gênero em Rosângela Rennó (trecho).

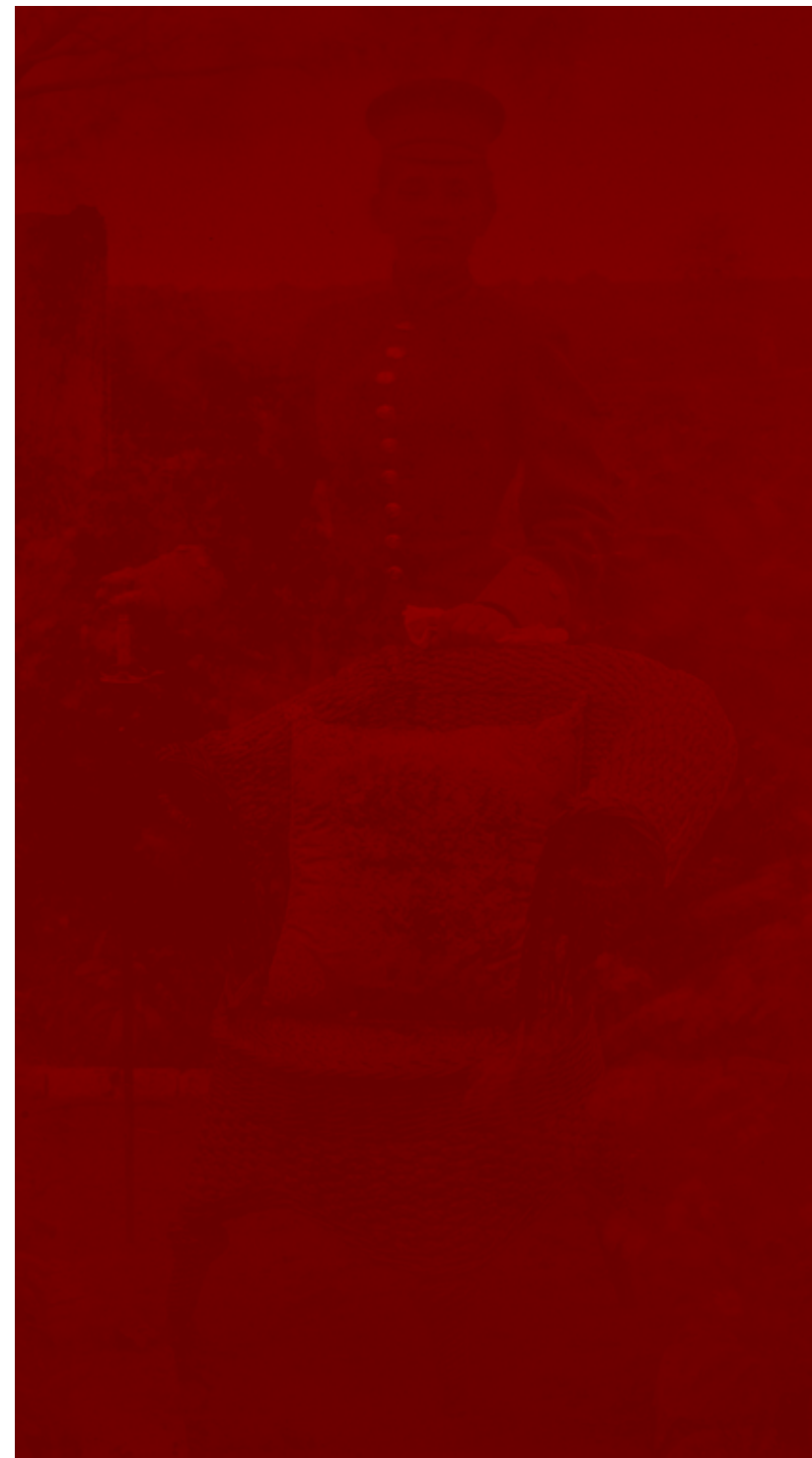
Rosângela Rennó
Untitled [Old Prussian and
Young Prussian] -
from de Red Series [Military]

2000
180 x 100 cm each [cada]

Lightjet C-print on Fuji
Crystal Archive Paper, laminated

impressões em processo
cromogênico (Lightjet) em papel
Fuji Crystal Archive, laminadas

ED 4/5 + 1 ap



Red Series

Exhibition history (selection)

2001. *Mad Boy at Alexanderplatz.* Denkzeichen 9
November 1989 Project. Berlin, Germany.

2001. *Rosângela Rennó.* Instituto Tomie Ohtake, São Paulo, Brazil.

2002. *Rosângela Rennó.* Museu de Arte da Pampulha, Belo Horizonte, Brazil.

2003. *O Arquivo Universal e Outros Arquivos.* Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil.

2003. Billboard located on the corner of 24th and Bryant Streets, Mission District, San Francisco, USA.

2003. *50a. Biennale di Venezia.* Padiglione Brasile.

2003. *Strange Days.* MCA Chicago, Chicago, USA

2010. *Haunted.* Guggenheim Museum, NY, USA

2012 . *Strange Fruits.* Centro de Arte Moderna CAM, Fundação Gulbenkian, Lisboa and FotoMuseum Winterthur, Winterthur, Switzerland

2014 . *Unbound: Contemporary Art after Frida Kahlo.* MCA Chicago. Chicago, USA

2016 . *Space to Dream: Recent Art from South America.* Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand.

2019. *7a edição do Prêmio Marcantonio Vilaça.* Museu de Arte Brasileira, São Paulo, Brazil.

2021 . *Pequena Ecologia da Imagem.* Estação Pinacoteca, São Paulo, Brazil.

Red Series

Collections: public or open to the public (selection)

Museu de Arte Pampulha (Brazil) - Untitled [old prussian and young prussian] - from the Red Series [Military].

Museu de Arte Pampulha (Brazil) - Old Nazi - from the Red Series [Military].

Instituto Inhotim, (Brazil) - Hangman - from the Red Series [Military].

Instituto Inhotim, (Brazil) - untitled [Boots] - from the Red Series [Military]

Instituto Inhotim, (Brazil) - untitled [Rifle Man] - from the Red Series [Military].

Guggenheim Museum, (USA) - untitled [Dom Pedro] - from the Red Series [Military].

Guggenheim Museum, (USA) - untitled [Hangman] - from the Red Series [Military].

Museu da Fotografia de Fortaleza (Brazil) - untitled [Old Nazi] - da série Vermelha [militares]

FEVAL-Institución Ferial de Extremadura (Spain) - untitled [Little Balls] - da série Vermelha [militares]

Stedelijk Museum voor Actuele Kunst (S.M.A.K.) (Belgium) - untitled [Tree Man]

Stedelijk Museum voor Actuele Kunst (S.M.A.K.) (Belgium) - untitled [Shy Man]

MCA Chicago (USA) - (Stephen Eisen Collection) - Untitled [Hangman]

MoMA (Patricia Cisneros gift) (USA) - Red Boy

Museu de Arte Moderna de São Paulo (Brazil) - Red Baby

Museu de Arte Moderna do Rio de Janeiro (Brazil) - Nazi Youth

LEBBYRE-TOURNACHON
NADAR

LEBBYRE
PARENT
1850

LEBBYRE
PARENT
1850

LEBBYRE
PARENT
1850

LEBBYRE
1875

MARTHE
TOURNACHON NADAR
1875

MARTHE TOURNACHON
NADAR
5 AVRIL 1857

MARTHE TOURNACHON
NADAR
5 AVRIL 1857

MARTHE TOURNACHON
NADAR
5 AVRIL 1857

MARTHE TOURNACHON
NADAR
5 AVRIL 1857

MARTHE TOURNACHON
NADAR
5 AVRIL 1857

Rosângela Rennó

Paz Armada [Armed Peace]

Rosângela Rennó's Paz armada [Armed Peace] displays and conceals the irremediable flow of images and words. There are two zinc boxes with lids made of translucent red acrylic glass on which is engraved the name of the work plus the phrases "o futuro da linguagem" [the future of language] and "o futuro da imagem" [the future of the image]. Inside each box there is a photograph of a grave. One of them is an obelisk on whose plinth two hands are clasped in a circular medallion. The word FAMILLE is written on the first step. The other tomb belongs to the Lefevre Tournachon family and contains the body of Gaspard-Félix Tournachon, known as Nadar, one of the most famous photographers of the 19th century. What will be the future of the image? What will be the future of language? The graves in the photos clearly indicate it, because one would not exist without the other. Several layers of meaning are superimposed and connected herein: the engraved text, the symbolic red color of the acrylic glass, the photos of the graves, the entwined hands, the illustrious photographer, the word family. Besides all these and many other clues there is a technical issue that can only be decoded by those who read the museum captions. A supplemental piece of information: "unfixed black-and-white photographs." The image only endures on the partially processed photo paper because the box lids, made of red acrylic glass, block the entrance of white light. Both image and language are in danger of disappearance; just remove the red cover and the first ray of light that touches the photographic paper will veil it.

Excerpt from: *Little Ecology of the Image: a glossary under construction* (1999-2021). Maria Angélica Melendi.

Paz armada (1990/2021) exhibe e oculta o irremediável fluir das imagens e das palavras. São duas caixas de zinco, cujas tampas estão feitas de acrílico vermelho translúcido sobre as quais está gravado o nome do trabalho, acrescido das frases "o futuro da linguagem" e "o futuro da imagem". Em cada uma das duas caixas está guardada a fotografia de um túmulo. Um deles é um obelisco em cuja base duas mãos se apertam num medalhão circular. No primeiro degrau está escrito FAMILLE. O outro túmulo é o da família Lefevre Tournachon, nessa tumba está também Gaspard-Félix Tournachon, conhecido como Nadar, um dos mais famosos fotógrafos do século XIX. Qual será o futuro da imagem, qual será o da linguagem? Os túmulos, nas fotos, indicam-no claramente, porque uma não existiria sem a outra. Estratos de sentidos superpõem-se e se articulam: o texto gravado, a simbólica cor vermelha do acrílico, as fotos dos túmulos, as mãos enlaçadas, o fotógrafo ilustre, a palavra família. Junto a todas essas e muitas outras pistas, uma questão técnica desliza, decodificável só por aquele que lê a placa museográfica. Um suplemento de informação: "fotos p&b não fixadas". A imagem perdura porque as tampas das caixas, feitas de acrílico vermelho, evitam a entrada de luz branca. Tanto a imagem como a linguagem está ameaçada de desaparecimento; é só retirar a tampa vermelha e o primeiro raio de luz que toque o papel fotográfico o velará.

Trecho de: *Pequena ecologia da imagem: um glossário em construção* (1999-2021). Maria Angélica Melendi.



Rosângela Rennó: Pequena Ecologia da Imagem

Estação Pinacoteca. São Paulo, Brazil. 2021-2022



Rosângela Rennó
Paz Armada

1990/2021
18 × 30 × 4 cm each [cada]

Two photographic prints on RC gelatin/
silver paper, zinc boxes, mineral oil,
Plexiglass and bolts

[duas impressões fotográficas em papel
RC de prata/gelatina, caixas de zinco,
óleo mineral, acrílicos, parafusos]

ED 1/1





O FUTURO DA IMAGEM





XLV Biennale di Venezia – Venezia – Itália, 2003



Rosângela Rennó: Pequena Ecologia da Imagem

Estação Pinacoteca. São Paulo, Brazil. 2021-2022



Rosângela Rennó: Pequena Ecologia da Imagem

Estação Pinacoteca. São Paulo, Brazil. 2021-2022

Mad Boy at Alexanderplatz – Denkzeichen 9

Alexanderplatz, Berlin, Germany, 2001





Rosângela Rennó

Instituto Tomie Ohtake. São Paulo, Brazil, 2001.



Rosângela Rennó

Instituto Tomie Ohtake. São Paulo, Brazil, 2001.



Rosângela Rennó

Museu de Arte da Pampulha, Belo Horizonte, Brazil. 2002



Layed Down Little Balls [Billboard project]

Galeria de la Raza. San Francisco, USA. 2003



Rosângela Rennó: O Arquivo Universal e Outros Arquivos

Centro Cultural Banco do Brasil [CCBB]. Rio de Janeiro, Brazil. 2003



Rosângela Rennó

Museu de Arte Moderna Aluísio Magalhães [MAMAM]. Recife, Brazil. 2006



Rosângela Rennó: Frutos Estranhos

Calouste Gulbenkian Foundation. Lisbon, Portugal, 2012.



Edgard de Souza

Untitled, 2022



Edgard de Souza's new bronze can be considered something between a self-portrait and a possible portrait of the viewer. The mirrored chrome surface and its shape are reminiscent of a hand mirror, while suggesting a head with a neck. Its shape is also related to Edgard's renowned "Drops", which evoke bodily fluids.

Edgard cites the mirror from references as diverse as Fritz Lang's "Maschinenmensch" and Verner Panton's designs. From Constantin Brancusi to the "Vacuum form" molding machine. Edgard evokes several concepts in this sculpture: craftsmanship and the industrial reproduction processes, the individual and the mass produced. His production goes through this dichotomy: his bronze pieces are meticulously handcarved before going through the reproducibility process of casting from molds.

From early on in his production, in the late 1980s, de Souza has been investigating sculpture – its processes and histories – with the same vigor as his contemporaries were devoting to painting. His works are permanently installed at Instituto Inhotim, in Minas Gerais and served as a guiding light for the 24th Bienal de São Paulo (1998), known as the Anthropophagy Biennial, curated by Paulo Herkenhoff and Adriano Pedrosa (adjunct). Pedrosa also curated the panoramic exhibition by de Souza at the Pinacoteca do Estado de São Paulo (2004). His works

are present in museums such as Fundación Museo Reina Sofía (Spain), Palm Springs Art Museum (USA), Inhotim (Brazil), MAM SP (Brazil) and MAM RJ (Brazil).

Edgard gives a recent statement about the piece: "An important aspect for me is the shape itself. When the vanity mirror takes on the dimension of a racket it becomes a weapon – especially when it weighs 11 pounds – you can crack someone's head! Weapons are always a problem, and the reflection puts the spectator as part of such problem. Today's denialism has to do with people's desire to escape responsibilities... I know I'm conjecturing and that all this is not necessarily explicit in the work, but it was this idea that led me here. I don't know, maybe the idea about this piece would come full circle if the work was titled 'Problem'."

De Souza speaks once again about duality. About the beautiful and the ugly present in each one of us. Reflection, in the history of art, has often pointed out the duality of the individual: from Caravaggio's "Narcissus" (1597–1599) to Oscar Wilde's novel "The Picture of Dorian Gray" (1890).

Reflection Always offers both seduction and risk.

Edgard de Souza

Sem título, 2022



O novo bronze de Edgard de Souza se coloca entre um autorretrato e um possível retrato de quem o vê. A superfície cromada espelhada e sua forma lembram um espelho de mão, ao mesmo tempo em que sugerem uma cabeça com pescoço. Sua forma também se relaciona com a célebres “Gotas” de Edgard, que evocam fluídos corporais.

Edgard cita o espelho a partir de referências tão diversas quanto a “Maschinenmensch” de Fritz Lang e os desenhos de Verner Panton. De Constantin Brancusi à máquina de moldagem a vácuo “Vacuum form”. Edgard aproxima artesanias e processos industriais de reprodução, o indivíduo e o reproduzível. Sua produção passa por essa dicotomia: suas peças em bronze são meticulosamente esculpidas à mão antes de passarem pelo processo de reprodutibilidade da fundição a partir de moldes.

Desde o início de sua produção, no final dos anos 1980, de Souza investiga a escultura – seus processos e histórias – com o mesmo vigor que seus contemporâneos se dedicavam à pintura. Suas obras estão instaladas permanentemente no Instituto Inhotim, em Minas Gerais e foram símbolo da famosa 24ª Bienal de São Paulo (1998), conhecida como a Bienal da Antropofagia, com curadoria de Paulo Herkenhoff e Adriano Pedrosa (adjunto). Pedrosa também curou a exposição panorâmica de de Souza na Pinacoteca do Estado de São Paulo

(2004). Seus trabalhos estão presentes em museus como Fundación Museo Reina Sofía (Espanha), Palm Springs Art Museum (EUA), Inhotim (Brasil), MAM SP (Brasil) e MAM RJ (Brasil).

Edgard dá um último depoimento sobre a peça: “Um aspecto importante para mim é a forma em si. Quando o espelho de toucador ganha a dimensão de uma raquete ele vira uma arma – especialmente quando pesa 5 quilos – dá para rachar a cabeça de alguém! Armas são sempre um problema e o reflexo põe o espectador como parte do problema. O negacionismo de hoje tem a ver com a vontade das pessoas escaparem de responsabilidades... sei que é muita viagem e que tudo isso não aparece no trabalho, mas foi essa ideia que me conduziu aqui. Sei lá, talvez a coisa fechasse se o trabalho fosse batizado ‘Problema’.”

De Souza fala mais uma vez sobre dualidade. Sobre o belo e o feio em cada um. O reflexo, na história da arte, muitas vezes, apontou a dualidade do indivíduo: do “Narciso” de Caravaggio (1597-1599) ao romance “O Retrato de Dorian Gray” (1890), de Oscar Wilde.

O reflexo sempre ofereceu sedução e risco.

Edgard de Souza
Untitled

2022
57 x 20 x 6,5 cm

chrome plated bronze
[bronze cromado]

ED 1/5 + 3 AP







Edgard de Souza

Spoon Licks Spoon

The surge of life drive embedded in everyday objects is a constant in Edgard de Souza's oeuvre and becomes evident in the series of spoons the artist have been developing.

The objects were meticulously sculpted from rare wood logs - here in mahogany. In Colher lambe colher [Spoon licks spoon] the wood comes to life through human features, and as a couple, the two spoons serve each other voluptuously.

A pulsão de vida inserida em objetos do cotidiano é uma prática recorrente na obra de Edgard de Souza e aparece na série de colheres de pau que o artista vem desenvolvendo.

Os objetos foram esculpidos rigorosamente por Edgard a partir de toras de madeiras nobres - aqui em mogno - e foram dotadas de impulsos e desejos. Em Colher lambe colher, a madeira ganha vida e feições humanas e, em dupla, parecem servir uma à outra voluptuosamente.

Edgard de Souza
Spoon Licks Spoon 6

2022
80 cm and 72 cm (glass 30 x 9,5 cm)

Mahogany and crystal
[Mógno e cristal]

ED 1/1





Edgard de Souza

R-74

Edgard de Souza has been producing a series of embroidery since 2017. The embroidery followed a series of large-scale drawings called Rabiscos [Scribbles]. In these works, Edgard proposed to work on different “missions” to complete his drawings: drawing while dancing, drawing with both hands, until he ran out of pen ink or even ripped the paper. His first embroideries had the appearance of the scribbles, but through precise constructions.

His embroideries gained scale, different volumes, and complexities. In R-74, de Souza works with the different cotton threads that he has used to build some of the pieces for his next solo show, which Vermelho will host in 2023. The mass of threads gives an appearance of skin and fur to the canvas of the support, relating this piece to his M series, built like a cowhide marquetry.

Edgard de Souza vem produzindo uma série de bordados desde 2017. Os bordados seguiram uma série de desenhos em grande escala chamados Rabisco. Nestes trabalhos, Edgard propunha-se a trabalhar diferentes “missões” para concluir seus desenhos: desenhar dançando, desenhar com as duas mãos, até acabar a tinta da caneta ou até rasgar o papel. Seus primeiros bordados traziam o aspecto dos rabiscos, porém por via de construções precisas.

Seus bordados ganharam escala, diferentes volumes e complexidades. Em R-74, de Souza trabalha com as diferentes linhas de algodão que tem usado para construir algumas das peças de sua próxima individual, que a Vermelho hospedará em 2023. A massa de linhas confere um aspecto de pele e pelo à tela do suporte, relacionando essa peça à sua série M, construída com pelos de vaca marchetados.



Edgard de Souza
R-74

2022
67 x 48 cm

cotton thread on linen
[linha de algodão sobre linho]

ED 1/1







Edgard de Souza

M series

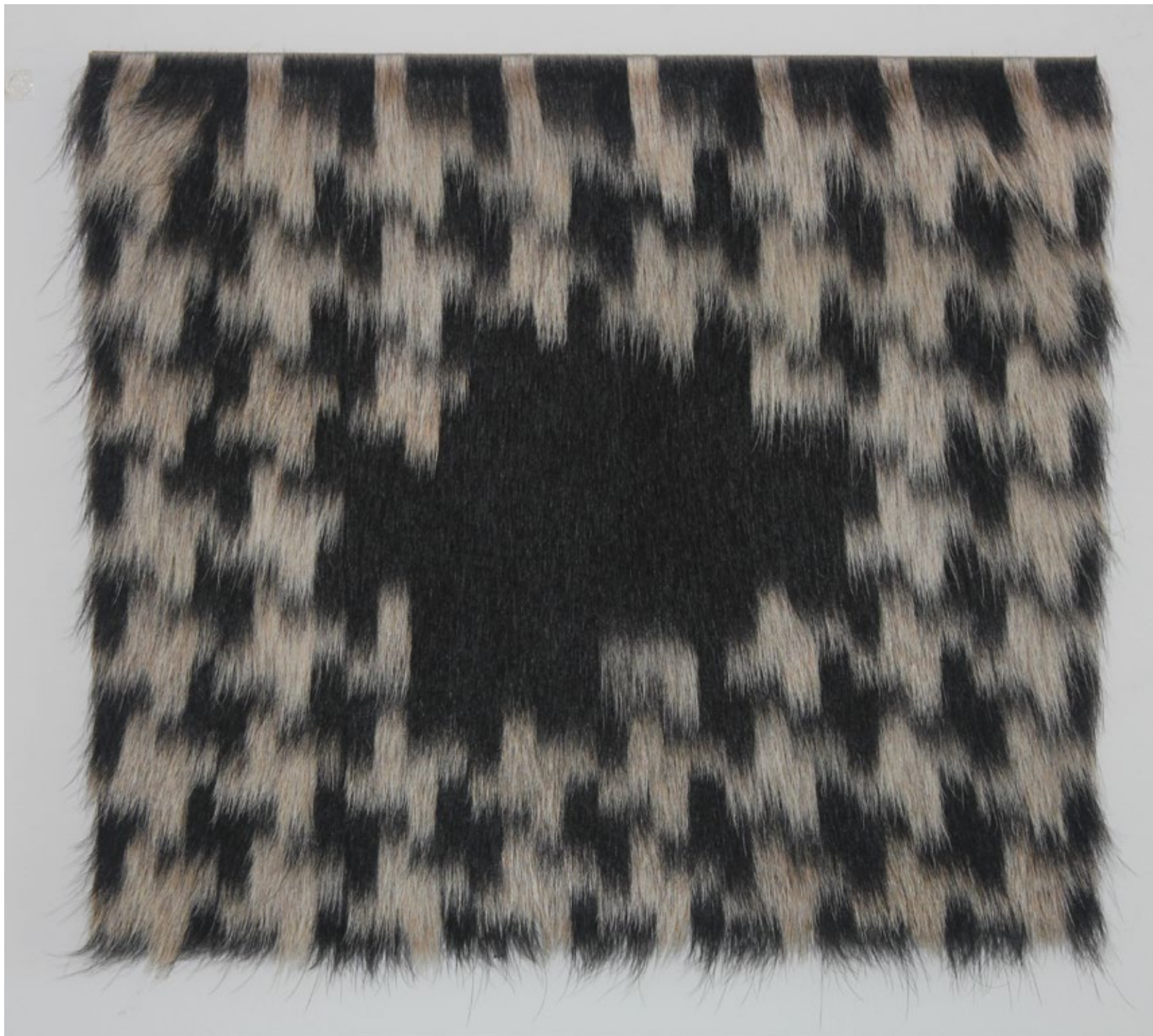
In his M series, Edgard de Souza presents pieces made with cut and glued cowhide, recomposing real fur with artificial patterns. The series emulates animal fur in classic or graphic patterns, in localized organic prints and prints that reference works by other artists.

Em sua série M, Edgard de Souza apresenta peças feitas com couro bovino recortado e colado, recompondo peles reais com padrões artificiais. A série emula peles de animais em padrões clássicos ou gráficos, em estampas orgânicas localizadas e estampas que fazem referência a obras de outros artistas.



Edgard de Souza
M-23 Camouflage
2011
44 x 43 cm
marquetaria com peles de vacas
[cowhide marquetry]

ED 1/1



Edgard de Souza
M-22 Pied de poule

2010
30 x 34 cm

marchetaria com peles de vacas
[cowhide marquetry]

ED 1/1



Edgard de Souza
M-8

2009
18 x 19 cm

marchetaria com peles de vacas
[cowhide marquetry]

ED 1/1





Detanico Lain

Clouds

In the Clouds series, we can, from a distance, look for shapes in the clouds like in the child's game. But upon approaching the works, we can see that, in fact, the clouds are made of letters that form words.

The letters, scattered throughout the images, also require some investigation to reveal themselves to the viewer.

Na série Nuvens, podemos, à distância, procurar formas nas nuvens como no jogo infantil. Mas, ao nos aproximarmos das obras, vemos que, de fato, as nuvens são feitas de letras que formam palavras.

As letras, espalhadas pelas imagens, também requerem alguma investigação para se revelarem ao espectador.

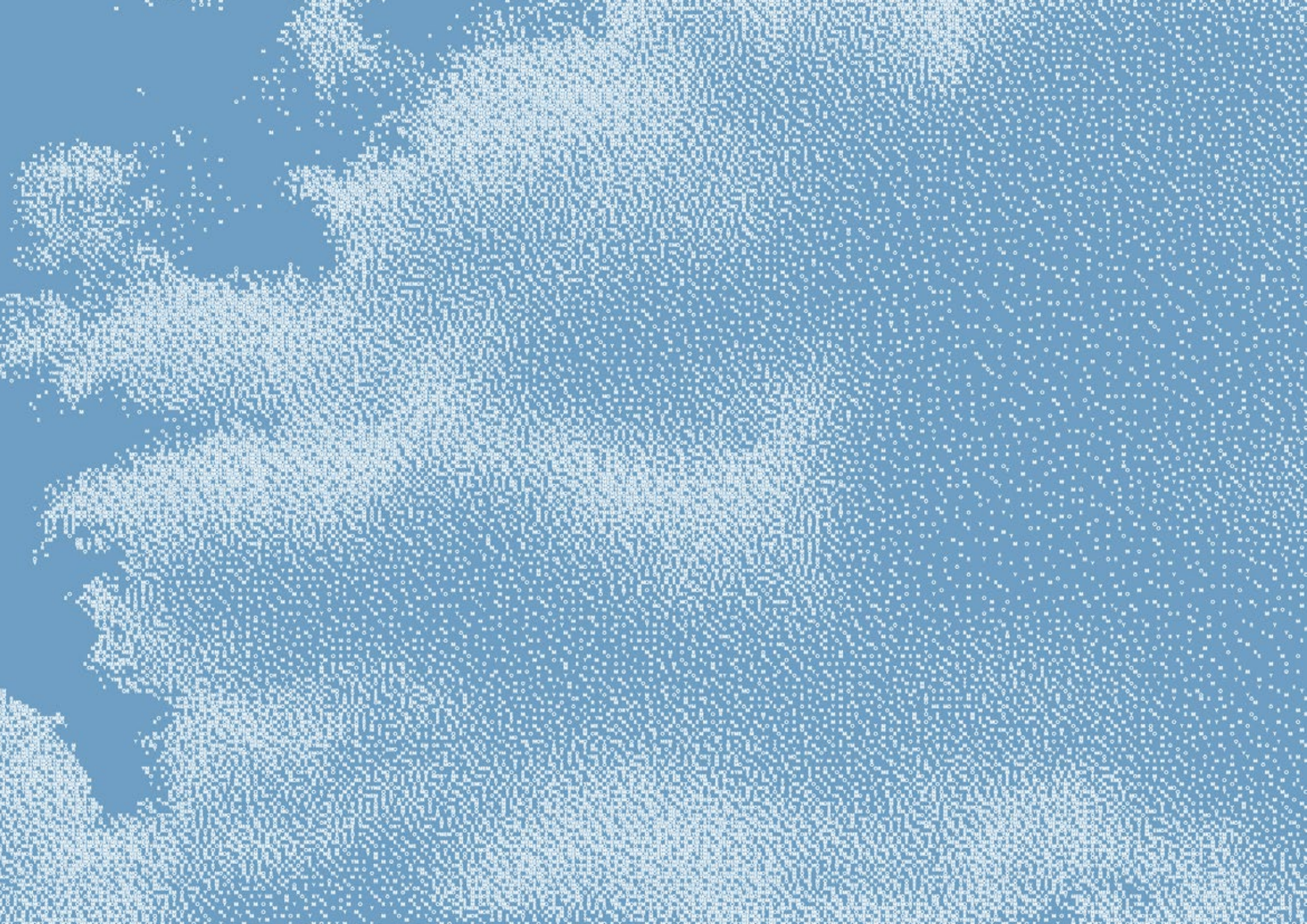


Detanico Lain
Clouds - Memory

2022
105 x 160 cm

pigment print on kozo awagami
paper 110g
[impressão pigmentada sobre papel
kozo awagami 110g]

ED 1/1



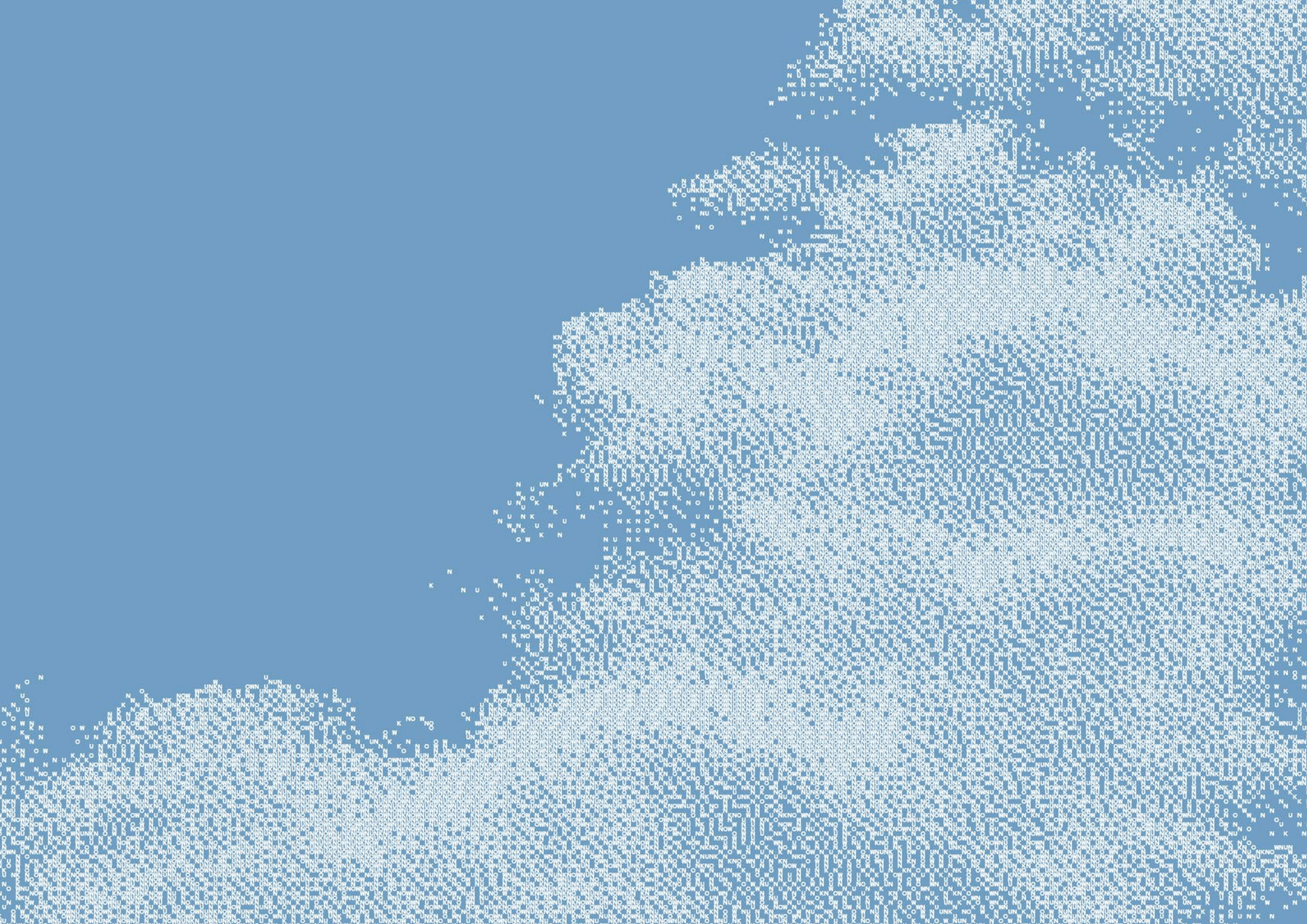


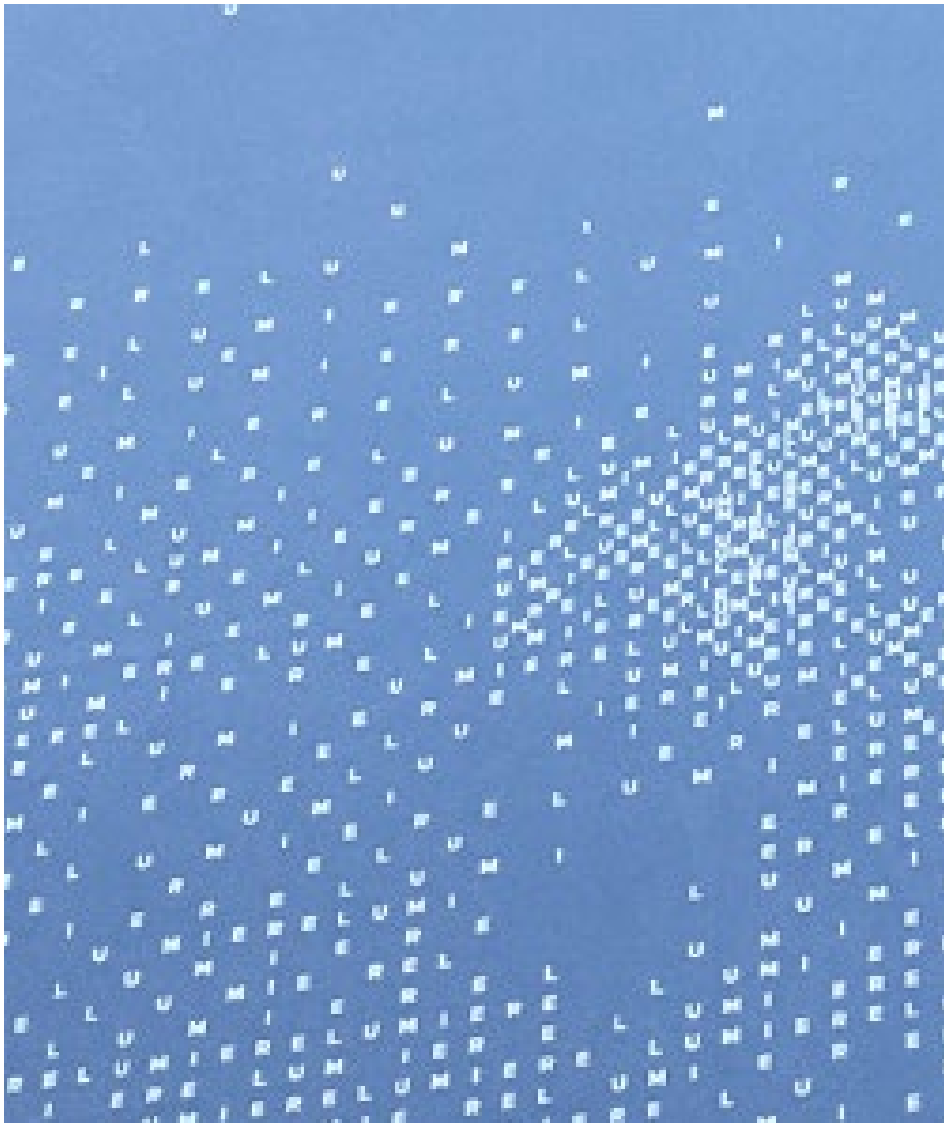
Detanico Lain
Clouds - Unknown

2022
95 x 135 cm

pigment print on kozo awagami
paper 110g
[impressão pigmentada sobre papel
kozy awagami 110g]

ED 1/1





Detanico Lain
Lumiere

2022

Saint-Jean in Marselha, France





Iván Argote

Untitled - from the series Antipodos

A figure is contemplating the space, with both feet pointing backwards and with a pleasant and, at the same time, defiant attitude. The sculpture references the notion of the people from the "Antipodes", the people from the other side, that was common in middle age Europe. This example of mistranslation shows how, in western society, the idea of the "other" implies some kind of negativeness or bizarreness. The "Antipodos" sculpture series shows proud antipodes, they represent the notion that we are all "others".

Uma figura está contemplando o espaço, com os dois pés voltados para trás e com uma atitude agradável e, ao mesmo tempo, desafiadora. A escultura faz referência à noção do povo dos "Antípodas", o povo do outro lado, que era comum na Europa da Idade Média. Este exemplo de má tradução mostra como, na sociedade ocidental, a ideia do "outro" implica algum tipo de negatividade ou bizarrice. A série de esculturas "Antípodas" mostra orgulhosos antípodas, eles representam a noção de que somos todos "outros".

Iván Argote
Untitled - from the series Antipodo

2018
32 x 32,5 x 27 cm

Bronze

ED 1/1





Claudia Andujar

Xikrin-Kayapó do Cateté

Indra's Net

Curated by Sandhini Poddar

(Adjunct Curator at the Guggenheim Abu Dhabi)



Claudia Andujar (Neuchâtel, 1931), escaped the German invasion of Hungary - where she was living with her family during the 2nd World War - and the Holocaust, with her Swiss mother Germain in 1944 - 1945. Her paternal family perished in the German concentration camps. In 1946, she emigrated to New York to live with her paternal uncle - the only other Holocaust survivor from her father's family - in the Bronx. She finished high-school, studied humanities at Hunter College, got married to Julio Andujar and worked as a guide at the United Nations' headquarter. In New York she also studied painting and left for São Paulo, Brazil, in 1955 to live with her mother.

She started photographing as she put, "as a way to getting to know the other", and travelling extensively in Latin America. During this time, she kept going back to New York where she showed her paintings, in 1953, at the Coeval Gallery together with the painter and cinematographer Ramon Estella (1911-1991).

Encouraged by anthropologist Darcy Ribeiro (1922 - 1997), she visited the Karajá people at the Ilha do Bananal in 1956.

In 1958, Pietro Maria Bardi (1900-1999), director of MASP invites Claudia to conceive, together with artists such as Antonio Gomide, Bruno Giorgi, Cándido Portinari, Lasar Segall, Samson Flexor, Tarsila do Amaral, Tomie Ohtake, a major stained glass vitral at the FAAP foundation in São Paulo.

In 1959, MoMA, through Edward Steichen (1879-1973), buys two of her photographs. In 1960, the Spanish version of Life magazine publishes her photographs of the Karajá people. Lew Parrella (1927-2014) sets up her first solo show at the Limelight gallery in New York. She also participates in the exhibition Photographs for Collectors at MoMA (alongside Henri Cartier Bresson, Robert Frank, Minor White among others), which buys two more of her photographs.

In 1961 she makes a documentary on the staunch defender of human rights during the military dictatorship, the progressive religious leader Dom Helder Câmara (1909-1999) in the favelas of Rio de Janeiro.

In 1965 she participates in the exhibition The World and Its People at the Kodak pavilion during the World Fair in New York.



Claudia Andujar spent time with the Xicrin-Kayapó people in the southern parts of the state of Pará, Brazil, on several occasions, in 1966, 1969 and 1970.

Her first stay, in 1966, was when she spent a month getting to know them and also doing some photographing.

In 1968 The New York Times Magazine (Janeiro) publishes a cover with a Xicrin by Claudia Andujar.

In 1969 The magazine Natural History of the American Museum of Natural History publishes photos by Claudia Andujar of the Quéchua people in February and the Xicrin people in the October issue.

At one point, in 1970, when she was working for the now extinct magazine Setenta, she suggested a fashion piece with the Xicrin-kayapó people. She did receive some criticism for this work, the accusation being that she was making the Xicrin look inferior; when confronted with this, in a 2015 interview in Aperture magazine, she countered that: "For me it was nothing like that. I wanted to show that the Xicrin had their own style, their own inventiveness, that

they were creative. But everyone has their own interpretation."

Claudia used to walk around two cameras when she was working, one with black and white film, and one with color film. The photograph presented here, Xicrin-Kayapó do Cateté, was made with both cameras and the color version was included in the fashion spread for the Setenta edition.

Exhibitions:

- Géométries Sud. Fondation Cartier pour l'art contemporaine, Paris, France (2018-2019)
- A Vulnerabilidade do Ser [The vulnerability of being]; Pinacoteca do Estado; São Paulo; Brazil (2005)

Publications

- A Vulnerabilidade do Ser; a book on the exhibition of the same name, edited by Cosac & Naify; São Paulo; Brazil (2005). The book is out of print - Cosac & Naify folded in 2015.



Claudia Andujar
Xikrin-Kayapó do Cateté

1970 (2022 print)
70 x 105 cm

gelatin silver on Ilford Multigrade Classic
fibre base (matt), double-weight 255g
paper, with selenium toning

[gelatina de prata sobre base de
fibra Ilford Multigrade Classic (mate),
papel de gramatura dupla 255g, com
tonificação de selênio]

Signed and dated





Claudia Andujar: A Vulnerabilidade do Ser [The vulnerability of being]

Pinacoteca do Estado. São Paulo, Brazil, 2005



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