

VERMELHO

Art Basel Miami Beach 2022

NOV 29 – DEC 3. 2022

booth: B22
Miami Beach Convention Center

O A M I G O
V E R S A S
S Q U E S E
E M O Q U E
U A N D O E
N T I G O E
I R E I A M
E N T E N D
I S S Q Q U
Q D E T E R
C A P A Z D



Carmela Gross
Via Láctea

1979

23,5 x 44 x 40 cm

double sided photocopies mounted on tilting frames made of aluminum and transparent plexiglass

[fotocópias frente e verso montadas em molduras basculantes de alumínio e acrílico transparente]

ED 3/3 + 1AP

Carmela Gross

Via Láctea

Via Láctea [Milky Way], from 1979, has its origin in the sonnet XIII from the poem Via Láctea – also known as “Ouvir Estrelas” [To Listen the Stars] – one of the most celebrated works by Brazilian poet Olavo Bilac, exponent of Parnassianism in Brazil.

The set of photocopies mounted in tilting frames bears, on one side of each part of the triptych, an image that refers to the galaxy of which the Solar System is part of and, on the other side of each part, excerpts from the sonnet by Bilac. The poem is placed on grids on the pages, creating a kind of word search puzzle.

Via Láctea, de 1979, parte do soneto XIII do poema Via Láctea – também conhecido como “Ouvir Estrelas” – uma das obras mais celebradas do poeta brasileiro Olavo Bilac, expoente do Parnasianismo no Brasil.

O conjunto de fotocópias montadas em molduras basculantes traz, de um lado de cada parte do tríptico, uma imagem que se refere a galáxia da qual o Sistema Solar faz parte e, do outro lado de cada parte, trechos do soneto de Bilac. O poema vem esquadrinhado nas páginas, criando uma espécie de caça-palavras.



Public Collections and Private Collections open to the Public (Selection)

Museum of Modern Art [MoMA]
New York – USA

Museum of Fine Arts
Houston – USA

Colección de Arte del Banco de la República
Bogotá – Colômbia

Culturgest
Lisbon – Portugal

Inhotim
Brumadinho – Brazil

Museu de Arte Moderna [MAM SP]
São Paulo – Brazil

Pinacoteca do Estado de São Paulo
São Paulo – Brazil

Works in Public Spaces (Selection)

ARAUCÁRIA – Parque José Ermírio de Moraes Filho
Curitiba – Brazil

CASCATA – Porto Alegre – Brazil

BLEUJAUNEROUGEROUGE – École René Binet – Paris – France

FRONTEIRA – FONTE – FOZ – Praça Pública – Laguna – Brazil



Claudia Andujar
Catrimani - da série A casa

1971

45 x 67 cm

scanned 35 mm infrared film and mineral pigment Epson Ultrachrome print on
Hahnemühle Photo Rag Baryta 315g paper

[filme infravermelho 35 mm digitalizado e impressão com pigmento mineral
Epson Ultrachrome sobre papel Hahnemühle Photo Rag Baryta 315 gr.]

Open Edition: Signed and Dated



Claudia Andujar

These photographs were part of **Andujar's** solo show at **ICA Miami**, between January and November 2021.

The show, curated by Stephanie Seidel, presented a concise selection of artist and activist Claudia Andujar's most experimental and expressive photographs from her earliest series of the Yanomami, dating from 1972 to 1976, during which Andujar became fully immersed in their complex culture.

For some fifty years, Claudia Andujar has photographed, worked with, and fought beside the Yanomami people living in the Amazonian rainforest of Northern Brazil. Andujar's lifelong commitment to advocating for the interests of the Yanomami, whose land is threatened by development and the mining industry, began with a 1971 photo assignment for the Brazilian magazine *Realidade*. Andujar has continued to visit the community ever since, creating a unique record and a political campaign that helped to designate their homeland as a protected indigenous reserve in 1992. The images see Andujar creating her own documentary style, with a verve and

dynamism that stands out in her long career. Seeking to reflect the shamanic culture of the Yanomami, Andujar distorts light or softens colors in her photographs through the use of infrared film, color filters, and the application of petroleum jelly to the camera lens. The resulting images are dramatic views of landscapes and intimate portraits.

Born in 1931 in Neuchâtel, Switzerland, Andujar lives in São Paulo. Growing up in Romania and Switzerland, she immigrated first to the United States in 1946, then to Brazil in 1955, where she started working as a photojournalist. Andujar's works are held in the collections of the Museum of Modern Art, New York; Museum of Fine Arts, Houston; Museu de Arte de São Paulo; Museu de Arte Moderna de São Paulo; and Pinacoteca do Estado de São Paulo. Andujar received a two-year John Simon Guggenheim Memorial Foundation Fellowship (1971) and a Lannan Foundation Cultural Freedom Prize (2000). In 2020 her work was honored in the large-scale survey "The Yanomami Struggle" at the Fondation Cartier pour l'Art Contemporain, Paris.



Claudia Andujar

2021

Institute of Contemporary Art (ICA Miami) – Miami – USA



Claudia Andujar
A casa [The House]

1972-1976

45 x 67 cm

scanned 35 mm infrared film and mineral pigment Epson Ultrachrome print on
Hahnemühle Photo Rag Baryta 315g paper

[filme infravermelho 35 mm digitalizado e impressão com pigmento mineral
Epson Ultrachrome sobre papel Hahnemühle Photo Rag Baryta 315 gr.]

Open Edition: Signed and Dated



Claudia Andujar

As folhas de ubim que cobrem a maloca serão substituídas no período das chuvas, Catrimani - da série A casa

1974

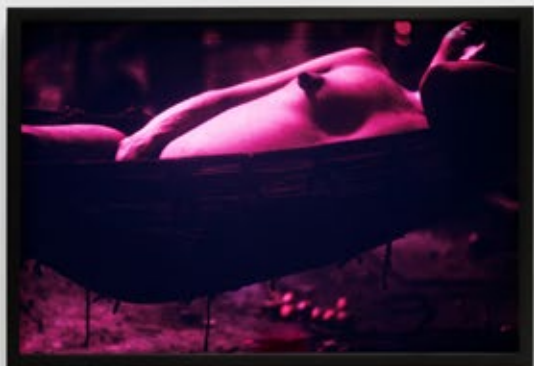
45 x 67 cm

gelatin and silver on Ilford Multigrade Classic 1K glossy paper

gelatina e prata sobre papel Ilford Multigrade Classic 1K brilhante

Open Edition: Signed and Dated







The Yanomami Struggle
Fondation Cartier pour l'art contemporain



The Yanomami Struggle
Triennale di Milano



The Yanomami Struggle
Barbican Art Gallery



The Yanomami Struggle
Das Fotomuseum Winterthur



**Public Collections and Private Collections open to the Public
(Selection)**

Stedelijk Museum collection
Amsterdam – Holland

Museum of Modern Art [MoMA]
New York – USA

Maison Européene de la Photographie [MEP]
Paris – France

Museu de arte de São Paulo (MASP)
São Paulo – Brazil

TATE Modern
London – England

Inhotim: Claudia Andujar Pavilion
Brumadinho – Brazil

Colección FEMSA
Puebla – Mexico

Fotostiftung Schweiz
Winterthur – Switzerland

Fondation Cartier pour l'Art Contemporain
Paris – France

Museu de Arte Latino-Americana de Buenos Aires [MALBA]
Buenos Aires – Argentina

Institute of Contemporary Art [ICA Miami]
Miami – EUA



Detanico Lain
Terra Incognita

2022
150 x 250 cm
acrylic varnish, acrylic plaster on raw linen
[verniz acrílico, gesso acrílico sobre linho cru]

ED 1/1

Detanico Lain

Terra Incognita

In Terra Incógnita (2022) [Unknown Earth], the title of the work appears written in acrylic over linen canvas, using the Timezonetype system, developed by Detanico Lain. Timezonetype is a typography created from the relationship between time zones and the letters of the alphabet. Portions of the map cut by the time zone are used to designate letters. By this way, words are written with pieces of maps, creating arrangements that break the cartographic order and propose new readings of the world based on the written word.

Em Terra Incógnita (2022), o título da obra aparece escrito em tinta acrílica sobre tela de linho, utilizando o sistema Timezonetype, desenvolvido por Detanico Lain. Timezonetype é uma tipografia criada a partir da relação entre fusos horários e as letras do alfabeto. A porção de terreno recortada pelo fuso horário é utilizada como a letra que ela designa. As palavras são escritas com pedaços de mapas, criando arranjos que rompem a ordem cartográfica e propõem novas leituras do mundo a partir da palavra.





**Public Collections and Private Collections open to the Public
(Selection)**

Musée du Louvre – France

Taguchi Art Collection – Japan

Le Silo (Collection Françoise et Jean-Philippe Billarant)
Marines – France

Instituto Figueiredo Ferraz (IFF)
Ribeirão Preto – Brazil

FNAC Fonds national d'art contemporain
Paris – France

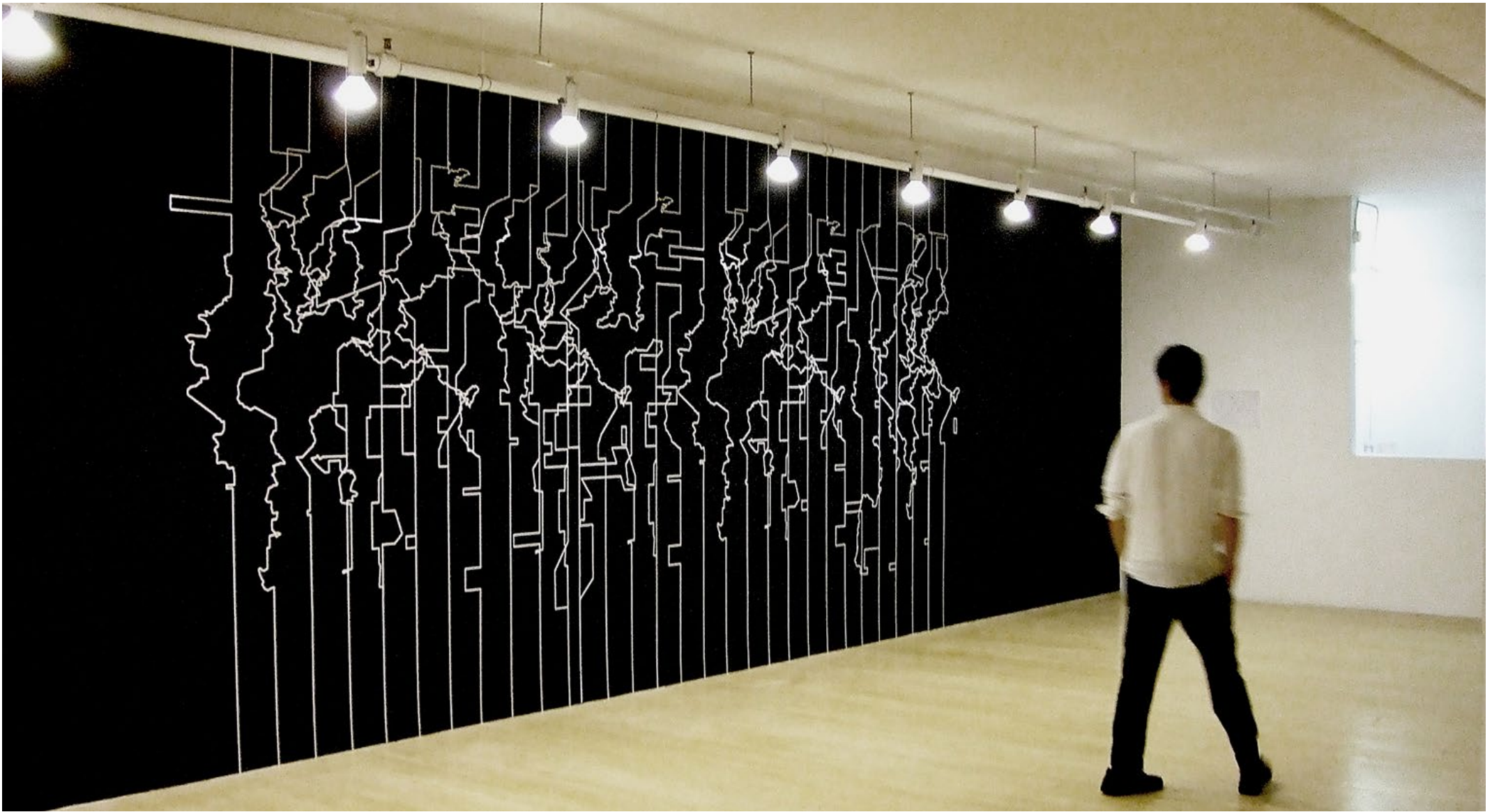
Cisneros Fontanals Art Foundation (CIFO)
Miami – USA

Pinacoteca do Estado de São Paulo
São Paulo – Brazil

Musée des Sables d'Olonne – France

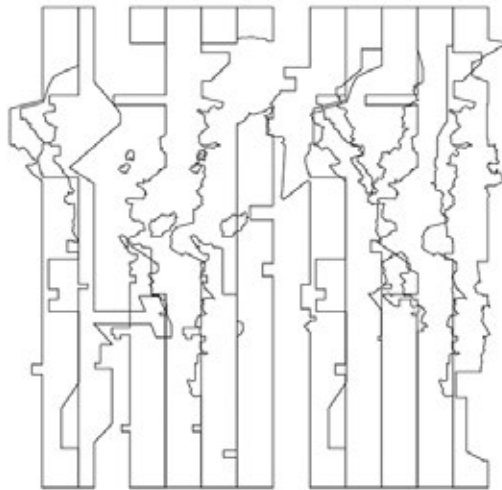
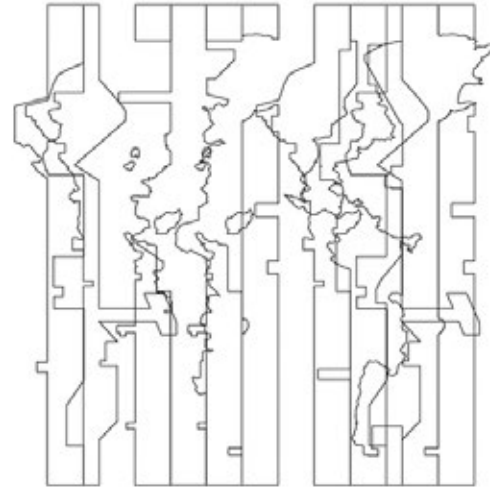
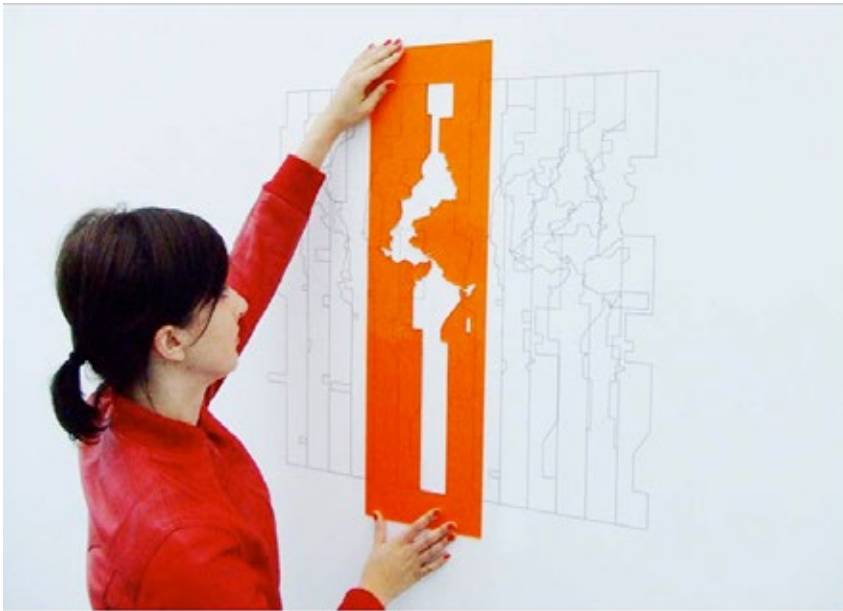
Centro Galego de Arte Contemporanea
Santiago de Compostela – Spain





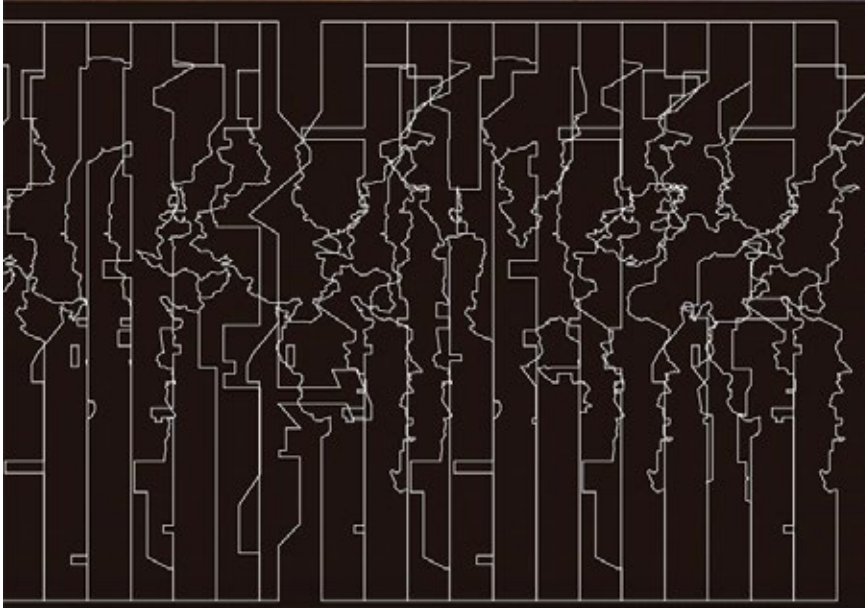
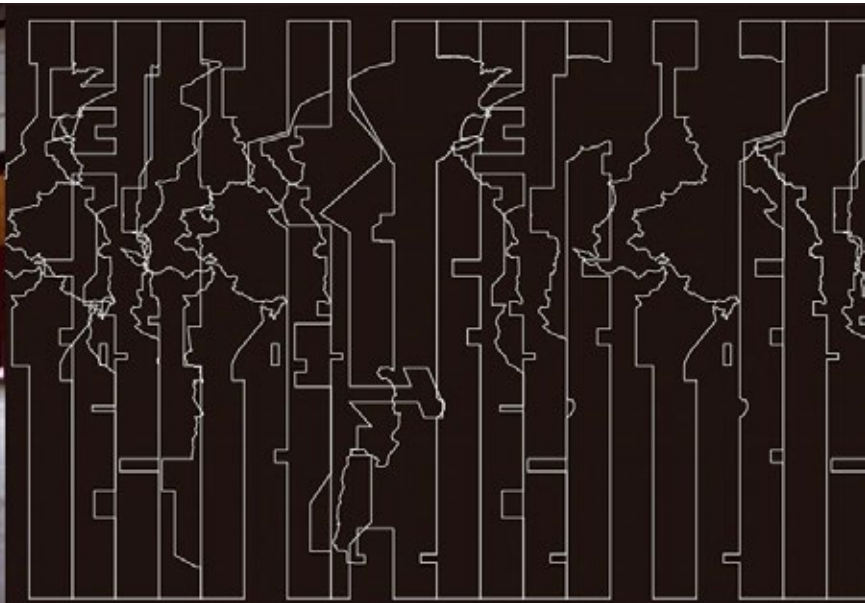
A Given Time in a Given Place

Detanico Lain: Óptica. Montreal, Canada. 2007



Um dado tempo um dado luga

Museu de Arte da Pampulha. Belo Horizonte, Brasil. 2008



Entre um ponto e outro uma infinidade possível de encontros um ponto porto
no meio do dia no meio da noite ao sul do plano temporário de uma frase em
desordem cartográfica

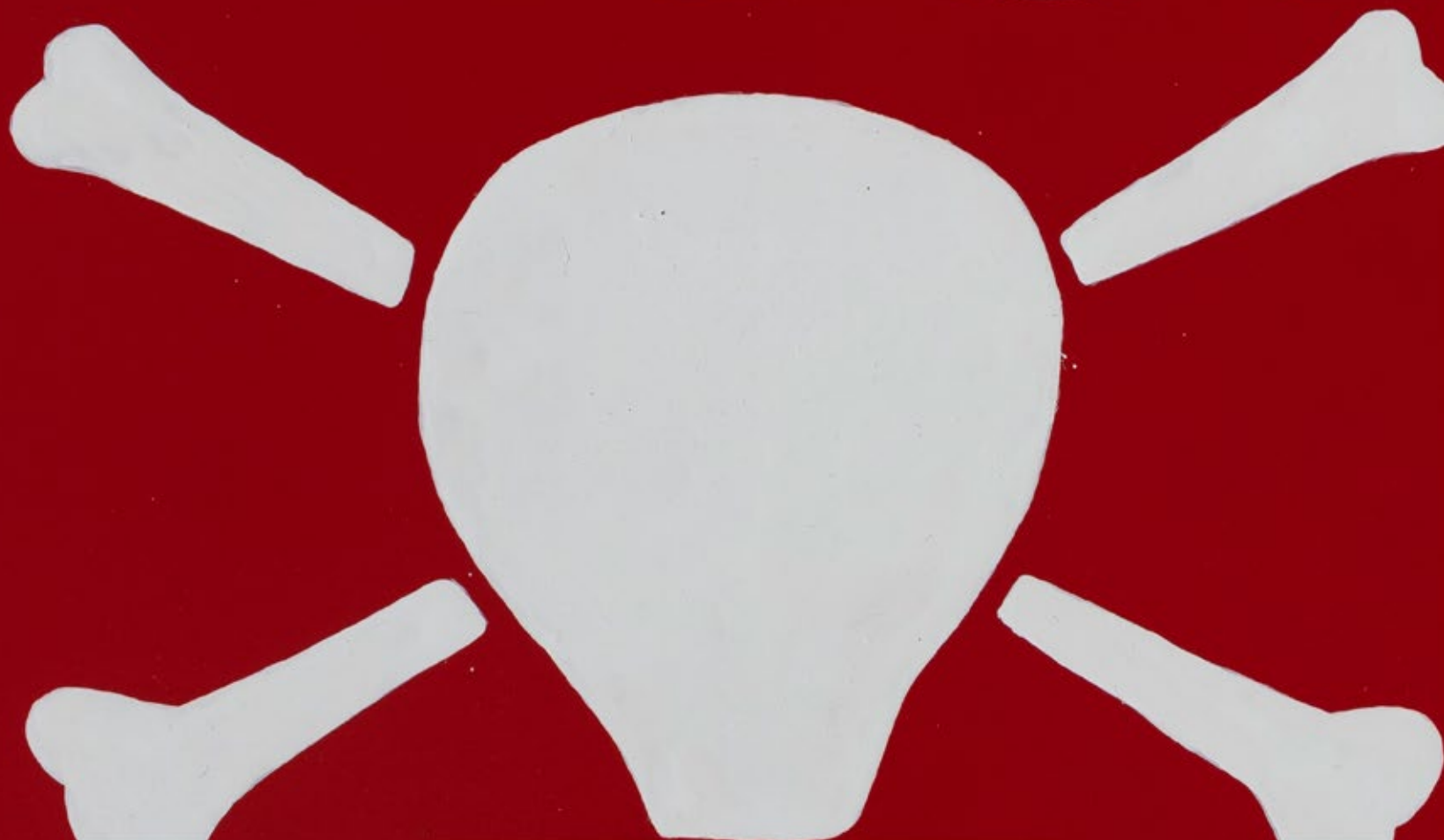


Dora Longo Bahia
Perigo Minas!

2022

50 x 60 cm
synthetic enamel on aluminum
[esmalte sintético sobre alumínio
ED 1/1

DANGERS



Dora Longo Bahia

Perigo Minas!

For this series, Dora Longo Bahia collected images of signpost showing the presence of landmines in war zones. The title Perigo Minas [Danger Minas] plays with the danger of minefields and the expression “minas” which, in Portuguese, designates women or girls and also landmines.

A large set from the series is in the solo exhibition Minas, by Longo Bahia, on view at Centro Cultural São Paulo (São Paulo, Brazil) until February 26, 2023. Currently, a large mural of one of the signs takes up the entire façade of Vermelho, on the solo show Perigo! [Danger!], with which Longo Bahia occupies all spaces in the gallery.

According to Dora Longo Bahia, the shows Danger! and Minas are “distorted continuations” of each other.

Both exhibitions investigate the position of women as a place of power that can be dangerous for the establishment. In the exhibition at Vermelho, Longo Bahia shows hundreds of portraits of friends, artists, philosophers, curators, teachers, unknown women who were victims of femicide and ethnic groups whose women were exploited and decimated.

Para essa série, Dora Longo Bahia colecionou imagens de aviso de presença de minas terrestres em zonas de guerra. O título Perigo Minas, joga com o perigo dos campos minados e com a expressão “minas” que designa mulheres ou garotas.

Um grande conjunto da série está na individual Minas, de Longo Bahia, em cartaz no Centro Cultural São Paulo até 26 de fevereiro de 2023. Atualmente, uma grande pintural mural de uma das placas toma toda a fachada da Vermelho, por ocasião da individual Perigo!, com a qual Longo Bahia ocupa todos os espaços da galeria.

Segundo Dora Longo Bahia, Perigo! e Minas são “continuações distorcidas” uma da outra.

Ambas as exposições falam do lugar da mulher como um lugar de potência que pode ser perigoso para o establishment. Na exposição da Vermelho, Longo Bahia mostra retratos de amigas, artistas, filosofas, curadoras, professoras, mulheres desconhecidas que foram vítimas de feminicídio e etnias que tiveram suas mulheres exploradas e dizimadas.



Minas

2022

Centro Cultural São Paulo – São Paulo – Brasil



ТЭНЛÜКӘЛIDIR MINA!
ОПАСНО МИНЫ!
DANGER MINES!

PELIGRO
MINAS
NO ENTRE
MANTENGALE
ALLEJAO

СТОП МИНИ!
СТОП МИНЫ!

МИНЕ!
ЗАБРАБЕР ПРОЛАЗ!

Danger!! Mines!!
အန္တရာယ် !! မိုင်း !!
တိုက်ခတ်မှု !! မှန်ပိတ် !!



Dora Longo Bahia
Perigo Minas! (Colombia)

2022

60 x 50 cm
synthetic enamel on aluminum
[esmalte sintético sobre alumínio]

ED 1/1





Dora Longo Bahia: Perigo!

2022

Galeria Vermelho – São Paulo – Brasil



**Public Collections and Private Collections open to the Public
(Selection)**

Pinacoteca do Estado de São Paulo
São Paulo – Brazil

Museu de Arte Moderna de São Paulo [MAM SP]
São Paulo – Brazil

Itaú Cultural
São Paulo – Brazil

Museu de arte de São Paulo (MASP)
São Paulo – Brazil

Sesc Paulista
São Paulo – Brazil

Coleção Figueiredo Ferraz
Ribeirão Preto, Brazil

Colección FEMSA
Puebla – Mexico

Cisneros Fontanals Art Foundation (CIFO)
Miami – USA

Hall Art Foundation
Reading – USA

Art Jameel
Dubai – United Emirates

Edgard de Souza

Untitled

2022

57 x 20 x 6,5 cm
chrome bronze
[bronce cromado]

ED 1/5 + 3AP





Edgard de Souza

Untitled

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 has often offered both seduction and risk.

Edgard de Souza
Colher lambe colher 6

2020

80 cm + 72 cm (glass 30 x 9,5 cm)
mahogany and glass
[mogno e vidro]

ED 1/1



Edgard de Souza

Spoon licks spoon 6

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 wooden 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

R-74

2022

67 x 48 cm

cotton thread on linen fabric

[fio de algodão sobre tecido de linho]

ED 1/1







Edgard de Souza
Untitled

2018
23,5 x 44 x 40 cm
statuary bronze
[bronze patinado]

ED 7/12 + 3AP



**Public Collections and Private Collections open to the Public
(Selection)**

Fundación Museo Reina Sofía
Madrid – Spain

Palm Springs Art Museum
California – USA

Inhotim: Edgard de Souza Square – permanent installation
Brumadinho – Brazil

Pinacoteca do Estado de São Paulo
São Paulo – Brazil

Museu de Arte Moderna de São Paulo [MAM-SP]
São Paulo – Brazil

Museu de Arte Moderna do Rio de Janeiro [MAM-RJ]
Rio de Janeiro – Brazil



ARTS

Edgard de Souza
R-48

2020
140 x 110 cm
linha de algodão sobre linho
[cotton thread on linen]

ED 1/1





Iván Argorte
Sí

2021
140 x 110 cm
concrete, aluminum, oil based painting
[concreto, aluminio, pintura de esmalte sintético]



ED 1/1

Iván Argote

Sí

Sí, from 2021, is part of Argote's set of works that combine slogans with affective terms, articulating a militancy of affection. Built on pieces of cement that allow you to see parts of the writings, the pieces in this series evoke archaeological findings, as if calling for lost qualities that must be revitalized. Sí [yes], here, is both an affirmative word and a term of permission.

Sí, de 2021, faz parte do conjunto de trabalhos de Argote que combinam palavras de ordem com termos afetivos, articulando uma militância afetiva. Construídas em pedações de cimento que permitem ver partes dos escritos, as peças dessa série evocam achados arqueológicos, como se chamando por qualidades perdidas e que devem ser revistas. Sí [sim], aqui, é ao mesmo tempo uma palavra assertiva e um termo de permissão.





**Public Collections and Private Collections open to the Public
(Selection)**

Banco de la República
Bogotá – Colômbia

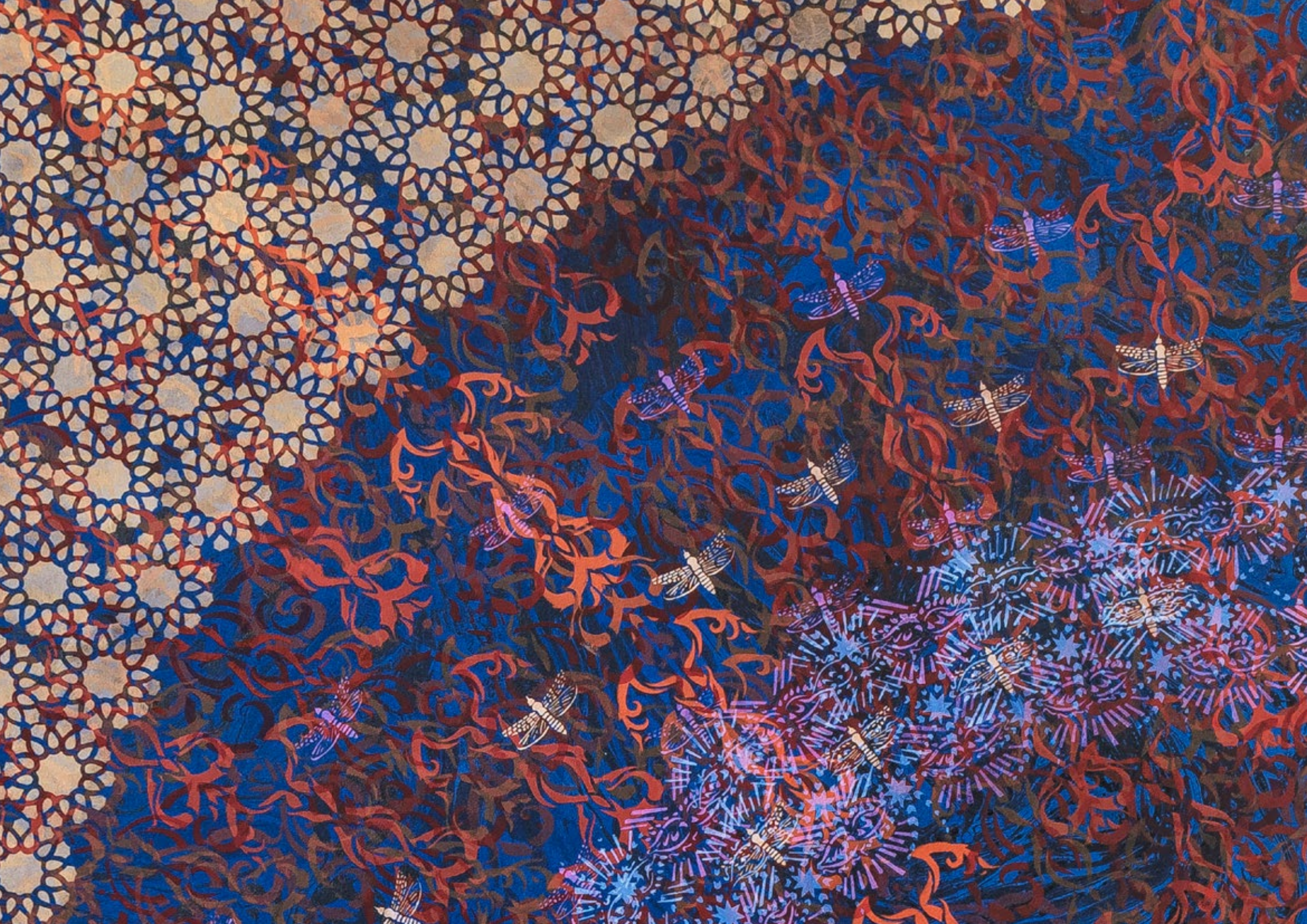
Saatchi Gallery
London – UK

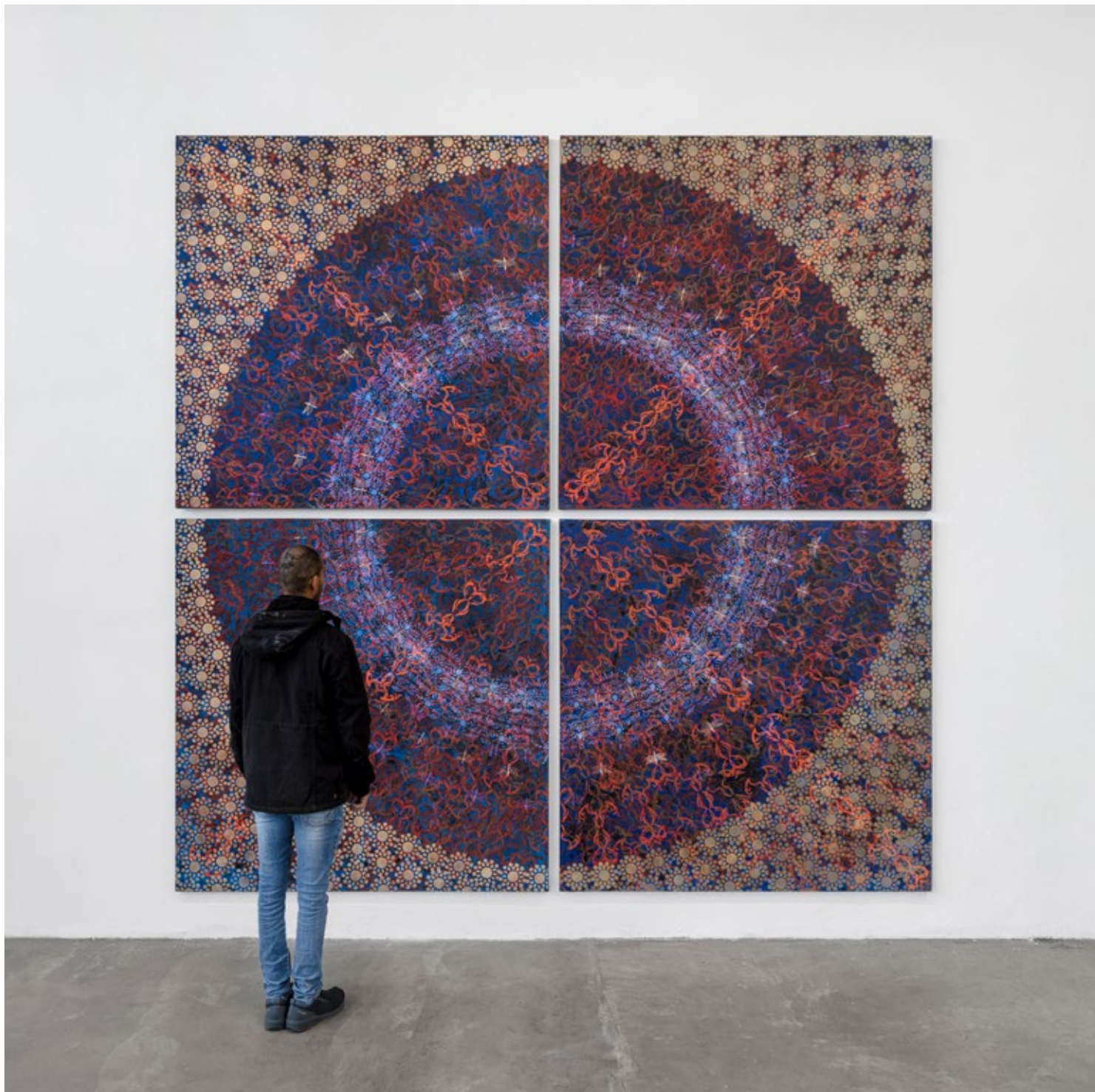
MACBA: Museu d'Art Contemporani de Barcelona
Barcelona – Spain

CNAP Centre national des arts plastiques
Paris – France

FNAC Fonds national d'art contemporain
Paris – France

Cisneros Fontanals Art Foundation (CIFO)
Miami – USA





Mônica Nador + Jamac
Untitled

2006
320 x 320 cm - four parts
[quatro parte]
Acrylic on canvas
[Acrílica sobre tela]

Mônica Nador + Jamac

Untitled

In the late 1980s, Nador produces a series of monochromatic paintings, in an ironic reference to the minimalist production of the 1960s. Nador's monochromes, however, lives in confrontation with adornment, escaping the crisis of minimalist artists who thought they had reached an end or a peak in artistic production. Nador's monochromes do not restrain, they set free.

In the early 1990s, the adornments in the monochromes give way to the use of Islamic motifs that stylize natural elements such as leaves and flowers, positioning them between figuration and abstraction. These motifs are now used by Nador in works that approach all-over paintings, in which the treatment given to the canvas is relatively uniform in color or pattern. There is yet another conflict here with the production of male artists from the Northern Hemisphere, such as Jackson Pollock, Mark Tobey or Cy Twombly. Nador's production, however, reflects a manual and rigorous repetition that approximates her paintings to the patterns of printed fabrics. At the 21st Bienal de São Paulo (1991), Nador exhibits a set of large paintings made with these handmade patterns, superimposed by verbs in the imperative. The words used by Monica Nador, however, are linked to delight. The confusion between order and enjoyment in the commands FRUA (enjoy), VOE (fly) and ENTRE (come in) work with the same limit of the form as Nador's paintings, using the strategies of the North American Abstract Expressionism - based on the emotional intensity of the German Expressionism and on the anti-figurative movement of the abstract schools from Europe - and the twists and juxtapositions of the conceptualism of the 1960s. Yet this production, even if it was critical of the masculine form and system of art, reaffirmed the two-dimensional space of the canvas.

No final dos anos 1980, Nador produziu uma série de pinturas monocromáticas, em referência irônica à produção minimalista dos anos 1960. Os monocromáticos de Nador, no entanto, viviam em enfrentamento com o adorno, escapando da crise dos artistas minimalistas que pensavam atingir uma espécie de fim ou auge na produção artística. Os monocromáticos de Nador não encerravam, libertavam.

No início dos anos 1990, os adornos dos monocromáticos dão lugar ao uso de motivos islâmicos, que estilizam elementos naturais como flores e folhas, posicionando-os entre a figuração e a abstração. Esses motivos passam a ser usados por Nador em trabalhos que se aproximam das all-over paintings, em que o tratamento dado à tela é relativamente uniforme em cor ou padrão. Há aqui mais um conflito com a produção de artistas homens do hemisfério norte como Jackson Pollock, Mark Tobey ou Cy Twombly. A produção de Nador, no entanto, reflete uma repetição manual e rigorosa que aproxima suas pinturas de padronagens de tecidos estampados. Na 21ª Bienal de São Paulo (1991), Nador exhibe um conjunto de grandes pinturas feitas com essas padronagens manuais, que são sobrepostas por verbos no imperativo. As palavras usadas por Mônica Nador, no entanto, são ligadas ao deleite. A confusão entre ordem e gozo dos comandos FRUA, VOE e ENTRE trabalham no mesmo limite da forma das pinturas de Nador, que se utilizam das estratégias do expressionismo abstrato norte-americano - baseado na intensidade emocional do expressionismo alemão e no movimento antifigurativo das Escolas abstratas da Europa - e das torções e justaposições do conceitualismo dos anos 1960. Ainda assim, essa produção, mesmo que crítica à forma e ao sistema masculino da arte, reafirmava o espaço bidimensional da tela.



**Public Collections and Private Collections open to the Public
(Selection)**

Pinacoteca do Estado de São Paulo
São Paulo – Brazil

Museu de Arte Moderna de São Paulo [MAM SP]
São Paulo – Brazil

Museu de Arte Moderna do Rio de Janeiro [MAM RJ]
Rio de Janeiro – Brazil

Itaú Cultural
São Paulo – Brasil

Acervo SESC – Serviços Social do Comércio
São Paulo – Brazil

Coleção da Secretaria Municipal de Cultura
São José dos Campos – Brazil

Coleção da Secretaria Municipal de Cultura
São Paulo – Brazil

Museo de Antioquia
Medellin – Colômbia

Museu da Arte Contemporânea, MAC-USP
São Paulo – Brazil

Fundação de Arte Marcos Amaro, FAMA –
Itú – Brazil



Rosângela Rennó
Killing CHE

1979

14 x 40 x 4 cm

Packs of Che cigarettes, Zippo-style lighter and Plexiglass boxes

[Maços de cigarro Che, isqueiro estilo Zippo e caixas de acrílico]

ED 3/4+ 1AP

Rosângela Rennó

Killing CHE

In the work, Rosângela Rennó organizes a collection of Che brand cigarette packs and a lighter with the image and name of the Marxist revolutionary Ernesto Guevara (1928 - 1967). All objects carry in their graphic identity the iconic image of Guevara recorded by Alberto Diaz "Korda," on March 5, 1960, entitled "Heroic Guerrilla". Che's stylized image was used by designer Jim Fitzpatrick on a poster that sold 2 million copies in 6 months. Rennó raises the question: "Would Che, being a ruthless enemy of capitalism, object to the treatment and monetization of his image?"

Regarding the use of the image by the cigarette brand, she writes: "Why would the image of a revolutionary leader end up illustrating a pack of cigarettes sold in various parts of the world? Industry profits may be damaging, even further draining the image, but even industry suffers from certain market determinations. So, we consumers are watching perverse actions, unconnected to both the universe to which that image belonged, and the industry itself that has benefited from it for many years. When some societies decide that a product is so harmful to humans that it justifies the insertion of explicit, visual and textual messages, the brand image ends up being reduced, eclipsed, until its complete disappearance".

Na obra, Rosângela Rennó organiza uma coleção de maços de cigarro da marca Che e um isqueiro com a imagem e nome do revolucionário marxista Ernesto Guevara (1928 - 1967). Todos os objetos carregam em sua identidade gráfica a icônica imagem de Guevara registrada por Alberto Diaz "Korda," em 5 de março de 1960, intitulada "Guerrilheiro Heroico". A imagem estilizada de Che foi utilizada pelo designer Jim Fitzpatrick em um cartaz que teve 2 milhões de cópias vendidas em 6 meses. Rennó lança a questão: "Teria o 'Che', sendo inimigo implacável do capitalismo, feito alguma objeção ao tratamento e à monetização de sua imagem?".

A respeito do uso da imagem pela marca de cigarros, ela escreve: "Por que a imagem de um líder revolucionário acabaria ilustrando um maço de cigarros, vendido em várias partes do mundo? O proveito da indústria pode representar um dano, um esvaziamento ainda maior da imagem, mas até mesmo a indústria sofre com certas determinações do mercado. Então, nós, consumidores, assistimos a ações perversas, alheias tanto ao universo ao qual aquela imagem pertencia, quanto à própria indústria que se beneficiou dela durante muitos anos. Quando algumas sociedades decidem que certo produto é de tal maneira danoso ao ser humano que justifica a inserção de mensagens explícitas, visuais e textuais, a imagem da marca acaba sendo reduzida, eclipsada, chegando até ao seu completo desaparecimento".

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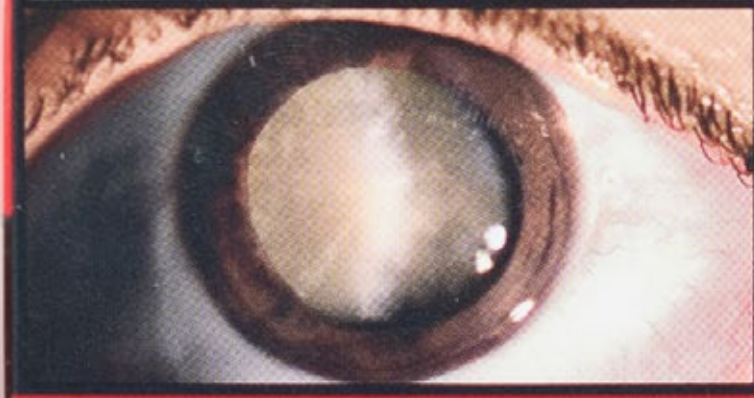
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Rosângela Rennó
Sem título (sol # 2, la lucha, santinhos e
papel chinês marrom) - da série Nuptias

2017
31 x 25 cm each [cada]
mixed media on photography
[técnica mista sobre fotografia]

ED 1/1





Rosângela Rennó

Nuptias

Nuptias consists of photo-paintings made by Rennó based on wedding photographs. The artist's alterations are made with paint, objects, cuttings and recompositions. Besides referring to the plurality of affective unions without regard to belief, race, sexual orientation or any other convention, the artist revisits various icons of the culture of visibility, in both the Occident and the Orient. The photo-paintings and their titles make reference to the ceremonial, the pop culture, recent politics, religion and social inequality.

Nuptias consiste em fotopinturas feitas por Rennó com base em fotografias de casamento. As alterações da artista são feitas com tinta, objetos, recortes e recomposições. Além de se referir à pluralidade de uniões afetivas sem considerar crença, raça, orientação sexual ou qualquer outra convenção, a artista revisita vários ícones da cultura da visibilidade, tanto no Ocidente quanto no Oriente. As pinturas fotográficas e seus títulos fazem referência ao cerimonial, à cultura pop, à política recente, à religião e à desigualdade social.



**Public Collections and Private Collections open to the Public
(Selection)**

Fundación Museo Reina Sofía
Madrid – Espanha

Fundação Calouste Gulbenkian
Lisboa – Portugal

Museu de Arte Moderna de São Paulo (MAM SP)
São Paulo – Brasil

Pinacoteca do Estado São Paulo
São Paulo – Brasil

Museo de Arte Contemporáneo de Castilla y León [MUSAC]
Castilla y León – Spain

Art Institute of Chicago
Chicago – USA

Museum of Contemporary Art [MOCA]
Los Angeles – USA

Guggenheim Museum
New York – USA

Centre Georges Pompidou
Paris – France

Tate Modern
London – UK

Stedelijk Museum voor Actuele Kunst SMAK
Gent- Belgium

Museum of Moderna Art [MOMA]
New York – USA

Museum of Fine Arts Houston
Houston – USA



Tania Candiani

Manila, Filipinas, 23 de Febrero 2018.
Marcha para frenar la cultura de la violación.
from the series Manifestantes

2022
148 x 160 cm

Cotton thread sewn on cotton canvas, high density
acrylic paint and acrylic sealer
[Linha de algodão costurada sobre tela de algodão,
tinta acrílica de alta densidade e seladora acrílica]

ED 1/1





Tania Candiani

Guadalajara, México. 9 de marzo 2021.
Marcha del 8M. II.
from the series Manifestantes

2022
200 x 148 cm

Cotton thread sewn on cotton canvas, high density
acrylic paint and acrylic sealer
[Linha de algodão costurada sobre tela de algodão,
tinta acrílica de alta densidade e seladora acrílica]

ED 1/1



Tania Candiani

Manifestantes

"I started "Manifestantes" one week before the first march of the "revolución diamantina" (a march that protested the rape of a young woman by four police officers in the north of México City). I decided to sew the portraits as soon as I started thinking about a series of large scale sewn-paintings portraying women in different marches and protests around the globe. Privileging the moment of protest and unison - when the voice rises.

Sewing for me is a kind of loud drawing. These portraits are voices."

Tania Candiani

"Comecei "Manifestantes" uma semana antes da primeira marcha da "revolución diamantina" (uma marcha que protestava contra o estupro de uma jovem por quatro policiais no norte da Cidade do México). Decidi costurar os retratos pensando em uma série de pinturas bordadas em grande escala retratando mulheres em diferentes marchas e protestos ao redor do mundo. Privilegiando o momento de protesto e o unísono - quando a voz se eleva.

Costurar para mim é uma espécie de desenho barulhento. Esses retratos são vozes."

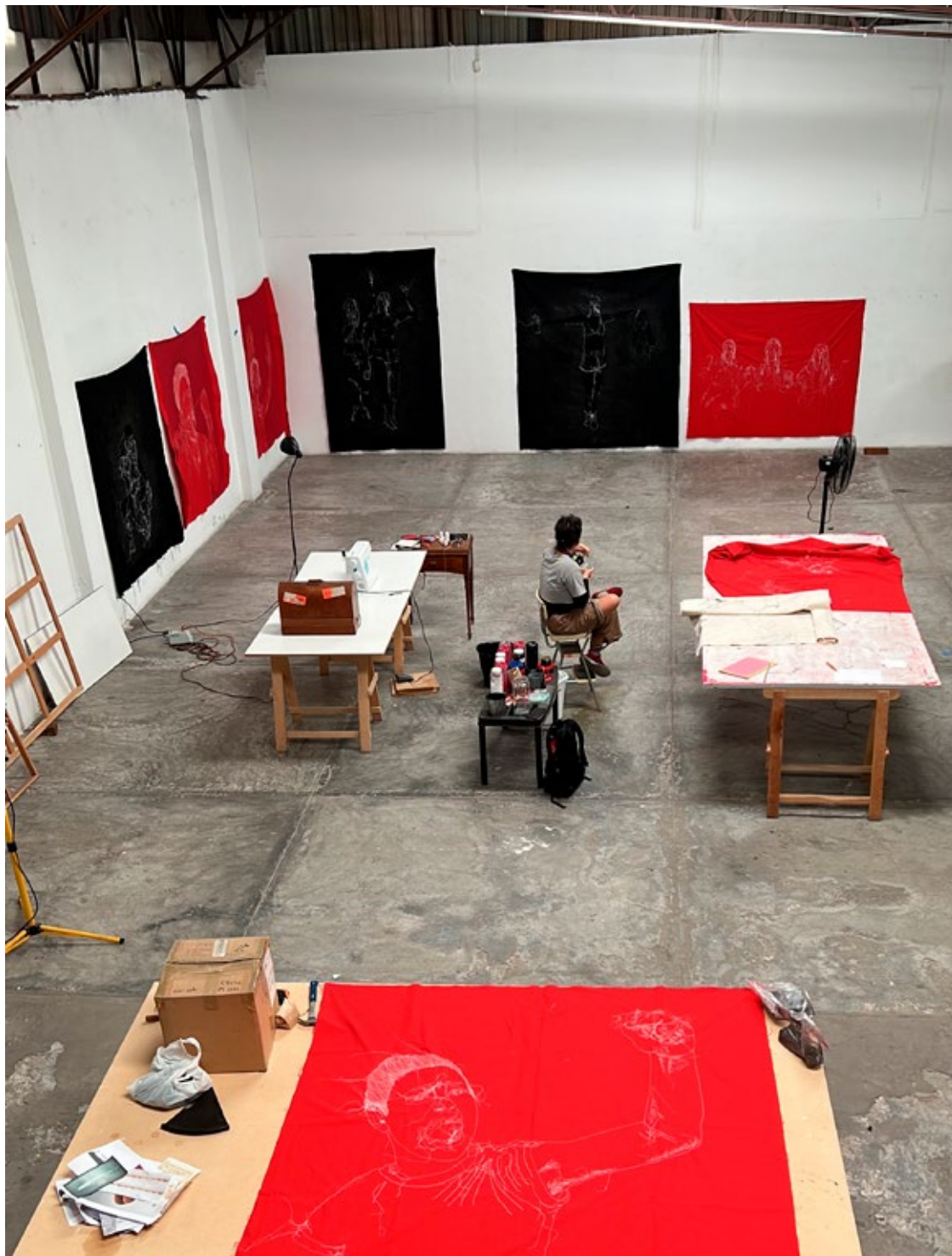
Tânia Candiani



Como el trazo, su sonido

2022

Museu Universitario Arte Contemporáneo [MUAC] – Mexico City – Mexico



**Public Collections and Private Collections open to the Public
(Selection)**

Cincinnati Art Museum
Cincinnati – USA

Deutsche Bank – Germany

Perez Museum
Miami – USA

Museo Amparo
Puebla – México

Museum of Latin American Art
Los Angeles – USA

Museum of Contemporary Art San Diego [La Jolla]
San Diego – USA

Instituto Nacional de Bellas Artes (INBA)
Mexico City – Mexico

Museo Universitario de Arte Contemporáneo (MUAC)
Mexico City – Mexico

Museo Carrillo Gil
Mexico City – Mexico

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