

VERMELHO

# Frieze New York 2023

May 17-21.2023  
Preview May 17-18.2023

The Shed  
Booth B3

# Edgard de Souza

São Paulo,

Brazil, 1962.

Lives and works in

São Paulo, Brazil.

Edgard de Souza's work begins with the decontextualization of everyday objects. With this practice, the artist seeks to destabilize notions in art, proposing a new view on objects and forms around us, building new conventions and meanings

Another important aspect of his work is the production of objects and sculptures that refer to the human body. These are forms that approach the surrealist imagination, with signs and traces of ambiguous and fragmented corporeity, causing both estrangement and familiarity. Desire, sensuality, sexuality, and eroticism are aspects that acquire materiality in his works and provoke in the spectator the perception of himself and his human condition, his body, sensations, experiences and memories.

De Souza's sculptures were an important axe in Um e Outro [One and Another], Adriano Pedrosa's curatorship for the 24th São Paulo Bienal, which had Anthropophagy as a main theme. Edgard de Souza's pieces are also a preeminent presence at Inhotim Institute, where the artist has a permanent installation.

His works are part of collections of museums such as: Palm Springs Art Museum – California – USA; Pinacoteca do Estado de São Paulo – São Paulo – Brazil; Museu de Arte Moderna de São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro, Brazil.

# Edgard de Souza

## R series

Edgard de Souza's R series allow us to see the artist's body at work, continuously moving back and forth. The only figuration among the embroideries are clouds, in a comment on the search for images in gestural abstraction, which is like the game of looking for figures in clouds.

The R series is related to the Rabiscos [Doodles] series (2013–2015) shown in the artist's first solo show at Vermelho, in 2015. Large and small doodles were produced from simple tasks such as drawing while dancing, with both hands at the same time, or until the paper was torn. Rabiscos dealt with the movements of the artist's body.

The R series and Rabiscos stems from the work Restoration, from 2011. In the work an old, used floor cloth was meticulously restored by the artist.

Restoration brings together the dualities with which de Souza works in the three series: the virtuous and the spontaneous, the private and the public, the erudite and the popular, and divergent opinions.

Known for his figurative sculptures meticulously constructed from blocks of noble wood or plaster – which are later cast in bronze – de Souza states that the Rabiscos, and later the R series, came from a desire to dissociate authorship from the production of something banal. Associated with virtuous technical characteristics, de Souza's desire was to move away from that prerogative.

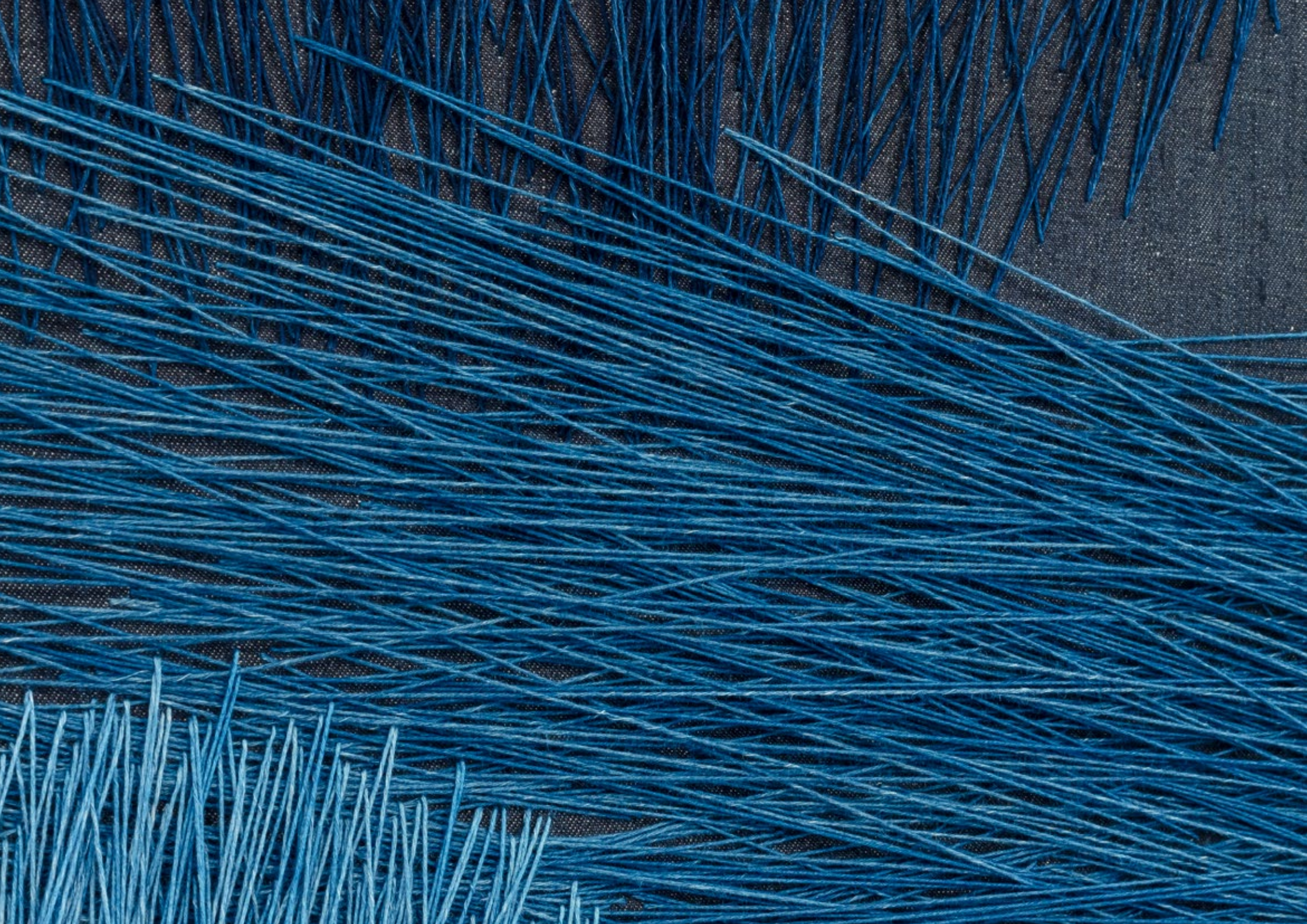
Embroidery and doodles, however, show intense physical vigor in the study of the use of space, colors, and technique. Like in Restoration, which de Souza says he tried to repeat, but failed in the endeavor.

**Edgard de Souza**  
***R-73***

2022  
150 x 110 cm

Cotton thread on linen fabric

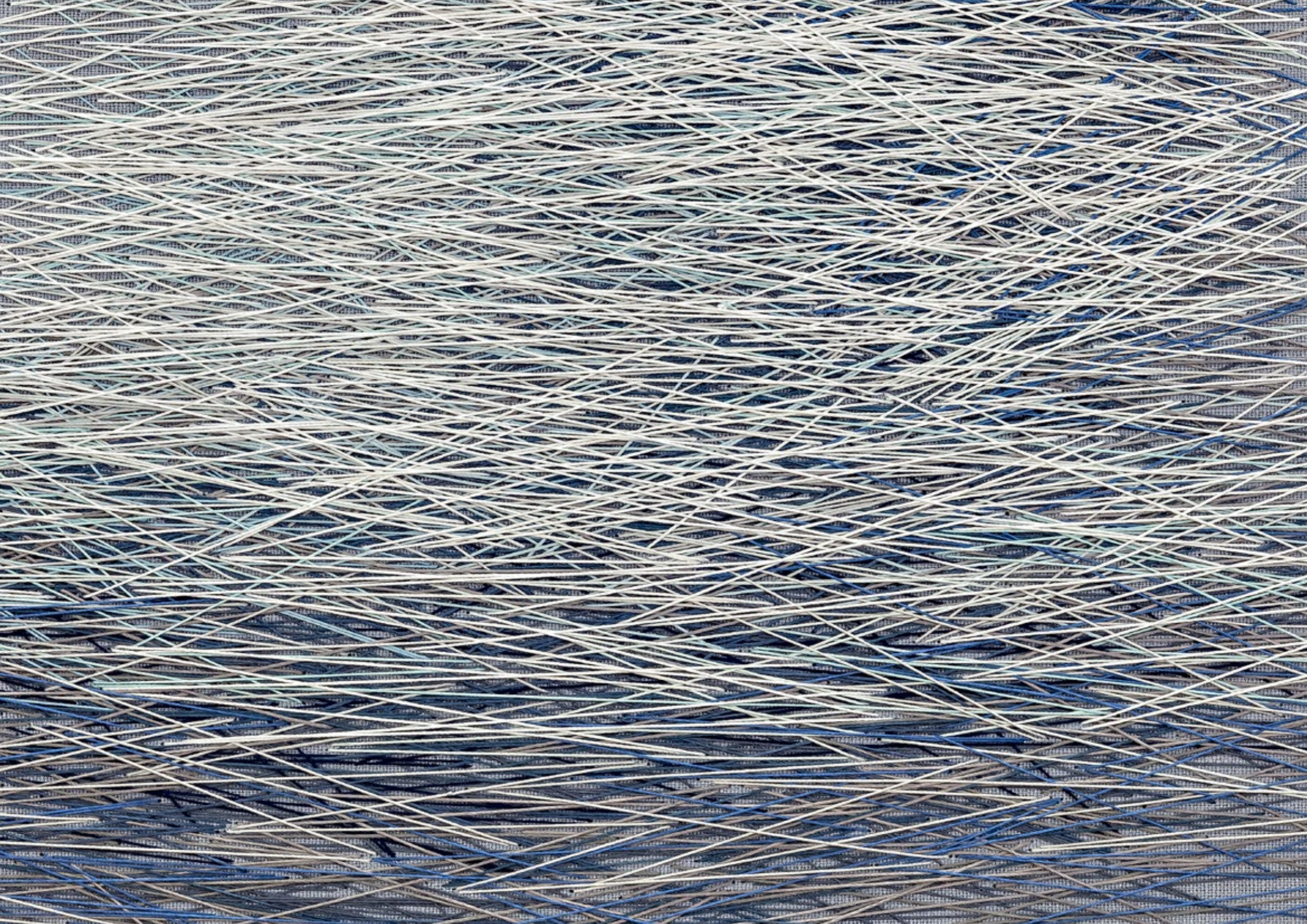








**Edgard de Souza**  
***R-70***  
2021  
28 x 39 cm  
Silk thread on linen fabric





Edgard de Souza  
*R-60*

2020  
42 x 30 cm

Cotton thread on linen fabric



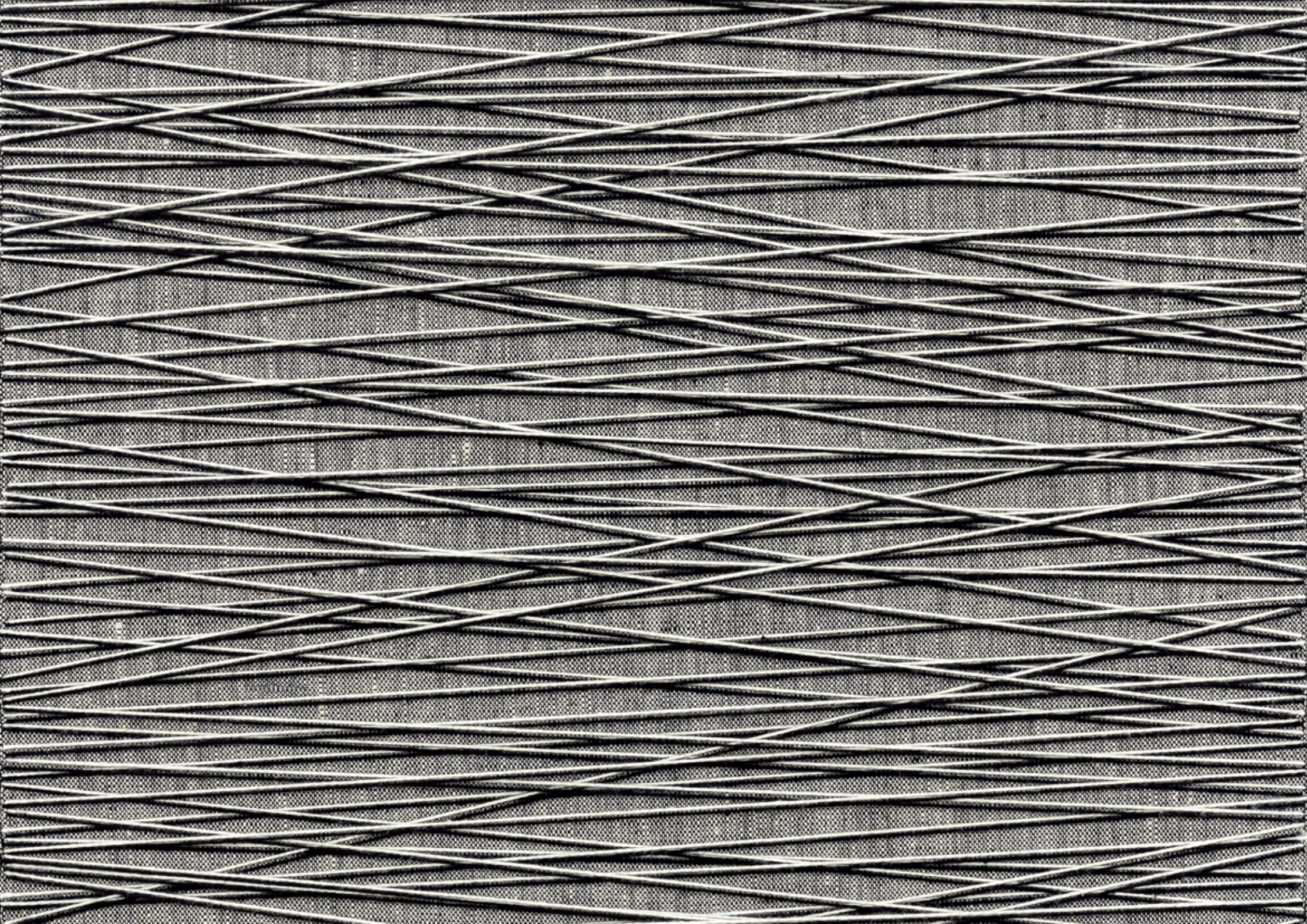


Edgard de Souza  
*R-61*

2020  
42 x 30 cm

Cotton thread on linen fabric





# Claudia Andujar

Neuchâtel,  
Switzerland, 1931.

Lives and works in  
São Paulo, Brazil.

Claudia Andujar was born in Switzerland in 1931 and then moved to Oradea, on the border between Romania and Hungary, where her paternal family, of Jewish origin, lived. In 1944, with the persecution of Jews during World War II, she fled with her mother to Switzerland and later immigrated to the United States. In New York, she worked as an interpreter at the United Nations. In 1955, she came to Brazil to meet her mother and decided to settle in the country, where she started her career as a photographer.

Without speaking Portuguese, Claudia turned photography into a work tool and as a form of contact with the country. Over the following decades, she collaborated with Brazilian and international magazines such as *Life*, *Aperture*, *Look* and *Realidade*.

From 1978 to 2000, Andujar founded and directed the NGO Pro-Yanomami Commission and coordinated the campaign for the demarcation of the Yanomami Territory in the Amazon region, recognized by the Brazilian government in 1993.

**Claudia Andujar and Galeria Vermelho donates 33% of all proceeds from the**

**commercialization of her work to Hutukara Associação Yanomami (HAY) led by the internationally renowned Yanomami leader Davi Kopenawa Yanomami.**

Among her many awards and distinctions, Andujar received the Goethe-Medaille in Weimar (Germany), in 2018, for her life-long contribution to international relations which she shared with the indigenous leader Davi Kopenawa Yanomami.

She received a grant from the Guggenheim Foundation (1971) and participated in numerous exhibitions in Brazil and abroad.

Her retrospective exhibition *A Luta Yanomami [The Yanomami struggle]*, which displays more than 200 of her photographs, is itinerating after having been show at the Fondation Cartier pour l'Art Contemporain, Paris (France), Triennale de Milano (Italy), Fundación MAPFRE, Barcelona (Spain), The Barbican Center, London (England) and Winterthur Fotomuseum, Winterthur (Switzerland).

Her work is present in museum collections around the world such as the MoMA – New York (USA); ICA Miami (USA); TATE Modern, London

(England); Maison Européenne de la Photographie, Paris (France); Fondation Cartier pour l'Art Contemporain, Paris (France); Museum für Moderne Kunst, MMK, Frankfurt (Germany); Stedelijk Museum Collection, Amsterdam (Netherlands); Museo Nacional Centro de Arte Reina Sofía, Madrid (Spain); Museo de Arte Latinoamericano de Buenos Aires [MALBA], Buenos Aires (Argentina); Pinacoteca do Estado de São Paulo, São Paulo (Brazil); Museu Afro Brasil, São Paulo (Brazil); Museu de arte de São Paulo Assis Chateaubriand [MASP] (Brazil); Museu Nacional de Belas Artes, Rio de Janeiro (Brazil); Museo de Arte Moderno de Medellín [MAMM], Medellín (Colombia).

The Instituto Inhotim, Brumadinho (Brazil), maintains a gallery with more than 300 of her works on permanent display.



**Claudia Andujar**

***Sem título - da série A Casa***

1974

100 x 150 cm

Analogue amplification with gelatin and silver on Ilford Multigrade MG IV fiber paper, double weight, matte. With selenium base treatment and preservation.



Claudia Andujar  
*Filme de alto-contraste, RR - da  
série A floresta*  
*[High-contrast film, RR - from The  
Forest series]*

2020  
45 x 67 cm  
each piece of 3

Analog amplification with gelatine  
and silver on matte Ilford Multigrade  
Classic 1k double weight fiber paper.  
With treatment and preservation bath  
based on selenium.







**Claudia Andujar**

***Untitled***

1974

58 x 82,5 cm

Analogue amplification with gelatin and silver on Ilford Multigrade MG IV fiber paper, double weight, matte. With selenium base treatment and preservation.



**Claudia Andujar**

***Shaman singing a bird song, Wakatha-ú***

1976

55 x 82,5 cm

Analogue amplification with gelatin and silver on Ilford Multigrade MG IV fiber paper, double weight, matte. With selenium base treatment and preservation.



**Claudia Andujar**

***Jovem mulher Opik i theri***

1974

55 x 82 cm

Analogue amplification with gelatin and silver on Ilford Multigrade MG IV fiber paper, double weight, matte. With selenium base treatment and preservation.



**Claudia Andujar**

*Untitled - from the Identity series*

1976

58 x 81,5 cm

Analogue amplification with gelatin and silver on Ilford Multigrade MG IV fiber paper, double weight, matte. With selenium base treatment and preservation.

# CLAUDIA ANDUJAR | *LA LOTTA YANOMAMI* *THE YANOMAMI STRUGGLE*



## ALLA RICERCA DI UN'IDENTITÀ

Il tema dell'identità è centrale nell'opera di Claudia Andujar, che ha dedicato la sua vita alla ricerca delle radici della sua cultura yanomami. Attraverso i suoi ritratti e i suoi documenti, Andujar ci mostra un popolo che si è lottato per sopravvivere e mantenere la propria identità in un mondo che lo ha cercato di cancellare. La sua opera è un omaggio alla resilienza e alla forza di questo popolo.

## SEARCHING FOR AN IDENTITY

The theme of identity is central in Claudia Andujar's work, which she dedicated her life to searching for the roots of her Yanomami culture. Through her portraits and documents, Andujar shows us a people who fought to survive and maintain their identity in a world that sought to erase them. Her work is a tribute to the resilience and strength of this people.

1974-1976

Claudia Andujar: *The Yanomami Struggle*/ *La Lutte Yanomamai*/ *A Luta Yanomami* / *La Lotta Yanomami*  
2018-present

Instituto Moreira Salles/ Fondation Cartier/ Triennale di Milano/ MAPFRE Barcelona/ Fotomuseum Winterthur/  
Barbican Centre/ The Shed/ MUAC

View of the exhibition at Triennale di Milano, 2020

# Rosângela Rennó

Belo Horizonte,  
Brazil, 1962.

Lives and works in

Rio de Janeiro, Brazil.

Rosângela Rennó's work is marked by the appropriation of discarded images found in flea markets and street fairs, as well as by the investigation of the relationship between memory and oblivion. In her photographs, objects, videos or installations, she works with family albums and images obtained from public or private archives. Rennó holds a PhD in Arts from the Escola de Comunicação e Artes from the Universidade de São Paulo, Brazil.

The artist has had solo exhibitions in important institutions such as Estação Pinacoteca (São Paulo, 2021-2022), Museum Für Angewandte Kunst Köln MAKK, (Cologne, 2021), Instituto Moreira Salles (Rio de Janeiro, 2017/2018), Photographers' Gallery (London, 2016), Centro de Arte Moderna CAM – Fundação Gulbenkian (Lisbon, 2012), Centro Cultural Banco do Brasil CCBB (Rio de Janeiro, 2003) and Museum of Contemporary Art MOCA (Los Angeles, 1996).

Institutional group exhibitions also include Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond, MoMA Museum of Modern Art (New York, 2023),

Le Supermarché des images, Jeu de Paume (Paris, 2020), Confusing Public and Private, The 3rd Beijing Photo Biennial, CAFA Art Museum, (Beijing, 2018), Autophoto, Fondation Cartier (Paris, 2017), Intense Proximity – La Triennale de Paris, Palais de Tokyo (Paris, 2012), 22nd and 29th São Paulo's International Biennial (1994 and 2010), Brazilian Art Panorama, Museum of Modern Art (São Paulo, 2005), Brazilian Pavilion at the 50th Venice Biennale (2003), Aperto93, 45th Venice Biennale (1993), among others.

Rosângela Rennó's works are part of important collections such as: The Art Institute of Chicago, Chicago, USA; Centre Georges Pompidou, Paris, France; Instituto Inhotim, Belo Horizonte, Brazil; Fundação Gulbenkian-CAM, Lisbon, Portugal; Guggenheim Museum, New York, USA; Museu de Arte de São Paulo MASP, São Paulo, Brazil; Museo Reina Sofía, Madrid, Spain; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museum of Contemporary Art MOCA, Los Angeles, USA; Museum of Modern Art / MoMA, New York, USA; and Tate Modern, London, England.

Kering and Les Rencontres d'Arles will present the 2023 Women In Motion Award for Photography to Rosângela

Rennó. The award will be presented to Rosângela Rennó on July 4, 2023, during the first soirée at the Théâtre Antique d'Arles. On the occasion, Rennó will make a public presentation about her work. A monographic exhibition, supported by Women In Motion, will be dedicated to her at La Mécanique Générale in Arles. This will be Rennó's first major monographic exhibition organized in France.

# Rosângela Rennó

## Notable Beings of the World

Notable Beings of the World (2014-21) was initiated when Rosângela Rennó took part in an art residency program in Las Palmas, in the Canary Islands, Spain. It was there, at El Museo Canario, that the artist had access to a collection of more than 60 plaster busts commissioned by French phrenologist Pierre Marie Alexandre Dumoutier. With this peculiar three-dimensional technique that differed from the drawings paintings and engravings used in standard ethnography, Dumoutier recorded human types in several places, including Brazil. The molds were made directly on the face or from mortuary masks, in the case of deceased people.

Each sculpture had on its base a small plaque with the name and origin of the person portrayed. By being

identified, these subjects achieved the “notability” requirement that Rennó ironically refers to in the title of her work.

The artist photographed the white busts and printed the images on sheets of marbled paper, thus creating a similarity between figure and background, an effect that attenuated the presence of the original models and evinced a tendency—which was, however, veiled in the original collection—of delimiting their identity to safeguard the geopolitical hegemony of those who produced their representations.

Excerpt from “Her mirror, a kaleidoscope”, 2021. MAIA, Ana Maria.



**Rosangela Rennó - Todo aquello que no está en las imágenes**  
2014

Centro Atlántico de Arte Moderno (CAAM). Las Palmas de Gran Canaria, Spain







*Ova, man from Madagascar -  
from the series Remarkable Beings of the World*

2018  
79,5 x 58,5 x 3,5 cm

Pigmented ink print on handmade marbled paper  
and wooden frame with metal nameplate.







*Se-Nou-Ty-Jah, man from Iowa -  
from the series Remarkable Beings of the World*

2021  
77 x 58 x 3,5 cm

Pigmented ink print on handmade marbled paper  
and wooden frame with metal nameplate.



# Iván Argote

Bogota,

Colombia, 1983.

Lives and works in

Paris, France.

Iván Argote is a visual artist and film director. In his sculptures, installations, interventions and moving image productions, Argote uses emotion, humor, and tenderness to question our relationship with the Other. A recurring strategy in his work is suggesting critical readings of the dominant historical narratives and thus trying to decentralize them.

Through his sculptures, installations, films, and interventions, he questions our intimate relationships with institutions, power and belief systems. In his interventions in monuments, large-scale installations, and performances, Iván Argote proposes new symbolic uses of public space.

Since 2019, together with Sofia Lanusse, Argote has been operating an independent project space in Paris that aims to form dialogues between art from Latin America and the Caribbean region with France.

His work is present in important public collections: Guggenheim Museum, New York, United States; Centre Pompidou, Paris, France;

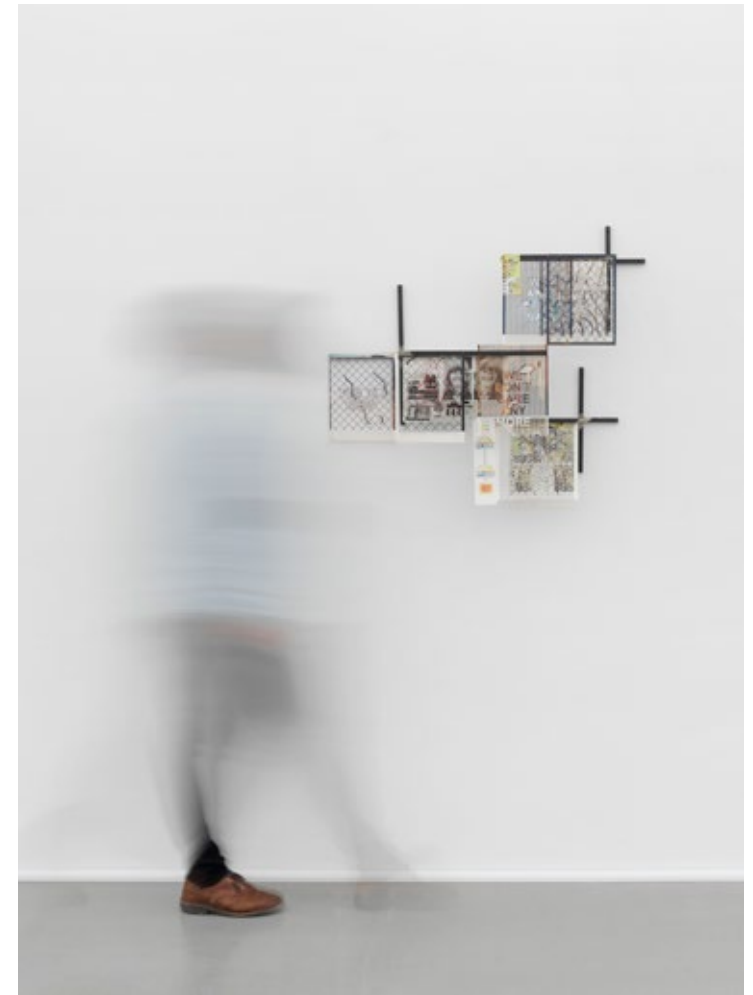
Harvard Art Museum, Cambridge, United States; ASU Art Museum, Phoenix, United States; Cisneros Fontanals Art Foundation, Miami, United States; KADIST Foundation, San Francisco, United States CA2M, Madrid, Spain; MACBA, Barcelona, Spain; Museo de Arte Contemporáneo de Castilla y León (MUSAC), León, Spain; Colección de Arte del Banco de la República, Bogotá, Colombia; CNAP (Centre National des Arts Plastiques), Paris, France; FMAC, Ville de Paris, Paris, France; FRAC Occitanie, Toulouse, France; FRAC Bretagne, Brest, France; MUNTREF, Buenos Aires, Argentina; Saatchi Art, London, United Kingdom.

# Iván Argote

## Setting up a system | Covers

At Frieze New York Vermelho will show works from two series by Iván Argote: Setting up a system and Covers. Digging into historical issues and imagery regarding the impact of ideological wars, these layered compositions behave as allegories on how our subjective experience is conditioned by external forces linked to a certain idea of progress and

truth. These ideas, in turn, are shaped by historical centers of power to their own conveniences and perdurability. The layering of materials, images and texts confronts slogans and statements, creating textures with multiple possibilities of comprehension.



Iván Argote

*Setting up a system: El Amor La Lluvia Etcétera*

2017

90 x 93 x 30 cm

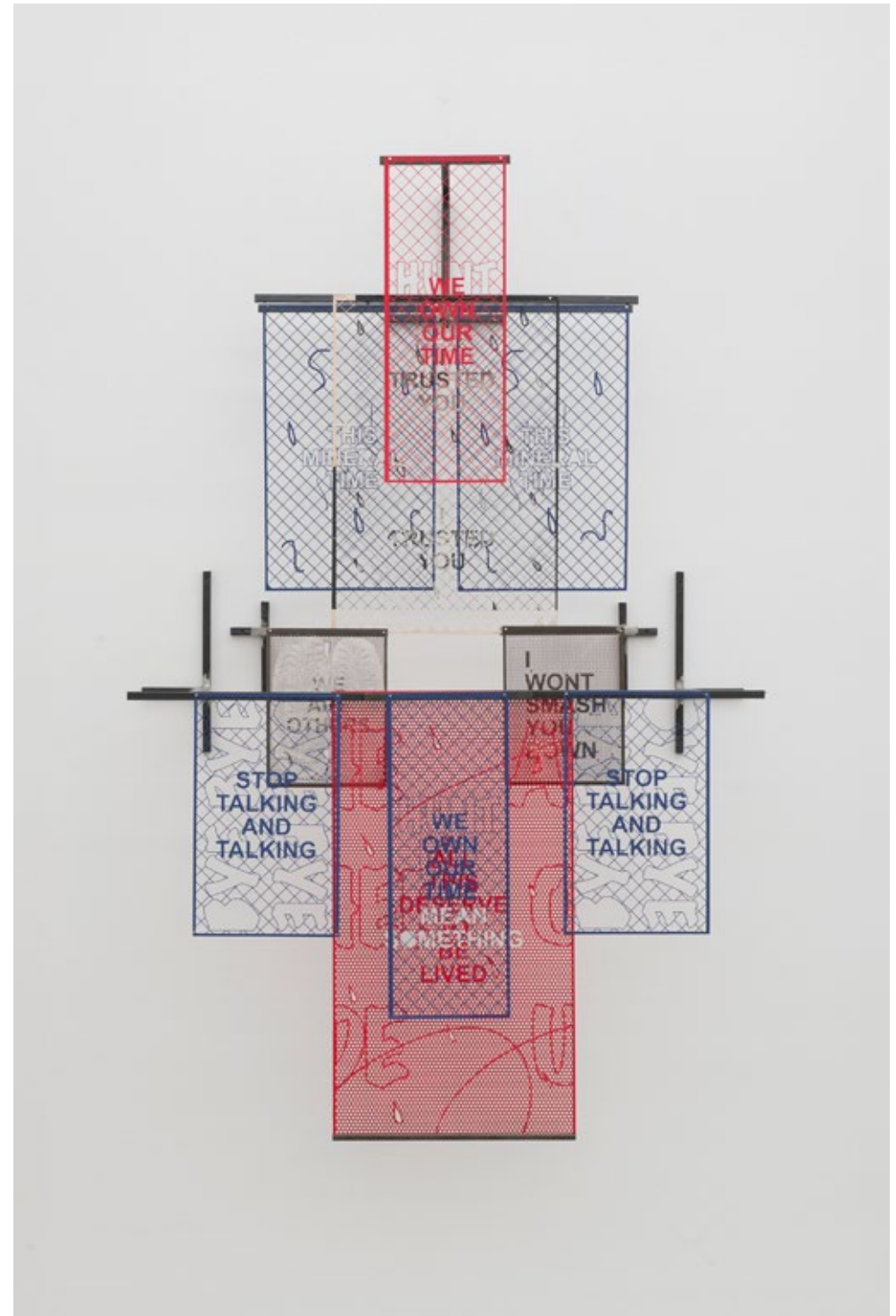
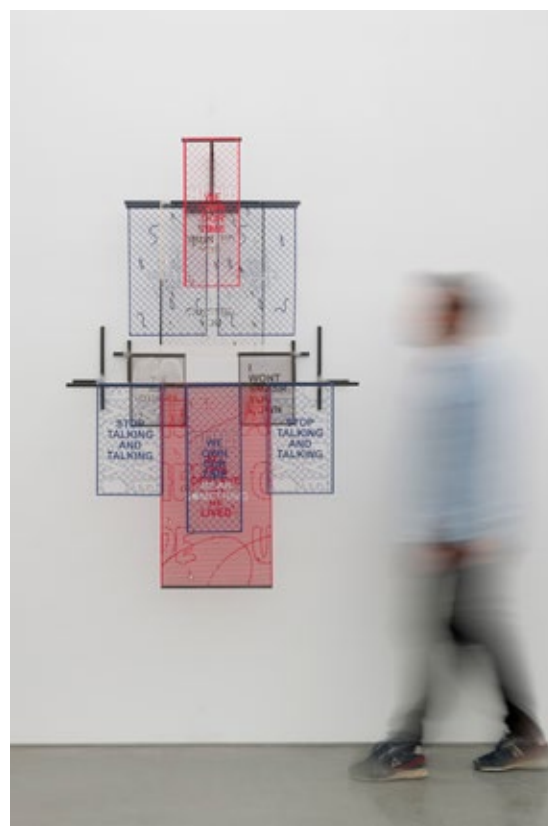
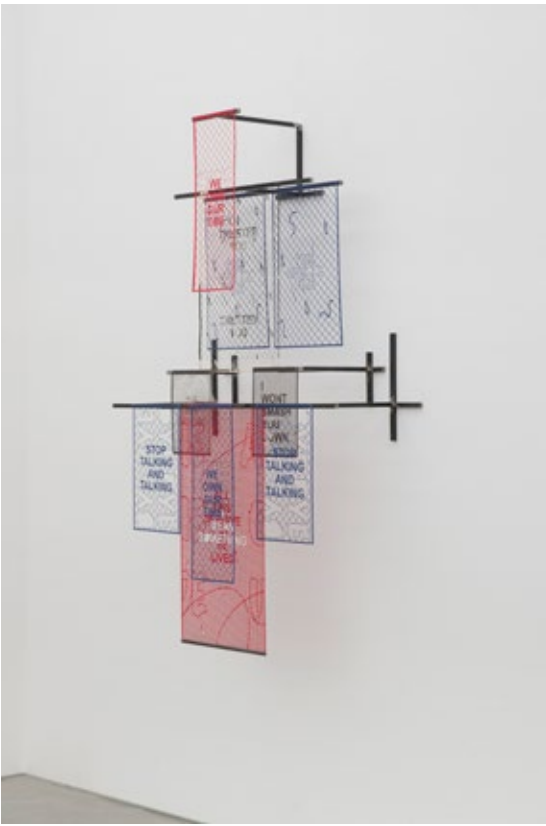
Laser cut documents and posters, neodymium magnets,  
varnished steel structure



WE  
ARE  
ETE  
NA

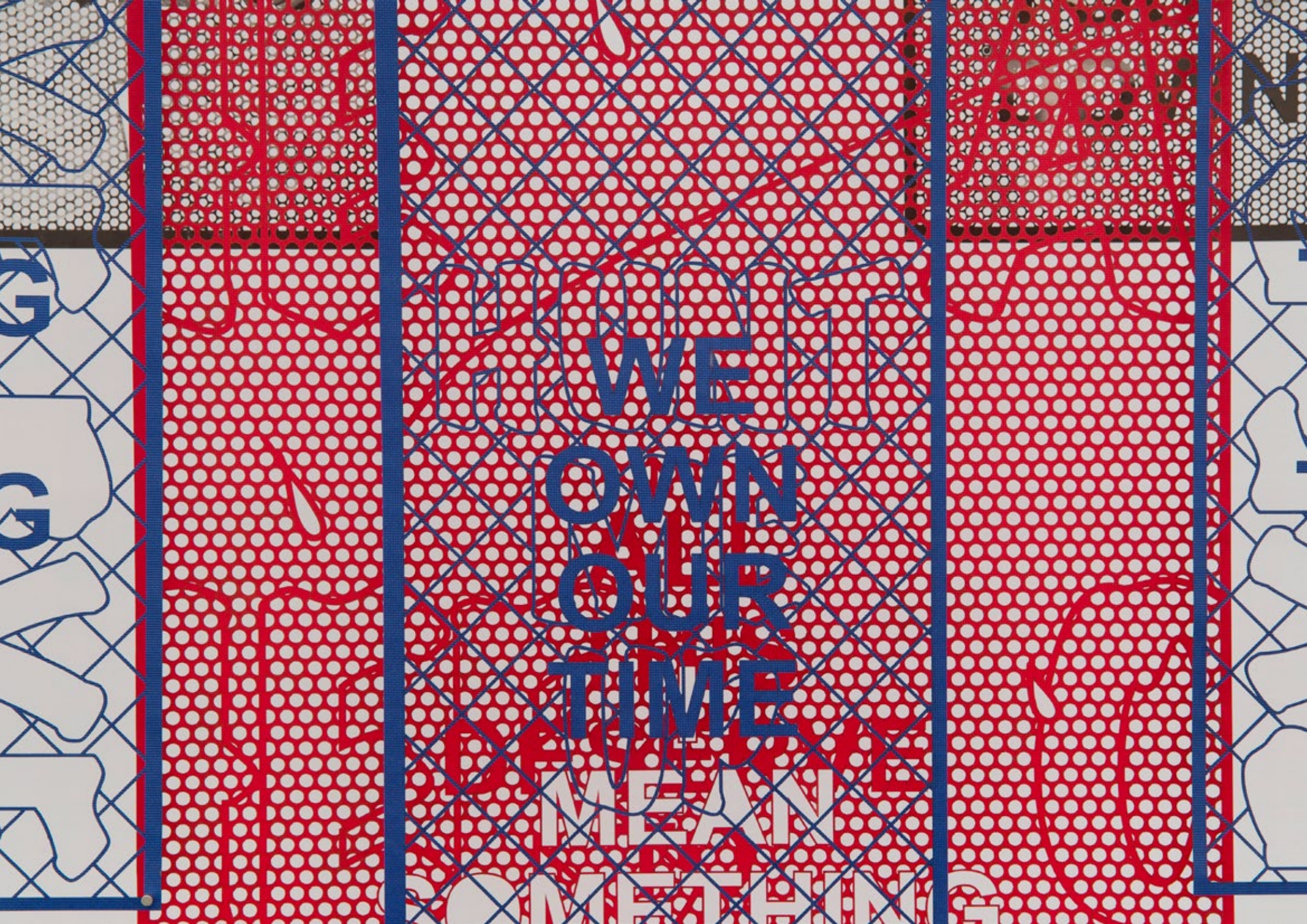
WILL  
WAYS  
NARY  
YOU  
WITH  
ME





Iván Argote  
*Setting up a system: This mineral time*  
2017

145 x 113 x 38 cm  
Laser cut documents and posters, neodymium magnets,  
varnished steel structure



WE  
OWN  
OUR  
TIME

MEAN

SOMETHING



Iván Argote  
*Covers - This Second Again*  
2017

196 x 165 x 22 cm  
Cashmere wool, steel, magnets





# Mônica Nador + JAMAC

Mônica Nador

Ribeirão Preto,  
Brazil, 1955.

JAMAC

São Paulo,  
Brazil, 2004

Live and work in  
São Paulo, Brazil.

In the early 2000s, Mônica Nador left the traditional circuit of Contemporary Art and went to work with the community of Jardim Miriam, a peripheral neighborhood in São Paulo. Thus was born the Jardim Miriam Arte Clube - JAMAC.

JAMAC is today a self-managed organization that believes in and works for social transformation through art.

Through workshops, JAMAC equips Jardim Miriam citizens to develop professionally. Although stencil painting is the backbone of the project, videomaking, radio and even yoga workshops are part of the actions in the community.

Among the exhibitions in which they participated stand out: 14th Biennale of Sydney 2004; Rencontres Parallèles, Centre D'Art Contemporain De Basse-Normandie France, 2005; 27<sup>a</sup> Bienal de São Paulo 2006; Blooming Brasil-Japão, Toyota Municipal Museum of Art, Japan, 2008; Gwangju Biennale 2012; Nós, por nós, Museo de Antioquia, Colombia, 2016; 21a Bienal Sesc\_Videobrasil Brazil, 2019; Another Grammar for Oslo: osloBiennalen, Norway, 2019; JAMAC no MAM - Museu de Arte Moderna de São Paulo, 2022.

Their works are part of institutional collections such as: 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; Museo de Antioquia, Medellin, Colombia; Museu da Arte Contemporânea, MAC-USP, São Paulo, Brazil; Itaú Cultural, São Paulo, Brazil; Coleção da Secretaria Municipal de Cultura, São José dos Campos, Brazil; Coleção da Secretaria Municipal de Cultura, São Paulo, Brazil and Fundação de Arte Marcos Amaro [FAMA], Itú, Brazil.

# Mônica Nador + JAMAC

## Estamparada [Clash of Prints]

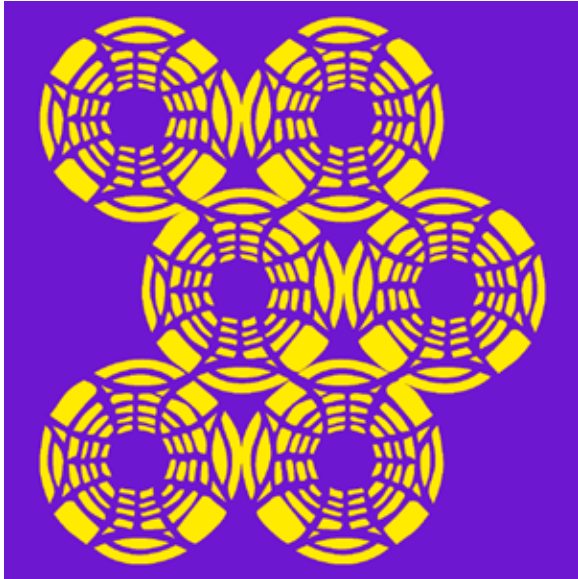
When invited to institutional exhibitions, Mônica Nador + JAMAC hold workshops with groups of people related to the surroundings of the institution hosting the exhibition. From the workshop, stencils are generated with images related to the workshop practices.

These stencils are then used to develop paintings, flags or wall installations in exhibitions. All stencils

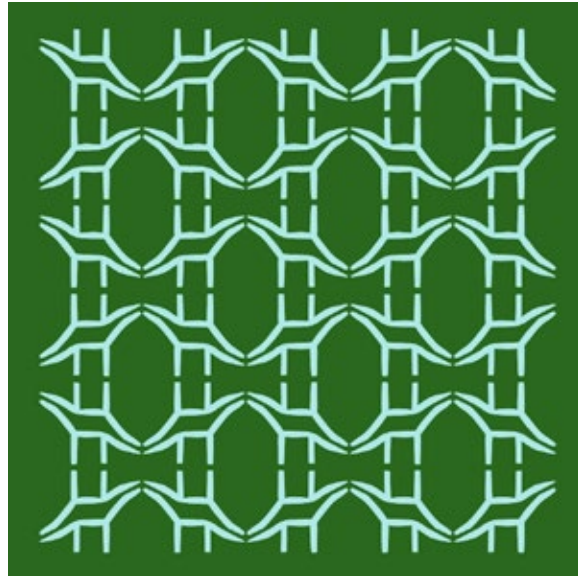
become part of the JAMAC collection.

In Estamparada (2023), Mônica Nador + JAMAC revised this collection, producing paintings where 19 years of workshops overlap in harmony, generating a profusion of voices and experiences in banners of different colors and proportions.

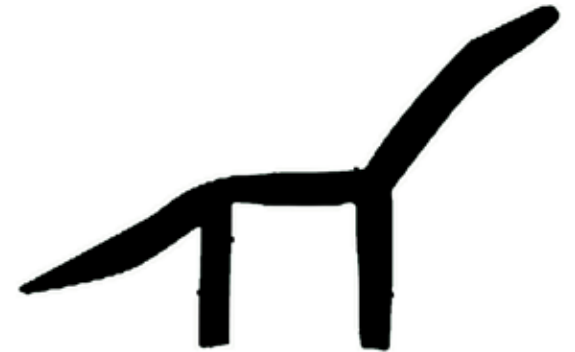




**Earring** - This pattern was developed during a series of workshops held in Jardim Santo André, in the outskirts of São Paulo, in 2008, when JAMAC painted some murals in the neighborhood. The Earring was created by a young participant, based on a handcrafted accessory, described by Mônica Nador as being “full of lines and hanging feathers, half indigenous and half hippie”: a dreamcatcher.



**Dinosaur** - The Dinosaur was developed during a JAMAC workshop at Fábrica de Arte Marcos Amaro (Itu/SP) in 2021. The drawing, made by a boy, arose from the question on what is that that has always been known as art? The print was chosen for the project due to its simple design, which, when reproduced, became a complex print..

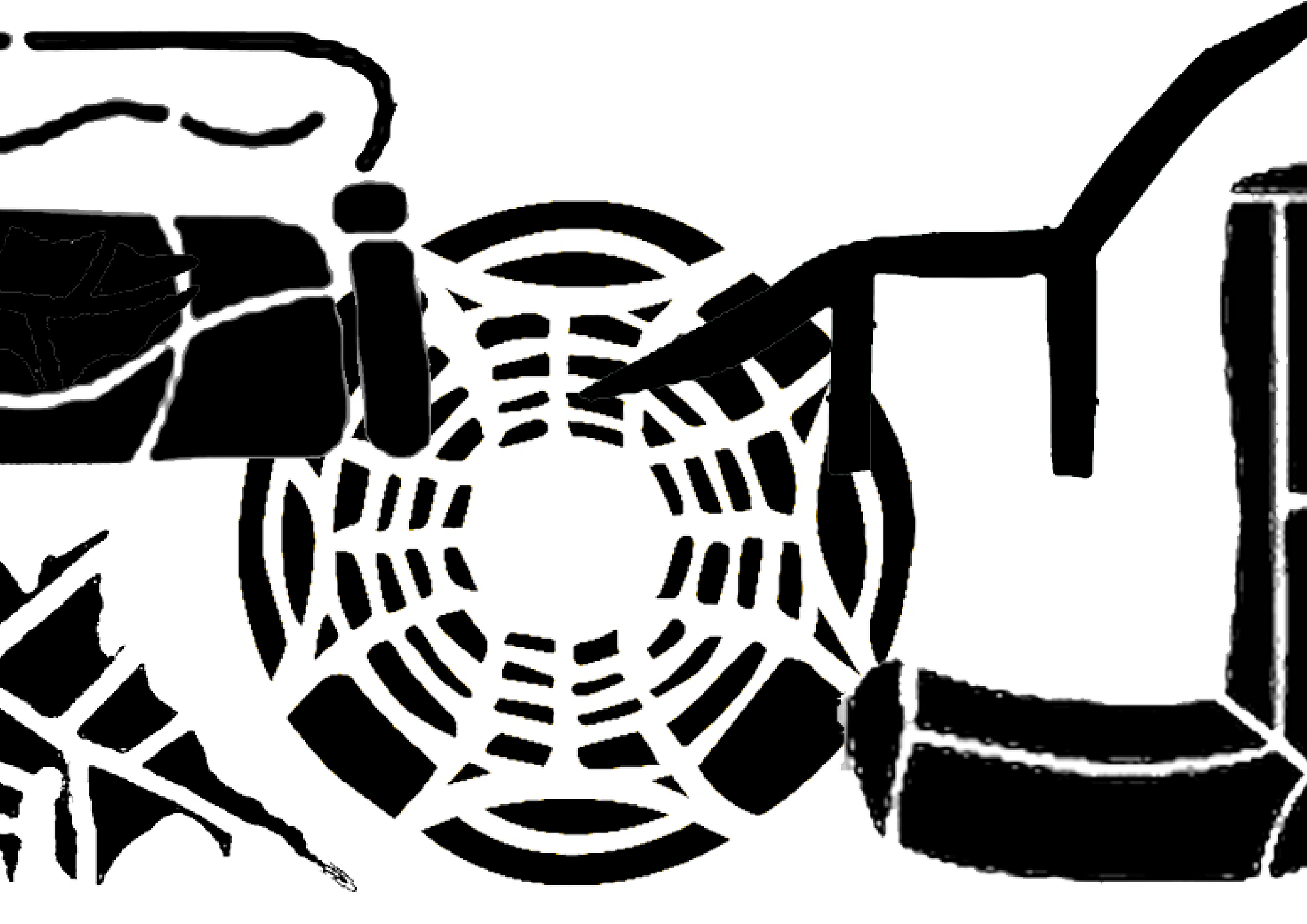


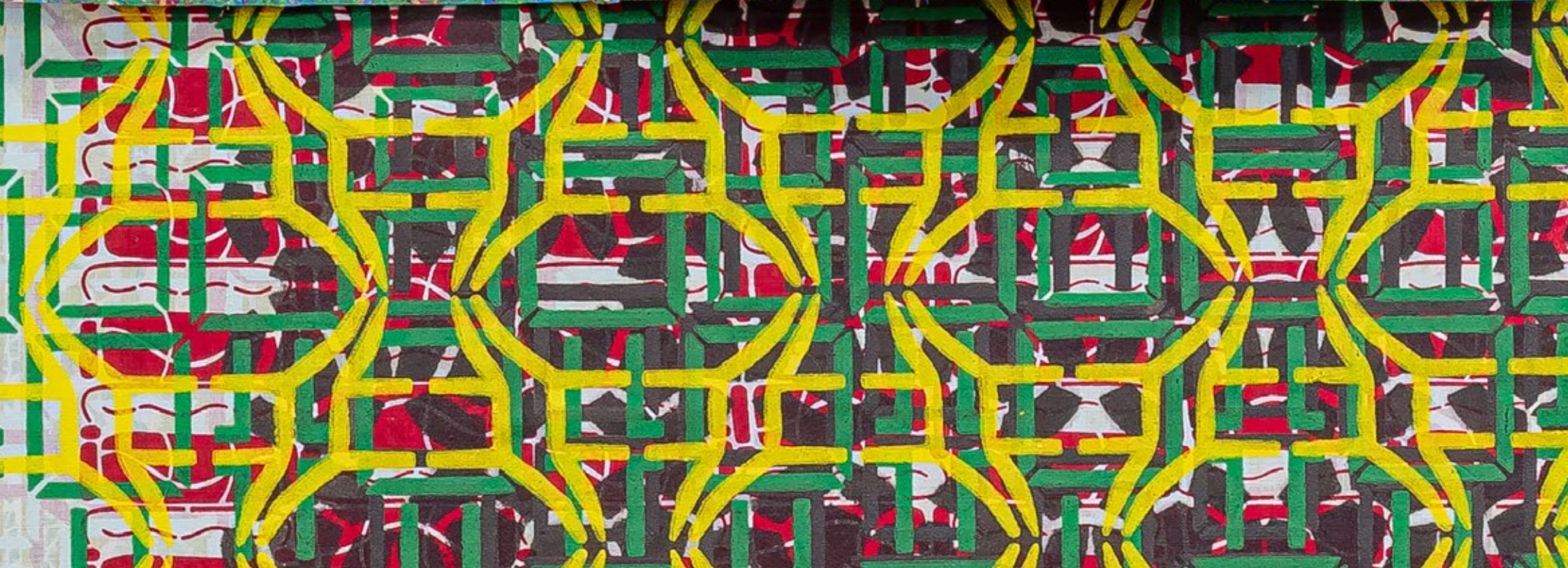
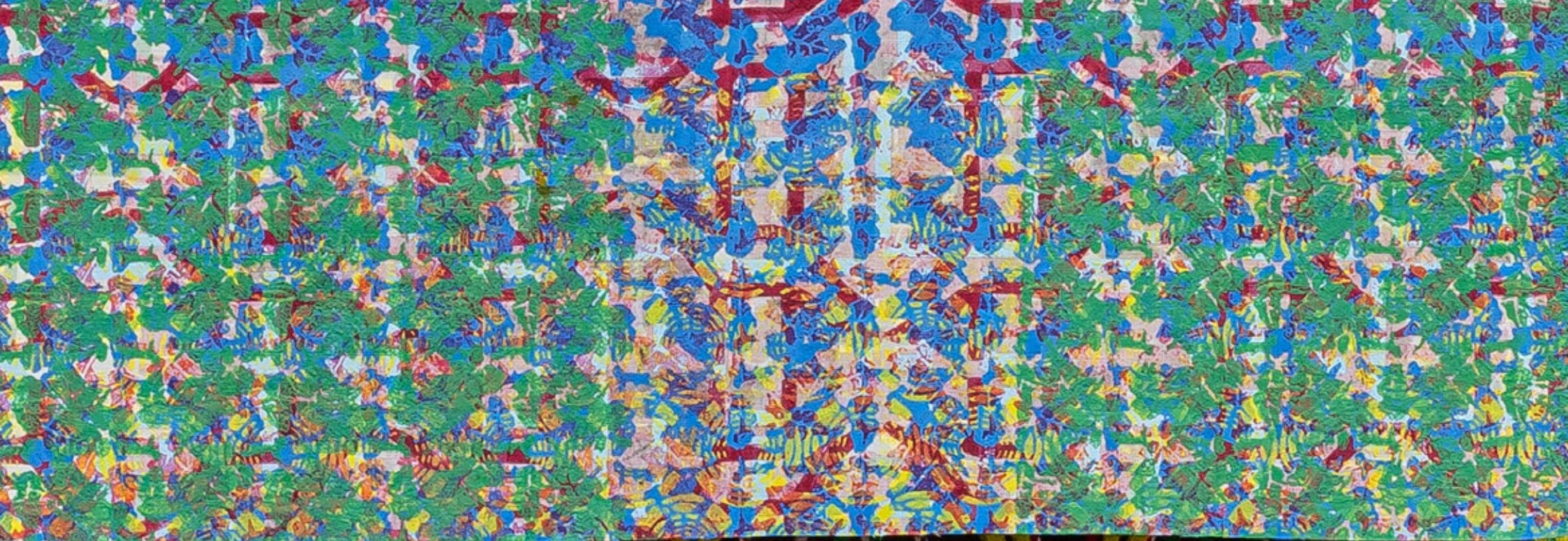


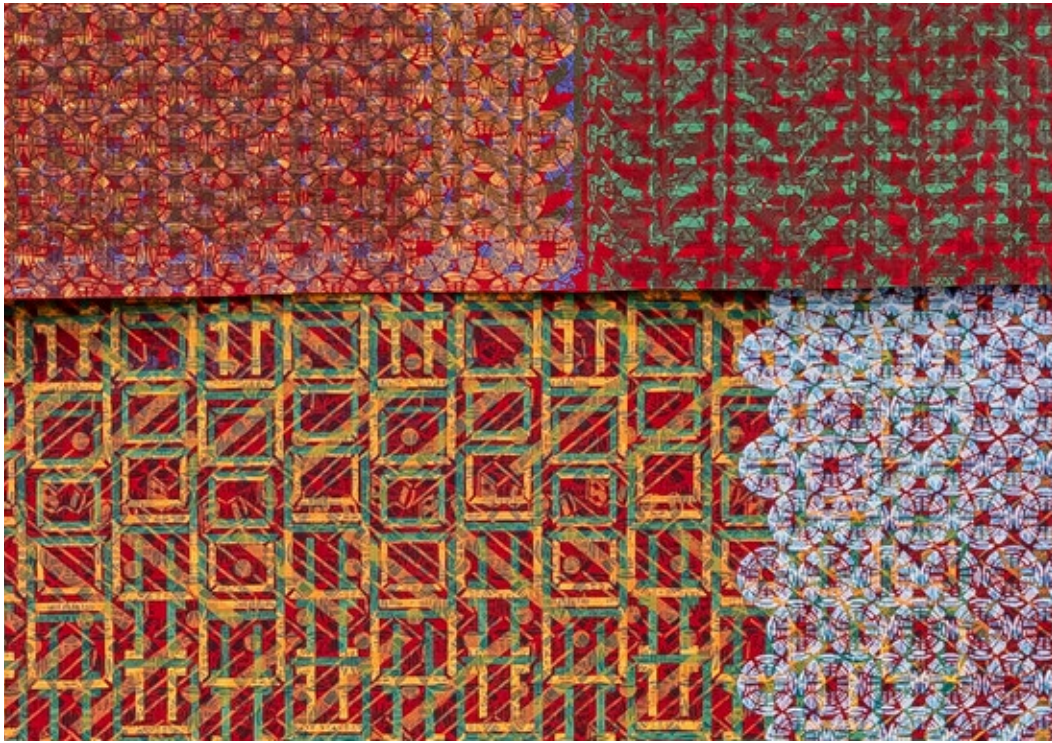


**Favela** - The Favela pattern was created in the city of Rio de Janeiro, in 2012, during the expropriations carried out by the public authorities to prepare for the Olympics. Thiago Rodrigues da Silva created the print in the workshop developed by Mônica Nador and Paulo Omeira in Morro da Providência, considered Brazil's first Favela.

The pattern bears the image of the favela plant, which was brought from the hinterland by ex-combatants returning from the battle of Canudos in the northeastern part of Brazil. The ex-combatants set up camp on the hill, O Morro da Providência, waiting for the houses promised to them by the government. The houses never came and the camp became an occupation, or favela.



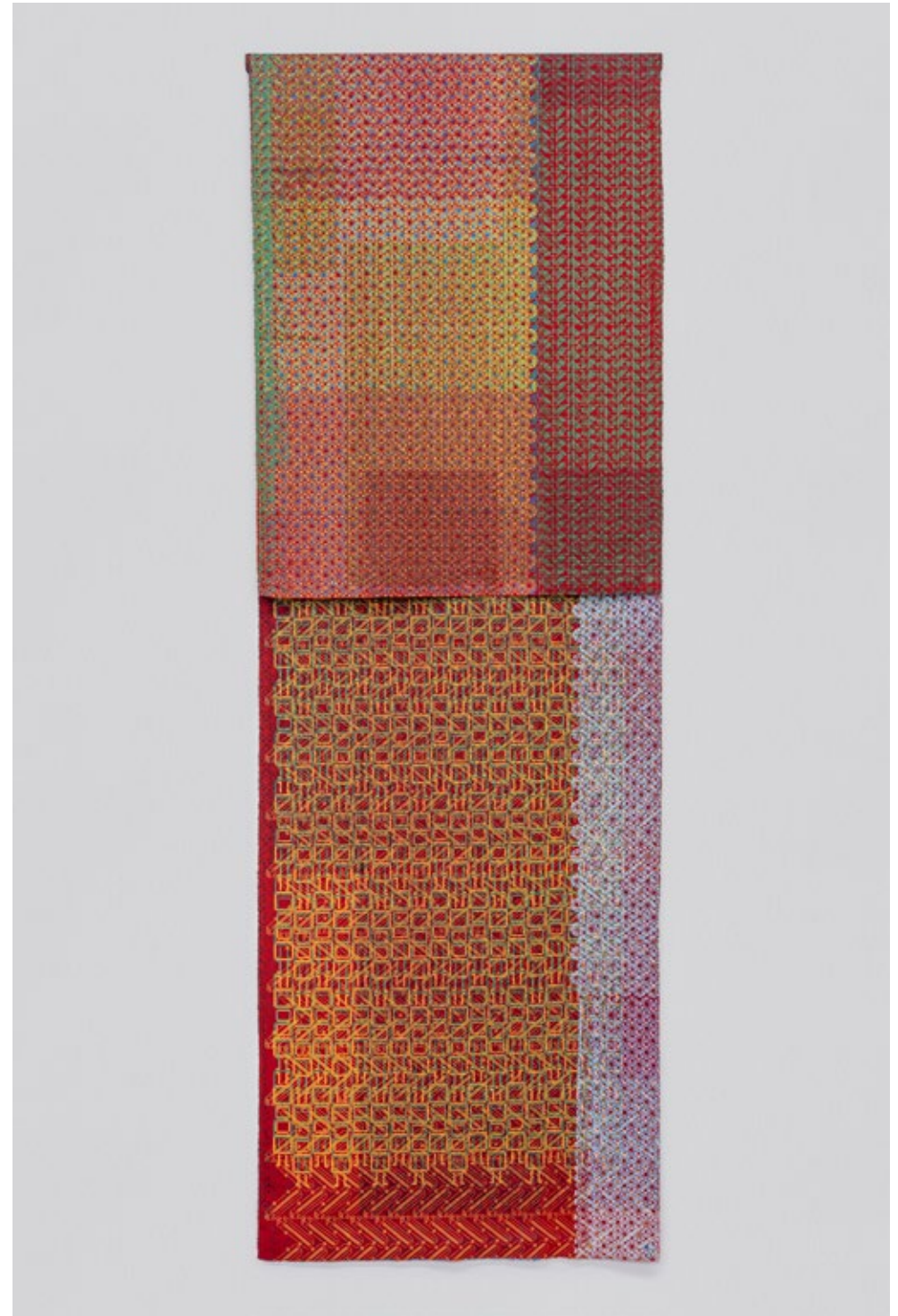


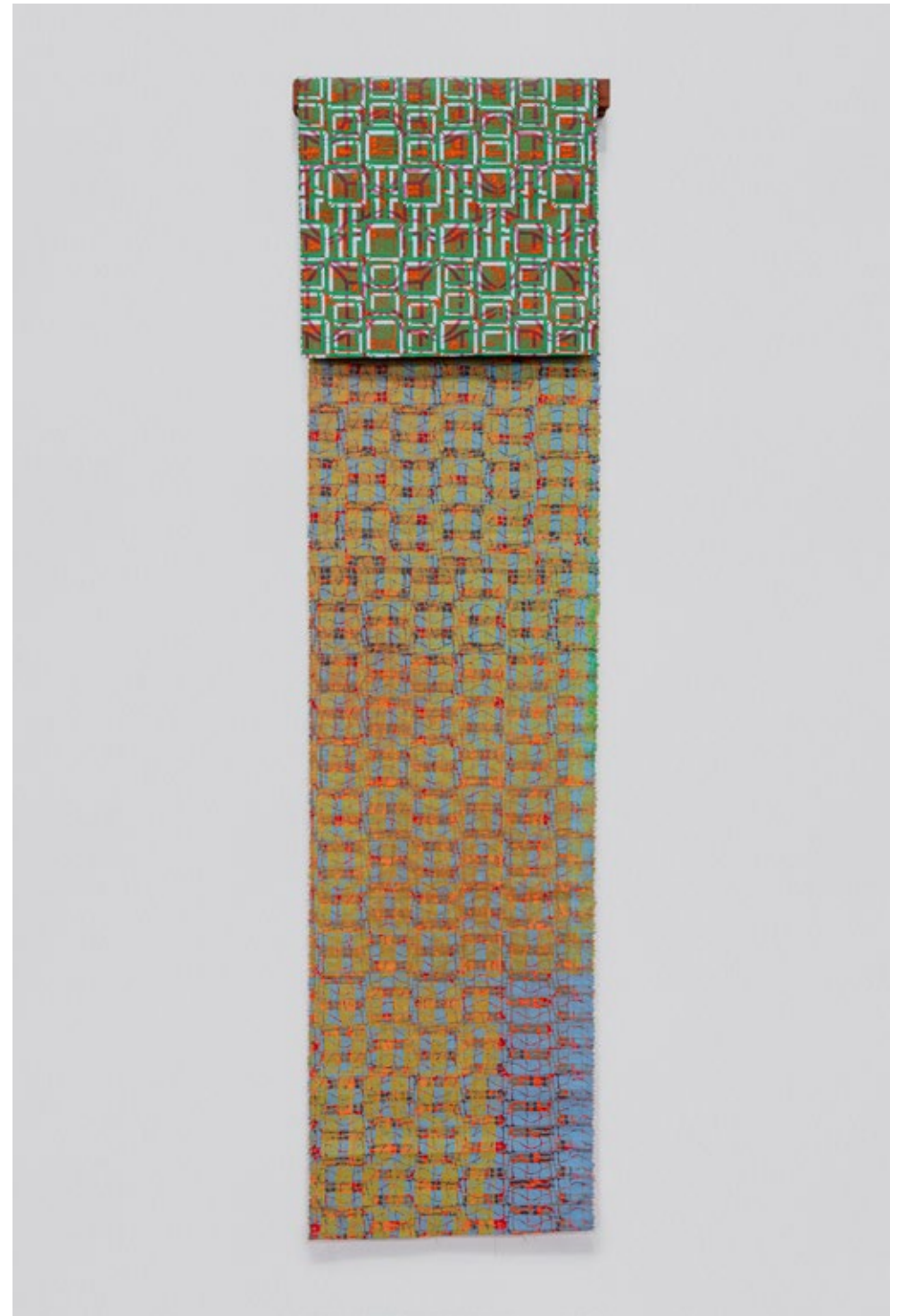
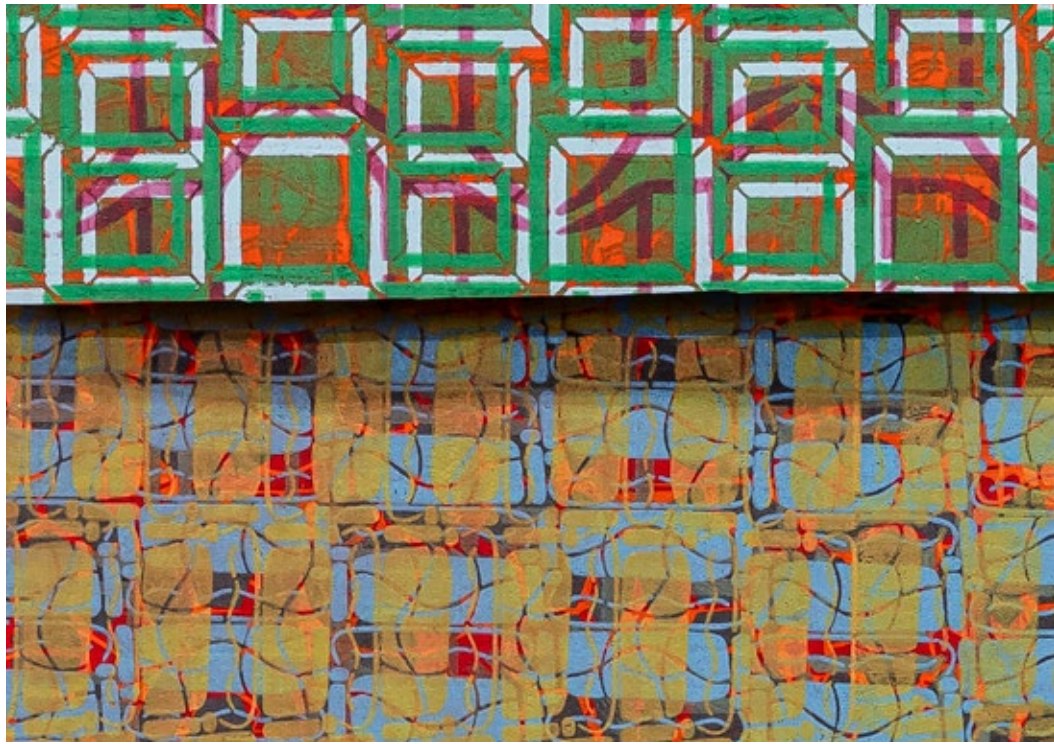


*Estamparada 28*

2023  
293 x 68 cm

Screen printing on fabric

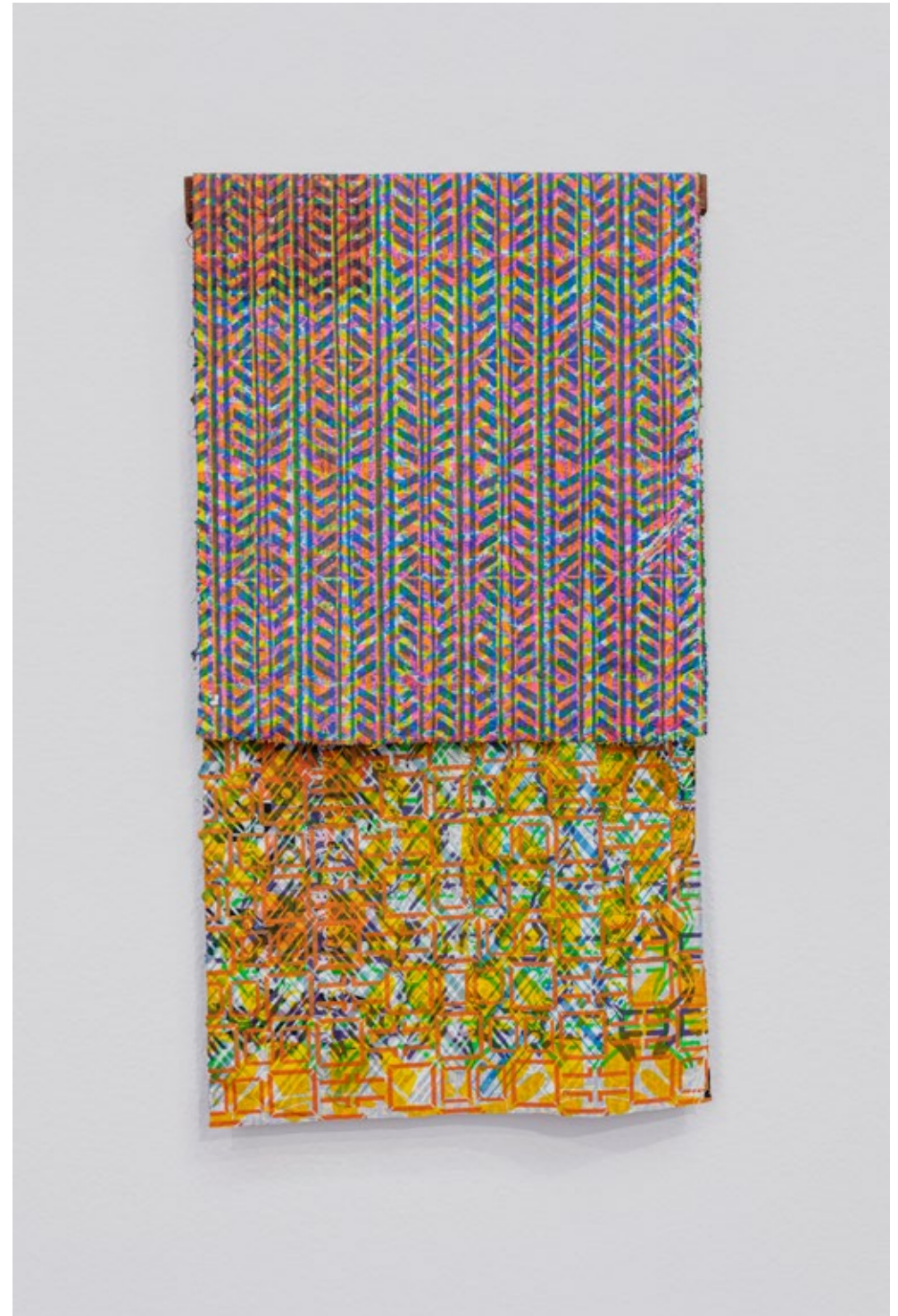




*Estamparada 29*

2023  
132 x 26

Screen printing on fabric



*Estamparada 24*

2023  
102,5 x 33

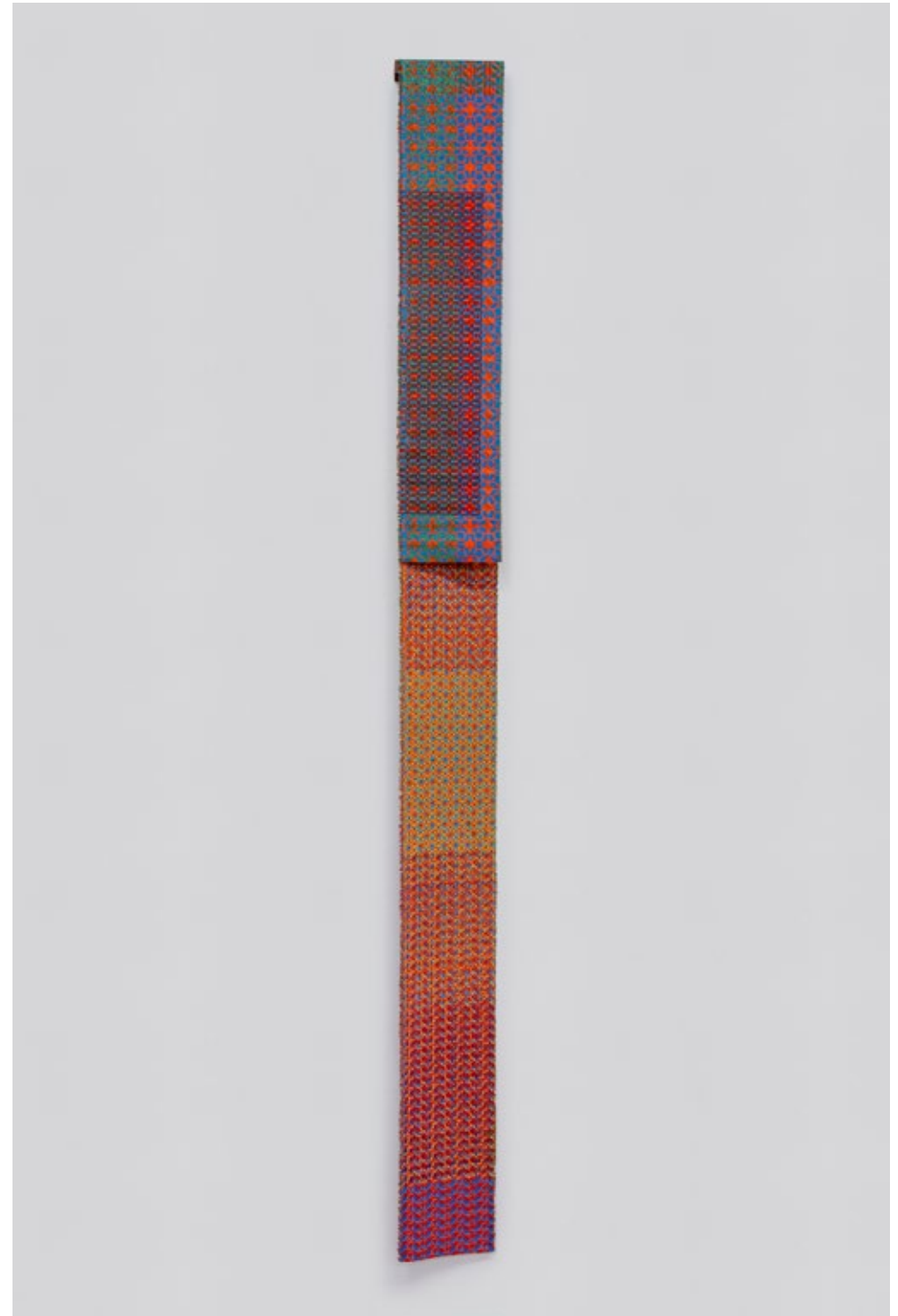
Screen printing on fabric



*Estamparada 20*

2023  
320 x 19,5 cm

Screen printing on fabric

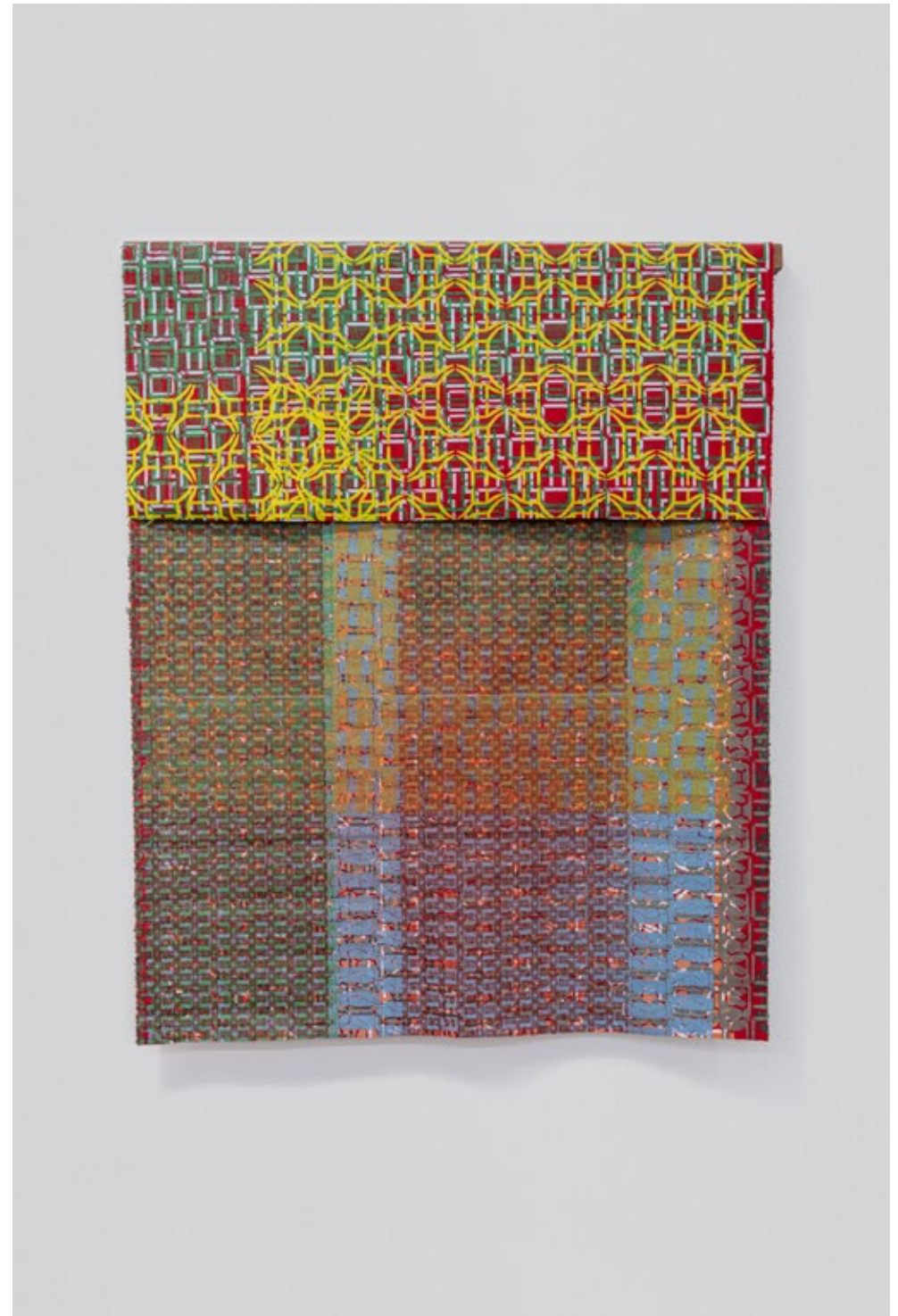




*Estamparada 40*

2023  
65 x 110 cm

Screen printing on fabric





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