



HISTÓRIAS / HISTORIES
Contemporary Art from Brazil

Jonathas de Andrade
Sonia Gomes
Virginia de Medeiros
Caio Reisewitz
Luiz Zerbini

January 15 – March 5, 2016
USF Contemporary Art Museum



Sonia Gomes, *Untitled* from the series *Lugar para um corpo (Place for a Body)*, 2014-15

ACKNOWLEDGMENTS

For more than a decade Noel Smith has researched current and historical aspects of Latin American Art and has curated projects and exhibitions that have introduced us to artists that are producing work that is rich and worthy of our attention. *Histórias / Histories: Contemporary Art from Brazil* and the concurrent installation by Sandra Cinto titled *Chance and Necessity* build on her impressive contributions. The artists that Noel Smith and her collaborator, Dr. Agnaldo Farias, Professor at the School of Architecture and Urbanism at the University of São Paulo, have selected for the exhibition creatively and strategically reflect on current realities in Brazil informed by aspects of art history, colonialism, economics, progress and a range of social issues.

Curator Noel Smith and Professor Agnaldo Farias introduce us to the artists and the broader context of their work in their insightful essays in the exhibition brochure.

This exhibition underscores our primary mission to bring to the University and the Tampa Bay community vital, investigative and scholarly exhibitions with related educational programs that provoke dialogue. A grant from the Arts Council of Hillsborough County and the Board of Hillsborough County Commissioners and support from the Gbioff Foundation provided essential funding for *Histórias*. We are also grateful to USF World and USF Institute for the Study of Latin America and the Caribbean who supported Noel Smith's research in Brazil and funded related interdisciplinary programming on the USF campus.

I want to thank the lenders of work from Brazil: Galeria Vermelho, São Paulo; Nara Roesler Gallery, São Paulo; Luciana Brito Gallery, São Paulo; and Fabio Szwarcwald, Rio de Janeiro. I also thank the lenders of works from New York: Yoshi Gallery; Martin and Rebecca Eisenberg; and Laurie and David Wolfert. The exhibition would not be possible without their support and collaboration.

I continue to be appreciative of the talent and dedication of the USF Contemporary Art Museum faculty and staff in organizing and preparing our programs. Alexa Favata, Don Fuller, Peter Foe, Shannon Annis, Tony Palms, Vincent Kral, Megan Voeller, Amy Allison, Randall West, David Waterman and Juan Jimenez facilitate every aspect of exhibitions including funding, logistics and installation,

educational opportunities and outreach events, media promotion and catalogue design.

The installation staff of Eric Jonas, Andrea Tamborello, Ian Foe, Carissa Maynard, Carolyn Pacheco, with student interns Alejandra Gotera and Jessica Brasseur, and volunteer Jordan Shultz, is also recognized for their assistance. At Graphicstudio, I thank Will Lytch, Mark Fredricks and intern Huy Nyugen for their contributions to photography and the educational materials.

Above all, we thank the artists for their inspiring work.

—
Margaret A. Miller
Professor and Director
USF Institute for Research in Art



Caio Reiszewitz, *Curahy*, 2009

CURATOR'S INTRODUCTION

The challenges of curating an exhibition of contemporary visual arts from Brazil are many, particularly when that exhibition is designed to be an introduction to the country's art and culture to a relatively new audience. Brazil is the fifth largest country in the world, with vast geographical, racial and cultural wealth and diversity. As an emerging world power with as much promise as problems, its growing art market is an important element of its domestic consumption and foreign export. Brazil's artists provide a vital window into the country and contribute a view and understanding of its endless and fascinating complexity.

Brazil's complicated past and present have nurtured the development of its visual arts over the centuries. The emotive and gold-laden Brazilian baroque arose from its colonization by the Portuguese in 1500 and its emergence as a world power from the exploitation of its tremendous natural and human resources. In the early 20th century, when Brazil was by then a presidential republic, Modernism was part of a nationalistic trend to identify a Brazilian "spirit;" this included the aesthetic idea of "antropofagia," that the greatest strength of Brazilian history was its "cannibalization" of the Indigenous, African and European cultures that formed it. In mid-century, Brazil's distinctive Concretism movement emphasized the abstract in the arts, architecture and city planning, seeking more egalitarian, progressive and universalist values. In the early 1960s, the innovative and sensorial Tropicalia movement expressed interest in the intersection of art and daily life, while political art was in the forefront during the brutal military dictatorship from 1968-1984. As Brazilian contemporary artists reflect on their current reality, they entwine their history with elements of universal practice, discourse and investigation, making them a potent force in international contemporary arts.

The work of each of the artists selected for *Histórias / Histories: Contemporary Art from Brazil*, tells a different history of the country, in strikingly contemporary terms. As eminent critic Agnaldo Farias notes in his essay for the exhibition, the works are "between documentation and fiction [...] swing[ing] between history and the story, between factual narrative and invented narrative." He further highlights that "Despite the common denominator of a common language, the country's vast territory is permeated by very different histories and stories."

Jonathas de Andrade, a young artist from the Nordeste (Northeast) city of Recife, contributes a stirring video that documents a horse-drawn carriage race he organized to draw attention to the tensions between the rural and the urban in Brazil's rapidly developing economy. Sonia Gomes's biomorphic textile sculptures refer to her native Caetanópolis, a textile manufacturing center, and to the economic and blended racial history of both her family and the region. Virginia de Medeiros creates a "fable of seeing" in her lushly painted photographs of homeless subjects accompanied by written and audio testimonies, as she brings to light aspects of this marginalized population and probes the interstices between the real and the imagined. Photographer Caio Reiszewitz captures both Brazil's vast environmental richness and its impending loss, in large scale works, small collages and an experimental wall collage piece created especially for *Histórias*. Luiz Zerbini's monumental three panel painting shows us the beauty and chaos of a city while describing an inner spiritual journey, in a striking fusion of Brazilian pictorial style that combines abstraction and figuration.

I would like to thank the artists for their wonderful works that have inspired this exhibition; it is a true privilege to present them at the USFCAM, and I am grateful to their galleries and collectors for their assistance. I recognize Dr. Agnaldo Farias, critic and professor in the School of Architecture and Urban Planning at the University of São Paulo, for his astute advice on artists and artworks and his introductory essay for the exhibition. In my various research trips to Brazil to prepare *Histórias*, Dr. Marco Garaude Giannotti of the Escola de Comunicações e Artes, University of São Paulo was very helpful in orienting me to the art community in São Paulo; Renata Castro e Silva of Carbono Gallery, São Paulo provided pivotal introductions to artists, curators and collectors; and former Tampa resident Andrea Johannpeter of São Paulo was most generous in her guidance and assistance on the ground.

—

Noel Smith
Curator of Latin American and Caribbean Art
USF Institute for Research in Art



Jonathas de Andrade, *O Levante (The Uprising)*, 2012-2013 (video still)

HISTORIES AND STORIES OF A BIG COUNTRY

In several ways Recife is a synthesis of Brazil. Of all the country's metropolises, Recife is among those with the most contrasts, where underdeveloped areas sit side by side with ultra-advanced sectors and the social tension seems to rise as the day goes on, under the direct attack of the sun's burning arc as the day goes on; the sun is responsible for the perpetual summer ornamented with luxuriant vegetation, and the sea is the improbable blue of a sports drink, irresistible if not for being practically forbidden because of the sharks that infest the waters and which time and again attack the surfers that dare to cross the surf line in spite of warnings. These sharks are a recent phenomenon, ejected from their native habitat because of an enormous port complex constructed in the south of the city without adequate thought to its environmental impact. In Recife, like in the rest of the country, the administration has sided with the interests of a few, without keeping in mind the majority of the population, or the environment. The result is a foolish use of the land, with a very small section of the rich living in condominiums and high rises, and high end shopping centers situated among *favelas* or slums, where some of the huts and lean-tos are built on stilts over the mud of the mangroves, and where many people eke out their livings by catching crabs that they will later sell by the avenues and bridges that span the two beautiful rivers crossing the city.

Living in Recife since his university studies, Jonathas de Andrade, sensitive to the discriminatory logic of urban politics, revolted against the imminent application of a law that prohibited the circulation of horse-drawn carriages within the city. The justification was the way the natural, slow rhythm of the horses, donkeys and carts disrupted the rapid flow of traffic. Brazil is full of this kind of sociological disparity, a friction between standards of living, but also of tempos and speeds, forms of consumption, pre-bourgeois and the bourgeois. The justification for the law was cynical, first because it pretended to ignore how important that type of transport, almost all clandestine, is to maintaining supplies to the stores. And secondly, because by applying the law, thousands of the people involved in the supply chain would be deprived of their livings.

A work of art is born from a context and frequently is in opposition to it. In the case of Jonathas, his video *O Levante / The Uprising* (2013) was born from his study of a specific context and the implementation of a strategy to

deal with it. Jonathas determined where the *carroceiros* or cart drivers, and *tropeiros* or herders, meet in the peripheral neighborhoods, located the natural leaders and proposed organizing a carriage race in the heart of the city. Afterwards, he made the rounds of the sites of municipal power, from the transportation secretary to the secretary of public health, filing for permits to film a fictional movie about the carriages of Recife. If it were a documentary, no secretary would have approved the request, as they would have suspected the makings of a popular uprising. But the idea of a fictional movie made it viable. The artist had the traffic cops close off the streets early one Sunday for the carriage race that would, for one morning, conquer the city. The film is divided into two parts: in the first, over a refulgent yellow background, the face and thundering voice of Mestre João Aboiador, a *cantor* or singer, his harsh tone forged from herding oxen, a craft that still exists in the interior of Brazil. But instead of onomatopoeias, or the names of the oxen, João improvises verses that call the *carroceiros*, homeless and all dispossessed people to social revolution in the same high pitched, dolorous monotonous litany he uses to guide his herd every day. In the second part we see the scenes of carriages and horses, the feeling of jubilation, the undisguised happiness of a suffering people making a low budget recreation of Ben Hur's chariot race, egged on by the incandescent voice and words of Jonathas, indignantly proclaiming against the iniquity of the law.

Between documentation and fiction, the work of this artist, like the others in this exhibition of contemporary Brazilian art, swings between history and the story, between factual narrative and invented narrative, demonstrating that the line that separates them is not brightly drawn.

On tracing the works of these five artists, *Histórias / Histories: Contemporary Art from Brazil* articulates and explores the differences contained in the almost identical spelling of two different words. Despite the common denominator of a same language, the country's vast territory is permeated by very different histories and stories.

Fábula do olhar (2012/2013), a group of digital photo-paintings by Virginia de Medeiros, was born of the artist's urge to act as catalyzer, interpreter and enabler of the dreams of others. In Fortaleza, another great city in the Nordeste, the artist installed a photography studio for a

month and a half in two lunchrooms for people who live on the street, a fluctuating sector of the population that is roundly ignored by public order, and which moves from one part of the city to another according to the logic of gentrification. The artist interviewed and photographed 21 people, 21 collaborators in a project based on dialogue, the building of trust, founded on the pure will for contact. The meetings generated video testimonials of each person's history, and the answer to the question: "How would you like to be seen by society?" Then 21 portraits in black and white were produced from this collection of histories, and each is meticulously posed, with the interviewees careful to display their faces in a studied montage of angles, wardrobes, gestures, grimaces, postures, looks.

Reminiscing borders on inventing, confabulating. Virginia's guests, persons unattached from the ordinary conventions of social life, disconnected from the norms that the majority adapt to, opened up in fascinating stories about themselves, constructed narratives freed from the memories of friends and parents who were usually far away. We are also created from the remembrances that others have of us and of the objects we possess or come into contact with, and these can be as intangible or ephemeral as aromas, sounds, flavors or reflections in the mirror. Disconnected from possessing small objects, those souvenirs that anchor memories, spending days and nights on the streets without a plan for life, without any preoccupation other than daily survival, Virginia's collaborators produced narratives impregnated with dreams and nightmares. The most touching element of these testimonies concerns the answer to the question of how each would like to be seen. Every one is distinct and touching in its own way, and was edited and reproduced on colored paper in an oval, dark wood frame, similar to the hand colored photographs of our parents and grandfathers, an obligatory presence in the homes of the past and in today's humble dwellings. Consonant with the aesthetic level of the project, the artist contracted Mestre Júlio dos Santos, one of the two remaining professional photo painters, who, after the testimonies, and already equipped with digital technology, sought to faithfully translate their aspirations by removing their portraits from black and white and inscribing them into the world of color. It is moving to see how each of the subjects is inscribed and eternalized by the delicate application of color, and this process creates the same gentle, almost vaporous ambiance in which the watchful images of our grandparents, and the chain of other beings from which we descend, still survive for us today.

Traditional crafts, such as ox-herding, hand painting photographs, and others in the path of extinction, are actively practiced in Brazil. Sonia Gomes reinforces the scope and variety of this range. Born in Caetanópolis, a city in the center of Brazil with 10,000 inhabitants, whose emerging economy is generated by small textile mills, the artist's work is marked by her poor, affectionless childhood. Orphaned by a black mother, she was given to her white father by her maternal grandmother, who lacked the resources to raise her. She grew up without strong ties to her paternal relatives, aunts and grandparents, and this was a factor in her making a bundle of her clothes and attempting her first flight from home, at the age of seven: a story of abandonment typical of the misery that crosses the country from north to south. Curiously, the bundle of her flight coincides with the sculptures that Sonia produces, characteristic productions of those who find shelter and comfort in objects discarded by others, objects that are old and therefore carriers of use and prior lives, and which are for her the basis of the development of her manual skill and her refined aesthetic sensibility.

Not knowledgeable about art, and most importantly contemporary art, Sonia Gomes only enrolled in art school at the age of 30, when she was living in the capital of the state, after having worked as an elementary school teacher and after law school. Both before and after her studies she was firm in her singular aim of "rescuing" the objects that fell into her hands, objects that she says, "are asking for another life." Remnants of crochets, printed fabrics, useless objects that her friends hated to throw away, as well as shards of glass, porcelain, fragments of printed paper, pieces of wire, thread, various strings, among so many other found objects. *Panos*, *Patuas*, *Trouxas* and most recently *Torções*, are the titles of her series of sculptures, biomorphic objects created from the interlacing of varied materials; they come from different sources and histories, and are formed by the enchanted hands and eyes which learn their idiosyncrasies and destinies, and create surprising encounters and associations. Stripped of any functional use, the objects are born from enraptured craft, in opposition to repetition and standardized movements.

The canvases and installations of Luiz Zerbini are linked directly to Rio de Janeiro, where he lives, the "marvelous city" where the social contradictions, the high rate of violence, the effervescent mix of cultures that make up Brazilian society, exist in the midst of a scene of natural exuberance, with the mountains abruptly rising with their



Virginia de Medeiros,
Meiriele from the series *Fábula do Olhar* (Fable of Looking), 2013

slopes covered with fragments of the original vegetation of the native Atlantic Forest and gardens planted in the 19th century. Living there, the artist understood the relationship between humans, nature and city.

The poetic path of Luiz began with a long series of large format still lifes in diluted acrylic paint, rather like watercolors. The use of large format for still lifes created unexpected relationships, and many people wondered how anyone might be interested in that subject in the 1990s. His canvases revealed the interior movements of fruit, their inevitable rot from age and their death expressed in skulls and bones, like the sculptures that are in front of the window shade canvases that make up *O Suicida alto-astral (The Upbeat Suicide)*, the work selected for this exhibition.

The suicide is upbeat because it may be impossible to stay totally depressed in a place like Rio de Janeiro, because between the gifts of nature and those of culture it achieves its paroxysm, which produced the past glory of the baroque in Brazilian culture, expressed in the variety, proliferation and agglutination of textures, forms, and colors. And today in the 21st century, after the rise of architectural Modernism, in Luiz's vision the vegetal apotheosis spills over, covering and confounding itself with the architecture, divined by fragments of facings and facades, by the geometry of bricks. Not only do the mountains and opulent vegetation invade his window shade canvases, here are also the long continuous walls made by featureless buildings, the unequal succession of grids, warped awnings, balcony frames, the weft of the modeled elements, the varied transparency of windows, with their open, half open and closed curtains that at night unevenly filter the tenuous lights splashing the interiors of the apartments.

These paintings exhibit the typical imagism of contemporary production, where there is no space left for purity: there are incessant retouches to the dense trunks of the vegetation, Photoshop treatments, layers and layers giving a new meaning to what was before thought of in almost exclusively mineral and organic forms. With this new angle, as well as fissures, repressions, and divisions, now there is noise – flickers, moirés, bendings – errors from the lack of definition, the dissonance of frequencies.

Caio Reisewitz's photographs reference the new Brazilian landscapes, where real landscapes are produced in the image and likeness of the electronic maquettes with which architects and environmental designers are refining and

stylizing, creating natural scenarios and landscapes that they meticulously transplant to the world outside. They hope that these will not be affected by human use that, according to this absurd point of view, is always inadequate and inappropriate; that undesirable insects with ignominious habits will never invade; and that the natural instability of the climate in Brazil will never lead to the risk of sudden natural disasters. *Goiânia Golf Club II* (2004), a c-print mounted on Diasec, is one of those landscapes and as such, contrary to its designation as a Brazilian landscape, could belong anywhere. It is placed in the central high plane, near Brasilia, with the typical climate of the savannah where in the winter, between June and September, the ambient humidity reaches 13%, drying up all the grass covering the soil, the same soil as in the postcards of the Esplanada dos Ministerios and the Superquadras of the country's capital. Photographed that way, the Goiânia Golf Club grass leads one to think of the millions of liters of water necessary for its maintenance. Nothing strange in that. Goiânia Country Club is one of the politicians' favorite places when they want to escape work in the Camara dos Deputados and in the Senado Federal. There, in a scene prefigured by the Wizard of Oz, some of the most devastating thefts of public money are carried out, where eloquent crimes injuring the nation are perpetrated – all of which is well covered in the world media. With the Amazon and the Pantanal, Brazil was always identified as one of the natural reserves of the world, fame that does not save it from being cut up by deforestation for the immense areas dedicated to growing soy, sugarcane and corn, and to large-scale animal husbandry. Brazil is a great exporter of commodities, boast the great agrarian impresarios, we are one of the world's major producers of soy, they say, when really they should say that, because of this, the country is one of the world's greatest exporters of water, which translated to almost 300 rivers disappeared in the Cerrado, one of the agricultural regions.

Caio's first images were of the Baroque churches in the states of Minas Gerais and Bahia, with their formidable spaces decorated with frescoes and reliefs methodically carried to abundance and excess. Contrary to the struggle and streamlining of functional language, when one attempts an unambiguous message, the Baroque sought out the exaggeration, the semantic proliferation. This is foreseen in its etymology, as Severo Sarduy (*O Barroco e o Neobarroco*, 1972) explains: "a great irregular pearl – in Spanish *barrueco* or *berruco*, en Portuguese *barroco* – the rock, the node, the agglutinated density of the pearl [...] perhaps the excrescence, or cyst, which proliferates..."



The baroque of the churches, as Caio documented, appears as a simile of the vegetal exuberance, the prodigiousness of the tropical Brazilian nature. In *Goiânia Golf Club II*, the confusion, chaos and vertigo give way to organization, a world accounted for. Analogous to *Goiânia Golf Club II*, *Piaçabuçu* (2012) also a c-print on Diasec, a very real photographed landscape, loses its tangibility, becoming an evanescent image where the sand blends into the sea and this into the sky. The reversibility between an image of the natural world and nature treated and produced as an image leads the artist to the creation of his collages, four of which are in this exhibition. They are landscapes which the artist creates with his own hands, scissors and glue, as if fleeing the ascension and asepsis of the offerings of Photoshop and related software.

Agnaldo Farias, Piaçabuçu, 2012

Histórias / Histories: Contemporary Art from Brazil is complemented by the installation *Chance and Necessity* by artist Sandra Cinto. The gallery will show three vertical canvases, a grouping of five photogravures made at USF’s Graphicstudio and an alabaster sculpture representing the artist’s right arm. The arc described by the five artists here commented upon moves from reality to dreams, from history to story, although in every case, as we have seen, the boundaries between the two territories are more or less dissolved.

Sandra Cinto, Chance and Necessity, 2012

Sandra took advantage of her residency in Japan to pursue her investigations on water, a subject particularly dear to her during her entire career, full of large-scale wall drawings, possibly inspired by the vision of Hokusai’s “Great Wave of Kanagawa.” (Who has not been impressed by this image?) The artist poured inks and water successively on paper, letting them run and dry, creating a stain. A slow process that in the beginning, combines caution, precise gestures in pouring the liquids, and finally, contemplation and understanding of the result, an examination of what she will ask of it.

Sandra Cinto, Chance and Necessity, 2012

Satisfied, the artist confronts the stain on the paper with an India ink pen, drawing what it seems to suggest, fragments of textured surfaces similar to the sides of rocks, ashy topographies whose subtle accidents are produced by the light and where the diaphanous veils of tinted water seem to spill. In the center, placed on a table, the artist’s right arm made of alabaster. The arm, the instrument by which the artist transforms the restricted part of the world at her reach, is transformed in translucent stone, where a subcutaneous life is divined.

Sandra Cinto makes landscapes, it is true, but she makes them from the catalyzing of a natural process, or that is, a landscape she receives from the paper, water and pigments. Like the other artists in the show, she starts from a context perceived or fabricated by her – here the verbs merge – to then intervene on it.

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Agnaldo Farias
Professor, School of Architecture and Urbanism
University of São Paulo, Brazil

Agnaldo Farias, Piaçabuçu, 2012

Translated from the Portuguese by Noel Smith; The essay in the original Portuguese can be found on the USFCAM website at http://cam.usf.edu/PDFS/Agnaldo_Farias.pdf

BIOGRAPHIES

Caio Reiszewitz, 2012

Jonathas de Andrade (Maceió, Brazil, 1982) is an installation artist, videographer and photographer who lives and works in Recife, Brazil. He was awarded the Future Generation Art Prize in 2012 and has had residencies at Gasworks, London and Townhouse Gallery, Egypt. Past solo exhibitions include Instituto Cultural Itaú, São Paulo (2008); Instituto Cultural Banco Real, Recife (2009); Centro Cultural São Paulo (2010); Galeria Vermelho, São Paulo (2013, 2010); Kunsthalle Lissabon, Lisbon (2013); and Musée d’art Contemporain de Montréal (2013). His work was also included in the 29th São Paulo Biennial (2010) and in the 12th Istanbul Biennial (2011). Other exhibitions include *Under the Same Sun: Art from Latin America Today*, Guggenheim New York (2014); 11th Dakar Biennial (2014); 12th Biennale de Lyon (2013); *Better Homes* at SculptureCenter, Long Island City (2013); and the second New Museum Triennial, *The Ungovernables* (2012).

Caio Reiszewitz, 2012

Sonia Gomes (Caetanópolis, Brazil, 1948) is a mixed media sculptor who lives and works in Belo Horizonte, Brazil. Gomes has shown in solo and group exhibitions in galleries in Brazil and throughout South America. Lehmann Maupin presented her first solo exhibition in the United States in July 2015. Gomes represented Brazil in the 2015 Venice Biennial, and her work has been displayed in group exhibitions such as *No Man’s Land: Women Artists from the Rubell Family Collection*, Miami (2015-2016); *Made by...Feito por Brasileiros* at Cidade Matarazzo in Sao Paulo (2014); *Art & Textiles: Fabric as Material and Concept in Modern Art from Klimt to the Present*, Kunstmuseum Wolfsburg, Wolfsburg, Germany (2013); *Out of Fashion: Textile in International Contemporary Art*, Kunsten-Museum Aalborg, Aalborg, Denmark (2013); *The New Afro-Brazilian Hand*, Museu Afro Brasil, São Paulo (2013).

Sonia Gomes, 2012

Virginia de Medeiros (Bahia, Brazil, 1973) lives and works in São Paulo. She uses documentary strategies to produce audiovisual installations that address the three main themes of dislocation, participation, and fabulation. In 2014 *Sérgio e Simone* (2009) was selected for the 31st São Paulo Biennial and recipient of the ICCo residency award at the 18th Festival de Arte Contemporânea Videobrasil. In 2006 *Studio Butterfly* was selected for the Programa Rumos Itaú Cultural, and was selected for the 27th São Paulo Biennial. In 2009 de Medeiros participated in the residency program “International Women for Peace Conference” in Dili, East Timor and in 2007, in the residency at Centro de Artes La Chambre Blanche, in Quebec, Canada. She was a recipient of the award Rede Nacional Funarte Artes Visuais in 2009 with the video *Fala dos Confins* which was acquired in 2013 by the Centro Cultural São Paulo. Recent solo shows include *Missão* at Centro Cultural São Paulo, São Paulo (2014); *Cães Sem Plumas* at MAMAM, Recife, Brazil; Galeria Nara Roesler, São Paulo (2013); *Coletiva Instituto Cervantes* at Instituto Cervantes, São Paulo (2012) and *Metró de Superfície* at Paço das Artes, São Paulo (2012).

Caio Reiszewitz, 2012

Caio Reiszewitz, 2012

Caio Reiszewitz, 2012

Caio Reiszewitz (São Paulo, Brazil, 1967) is one of Brazil’s leading contemporary photographers, living and working in São Paulo. 2015 solo exhibitions venues include Maison Européenne de la Photographie, Paris; Museu de Arte do Rio, Rio de Janeiro; Paço Imperial, Rio de Janeiro; Centro Cultural São Paulo, São Paulo; Huis Marseille Museum voor Fotografie, Amsterdam; Galerie van der Mieden, Brussels, Belgium; and Galeria Joan Prats, Barcelona, Spain. 2014 solo exhibition venues included International Center for Photography, New York and Casa da Imagem, São Paulo. In 2005 Reiszewitz represented Brazil at the Venice Biennale. Selected collections include Cisneros Fontanals Art Foundation, Miami; Colección de la Fundación ARCO, Madrid, Spain; Collezione Fondazione Guastalla, Milan, Italy; Fond National d’Art Contemporain, France; and Musée Malraux, Le Havre, France.

Caio Reiszewitz, 2012

Luiz Zerbini (São Paulo, Brazil, 1959) lives and works in Rio de Janeiro. His artistic practice moves between painting, sculpture and installation. Recent solo exhibitions include Galpão Fortes Vilaça, São Paulo (2015); Casa Daros, Rio de Janeiro, (2014); Inhotim, Brumadinho and Max Wigram Gallery, London (2013); and Museu de Arte Moderna do Rio de Janeiro (2012). He presented work at the 29th Bienal de São Paulo in 2010. His work is held in several public collections in Brazil including Inhotim Centro de Arte Contemporânea, Brumadinho; Instituto Itaú Cultural, São Paulo; Museu de Arte Moderna do Rio de Janeiro; and Museu de Arte Moderna de São Paulo.

Luiz Zerbini, 2012

Agnaldo Farias (Itajubá, Brazil, 1955) is curator, art critic and Professor at the School of Architecture and Urbanism of the University of São Paulo, Brazil. His numerous curatorial credits include exhibitions in Instituto Tomie Otake, Oscar Niemeyer Museum, and the Cultural Center of the Bank of Brazil, among others, as well as the 29th São Paulo Biennial, the 46th Venice Biennial, 11th Cuenca Biennial, Ecuador, and the 1st Johannesburg Biennial. He was Chief Curator of the Museum of Modern Art of Rio de Janeiro and Curator of Temporary Exhibitions at the Museum of Contemporary Art of the University of São Paulo. Currently he serves as consultant to the Instituto Tomie Otake. He has published numerous books and articles in Brazil and internationally. He holds a Master’s degree in Social History, University of Campinas – UNICAMP, and a doctoral degree from the School of Architecture and Urbanism, University of São Paulo, where he lectures.

EXHIBITION CHECKLIST

Jonathas de Andrade

O Levante (The Uprising), 2012-2013

video and flyers

dimensions variable

Courtesy of the artist and Galeria Vermelho, São Paulo, Brazil

Sonia Gomes

Untitled from the series Lugar para um corpo (Place for a Body), 2014-15

sewing, moorings on different fabrics and steel screen

101-1/8 x 15-3/4 x 9-7/8 in.

Courtesy of Yoshii Gallery, New York

Sonia Gomes

Untitled from the series Torções (Twists), 2012

stitching, binding, fabrics and laces on wire

35-1/2 x 33-1/2 x 9-7/8 in.

Collection of Martin and Rebecca Eisenberg, New York

Sonia Gomes

Untitled from the series Risco do Tempo (Mark of Time),

2012/2013

drawing and collage

12-5/8 x 17 in.

Private Collection, New York

Sonia Gomes

Untitled from the series Torção (Twist), 2014

sewing, binding, different fabric on wire

20-7/8 x 14-1/2 x 7-7/8 in.

Collection of Laurie and David Wolfert, New York

Virginia de Medeiros

Andrade from the series Fábula do Olhar (Fable of Looking),

2013

digital photopainting printed on cotton paper, framed text, audio

installation; produced in collaboration with Mestre Júlio Santos

variable dimensions;

paper: 47-1/4 x 35-1/2 in.;

framed text: 15-3/4 x 19-7/8 x 2 in.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Brazil

Virginia de Medeiros

Jéssica from the series Fábula do Olhar (Fable of Looking),

2013

digital photopainting printed on cotton paper, framed text, audio

installation; produced in collaboration with Mestre Júlio Santos

variable dimensions;

paper: 47-1/4 x 35-1/2 in.;

framed text: 15-3/4 x 19-7/8 x 2 in.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Brazil

Virginia de Medeiros

Maria da Penha from the series Fábula do Olhar (Fable of

Looking), 2013

digital photopainting printed on cotton paper, framed text, audio

installation; produced in collaboration with Mestre Júlio Santos

variable dimensions;

paper: 47-1/4 x 35-1/2 in.;

framed text: 15-3/4 x 19-7/8 x 2 in.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Brazil

Virginia de Medeiros

Meiriele from the series Fábula do Olhar (Fable of Looking),

2013

digital photopainting printed on cotton paper, framed text, audio

installation; produced in collaboration with Mestre Júlio Santos

variable dimensions;

paper: 47-1/4 x 35-1/2 in.;

framed text: 15-3/4 x 19-7/8 x 2 in.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Brazil

Virginia de Medeiros

Seu Marcos from the series Fábula do Olhar (Fable of

Looking), 2013

digital photopainting printed on cotton paper, framed text, audio

installation; produced in collaboration with Mestre Júlio Santos

variable dimensions;

paper: 47-1/4 x 35-1/2 in.;

framed text: 15-3/4 x 19-7/8 x 2 in.

Courtesy of the artist and Galeria Nara Roesler, São Paulo, Brazil

Caio Reisewitz

Curahy, 2009

inkjet on Hahnemühle paper

10-1/4 x 13 in.

Edition: 1/8

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Goiânia Golf Club II, 2004

c-print mounted on Diasec

70-7/8 x 57-7/8 in.

Edition: 1/5

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Guarituba, 2014

c-print with collage

21-1/4 x 16-3/8 in.

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Piaçabuçu, 2012

c-print mounted on Diasec

70-7/8 x 89-3/8 in.

Edition: 3/5

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Sapetuba, 2009

inkjet on Hahnemühle paper

13 x 10-1/4 in.

Edition: 2/8

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Sepetinga, 2009

inkjet on Hahnemühle paper

9-7/8 x 12-5/8 in.

Edition: 2/8

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Tababuia, 2009

inkjet on Hahnemühle paper

12-7/8 x 13-5/8 in.

Edition: 2/8

Courtesy of the artist and Luciana Brito Galeria, São Paulo, Brazil

Caio Reisewitz

Uruçuí, 2016

digital photographic collage (archival pigment print on

polypropylene self-adhesive film)

dimensions variable

Courtesy of artist

Luiz Zerbini

O Suicida alto – astral (The Upbeat Suicide), 2006

acrylic on canvas, bronze, wood, concrete, ceramic and cotton

string

triptych

panels 136-5/8 x 75-5/8 in; 143 x 75-5/8 in.; 138-1/4 x 74-1/2 in.

Collection of Fabio Szwarcwald, Brazil



Brazilian artist Sandra Cinto working with master printer Tom Pruitt at USF Graphicstudio on a series of prints for her project gallery *Sandra Cinto: Chance and Necessity*, on view concurrent with *Histórias*. (Photo: Will Lytch)
Cover image: Caio Reiszewitz, *Goiania Golf Club II*, 2004

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