

The background is a painting of a wooden structure, possibly a window or door frame, with several white rectangular panels. The wood is rendered in shades of brown and grey. In the foreground, there are two dark, possibly black, boots or shoes. One is on the left, and the other is in the center, partially overlapping the white panels. The overall style is somewhat abstract and textured.

Pedro Cera

Bruno Pacheco

Gil Heitor Cortesão

Ilê Sartuzi

Isabel Cordovil

Julião Sarmento

Manuel Chavajay

Mónica Mays

Paloma Varga Weisz

Booth 03

Art | Basel
Miami Beach



Bruno Pacheco

(b. 1974, Lisbon)

To engage with Bruno Pacheco's paintings is to accept a model of participatory duality, where the subject reflects on the medium itself. Through layered planes and elements, form classical references to everyday motifs, Pacheco creates a pictorial plane that balances references and histories, exploring the mimetic nature of painting while evoking a subtle anonymity. Conceptually established through protagonists in states of absorption, the observer is left with an accumulation of concealed situations, yearning for intimacy after an initial denial of access to meaning, and thus being drawn into the picture to be transformed into a transitory participant between worlds.

Fragmentation runs through Pacheco's practice, as seen in *Drift* (2024), rescuing landscapes and details from other paintings. Here, recognition fades, leaving the unconscious as the guiding force in a dreamy flow, upon a combination of depiction and memory slowly carried by the current of a dream. An oneiric state where everything becomes elusively possible is implied by the three characters arranged on the ground, submitted to a drifting contemplation of the painting behind. In this continual interplay, Pacheco navigates the fluid territory where the known and the unknown coexist, inviting viewers to accompany the subjects in their exploration for the depths of their own perception and experience.



Bruno Pacheco
Drift, 2024
oil on canvas
230 × 190 cm
42.000,00 € excluding taxes
#BP5631



Bruno Pacheco
Drift, 2024 (detail)





Bruno Pacheco
Drift, 2024 (detail)



Gil Heitor Cortesão

(b. 1966, Lisbon)

Using painting on the back of a plexiglass sheet as primary medium, Gil Heitor Cortesão's practice begins with found footage of undefined spaces, blending painterly precision with abstraction. As a journey to the indefinite, the conventional notion of the real is replaced by destabilization, challenging traditional hierarchies and merging accuracy with non-objectivity, textured lines, details, fragments, and altered objects, whilst echoing the narrative of visual complexity inscribed in the digital era.

Heitor Cortesão's new paintings explore liminal interiors where time seems to fade, moving through manipulation and distortion. Two of the artist's most common thematic subjects, architecture and interior design evoke a modernist utopian dream to create a new society, offering a nostalgia for a present and a past that never existed. For this reason, the viewer feels both familiarity and strangeness, as if these spaces might offer some comfort, although remaining unknowable. The paintings invite us into their absorbing depth, guiding us towards a diffuse and non-concrete place where artificiality prevails, perpetuated by the scale and mirrored medium reflecting our body and environment, almost as if a recognizable memory would suddenly become impossible to place.



Gil Heitor Cortesão
News from the Frontline, 2024
oil on plexiglass
200 × 200 cm (framed)
52.000,00 € excluding taxes
#GC5483



Gil Heitor Cortesão
News from the Frontline, 2024



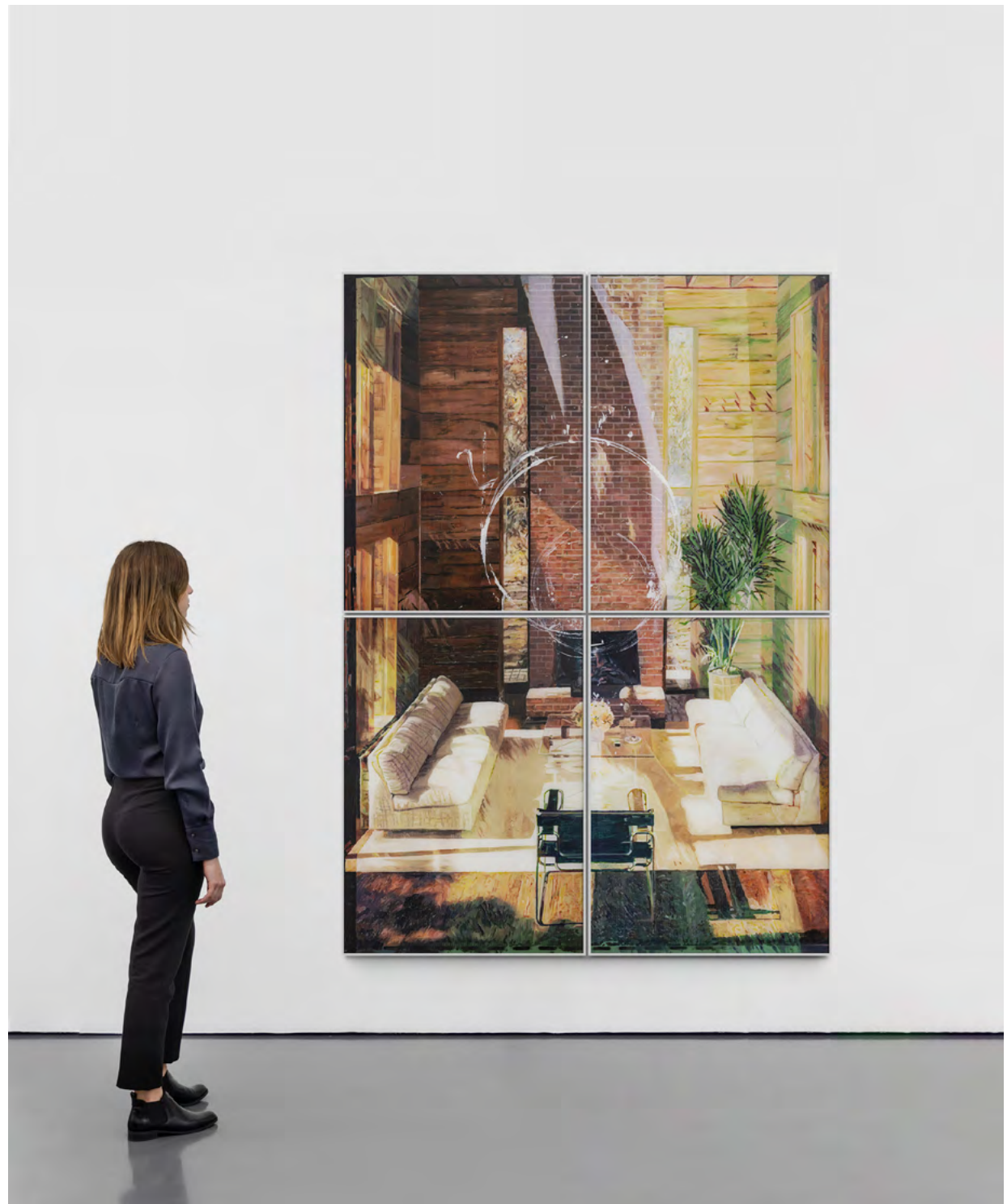
Gil Heitor Cortesão
West-östlicher-N-S Divan, 2024
oil on plexiglass
200 × 200 cm (framed)
52.000,00 € excluding taxes
#GC5547



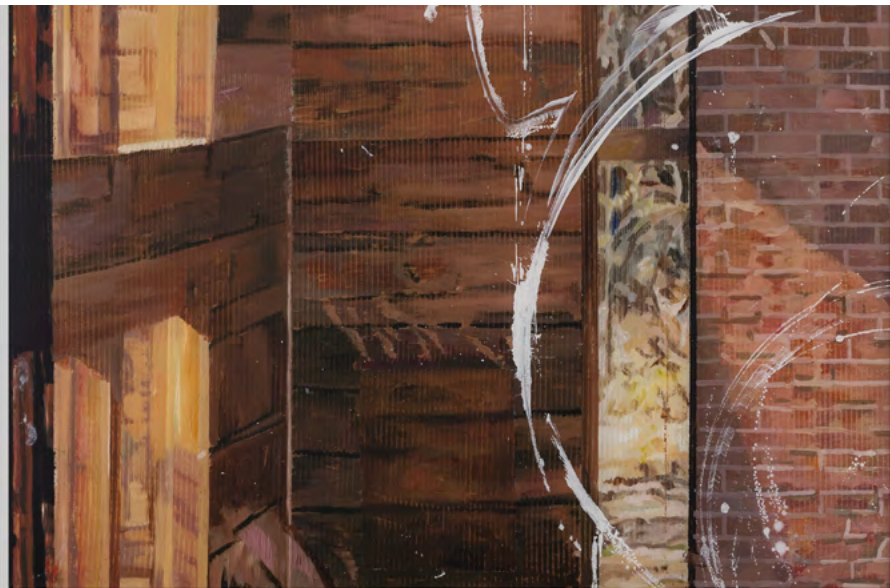
Gil Heitor Cortesão
West-östlicher-N-S Divan, 2024



Gil Heitor Cortesão
Pale Fire, 2024
oil on plexiglass
200 × 144 cm (framed)
45.000,00 € excluding taxes
#GC5547



Gil Heitor Cortesão
Pale Fire, 2024 (detail)



Gil Heitor Cortesão
Pale Fire, 2024 (detail)



Ilê Sartuzi

(b. 1995, São Paulo, Brazil)

Ilê Sartuzi's work fuses theater and performativity in a layered exploration of artifice and reality, using symbols of staged illusions. Through repetitive motifs, like static objects and mechanical sequences, his works often embody the pervasive sense of contemporary simulacra – where the distinction between the genuine and the artificial is continually shattered.

In his recent paintings, Sartuzi intensifies this sense of illusion through theatrical and magical imagery – closed curtains offering glimpses, to ventriloquism and magic tricks – suggesting a carefully staged deception. Rooted in a suspension of disbelief, the works depict several instances often leading to an avoidance of critical thinking, representing a world both tangible and elusive. Sartuzi's approach introduces a subtle irony, questioning the viewer's role in performative spaces and in the medium of painting itself – the willingness to believe, even if briefly. The paintings thus serve as both subject and stage, inviting reflection on our susceptibility to staged narratives, while capturing a contemporary paradox: the desire for authenticity blended into the allure of artifice.



Ilê Sartuzi
Untitled, 2024
oil on canvas
180 × 110 cm
22.000,00 € excluding taxes
#ILL5649



Ilê Sartuzi
Untitled, 2024 (detail)



Ilê Sartuzi
cardsharps (after Caravaggio), 2024
oil on canvas and aluminium frame
30 × 40 cm
6.000,00 € excluding taxes #ILL5657

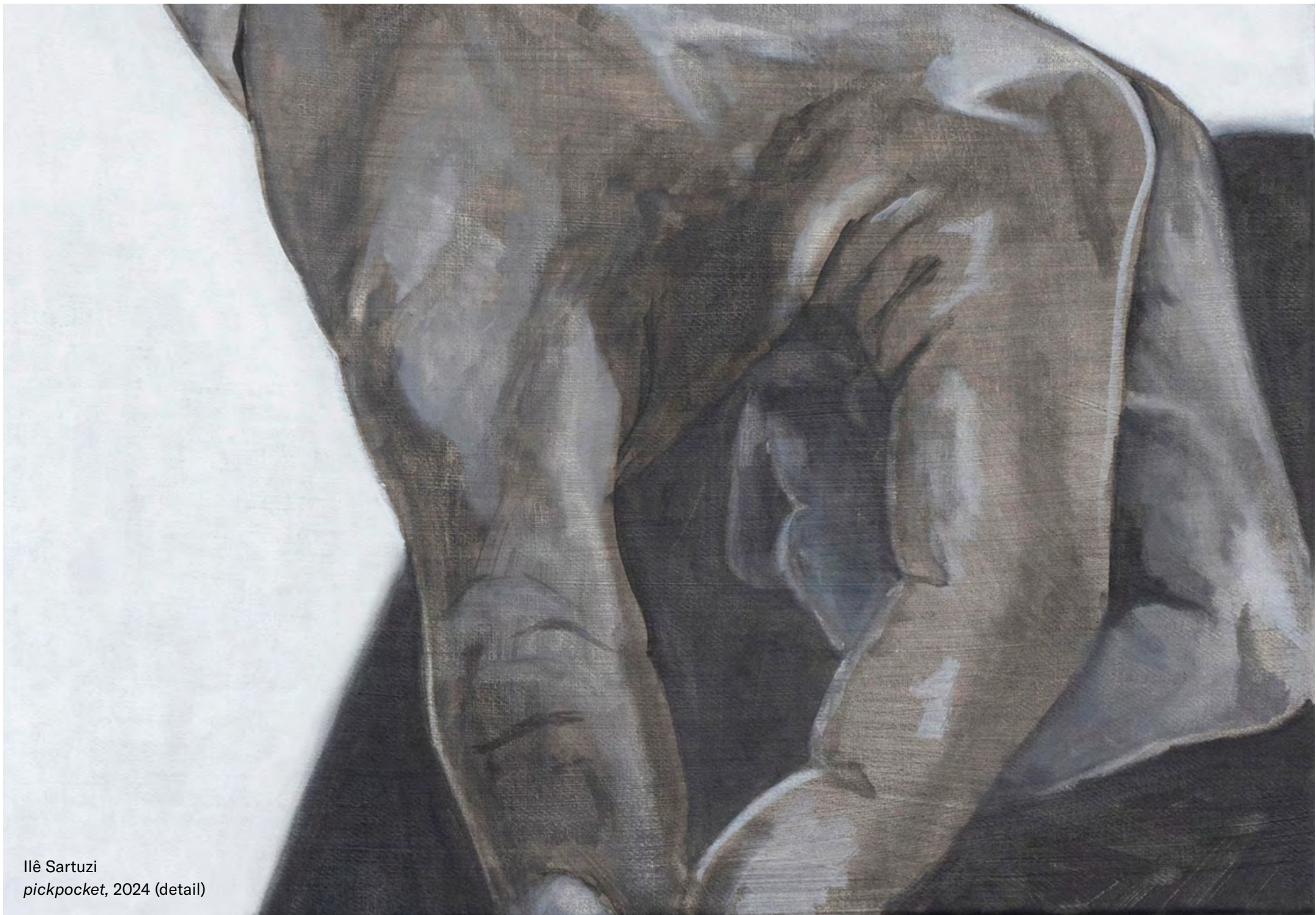


Ilê Sartuzi
cardsharps (after Caravaggio), 2024 (detail)



Ilê Sartuzi
pickpocket, 2024
oil on canvas
65,5 × 50,5 cm
8.500,00 € excluding taxes
#ILL5650





Ilê Sartuzi
pickpocket, 2024 (detail)



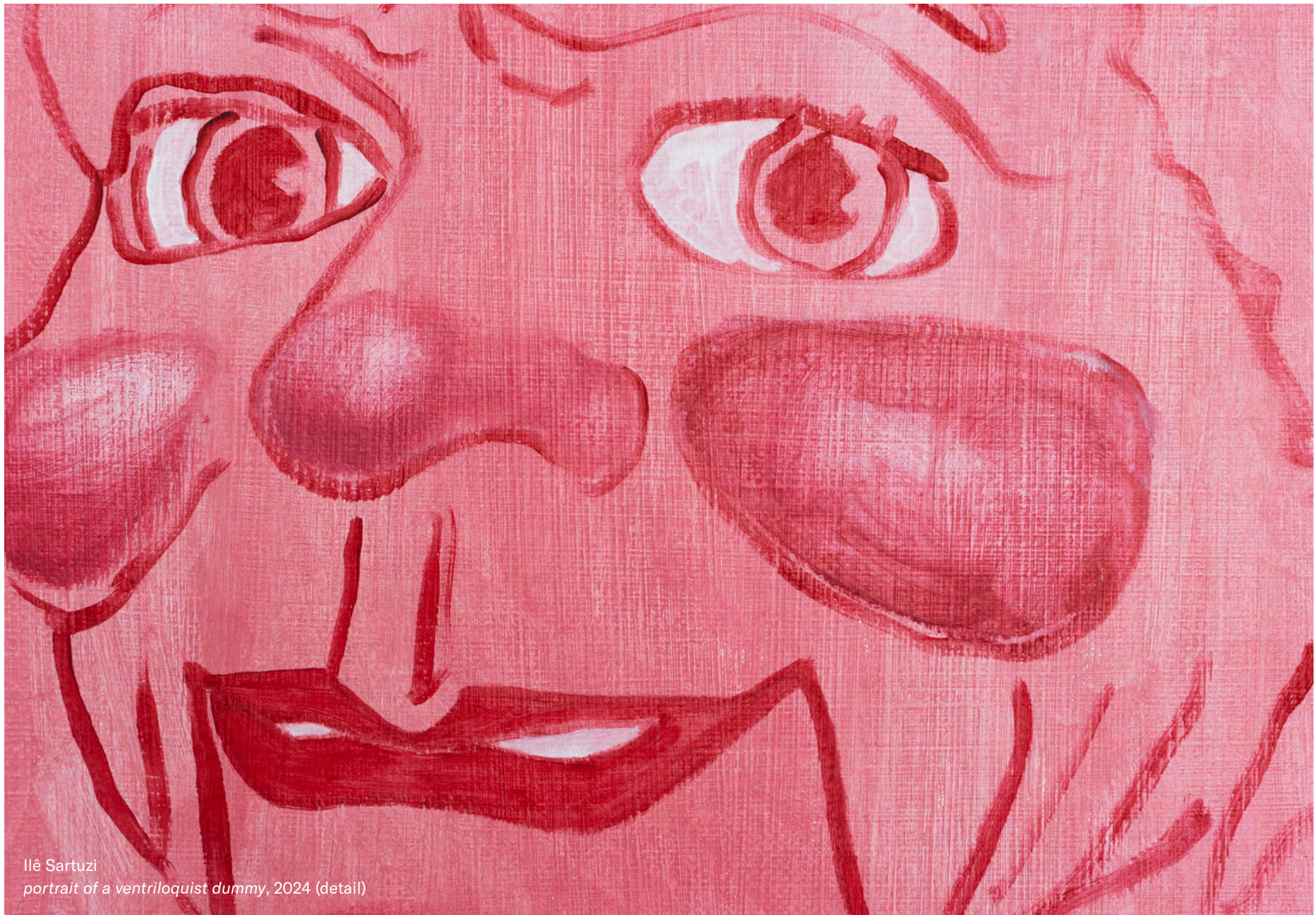
Ilê Sartuzi
black curtain, 2024
oil on velvet | 110 × 160 cm
21.000,00 € excluding taxes #ILL5652



Ilê Sartuzi
black curtain, 2024



Ilê Sartuzi
portrait of a ventriloquist dummy, 2024
oil on linen
40 x 30 cm
Sold
#ILL5655



Ilê Sartuzi
portrait of a ventriloquist dummy, 2024 (detail)



Ilê Sartuzi
the vanishing coin, 2024
oil on linen, black velvet frame and pins
60,5 × 30,5 cm
7.000,00 € excluding taxes
#ILL5656





Ilé Sartuzi
the vanishing coin, 2024 (detail)



Ilê Sartuzi
AD MR, 2024
oil on linen and aluminium special frame
32 x 32 cm
4.500,00 € excluding taxes #ILL5658



Ilê Sartuzi
AD MR, 2024



1508

1920

Ilê Sartuzi
AD MR, 2024 (detail)



Isabel Cordovil

(b. 1994, Lisbon)

Isabel Cordovil's work unfolds as metaphorical poems of expectation and possibility, highlighting diverse processes of being through visual acts of disobedience. The duality of the self as a collective, and the body as a present absence, construct the subversive vocabulary of her practice, operating as a political discourse on identity and regulation.

Driven by a search for understanding, Cordovil's symbolic mappings blend elements of interiority and architecture to explore life's lyrical tragedies and the idea of refuge. Her new works take the form of a single column divided into two equal parts, symbolizing Eleanor and Lorena—two halves of the same body. This visual structure evokes the bond between Eleanor Roosevelt and Lorena Hickok, whose relationship evolved from a professional connection into a profound union, sustained by thousands of letters. Despite the geographic distance and political constraints, especially after Eleanor became First Lady, their enduring companionship calls to mind the Platonic concept of soulmates. In Plato's Symposium, and as described by playwright Aristophanes, humans were once whole until Zeus split them apart, condemning them to wander the earth in search of their missing halves. Drawing from this myth, Cordovil's works portray an idea of unity divided into two parts—a reflection on eternal longing, connection, and quest for wholeness.



Isabel Cordovil

Lorena, 2024

iron

180 x 40 x 30 cm

16.000,00 € excluding taxes

#ISA5545



Isabel Cordovil
Lorena, 2024





Isabel Cordovil
Lorena, 2024



Isabel Cordovil
Eleanor, 2024
iron
178,5 × 40 × 30 cm
16.000,00 € excluding taxes
#ISA5636



Isabel Cordovil
Eleanor, 2024





Isabel Cordovil
Eleanor, 2024

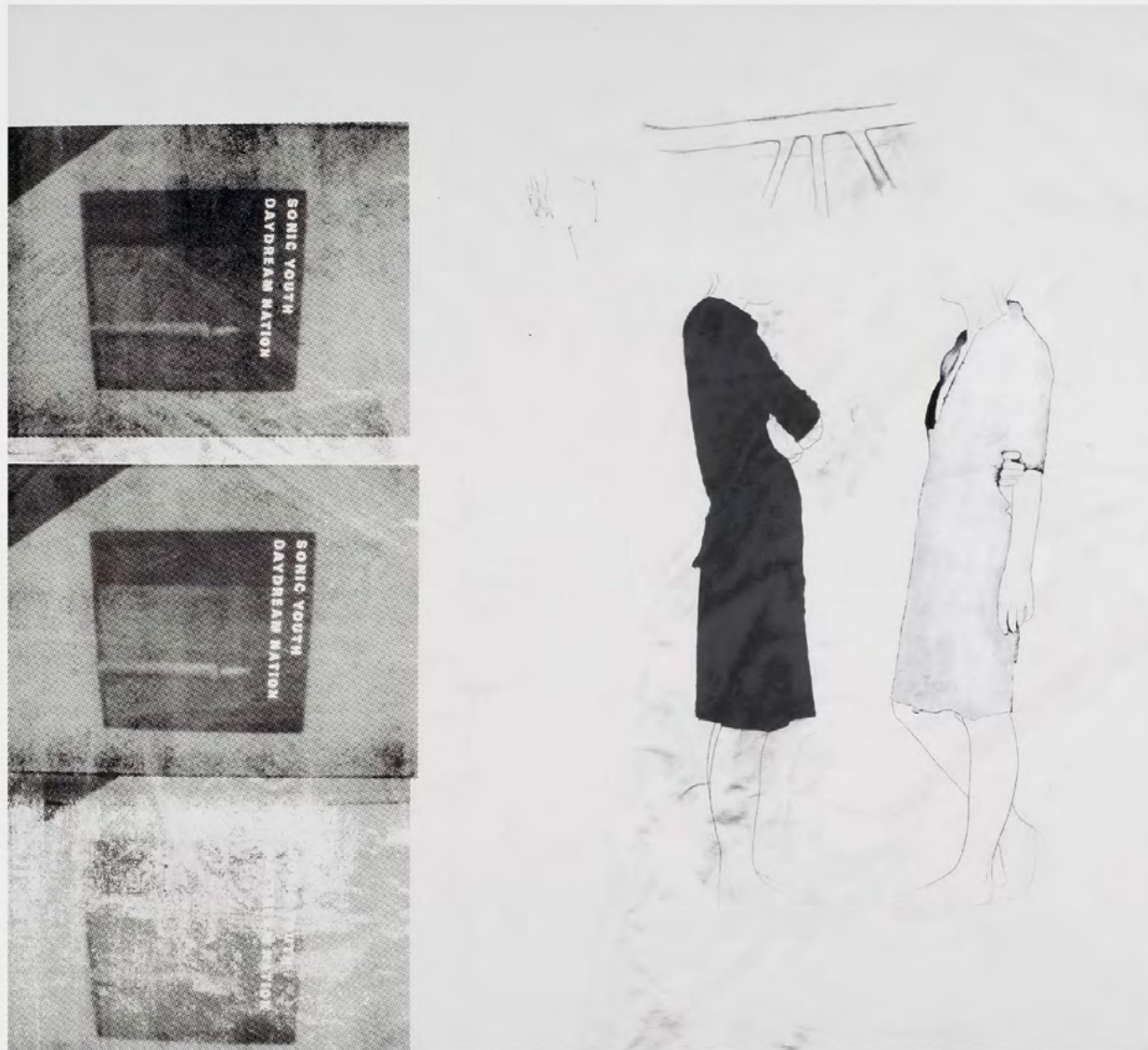


Julião Sarmento

(1948-2021, Lisbon)

In Julião Sarmento's practice, the search for an inner landscape becomes a quest for identification, intertwining free associations inhabiting the unconscious mind. Delving into a subtlety exploration of various themes, including the female body, domestic spaces, everyday objects, written language, undefined settings, or the nuances of sexuality, Sarmento's work constructs stories of silenced narratives, offering neither answers nor questions, while transforming the pictorial plane into a journey to reconcile the various facets of selfhood.

Simulating photographic frameworks, Sarmento uses shadows and silhouettes as fetishized elements, from suspended legs seen from a bottom-up perspective to silent conversations between two unidentified figures. His work often positions viewers as voyeurs to intimate scenes from which they are clearly excluded – a recurrent theme in Sarmento's practice used to materialize desire. The tension of being hidden, peering into something private, creates a condition intensified by ambiguous territories that conceal the picture's totality. Drawing from a wide range of references, from Renaissance architecture (Brunelleschi) to the private territory of the unconscious, Sarmento's works suggest the body and other visual elements as critical motifs of enigmatic and imaginative intentions.



Julião Sarmento

Brunelleschi's Doubt, 2009

polyvinyl acetate, pigment, acrylic gesso, graphite, water-based enamel
and silkscreen print on raw cotton canvas | 197 x 220 cm

110.000,00 € excluding taxes

#JS5622



Julião Sarmiento
Brunelleschi's Doubt, 2009



Julião Sarmiento

On a Voyeuristic Gaze, 2002

polyvinyl acetate, pigment and acrylic tempera on raw cotton canvas

89 x 113,5 cm

50.000,00 € excluding taxes

#JS5190



Julião Sarmiento
On a Voyeuristic Gaze, 2002



Manuel Chavajay

(b. 1982, San Pedro La Laguna, Guatemala)

As a Tz'utujil Maya artist, Manuel Chavajay's practice is deeply intertwined with his roots. Reflecting a profound connection to his native land—an intimate village nestled alongside the shores of Lake Atitlán in Sololá, Guatemala – and its ancestral heritage, Chavajay's work embodies a historic consciousness of indigenous identity, echoing both a struggle for independence as well as a resilient pursuit of stability.

The Kuku, a clay jar steeped in ancestral significance, epitomizes a dreamlike essence resonating with the transmission of wisdom across generations. Historically integral to indigenous practices, vessels like these served as containers for fetching water from the lake, utilized both in healing ceremonies and burial rituals to guide departed spirits and to protect them from negative energies. Infused with a timeless allure, Chavajay's ceramic pots carry the essence of spiritual guidance, with its rough surface juxtaposed with the vividly colored interiors bridging the tangible and intangible realms together. As a repository of collective knowledge, passed on through the ethereal realm of dreams and oral tradition, these works serve as enduring links between past customs and contemporary sensibilities, enriching the cultural tapestry of the Maya tradition with each passing era.



Manuel Chavajay

Tz'aqool B'itolol / materia y energía, 2024

ceramic, acrylic, spray | 40 × 40 × 40 cm

15.000,00 € excluding taxes

#CHA5561



Manuel Chavajay
Tz'aqool B'itolol / materia y energía, 2024
(detail)
#CHA5561



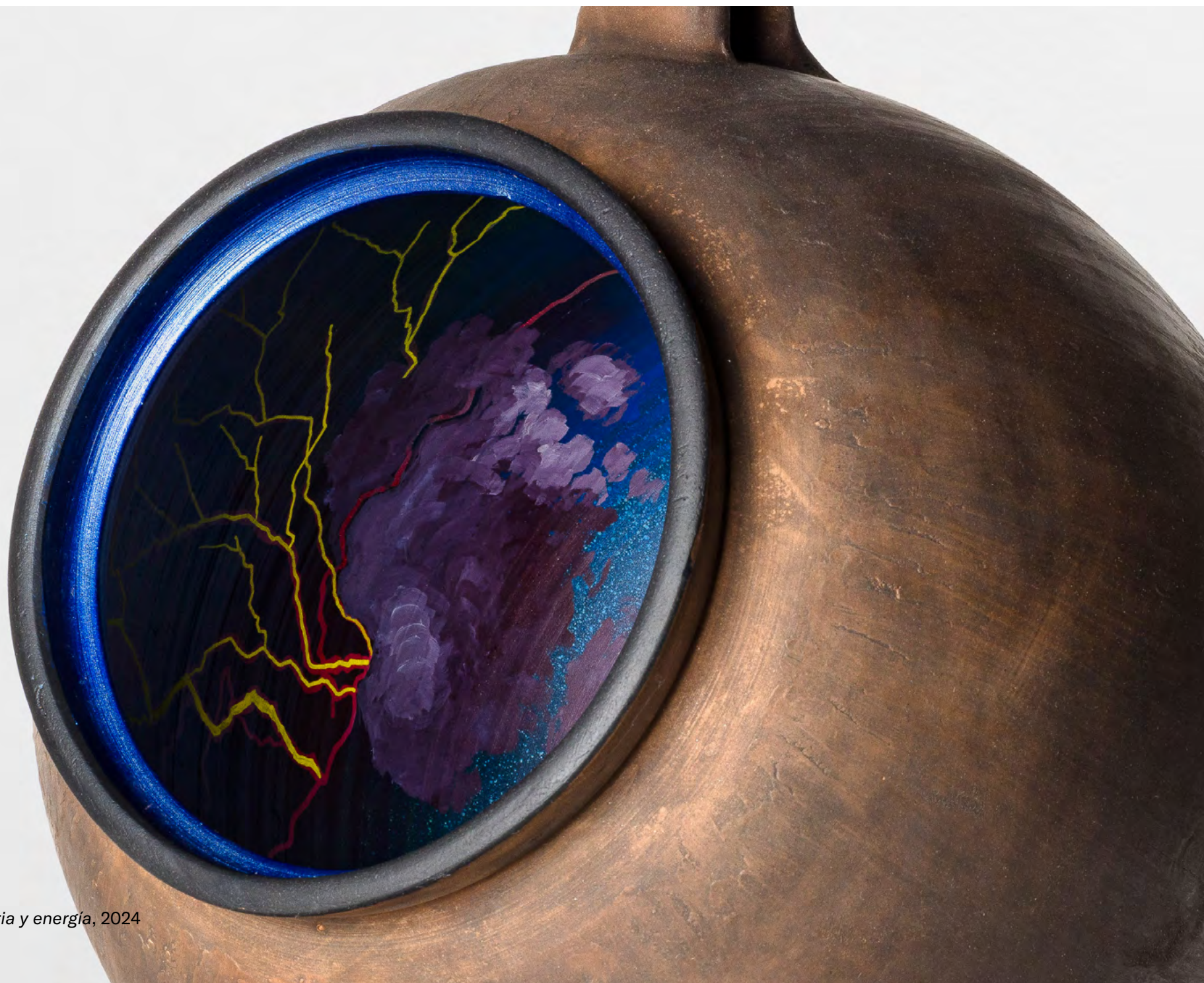
Manuel Chavajay

Tz'aqool B'itolol / materia y energía, 2024

ceramic, acrylic, spray | 40 × 40 × 40 cm

15.000,00 € excluding taxes

#CHA5564



Manuel Chavajay
Tz'aqool B'itolol / materia y energía, 2024
(detail)
#CHA5564



Manuel Chavajay

Tz'aqool B'itolol / materia y energía, 2024

ceramic, acrylic, spray | 40 × 40 × 40 cm

15.000,00 € excluding taxes

#CHA5572



Manuel Chavajay
Tz'aqool B'itolol / materia y energía, 2024
(detail)
#CHA5572



Manuel Chavajay

Tz'aqool B'itolol / materia y energía, 2024

ceramic, acrylic, spray | 40 × 40 × 40 cm

15.000,00 € excluding taxes

#CHA5581



Manuel Chavajay
Tz'aqool B'itolol / materia y energía, 2024
(detail)
#CHA5581

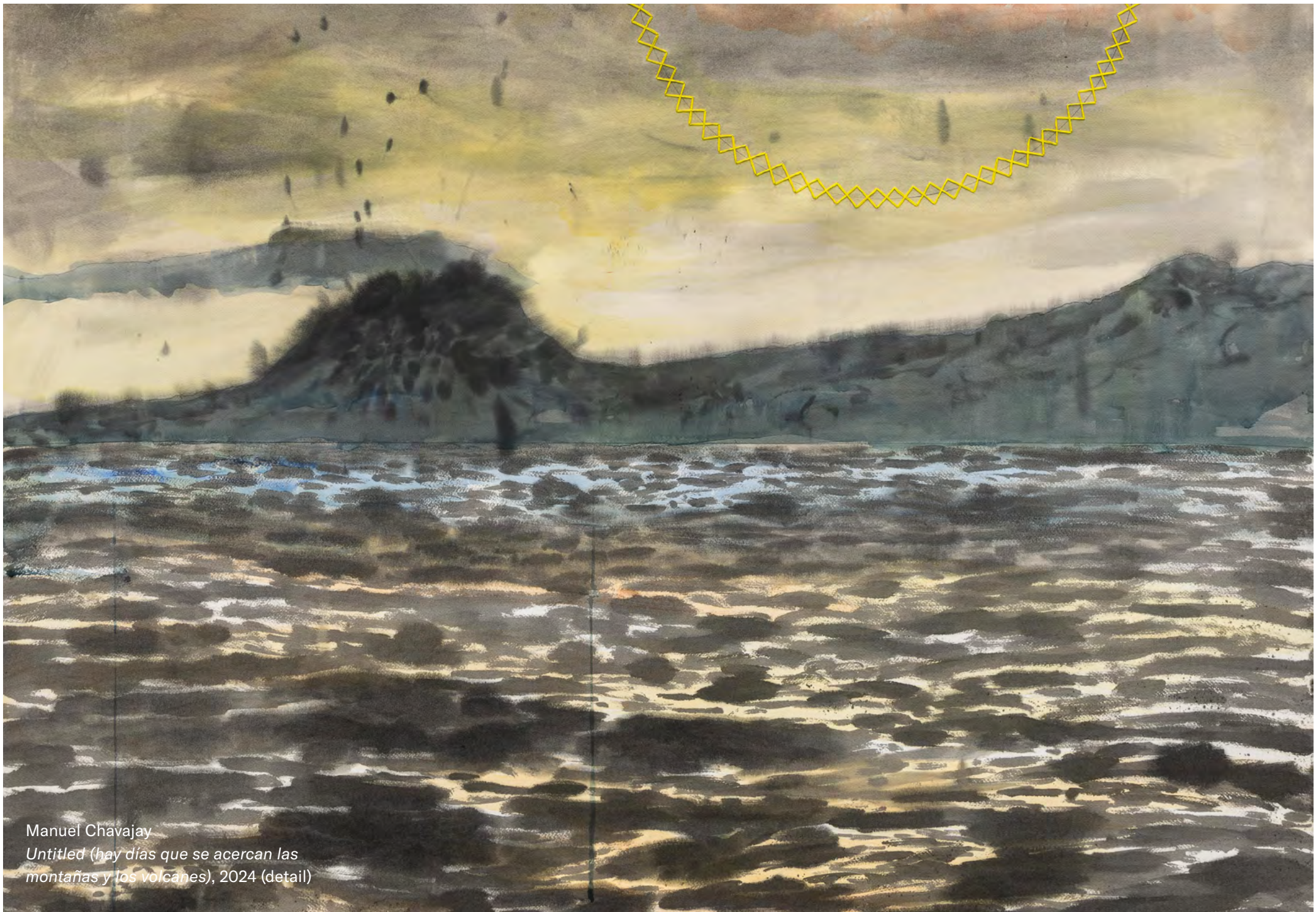


Working through a wide range of media, including painting, sculpture, or video, Chavajay's work serves not only as an expression of cultural richness, but also as a powerful force for change, inspiring a collective responsibility to preserve and cherish the sacred landscapes and traditions that define the Tz'utujil Maya heritage.

Stemming from ancestral practices rooted in the landscapes, a significant body of Manuel Chavajay's paintings capture the shores of Lake Atitlán and its encompassing natural beauty. His artistic intervention on watercolors involves the use of burned oil from marine and land engines, along with embroidery on cotton paper, weaving a narrative around a consciousness concerning the world we inhabit and the detrimental impact of human actions on it. For Chavajay, the landscape is not merely a backdrop but a mirror reflecting our connection to the elements. It serves as the realm where he engages with the blue sky and the starry night, channels through which his ancestors communicate. In this creative process, there is a profound desire to encapsulate the energy of the sacred place, preserving its essence and conveying a poignant commentary on the environmental challenges faced by our shared world.



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes)*, 2024
burned oil from marine and land engine,
watercolor and embroidery on cotton paper
170 × 170 cm | 182 × 119 cm (framed)
15.000,00 € excluding taxes
#CHA5552



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



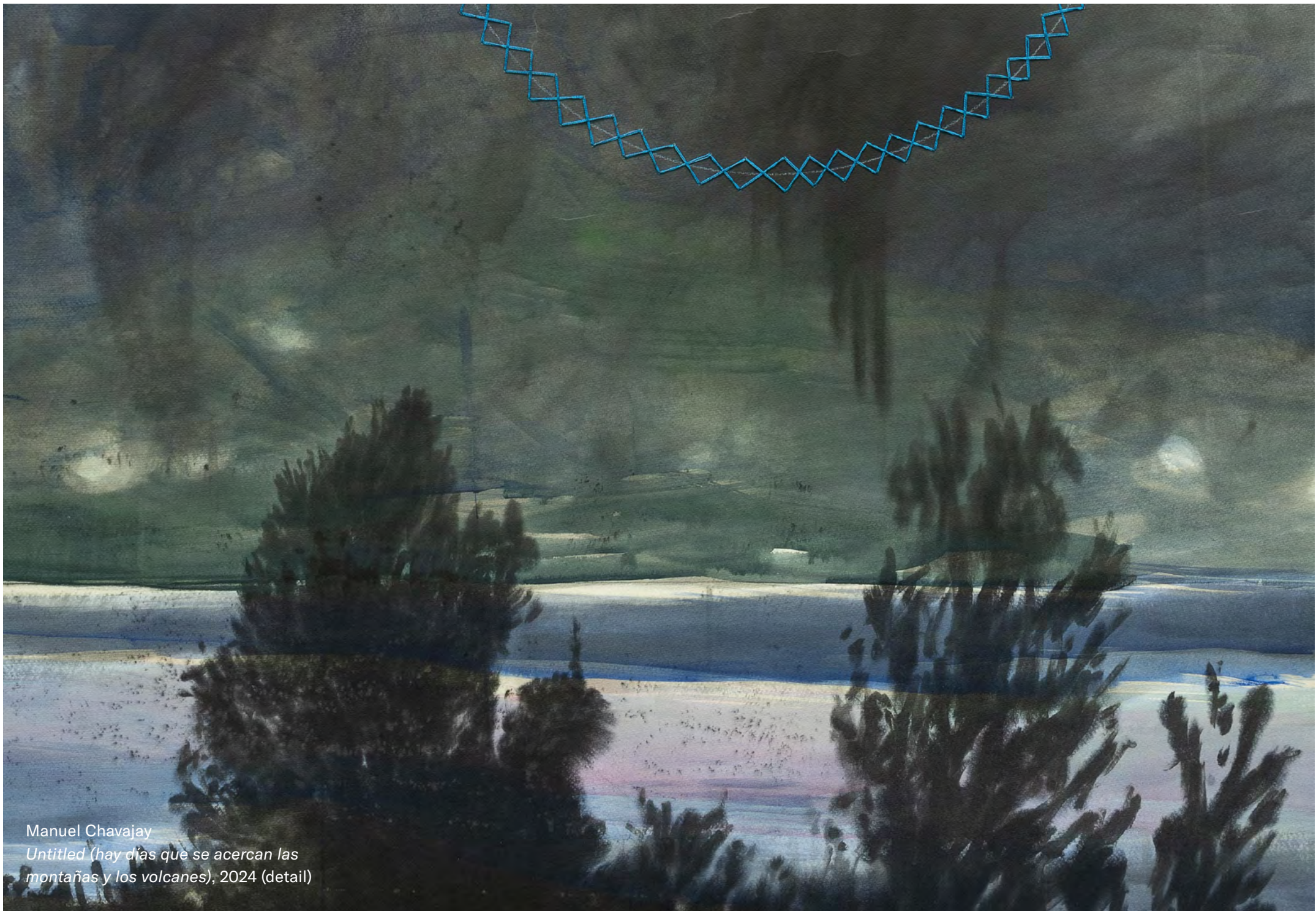
Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes)*, 2024 (detail)



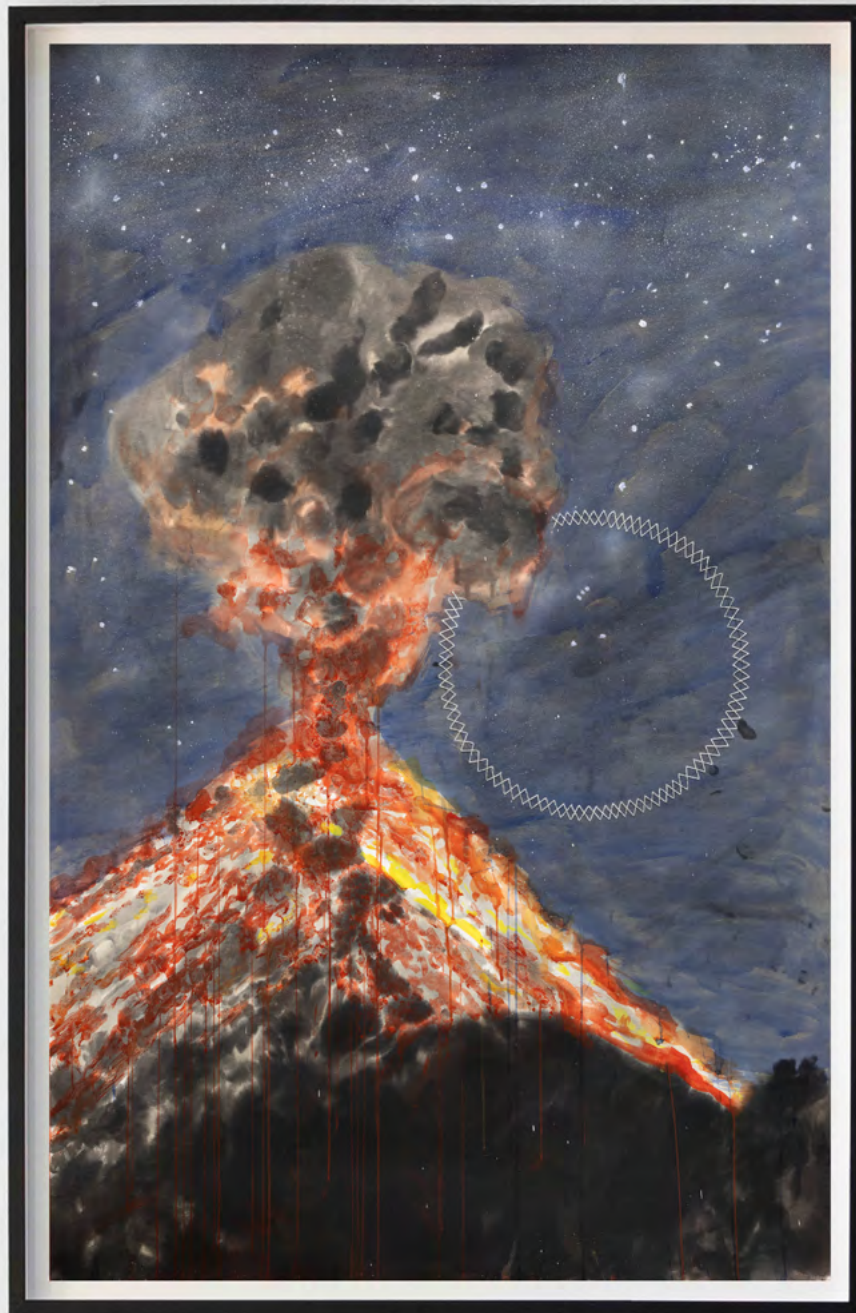
Manuel Chavajay
Untitled (hay días que se acercan las montañas y los volcanes), 2024
burned oil from marine and land engine,
watercolor and embroidery on cotton paper
170 × 170 cm | 182 × 119 cm (framed)
15.000,00 € excluding taxes
#CHA5553



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes)*, 2024 (detail)



Manuel Chavajay

Untitled (hay días que se acercan las montañas y los volcanes), 2024

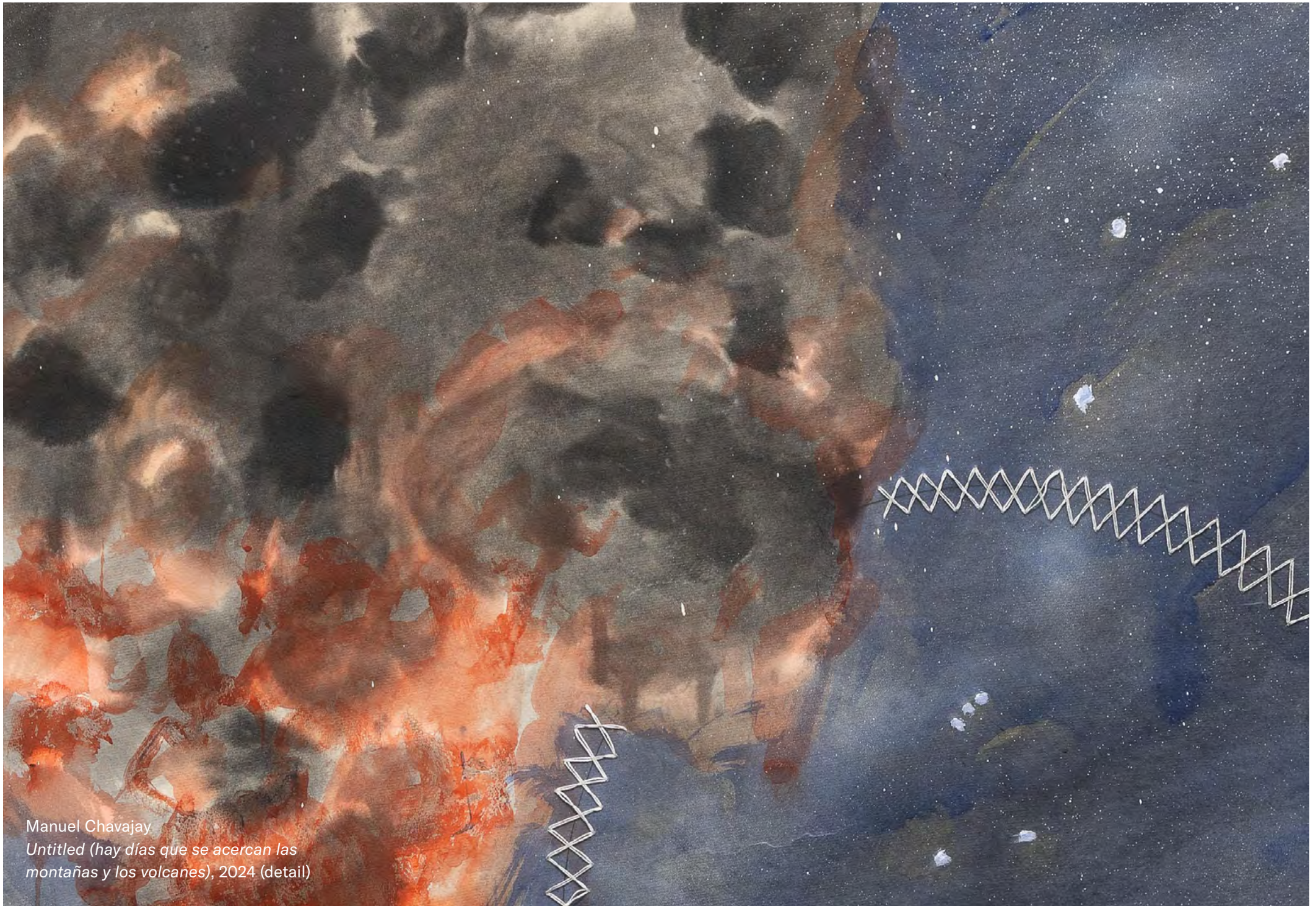
burned oil from marine and land engine, watercolor,
acrylic and embroidery on cotton paper

170 × 170 cm | 182 × 119 cm (framed)

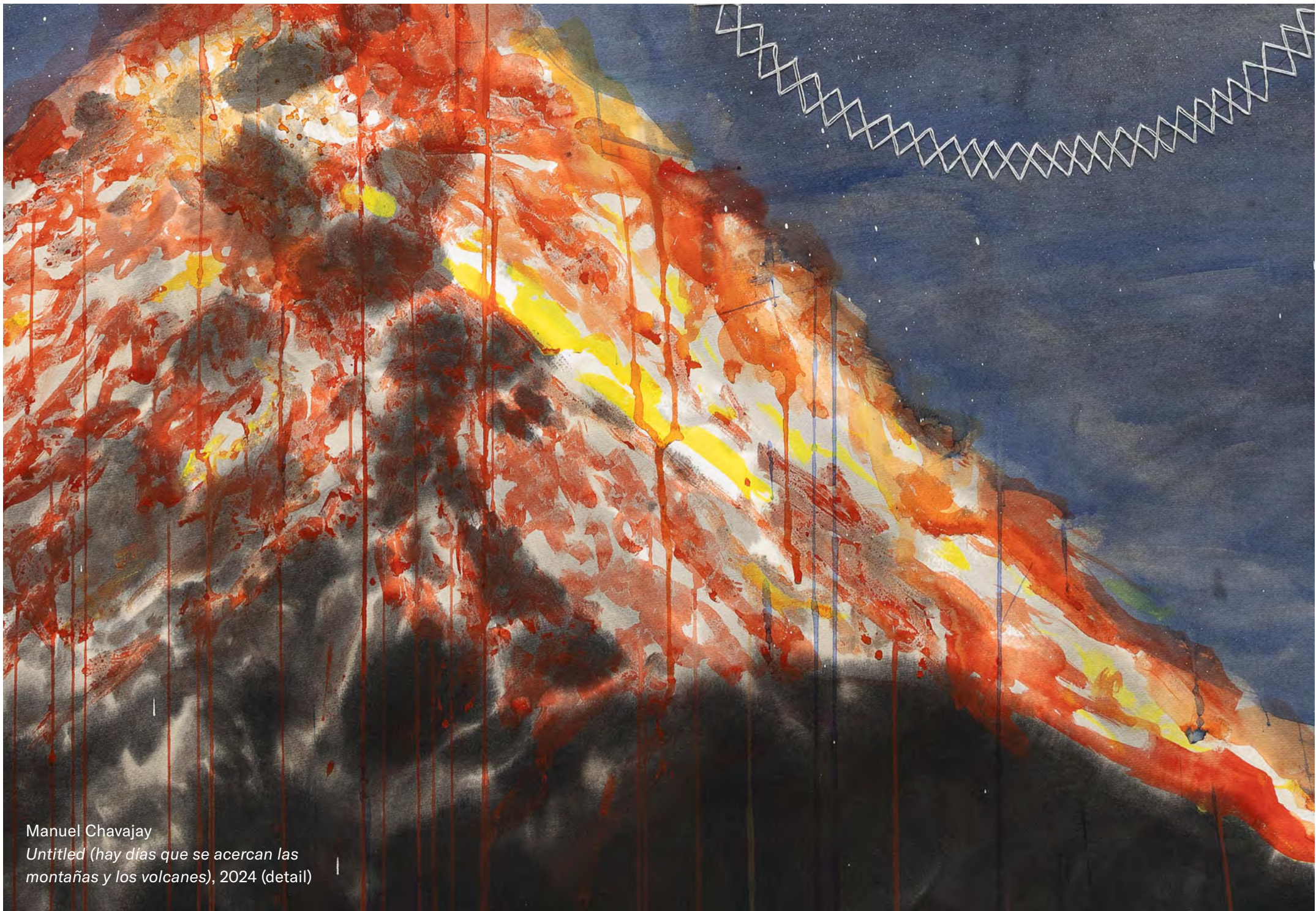
15.000,00 € excluding taxes

#CHA5555

www.pedrocera.com



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay

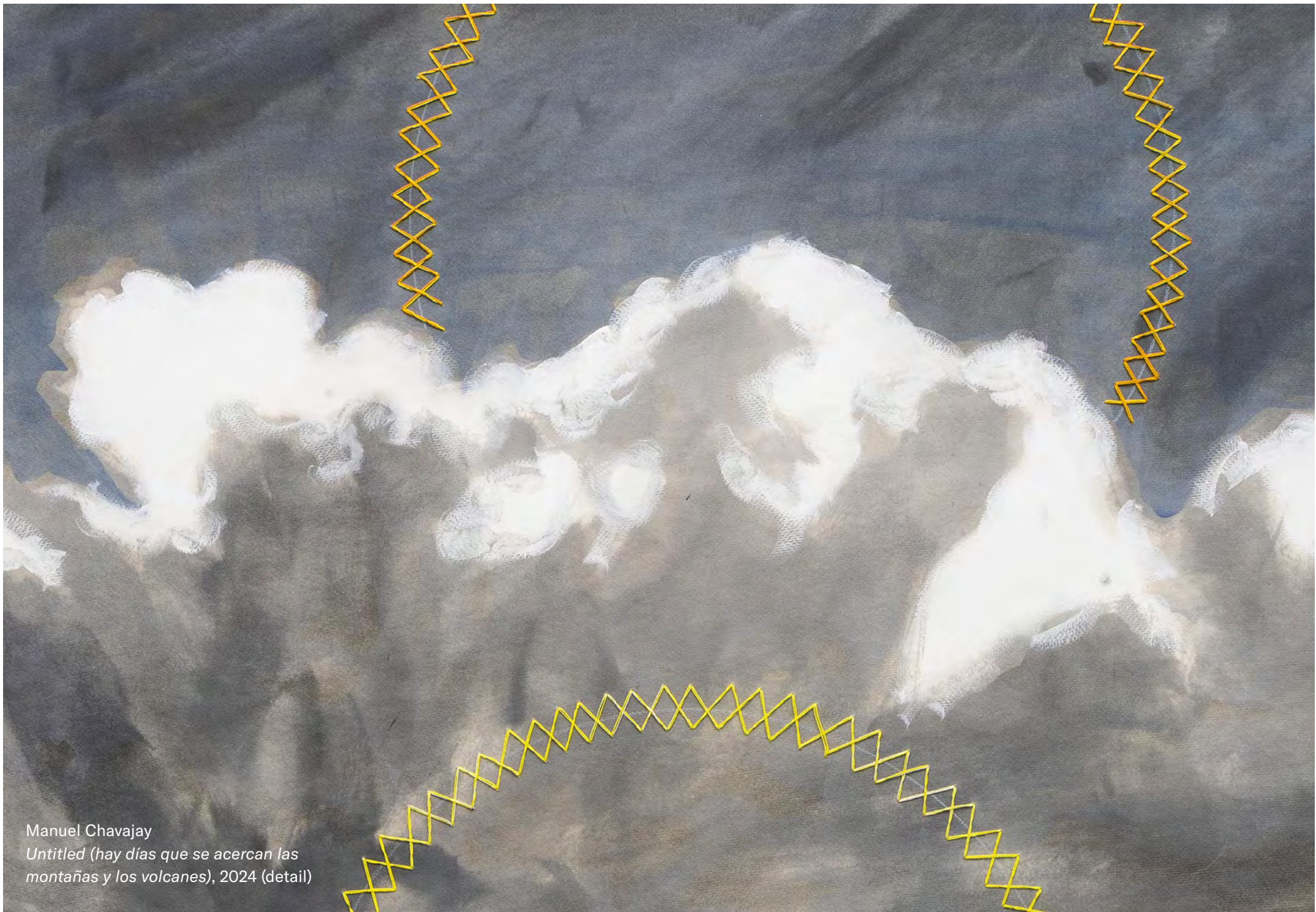
Untitled (hay días que se acercan las montañas y los volcanes), 2024

burned oil from marine and land engine, watercolor,
acrylic and embroidery on cotton paper
170 × 170 cm | 182 × 119 cm (framed)

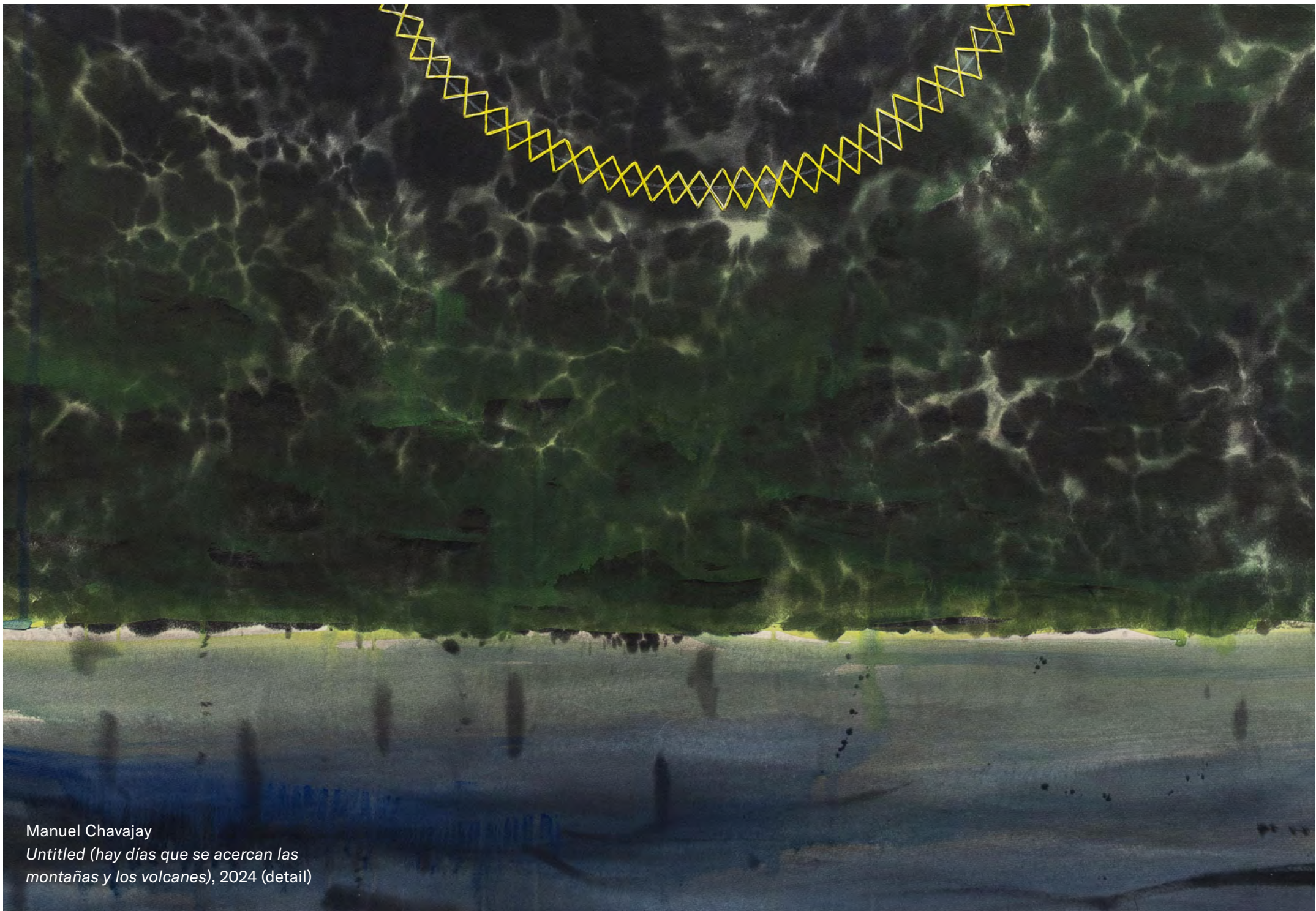
15.000,00 € excluding taxes

#CHA5621

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Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay

*Untitled (hay días que se acercan las
montañas y los volcanes), 2024*

burned oil from marine and land engine,
watercolor and embroidery on cotton paper
170 × 170 cm | 182 × 119 cm (framed)

15.000,00 € excluding taxes

#CHA5551

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Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024 (detail)*



Manuel Chavajay
*Untitled (hay días que se acercan las
montañas y los volcanes), 2024*



Mónica Mays

(b. 1990, Madrid)

Combining organic matter with collected materials, Mónica Mays' sculptural work transforms preestablished definitions into opaque processes of generative identity. Tracing the circulations of various objects, her practice addresses narratives of domination within systems of production and consumerism, displacing and incorporating infinite layers of meaning.

Evoking the multilayered concept of Paradise – a term heavy with symbolic debris – Mays' new works examine the paradigms of enclosure and excess, probing the economic control embedded in contemporary trade systems and the violent histories of exploitation. Through poetic and sensual embodiments of desire and control, Mays crafts pieces holding industrial objects – exhaust pipes and shock absorbers – within elegant layers of organic matter, like fur, wood, or palm wax. The latter, in particular, underscores Mays attention to the brutal extraction of palm oil and its circulation as an everyday commodity, one subtly fortifying entrenched systems of power and exploitation. Suspended from the ground, however, Mays' sculptures hover in a state of restless tension – in this raised position, the works gesture towards an elusive escape, a softened resistance to the omnipresent forces shaping them. Like exhausted disbeliefs, the works embody a desire to transcend, or perhaps undermine, the structural violence woven into the fabric of our material world.



Mónica Mays

Exhausted disbelief, 2024

exhausts, shock absorber, beeswax, palm wax,
fur, canvas, wood, steel, cardboard

168 × 40 × 20 cm

15.000,00 € excluding taxes

#MAYS5635



Mónica Mays
Exhausted disbelief, 2024
(detail)





Mónica Mays
Exhausted disbelief, 2024



Mónica Mays

Hermes, 2024

exhausts, beeswax, palm wax, fur, canvas,
steel, vellum, cardboard, tree resins

157 x 33 x 19 cm

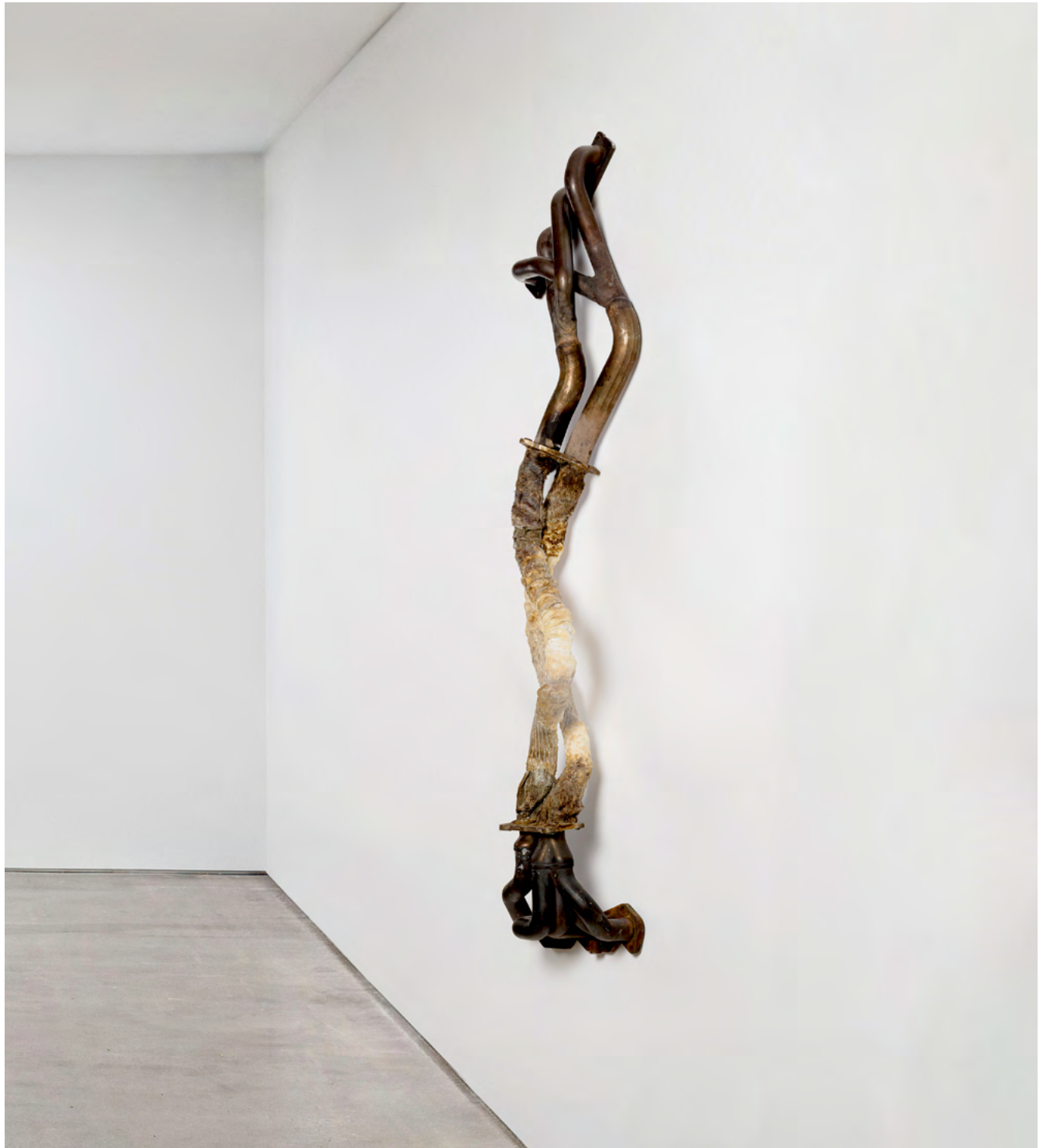
15.000,00 € excluding taxes

#MAYS5495



Mónica Mays
Hermes, 2024
(detail)





Mónica Mays
Hermes, 2024



Paloma Varga Weisz

(b. 1966 in Mannheim, Germany)

Paloma Varga Weisz's work delves into the concealed fantasies and intimate desires of the subjective unconscious mind, resonating with multiple narratives of memory, identity, and history. The body appears as a theme of particular focus, blurring the line between the individual and the collective experience, while remaining subject to suggestion and possibility.

Part of a set of new works integrated into one of the oldest series in Varga Weisz's practice, dating back to 1998, the "Wilde Leute" ("Wild Bunch") figures are organized as groups or "families", taking the form of a fantastical creature with bear or bunny-like ears and simplified features reminiscent of Piero della Francesca's faces, a hybrid product resulting from the endless possibilities of imagination. Serving as a symbol for an unconscious untouched by social constructs, the figures' distorted appearance invites for an exploration of the fluid boundaries between reality and fantasy, adopting contemplative positions. Revealing Varga Weisz's ongoing exploration of the profound and mysterious aspects of human experience, the sculptures escape rigid designations of identity through their autonomous presence in the space. Evoking a sense of wonder, "Wilde Leute" seeks to embrace the whimsical, the untamed, and the uncharted territories of the human subjective inner world, capturing the essence of existence in its raw and unfiltered state.



Paloma Varga Weisz
Wilde Leute 3, 2024
glass | 27,5 × 51 × 28 cm
unique in color from a series of 5
35.000,00 € excluding taxes
#VAR5114



Paloma Varga Weisz
Wilde Leute 3, 2024



Paloma Varga Weisz
Wilde Leute 1, 2024
glass | 43 × 25,5 × 24,5 cm
unique in color from a series of 5
35.000,00 € excluding taxes
#VAR5112





Paloma Varga Weisz
Wilde Leute 1, 2024



Paloma Varga Weisz
Wilde Leute 1, 2024