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Art Basel Miami Beach

booth H1

04 - 08 december, 2024

preview wednesday, 11am - 7pm

preview thursday, 11am - 7pm

friday to sunday, 11am - 6pm

Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach, FL 33139

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Sergio Camargo
Nº. 167, 1967
painted wood construction
17,8 x 15,9 x 7,6 cm
7 x 6,3 x 3 in
*price on request

Exhibitions
1968 Camargo, Gimpel Fils Gallery, London, England.
1968 Camargo, Gimpel & Hanover Galerie, Zurich, Switzerland.

Provenance
Gimpel Fils Gallery, London
Private Collection, Oslo
Private Collection, Scandinavia (acquired by
descent from the above in 1999)
Acquired from the above by the present owner





Sergio Camargo (Rio de Janeiro, 1930 – Rio de Janeiro, 1990) began his studies at the age of sixteen at the Academia Altamira in Buenos Aires with Emilio Pettoruti and Lucio Fontana. He moved to Paris in the late 1940s, studied philosophy with Gaston Bachelard and encountered the work of Constantin Brancusi, whose studio he frequently visited. He returned to Brazil in 1953, participating in important Salons and exhibitions and, in 1961, he moved back to Paris again, where he began to experiment with irregular structures in plaster, sand and fabric. In 1963, he created the first works of the series "Relevos" (Reliefs), using wooden cylinders to compose the pieces. In the mid-1960s, he began to work in marble, utilizing exclusively from the 1970s onwards.

His works are in important collections such as Albright- Knox Art Gallery, Buffalo, USA; Austin Museum of Art, Austin, USA; Casa de las Américas, Havana, Cuba; Centre National d'Art Contemporain, Paris, France; Dallas Museum of Fine Arts, Dallas, USA; Fundación Cisneros, Colección Patricia Phelps de Cisneros, New York, USA; Fundación Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela; Galleria Nazionale d'Arte Moderna, Roma, Italy; Los Angeles County Museum of Art, Los Angeles, USA; Musée National D'art Moderne – Centre Pompidou, Paris, France; Museo de Arte Moderno, Mexico City, Mexico; Museo de Bellas Artes, Caracas, Venezuela; Museo Tamayo, Mexico City, México; Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museum of Modern Art, New York, USA; and Tate Gallery, London, United Kingdom.

Sergio Camargo

Relief Opus 194, 1961

painted wood construction

58 x 36 x 5,2 cm

22,8 x 14,2 x 2 in

*price on request

Exhibition

1968 Camargo, Gimpel Fils Gallery, London, England.

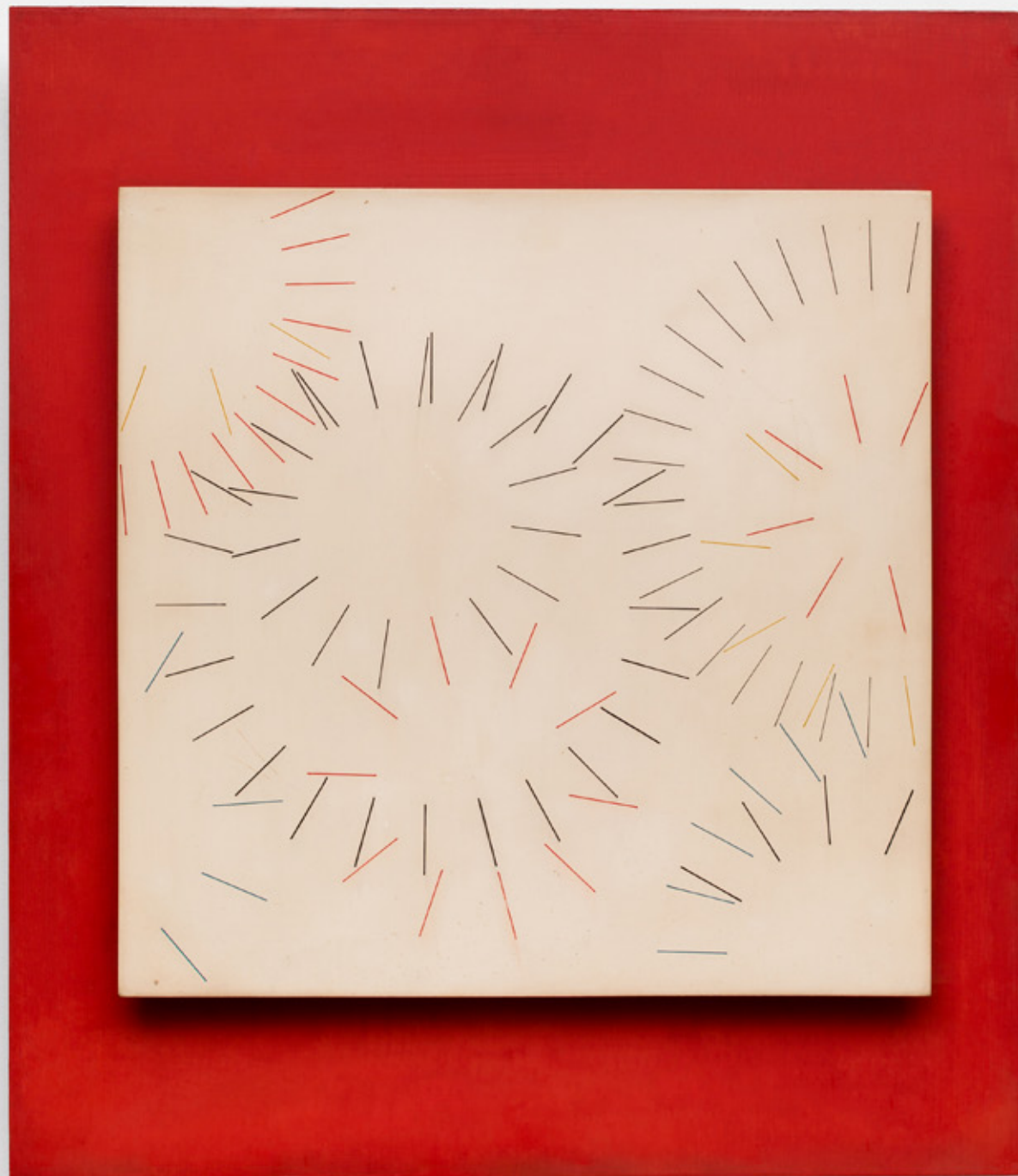
Provenance

Charles and Rita McGregor, Los Angeles (acquired circa 1983)

Private Collection, California (acquired as a gift from the above)

Acquired from the above by the present owner





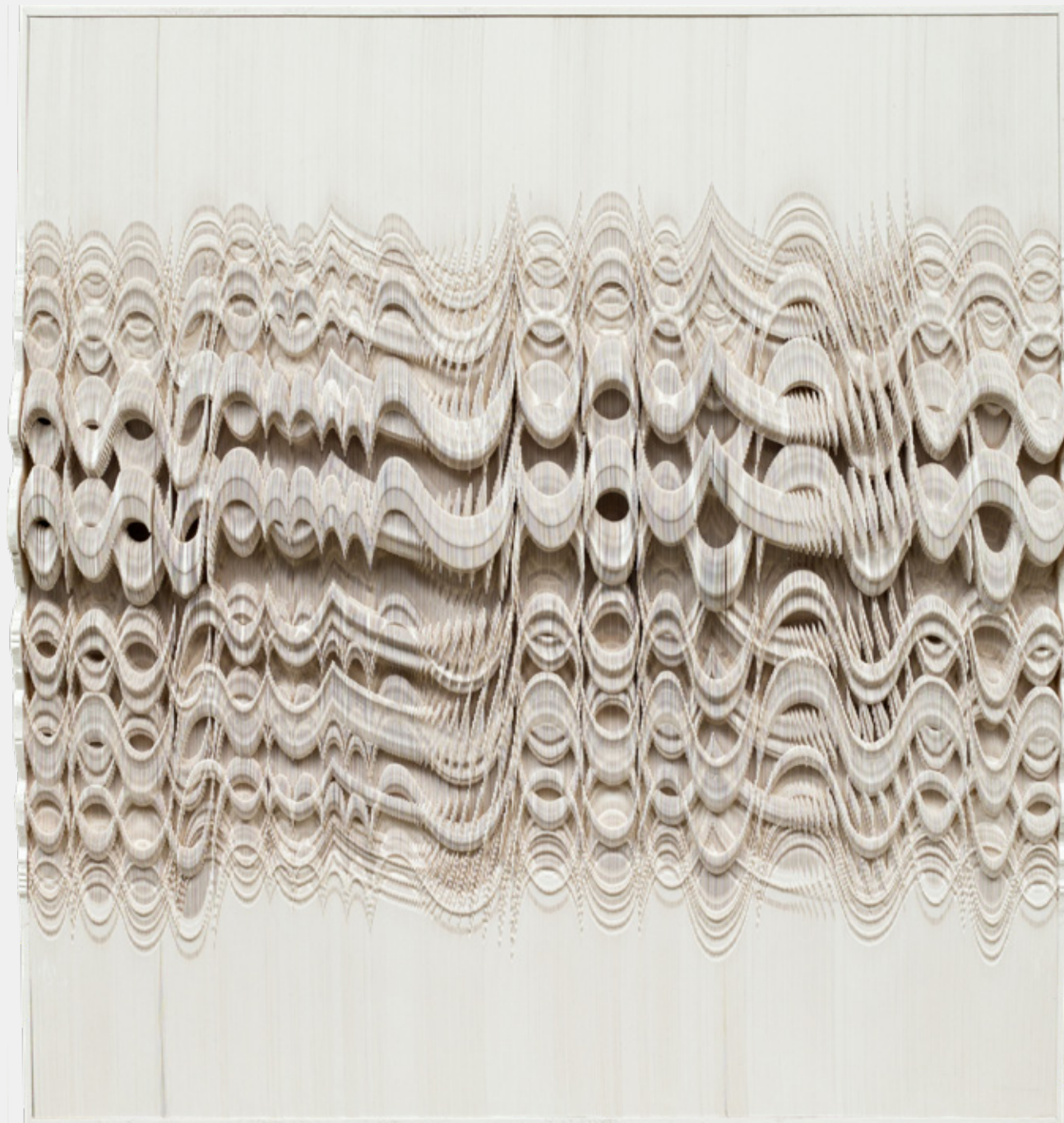
Willys de Castro
Composição II, 1954
oil on wood
44 x 38 x 2,5 cm
17,3 x 15 x 1 in
*price on request

Exhibition
1986 Willys de Castro, Gabinete de Arte
Raquel Arnaud, São Paulo, Brazil.



Willys de Castro (Uberlândia, Brazil, 1926 – São Paulo, Brazil, 1988) developed works in painting, engraving, sculpture, drawing, scenography, costumes, graphic design, curatorship, and literature. He began his studies when moved to São Paulo, aged 15, where he studied drawing with André Fort and music with Salvador Bore. He worked as a technical draftsman, and graduated in Industrial Chemistry at the age of 23. He was closely linked with Brazilian concretism and neoconcretism. In the 1950s, Castro began to produce his first works that were more geometric and abstract, in dialogue with Russian constructivism and suprematism. In 1954, he joined forces with the artist Hércules Barsotti – with whom he has developed a lasting partnership – and together they created a graphic design studio. With Barsotti, he traveled on study to Europe in 1958; and both, on their return, with artists such as Ferreira Gullar, Franz Weissman and Lygia Clark, composed the neoconcrete group from Rio de Janeiro. In the 1960s, Castro received greater recognition for the production of his “active objects” [“objetos ativos”], works that amalgamated principles of painting and sculpture, with formal, chromatic and phenomenological concerns.

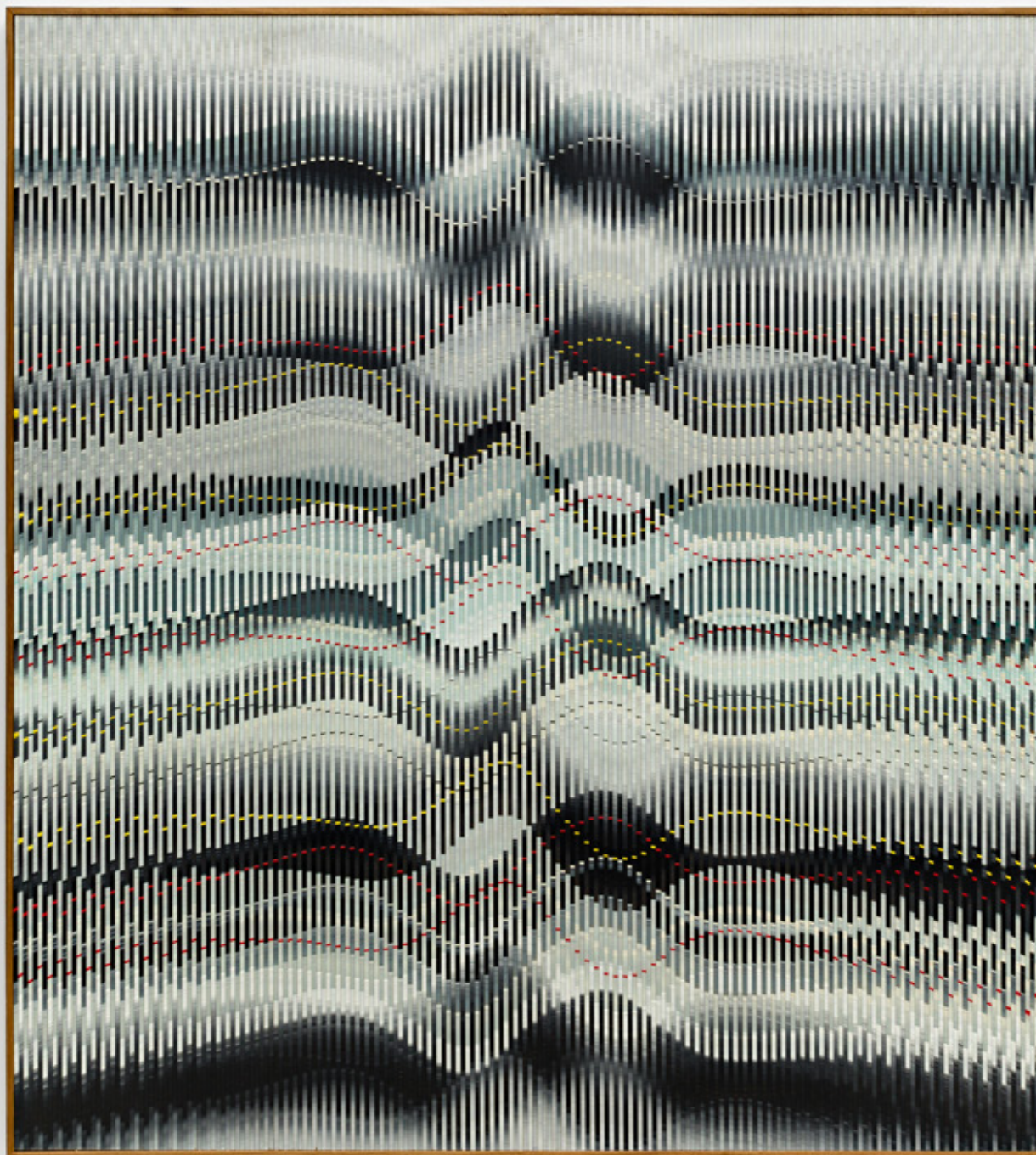
Widely awarded, he participated in dozens of individual and group exhibitions: four editions of the São Paulo International Biennial (1957, 1959, 1987, 1998); the first exhibition of neoconcrete art (1959), at the Museum of Modern Art in Rio de Janeiro (MAM-RJ), and the second edition of the show (1960), at the Ministry of Education in Rio de Janeiro (MEC-RJ); “Konkrete Kunst” (1960), organized by Max Bill, in Zurich; 9th National Salon of Modern Art (1960), at MAM-RJ; the third exhibition of neoconcrete art (1961), at the Museum of Modern Art in São Paulo (MAMSP); 2nd Young People’s Biennial (1961), at the Musée d’Art Moderne de La Ville de Paris, among others. His works are part of the collections of important public and private artistic institutions, such as Museu de Arte de São Paulo (MASP); Museu de Arte Moderna do Rio de Janeiro (MAM-RJ); Museu de Arte Contemporânea da Universidade de São Paulo (MAC-SP); Museu de Arte Moderna de São Paulo (MAM-SP); Museo Centro de Arte Reina Sofia, in Madrid; Museum of Modern Art of New York (MoMA).



Abraham Palatnik
Untitled, 1992
duplex cardboard
65 x 65 cm
25,6 x 25,6 in
*price on request



Abraham Palatnik
W-V/72, 2019
acrylic on wood
125 x 110 cm
49,2 x 43,3 in
*price on request

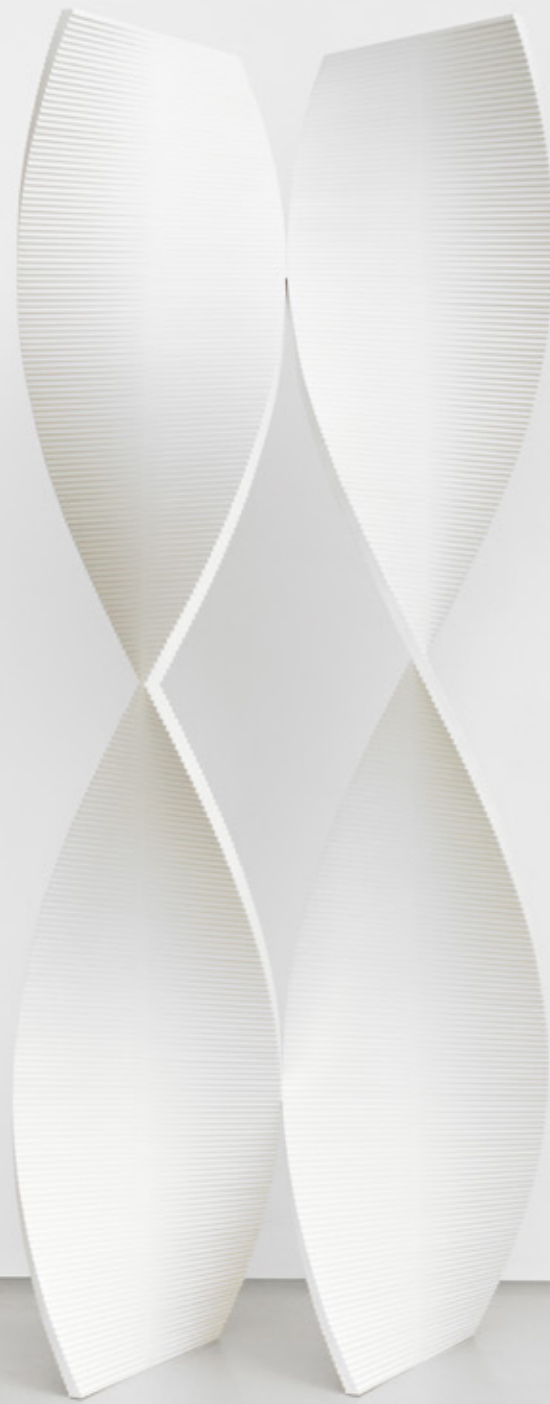


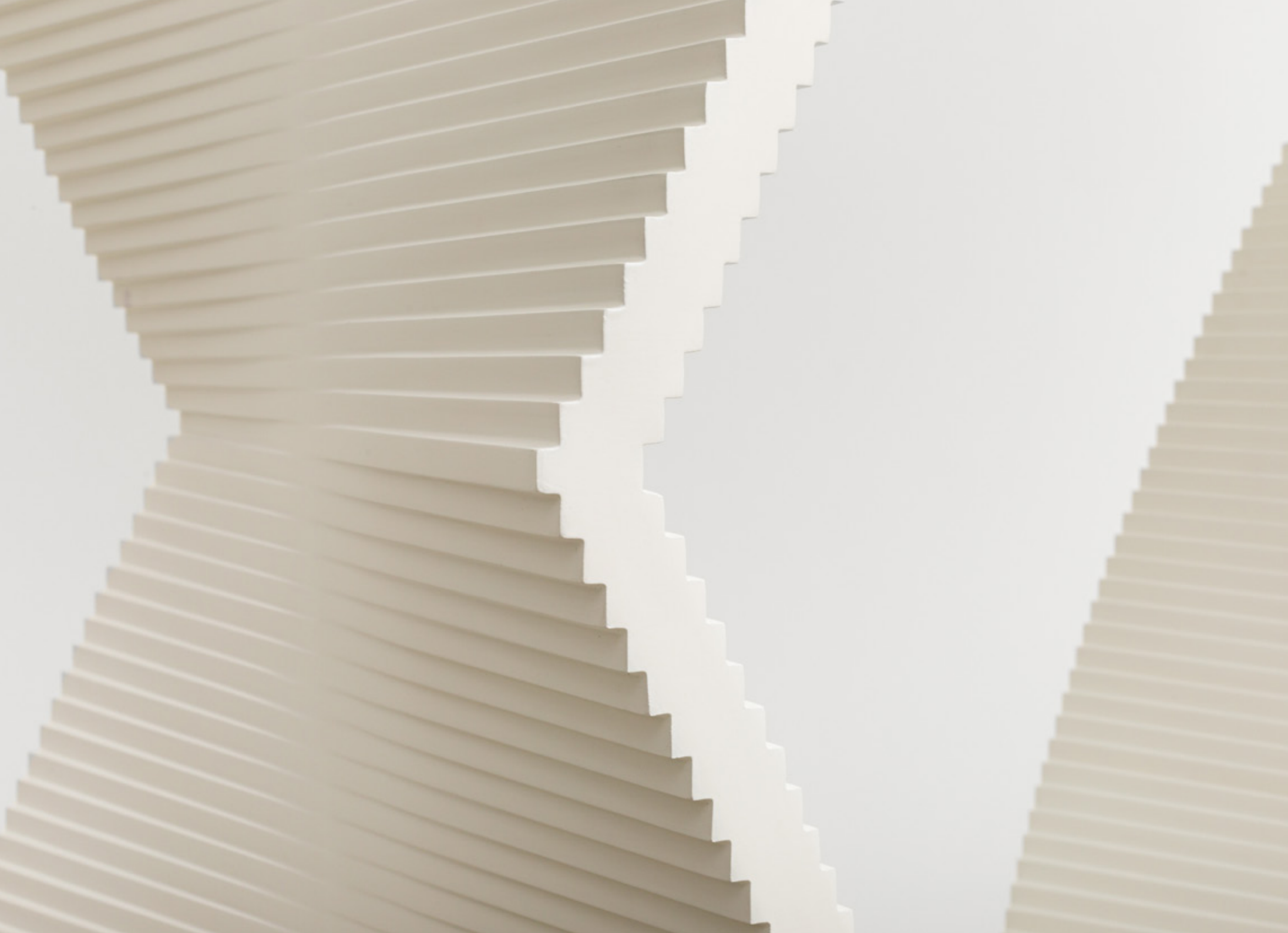
Abraham Palatnik (Natal, 1928 – Rio de Janeiro, 2020), an artist of Russian and Jewish origin, was born in Natal, in 1928. As a child, he moved to Israel, where he lived from 1932 to 1948. In Tel Aviv, he studied motor engineering, a field that would later influence his work. Upon his return to Brazil, he settled in Rio de Janeiro and had strong interaction with Nise da Silveira, Mário Pedrosa and the artists of the Grupo Frente. In 1951 he created the first Aparelho Cinecromático (Kinecromatic Device), in which he introduced movement through an ingenious composition of lights programmed to function according to an order and rhythm preset by a small motor. From there, unfolded his research to create the remarkable Kinetic Objects. The artist is considered one of the pioneers of the kinetic art in Brazil, expanding the paths of visual arts by relating art, science, and technology. In a creative way, and throughout his more than 60-year career, he has developed machinery with various artistic and aesthetic experimentations.

He participated in several relevant exhibitions, being present in eight editions of the São Paulo Biennale between 1951 and 1969, as well as in the XXXII Venice Biennale, in 1964, and in the show Los Cinéticos, at the Museo Nacional Centro de Arte Reina Sofía, Madrid, 2007. His work is part of important collections, including: MOMA - Museum of Modern Art; Fundación Patricia Phelps de Cisneros; Museum of Fine Arts Houston; MALBA - Latin American Art Museum; MAM SP - Museu de Arte Moderna; MAM RJ - Museu de Arte Moderna; MAC – USP - Museu de Arte Contemporânea, Brazil; Instituto Itaú Cultural; MON - Museu Oscar Niemeyer.



Ascânio MMM
Escultura 19, 1978-2008
painted wood
220 x 90 x 45 cm, ed. 1/5
86,6 x 35,4 x 17,7 in
US\$ 250,000.00







Ascânio MMM
Retângulos 3, 1968-2008
painted wood
80 x 130 x 8,5 cm, ed. 2/5
31,5 x 51,2 x 3,3 in
US\$ 160,000.00



Ascânio MMM (Fão, 1941) artist of Portuguese origin, lives in Rio de Janeiro since 1959. He studied architecture and began to develop his artistic work in 1966, while he was still at college and, later on, in parallel, with his architecture work. During the 1970s, his sculptures were based on wooden slats modules painted in white and organized around a central axis, developed in progressions starting from vertical and horizontal twists, exploring the question of light and shadow. From the 1990s onwards, he began to incorporate other elements into his production - metal and color - without abandoning the mathematical rationality that has always permeated his work.

Throughout his prolific career, Ascânio MMM participated in two São Paulo Biennials (1967 and 1979), the 2nd Bienal da Bahia (1968), and the 1st Bienal do Mercosul in Porto Alegre (1997). He has also had several solo shows in Rio de Janeiro (Museu de Arte Moderna 1976, 1984, 1999, and 2008), Belo Horizonte, and São Paulo, and has participated in numerous group shows. In 1972, he won the Grand Prize for Sculpture at the 4th Panorama da Arte Brasileira, at the Museu de Arte Moderna de São Paulo. His works are part of collections such as the Edson Queiroz Foundation, in Fortaleza, and Itaú Cultural, and collections of the Museo de Arte Contemporáneo de Buenos Aires, MAM-RJ, MAM-SP and Museu Nacional de Belas Artes, Museu de Arte do Rio Grande do Sul, Museu de Arte Contemporânea da Universidade de São Paulo and Pinacoteca do Estado de São Paulo.

Alfredo Volpi
Untitled, 1950's
tempera on canvas
75,5 x 50 cm
29,7 x 19,7 in
*price on request

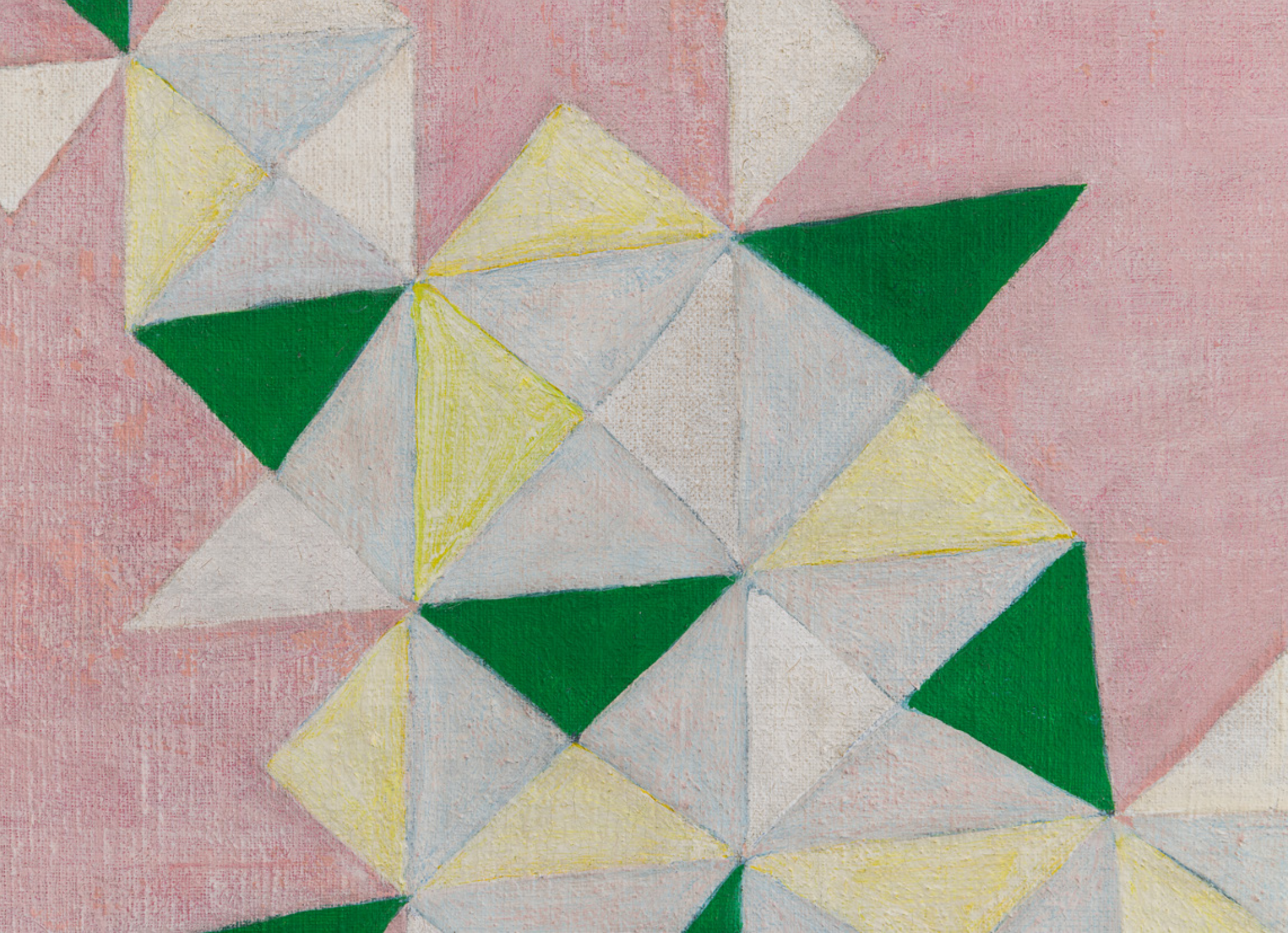
Exhibitions

2009 Volpi: Dimensões da Cor, curated by Vanda Klabin,
Instituto Moreira Salles, Rio de Janeiro, Brazil.
1998 24th São Paulo Biennial, Special room Alfredo Volpi.
1961 6th São Paulo Biennial, Special room Alfredo Volpi.

Publications

Alfredo Volpi - Catalogue Raisonné, pg 169,
Instituto Alfredo Volpi de Arte Moderna,
São Paulo, Brazil, 2015.
Catalogue 6th Bienal de São Paulo, pg. 42, Brazil, 1961
Volpi - Lorenzo Mammi, serie Espaços de arte brasileira,
pg. 64, Cosac Naify, São Paulo, Brazil, 2001







Volpi painting the work, late 1950s.

Alfredo Volpi (Lucca, 1896 – São Paulo, 1988) was born in Italy and moved to São Paulo as a baby, in 1897. In the 1930s, he joined the Santa Helena Group, along with other important artists of this moment of modern developments in Brazil - including Mário Zanini and Francisco Rebolo. With an initial figurative production, it was in the 1950s that he began to create gradually abstract compositions, in a geometric interpretation of the world. During this period, the constructive character of his painting is affirmed between the planes of facades, roofs, and landscape, always inspired by the urban fabric. From the series of *façades* come the flags of the folk June festivities, which, more than a popular motif, become autonomous compositional elements.

Volpi has been part of several editions of the Venice Biennale, including the 60th, entitled *Foreigners Everywhere*, curated by Adriano Pedrosa, and the São Paulo International Biennale, especially the 24th edition of the show in which the artist had a special room. He had several solo exhibitions at important institutions such as MAM-SP, MAM-Rio, MAC-USP and MASP, entitled *Volpi Popular em 2022*. He was awarded several prizes, such as in 1953, the prize for Best National Painter at the São Paulo International Biennial, shared with Di Cavalcanti; in 1958, the Guggenheim Prize; in 1962 and 1966, the prize for best Brazilian painter by the art critics of Rio de Janeiro, among others.

Volpi in his studio with a set of works to be exhibited at the 6th São Paulo Biennial, 1961.





Manfredo de Souza Netto

1/82, 1982

natural pigments, acrylic resin on canvas

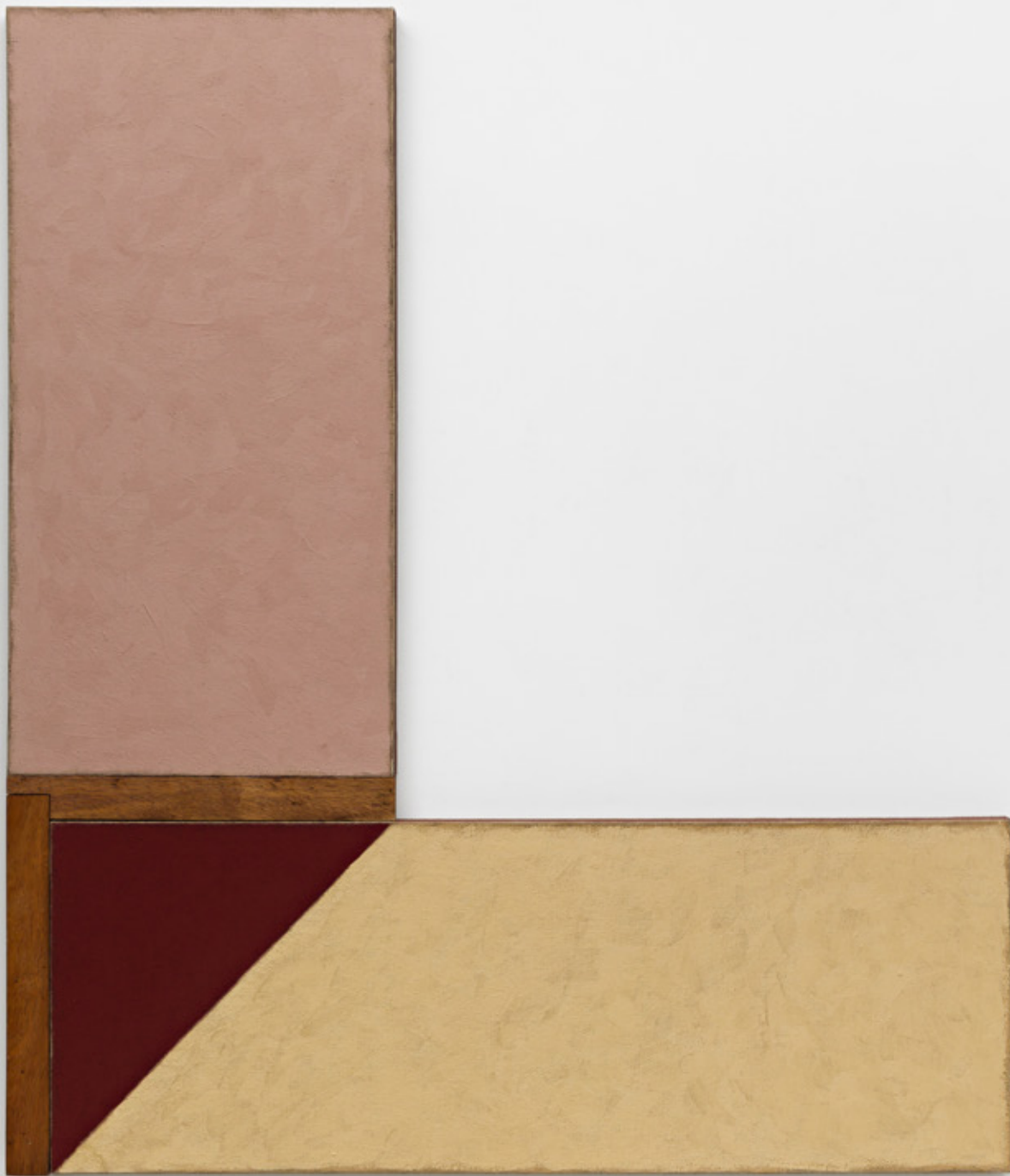
140 x 113 cm

55,1 x 44,5 in

US\$ 60,000.00

Exhibition

1982 Solo Exhibition, Galeria Cesar Aché, Rio de Janeiro, Brazil.



Manfred de Souza Netto
3.2020, 2020
natural pigments, acrylic resin
on canvas and wood
152 x 131 cm
59,8 x 51,6 in
US\$ 25,000.00



Manfredo de Souza Netto (Jacinto, 1947) is a painter, designer and sculptor whose work exercises a continuous dialog between painting and sculpture, moving between the two- dimensional and the three-dimensional. He uses natural pigments extracted from the lands of Minas Gerais in a movement of ecological activism, making the earth, as a pigment, the subject of his work. In 1969, he began studying drawing and painting at the Guignard School. In 1974, he had his first solo show at the Brazil-United States Institute Gallery. He was a pioneer in starting a movement to denounce the destruction of the Minas Gerais landscape with the series "Olha bem as montanhas" and was awarded a scholarship to study in France at the 5th National University Art Exhibition, where he lived from 1975 to 1979. In 1980, he had exhibitions at Projecta Galeria de Arte in São Paulo and GB Arte in Rio de Janeiro and won the Gustavo Capanema prize for best body of work at Funarte's IV Salão Nacional with "Na Mina de Caulim", which led him to settle in Rio de Janeiro. In 1993, he took part in the Triennale des Amériques, in Maubeuge, alongside big names such as Lygia Clark, Carmelo Arden Quin, Carlos Cruz-Dez, Cícero Dias, among others.

He has works in important institutions such as Pinacoteca do Estado de São Paulo, Brazil; MAM-São Paulo, Brazil; MAC-USP, São Paulo, Brazil; Museu de Arte Brasileira FAAP, São Paulo, Brazil; Museu Nacional de Belas Artes, Rio de Janeiro, Brazil; MAM-Rio, Brazil; IMS-Rio, Brazil; Collection Gilberto Chateaubriand, Rio de Janeiro, Brasil; MAC-Niterói, Brazil; Museu de Arte da Pampulha, Belo Horizonte, Brazil; Museu de Arte Moderna da Bahia, Brazil; Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne, France; Fond National d'Art Contemporain, France; Brazilian American Cultural Center of Washington, USA; Collection Statoil, Stavanger, Norway; and Tel Aviv Museum of Art, Israel.



Manfredo de Souza Netto

3.2017, 2017

natural pigments with acrylic resin on canvas

79,2 x 135 cm

31,2 x 53,1 in

US\$ 20,000.00





Lone Saldanha
Bamboo
acrylic on bamboo
167 x Ø 13,5 cm
65,7 x Ø 5,3 in
US\$ 100,000.00

Exhibition
2024 Lone Saldanha, Salon 94, New York, USA.



Lone Saldanha
Bamboo, 1988-96
painting on bamboo
151 x Ø 15 cm
59,4 x Ø 5,9 in
US\$ 100,000.00



Ione Saldanha
Bamboo
tempera on bamboo
166 x Ø 14 cm
65,4 x Ø 5,5 in
US\$ 100,000.00

Exhibition
2024 Ione Saldanha, Salon 94, New York, USA.



Ione Saldanha
Bamboo, 1988-96
painting on bamboo
163 x Ø 20 cm
64,2 x Ø 7,9 in
US\$ 100,000.00





Ione Saldanha
Bamboo, 1980
tempera on bamboo
188 x Ø 13 cm
74 x Ø 5,1 in
US\$ 100,000.00

Exhibition
2024 Ione Saldanha, Salon 94, New York, USA.



Ione Saldanha
Bamboo
acrylic on bamboo
176,5 x Ø 12 cm
69,5 in Ø 4,3
US\$ 100,000.00

Exhibition
2024 Ione Saldanha, Salon 94, New York, USA.

Ione Saldanha (Alegrete, 1919 – Rio de Janeiro, 2001) was born in Alegrete, Rio Grande do Sul. She traveled to Europe in 1951, studying at the Academie Julian in Paris and in Florence. With recurring themes of urban scenes and portraits of geometric figures, these works quickly led her towards abstraction. In the late 1960s, she expanded her field of experimentation by painting on unusual medium such as laths, reels (wooden spools for electric cables), and bamboos, on which she intensely explored chromatic games, creating elegant and sober compositions that contrasted with the materials' hardness.

Saldanha participated in several editions of the São Paulo International Biennial, winning the acquisition prize in 1967, with special rooms in 1975 and 1979. In 2024, participated in the 60th Venice Biennale, curated by Adriano Pedrosa. In 2012, Luiz Camillo Osorio curated a retrospective of her works that was held in three different museums: MAM Rio de Janeiro; MON, Curitiba; and Fundação Iberê Camargo, Porto Alegre. In 2021, "Ione Saldanha: a cidade inventada", the artist's largest exhibition to date, was held at MASP. Her works are part of important collections in Brazil such as MASP – Museum of Art of São Paulo, MAC-USP – Museum of Contemporary Art, University of São Paulo and MAM-SP – São Paulo Museum of Modern Art.

Ione Saldanha
Bamboo
tempera on bamboo
183 x Ø 11 cm
72 x Ø 4,3 in
US\$ 100,000.00

Exhibition
2024 Ione Saldanha, Salon 94, New York, USA.





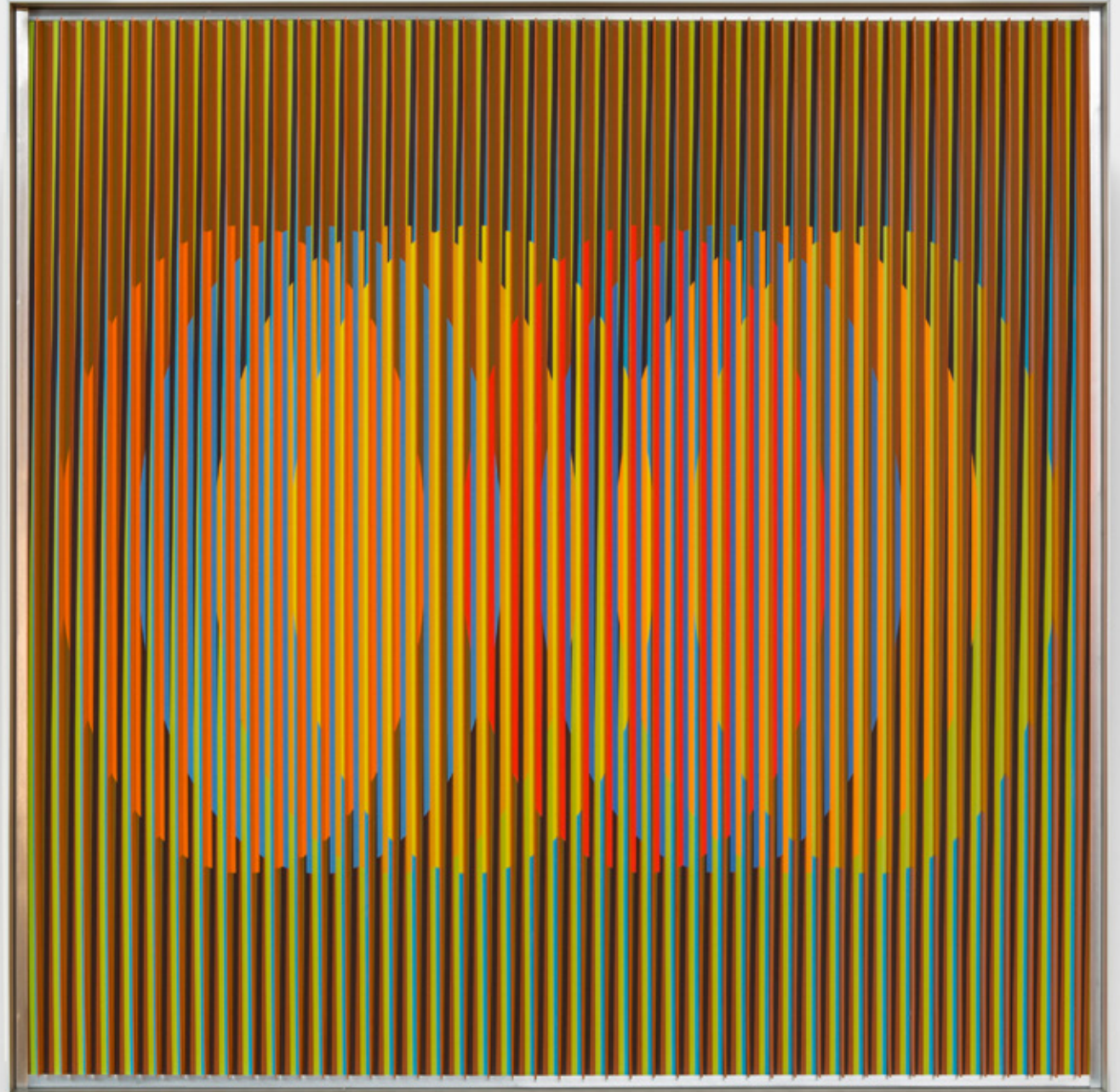
60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa, Venice, Italy, 2024

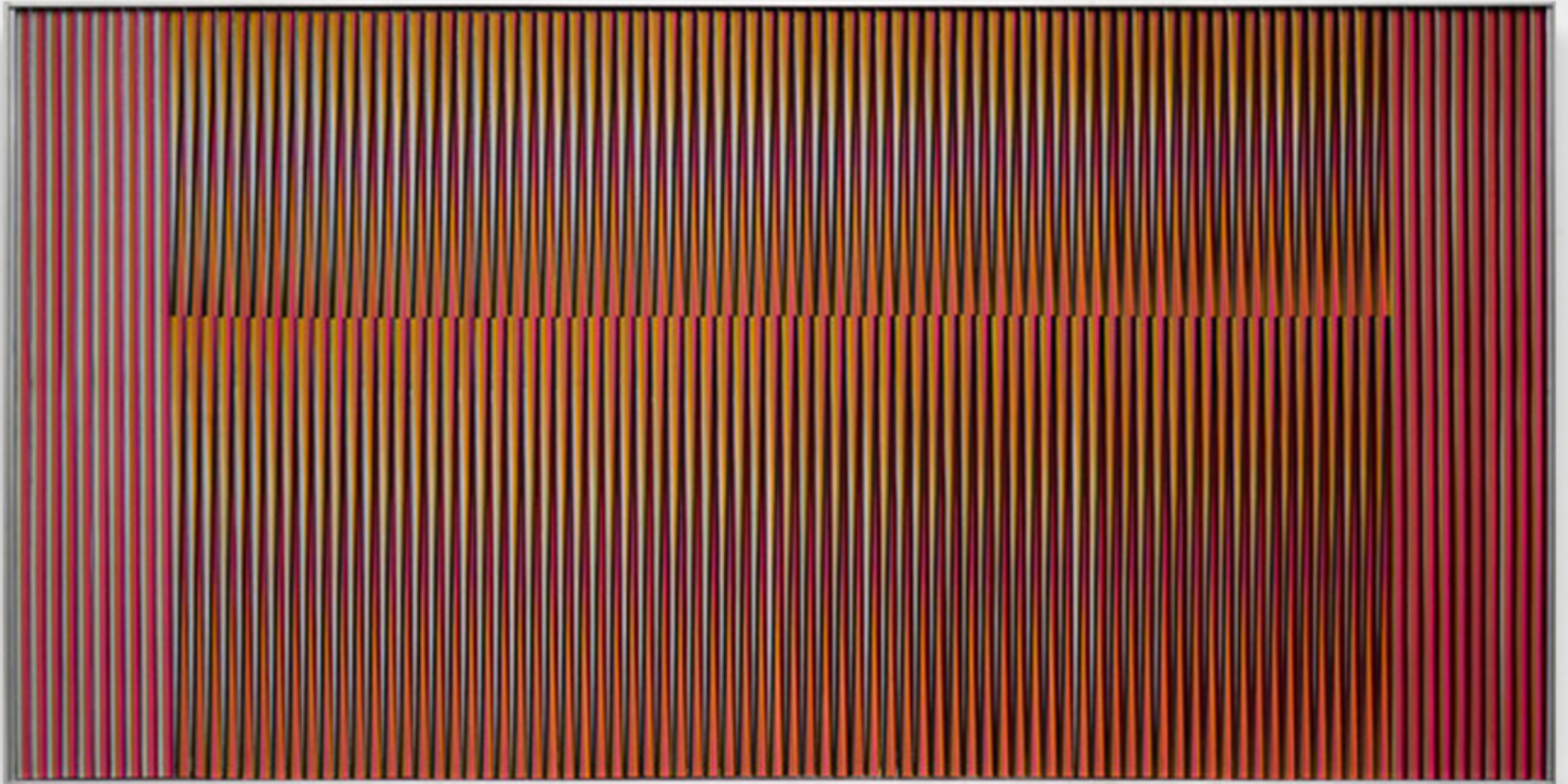


Ione Saldanha
Untitled, 1960
casein on canvas
55 x 76 cm
21,7 x 29,9 in
*price on request



Carlos Cruz-Diez
Physichromie Panam 88, 2012
cromography on aluminum
50 x 50 cm, ed. 4/8
19,7 in x 19,7 in
US\$ 75,000.00



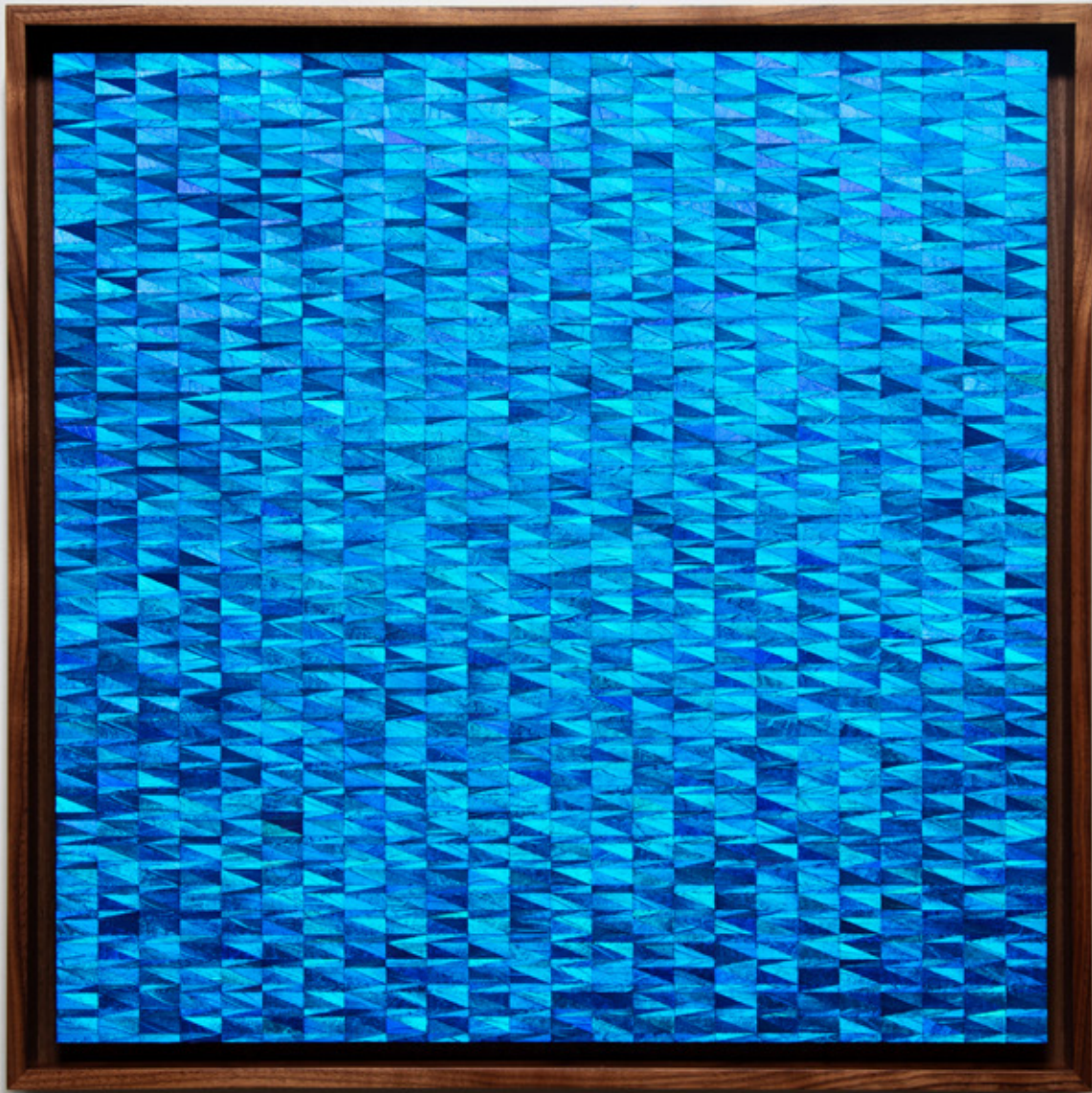


Carlos Cruz-Diez
Physichromie N° 2078, 1983
silkscreen on aluminum
50 x 100 cm
19,7 x 39,4 in
US\$ 420,000.00



Carlos Eduardo Cruz-Diez (Caracas, 1923 – Paris, 2019), investigated color as an autonomous reality that unfolds in time and space. At the age of 16, he enrolled in the Escuela de Artes Plásticas y Artes Aplicadas, where he graduated in 1945. Initially, the artist made paintings focused on social realism and, in the 1950s, he became interested in abstractionism. In 1955, he had the opportunity to visit the exhibition *Le Mouvement*, at Galerie Denise René, in Paris. In 1959, he created the first *Physichromie*, a system of virtual colors that revealed changing circumstances and conditions according to the movement of the observer. The experiment proposed a disturbance in the eye's retina that activated in the spectator the notion of color as a material or physical situation. In 1960, Cruz Diez moved permanently to Paris, and in 1965 he participated in the exhibition "The Responsive Eye" at MoMA. He produced large-scale works around the world as a result of investigations that redefined the public experience.

Important solo exhibitions include: "El Peso de la Forma: The Graphic Design of Carlos Cruz-Diez" (2021), Museo Nacional Centro de Arte Reina Sofía, Madrid; "Cruz-Diez, Hommage à la Couleur," Galerie Denise René, Paris (2019); "Cruz-Diez en noir et blanc" (2014), Maison de l'Amérique Latine, Paris; "Carlos Cruz-Diez: The Embodied Experience of Color" (2010), Miami Art Museum, Miami; "Apuntes sobre el Color" (1993), Museo de Bellas Artes, Caracas. He was part of the group exhibitions: "Lo[s] Cinético[s]" (2007), Museo Nacional Centro de Arte Reina Sofía, Madrid; "Latin American Artists of the Twentieth century" (1993), MoMa, New York, "The Responsive Eye" (1965), MoMa, New York; "Mouvement 2" (1964), Galerie Denise René, Paris; "Bewogen Beweging" (1961), Stedelijk Museum, Amsterdam. He has works in the collections of institutions such as MoMA, New York, Tate Modern, London, Musée d'Art Moderne de la Ville de Paris, Centre Pompidou, Paris, Museo de Arte Contemporáneo, Bogotá, Museo de la Solidaridad Salvador Allende, Santiago, Museum of Fine Arts, Houston, and Wallraf-Richartz Museum, Cologne.



Gabriel de la Mora
3,840 I Mo.Di., 2024
morpho didius butterfly wings
fragments on museum cardboard
60 x 60 cm
23,6 x 23,6 in
US\$ 75,000.00



Gabriel de la Mora
3,842 I Ur.Ri., 2024
urania ripheus butterfly wings
fragments on museum cardboard
60 x 60 cm
23,6 x 23,6 in
US\$ 75,000.00



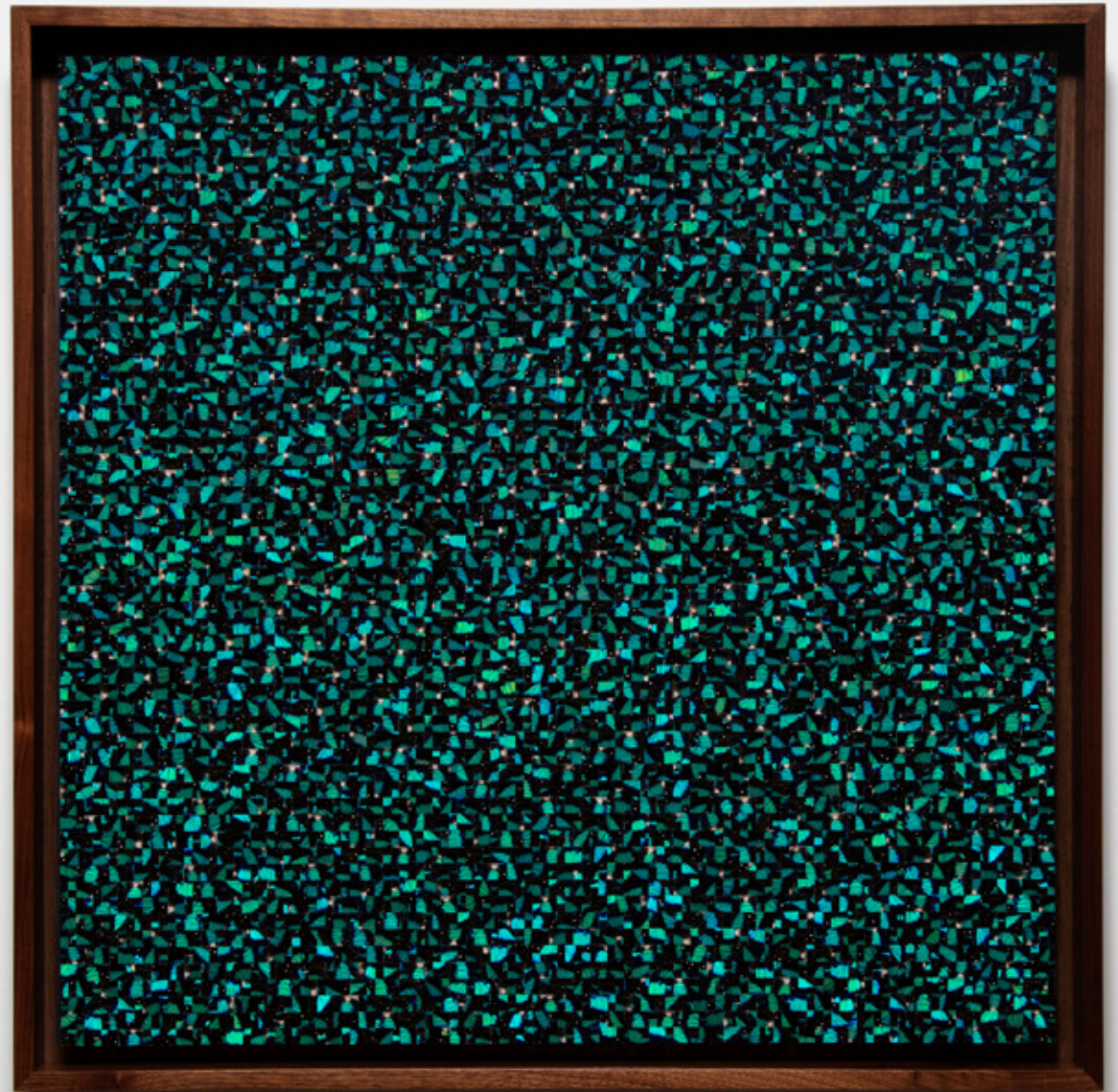


Gabriel de la Mora
7,220 I As.Le., 2024
asterope lepieuri butterfly wings
fragments on museum cardboard
60 x 60 cm
23,6 x 23,6 in
US\$ 75,000.00

Gabriel de la Mora (Mexico City, 1968) holds a degree in architecture from the Universidad Anáhuac del Norte and a master's degree in painting from the Pratt Institute, New York. The Mexican artist operates in an obsessive process of collecting and fragmenting materials, with which he creates minimal, monochromatic surfaces that demonstrate the technical rigor of his process. He assumes diverse and unusual formats, playing with pre-established notions of drawing, painting and sculpture, hiding the works' procedures in a way that confuses the viewer. The materials with which De la Mora carries out these ideas are taken from an everyday and immediate context, and a large part of them could be understood as rubbish: eggshells, butterfly wings, shoe soles, loudspeaker screens, feathers or hair strands. In his work, the artist explores finitude and permanence, the passage and suspension of time, as well as the transformation of both matter and energy.

His work integrates important public and private collections, such as: Fundación/Colección JUMEX, Museo de Arte Contemporáneo Internacional Rufino Tamayo, Museo de Arte Moderno, Mexico City; Museum of Contemporary Art-MOCA, Los Angeles; The Museum of Fine Arts, Houston; El Museo del Barrio, New York; Perez Art Museum, Miami; Museo de Arte Moderno, Bogotá; and Museo de Arte Latinoamericano-MALBA, Buenos Aires.

Gabriel de la Mora
7,220 I Do.Ch., 2024
doxocopa cherubina butterfly wings
fragments on museum cardboard
60 x 60 cm
23,6 x 23,6 in
US\$ 75,000.00



Juan Parada (Curitiba, 1979) graduated from the School of Fine Arts of Paraná in 2002 and began his research in ceramics in 2003. Since then, he has been working with installations, sculptures and urban interventions. His research revolves mainly around questions of three- dimensionality and the relationship between time and space. A significant part of his poetics are the "Geometric Reliefs," which present a particular interest of the artist for graphic- sculptural issues explored in reliefs on the two-dimensional plane of the wall. These are experiences of progression and flow of geometric and organic forms, arising from structural solutions and natural phenomena. Also appear references to generative forms are also added, both in micro and macro scale, with patterns emerge in volumes that act on a mathematical logic. He did a residency at the European Ceramic Work Centre (EKWC) in 2022, participated in the artist residency program at Jingdezhen International Studio, China, in 2016 and at HOF Art Residency, Bangkok, Thailand, in 2015. Parada was also nominated for the Pipa Award in 2015 and received an Honorable Mention at the 2nd National Ceramics Salon, in Curitiba, in 2008.

He has participated in several exhibitions, most notably: "Between loose gestures and tessellation" (2024), Simões de Assis, São Paulo; "Upstream Focus" (2022), Upstream Gallery, Amsterdam; "Organic" (2021), São Paulo; "Turbulências cerâmicas" (2020), Simões de Assis, São Paulo; "International Biennial of Curitiba" (2017), MON - Oscar Niemeyer Museum, Curitiba; "Drawing" (2017) SIM Gallery, Curitiba; "Two Decades of Contemporary Art: Artists from Paraná at the Curitiba Biennial," (2012) MON - Oscar Niemeyer Museum, Curitiba. He has works in the collection of the Oscar Niemeyer Museum, Brazil.

Juan Parada

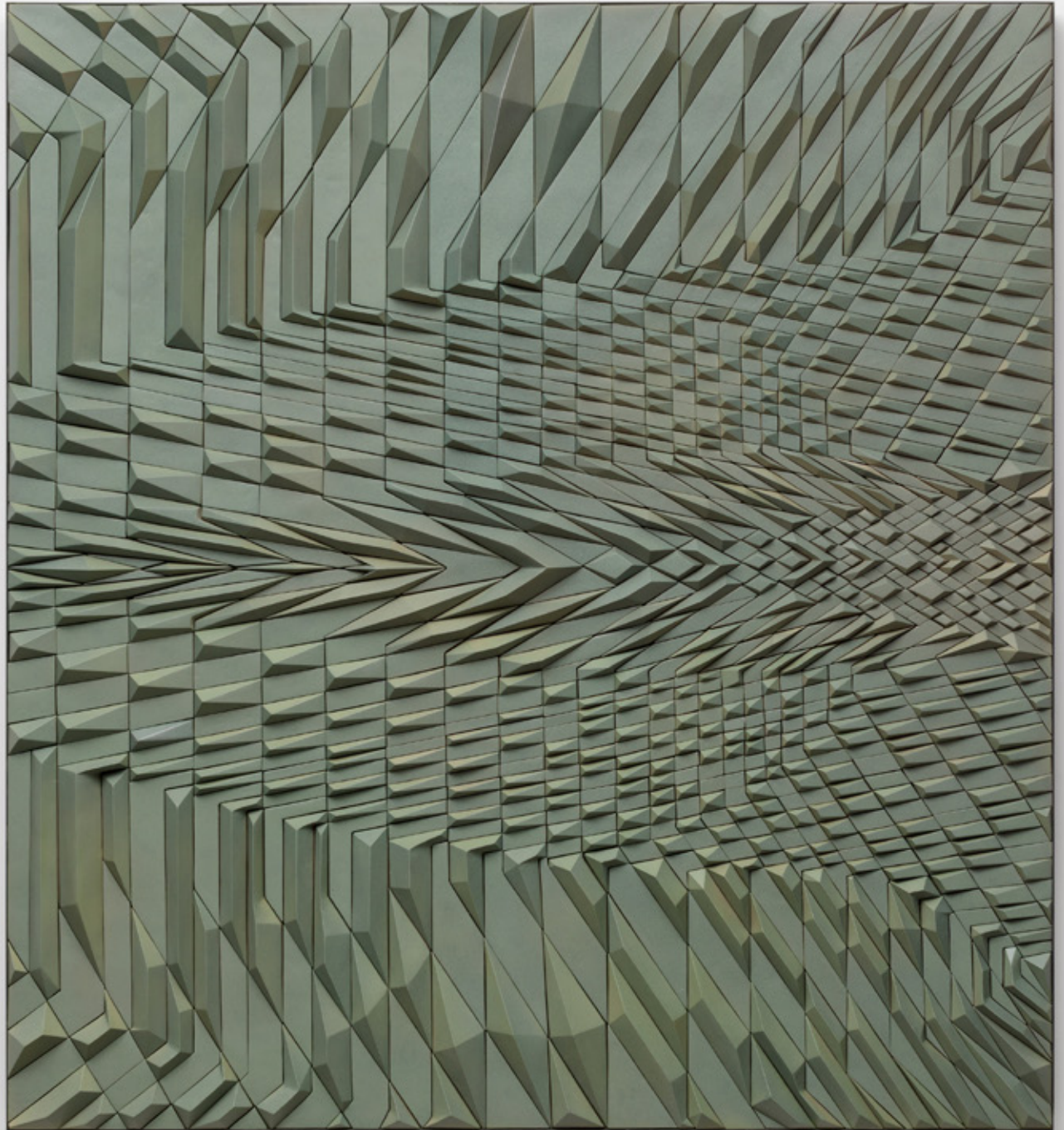
Topografia Polifônica V4, 2024

glazed ceramic on aluminum

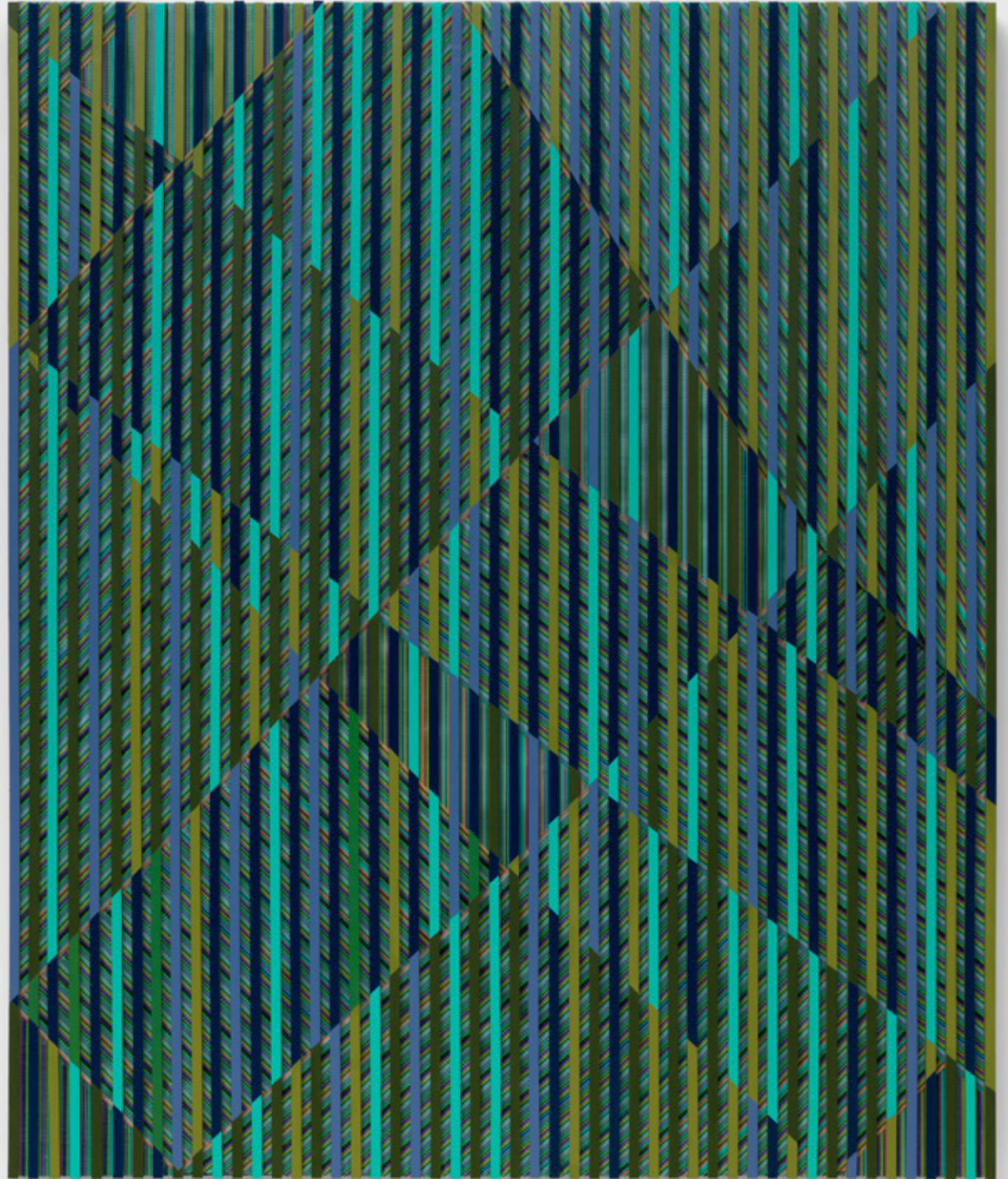
112 x 104 x 9 cm

44,1 x 40,9 x 3,5 in

US\$ 40,000.00







Mano Penalva
Xanadu - Ventana series, 2024
nylon strip, wooden slats, and enamel paint
120 x 100 x 5 cm
47,2 x 39,4 x 2 in
US\$ 14,000.00

Mano Penalva (Salvador, 1987) transits through several languages, such as installations, sculptures, paintings, videos and photographs. As a visual artist, he graduated in Social Communication from PUC/RJ, and attended courses at Escola de Artes Visuais do Parque Lage. He moved his studio to São Paulo, a city that is also home to Massapê Projetos – a platform managed by artists that enables the thought and production of art, of which he is the founder and leader. Penalva investigates the formation of Brazilian culture and its varied manifestations. One of the procedures used in his work is the precise and unusual displacement of fragments and everyday objects, often reused and appropriated, reflecting the artist's interest in anthropology and material culture.

Among his solo exhibitions, the following stand out: "Forró" (2024), Museu de Arte de Ribeirão Preto; "Sala de estar" (2024), Museu Mineiro, Belo Horizonte; "Dois pra lá, dois pra cá" (2024), Simões de Assis, Curitiba; "De Costa a Costa" (2023), Instituto Guimarães Rosa, Mexico City; "Cumeeira" (2023), Simões de Assis, São Paulo; "Cama de Gato" (2022), Llano Galeria, Cidade do México. His works are part of important collections such as CIFO - Cisneros Fontanals Art Foundation, Miami, EUA; Frédéric de Goldschmidt Collection, Brussels, Belgium; GALILA'S P.O.C., Brussels, Belgium; Fundação Casa Wabi, Oaxaca, México; PAT Art Lab, Augsburg, Germany; and Museu de Arte do Rio de Janeiro, Brazil.

Mano Penalva

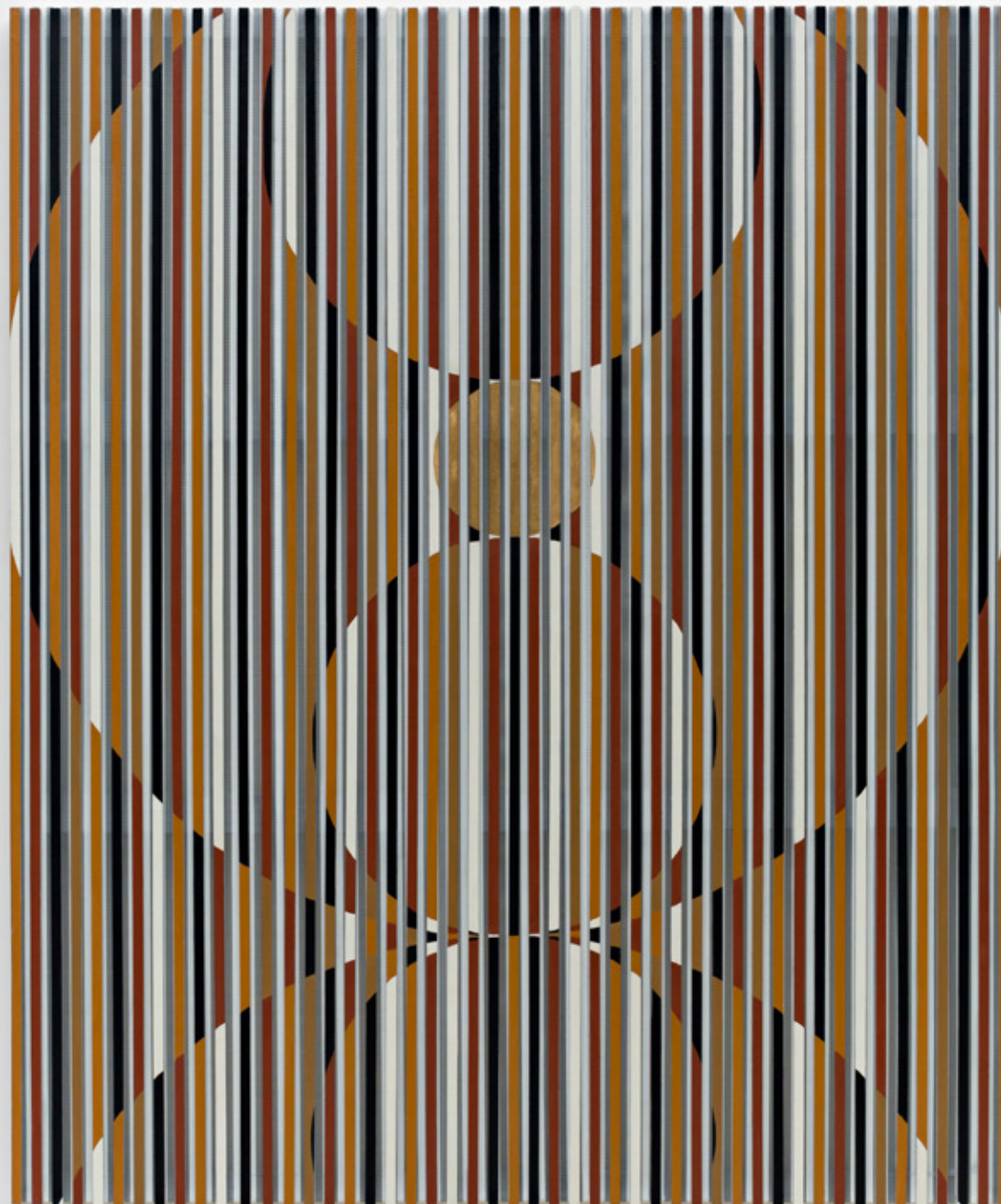
Banjo, 2024

nylon strip, enamel paint, wooden slat,
metallic paste and chassis

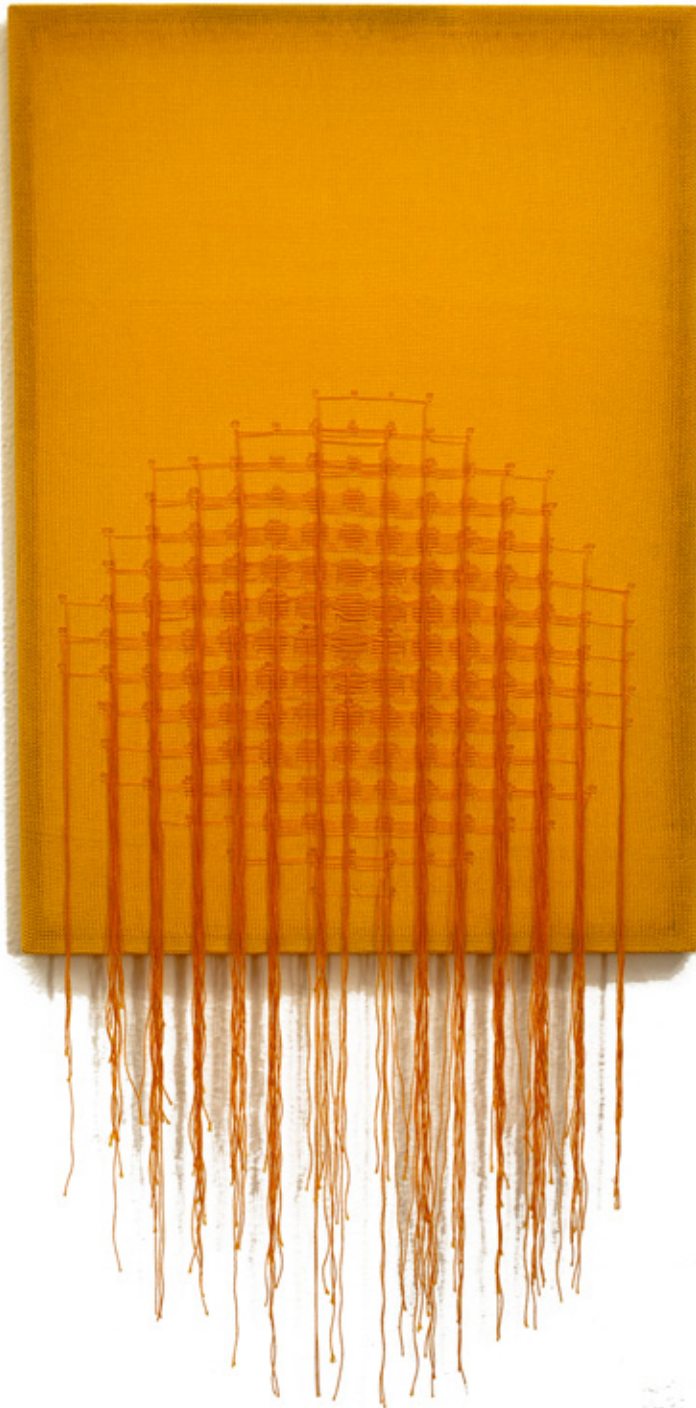
120 x 100 x 5 cm

47,2 x 39,4 x 2 in

US\$ 14,000.00



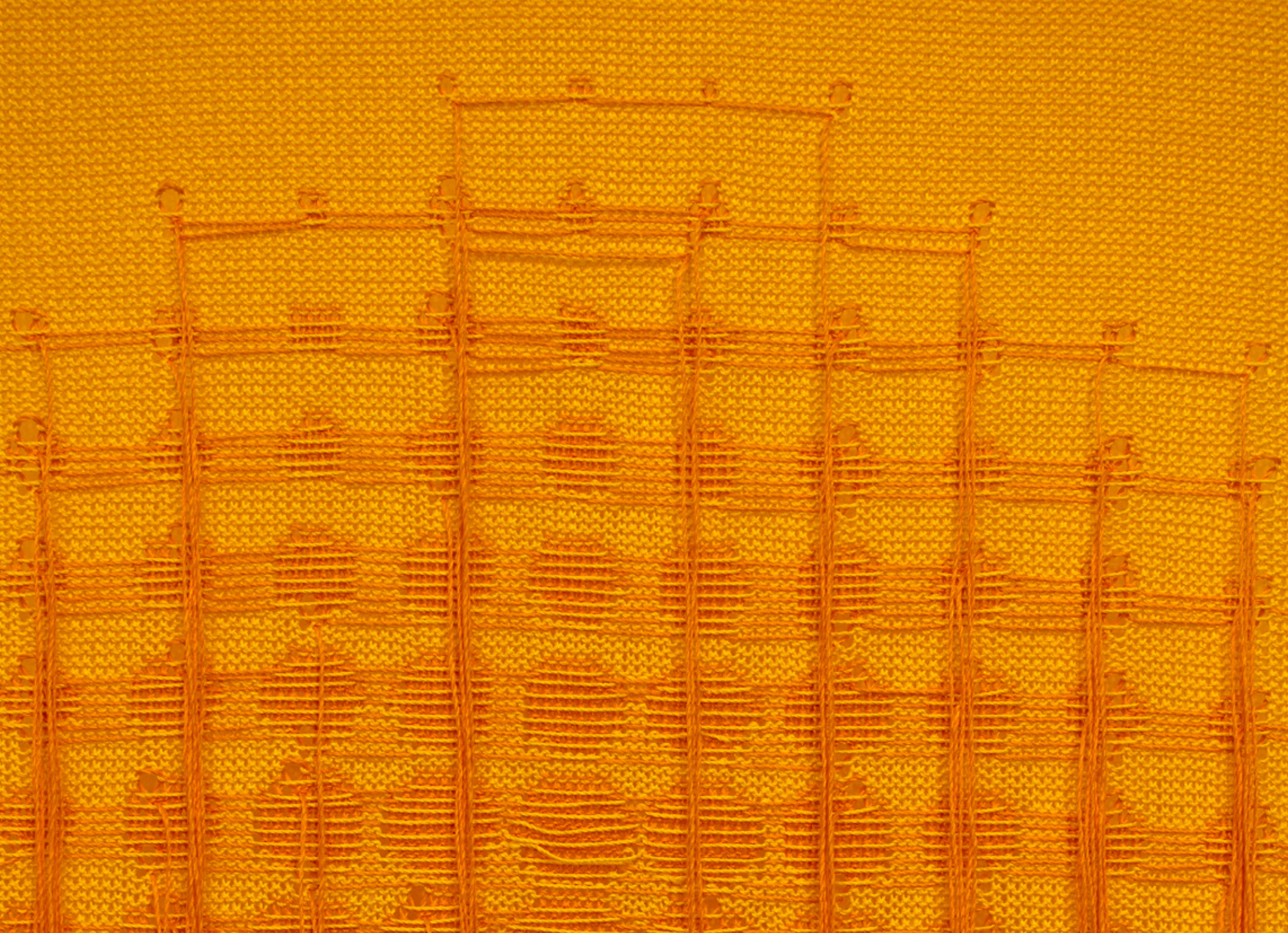




André Azevedo (Curitiba, 1977) studied Industrial Design at Universidade Federal do Paraná – UFPR and holds a degree in Visual Arts from Centro Universitário Belas Artes. He develops a continuous investigation into textile and linguistic construction techniques, manipulating the ordinary matter of the world. His research with fabrics is part of his personal and familiar experience with this materiality. From this intimate connection, Azevedo began to understand textiles simultaneously as language, concept and materiality, which allows him numerous forms of interaction with the world. The starting point for the realization of his works comes from the etymology of the word text and from a recurring quotation among several authors: “Text means fabric and a line a thread of a linen fabric”.

His works are in important collections, such as MAD - Museum of Arts and Design, New York, USA; MAR - Museu de Arte do Rio de Janeiro, MON - Museu Oscar Niemeyer, Curitiba, and MAC PE - Museu de Arte Contemporânea de Pernambuco, Brazil. In 2022, Azevedo attended the residency The Josef and Anni Albers Foundation, Bethany, United States and in 2024 the residency The 55 project, Miami, United States.

André Azevedo
Aurora, 2024
machine-made knitted fabric with acrylic
thread, fabric and wooden chassis
146 x 70 cm
57,5 x 27,6 in
US\$ 10,000.00



"The Orixas of the Earth
Pantheon are the ones
who feed us and help us to
maintain life.

My artworks are inspired
by nature, by Mother
Mud, represented by the
Orixa Nanã, patron of
agriculture."

- Mestre Didi

Mestre Didi
Untitled, 1964
mixed media
47 x 12 x 12 cm
18,5 x 4,7 x 4,7 in
US\$ 120,000.00









Mestre Didi

Untitled

mixed media - palm tree trunk,
painted leather, shells and beads

92 x 42 x 26 cm

36,2 x 16,5 x 10,2 in

US\$ 45,000.00

Mestre Didi (Salvador, 1917 – 2013) was a priest-artist who, since childhood, created ritual objects associated with Candomblé religion, exploring a universe in which African ancestry and worldview merged with his experience of Bahian life. He masterfully learned to manipulate the symbolic materials of his works, such as the veins of palm trees, conchs, the beads, and strips of leather and fabric. These materials were uniquely articulated in the creation of pieces that unite abstraction and figuration, interlacing the divine and the profane, there are allegorical and literal. These are works that translate a powerful ancestral cosmogony, while they are contemporary manifestations of spirituality in art, giving new meaning to the intersection of these two fields.

Mestre Didi has held important solo and group shows in institutions such as the Pinacoteca do Estado de São Paulo, Museu Afro Brasil, Museu de Arte Moderna de São Paulo; Museu Oscar Niemeyer, Curitiba; Museu de Arte Moderna da Bahia, Salvador; Museu Histórico Nacional and Museu de Arte Moderna do Rio de Janeiro, in addition to being featured in the first Bahia Biennial and in the 23rd São Paulo Biennial. His first solo show abroad was "Mestre Didi" (2024), James Cohan, New York, and has exhibited in Valencia, Milan, Frankfurt, London, Paris, Accra, Dakar, Miami, New York and Washington. His work is part of outstanding collections, such as Museu de Arte Moderna da Bahia, Museu de Arte Moderna de São Paulo and Museu de Arte de São Paulo Assis Chateaubriand, Brazil.

Mestre Didi
Untitled, 1973
mixed media - palm tree trunk,
painted leather, shells and beads
63 x 34 x 21 cm
24,8 x 13,4 x 8,3 in
US\$ 45,000.00





Mestre Didi

Ejo Onidan - A serpente mágica, 2008

mixed media - palm tree trunk, painted leather, shells and beads

104 x 36 x 78 cm

40,9 x 14,2 x 30,7 in

US\$ 55,000.00

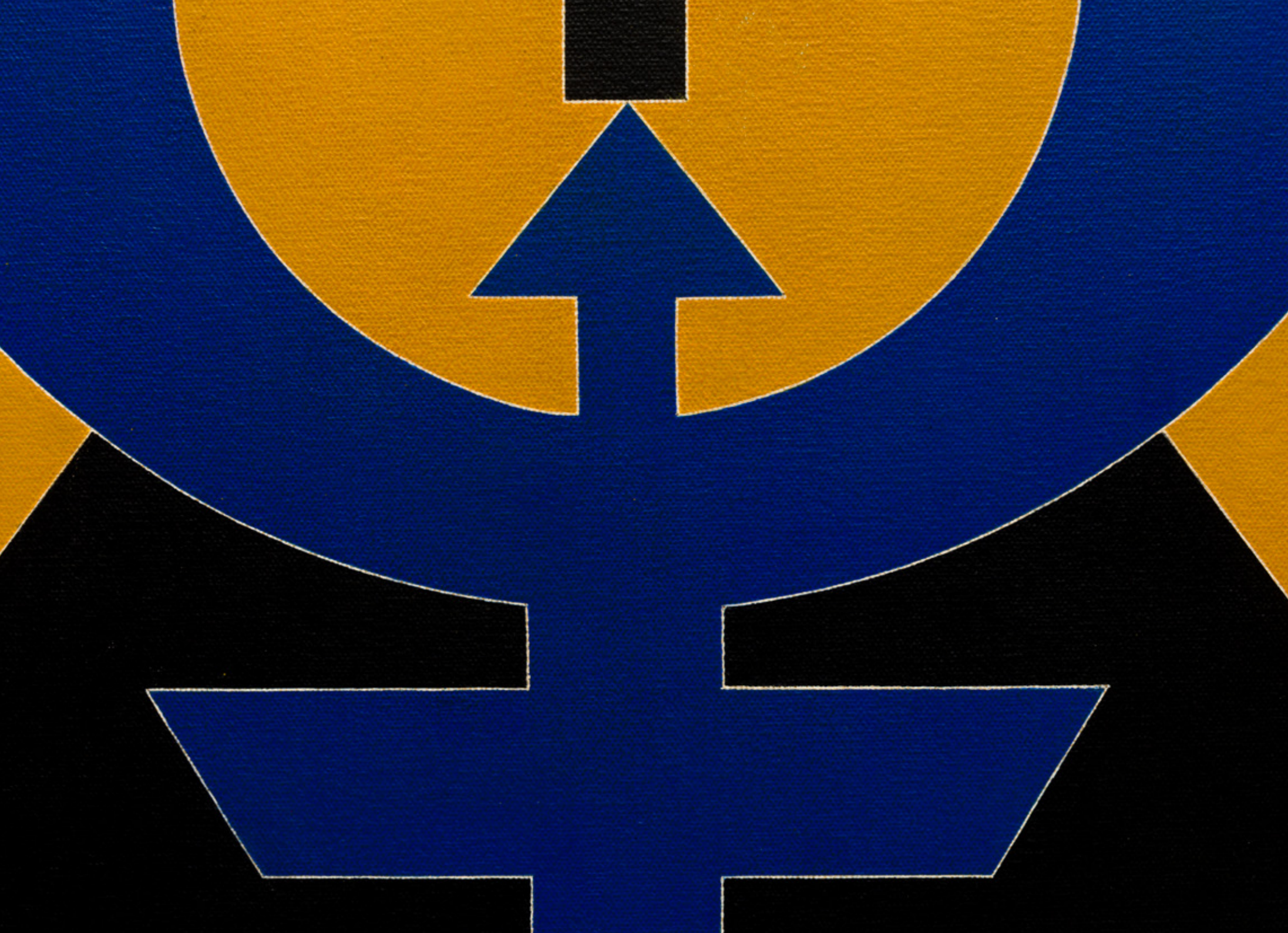




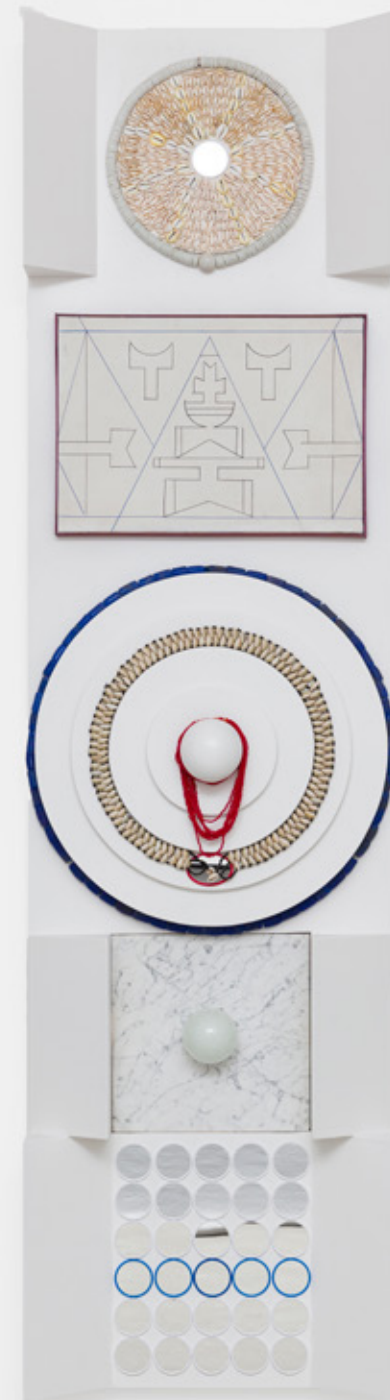
Rubem Valentim (Salvador, 1922 - São Paulo, 1991) worked in sculpting, painting, engraving and as a teacher. His activity in visual arts started in the 1940s as a self-taught painter. Between 1946 and 1947 he participated in the renewal of the arts scene in Bahia, together with Mario Cravo Júnior (1923), Carlos Bastos (1925) and other artists. His work was still anchored in figuration and observation, with the use of vibrant colors, curved shapes and compositions that occupied the entire canvas, echoing Fernand Léger's artwork, as well as the production of the first generation of Brazilian modernists. In 1953, he majored in journalism at the University of Bahia and published articles about art. He lived in Rio de Janeiro between 1957 and 1963, where he became assistant professor to Carlos Cavalcanti in the art history course at the Instituto de Belas Artes.

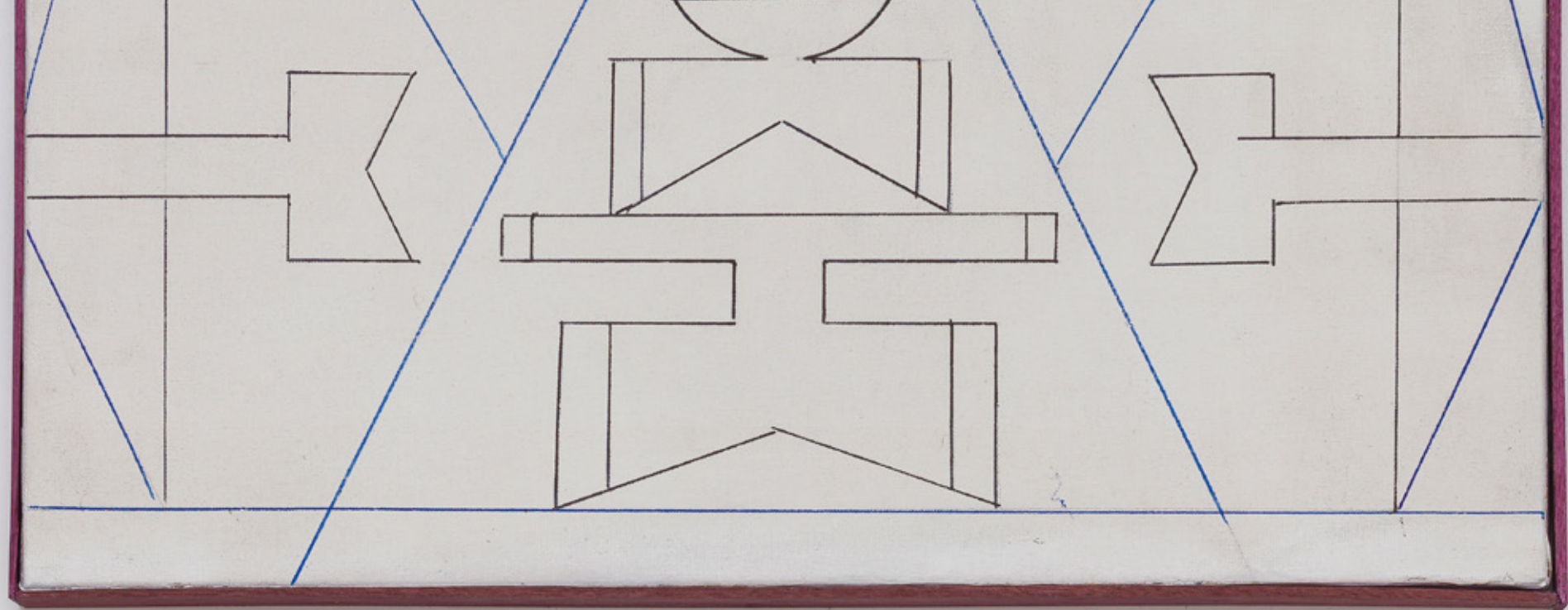
The artist participated in numerous and important national and international exhibitions including the 31st, 33rd and 60rd Venice Biennale, curated by Adriano Pedrosa and held in 2024, as well as in various São Paulo Biennials — including the 16th edition, held in 1977, in which he presented *Templo de Oxalá* (Oshala Temple), with emblematic white reliefs and objects. His works are featured in several private and public collections of great relevance, including: MoMA – New York, Museu de Arte Moderna de São Paulo (MAM-SP), Pinacoteca do Estado de São Paulo, Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Museu de Arte Moderna da Bahia (MAM-BA), Museu de Arte de Brasília, Museu de Arte de São Paulo Assis Chateaubriand (MASP), Museu Afro Brasil, Colección Patricia Phelps de Cisneros, Adolpho Leirner Collection, Gem Houston, among others.

Rubem Valentim
Emblema - 84, 1984
acrylic on canvas
70 x 50 cm
27,6 x 19,7 in
US\$ 75,000.00



Emanoel Araujo
Oxalá, 2021
wood, automotive paint, marble, glass
orbs, mirrors, shells and beads
220 x 60 x 26 cm
86,6 x 23,6 x 7,8 in
US\$ 175.000.00

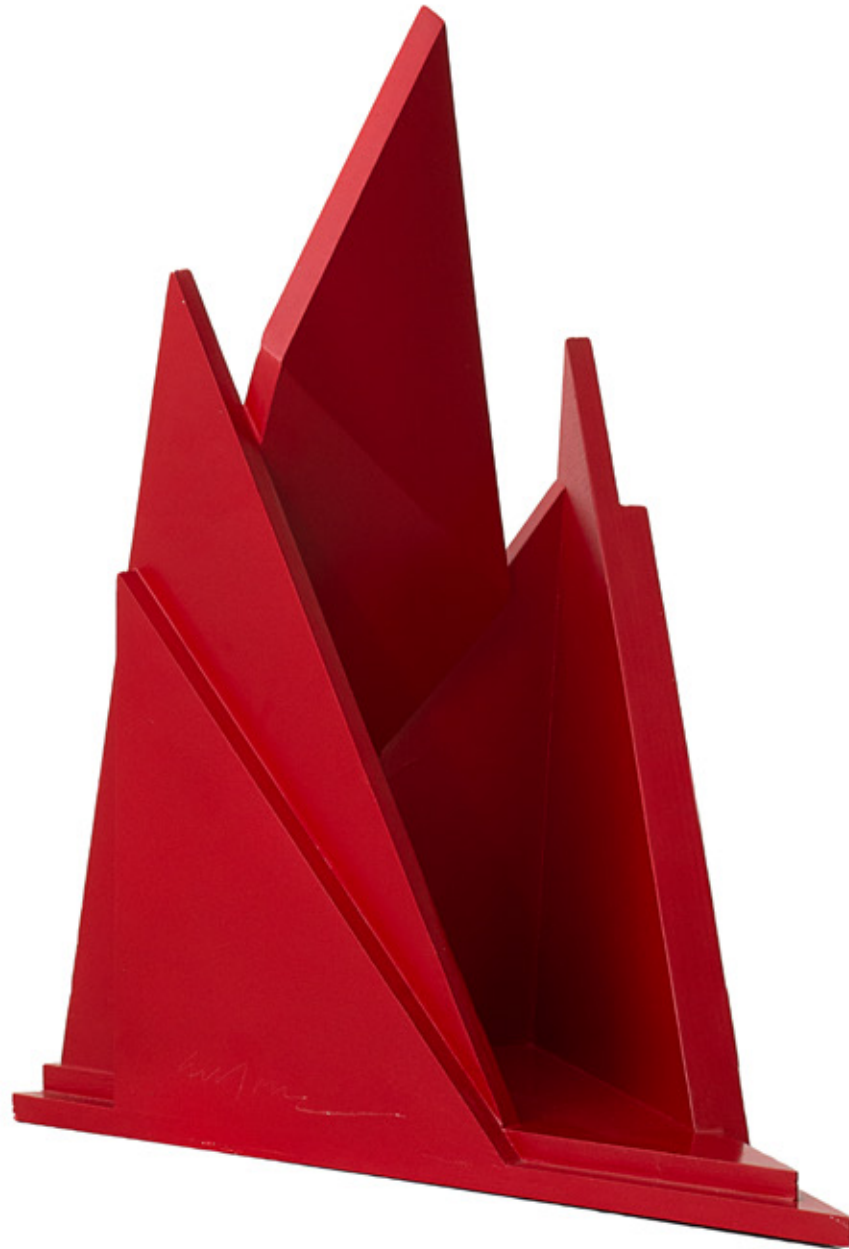




Emanoel Araujo
Untitled, 2019
wood and automotive paint
57 x 37 x 32 cm
22,4 x 14,6 x 12,6 in
US\$ 20,000.00







Emanuel Araujo (Santo Amaro da Purificação, 1940 - São Paulo, 2022) was one of the most relevant Brazilian artists, as well as a curator, collector and museologist. Through strong colors, textures, and emphasis on geometric shapes, the artist explored the presence of African heritage in Brazilian culture. Araujo's works are sustained by a dual tradition – one of geometry, rediscovered during his stay in Nigeria, revealing the roots of an abstraction that is not based on an European legacy; and one of symbolism, embodied mainly in the "Orixás" (Orishas) series: sculptures that represent divine beings, each one associated with distinct elements of nature. Graphic shapes, objects and gestures translate something greater, an expanded and transcendent dimension that is concentrated in very precise symbols. Araujo had also developed an extensive body of public works and large-scale sculptures, such as the one featured in the garden of the Museu de Arte Moderna de São Paulo. He also directed the Pinacoteca do Estado de São Paulo for a decade (1992-2002) and founded the Museu Afro Brasil in 2004, acting as the institution's Curator-Director until his death.

Araujo's works are part of some of the world's most important collections, such as: LACMA, Los Angeles; Art Institute of Chicago; MFA Boston; Dallas Museum of Art; Tate Modern, London; Rockefeller Foundation, New York; Museum of Sydney; Museu de Arte da Bahia, Salvador; Museu Brennand, Recife; Museu de Pernambuco, Recife; Museu de Arte de Brasília; Palácio do Itamaraty, Brasília; Museu de Arte Moderna, Rio de Janeiro; Museu Nacional de Belas Artes, Rio de Janeiro; MASP - Museu de Arte São Paulo; Museu de Arte Contemporânea, São Paulo; Pinacoteca do Estado de São Paulo; and Museu Afro Brasil, São Paulo.

Emanuel Araujo
Untitled, 2019
wood and automotive paint
60 x 43 x 33 cm
23,6 x 16,9 x 13 in
US\$ 20,000.00



Flávio Cerqueira (São Paulo, 1983) works with traditional bronze sculpture processes, he graduated in Fine Arts from Faculdade Paulista de Artes, and holds a master's degree in Arts from UNESP, the same institution where he now is getting his doctorate and working as a sculpture professor. The artist explores the construction of narratives using human figures, evoking important issues of class, identity and race. In his production, he aims to crystallize instants and fragments of actions, incorporating the spectator as a co-author in the production of meanings of the piece.

Flávio Cerqueira's works have been highlighted in numerous group shows in Brazil and abroad, including: "Dos Brasis", SESC Belenzinho (2023); "Carolina Maria de Jesus: um Brasil para os Brasileiros", Museu de Arte do Rio, Instituto Moreira Salles (2022-2023); "Afro-Atlantic Histories", National Gallery of Washington, LACMA, The Museum of Fine Arts Houston and MASP (2018-2022); "Queermuseu", Santander Cultural (2017); "South / South Let me Begin Again", Goodman Gallery Cape Town (2017); 10th Mercosul Biennial (2015). His work is part of several relevant collections, such as MASP, Pinacoteca do Estado de São Paulo, Instituto Inhotim, University of Missouri Kansas City (UMKC), Museu Afro Brasil, MAC-USP, Instituto Itaú Cultural, Museu Nacional da República and Museu Oscar Niemeyer, among others.

Flávio Cerqueira
Melhor Nem Saber, 2024
patinated bronze
127 x 33 x 30 cm, ed. 2/5
50 x 13 x 11,8 in
US\$ 45,000.00





Zéh Palito
Tender Leaves of Love, 2024
acrylic and oil on canvas
160 x 128 cm
63 x 50,4 in
US\$ 35,000.00



Zéh Palito (Limeira, 1986) first became involved with street painting, murals, and graffiti in the countryside of São Paulo, an activity that strengthens local communities and addresses pressing social issues. His interest in this public aspect of painting led him to expand his research to other countries, making trips and spending time in Africa and the United States. Combining his academic training as a designer and the experiences of painting murals, he further expanded his studies on color, technique, composition, and vectorization, resources that still influence his choices in his current pictorial language. Often, the starting point for his works is the representation of ethnic and social minorities, with emphasis on the presence of black and indigenous people, in environments surrounded by elements that are reminiscent of Brazilian tropicalism, with a strong presence of fruits and fantastic hues. In parallel, he also makes use of a media-based iconography, including images of sneakers, clothes and brands, cars and other objects.

Main solo exhibitions: "Cars, Pools and Melanin", Perrotin, New York (2024); "Between the World and me" (2024), Fundación AMMA, Queretaro; "Eu sei porque o pássaro canta na gaiola" (2022), Simões de Assis, São Paulo; e "Won't you celebrate with me" (2021), Luce Gallery, New York. His works are part of important collections such as Instituto Inhotim, Brumadinho, Brazil; The Xiao Museum of Contemporary Art, Rizhao, China; X Museum, Beijing, China; Institute of Contemporary Art, Miami, USA; Rennie Museum, Vancouver, Canada; and Baltimore Museum of Art, Baltimore, USA.



Zéh Palito
DeFord, Down the Road a Piece, 2024
acrylic and oil on canvas
160 x 128 cm
63 x 50,4 in
US\$ 35,000.00



Miguel Bakun
Pescadores, 1940's
oil on canvas
49 x 37 cm
19,3 x 14,6 in
US\$ 90,000.00

Exhibitions

Miguel Bakun: At the Edge of the World,
curated by Ronaldo Brito and Eliane Prolik,
Museu Oscar Niemeyer, Curitiba, Brazil, 2010.
Miguel Bakun 25 anos depois, opening Sala Miguel Bakun,
Museu de Arte do Paraná, Curitiba, Brazil, 1989.
Retrospectiva Miguel Bakun, BADEP Exhibition Hall,
Curitiba, Brazil, 1974.

Publication

O Auto Retrato de Bakun – movie by Sylvio Back, p. 28,
São Paulo, Brazil, 1984.

Miguel Bakun (Mallet, 1909 – Curitiba, 1952), the son of Ukrainian immigrants, was born in southern Paraná, Brazil. At a young age, in 1926, he joined the School of Naval Apprentices in Paranaguá and was later transferred to the School of Sailors in Rio de Janeiro. In 1930, he left the Navy and moved to Curitiba. During the 1940s, he shared a studio with other artists in downtown Curitiba, in a building provided by the City Hall. This decade is considered a promising period for him, marked by his first participations and awards at the Paraná Fine Arts Salon and by his participation in two editions of the National Fine Arts Salon in Rio de Janeiro. The 1950s were his most prolific years, when he painted portraits, still lifes, seascapes, and especially landscapes, as well as murals. Bakun never fully integrated into the emerging local art system and could not live solely from selling his works. In his later years, he received medical treatment for severe depression and ended his life on February 14, 1963.

He participated in several solo exhibitions, including "Miguel Bakun - Na Beira do Mundo" (2010) at the Oscar Niemeyer Museum in Curitiba and "Miguel Bakun: Natureza e Destino" (2010) at the Institute of Contemporary Art in São Paulo. His group exhibitions include "Aprendendo com Miguel Bakun: Subtropical" (2019) at Instituto Tomie Ohtake, São Paulo, and "Brasil 500 Anos de Artes Visuais" (2000) at the São Paulo Biennial Foundation. His works are in notable collections, such as the MON - Museu Oscar Niemeyer, Curitiba, Pinacoteca do Estado de São Paulo, MAC - Museu de Arte Contemporânea do Paraná, Curitiba, Museu Paranaense, Curitiba and Collection Luís Antonio de Almeida Braga, Rio de Janeiro.

Miguel Bakun
Arvoredo, 1940's
oil on canvas
33 x 27 cm
13 x 10,6 in
US\$ 60,000.00

Exhibitions

Miguel Bakun: At the Edge of the World,
curated by Ronaldo Brito and Eliane Prolik,
Museu Oscar Niemeyer, Curitiba, Brazil, 2010.
Miguel Bakun Retrospective, BADEP Exhibition Hall,
Curitiba, Brazil, 1974.





Diambe (Rio de Janeiro, Brazil, 1993) is an artist, black and non-binary person who lives in São Paulo. They graduated in Social Communication from the Universidade Federal do Rio de Janeiro (UFRJ) in partnership with the Université Sorbonne Nouvelle and obtained a master's degree in Performing Arts at UFRJ. Their body of work is marked by the use of living materials, with recurring use of fabrics, American food roots, engravings and choreographies that relate architectures with spontaneous movements in plural elaborations. Their practice expands the notions of choreography and sculpture, unfolding into installations that also incorporate paintings, films, textiles and performances.

Diambe solo exhibitions include: "honey, honey, honey", Kaufmann Repetto, New York, USA (2024); "FEBRE", Bela Maré, Rio de Janeiro (2024); "Thermal Sensation", Simões de Assis, São Paulo (2024); "Movement (coming and going)", AZB (Pro Helvetia Stipend), Zurich (2023); "Ampla curva de coisa viva", Centro Cultural São Paulo (CCSP), São Paulo (2021); and "Cartões de visita" with Tadáskia, Despina, Rio de Janeiro (2019). Among the group exhibitions they have taken part in are: "Ancestral: As Afro-Américas", curated by Lauren Haynes and Ana Beatriz Almeida, MAB-FAAP, São Paulo (2024); "Dos Brasis", SESC Belenzinho, São Paulo (2022); "Ensaio para o Museu das Origens", Instituto Itaú Cultural, São Paulo (2023); "Video-muro", Isla Flotante, Buenos Aires (2023); "Histórias Brasileiras", Museu de Arte de São Paulo (MASP), São Paulo (2022); "Carolina Maria de Jesus: A Brazil for Brazilians", Museu de Arte do Rio (MAR), SESC São José do Rio Preto, SESC Sorocaba, Instituto Moreira Salles (2023); "Images that don't conform", Museu de Arte do Rio (MAR), Rio de Janeiro (2020); "Engraved into the body", Tanya Bonakdar Gallery, New York (2020), among others. Their work is part of the collections of important artistic institutions in Brazil, such as the São Paulo Museum of Art (MASP), the Pinacoteca de São Paulo, the Museu de Arte do Rio (MAR), among others.

Diambe
Night Spectacle, 2024
tempera on linen
54,5 x 71 cm
21,5 x 28 in
US\$ 12,000.00





Diambe
Here it comes, 2024
tempera on linen
83 x 67 cm
32,7 x 26,4 in
US\$ 14,000.00





Diambe
Overflowing II, 2024
tempera on linen
45 x 43 cm
17,7 x 16,9 in
US\$ 10,000.00



Thalita Hamaoui
Memória Ancestral, 2024
oil and oil stick on canvas
160 x 210 cm
63 x 82,7 in

Thalita Hamaoui (São Paulo, 1981) graduated at Fundação Armando Alvares Penteado and participated, in 2018, in Pivô's artistic residency program. At the beginning of her career, she dedicated herself to textile printing and in the last decade, began to focus her research on painting. Experimenting with oil paint that the artist reached the power of her gestures. The landscapes that she builds are fantastic, almost delirious, organic forms, intense colors and layers of different textures, creating an intoxicating atmosphere. Hamaoui develops an imagery repertoire that is repeated, but also renewed, as if creating a vocabulary of her own within the landscapes that are raised in paint. These shapes are alive, always on the verge of transformation, and provoke our eyes to constantly move, wander and circulate fluidly across the surface, without distinguishing figure and background.

Thalita Hamaoui was selected in the 2017 open call of Centro Cultural São Paulo, showing "Um Passo Irreparável", her first solo exhibition. Among her solo shows are "Dawns" (2024), Simões de Assis, Balneário Camboriú; "A terra e o devaneio da vontade" (2023), Museu de Arte Contemporânea do Paraná, Curitiba; "Gaia: her body, her flesh, her breath" (2023), Simões de Assis, São Paulo; "Virá", Simões de Assis, Curitiba. Among collective participations, the following stand out "Sublime Spirit" (2024), Marianne Boeksy Gallery, New York; "O mar que eu sou" (2023), Simões de Assis, Balneário Camboriú; "Mãe", 55 SP Espaço Cama, São Paulo; "Mothering" (2022), Kupfer Project, London. She has works in the collections: Museu Nacional de Belas Artes – MNBA and Ricardo Britto Collection.



Julia Kater (Paris, 1980) has a degree in Photography from ESPM/SP, a degree in Pedagogy from PUC/SP and a postgraduate degree in Psychomotricity from ISPEGAE, OIPR Paris/France. The artist elaborates her work guided by visual improbability. Through photography, she captures fleeting moments, catches ephemeral events, revealing details that would normally go unnoticed because they are modest or banal. The artist's research starts from the contemplation of something larger than the human scale: from nature and its immensity and, at the same time, from the emptiness provided by the passage of time. Kater also makes use of other medium, producing installations and objects through which she elaborates thoughts and unfolds issues such as memory, collective imaginary, and absence – the cause of the gradual loss of most truths. These themes are recurrent in her audiovisual pieces, in which sound becomes an additional layer of information.

Received in 2011 the award "Funarte de Arte Contemporânea", São Paulo. In 2012, she participated in the Art Residency "Carpe Diem Arte e Pesquisa", in Lisbon. Her main solo exhibitions include: "Quase um" (2021), Simões de Assis, São Paulo; "Breu" (2018), Museu Oscar Niemeyer, Curitiba; "Acordo" (2017), Palazzo Rossini, GAA Foundation, Venice; "Da banalidade" (2016), Instituto Tomie Ohtake and "Como se fosse" (2014), Ocupação Programa Caixa Cultural. She has also participated in important group shows and festivals, such as: "Mutatio" (2019), Garage Amelot, Paris; "Anthology Film Archives" (2018), New York; "Reencontres Internacionales Paris/ Berlin - New Cinema and Contemporary Art" (2017); "Ao amor do público I" (2016), MAR, Rio de Janeiro; "Bienal de Assunção" (2015), "Frestas - Trienal de Artes" (2014), Sesc Sorocaba. Her work is part of collections such as: Museu de Arte do Rio - MAR, Rio de Janeiro; Museu Oscar Niemeyer - MON, Curitiba; Fundación Luis Seoane, La Corunha; Foundation PLMJ, Lisboa; and Museu de Arte de Ribeirão Preto.

Julia Kater

Untitled, 2024

photography cut printed on cotton paper

145 x 118 cm

57,1 x 46,5 in

US\$ 15,000.00





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