

Art Basel Miami Beach 2023

December 6th - December 10th

Booth B55

Afonso Tostes | Antonio Pichillá | Bosco Sodi
Caio Reisewitz | Campana | Delson Uchôa | Gabriela Machado | Iván Navarro
Jorge Pardo | Manuel Chavajay | Marina Abramovic | Waldemar Cordeiro

Luciana Brito | Galeria



Waldemar Cordeiro

1925, Rome, Italy

1973, São Paulo, Brazil

Waldemar Cordeiro
Untitled, 1960
oil on canvas
75 x 75 cm | 29.53 x 29.53 in





Waldemar Cordeiro
Untitled, 1963
oil on canvas
37,5 x 36 cm | 14.76 x 14.17 in



Waldemar Cordeiro
Untitled, 1960
oil on canvas
25 × 33 cm | 9.84 × 12.99 in

Waldemar Cordeiro
Untitled, 1963
oil on canvas
24,3 × 31,7 cm | 9.57 × 12.48 in



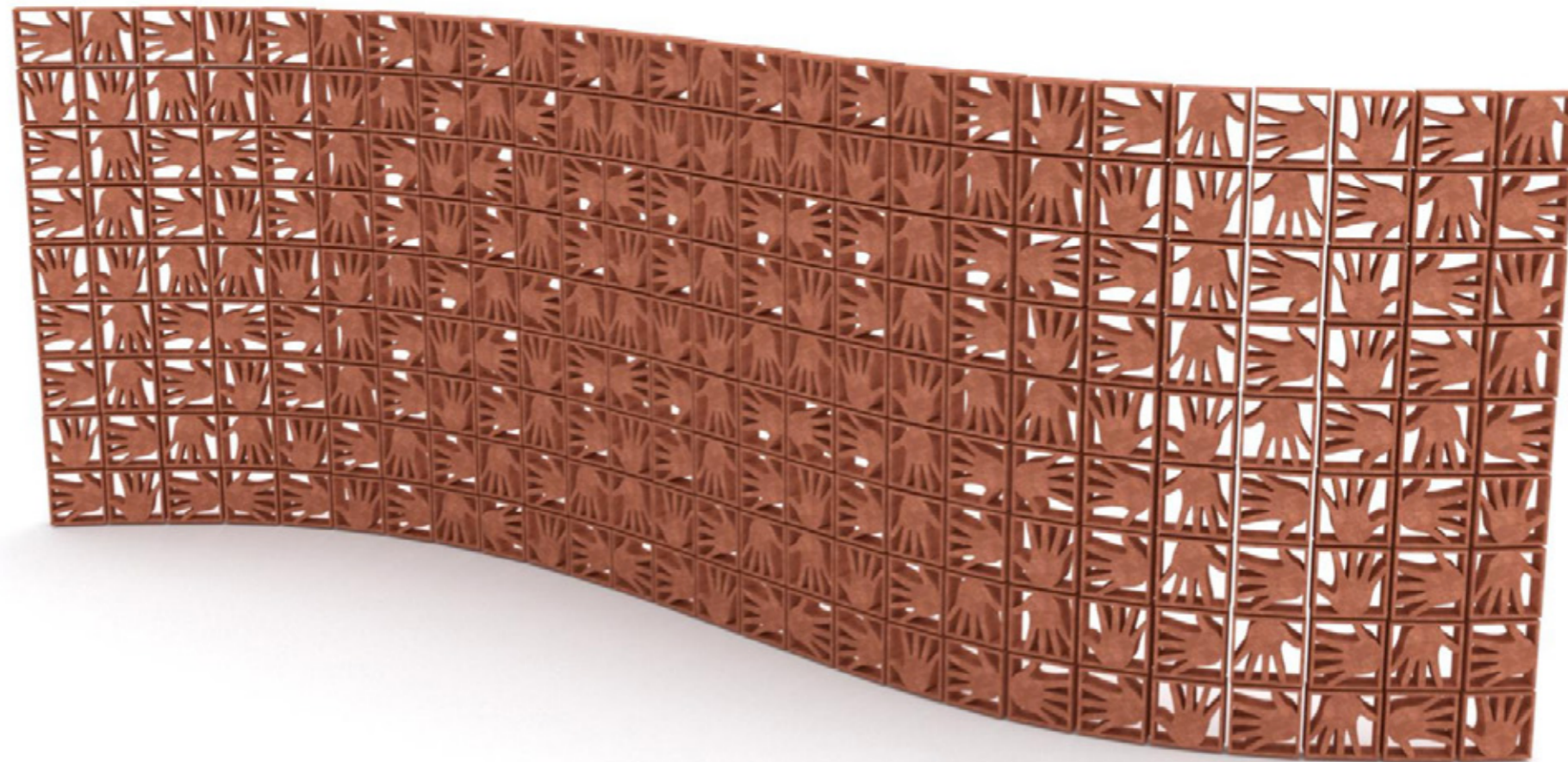
Waldemar Cordeiro was a key figure in the development of concrete art, a vanguard movement essential for the transition of modern art to contemporary art, which came to define 20th-century Brazilian art. Besides being a pioneer in computer art as early as the 1960s, Waldemar Cordeiro developed and implemented important landscaping designs in Brazil. In his interdisciplinary research he defended painting in its essence, with self-supporting basic colors and lines, without the backing of figurative representation. He was notable for his objective and rational art, very much associated to his theoretical studies, as well as for his investigation of industrial materials and elements. Cordeiro worked for an art accessible to all, seeking a collective sense that was also aligned with technology, to design and to landscaping. His research in art was always coupled with a social and political concern.



Geometria Intuitiva, Luciana Brito Galeria, São Paulo, Brazil, 2022

Campana

Fernando and Humberto Campana, (1965, Brotas, Brazil -
2022, São Paulo, Brazil; 1953, Rio Claro, Brazil)



Campana
"Cobogó Mão", 2022
terracotta
185 × 400 × 250 cm (207 pieces of 20 × 20 × 8 cm
each)
72.83 × 157.48 × 98.42 in
(207 pieces of 7.87 × 7.87 × 3.15 in each)

The brothers Fernando and Humberto Campana were partners since 1983, being recognized worldwide for their work in design. Their art, which was previously strictly in furniture, now extends beyond the limits of multidisciplinary and establishes design as a path for telling stories, uniting architecture, fashion, scenography and landscape architecture. Through their studio, Estúdio Campana, the brothers have pushed the envelope in terms of the resignification, recovery and reuse of materials, proposing simple and creative solutions, while recovering manual practice. The collective popular mindset of Brazil, with its colors and shapes, is translated into dramatic pieces full of movement and meaning, promoting the art of design as a tool for the exchange of knowledge, transformation and social inclusion. Humberto Campana has led the works with Campana Studio and Foundation since 2022.



Bosco Sodi

1970. Mexico City, Mexico

Lives and works between New York, USA, and Mexico City, Mexico



Bosco Sodi
Untitled, 2023
oil paint on old coffee sack
304,8 × 264,16 cm | 120 × 104 in

Bosco Sodi's research is outstanding for its simplicity of materials from a natural origin, such as pigments, sawdust, fibers, wood, soil, etc. The combination of these elements with the gesturality of his production makes each work unique, while creating a special connection between the artist and his process of creation, which transcends the conceptual. Currently, he has been making increasing use of techniques from olden times, which not only establish a direct relationship with the ethnobotanical discourse, but also recover his native Latin American ancestry. Bosco Sodi also associates these techniques to traditional and contemporary processes, dialoguing with the movements of land art and informalism.

Caio Reisewitz

1967. São Paulo, Brazil

Lives and works in São Paulo, Brazil



Caio Reisewitz
"Piaçabuçu", 2012
c-print mounted on Diasec
180 × 227 cm | 70.86 × 89.37 in
Ed 3/5

Caio Reisewitz's research takes photography as its main medium. Through technical and thematic refinement, his work evinces an interest in human action and its social and political effects, whether in the natural space or the architectural space. While his photographic technique highlights the dramaticity among shapes, colors and textures, his artistic poetics constructs a nearly dreamlike aesthetic repertoire. These aspects establish a dichotomous dialogue between the real (that which is characteristic of the photographic record) and the chimerical (our own repertoires).

Jorge Pardo

1963. Havana, Cuba

Lives and works between Mérida, México and New York, USA



Jorge Pardo
Untitled, sphere 4, 2019
Colored PETG 2mm, aluminum base, aluminum fixtures,
electrical fixtures
57 × 70 Ø cm | 22.44 × 27.55 Ø in



Jorge Pardo
Untitled, long 2, 2019
Colored PETG 2mm, aluminum base, aluminum fixtures,
electrical fixtures
80 × 60 Ø cm | 31.49 × 23.62 Ø in



Jorge Pardo
Untitled, long 3, 2019
Colored PETG 2mm, aluminum base, aluminum fixtures,
electrical fixtures
80 × 60 Ø cm | 31.49 × 23.62 Ø in

Jorge Pardo's investigation deals with the concept of functionality, questioning the limits of art, of design, and of the spaces of coexistence. His research is developed in a constructive narrative wherein various techniques are juxtaposed to build a pictorial set of references drawn not only from contemporaneity, but also from the history of art. The artist generally uses technology – he was one of the first artists to use computer programs for making his sculptures – and vibrant colors to enhance the eclectic and diversified motifs used in his paintings, sculptures and installations.



Flamboyant, Pinacoteca do
Estado de São Paulo, São
Paulo, Brazil, 2019

Marina Abramovic

1946. Belgrade, Serbia

Lives and works in New York, USA



Marina Abramovic
"Black Dragon", 1990
hematite, metal brackets, Lucite plaque
87 × 19 × 12 cm | 34.25 × 7.5 × 4.75 in



Marina Abramovic
"Black Dragon", 1990
blue quartz, metal brackets, Lucite plaque
87 x 19 x 12 cm | 34.25 x 7.5 x 4.75 in

The Cleaner, Palazzo Strozzi, Florence, Italy, 2018

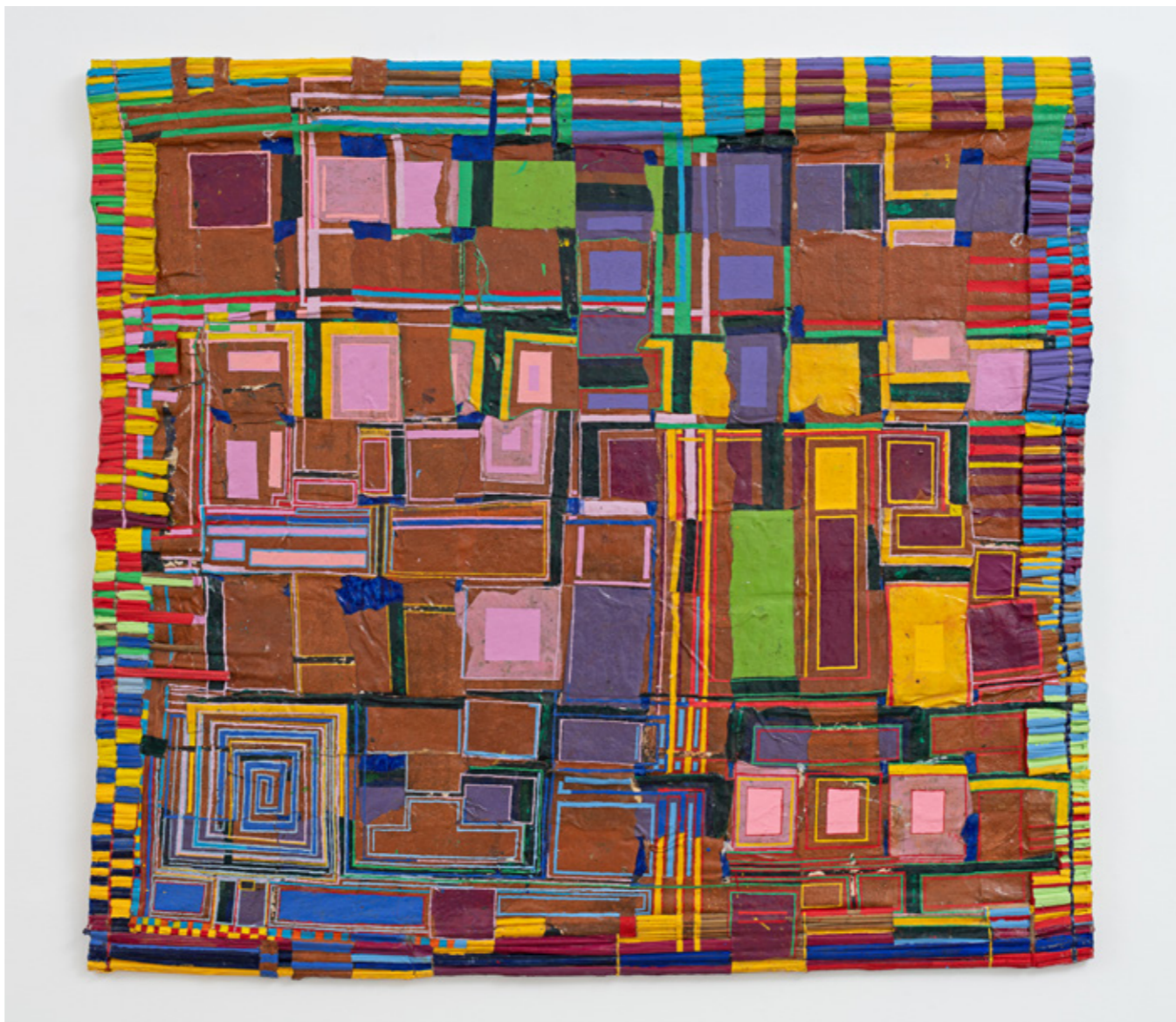


Marina Abramovic became known worldwide for her research in performance art, which as early as the 1960s presented artistic experiences involving the discussion about the limits of the body and the mind, along with a direct relationship between the artist and the public. From the 1980s onward, the artist began to investigate the subjects related to spirituality and religious syncretism, as well as the potentials of the mind, body and spirit, through a connection with nature and the sacred. This investigation took on even greater importance in the artist's work after her first visit to Brazil, in 1989, when she gained experiences that provided rich material for the production of photographs, videos, sculptures and installations.

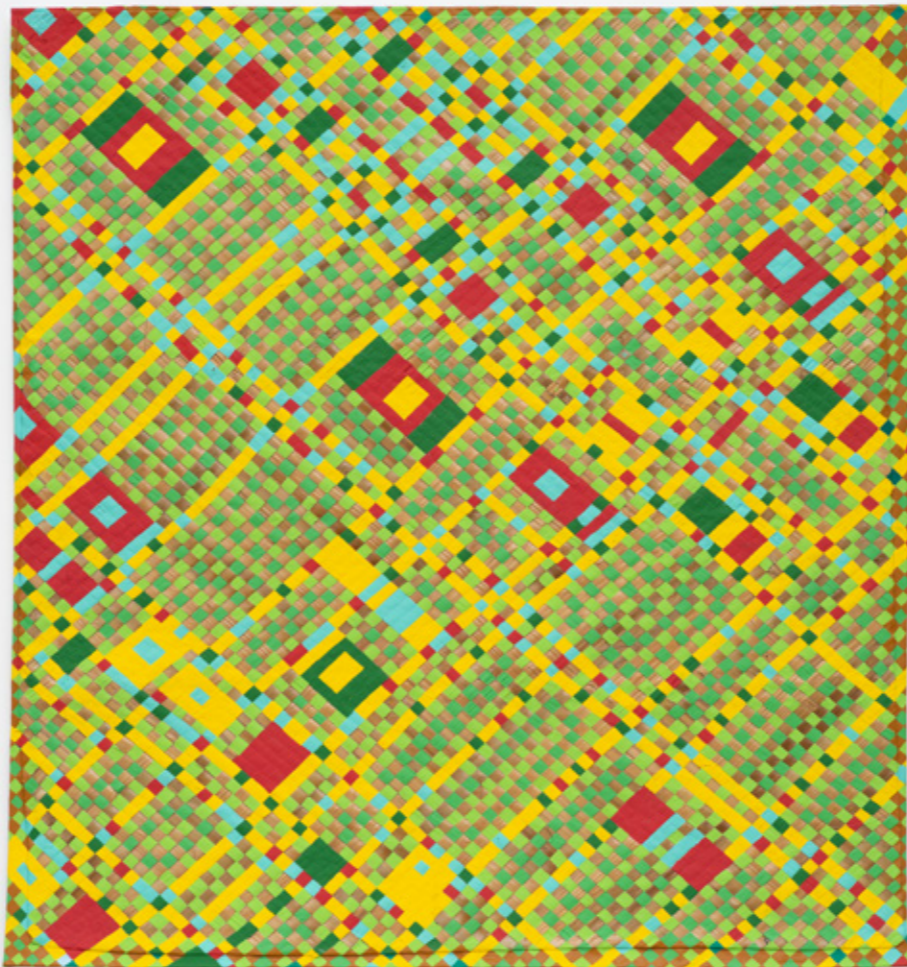
Delson Uchôa

1956. Maceió, Brazil

Lives and works in Maceió, Brazil



Delson Uchôa
"Caixilho Tabira", 2022
acrylic and resin on plant fiber
110 x 53 x 20 cm | 59.84 x 65.35 x 1.38 in

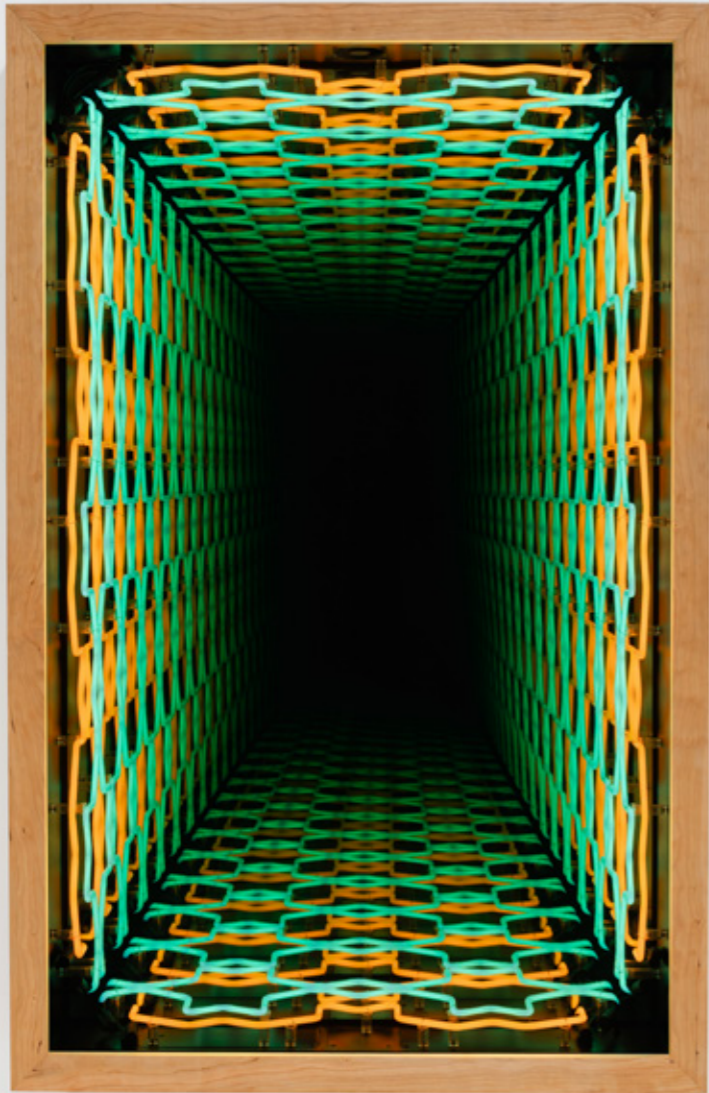


Delson Uchôa
"Brasileirinho da mata", 2023
acrylic and resin on plant fiber
100 × 93 cm | 39.37 × 36.61 in

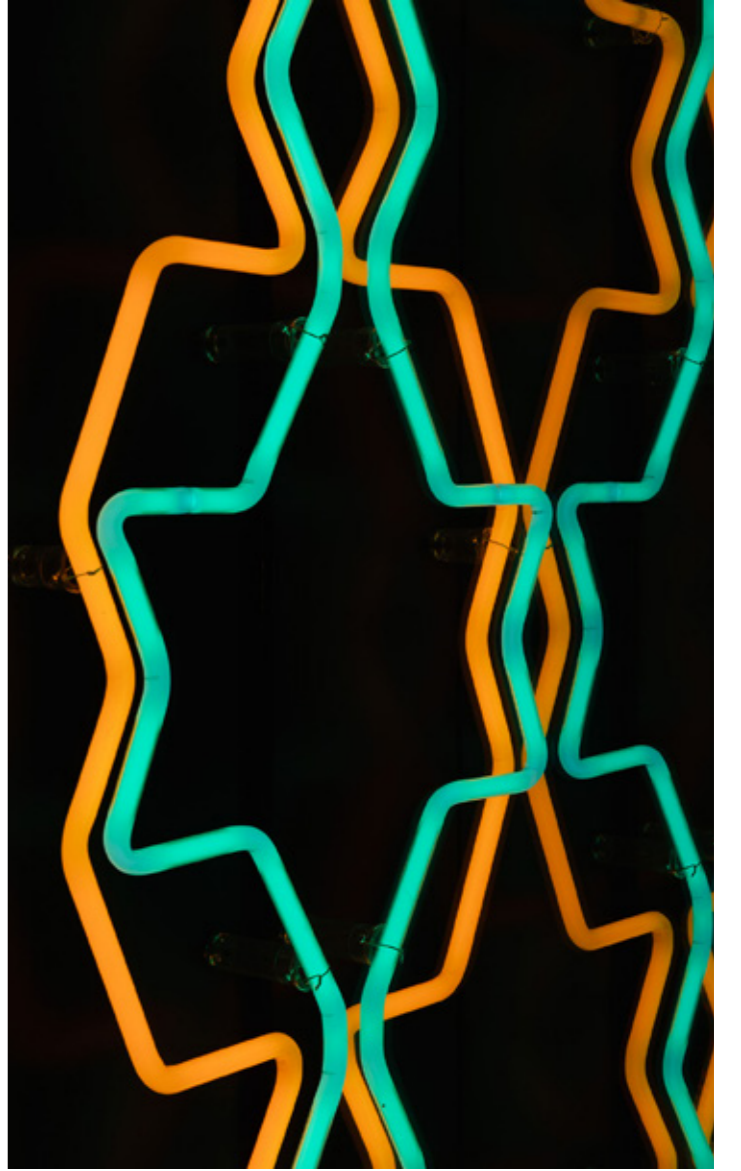
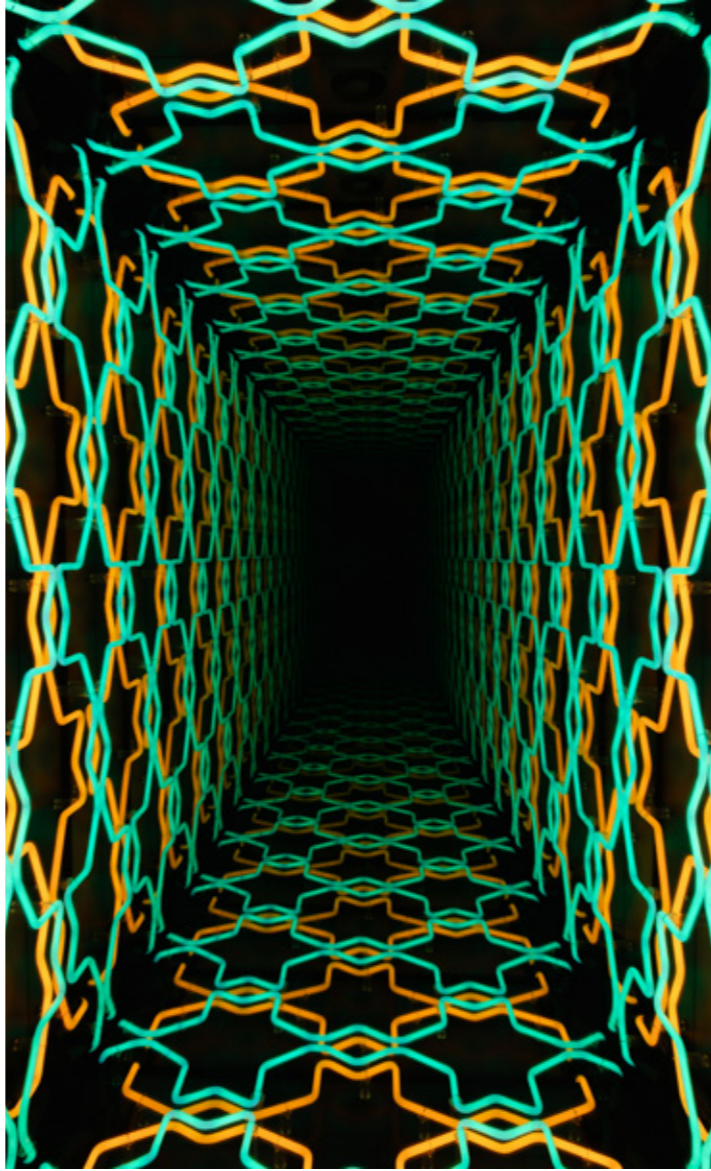
The main object in Delson Uchôa's research is light, which he identifies with his region of origin: the city of Maceió, in northeast Brazil. It is through light that the artist works with time, color, texture and transparency – as well as scale, since most of his paintings have monumental dimensions and take years to finish. He also studies the natural chromaticity of the flora and fauna of that region, which he combines with the Northeastern popular constructive geometry. Considered one of the main artists of the “80s Generation” of Brazilian painting, Delson also works with photography and sculpture – practices he considers as ways of constructing colors, that is, as extensions of painting.

Iván Navarro

1972. Santiago, Chile
Lives and works in New York, USA



Iván Navarro
"Arabesque", 2023
neon light, mirror, one-way mirror and electric energy
161,3 x 104,2 x 20,4 cm | 63.5 x 41 x 8 in
Ed 1/3 + 1 A.P.





Iván Navarro
"Eclipse (Transparent)", 2022
LED, timer, aluminum, mirror, one-way mirror and
electric energy
60 Ø x 5 cm | 23.62 Ø x 1.97 in
Ed 3/3 + 1 A.P.



The appeal of Iván Navarro's works springs from a combination of elements that question our perception. On the one hand, from a formalist point of view, his works are carefully constructed, having light as their main support. Light that arouses feelings, at the same time that it sparks enchantment in the spectator. Iván Navarro's production is also imbued with political connotations, communicated to the public through countless strategies, as seen in the titles of his works, in his careful use of color, in the use of anagrams, or in the appropriation and deconstruction of symbols that represent ideologies and institutionalized power.

Gabriela Machado

1961. Joinville, Brazil

Lives and works in Rio de Janeiro, Brazil



Gabriela Machado
"Prainha", 2023
acrylic on linen
50 x 64 cm | 19.68 x 25.2 in



Gabriela Machado
"Matinho", 2023
acrylic on linen
44,5 x 54 cm | 17.52 x 21.26 in



Gabriela Machado
"Caçula", 2023
acrylic on linen
44 x 54 cm | 17.32 x 21.26 in

Gabriela Machado's research is focused mainly on painting. The imagery of day-to-day experience is a great source of inspiration, providing the artist with parameters for landscapes and still lifes, in which she emulates small slices of everyday life on the canvas. Her processes spring from quick, organic and spontaneous gesturalities, lending pure visuality to the lively colors and forms. As an outgrowth of this aesthetics, she also creates sculptures, in which she investigates shapes through the potentials of other materials, such as clay, plaster and bronze.

Antonio Pichillá

1982. San Pedro la Laguna, Guatemala
Lives and works in San Pedro la Laguna,
Guatemala



Antonio Pichillá
"Viento", 2023
handmade textile and wool threads
110 × 80 cm | 86.61 × 59.05 in

An indigenous artist from the Mayan Tz'utujil people, Antonio Pichillá works with a variety of media, but finds weaving as his main focus of interest. For him, the processes and materials that involve textile traditions represent a way of rescuing his ancestry, especially through the memory of the women of his own family. His research is also based on the collectivity, culture and symbols of his people, native from the Lake Atitlan region (Guatemala).

Manuel Chavajay

1982. San Pedro la Laguna, Guatemala
Lives and works in San Pedro la Laguna,
Guatemala



Manuel Chavajay

Untitled, from the series “K’o q’iij ne t’i’lto’ ja juyu’ t’aq’aaj (Hay días que se acercan las montañas y los volcanes)”, 2023

sea and land engine burnt oil, watercolor and embroidery on cotton paper

170 × 107 cm | 66.93 × 42.13 in

Manuel Chavajay is an artist of Mayan Tz'utujil background, who uses artistic language to rescue and strengthen his ancestral culture. His research goes deep on the wisdom of the Mayan worldview, through spirituality and connection with nature, not only as vehicles for healing, but also as resistance to contemporary threats and memories of the past, marked by the violence of armed conflicts in Guatemala.

Afonso Tostes

1965. Belo Horizonte, Brazil

Lives and works in Rio de Janeiro, Brazil



Afonso Tostes
"2", from the "Reforma" series, 2023
PVA and wood sawdust on canvas
141 × 45 cm | 55.51 × 17.72 in



Afonso Tostes
"5", from the "Reforma" series, 2023
PVA and wood sawdust on canvas
200,5 × 65 cm | 78.94 × 25.59 in

Material and its structure, as well as forms of connection, fixation and support, are the concepts that Afonso Tostes finds most interesting. And in the 2000s the artist began an investigation that now guides his work: tridimensionality and its representation in space. This research springs from a consistent evolution since the outset of his career, which has included the study of organic structural forms in drawing and in painting. Known for his large installations, Tostes recovers the previous histories of materials, mainly wood, revealing and transforming their narratives, according to a sensitive reconstruction of the exhibition space, or even through the resignification of preexisting smaller objects such as work tools and utensils.

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