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Art Basel Miami Beach

booth estande H02

november 29 - december 03, 2022
tuesday and wednesday, 11am - 7pm
thursday and friday, 11am - 7pm
saturday, 11am - 6pm

29 novembro - 03 dezembro 2022
terça e quarta, 11h - 19h
quinta e sexta, 11h - 19h
sábado, 11h - 18h

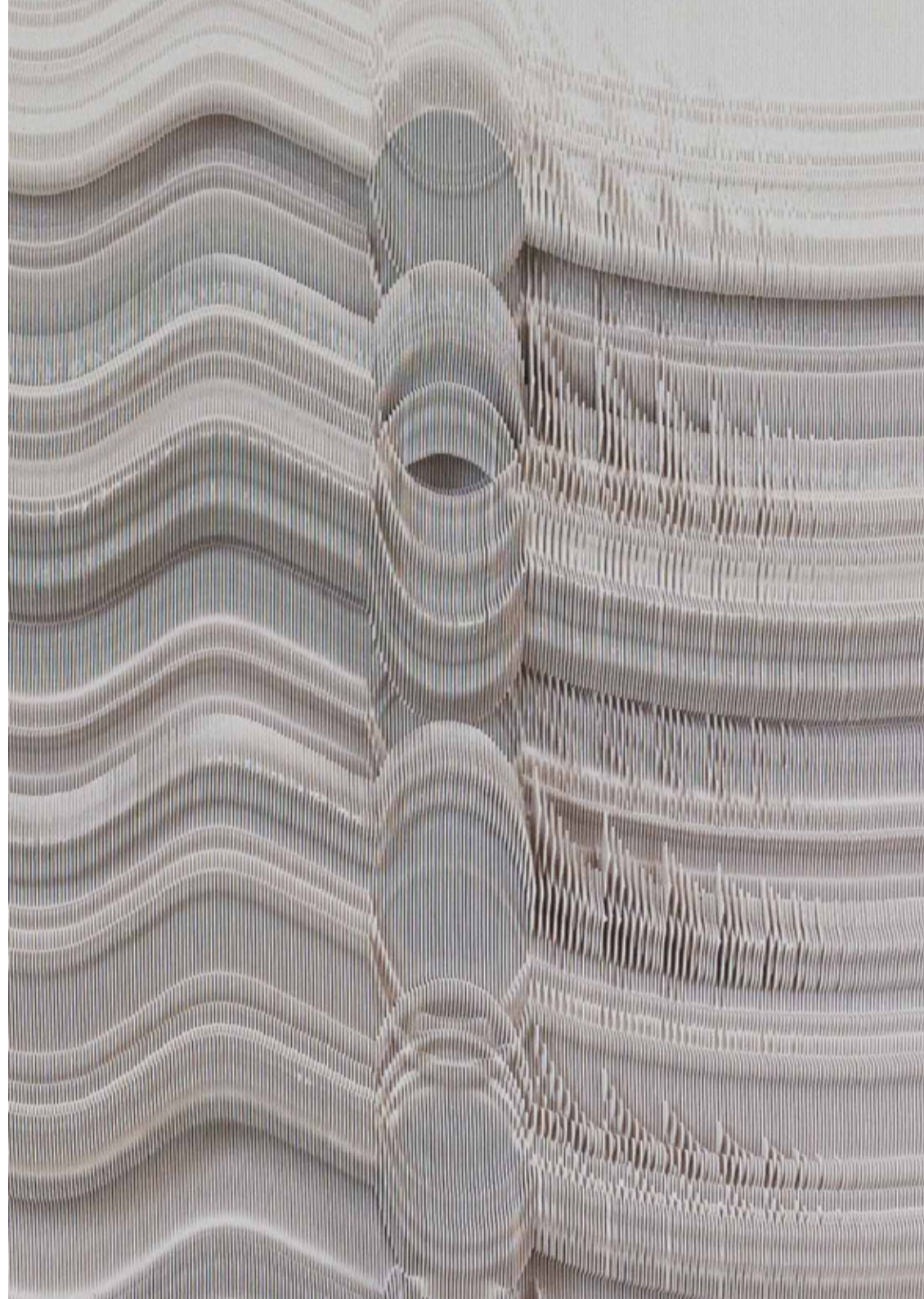
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Abraham Palatnik
Untitled, 1989
duplex cardboard
24 $\frac{3}{8}$ x 24 $\frac{3}{8}$ in
cartão duplex
62 x 62 cm

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 Palestine region, where he lived from 1932 to 1948. In Tel Aviv he studied motor engineering, 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 famous 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.





Arthur Luiz Piza

Untitled, 1967

relief of cardboard and plaster on paper

21 x 18 $\frac{5}{8}$ x 3 $\frac{15}{16}$ in

recortes de papelão e gesso sobre papel

53,3 x 48 x 10 cm

Provenance Proveniência

Yolanda Penteado acquired from the artist

Private collection

Simões de Assis

Exhibitions Exposições

2003 MAC USP 40 Anos: interfaces contemporâneas.

Museu de Arte Contemporânea de São Paulo, Brazil

1993 Arthur Luiz Piza Retrospectiva, Museu de Arte Moderna,

São Paulo, Brazil.

1968 Salão de Maio. Musée d'Art Moderne de la Ville de Paris, France



Arthur Luiz Piza (São Paulo, 1928 – Paris, 2017) began his artistic trajectory at the age of 20, when he began attending the studio of Antonio Gomide. In 1951, he moved to Paris, where he learned metal engraving techniques with Johnny Friedlaender. After this important period in his education, his work began to reveal a constructivist concern, free from figuration. His research was recognized by the 2nd São Paulo Biennial, which awarded him the acquisition prize. From the 1960s onwards, he also began to develop collages, a technique in which he employed unusual materials such as wood, sand, and vinyl paste on canvas or wooden plates. Sometimes the fragments used in these juxtapositions were covered with paint or plaster. In the 1970s, his reliefs became more sculptural. Piza developed a perception of volumes making the sculpted forms also modulated by the contact with light. At this time, he moved towards large-scale works and murals. His works integrate important collections such as the Albertina Museum, Vienna; Art Institute of Chicago; Solomon R. Guggenheim Museum, New York; Centre Pompidou, Paris; MAC-USP, São Paulo; MAM-SP; MoMA, New York.



Carmelo Arden Quin (Rivera, Uruguay, 1913 – Savigny-sur-Orge, France, 2010), founder of the Madí Movement, was one of the causers of Latin American avant-gardes in the 1940s, like Joaquín Torres García in the 1930s. Internationally renowned, Torres García returned to Montevideo in 1934. Arden Quin had with the constructivist master an enriching relationship for his future work. In 1937, Arden Quin settled in Buenos Aires, becoming part of its artistic scenario. 1945 and 1946 were intense years for the foundation of the Madí Movement, composed of Arden Quin, Kosice, Rothfuss, Blaszkó, among others, leading to a unique aesthetics. By internal disagreements, the group broke up, and Arden Quin moved to Paris in 1947. The post-war period has brought to Paris a new state of invention, and Arden Quin was one of its protagonists. He took part in the salon *Réalités Nouvelles* and some exhibitions at the Galerie Denise René. He was close to Michel Seuphor and Vantongerloo. In 1950, he founded the Madí Research Center, bringing together artists who have internationally promoted it. Americans Ellsworth Kelly and Jack Youngerman have found out the Madí art in Paris. Back to the USA, they have named their work “shaped canvas”, unquestionably Madí-related. His works are represented in important international museums such as MoMA-NY; The Museum of Fine Arts, Houston; Centre Georges Pompidou, Paris; Tate Modern, London; and Museo Nacional de Bellas Artes de Buenos Aires where, in 2022, a major retrospective of his work was held, “Carmelo Arden Quin: En la trama del arte constructivo” was presented.

Carmelo Arden Quin

Forme Madi 2D, 1946

oil on cardboard

16 5/8 x 11 3/4 in

óleo sobre cartão

42 x 29 cm

Publication Publicação

Carmelo Arden Quin, Alexandre de la Salle, p. 210, Ed. L'image et la parole, 147, 2008



Carmelo Arden Quin

Cosmopolis VII, 1946

oil on cardboard

14 1/6 x 17 5/8 in

óleo sobre cartão

36 x 45 cm

Publications Publicações

Carmelo Arden Quin, Alexandre de la Salle, p. 208, Ed. L'image et la parole, France, 2008.

Arden Quin, Peintures aujourd'hui présentes, p. 35, Demaistre, France, 1996.



Lygia Clark (Belo Horizonte, Minas Gerais, 1920 – Rio de Janeiro, Rio de Janeiro, 1988) began her studies in Brazil with Burle Marx and Zelia Salgado and, in Paris, in 1950, where she studied under Fernand Léger, among others. Upon returning to Brazil and moving to Rio, she joined Grupo Frente, led by Ivan Serpa. In the 1950s, her researches turned to what the artist came to call an “organic line”, which appears at the junction between two planes. Thus, she developed a series of works entitled “Unidade” (1958), going beyond the limits of the surface of the painting and abandoning the use of traditional frames, and even incorporating the side of her works as a central element. In 1959, a turning point marked Brazilian art, and Lygia’s career: the Neoconcrete Manifesto was published, which gave rise to neoconcretism in the country. Collectively signed by Clark, Lygia Pape, Ferreira Gullar, Amílcar de Castro, Franz Weissmann, Reynaldo Jardim and Theon Spanudis, the essay defended an artistic production that would oppose the “rationalist exacerbation” of concretism. From there, the artist quickly moved towards the non-representation and the overcoming of the medium of painting. That was how the famous ‘Bichos’ were born: metal works made up of geometric plates with parts articulated by hinges, made between 1960 and 1964, which could be freely manipulated by the public.

Lygia Clark

Planos em superfície, 1957

collage on cardboard

10 ¹⁵/₃₂ x 8 ³/₁₆ in

colagem sobre cartão

26,6 x 20,8 cm

Exhibition Exposição

2014 Lygia Clark, MoMA, New York, United States.

Publication Publicação

Lygia Clark, p. 119, MoMA, Nova York, Estados Unidos, 2014.



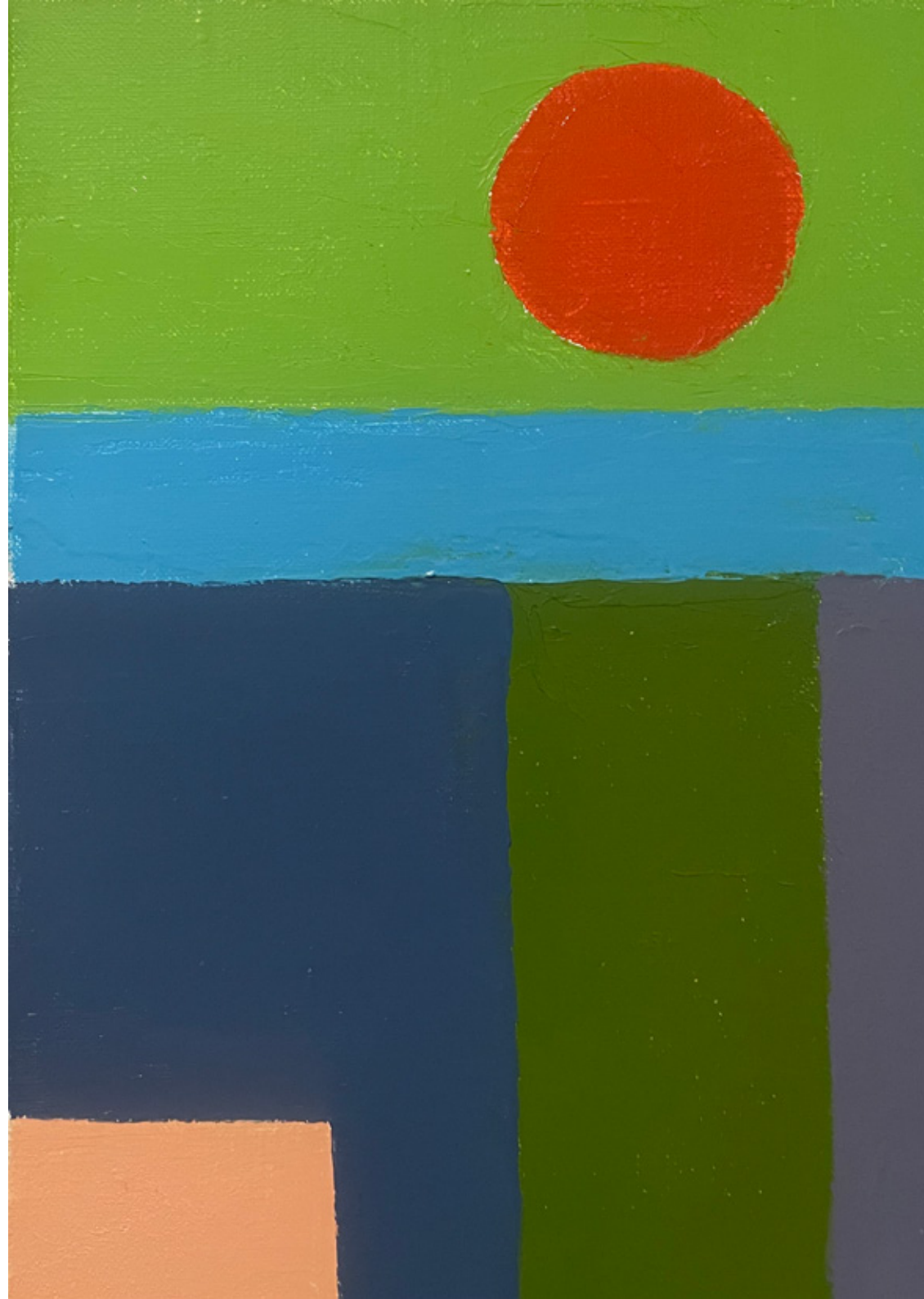
Etel Adnan
Untitled, 2015
oil on canvas
13 ³/₄ × 10 ⁵/₈ in
óleo sobre tela
35 x 27 cm

Provenance Proveniência
White Cube, London
Private Collection

Exhibition Exposição
2015 Etel Adnan, White Cube, Hong Kong, China.



Etel Adnan (Beirut, 1925 – Paris, 2021) was a poet, essayist, and painter born in Lebanon. She studied philosophy at the Sorbonne, the University of California at Berkeley, and Harvard University. She began to resist the political implications of writing in French and changed the focus of her creative expression to visual arts, specifically towards painting. In 1972, she moved back to Beirut and worked as cultural editor for newspapers, staying in Lebanon until 1976. Adnan re-established herself in California and started to produce paintings composed of block-like slabs of color in oil paint. She focused on the surrounding landscape, in particular the Mount Tamalpais which was visible from the windows of her residence. The mountain became an immutable reference which she painted incessantly, trying to capture its ever-changing moods and dynamics at different times of day, under different seasons. The sky and horizon are represented as square masses or triangular, pyramidal shapes in thick, undiluted colors. Her work has been featured in numerous international group shows such as the Sharjah Biennial, UAE (2015); Whitney Biennial, New York (2014); and Documenta 13, Kassel (2013).





Ione Saldanha
Untitled, 1966
oil on canvas
19 ¹¹/₆₄ x 23 ⁴⁵/₆₄ in
óleo sobre tela
48,7 x 60,2 cm



Ione Saldanha
Bambu, déc. 1960
painting on bamboo
69 $\frac{2}{3}$ x 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in
pintura sobre bambu
176,5 x 16,5 x 16,5 cm

Ione Saldanha (Alegrete, 1919 – Rio de Janeiro, 2001) was born in Alegrete, Rio Grande do Sul, in 1919, began her studies at Pedro Araújo's studio in Rio de Janeiro in 1948. 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 has been widely recognized, participating in several editions of the São Paulo International Biennial, winning the acquisition prize in 1967 and special rooms in 1975 and 1979. In 2001, the year of her death, the retrospective *Ione Saldanha e a "Simplicidade da Cor"* was held at the Museu de Arte Contemporânea de Niterói (MAC/Niterói). She has exhibited in several institutions, such as MASP, MAM Rio, MON, and Paço Imperial.



Ione Saldanha

Série corpo da cor, 1967

oil on canvas

11 ¹³/₁₆ x 14 ³⁹/₆₄ x 1 ¹⁹/₆₄ in

óleo sobre tela

30 x 37,1 x 3,3 cm

Exhibitions Exposições

1967 IX Bienal de São Paulo, Fundação Bienal, São Paulo, Brazil.

1988 Ione Saldanha: resumo de 45 anos de pintura,

Galeria Anna Maria Niemeyer, Galeria Paulo Klabin,

Galeria Saramenha, Rio de Janeiro, Brazil.

2000 IBEU sessenta anos de arte, Galeria IBEU Copacabana,

Rio de Janeiro, Brazil.

Publications Publicações

IX Bienal de São Paulo, p. 88, Fundação Bienal, São Paulo, Brazil, 1967.

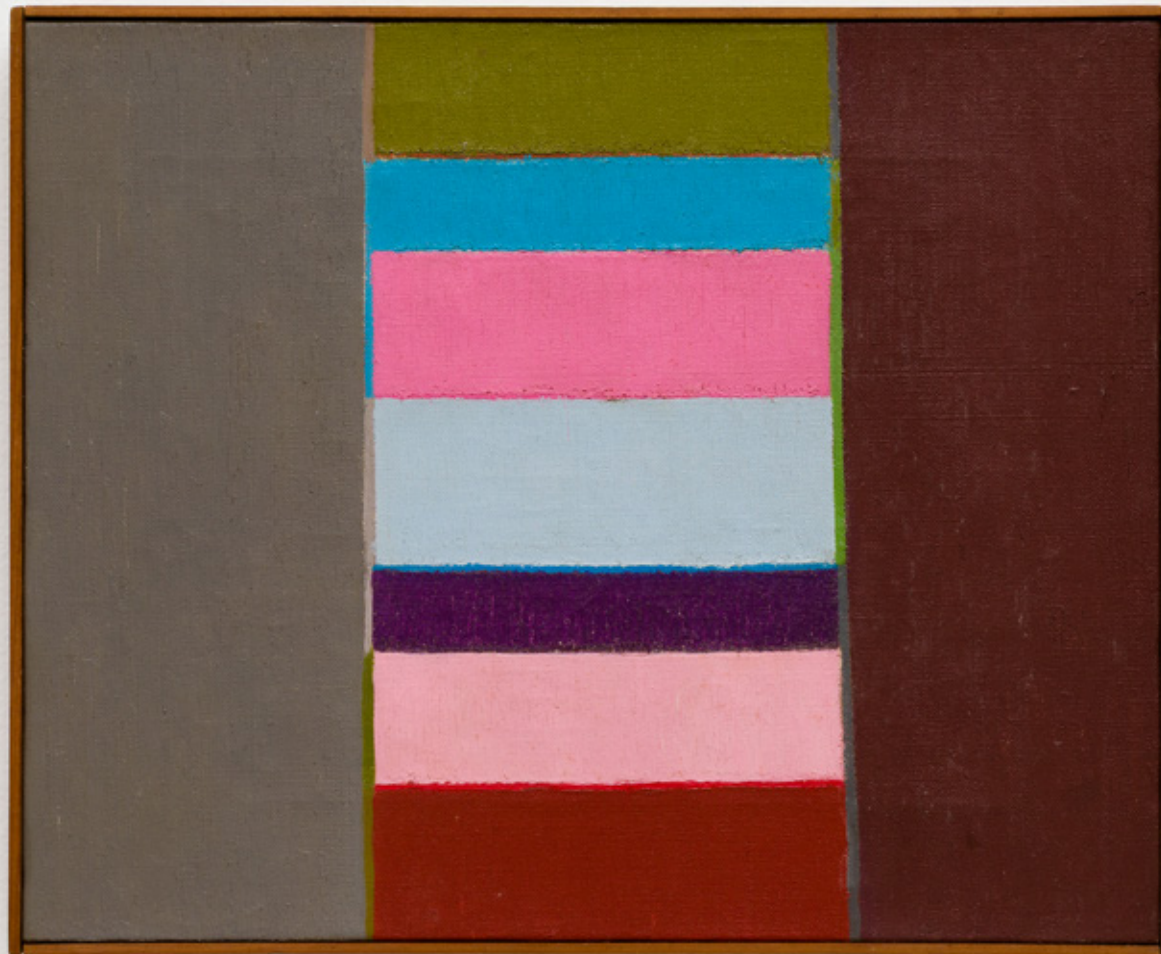
Ione Saldanha: resumo de 45 anos de pintura,

Galeria Anna Maria Niemeyer, Galeria Paulo Klabin,

Galeria Saramenha, Rio de Janeiro, Brazil.

2000 IBEU sessenta anos de arte, Galeria IBEU Copacabana,

Rio de Janeiro, Brazil, 2000.





Ione Saldanha

Série corpo da cor, 1966

oil on canvas

11 ¹³/₁₆ x 14 ³⁹/₆₄ x 1 ¹⁹/₆₄ in

óleo sobre tela

30 x 37,1 x 3,3 cm



Celso Renato
Morgred, s/ data
acrylic on wood
23 ⁵/₈ x 31 ¹/₂ x 1 ³/₁₆ in
acrílico sobre madeira
60 x 80 x 3 cm

Publicação Publication
Celso Renato, p. 109, Cosac & Naify, São Paulo, Brazil, 2005.



Celso Renato de Lima (Rio de Janeiro, 1919 – Belo Horizonte, 1992) production is marked by the influence of formal abstraction and a “sensitive geometry”. A self-taught artist, he is considered one of the most singular in the dialogue with the constructive tradition in the state of Minas Gerais. He studied Law School at the Universidade Federal de Minas Gerais, but during the 1960s engaged in an artistic career. Gradually, the stains and gestural graphic shapes gave place to formal geometric compositions that emerged as an indicative of a different spatial conception. In 1967, the artist used wood as a medium for his paintings for the first time, a technique for which he became known. Celso Renato participated in numerous solo and group exhibitions, including: Kiti Ka’Aeté, The Modern Institute, Glasgow (2015); Tudo é Brasil, Itaú Cultural, São Paulo (2004); Bienal do Século XX, Bienal de São Paulo (1994); 4 X Minas, Museu de Arte de São Paulo (MASP), São Paulo (1994); Begegnung mit den Anderen, Kassel (1992).



Georges Mathieu

Mortemer, 1954

oil on canvas

35 x 57 ½ in

óleo sobre tela

89 x 146 cm

titled "Mortemer" and numbered "(1054)" on the stretcher

Galerie Arditti label on the reverse

Provenance

Galerie Arditti, Paris

Private Collection, Brazil

Simões de Assis (acquired from the above), Brazil



Georges Mathieu (Boulogne-sur-Mer, 1921 – Boulogne-Billancourt, 2012), autodidact and polyglot, was credited as the father of the Lyrical Abstraction movement. Mathieu was a provocative artist, creating a gestural abstraction that became close to performance. Wandering around the world in the 1950s, his work has been exhibited in several countries, usually in large-scale formats, made by using long brushes and applying paint directly from tubes onto the canvas. Recognized by the critic Clement Greenberg, was called by him as the strongest of European painters and the one who he admired the most. Mathieu is also a pioneer of happenings and public performances, even before the 1960s, period when these actions were most common, being the first proponent of risk and speed in painting. The abstract painting was very radical, with an abandonment not only of figural representation, but also of the geometry inherited from perspectivist illusion, valuing qualities of the gesture. His work is present in important collections, such as Art Institute of Chicago, Centre Pompidou, The Museum of Contemporary Art, MoMA, Solomon R. Guggenheim Museum and the Tate.



Cícero Dias

Sonho Tropical, 1929

watercolor on paper

14 15/16 x 17 3/8 in | 26 15/16 x 29 3/4 in (with frame)

aquarela sobre papel

57 x 36,3 cm | 86,5 x 66,5 cm (com moldura)

Provenance Proveniência

Acquired from the artist in Paris in the 1990s

Private collection- São Paulo

Exhibitions Exposições

2021 Não um Sonho, curated by Mirtes Marins, Simões de Assis, São Paulo, Brazil.

2018 Alucinações Parciais - Obras Primas Modernas do Brasil e do Centre Pompidou, curated by Frédéric Paul and Paulo Miyada, Instituto Tomie Ohtake, São Paulo, Brazil.

2018 Cícero Dias, Décadas de 1920-1960, Simões de Assis, Curitiba and São Paulo, Brazil.

2017 Cícero Dias: Um Percorso Poético 1907-2003, curated by Denise Mattar, Centro Cultural Banco do Brasil, Brasília, São Paulo and Rio de Janeiro, Brazil.

2015 Cícero Dias: Retrospectiva, Simões de Assis, Curitiba, Brazil.

2011 Tarsila e os Modernistas, Casa Fiat de Cultura, Nova Lima, Brazil.

2006 Cícero Dias - Oito Décadas de Pintura, curated by Waldir Simões de Assis Filho, Museu Oscar Niemeyer, Curitiba, Brazil.

2005 Cícero Dias - Les Anées 20 e 30, Maison de L'Amérique Latine, Paris, France.

2004 Cícero Dias - Décadas de 20 e 30, Museu de Arte Brasileira da FAAP, São Paulo, Brazil.

1994 Cícero Dias - Images au Centre du Songe, Galerie Marwan Hoss, Paris, France.

Publications Publicações

Alucinações Parciais - Obras Primas Modernas do Brasil e do Centre Pompidou, pg 108, Instituto Tomie Ohtake, São Paulo, 2018.

Cícero Dias, Décadas de 1920-1960, pg. 29, Simões de Assis Galeria de Arte, Curitiba, São Paulo, 2018.

Cícero Dias - Um Percorso Poético, pg 24, CCBB, 2017.

Tarsila e os Modernistas, Casa Fiat de Cultura, Nova Lima, 2011.

Cícero Dias - Oito décadas de Pintura, pg 79, Museu Oscar Niemeyer/Simões de Assis, Curitiba, 2006.

Cícero Dias - Les Anées 20 e 30, pg. 149, Maison de L'Amérique Latine, Paris, 2005.

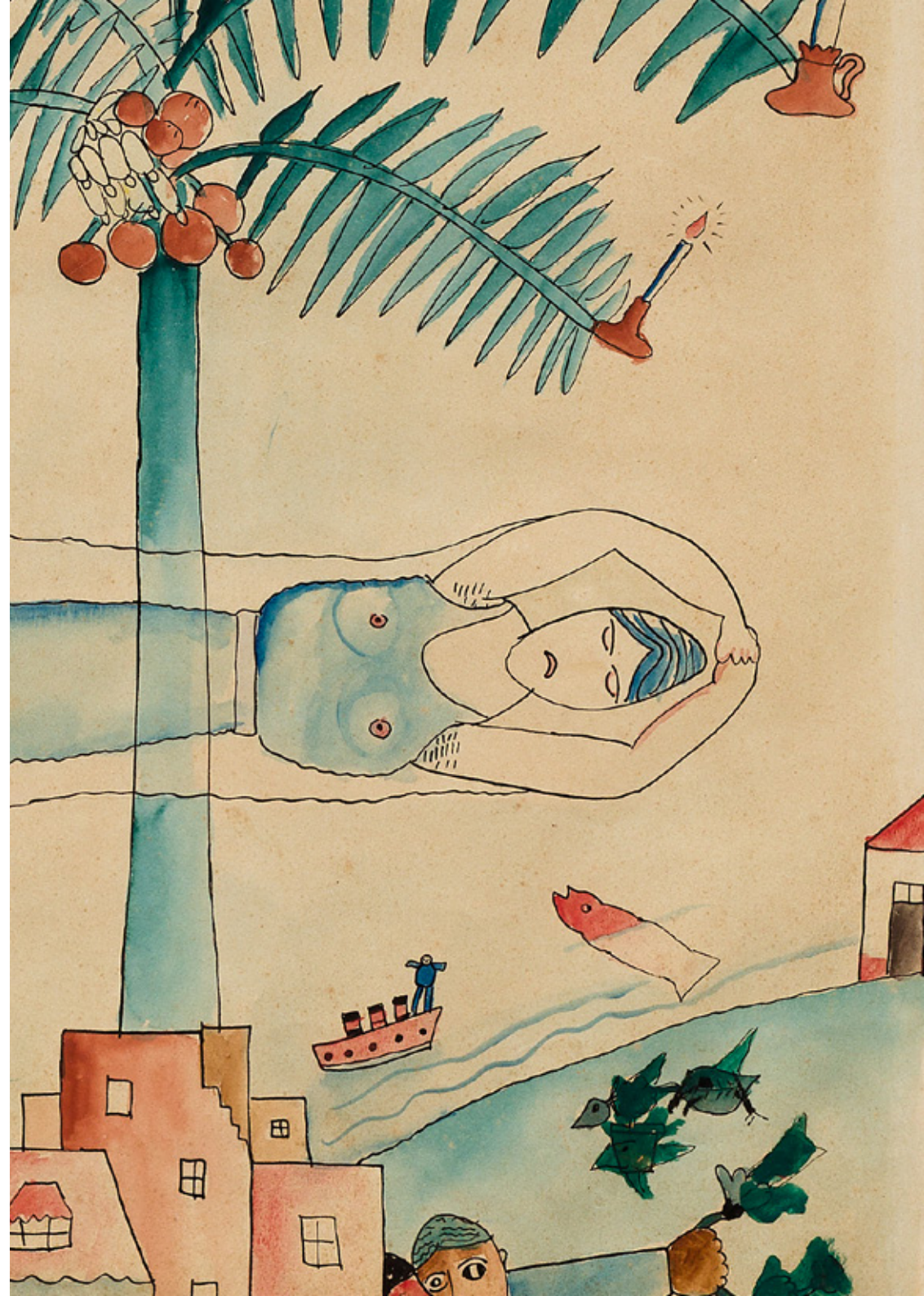
Cícero Dias - Décadas de 20 e 30, pg 149, Museu de Arte Brasileira da FAAP, 2004.

Cícero Dias - Uma Vida Pela Pintura, pg 27, Simões de Assis Galeria de Arte, Curitiba, 2002.

Cícero Dias - Images au Centre du Songe, Galerie Marwan Hoss, Paris, 1994.



Cícero Dias (Escada, Brazil, 1907 – Paris, 2003) was an icon of Brazilian modernism, revealed in 1928 in his first exhibition in Rio de Janeiro, standing out alongside Tarsila do Amaral and Di Cavalcanti (members of the 1922 Modern Art Week). He moved to Paris in 1937 and got involved with Picasso, Calder, Léger, Miró and the poet Paul Éluard, who wrote about him: "I met Cicero Dias, the Brazilian, at Pablo Picasso's, the Spanish. It is Paris that keeps their lights, their reason for being: the light of Brazil, the light of Spain, the exuberance, the rigor." Due the war, he settled in Lisbon, and his work went through a radical change, with increasingly simpler lines and the use of intense colors. He abandoned figuration and moved towards abstraction, with geometric works of warm and luminous hues. After the war, Dias returned to Paris and joined L'École de Paris and the Groupe Espace. He also joined the group of the newly inaugurated Galerie Denise René, in 1947, where many of his exhibitions were held. "In Brazil, the constructivist movement began only at the end of the 1940s. Its true pioneer was Cícero Dias, who in 1946, in the French capital, began painting rigorously geometric canvases", said the critic Antonio Bento. In 1948, he painted, in Brazil, the first abstract art murals in Latin America. From the 1950s onwards, he had an intense international participation, like Venice and São Paulo biennials and museums exhibitions in Paris, Washington, New York, São Paulo, Rio de Janeiro and Buenos Aires.



Cícero Dias

Untitled, 1928

watercolor and nankin on paper

14 ¾ x 22 ¾ in | 26 x 34 ½ in (with frame)

aquarela e nanquim sobre papel

36,5 x 56,5 cm | 66 x 86,5 cm (com moldura)

Provenance Proveniência

Acquired from the artist in Paris in the 1990s

Private collection- São Paulo

Exhibitions Exposições

2018 Alucinações Parciais - Obras Primas Modernas do Brasil e do Centre Pompidou, curated by Frédéric Paul e Paulo Miyada, Instituto Tomie Ohtake, São Paulo, Brazil.

2018 Cícero Dias, Décadas de 1920-1960, Simões de Assis, Curitiba, São Paulo, Brazil.

1993 Cícero Dias - Anos 20/Les Années 20,

Salão Nobre do Copacabana Palace Hotel, Rio de Janeiro, Brazil.

Publications Publicações

Alucinações Parciais - Obras Primas Modernas do Brasil e do Centre Pompidou, pg 107, Instituto Tomie Ohtake, São Paulo, 2018.

Cícero Dias, Décadas de 1920-1960, pg 35, Simões de Assis, Curitiba, São Paulo, 2018.

Cícero Dias - Uma Vida Pela Pintura, pg 55, Simões de Assis, Curitiba, 2002.

Cícero Dias - Anos 20/Les Années 20, pg 85, Editora Index, Rio de Janeiro, 1993.





Miguel Bakun

Paisagem com Caules, 1947

oil on canvas

24 ⁵¹/₆₄ x 30 ⁵/₁₆ in

óleo sobre tela

44 x 54 cm

Exhibitions Exposições

2019 Aprendendo com Miguel Bakun: Subtropical,
Instituto Tomie Ohtake, São Paulo.

2019 Miguel Bakun, Simões de Assis, São Paulo, Brazil.

Publications Publicações

Miguel Bakun, p. 32, Simões de Assis, Brazil, São Paulo, 2019.

Aprendendo com Miguel Bakun: Subtropical, p. 60,

Instituto Tomie Ohtake, Brazil, São Paulo, 2019.



Miguel Bakun (Mallet, 1909 – Curitiba, 1963) was the son of Slavic immigrants in the south of Paraná. In his youth, he enlisted as a naval apprentice, before transferring to train as a cabin boy in Rio de Janeiro. There, he made his first pencil sketches, observation drawings, portraits, caricatures and landscapes – as did his classmate José Pancetti. He had an accident in 1930 and left the Navy, moving to Curitiba. Despite lacking formal training in Fine Arts, Bakun set up a home-studio that he kept with his earnings as a roving box-camera street photographer. During his most prolific period, in the 1950s, Bakun painted portraits, still-lives, seascapes and, particularly, landscapes, as well as murals. His late-1950s pieces featured animistic allusions in which allegorical figures blended into landscape contours. By the time he had emerged as an artist, academic painting was gradually modernizing its repertoire and his assertive expressiveness seemed out of place – it was too experimental or subjective. At the same time, geometric abstraction was emerging in the country, and the artist felt out of place in both tendencies. Bakun's latter period saw him sorely affected by his precarious economic situation and treated for severe depression. He took his own life on February 14, 1963. His work is part of important private and institutional collections in Brazil, including the Pinacoteca do Estado de São Paulo and Museu de Arte Contemporânea do Paraná.



Miguel Bakun

Paisagem com Araucárias, déc. 1950

oil on canvas

24 3/8 x 30 3/8 in

óleo sobre tela

60 x 45 cm

Exhibition Exposição

1974 Retrospectiva Miguel Bakun, Salão de exposições do BADEP, Curitiba.

Publication Publicação

Retrospectiva Miguel Bakun, nº 28, Salão de Exposições do BADEP, Curitiba, Brazil, 1974.





Antonio Asis (Buenos Aires, 1932 – Paris, 2019), argentinian artist was an important member of the creative community of South American expatriates in France. He explored abstraction and non-representation, investigating the vibrations between colors and the many possibilities in monochromatic compositions. Working on the subtleties of what the human eye could grasp, his poetic perspective was built on the vibrations he achieved with the interaction of shapes and colors, effects of proximity and distance, and the chromatic acceleration of movements perceived in the background. Asis was able to produce effects of spatial illusion from tones that dissolved according to a movement that darkened the painting from the periphery to the center. His entire production was based on the exploration of the possibilities offered by the elements and techniques, so as to obtain a great diversity of solutions.

Antonio Asis

Carrés rythmiques, 1976

acrylic on cardboard

14 1/8 x 14 1/8 | 24 3/8 x 24 3/8 in (with frame)

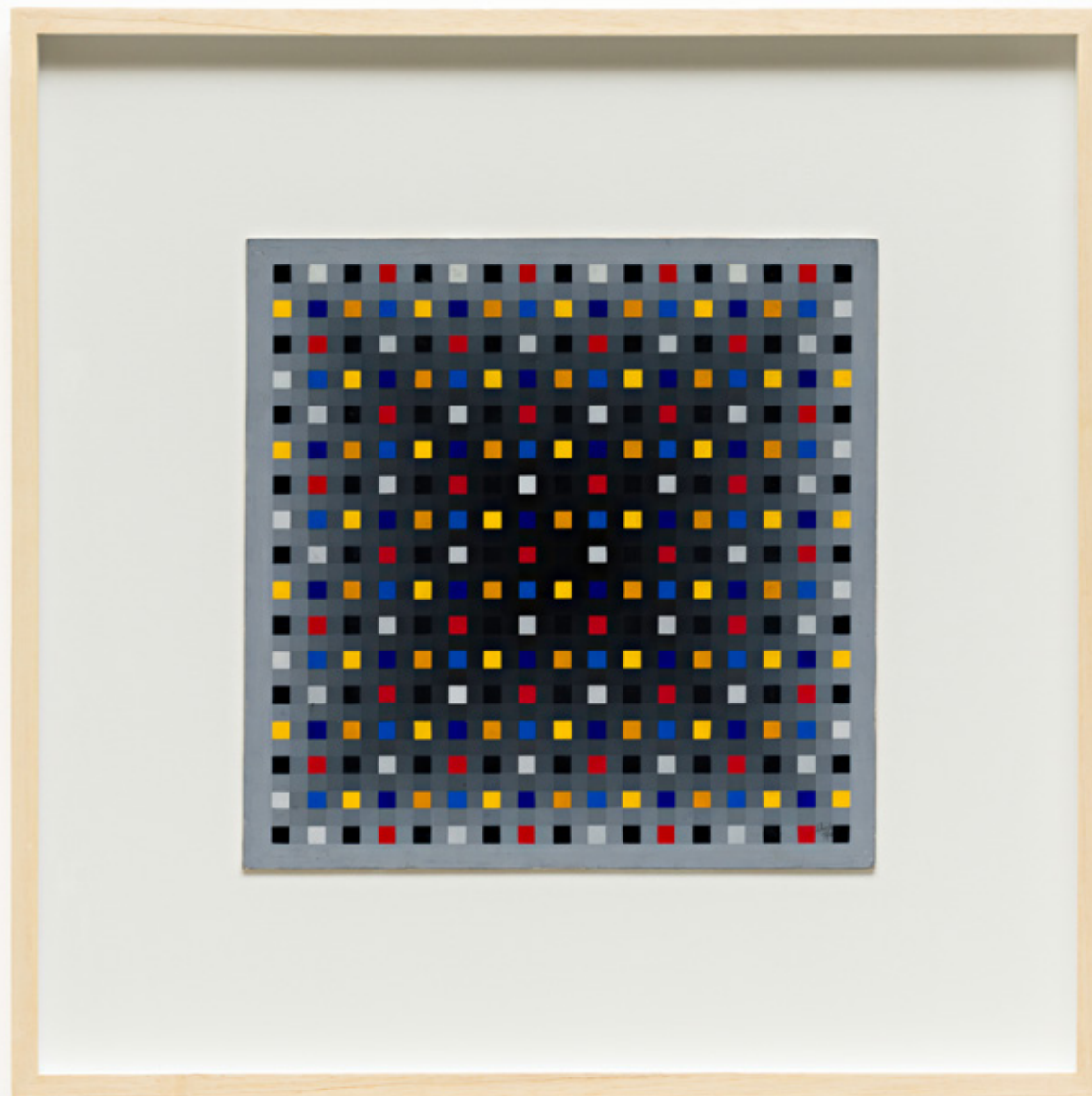
acrílica sobre cartão

36 x 36 | 62 x 62 cm (com moldura)

Exhibition Exposição

2022 Mind Particles - Works from 1960 to 2019,

curated by Matthieu Poirier, Simões de Assis, São Paulo, Brazil.





Antonio Asis

Interférences, 1979

acrylic on cardboard

15 ³/₄ x 15 ⁵/₈ | 24 ⁴/₈ x 24 ⁴/₈ in (with frame)

acrílica sobre cartão

40 x 39,5 | 62 x 62 cm (com moldura)



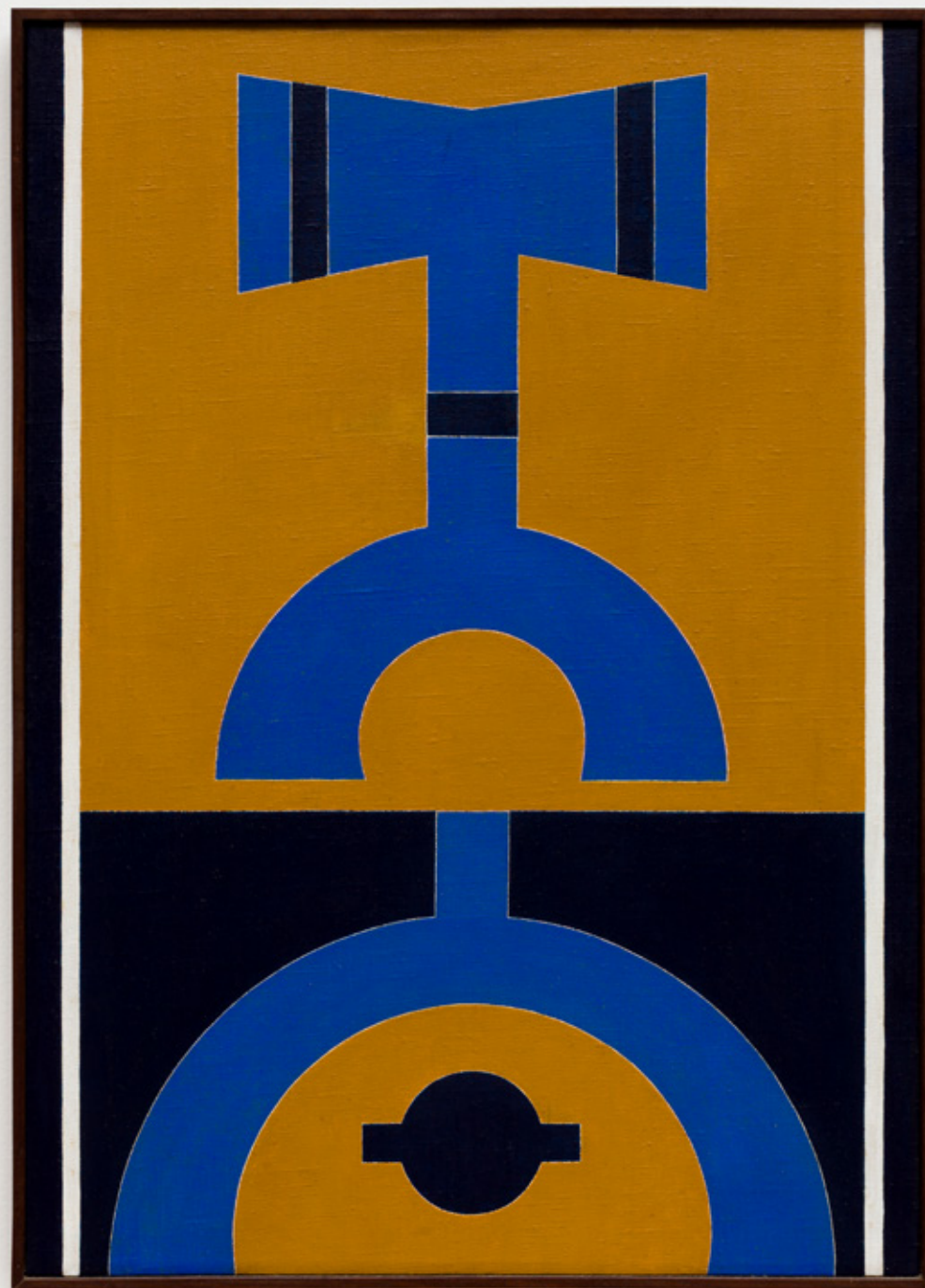
Rubem Valentim
Relevo Emblema 85, 1985
acrylic on canvas
19 $\frac{5}{8}$ x 27 $\frac{4}{8}$ x 1 $\frac{5}{8}$ in
acrílica sobre tela
50 x 35 x 5 cm





Rubem Valentim (Salvador, 1922 - São Paulo, 1991) was a self-taught artist whose production began in the early 1940s. Between 1946 and 1947 he participated in the renewal of the arts scene in Bahia. He lived in Rio de Janeiro after 1957, where he came in contact with the Umbanda – in Bahia, he only knew the Candomblé. It was also in Rio that he moved toward a concrete and abstract production: he got to see Hélio Oiticica's "metaesquemas", which influenced him to abdicate figuration. Thus, Valentim devoted himself to an increasingly geometric painting with simplified shapes, symmetrical tendencies, and stylized compositions. His constructive language distanced his work from an exotic perspective of African-Brazilian religions, while still keeping its roots – symbols such as the Machado de Xangô, for example, can be identified throughout his pieces, as his own iconography. Valentim lived in Rome between 1963 and 1966, after winning the international travel award at the Salão Nacional de Arte Moderna (National Salon of Modern Art). Upon returning to Brazil, he lived in Brasília and his production expanded into sculptures, murals and other medium, seeking a synthesis of what interested him poetically and plastically, in what he called "Riscadura Brasileira" (Brazilian Tracing).

Rubem Valentim
Relevo Emblema 4, 1973
acrylic on canvas
19 ⁵/₈ x 27 ⁴/₈ x 1 ⁵/₈ in
acrílica sobre tela
50 x 35 x 5 cm



Abdias do Nascimento

Oxóssi - Xangô - Ogum, 1969

acrylic on canvas

60 ¹⁵/₆₄ x 40 ⁵/₃₂ in

acrílica sobre tela

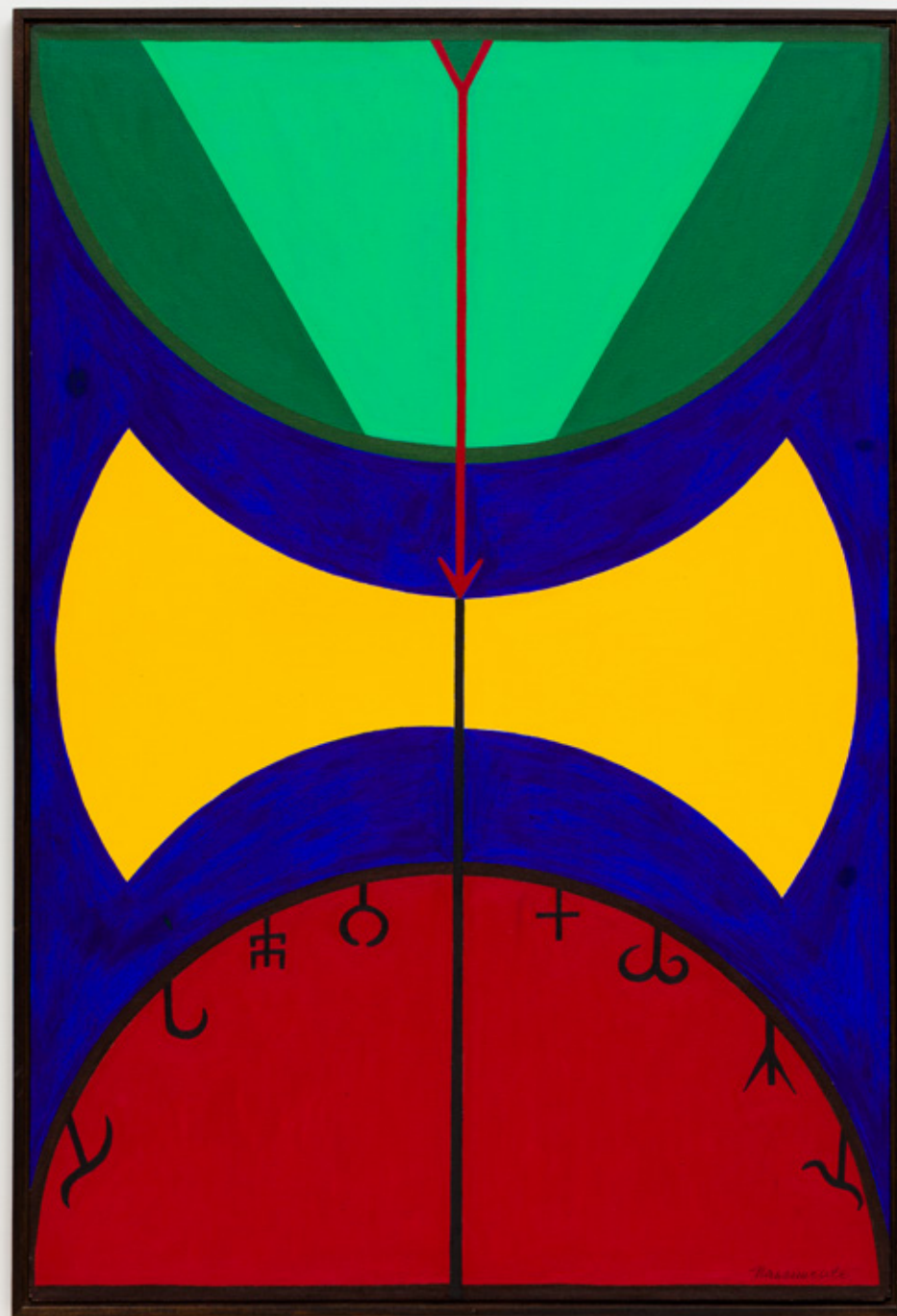
153 x 102 cm

Exhibition Exposição

2022 Abdias do Nascimento: um artista panamefricano, p. 175,
MASP, São Paulo, Brazil.

Publication Publicação

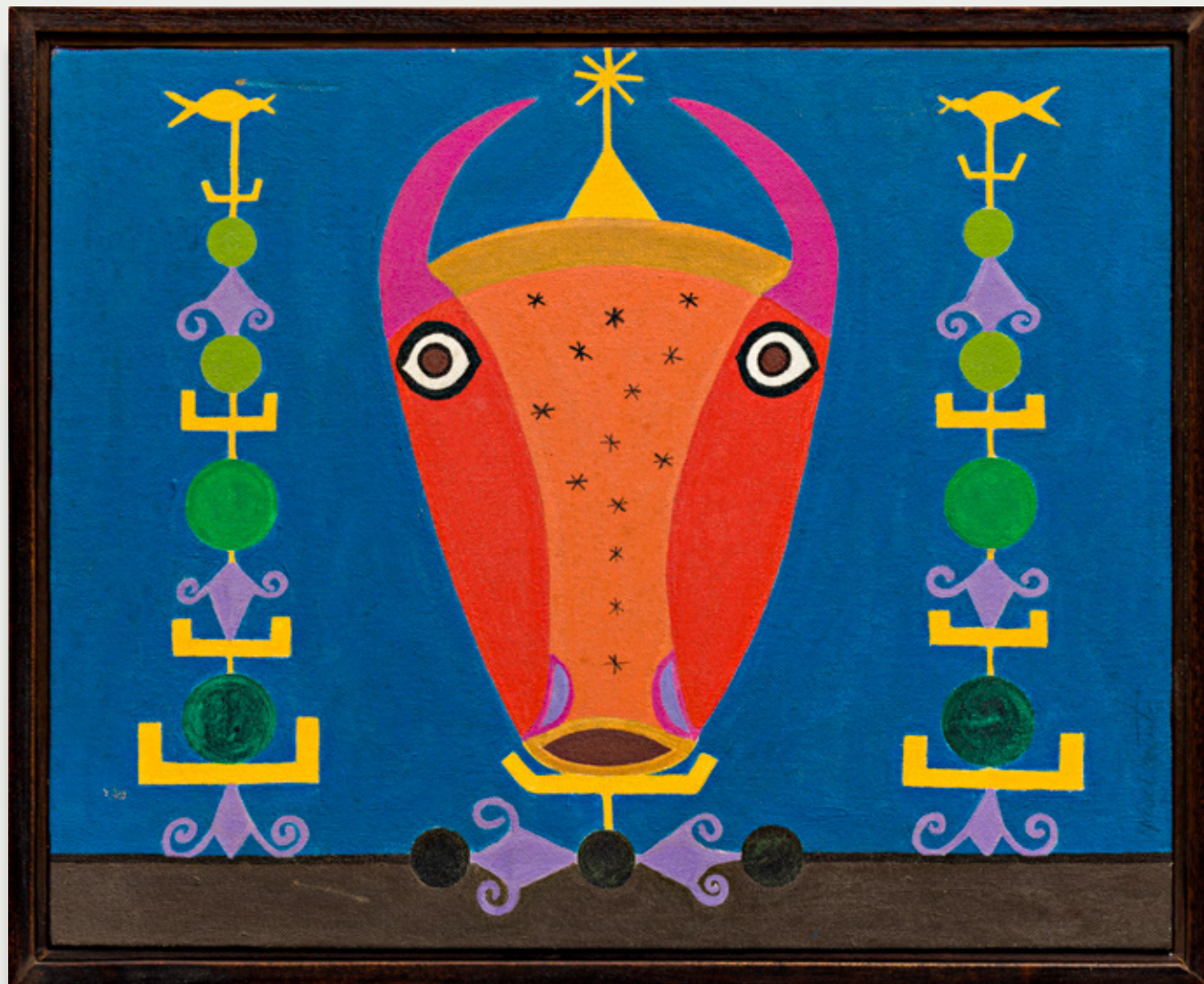
Abdias do Nascimento: um artista panamefricano, p. 175, MASP,
São Paulo, Brazil, 2022.



Abdias do Nascimento (Franca, 1914 – Rio de Janeiro, 2011) was an artist and playwright engaged in the anti-racist struggle and in the appreciation of Afro-diasporic culture. In the context of the Estado Novo, he was a political prisoner in the Carandiru penitentiary where he founded the Teatro do Sentenciado. In 1944, after serving his sentence, he inaugurated the Teatro Experimental do Negro (TEN, Experimental Black Theater). After the AI5 (Institutional Act No. 5, the suspension of civil rights in Brazil), he was forced to leave Brazil due to political persecution and, in exile, he worked as a writer and university professor, starting his visual production there. In his painting with geometrized motifs and solid colors, the artist presents a vocabulary around entities, symbols and insignia of African-Brazilian religions, based on the aesthetics of different peoples from African descent. Several paintings are dedicated to the representation of Orishas, for example. When he returned to Brazil, he was elected as a congressman and then as a Senator for the Democratic Labor Party (PDT), proposing the creation of the Black Consciousness Day. His work was exhibited at the Fine Arts Museum (Syracuse), at the Crypt Gallery at Columbia University, in addition to an important solo show at MASP (São Paulo).



Abdias do Nascimento
Untitled, 1993
acrylic on canvas
15 ³/₄ x 19 ¹¹/₁₆ in
acrílica sobre tela
40 x 50 cm



Mestre Didi (Salvador, 1917 – Salvador, 2013) was a priest-artist who, since his childhood, created ritual objects associated with the Candomblé religion, exploring a universe in which African ancestry and worldview merged with his experience of life in Bahia. He masterfully learned to manipulate the symbolic materials of his works, such as the veins of palm trees, the whelks, the beads, and the 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, being simultaneously allegorical and literal. These are works that translate a powerful ancestral cosmogony, at the same time that they are contemporary manifestations of spirituality in art, giving new meaning to the intersection of these two fields.

Mestre Didi

Ope Awo Ibo - Palma misteriosa do mato, 2004-2011

palm tree trunk, painted leather, shells and beads

51 ½ x 14 ¾ x 11 ½ in

tronco de palmeira, couro pintado, conchas e miçangas

131 x 36 x 30 cm







Mestre Didi
Iyawo Sango: ose ati eye meji -
sacerdotiza de xangô com duplo machado e pássaros, 2011
palm trunk, painted leather, conch and beads
61 $\frac{1}{32}$ x 9 $\frac{27}{32}$ x 9 $\frac{27}{32}$ in
tronco de palmeira, couro pintado, búzios e contas
155 x 25 x 25 cm

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 fruit and fantastic hues. In parallel, he also makes use of a very media iconography, including images of sneakers, clothes and brands, cars and other objects.



Zéh Palito
Go Tell It on the Mountain, 2022
acrylic on canvas
61 x 74 in
acrílica sobre tela
157 x 190 cm

Zéh Palito

So Get Used to Me, 2022

acrylic on canvas

80 $\frac{3}{8}$ x 82 $\frac{13}{16}$ in

acrílica sobre tela

204 x 210 cm





Zéh Palito

This is the New Me, 2022

acrylic on canvas

80 ³/₈ x 81 ¹/₈ in

acrílica sobre tela

204 x 208 cm



Mano Penalva

Untitled - Série Ensaios, 2020

sandpaper on paper

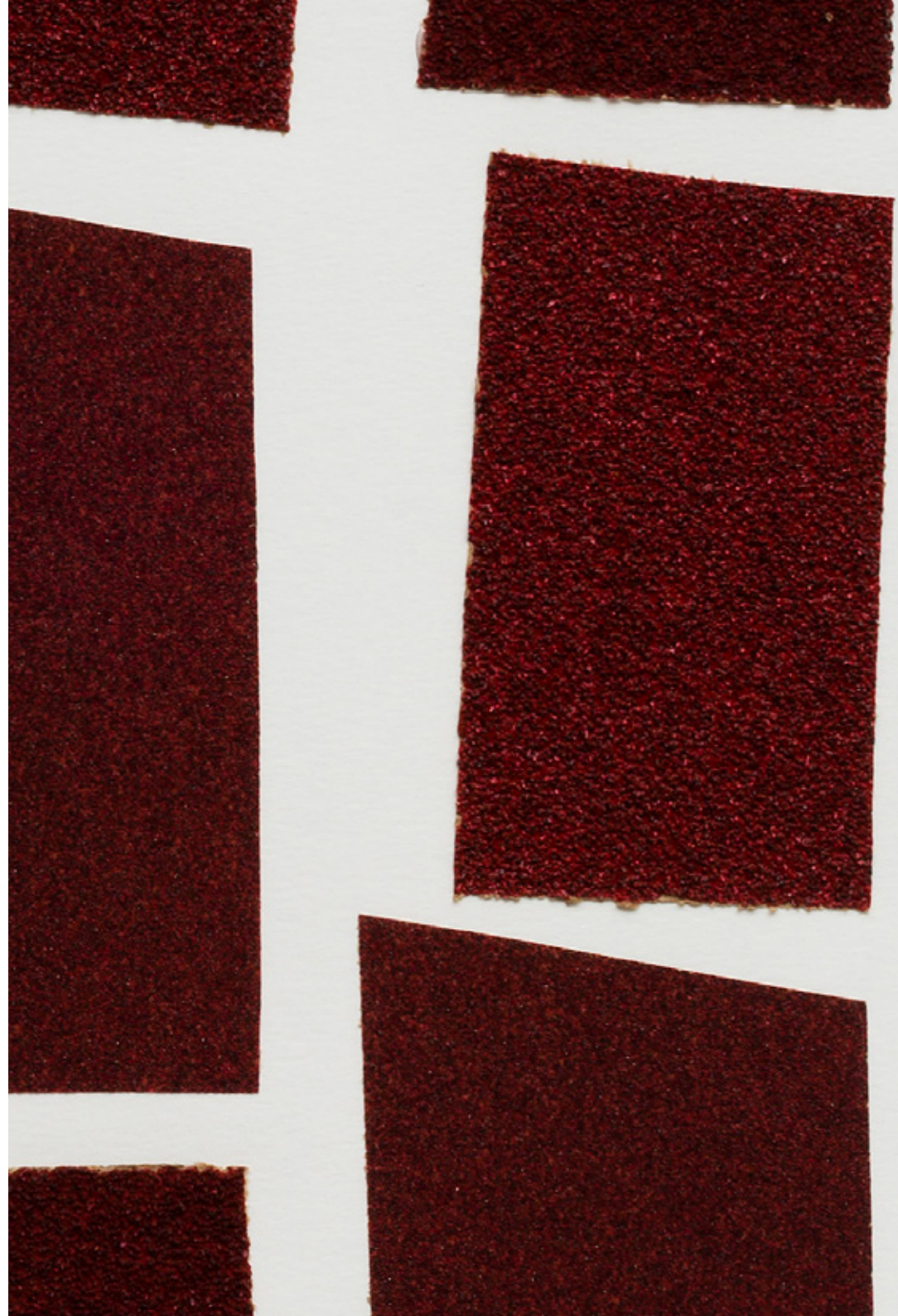
15 ⁵/₃₂ x 11 ¹/₃₂ in | 20 ³⁵/₆₄ x 16 ²¹/₃₂ in (with frame)

lixa sobre papel

38,5 x 28 cm | 52,2 x 42,3 cm (com moldura)



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.



Mano Penalva

Untitled, 2022

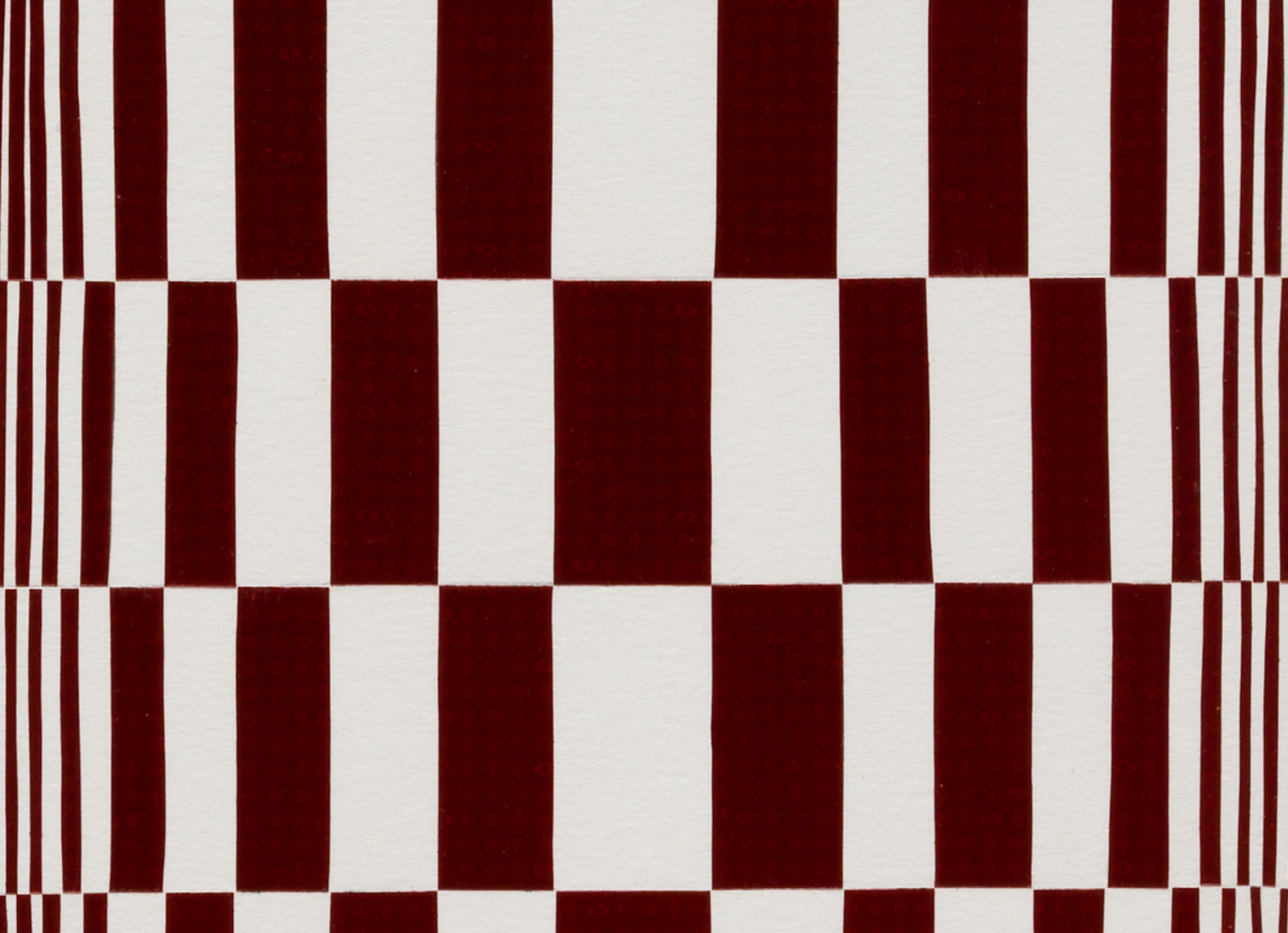
sticker on paper

15 1/6 x 11 1/5 in | 20 5/8 x 16 3/5 in (with frame)

adesivo sobre papel

38,5 x 28 cm | 52,2 x 42,2 cm (com moldura)





Juan Parada (Curitiba, 1979) began his research in ceramics in 2003. Since then, he has been working with installations, sculptures, urban interventions and spatial insertions. A significant part of his production are the "Relevos Geométricos" (Geometric Reliefs), which present a particular interest of the artist in graphic-sculptural issues he explores in reliefs on the two-dimensional plane of the wall. According to Parada, these are experiences of progression and flow of geometric and organic forms, arising from structural solutions and natural phenomena. In his production, references to generative forms are also added, both in micro and macro scale, in volumes that act in a mathematical logic, in which patterns emerge from modified algorithms.

Juan Parada
Smoky Room II, 2022
glazed ceramic on aluminum
37 $\frac{1}{64}$ x 30 $\frac{5}{16}$ x 2 $\frac{23}{64}$ in
cerâmica vitrificada sobre alumínio
94 x 77 x 6 cm





Gonçalo Ivo (Rio de Janeiro, 1958) is graduated as an architect from Universidade Federal Fluminense and also studied as an adolescent with Aluísio Carvão and Sérgio Campos Melo at the Museum of Modern Art, in Rio de Janeiro. In 1984 he participated in the anthological exhibition "Como vai você, Geração 80?" (How are you, Generation 80?) at the Escola de Artes Visuais do Parque Lage, in Rio de Janeiro, being the first artist of his generation to have a solo show at the MAM-RJ in 1994. In 2019, invited by the American institution Residency Unlimited, he spent a season in New York, and in 2020 he had an artist residency at the Albers Foundation in Connecticut, where he occupied the Clark Studio for several months. His work is part of important collections such as Museum of Geometric e MADI Art, Dallas, Museum of Latin American Art, Long Beach, and Pinacoteca do Estado de São Paulo.

Gonçalo Ivo

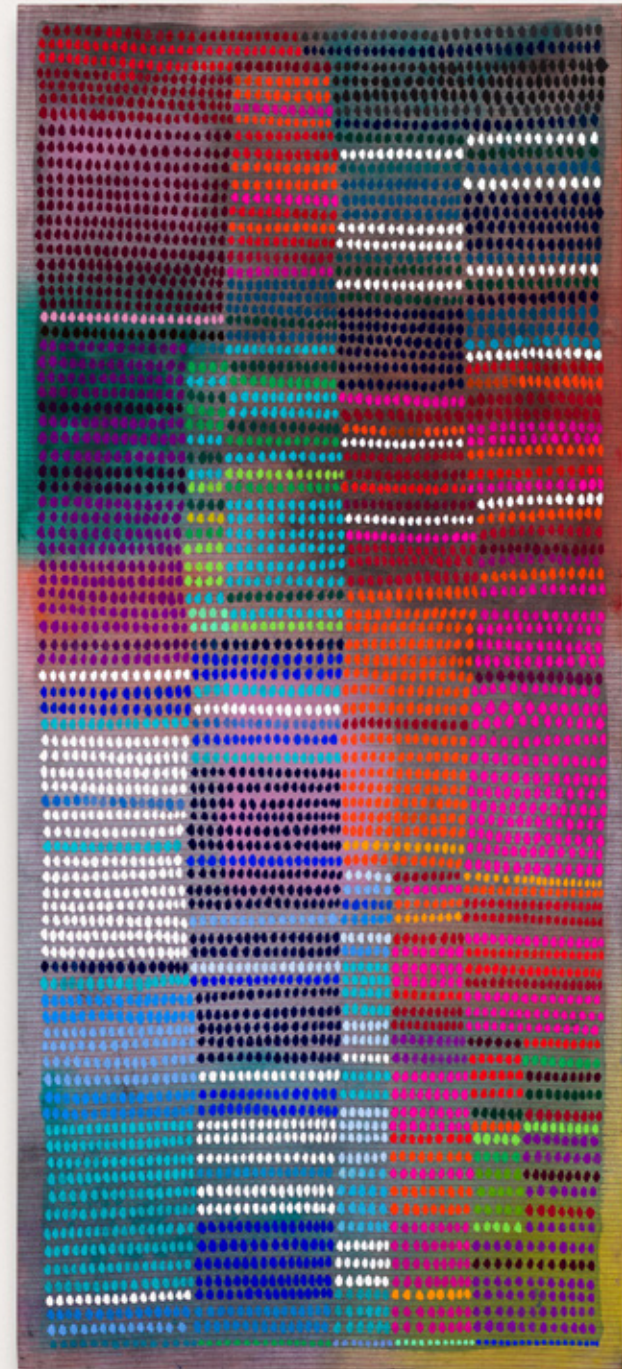
Le Jeu des Perles de Verre, 2022

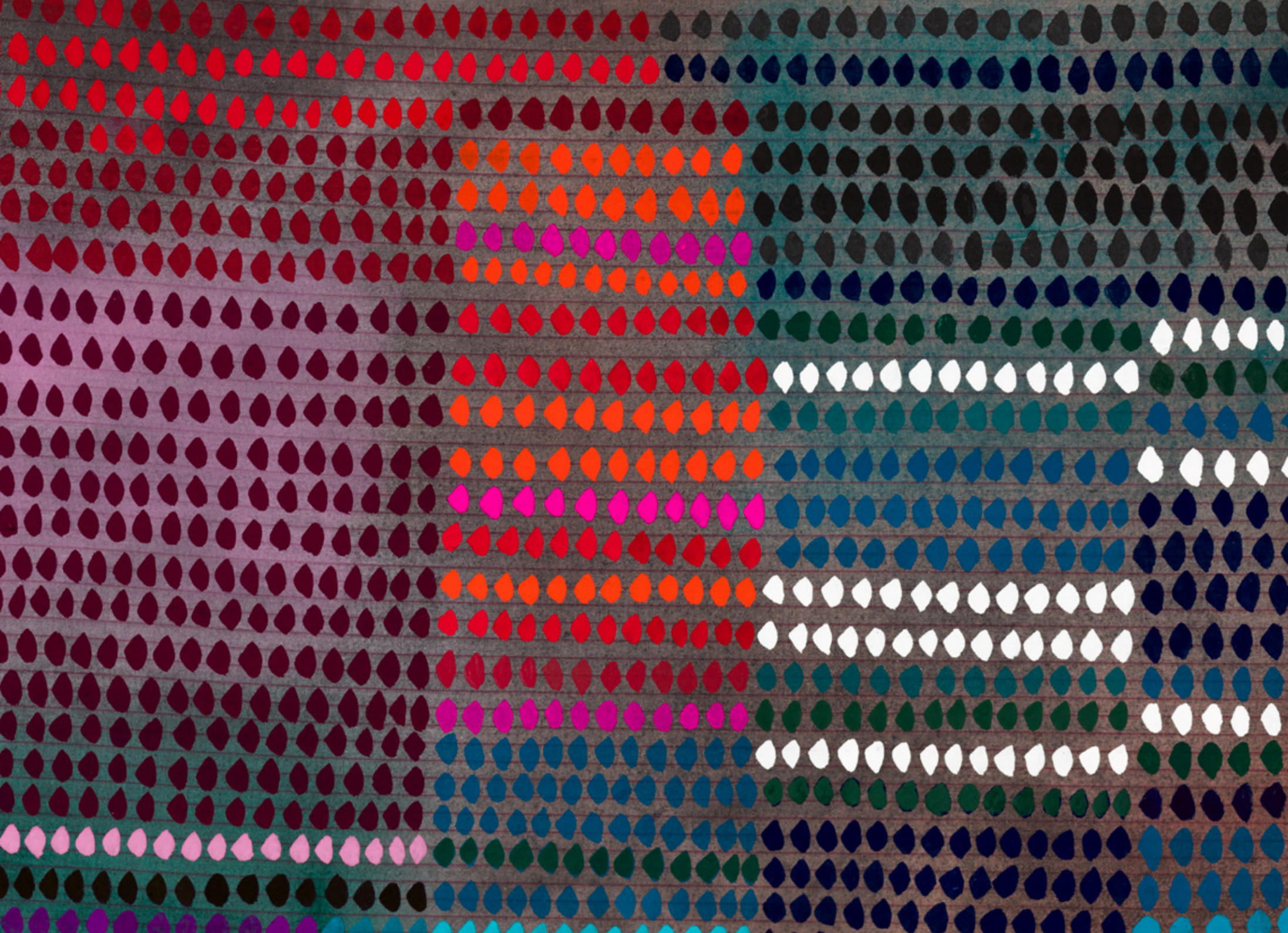
tempera, watercolor and collage on canvas

51 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in

têmpera, aquarela e colagem sobre tela

130 x 60 cm





Sergio Lucena (João Pessoa, 1963). Interested in various subjects, Sergio Lucena studied physics and psychology, and in the 1980s, encouraged by artist Flávio Tavares, he began to dedicate himself to painting. Initially, his pictorial work represented fantastic beings, influenced by the folkloric characters of his surroundings in the Northeastern region of Brazil. In 2003, after moving to São Paulo, he began deeply investigating light and color, moving away from figuration. Sensitive to the forces of nature, his paintings are built on thousands of layers of paint, and suggest an infinite horizon, or fields of subtle and complex tonal gradation that invite us to contemplate immenseness. In the last few years, he returned to the themes of popular culture of the countryside, retrieving memories from childhood in the hinterlands of Paraíba, but combining these memories with the extensive chromatic repertoire he accumulated over the last 20 years.

Sergio Lucena

Festa do interior - N° 17, 2022

oil on canvas

78 ¾ x 59 in

óleo sobre tela

200 x 150 cm



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