

arte+care

ARTE+CARE is a project developed by PORTAS VILASECA GALERIA to encourage artistic production and its collaborative commercialization in a period of radical change in the socio-economic scenario across the globe.

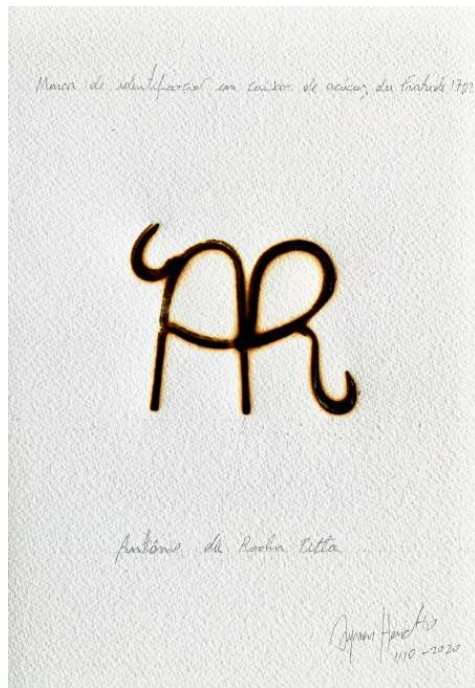
The impact on the chain of the arts and culture sectors is enormous, and capturing the changes already underway is a complex and challenging mission. It is crucial now that we turn our attention to these sectors, considering their value to society as a whole - as measured by their economic and social relevance and impact.

In this context, PORTAS VILASECA GALERIA has reflected not only on the best strategies to improve the dynamics of its actions, whether through new ways of relationship with the public and dissemination of the works of its represented artists, but also through the activation of a collaborative movement to stimulate and strengthen other agents and organizations.

Therefore, ARTE+CARE emerges as a program to support our artists, and at the same time, to help people and organizations who aid, care, and protect those who are most affected during these difficult times: artists and other cultural workers facing economic strain, children and vulnerable communities.

Every Saturday, we will make available on our social media channels and on our Artsy profile series of unpublished works at affordable prices (ranging from USD 250 to USD 900 each), developed exclusively by our artists for the ARTE+CARE program, and each month, a percentage of the sales of these unique series will be donated to a different organization / initiative. Our artists will produce works with materials available in their studios during these quarantine times. In this PDF, we share a series of unpublished engravings, by artist AYRSON HERÁCLITO. Next week, we will bring a new series of works by artist PEDRO VICTOR BRANDÃO.

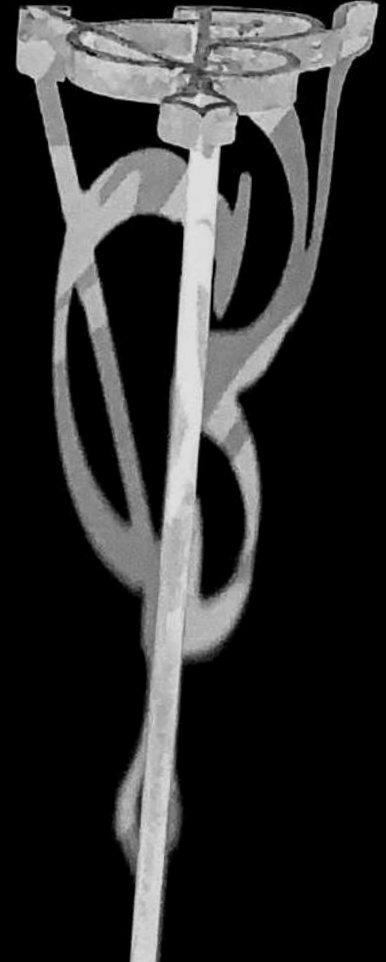
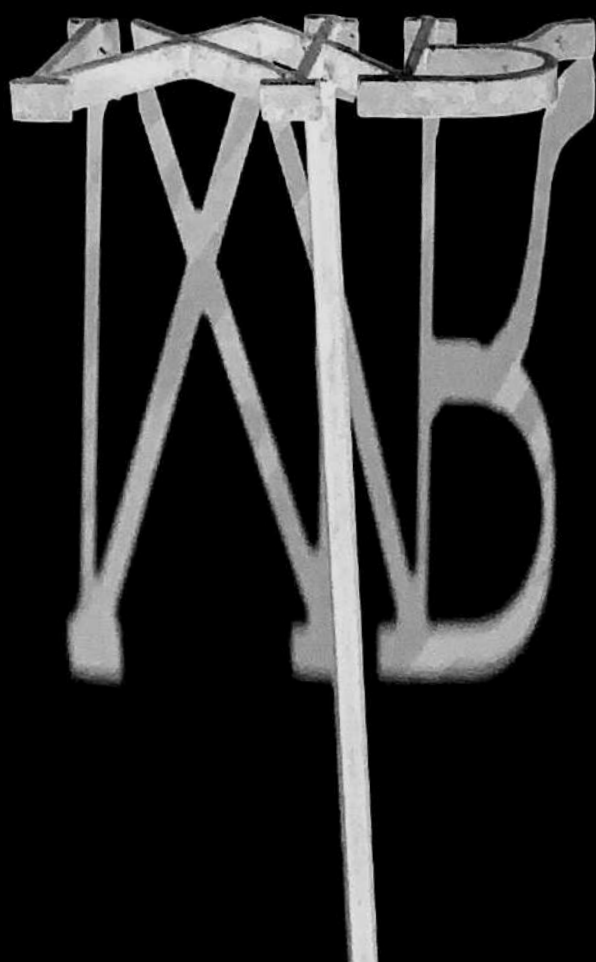
For the launch of our program, this month named ARTE+CARE #1, we chose to support Solar dos Abacaxis' *Emergency Collaborative Fund for Artists and Creators*, the first initiative in Brazil that is providing resources to artists on the margins, after the worsening of the economic crisis caused by the pandemic. At this time, the fund is distributing resources through the action "*Para Nossos Vizinhos de Sonhos*", which can be accessed on the social networks of Solar dos Abacaxis. The amount received from each sale will be allocated as follows: 50% for the artist, 35% for the gallery, and 15% for the initiative of the month.



Each of the four engravings included in this new series by artist **Ayrson Heráclito** represents a leaf of paper (or "*folium*") of a handwritten notebook on the history of slavery that the artist has been producing since the 90s.

In them, the branding red-hot iron marks are engraved with the initials of some plantation owners. These insignia were used to stamp the sugar boxes transported alongside the trading expeditions and also to mark the body of the slaves, evoking the perverse way the black population was identified in the sugar cane fields. One of the prints in this series also bears the insignia of an ecclesiastical order, indicating that such religious brotherhoods also owned slaves and exploited sugar in this complex political-economic scheme that underlined the colonial period in Brazil.

The leaf of paper here, in addition to indicating a kind of inventory of the Brazilian colonial system, also points to a skin-related metaphor, revealing all the realism and drama that marked the Afro-Brazilian body during the process of enslavement in the country. The iron bars were remade by a very skilled blacksmith from Salvador (Bahia), who took Heráclito's research on the initials of these slave masters as a reference.





This series recalls Heráclito's first researches on the Brazilian colonial enterprise (mainly in Bahia), initially founded on the sugar cane monoculture.

The installation *Innermost Secrets* (1994) takes its title from the book of the same name by historian Stuart Schwartz. This book somehow consolidates the artist's research and later works, bringing also the references to the iron brands used in this series.



AYRSON HERÁCLITO
Innermost Secrets, 1994 - Installation
(Photo: Marcio Lima)



Another development of Heráclito's research took place in 2000, when he conceived the action *Transmutation of the Flesh*, in which performers wore an outfit made of jerked beef and were marked with the same red-hot branding irons present in this series, alluding to the violence of the colonial period in Bahia. The flesh burns and the sensations evoke memories and wounds still open in the atrocious history of black slavery in Brazil.

In 2015, artist Marina Abramovic invited the artist to re-enact the action during her *Terra Comunal* exhibition, which took place at Sesc Pompeia, in São Paulo, Brazil.

This emblematic work takes the jerked beef as a metaphor for a slave body that, albeit suffering so much violence, it is still resisting.



AYRSON HERÁCLITO

Transmutation of the Flesh, 2000-2015

Performance

Sesc Pompeia, Sao Paulo, Brazil, 2015







Click on the image to watch the video of the performance *Transmutation of the Flesh*, by Ayrson Heráclito, performed during the special program of the exhibition *Terra Comunal*, by artist Marina Abramovic.

Sesc Pompeia
Sao Paulo, Brazil
2015





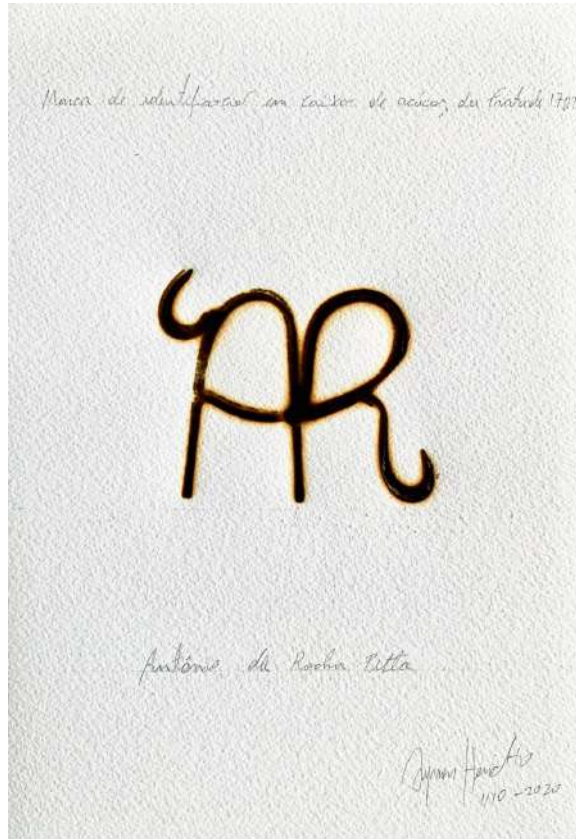
Ayrson Heráclito was born in Macaúbas, Bahia, Brazil, in 1968. He lives and works between Cachoeira and Salvador (Bahia). Artist, professor and curator, he is one of the main names in the art of the African diaspora. His research is focused on elements of Afro-Brazilian culture, such as sacred foods, ritualistic practices and the mythology of the orishas. His works move through installation, performance, photography and video.

Among his most recent solo exhibitions, we highlight “Senhor dos Caminhos” (2018), at Museu de Arte Contemporânea (MAC - Niterói, RJ, Brazil), curated by Pablo León de la Barra and Raphael Fonseca. He also participated in relevant collective exhibitions in the last years, among them we highlight: “Ekstase”, at Kunstmuseum, Stuttgart, Germany (2018); 57ª Venice Biennial, Italy (2017); “Afro-Brazilian Contemporary Art, Europalia.Brasil”, Brussels, Belgium (2012); Luanda Triennial, Angola (2010); and “MIP 2”, International Performance Manifestation, Belo Horizonte, MG, Brazil (2009).

Heráclito also co-curated the award-winning exhibition “Afro-Atlantic Histories”, which took place at MASP (Sao Paulo Art Museum) and at Tomie Ohtake Institute, in São Paulo, in 2018.

His works are part of important collections in Brazil and across the world, such as: Museum der Weltkulturen, Frankfurt, Germany; Raw Material Company, Dakar, Senegal; Itaú Cultural Collection, Sao Paulo, SP, Brazil; Bahia Modern Art Museum, Salvador, BA, Brazil; The Rio Art Museum – MAR, Rio de Janeiro, RJ, Brazil; Videobrasil Cultural Association, Sao Paulo, SP, Brazil.





Ayrson Heráclito

Antônio da Rocha Pitta

Branding iron from a 18th century sugar cane plantation, 2020

Red-hot iron on cotton paper and graphite

20 x 30 cm

Edition: 1/10

Price: USD 450,00



Ayrson Heráclito

Cristóvão de Mello

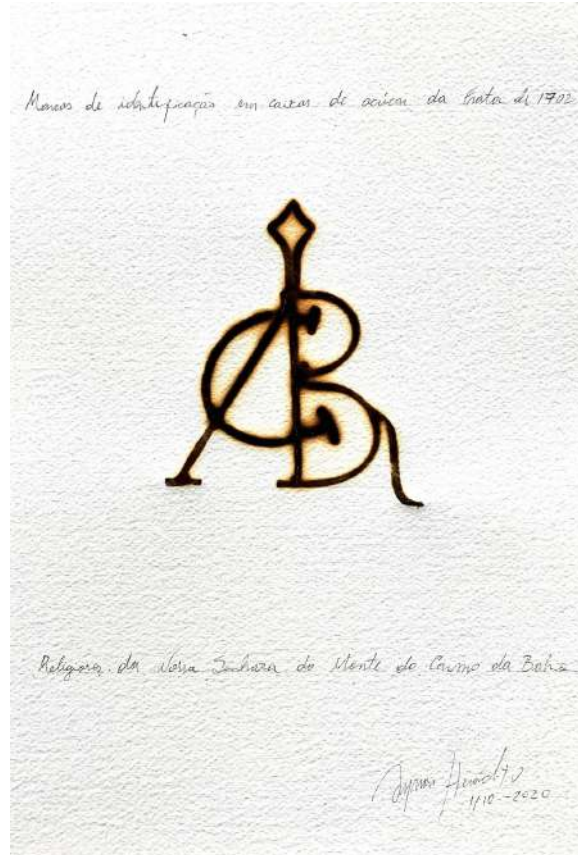
Branding iron from a 18th century sugar cane plantation, 2020

Red-hot iron on cotton paper and graphite

20 x 30 cm

Edition: 1/10

Price: USD 450,00



Ayrson Heráclito

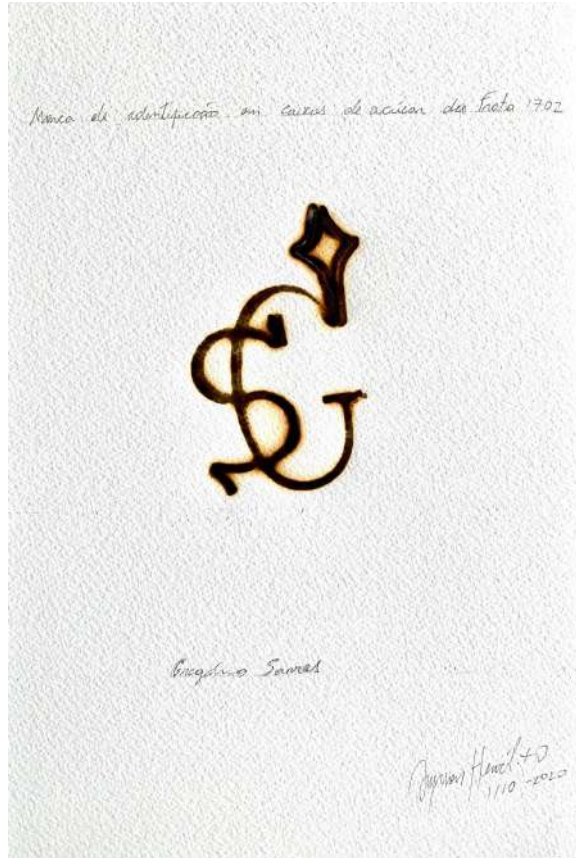
*Church order from Nossa Senhora do Monte do Carmo da Bahia
Branding iron from a 18th century sugar cane plantation, 2020*

Red-hot iron on cotton paper and graphite

20 x 30 cm

Edition: 1/10

Price: USD 450,00



Ayrson Heráclito

Gregório Soares

Branding iron from a 18th century sugar cane plantation, 2020

Red-hot iron on cotton paper and graphite

20 x 30 cm

Edition: 1/10

Price: USD 450,00



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