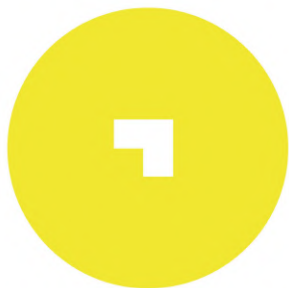


Carolina Martinez



Julia Debasse



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Carolina Martinez

The artist's intention on the following series *Perimeters* is to represent a fraction of a continuous space. The wood boards, representing skirting boards, display an architecture that does not fit within the pictorial support. Martinez promotes the element of the skirting board - which has a finishing nature in architecture (more than a structural aspect) - to a sculptural dimension, to a work of art. Amid this, abstract and synthetic paintings emerge from an architectural perspective.





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Carolina Martinez

Untitled (variation I), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

50 x 20 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation III), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

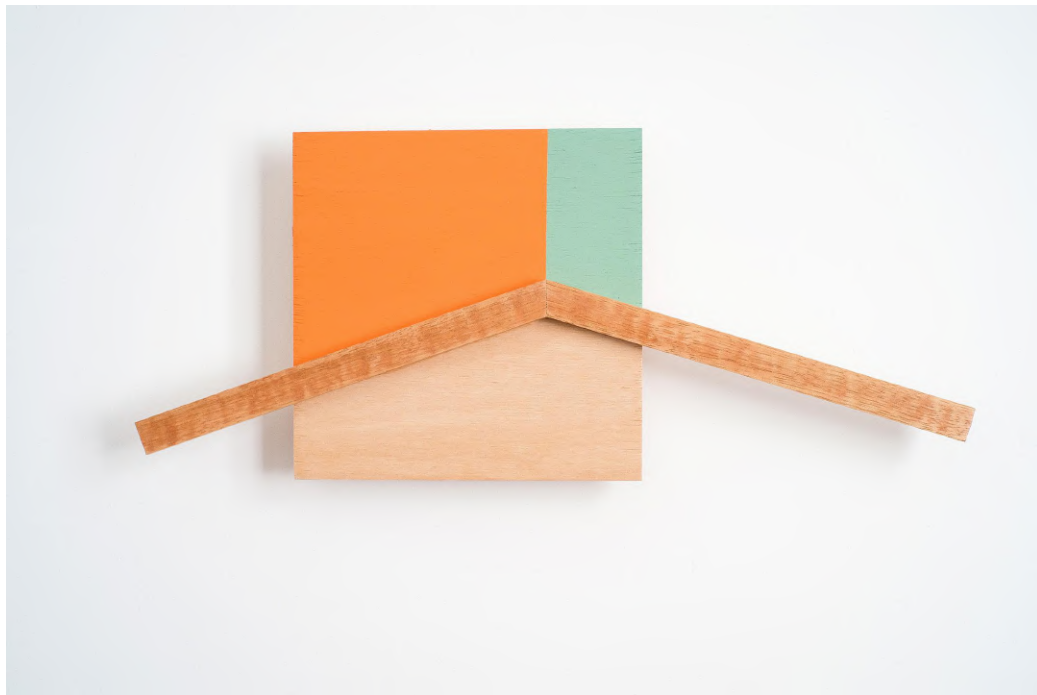
Edition: unique

50 x 20 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation V), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

50 x 20 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation VII), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

35 x 25 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation IX), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

25 x 35 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation X), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

25 x 35 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation XIX), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

30 x 20 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation XX), 2020

From the series "*Perimeters*"

Acrylic and wood boards on wood

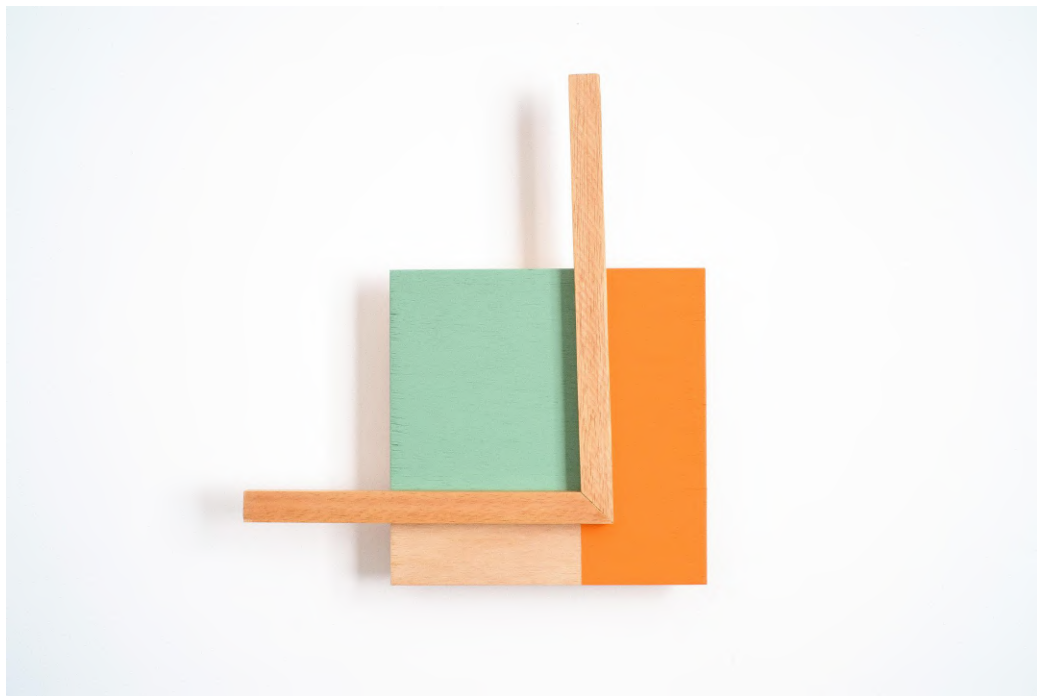
Edition: unique

30 x 30 x 4 cm

USD 1.200



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Carolina Martinez

Untitled (variation XXII), 2020

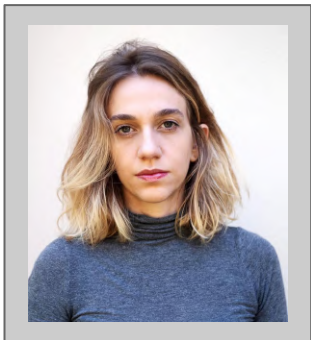
From the series "*Perimeters*"

Acrylic and wood boards on wood

Edition: unique

30 x 30 x 4 cm

USD 1.200



CAROLINA MARTINEZ was born in 1985 in Rio de Janeiro, where she lives and works. She holds a Bachelor's Degree in Architecture and Urbanism and a PhD in History of Art and Architecture in Brazil from PUC - Rio de Janeiro. She also attended several courses at Parque Lage's School of Visual Arts, also in Rio de Janeiro. Throughout her creative process, Martinez investigates architectural spaces and urban surfaces. In her artistic production, she focuses on the viewer's gaze towards empty and seemingly uninhabited spaces. In this way, she reveals invisible perspectives, such as the passage of time and light, through paintings, collages, assemblages and site-specific installations.

Martinez has participated in several group exhibitions in recent years, such as: *AAA - Anthology of Art and Architecture*, curated by Sol Camacho, Galpão Fortes D'Aloia and Gabriel, Sao Paulo, Brazil (2020); *MOLT BÉ !*, curated by Raphael Fonseca, Portas Vilaseca Galeria, Rio de Janeiro (2018) and *Aproximações*, curated by Zalinda Cartaxo, Galeria Celma Albuquerque, Belo Horizonte, MG, Brazil (2017). Among her most recent solo exhibitions, we highlight: *Odeón*, curated by Jaime Portas Vilaseca, Espacio Odeón, Bogotá, Colombia (2017); *SP-Arte Solo Project*, curated by Luiza Teixeira de Freitas, Ciccillo Matarazzo Pavilion, Sao Paulo, Brazil (2016) and *Aquilo que não conseguia ver*, curated by Ivair Reinaldim, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2015). In 2015, she participated in an art residency at Residency Unlimited, in New York (USA). In 2010, she received the *Garimpo Award*, promoted by DasArtes Magazine Brasil, and was also awarded at the 35th Contemporary Art Salon in Ribeirão Preto - SARP, Ribeirão Preto, SP, Brazil.



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Julia Debasse



This painting belongs to a series of works designed to create a visual inventory of religious symbols. These pervasive, familiar motifs are found in strictly religious representations but are also part of the Brazilian culture of superstitions. This particular work refers to a brand of syncretism that combines elements of Catholicism with those of Candomblé and Umbanda, Afro-American religions. The burning sacred heart is pierced by snake plants, known in Brazil as "Saint George's Swords" - a symbol for Ogum, an *orisha* closely associated with the popular warrior saint. Beneath the heart, there are offerings of food that are usually made to Ogum in rituals. The communion chalice overflowing with blood is a common image found in catholic prayer cards.

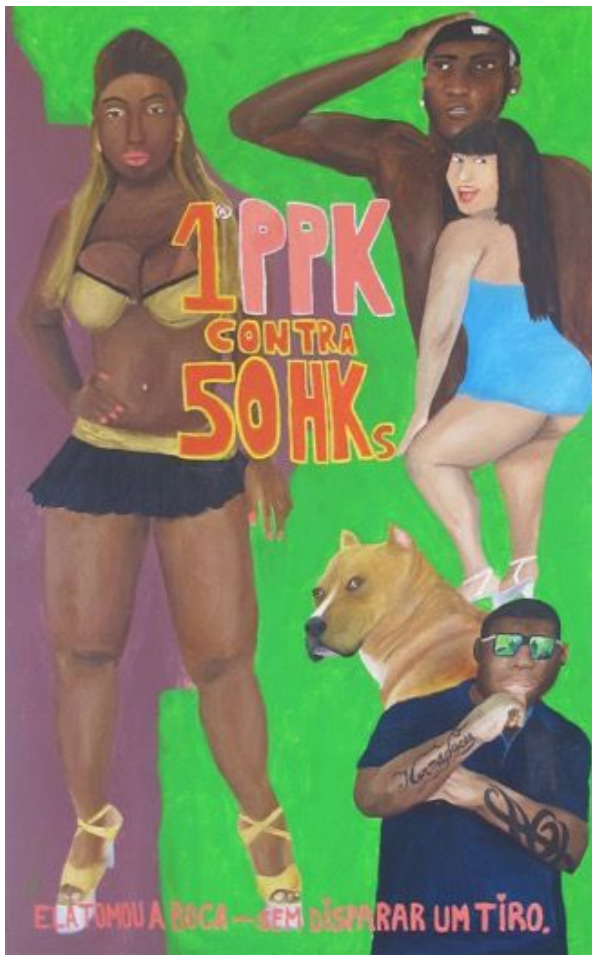
Julia Debasse

Sagrado Coração de Ogum, 2019

Acrylic on canvas

95 x 153 cm

USD 2.100



The next two works are part of a series of paintings intended to be movie posters of movies that do not exist. Most people are familiar with the visual language of these posters and can decipher them at a glance, through the images of the characters, the title and the tagline. The movie title *1 PPK Contra 50 HKs* could be loosely translated as "*1 Hoo-ha against 50 HKs*". HK refers to "Heckler & Koch", a defense manufacturing company which is very popular among drug traffickers. The tagline could be translated as "*She took over the stash house and didn't fire a single shot*". This particular painting is a homage to both Brazilian *Pornochanchada* movies from the 70's and Blaxploitation movies. It is also closely related to *funk carioca* and to the overall street culture in Brazil.

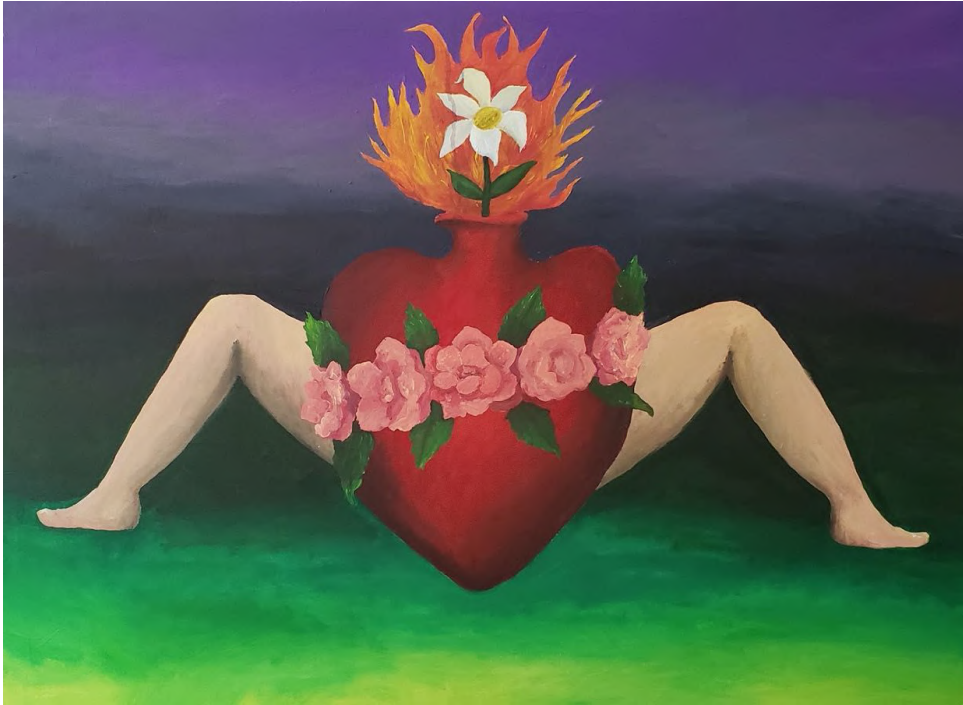
Julia DeBasse
PPK, 2016
Acrylic on canvas
158 x 97 cm
USD 1.900

The title font, the masked and mysterious characters in this night setting might steer our imagination towards interpreting this as a horror film. The tagline - roughly translated as "Raising Cain and taking lives" - would definitely support this interpretation. In the northeast of Brazil, "Papangus" usually come out during the holy week. Covered in a makeshift costume only concerned with masking the wearer's identity, they sing and play, going from door to door and asking for money, food or drinks. The characters in this painting are based on the photographs of Nicola Godim, a photographer from the northeastern state of Ceará, who records this event every year and has compiled an amazing catalogue of interesting, scary and funny characters.



Julia Debasse
Papangu, 2015
Acrylic on canvas
99 x 155 cm
USD 1.900

This painting uses Catholic iconography to comment on the more carnal aspects of Mary. Her sacred heart, depicted as it is usually seen in praying cards and stained glass, is centered between two spread out legs. This particular position may, at first, seem like nothing but a blasphemous reference to sex, but it goes beyond that. This is the position in which women usually deliver babies. While the Catholic doctrine states that Mary was a virgin, never penetrated by a man, it does not deny that she delivered a baby, a process that might be described as a backwards, or inside out, penetration. The image celebrates motherhood, sex and fertility - things frequently associated with objects used to ward off evil spirits.



Julia Debasse

Sagrado Coração de Mãe, 2019

Acrylic on canvas

105 x 89 cm

USD 1.600

This painting depicts a table set up with a lavish offering for Omolu, an *orisha* that is part of African-American religions. Julia has extensively researched images of offerings laid out both in *terreiros* (the houses where the Candomblé followers congregate) and outdoors. There is something about the way these offerings are methodically staged that instantly reminded the artist of 17th century Dutch still lifes. The popcorn, Omolu's favorite food offering, is a reference to the smallpox scars that covered Omolu's body. On a more personal note, Omolu is an *orisha* frequently linked to diseases, death and healing. As the artist was working on this piece, her grandmother fell very ill. A risky emergency surgery was scheduled, and Julia, although not a religious person, saw herself rushing to finish the painting, believing her grandmother's life would be spared if only she could have the offering concluded before the procedure. She survived the surgery and woke up, but developed pneumonia and passed away a few weeks later. The painting became somewhat bittersweet to the artist, a reminder that death cannot be avoided, only postponed.



Julia Debase

Banquete para Omolu, 2018

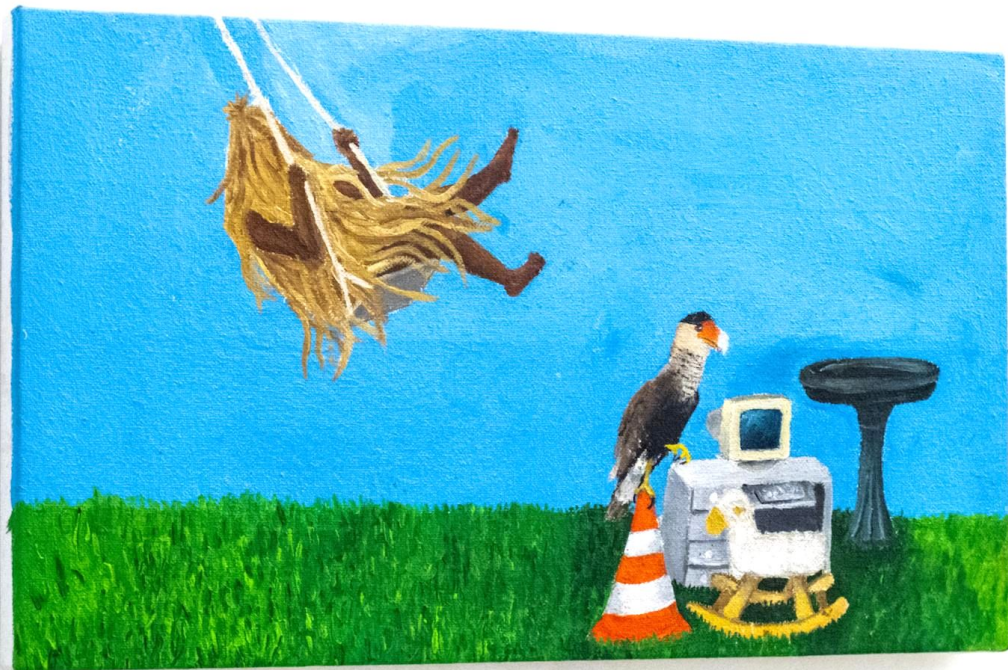
Acrylic on canvas

81 x 125 cm

USD 1.800



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In this work, we see Omolu, an *orisha* linked to serious and gloomy matters of life and death in a carefree, fun-loving way, as if taking a break from his gruesome, gruelling obligations. This is the playground / empty lot where Omolu gets to chill out.

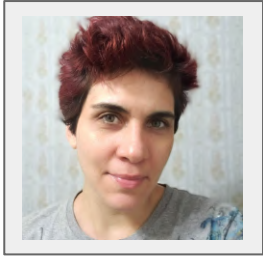
Julia Debasse

Omolu desceu pro play, 2018

Acrylic on canvas

25 x 42 cm

USD 500



Born in 1985 in Rio de Janeiro, **JULIA DEBASSE** lives and works in Fortaleza, Ceará, Brazil. She studied painting for four years with João Magalhães and Walter Goldfarb at Parque Lage's Visual Arts School, in Rio de Janeiro. In 2008, she was selected for a yearlong course for artists and art educators at Daros Latin America, where she participated in several workshops led by artists and curators such as Humberto Veléz, Tonel, Los Carpinteiros, Luis Camnitzer, and Fernando Cocchiarale.

In her works, DeBasse explores narratives that incorporate elements and references to “low” and “high culture.” Through paintings and drawings, she seeks to eliminate the spaces that supposedly exist between these realms.

She has participated in several group shows in the last years, such as: *Unifor Plástica XX* – curated by Denise Mattar, Centro Cultural Unifor, Fortaleza, CE (2019); *Mulher, Vírgula* - curated by Cecília Bedê, Centro Cultural Dragão do Mar, Fortaleza, CE (2018); *A luz que vela o corpo é a mesma que revela a tela* - curated by Bruno Miguel, Caixa Cultural, Rio de Janeiro, RJ (2017) ; *Ficções* - curated by Daniela Name, Caixa Cultural, Rio de Janeiro, RJ (2015), and *Figura Humana*, curated by Raphael Fonseca, Caixa Cultural, Rio de Janeiro, RJ (2014). Among her most recent solo exhibitions, we highlight: *Altar*, Artur Fidalgo Galeria, Rio de Janeiro, RJ (2019); *Vila dos Mistérios – Projeto Technô*, curated by Alberto Saraiva, Oi Futuro do Flamengo, Rio de Janeiro, RJ (2016); *Ao Meu Prezado Predador*, curated by Marcos Chaves, Artur Fidalgo Galeria, Rio de Janeiro, RJ (2014). In 2016, she was invited to participate in the second edition of the project *Art'Oasis*, curated by Giancarlo Neri, in the city of Petrosino, Sicily (Italy), where she painted a 21 x 4,5 m mural.



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