

arte + care



In the fourth cycle of the program - **ARTE + CARE # 4** - we will support the project “**Lanchonete ↔ Lanchonete**”, a collective work organized and activated by artist Thelma Vilas Boas, which takes place in the ancestral territory known as *Little Africa*, in the downtown area of Rio de Janeiro.

The project works as a cooperative / school of knowledge / community and political kitchen. Since 2016, it has been promoting and strengthening processes of collective learning, exchange and hearing among all its agents: children, youth, adults, artists, workers, teachers, researchers, neighbours, friends and other partners, all together for the purposes of social welfare and the experience of potentialities. The project currently benefits a network of 56 children living in the neighbourhoods of Saúde, Gamboa and Santo Cristo.





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 that 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Every Saturday, we will make available on our social media channels and on our Artsy profile series of unpublished works at affordable prices (ranging from USD 250 to USD 900 each), developed exclusively by our artists for the ARTE+CARE program, and each month, a percentage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 are developing works with materials available in their studios during these times of social isolation. In this PDF, we share "*Covidian Cartographies*", a new series by artist CLAUDIA HERSZ. Next week, we start cycle #5 with a new group of artists and a new initiative supported by the program.

For the 4th cycle of the program, this month named ARTE+CARE #4, we chose to support the project "*Lanchonete <-> Lanchonete*", a collective work organized and activated by artist Thelma Vilas Boas, which takes place in the ancestral territory known as *Little Africa*, in the downtown area of Rio de Janeiro. The project works as a cooperative / school of knowledge / community and political kitchen. Since 2016, it has been promoting and strengthening processes of collective learning, exchange and hearing among all its agents, all together for the purposes of social welfare and the experience of potentialities. 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.



# *Covidian Cartographies, 2020*

Claudia Hersz



Starting from the (now common) experience of cleaning our daily shopping, artist Claudia Hersz noticed the interaction of 70% alcohol sprinkles on shop receipts. Driven by the records on this materials, she created the series *Covidian Cartographies* - in which the Americas, “Brazils” and planispheres embrace each other, connecting themselves in an organic way, like people do.

The rapid erasure of these reactions on the receipt paper led to a search for other supports in order to keep the survival of the images. By adding photographic retouching ink on C-prints, new meanings are boosted and/or generated, based on the uniqueness of each new image; each of them, a unique work.

Therefore, Hersz adds new layers to this palimpsest, creating a mesmerizing visual chronicle. From the original material, we will find information about the banality of everyday shopping and also expressions like "Issued under Contingency", which is, essentially, a definition of life in our Covidian Era.

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DATA DE EMISSAO: 15/07/2020 20

PROTOKOL DE AUTORIZACAO:

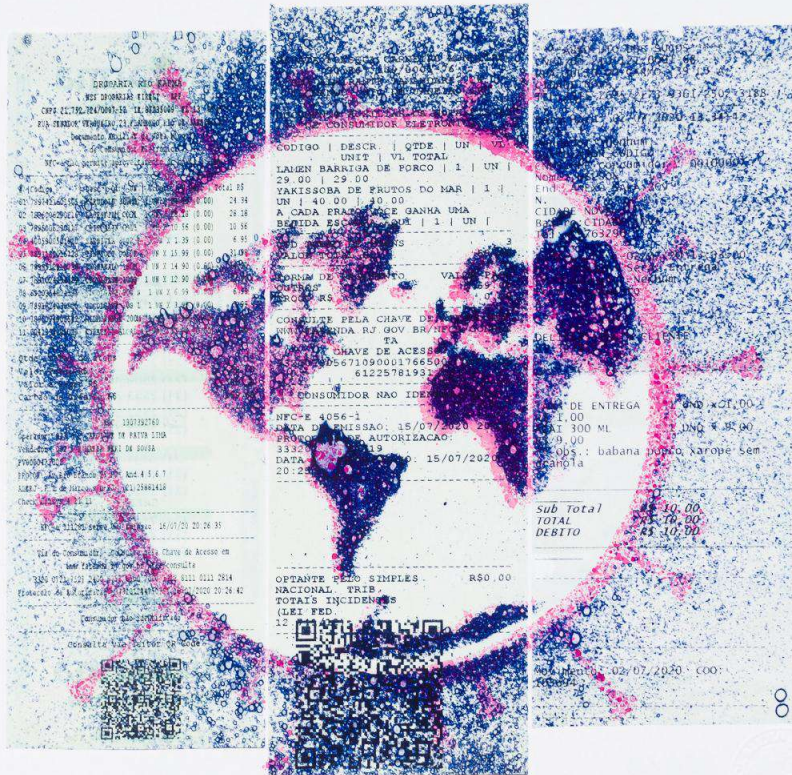
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OPTANTE PELO SIMPLES R\$0,00

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**Claudia Hersz**

*Covidian Cartography n° 01, 2020*

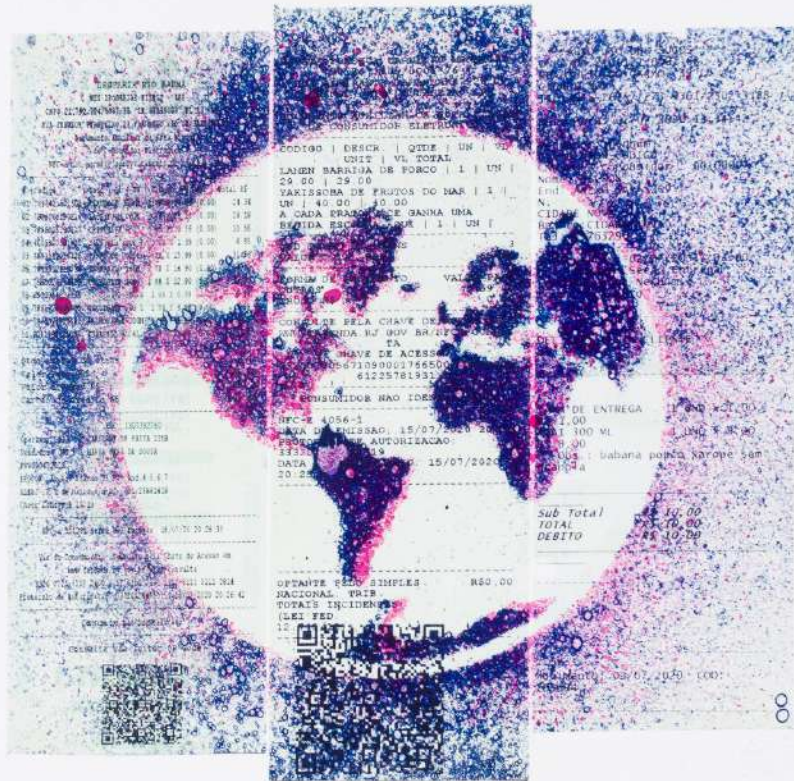
Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)





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**Claudia Hersz**

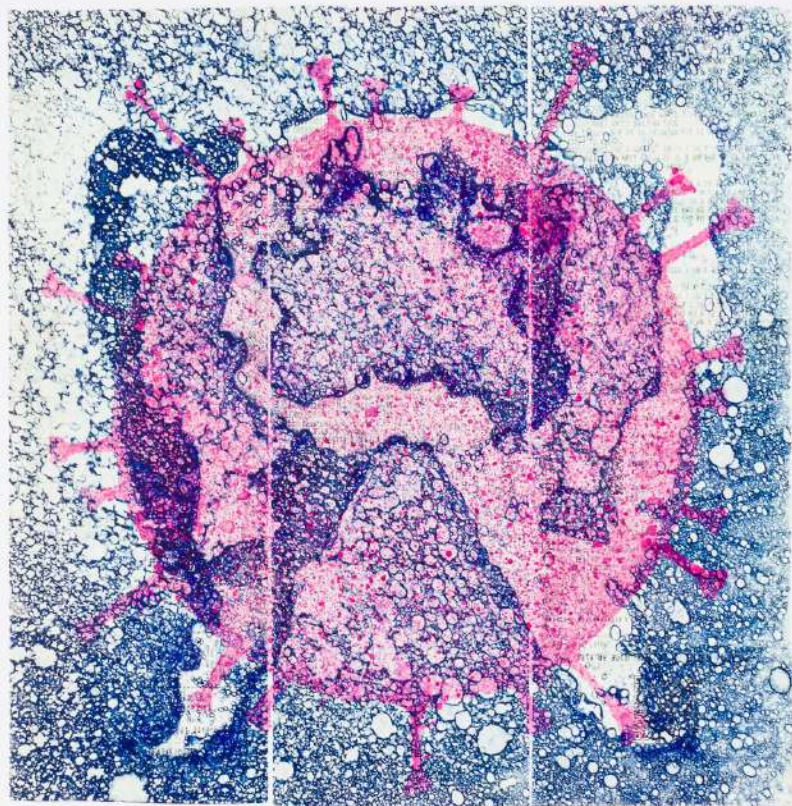
*Covidian Cartography n° 02, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 03, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

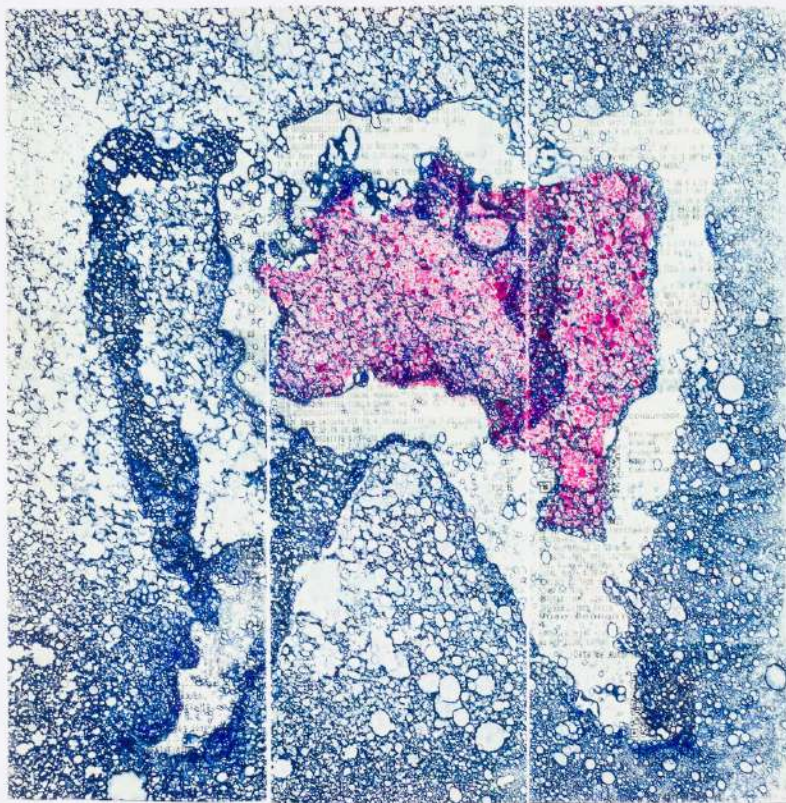
*Covidian Cartography n° 04, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 05, 2020*

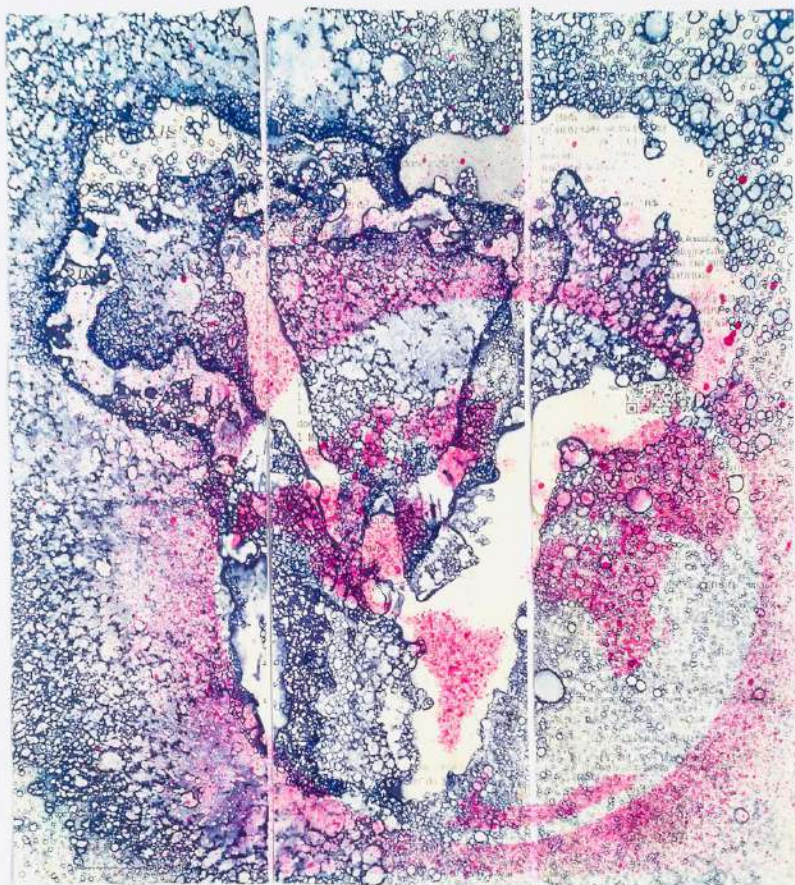
Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)

1245	25	AG. MINER. FUSO ALTO	2 UN. X	90	1
1247		OLEO DE LIZA 900ML	2 UN. X	4,59	12,0
1249		AZET GALLO VD 500ML	1 UN. X	15,99	65
12904		CERU ANTART 1IA 473M	8 UN. X	3,49	
129058		EX. DURO ATEN EXTRA	KG		
1290		(0,86)			
12994		BETERRABA	KG	0,710	KG
1296370		SACOLA CINZA 48X55	2 UN.		
129387		SACOLA DE 48X55	1 UN.		



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**Claudia Hersz**

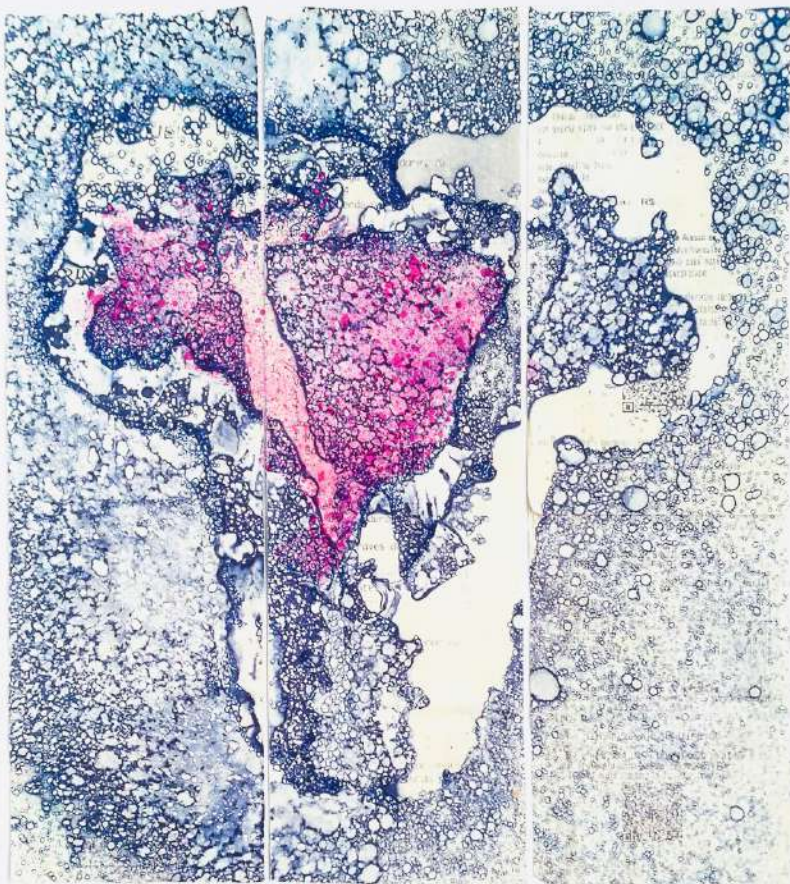
*Covidian Cartography n° 06, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 07, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 08, 2020*

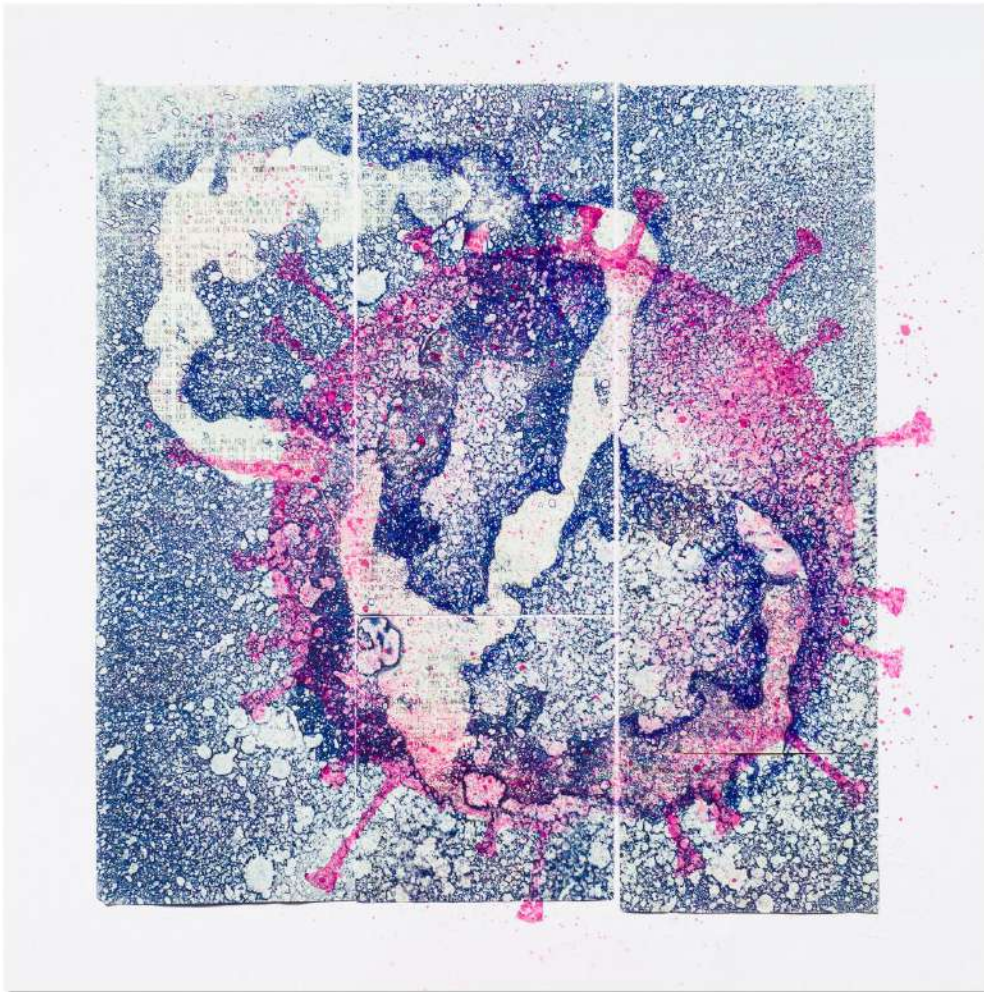
Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)





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**Claudia Hersz**

*Covidian Cartography n° 09, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

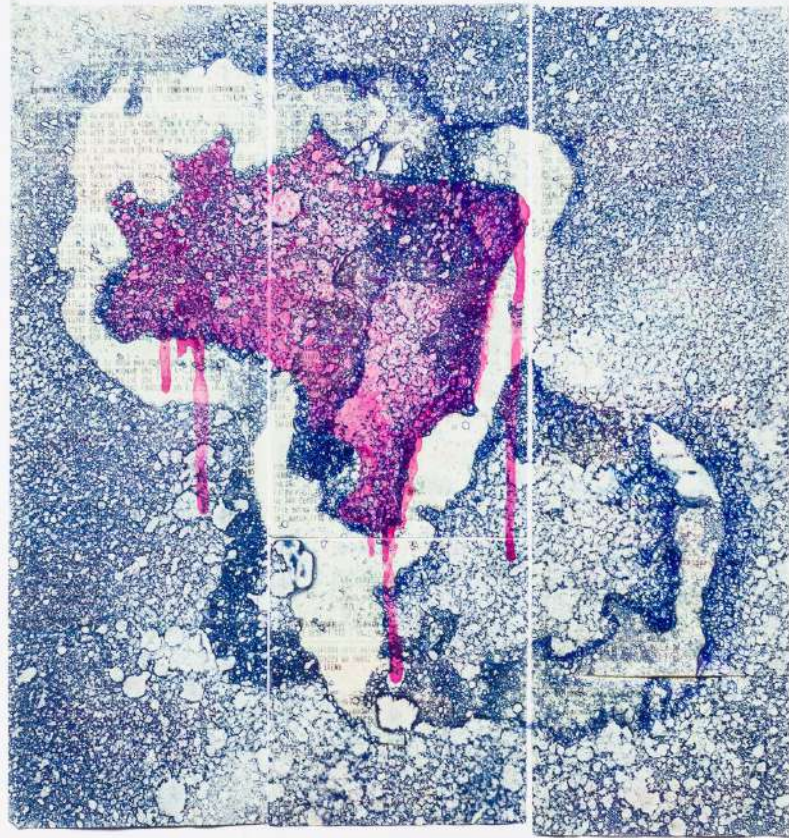
*Covidian Cartography n° 10, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

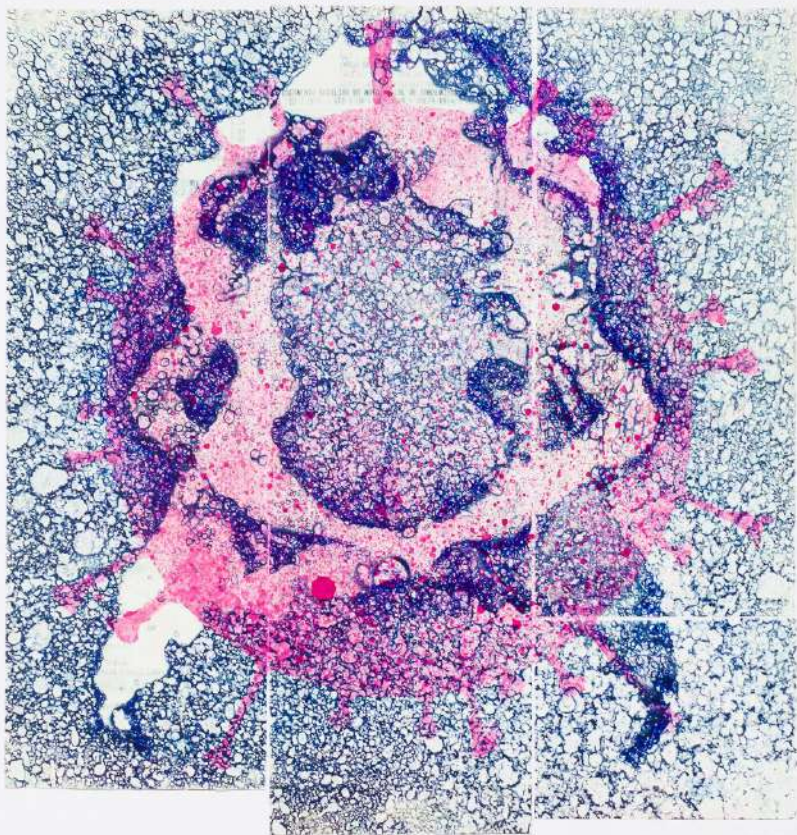
*Covidian Cartography n° 11, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 12, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 13, 2020*

Retouching ink on C-print

30,5 x 30,5 cm / 12 x 12 in

Edition: single

USD 400 (framed)

Vale Pago

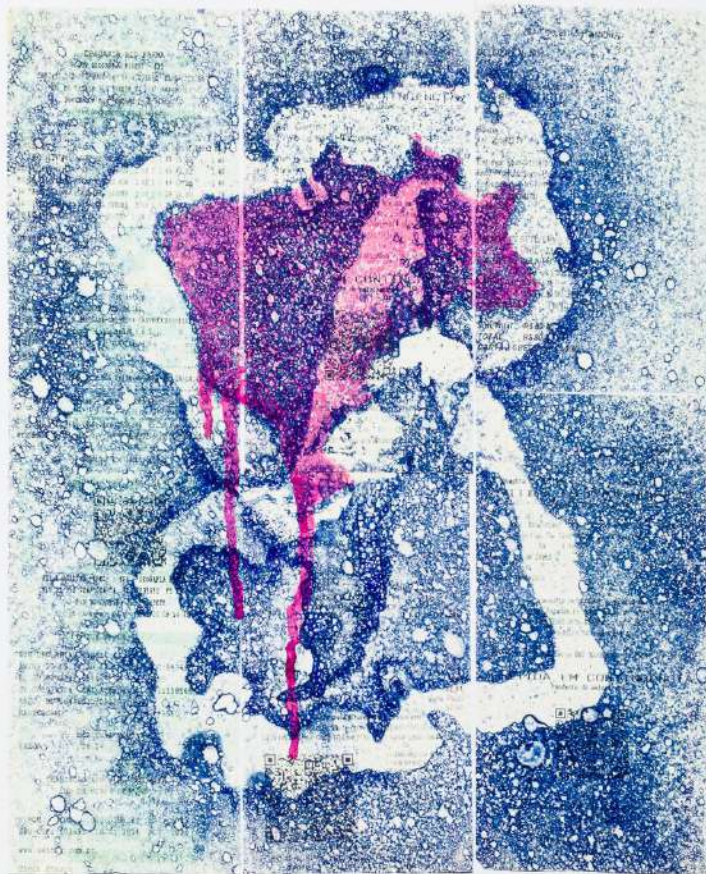
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**Claudia Hersz**

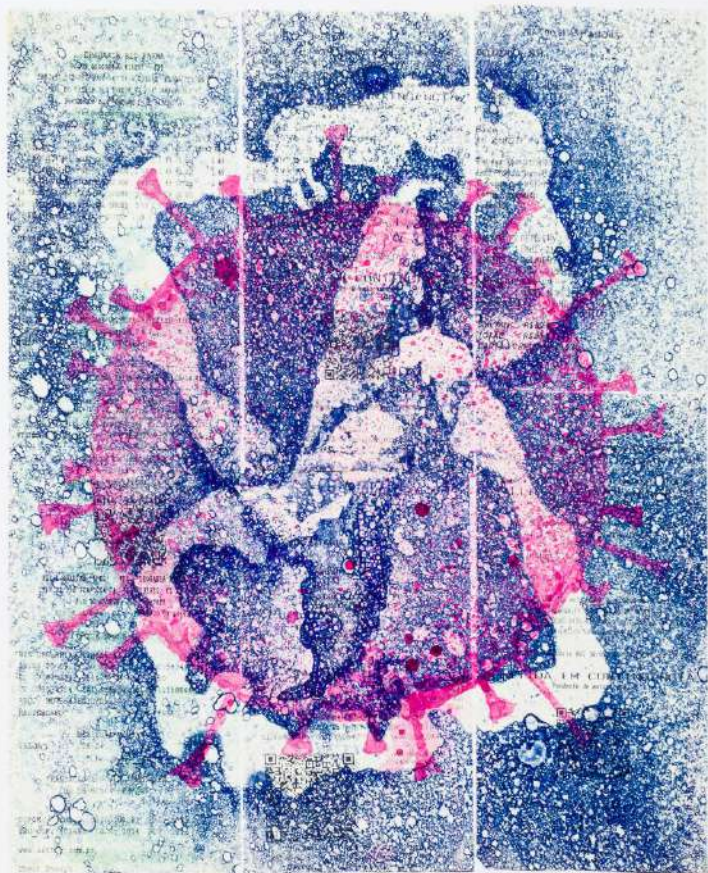
*Covidian Cartography n° 14, 2020*

Retouching ink on C-print

35 x 28,5 cm / 13,77 x 11,22 in

Edition: single

USD 400 (framed)



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**Claudia Hersz**

*Covidian Cartography n° 15, 2020*

Retouching ink on C-print

35 x 28,5 cm / 13,77 x 11,22 in

Edition: single

USD 400 (framed)





**CLAUDIA HERSZ** was born in 1960 in Rio de Janeiro (RJ), where she lives and works. Graduated in Architecture from the Federal University of Rio de Janeiro (UFRJ), she also studied Art and Critic (with Anna Bella Geiger and Fernando Cocchiarale) at the School of Visual Arts (EAV) - Parque Lage, and attended courses and workshops led by important Brazilian artists, such as Nelson Leirner, Rosângela Rennó, Carmela Gross and Vik Muniz.

Hersz's restless eyes are always willing to explore, collect and combine references derived from the history of art and culture. By remixing them, just like a visual DJ, the artist sheds light on issues such as forgery, fetishism and authority, as well as engendering a very singular universe through pieces such as miniature objects, assemblages, drawings and paintings in tapestries or porcelain.

Among her most important solo shows, we highlight: *É Débito ou Crédito?*, curated by Ivair Reinaldim, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2017); *A Minha Coleção*, curated by the artist, Projeto Cofre, Casa França-Brasil, Rio de Janeiro, Brazil (2017); *Cosmopolita*, curated by Fernanda Lopes, Gallery of Instituto Brasil-Estados Unidos/IBEU, Rio de Janeiro, Brasil (2014); *Ao Modo Quase Clássico*, curated by Marcelo Campos, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2013); *KHAZA*, curated by Moacir dos Anjos and Ana Maria Tavares, Centro Cultural São Paulo – CCSP, São Paulo, Brazil (2013); *Toys é Nós*, curated by Isabel Portella, Centro Cultural da Justiça Federal – CCJF, Rio de Janeiro, Brazil (2013).

In the last years,, Hersz has participated in several collective shows, among them we highlight: *GRAU 360*, curated by Isabel Portella and Martha Niklaus, Museu da República, Rio de Janeiro, Brazil (2019); *Women in the MAR collection*, curated by the museum's female team, Museu de Arte do Rio – MAR, Rio de Janeiro, Brasil (2018); *MOLT BÉ!*, curated by Raphael Fonseca, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2018); *Aquilo que nos une*, curated by Isabel Portella, Caixa Cultural, São Paulo, Brazil (2016); *Contextos Contemporâneos*, curated by Ricardo Resende, Museu Bispo do Rosário Arte Contemporânea, Rio de Janeiro, Brazil (2015); *Convite à Viagem – Rumos Itaú Cultural Artes Visuais 2011/2013*, curated by Agnaldo Farias, Paço Imperial, Rio de Janeiro, Brazil (2013); among others.

Within her trajectory, she received the following awards and accolades: *Acquisition Award*, City of São Paulo Collection, São Paulo, SP, Brazil (2012); *Acquisition Award*, 17<sup>º</sup> Small-Format Salon – UNAMA, Belém, PA, Brazil (2011); *Urban Interfaces Award*, Aterro do Flamengo, Rio de Janeiro, RJ, Brazil (2008); *Chave Mestre Award*, União Nacional dos Economíários – UNEI, Rio de Janeiro, RJ, Brazil (2007); *VIII Salón Internacional de Arte Digital*, Havana, Cuba (2006); *X Salão da Bahia*, Salvador, BA, Brazil (2003) and *1st Contemporary Art Salon of São José dos Campos*, Cultural Foundation Cassiano Ricardo, São José dos Campos, SP, Brazil (2002). Her works are part of important institutional collections in Brazil and Latin America, such as: Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil; Arte Al Límite, Santiago do Chile, Chile; Gilberto Chateaubriand Collection / Museum of Modern Art – MAM, Rio de Janeiro, Brazil; Pinacoteca Municipal, São Paulo, SP, Brasil; University of the Amazon – UNAMA, Belém, PA, Brasil.



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