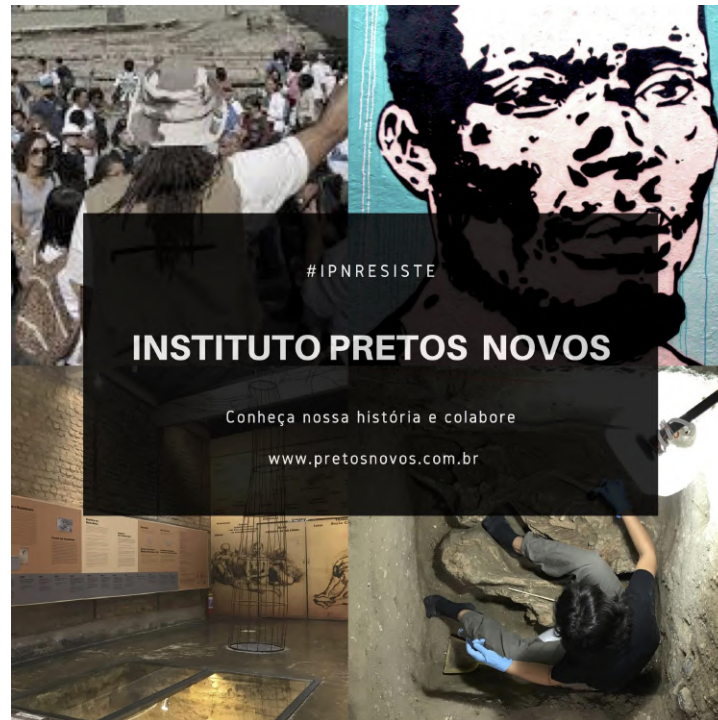


arte + care

In the 5th cycle of the program - ARTE+CARE #5 - we will support the IPN - Instituto dos Pretos Novos (New Blacks Institute) campaign: **#IPNRESISTE**.

Located at Rua Pedro Ernesto, in the Gamboa neighborhood (Rio de Janeiro's downtown area), the IPN has the mission of stimulating and promoting the construction of memories related to African and Afro-Brazilian cultures, as well as fostering reflection on slavery and racial equality in Brazil. The institute is responsible for the management of the *New Blacks Cemetery Archaeological Site* and the *New Blacks Memorial*. The space includes a specialized library and also a contemporary art gallery. Several courses and workshops are offered for teachers, residents of the area and the general public.

#IPNRESISTE is a campaign aiming to seize funds for the preservation of the IPN, which currently has no sponsors, nor government or institutional supporters. In the meantime, the space has been keeping its doors open thanks to the efforts of a team of volunteer professionals and donations from friends and visitors.





Merced Guimarães, IPN's president and founder in front of the institution, located at Rua Pedro Ernesto, Gamboa, Rio de Janeiro.



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Rua Pedro Ernesto, 32
Gamboa - Rio de Janeiro, RJ, Brazil



Permanent exhibition at the Pretos Novos Memorial Museum, where the Pretos Novos Cemetery Archaeological Site, the central element of the debate about the memory of the slavery in Brazil.

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 "*Atratus*", a new series by artist GABRIEL SECCHIN. Next week, we bring new works by artist JULIA DEBASSE.

For the 5th cycle of the program - ARTE + CARE # 5 - we will support the campaign #IPNRESISTE, which aims to seize funds for the preservation of the Instituto dos Pretos Novos (Institute of New Blacks) - IPN - currently with no sponsors, nor government or institutional supporters. Located in the Gamboa neighborhood, in the downtown area of Rio de Janeiro, IPN has the mission of stimulating and promoting the construction of memories in relation to African and Afro-Brazilian cultures, as well as fostering reflection on slavery and racial equality in Brazil.

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.





Atratus, 2020

Gabriel Secchin

“Celestial funeral”, or “Sky burial”, is a ritual that exposes the corpse outdoors, so that birds of prey, like vultures, can feed. Tibetan Buddhists consider it an act of generosity and impermanence in life.

In Brazil, the most common scavenger is the black-headed vulture (*Coragyps atratus*). The specific epithet "*atratus*" (meaning “dressed in mourning”) usually designates species of animals that have a predominant dark color.

In this homonymous series, artist Gabriel Secchin looked for other living creatures of similar nomenclature to represent this ceremony.





Gabriel Secchin

Aleurotrachelus, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Cephalotes, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Colobocentrotus, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Coragygs, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Culex, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)

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Gabriel Secchin

Dasyatis, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Dendrocopos, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Gasteranthus, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Phellodon, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)

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Gabriel Secchin

Prionyx, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Rhianodes, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



Gabriel Secchin

Tahmnophis, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)

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Gabriel Secchin

Xenostrobos, 2020

Oil pastel and oil stick on paper

15 x 24,2 cm / 5.9 x 9.5 in

Edition: single

USD 400 (framed)



GABRIEL SECCHIN was born in 1989, in Rio de Janeiro (RJ, Brazil), where he lives and works. Graduated in Design from PUC-RJ, he studied painting with Luiz Ernesto and Bruno Miguel at the Parque Lage School of Visual Arts (EAV), also in Rio de Janeiro.

In his artist practice, Secchin has a special interest in the contrasts and in the visual and conceptual tensions of elements that, albeit coming from different contexts, are impelled to develop a dialogue together. With doses of humor and satire, his works in painting explore the incongruity of some aspects of human life. According to the artist, the use of vibrant colors and more realistic elements function as a bait for the observer to have access to unpredictable, delicate, banal or even irresponsible elements, capable of generating some level of discomfort.

Among his most important solo shows, we highlight: *Autoclave*, curated by the artist, text by Victor Mattina, Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2019); *Golden Era*, in collaboration with Felipe Barsuglia, curated by the artist, with audio/text by Negro Leo, Salão Lenny Niemeyer, Rio de Janeiro, RJ, Brazil (2019); *Stracciatella/Flocos*, curated by the artist, GC2 Contemporary, Terni, Italy (2017); *O Testemunho*, curated by Bernardo Mosqueira, Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2014). In the last years, he has participated in several collective shows, including: *MOLT BÉ!*, curated by Raphael Fonseca, Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2018); *Projeto Farol–Alegoria*, curated by Luiz Ernesto and Bruno Miguel, Sérgio Porto Cultural Space, Rio de Janeiro, RJ, Brazil (2017); *Glimpse*, Pilotenkueche/Spinerai, Leipzig, Germany (2016); *Pra Começar*, curated by Jaime Portas Vilaseca, Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2015); *New Acquisitions 2012/2014 Gilberto Chateaubriand Collection*, curated by Luiz Camillo Osorio and Marta Mestre, Museum of Modern Art – MAM, Rio de Janeiro, RJ, Brazil (2014); *9º Abre Alas*, curated by Daniela Castro, João Modé and Alexandre Sá, A Gentil Carioca, Rio de Janeiro, RJ, Brazil (2013); among others. Secchin has also participated in art residencies in Germany (*Pilotenkueche*, in Leipzig, 2016) and in Iceland (*Wildfjords Artist Residency* – WJAR, in Isafjordur, 2015). His works are part of the *Gilberto Chateaubriand Collection* at MAM – Museum of Modern Art, Rio de Janeiro, RJ, Brazil.





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