

# UNTITLED, ART.

**Portas Vilaseca Galeria  
Booth B48**

**Mano Penalva**

**Pedro Victor Brandão**

**Rafael Baron**

**Zé Carlos Garcia**

VIP Preview: Nov 29, 2021

General Public: Nov 30 - Dec 4, 2021

Ocean Drive & 12th Street  
Miami Beach, Florida, USA



**PORTAS  
VILASECA  
GALERIA**

**latitude**

**ABACT**

**ApexBrasil**





Zé Carlos Garcia. *Luto Tropical [ Tropical Mourning ]*, 2021

For the **2021** edition of **Untitled, Art - Miami Beach**, **Portas Vilaseca Galeria** presents the most recent production of Brazilian artists **Mano Penalva**, **Pedro Victor Brandão**, **Rafael Baron** and **Zé Carlos Garcia**, all represented by the gallery, based in Rio de Janeiro, Brazil.

In the booth proposed for the fair, one of the highlights is the work **“Luto Tropical” [ Tropical Mourning ]**, by **Zé Carlos Garcia**.

Comprising a set of pieces that articulate fragments of Portuguese colonial furniture with feathers and plumes, this large panel illustrates a deep dive into the origins, diversity and ambiguities of a tropical continent, in addition to promoting a meeting of times, when this kind of furniture no longer exists, as well as some birds that no longer fly – a time when the end is imminent and we seem all in mourning.

**Rafael Baron** exhibits his large format paintings that dialogue with portraits and empowering social relations.

**Pedro Victor Brandão** brings together photographs from his series **“Proofs of Work”** – unique prints made between 1992 and 2012, then later scanned in high resolution and tokenized on the Ephimera platform. Also by Brandão, new paintings from his series **“Totalities”** are displayed, showing abstract fields of color that took shape from data on the regimes of accumulation, transfer and extraction of capital.

And finally, **Mano Penalva** presents new compositions from his series **“Origin”**, which arise from the juxtaposition of iconographies, languages and color fields found in raffia bags that travel the world carrying dry goods. Also by Penalva, works from the series **“Detours”**, developed from the combination of a variety of country flags found in different second-hand stores and fairs. In the space, the flags appear folded and semi-veiled, and are organized in particular ways, proposing new readings for a symbol that still has a powerful influence on collective imaginaries.

# Mano Penalva

*1987, Salvador, BA, Brazil*

*Lives and works in São Paulo, SP, Brazil*

Penalva is graduated in Social Communication at PUC-RJ, where he also studied Social Sciences with an emphasis on Anthropology. He also attended art courses for six years at the School of Visual Arts (EAV) in Parque Lage, Rio de Janeiro.

His work is based on the study of material culture, behavioral changes and the effects of globalization. His production is deliberately non-representative, allowing materials to dictate form and come together almost on their own, out of a will to exist in the world. The artist explores the poetry obtained by displacing objects from their daily contexts using different media such as painting, photography, video, sculpture and installation.

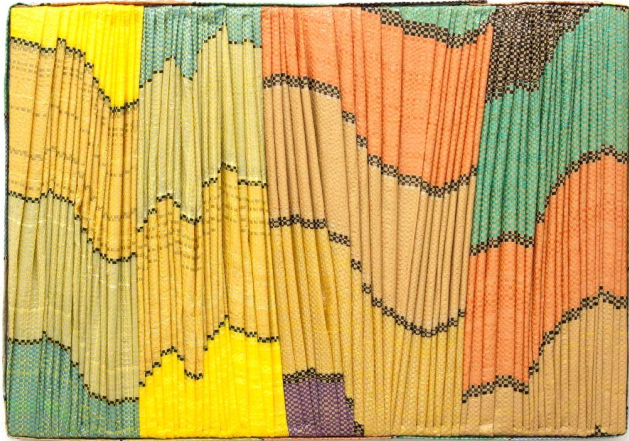
When creating his works, Penalva subverts the value of everyday objects, proposing new aesthetic arrangements based on the relationship between retail sales strategies, his collection experiences and the observation of the intersection going through the house and the street.

The artist has been participating in several solo and collective shows in the last years. He has also participated in art residencies in Brazil, USA, Belgium and Mexico. His works are part of important public collections in Brazil and abroad, such as CIFO - Cisneros Fontanals Art Foundation - Miami - USA; Frédéric de Goldschmidt Collection - Bruxelas - Bélgica; GALILA'S P.O.C. - Brussels - Belgium; PAT Art Lab - Augsburg - Germany, MAPA, Museu de Artes Plásticas de Anápolis - Brazil, MARP, Museu de Arte de Ribeirão Preto - Brazil, Acervo da Laje - Bahia - Brazil and MAR - Museu de Arte do Rio, Rio de Janeiro - Brazil.









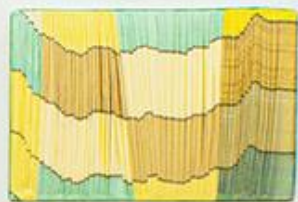
## Series "Origin"

2021

By exploring in his research and practice the displacement of objects from their everyday contexts, Mano Penalva proposes in this series new poetic readings through the juxtaposition of iconographies, languages and color fields found in raffia bags that travel the world carrying dry goods.

In the artist's creations, these materials appear tied, tensioned and, more recently, pleated, which eliminates marks and drawings, while reaffirming the power to create folds and new possibilities for reexamining relations of exchange.







**MANO PENALVA**

*Aipim* (Series "Origin"), 2021

Raffia bags, nails, staples and wood frame

11.8 x 11.8 in | 30 x 30 cm

Edition: unique





**MANO PENALVA**

*Açúcar I* (Series "Origin"), 2021

Raffia bags, nails, staples and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique





**MANO PENALVA**

*Açúcar II (Series "Origin"), 2021*

Raffia bags, nails, staples and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



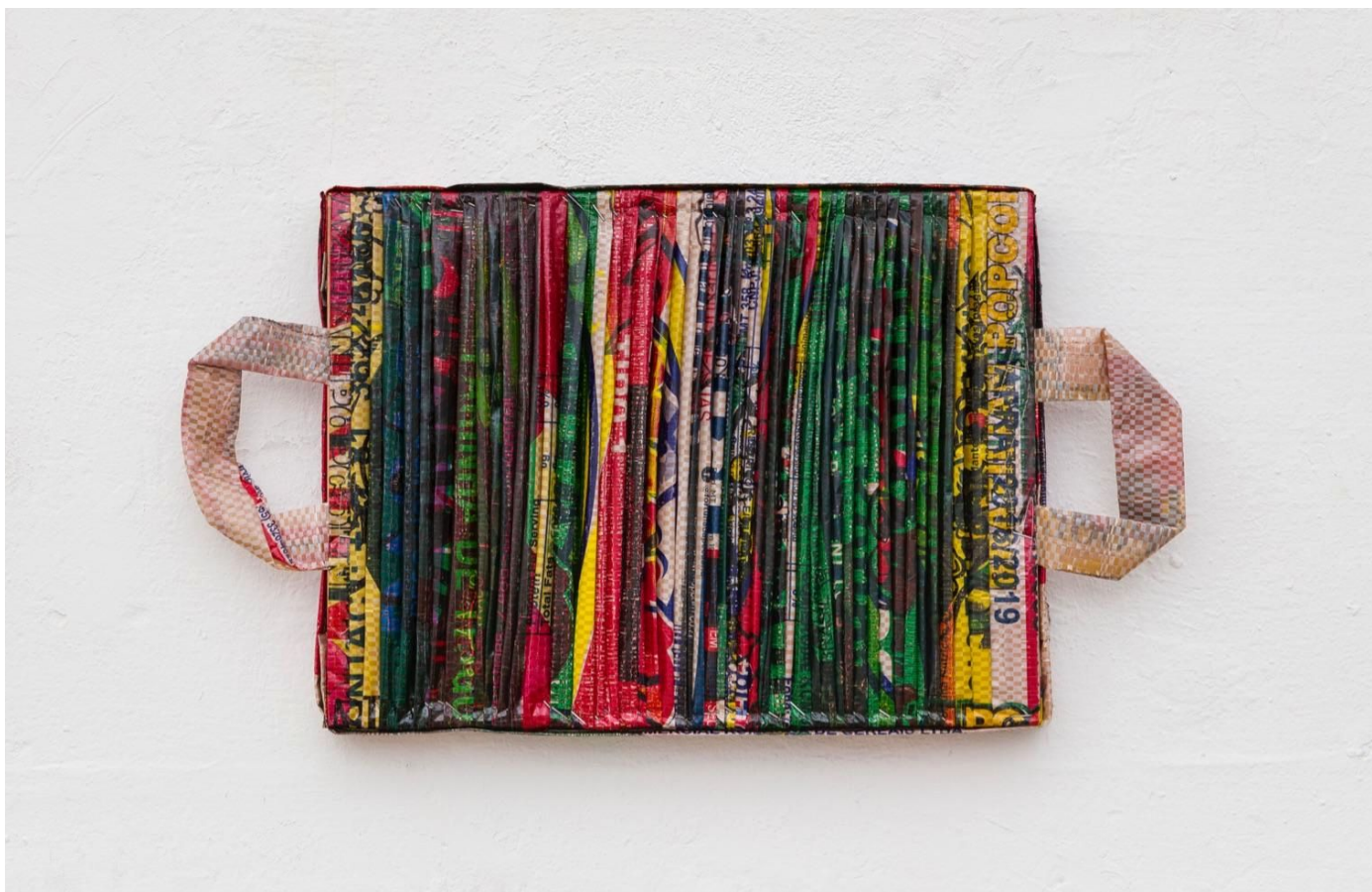
**MANO PENALVA**

*Açúcar III (Series "Origin"), 2021*

Raffia bags, nails, staples and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Popcorn (Series "Origin")*, 2021

Raffia bags, nails, staples and wood frame

11.8 x 22 in | 30 x 56 cm

Edition: unique





**MANO PENALVA**

*Costale I* (Series "Origin"), 2021

Raffia, nail and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Costale II (Series "Origin")*, 2021

Raffia, nail and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique





**MANO PENALVA**

*Costale III (Series "Origin"), 2021*

Raffia, nail and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Costale VI (Series "Origin"), 2021*

Raffia, nail and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique





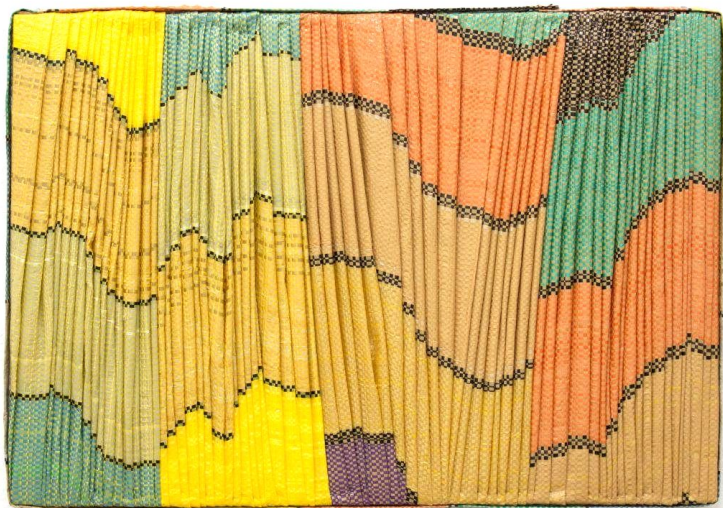
**MANO PENALVA**

*Costale X (Series "Origin")*, 2021

Raffia, nail and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique



**MANO PENALVA**

*Costale XI (Series "Origin")*, 2021

Raffia, staples and wood frame

15.7 x 23.6 in | 40 x 60 cm

Edition: unique





**MANO PENALVA**

*Costale XII (Series "Origin")*, 2021

Raffia, staples and wood frame

15.7 x 23.6 in | 40 x 60 cm

Edition: unique









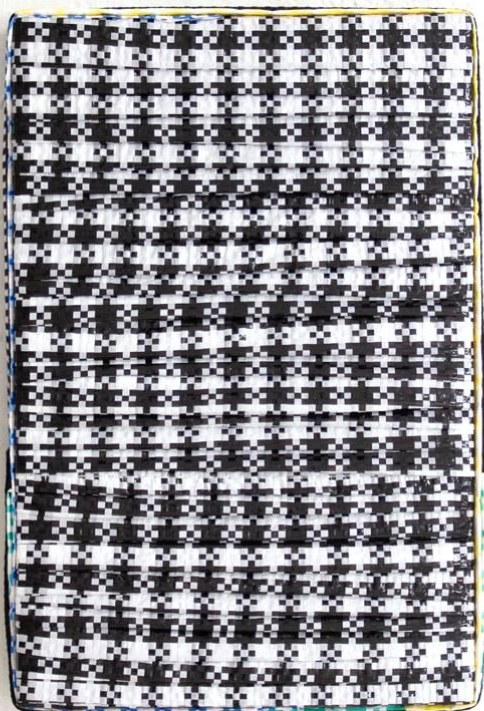
**MANO PENALVA**

*Costale XIII (Series "Origin")*, 2021

Raffia, nail and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Costale XIV (Series "Origin")*, 2021

Raffia, polyester, staples,  
tacks and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Costale XV (Series "Origin")*, 2021

Raffia, polyester, staples,  
tacks and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique





**MANO PENALVA**

*Costale XVI (Series "Origin"), 2021*

Raffia, polyester, staples, tacks and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique





**MANO PENALVA**

*Costale XVII (Series "Origin"), 2021*

Raffia, staples and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



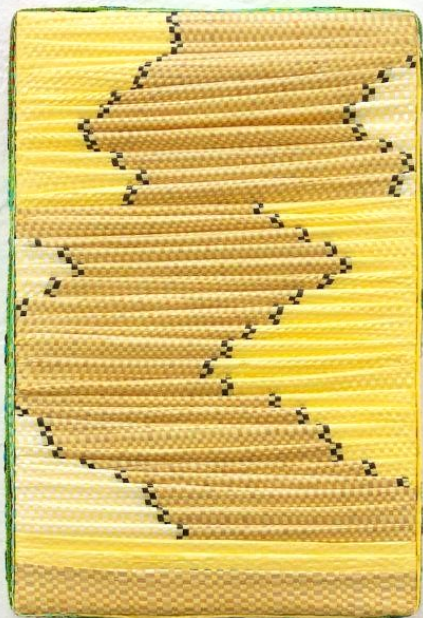
**MANO PENALVA**

*Costale XVIII (Series "Origin"), 2021*

Raffia, staples and wood frame

11.8 x 7.8 in | 30 x 20 cm

Edition: unique



**MANO PENALVA**

*Costale XIX (Series "Origin"), 2021*

Raffia, nail and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique





**MANO PENALVA**

*Costale XX (Series "Origin")*, 2021

Raffia, polyester, staples, tacks and wood frame

15.7 x 11.8 in | 40 x 30 cm

Edition: unique

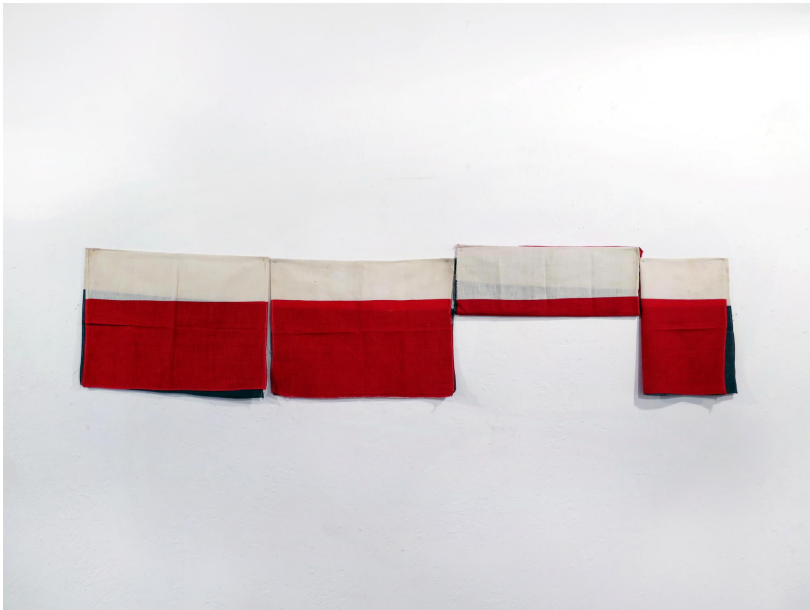


# Series “Detours”

2017-2018

USA flags (*Detour III*)

Mexico flags (*Detour I*)



In the series *Detours*, the works are developed from the combination of a variety of country flags found in different second-hand stores and fairs. In the space, they appear folded and semi-veiled, and are organized in particular ways, proposing new readings for a symbol that still has a powerful influence on collective imaginaries.





According to the artist: "*Even with countless attempts to hide the stars in the flag, we know they are still there. This "diversion" starts from the simple folding of American flags of different qualities and different times. After the folds, they are sequenced from the largest to the smallest, alluding to a decrease in the 'American Dream'.*"



**MANO PENALVA**

*Detour III (Series "Detours")*, 2018

USA flags, nails

63 x 120.8 x 1.9 in | 160 x 307 x 5 cm

Edition: unique



This is the first work created for the *Detours* series, which emerged from a residency programme that Penalva participated in Mexico in 2017, when he began to incorporate the flags to his installation landscapes. In *Detour I*, we observe four Mexican flags arranged in a line, which is somehow weakened by the colors behind them.

**MANO PENALVA**

*Detour I* (Series "*Detours*"), 2017

Mexico flags, nails

15.7 x 51.1 in | 40 x 130 cm

Edition: unique



# Pedro Victor Brandão

1985, Rio de Janeiro, RJ, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Brandão is graduated in Photography at UNESA (2009), he attended free courses at the School of Visual Arts at Parque Lage (2006-2010), at the Universidade de Verão no Capacete (2012) and at CBAE (2019), all in Rio de Janeiro. He was awarded at the 11th Prêmio Funarte Marc Ferrez de Fotografia, in 2010, and nominated to the 11th PIPA Prize in 2020. He took part at the Pivô Arte e Pesquisa residencies (São Paulo, 2018); at the FAAP Artistic Residency (São Paulo, 2017); Lastro Centroamérica (Panama City, 2015); Z/KU - Zentrum für Kunst und Urbanistik (Berlin, 2014), and Cité Internationale des Arts (Paris, 2012).

The artist develops series of works in photography, painting, video and social experimentation that confront artistic traditions in assessments of the present and future of capitalism through research in economics, the right to the city, cybernetics and the current manipulative nature of the technical image.

Among the individual exhibitions are *Pintura Antifurto* (Casa França-Brasil, Rio de Janeiro, 2011), *Tela Preparada* (Sé, São Paulo, 2016), and *Forjada e Outras Formas*. He participated in many group shows, such as *Novas Aquisições 2012/2014* - Gilberto Chateaubriand Collection (Museu de Arte Moderna, Rio de Janeiro, 2014), *Vivemos na melhor cidade da América do Sul* (Fundação Iberê Camargo, Porto Alegre, 2017), *DURA LEX , SED LEX* (Centro Cultural Parque de España, Rosario, 2017), *Take Me (I'm Yours)* (Villa Medici, Rome, 2018 ), and *O Rio é uma Serpente* (III Frestas Trienal de Artes) (SESC, Sorocaba, 2021).





# Series “Proofs of Work”

1992 - 2021

**Proofs of Work** is a set of analog prints made by artist Pedro Victor Brandão between 1992 and 2012 and transformed into financial instruments in 2021. The images were scanned in high resolution and minted as non-fungible tokens (NFTs) at the platform Ephimera, establishing a digital derivative existence. The images present early darkroom experiments with a range of analog resources such as chemical painting, solarization, and double exposure of negatives.

For each tokenized item sold, 10% of the amount is reserved for the **Acerola Fund**, intended for the purchase of NFTs created by other artists. Additionally, a total of up to 3 large format copies (non-tokenized) can be sold through the legacy galleries that represent the artist, with 10% of the value of each of these future sales being reserved for the Ethereum wallet address of the collection where the token that generated the copies is stored.



The collections must contact the artist to arrange for physical mailing, as well as the PGP signed file.

The unsigned file is available for free download and use under the Peer Production License (PPL).

[Untitled #7, from Proofs of Work series](#)

Digital file, non-fungible token, and gelatin silver print

15982 x 21600 px (digital file)

6.9 x 7.4 in | 17,6 x 19 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

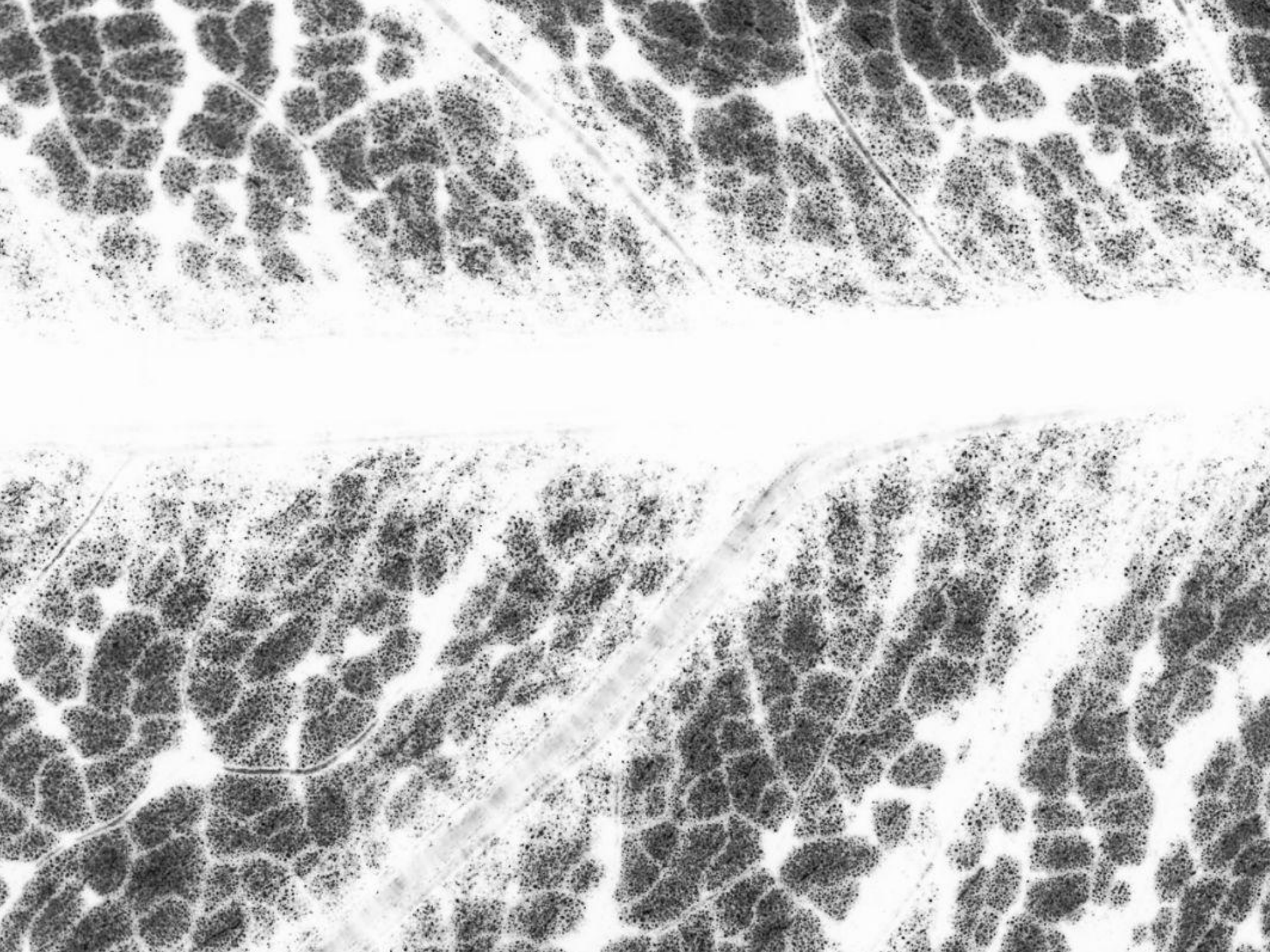
Token ID: 363

Token Standard: ERC-721

Blockchain: Ethereum

2007/ 2021







[Untitled #10, from Proofs of Work series](#)

Digital file, non-fungible token, and gelatin silver print

21600 x 20348 px (digital file)

6.8 x 6.6 in | 17,5 x 16,8 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

Token ID: 509

Token Standard: ERC-721

Blockchain: Ethereum

2008/ 2021





[Untitled #11, from Proofs of Work series](#)

Digital file, non-fungible token, and chemigram on c-print

21600 x 21600 px (digital file)

7.2 x 6.8 in | 18,5 x 17,5 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

Token ID: 510

Token standard: ERC-721

Blockchain: Ethereum

2005/ 2021







[Untitled #12, from Proofs of Work series](#)

Digital file, non-fungible token, and gelatin silver print

15985 x 21600 px (digital file)

3.5 x 4.7 in | 9 x 12 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

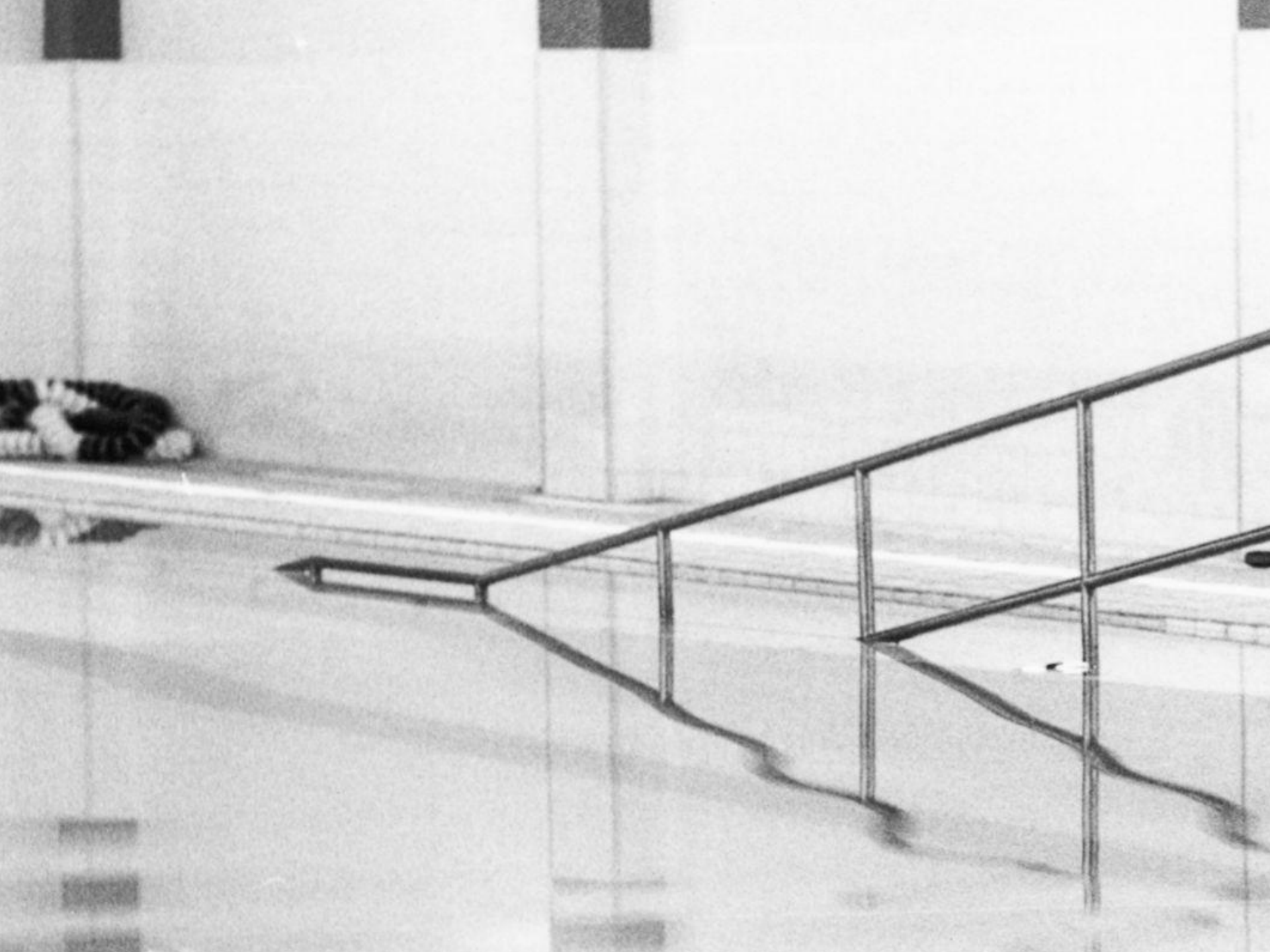
Token ID: 511

Token Standard: ERC-721

Blockchain: Ethereum

2008/ 2021







[Untitled #13, from Proofs of Work series](#)

Digital file, non-fungible token, and c-print

15425 x 21600 px (digital file)

5.9 x 8.2 in | 15 x 21 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

Token ID: 512

Token Standard: ERC-721

Blockchain: Ethereum

2003/ 2021





[Untitled #14, from Proofs of Work series](#)

Digital file, non-fungible token, and gelatin silver print

15999 x 21600 px (digital file)

3.5 x 4.7 in | 9 x 12 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address::

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

Token ID: 513

Token Standard: ERC-721

Blockchain: Ethereum

2008/ 2021







[Untitled #15, from Proofs of Work series](#)

Digital file, non-fungible token, and c-print

15427 x 21600 px (digital file)

5.9 x 8.2 in | 15 x 21 cm (unique print)

11.8 x 11.8 in | 30 x 30 cm (frame)

Contract Address:

0xfe21b0a8df3308c61cb13df57ae5962c567a668a

Token ID: 514

Token Standard: ERC-721

Blockchain: Ethereum

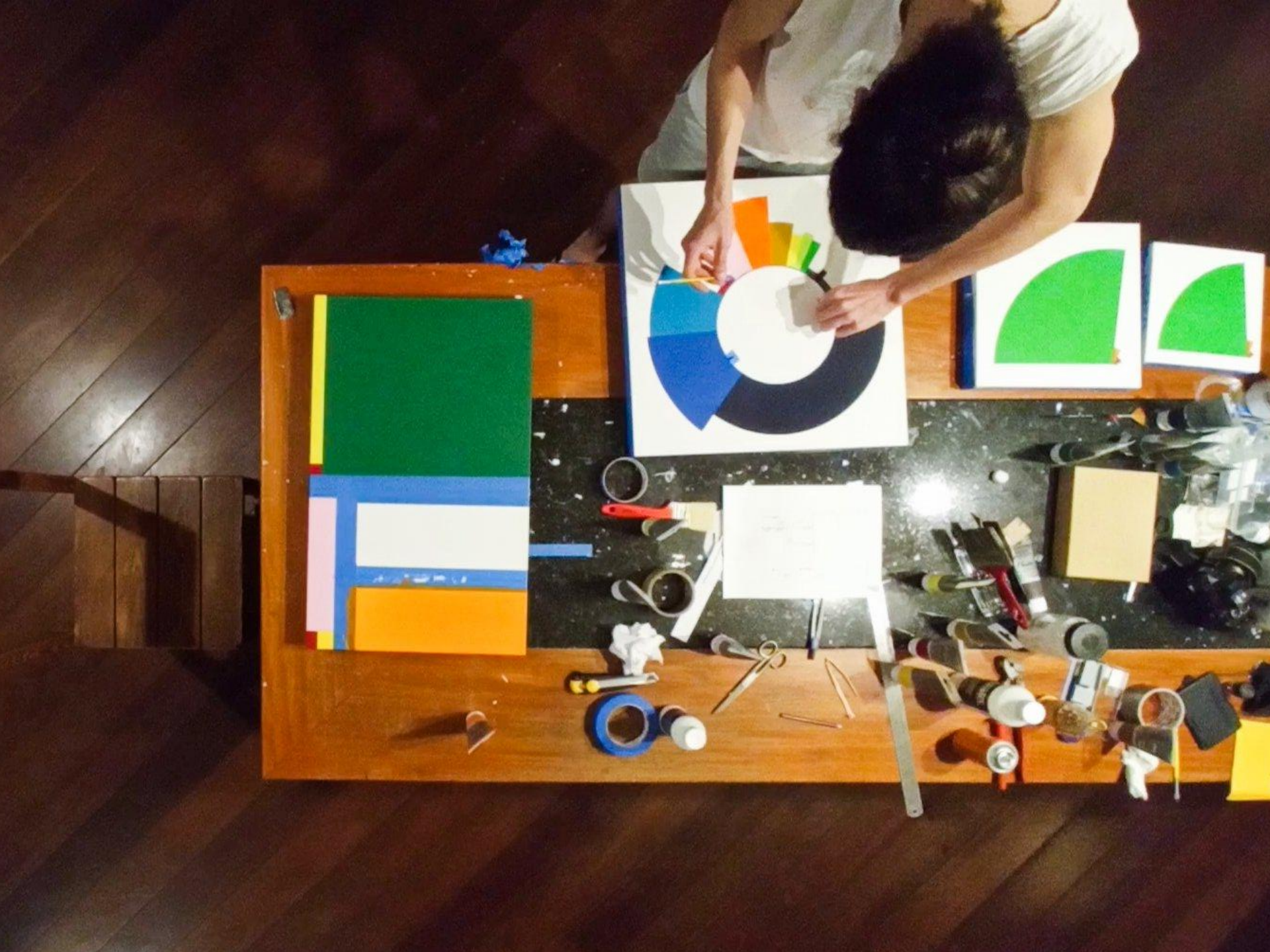
2003/ 2021







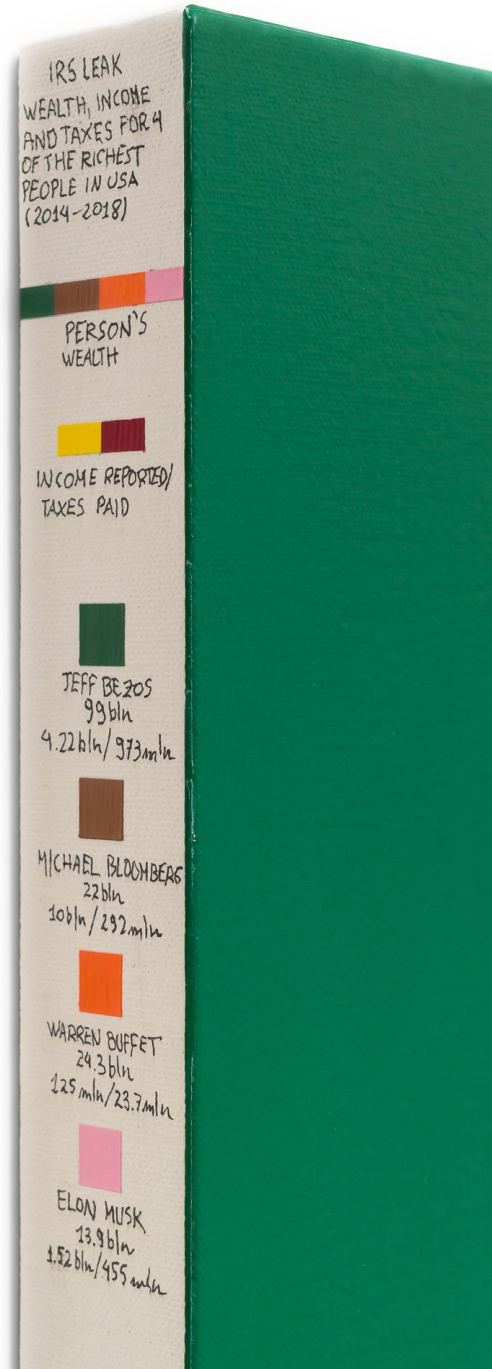
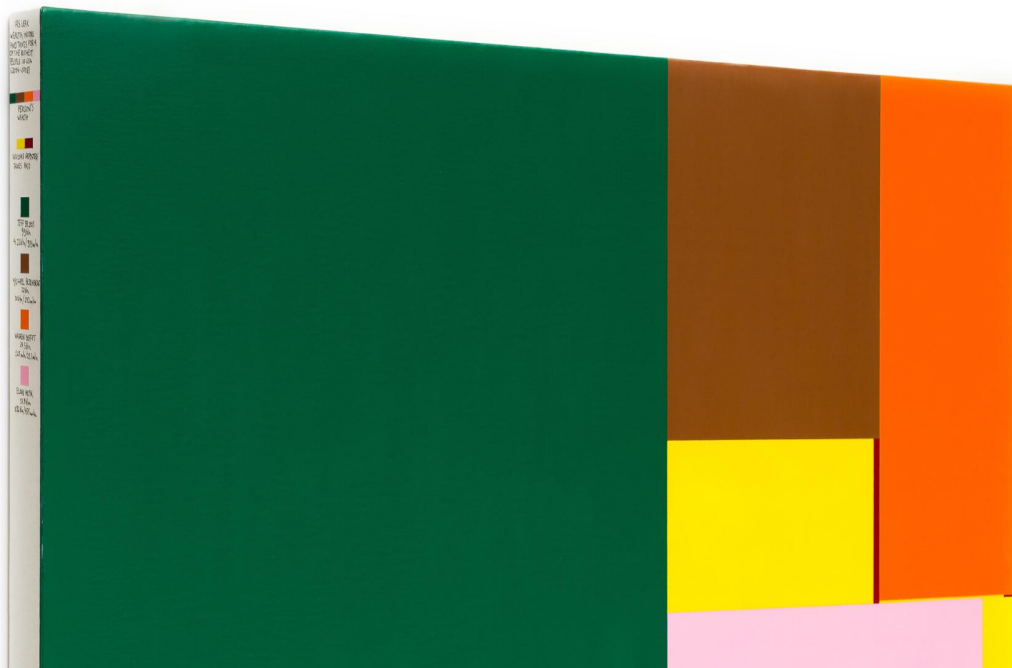




# Series "Totalities"

2019 - 2021

The series *Totalities* started in 2019 and currently it comprises 31 paintings that have been conceived to inform abstract fields of color using data visualization techniques that reflect on regimes of accumulation, transfer and extraction of capital.



IRS LEAK  
WEALTH, INCOME  
AND TAXES FOR 4  
OF THE RICHEST  
PEOPLE IN USA  
(2014-2018)

PERSON'S  
WEALTH



INCOME REPORTED/  
TAXES PAID



JEFF BEZOS  
99 bln

4.22 bln/973 mln



MICHAEL BLOOMBERG  
22 bln

10 bln/292 mln



WARREN BUFFET  
24.3 bln

125 mln/23.7 mln



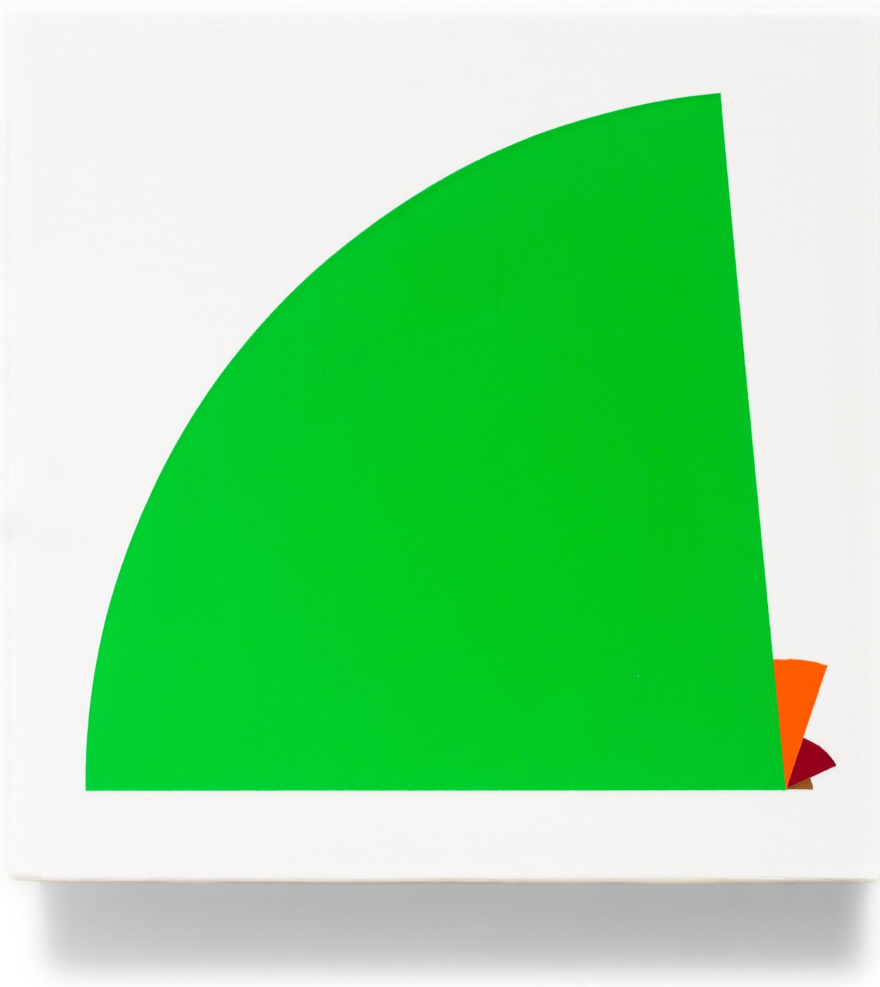
ELON MUSK  
13.9 bln

4.52 bln/455 mln









Paintings #27, #28, and #29 - from the series *Totalities* - present a graphical interpretation of the additional expenditures made in response to the COVID-19 pandemic by groups of countries organized according to level of development. The numbers are from the International Monetary Fund's fiscal monitor database throughout reports that have been published at regular intervals since June 2020. Each of these three paintings aggregates data from one report, and they show a growing spending (and quite unequal) between the groups. The radius of the circumference is proportional to the amount of money measured in US dollars, while the angle points to the average percentage of GDP that the total expense represents.

**PEDRO VÍCTOR BRANDÃO**

*Untitled #27 (Fiscal Measures in Response to the COVID-19 Pandemic - October 2020)*, from the series *Totalities*, 2021

Acrylic, ink marker and varnish on canvas


22 x 22 cm | 8.6 x 8.6 in | Edition: unique

FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
OCTOBER 2020

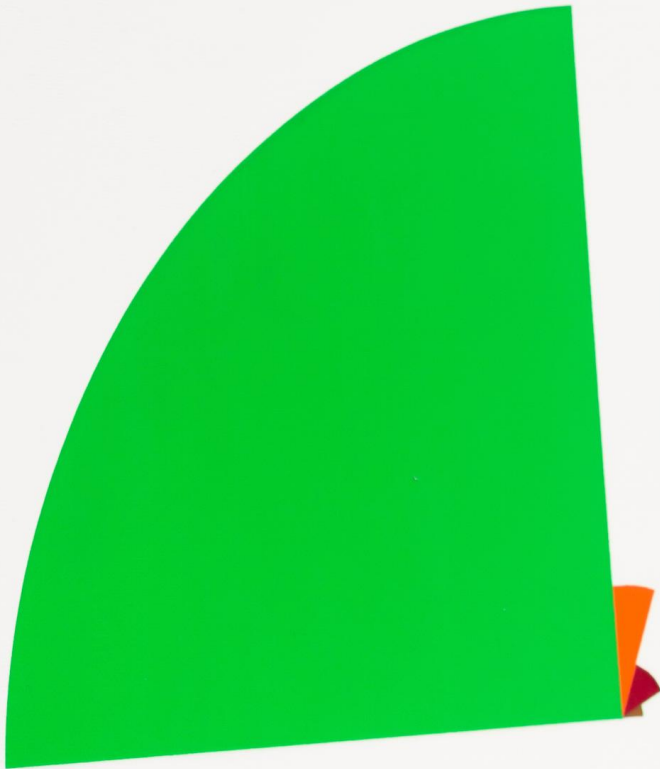
 G20 ADVANCED  
ECONOMIES  
(8.96tn/23.47%)

 G20 EMERGING  
ECONOMIES  
(1.94tn/6.89%)


 OTHER ADVANCED  
ECONOMIES  
(8.09tn/22.96%)

 OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(4.25tn/5.29%)


TOTAL USD/  
< % OF GDP




FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
OCTOBER 2020

 G20 ADVANCED  
ECONOMIES  
(8.96tn/23.47%)

 G20 EMERGING  
ECONOMIES  
(1.94tn/6.89%)

 OTHER ADVANCED  
ECONOMIES  
(8.09tn/22.96%)

 OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(4.25tn/5.29%)

TOTAL USD/  
< % OF GDP





**PEDRO VÍCTOR BRANDÃO**

*Untitled #28 (Fiscal Measures in Response to the COVID-19 Pandemic - January 2021), from the series Totalities, 2021*

Acrylic, ink marker and varnish on canvas

11.8 x 11.8 in | 30 x 30 cm | Edition: unique



FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
JANUARY 2021



G20 ADVANCED  
ECONOMIES  
(10.97tln/26.9%)



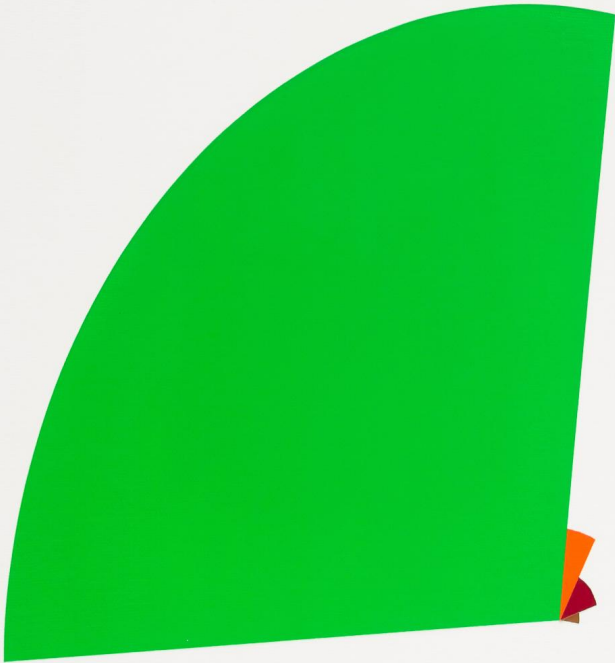
G20 EMERGING  
ECONOMIES  
(1.59tln/6.71%)



OTHER ADVANCED  
ECONOMIES  
(845 bln/12.63%)



OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(458 bln/5.49%)



TOTAL GDP  
< 100tln

FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
JANUARY 2021



G20 ADVANCED  
ECONOMIES  
(10.97tln/26.9%)



G20 EMERGING  
ECONOMIES  
(1.59tln/6.71%)



OTHER ADVANCED  
ECONOMIES  
(845 bln/12.63%)



OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(458 bln/5.49%)



**PEDRO VÍCTOR BRANDÃO**

*Untitled #29 (Fiscal Measures in Response to the COVID-19 Pandemic - July 2021)*, from the series *Totalities*, 2021

Acrylics, ink marker and varnish on canvas

15.7 x 15.7 in | 40 x 40 cm | Edition: unique

FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
JULY 2021



G20 ADVANCED  
ECONOMIES  
(14.57tln/27.73%)



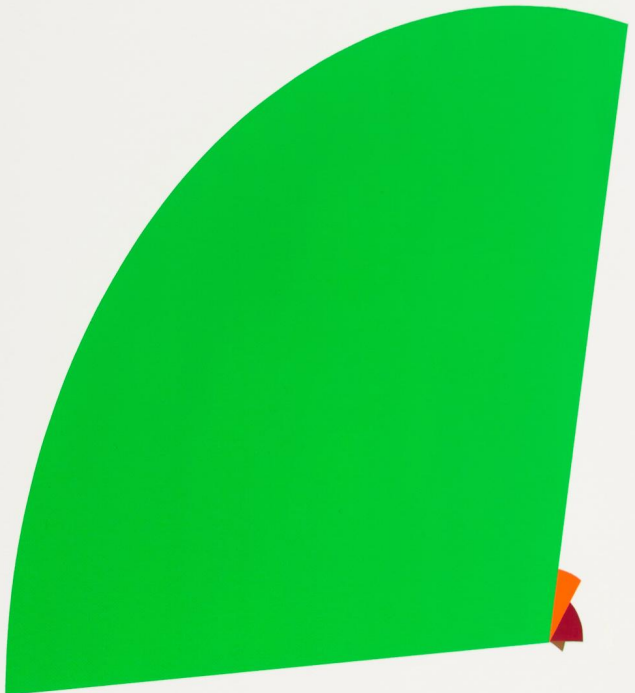
G20 EMERGING  
ECONOMIES  
(1.68tln/7.51%)



OTHER ADVANCED  
ECONOMIES  
(1.12tln/5.96%)



OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(531 bln/5.77%)



TOTAL USD/  
531 bln

FISCAL MEASURES  
IN RESPONSE OF  
COVID-19 PANDEMIC  
JULY 2021



G20 ADVANCED  
ECONOMIES  
(14.57tln/27.73%)



G20 EMERGING  
ECONOMIES  
(1.68tln/7.51%)



OTHER ADVANCED  
ECONOMIES  
(1.12tln/5.96%)



OTHER EMERGING  
ECONOMIES AND  
LOW INCOME  
DEVELOPING  
COUNTRIES  
(531 bln/5.77%)





Painting #30 was created from the same dataset, from the July 2020 measurement, but shows the expenditures made by 13 countries relative to the rest of the world. Unlike previous paintings, the angle of the circumference relates the amount spent by country, while the radius shows the equivalence of spending as a percentage of a country's GDP.

**PEDRO VICTOR BRANDÃO**

*Untitled #30 (Fiscal Measures in Response to the COVID-19 Pandemic - July 2021)*, from the series *Totalities*, 2021

Acrylic, ink marker and varnish on canvas

19.6 x 19.6 in | 50 x 50 cm | Edition: unique

FISCAL MEASURES IN RESPONSE OF COVID-19 PANDEMIC JULY 2021 COUNTRY SUMMARY



© 2021

FISCAL MEASURES IN RESPONSE OF COVID-19 PANDEMIC JULY 2021 COUNTRY SUMMARY

USA  
(5.38 bln / 27.89%)

JAPAN  
(2.25 bln / 44.8%)

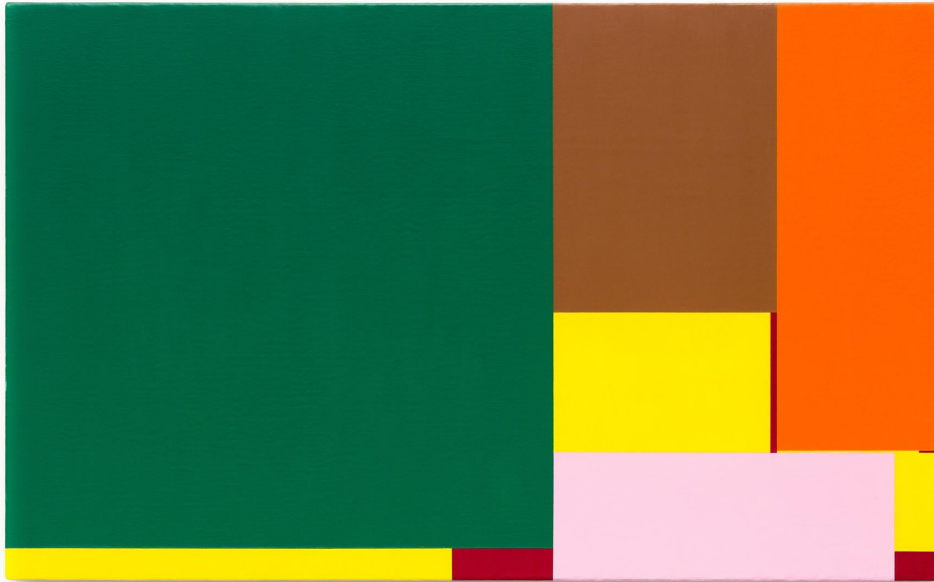
GERMANY  
(1.57 bln / 41.42%)

CHINA  
(903 bln / 6.08%)

UK  
(892 bln / 32.95%)

ITALY  
(869 bln / 46.15%)

FRANCE  
(651 bln / 24.8%)



Painting #31 was created from a data leak from the US Internal Revenue Service, first seen in June 2021 in the article *The Secret IRS Files: Trove of Never-Before-Seen Records Reveal How the Wealthiest Avoid Income Tax*, published by the investigative journalism agency ProPublica. By linking wealth, reported income and taxes paid by four of the richest individuals in the US between 2014 and 2018, the chart puts in perspective an economic landscape of tax privileges for billionaires, opening the discussion for the taxation of large fortunes.

## **PEDRO VICTOR BRANDÃO**

*Untitled #31 [ (IRS Leak - Wealth, Income and Taxes for 4 of the Richest People in USA (2014-2018) ],*

*from the series Totalities, 2021*

Acrylics, ink marker and varnish on canvas

15.7 x 25.6 in | 40 x 65 cm | Edition: unique



IRS LEAK  
 WEALTH, INCOME  
 AND TAXES FOR 4  
 OF THE RICHEST  
 PEOPLE IN USA  
 (2014-2018)

PERSON'S WEALTH

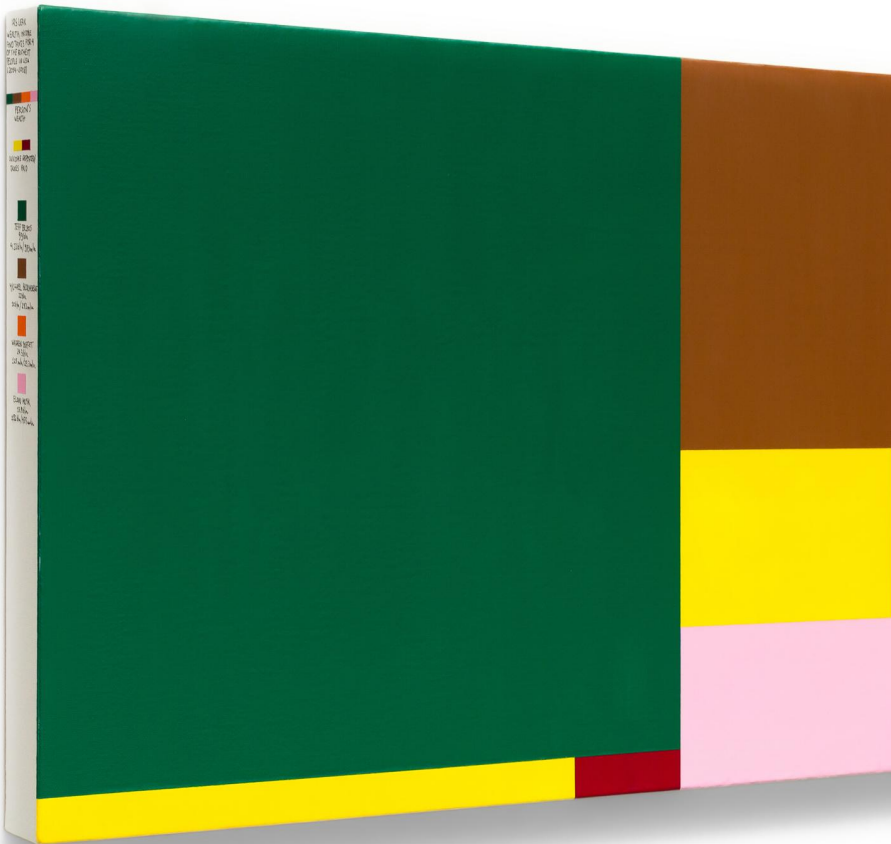
INCOME REPORTED/  
 TAXES PAID

JEFF BEZOS  
 99 bln  
 4.22 bln / 973 mln

MICHAEL BLOOMBERG  
 22 bln  
 10 bln / 292 mln

WARREN BUFFET  
 24.3 bln  
 12.5 mln / 23.7 mln

ELON MUSK  
 13.9 bln  
 1.52 bln / 455 mln



IRS LEAK  
 WEALTH, INCOME  
 AND TAXES FOR 4  
 OF THE RICHEST  
 PEOPLE IN USA  
 (2014-2018)

PERSON'S WEALTH

INCOME REPORTED/  
 TAXES PAID

JEFF BEZOS  
 99 bln  
 4.22 bln / 973 mln

MICHAEL BLOOMBERG  
 22 bln  
 10 bln / 292 mln

WARREN BUFFET  
 24.3 bln  
 12.5 mln / 23.7 mln

ELON MUSK  
 13.9 bln  
 1.52 bln / 455 mln

# Rafael Baron

1986, Nova Iguaçu, RJ, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Rafael Baron is graduated in Theology from FAECAD and in Photography and Studio Photography from SENAC - RJ. He studied Drawing (with Sérgio Dias), Painting (with Celso Mathias) and Art History (with Thiago Martins). He also participated in several courses at Parque Lage School of Visual Arts - EAV, in Rio de Janeiro. In his research and practice, Baron investigates the traditions of portrait painting with an eye to contemporary poetics. Through expressive brushstrokes and strong colors, the artist seeks to reveal the subjectivities of the human figure, inviting the public to become coauthors of the characters he creates.

He also addresses issues related to social prejudice, racism, LGBT phobia, misogyny, among others, proposing an open dialogue on tolerance and diversity. He sees art as a powerful communication tool that can contribute to a harmonious social experience.

Rafael was awarded in the “*Garimpo*” contest (2019/2020), promoted by *Dasartes* magazine, an accolade aimed at Brazilian emerging artists who have never had an individual exhibition at an art institution. In 2021, the artist presented his works for the first time outside Brazil. In Los Angeles (USA), he presented the solo show “*Entitled*”, at the art space The Cabin; and also participated in the group shows “*Roll with It*”, at the gallery Scott Miller Projects, in Birmingham (Alabama) and “*Fragmented Bodies III*”, at the albertz benda gallery, in New York City, where a solo exhibition is also scheduled for 2022.

In 2021, the artist was commissioned to participate in the group exhibition “*Crônicas Cariocas*”, at MAR - Museu de Arte do Rio, where he presents a panel with forty paintings in small format, in addition to two medium format paintings. His works are part of private collections in Brazil and abroad, as well as the institutional collection of the Museu de Arte do Rio - MAR, Rio de Janeiro, Brazil.



**RAFAEL BARON**

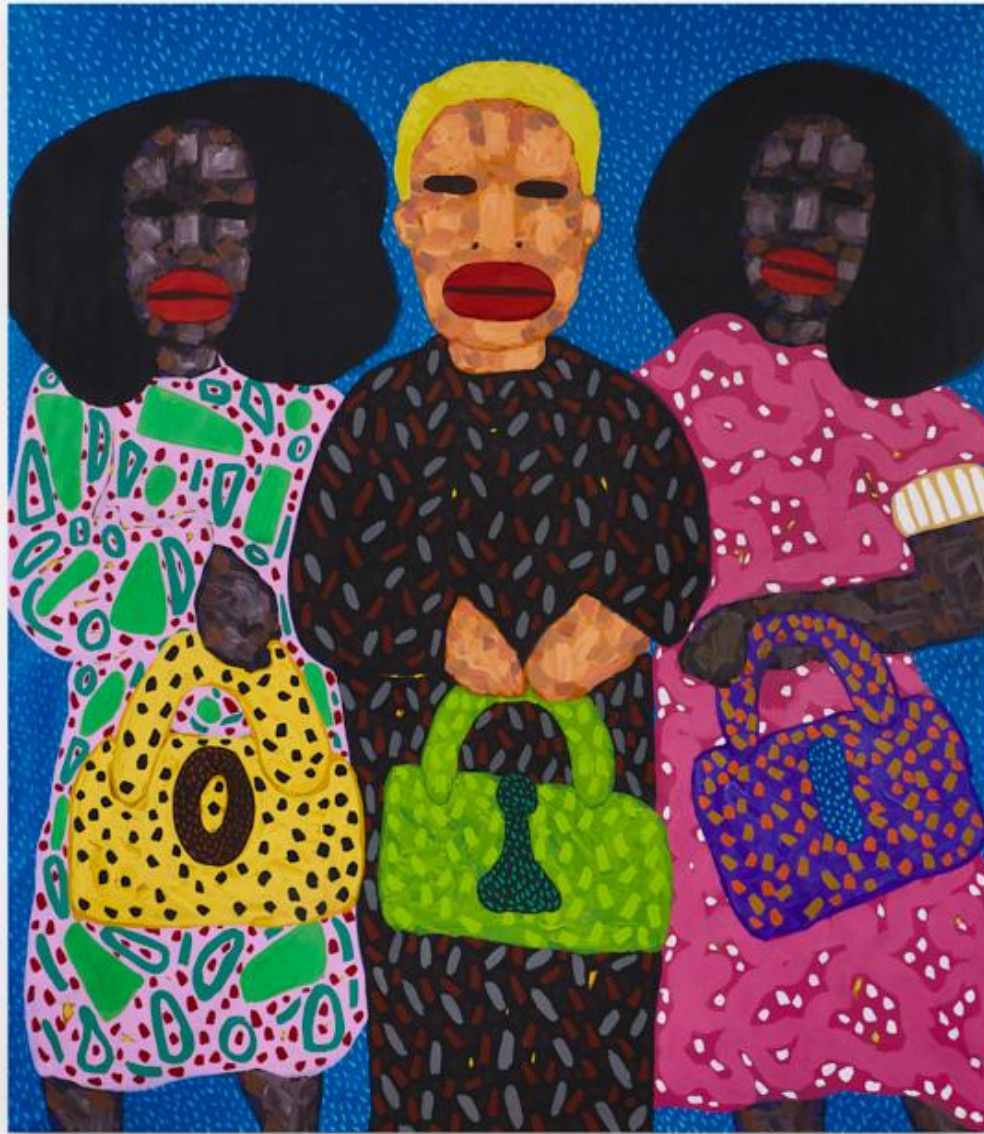
*Elegantes*, 2021

Acrylic on canvas

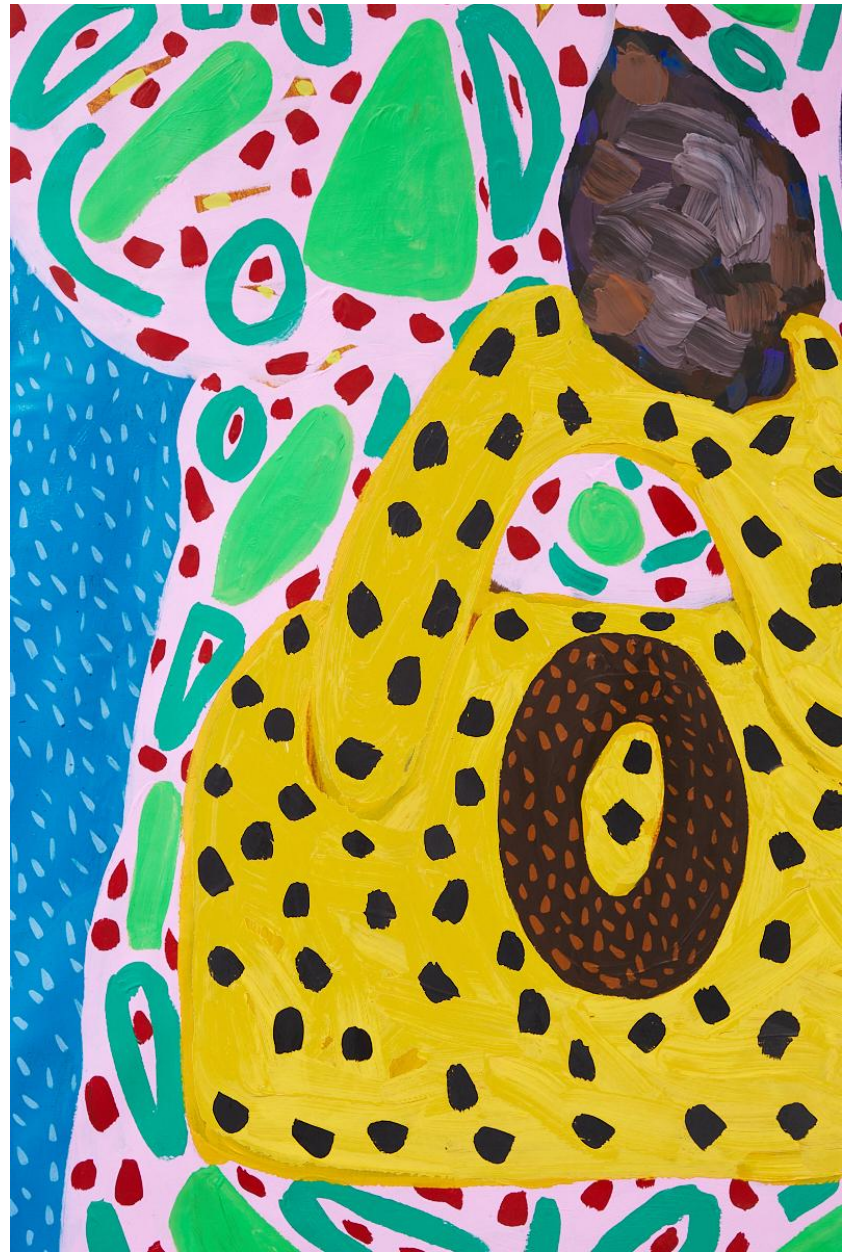
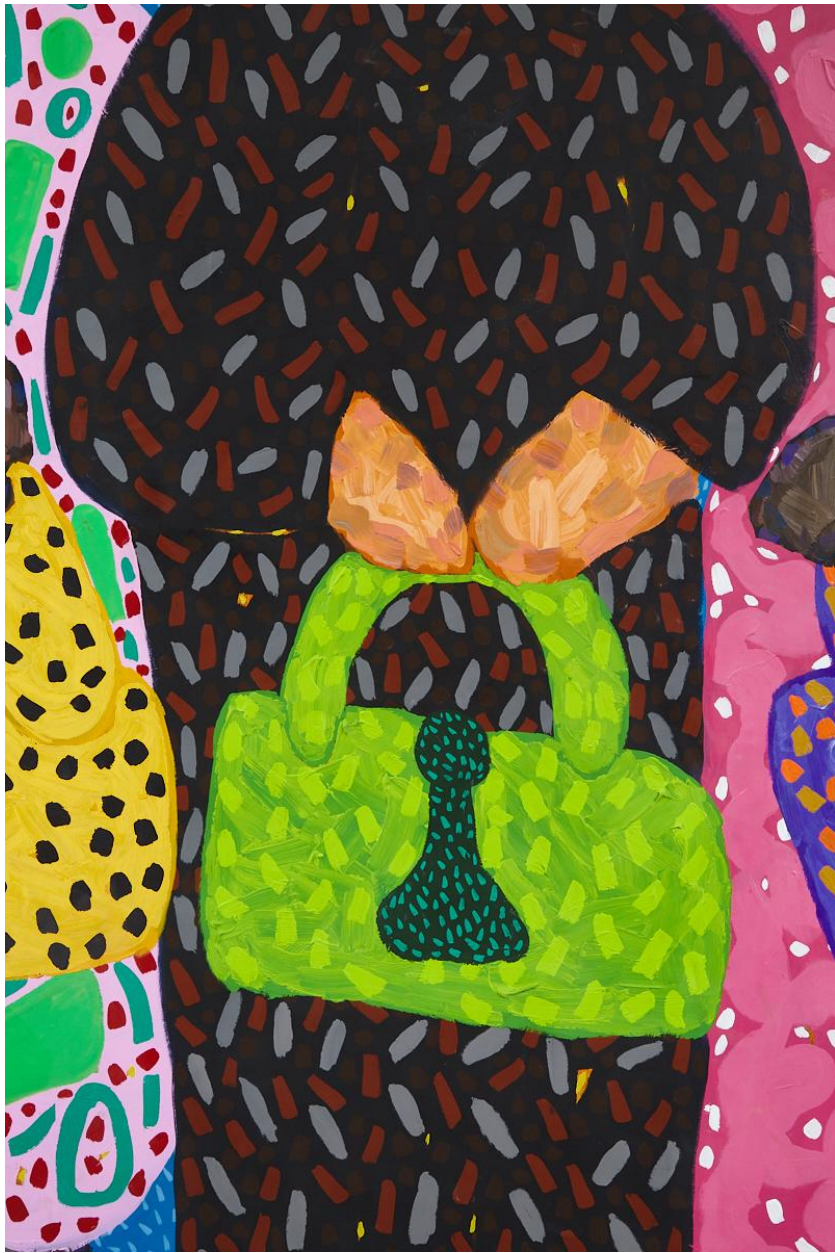
98.4 x 86.6 in | 250 x 220 cm

Edition: unique













**RAFAEL BARON**

*Lélia*, 2021

Acrylic on canvas

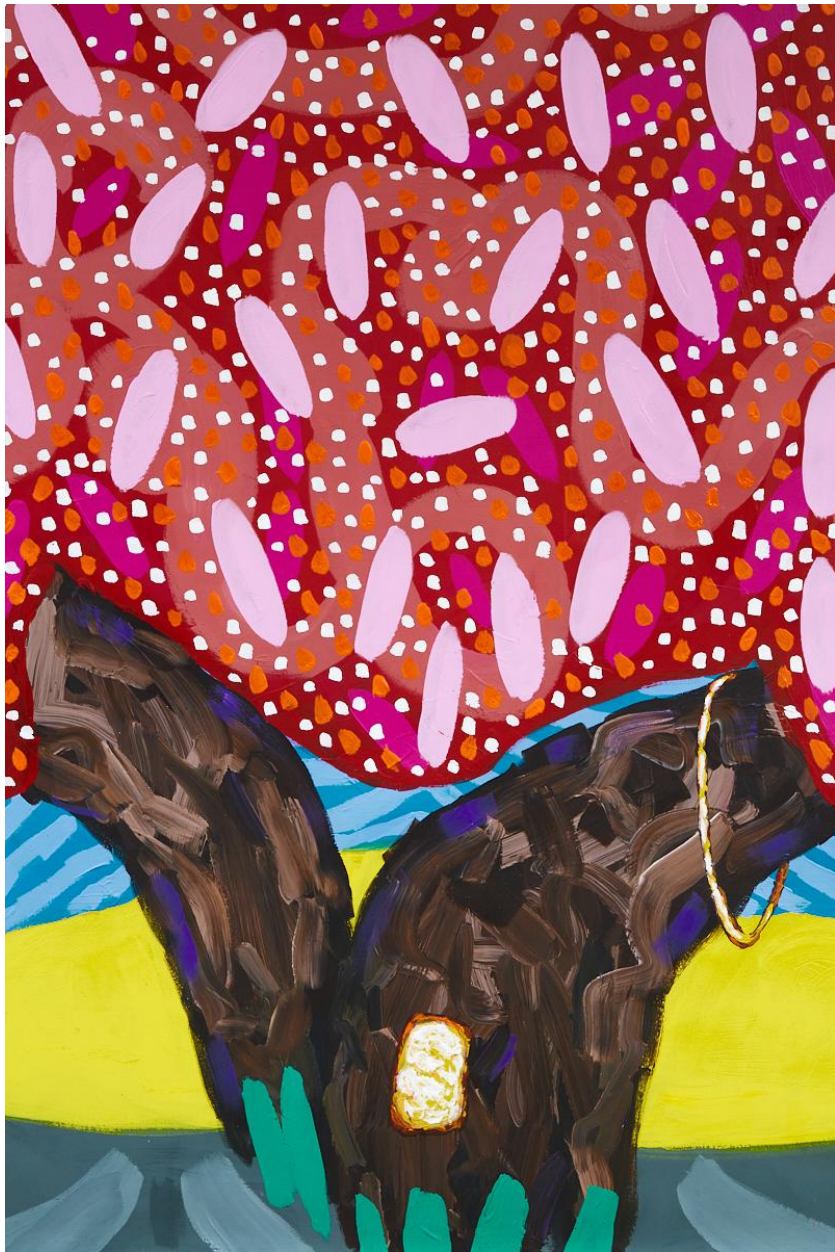
98.4 x 86.6 in | 250 x 220 cm

Edition: unique











**RAFAEL BARON**

*Elaine*, 2021

Acrylic on canvas

39.3 x 59 in | 100 x 150 cm

Edition: unique



Painting is the language through which the practice of Rafael Baron moves. Since his early works at a very young age, figurative painting has been his main interest; there are many ways to do it, but Baron decided to create series that deal directly with portrait painting traditions - the focus is often given to a single human figure who, like a photograph, stares at the viewer.

When we observe a substantial set of his images, we identify similarities in these faces, expressions and in the way their bodies are presented; they become a kind of portrait gallery and the represented bodies seem to have some degree of kinship. In addition to the images, there's something that may contribute to this relationship between the figures: the names given by the artist. Do they belong to the same family? To the same generation? Are they distant relatives? Each person is invited to connect - or not - these points. To what extent were these images taken in the likeness of specific people?

Recently, Baron became interested in creating images of large groups as well - in which we see a greater balance between the number of people and the composition. In the same way that these groups strengthen a collective identity, they also invite us to observe the racial, gender, hair, jewelry and clothing differences of these bodies - what unites and separates these small gatherings?

It is in the game between the fiction of the pose and the corporal presence of these figures, in addition to the pendulum motion of a painting that wants to imitate the human body, but at the same time surrenders to the creation of abstract patterns, that Rafael Baron's research has been moving. How to represent the human body and at the same time invite the public to observe it surrounded by mystery?

**RAPHAEL FONSECA**

*\* Raphael Fonseca is a Brazilian researcher at the intersection of curatorship, art history, criticism and education. PHD in Criticism and Art History from UERJ. Currently, he is the curator, along with Renée Akitelek Mboya, of the 22nd edition of the Bienal\_Sesc\_Videobrasil, to be opened in 2023.*



**RAFAEL BARON**

*Marlon*, 2021

Acrylic on canvas

47.2 x 39.3 in | 120 x 100 cm

Edition: unique





**RAFAEL BARON**

*Monique*, 2021

Acrylic on canvas

47.2 x 39.3 in | 120 x 100 cm

Edition: unique





**RAFAEL BARON**

*Fernando*, 2021

Acrylic on canvas

47.2 x 39.3 in | 120 x 100 cm

Edition: unique



**RAFAEL BARON**

*Daiane*, 2021

Acrylic on canvas

47.2 x 39.3 in | 120 x 100 cm

Edition: unique





**RAFAEL BARON**

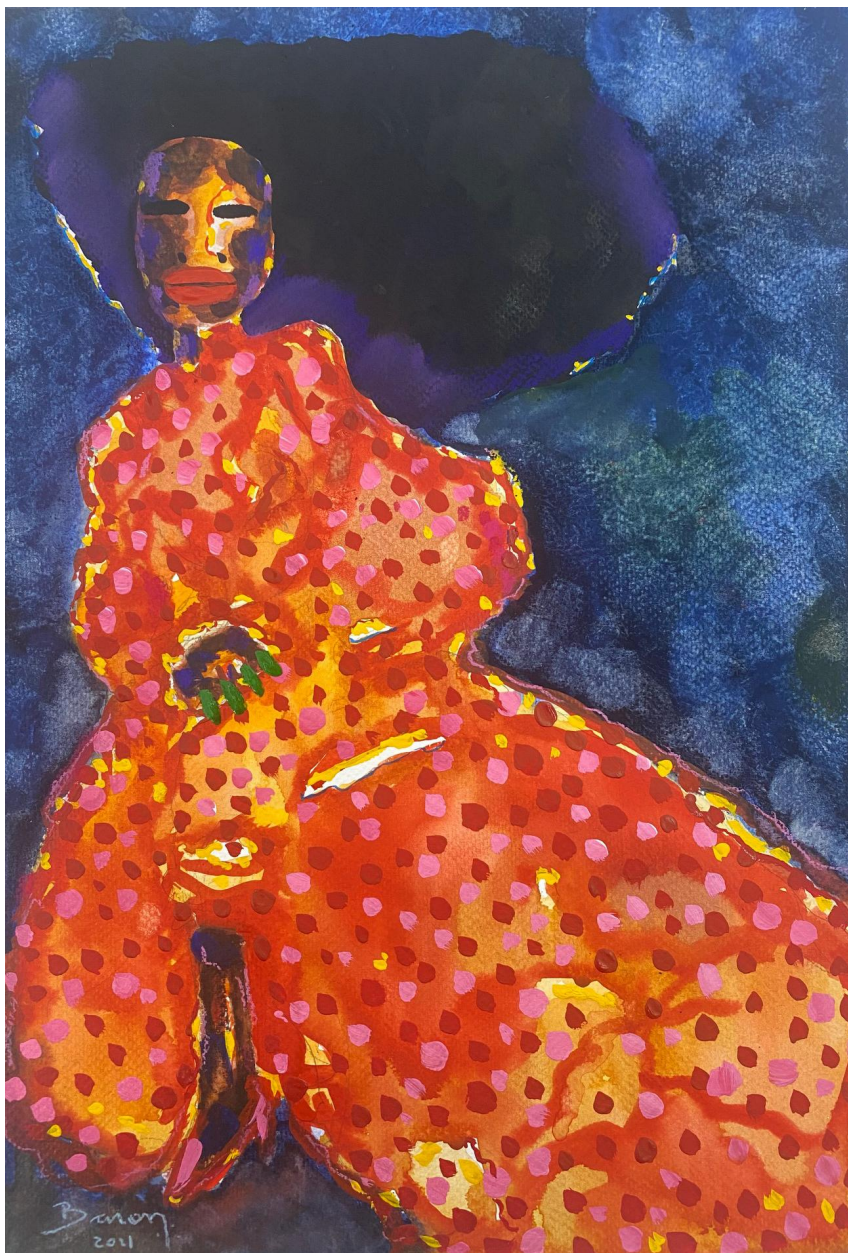
*Carol*, 2021

Watercolor on Fabriano paper

40 x 30 cm | 15.7 x 11.8 in

Edition: unique





**RAFAEL BARON**

*Jennifer, 2021*

Watercolor on Fabriano paper

15.7 x 11.8 in | 40 x 30 cm

Edition: unique



**RAFAEL BARON**

*Carla, Antônia e Perla, 2021*

Watercolor on Fabiano paper

15.7 x 11.8 in | 40 x 30 cm

Edition: unique





**RAFAEL BARON**

*Marianas, 2021*

Watercolor on Fabriano paper

15.7 x 11.8 in | 40 x 30 cm

Edition: unique



# Zé Carlos Garcia

*1973, Aracaju, SE, Brazil*

*Lives and works in Rio de Janeiro, RJ, Brazil*

Zé Carlos Garcia studied sculpture at the School of Fine Arts of the Federal University of Rio de Janeiro (UFRJ) and also did several courses at Parque Lage's Visual Arts School, in Rio de Janeiro. His artistic practice is centered on the investigation of the body - whether animal, human or sculptural - and on the experience as a voluntary action that alters the landscape, undergoing a constant morphological change, also through the addition of new elements. The symbolism of the speeches of power that illustrate the development of humanity is also present in his research. Garcia conceives his works from existing bodies, sometimes dead, static, found, natural or artificial, to generate objects - "beings" - under the sign of sculpture. Pieces and fragments of antique furniture with feathers, carnival feathers and horsehair are organized to create hybrids filled with aesthetic and allegorical power, as well as landmarks of conquest and territorial narratives serve to build an idea of eternity and the loss of power as a trace of ruin and ephemerality.

Garcia has been showing his works in several solo exhibitions across the country and abroad. Among his most recent solo exhibitions, we highlight: Grande Circo Floresta, curated by Claudio Oliveira, Portas Vilaseca Galeria, Rio de Janeiro (2021); Torto, curated by Paula Borghi, Cassia Bomeny Galeria, Rio de Janeiro (2018) and Do Pó ao Pó, curated by Isabel Portella, Galeria do Lago, Museu da República, Rio de Janeiro (2017). Among his most recent group exhibitions, we highlight: NISE - A Revolution for Affection - curated by Estúdio M'Baraká, with consultancy by psychiatrist Vitor Pordeus and museologist Eurípedes Júnior (Banco do Brasil Cultural Center, Rio de Janeiro, 2021); Images that don't conform - curated by Marcelo Campos and Paulo Knauss (Rio Art Museum - MAR, Rio de Janeiro, 2021); Busan Biennale (Busan, South Korea, 2018); Cavalo come Rei (Fondazione Prada, Milan, Italy, 2018 - in collaboration with artist Laura Lima); A Room and a Half (Ujazdowski Castle Center for Contemporary Art, Warsaw, Poland), among others.

His works are part of important institutional collections in Brazil, such as the Marcos Amaro Foundation collection, Itu, São Paulo; Museu de Arte do Rio - MAR, Rio de Janeiro; and Instituto Inhotim, Brumadinho, Minas Gerais.



# ***Luto Tropical*** ***[ Tropical Mourning ]***

2021  
Installation

Comprising a set of pieces that articulate fragments of Portuguese colonial furniture with feathers and plumes, this large panel illustrates a deep dive into the origins, diversity and ambiguities of a tropical continent, in addition to promoting a meeting of times, when this kind of furniture no longer exists, as well as some birds that no longer fly – a time when the end is imminent and we seem all in mourning.









**ZÉ CARLOS GARCIA**

*Luto tropical [ Tropical mourning ], 2021*

Panel composed of 47 sculptures made of wood, feathers and plumes

Full panel: 78 x 118 in | 2 x 3 m

Edition: unique











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