



 ZONA  
MACO.  
MÉXICO  
ARTE  
CONTEMPO  
RÁNEO.

PORTAS VILASECA GALERIA  
ZONAMACO SUR  
BOOTH ZMS9  
JULIA DEBASSE

Feb 9 — 13, 2022  
Centro Citibanamex  
Mexico City


latitude

ABACT

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PORTAS  
VILASECA  
GALERIA



At Z<sup>SONAMACO</sup> 2022, Portas Vilaseca Galeria will present the most recent production in painting by Brazilian artist Julia Debasse.

The gallery takes part in the Z<sup>SONAMACO</sup> SUR section (booth ZMS9), curated by Luíza Teixeira de Freitas.

This segment of the fair brings together practices from the Global South that arise from the intersection of art, nature and imagination.



# Julia Debasse

1985, Rio de Janeiro, RJ, Brazil

Lives and works in Teresópolis, RJ, Brazil

Julia Debasse 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 Carpinteros, Luis Camnitzer, and Fernando Cocchiarale.

In her works, Julia 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.

Among her most recent solo exhibitions, we highlight: *This is the time for monsters* - critical text by Clarissa Diniz, Portas Vilaseca Galeria, Rio de Janeiro, RJ (2021); *Altar*, Artur Fidalgo Galeria, Rio de Janeiro, RJ (2019); *Vila dos Mistérios – Projeto Technô*, curated by Alberto Saraiva, Oi Futuro Flamengo, Rio de Janeiro, RJ (2016); *Ao meu prezado predador*, curated by Marcos Chaves, Artur Fidalgo Galeria, Rio de Janeiro, RJ (2014).

The artist has participated in several group exhibitions in recent years, including: *Aglomeración Antônio Henrique Amaral* - curated by Paulo Miyada, Instituto Thomie Ohtake, São Paulo, SP (2020); *Unifor Plástica XX* - curated by Denise Mattar, Centro Cultural Unifor, Fortaleza, CE (2019); *Mulher, Vírgula* - curated by Cecília Bedê, Dragão do Mar Cultural Center, 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).

















***As coisas que fazemos por amor  
(365 pinturas para Ulisses), 2021***

**[ *The things we do for love  
(365 paintings for Ulisses), 2021* ]**

Acrylic on cardboard, cardboard, EVA, disposable plates,  
clipboards and polystyrene trays

2,25 x 3,80 m | 88.6 x 149.6 in

Edition: unique

Developed over a year, this work emerges from a collaboration between the artist and her eldest son, Ulisses, who would bring every day a theme for a painting. Characters from cartoons and games coexist with everyday objects, composing a mosaic of references and interests of a boy turning 10 years old. By placing herself in this position of listening and reproducing her son's desires, Debasse reflects on the impositions of motherhood while at the same time inverts the power relations between adults and children.





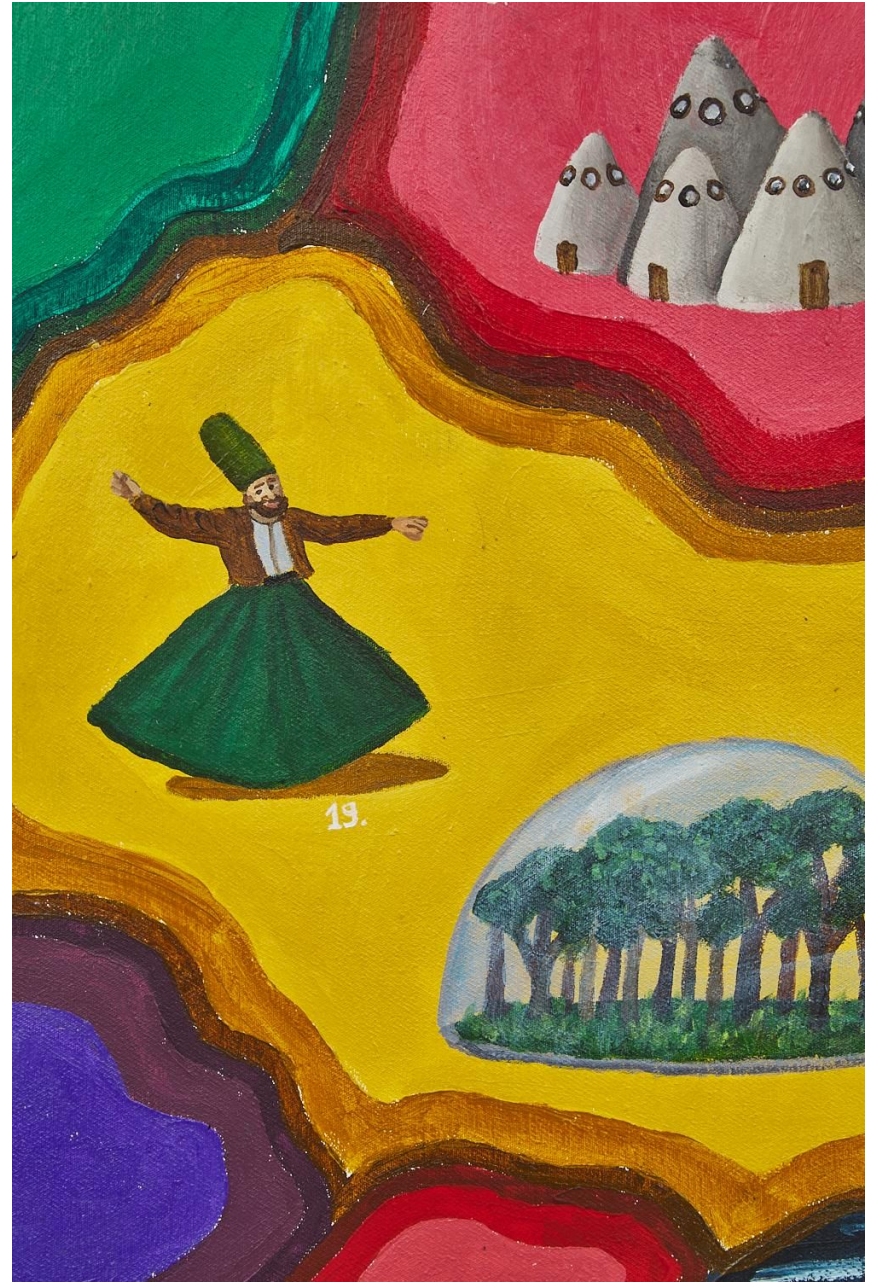




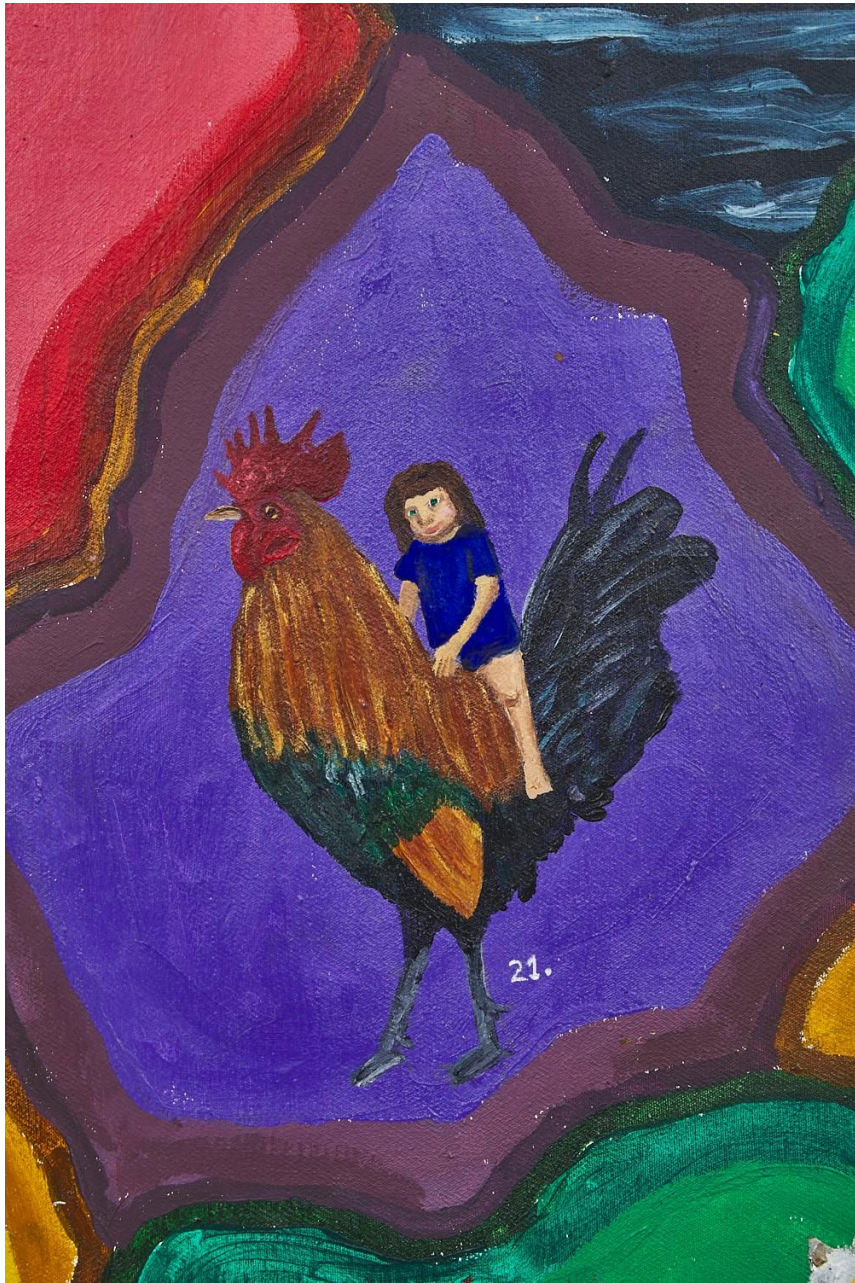














*El agua nos guía aunque  
nada hemos dejado al agua*



El azar nos guía aunque  
nada hemos dejado al azar





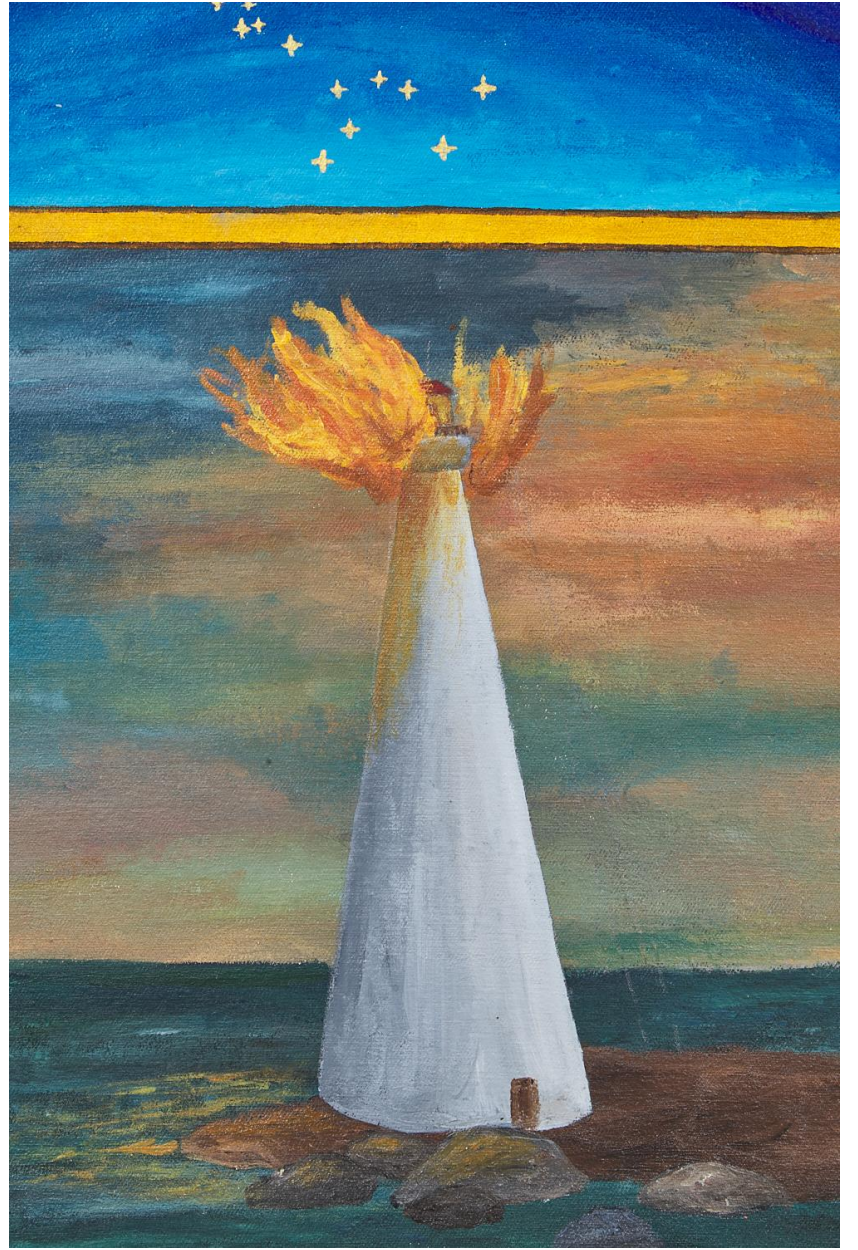
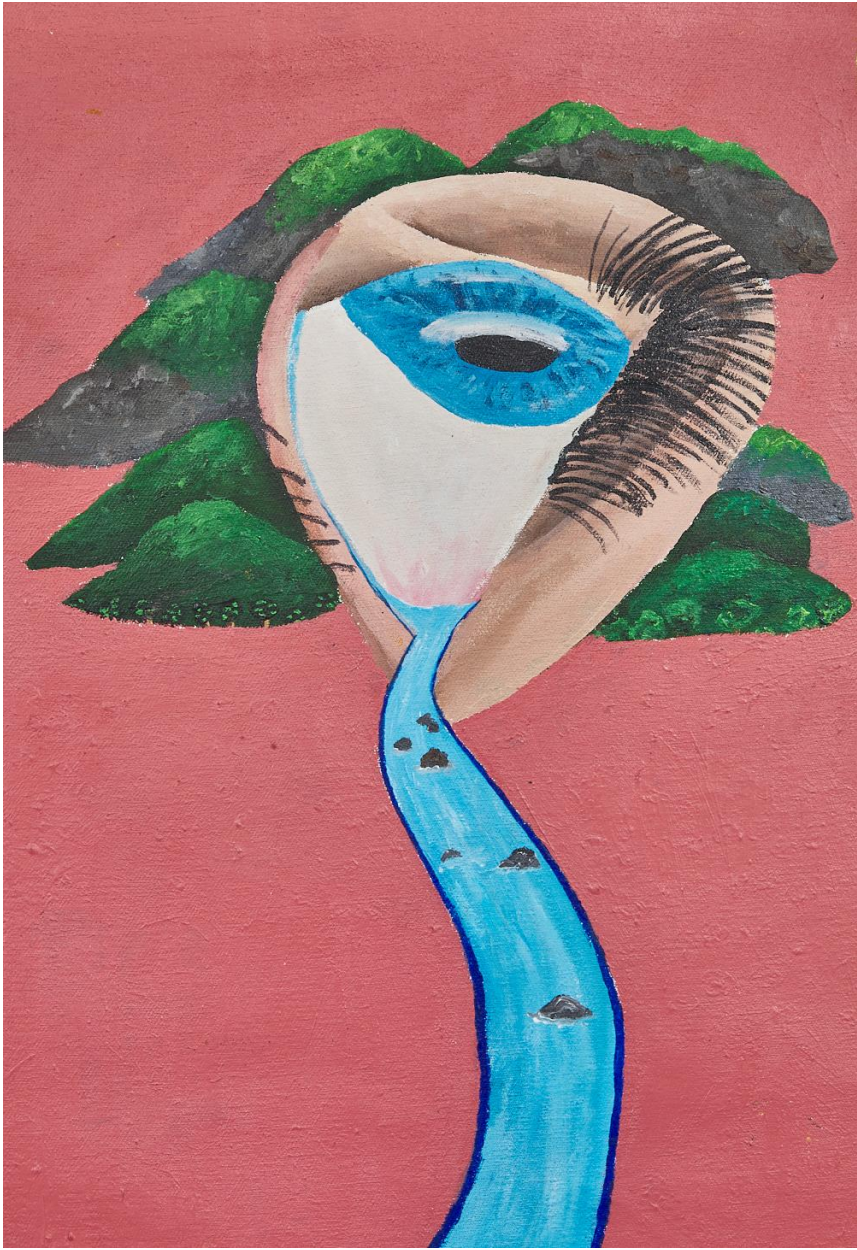
***Uma página perdida de um livro #1 (Sob Cetus), 2021***  
**[ *A page torn from a book #1 (Under Cetus), 2021* ]**

Acrylic on canvas

51.1 x 39.3 in | 130 x 100 cm

Edition: unique

In this painting, influenced by the design of the Books of Hours (popular in the Middle Ages), the artist seeks to present elements of a fantastic and mysterious narrative. The phrase that hovers over the painting was taken from the epic novel "Los Detectives Salvajes", by Roberto Bolaño, making a subtle allusion to the work of the Chilean writer, who depicts a long journey through Mexico.











***Em todo lugar e em lugar nenhum, 2022***  
***[ Everywhere and nowhere , 2022 ]***

Acrylic on canvas

47.2 x 70.8 in | 120 x 180 cm

Edition: unique

In this painting, the artist revisits imagined environments that depart from real creatures and landscapes to think over a new, alien world that combines extremes in the same image: invertebrate decomposers found in the depths mingle in the desert, orcas can fly, and the death of a gigantic humpback whale generates an oasis of life (a real phenomenon known in the natural sciences as "whalefall").







***Cruzamento, 2020***

***[ Under the knife, 2020 ]***

Acrylic on synthetic velvet fastened onto a tambour hoop frame  
51.1 x 51.1 in | 130 x 130 cm

Edition: unique

This work proposes to reflect on the “cordial” violence that unfolds behind the curtains of the Southern hemisphere. One frame displays a knife, while the other the Crux constellation, both connected by a red velvet that simultaneously invokes blood and the stage curtains.





## ***Fascinus, 2019***

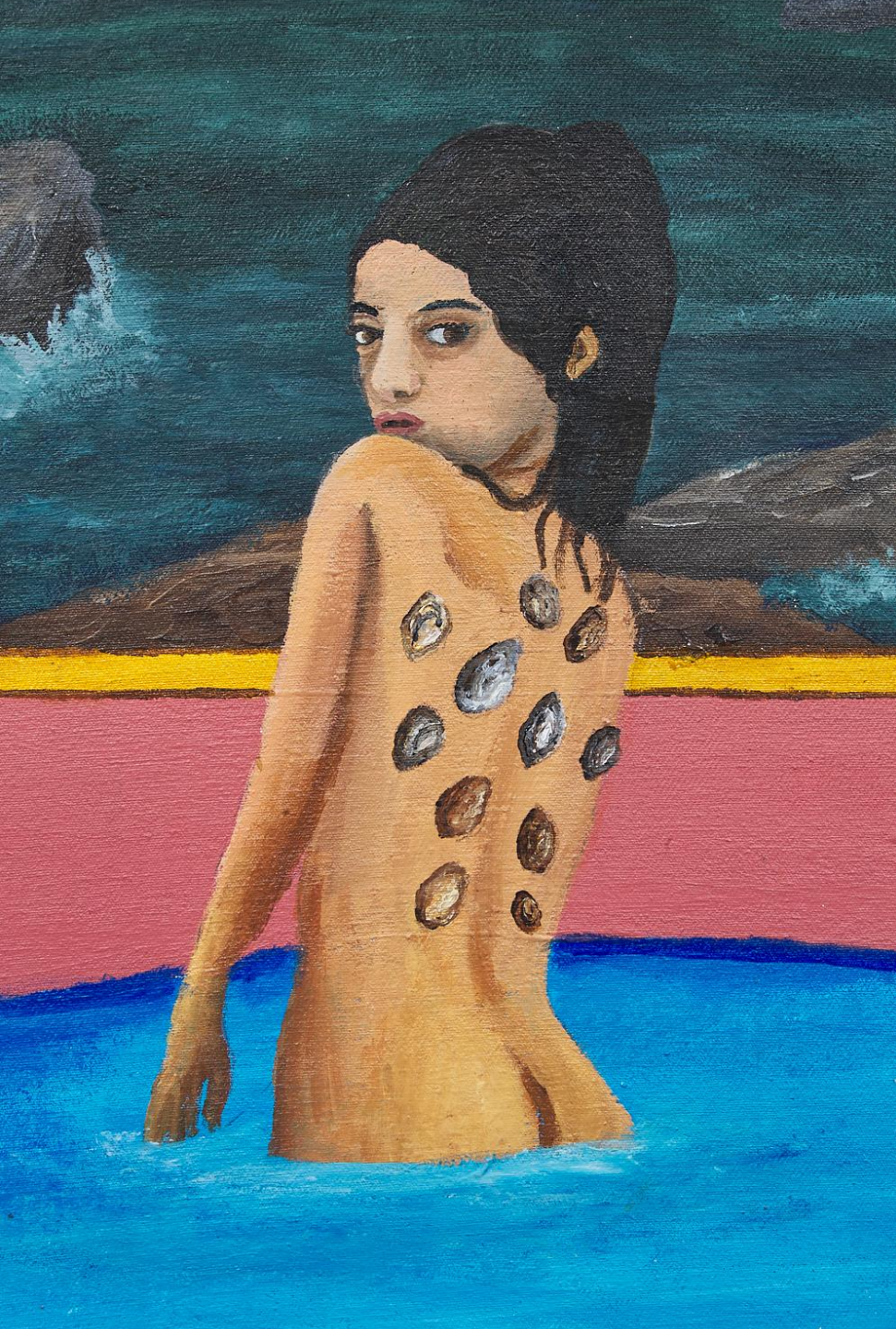
Acrylic on velvet

23.6 x 37.7 in | 60 x 96 cm

Edition: unique

*Fascinus* is the name that the Romans gave to the representation of a divine winged phallus, used as a protective amulet. The erect penis means life, procreation, prosperity, the antonym of envy and death, the enemy of the evil eye.





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**Jaime Portas Vilaseca**

*Founder and Director*

+ 55 21 99926 3899

jaime@portasvilaseca.com.br

**Frederico Pellachin**

*Communications and Institutional Relations*

+55 21 98336 1984

fredericopellachin@portasvilaseca.com.br

**Manuela Parrino**

*International Projects and Art Fairs*

+55 21 98819 8906

manuela@portasvilaseca.com.br

**Clara Reis**

*Sales*

+55 21 99113 4465

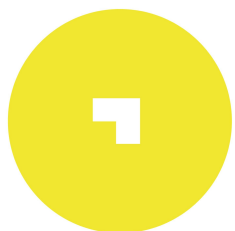
clarareis@portasvilaseca.com.br

**Ana Bia Silva**

*Production Assistant*

+55 21 96753-9747

anabiasilva@portasvilaseca.com.br



**PORTAS**  
VILASECA  
G A L E R I A

Website: [www.portasvilaseca.com.br](http://www.portasvilaseca.com.br)  
Facebook: [www.facebook.com/portasvilaseca](http://www.facebook.com/portasvilaseca)  
Instagram: @portasvilaseca  
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Artsy: [www.artsy.net/portas-vilaseca-galeria](http://www.artsy.net/portas-vilaseca-galeria)

+55 21 2274 5965  
[www.portasvilaseca.com.br](http://www.portasvilaseca.com.br)  
[galeria@portasvilaseca.com.br](mailto:galeria@portasvilaseca.com.br)

Rua Dona Mariana, 137 casa 2  
Botafogo 22280-020  
Rio de Janeiro RJ Brasil

