



Untitled Art

MANO PENALVA SOLO PROJECT
BOOTH C2

05 - 10 DEC 2023

OCEAN DRIVE & 12TH STREET
MIAMI BEACH



PORTAS
VILASECA
GALERIA

supported by **latitude** **ABACT**

For this year's edition of Untitled Art, Miami Beach, Portas Vilaseca Galeria has developed a special solo project featuring the most recent work of Brazilian artist Mano Penalva.

With a keen eye, Penalva delves into the heart of everyday life, displacing objects from their usual context and reflecting on the material culture and the social interactions within different spaces. His ability to explore multiple forms of expression in different techniques and media is visible in each piece displayed at the gallery's booth (C2), where the public will be able to contemplate new aesthetic combinations and also rethink the relationship with the world surrounding us.

The core of the artist's work lies in his close observation of the universe that moves around the house and the street, between domestic life and the public sphere. In this context, we identify an interest in popular gestures and traditions, disused manufactures, household ornaments and the improvisations of informal capitalism. Based on rigorous field research, Penalva delves into the depths of social dynamics to extract visual metaphors in geometric exercises, which are in open dialogue with the history of Brazilian art, especially with the teachings from the concrete and neoconcrete movements.

In "*Bevel II, how to round corners*", the artist proposes the transformation of the space by breaking with established order and rational rigor. Lines of wooden beads, which are commonly used both to make curtains and car seats, are drawn between two edges that form the corner of a space - a more welcoming response to architecture, an invitation to rest and contemplation.

In a different scenario, "*Primavera*" [Spring] flirts with the power of nature and its particular geometries. By emulating a climbing plant, the artist makes a set of glass cornucopias sprout from the wooden beads, pointing out that everything is abundant in the natural world.

In "*Essays*", a series started eight years ago, Penalva suggests compositions that incorporate different materials displaced from their functions, but that maintain a certain aura of domestic rituals and cultural traditions to which they are linked. Colors, textures and shapes perform together, leading to a tension between the utilitarian and the aesthetic, between permanence and time of use.

In the works that comprise the series "*Ventana*", architectural-scale structures are combined with lattice, straw and nylon bands, forming abstract arrangements with a constructive sense. There is something pictorial about them, which is found in the relation between chassis and frame, in the tones of the wood, and with something from the glazing technique, by overlapping and playing with transparencies, with concealing and unveiling. In the house-street relationship, these works also show a possible connection between the public and the private, the intimate and the collective. The materials 'transpire', creating passages on one side and the other.

Also in light of this alliance between the intimate and the collective, "*Alpendre*" [Porch] refers to the place of passage that establishes a marked graduation between the interior and exterior space of a residence, functioning as a transitional point of reflection and gaze. It can also be understood as a climatological zone, where we pass from private shadow to social clarity or vice versa. With its beads of wood arranged in layers and in different shades, the work invites the public to experience a "porch-structure" on architectural and bodily levels.

Finally, "*Colony*" brings together a group of small plates and old ashtrays cut in halves that resemble mushrooms. They are scattered on the walls, giving the architecture a vitality of its own, like a lubricated house that goes beyond the dimensions of its rooms. By animating these utensils, Penalva removes a whole characteristic functionality through re-arrangements, accumulations, contrasts and slight sense shifts.











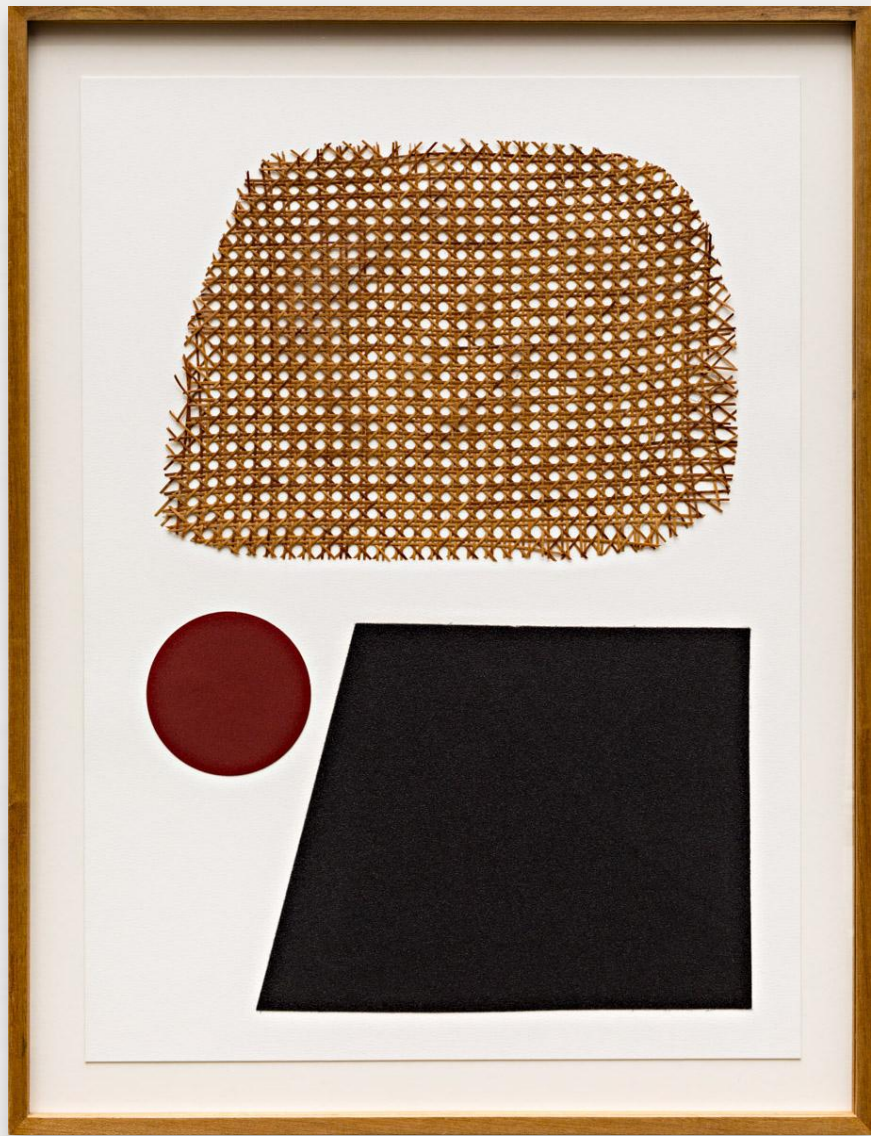
MANO PENALVA

Bevel II: how to round corners, 2023

Wooden beads, steel wire rope, rings and nails

220 x 157 x 111 cm [86.6 x 61.8 x 43.7 in]



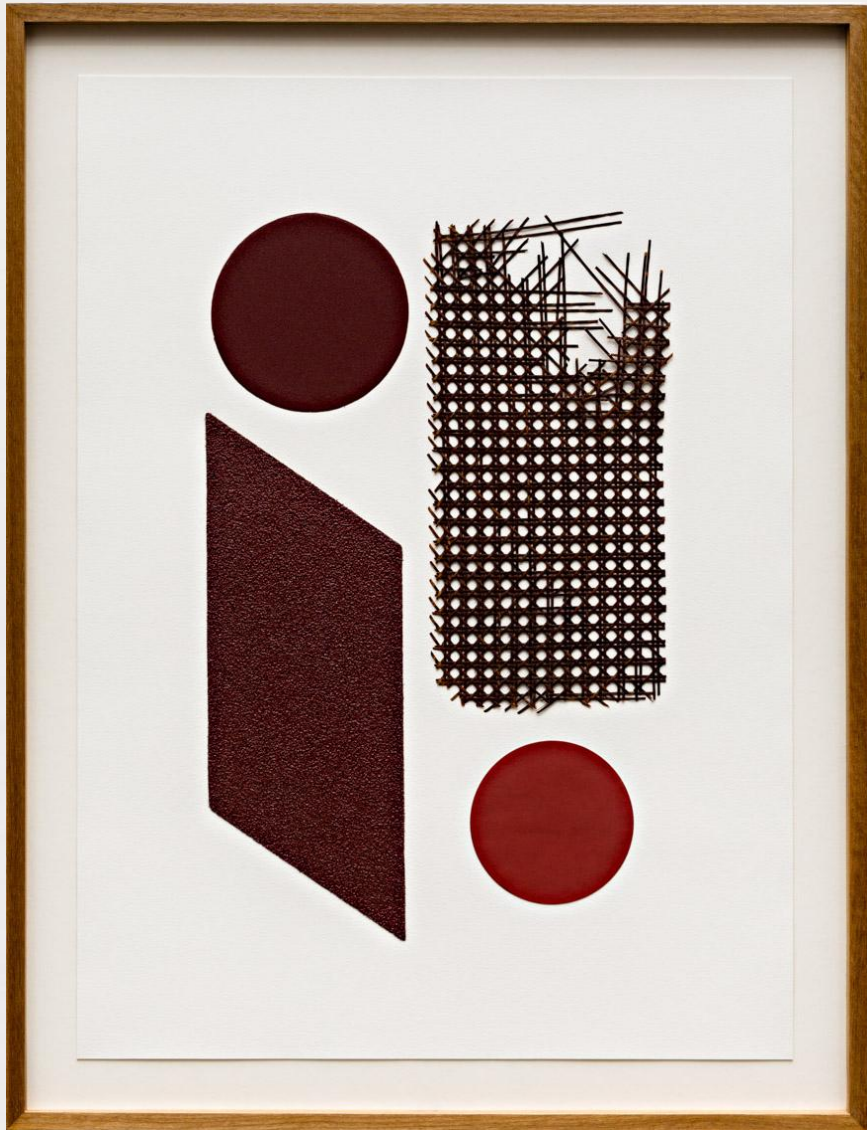


MANO PENALVA

Untitled (Series "Essays"), 2023

Rattan and sandpaper on paper

86 x 66 x 5 cm [33.8 x 25.9 x 1.9 in]



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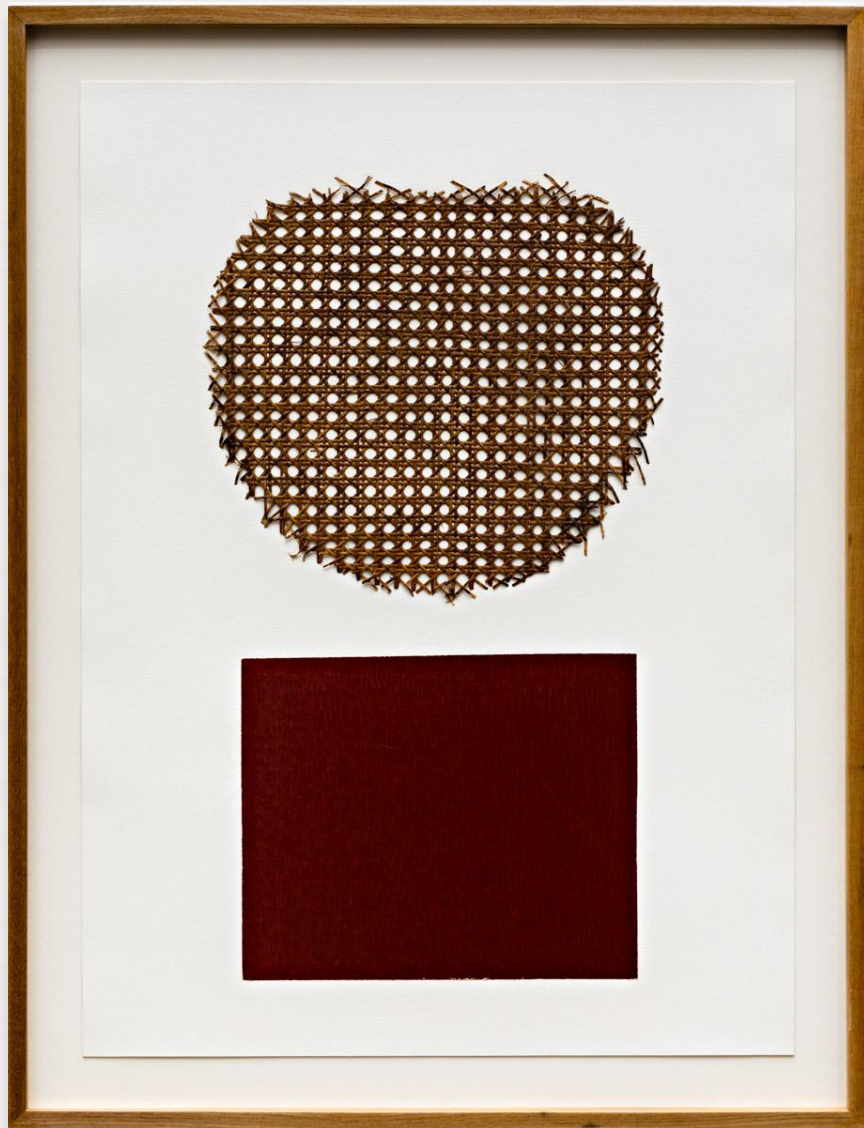


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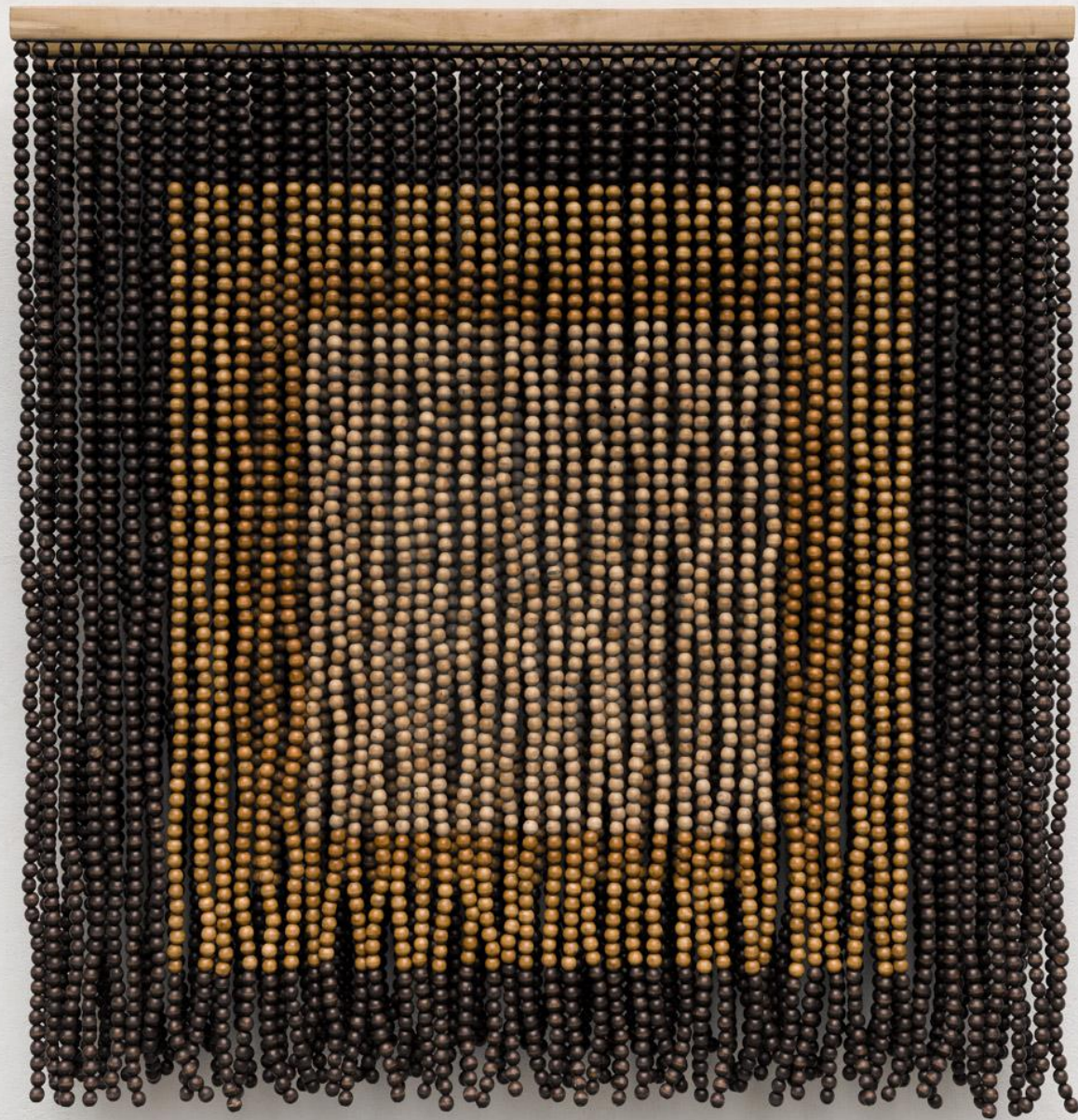


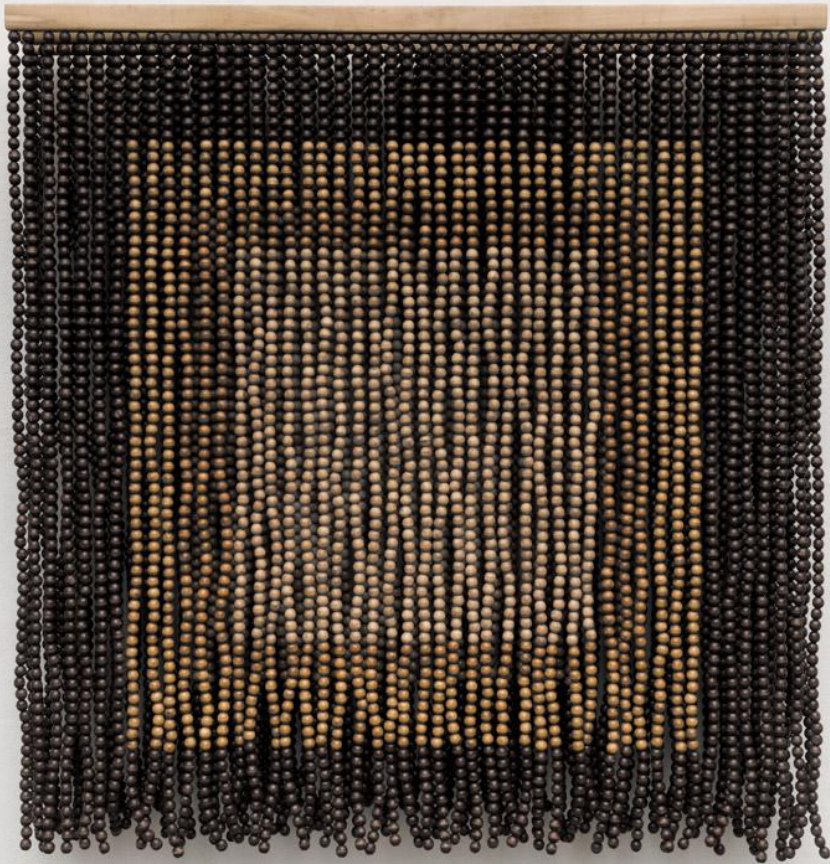
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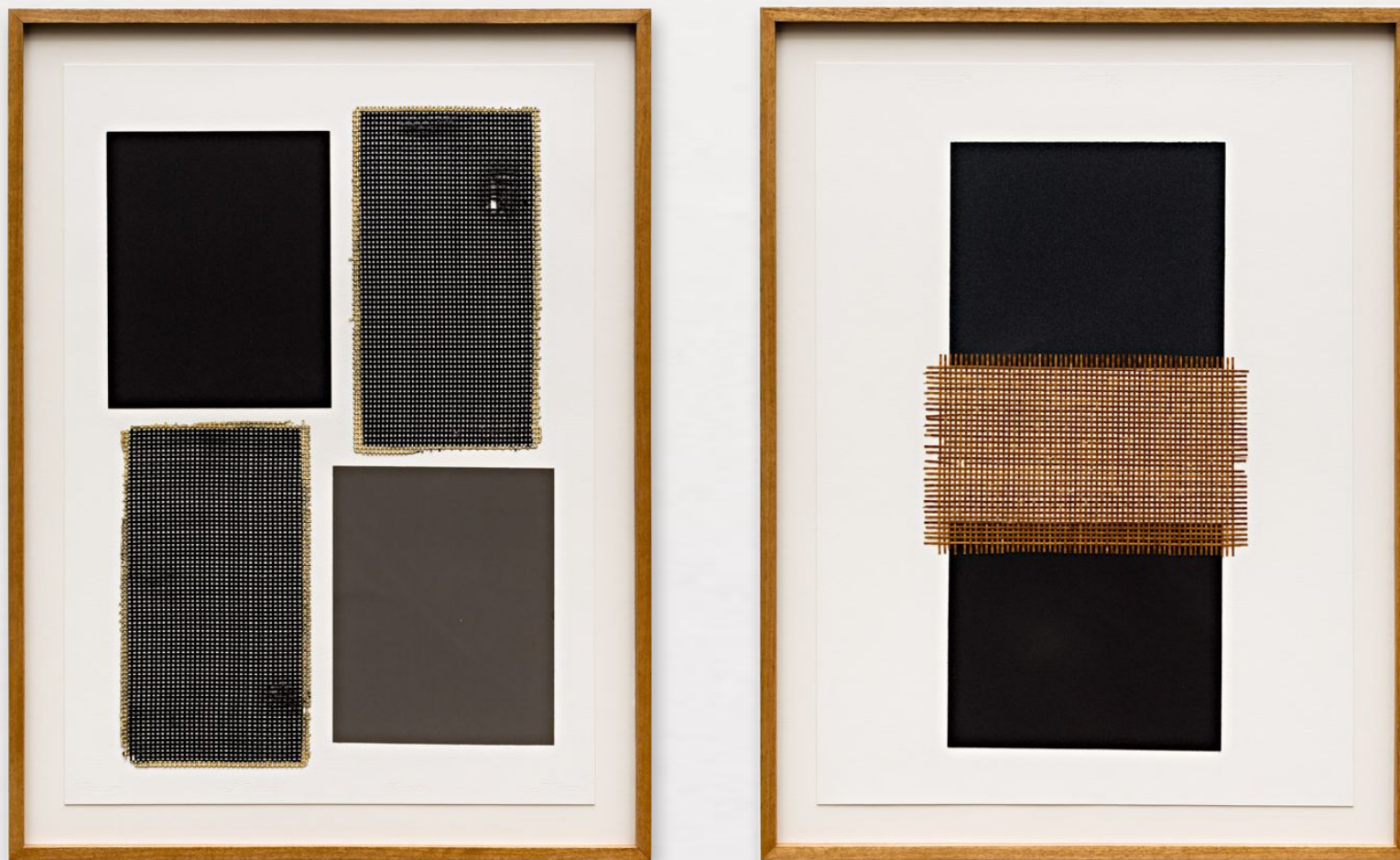
MANO PENALVA

Alpendre [Porch], 2023

Wooden beads, ribbon, wooden slat,
painted iron structure

157 x 150 x 27 cm [61.8 x 59 x 10.6 in]





MANO PENALVA

Untitled - diptych (Series "Essays"), 2023

Rattan and sandpaper on paper

86 x 66 x 5 cm [33.8 x 25.9 x 1.9 in] - each





MANO PENALVA

Untitled (Series "Ventana"), 2023

Nylon band, wooden slats, acrylic paint
and enamel, nail, pin and chassis

40 x 40 x 6 cm [15.7 x 15.7 x 2.3 in]



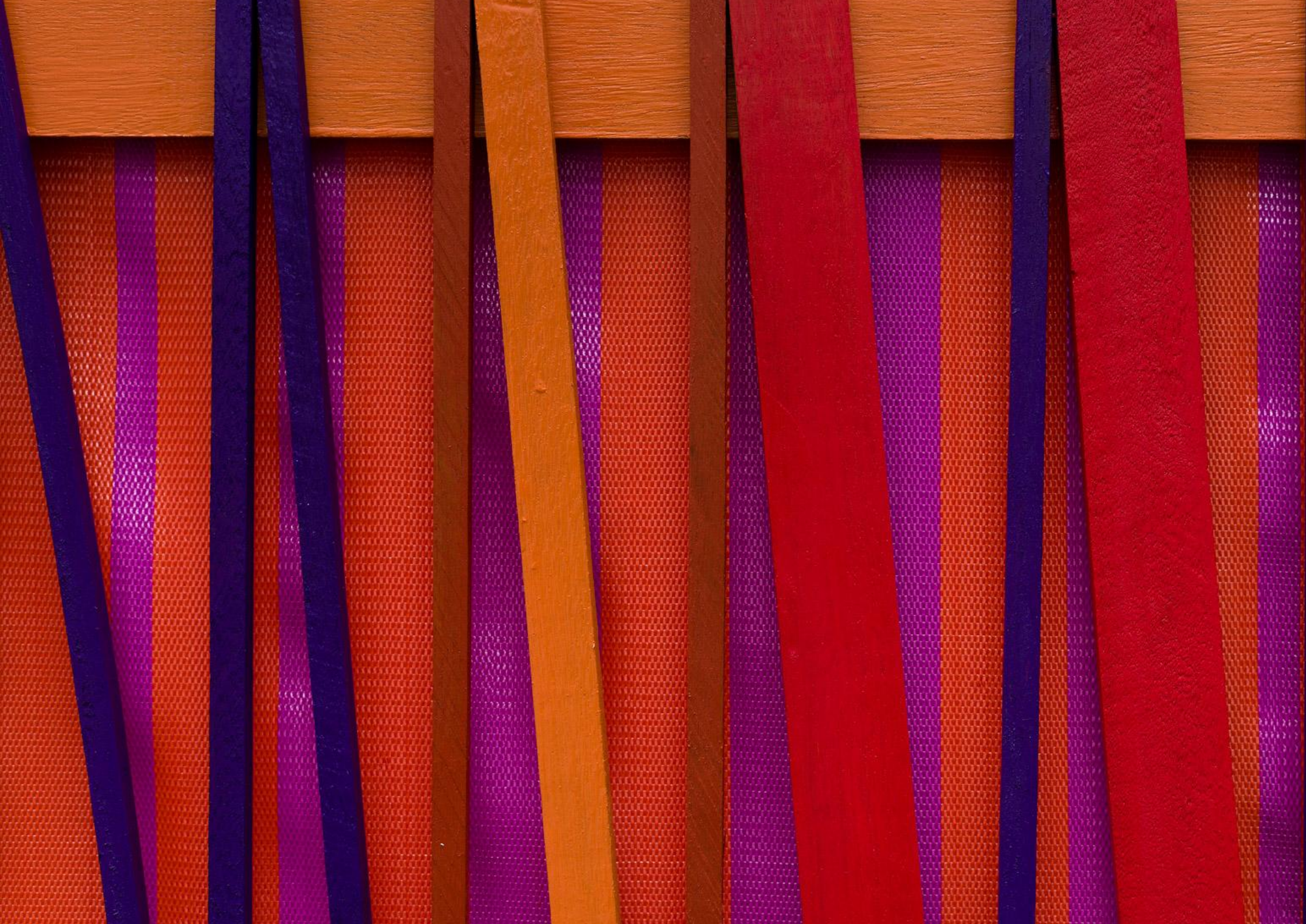


MANO PENALVA

Untitled (Series "Ventana"), 2023

Nylon band, wooden slats, acrylic paint
and enamel, nail, pin and chassis

42 x 40 x 6 cm [16.5 x 15.7 x 2.3 in]





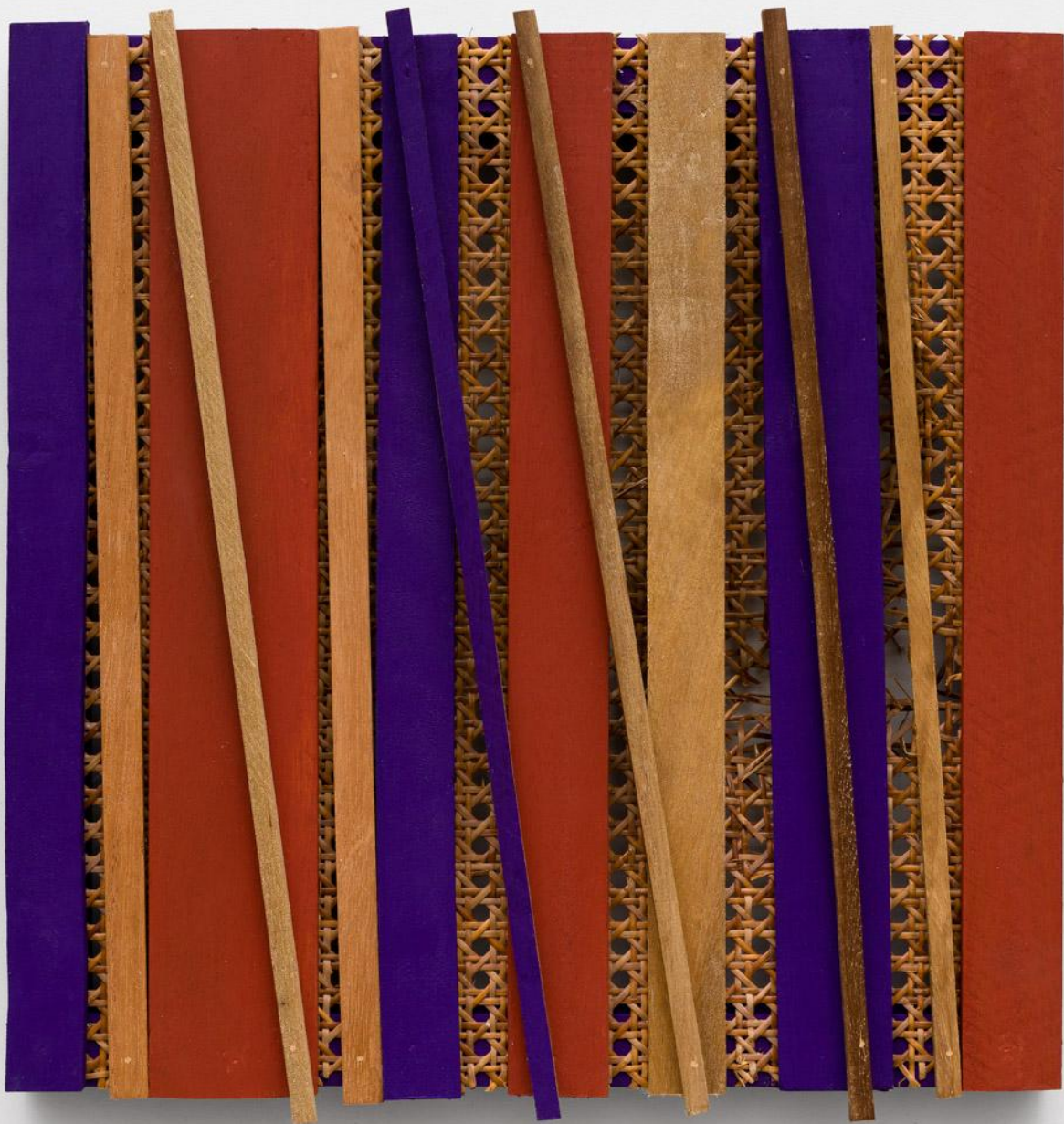
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Nylon band, wooden slats, acrylic paint
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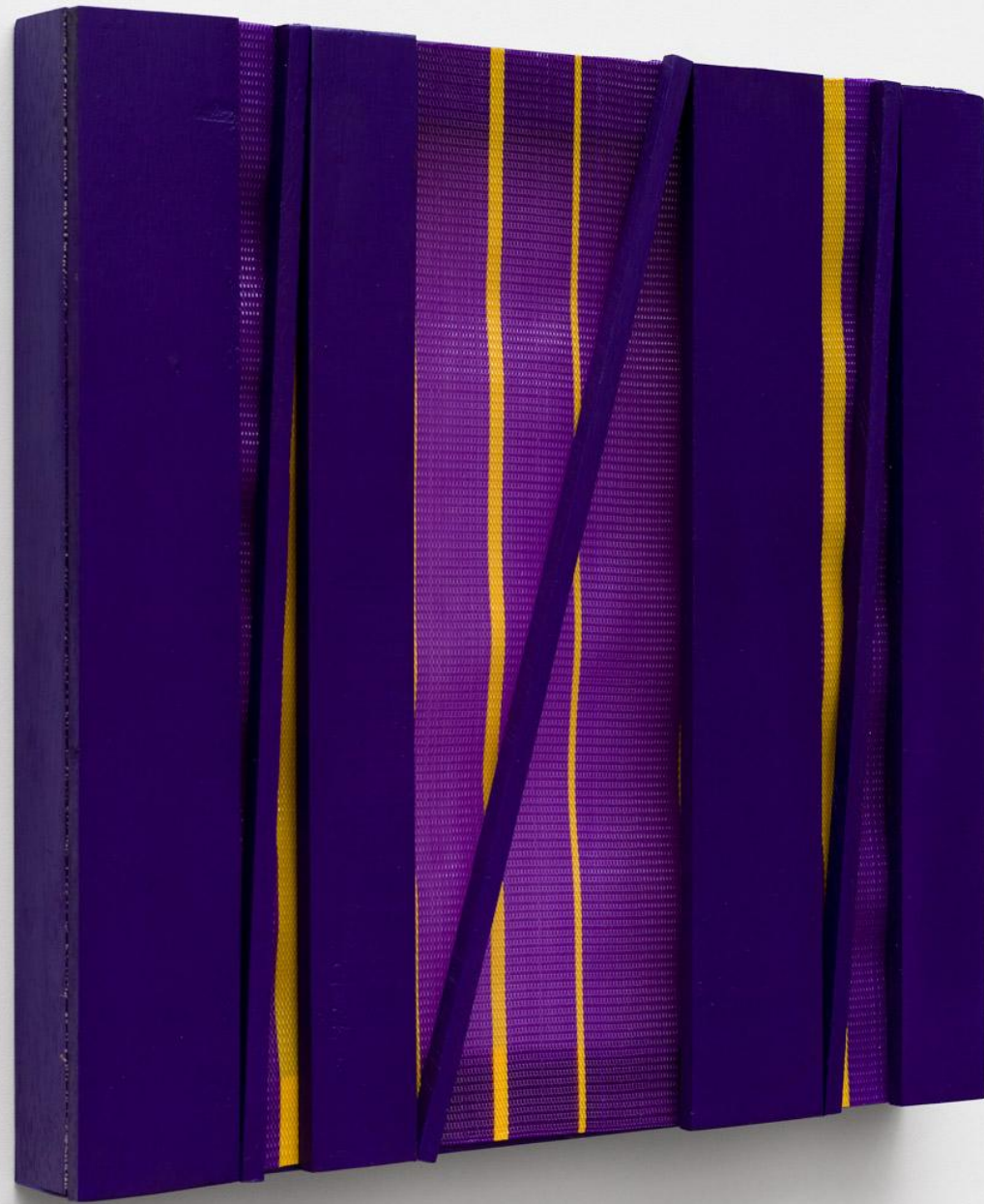


MANO PENALVA

Untitled (Series "Ventana"), 2023

Straw, wooden slats, acrylic paint
and enamel, nail, pin and chassis

42 x 40 x 6 cm [16.5 x 15.7 x 2.3 in]



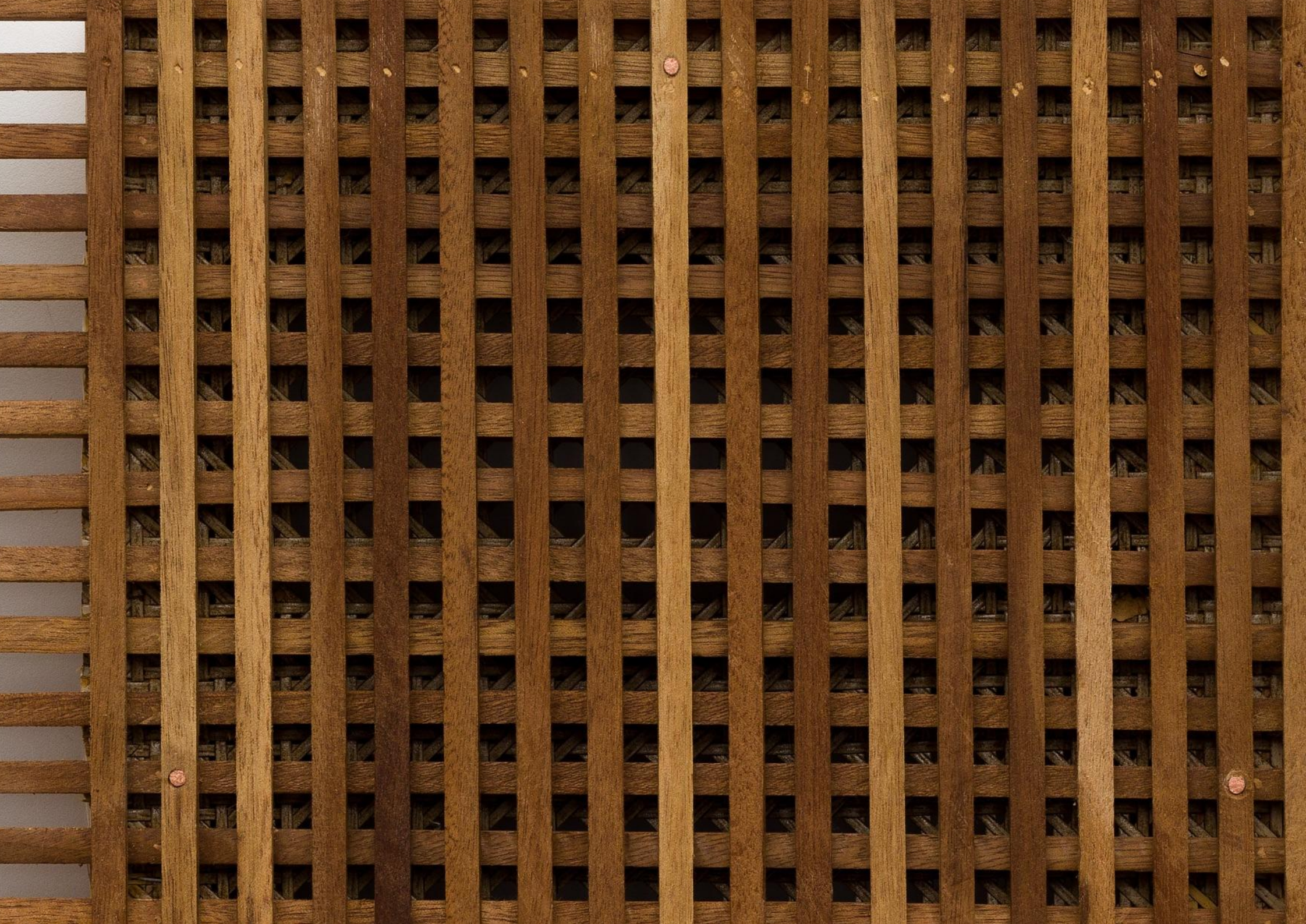


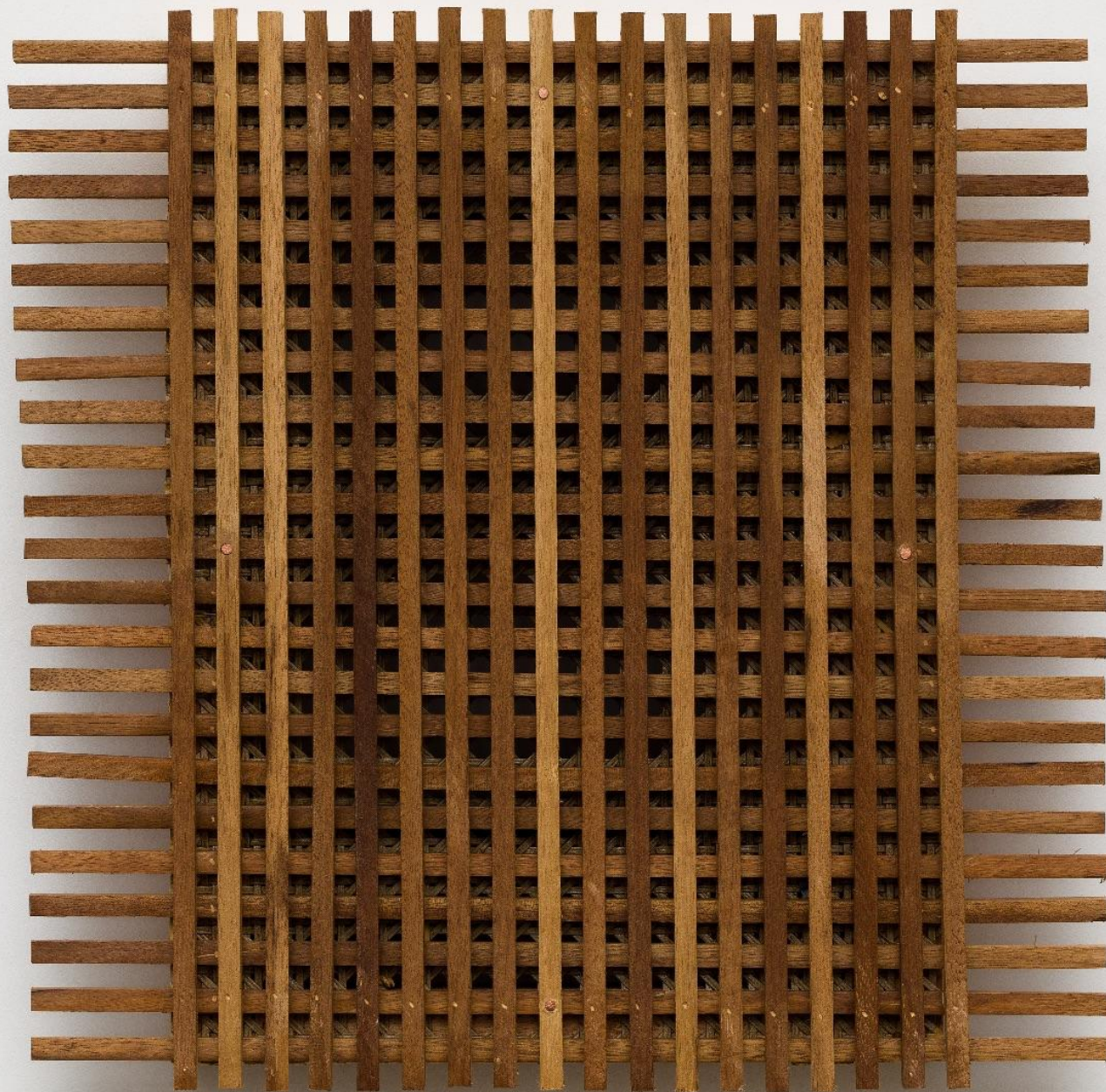
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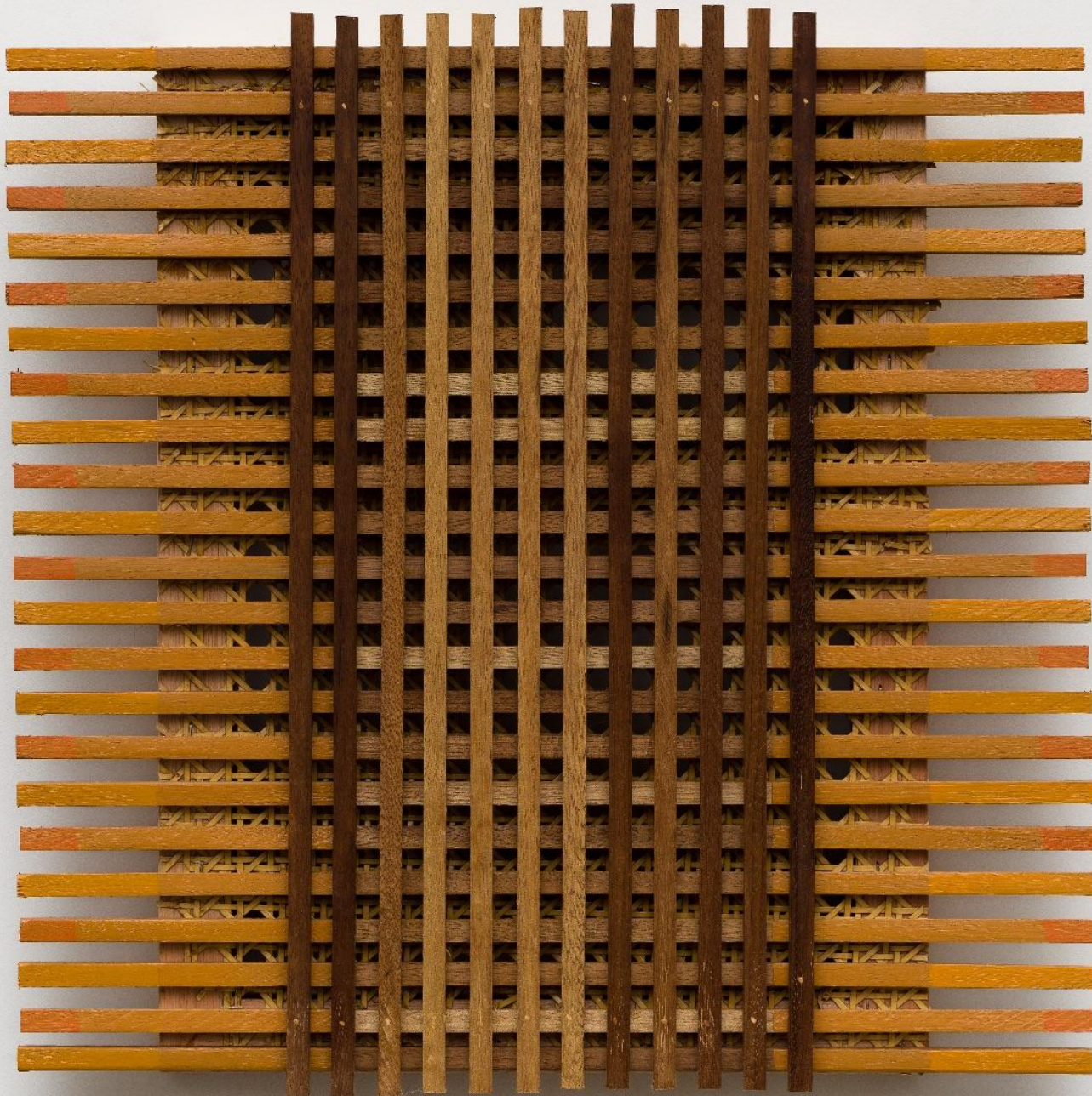
MANO PENALVA

Untitled (Series "Ventana"), 2023

Wood lattice, straw, nail, wood frame

42 x 40 x 6 cm [16.5 x 15.7 x 2.3 in]





MANO PENALVA

Untitled (Series "Ventana"), 2023

Wood lattice, straw, nail, wood frame

42 x 40 x 6 cm [16.5 x 15.7 x 2.3 in]



MANO PENALVA

Primavera [Spring], 2023

Wooden beads, ribbon, steel wire rope
metal rings, glass cornucopias

160 x 250 x 13 cm [62.9 x 98.4 x 5.1 in]











MANO PENALVA

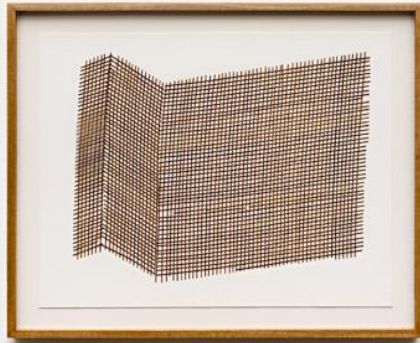
Colony, 2019

(Series "Synthetic Garden")

Plates, ashtrays and butter dishes

Edition: 3/15 + 1 AP

Variable dimensions





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Rattan on paper

76 x 61 x 5 cm [29.9 x 24 x 1.9 in]



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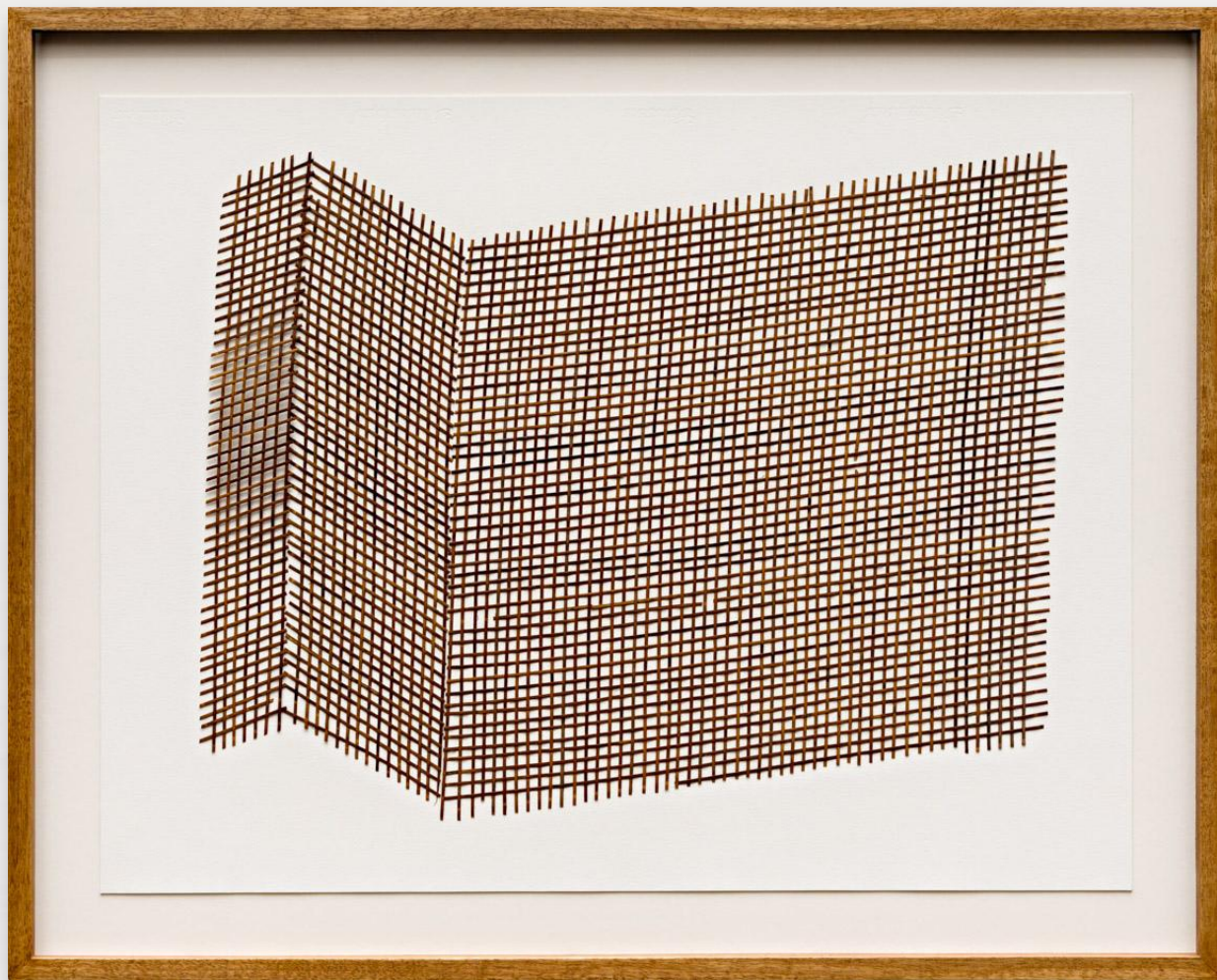


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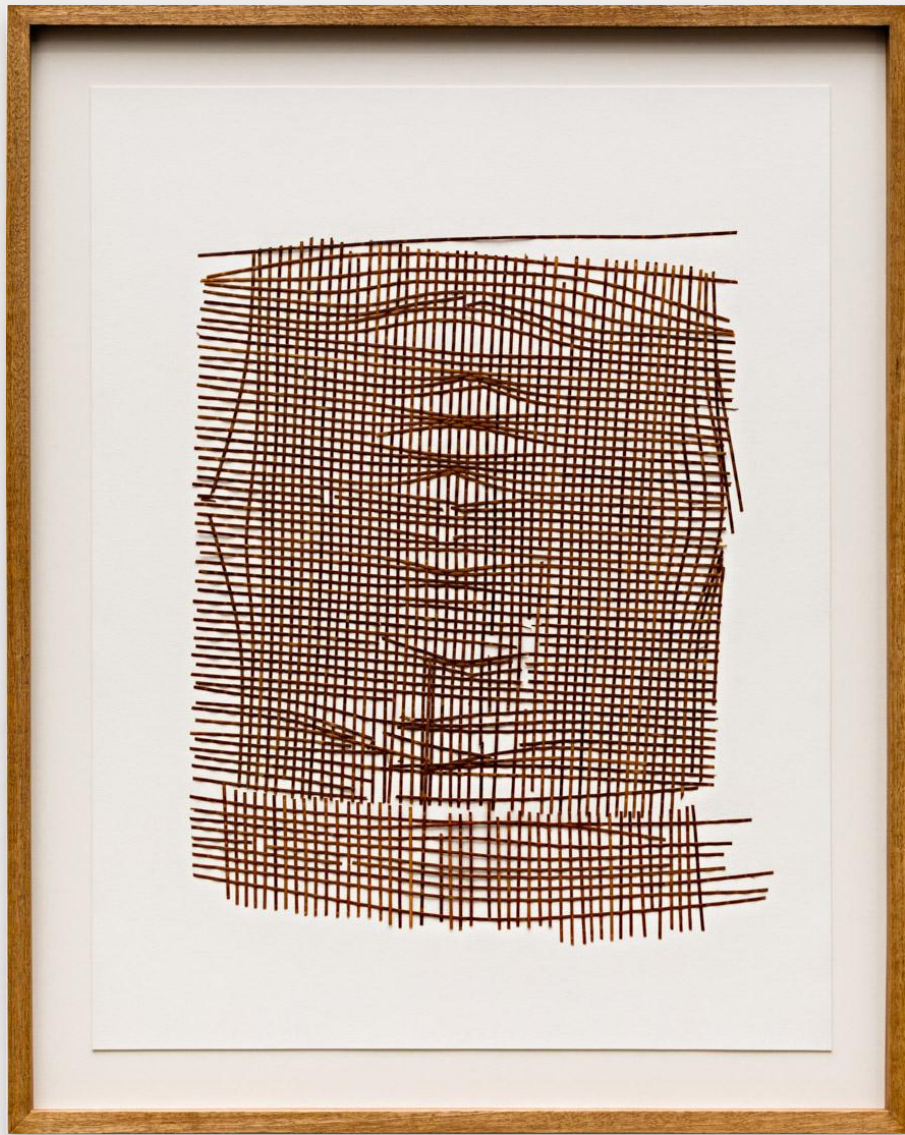


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Rattan on paper

76 x 61 x 5 cm [29.9 x 24 x 1.9 in]

Mano Penalva

1987 - Salvador, BA, Brazil

Lives and works in São Paulo, SP, Brazil

Mano Penalva's production comes from the displacement of everyday objects, reflecting the artist's interest in Anthropology and Material Culture. Through mediums such as sculpture, installation, painting, photography and video, the artist proposes new aesthetic arrangements based on retail sales strategies, his own experience of collecting stories and the observation of the field between the Home and the Street.

The artist holds a Bachelor's Degree in Social Communication from the Pontifical Catholic University of Rio de Janeiro (2008). Between 2005-2011, he attended several art courses at Parque Lage Visual Arts School, in Rio de Janeiro. Penalva is also the founder of the artist-run space and studio *Massapê Projetos*, which focuses on critical art thinking and production.

In recent years he has participated in various artistic residencies such as Casa Wabi, Puerto Escondido, Mexico (2021); Fountainhead Residency, Miami, USA (2020); LE26by/ Felix Frachon Gallery, Brussels, Belgium (2019); AnnexB - New York, USA (2018); Penthouse Art Residence, Brussels, Belgium (2018); RAT - Artistic Residence for Exchange, Mexico City, Mexico (2017), Pop Center, Camelódromo Porto Alegre, RS, Brazil (2017).

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, Brussels, Belgium; GALILA'S P.O.C, Brussels, Belgium; PAT Art Lab, Augsburg, Germany; MAPA - Museu de Artes Plásticas de Anápolis, GO, Brazil; Acervo da Laje, Bahia, Brazil; MAR - Museu de Arte do Rio, Rio de Janeiro, Brazil; Museu Nacional de Belas Artes, Rio de Janeiro, Brazil; among others.

RECENT SOLO SHOWS

- *Sala de Estar*. Curated by Wagner Nardy. Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, PE, Brazil (2023);
- *De Costa A Costa*. Critical text: Mariana Leme. Instituto Guimarães Rosa Mexico, Mexico City, Mexico (2023);
- *Cumeeira*. Critical text: Marcelo Campos. Simões de Assis Galeria, São Paulo, SP, Brazil (2023);
- *Alpendre*. Critical text: Tiago de Abreu Pinto. Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2022);
- *Entre les Plis*. Critical text: Mariana Leme. elix Frachon Gallery, Brussels, Belgium (2022);
- *Cama de Gato*. Curated by Pollyana Quintella. LLANO, Mexico City, Mexico (2022);
- *Ode ao vento*. Critical text: Julia Lima. Llano Galeria, Puerto Escondido, Oaxaca, Mexico (2021);
- *Casa de Andar*. Curated by the artist. Critical text: Pollyana Quintella. Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2019).

RECENT GROUP SHOWS

- *Passeio Público*. Curated by Carolina Rodrigues, Daniela Name, Paula Camargo. Caixa Cultural Rio de Janeiro, Brazil (2023);
- *Coisa Livre de Coisa*. Text: Ana Roman. Massapê Projetos, São Paulo, SP, Brazil (2023);
- *Last days of house, II Fountainhead Biennial*. Curated by Omar López-Chahoud. Emerson Dorsch Gallery, Miami, USA (2023);
- *Aberto II*. Curated by Claudia Moreira Salles, Filipe Assis and Kiki Mazzucchelli. Casa Villanova Artigas, São Paulo, Brazil (2023);
- *Terzo Paradiso*. Curated by Marc Pottier. Museu Oscar Niemeyer, Paraná, PR, Brazil (2022);
- *Alegria, uma invenção*. Curated by Patricia Wagner. Central Galeria, São Paulo, SP, Brazil (2022);

For full CV, click [here](#).



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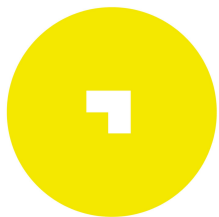
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