



## Castiel Vitorino Brasileiro

\*1996 in Vitória, Brazil

Lives and works on planet Earth

“[Castiel] lives Transmutation as an inevitable destiny. She dribbles, incorporates and dives into her Bantu ontology. She takes healing as a perishable moment of freedom. She studies and builds interspecific spirituality and ancestry.”

Artist, writer and psychologist, her work transcends from a double dimension: healing in the existential and bodily fields, and the reterritorialization of the body and the spaces in which it circulates and inhabits. Her pieces are articulated between performance, video, photography, installation, situation and pictorial practices, moving in an open spectrum between traditions common to the field of art, healing, encounter, macumba and other psychic-spiritual activities. Her image-ideas, magnetic and stunning, bring high energy intensity, causing cognitive shifts that dilute dichotomies between culture and nature, and discredit the structures that racialize and hijack the fluidity of experiences. Her actions give name to the traumas, so they can finally take their course.

– Germano Dushá

Recent solo exhibitions include Remember when we talked about meeting again, Mendes Wood DM, New York (2022); O Trauma é brasileiro, Galeria Homero Massena, Vitória (2019). Recent group exhibitions include Social Fabric: Art and Activism in Contemporary Brazil, Visual Arts Center at the University of Texas, Austin (2022); 4+3=1, SAVVY Contemporary, Berlin (2022); Atos Modernos, Pinacoteca de São Paulo, São Paulo (2022); Eclipse, Hessel Museum of Art, New York (2021); Crônicas Cariocas, Museu de Arte do Rio, Rio de Janeiro (2021); LA PISADA DEL ÑANDÚ (O CÓMO TRANSFORMAMOS LOS SILENCIOS), La Virreina Centre de la Imatge, Barcelona (2021); Enciclopédia Negra, Pinacoteca de São Paulo, São Paulo (2021); 11th Berlin Biennial of Contemporary Art, Berlin (2020).



An abstract artwork on a black background. It features several thick, textured bands of yellow and white, resembling chalk or pastel. A vertical red line runs through the center. There are also thin white and yellow lines, some of which are cursive. The overall composition is dynamic and layered.

SELECTED  
EXHIBITIONS

unsubscribed

unsubscribed

unsubscribed





Group Show  
*Third World: The Bottom Dimension*  
Serpentine North, London, UK  
2023











Castiel Vitorino Brasileiro


*35th Bienal de São Paulo - Choreographies of the Impossible*

Fundação Bienal de São Paulo, São Paulo, Brazil

2023








Museu dos  
Objetos  
com Alma  
Roubados  
pela Polícia  
Brasileira









*To have a home is the greatest of reparations. To have land is the greatest of reparations. Building our life is the greatest of challenges, truly physical, practical... to have a piece of land is the greatest of freedoms... and a plant used to curse the land is not to blame for the spell of man > eucalyptus trees. A fishing boat never forgets the time when it was a tree or those who transformed it into what it is now: a boat that lived and died on the São Francisco River – Pirapora ... and the dark earth, the metal, and poetry... and the paintings made in Marrakesh. And I, and this frightening and beautiful scene, with no defined time... this strange scene, that we can only watch, we can't enter, we can't deny but we try... we don't know if we're arriving or if we're fleeing... this scene of souls, objects, offerings, coals, and requests... and the police performing criminalization, thus legitimizing the existence of souls and our strength and vulnerability... and there are so many things... and here we are again, piecing together the story of life...*

- Castiel Vitorino Brasileiro





Museu dos  
Objetos  
com Alma  
Dançada  
pela Polícia  
Brazileira





Group Show  
*Linhas Tortas*

Mendes Wood DM São Paulo, Brazil  
2023













**Castiel Vitorino Brasileiro**

*Remember when we talked about meeting again*

Mendes Wood DM New York, USA

2022

The exhibition gathers photographs, a video work, and oil paintings alongside a site-specific installation of black soil, articulating intangible mysteries and radical materialities to consider themes of metamorphosis and transformative encounters.

The work of Brasileiro intertwines spiritual visions based on Bantu matrices and the black diaspora of Brazil; speculative astrophysics; and her practice as a clinical psychologist. Centered upon the notion of cura as a transitional state of freedom, it is linked with notions of transmutation and hybridism as a true way to health. It embraces the dynamics of movement and mutability as paths towards rethinking the lingering effects of colonization and modernity and its oppressive, inflexible drives. Above all, it unlocks fundamental strategies to forge meaningful connections through spiritual, social, and emotional autonomy.









EXIT











LA SANTA MUERTE  
KUDAZA UNA VAGINA  
KINDALTA Soy tu ESTE  
SOMO LA FORMADE LA MENYA  
MENYA  
KALETTINEN















Group Show  
*Atos Modernos*  
Pinacoteca de São Paulo, São Paulo  
2022

Atos modernos

Pinacoteca de São Paulo





## Atos modernos

Luiz Inácio Lula da Silva

Luiz Inácio Lula da Silva nasceu em 1918, em Ribeirão Preto, São Paulo. Foi eleito presidente da República em 2003, após 12 anos de exílio político. Sua trajetória é marcada por uma profunda conexão com o povo brasileiro e por uma luta constante por justiça social e desenvolvimento econômico. Durante sua presidência, Lula implementou políticas que reduziram a desigualdade e promoveram o crescimento da economia brasileira.

Em 2011, Lula foi eleito presidente do Conselho de Administração da Pinacoteca de São Paulo, uma instituição dedicada à preservação e promoção da arte brasileira. Sua atuação nessa função tem sido fundamental para a revitalização do espaço e a realização de exposições de alto nível.

A CIVILIZAÇÃO  
PINACOTECA  
DE SÃO PAULO

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SÃO PAULO





The work *Prosperity are memories and choices* (2022) proposes an aesthetic and linguistic reunion with Central African memories, such as Afrobanto culture, historically marked by linguistic stereotypes and archetypes. Since it was also through language that the colonial project was successful, the artist and psychologist expands her investigation into the “perishable spaces of freedom” and builds a monument inside the Pinacoteca, where languages and traditions summon acts of rewriting of Brazilian history.









### Group Show

*Social Fabric: Art and Activism in Contemporary Brazil*  
Visual Arts Center, Texas, USA

2022

*Freedom brought me here. And the feeling of being alien on my own planet also made me create this project. What is happening in these other zones that coloniality calls the "other world?" This is not an anthropological question, but one of faith, I believe there are other ways of living. And this installation is a piece of my world, of the planet from which I came. A perishable space of freedom. To create it, I used the so-called pontos riscados de Umbanda, as architectural lines. I also studied the aquatic history of Texas, which at one time was a sea. I believe in Kalunga as the liquid power of transmutation, and therefore am thrilled to have the fossil of an ancestral marine animal in this project. I believe in water as a spiritual element, as an energy conductor, capable of cleaning and nourishing, so I created this great path unfolding toward its contemplation.*

– Castiel Vitorino Brasileiro







Group Show

4+3=1

*THERE ARE STORIES TO BE FORGED FOR  
COMMON DENOMINATORS TO COME FORTH AND  
SOCIAL BALANCE TO BE RESTORED*

SAVVY Contemporary, Berlin, Germany

2022








MY ART IS A  
DESING AND  
DESIRE OF THE  
BIG TRUE  
OF UNIVER LIFE;  
TRANSMUTACION  
MY LIFE  
BELONGS  
EXU







*"Quarto de Cura" is a large project divided into chapters. In this chapter "THE TRAVELER", I created a temple of studies about zones beyond this planet where we live. Other stories keep happening, despite the pathological and demonic descriptions that coloniality makes of our ancestral and extraterrestrial processes of transmutation. In this temple I continue to write my sacred scriptures in the Kimbundu language, which is part of the Bantu family lineage of my current incarnation.*

– Castiel Vitorino Brasileiro







Vitorino Brasileiro creates works and texts that conceive healing as a provisory state of alignment between the countless lives that simultaneously compose a person. With special attention to the different dimensions that make up life, she proposes other ways of conceiving the notions of life, death, ending, being, and transformation. All of this makes her work a powerful agent of construction and inspiration, as well as a conspiracy of opacities, insubmission, insurgencies and other cures — for herself and for others who also suffer from the unequal distribution of resources and violences of modernity-coloniality.

– Bernardo Mosqueira

## A CHUVA QUE NÃO CONHECEMOS



Quando amanhã eu abrir os olhos, 6 músculos serão rompidos pela substância. Não saberei me comportar como um animal, e aceito minha volta para casa, kalema.

Pedi para chover quando eu novamente aqui estivesse em Júpiter. Pois quando eu estava na Terra, não me satisfazia o princípio da água. O princípio do travestismo. A podridão do verbo. Pedi para que a substância ocorresse em minha matéria, e comprovasse pra mim que estou viva após a morte. E ainda que os anéis de Saturno não existissem àqueles olhos, precisei acreditar e defendê-los enquanto naquele Mundo eu vivia por alguns momentos.

Não consigo chorar, pois não sou feita de sangue. Mas lembrarei desta explosão, e quando voltar a viajar entre as dimensões planetárias, direi sobre o Big Bang e sobre a morte das estrelas.

Porque a água não é o princípio da vida sideral, mesmo a raça não sendo o princípio da vida naquele planeta. Pensei em trazer um pouco de líquido negro, para devolvê-lo transfigurado ao Sistema Solar, e assim novamente modificar a história. Mas como eu iria levar petróleo para outro planeta, sendo que minhas viagens acontecem em sonhos e com a morte?

Estando aqui sinto sede. Estando aqui, eu me sinto extra-alguma-coisa. Então eu realmente preciso dizer que o erro da colonização foi nos fazer sentir que realmente somos de outros mundos e planetas?

Sim, ultrapassar o desafio da sobrevivência ocidental me gerou ansiedade, porque todos os dias eu lembrava que o Sistema Solar não existe, sim, por isso transformei aquele órgão em uma vagina, porque agora, neste momento, nada mais existe senão lembranças que me fazem querer chorar, mesmo não sendo mais uma espécie terráquea.

Isso é uma transição? Por favor, se me leem agora, é porque eu realmente decidi aprender a falar. E por isso eu dormi sem saudades, depois de décadas aprendendo a me comunicar de várias formas com viajantes do tempo: Exús, voduns, orixás, inquices. Eu levantei da cama, olhei para o céu e senti: é hoje que vou morrer.

**CASTIEL VITORINO BRASILEIRO A VIAJANTE**

QUINTA À DOMINGO / 14:00H - 19:00H  
Reinickendorfer Straße 17 13347 Berlin

**QUARTO DE CURA**

MANTEVA SUA CIDADE LIMPA



**Group Show**

*Composições para tempos insurgentes*  
Museu de Arte Moderna do Rio de Janeiro  
2021





*In 2016, I began my unending gender transition and flesh transmutation. In these first transfiguration movements, I began to develop aesthetics about something that still remains indescribable to me: my pleasure in transfiguring... I created when I couldn't explain what was happening in me. Genders... muscles... temperatures... I keep doing it because I discovered the pleasure of not being understood. Corpoflor is a promise: to modify the Form, to preserve courage, to insist on the Truth: I still do not know myself.*

– Castiel Vitorino Brasileiro





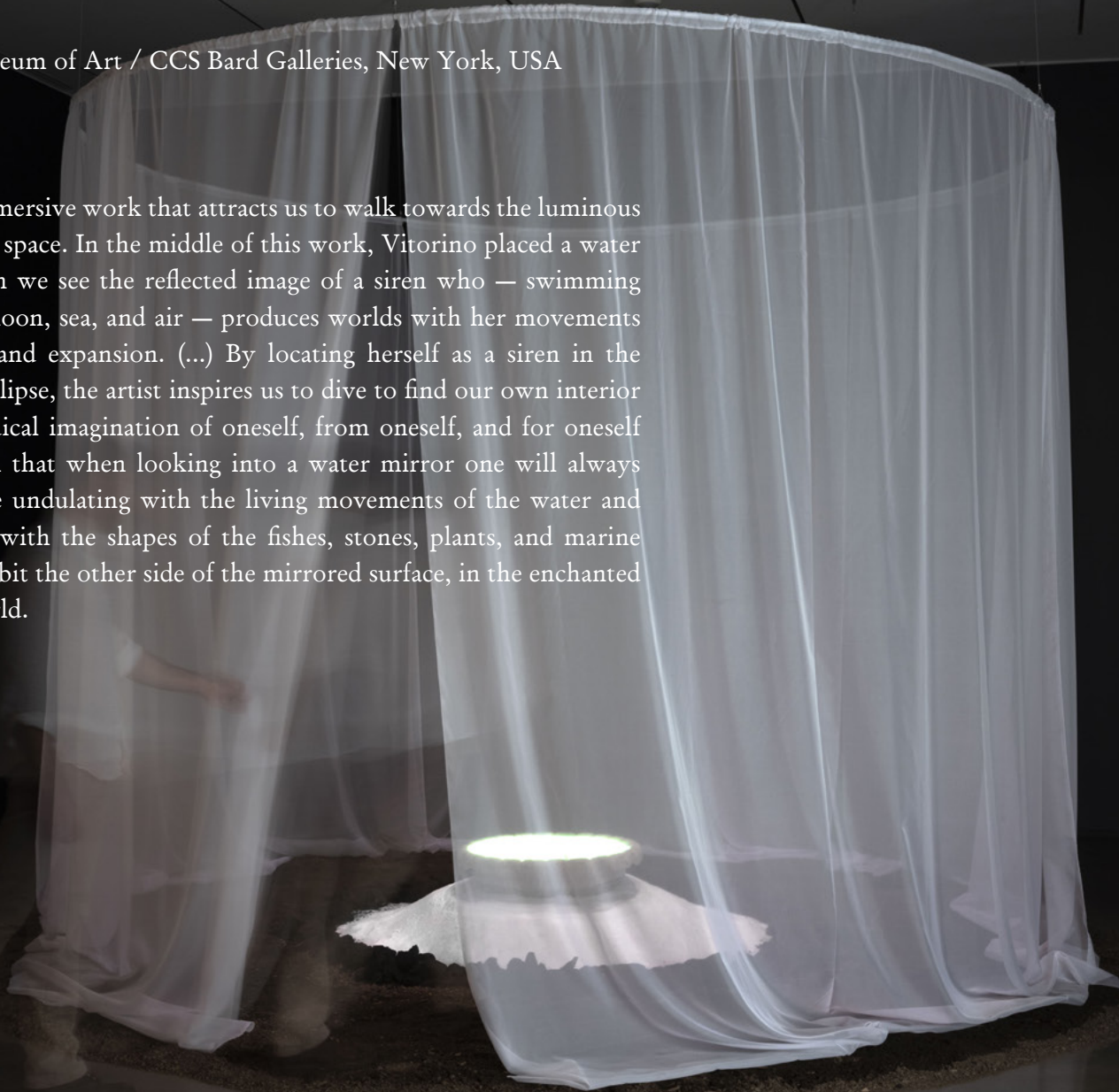
Castiel Vitorino Brasileiro

*Eclipse*

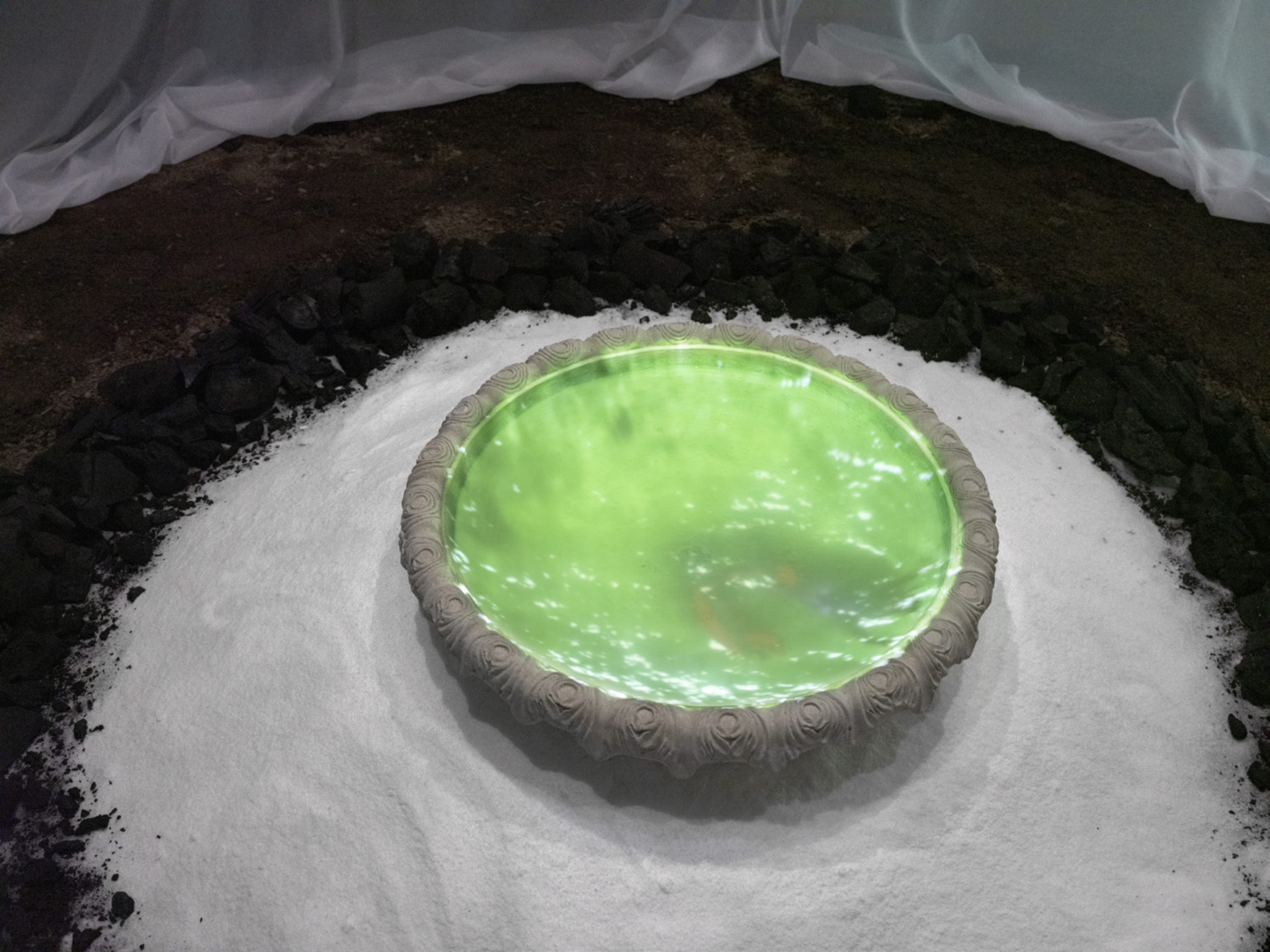
The Hessel Museum of Art / CCS Bard Galleries, New York, USA

2021

Eclipse is an immersive work that attracts us to walk towards the luminous center of a dark space. In the middle of this work, Vitorino placed a water mirror in which we see the reflected image of a siren who — swimming with the sun, moon, sea, and air — produces worlds with her movements of contraction and expansion. (...) By locating herself as a siren in the center of her Eclipse, the artist inspires us to dive to find our own interior through the radical imagination of oneself, from oneself, and for oneself. It is meaningful that when looking into a water mirror one will always find their image undulating with the living movements of the water and in conjunction with the shapes of the fishes, stones, plants, and marine beings that inhabit the other side of the mirrored surface, in the enchanted underwater world.











SELECTED  
WORKS





**Castiel Vitorino Brasileiro**

*Rito de passagem.*

2023

photography

129 x 86 cm

50 3/4 x 33 7/8 in

Edition of 3 plus 1 artist's proof

MW.CVB.039









**Castiel Vitorino Brasileiro**

*Saudação para o povo das estradas.*

2023

photography

129 x 86 cm

50 3/4 x 33 7/8 in

Edition of 3 plus 1 artist's proof

MW.CVB.041









**Castiel Vitorino Brasileiro**

*"my faith unapologetic" IX*

2022

oil on linen

40 x 30 cm

15 3/4 x 11 3/4 in

MW.CVB.022





**Castiel Vitorino Brasileiro**

*"my faith unapologetic" VI*

2022

oil on linen

40 x 30 cm

15 3/4 x 11 3/4 in

MW.CVB.025





**Castiel Vitorino Brasileiro**

*"my faith unapologetic" VIII*

2022

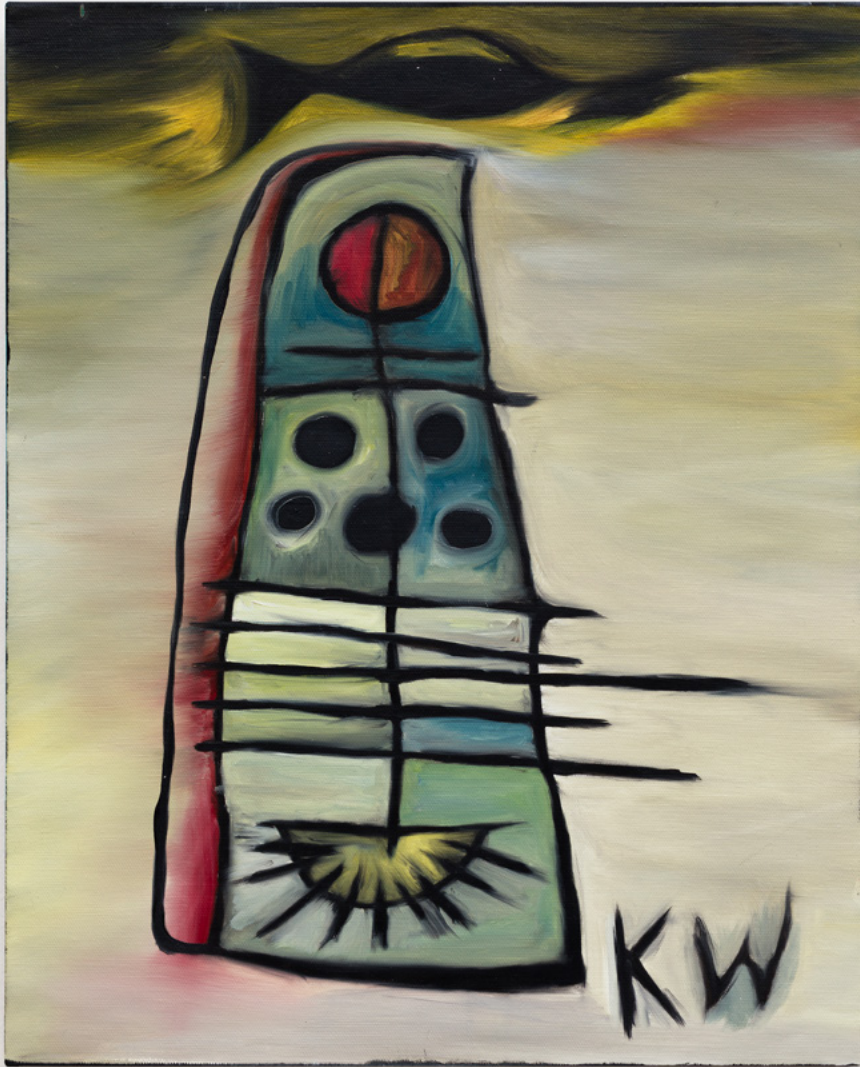
oil on linen

40 x 30 cm

15 3/4 x 11 3/4 in

MW.CVB.023





Castiel Vitorino Brasileiro

*"my faith unapologetic" VII*

2022

oil on linen

50 x 40 cm

19 3/4 x 15 3/4 in

MW.CVB.024









**Castiel Vitorino Brasileiro**  
*"my faith unapologetic" series*  
2022  
oil on canvas  
80 x 60 cm  
31 1/2 x 23 5/8 in  
MW.CVB.009





**Castiel Vitorino Brasileiro**

*COMUNICADO*

2022

video

7'58"

Edition of 3 plus 1 artist's proof (#1/3)

MW.CVB.033





**Castiel Vitorino Brasileiro**

*que fue del amor cuando decimos si y nadie más (II)*

2022

video

9'14"

Edition of 3 plus 1 artist's proof (#1/3)

MW.CVB.030





**Castiel Vitorino Brasileiro**

*CELESTIAL, ESTE AMOR QUE EN ALGUN DIA DECIDIMOS DECIR QUE ES  
VERDAD*

2022

video

5'23"

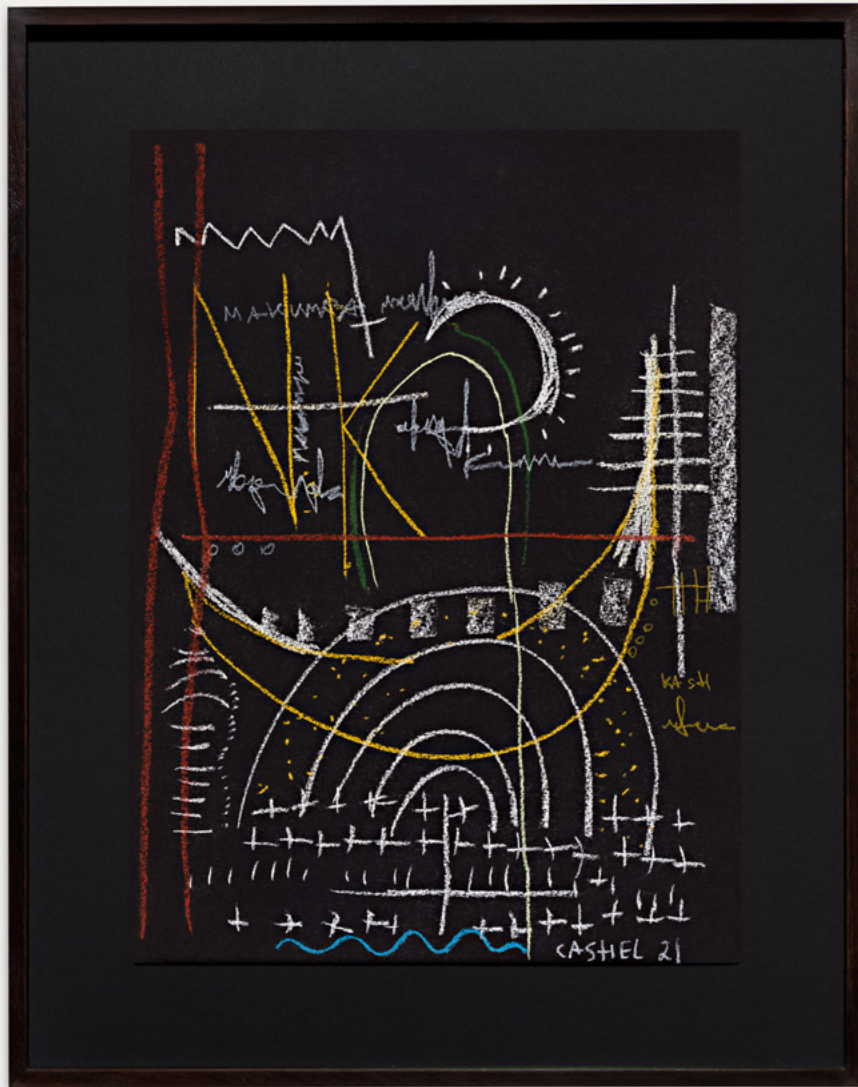
Edition of 3 plus 1 artist's proof (#1/3)

MW.CVB.032









**Castiel Vitorino Brasileiro**

*Untitled (from "Me basta mirarte para  
enamorarme otra vez" series)*

2021

dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.055





**Castiel Vitorino Brasileiro**

*Untitled (from "Me basta mirarte para  
enamorarme otra vez" series)*

2021

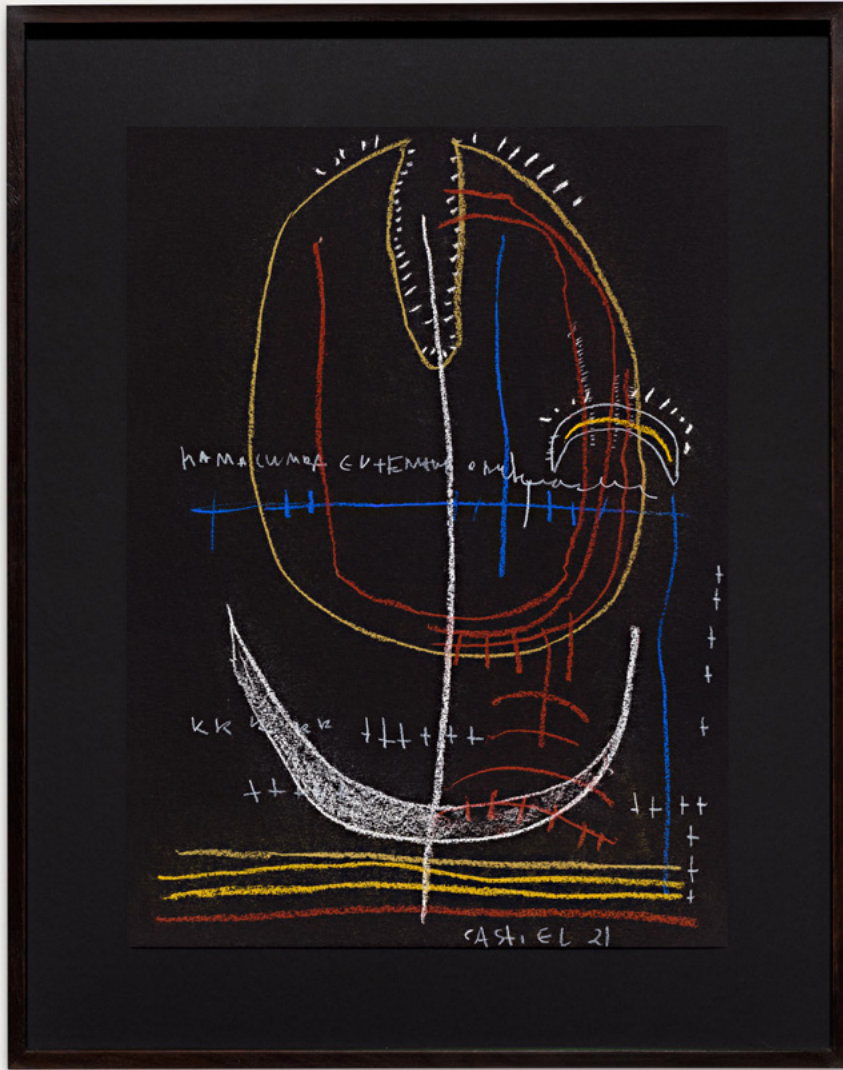
dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.056





**Castiel Vitorino Brasileiro**

*Untitled (from "Me basta mirarte para  
enamorarme otra vez" series)*

2021

dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.060





**Castiel Vitorino Brasileiro**

*Untitled (from "Me basta mirarte para  
enamorarme otra vez" series)*

2021

dry pastel on paper

40.8 x 30 cm

16 x 11 3/4 in

MW.CVB.046





**Castiel Vitorino Brasileiro**

*Untitled (from "Me basta mirarte para  
enamorarme otra vez" series)*

2021

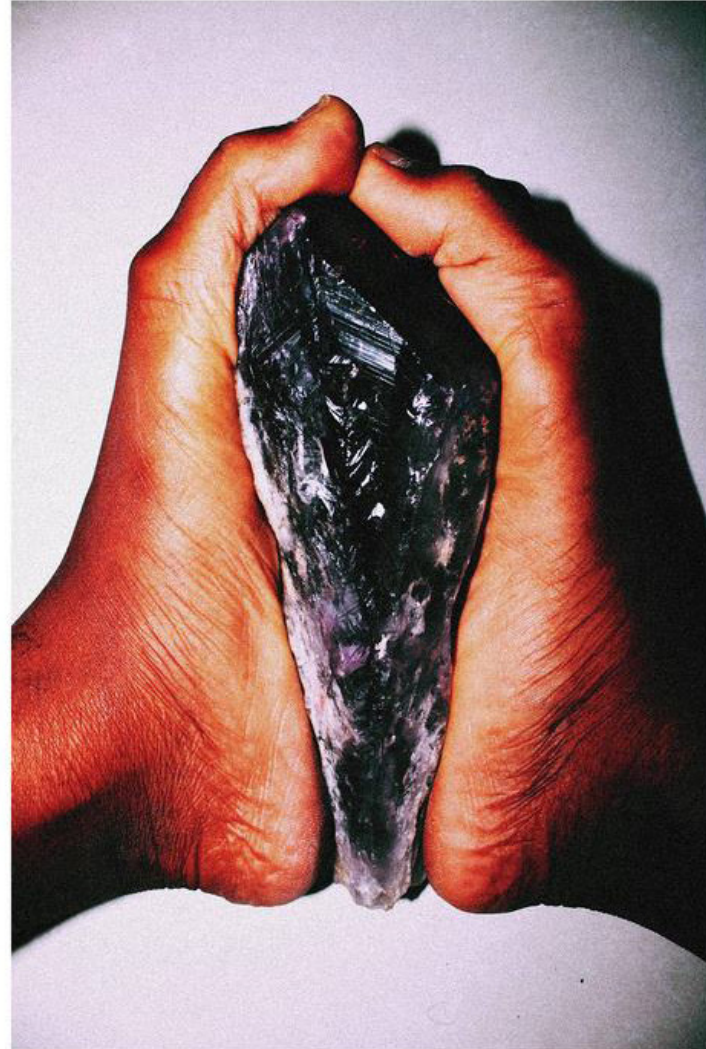
dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.054





Work commissioned  
for *Enciclopédia  
Negra*, book and  
exhibition curated  
by Flávio Gomes,  
Jaime Lauriano e Lilia  
Moritz Schwarcz,  
Pinacoteca de São  
Paulo, 2021

**Castiel Vitorino  
Brasileiro**  
*Lembrar da  
maldição, sentir a  
profecia*  
2021  
photo





**Castiel Vitorino Brasileiro**

*Iansã quando chora... me ensinou a continuar ultrapassando a solidão*

2020

video

4'46"

Edition of 3 plus 1 artist's proof (#1/3)

MW.CVB.034



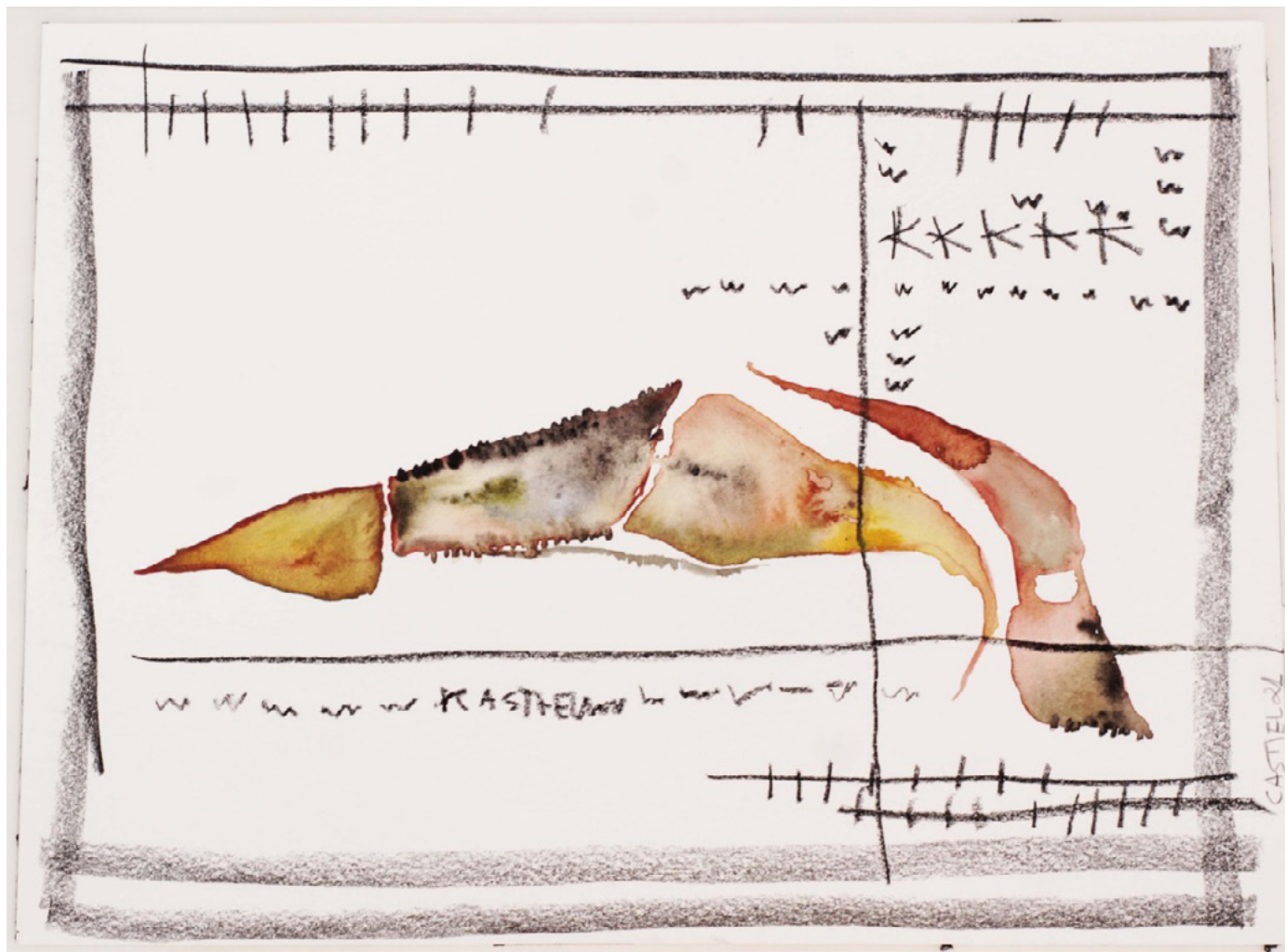






**Castiel Vitorino**  
**Brasileiro**  
*Hibisco (Hibiscus)*  
2019  
Photo print on  
cotton paper  
224 x 150 cm  
Edition of 3 plus 1  
artist's proof (#2/3)  
MW.CVB.010





**Castiel Vitorino**  
**Brasileiro**

*Untitled (from "Mírame,  
solo mírame" series)*

2019

Watercolor and charcoal  
on paper

24 x 32 cm (without  
frame)

9 1/2 x 12 5/8 in

MW.CVB.021





Castiel Vitorino  
Brasileiro

*Untitled (from "Mirame,  
solo mirame" series)*

2021

Watercolor and charcoal  
on paper

24 x 32 cm

9 1/2 x 12 5/8 in

MW.CVB.020





**Castiel Vitorino Brasileiro**

*My throat hurts, can my throat hurt?*

2019

photo print on cotton paper

120 x 80 cm each

47 1/4 x 31 1/2 in each

Edition of 3 plus 1 AP

MW.CVB.014



Developed in the 1st Program of Artistic Residence in Valongo | International Image Festival, 2018, Santos, Brazil / Curated by Diane Lima

Exhibited in the 11th Berlin Biennale, at Martin Gropius Bau



**Castiel Vitorino Brasileiro**

*No antiquário eu negocieei o tempo*

2018

photo





**Castiel Vitorino Brasileiro**

*Eu arranquei com desespero. Percebi meu desequilíbrio*

2019

fotoperformance

29,7 × 42 cm





Castiel Vitorino Brasileiro

*Descarrega*

2018

photo



*I dressed up as aroeira and stood for a while inside the Poço dos Escravos (Slaves' Well). Poço dos Escravos is now part of the Gruta da Onça park, located in downtown Vitória, Espírito Santo. This well was used by enslaved people to bathe and do other activities. Aroeira is a plant with spiritual power, used for deep cleansing and wound healing.*

– Castiel Vitorino Brasileiro





the rain we don't know

When tomorrow I open my eyes,  
6 muscles will be torn by the substance,  
I won't know how to behave like an animal, and I accept my return home, kalema.  
I asked for rain when I was again here on Jupiter.  
Because when I was on Earth, I was not happy with the principle of water  
The principle of transvestism. The rot of verbs  
I asked for the substance to run through my matter, proving to me I'm alive after death  
And even if the Saturn rings didn't exist to those eyes, I had to believe and defend them while I  
was living in that world momentarily  
I cannot cry, as I'm not made of blood. But I will remember this explosion, and when I go back  
traveling between planetary dimensions, I shall speak of the bigbang and the death of stars  
Because water is not the principle of outer life, even if race is not the life principle on that planet  
I thought about bringing a bit of black liquid, so I could return it transfigured to the Solar  
System, and again change history. But how would I take oil to another planet, given that my  
travels take place in dreams and through death?  
When I'm here I feel thirsty. Here I feel extra-something-else. So do I really need to say that the  
mistake of colonization was to make us feel that we really are from other worlds and planets?  
Yes, overcoming the challenge of western survival has triggered my anxiety because every day  
I remembered that the Solar System doesn't exist, yes, that is why I turned that organ into a  
vagina, because now, at this point, nothing else exists but memories that make me want to cry,  
even though I'm no longer an Earth species.  
Is this a transition? Please, if you're reading me now, it is because I have really learned how to speak  
And that's why I sleep with no longing, after decades learning how to communicate in different  
ways with time travelers: Exus, voodoos, orishas, nkisis. I got up from bed, I looked at the sky  
and felt: today I will die.



## Solo Exhibitions

2022

*Remember when we talked about meeting again*, Mendes Wood DM, New York, USA

2019

*O trauma é brasileiro*, Galeria Homero Massena, Vitória, Brazil

## Group Exhibitions

2023

35<sup>a</sup> Bienal de São Paulo, São Paulo, Brazil

Linhas Tortas, Mendes Wood DM São Paulo, Brazil

Esfíngico Frontal, Mendes Wood DM, São Paulo, Brazil

2022

*Social Fabric: Art and Activism in Contemporary Brazil*, Visual Arts Center at the

University of Texas at Austin

*4+3=1*, SAVVY Contemporary, Berlin

*Atos Modernos*, Pinacoteca de São Paulo

*La pisada del Ñandú (o cómo transformamos los silencios)*, Museo de Arte Contemporáneo

de Panamá

*Now that we found freedom, what are we gonna do with it?*, Hangar, Lisbon, Portugal

2021

*Flamboyanzinho, Flor-de-pavão, Flamboyant-mirim, Barba-de-barata*, Galeria da Boavista,

Lisbon, Portugal

12th Biennial of Dance, São Paulo, Brazil

*Eclipse*, Hessel Museum of Art, Bard College, New York, USA

*Composições para tempos insurgents*, Museum of Modern Art Rio de Janeiro, Brazil

*Terra and Temperature*, Almeida & Dale Gallery of Art, São Paulo, Brazil

*Crônicas Cariocas*, Museo de Arte do Rio, Brazil

*O rio é uma serpente*, Frestas – Trienal de Artes, Sorocaba, Brazil

*LA PISADA DEL ÑANDÚ (O CÓMO TRANSFORMAMOS LOS SILENCIOS)*, La Virreina Centre de la Imatge, Barcelona, Spain

*Notes on Travecceleration*, LUX, Waterlow Park Centre, London, UK

*O Dia Antes da Queda*, São Paulo, Brazil

*And if I devoted my life to one of its feathers?*, Kunsthalle Wien, Vienna

*Eclipse*, Hessel Museum of Art, Bard College, New York, USA

*Enciclopédia Negra*, Pinacoteca de São Paulo, São Paulo, Brazil

2020

*Abre-Caminho*, Centro Cultural São Paulo, Brazil

*Vozes contra o racismo*, São Paulo

*Casa Carioca*, Rio de Janeiro, Brazil

11th Berlin Biennial of Contemporary Art, Berlin, Germany

2019

*Arrebatra!*, Centro Municipal de Arte Helio Oiticica, Rio de Janeiro, Brazil

*Magia Negra – Mostra coletiva de artes visuais e música*, espaço Coaty, Salvador, Brazil

*Começo de Século*, Galerie Jacqueline Martins, São Paulo, Brazil

*Gira*, Museu Capixaba do Negro, Vitória, Brazil

*Experiências Impares*, Galeria Virginia Tamanini, Vitória, Brazil

*Matriz colonial*, Cartel 001, São Paulo, Brazil

*Aqui foi o Quilombo do Pai Felipe*, virtual exhibition

2018

*Territórios Internos*, Casa Porte de Artes Plásticas

*In.corpo.rar: exposição viva.*, Galeria do Centro de Artes UFF, Niteroi, Brazil

*Atos de Mover*, Centro de Artes e Comunicação, Recife, Brazil

*Ver o invisível, dizer o indivizível*, Valongo – Festival Internacional da Imagem, Santos, Brazil

*Malungas*, Museu Capixaba do Negro, Vitória, Brazil

2017

*Davisuais*, Galeria de Arte e Pesquisa, Vitória



## **Collections**

Pinacoteca do Estado de São Paulo, São Paulo

Museo Reina Sofia, Madrid

University of Chicago, Chicago

Museo del barrio, New York

Inhotim

## **Awards**

Prêmio PIPA, 2021

Bolsa de Fotografia ZUM/IMS, 2021



Mendes  
Wood  
DM

São Paulo  
Brussels  
Paris  
New York

[www.mendeswooddm.com](http://www.mendeswooddm.com)  
[@mendeswooddm](https://www.instagram.com/mendeswooddm)