



Rosana Paulino's work centers around social, ethnic, and gender issues, focusing in particular on black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers. Paulino – whose artistic output is unquestionably fundamental to Brazilian art – has produced a practice of reconstructing images and, beyond that, reconstructing memory and its mythologies.





merge with plants and animals, rooting, cultivating branches and expanding the appreciation of other wisdoms, all entangled by ancestry. And to be entangled, in African and Afro-Brazilian religions, is to be a bit

diasporic thinking, enables exchanges and lives between worlds: it's life and death, beginning and end, earth and water, salty and sweet, black and white, and it's the middle, like mud.













Rosana Paulino's work and research focuses on social, ethnic and gender issues, particularly the black female body and its representation. A variety of artistic techniques - sewing, collage, drawing, video, installation - are used to challenge the colonial view of history. Such a view is still used today to legitimate existing racial and power structures in Brazil and beyond.



2022

59th International Biennale di Venezia The Milk of Dreams

Rosana Paulino's practice spans drawing, embroidery, engraving, printmaking, collage, sculpture, and installation to explore the history of racial violence and the persisting legacy of slavery in Brazil, deconstructing the production and dissemination of racist theories that served as justification for European colonialism and the slave trade. The drawings of the *Wet Nurse* series (2005) examine the role of Black enslaved women who breastfed their masters' children. Entangled networks of veins leading from reddened breasts sprout from nipples, indicating milk while also suggesting blood. In the *Weavers* (2003), roots grow from women's breasts, vaginas, eyes, and mouths – the

tendrils bind and torture their very maker. The series Senhora das plantas (2019) depicts webs of roots and plants spreading from women's bodies. Trunks emerging from the ground rise to amalgamate with bodies that in turn merge with, are wrapped by, and grow flowers, plants, and trees in the Jatobá series (2019). In the series Carapace of Protection, made in the first decade of the 2000s, bodies emerge from cocoons, the process of metamorphosis granting the human-insect a momentary sense of euphoria. Revealing the promise of transformation and the possibility of avoiding fixed paradigms, the skin becomes the relic of an earlier time and the shedding of constraints.



























Pinacoteca do Estado de São Paulo, São Paulo Rosana Paulino: The Sewing of Memory

(...) The present exhibition, thus, was born in discussions between Rosana Paulino and the curators Pedro Nery and Valéria Piccoli, taking the seminal *Parede da memória* as a point of departure, and eventually uniting over 130 works, dating between 1993 and 2018. Paulino's installations, drawings, etchings, embroideries and sculptures often deal with the contemporary conditions of women and histories of racial and social oppression, exploitation and silencing. An individual and biographical dimension appears as inseparable from collective experience and social memory in her art. Rosana Paulino's powerful visual language and historical activism have been recognized as one of the most influential of her generation.



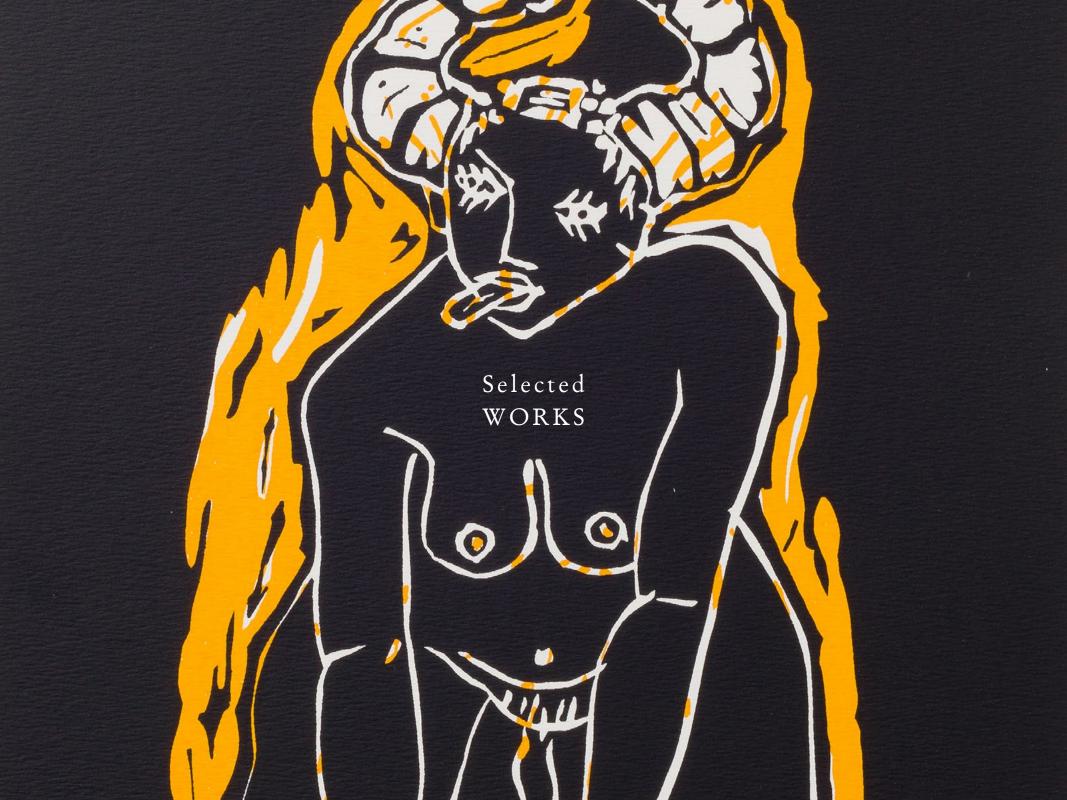






Rosana Paulino: The Sewing of Memory turns to Paulino's multifaceted body of work and its profound reflection on the way societal roles are structured in Brazil. The exhibition spans over 20 years of her career and highlights three main aspects in her work: firstly, the autobiographical elemenwt that draws on a reflection of her role as a Black woman in Brazil, with artworks such as Bastidores and Parede da memória (the latter belongs to the Pinacoteca collection); secondly, the artist's interest in biology, which manifests in a set of drawings that expressively represent the idea of life/organisms in transformation; and, thirdly, the artworks that revolve around history, dealing with the scientific justification of slavery and the derogatory view of Africans, in more recent works, such as Assentamento and ¿História natural?







Rosana Paulino, Untitled, from the Musa Paradisíaca series, 2020 digital printing on fabric, acrylic paint and sewing, 44 × 74 cm, 17 3/8 × 29 1/8 in



Musa Paradisíaca 2018 digital printing on fabric, ink and sewing 102×96 cm

 $40.1/8 \times 37.3/4$ in

In these works, sewing once again plays a crucial role: the large sheets of fabric, for instance, in *Atlântico vermelho* [Red Atlantic] (2017) and *Musa paradisíaca* [Paradisiacal Muse] (2018), incorporate scientific photography and the imagery employed in the racial construction of Brazil, creating a social fabric made of multiple patches. Enslaved bodies, skeletons and the figure of the mucama [household servant] are linked to the image of Portuguese through a visible sewing thread. The stitching represents the fragile bonds of a split society, where tugging on any loose thread risks undoing everything.

- Valéria Piccoli e Pedro Nery





Rosana Paulino, Tecido Social, 2010, colorful monotype and sewing on fabric, 230 × 292 cm, 90 1/2 × 115 in



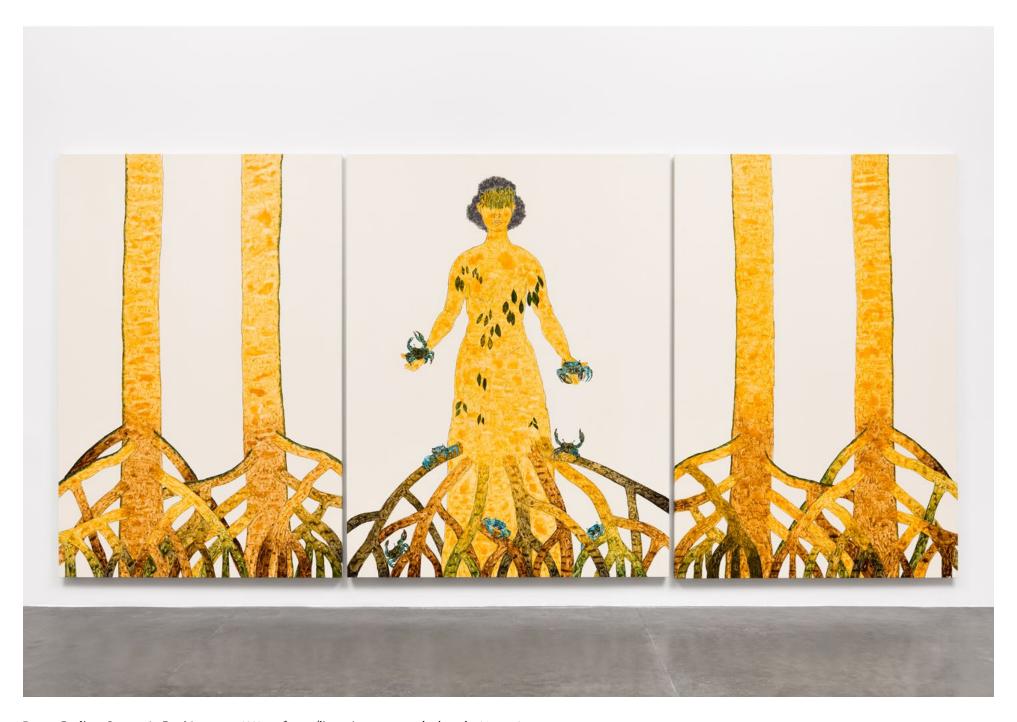
Rosana Paulino, Babel, 2010, monotype on unbleached cotton, colored linoleogravure on fabric, monotype on transparent cloth and sewing, 79 × 180 cm, 31 1/8 × 70 7/8 in



Rosana Paulino, Untitled, from NATUREZA BRAZILEIRA series, 2010, digital printing on fabric, acrylic and sewing, 95 × 110 cm, 37 3/8 × 43 1/4 in



Rosana Paulino, Garça branca, Da série mangue, 2023, grafite, acrílica e pigmento natural sobre tela, 267 x 559 cm



Rosana Paulino, Caranguejo, Da série mangue, 2023, grafite, acrílica e pigmento natural sobre tela, 267 x 559 cm





Mangue 2022 watercolor, grafite on canvas 160×150 cm $60 \ 1/4 \times 35 \ 3/8$ in

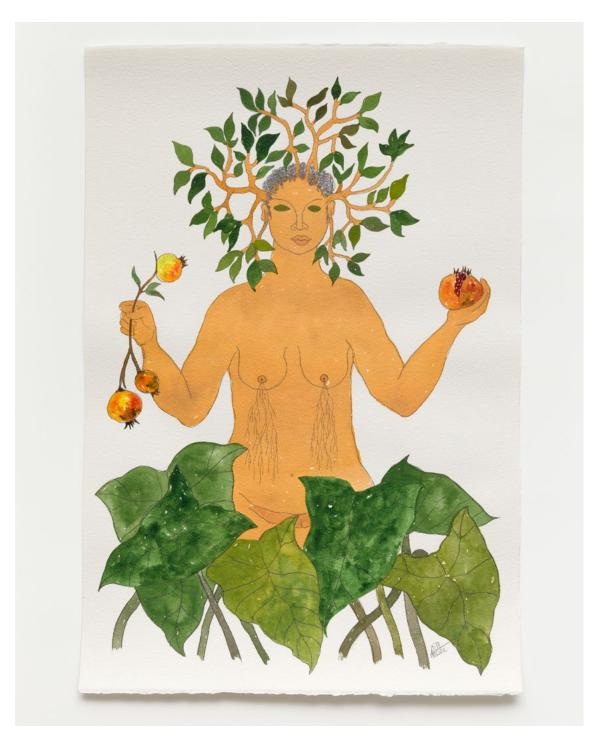


From Jatobá series
2022
watercolor and graphite on paper
77 × 56.5 cm
30 1/4 × 22 1/4 in



From Jatobá series
2022
watercolor and graphite on paper
77 × 56.5 cm
30 1/4 × 22 1/4 in





From Senhora das plantas series 2022 watercolor and graphite on paper 57×38.5 cm $22 \, 1/2 \times 15 \, 1/8$ in



From Senhora das plantas series 2022 watercolor and graphite on paper 56.2×38.5 cm $22 \, 1/8 \times 15 \, 1/8$ in







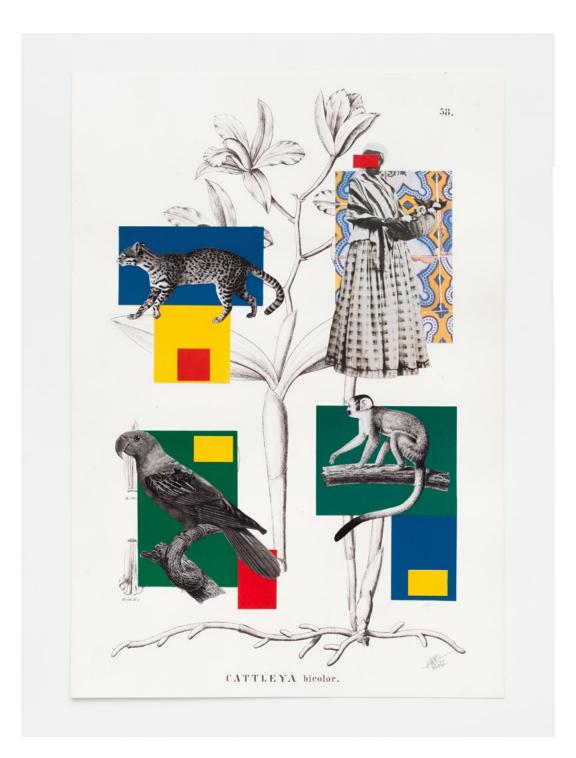


Rosana Paulino, A geometria à brasileira: vermelho n. 2, 2022, collage, monotype and paint on canvas, 140 × 182 cm, 55 1/8 × 71 5/8 in



In the series *Paraíso tropical* [Tropical Paradise] (2017) and *Geometria à brasileira* [Brazilian Geometry] (2018), the artist uses printing and collage on paper to combine images of colonial Brazil and recent history. The assemblages with photos of slaves, illustrations taken from Flora brasiliensis – a compendium written by explorers such as Carl Friedrich Philipp von Martius in the 19th century – and with images that evoke craniometry studies overlap layers of Brazilian identity as it is seen by foreigners, who perceived a good-natured society in the tropics. This amalgamation re-signifies the Brazilian social imagery, which is still permeated by those apparently distant paradigms from the 1900s.

- Valéria Piccoli e Pedro Nery



A geometria à brasileira chega ao paraíso tropical 2022

digital print, collage and monotype on paper

48 × 33 cm

 $187/8 \times 13 \text{ in}$

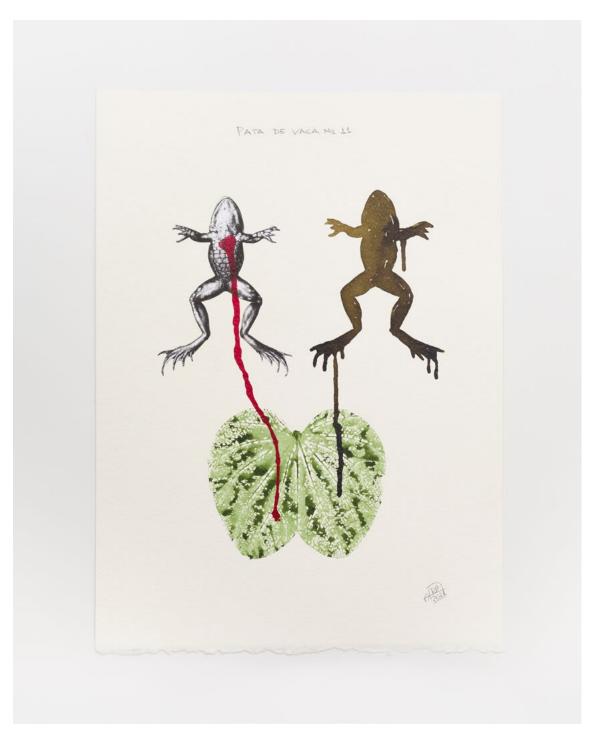


A geometria à brasileira chega ao paraíso tropical 2022

digital print, collage and monotype on paper

48 × 33 cm

 $187/8 \times 13 \text{ in}$



Pata de vaca n.11 2021 monotype, collage and ink on paper 38×28 cm $15 \times 11 \ 1/8$ in



Pata de vaca n.2 2021 monotype, collage and ink on paper 38×28 cm $15 \times 11 \ 1/8$ in





O Ovo, Divisão Celular

2001

graphite, oil and dry pastel and crayon on paper

 33×24 cm

 $13 \times 9 \, 1/2 \, in$



Untitled

2001

graphite, oil and dry pastel and crayon on paper

 33×24 cm

 $13 \times 9 \, 1/2 \, in$

The interest in science is also a constant in Paulino's trajectory. During her formative years, she practised drawing at the science museum. The artist – who had considered biology as a career – was drawn to the strangest animals and the organisms considered odd, such as bats and some insects. The idea of metamorphosis, of the singularity of elements that do not fit a paradigm, is manifested in various moments in Paulino's work.

- Valéria Piccoli e Pedro Nery





Untitled

2001

graphite, oil and dry pastel and crayon on paper

 33×24 cm

 $13 \times 9 \, 1/2 \, in$



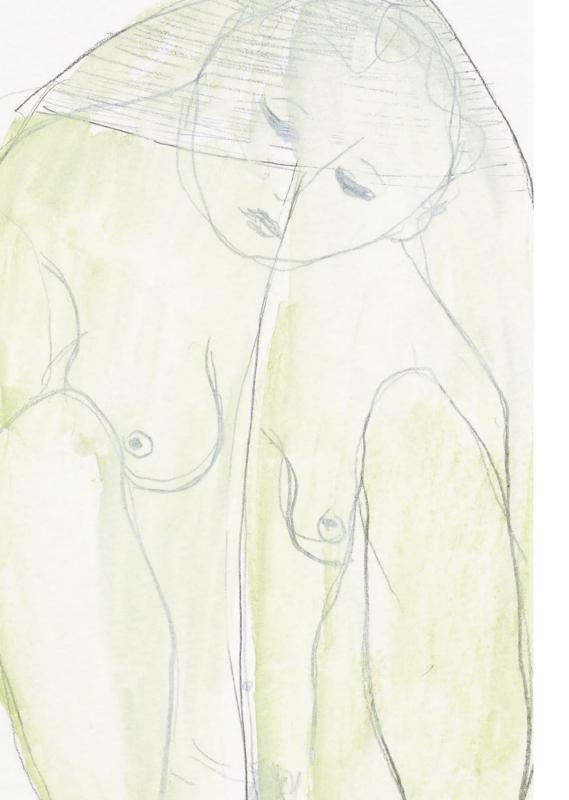
Untitled

2001

graphite, oil and dry pastel and crayon on paper

 33×24 cm

 $13 \times 9 \, 1/2 \, in$



One example is the series of anthropomorphic drawings that show bodies that emerge from cocoons or are covered by shells. They are metaphors of imprisonment (or protection) of the female body, but also reveal the promise of transformation.

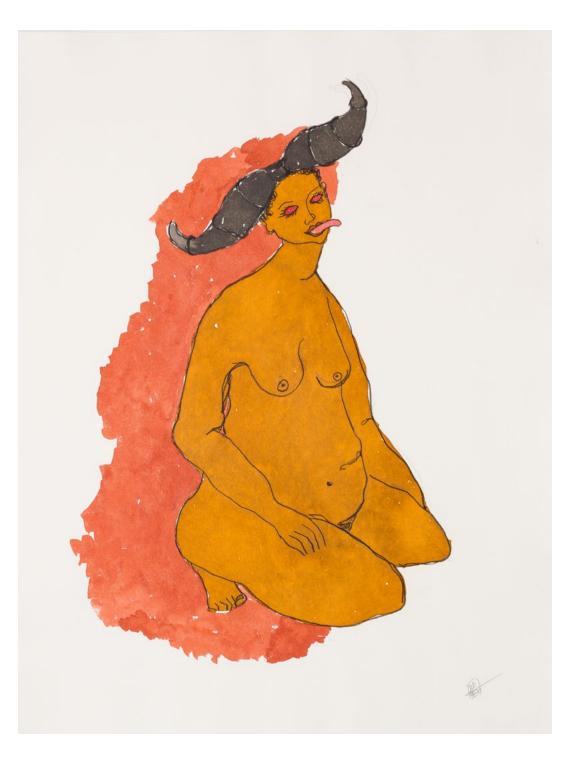
- Valéria Piccoli e Pedro Nery



Rosana Paulino, Soldados, 2006, terracotta, fabric and miscellaneous materials, $30 \times 17 \times 17$ cm, $11\ 3/4 \times 6\ 3/4 \times 6\ 3/4$ in



Rosana Paulino, *Operárias*, 2006, terracotta, polyester, cotton and Japanese paper thread $33 \times 19 \times 21$ cm



from Búfala series

2020

watercolor, graphite and charcoal on paper

 65×50 cm

25 5/8 × 19 3/4 in



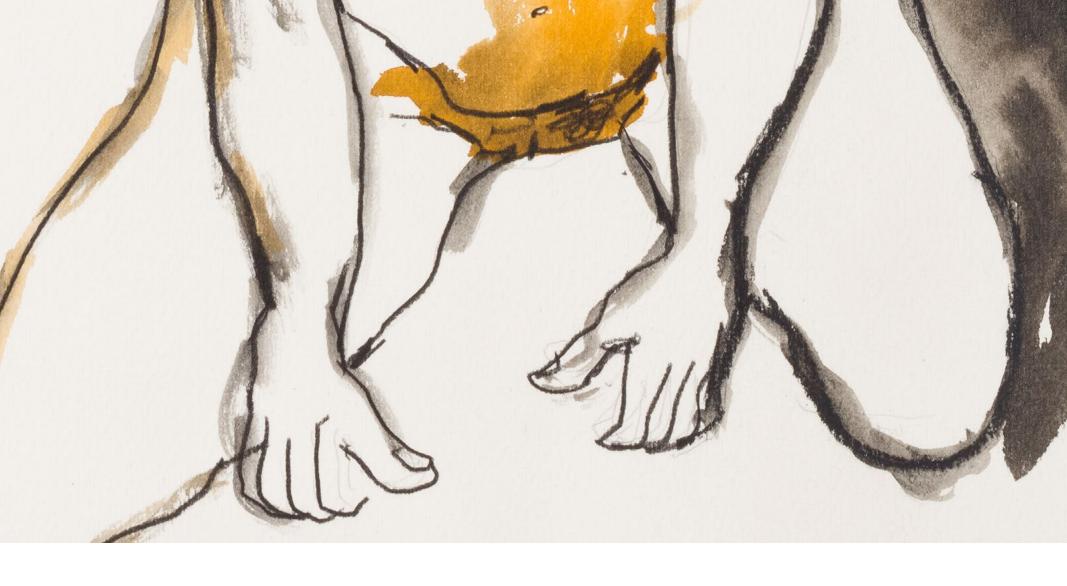
from Búfala series

2020

watercolor, graphite and charcoal on paper

 $65 \times 50 \text{ cm}$

25 5/8 × 19 3/4 in



Búfala (...) consists of a group of drawings depicting 'animal-women', in a clear reference to the Orisha Oya or Iansã – known in Candomblé as the mother of dusk, the deity who controls the storms and the winds. However, this is not a mere illustration but rather a reflection on the archetypal power held by the Orisha. In one of the many versions of the myth, the Orisha Ogum named Oya as Iansã. The story goes that he was hunting in the forest when a buffalo crossed his path with great speed and strength. Ogum then followed the animal, and while watching it from a distance, saw the buffalo transform into a beautiful woman, who then made a bag out of her skin to

keep her horns in. Iansã is this animal-woman. Her image is represented in the artist's drawings as sexual, smart, strong women with bloody eyes, marked lips and tongues sticking out, in a reference to another non-white archetype: the Hindu goddess Kali, the divinity of destruction and rebirth, who goes to war on equal terms. As well as the animal aspect, this is an archetype of freedom, which contrasts with the flat image of Western women, who are not allowed to reveal the alternative facets of their personality: they are either a virgin or a prostitute, a saint or a witch. Búfala is an idea of a woman that cannot be constructed within Western boundaries.



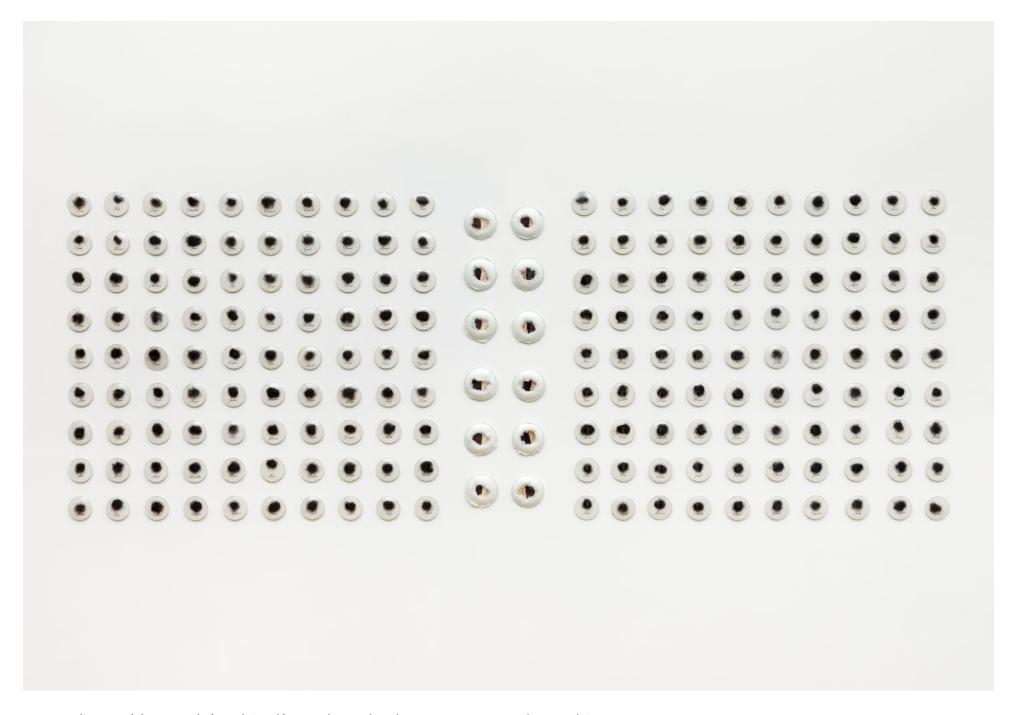
Rosana Paulino, Parede da memória, 1994/2015 patuás in acrylic cloth and fabric stiched with cotton thread, photocopy on paper and watercolor, 3 1/8 × 3 1/8 × 1 1/8 in, 8 × 8 × 3 cm (each)





Rosana Paulino, Ama de leite, 2007, Monotipias sobre tecido, fitas de cetim, vidros e fotografia digital, dimensões variáveis, 200 × 180 cm, 78 3/4 × 70 7/8 in (tecido)



















Rosana Paulino, Untitled, 2006, watch glasses, hair and letraset, photographs and cotton, 112× 297 cm, 44 1/8 × 116 7/8 in

At the end of the 1990s, Paulino's practice becomes more threedimensional. Her drawings are expanded into the installation *Tecelãs* [Weavers] (2003), made of clay and cotton thread pieces. Here, the female figures of women/silkworms, rather than being protected, freely proliferate, coming out of cocoons and expanding onto walls. The excluded Kafkan insectsubject serves again as a metaphor for the female, but unexpectedly it is also able to transform existence into something beyond social constraints.

- Valéria Piccoli e Pedro Nery





from Tecelãs series

2003

watercolor and graphite on paper

 $32.5 \times 25 \text{ cm}$

 $12\ 3/4 \times 9\ 7/8\ in$



from Tecelãs series

2003

watercolor and graphite on paper

 $32.5 \times 25 \text{ cm}$

12 3/4 × 9 7/8 in





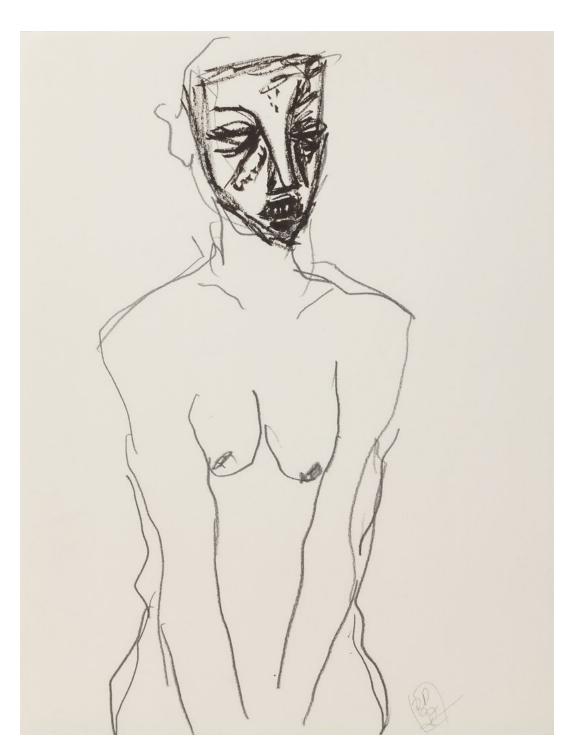
Autorretrato com máscara africana

1997

China ink on paper

 32×24 cm

12 5/8 × 9 1/2 in

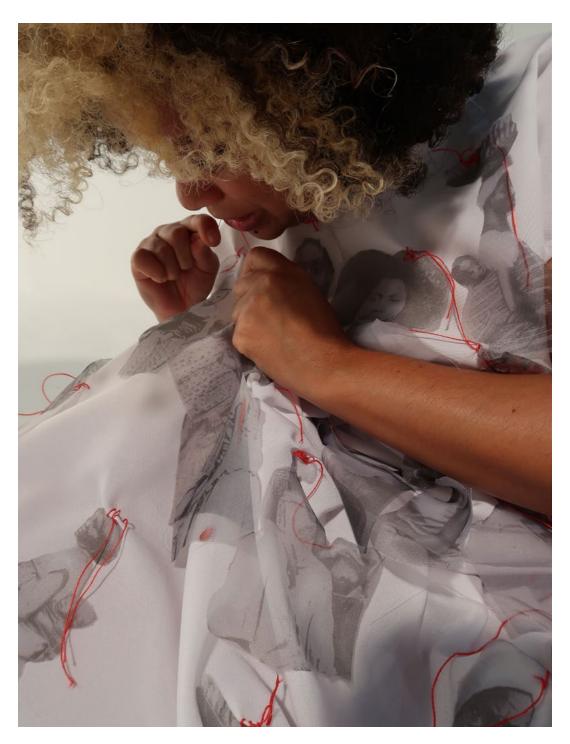


Autorretrato com máscara africana 1997

China ink on paper

 32×24 cm

12 5/8 × 9 1/2 in



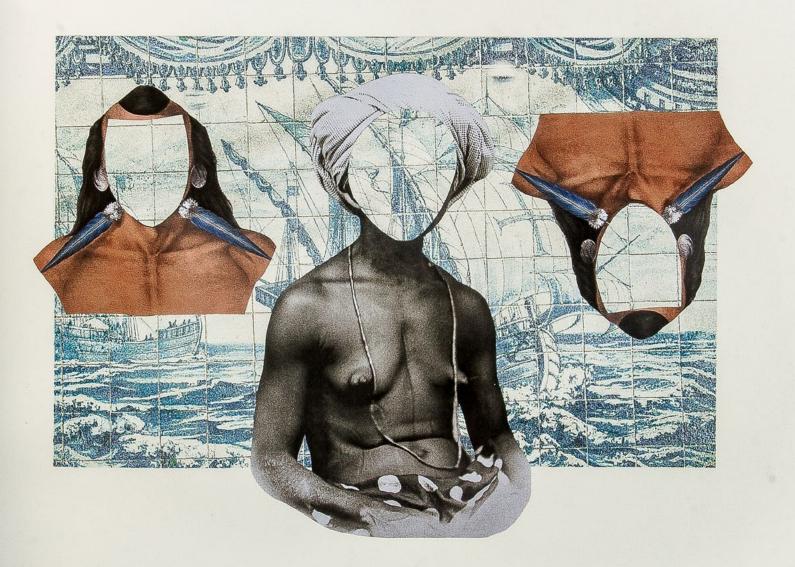
Das avós 2019 video 6' watch here

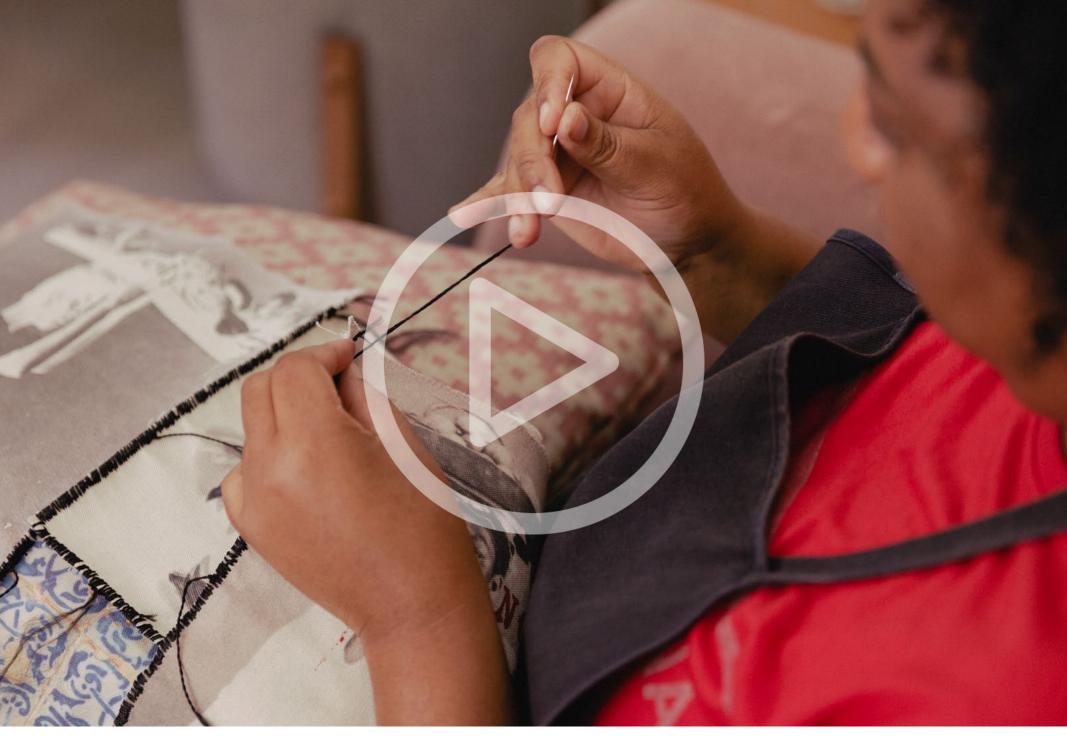




Rosana Paulino, ¿História Natural?, 2016, artist book - mixed media on images transfered on paper and fabric, linoleography, dry point and seam, 29.5 × 39.5 cm

As Gentes





Rosana Paulino - Inside The Studio (click to watch the video).



Despite not conforming to Western standards, Paulino has been paving the way for a new generation of Afro-diasporic artists who are increasingly securing a larger space in institutions in Brazil and worldwide. Throughout this journey, we have seen the multiplication of demands for a more diverse field of art. After all, being an artist has traditionally been a symbol of social distinction, a confirmation of certain class, race and gender privileges.

- Pollyana Quintella published in Continente Magazine, June 2020

Education

2011

PhD in Fine Arts at School of Communications and Arts at University of São Paulo 1995

BFA in Fine Arts at School of Communications and Arts at University of São Paulo

Solo Exhibitions

2022

The Liability of Threads, Kunstverein Braunschweig, Brunsvique, Germany The time of things, Mendes Wood DM, Brussels, Belgium

2019

BÚFALA, Mendes Wood DM, São Paulo, Brazil

Rosana Paulino: A Costura da Memória, Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil

Paraíso Tropical, The Frank Museum of Art, Otterbein University, Ohio, USA Rosana Paulino: Outras Histórias, Dot'Art Galeria, Belo Horizonte, Brazil

2018

Rosana Paulino: A Costura da Memória, Pinacoteca do Estado de São Paulo, Brazil Assentamento, Clifford Art Gallery, Colgate University, New York, EUA Paraiso Tropical, Museu de Artes Visuais da Unicamp, Campinas, Brazil

2017

Alinhavando Histórias, Senac, São Paulo, Brazil ¿História Natural?, CCSP, São Paulo, Brazil

Atlântico Vermelho, Padrão dos Descobrimentos, EGEAC, Lisbon, Portugal

2016

Atlântico Vermelho, Galeria Superfície, São Paulo, Brazil

2015

Assentamento(s): Adão e Eva no paraíso Brazileiro, IPN, Instituto Pretos Novos Rio de Janeiro, Brazil

2013

Assentamento, Museu de Arte Contemporânea de Americana, São Paulo, Brazil

2011

O Amor: Modos e Usos, Ateliê OÇO/Galeria Cinesol São Paulo, Brazil

2010

Tecido Social, Galeria Virgílio, São Paulo, Brazil

Memórias de Sombras, Hall do Teatro Jorge Amado, Carapicuíba, São Paulo, Brazil

2009

Da Memória e das Sombras: As Amas Senzala do Casarão do Parque Ecológico, Parque Ecológico, Campinas, Brazil

2007

Rosana Paulino: Obra gráfica, Galeria Nello Nuno, FAOP (Fundação de Arte de Ouro Preto), Ouro Preto, Brazil

2006

Colônia, Galeria Virgílio, Brazil.

2000

Desenhos, Doações recentes Centro Cultural São Paulo, Brazil

1997

Álbum de Desenho, Galeria Adriana Penteado, São Paulo, Brazil

1995

A New Face in Hell, Galeria Adriana Penteado, Brazil

1994

Mostra dos Selecionados do Centro Cultural São Paulo, São Paulo, Brazil

Group Exhibitions

2023

35th Bienal de São Paulo, São Paulo, Brazil

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Dos Brasis: arte e pensamento negro, Sesc Belenzinho, São Paulo, Brazil

Decolonial Expressions, Musée d'histoire de Nantes, Nantes, France

África: Diálogos com o contemporâneo, Museu Oscar Niemeyer, Curitiba, Brazil

Um Oceano para Lavar as Mãos, Sesc Quitandinha, Petrópolis, Brazil

Pequenas pedras polidas, Sesc, Brazil

No caminho dos sonhos, Instituto Nise de Silveira, Rio de Janeiro, Brazil

O mais profundo é a pele, Belizário Galeria, São Paulo, Brazil

Elzéard Bouffier, TheMerode, Brussels, Belgium

BRASIL FUTURO: AS FORMAS DA DEMOCRACIA, Museu Nacional da República, Brasília, Brazil

2022

Quilombo: vida, problemas e aspirações do negro, Galeria do Lago - Inhotim, Brumadinho, Brazil

32º Programa de Exposições CCSP - II MOSTRA 2022, CCSP, São Paulo, Brazil

Social Fabric: Art and Activism in Contemporary, Visual Arts Center, Austin, USA

Histórias Brasileiras, MASP, São Paulo, Brazil

DESVAIRAR 22, Sesc Pinheiros, São Paulo, Brazil

Tercer ojo, MALBA, Buenos Aires, Argentina

Por muito tempo acreditei ter sonhado que era livre, Instituto Tomie Ohtake, São Paulo, Brazil

59th International Biennale di Venezia - The Milk of Dreams, Veneza, Italia

Brasilidade: Pós Modernismo, CCBB, Brasil

Espaços do Ainda, Paço Imperial, Rio de Janeiro, Brazil

A casa é sua: migração e hospitalidade fora do lugar, Paço Imperial, Rio de Janeiro, Brazil

Global Positioning, Public Art Foundation, New York, Boston, Chicago, EUA

2021

Arqueólogas do Afeto, Galeria Bruno Múrias, Lisboa, Portugal

Carolina Maria de Jesus: um Brasil para os brasileiros, Instituto Moreira Salles, São Paulo, Brazil

Brasilidade: pós-modernismo, Centro Cultural Banco do Brasil, Brazil

Afro-atlantic Histories, Museum of Fine Arts, Houston, Texas, USA

Da Letra a Palavra, Museu Judaico de São Paulo, São Paulo, Brazil

2020

Casa Carioca, MAR, Rio de Janeiro, Brazil

Transbordar: Transgressões do Bordado na Arte, Sesc Pinheiros, São Paulo, Brazil

What I really want to tell you, Mana Contemporary, Chicago, EUA

CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil

Beyond the Black Atlantic, Kunstverein Hannover, Hannover, Germany

22nd Sydney Biennial, Sydney, Australia

2019

21º Bienal Sesc VideoBrazil, Sesc 24 de Maio, São Paulo, Brazil

Palavras Somam, MAB FAAP, São Paulo, Brazil

Slavery in the Hands of Harvard, Harvard University, Massachusetts, EUA

O rio dos Navegantes, MAR: Museu de Arte do Rio de Janeiro, Brazil

What I really want to tell you, Atchugary Art Center, Miami, EUA

PretaAtitude, Sesc Vila Mariana, São Paulo, Brazil

Arte Naiff, EAV Parque Lage, Rio de Janeiro, Brazil

2018

Arte, Democracia e Utopia, MAR: Museu de Arte do Rio de Janeiro, Brazil

Afroamericanos, Centro de La Imagen, Cidade do Mexico, Mexico

Histórias Afro Atlânticas, MABrazil, Museu de Arte de São Paulo,

São Paulo, Brazil

Histórias Afro Atlânticas, Instituto Tomie Ohtake, São Paulo, Brazil

PretaAtitude, Sesc São Carlos, São Carlos, Brazil

2017

South, South: Let me begin again, Goodman Gallery Cape Town, South Africa

Aquí Estamos: The Heart of Arte The National HiBrazilanic, Cultural Center Art Museum, Albuquerque, New Mexico, USA

São Paulo Não É Uma Cidade: Invenções Do Centro, Sesc 24 de Maio,

São Paulo, Brazil

2016

Silêncio(s) do Feminino, Caixa Cultural, São Paulo, Brazil

La corteza del Alma Galeria Fernando Pradilla, Madrid, Spain

Bienal Naïfs do Brazil, Sesc São Paulo, Brazil

2015

TERRITÓRIOS: Artistas Afrodescendentes no Acervo da Pinacoteca, Pinacoteca do Estado, São Paulo, Brazil

Rio Setecentista, quando o Rio virou capital, MAR: Museu de Arte do Rio de Janeiro, Brazil

Art Ria IPN: Instituto Pretos Novos, Rio de Janeiro, Brazil

2014

Corpos Insurgentes, SESC Vila Mariana, São Paulo, Brazil

Poder provisório, MAM - Museu de Arte Moderna de São Paulo, Brazil

Mulheres Negras, Obscure Beauté du Brésil E Brazilace Cultural Fort Grifoon à Besançon, Besançon, France

2013

Brazileiros e Americanos na Litografia do Tamarind Institute, Museu AfroBrazil, São Paulo, Brazil

A Nova Mão Afro Brazileira, Museu AfroBrazil São Paulo, Brazil

2012

AFRO: Black identity in America and Brazil Tamarind Gallery, Albuquerque, New Mexico, USA

Gravura em campo expandido, Estação Pinacoteca, Pinacoteca do Estado, Brazil,

2011

Contemporânea Art Paraty, Festival Internacional das Artes Visuais Paraty, Rio de Janeiro e Museu AfroBrazil, Brazil

Incorporations. Europália, La Centrale Eletrique, Bruxelas, Bélgica

2010

Shoá: Reflexões para um mundo mais Tolerante, SESC Pompéia, São Paulo, Brazil

Estéticas, suenos y utopias de los artistas de Brazil por La libertad, Museo de la Solidaridad Salvador Allende, Santiago, Chile

2009

Nós, Museu da República, Rio de Janeiro, Brazil

Roots and More: The Journey of the Brazilirits, Afrika Museum, Berg en Dau, Holanda

Os Mágicos Olhos das Américas, Museu Afro Brazil, São Paulo, Brazil

2008

Panorama dos Panoramas, MAM - Museu de Arte Moderna de São Paulo, Brazil

Brazil ARTE, Pavilhão da Bienal, Parque do Ibirapuera, Brazil

Distância e Proximidade, Projeto Toldos Fundação Calouste Gulbenkian, Lisbon, Portugal

2007

In someone else's skin, Bard College, Nova York, USA

Mulheres Artistas / Olhares Contemporâneos, Museu de Arte Contemporânea da Universidade de São Paulo, MAC/USP, São Paulo, Brazil

Brazil, Áfricas, Américas: Encuentros Convergentes: Ancestralidad y Contemporaneidad, Bienal de Valencia, Valencia, Spain

2006

Réplica e Rebeldia, Artistas de Angola, Brazil, Cabo Verde e Moçambique

Exposição itinerante realizada pelo Instituto Camões e tendo passado até o momento por Moçambique, Angola, Cabo Verde e Brazil (MAM Bahia e MAM Rio de Janeiro)

Manobras Radicais, Centro Cultural Banco do Brasil, Brazil

2005

60 pós 60, Centro Cultural São Paulo, São Paulo, Brazil

BArte, Feira Internacional de Arte Moderna e Contemporânea Parque do Ibirapuera, Brazil

2004

Trienal Poli/Gráfica de San Juan: América Latina y el Caribe, San Juan, Porto Rico

Mostra de abertura do Museu AfroBrazil, Museu AfroBrazil, São Paulo, Brazil

2003

IV Bienal do Mercosul, Cais do Porto, Rio Grande do Sul, RS, Brazil

2º FAN - Festival de Arte Negra de Belo Horizonte, Casa do Conde, Brazil

Arte e Sociedade: uma relação polêmica, Itaú Cultural São Paulo, Brazil

2002

Desenho Contemporâneo, MAC, Museu de Arte Contemporânea de Americana, Brazil São ou não são gravuras?, Museu de Arte de Londrina, Paraná, Brazil

2001

Virgin Territory, National Museum of Women in the Arts, Washington DC, USA Côte à Côte, Art Contemporain du Brazil, CapcMusée d'art Contemporain, Bordeaux, France

Panorama da Arte Brazileira, MAM São Paulo, Brazil Fotografia não fotografia, MAM São Paulo, Brazil São ou não são gravuras?, MAM Villa Lobos, Brazil

2000

Bienal Brazil + 500, Arte Afro, Brazileira, Fundação Bienal de São Paulo, Brazil

Américafotolatina, Museu de las Artes de la Universidad de Guadalajara, Mexico

Século XX: Arte do Brazil, Fundação Calouste Gulbenkian, Lisbon, Portugal

Marcas do Corpo, Dobras da Alma, Mostra da Gravura da Cidade de Curitiba, Brazil

1999

9º Bienal Internacional de Fotografia, BIF 99, Centro de La Imagen, Cidade do Mexico, Mexico

Public Collections

Centre Pompidou University of New Mexico Art Museum Museu de Artes de Buenos Aires The Frank Museum of Art, Otterbein University Pinacoteca do Estado de São Paulo
Museu de Arte de São Paulo
Museu de Arte Moderna de São Paulo
Pinacoteca Municipal – Centro Cultural São Paulo
Museu AfroBrasil – São Paulo
Museu Salvador Allende
Pérez Art Museum
Museu Oscar Niemeyer

Awards

Konex Mercosur 2022: Visual Artsd

