



Rosana Paulino

\*1967 in São Paulo, Brazil  
Lives and works in São Paulo





**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 aesthetic 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.





Selected  
EXHIBITIONS







2024

MALBA, Buenos Aires  
*Amefricana*

Paulino's poetic interventions reinscribe the archives of the African diaspora in South America. They do so through constant dialogue between personal archives, historical archives, reconceptualizations of Brazilian art, interrogations of the matrixes of Western science (its classification systems,

its hypotheses, its ways of ordering the world) and also through an approach to the affections and circumstances of black women in Brazilian and Latin American societies.





YES, NOS TEMOS



A FOMENTO DA REPRODUÇÃO





ARTIST'S STATEMENT  
The work is a series of drawings and paintings that explore the relationship between the body and the mind. It is a journey of discovery, a quest for the unknown. The work is a series of drawings and paintings that explore the relationship between the body and the mind. It is a journey of discovery, a quest for the unknown. The work is a series of drawings and paintings that explore the relationship between the body and the mind. It is a journey of discovery, a quest for the unknown.



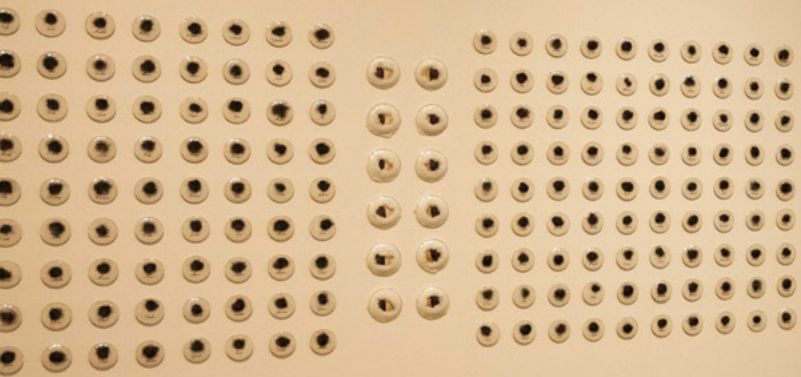
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The exhibition title, Amefricana, derives from the concept of “Amefricanity,” coined by Brazilian philosopher, black activist, feminist, and sociologist Lélia Gonzalez (1935-1994). “Amefricanas” are the individual identities, structured through collective experience, of those who share cultural ties that are opposite to colonial domination. The term picks up singularities of black women’s role and highlights their active participation in history, unlike racist and sexist narratives that diminish or suppress their importance.







Small informational text panel on the left wall.

Small informational text panel on the right wall.







2023

35ª Bienal de São Paulo

In the 2019 series *Búfala*, *Senhora das plantas* and *Jatobá*, by questioning the construction of a subjectivity that does not contemplate the black feminine, Paulino builds other archetypes and reclaims expropriated affectivities and psyches, revealing the closeness of these women to nature, whose bodies 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

of everything, in other words, in these religions, women are constituted and constitute nature. As is the case with the *Mulheres-Mangue* series (2022-2023), the grandmother of the grandmothers in the *Jatobá* series, who, with her aerial roots - it's no longer necessary to hide - and connected, as is Afro-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.







“My way of thinking is a collective way of thinking. Before it was in me it was already in them.

We need to start thinking about knowledge in other ways. Knowledge in a circle, knowledge under a tree, knowledge of plants, knowledge that places the subject within nature and not above it.

I’m a train that doesn’t fit in the West.”







2022

Kunstverein Braunschweig, Braunschweig

*The Liability of Threads*

Using both personal and archival images, her own photographs and experiences, Paulino creates a counter-narrative that is at once fragile and radical to the common images of artistic and scientific iconography since the 17th century and that seeks to justify the narrative of an inferior race to this day. Paulino explores the effects of memory and the intertwining of aesthetic, social and psychological worlds, relocating historical images that have contributed to a distorted construction of memory. The artist's sensitive, powerful and complex work entwines a kind of autobiographical biology between science and mythology: through descriptions of bodies, transformations and metamorphoses, captivity and protection of the female body.









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.



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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.





Informational text panel.

Informational text panel.



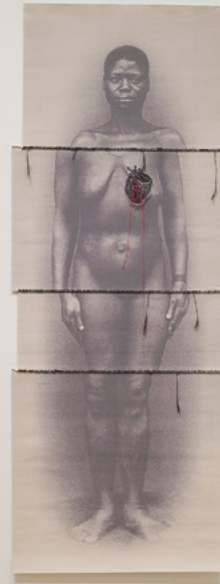


2018

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 element 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?*.



Aquilo que consideramos Ciência, História e Verdade hoje poderia ser questionado no futuro? Como e por quê?





Selected  
WORKS







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





Rosana Paulino

*Musa Paradisiaca*

2018

digital printing on fabric, ink and sewing

102 × 96 cm

40 1/8 × 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

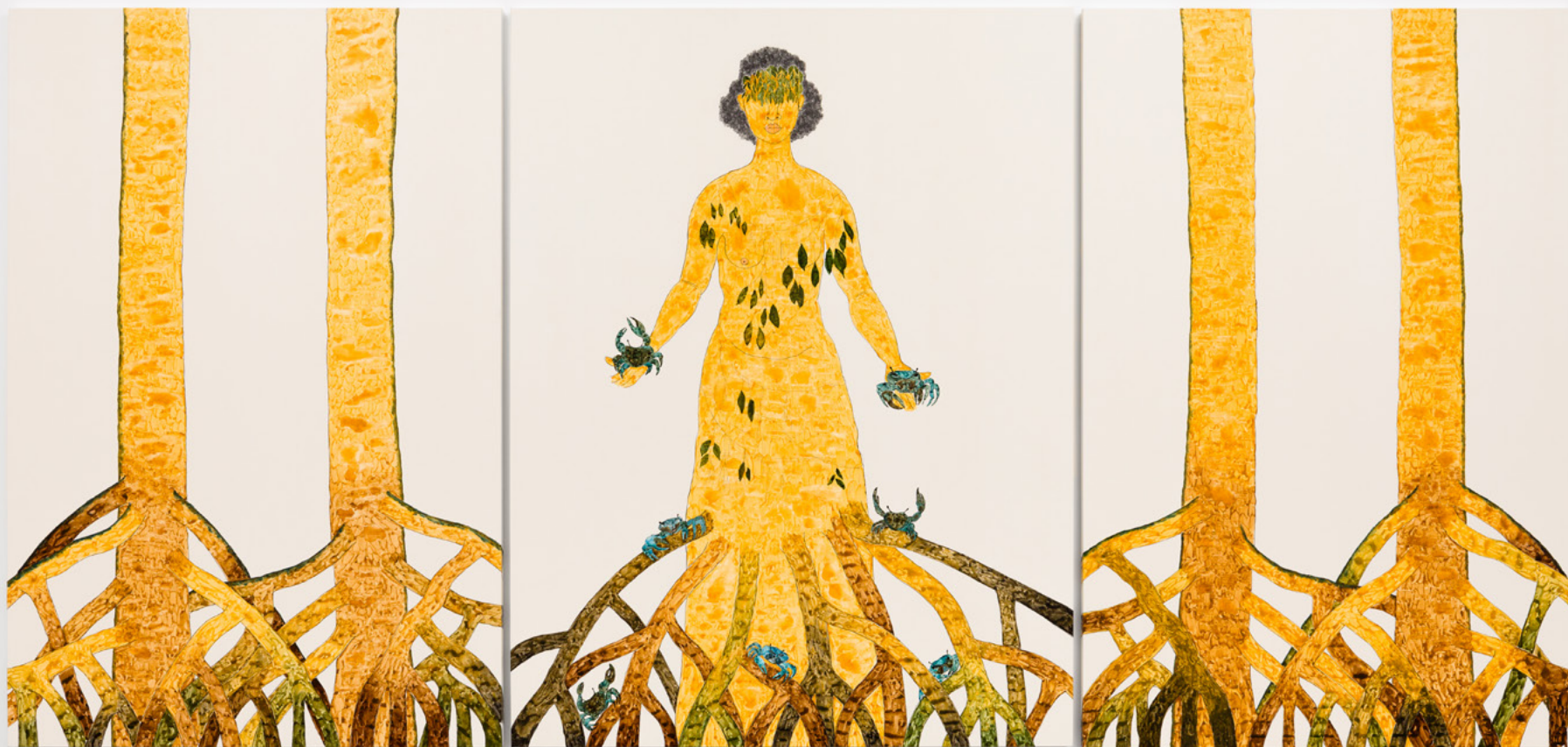


Rosana Paulino, *Untitled*, from *NATUREZA BRAZILEIRA* series, 2010, digital printing on fabric, acrylic and sewing, 95 × 110 cm, 37 3/8 × 43 1/4 in





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









**Rosana Paulino**

*Mangue*

2022

watercolor, grafite on canvas

160 × 150 cm

60 1/4 × 35 3/8 in





**Rosana Paulino**

*From Jatobá series*

2022

watercolor and graphite on paper

77 × 56.5 cm

30 1/4 × 22 1/4 in



**Rosana Paulino**

*From Jatobá series*

2022

watercolor and graphite on paper

77 × 56.5 cm

30 1/4 × 22 1/4 in









**Rosana Paulino**

*From Senhora das plantas series*

2022

watercolor and graphite on paper

57 × 38.5 cm

22 1/2 × 15 1/8 in





**Rosana Paulino**

*From Senhora das plantas series*

2022

watercolor and graphite on paper

56.2 × 38.5 cm

22 1/8 × 15 1/8 in









**Rosana Paulino**, *A geometria à brasileira: verde n.1*, 2022, collage, monotype and paint on canvas, 80 × 160 cm, 31 1/2 × 63 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





CATTLEYA bicolor.

**Rosana Paulino**

*A geometria à brasileira chega ao paraíso tropical*

2022

digital print, collage and monotype on paper

48 × 33 cm

18 7/8 × 13 in



**Rosana Paulino**

*A geometria à brasileira chega ao paraíso tropical*

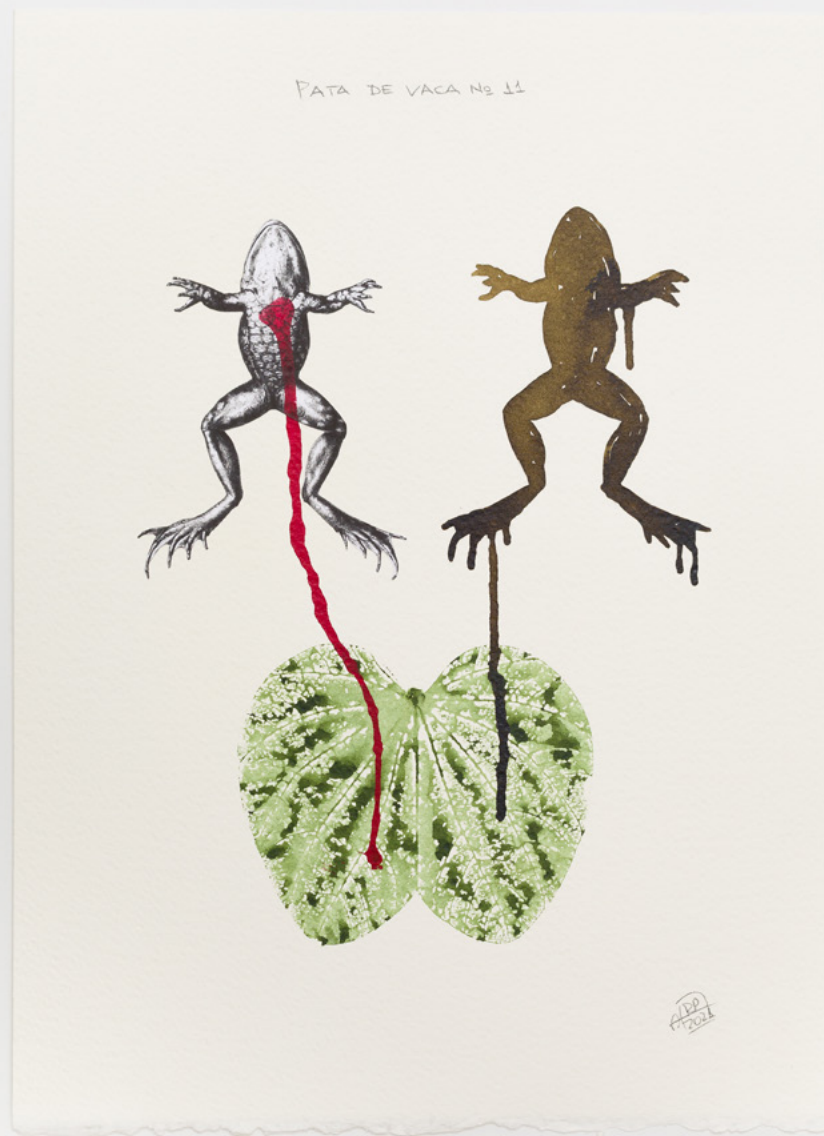
2022

digital print, collage and monotype on paper

48 × 33 cm

18 7/8 × 13 in





**Rosana Paulino**

*Pata de vaca n.11*

2021

monotype, collage and ink on paper

38 × 28 cm

15 × 11 1/8 in



**Rosana Paulino**

*Pata de vaca n.2*

2021

monotype, collage and ink on paper

38 × 28 cm

15 × 11 1/8 in







**Rosana Paulino**

*O Ovo, Divisão Celular*

2001

graphite, oil and dry pastel and  
crayon on paper

33 x 24 cm

13 x 9 1/2 in





**Rosana Paulino**

*Untitled*

2001

graphite, oil and dry pastel and  
crayon on paper

33 × 24 cm

13 × 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







**Rosana Paulino**

*Untitled*

2001

graphite, oil and dry pastel and  
crayon on paper

33 × 24 cm

13 × 9 1/2 in



**Rosana Paulino**

*Untitled*

2001

graphite, oil and dry pastel and  
crayon on paper

33 × 24 cm

13 × 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 × 17 × 17 cm, 11 3/4 × 6 3/4 × 6 3/4 in





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



**Rosana Paulino**

*from Búfala series*

2020

watercolor, graphite and  
charcoal on paper

65 × 50 cm

25 5/8 × 19 3/4 in





**Rosana Paulino**

*from Búfala series*

2020

watercolor, graphite and  
charcoal on paper

65 × 50 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**

*from Búfala series*

2021

watercolor, graphite, conté  
à Paris pencil and acrylic  
on paper

38 x 28 cm

15 x 11 1/8 in



PIE

AP 2021

**Rosana Paulino**

*from Búfala series*

2021

watercolor, graphite, conté  
à Paris pencil and acrylic  
on paper

55 x 42 cm

21 5/8 x 16 1/2 in





**Rosana Paulino**

*Autorretrato com máscara  
africana*

1997

conté à Paris pencil on paper

20.5 x 15.5 cm

8 1/8 x 6 1/8 in



**Rosana Paulino**

*Autorretrato com máscara  
africana*

1997

conté à Paris pencil on paper

42 x 29.7 cm

16 1/2 x 11 3/4 in





**Rosana Paulino**

*Autorretrato com  
máscara africana*

1997

graphite and conté à  
Paris pencil on paper

32 x 24 cm

12 5/8 x 9 1/2 in







**Rosana Paulino**

*Autorretrato com  
máscara africana*

1997

conté à Paris pencil  
on paper

32 x 24 cm

12 5/8 x 9 1/2 in



**Rosana Paulino**

*Autorretrato com  
máscara africana*

1997

ink on paper

32 x 24 cm

12 5/8 x 9 1/2 in





**Rosana Paulino**

*Autorretrato com  
máscara africana*

1997

ink, ink wash and  
green ink on paper

42 x 29.7 cm

16 1/2 x 11 3/4 in









**Rosana Paulino**

*from Tecelás series*

2003

watercolor and graphite  
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in



**Rosana Paulino**

*from Tecelás series*

2003

watercolor and graphite  
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in









Rosana Paulino, *Parede da memória*, 1994/2015 patuás in acrylic cloth and fabric stiched with cotton thread, photocopy on paper and watercolor,  $3 \frac{1}{8} \times 3 \frac{1}{8} \times 1 \frac{1}{8}$  in,  $8 \times 8 \times 3$  cm (each)





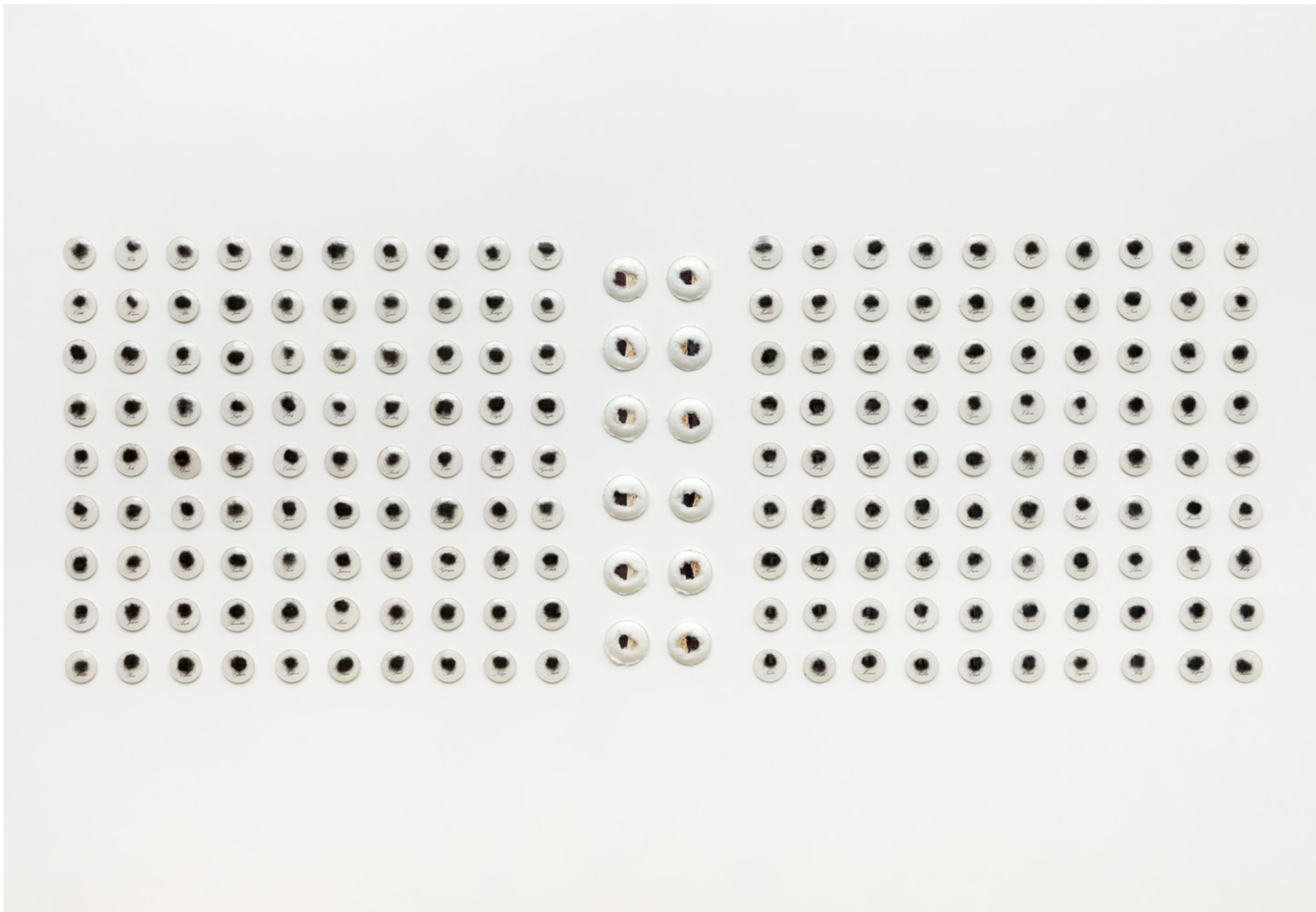




**Rosana Paulino**, *Ama de leite*, 2007, Monotipias sobre tecido, fitas de cetim, vidros e fotografia digital, dimensões variáveis, 200 × 180 cm, 78 3/4 × 70 7/8 in (tecido)







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







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



At the end of the 1990s, Paulino's practice becomes more three-dimensional. 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





**Rosana Paulino**

*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](#)).





The Black female body collects layers and layers of oppression – of race, gender and class. But it is this racialized female body that remains, in its utmost complexity, unrepresentable by white-centric lenses. Despite the lack of language and vocabulary in the so-called Western arts to deal with these existences [...] Rosana Paulino makes use of plants that are significant in Afro-Brazilian cultures, such as the dracaena trisfasciata (the sword of iansã), the Swiss cheese plant, the dragon-tail plant and the bromelia, to create, through a symbolic nature, a regime of visibility that allows the complexity of Black female subjectivity in the diaspora and its archetypes to be perceived.

– Lorraine Mendes  
*The Time of Things, June 2022*

## 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

2024

*Ameíricana*, MALBA, Buenos Aires, Argentina

2023

*Nascituras*, Mendes Wood DM, São Paulo, Brazil

2022

*The Liability of Threads*, Kunstverein Braunschweig, Brunswick, 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

*Paraíso 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 Brasileiro*, 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 Penteadó, São Paulo, Brazil

1995

*A New Face in Hell*, Galeria Adriana Penteadó, Brazil

1994

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

## Group Exhibitions

2024

*The Lives of Animals*, Museum of Contemporary Art, Antwerp, Belgium

*Rio: a medida da terra*, Galeria Flexa, Rio de Janeiro, Brazil

*Um defeito de cor*, Sesc Pinheiros, São Paulo, Brazil

*DOS BRASIS: arte e pensamento negro*, Sesc Quitandinha, Rio de Janeiro, Brazil

*Atlântico Vermelho*, ONU, Geneve, Switzerland

*Um defeito de cor*, Sesc Pinheiros, São Paulo, Brazil

*Antes e Agora, Longe e Aqui Dentro*, Museu Oscar Niemeyer, Curitiba, Brazil

*O Legado Burle Marx*, MAM Rio, Rio de Janeiro, Brazil

2023

*Mãos: 35 anos da Mão Afro-Brasileira*, MAM / Museu Afro Brasil, São Paulo, Brazil



*O cio da terra / Ócio da Terra*, Fundación Pablo Atchgarrry, Miami, USA  
*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, Itália  
*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 HiBrazilianic*, 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 Naífs do Brasil*, 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 Brasileira*, 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, sueños 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 Brasileira*, 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

*América fotolatina*, 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

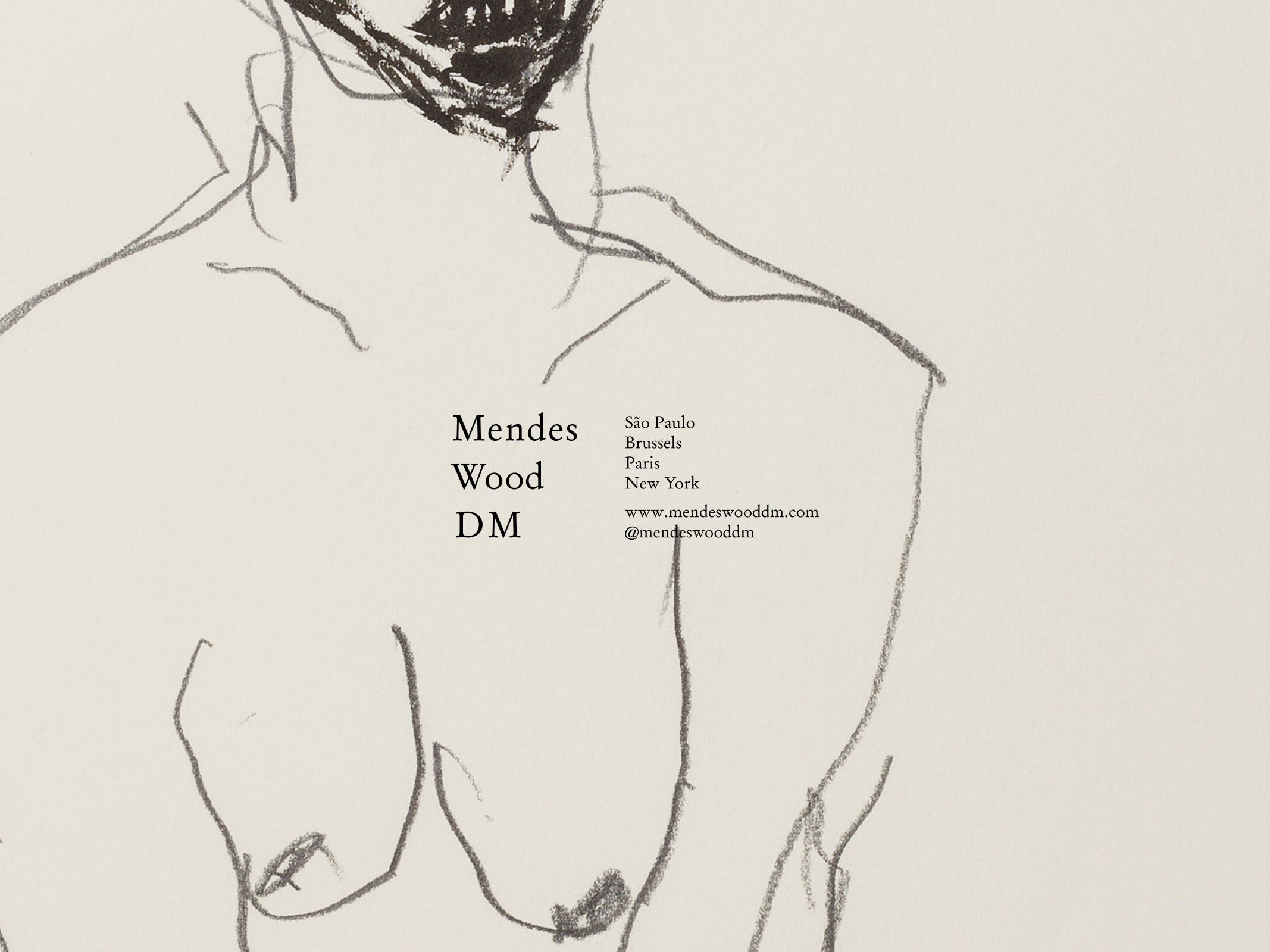
Museu Salvador Allende

Pérez Art Museum

Museu Oscar Niemeyer

## **Awards**

Konex Mercosur 2022: Visual Artsd



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