

Castiel Vitorino Brasileiro

b. 1996, Vitória, Brazil
lives and works on planet Earth





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.

Castiel Vitorino Brasileiro (b. 1996, Vitória, Brazil) lives and works on Planet Earth.

Recent solo exhibitions include *Eterno Vulnerável*, **Solar dos Abacaxis**, Rio de Janeiro (2025); *A linguagem dos Anjos*, **Mendes Wood DM**, Brussels (2024); *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 *Ancestral Futures*, **Église des Trinitaires**, Arles (2025); *Choreographies of the Impossible*, **35th Bienal de São Paulo**, São Paulo (2023); *Third World: The Bottom Dimension*, **Serpentine Gallery**, London (2023); *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 a central yellow circle with radiating lines, resembling a sun or a face. Above it is a large, curved, textured shape in white and yellow. To the left is another curved, textured shape in white and grey. The composition is filled with various lines, including wavy yellow lines at the top and bottom, and a series of small, repeating symbols (like 'k' or 'v') along the bottom and sides. Handwritten text in white and yellow is scattered throughout, including 'quadrant' and 'is equal' in the center, and 'unfolding' on the left. The overall style is expressive and gestural.

SELECTED
EXHIBITIONS





A linguagem dos anjos, Mendes Wood DM, Brussels, 2024

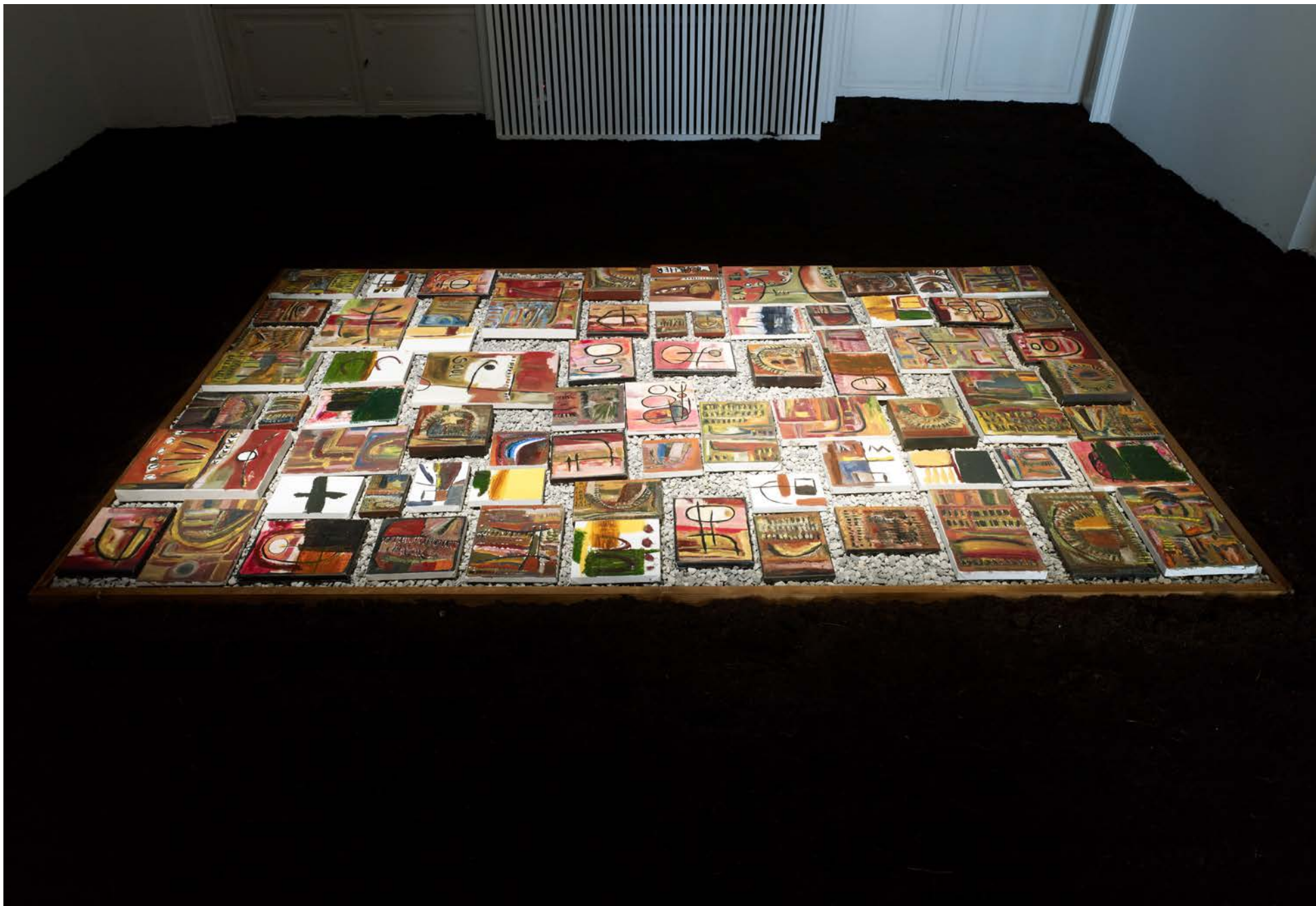


This exhibition is a culmination of recent explorations and revelations the artist experienced during a long excursion in the Moroccan desert. Bringing together installations, sculptures, ceramics, paintings, and videos, the show explores non-linear relationships Vitorino Brasileiro maintains with language and non-canonical philosophies.

While expressing political, aesthetic, and relational ideas through acts of speaking, listening, and writing, Castiel Vitorino Brasileiro's work also widely stems from the need to exist outside human logics based on expectations. A *linguagem dos anjos* gestures toward nonlinear communication that breaks with human logic concerning time and space, focusing on spiritual, encrypted, and universal forms of communication. Further, understanding the body as a transient terrain of intelligence and experiences, the works of the exhibition unfold a sort of unknown, elemental, often embodied, alphabet that plays with the spatiotemporality and universality of communications.



A linguagem dos anjos, Mendes Wood DM, Brussels, 2024



A linguagem dos anjos, Mendes Wood DM, Brussels, 2024



2022

Mendes Wood DM, New York

Remember when we talked about meeting again

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.



Remember when we talked about meeting again, Mendes Wood DM, New York, 2022



Remember when we talked about meeting again, Mendes Wood DM, New York, 2022



Remember when we talked about meeting again, Mendes Wood DM, New York, 2022



Remember when we talked about meeting again, Mendes Wood DM, New York, 2022



2023
Serpentine North, London
Third World: The Bottom Dimension



Third World: The Bottom Dimension, Serpentine North, London, 2023



2023
Fundação Bienal de São Paulo, São Paulo
35th São Paulo Biennial – Choreographies of the Impossible



35th São Paulo Biennial – *Choreographies of the Impossible*, Fundação Bienal de São Paulo, São Paulo, 2023



“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



35th São Paulo Biennial – *Choreographies of the Impossible*, Fundação Bienal de São Paulo, São Paulo, 2023



2023
Instituto Tomie Ohtake, São Paulo
Ensaio para o Museu das Origens



Ensaios para o Museu das Origens, Instituto Tomie Ohtake, São Paulo, 2023



Ensaio para o Museu das Origens, Instituto Tomie Ohtake, São Paulo, 2023





Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Ato moderno

Textual content on the informational panel, likely describing the exhibition or the artist's work.

Small text at the bottom of the panel, possibly indicating the organizing institution or location.

2022
Pinacoteca do Estado de São Paulo, São Paulo
Ato Modernos



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.



Atos Modernos, Pinacoteca do Estado de São Paulo, São Paulo, 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 na 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 a 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 an spiritual element, as an energy conductor, capable of cleaning and nourishing, so I created this great path unfolding toward its contemplation".

– Castiel Vitorino Brasileiro



Social Fabric: Art and Activism in Contemporary Brazil, Visual Arts Center, Austin, 2022





Social Fabric: Art and Activism in Contemporary Brazil, Visual Arts Center, Austin, 2022

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.

"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

CASTIEL VITORINO BRASILEIRO A VIAJANTE

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

QUARTO DE CURA

MANTENHA SUA CIDADE LIMPA



Social Fabric: Art and Activism in Contemporary Brazil, Visual Arts Center, Austin, 2022



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



"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



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



2021
The Hessel Museum of Art and CCS Bard Galleries, New York
Eclips



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.

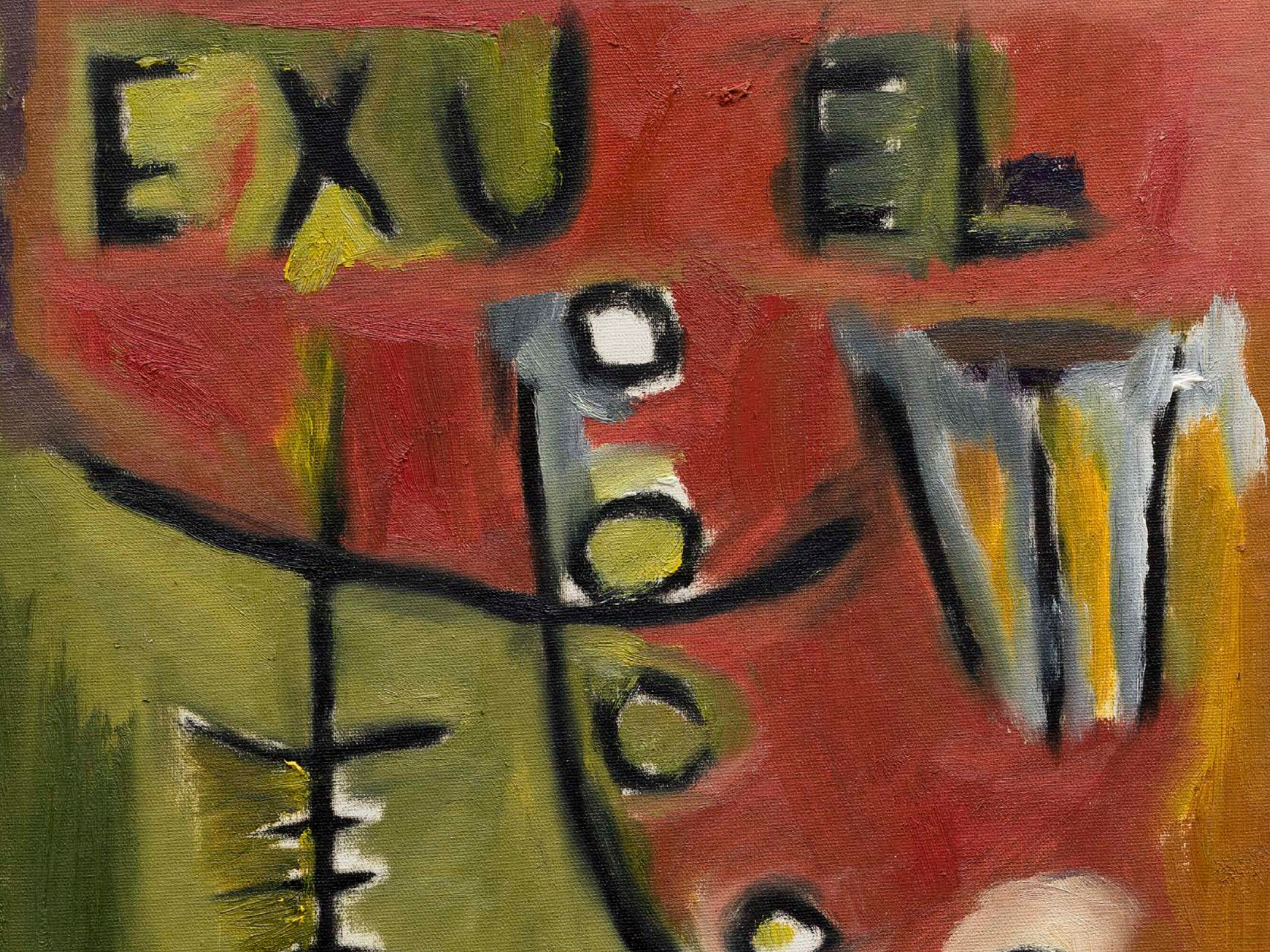
SELECTED
WORKS





Castiel Vitorino Brasileiro, *A linguagem dos anjos*, 2022 – 2024, oil and acrylic on canvas, ensemble of 72 paintings, variable dimensions, MW.CVB.175











Castiel Vitorino Brasileiro
Saudação para o povo das estradas
2023
photography
129 x 86 cm
50 3/4 x 33 7/8 in
MW.CVB.041





Castiel Vitorino Brasileiro

A história de uma alma pode ser contada de diversas maneiras

2023

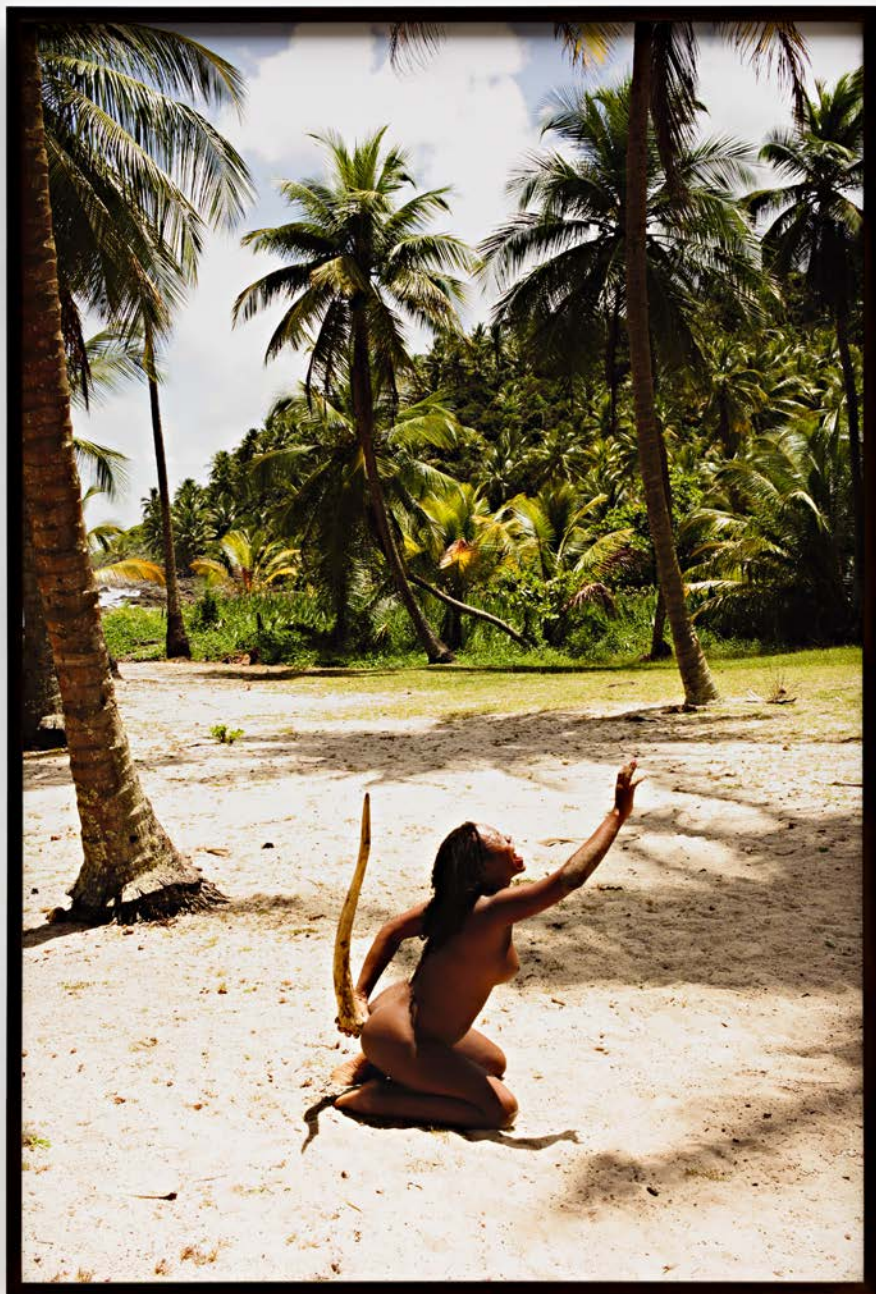
photography

129 x 86 cm

50 3/4 x 33 7/8 in

MW.CVB.039





Castiel Vitorino Brasileiro

Rito de passagem

2023

photography

129 x 86 cm

50 3/4 x 33 7/8 in

MW.CVB.039





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.022



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 linen

80 x 60 cm

31 1/2 x 23 5/8 in

MW.CVB.009



Castiel Vitorino Brasileiro, *COMUNICADO*, 2022, video, 7'58", MW.CVB.033



Castiel Vitorino Brasileiro, *que fue del amor cuando decimos si y nadie más II*, 2022, video, 9'14", MW.CVB.030



Castiel Vitorino Brasileiro, *CELESTIAL, ESTE AMOR QUE EN ALGUN DIA DECIMOS DECIR QUE ES VERDAD*, 2022, video, 5'23", MW.CVB.032





Castiel Vitorino Brasileiro, *CELESTIAL, ESTE AMOR QUE EN ALGUN DIA DECIMOS DECIR QUE ES VERDAD*, 2022, video, 5'23", MW.CVB.032





Castiel Vitorino Brasileiro

Untitled, from Me basta mirarte para enamorarme otra vez series

2021

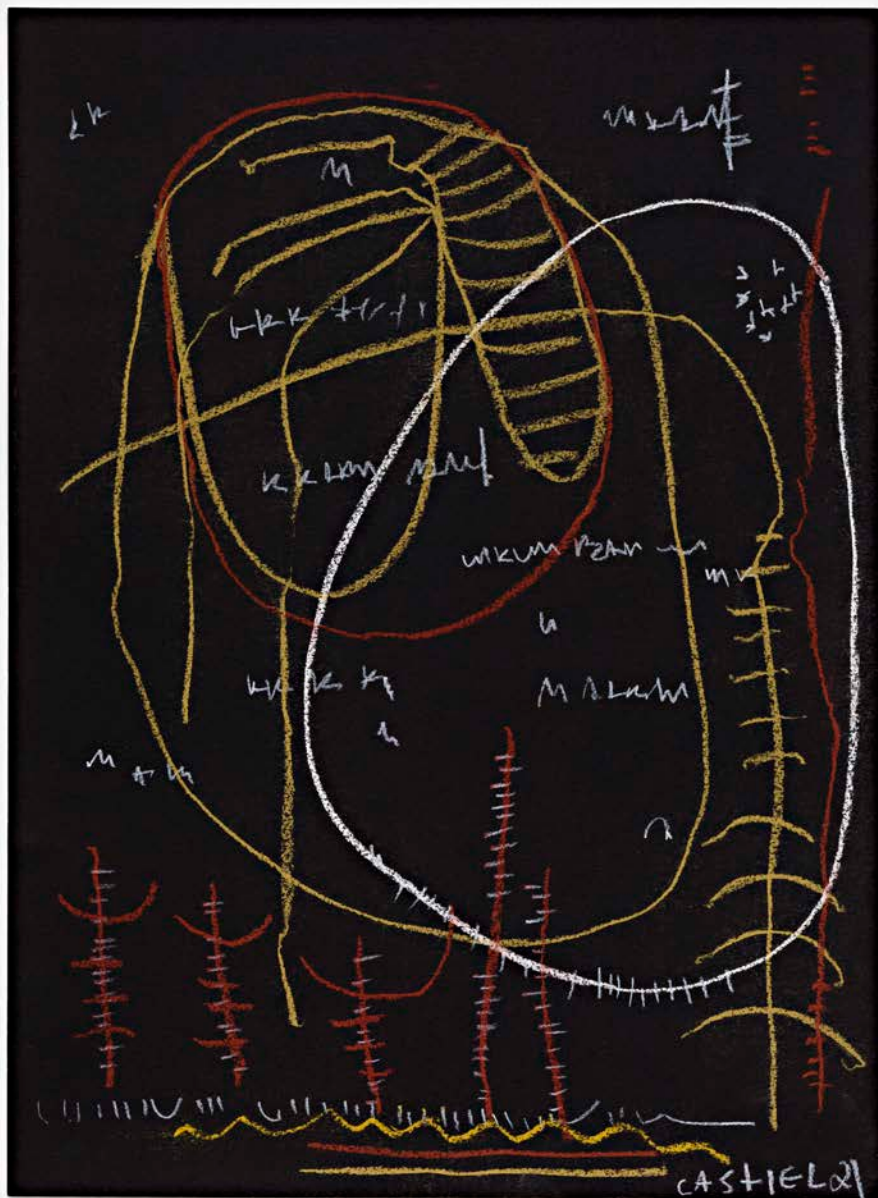
dry pastel on paper

40.8 x 30 cm

16 x 11 3/4 in

MW.CVB.46





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.053

WIKUM BEAN

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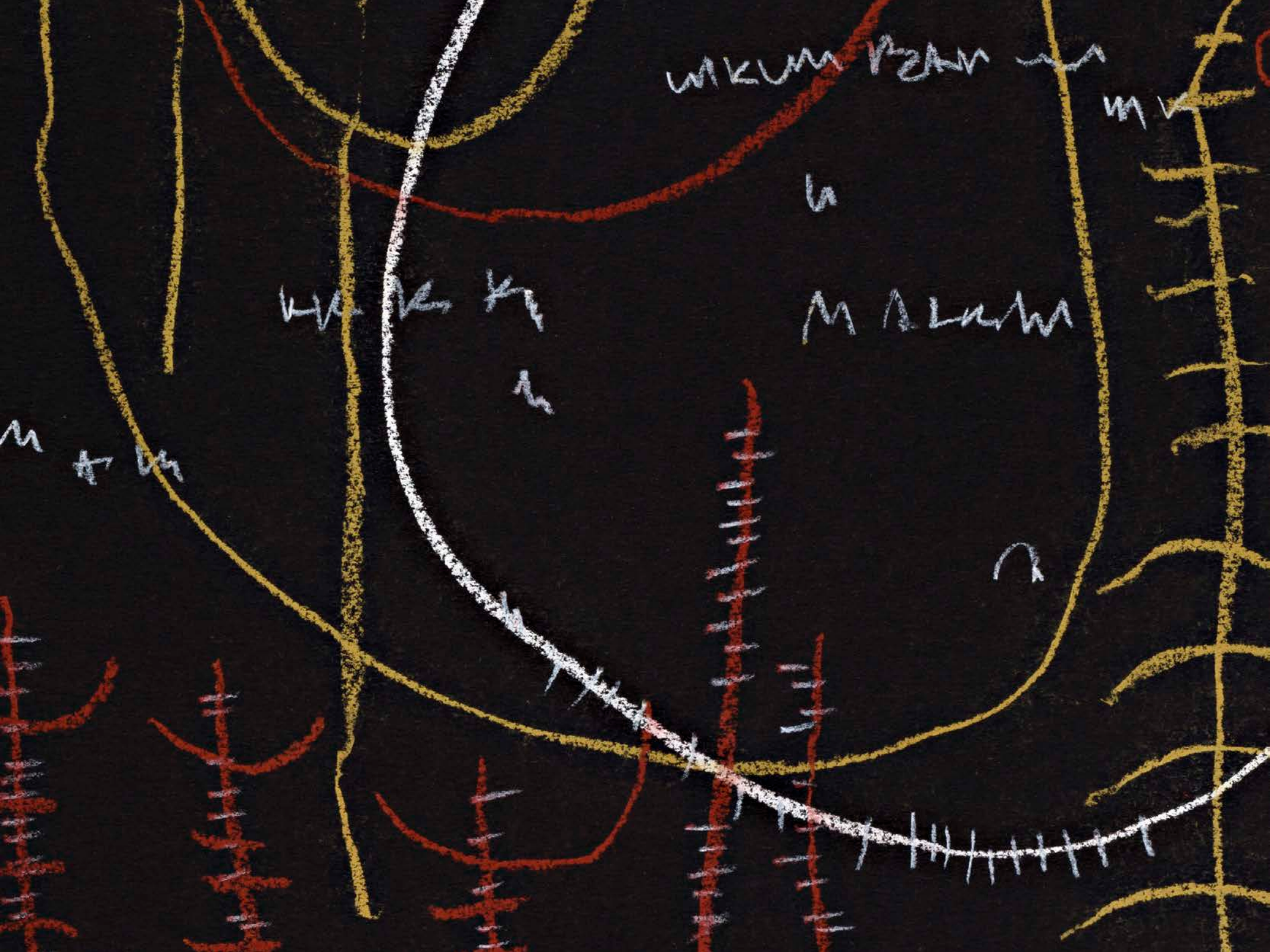
WIKUM BEAN

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MALUM

m

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Castiel Vitorino Brasileiro

Untitled, from Me basta mirarte para enamorarme otra vez series

2021

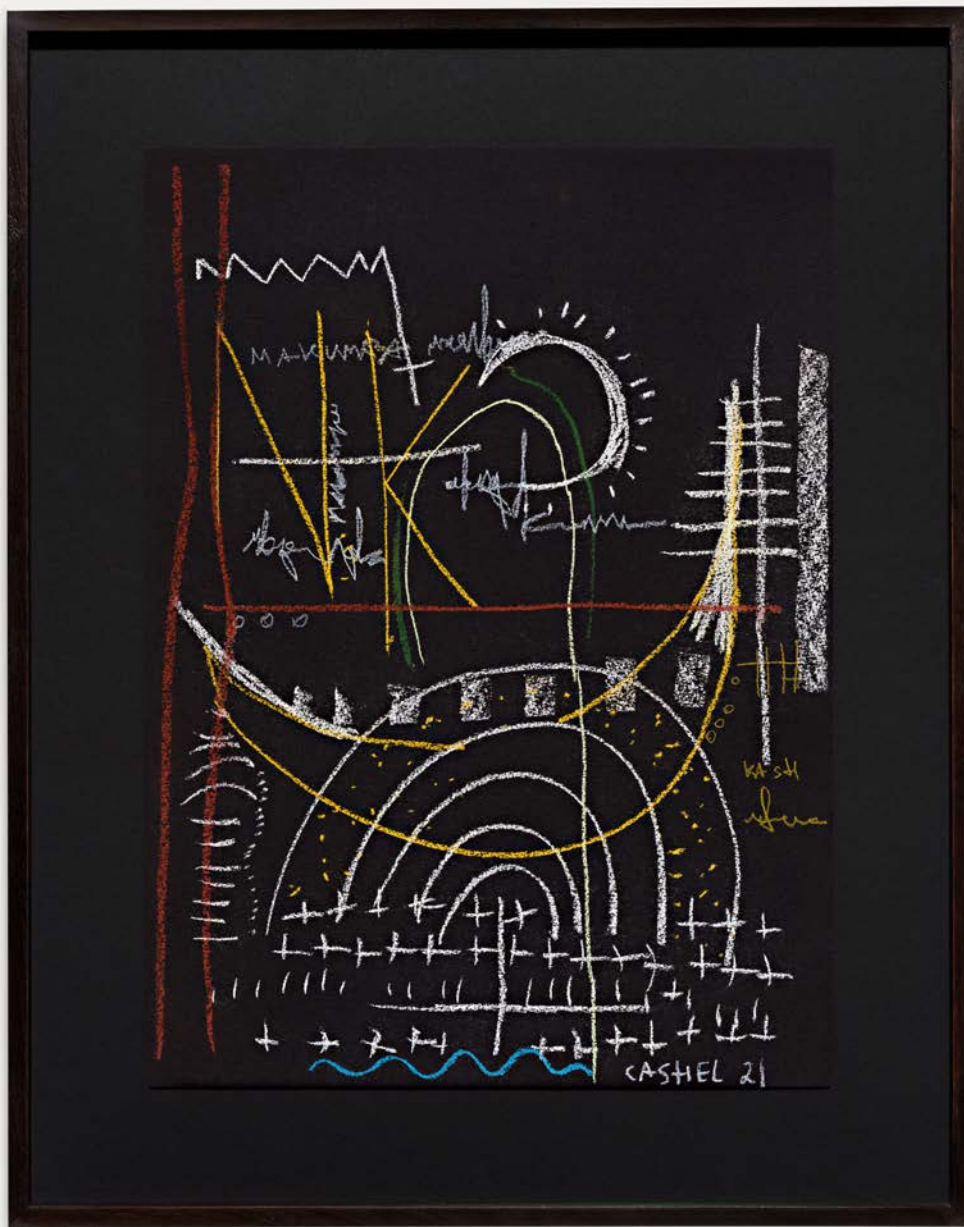
dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.54





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

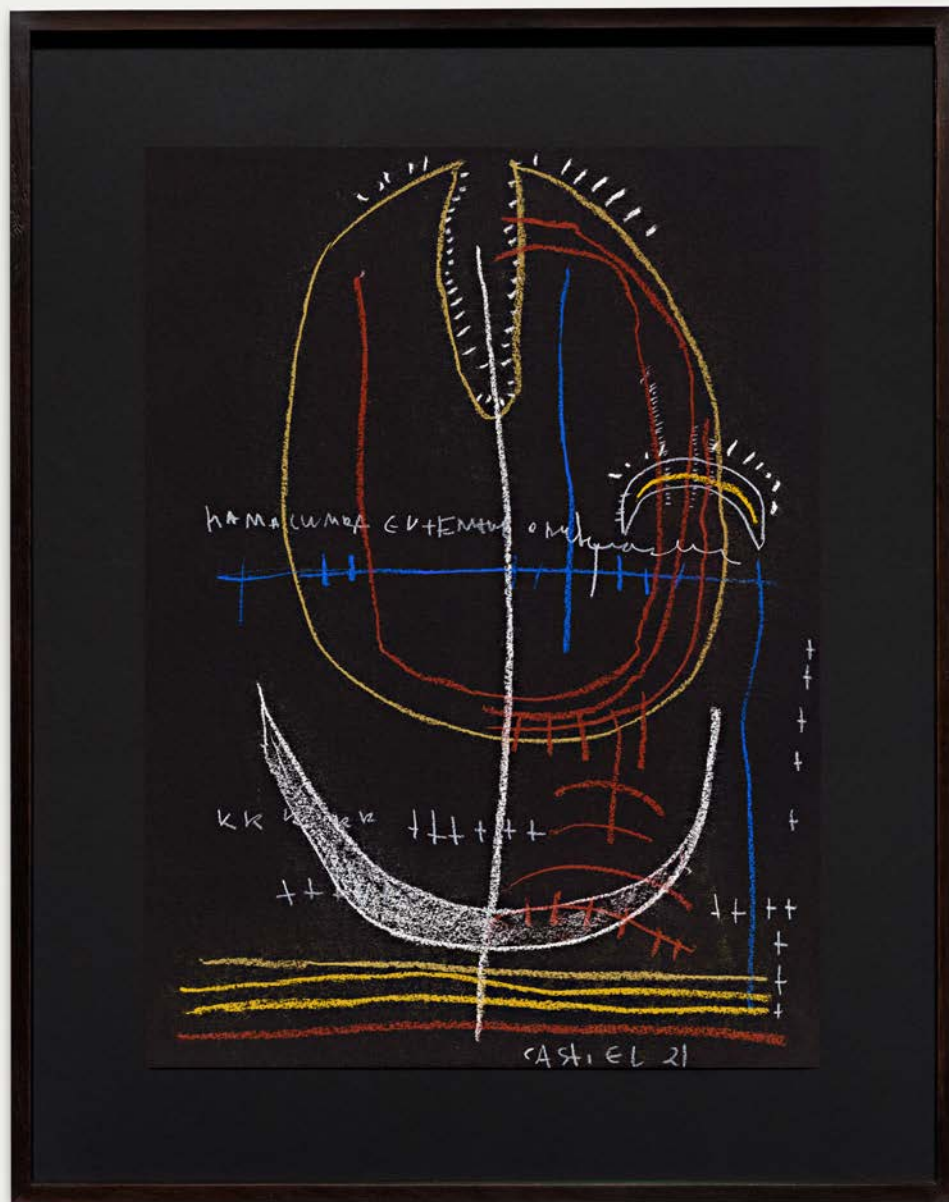
dry pastel on paper

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

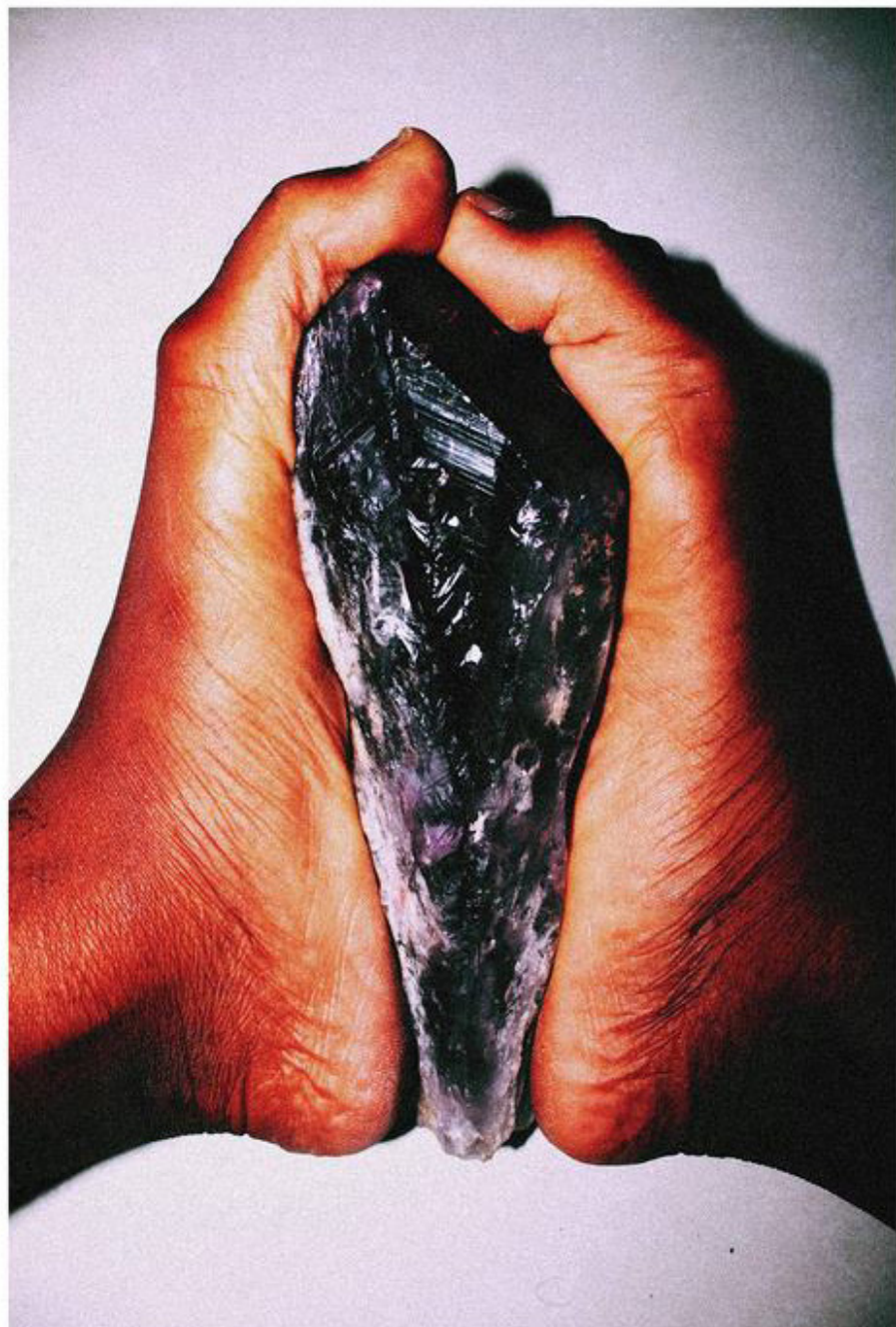
dry pastel on paper

40.7 x 30 cm

16 x 11 3/4 in

MW.CVB.060

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

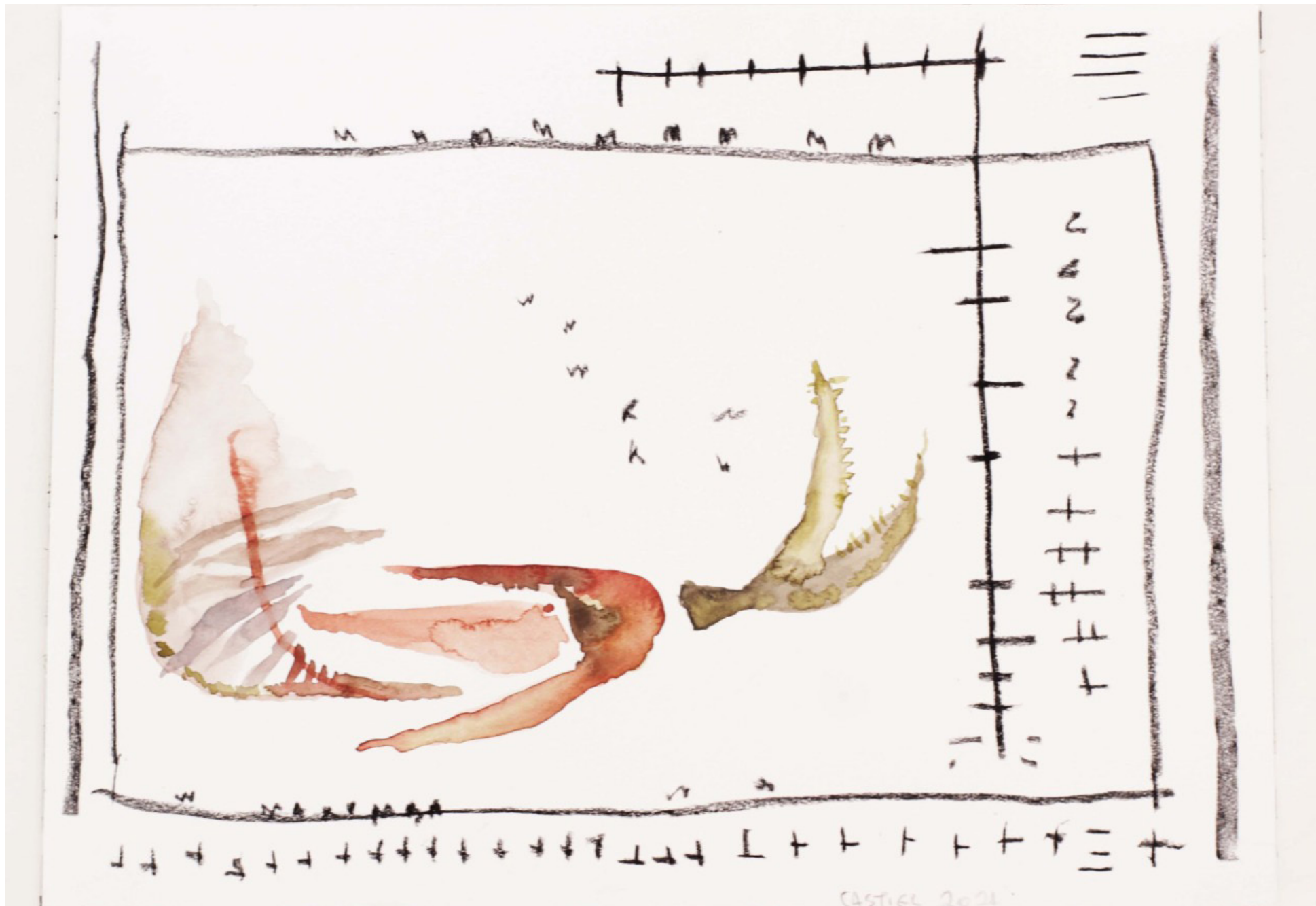


Castiel Vitorino Brasileiro, *Iansã quando chora... me ensinou a continuar ultrapassando a solidão*, 2020, video, 446", MW.CVB.034

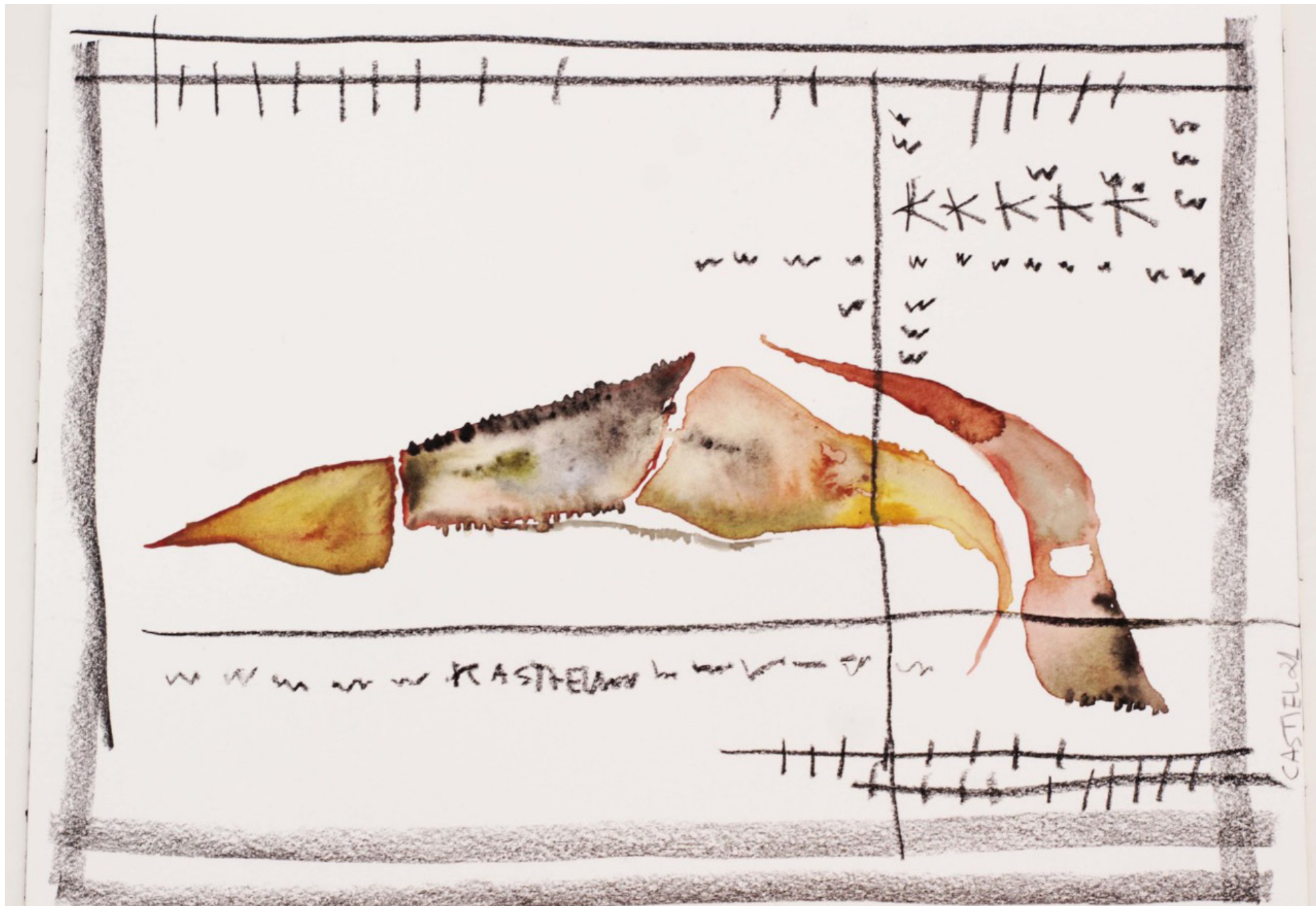




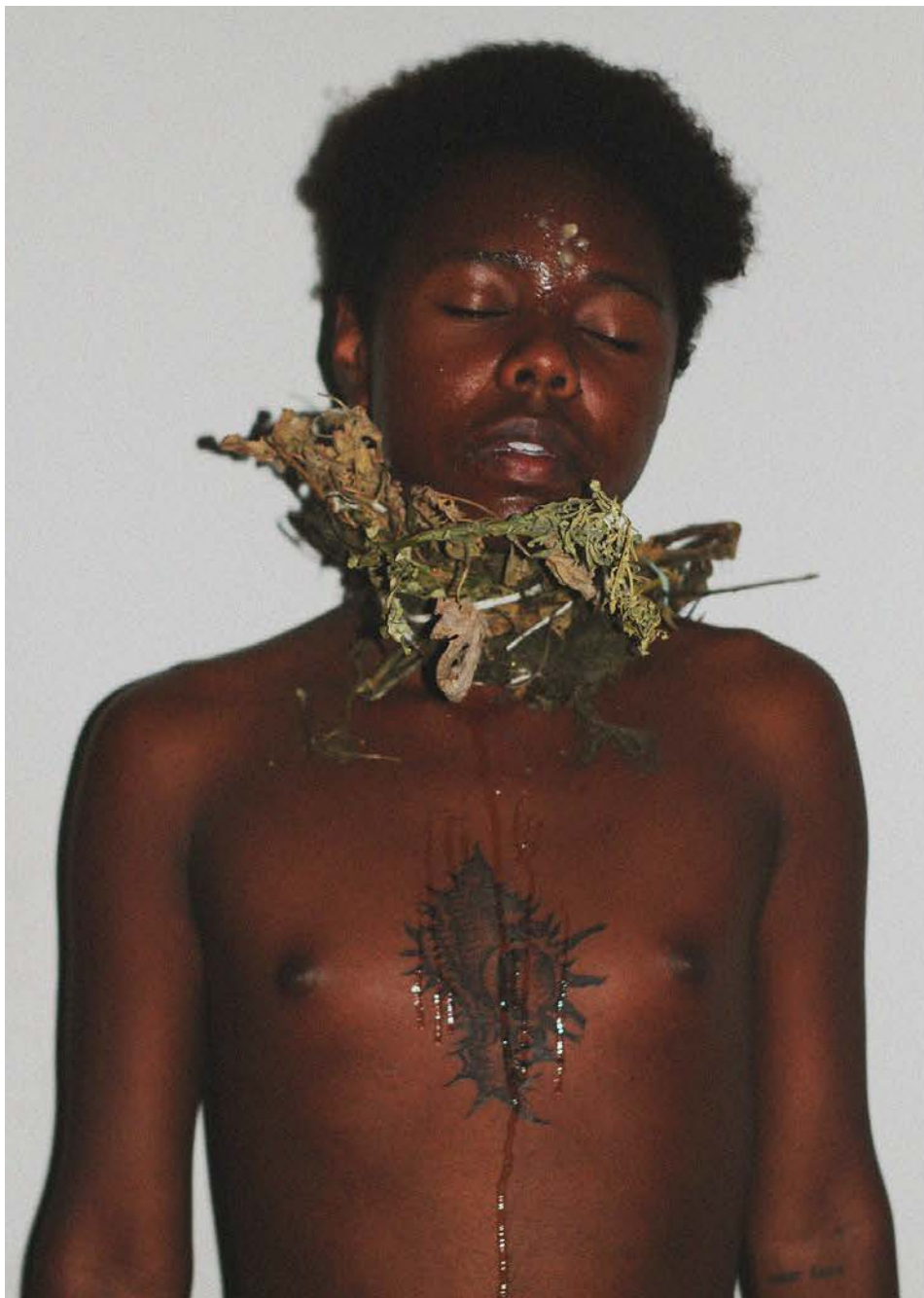
Castiel Vitorino Brasileiro, *Hibiscus*, 2019, photo print on cotton paper, 224 x 150 cm | 88 1/4 x 59 in, MW.CVB.010



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, *Untitled from Mírame, solo mírame series*, 2019, Watercolor and charcoal on paper, 24 x 32 cm | 9 1/2 x 12 5/8 in, MW.CVB.021



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, MW.CVB.014



Castiel Vitorino Brasileiro

Eu arranquei com desespero. Percebi meu desequilíbrio

2019

photoperformance

29.7 x 42 cm

11 3/4 x 16 1/2



Castiel Vitorino Brasileiro

Descarrega

2018

photo







Art is constructed detached from any possibility of life [...] it removes from the object the possibility of the soul, that is, of memory, and transforms that life into an object and, therefore, subject to control. So, these art venues – museums and galleries, institutions that are built precisely as a museological experience of removing, of cleaning, of erasure and of a static life –, when they encounter my work and other works, they experience a crisis, not only an aesthetic crises, but a historical crisis. My work is alive.

– Castiel Vitorino Brasileiro

Solo Exhibitions

2025

Eterno Vulnerável, Solar dos Abacaxis, Rio de Janeiro, Brazil

2024

A linguagem dos anjos, Mendes Wood DM, Brussels, Belgium

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

2025

Ancestral Futures, Église des Trinitaires, Arles

2024

Amadeo Luciano Lorenzato en conversation avec Lucas Arruda, Sanam Khatibi, Patricia Leite, Paula Siebra, Marcos Siqueira, Erika Verzutti et Castiel Vitorino Brasileiro, Mendes Wood DM, Paris, France

2023

35th São Paulo Biennial – Choreographies of the Impossible, 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, Austin, USA

4+3=1, SAVVY Contemporary, Berlin

Atos Modernos, Pinacoteca do Estado de São Paulo

La pisada del Ñandú (o cómo transformamos los silencios), Museo de Arte Contemporáneo de Panamá, Panamá City, 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 and Bard College, New York, USA

Composições para tempos insurgents, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

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

Crônicas Cariocas, Museu de Arte do Rio de Janeiro, Rio de Janeiro, 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

Voices 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

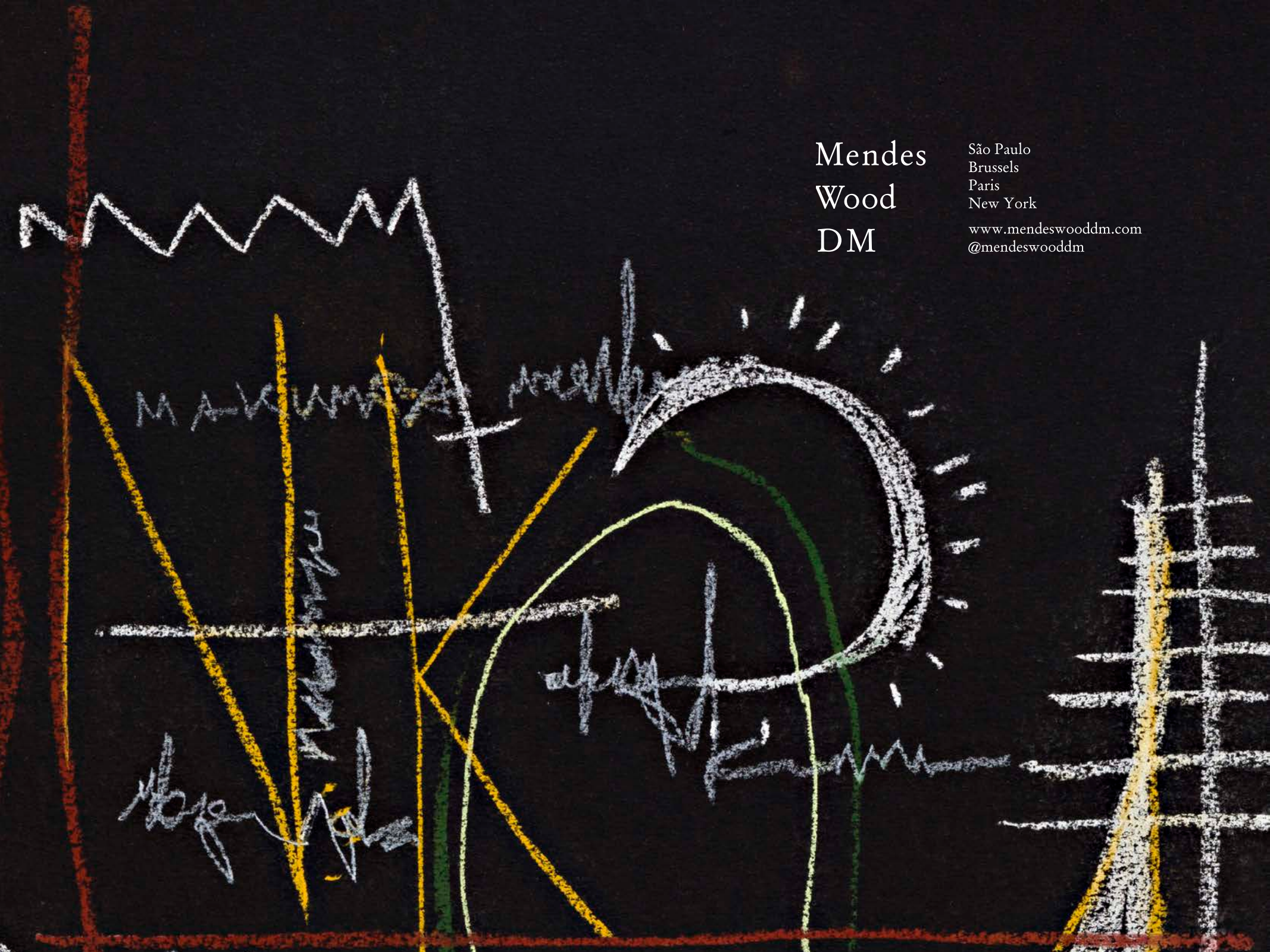
Atos de Mover, Centro de Artes e Comunicação, Recife, Brazil

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, Brazil



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