



Josi's practice stems from the strength of her hands, maneuvering, sculpting, and deviating away from the comfort of Western art history. This dynamic unfolds through creations imbued with the presence of her body, her works becoming extensions of the artist's hands, serving as conduits of storytelling, embodying material and ancestral connections through an intertwining of natural pigments. In this way, Josi explores themes of memory, survival, and the embodied rhythms, in continuous dialogue between learned and lived knowledge, of life in a dialogue between her body and the material heritage of Minas Gerais. Her paintings and ceramics, created without predetermined sketches, allow alchemies and organic pigments to interact with temperature, humidity, and geological temporalities, unfolding across surfaces like layers of sediment.

Shaped by personal experiences that span territories and communal traditions - chores, labor, and an agricultural vernacular - her work is informed by communities across the Jequitinhonha Valley, Itamarandiba, Carbonita, and Caeté. From early sketches made in notebooks during bus rides, which reveal a deep belief that art is not a privilege, to the wisdom gathered through daily labors such as wringing and scouring clothes, traditional techniques of sun-bleaching, and toiling in the fields, these experiences are woven into her multilayered creative process. Humble yet profound acts of manual labor –

kneading, gathering, washing, watering – are enacted in the way she works with clay and pigments, transforming them into artistic expressions that evoke the textures and narratives of life at the river's edge.

Josi's art meditates on labor, perseverance, and the reclamation of history, affirming the presence of people and communities who have been separated from their traditions and spirituality yet continue to resist the forces of colonial erasure. Josi's practice invites reflection on interconnectivity through a shared space of resilience, both social and ecological.

Josi (b. 1983, Itamarandiba, Brazil) lives and works in Belo Horizonte.

Some of the artist's solo exhibitions include: Mendes Wood DM, New York (2024); Mendes Wood DM, São Paulo (2024); Piccola Galeria Casa Fiat de Cultura, Belo Horizonte (2022). Additionally, her work was included in group shows such as: Museu Nacional da República, Brasília (2025); Palácio das Artes, Belo Horizonte (2025); Oficina Francisco Brennand, Recife (2024); Memorial Minas Vale, Belo Horizonte (2023); Instituto Tomie Ohtake, São Paulo (2023); Museu da Inconfidência de Ouro Preto, Ouro Preto (2023); Paço Imperial, Rio de Janeiro (2022); Museu Casa Padre Toledo, Tiradentes (2022); Escola Guignard UEMG, Minas Gerais, Brazil (2020).









2024 Oficina Francisco Brennand, Recife *Cosmo/Chão*











Josi's artistic journey began with sketches in notebooks on bus rides, embracing the belief that art is not a privilege. Her experiences in Itamarandiba, Carbonita, and Caeté shaped her life as a teacher. The wisdom from washing clothes and toiling in fields led to a Fine Arts degree at the Guignard School (UEMG). From the dirt floors of Tabatinga to the floor of the kitchen/studio, these places do not separate into borders but gather together because they are, at the same time, memory and an agglomeration of temporalities. From them, Josi creates. Through overlapping moments, places, and narratives, she identified inks and dyes while boiling beans in water, fruit stains were suddenly pigmenting surfaces, and muddy water formed earth and ground tones.









Serra da Capivara National Park, in Piaui, was submerged until 220 million years ago, when a tectonic shift raised the seabed to leave immense canyons of sedimentary rock in sight. In the Ice Age, the region never froze, becoming a rich tropical rainforest, until rising temperatures and falling humidity gave rise to the Caatinga, with its biodiversity and resilience.

Long before the colonisation of Brazil, generations lived there and left a legacy of the largest cluster of cave paintings in the world: thousands of intensely dynamic images portraying expressive poses, with scenes of, for example, hunting, sex and worship. The paintings only began to be studied in the 1960s, when archaeologist Niède Guidon found them subjected to weathering and human action. Guidon's studies and efforts resulted in a Franco-Brazilian scientific mission and the creation of the National Park and Fundação Museu do Homem Americano (FUMDHAM), to implement initiatives related to heritage conservation and education, safety, archaeological research and socio-educational action - which public policies failed to address, even after the recognition of the importance of such heritage.



2024 Mendes Wood DM, São Paulo arrastar chãos, juntar imbigos

It is a process that unfolds in the movement of gestures, in the creations operated by hand, and thus, make themselves felt as hands. They collect the grains of earth, which come together and disperse, sticking to where they pass or dissipate. They pass through the sieve, remain in the sieve. They go to the mortar. They decant, ask for patience, pass through time as well. They go to the pan and spin. Until everything is there, for the eyes of those who know how to see: the color of the ground, at ground level. To the keen criteria of the senses, whilst everything happens, grounding, thickening, until almost nothing is touched, besides life itself. Kneading, watering, raising - a stubbornness. Smoothing, making it shine. Fire and an uncertain destiny. Art, bordering on life, is the path, the way, moving with the earth, which comes from times and vibrations of the world, from before the world was what we think we know. The element of art is, then, the gesture with the earth. Touching life - living beings of clay, the traces of everything that is kept in it. Sensing the times including geological times, respecting the rhythms of the earth - and practicing them in the materials. Acknowledging crossings as part of its history, from those who took steps before yours. These are experiences that intertwine with Josi's artistic gestures.











In Josi's ceramics, there are faces, human figures, and contiguous bodies. Tool and body are unified as one, and, from there, figuration is a shelter that materializes the desire to populate life with the presence to recount other fables than ones about exile. In these sculptures, togetherness, community building, and fictional tales narrate a place that the body didn't have the right to because emptiness and dispersion commanded the flow of life. "It's where I come together completely," says the artist.













Josi, indacas, 2024, ceramic and guineafowl feathers, 6 x 7 x 24 cm | 2 3/8 x 2 3/4 x 9 1/2 in (each), MW.JSI.093



Josi

da série: chão de molho e imbigos

2024

soil from Minas Gerais, black bean, brazilwood and coal on fabric sewn into eucalyptus branch

118 x 89 cm

46 1/2 x 35 in

MW.JSI.088





Josi

da série: chão de molho e imbigos

2024

soil from Minas Gerais, brazilwood and black bean on fabric sewn to eucalyptus branch

113 x 98 cm

44 1/2 x 38 5/8 in

MW.JSI.086



Josi, da série grão de água, gota de terra, 2024, black bean, coal, annatto, soil from Morro Vermelho-MG, Entre Rios de Minas-MG e Vale do Jequitinhonha-MG, 165 x 230 cm | 65 x 90 1/2 in, MW.JSI.082



Josi

Abrigo da aroeira, da série: abrigos

2024

bamboo sieve, fabric, tapioca starch, Brazilian peppertree, black bean, annatto, coffee, acacia mearnsii, brazilwood, gabiroba, coal, soil from Seu Maurício-MG, Morro Vermelho-MG and Vale do Jequitinhonha-MG

142.5 x 197 cm 56 1/8 x 77 1/2 in

MW.JSI.083







Josi, Luz de picão, 2024, chãos coletados, água de feijão preto, urucum, eucalipto, picão, carvão e outros mistérios sobre tecido engomado, 61 x 53 cm | 24 x 20 7/8 in, MW.JSI.081







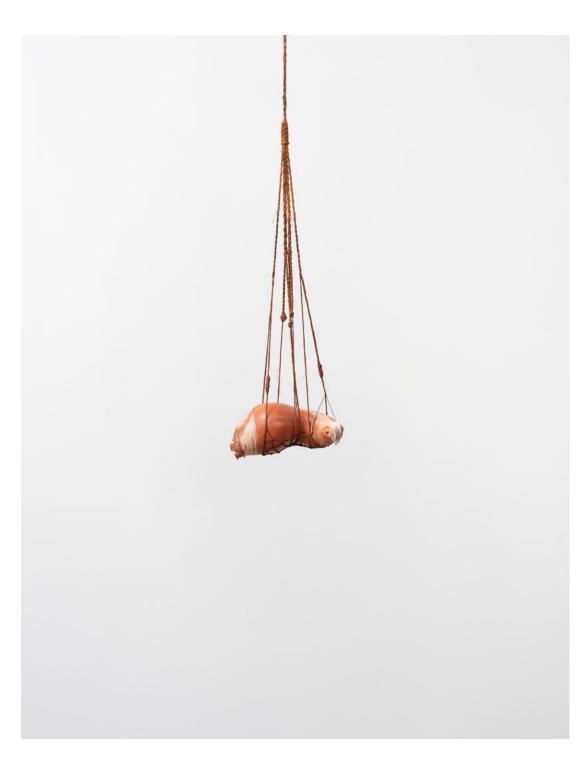
olor da lama, from the series: isca de chão

2024

ceramic suspended in sisal net starched with dust and starch

30 x 45 x 19 cm

11 3/4 x 17 3/4 x 7 1/2 in



odor da chama, from the series: isca de chão

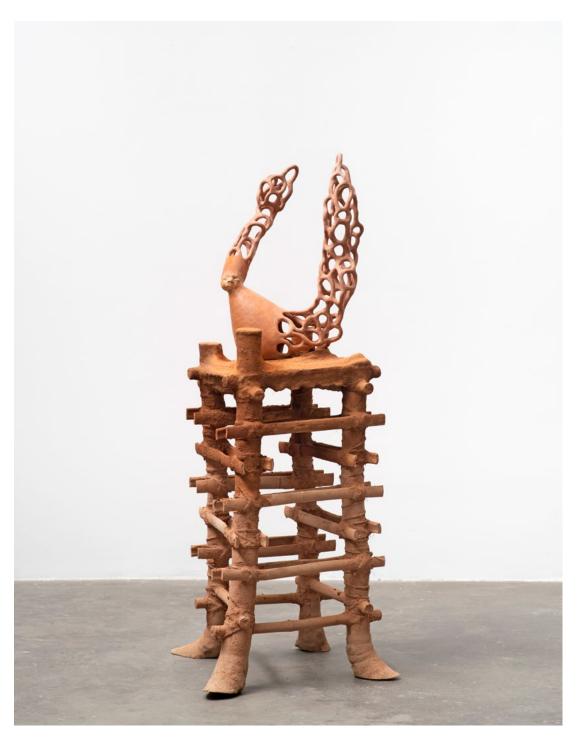
2024

ceramic and sisal net starched with dust and starch

35.5 x 22.5 x 20.5 cm

14 x 8 7/8 x 8 1/8 in



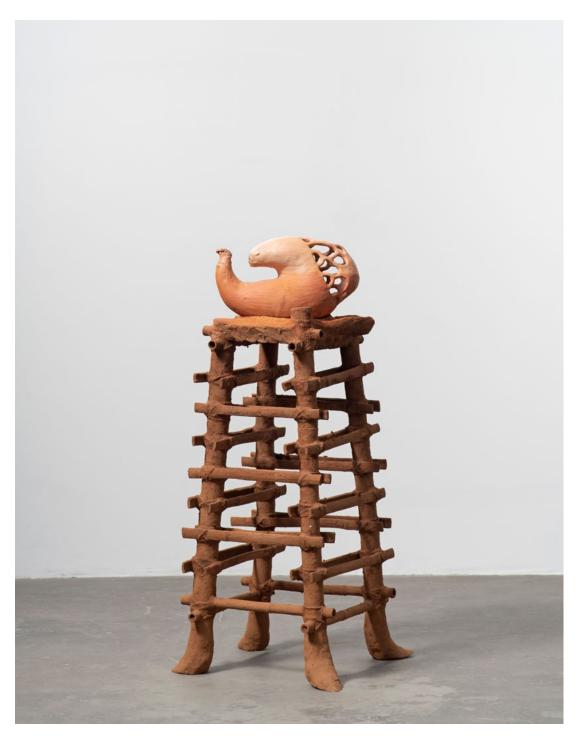


oleira, from the series: rastapé 2024

ceramic on bamboo base and wattle-and-daub soil

128 x 54.5 x 53.5 cm 50 3/8 x 21 1/2 x 21 in





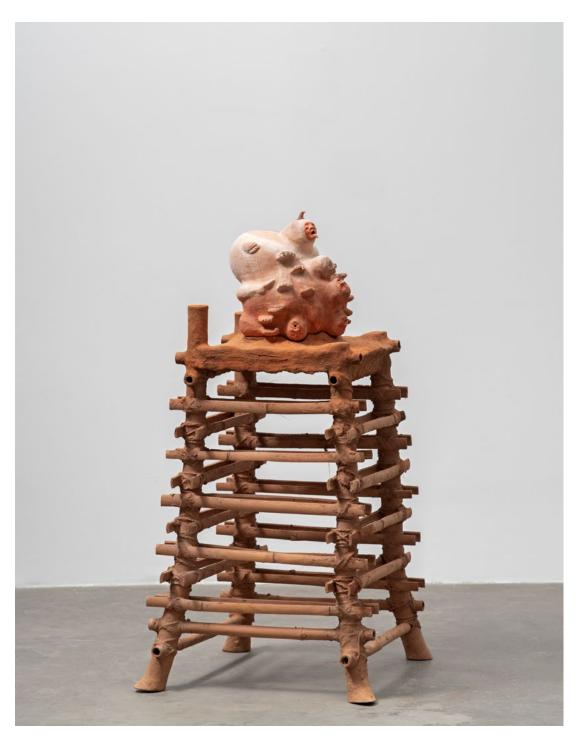
murundu, from the series: rastapé

2024

ceramic on bamboo base and wattle-and-daub soil

120 x 54 x 53 cm

47 1/4 x 21 1/4 x 20 7/8 in



engole vento, from the series: rastapé

2024

ceramic on bamboo base and wattle-and-daub soil

114 x 59.5 x 64.5 cm

44 7/8 x 23 3/8 x 25 3/8 in





Penerei fubá, from the series: abrigos

2023-2024

bamboo sieve, fabrics, cassava gum, floors Minas Gerais and Piaui,banana stain, black bean, indigo for clothes, hose leaf, annatto, charcoal, mistletoe, pau brasil, eucalyptus, red mangrove bark, clay of Valley and other misteries

193 x 130 cm

76 x 51 1/8 in





from the series: chão de molho e imbigos

2024

black bean water, indigo and soil on fabric sewn on branches

104.5 x 77 cm

41 1/8 x 30 1/4 in



from the series: chão de molho e imbigos

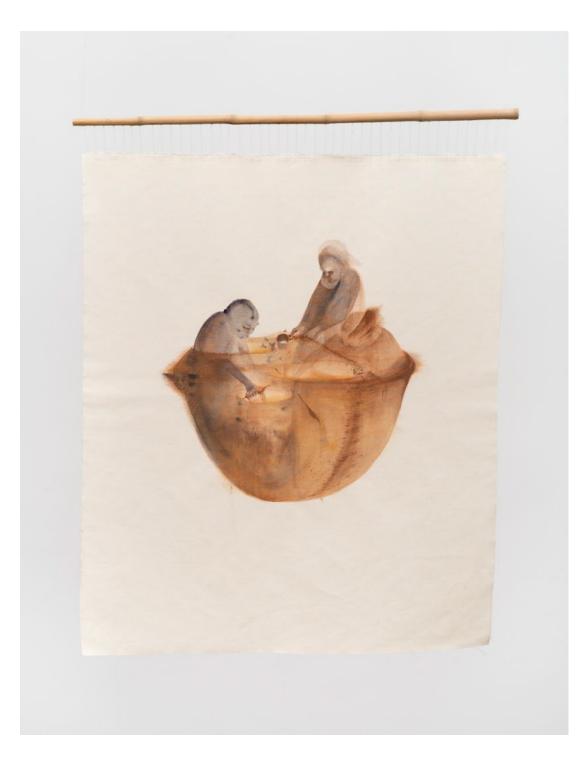
2024

indigo, mistletoe, hose leaf, mangrove, soil and clay on fabric sewn onto bamboo

119 x 90 cm

46 7/8 x 35 3/8 in





from the series: chão de molho e imbigos

2024

black beans water, saffron, soils and clay on fabric sewn onto bamboo

90 x 73 cm

35 3/8 x 28 3/4 in



Josi, Untitled, from the Series: With land and some who are born from it, 2022, black bean water and soil on cotton, sewn onto branch, 93 x 79 cm | 36 5/8 x 31 1/8 in, MW.JSI.027



Dos retornos: chão de molho e imbigos

2022

terras, nódia de banana e feijão preto sobre tecido

99 x 77 cm

39 x 30 1/4 in





Josi, Untitled, from the series: Recipes for knots and stains, 2022, black bean water and soil on cotton, sewn onto bamboo, 30 x 34 cm | 11 3/4 x 13 3/8 in, MW.JSI.023



Josi, girino curralinho, from the series: quara-dores, 2024, eucalyptus, soils and cassava gum on quarador, 104 x 103 x 96 cm | 41 x 40 1/2 x 37 3/4 in, MW.JSI.061





quara-dores series

2021

flour gum, black bean water and earth on tulle sewn with a wooden frame

81.7 x 77.5 x 50.5 cm 32 1/8 x 30 1/2 x 19 7/8 in







Josi, from the series: decantações, fervuras e temperamentos, 2022, black beans water, banana stain and soil on paper, 73 x 101 cm | 28 3/4 x 39 3/4 in, MW.JSI.059



from the series: decantações, fervuras e temperamentos

2024

black bean water, diquada and soils on paper

77 x 58 cm

30 1/4 x 22 7/8 in





Josi

from the series: decantações, fervuras e temperamentos 2022
black bean water on paper 30 x 30.5 cm
11 3/4 x 12 in
MW.JSI.056



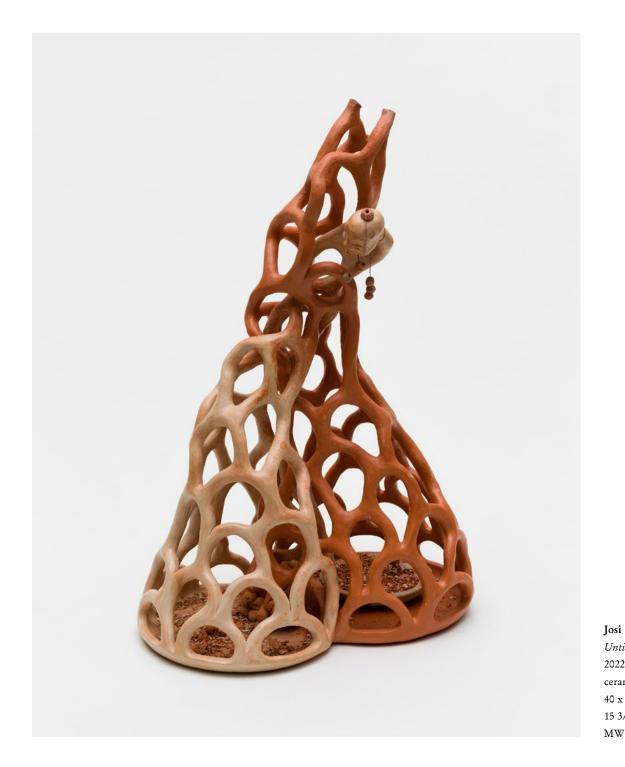
Untitled, from the series: decantations, boils and temperaments

2022

black bean water and soil on paper

49 x 34 cm

19 1/4 x 13 3/8 in



Untitled

2022

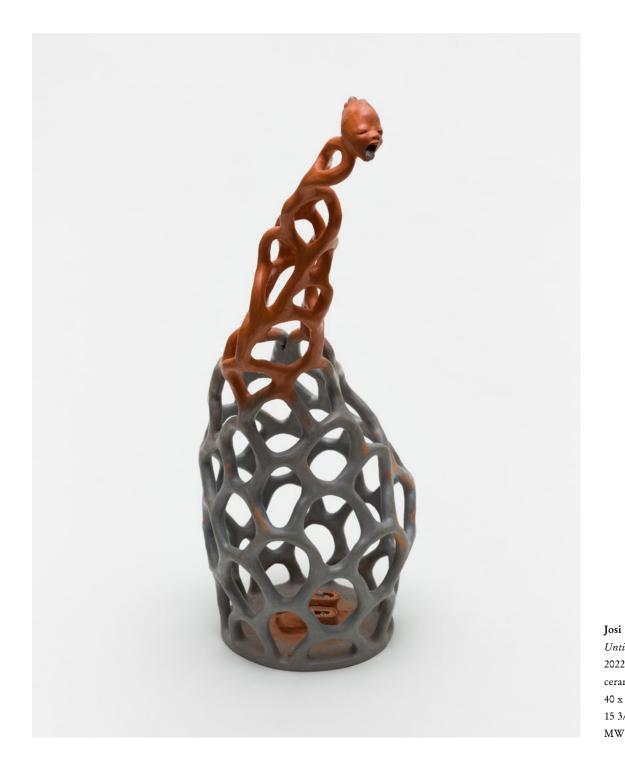
ceramic

40 x 27 x 18 cm

15 3/4 x 10 5/8 x 7 1/8 in

MW.JSI.029





Untitled

2022

ceramic

40 x 27 x 18 cm

15 3/4 x 10 5/8 x 7 1/8 in

MW.JSI.029

Education

2022

BA in Fine Arts from the State University of Minas Gerais

2016

BA in Languages-Portuguese from the Federal University of Minas Gerais.

Solo Exhibitions

2024

grains of water drops of earth, Mendes Wood DM, New York, USA arrastar chãos, juntar imbigos, Mendes Wood DM, São Paulo, Brazil

2022

Quarar reverso, Piccola Galeria Casa Fiat de Cultura, Belo Horizonte, Brazil

Group Exhibitions

2025

Alumbramento, Museu Nacional da República, Brasília, Brazil

TERRA, Clarabóia, São Paulo, Brazil

Quando atitudes se tornam escola, Palácio das Artes, Belo Horizonte, Brazil

Encruzilhadas da Arte Afro-Brasileira, Museu Nacional da Cultura Afro-Brasileira, Salvador, Brazil

2024

Espelhos d'água viva, Solar dos Abacaxis, Rio de Janeiro, Brazil

Cosmo/Chão, Oficina Francisco Brennand, Recife, Brazil

Encruzilhadas da Arte Afro-Brasileira, CCBB, Rio de Janeiro, São Paulo and Belo Horizonte, Brazil

2023

Meu corpo: território de disputa, Nara Roesler, São Paulo, Brazil

Quero amar quem acenda uma fogueira comigo às 7 da manhã, Palacio das Artes, Belo Horizonte, Brazil

Objeto Sujeito, Museu Paranaense, Curitiba, Brazil

Imagens que não se conformam, Memorial Minas Vale, Belo Horizonte, Brazil

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

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

O corpo invisível da memória, Museu da Inconfidência de Ouro Preto, Ouro Preto, Brazil

Six Artists, Mendes Wood DM, New York, USA

Emoção de lidar, Quadra Galeria, São Paulo, Brazil

2022

Premiados Pipa 2022, Paço Imperial, Rio de Janeiro, Brazil

8 Prêmio Artes Tomie Ohtake, Instituto Tomie Othake, São Paulo, Brazil

Ainda que tardia, Festival Internacional de Artes de Tiradentes, Museu Casa Padre Toledo, Tiradentes, Brazil

Abre Alas 17, A Gentil Carioca Gallery, Rio de Janeiro, Brazil

Algumas Histórias sobre nós, Danielian Gallery, Rio de Janeiro, Brazil

VEZA 02, plataforma SOUTH SOUTH, Rio de Janeiro, Brazil

2020

Entre o isolamento e o contato, Escola Guignard UEMG, Minas Gerais, Brazil

Awards

8th Prêmio Artes Tomie Ohtake Edição Mulheres, 2022

Prêmio PIPA, 2022

Prêmio Funarte RepirArte, junto ao Grupo de Contação de histórias Movência, 2020

