



Marina Perez Simão

b. 1980, Vitória, Brazil
lives and works in São Paulo



Marina Perez Simão explores the boundaries of abstraction, evoking a sense of awe by layering and juxtaposing colors to trap light, creating compositions that transcend the tangible world in a practice dedicated to exploring new possibilities and new states of matter. Focusing on light and movement, the artist creates paintings that, rather than serve reality, follow their own internal logic, representing alternate worlds and possibilities.

Along her exploration of “painting where words fail,” she, however, often draws from natural and geological phenomena, shifting colors at a certain hour of the day, or other such perceptions and reception of light – ones often bound to experiences of places, methods, states of mind. Always starting with drawings and then watercolors, she builds structures that evolve into her paintings’ intricate compositions.

Notably, Simão’s approach is marked by a dynamic, almost musical complexity, blending natural and abstract elements to create interior and exterior landscapes. The artist describes her series as a form of dancing between paintings, with each work existing independently yet in relation to others, like a family or group of friends. This allows the artist’s works to remain open, shifting, and alive. For Simão, a painting is “never one thing or another.” As curator Diana Campbell Betancourt remarks on the ever-apparent sense of oneness Simão time and time again achieves, “On the atomic level, there is no difference between inside, outside, you, her, or me.”

Marina Perez Simão (b. 1980, Vitória, Brazil) lives and works in São Paulo.

Her recent solo exhibitions include *Diffusion*, **Mendes Wood DM**, Paris (2024); *Z W I E L I C H T*, **G2 Kunsthalle**, Leipzig (2024); *Solanaceae*, **Pace Gallery**, Los Angeles (2024); *Marina Perez Simão*, **Villa Era**, Vigliano Biellese; *Marina Perez Simão: Watercolors*, **Cahiers d’Art**, Paris (2022); *Onda*, **Pace Gallery**, London (2022); *5 pinturas*, **Mendes Wood DM**, São Paulo (2022); *Observatory*, **Sifang Art Museum**, Jiangsu (2021); *Sonia Gomes & Marina Perez Simão*, **Pace Gallery**, East Hampton (2020); *Éveils Maritimes*, **Mendes Wood DM**, Brussels (2020); *Our dog-eyes*, **Mendes Wood DM**, São Paulo (2018); *Miniature*, **Embassy of Brazil**, Rome (2016).

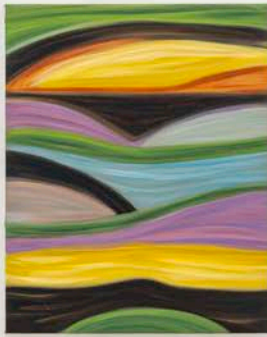


SELECTED
EXHIBITIONS





ZWIELICHT, G2 Kunsthalle, Leipzig, 2024



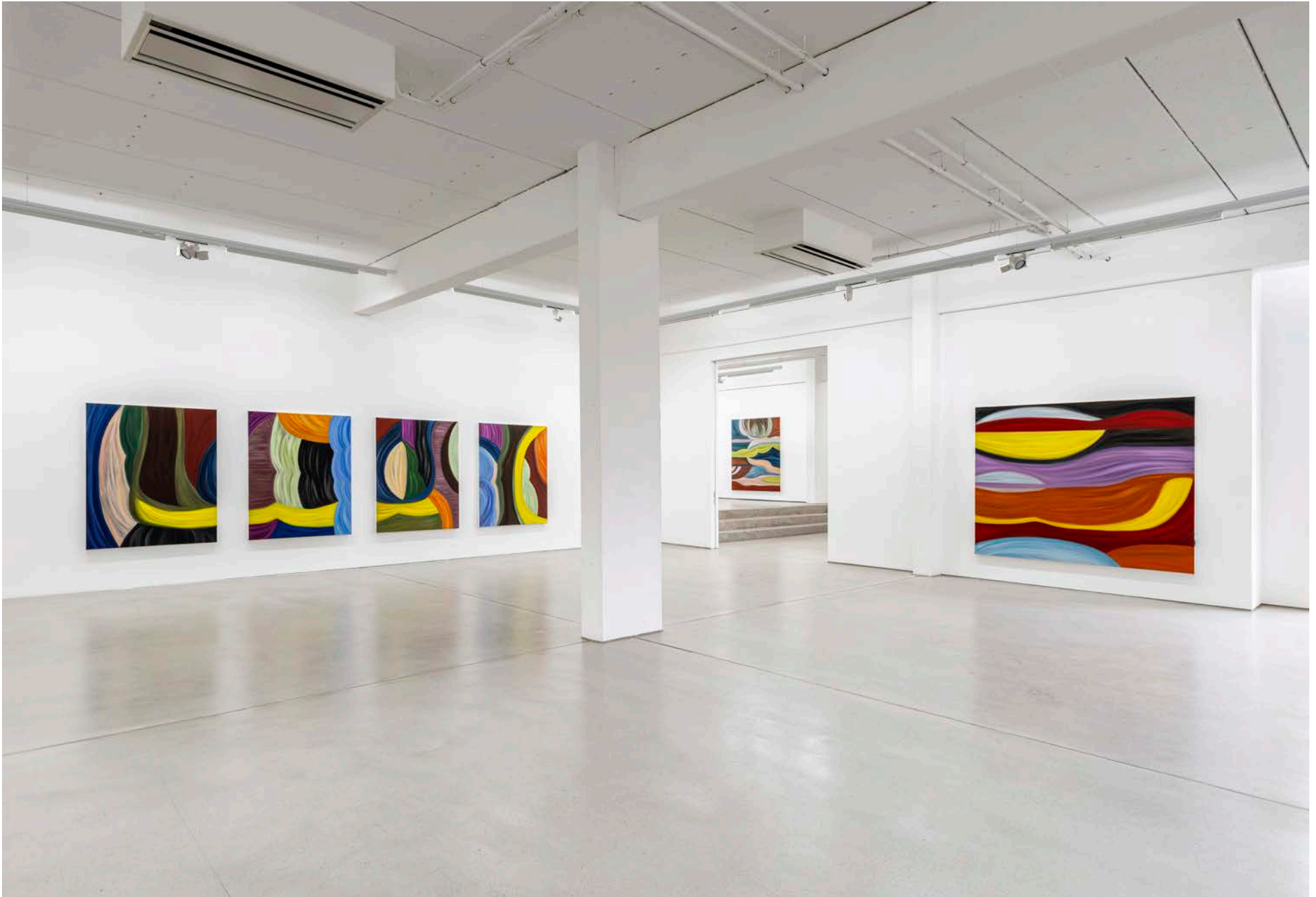
Due to their open design, Simão's works also allow for figurative associations and play with art historical epochs. Simão's colour surfaces bulge, fill and empty like breathing, organic systems. At the same time, the forms stretch across the canvas like landscapes. Mountain range-like features draw a horizon, sky compositions or moments reminiscent of paths, lakes or fields. Sceneries are created that are reminiscent of classical landscape depictions from art history. Simão constantly creates new spaces in the pictures. Wave-like forms, which seem to be on the verge of collapse, sometimes form cave-like or rock-like spatial constructions. The landscapes can be understood as metaphors for inner landscapes, composed of feelings and emotions and filled with their own biographical content.



Z WIELICHT, G2 Kunsthalle, Leipzig, 2024



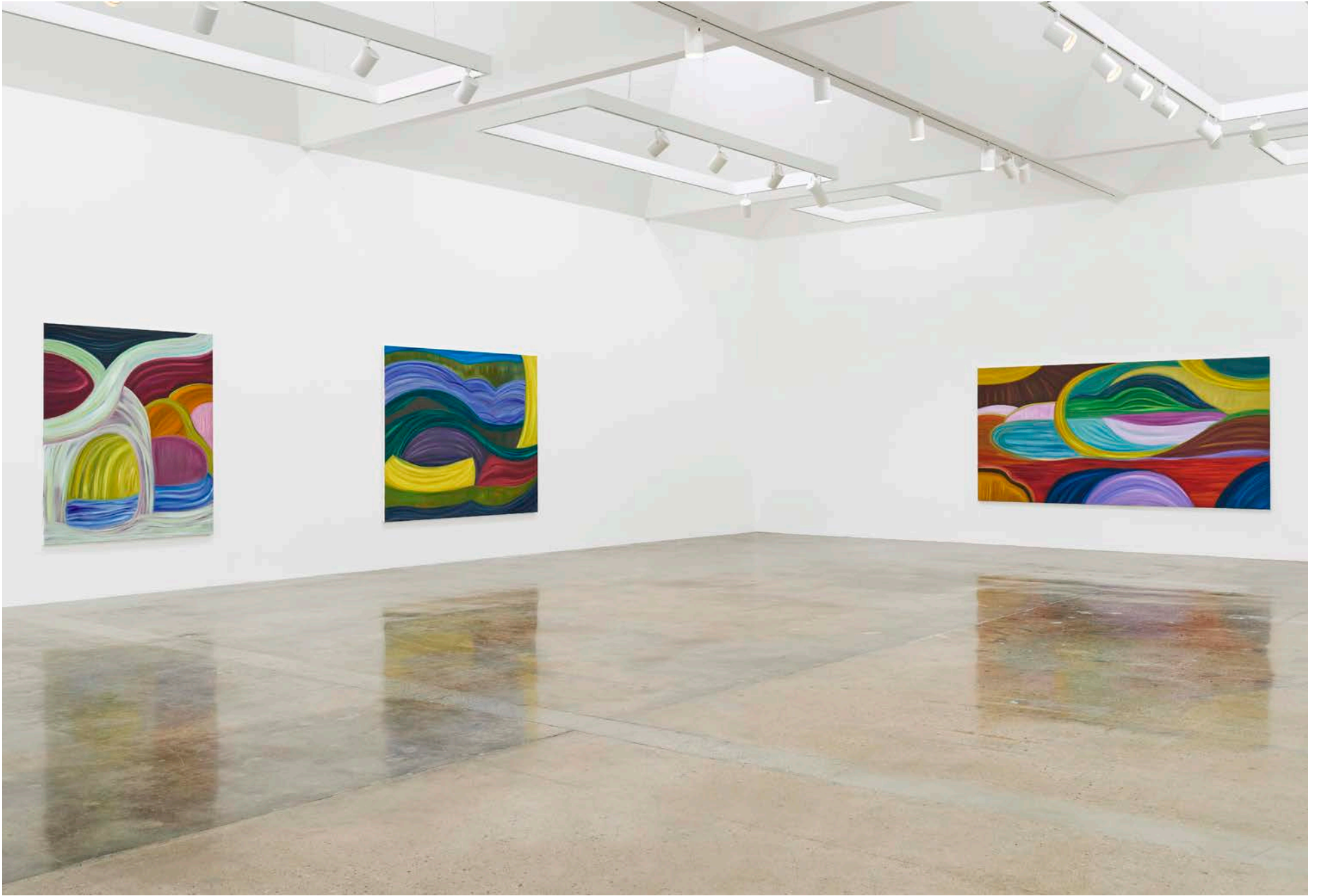
Z WIELICHT, G2 Kunsthalle, Leipzig, 2024



Z WIELICHT, G2 Kunsthalle, Leipzig, 2024



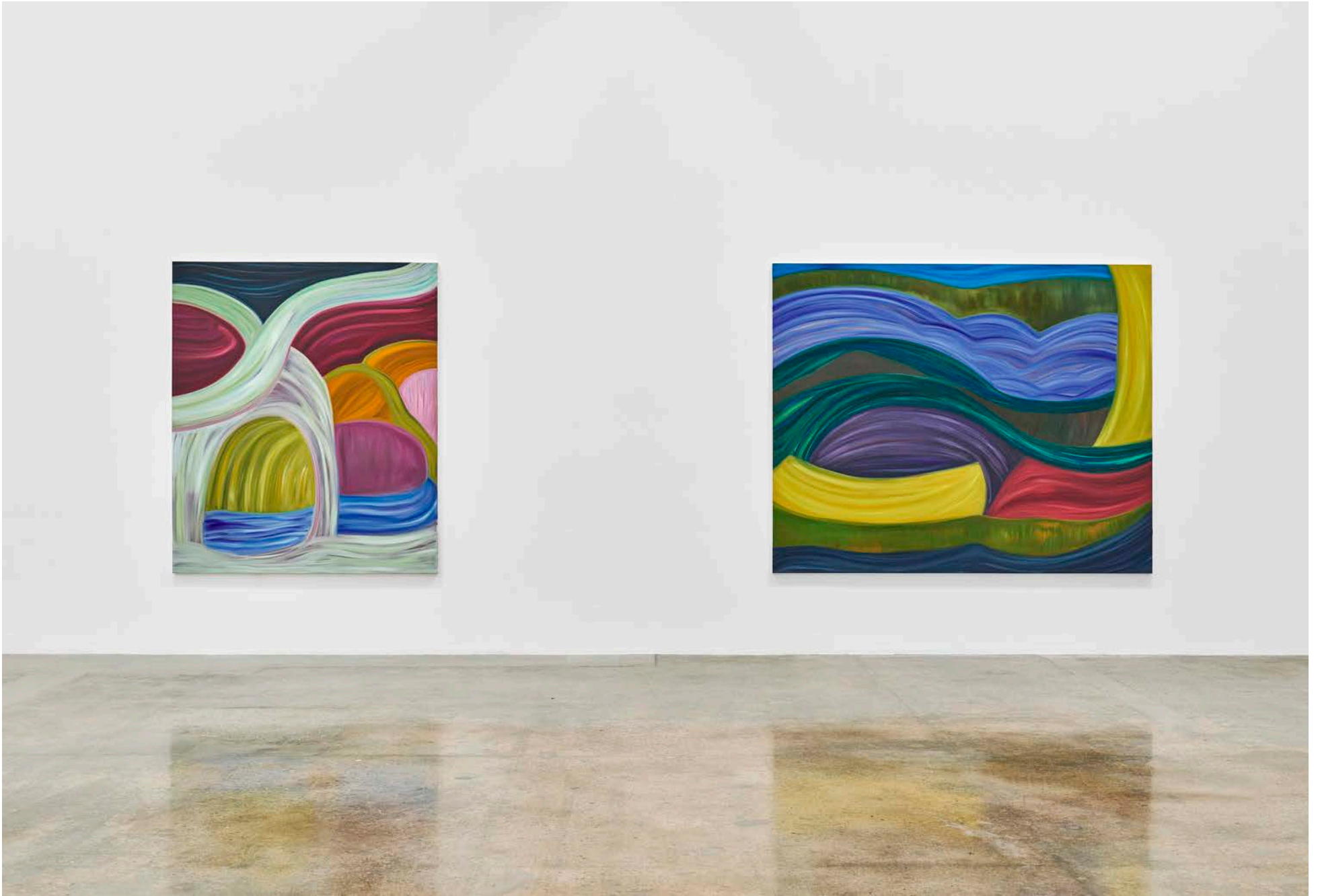
2024
Pace Gallery, Los Angeles
Solanaceae



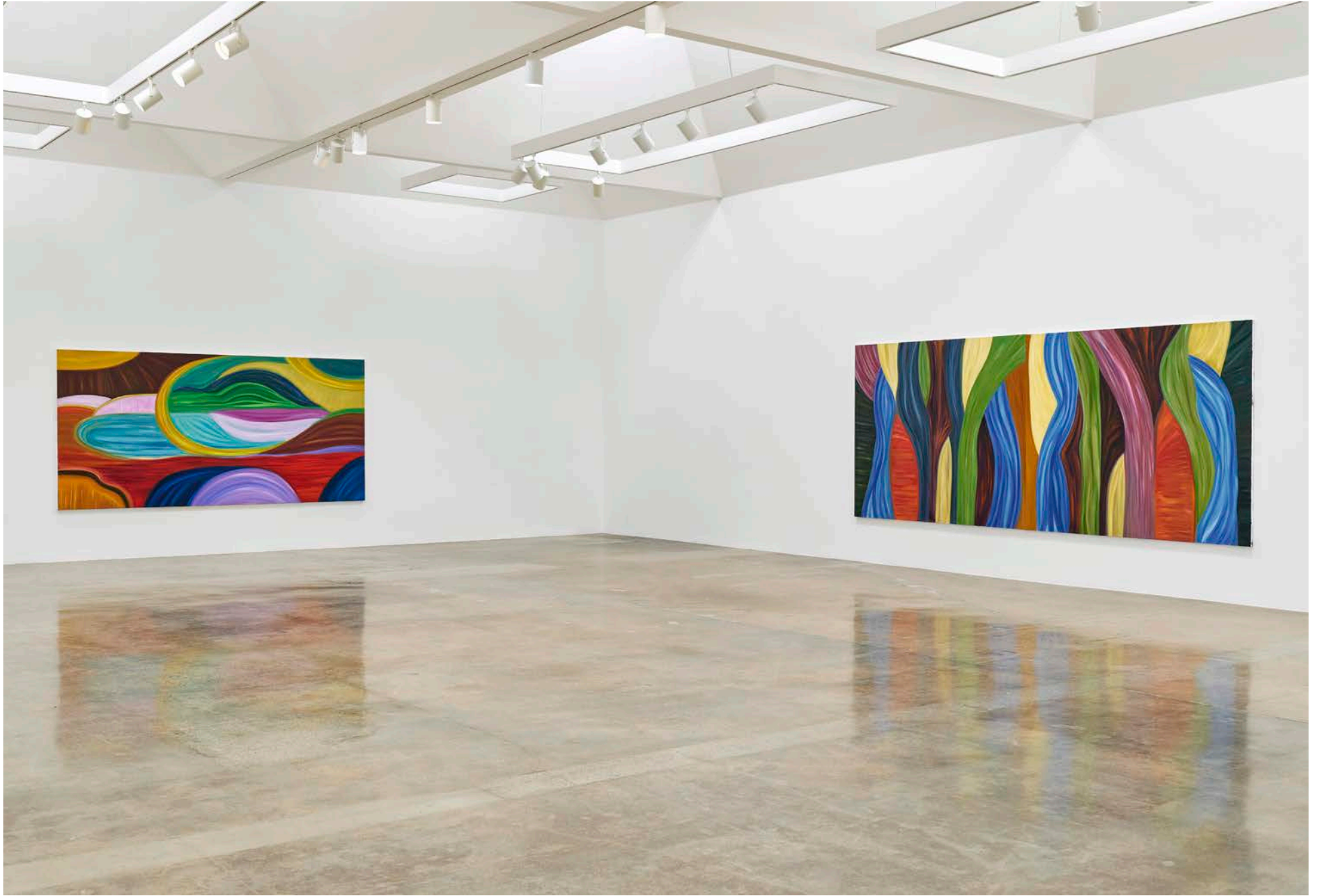
Solanaceae, Pace Gallery, Los Angeles, 2024



In the paintings for her with Pace in LA — which takes the scientific name for the nightshades family of plants as its title — the artist meditates on the phenomenological effects of different conditions of light and its absence. In a departure from her past works, Simão has adopted a palette of deep, dark colors for her new landscapes, combining multiple hues at a time to emulate the nuances of bioluminescence. Elaborating upon her recent experimentations with traditional Florentine fresco techniques for a painting she showed this year in São Paulo, Simão has realized many of these landscapes at grander scales than she has ever worked in before, with two monumental compositions each extending more than 12-feet in width. As part of her process for making these paintings, she experiments with forms in watercolors and smaller scales, bringing a confident intuition to her final, large-scale compositions.



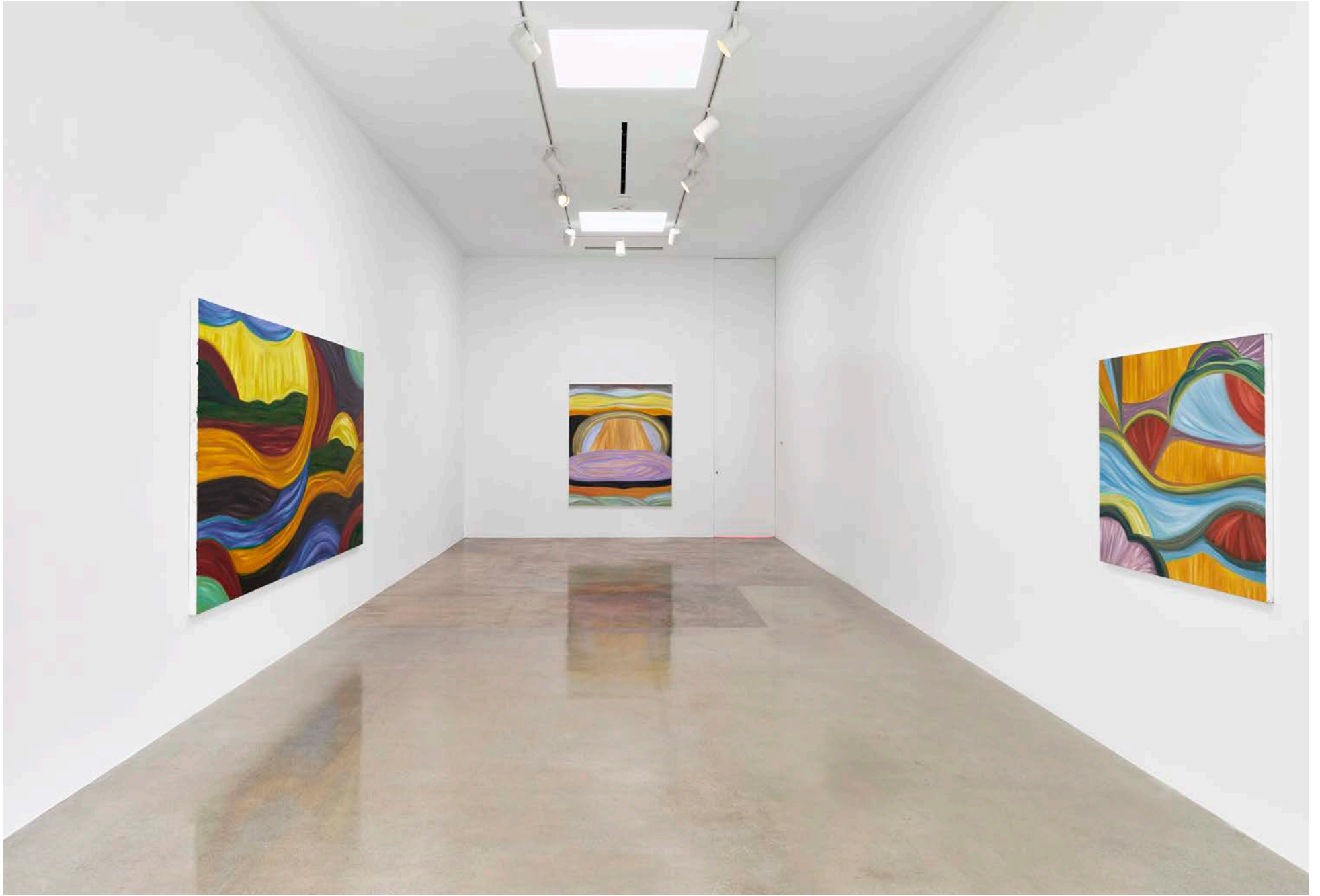
Solanaceae, Pace Gallery, Los Angeles, 2024



Solanaceae, Pace Gallery, Los Angeles, 2024



Solanaceae, Pace Gallery, Los Angeles, 2024



Solanaceae, Pace Gallery, Los Angeles, 2024



2022
Mendes Wood DM, São Paulo
5 Paintings



5 Paintings, Mendes Wood DM, São Paulo, 2022



There is, it would seem, a paradox between the name of the exhibition and what is revealed in the works. On the one hand, we have the laconic title 5 Paintings and, on the other hand, we have a series of works in which the generosity of forms and colors do not evoke synthesis, but rather a baroque visuality. Therefore, it becomes a challenge to unravel the links with nature, both concise and eloquent, which characterize the practice of Marina Perez Simão.

– Luisa Duarte



5 Paintings, Mendes Wood DM, São Paulo, 2022



2022
Pace Gallery, London
Onda



Onda, Pace Gallery, London, 2022



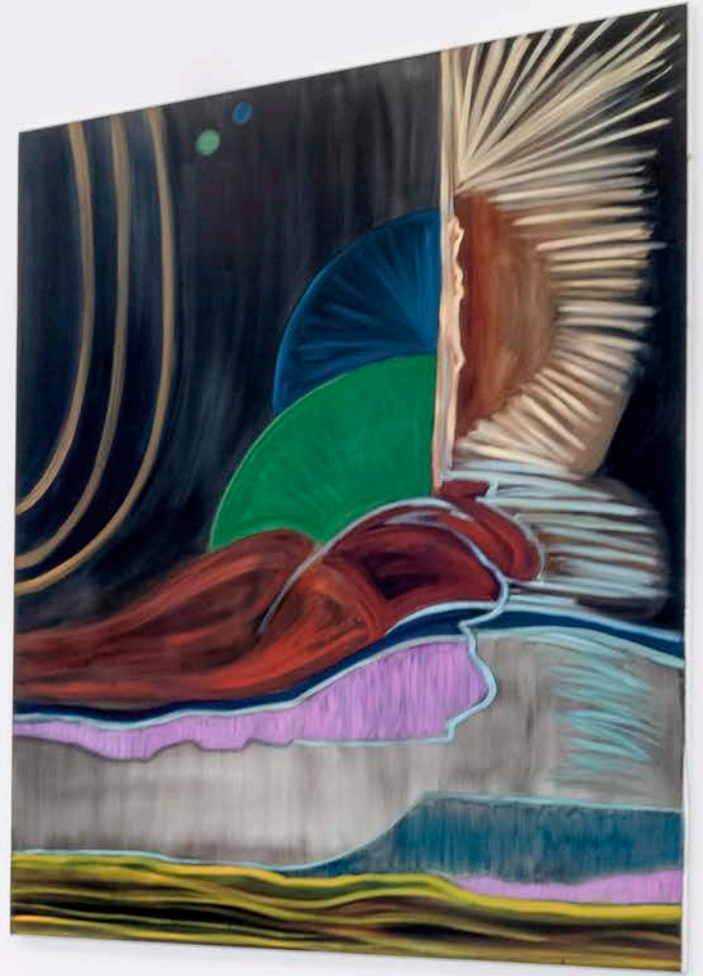
This exhibition coincides with the launch of a major artist monograph published by Rizzoli featuring new texts by Osman Can Yerebakan and Fernanda Brenner. At stake in Marina Perez Simão's practice is an investigation of the metaphysical. Her work hovers in the liminal space between abstraction and figuration, expertly handling colour, form, and texture to convey the feeling of a landscape and the power of nature. Working across painting, drawing, and collage, Simão cites figures such as Luchita Hurtado, Georgia O'Keefe, and Agnes Pelton as key artistic inspirations.



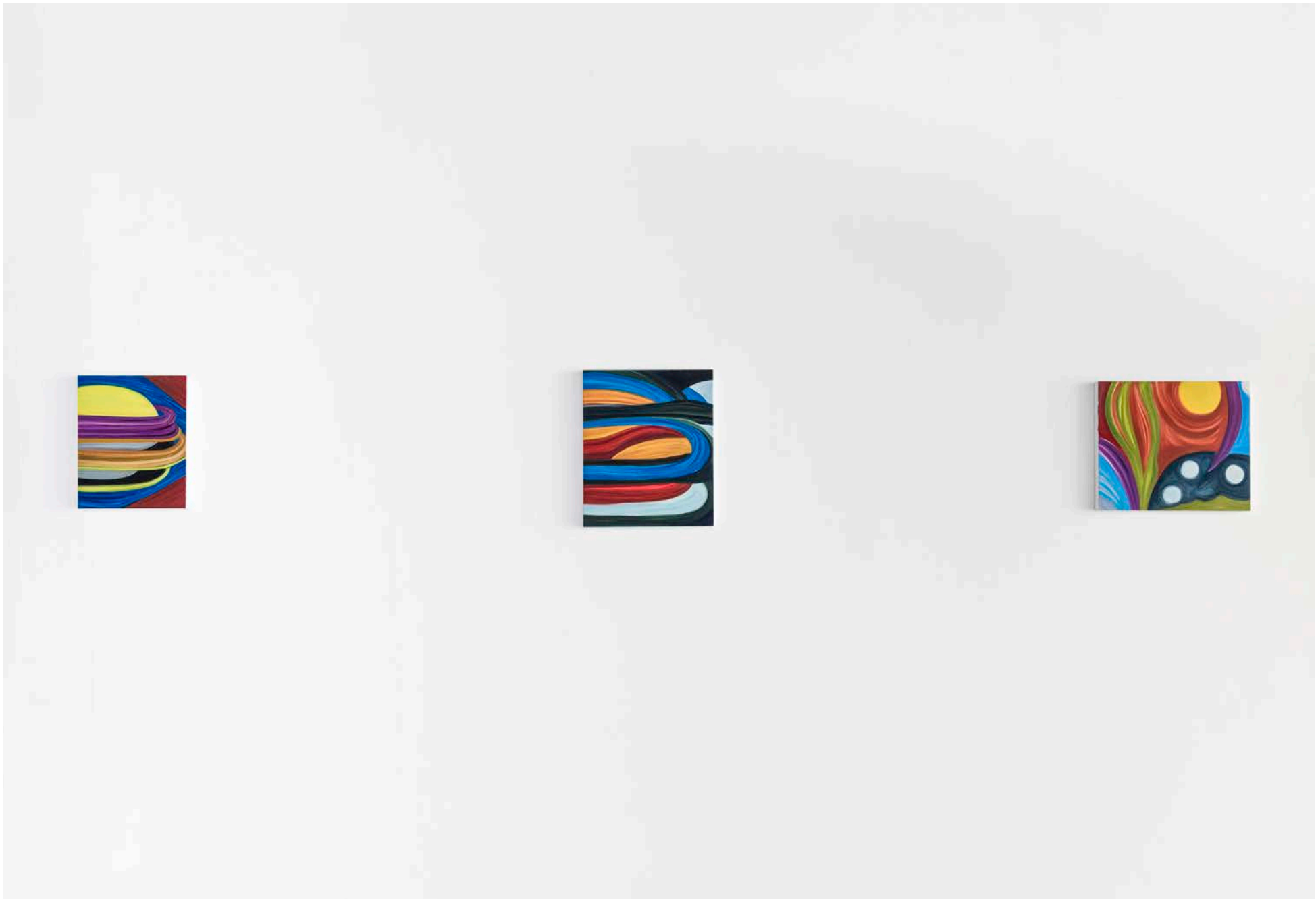
Onda, Pace Gallery, London, 2022



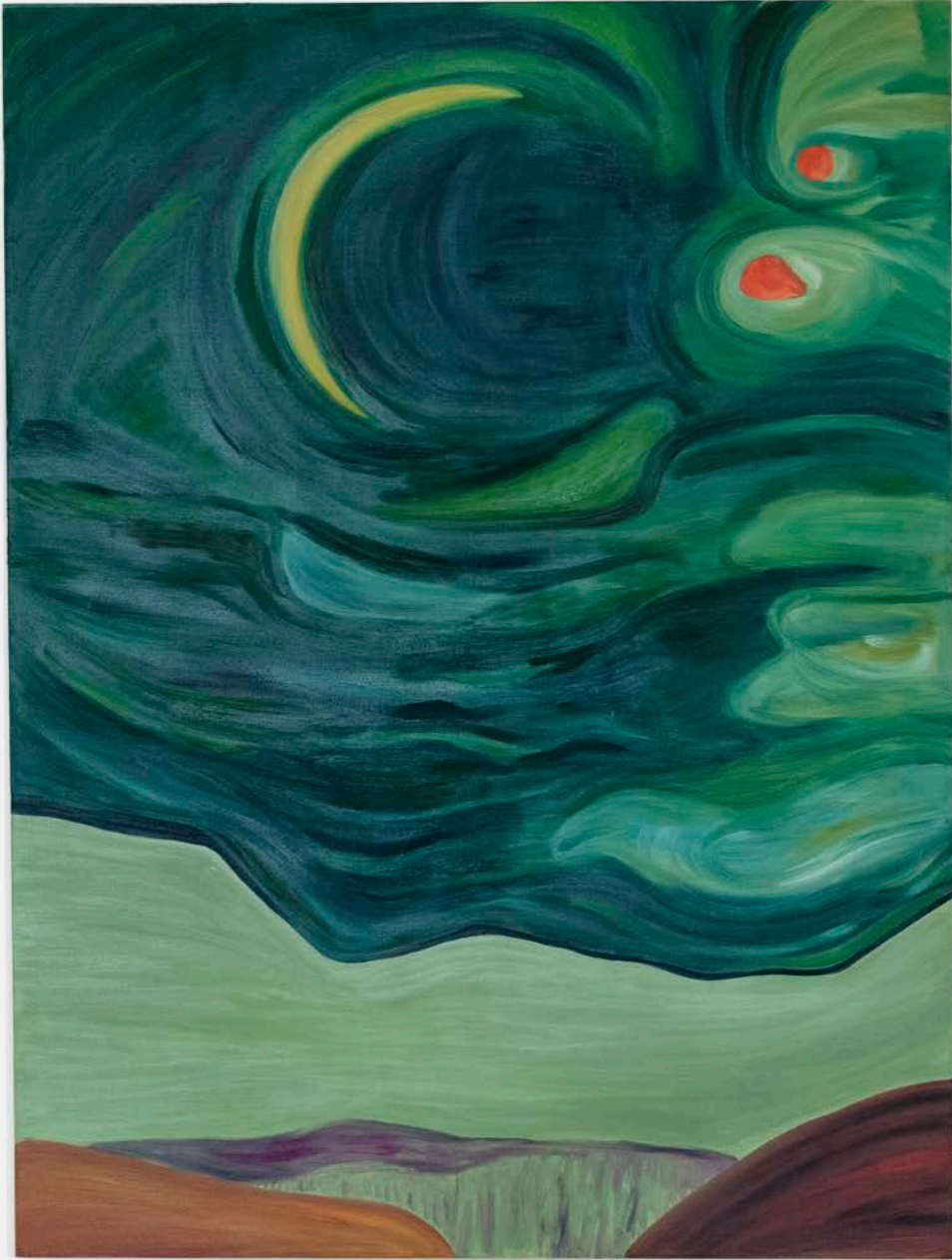
Onda, Pace Gallery, London, 2022



2021
Sifang Art Museum, Jiangsu
Observatory



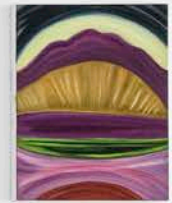
Observatory, Sifang Art Museum, Jiangsu, 2021



In addition to supporting the development of contemporary art in China, Sifang Art Museum is also committed to bringing cutting-edge art creations from around the world to Nanjing, to promote dialogue and understanding among cultures and people. In this particular era of isolation and division fostered by the pandemic, encounters with the distant become even more important. The museum hopes that Simão's mysterious, vibrant and poetic works will bring warmth and enlightenment from the most distant reaches of the imagination to this still unsettled autumn.



Observatory, Sifang Art Museum, Jiangsu, 2021







Éveils Maritimes, Mendes Wood DM, Brussels, 2020



The imagery found in the work of Marina Perez Simão emerges from various literary sources, which are often made explicit in her exhibition titles. However, rather than directly referencing these sources, her paintings materialize through a process of loose transposition of word into image that preserve different moods, intensities and symbolisms that suggest non-linear and open-ended narratives. The works presented in *Éveils Maritimes* specifically revolve around Arthur Rimbaud's 1871 *Le Bateau Ivre* (The Drunken Boat), a poem written from the viewpoint of a boat that is adrift in the open sea after having lost its haulers - a kind of parable about life and art in which loss of control leads to spiritual or aesthetic redemption. Rimbaud's account of the boat's journey seamlessly merges images of annihilation and creation, perhaps suggesting that the forces of freedom and destruction are inextricably bound.

Likewise, always inhabiting a zone of indefiniteness, the interior worlds created by Marina Perez Simão reject the assertiveness of traditional binary categories, and in doing so are able to get closer to a truer picture of human experience where the pulsations of life and death are constantly intertwined.



Éveils Maritimes, Mendes Wood DM, Brussels, 2020



Group Exhibition

2023
Mendes Wood DM, São Paulo
Esfíngico frontal



Esfíngico Frontal, Mendes Wood DM, São Paulo, 2023



Group Exhibition

2022

Solar dos Abacaxis, Rio de Janeiro

Manjar: Nascente

The exhibition honors Oxum and focuses on the relationship between water and life, bringing reflection on the ideas of fertility, pregnancy, childbirth, birth, axé, and the forces of contraction and expansion in the world.



Manjar: Nascente, Solar dos Abacaxis, Rio de Janeiro, 2022

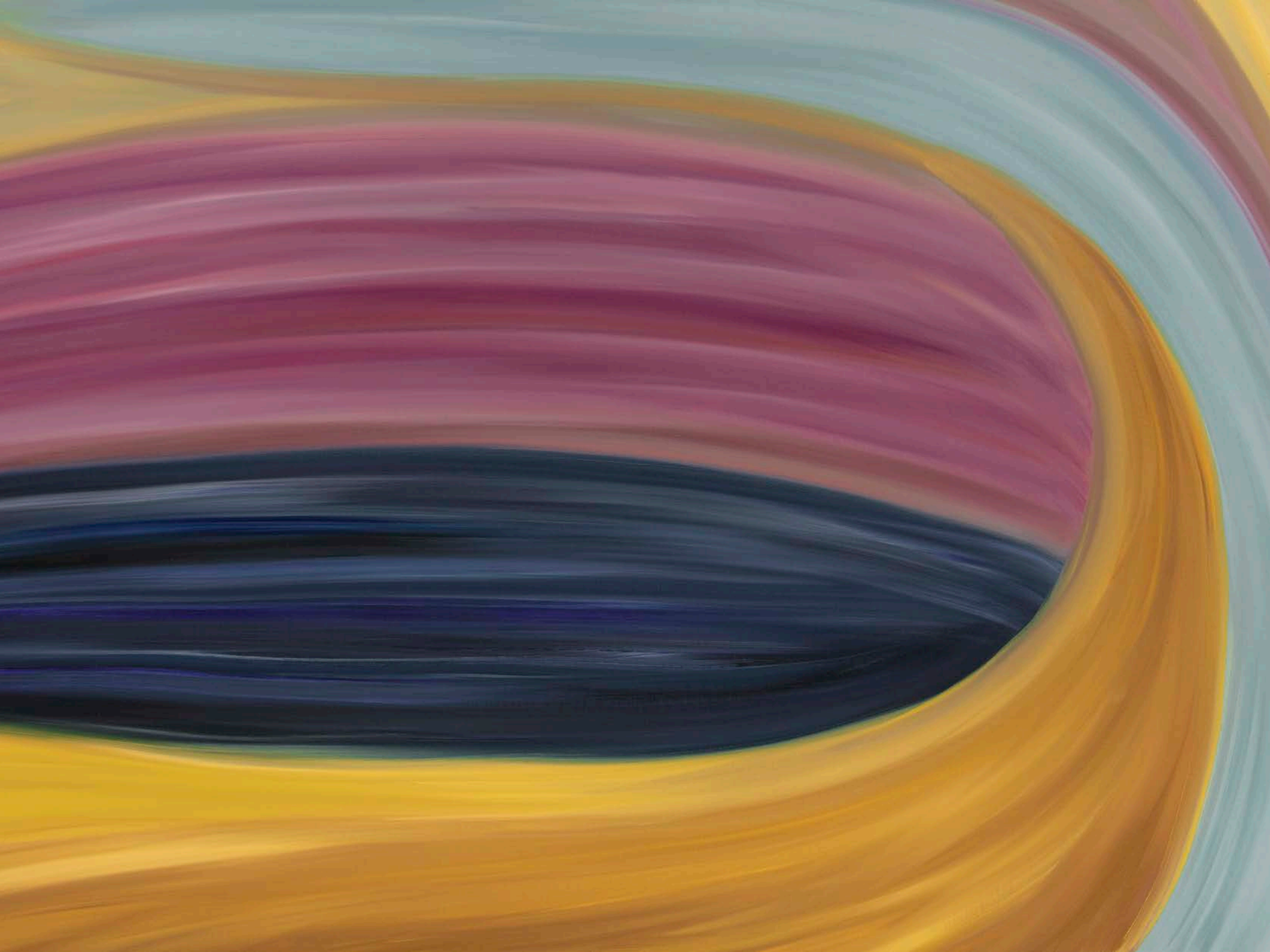
Manjar: Nascente, Solar dos Abacaxis, Rio de Janeiro, 2022

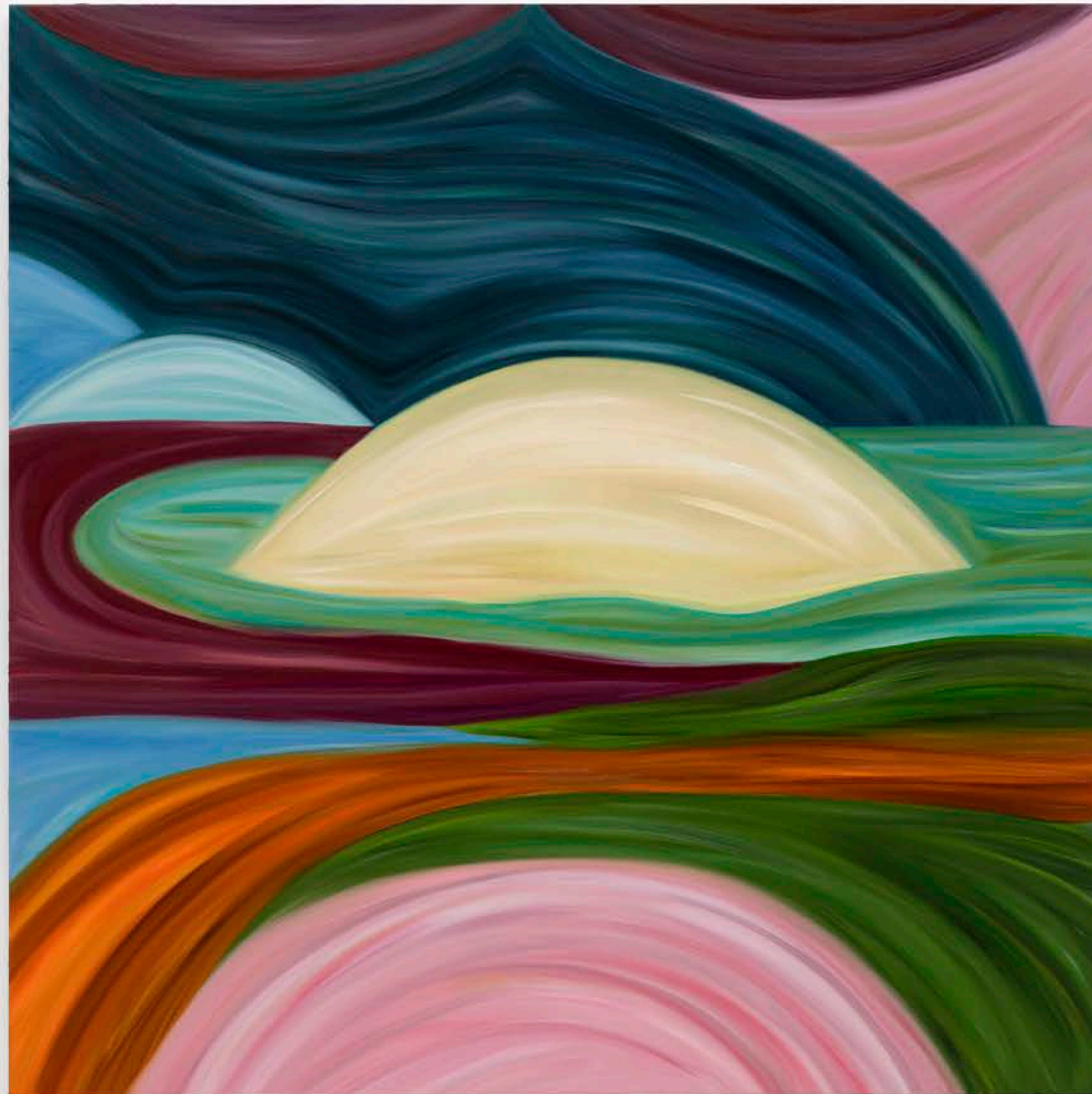


SELECTED
WORKS

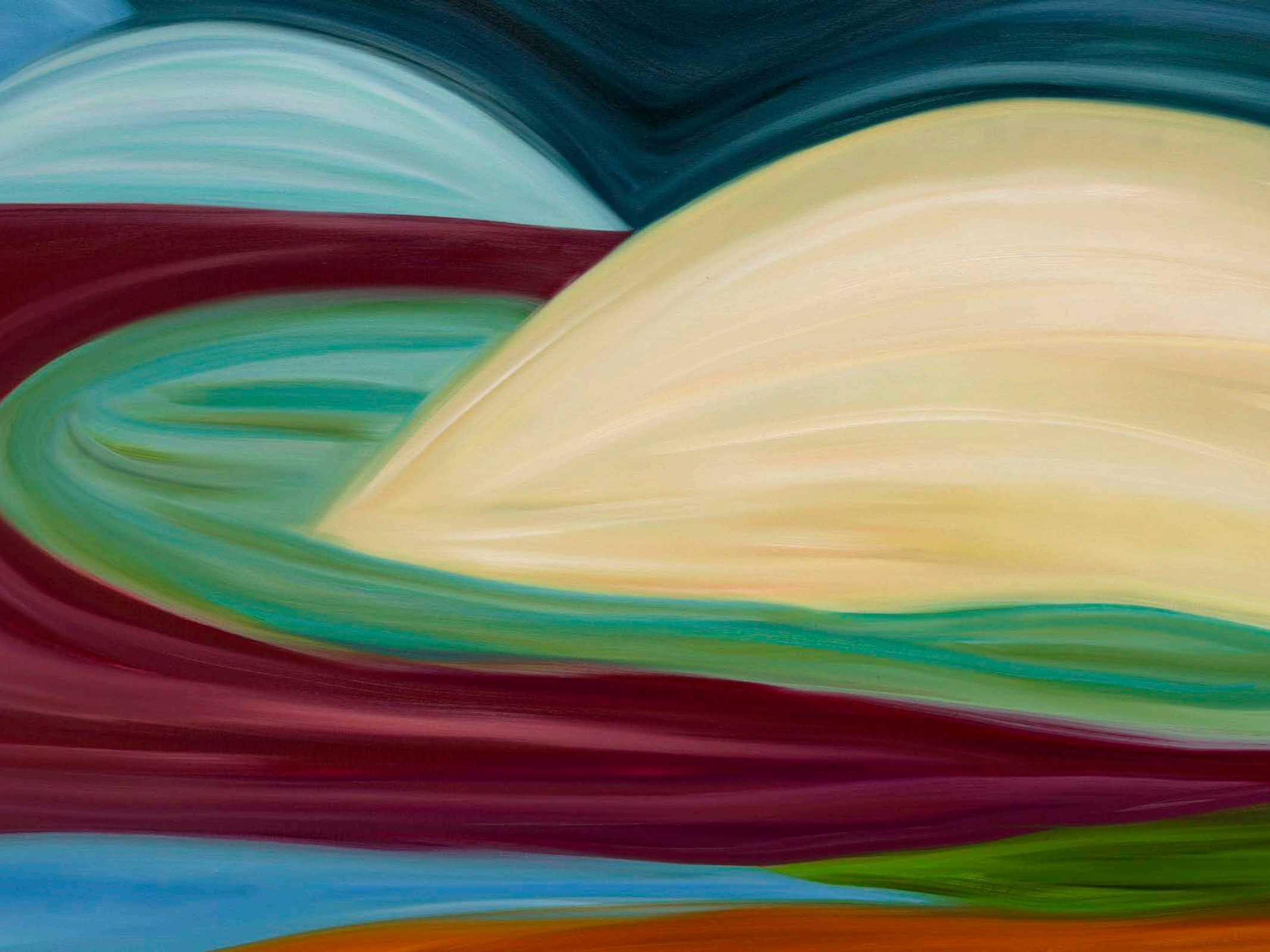


Marina Perez Simão, *Untitled*, 2024, oil on linen, 200 x 246 cm | 78 3/4 x 96 7/8 in, MW.MPS.1126





Marina Perez Simão, *Untitled*, 2024, oil on linen, 180 X 180 cm | 70 7/8 x 70 7/8 in, MW.MPS.1115





Marina Perez Simão

Untitled

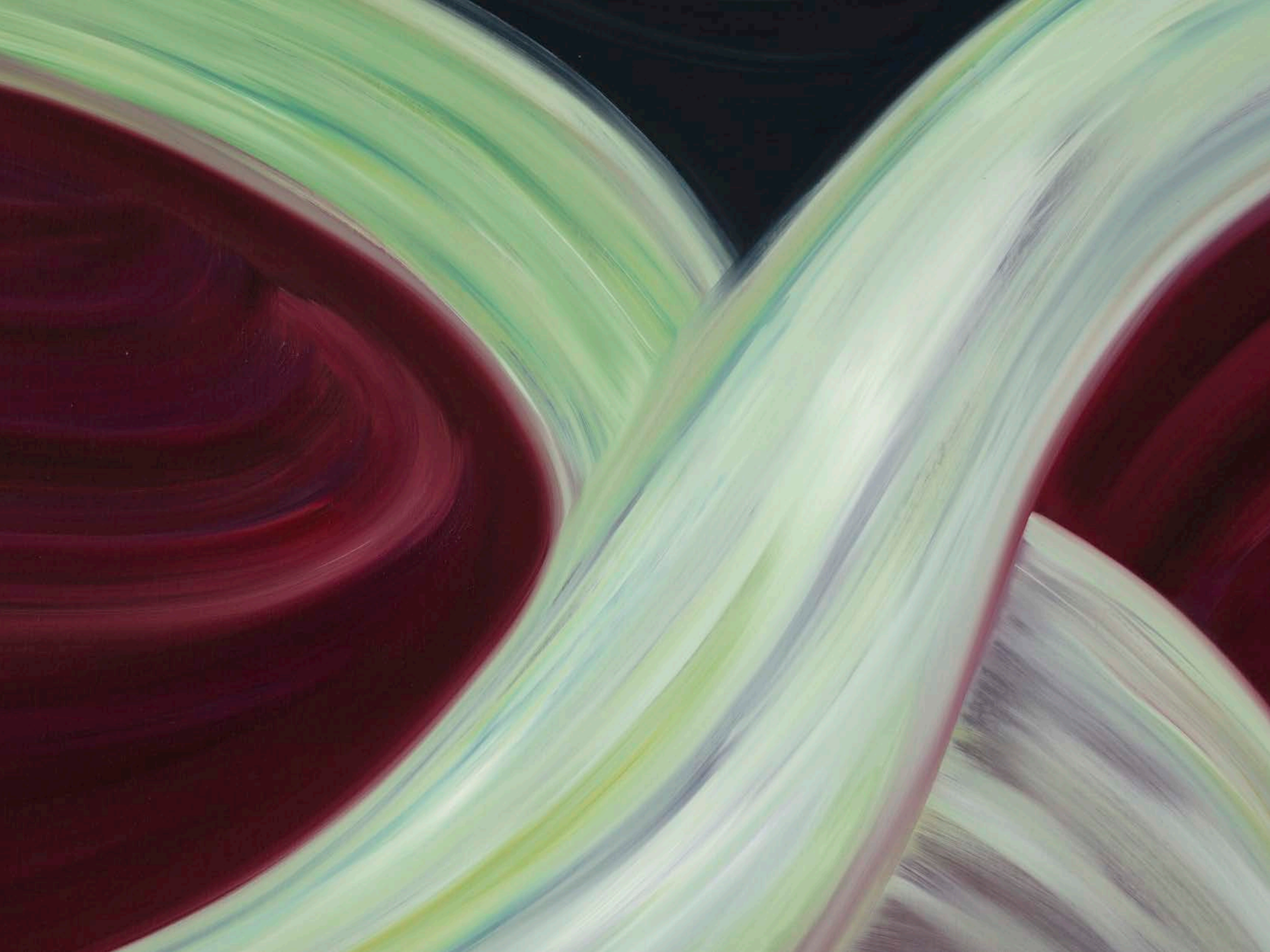
2023

oil on linen

200 x 170 cm

78 3/4 x 66 7/8 in

MW.MPS.1067





Marina Perez Simão, *Untitled*, 2023, fresco, 210 X 1086 cm | 82 5/8 x 427 1/2 in, MW.MPS.1061







Marina Perez Simão

Untitled

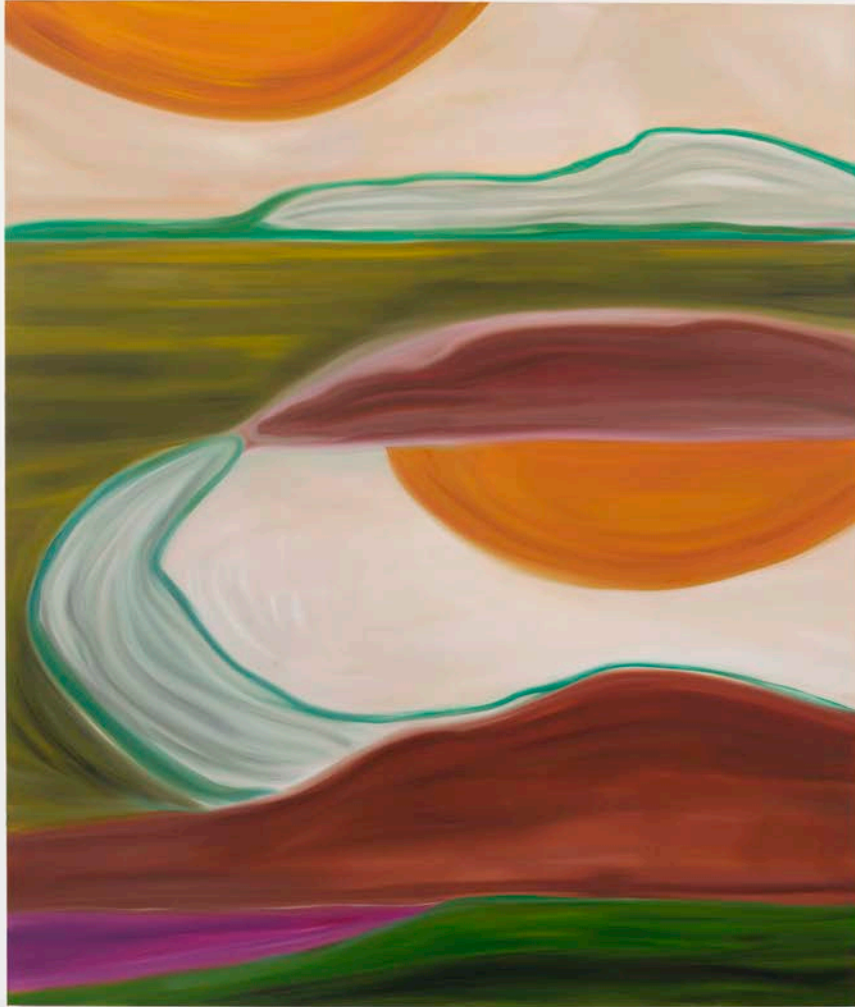
2023

oil on linen

246 x 200 cm

96 7/8 x 78 3/4 in

MW.MPS.1028



Marina Perez Simão

Untitled

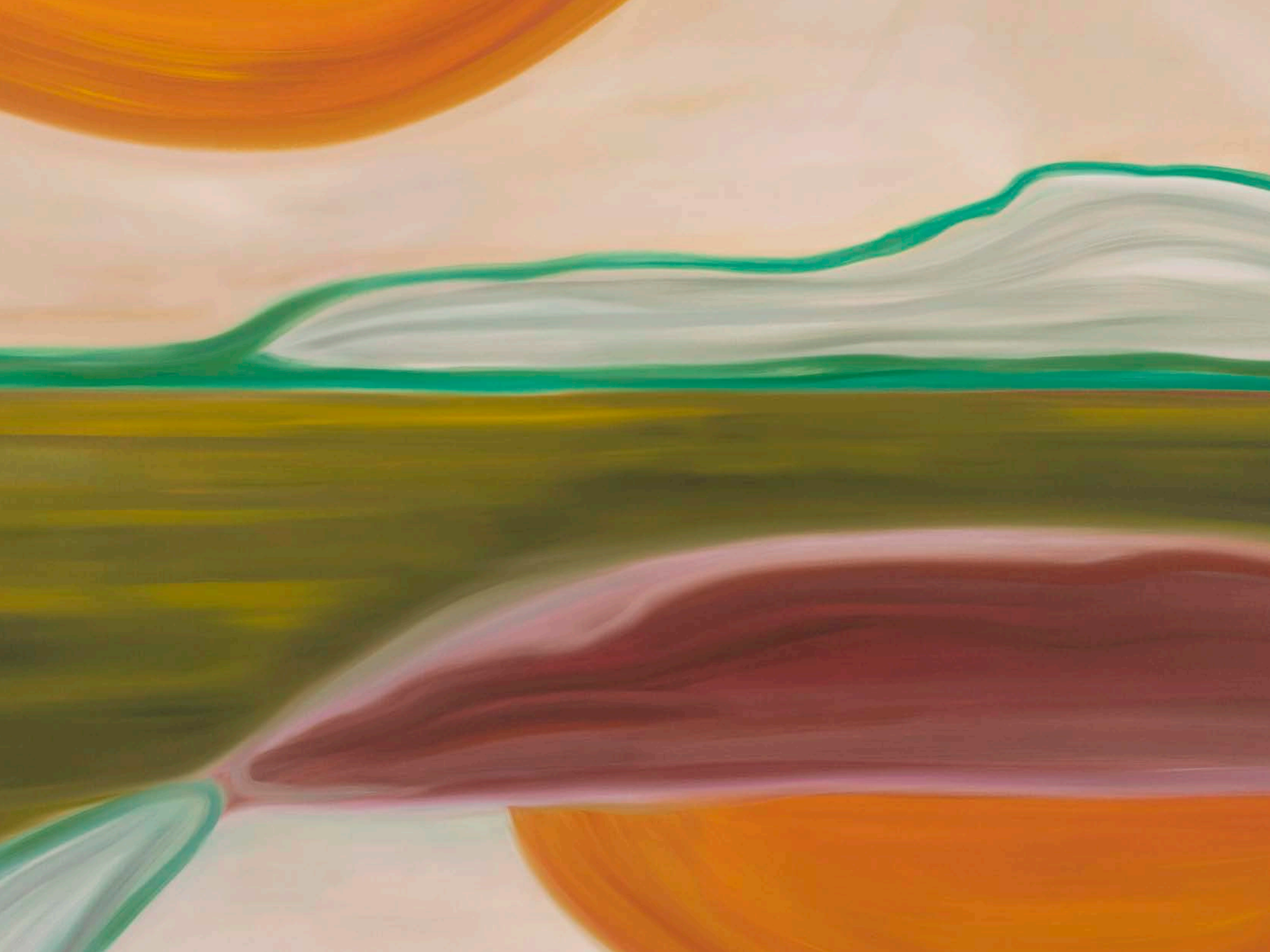
2023

oil on linen

200 x 170 cm

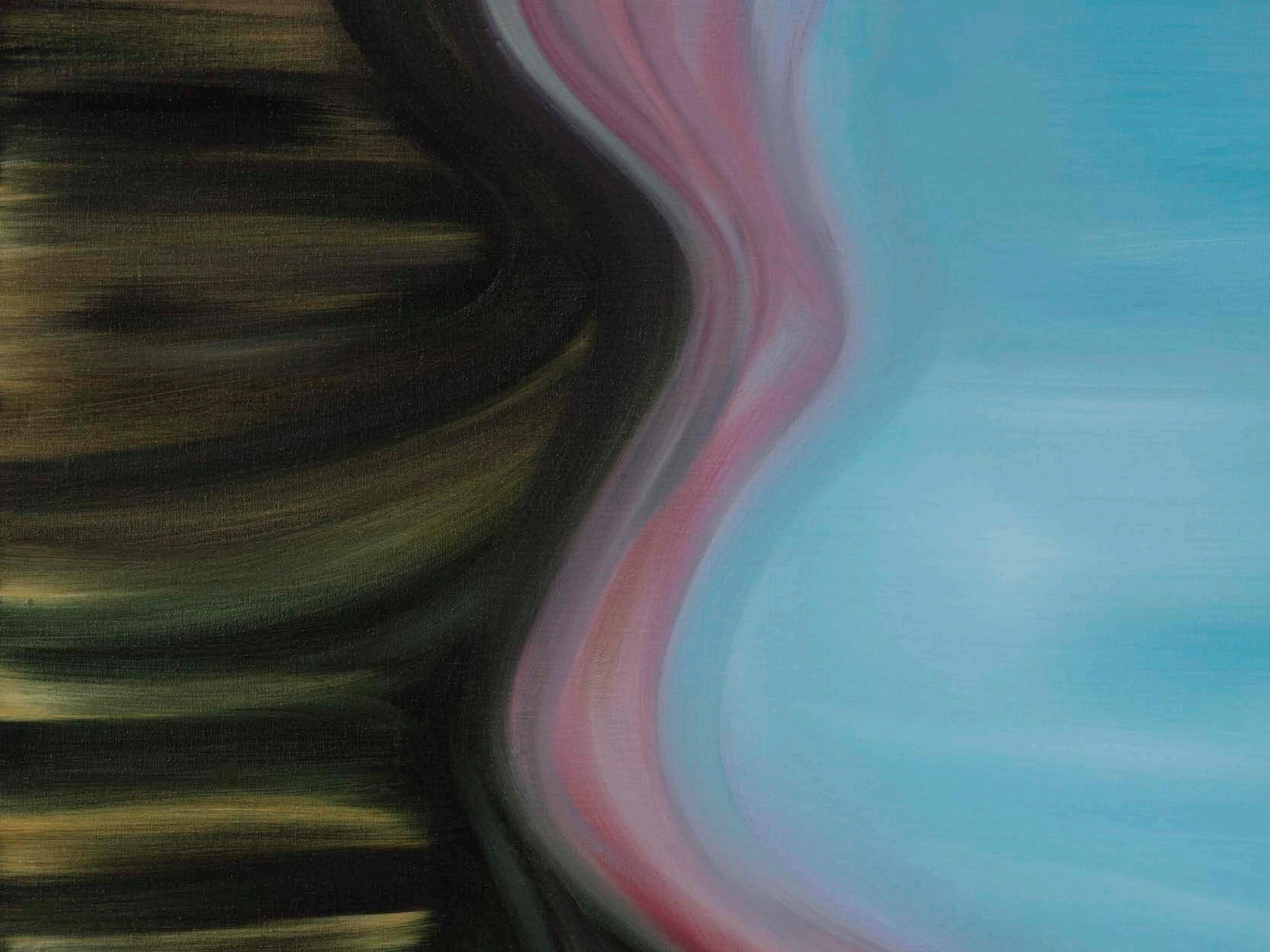
78 3/4 x 66 7/8 in

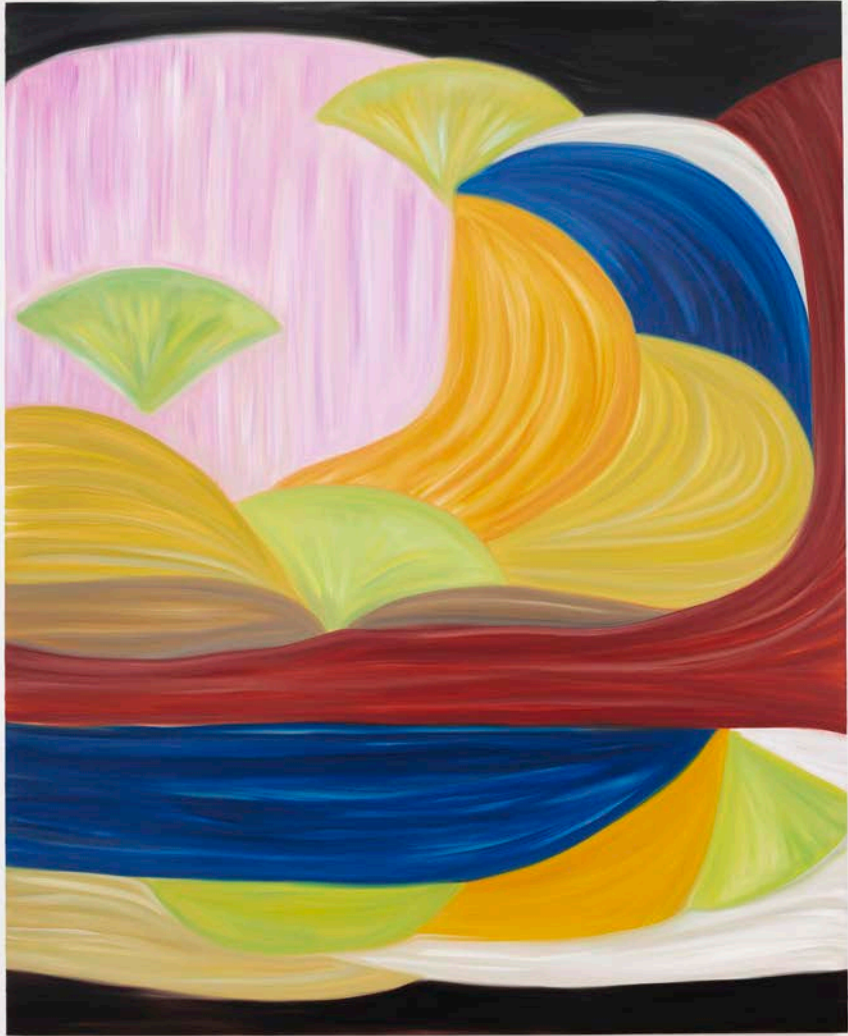
MW.MPS.1033





Marina Perez Simão, *Untitled*, 2023, oil on linen, 170 x 200 cm | 66 7/8 x 78 3/4 in, MW.MPS.1030





Marina Perez Simão

Untitled

2023

oil on linen

246 x 200 cm

96 7/8 x 78 3/4 in

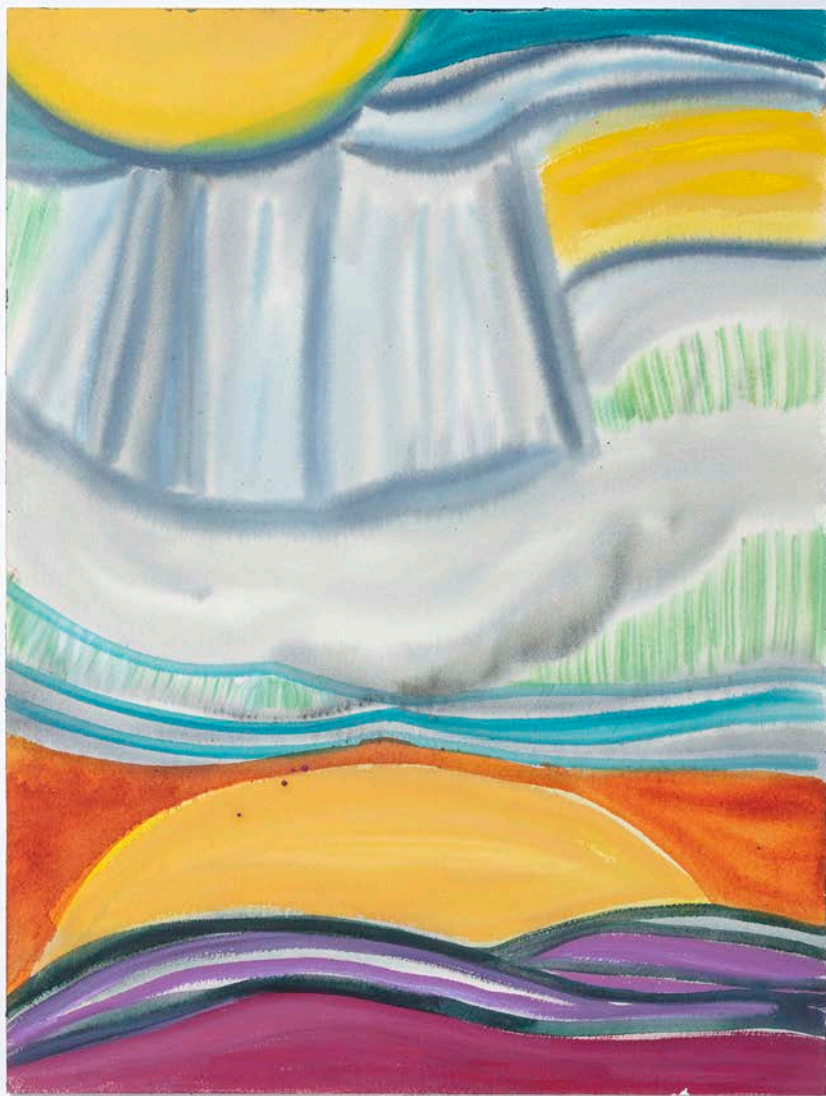
MW.MPS.1036





Marina Perez Simão, *Untitled*, 2023, oil on linen, 246 x 200 cm (each) | 96 7/8 x 78 3/4 in (each), MW.MPS.1037





Marina Perez Simão

Untitled

2022

watercolor on paper

41 x 30.8 cm

16 1/8 x 12 1/8 in

MW.MPS.915



Marina Perez Simão

Untitled

2022

oil on canvas

170 x 136 cm

66 7/8 x 53 1/2 in

MW.MPS.812



Marina Perez Simão

Untitled

2022

watercolor on paper

40.8 x 30.8 cm

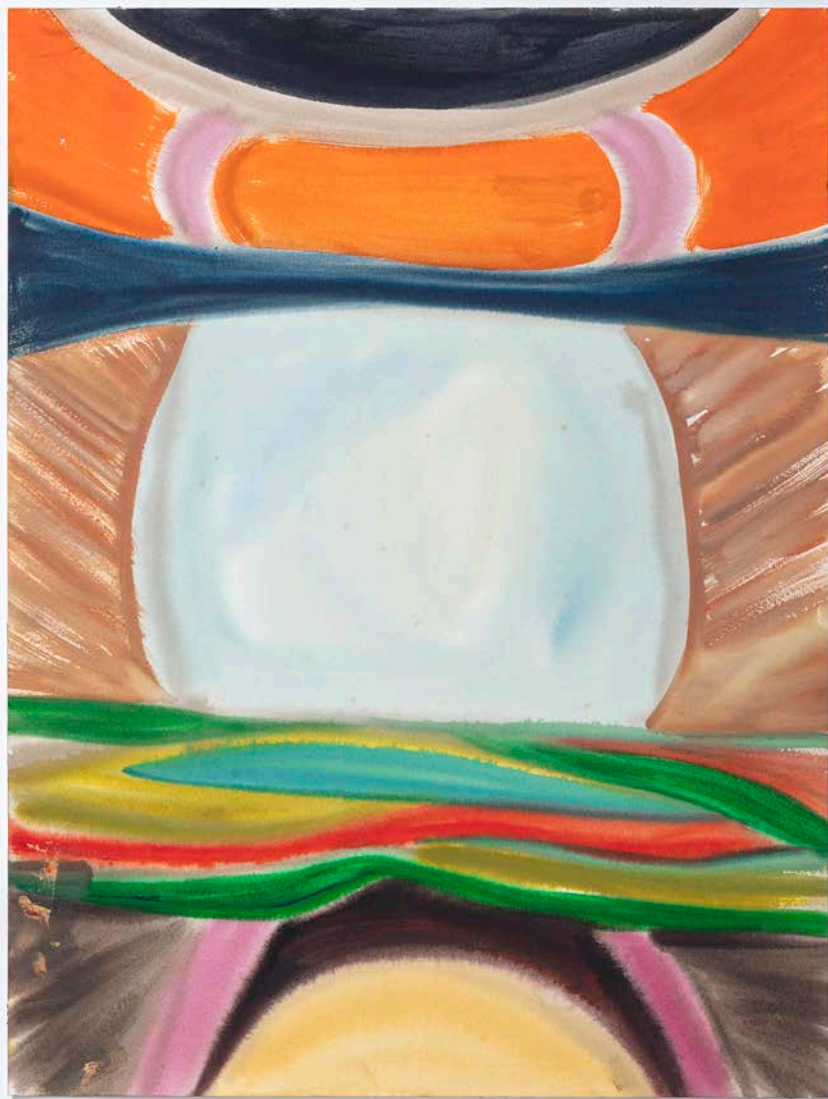
16 1/8 x 12 1/8 in

MW.MPS.921



Marina Perez Simão, *Untitled*, 2022, oil on canvas, 200 x 240 cm | 78 3/4 x 94 1/2 in, MW.MPS.1013





Marina Perez Simão

Untitled

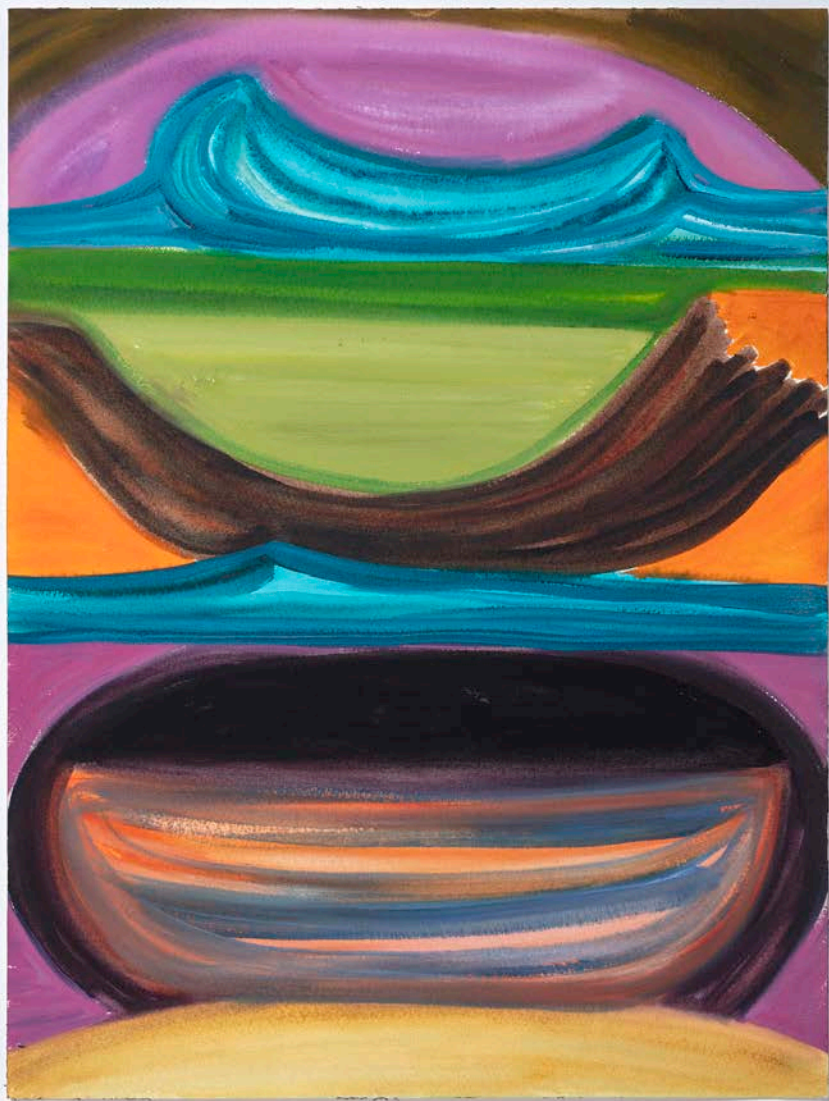
2022

watercolor on paper

41 x 31 cm

16 1/8 x 12 1/4 in

MW.MPS.924



Marina Perez Simão

Untitled

2022

watercolor on paper

41 x 31 cm

16 1/8 x 12 1/4 in

MW.MPS.912



Marina Perez Simão

Untitled

2021

watercolor on paper

41 x 30.5 cm

16 7/50 x 12 1/100 in

MW.MPS.692



Marina Perez Simão

Untitled

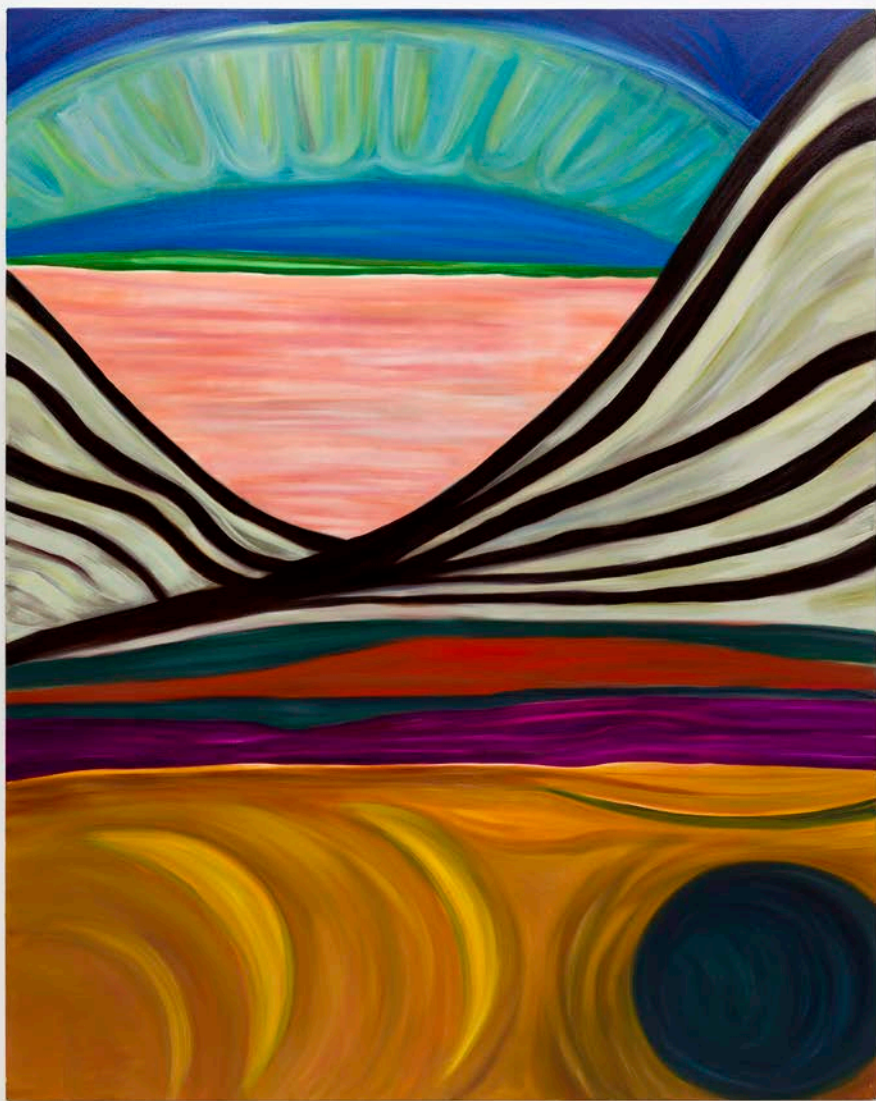
2021

oil on canvas

170 x 136 cm

66 7/8 x 53 1/2 in

MW.MPS.656



Marina Perez Simão

Untitled

2021

oil on canvas

200 x 160 cm

78 3/4 x 63 in

MW.MPS.476





Marina Perez Simão

Untitled

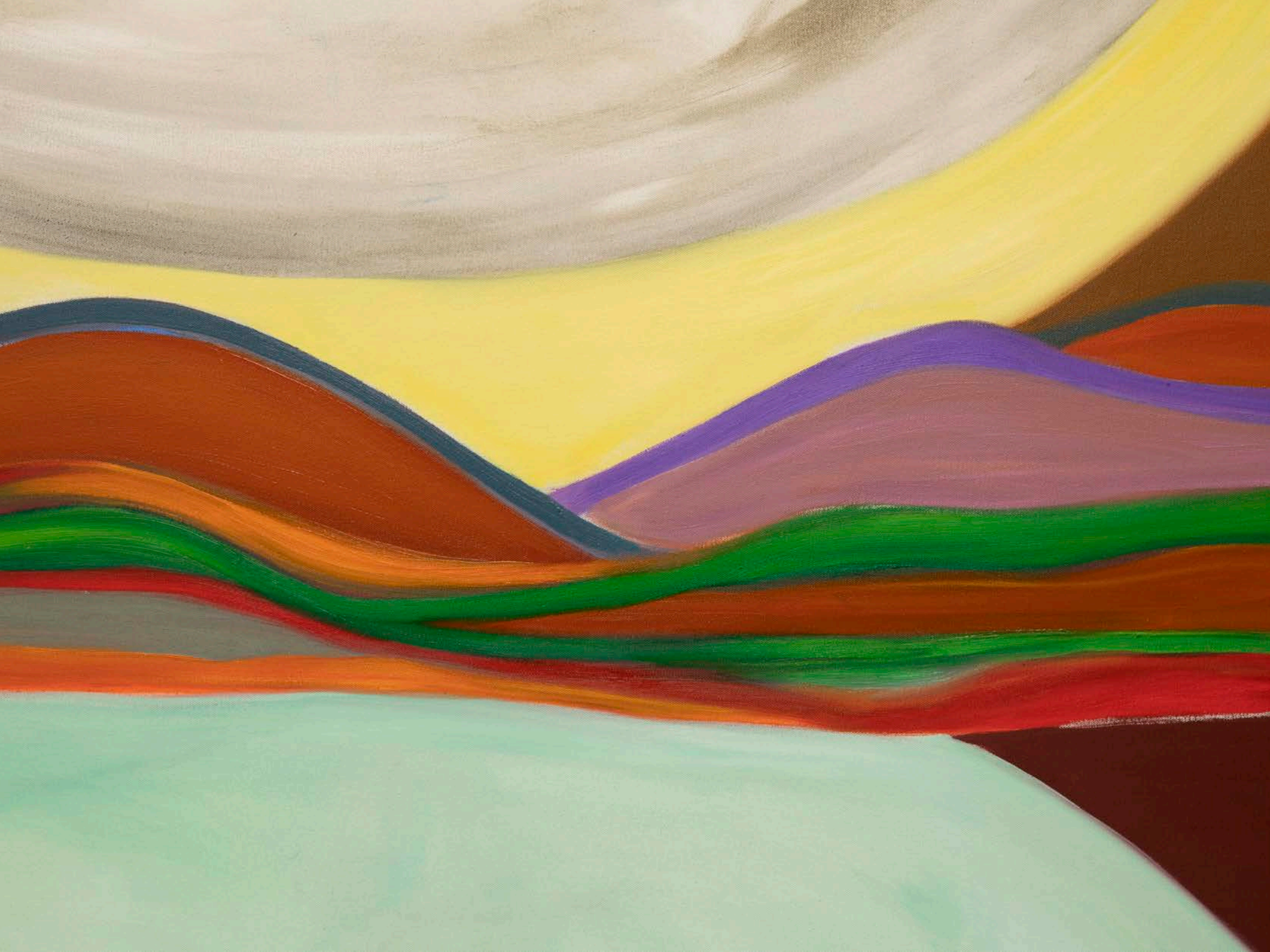
2020

oil on canvas

78 3/4 x 63 in

200 x 160 cm

MW.MPS.468





Tides attempted to swallow Marina Perez Simão thrice. First, when she was two, to his uncle's sudden neglect. Later, she was six and fought the mighty waves, until lifeguards recovered her to the Rio de Janeiro shore. The last time she nearly drowned was at age thirty, upon her return to Brazil after living in Paris. She released herself into the Atlantic ocean, where she was immersed in the eminence of monstrous currents. Marina faced the third and perhaps the strongest of Poseidon's tricks on her. After all, the adult awareness—both a crown and a brick—renders every feeling rather a puncturing one, burdened by reason and a will to reign over the drift.

— Osman Can Yerebakan, *Tectonic Tremors; Rising Rivers; Wuthering Waves*, 2022

Education

MFA, École Nationale Supérieure de Creation Industrielle, Paris, France

BFA, École Nationale Supérieure des Beaux Arts de Paris (ENSBA), Paris, France

Solo Exhibitions

2024

Diffusion, Mendes Wood DM, Paris, France

Z W I E L I C H T, G2 Kunsthalle, Leipzig, Germany

Solanaceae, Pace Gallery, Los Angeles, USA

2023

Marina Perez Simão, Villa Era, Vigliano Biellese, Italy

2022

Marina Perez Simão: Watercolors, Cahiers d'Art, Paris, France

Onda, Pace, London, UK

5 pinturas, Mendes Wood DM, São Paulo, Brazil

2021

Tudo é e não é, Pace Gallery, New York, USA

Observatory, Sifang Art Museum, Jiangsu, China

2020

Sonia Gomes & Marina Perez Simão, Pace, East Hampton, USA

Éveils Maritimes, Mendes Wood DM, Brussels, Belgium

2018

Our dog-eyes, Mendes Wood DM, São Paulo, Brazil

2016

Miniature, Embassy of Brazil, Rome, Italy

2015

travel journal of uncataloged landscapes. location/date 3006AHK/ 200 years before 200 years later, Mendes Wood DM, São Paulo, Brazil

2012

Holzweg, Mendes Wood DM, São Paulo, Brazil

2010

If it's dream make it real, if it's real make it dream, Mendes Wood DM, São Paulo, Brazil

2009

Black birds, Musée d'Art Moderne de Saint Etienne, Saint Etienne, France

Drawings, Jozsa Gallery, Brussels, Belgium

Group Exhibitions

2025

Bukhara Biennale, Bukhara, Uzbekistan

2023

Linhas Tortas, Mendes Wood DM São Paulo, Brazil

Esfingico Frontal, Mendes Wood DM São Paulo, Brazil

Tropic of Cancer, Pace Gallery, Palm Beach, USA

Bonna: The Dhaka Art Summit, Dhaka, Bangladesh

2022

Multiple Sights: The Tenth Anniversary of the Long Museum, Long Museum, Shanghai, China

Calor Universal, Pace Gallery, East Hampton, New York, USA

Ninth Street and Beyond: 70 Years of Women in Abstraction, Part I: The Gestural, Hunter Dunbar Projects, New York, USA

2021

Silence, Pace Gallery, Geneva, Switzerland

Days of Inertia, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

2020

Landscapes of the South, Mendes Wood DM, New York, USA

2019

Veredas, Mendes Wood DM, São Paulo, Brazil

2013

Chambres à Part, Edition VIII, La Réserve Paris, Paris, France

2011

23°33'42" _46°40'09", Galerie TORRI, Paris, France

2010

Father, Mendes Wood DM, São Paulo, Brazil

Promenade Project, Galleria delle Colonne, Parma, Italy

2009

Fragile, Palazzo Dei Falconieri, Rome, Italy

Fragile, Daejeon Museum of Art, Daejeon, South Korea

Fragile, Musée d'Art Moderne de Saint Etienne, Saint Etienne, France

2008

Drawings, New Moment Gallery, Belgrade, Serbia

Meditations, Biennial of Ponzan, Poznan, Poland

Micronarratives: Tentations des Petites Realites, Musée d'Art Moderne de Saint Etienne, Saint Etienne, France

2007

Micronarratives: Tentations des petites realites, Museum of History Yugoslavia, Belgrade, Serbia

2006

Artskool Gozsouth, Crystal Palace Gallery, Museu da Cidade do Porto, Porto, Portugal

Artskool Gozsouth, Galerie Artcore, Paris, France

Awards

1st Prix des Partenaires du Musée d'Art Moderne de Saint Etienne, France, 2009

Collections

Arizona State University Art Museum, Tempe, USA

Balanz Collection, Buenos Aires, Argentina

Blenheim Art Foundation, Blenheim Palace, Woodstock, UK


Buffalo AKG Art Museum, New York, USA

Columbus Museum of Art, Columbus, USA

Dallas Museum of Art, Dallas, USA

Deji Art Museum, Nanjing, China

THE EKARD COLLECTION, Rotterdam, the Netherlands
Fosun Art Foundation, Shanghai, China
Institute of Contemporary Art Miami, Miami, USA
K11 Art Foundation, Hong Kong, China
Longlati Foundation, Shanghai
Long Museum, Shanghai, China
Marciano Art Foundation, Los Angeles, USA
MARE – Museum of Recent Art, Bucharest, Romania
MAMCO Genève, Geneva, Switzerland
Musée d'art moderne et contemporain de Saint-Étienne, France
Olivia Foundation, Mexico City, Mexico
Phoenix Art Museum, Phoenix, USA
Rhode Island School of Design, Providence
Samdani Art Foundation, Dhaka, Bangladesh
Sifang Museum, Nanjing, China



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