

Paulo Nazareth

b. Old man from Borun Nak [Vale do Rio Doce], Brazil / South America
Lives and works throughout the world.



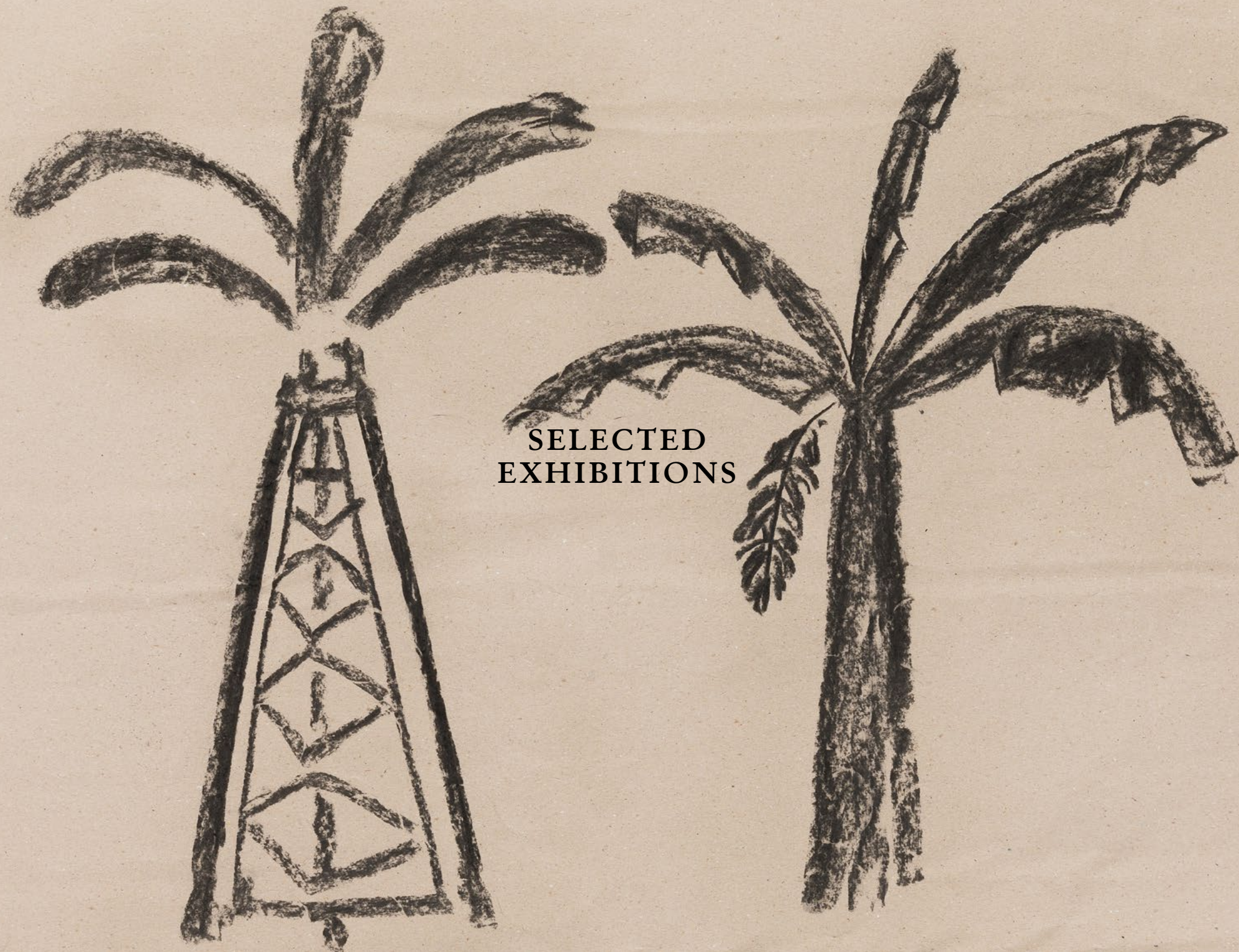


Paulo Nazareth's work often embodies simple gestures that bring about larger ramifications, conveying an awareness of often ignored issues of immigration, racism, and colonialism in his native Brazil and beyond to the international art world. While his work may manifest in video, photography, and found objects, his strongest medium may be in cultivating relationships with people he encounters on the road – particularly those who must remain invisible due to their legal status or those who are repressed by governmental authorities. In certain aspects, Nazareth uses the romantic ideal of the wandering artist seeking universal truths to usurp facile assumptions about national identity, cultural history, and human value. In our time of unprecedented exposure, where systematic oppression can be documented and broadcasted by anyone with a smartphone, Nazareth's mission to represent the unrepresented is more relevant and persuasive than ever before.

Paulo Nazareth (b. Old man from Borun Nak [Vale do Rio Doce], Brazil / South America) lives and works throughout the world.

His recent exhibitions include *Honey*, John Jay College of Criminal Justice, New York (2025); *Patuá/Patois*, WIELS, Brussels (2025); LUZIA, Museo Tamayo, Mexico City (2024); *Esconjuro*, Inhotim, Brumadinho (2024); *En la casa de mi hermano*, Proyectos Ultravioleta, Guatemala City (2023); *BIRDMAN*, Stevenson, Amsterdam (2022); *Stroke*, The Power Plant, Toronto (2022); *Vuadora*, Pivô, São Paulo (2022); *Melee*, ICA Miami, Miami (2019); *Faca Cega*, Museu de Arte da Pampulha, Belo Horizonte (2018); *The Journal*, Institute for Contemporary Arts, London (2014); *Premium Bananas*, MASP, São Paulo (2012);

Recent group exhibitions include *Anozero'24 Bienal de Coimbra*, Coimbra (2024); *Chosen Memories*, MoMA, New York (2023); *BRASIL FUTURO: AS FORMAS DA DEMOCRACIA*, Museu Nacional da República, Brasília (2023); *Histórias Brasileiras*, MASP, São Paulo (2022); *Afro-Atlantic Histories*, National Gallery of Art, Washington DC (2022); *34th São Paulo Biennial*, São Paulo (2021); *Beyond the Black Atlantic*, Kunstverein Hannover, Hannover (2020); *22nd Sydney Biennial*, Sydney (2020); *How to talk with birds, trees, fish, shells, snakes, bulls and lions*, Staatliche Museen zu Berlin, Berlin (2018); *The Lotus in Spite of the Swamp*, Prospect.4 Triennial, New Orleans (2017); *Soft Power. Arte Brasil*, Kunsthall KAdE, Amersfoort (2016); *New Shamans/Novos Xamãs: Brazilian Artists*, Rubell Family Collection, Miami (2016); *Indigenous Voices*, Latin American Pavilion 56th Venice Biennale, Venice (2015); *The Encyclopedic Palace*, 55th Venice Biennale, Venice (2013).



SELECTED
EXHIBITIONS



2025

WIELS, Brussels, Belgium

Patois/Patuá

For over fifteen years, Paulo Nazareth has methodically traversed the Americas and the African continent, his bare feet touching the soil in an ongoing performance that reveals how colonial cartographies and systemic racism have shaped the landscapes of modernity. His paths, deliberate and slow, transform displacement into a form of storytelling, revealing how movement etches histories into bodies, languages, and borders. Now, in the towering spaces of WIELS Contemporary Art Centre—a former brewery whose industrial architecture echoes histories of labour and transformation—his exhibition *Patois/Patuá* brings together these journeys through an intricate assemblage of words, images, and sounds, weaving together stories

that reach far beyond the personal. The exhibition's bilingual homophone title, *Patois/Patuá*, encapsulates two powerful acts of defiance that resonate throughout Nazareth's work: patois, those non-standard languages that resisted colonial standardization, and patuá, handmade amulets rooted in Afro-Brazilian traditions. These talismans, brought to Brazil by enslaved Islamic West Africans, carried Arabic-scripted charms that would merge Islamic, African, and Catholic practices into objects of personal protection.

— Fernanda Brenner



Patois/Patua, WIELS, Brussels, Belgium



Patois/Patua, WIELS, Brussels, Belgium



Patois/Patua, WIELS, Brussels, Belgium



Patois/Patua', WIELS, Brussels, Belgium



2024

Museo Tamayo, Mexico City, Mexico

LUZIA

In the exhibition, Nazareth, who identifies as a member of the People of Luzia (Povo de Luzia), presents an exercise of historiographical speculation in search of the enigmatic figure called Luzia: a fossil, an ancestor, a saint, a city, an Afro-indigenous people and territory

Nazareth is known for “behavior art,” (arte de conducta) an artistic practice rooted in radical movement, such as his crossing borders on foot. By mobilizing the body’s memory and guided by a spiral temporality, he challenges the authority of scientific discourse and negotiates the complex terrain that is Latin American identity.



LUZIA, Museo Tamayo, Mexico City, Mexico



LUZIA, Museo Tamayo, Mexico City, Mexico



LUZIA, Museo Tamayo, Mexico City, Mexico



LUZIA, Museo Tamayo, Mexico City, Mexico



2024

Inhotim, Brumadinho, Brazil

ESCONJURO

In the first of these seasons, the works point out different ways of relating to the earth, its cycles and the transformations they produce in the beings. Furthermore, the works reflect practices of exploitation and dispute historically known in the territory. With a pluralistic and unique language — ranging from paintings to installations —

Paulo Nazareth calls for another way of doing things, other ways of negotiating, planning, building, celebrating and reaping the fruits in a broad and generous gesture of reinvention, in which works are exchanged, added and repositioned in the park throughout the exhibition period.



ESCONJURO, Inhotim, Brumadinho, Brazil



ESCONJURO, Inhotim, Brumadinho, Brazil



ESCONJURO, Inhotim, Brumadinho, Brazil



ESCONJURO, Inhotim, Brumadinho, Brazil

2022

Mendes Wood DM, New York, USA

Nosotros los otros

Nazareth's performance and installation-based work draws upon his Afro-Brazilian and Indigenous heritage to investigate social constructions of race, identity, and economic inequality. Through his multi-year walk performances throughout the Americas and the African continent, Nazareth documents the nuances of border crossing and connects transnational histories through precise and simple gestures to confront issues of immigration, globalization, and colonialism.





Nosotros los otros, Mendes Wood DM, New York, USA, 2022



His radical, non-linear walk-about, first South to North and then North to South again, reflect a notion of the world as an open field of possibility, one subject to re-writing and re-signifying. Nazareth's practice represents a slow, real-time inquiry into his own experience and that of the individuals he encounters, tracing a subtle matrix of connections that link not only people, but communities and shared histories.



Nosotros los otros, Mendes Wood DM, New York, USA, 2022



Nosotros los otros, Mendes Wood DM, New York, USA, 2022



2022

The Power Plant, Toronto, Canada

STROKE

STROKE, Nazareth's first solo exhibition in Canada, presents a selection of long-term projects and a new body of work. The works highlight Nazareth's reflections on the lasting effects of the colonial construction of the "Other," stemming from slavery and rooting itself in structural racism, capitalist systems, and migration politics today. In addition to a selection of major works that will be on display both inside and outside the gallery, The Power Plant has also commissioned a body of work that extends Nazareth's research into the discrimination against Black communities throughout the Americas, particularly in the context of public swimming pools.



STROKE, The Power Plant, Toronto, Canada, 2022



The projects on view at The Power Plant include *THE RED INSIDE*, 2018–ongoing, a series that sees the artist follow the Underground Railroad (a network of secret routes and safe houses established in the United States in the early to mid-nineteenth century, providing escape to enslaved Black people) from New Orleans to Toronto; and *Produtos do Genocídio* (Products of Genocide), 2017– ongoing, a series of resin blocks with consumer goods fixed in their centres that tackles the cultural appropriation and cultural genocide that corporations use to increase their profits.



STROKE, The Power Plant, Toronto, Canada, 2022

2019

Institute of Contemporary Art, Miami, USA

Paulo Nazareth: Melee

An artist who works across mediums, Nazareth uses performance and sculpture—monumental and ephemeral—to critique the colonial experience in Brazil and the Americas. His durational performances and installations draw from his joint African and Indigenous heritage to highlight marginalized historical legacies, non-Western cosmovisions, and potential methods of nonexploitative living and relating.





Melee, ICA Miami, Miami, 2019



His drawings and photographs, *"Blacks in the Pool,"* explore the history of discrimination against and segregation of Black bodies throughout the Americas, and in particular how these practices have often emerged around public swimming pools.



Melee, ICA Miami, Miami, 2019



Melee, ICA Miami, Miami, 2019



2013

55th Venice Biennale, Venice, Italy

The Encyclopedic Palace

Il Palazzo Enciclopedico (The Encyclopedic Palace) investigates the desire to see and know everything: it is a show about obsessions and about the transformative power of the imagination. The exhibition opens in the Central Pavilion with a presentation of Carl Gustav Jung's Red Book. "In the vast hall of the Arsenale - redesigned for this occasion in collaboration with architect Annabelle Selldorf - the exhibition sketches a progression from natural forms to studies of the human body, to the artifice of the digital age, loosely following the typical layout of sixteenth- and seventeenth-

century cabinets of curiosities. Through the many examples of artworks and figurative expressions on view, including films, photographs, videos, bestiaries, labyrinths, performances and installations, The Encyclopedic Palace emerges as an elaborate but fragile construction, a mental architecture that is as fantastical as it is delirious."



The Encyclopedic Palace, 55th Venice Biennale, Venice, 2013



The Encyclopedic Palace, 55th Venice Biennale, Venice, 2013



The Encyclopedic Palace, 55th Venice Biennale, Venice, 2013



The Encyclopedic Palace, 55th Venice Biennale, Venice, 2013



SELECTED
WORKS



Paulo Nazareth *Untitled*, from Notícias de América series, 2011/2012 photo printing on cotton paper 30 × 40 cm



Paulo Nazareth, *Notícias de América*, 2011, photo printing on cotton paper, 45 × 60 cm



Paulo Nazareth, *Notícias de América*, 2011, photo printing on cotton paper, 45 × 60 cm



Paulo Nazareth, *Notícias de América*, 2011, photo printing on cotton paper, 45 × 60 cm



Paulo Nazareth, *Notícias de América*, 2011, photo printing on cotton paper, 45 × 60 cm



Paulo Nazareth

CARNE [MEAT]

2005

photo printing on cotton paper

24 × 18 cm



Paulo Nazareth

Sem título, da série Para Venda

2011

photo printing on cotton paper

93 × 70 cm



Paulo Nazareth [*Mestre Paulo*] *prazsa*, 2020, nail and painted wood and raffia sacks and palm trees leaves, 181 × 29 × 40 cm



Paulo Nazareth *Sem título [Mestre Paulo] RINO*, undated, madeira e pregos , prato esmaltado e farinha de mandioca, 100 × 202 × 44 cm



Paulo Nazareth

I AM NOT YOUR DRIVER

2016

plywood, plastic and metal

15 × 37 × 7 cm



Paulo Nazareth

WHO IS MY BROTHER?

2006 - 2022

photography and collage on paper

44.5 × 62 cm



Paulo Nazareth

Tunic [American Red Sea]

2011

drawing and embroidery on egyptian muslim tunic

138 × 70 cm



Paulo Nazareth, *Várzea*, 2020, 7 concrete soccer balls with knife, variable dimensions



Paulo Nazareth, *Rise / Knife Sharpener*, performance, installation



Paulo Nazareth, *CA - Bandeira branca*, 2014, cotton, wood, 140 × 90 cm



Paulo Nazareth, *Bureau-X de Langue*, 2009 - 2022, office, library, dictionaries, documents, blackboard, drawings, photos, 4 videos, 2 audio file and 1 hired employee





Paulo Nazareth, *Untitled [Bricks or All Walls or Salary]*, 2022, bricks and salt



Paulo Nazareth

Corte Seco | Marielle

2021

aluminum plate, lumber, steel, concrete, black paint

1100 × 314 cm



Paulo Nazareth, *DRY CUT*, from *BLACKS IN THE POOL*, Rockefeller Center, New York, 2019



Paulo Nazareth, *DRY CUT*, from *BLACKS IN THE POOL*, Rockefeller Center, New York, 2019



Paulo Nazareth, *Sobre capoeira [Au]*, 2020, acrylic on canvas 30 × 40 cm



Paulo Nazareth, *Sem Título - Caramuru [PM]*, 2020, acrylic on canvas 30 × 40 cm



Paulo Nazareth, *Vuadora [Na nuca]*, 2019, acrylic on canvas 30 × 40 cm



Paulo Nazareth

ADAN'O Y EVA OU PRIMEIRA COMUNHAN'O

2020

acrylic on canvas

77 × 66 cm



Paulo Nazareth, *ARRUAZSA - GERAL DO COMÉRCIO*, 2020, acrylic on canvas, 30 × 40 cm



Paulo Nazareth, *WATERMELON WHITE HOUSE*, 2018, photo printing on cotton paper, 67.5 × 90 cm



Paulo Nazareth, *CA - Black neger*, 2012/2013, photo printing on cotton paper, 75 × 100 cm



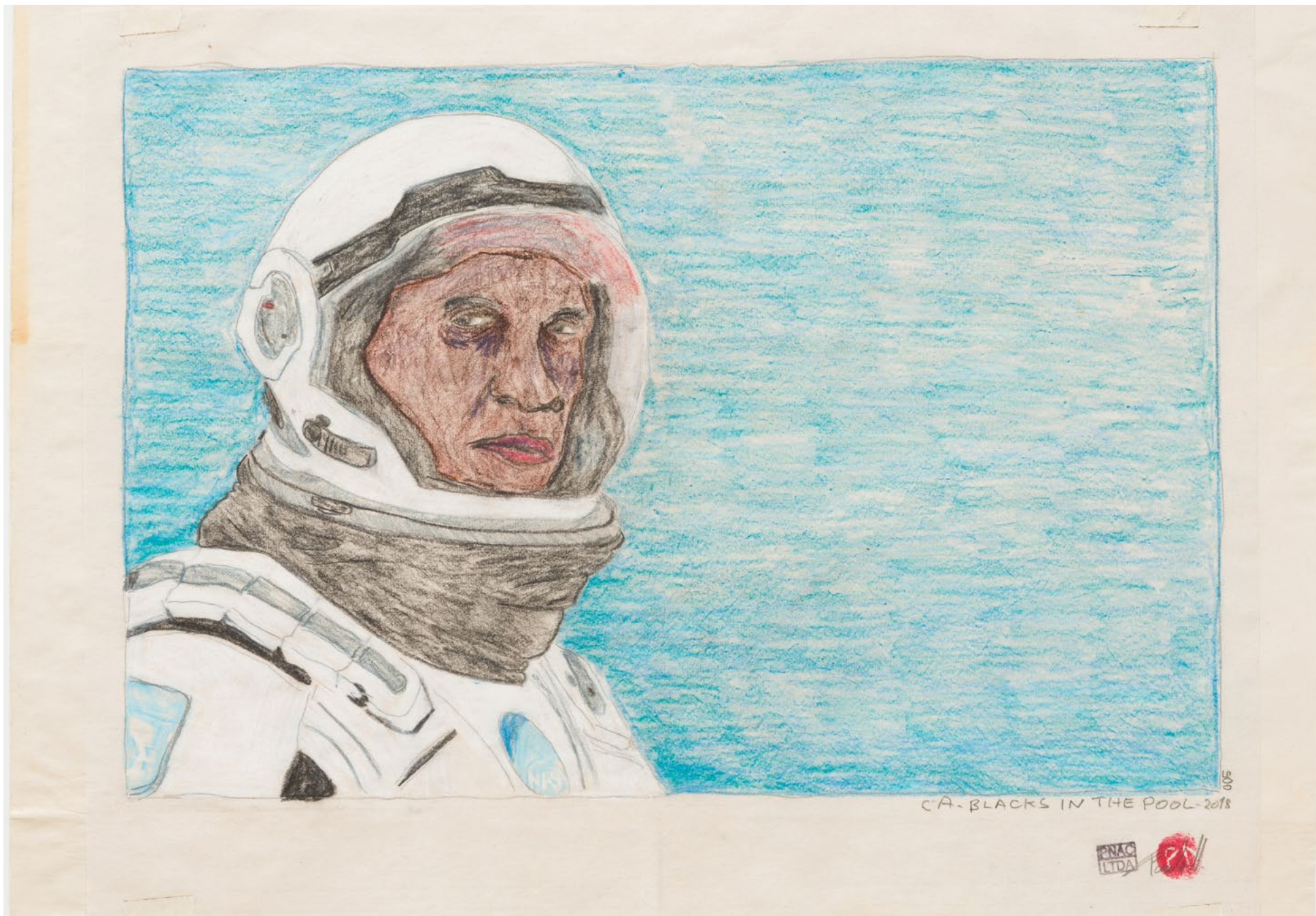
Paulo Nazareth, *Dinheiro Acaba*, 2015, photo printing on cotton paper, 45 × 60 cm



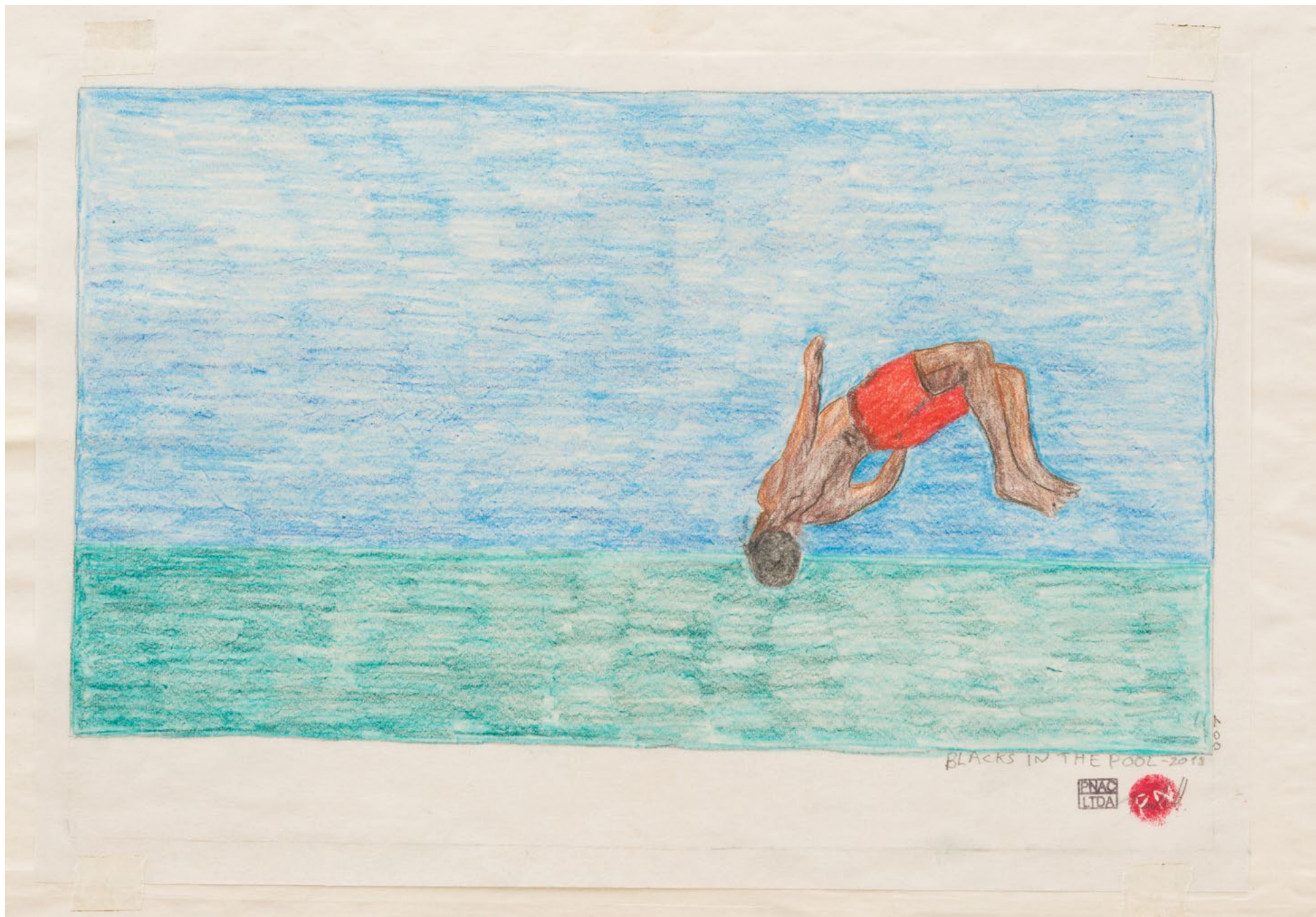
Paulo Nazareth, *CA - Sem título [I AM FREE]*, 2018, photo printing on cotton paper, 68.5 × 92 cm



Paulo Nazareth, *Blacks in the pool* [from the series *Blacks in the Pool*], 2018, graphite and watercolor pencil on rice paper and newsprint, 43.5 × 58 cm



Paulo Nazareth, *Blacks in the pool* [from the series *Blacks in the Pool*], 2018, graphite and watercolor pencil on rice paper and newsprint, 43.5 × 58 cm



Paulo Nazareth, *Blacks in the pool* [from the series *Blacks in the Pool*], 2018, graphite and watercolor pencil on rice paper and newsprint, 43.5 × 58 cm

USA'S CASTAWAYS

The U.S. tries to keep a trickle of Cuban refugees from becoming a flood

AUGUST 29, 1944



Paulo Nazareth

*da série barcos que migram
para o norte / Cuba
2015*

graphite and watercolor
pencil
33 x 27.5 cm

SOBRE LA CABEZA DEL REY
ABOUT / ON THE KING'S HEAD



Paulo Nazareth, *SOBRE LA CABEZA DEL REY* | *ABOUT / ON THE KING'S HEAD*, 2020, charcoal on paper, 66 × 96 cm



Paulo Nazareth

PETROLEO Y BANANA
2020

charcoal on paper
96 × 115 cm



MAQINA DE
INVENTARIAR
PALAVRAS



Paulo Nazareth

*MAQINA DE INVENTARIAR
PALAVRAS*

2019

charcoal on newsprint
96.5 × 66.5 cm



Fidel em 1959, em Washington, antes de seu regime se inclinar para o socialismo.
 PROJECTO: IMAGENS QUE JÁ EXISTEM NO MUNDO

Paulo Nazareth

Projeto: Imagens que já existem no mundo [Fidel em 1959 em Washington antes de seu regime inclinar para o socialismo]

2018

watercolor pencil on rice paper and newsprint
 32 x 24.5 cm



Paulo Nazareth

*Projeto: Imagens que já
existem no mundo*
2013

graphite and watercolor
pencil on paper
31 × 21 cm

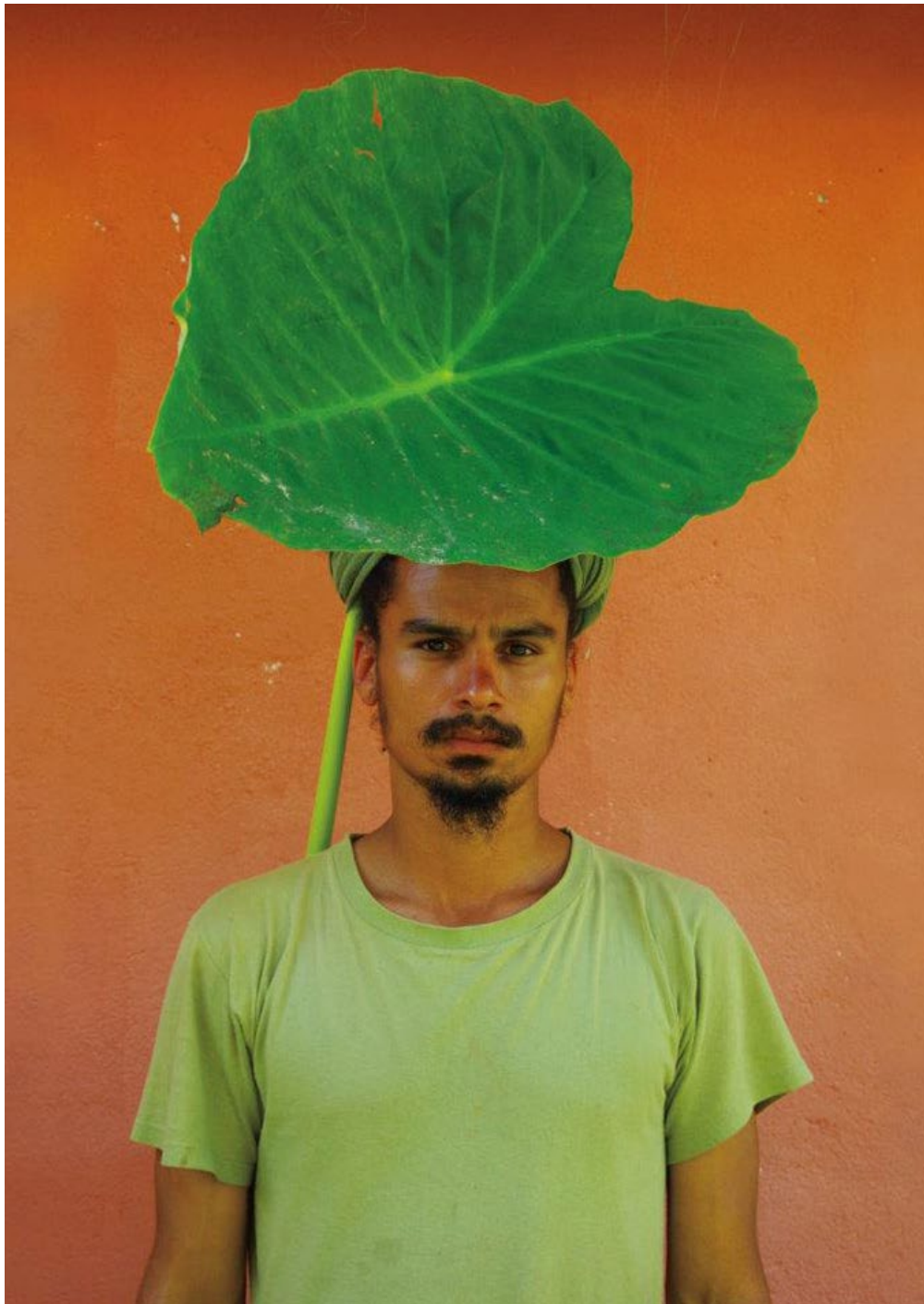


Paulo Nazareth

*Untitled, from Objeto para
tampar o Sol de seus olhos*
2010

photo printing on cotton paper

90 × 60 cm



Paulo Nazareth

*Untitled, from Objeto para
tampar o Sol de seus olhos*
2010

photo printing on cotton paper

90 × 60 cm



Paulo Nazareth, *Untitled*, from *White Ethnography* series, 2019, efun on photo printing on cotton paper, 90 × 120 cm





Paulo Nazareth

*Kid with watermelon II, from
the whiteness ethnographie or
white circle - soth america series
2022*

efun on photo printing on
cotton paper

100 × 75 cm



Paulo Nazareth

*Untitled, from white
ethnography series*
2019

efun on photo printing on
cotton paper

90 × 67.5 cm



Paulo Nazareth, *Cuando Tengo Comida en Mis Manos*, 2012, video performance

[see video here](#)



Paulo Nazareth, *Pencil test – for me stay here*, 2017. video performance

[see video here](#)



Paulo Nazareth, *Dente de elefante*, 2007. video performance

[see video here](#)



Paulo Nazareth, *Para Cuando Ellos me Busquen en el Desierto*, 2012. video performance

[see video here](#)



Paulo Nazareth, *MALOGRO*, 2020. video

[see video here](#)



Paulo Nazareth, *CA - produtos de genocídio - 1500 y Colonial*, 2018, resin and various objects and wood, 40 × 40 × 14.5 cm



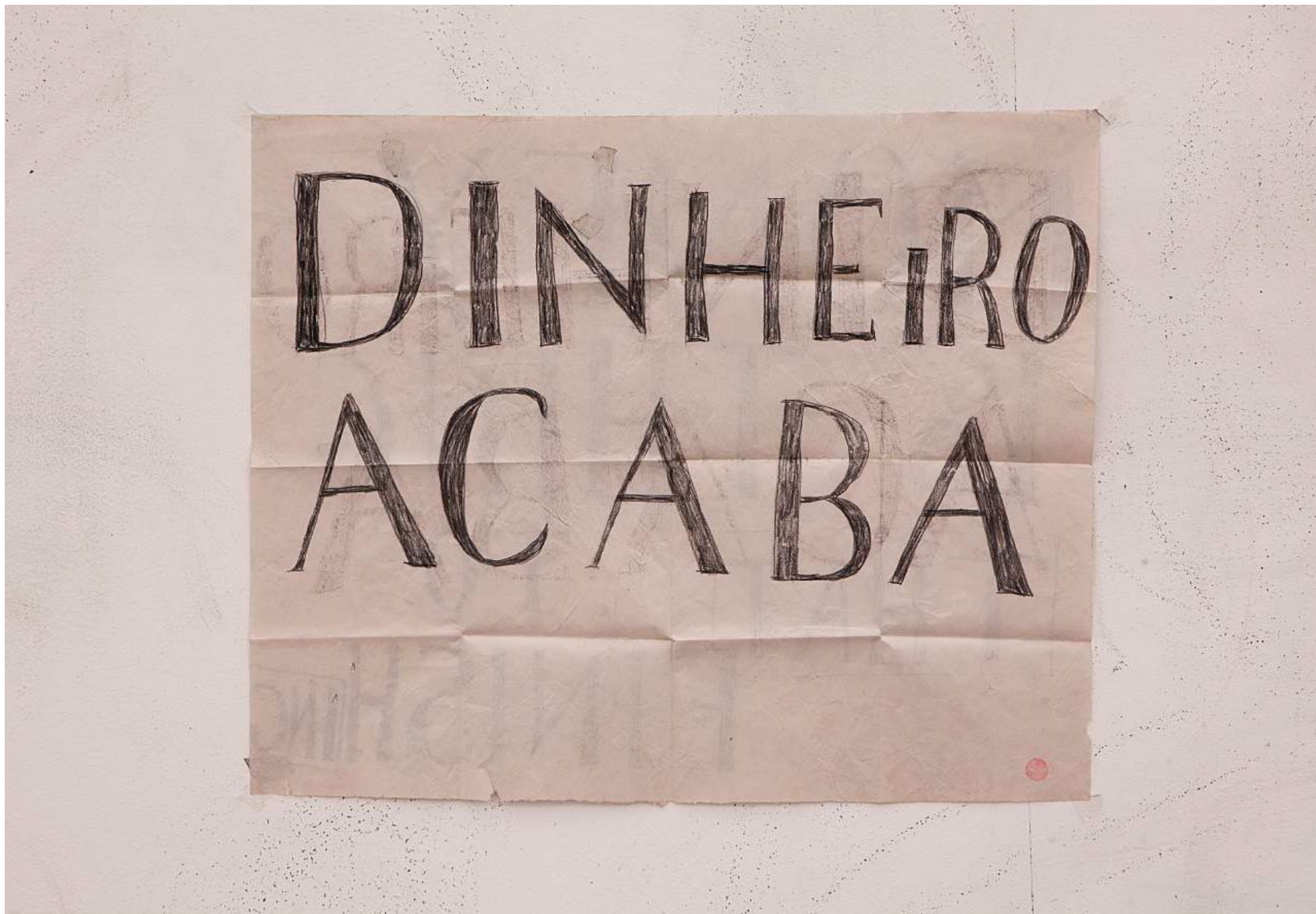


Paulo Nazareth, *CA - produtos de genocídio - Vovó Clara e Dona Nega*, 2018, resin and various objects and wood, 40 × 40 × 17 cm

QUAL
É A COR
DE MINHA
PELE?

WHAT
IS THE COLOR
OF MY
SKIN?

Paulo Nazareth, *Premium Bananas*, 2012, charcoal and tape on paper, 43 × 115 cm



Paulo Nazareth, *Premium Bananas*, 2012, charcoal and adhesive tape on paper, 61 × 66 cm



Paulo Nazareth, *Havaianas - Produtos de genocidio*, undated, flip flops, 30 × 19 × 2 cm

Education

Studies in Linguistics, Universidade Federal de Minas Gerais, Brazil

BFA, Universidade Federal de Minas Gerais, Brazil

Mestre Orlando, famous artist from Bahia, Belo Horizonte, Brazil

Individual Exhibitions

2025

Honey, John Jay College of Criminal Justice, New York, USA

Patuá/Patois, WIELS, Brussels, Belgium

2024

LUZIA, Museo Tamayo, Mexico City, Mexico

INTLANZI, Stevenson, Cape Town, South Africa

Alfândega, Hangar, Lisboa, Portugal

ESCONJURO, Inhotim, Brumadinho, Brazil

2023

En la casa de mi hermano, Proyectos Ultravioleta, Ciudad Guatemala, Guatemala

PEDAGOGIA – OCUPAÇÃO PAULO NAZARETH, FaE – UFMG, Belo Horizonte, Brazil

Towards The Activation of Art in the Anthropocene, Sainsbury Centre, University of East Anglia, England

2022

Paulo Nazareth, Archipelago, Hudson Valley, USA

BIRDMAN, Stevenson, Amsterdam, The Netherlands

STROKE, The Power Plant, Toronto, Canada

Nosotros los otros, Mendes Wood DM, New York, NY, USA

Vuadora, Pivô Arte e Pesquisa, São Paulo, Brazil

2021

ADVERTÊNCIA, Casa Borun/Povo de Luzia, Palmital, Brazil

Garden Eden, Meyer Riegger, Berlin, Germany

2019

Melee, ICA Miami, Miami, USA

[A] LA FLEUR DE LA PEAU, Mendes Wood DM, Brussels, Belgium

PHAMBI KWENDLOVU, Stevenson Gallery, Cape Town, South Africa

2018

Faca Cega, Museu de Arte da Pampulha, Belo Horizonte, Brazil

TRECHERO, Mendes Wood DM, São Paulo, Brazil

2017

INNOMINATE, Mendes Wood DM, New York, USA

Old Hope, Mendes Wood DM, São Paulo, Brazil

2016

Aqui é Arte, Frankfurter Kunstverein, Frankfurt, Germany

2015

Genocide in Americas, Meyer Riegger, Berlin, Germany

2014

Che Cherera, Mendes Wood DM, São Paulo, Brazil

The Journal, Institute for Contemporary Arts, London, United Kingdom

Banderas Rotas, Galleria Franco Noero, Turin, Italy

2013

Veneza Neves, Veneza, Ribeirão das Neves, Minas Gerais, Brazil

2012

Premium Bananas, Museu de Arte de São Paulo – MASP, São Paulo, Brazil

News from Americas, Mendes Wood DM, São Paulo, Brazil

2010

Na impossibilidade de nomear, Museu de Uberlândia, Uberlândia, Brazil

2008

Paulo Nazareth LTDA, Porto Alegre, Brazil

2007

Museu de Arte de Pampulha, Belo Horizonte, Brazil

2004

Gambiarreiro, SESI-MINAS, Minas Gerais, Brazil

Group Exhibitions

2025

Step After Step, Kimball Art Center, Utah, USA

I Must Still Grow in the Dark, Buro Stedelijk, Amsterdam, Holand

A Hundred Ways to Disappear, No Name, Paris, France

Um Brasil é muitos Brasis, Cordoaria Nacional, Lisboa, Portugal

2024

Imagining black diasporas: 21 century art and poetics, LACMA, Los Angeles, USA

Dona Fulô e Outras Joias Negras, Museu de Arte Contemporânea, Salvador, Brazil

One Becomes Many, Pérez Art Museum Miami, Miami, USA

EXILS, Louvre-Lens Museum, Lens, France

Mostra Cinestesia, Cinemateca de Curitiba, Curitiba, Brazil

Ancestral, MAB FAAP - Museu de Arte Brasileira, São Paulo, Brazil

Exils, Louvre-Lens Museum, Lens, France

ACARÁ: delicadeza insurgente, Verve Galeria, São Paulo, Brazil

Coleção Instituto PIPA: 15 anos..., Paço Imperial, Rio de Janeiro, Brazil

ECO OCÊ, Quase Espaço, São Paulo, Brazil

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

Anozero'24 Bienal de Coimbra, Coimbra, Portugal

Rituals of Daily Life, Collegium, Arévalo, Spain

Esqueleto: algo de concreto, Galeria Candido Portinari, UERJ, Rio de Janeiro, Brazil

2023

Mãos: 35 anos da Mão Afro-Brasileira, MAM, São Paulo, Brazil

Darwin: Origens e Evolução, Farol Santander, Porto Alegre, Brazil

Afro-Atlantic Histories, Dallas, Dallas, USA

Inscribed memory, PalaisPopulaire, Berlin, Germany

Towards The Activation of Art in the Anthropocene, Sainsbury Centre, University of East Anglia, England

Remedios, C3A Centro de Creación Contemporánea de Andalucía, Spain

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

DOS BRASIS: arte e pensamento negro, Sesc Belenzinho, São Paulo, Brazil
Between Borders, Museum Arnhem, Arnhem, The Netherlands
Okará-Xirê, Sesc Teresópolis, Nova Friburgo e Três Rios, Brazil
Sonoridades de Bispo do Rosário, Museu Oscar Niemeyer, Curitiba, Brazil
Dos Brasis: arte e pensamento negro, Sesc Belenzinho, São Paulo, Brazil
Chosen Memories, MoMA, New York, USA
Embodied memory, PalaisPopulaire, Berlin, Germany
Iconês, Palazzo Grassi - Punta della Dogana, Venice, Italy
Maa, Mitre Galeria, Belo Horizonte, Brazil
BRASIL FUTURO: AS FORMAS DA DEMOCRACIA, Museu Nacional da República, Brasília, Brazil
2022
Ainda que tardia: Brasil Futuros, Museu Casa Padre Toledo, Tiradentes, Brazil
FAVELA-RAIZ, Museu das Favelas, São Paulo, Brazil
TURNING PAIN INTO POWER, Kunst Meran, Merano, Italy
Atos de revolta: outros imaginários sobre independência, MAM Rio, Rio de Janeiro, Brazil
On the Line: Documents of Risk and Faith, Contemporary Arts Center, Cincinnati, USA
Parada 7, Arte em Resistência, CCJF, Rio de Janeiro, Brazil
Histórias Brasileiras, MASP, São Paulo, Brazil
DESVAIRAR 22, Sesc Pinheiros, São Paulo, Brazil
All season sanctuary, Mendes Wood DM at d'Ouwe Kerke, Retranchement, Netherlands
REVIRAVOLTA, Museu de Arte do Espírito Santo, Vitória, Brazil
SCENORAMA, Javett-UP, Pretoria, South Africa
Terra em tempos: fotografias do Brasil – MAM – Rio de Janeiro, Brazil
Jusque-là - Fresnoy, França
Brasilidade: pós-modernismo, CCBB, Brazil
A casa é sua: migração e hospitalidade fora do lugar, Paço Imperial, Rio de Janeiro, Brazil
Cartas ao mundo, Sesc Avenida Paulista, São Paulo, Brazil
Afro-Atlantic Histories, National Gallery of Art, Washington DC, USA
2021
L'acqua, Franco Noero, Torino, Italy
Esperança, Museu de Arte Sacra de São Paulo, São Paulo, Brazil
Quilombo, SALTS, Birsfelden, Switzerland
2020
M.A.P.A. (Modos de Ação para Propagar Arte), Viva Projects, São Luiz, Brazil
Arte em campo, Estádio do Pacaembu, São Paulo, Brazil
Global(e) Resistance, Centre Pompidou, Paris, France
CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil
Transocean Express, Galeria Presença, Porto, Portugal
Beyond the Black Atlantic, Kunstverein Hannover, Hannover, Germany
22nd Sydney Biennial, Sydney, Australia
2019
O espaço dividido, Goethe Institut, Salvador, Brazil
How we live, Hudson Valley Moca, New York, USA
Arte para uma cidade sensível, Centro Cultural TCU, Brasília, Brazil

O que não é floresta, é prisão política, Galeria Reocupa, São Paulo, Brazil
Meta-Arquivo: 1964–1985, Sesc Belenzinho, São Paulo, Brazil
Our Selfie, MO Museum, Vilnius, Lithuania
A queda do céu, Caixa Cultural, Brasília, Brazil
What I Really Want To Tell You, Atchugarry Art Foundation, Miami, USA
Vaivém, CCBB, São Paulo / Brasília, Brazil
The Warmth of Other Suns, Phillips Collection, Washington, USA
Affective Utopia, KADIST, Paris, France
A Decolonial Atlas: Strategies in Contemporary Art of the Americas, Mandeville Gallery, New York, USA
Darwin: Origens & Evolução, Museu do Meio Ambiente, Rio de Janeiro, Brazil
MY BODY ≠ TA CHOSE, Maelle Galerie, Paris, France
2018
How to talk with birds, trees, fish, shells, snakes, bulls and lions, Staatliche Museen zu Berlin, Berlin, Germany
EXTREME. NOMADS, MMK Museum für Moderne Kunst, Frankfurt am Main, Germany
AI-5 50 anos, Instituto Tomie Ohtake, São Paulo, Brazil
Arte democracia e Utopia, Museu de Arte do Rio, Rio de Janeiro, Brazil
Collection Pinault Contemporary Art Exhibition in Rennes, Le Couvent des Jacobins, Rennes, France
This is Not a Prop, David Zwirner, New York, USA
Histórias Afro-Atlânticas, Tomie Ohtake, MASP, São Paulo, Brazil
Wanderlust, San Jose Museum of Art San José, EUA
A Decolonial Atlas: Strategies in Contemporary Art of the Americas, Tufts University's art galleries, Medford, EUA
A marquise, o MAM e nós no meio, Museum of Modern Art, São Paulo, Brazil
2017
Field Gate, Remai Modern, Saskatoon, Canada
Traduttore, Traditore, Gallery 400, College of Architecture and the Arts, University of Illinois, Chicago, USA
The Lotus in Spite of the Swamp, Prospect.4 Triennial, New Orleans, USA
MODUS OPERANDI, Société d'électricité, Brussels, Belgium
Modos de ver o Brasil: Itaú Cultural 30 Anos, Oca, São Paulo, Brazil
OSSO Exposição-apelo ao amplo direito de defesa de Rafael Braga, Instituto Tomie Ohtake, São Paulo, Brazil
Potência e Adversidade - arte da América Latina nas coleções em Portugal, Museu de Lisboa, Lisboa, Portugal
Art Panegyri Corinth, Art Panegyri, Greece
Os Muitos e o Um: Arte Contemporânea Brasileira, Instituto Tomie Ohtake, São Paulo, Brazil
Arte para uma cidade sensível, Museu Mineiro, Belo Horizonte, Brazil
¿A dónde vamos?, Baluard Museu d'Art Modern i Contemporani de Palma, Spain
Let me begin again, Stevenson, Cape Town, South Africa
2016
New Shamans/Novos Xamãs: Brazilian Artists, Rubell Family Collection, Miami, USA
CROSSWORDS, Hangar - Centro de Investigação Artística, Lisbon, Portugal
Atopia. Migración - Legado y Ausencia, Centro Cultural Metropolitano de Quito, Quito, Ecuador
Humanas Interlocuções, Fundação Vera Chaves Barcellos, Rio Grande do Sul, Brazil
Everything you are I am not: Latin American art from the Tiroche DeLeon Collection, Mana Contemporary, Jersey, USA

Soft Power. Arte Brasil, Kunsthal KAdE, Amersfoort, The Netherlands
Much wider than a line, SITE Santa Fe, Santa Fe, USA
Adornos do Brasil Indígena: resistências contemporâneas, Sesc Pinheiros, São Paulo, Brazil
[In Context] Africans in America, Goodman Gallery and Johannesburg Art Gallery, Johannesburg, South Africa
2015
Embondio, Fundação Joaquim Nabuco, Recife, Brazil
The Migrant (Moving) Image, A Tale of a Tub, Rotterdam, The Netherlands
Kiti Ka' Aeté, The Modern Institute, Glasgow, United Kingdom
World Light, 22th Curitiba Internacional Biennial, Curitiba, Brazil
Imagine Brazil, DHC/Art Foundation For Contemporary Art, Montreal, Canada
19th Contemporary Art Festival Sesc_Videobrasil Southern Panoramas, São Paulo, Brazil
Grito de Libertad, 1th Bienal Internacional de Asunción, Asunción, Paraguay
Novos Talentos: Fotografia Contemporânea no Brasil, Caixa Cultural do Rio de Janeiro, Rio de Janeiro, Brazil
5th Prêmio CNI SESI SENAI Marcantonio Vilaça, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil
Walking Sculpture 1967-2015, de Cordva Sculpture Park and Museum, Lincoln, USA
Here There (Huna Hunak), QM Gallery Al Riwaq, Doha, Qatar
Alimentário, Museu da Cidade - OCA, São Paulo, Brazil
[South-South] The Poetry In Between, Stevenson, Cape Town, South Africa
2014
Imagine Brazil, Musée d'art contemporain de Lyon, Lyon, France
Alimentário, Museu de Arte Moderna Rio de Janeiro, Rio de Janeiro, Brazil
Cães Sem Plumas, Museu de Arte Moderno Aloisio Magalhães, Recife, Brazil
Histórias Mestiças, Instituto Tomie Ohtake, São Paulo, Brazil
É Tudo Nordeste?, 3ª Bienal da Bahia, Salvador, Brazil
The Rise and Fall of Art Biennales, LATVIAN Center for Contemporary Art, Riga, Latvia
BRICS, OI Futuro Flamengo, Rio de Janeiro, Brazil
2013
Imagine Brazil, Astrup Fearnley Museet, Oslo, Norway
Entre-temps... Brusquement, et ensuite, 12e Biennale de Lyon, Lyon, France
The Encyclopedic Palace, 55 Biennale di Venezia, Venice, Italy
Museum as Hub: Walking Drifting Dragging, New Museum, New York, USA
Conversation Pieces, Neuer Berliner Kunstverein, Berlin, Germany
Chambres à Part, Edition VIII, La Réserve Paris, Paris, France
Unstable Territory: Borders and identity in contemporary art, Centre for Contemporary Culture at Palazzo Strozzi, Florence, Italy
avante brasil, Kunst Im Tunnel, Düsseldorf, Germany
Coleção Itaú de Fotografia Brasileira, Instituto Tomie Ohtake, São Paulo, Brazil
The insides are on the outside – O interior está no exterior, Casa de Vidro, São Paulo, Brazil
Bienal de Montevideo, Montevideo, Uruguay
2012
Bienal de Benin, Cotonou, Benin
New Brasil, Bolivia Now, Memorial da América Latina, São Paulo, Brazil

City as a Process, Ekaterinburg Branch of the National Center for Contemporary Arts, Ekaterinburg, Russia
Il va se passer quelque chose, Maison de l'Amérique Latine, Paris, France
2011
Caos e Efeito, Itaú Cultural, São Paulo, Brazil
MYTHOLOGIES, Cité Internationale des Arts, Paris, France
Meditation, Trance, Mendes Wood DM, São Paulo, Brazil
2010
Por aqui forma tornam-se atitudes, SESC Vila Mariana, São Paulo, Brazil
Entre Pontos, JACA – Jardim Canadá Art Center, Belo Horizonte, Brazil
Diante da Dúvida de Nomear o que Vejo..., MAC, Curitiba, Brazil
Interações Florestais Terra Una, Liberdade, Minas Gerais, Brazil
2009
Mll2, 2nd annual manifestation of performance, Belo Horizonte, Brazil
Pesta Seni Performa, CCCL, Surabaya, Indonesia
Festival de Performance de Belo Horizonte, Belo Horizonte, Brazil
Na impossibilidade de nomear..., Museu de Uberlândia, Uberlândia, Brazil
Mercado de Arte: quem...Mercado de Banana, Centro Cultural São Paulo, São Paulo, Brazil
2008
Sobre o Deslocamento de Coisas e Gente, Palácio das Artes, Belo Horizonte, Brazil
Sobremesa de Queijos, Museu Mineiro, Minas Gerais, Brazil
2007
Multiparidade, Palácio das Artes, Belo Horizonte, Brazil
Individual, Museu de Arte da Pampulha, Belo Horizonte, Brazil
2006
Pravadoxo Brasil Rumos, Itaú Cultural, São Paulo, Brazil
Pravadoxo Brasil Rumos, Paço das Artes, Rio de Janeiro, Brazil
2005
International Video-Performance Art Festival, Tallinn, Estonia
Coletiva, Museu de Arte Contemporânea de Jataí, Jataí, Brazil

Public Collections

MoMA – The Museum of Modern Art
Boros Collection
Thyssen-Bornemisza Art Contemporary
Pinault Collection
Coleção Banco Itaú
Museu de Arte Moderna do Rio de Janeiro
Astrup Fearnley Museum of Modern Art
Pinacoteca do Estado de São Paulo
Rubell Family Collection
Tate
MASP
Pérez Art Museum Miami - PAMM
MFAH The Museum of Fine Arts, Houston

Awards and Grants

2012

MASP de Artes Visuais – Mercedes-Benz Award, São Paulo, Brazil

2010

12º Salão Nacional de Arte de Itajaí, Santa Catarina, Brazil

2004 – 2005

Bolsa Pampulha – 28º Salão de Arte de Belo Horizonte, Brazil

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