



Paulo Nimer Pjota

b. 1988, São José do Rio Preto, Brazil
lives and works in São Paulo

The starting point of Paulo Nimer Pjota's works is the nature of collectively originated phenomena. Studying iconographies of shared popular and art-historical authorship, the artist draws from the urban culture that nourished his cultural upbringing and awakening to interpret and express new ways of thinking through overlapping forms. In the way hip-hop and other analogous forms of urban culture remix known forms through sampling, Pjota bridges temporalities, clustering, for example, archetypal counter-cultural elements with Greco-Roman and precolonial societies' aesthetics. Renderings of plants, isolated words, cartoon figures, tattoos, wayward scrawls, accents from seventeenth-century Dutch and Flemish still lifes, and artifacts from pre-Columbian and Hellenic art float in constellations of suspended forms. The resulting dreamlike compositions conjure mythological atmospheres and ritualistic landscapes united by a cyclical weaving together of plural, rapturous dialogues.

By juxtaposing everyday objects with references from the past, he critiques the inefficiency of hierarchical knowledge systems that separate elite and popular culture. Pjota's compositions reveal a production of images and symbols, produced, remixed, and circulated, often exposing social inequalities in the process. As curator Mateus Nunes remarks, "To remix history is to rebel against the hegemonic and violent cultural system, defending an inevitable contamination of time, history, and image by the confrontation between symbols, spiritualities, and cultural expressions."

Paulo Nimer Pjota (b. 1988, São José do Rio Preto, Brazil) lives and works in São Paulo.

The artist's solo exhibitions include *Encantados*, **South London Gallery**, London (2026); *Os alquimistas estão chegando*, **Mendes Wood DM**, Paris (2025); *A Lua e Eu*, **Kunstinstituut Melly**, Rotterdam (2025); *Na Boca do Sol*, **Mendes Wood DM**, New York (2024); *Do cômico e do trágico*, **Mendes Wood DM**, São Paulo (2023); *Every Empire Breaks Like a Vase*, **The Power Station**, Dallas (2021); *Cenas de Casa*, **Caixa de Pandora**, **Ivani and Jorge Yunes Collection**, São Paulo (2019); *The history in repeat mode – image*, **Mendes Wood DM**, Brussels (2017).

Additionally, his work has been included in institutional group exhibitions such as *Held in Layers: Selections from PAMM's Collection*, **Pérez Art Museum Miami (PAMM)**, Miami (2026); *Magical Landscapes*, **Kunsthal KAdE**, Amersfoort (2026); *Works from the Colección Jumex*, **Jumex**, Mexico City (2025); *38th Panorama de Arte Brasileira: Mil Graus [A Thousand Degrees]*, **Museu de Arte Moderna de São Paulo (MAM-SP)** at **Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP)**, São Paulo (2024); *La mirada encendida*, **Fundacion Osde**, Buenos Aires (2024); *X Pink 101*, **X Museum**, Beijing (2024); *Private Passion - New Acquisitions in the Astrup Fearnley Collection*, **Astrup Fearnley Museet**, Oslo (2019); *Trouble in Paradise*, **Kunsthal Rotterdam**, Rotterdam (2019); *Sea of Desire*, **Fondation Carmignac**, Porquerolles (2018); *O Triângulo Atlântico*, **11th Mercosul Biennial**, Porto Alegre (2018); *Painting |or| Not*, **The KaviarFactory**, Lofoten (2017); *Here There*, **Qatar Museums – Al Riwaq**, Doha (2015); *Imagine Brazil*, **Astrup Fearnley Museet**, Oslo (2013); **DHC/ART Foundation for Contemporary Art**, Montreal (2015); **12th Lyon Biennale**, Lyon (2013).





Encantados, South London Gallery, London, 2026



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Encantados, South London Gallery, London, 2026

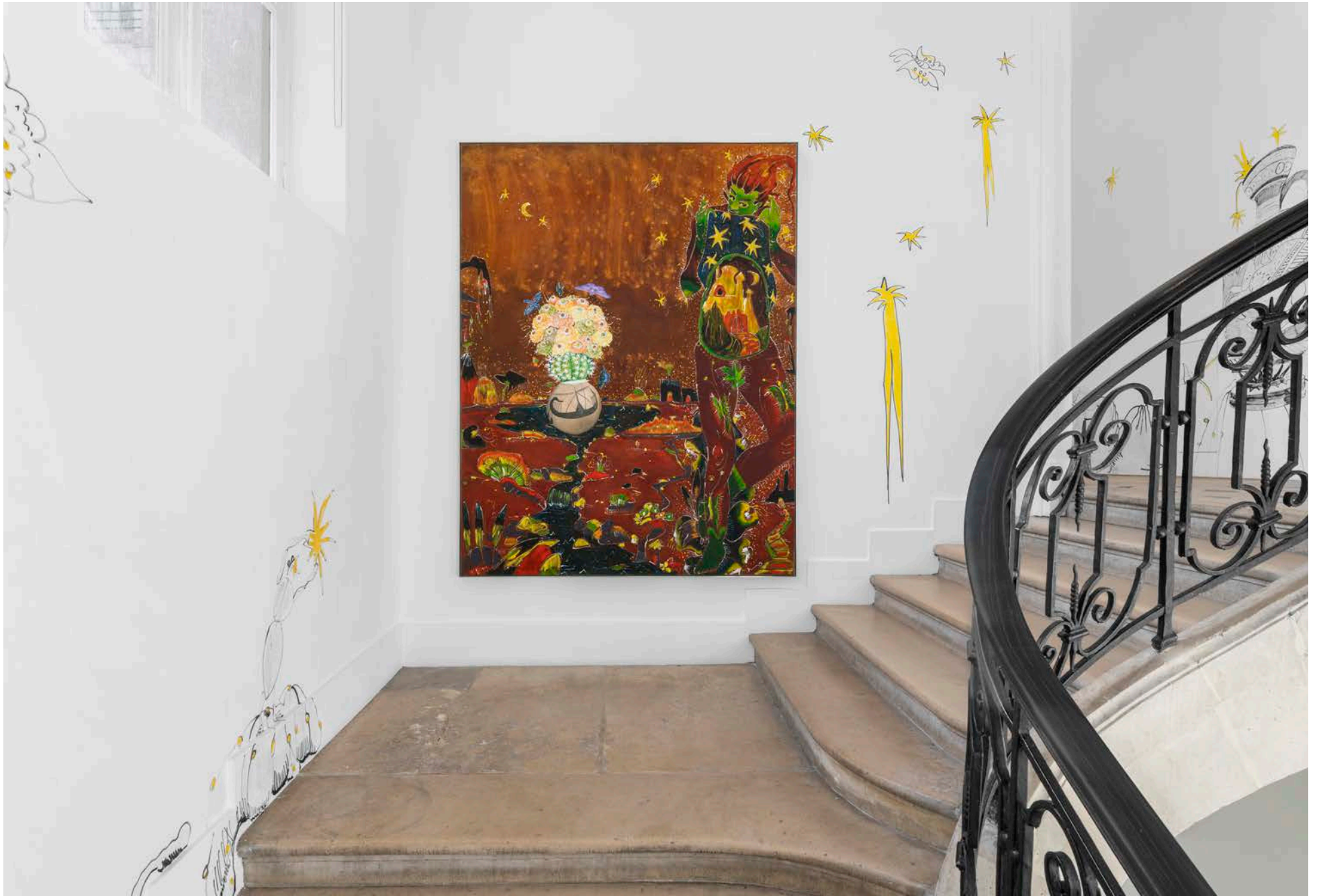


Encantados, South London Gallery, London, 2026





Os alquimistas estão chegando, Mendes Wood DM, Paris, 2025

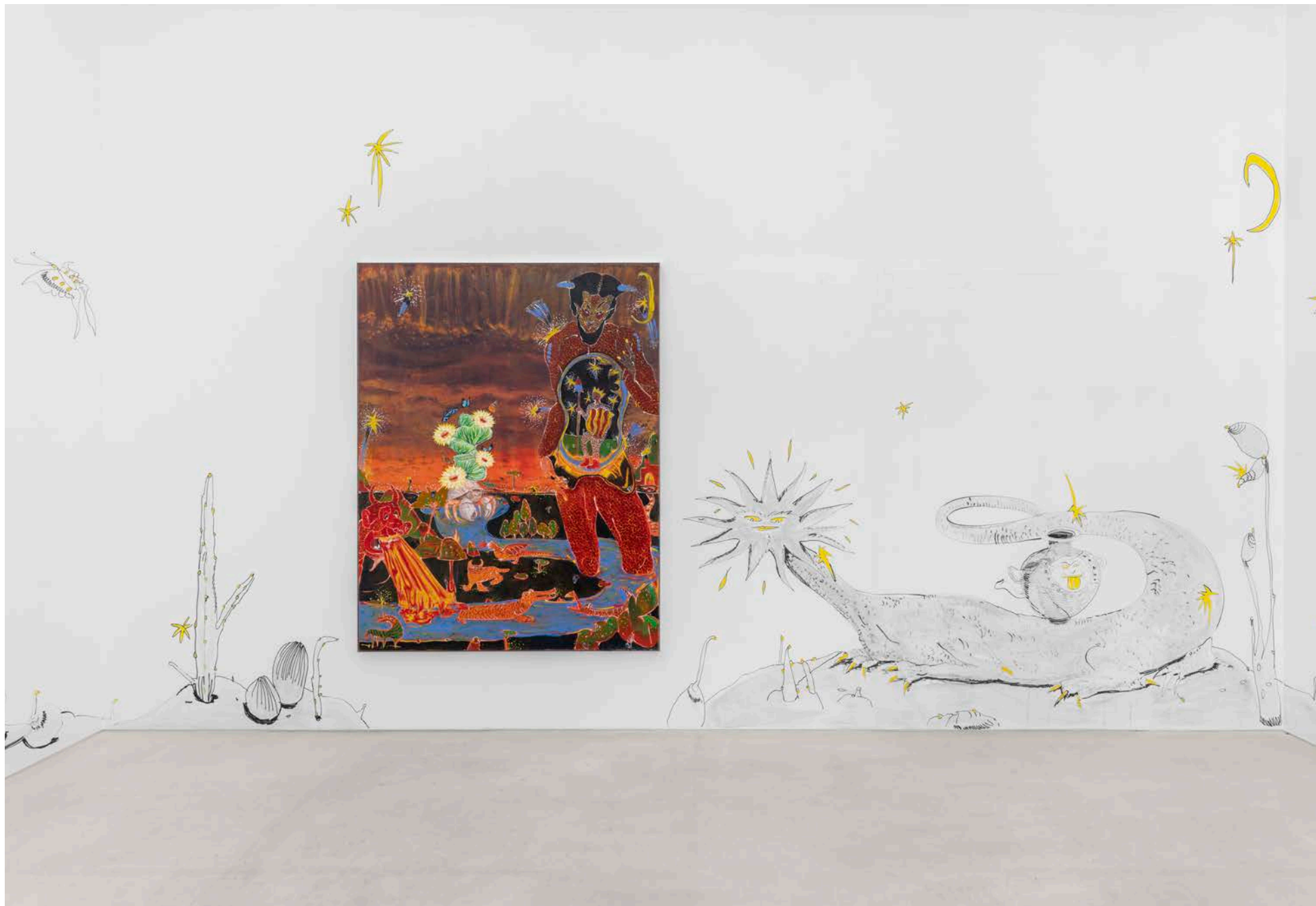


Os alquimistas estão chegando, Mendes Wood DM, Paris, 2025



You have to be at least three to make a society – and so at least three for a splitting off to take place. Three, too, to make a family – and from that simple truth, many aspects of our relation to the world begin to unfold. Space is experienced in three dimensions, while a chord requires three notes to resonate, and life itself is divided into three ages. The triad is powerful, and religions are evidence to that: the Three Jewels of Buddhism – Buddha, Dharma, Sangha; Hinduism’s Trimūrti of creator, preserver, and destroyer; the divine triads of Ancient Egypt (Osiris, Isis, and Horus, among others); Christianity’s Holy Trinity; even Greco-Roman mythology, with its Fates, Graces, and Furies, which all come in threes. It’s a matter of balance, yes – but also of dynamism, completeness, mediation.

It is in this spirit that Paulo Nimer Pjota conceived *Os alquimistas estão chegando* – its title borrowed from a song by Jorge Ben Jor, a central figure of Brazilian popular music – as the third and final chapter in a cycle that began with *A Lua e Eu* (Kunstinstituut Melly, Rotterdam, 2025) and *Na Boca do Sol* (Mendes Wood DM, New York, 2024). A matter of balance, it has been claimed, but not of symmetry or fairness.



Os alquimistas estão chegando, Mendes Wood DM, Paris, 2025



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A Lua e Eu, Kunstinstituut Melly, Rotterdam, 2025



Paulo Nimer Pjota is an artist whose large-scale works combine painting on metal sheets and raw canvas. His compositions bring together imagery from archaeology, street culture, comic books, advertising, music, and mythology through a process of visual sampling—a method he likens to that of a hip-hop producer: “If you think of the composition, you can imagine a producer, sampling and repeating to produce the beat. I do it with my pieces: I cut a part of the history and rearrange it, cut another part and rearrange it further.” These visual elements are not simply juxtaposed but held in loose, associative constellations, allowing relationships to emerge between disparate histories, images, and ideas.





A Lua e Eu, Kunstinstituut Melly, Rotterdam, 2025



A Lua e Eu, Kunstinstituut Melly, Rotterdam, 2025



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A Lua e Eu, Kunstinstituut Melly, Rotterdam, 2025

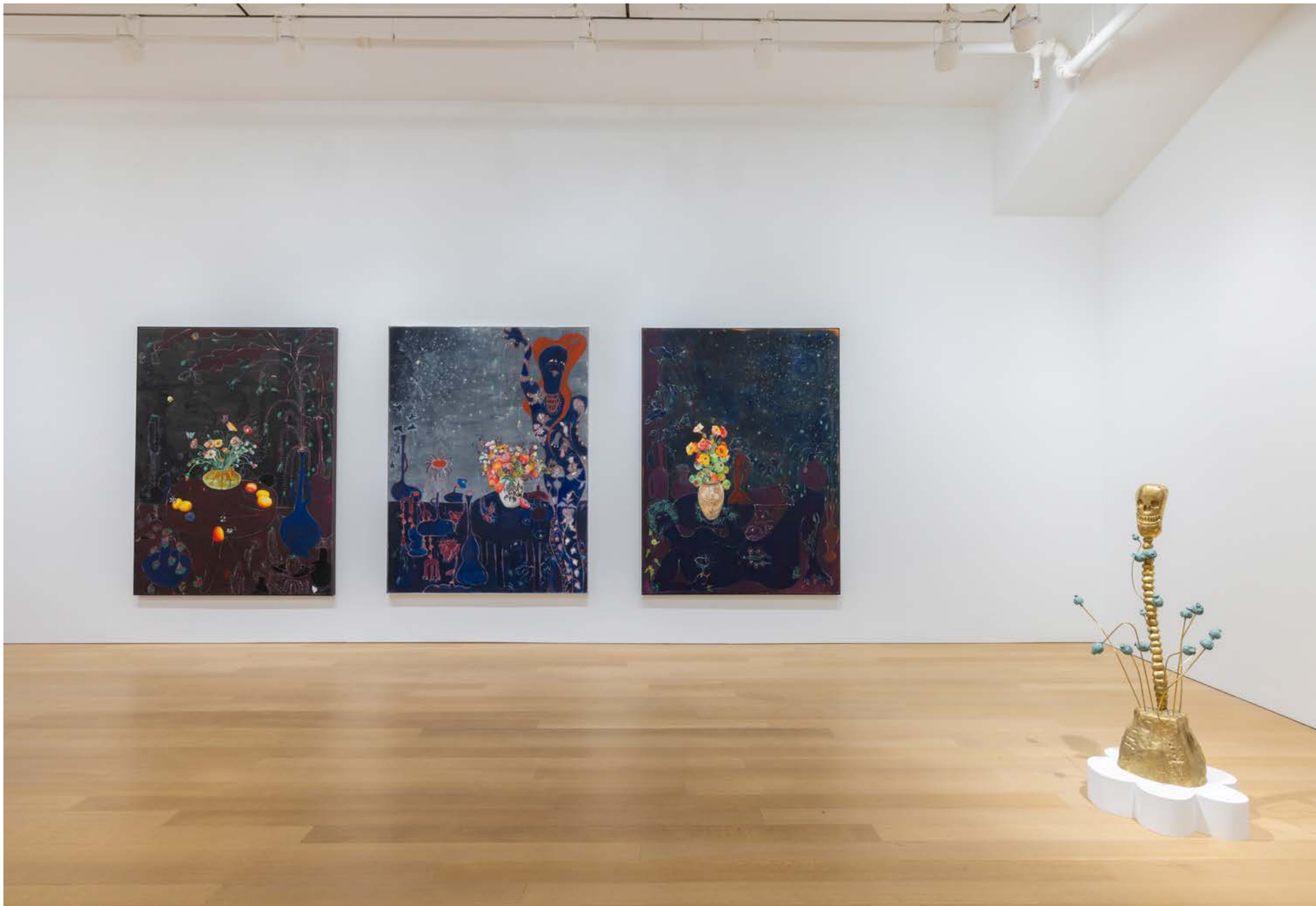


2024

Mendes Wood DM, New York

Na Boca do Sol

Pjota's main questions revolve around the inefficiency of hierarchical knowledges that segregate elite and popular cultural expressions throughout history. The artist adopts an oblique gaze that connects different temporalities, equating artistic manifestations of counterculture movements – such as stickers, tattoos, and kindergarten drawings – with pre-Columbian and Greek vases, highly respected by academia and untouchable by museum standards. His work recalls that many of the songs perceived today as historical chants originated in informal gatherings (as in Jardim de faunos, 2023); and that the division between contemplation, function, and devotion did not exist in the production of objects considered today as archaeological; and that the discriminatory devices imposed by colonialism remain active in a vicious cycle separating these cultural radiating nuclei into an aseptic artificiality. To remix history is to rebel against the hegemonic and violent cultural system, defending an inevitable contamination of time, history, and image by the confrontation between symbols, spiritualities, and cultural expressions.



Na Boca do Sol, Mendes Wood DM, New York, 2024



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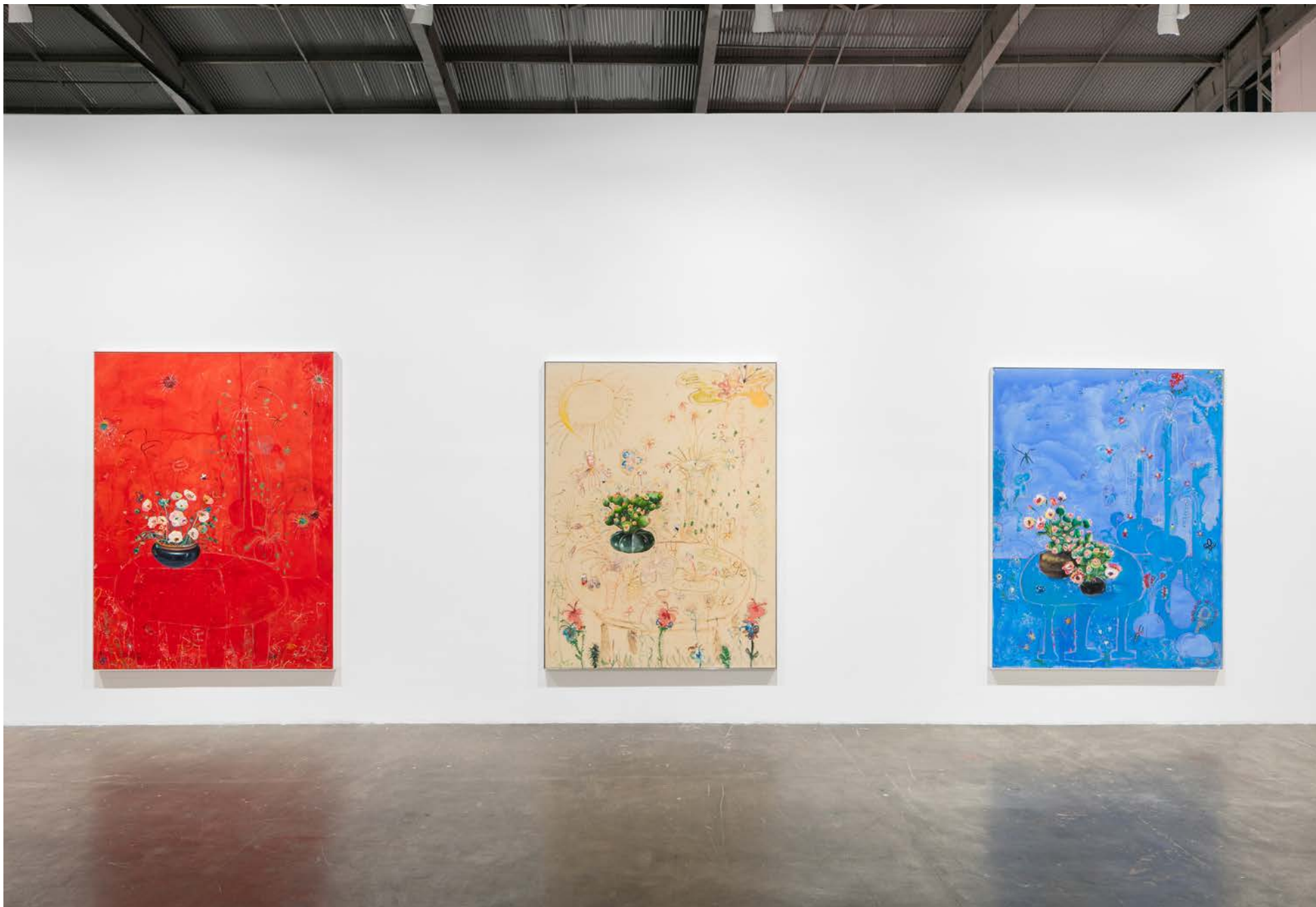


2023

Mendes Wood DM, São Paulo

Do cômico e do trágico

In “Do cômico e do trágico” Paulo Nimer Pjota addresses key aspects in his practice: rearranging symbolic projections from cosmologies of geographically and temporally distant societies; salvaging of centuries of iconographic production; breaking with the hegemonic notion of human history as a linear trajectory and; studying repetition and permanence of mythological narratives shared by different cultures, such as the myth of the double.



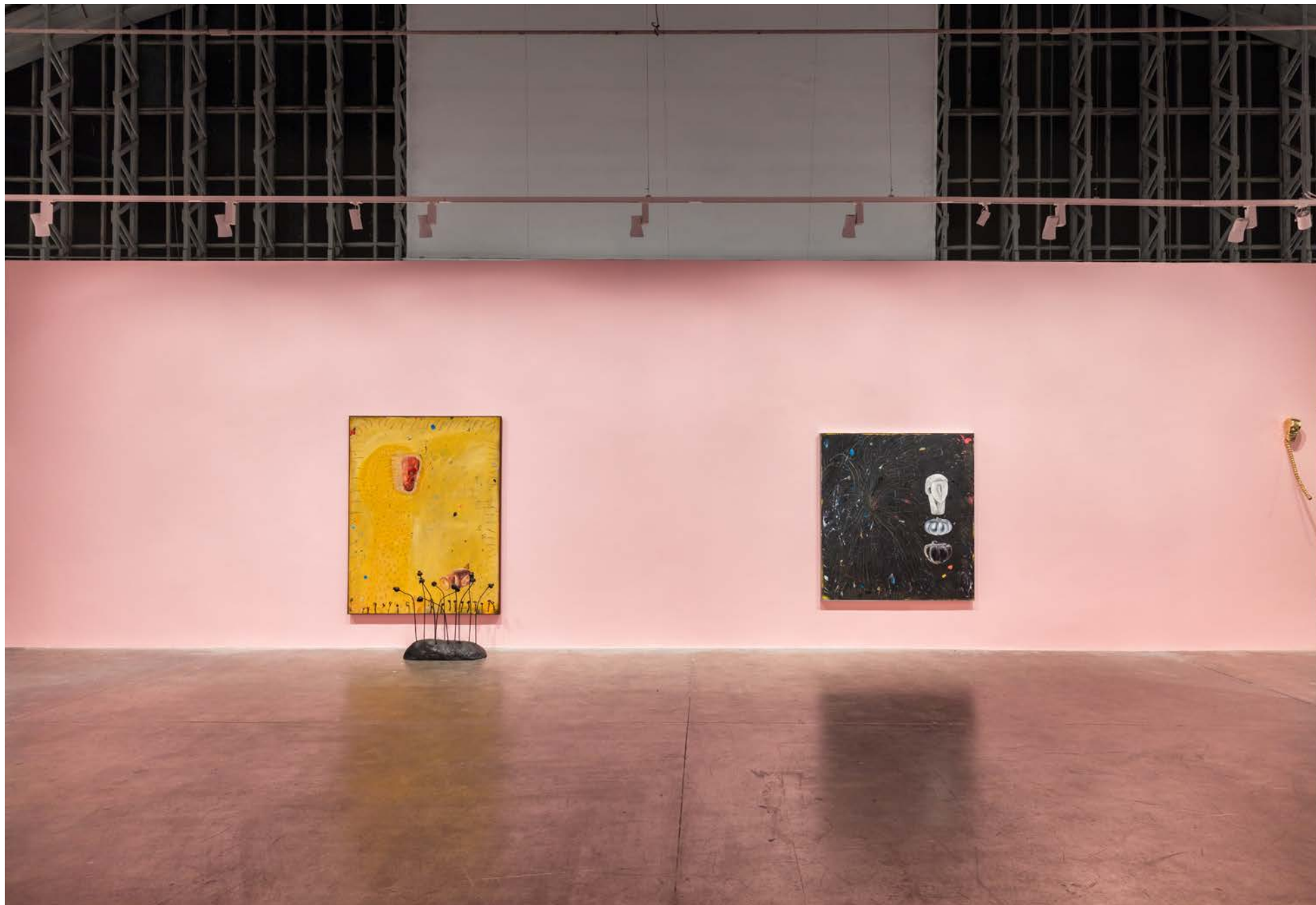
Do cômico ao trágico, Mendes Wood DM, São Paulo, 2023



Do cômico ao trágico, Mendes Wood DM, São Paulo, 2023



Do cômico ao trágico, Mendes Wood DM, São Paulo, 2023



Do cômico ao trágico, Mendes Wood DM, São Paulo, 2023



Do cômico ao trágico, Mendes Wood DM, São Paulo, 2023

2022
The Power Station, Dallas
Every empire breaks like a vase

The title of his exhibition, *Every Empire Breaks Like a Vase*, refers to the precarity of colonialist and imperialist practices that inform today's globalized world. With Pjota's work, he synthesizes ancient history and mythology with the aesthetics of contemporary and urban street culture. He layers material references from Ancient Egypt, Flemish still-life and Greek mythology on painterly, monochromatic supports to foreground how these and the symbols taken from the streets of Brazil interrelate and disjoin. From this context, cast sculptures of antiquities and exotic fruits offer a vocabulary to Pjota's highly orchestrated compositions both iconographic and allegorical. They observe a realism forged in political and economic conflict, where the struggle to maintain power offers a backdrop and material for the works' productive antagonism.





Every empire breaks like a vase, The Power Station, Dallas, 2022



Every empire breaks like a vase, The Power Station, Dallas, 2022



Every empire breaks like a vase, The Power Station, Dallas, 2022



Every empire breaks like a vase, The Power Station, Dallas, 2022



Every empire breaks like a vase, The Power Station, Dallas, 2022



Group Exhibition

2026
Kunsthal KAdE, Amersfoort
Magical Landscapes



Magical Landscapes, Kunsthall KAdE, Amersfoort, 2026



Magical Landscapes, Kunsthall KAdE, Amersfoort, 2026



Magical Landscapes, Kunsthall KAdE, Amersfoort, 2026

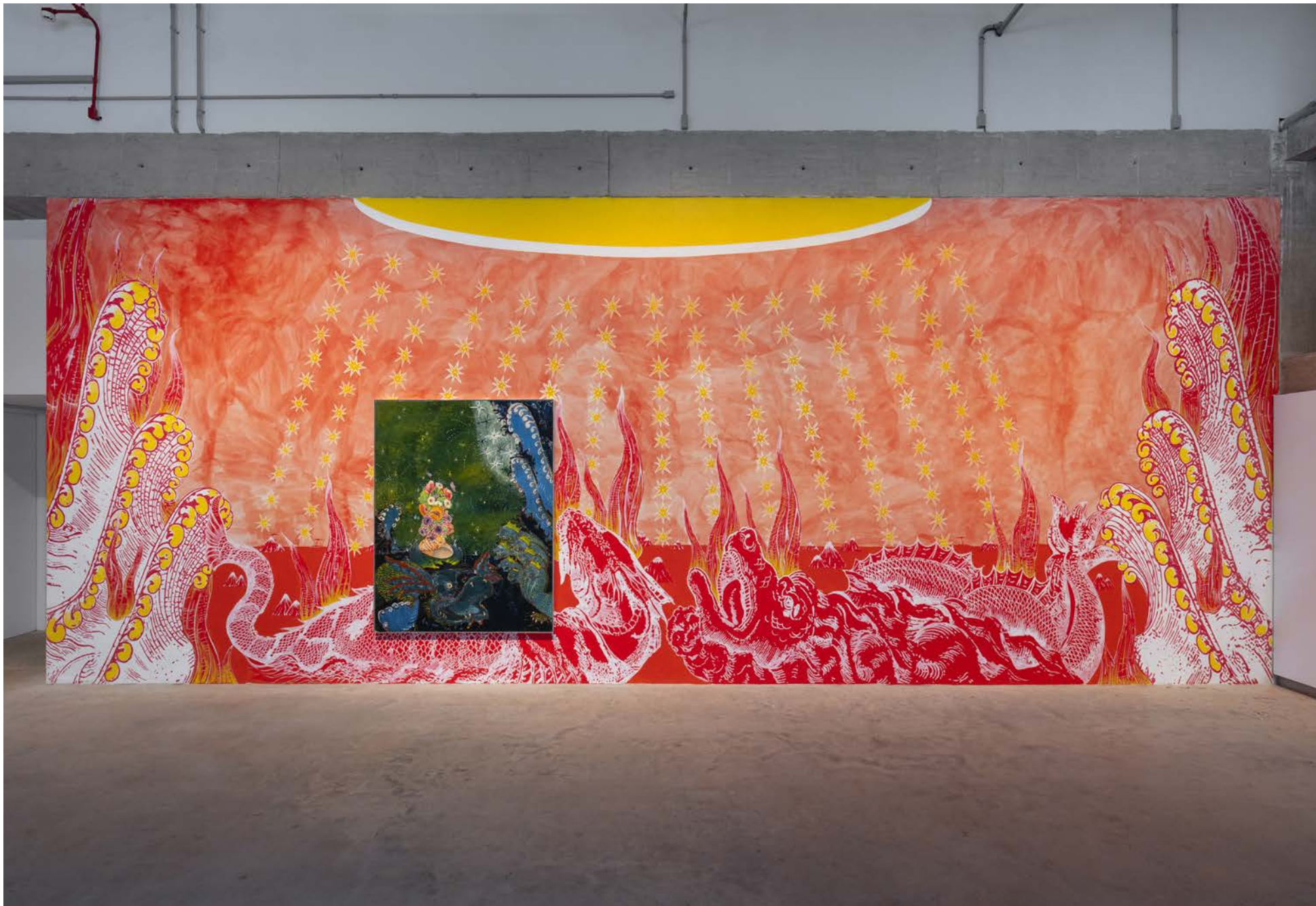


Group Exhibition

2025

SESC Campinas, Campinas

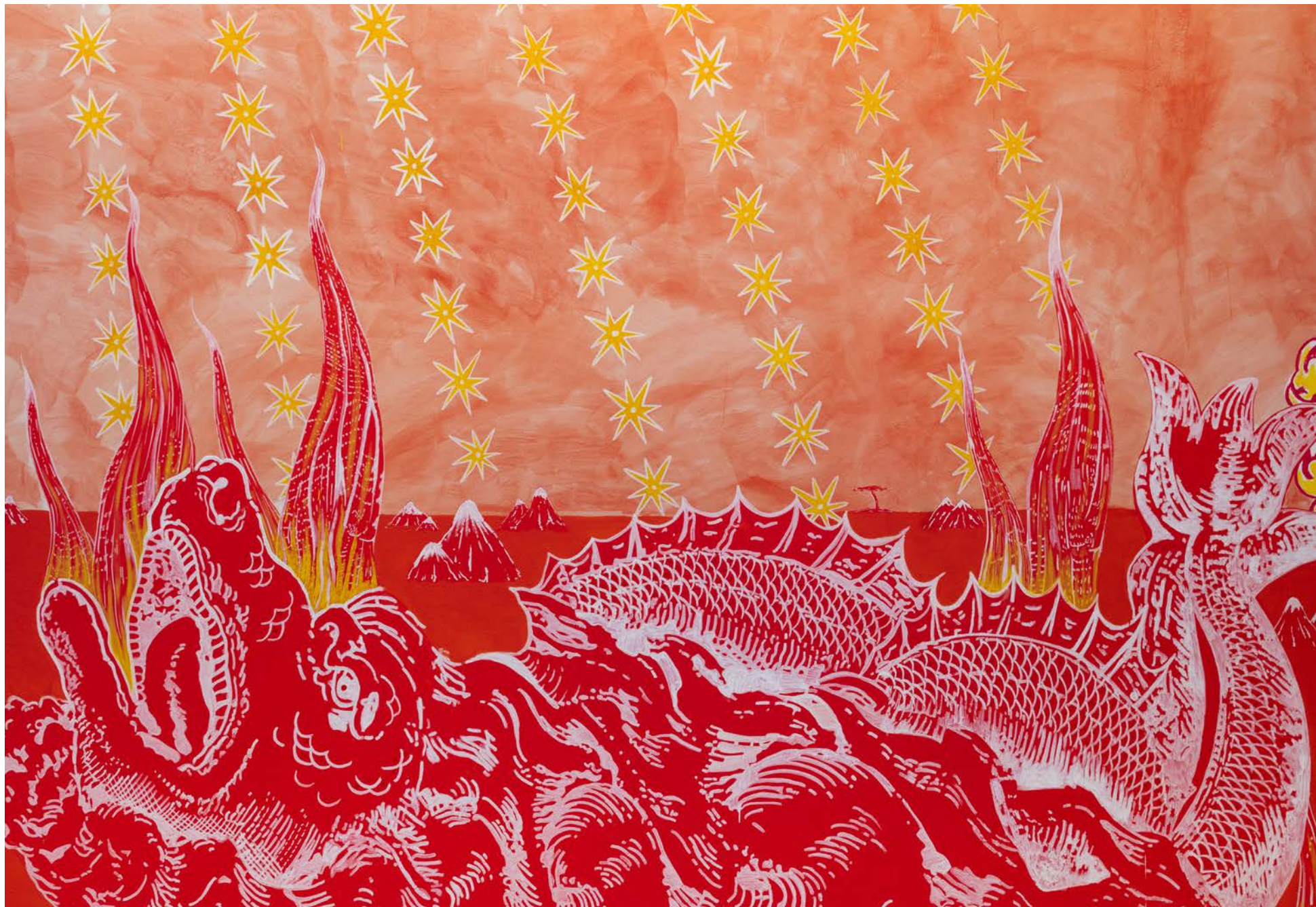
38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees]



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], SESC Campinas, Campinas, 2025



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], SESC Campinas, Campinas, 2025



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], SESC Campinas, Campinas, 2025



Group Exhibition

2024

Museu de Arte Contemporânea (MAC-USP), São Paulo

38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees]

Entitled *Mil Graus [A Thousand Degrees]*, this edition of the Panorama of Brazilian Art critically elaborates on the current reality of the country through the concept of limit-heat—a temperature at which everything transforms. The project seeks to outline a multidimensional horizon of contemporary Brazilian artistic production, establishing points of contact and contrast between various research and practices that, in common, share a high energetic intensity. By bringing together artists and other agents addressing ecological, historical, sociopolitical, technological, and spiritual issues, the exhibition catalyzes memory and public debate. The set of works circumvents the limits of language and its preestablished meanings, revealing universal signs through regional gestures and accents. The idea of a temperature opposite to absolute zero—that is, an absolute hot—highlights this Panorama's interest in radical experiences, extreme conditions—whether climatic or metaphysical—and transient states—of both matter and soul—that confront us with transmutation as an inevitable destiny.



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], Museu de Arte Contemporânea (MAC-USP), São Paulo, 2024



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], Museu de Arte Contemporânea (MAC-USP), São Paulo, 2024



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], Museu de Arte Contemporânea (MAC-USP), São Paulo, 2024



38th Panorama of Brazilian Art: Mil graus [A Thousand Degrees], Museu de Arte Contemporânea (MAC-USP), São Paulo, 2024

SELECTED
WORKS



Paulo Nimer Pjota, *Duplo II*, 2026, oil, tempera and acrylic on canvas, 208 x 252 cm | 81 7/8 x 99 1/4 in, MW.PNP.498





Paulo Nimer Pjota

Chuva cadente, 2026

oil, tempera and acrylic on canvas

207.5 x 162 cm

81 3/4 x 63 3/4 in

MW.PNP.496





Paulo Nimer Pjota

Gruta, 2025

oil, tempera and acrylic on canvas

210 x 163 cm

82 5/8 x 64 1/8 in

MW.PNP.493





Paulo Nimer Pjota

Jardim modernista, 2025

oil, tempera and acrylic on canvas

209 x 162 cm

82 1/4 x 63 3/4 in

MW.PNP.420



Paulo Nimer Pjota

A garça, 2025

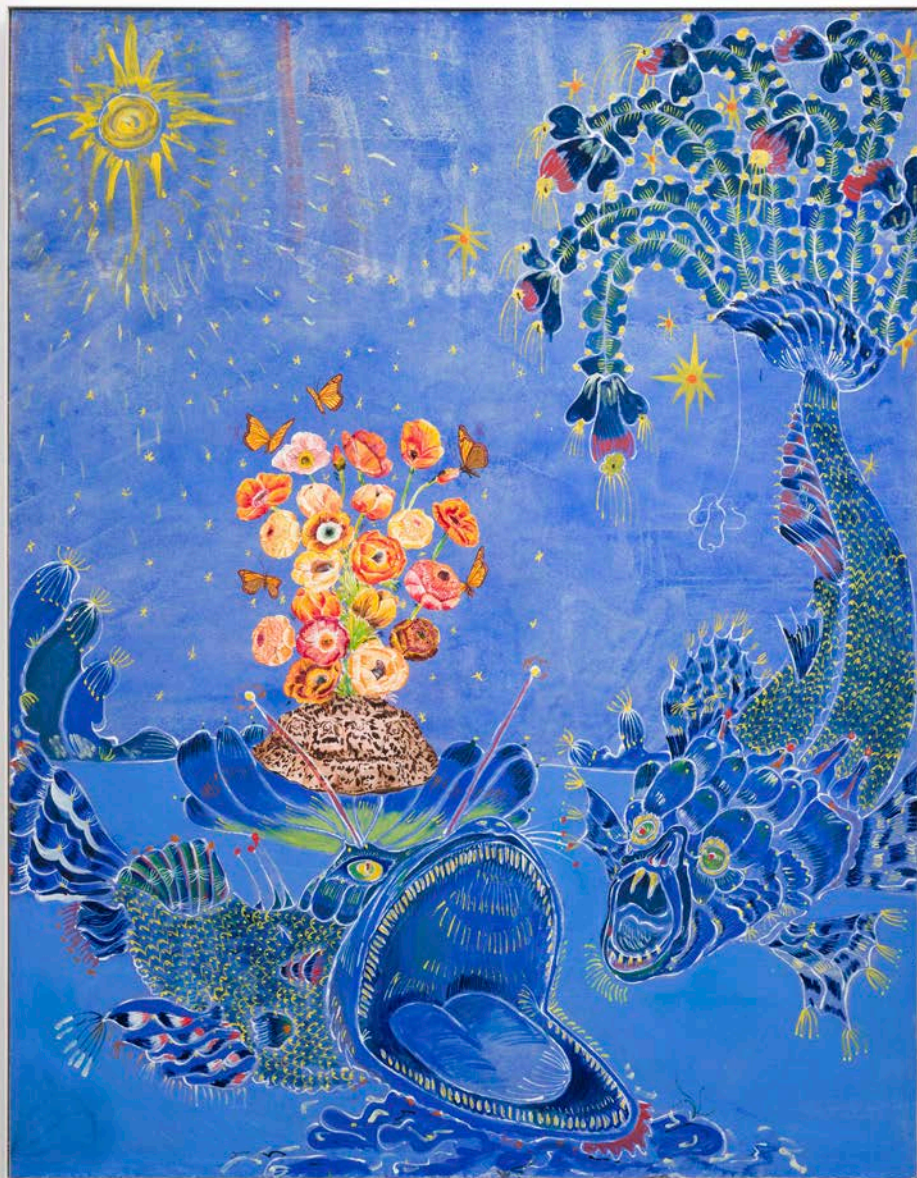
oil, tempera and acrylic on canvas

208 x 162 cm

81 7/8 x 63 3/4 in

MW.PNP.440





Paulo Nimer Pjota

Criaturas do rio, 2024

tempera, oil and acrylic on canvas

209 x 160 cm

82 1/4 x 63 in

MW.PNP.423





Paulo Nimer Pjota, *Ela e eu*, 2024, oil, tempera and acrylic on canvas, 210.5 x 251.5 cm | 82 7/8 x 99 in, MW.PNP.413





Paulo Nimer Pjota

Suculentas, 2024

tempera, oil and acrylic on canvas

210 x 160 cm

82 5/8 x 63 in

MW.PNP.419





Paulo Nimer Pjota

Julia e Jorge, 2024

oil, tempera and acrylic on canvas

209 x 161 cm

82 1/4 x 63 3/8 in

MW.PNP.412





Paulo Nimer Pjota

Por do sol, 2024

oil, tempera and acrylic on canvas

210 x 163 cm

82 5/8 x 64 1/8 in

MW.PNP.403



Paulo Nimer Pjota

Planta carnívora 1, 2024

oil, tempera and acrylic on canvas

210 x 160 cm

82 5/8 x 63 in

MW.PNP.469





Paulo Nimer Pjota

Cactos de casa, 2024

oil and acrylic on canvas

77.5 x 44 cm

30 1/2 x 17 3/8 in

MW.PNP.416



Paulo Nimer Pjota

Fauno com máscara de sol, 2024

oil, tempera and acrylic on canvas

210.5 x 162.5 cm

82 7/8 x 64 in

MW.PNP.401



Paulo Nimer Pjota

Carta marinha com peixe-leão, 2024

oil, tempera and acrylic on canvas

210 x 160 cm

82 5/8 x 63 in

MW.PNP.389





Paulo Nimer Pjota

Estúdio azul, 2023

acrylic and oil on canvas

203 x 156.5 x 5.5 cm

79 7/8 x 61 5/8 x 2 1/8 in

MW.PNP.314





Paulo Nimer Pjota

Torre preta, 2023

acrylic, oil and tempera on canvas

170 x 155 cm

66 7/8 x 61 in

MW.PNP.306





Paulo Nimer Pjota

Vaso animalesco, 2023

acrílica sobre tela e chapa de alumínio

47 x 25 cm

18 1/2 x 9 7/8 in

MW.PNP.312



Paulo Nimer Pjota

Ex voto, 2023

bronze

85 x 11 x 30.5 cm

33 1/2 x 4 3/8 x 12 in

MW.PNP.315



Paulo Nimer Pjota

Colbeita de flores mágicas, 2023

acrylic, oil and tempera on canvas, synthetic enamel on
iron plate and bronze object

245 x 208 cm

96 1/2 x 81 7/8 in

MW.PNP.307





Paulo Nimer Pjota

Cenas de casa (vaso abóbora), 2023

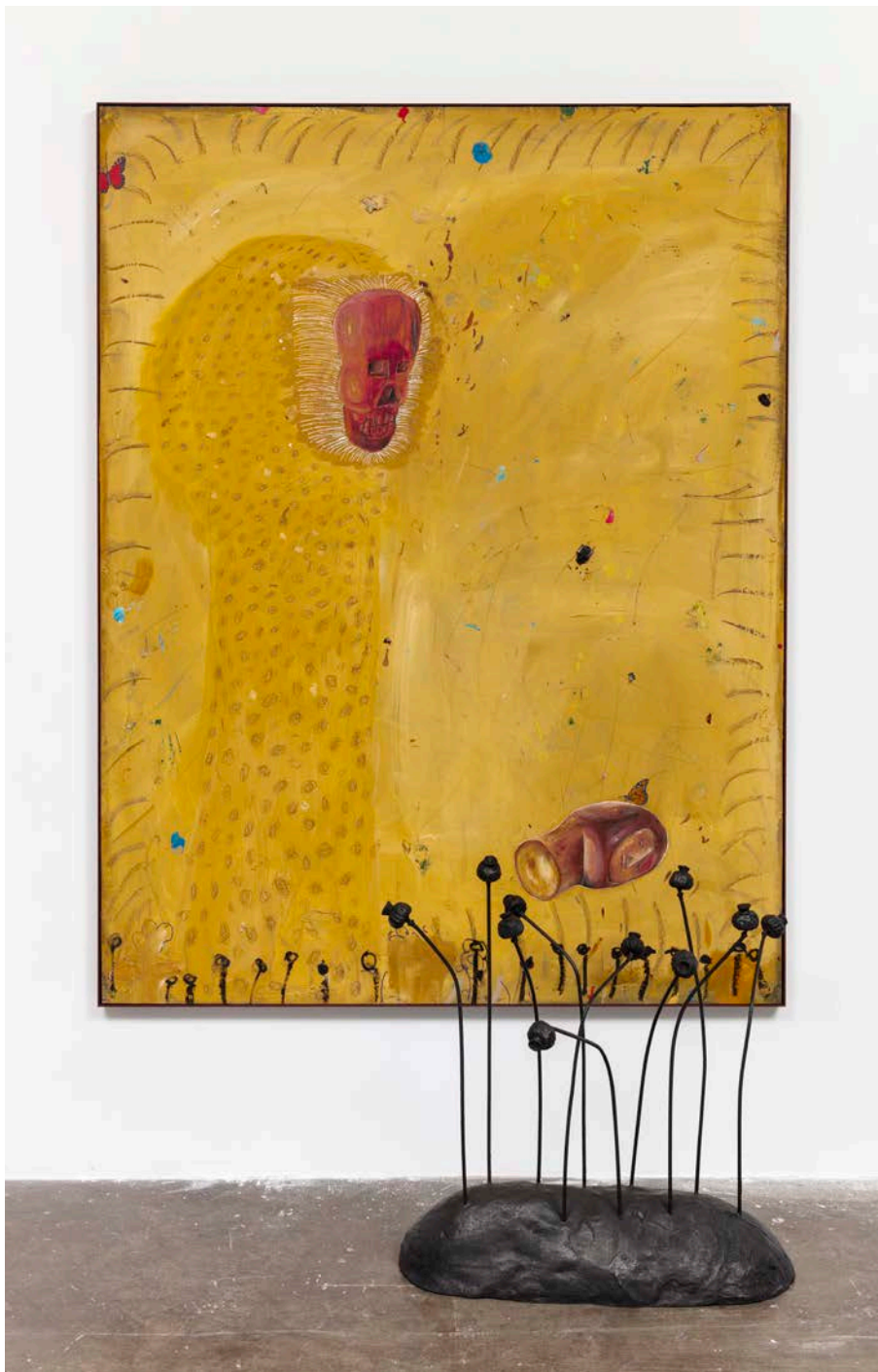
acrylic, oil and tempera on canvas

205 x 155 cm

80 3/4 x 61 in

MW.PNP.302





Paulo Nimer Pjota

Cerimônia com papoula, 2023

acrylic, oil and tempera on canvas plus bronze object

202 x 154 cm

79 1/2 x 60 5/8 in

MW.PNP.299





Paulo Nimer Pjota

pesadelo, 2022

acrylic, oil, tempera on canvas and metal
plus bronze object

260 x 210 cm

102 3/8 x 82 5/8 in

MW.PNP.248



Paulo Nimer Pjota

jardin mítico, 2022

acrylic, oil and tempera on
canvas and metal plus resins and
bronze

250 x 200 cm

98 3/8 x 78 3/4 in

MW.PNP.245



Paulo Nimer Pjota

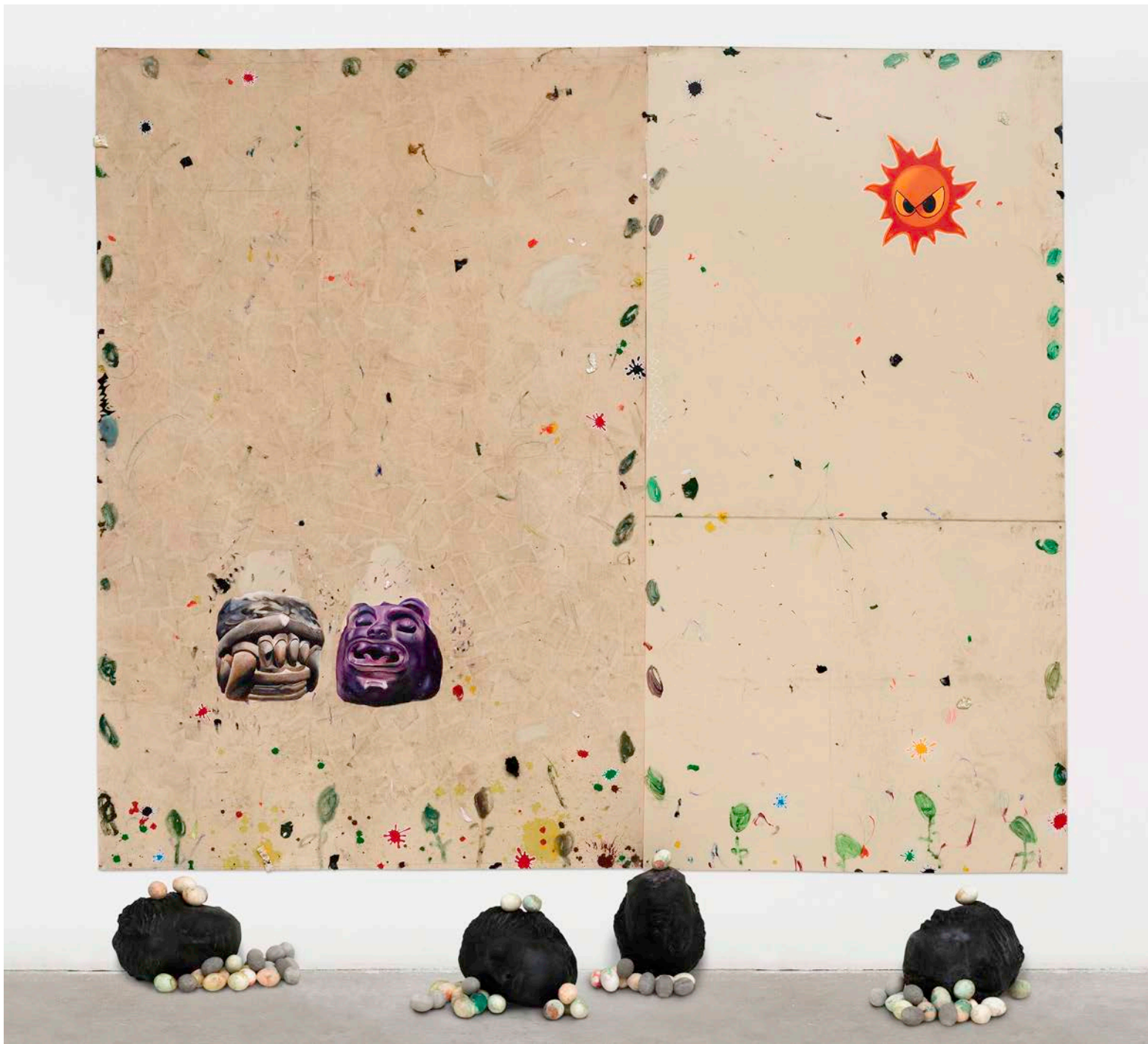
Ballet triádico amarelo, 2021

acrylic, oil and tempera on canvas and
metal, bronze objects

245 x 208 cm

96 1/2 x 81 7/8 in

MW.PNP.206



Paulo Nimer Pjota

*Under the sun of genesis and the
Heliopolis egg, 2020*

acrylic and oil on canvas, iron plate
and resin objects

210 x 248 cm (painting)

82 5/8 x 97 5/8 in

MW.PNP.169



Paulo Nimer Pjota

Sou leão, Sou Demais Pro Seu Quintal, 2018

oil, tempera and acrylic on canvas plus bronze objects

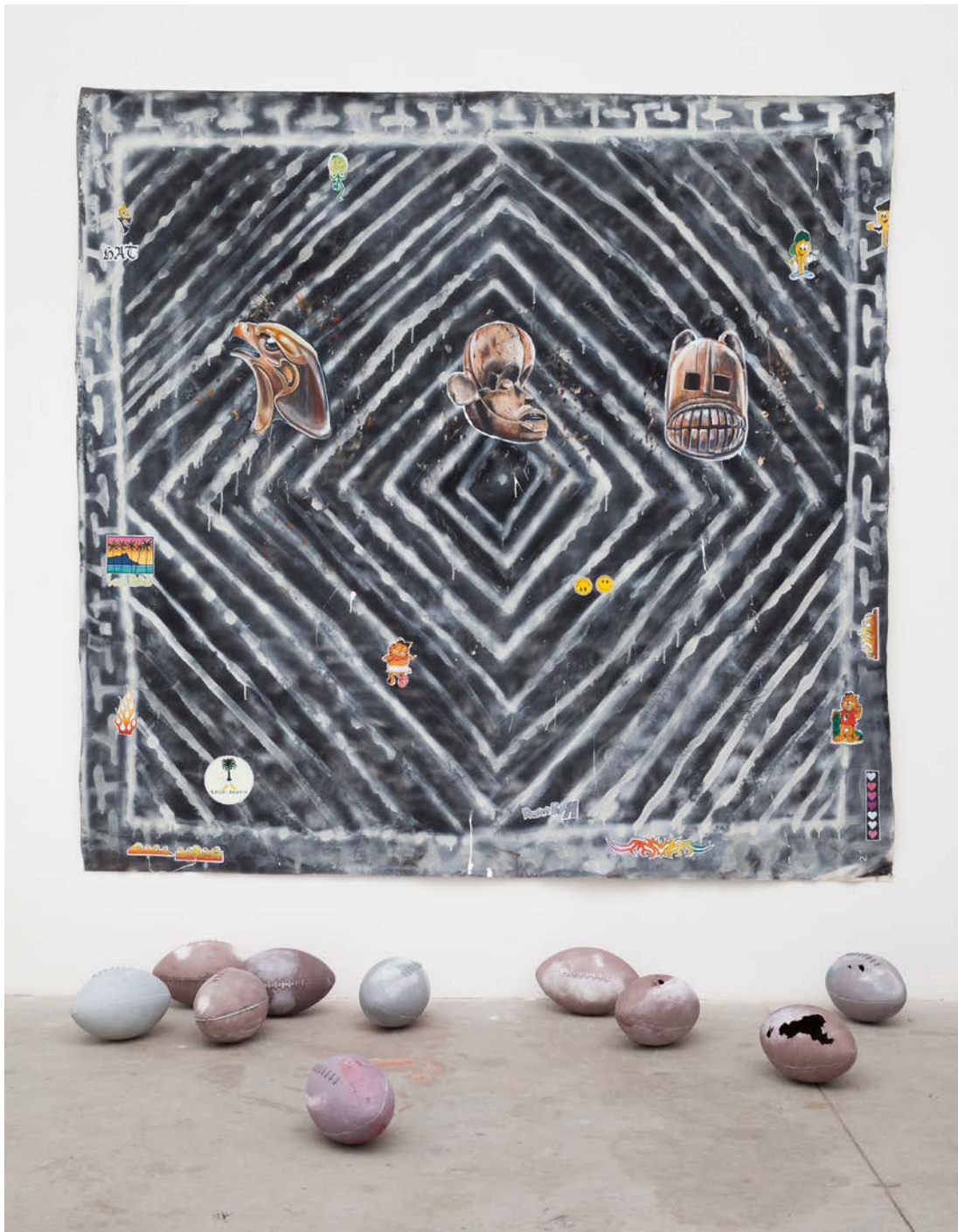
210 x 155 cm

247 x 157 x 33 cm (total)

82 5/8 x 61 1/8 in

97 1/4 x 61 13/16 x 12 63/64

MW.PNP.124



Paulo Nimer Pjota

Black Painting part. 1, 2017

acrylic on canvas and resin

210 x 217 cm

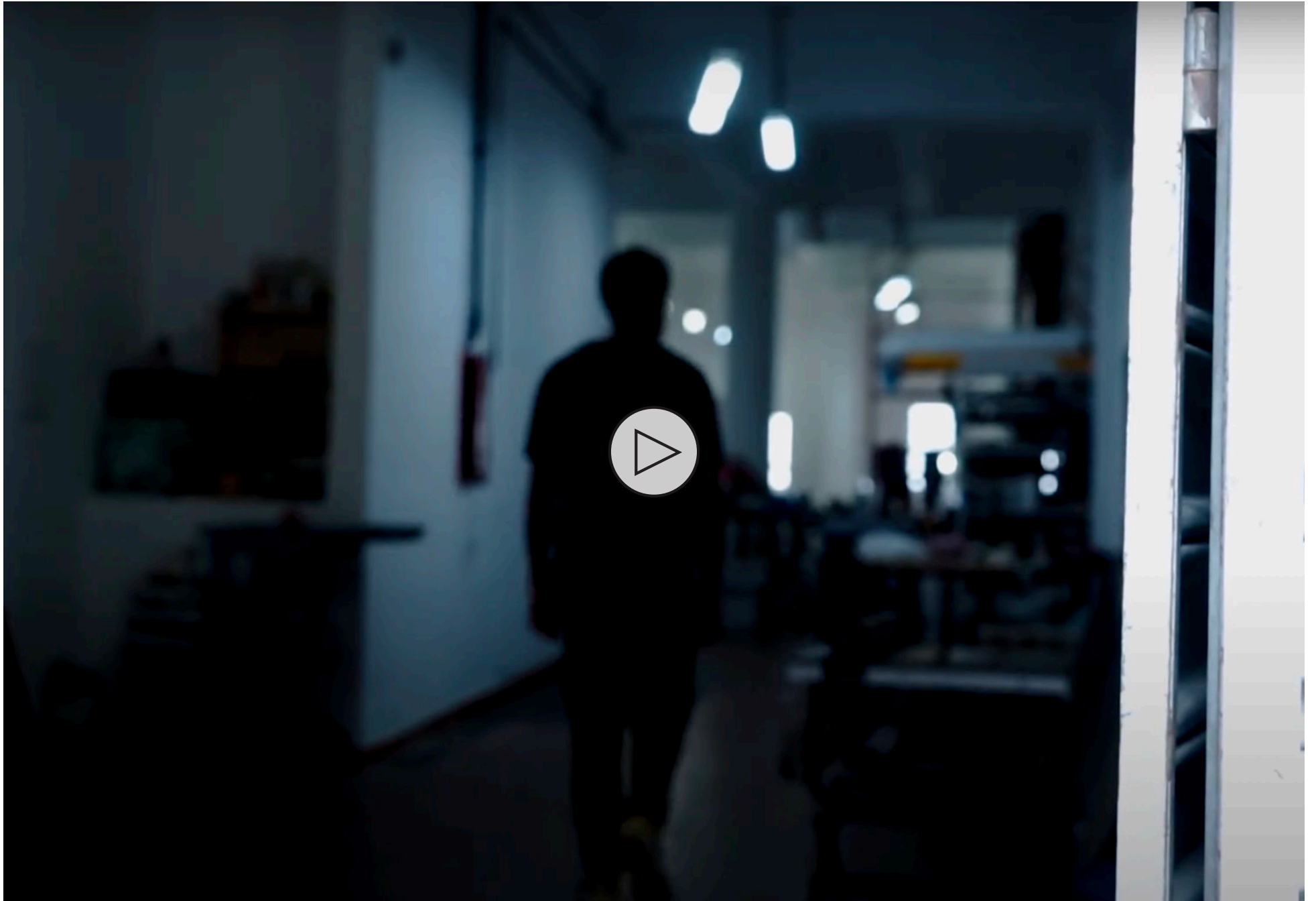
30 x 15 cm (objects)

82 43/64 x 85 7/16 in

11 13/16 x 5 29/32 in

MW.PNP.P.082





Inside the studio, 2020, [click to watch the video.](#)



Edouard Glissant, who distinguishes the globalization of finance from globality, i.e. a form of archipelagic thought without hierarchy, in which cultures mix and become creolised, wrote, simply and naturally: "I can change through exchanging with the Other without losing or distorting myself." It is this globality in pictures that Pjota creates. The signs floating in their fields of colour, free of any colonialist imprint, their kinaesthetic incarnation on the ground, the sheet of metal or the canvas, by some curious means, produce something resembling an "image freeze". Like a frozen moment of eternity in the rush of flows that beset us. It is what Pjota does so skilfully. It happens between zero and infinity, between the here-and-now and 10-43 seconds before the big-bang, the Planck time that will stop us learning any truth about our origins for a long time yet. But it's happening today.

– Thierry Raspail

Education

2012

Art Criticism, Francisco Alambert e Polyana Canhete, SESC Pompéia, São Paulo, Brazil

2010

Bachelor of Visual Arts at Centro Universitário Belas Artes de São Paulo, Brazil

Painting, with Dora Longo Bahia, SESC Pompéia, São Paulo, Brazil

Solo Exhibitions

2026

Encantados, South London Gallery, London, UK

Na Boca do Sol II, François Ghebaly, Los Angeles, USA

2025

Os alquimistas estão chegando, Mendes Wood DM, Paris, France

Paulo Nimer Pjota, TheMerode, Brussels, Belgium

A Lua e Eu, Kunstinstituut Melly, Rotterdam, The Netherlands

2024

Na Boca do Sol, Mendes Wood DM, New York, NY, USA

2023

Do cômico e do trágico, Mendes Wood DM, São Paulo, Brazil

2022

Every Empire Breaks Like a Vase, François Ghebaly, Los Angeles, USA

Paulo Nimer Pjota, Maureen Paley, London, UK

2021

Every Empire Breaks Like a Vase, The Power Station, Dallas, USA

Fragmented images, fragmented stories, DEO projects, Chios, Greece

2019

Cenas de Casa, Caixa de Pandora, Ivani e Jorge Yunes Collection, São Paulo, Brazil

2018

Medley, Mendes Wood DM, São Paulo, Brazil

2017

The history in repeat mode — Drama, T293, Rome, Italy

The history in repeat mode — image, Mendes Wood DM, Brussels, Belgium

The history in repeat mode — symbol, Maureen Paley / Morena di Luna, Hove, UK

2016

Synthesis between contradictory ideas and the plurality of the object as image II, Maureen Paley, London, UK

Synthesis between contradictory ideas and the plurality of the object as image I, Mendes Wood DM, São Paulo, Brazil

2013

Sistema Relacional, Temporada de projetos – Paço das Artes São Paulo, São Paulo, Brazil

2012

Paulo Nimer Pjota, Mendes Wood DM, São Paulo, Brazil

1st Mostra do programa de exposições Centro Cultural São Paulo 2012, Centro Cultural São Paulo, São Paulo, Brazil

Group Exhibitions

2026

Soft Ground, Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta, Portugal

Held in Layers: Selections from PAMM's Collection, Pérez Art Museum Miami (PAMM), Miami, USA

Magical Landscapes, Kunsthal KAdE, Amersfoort, the Netherlands

ABERTO5, Casa Bola, São Paulo, Brazil

2025

38th Panorama de Arte Brasileira: Mil Graus [A Thousand Degrees], Sesc Campinas, São Paulo, Brazil

Pequenas Pinturas III, auroras, São Paulo, Brazil

Works from the Colección Jumex, Museo Jumex, Mexico City, Mexico

2024

38th Panorama de Arte Brasileira: Mil Graus [A Thousand Degrees], Museu de Arte Moderna de São Paulo (MAM-SP), Brazil

Dreaming of Spilliaert, Mendes Wood DM, Retranchement, The Netherlands

Grace Under Fire, The Shepherd, Detroit, USA

La mirada encendida, Fundacion Osde, Buenos Aires, Argentina

Paêbirú, Delirium 2000, São Paulo, Brazil

2023

Diálogos com o contemporâneo, Museu Oscar Niemeyer (MOM), Curitiba, Brazil

Chão da praça, Pinacoteca de São Paulo, São Paulo, Brazil

Art in Common, Los Angeles, California, USA

Boil, Toil & Trouble, Art in Common, Los Angeles, California, USA

Esfíngico Frontal, Mendes Wood DM, São Paulo, Brazil

True + True, Centro Cultural Veras, São Paulo, Brazil

X Pink 101, X Museum, Beijing, China

2022

Machines of Desire, Simon Lee Gallery, Hong Kong

2021

1981/2021: arte contemporânea brasileira, CCBB, Rio de Janeiro, Brazil

Imagens que não se comportam, Museu de Arte do Rio, Rio de Janeiro, Brazil

2020

Yellow Opening, Mendes Wood DM, Retranchement, The Netherlands

What fruits it bears, Peres Projects, Berlin, Germany

2019

Private Passion – New Acquisitions in the Astrup Fearnley Collection, Astrup Fearnley, Oslo, Norway

Entre ruína e construção, Vila Aymoré, Rio de Janeiro, Brazil

Conversas em Gondwana, Centro Cultural São Paulo, Brazil

Trouble in Paradise, Kunsthal Rotterdam, Rotterdam, the Netherlands

Brasil! Focus sull'arte brasiliana contemporanea, Museo Ettore Fico, Turin, Italy

Inner Space/Outer Space, The Bunker, Miami, USA

2018

Nightfall, Mendes Wood DM, Brussels, Belgium

Sea of Desire, Fondation Carmignac, Porquerolles, France

Going it is own way, KRC Collection, Voorschoten, the Netherlands

The Marvellous Cacophony, Biennial of Contemporary Art Belgrade, Serbia

O Triângulo Atlântico, 11ª Bienal de Artes Visuais do Mercosul, Porto Alegre, Brazil

Hybrid Topographies, Deutsche Bank, New York, USA

Depois do fim, antes do começo, Instituto PIPA, Rio de Janeiro, Brazil

Que barra!, Ateliê 397, São Paulo, Brazil

2017

Forever Never Comes – Metabolismo Del Tempo, Museo Archeologico e d'Arte della Maremma, Grosseto, Italy

O Triângulo do Atlântico, Saracura, Rio de Janeiro, Brazil

Painting |or| Not, The KaviarFactory, Lofoten, Norway

Pintura [Diálogo de artistas], Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil

O céu ainda é azul, você sabe..., Instituto Tomie Ohtake São Paulo, Brazil

A luz que cela o corpo é a mesma que revela a tela, Caixa Cultural, Rio de Janeiro, Brazil

2016

New Shamans/Novos Xamãs: Brazilian Artists, Rubell Family Collection, Miami, USA

Beyond the Cartoon, ARTUNER, New York, USA

A not really really, Frédéric de Goldschmidt Collection, Brussels, Belgium

Soft Power. Arte Brasil, Kunsthal KAdE, Amersfoort, the Netherlands

2015

The World is Made of Storie, Astrup Fearnley Museet, Oslo, Norway

Cidade Inquieta, Sesc Rio Preto, São José do Rio Preto, São Paulo, Brazil

Imagine Brazil, DHC/Art Foundation for Contemporary, Montreal, Canada and Instituto Tomie Ohtake, São Paulo, Brazil

Ce Fabuleux Monde Moderne, MAC-Lyon, Lyon, France

19º Festival de Arte Contemporânea Sesc_Videobrasil – Panoramas do Sul, Sesc Pompéia, São Paulo, Brazil

Alimentário, OCA, São Paulo, Brazil and Milan Expo, Milan, Italy

Ponto de Ebulição, P.S.M gallery, Berlin, Germany

Here There (Huna Hunak), QM Gallery Al Riwaq, Doha, Qatar

2014

The First And Last Freedom, MOT International gallery, London, UK

Made by... Feito por Brasileiros, Cidade Matarazzo, São Paulo, Brazil

Imagine Brazil, Mac-Lyon, Lyon, France

10 Anos do Prêmio Aquisição, Centro Cultural São Paulo, São Paulo, Brazil

Alimentário, Museu de Arte Moderna do Rio de Janeiro, Brazil

2013

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

Imagine Brazil, Astrup Fearnley Museet, Oslo, Norway

Entre-temps... Brusquement, et ensuite, 12e Biennale de Lyon, Lyon, France

2012

Itinerância SESC_Videobrasil, Sesc, São José do Rio Preto; Campinas; Santos, Brazil

Invenção de Paisagem, Sim Galeria, Curitiba, Brazil

2011

Panoramas do Sul, 17th Festival Internacional de Arte Contemporânea

SESC_Videobrasil, Sesc Belenzinho, São Paulo, Brazil

Sem Limites, Sim Galeria, Curitiba, Brazil

Sem Título #1, Experiências do Pós-Morte, Galeria Oscar Cruz, São Paulo, Brazil

2010

Causas Naturais, Mini Gallery, Belo Horizonte, Brazil

Transfer, Museu Pavilhão das Culturas Brasileiras, São Paulo, Brazil

2009

A.P.E alternative press expo, San Francisco, USA

Paperview, John Jones Limited_Project Space, London, UK

2008

Fresh Produce, Anno Domini Gallery, San José, USA

Volúvel, Museu de Arte Contemporânea do Paraná, Curitiba, Brazil

Ilegítimo, Paço das Artes, São Paulo, Brazil

2007

1th Salão de Artes de São José do Rio Preto, São José do Rio Preto, Brazil

39th Salão de Artes de Piracicaba, Piracicaba, Brazil

2006

O Novo Muralismo Latino Americano, Galeria Marta Traba, São Paulo, Brazil

Memorial da América Latina, São Paulo, Brazil

Awards & Residencies

2024

Solo Prize, Art Brussels, Brussels, Belgium

2021

Deo Projects Residency, Chios, Greece

2018

Civitella Ranieri Residency, Perugia, Italy

2014

PIPA prize, Online prize by jury

Residência Sacatar, Itaparica, Brazil

Kunsthalle Wiesbaden Work Residence, Wiesbaden, Germany

2013

Veduta, Biennale de Lyon, Grigny, France

2011

1st Prize Ateliê Videobrasil, Residência Casa Tomada, São Paulo, Brazil

2010

Featured Places Magazine, Camargo Ibero Foundation, Porto Alegre, Brazil

2007

1st Arts Salon of São José do Rio Preto; 1st place, Contemporary Art category, São José do Rio Preto, Brazil

39th Arts Hall of Piracicaba, Brazil; Acquisition Prize

Collections

Astrup Fearnley Museum of Modern Art

Centro Cultural São Paulo

Denver Art Museum

Domus Collection

Fondation Carmignac

Kaviar Factory

KRC Collection

Lodoveans Collection

MAC Lyon

The Marciano Art Collection

Museu de Arte Moderna de São Paulo (MAM – SP)

Museu de Arte de São Paulo (MASP)

Museo Jumex

Pérez Art Museum Miami (PAMM)

Pinacoteca de São Paulo

Pinacoteca de São José do Rio Preto

Pinacoteca de Piracicaba

Rubell Family Collection

SESC_Videobrasil



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