

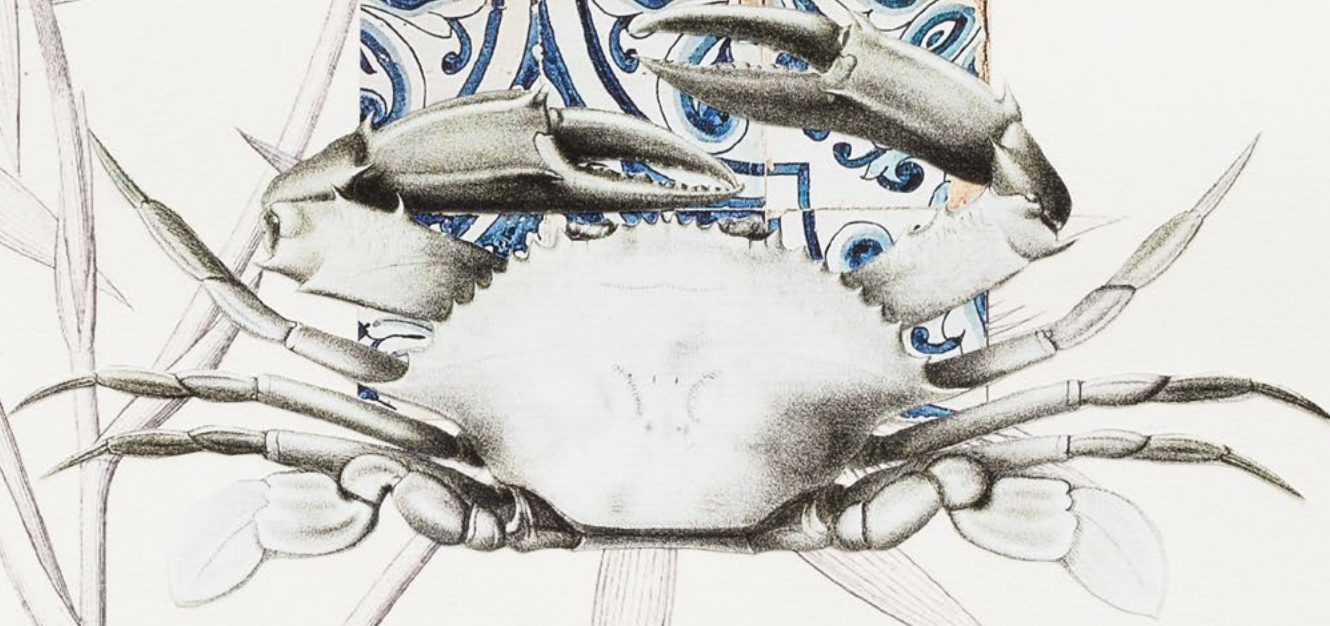


Rosana Paulino

*1967 in São Paulo, Brazil
Lives and works in São Paulo



Rosana Paulino's work centers around social, ethnic, and gender issues, focusing in particular on black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers. Paulino – whose artistic output is unquestionably fundamental to Brazilian art – has produced a practice of reconstructing images and, beyond that, reconstructing memory and its mythologies.



Selected
EXHIBITIONS



2024

Casa Museu Eva Klabin

Novas Raízes

With a unique and influential career, Rosana Paulino brings up discussions about memory, nature, identity and Afro-Brazilian history in the exhibition “New Roots”. The works on display are the result of extensive research into the architecture and collection of the Eva Klabin House Museum, proposing a conceptual separation between the two floors. Aimed at celebrating the 30-year career of the renowned São Paulo artist, “*New Roots*” arrives at the House on Lagoa Rodrigo de Freitas on September 26 (Thursday) and can be visited free of charge from Wednesday to Sunday.

“This is a unique opportunity to see Rosana Paulino’s work in direct dialog with a classic collection, thus proposing a historical and epistemological review in the eyes of the visitor,” says curator Lucas Albuquerque, about the combination of the house’s fixed collection with the artist’s works. *“Rosana wants this exhibition to have a very pronounced educational character, questioning how we can rethink contemporary production in dialogue with new readings of the world, which is very different from the one left by Eva Klabin more than thirty years ago,”* he adds.













2024

The High Line

The Creation of the Creatures of Day and Night

The Creation of the Creatures of Day and Night is a continuation of the artist's mangrove series, which depicts tree-women as a mythological archetype and symbol for the Brazilian biome. Paulino notes that mangroves, like the country's Black and Indigenous people, have been mistreated and exploited. The artist highlights the symbolic meaning inherent in this ecosystem: It is where life begins, as a home for countless species and as a blue carbon reservoir, and where life ends, due to the decomposition of the mangrove itself.



2024
The High Line
The Creation of the Creatures of Day and Night



2024
The High Line
The Creation of the Creatures of Day and Night



2024
The High Line
The Creation of the Creatures of Day and Night



2024
The High Line
The Creation of the Creatures of Day and Night



2024

MALBA, Buenos Aires
Amefricana

Paulino's poetic interventions reinscribe the archives of the African diaspora in South America. They do so through constant dialogue between personal archives, historical archives, reconceptualizations of Brazilian art, interrogations of the matrixes of Western science (its classification systems,

its hypotheses, its ways of ordering the world) and also through an approach to the affections and circumstances of black women in Brazilian and Latin American societies.



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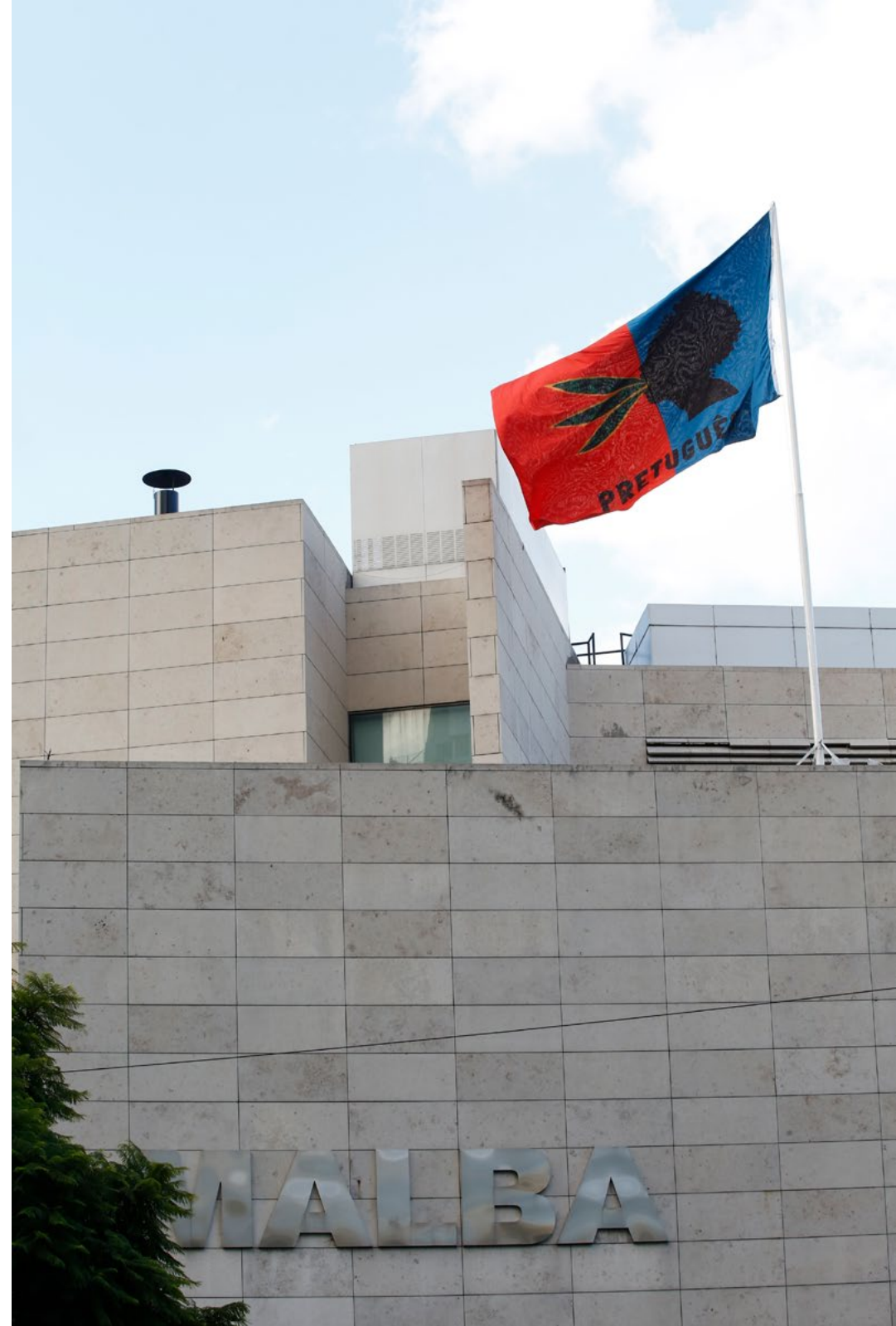


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The exhibition title, Amefricana, derives from the concept of “Amefricanity,” coined by Brazilian philosopher, black activist, feminist, and sociologist Lélia Gonzalez (1935-1994). “Amefricanas” are the individual identities, structured through collective experience, of those who share cultural ties that are opposite to colonial domination. The term picks up singularities of black women’s role and highlights their active participation in history, unlike racist and sexist narratives that diminish or suppress their importance.







2023

35ª Bienal de São Paulo

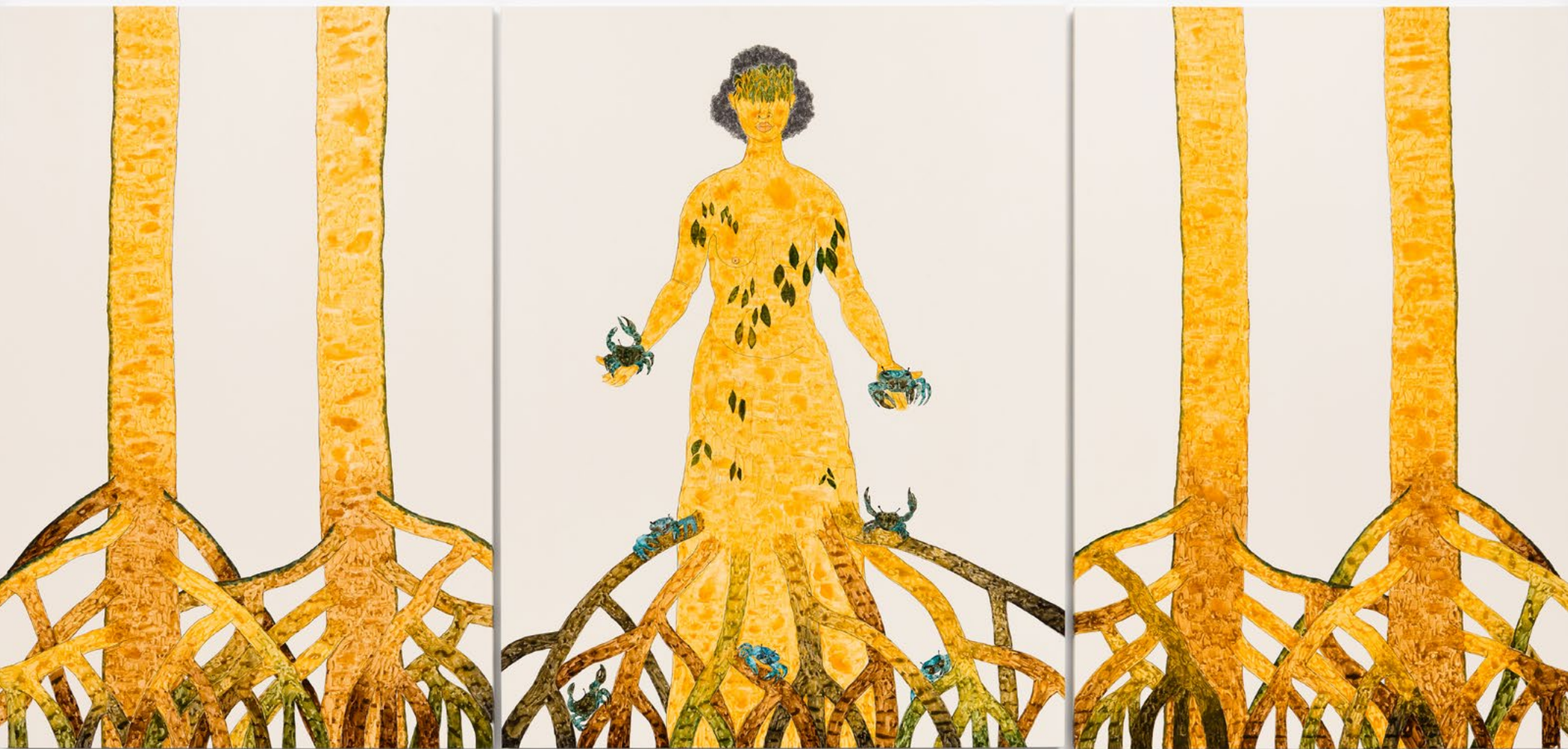
In the 2019 series *Búfala*, *Senhora das plantas* and *Jatobá*, by questioning the construction of a subjectivity that does not contemplate the black feminine, Paulino builds other archetypes and reclaims expropriated affectivities and psyches, revealing the closeness of these women to nature, whose bodies merge with plants and animals, rooting, cultivating branches and expanding the appreciation of other wisdoms, all entangled by ancestry. And to be entangled, in African and Afro-Brazilian religions, is to be a bit

of everything, in other words, in these religions, women are constituted and constitute nature. As is the case with the *Mulheres-Mangue* series (2022-2023), the grandmother of the grandmothers in the *Jatobá* series, who, with her aerial roots - it's no longer necessary to hide - and connected, as is Afro-diasporic thinking, enables exchanges and lives between worlds: it's life and death, beginning and end, earth and water, salty and sweet, black and white, and it's the middle, like mud.





“My way of thinking is a collective way of thinking. Before it was in me it was already in them.
We need to start thinking about knowledge in other ways. Knowledge in a circle, knowledge under a tree, knowledge of plants, knowledge that places the subject within nature and not above it.
I’m a train that doesn’t fit in the West.”



2023
35ª Bienal de São Paulo
Coreografias do impossível

2022

Kunstverein Braunschweig, Braunschweig

The Liability of Threads

Using both personal and archival images, her own photographs and experiences, Paulino creates a counter-narrative that is at once fragile and radical to the common images of artistic and scientific iconography since the 17th century and that seeks to justify the narrative of an inferior race to this day. Paulino explores the effects of memory and the intertwining of aesthetic, social and psychological worlds, relocating historical images that have contributed to a distorted construction of memory. The artist's sensitive, powerful and complex work entwines a kind of autobiographical biology between science and mythology: through descriptions of bodies, transformations and metamorphoses, captivity and protection of the female body.





2022

Kunstverein Braunschweig
The Liability of Threads



Rosana Paulino's work and research focuses on social, ethnic and gender issues, particularly the black female body and its representation. A variety of artistic techniques - sewing, collage, drawing, video, installation - are used to challenge the colonial view of history. Such a view is still used today to legitimate existing racial and power structures in Brazil and beyond.



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2022

Kunstverein Braunschweig
The Liability of Threads

2022

59th International Biennale di Venezia

The Milk of Dreams

Rosana Paulino's practice spans drawing, embroidery, engraving, printmaking, collage, sculpture, and installation to explore the history of racial violence and the persisting legacy of slavery in Brazil, deconstructing the production and dissemination of racist theories that served as justification for European colonialism and the slave trade. The drawings of the *Wet Nurse* series (2005) examine the role of Black enslaved women who breastfed their masters' children. Entangled networks of veins leading from reddened breasts sprout from nipples, indicating milk while also suggesting blood. In the *Weavers* (2003), roots grow from women's breasts,

vaginas, eyes, and mouths – the tendrils bind and torture their very maker. The series *Senhora das plantas* (2019) depicts webs of roots and plants spreading from women's bodies. Trunks emerging from the ground rise to amalgamate with bodies that in turn merge with, are wrapped by, and grow flowers, plants, and trees in the *Jatobá* series (2019). In the series *Carapace of Protection*, made in the first decade of the 2000s, bodies emerge from cocoons, the process of metamorphosis granting the human-insect a momentary sense of euphoria. Revealing the promise of transformation and the possibility of avoiding fixed paradigms, the skin becomes the relic of an earlier time and the shedding of constraints.





2022

59th International Biennale di Venezia
The Milk of Dreams



2022

59th International Biennale di Venezia
The Milk of Dreams

2018

Pinacoteca do Estado de São Paulo, São Paulo

Rosana Paulino: The Sewing of Memory

(...) The present exhibition, thus, was born in discussions between Rosana Paulino and the curators Pedro Nery and Valéria Piccoli, taking the seminal *Parede da memória* as a point of departure, and eventually uniting over 130 works, dating between 1993 and 2018. Paulino's installations, drawings, etchings, embroideries and sculptures often deal with the contemporary conditions of women and histories of racial and social oppression, exploitation and silencing. An individual and biographical dimension appears as inseparable from collective experience and social memory in her art. Rosana Paulino's powerful visual language and historical activism have been recognized as one of the most influential of her generation.





2018

Pinacoteca do Estado de São Paulo, São Paulo
Rosana Paulino: The Sewing of Memory



Rosana Paulino: The Sewing of Memory turns to Paulino's multifaceted body of work and its profound reflection on the way societal roles are structured in Brazil. The exhibition spans over 20 years of her career and highlights three main aspects in her work: firstly, the autobiographical element that draws on a reflection of her role as a Black woman in Brazil, with artworks such as *Bastidores* and *Parede da memória* (the latter belongs to the Pinacoteca collection); secondly, the artist's interest in biology, which manifests in a set of drawings that expressively represent the idea of life/organisms in transformation; and, thirdly, the artworks that revolve around history, dealing with the scientific justification of slavery and the derogatory view of Africans, in more recent works, such as *Assentamento* and *¿História natural?*.

o poder discursivo das imagens.
Nestas condições, com um trabalho
que convence com o uso da linguagem
e da técnica, Rosana Paulino, com
habilidades por vezes surpreendentes,
cria um olhar que não se trata apenas
de uma e de muitas coisas.
Ela é a habitante do país
e de diferentes experiências.
Nesta condição, Rosana Paulino
cria um trabalho que não se trata
de uma e de muitas coisas.
Ela é a habitante do país
e de diferentes experiências.

Assim, Rosana Paulino
cria um trabalho que não se trata
de uma e de muitas coisas.
Ela é a habitante do país
e de diferentes experiências.
Nesta condição, Rosana Paulino
cria um trabalho que não se trata
de uma e de muitas coisas.
Ela é a habitante do país
e de diferentes experiências.



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Small text label below the grid of drawings.



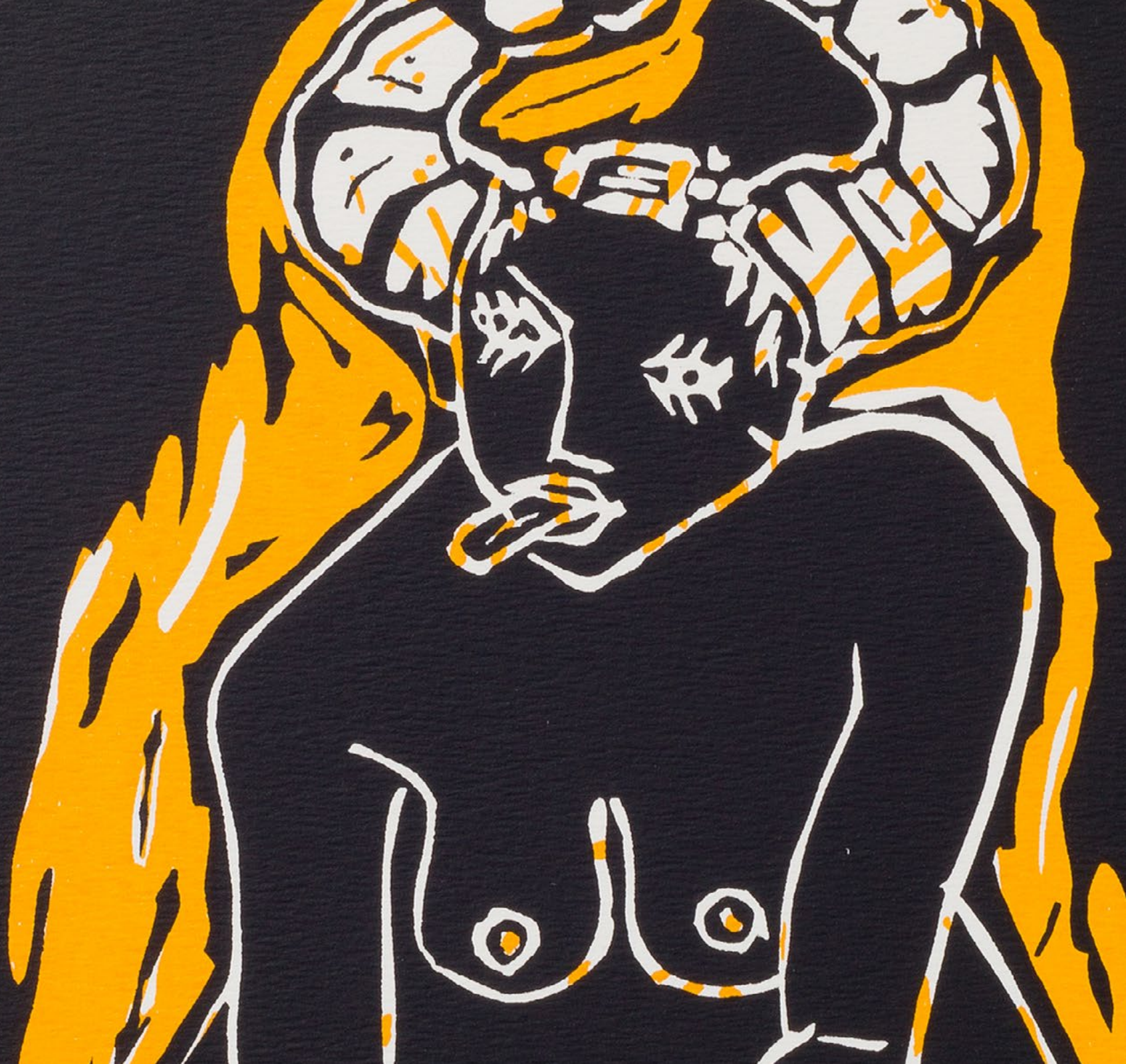
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2018

Pinacoteca do Estado de São Paulo, São Paulo
Rosana Paulino: *The Sewing of Memory*

Selected
WORKS





Rosana Paulino, *Untitled*, from the *Musa Paradisiaca* series, 2020 digital printing on fabric, acrylic paint and sewing, 44 × 74 cm, 17 3/8 × 29 1/8 in



Rosana Paulino

Musa Paradisiaca

2018

digital printing on fabric, ink and sewing

102 × 96 cm

40 1/8 × 37 3/4 in

In these works, sewing once again plays a crucial role: the large sheets of fabric, for instance, in *Atlântico vermelho* [Red Atlantic] (2017) and *Musa paradisíaca* [Paradisiacal Muse] (2018), incorporate scientific photography and the imagery employed in the racial construction of Brazil, creating a social fabric made of multiple patches. Enslaved bodies, skeletons and the figure of the mucama [household servant] are linked to the image of Portuguese through a visible sewing thread. The stitching represents the fragile bonds of a split society, where tugging on any loose thread risks undoing everything.

– Valéria Piccoli e Pedro Nery





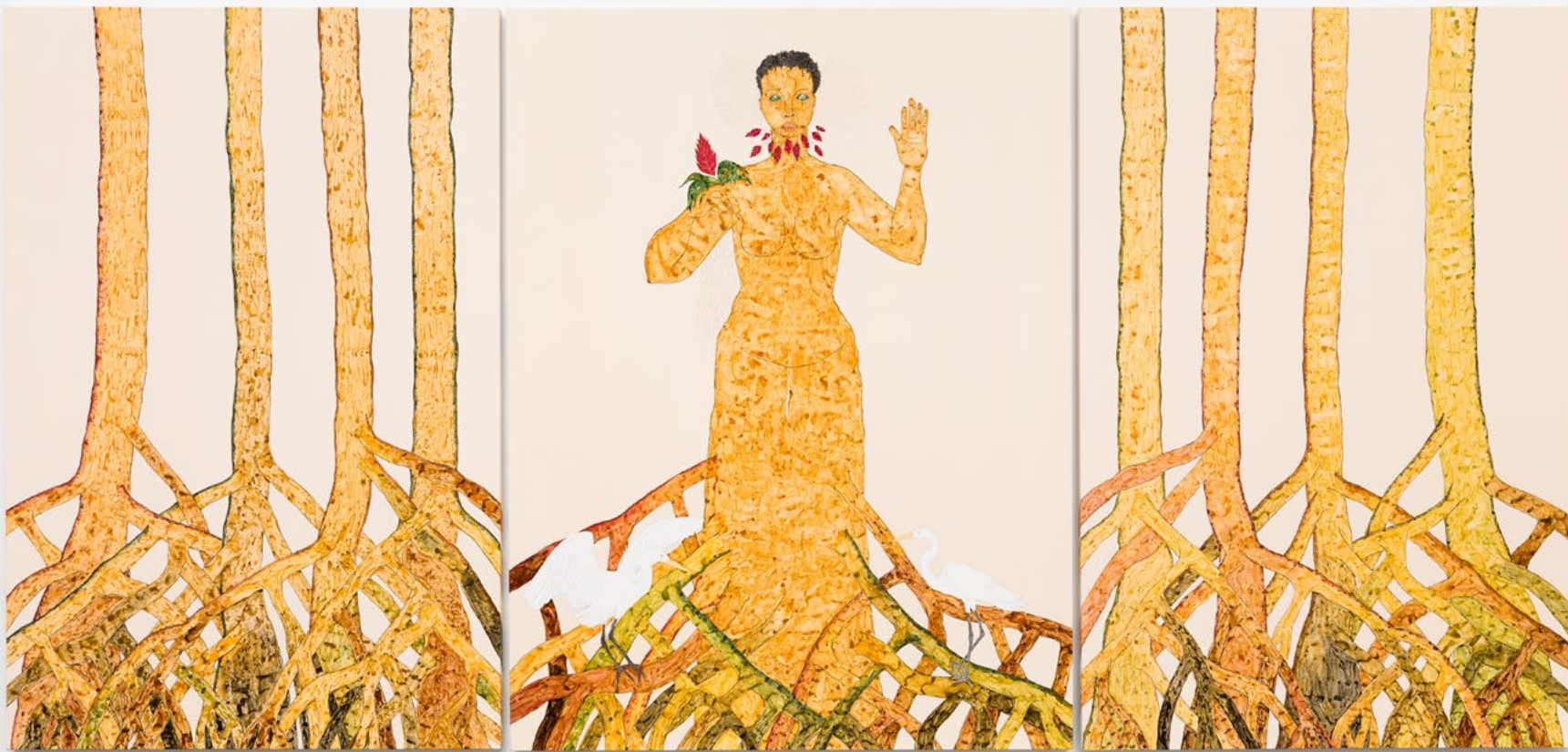
Rosana Paulino, *Tecido Social*, 2010, colorful monotype and sewing on fabric, 230 × 292 cm, 90 1/2 × 115 in



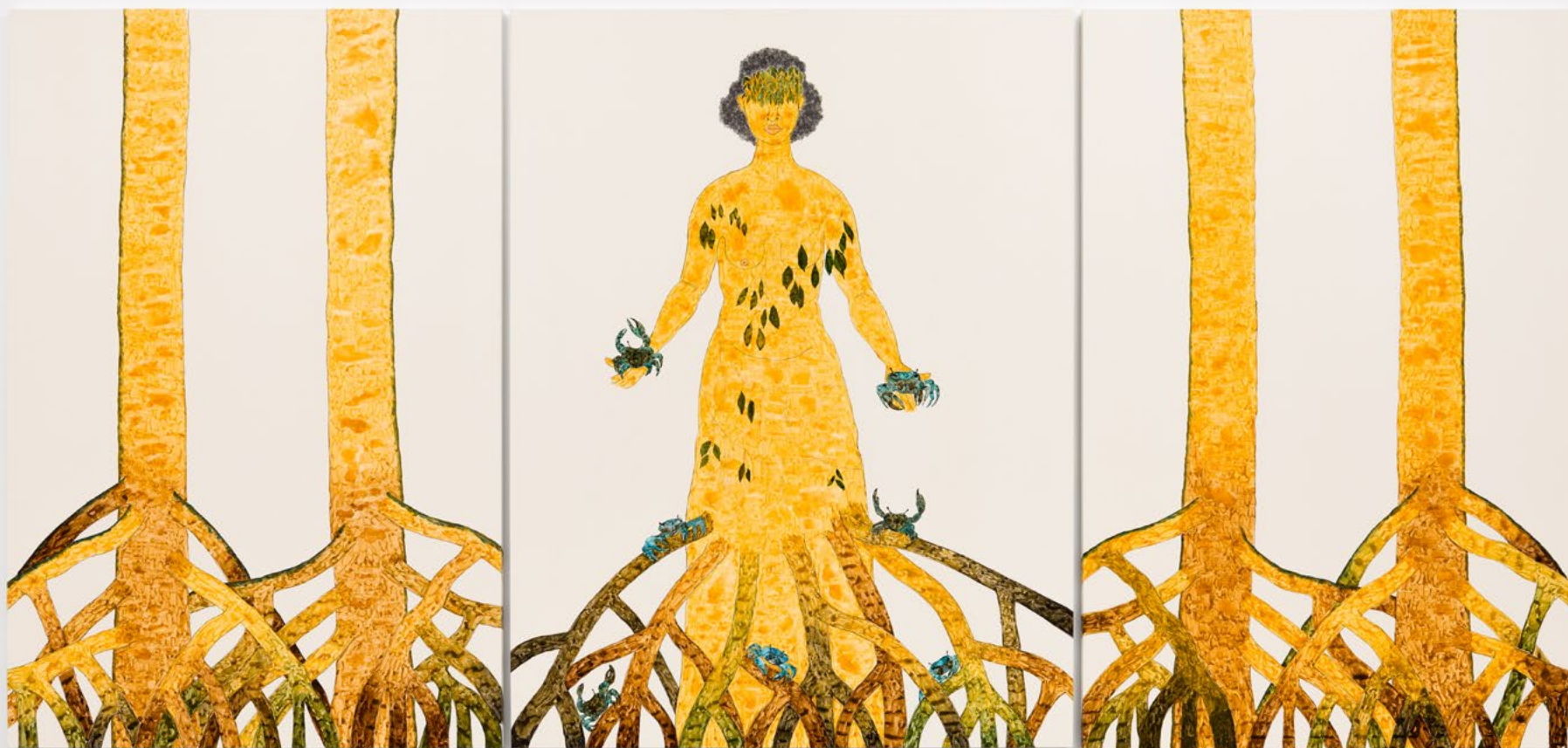
Rosana Paulino, *Babel*, 2010, monotype on unbleached cotton, colored linoleogravure on fabric, monotype on transparent cloth and sewing, 79 × 180 cm, 31 1/8 × 70 7/8 in



Rosana Paulino, *Untitled*, from *NATUREZA BRAZILEIRA* series, 2010, digital printing on fabric, acrylic and sewing, 95 × 110 cm, 37 3/8 × 43 1/4 in



Rosana Paulino, *Garça branca*, *Da série mangue*, 2023, grafite, acrílica e pigmento natural sobre tela, 267 x 559 cm



Rosana Paulino, *Caranguejo*, Da série *mangue*, 2023, grafite, acrílica e pigmento natural sobre tela, 267 x 559 cm





Rosana Paulino

From Jatobá series

2022

watercolor and graphite on paper

77 × 56.5 cm

30 1/4 × 22 1/4 in



Rosana Paulino

From Jatobá series

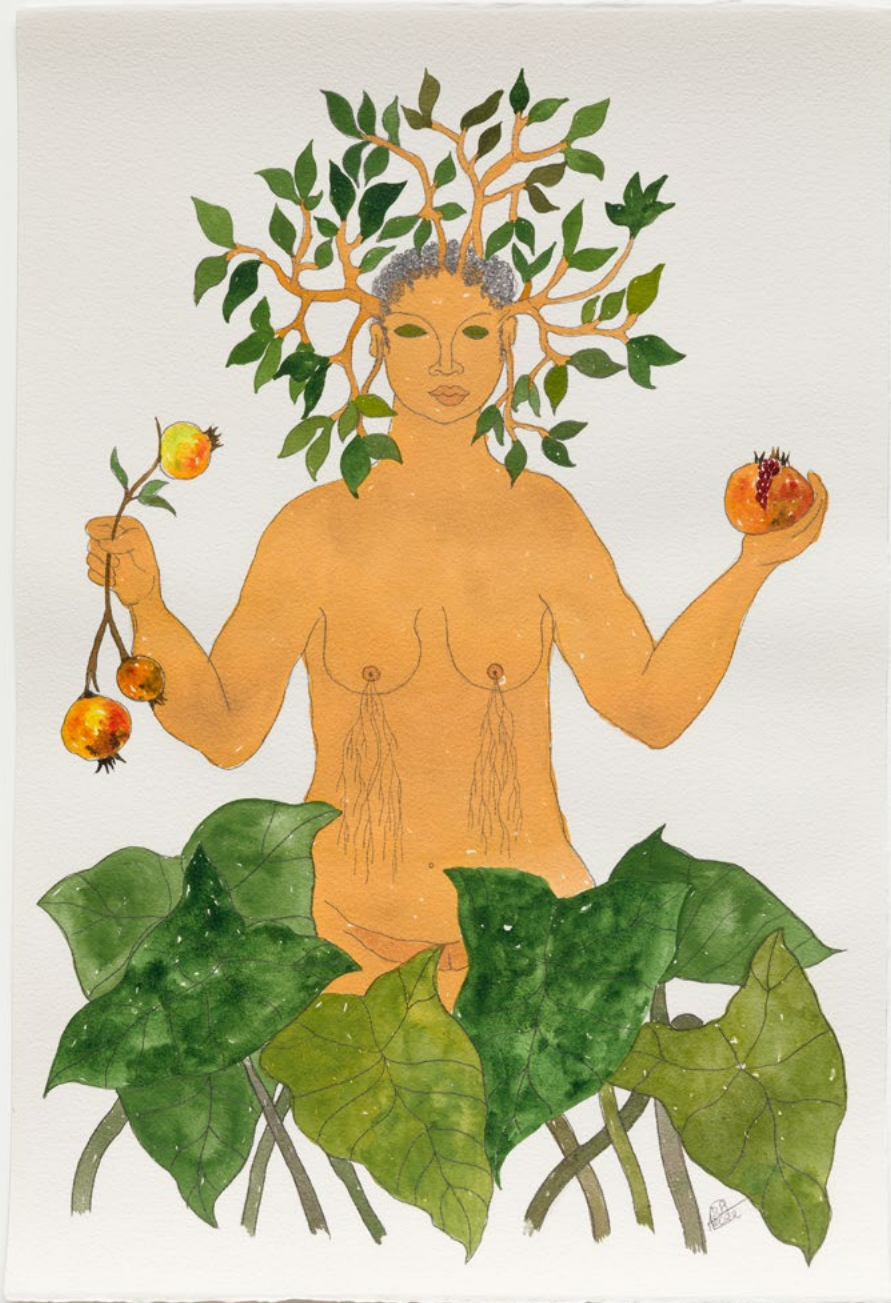
2022

watercolor and graphite on paper

77 × 56.5 cm

30 1/4 × 22 1/4 in





Rosana Paulino

From Senhora das plantas series

2022

watercolor and graphite on paper

57 × 38.5 cm

22 1/2 × 15 1/8 in



Rosana Paulino

From Senhora das plantas series

2022

watercolor and graphite on paper

56.2 × 38.5 cm

22 1/8 × 15 1/8 in





Rosana Paulino, *A geometria à brasileira: verde n.1*, 2022, collage, monotype and paint on canvas, 80 × 160 cm, 31 1/2 × 63 in



Rosana Paulino, *A geometria à brasileira: azul n.1*, 2021, acrylic and collage on canvas, 81 × 141 cm, 31 7/8 × 55 1/2 in



Rosana Paulino, *A geometria à brasileira: vermelho n. 2*, 2022, collage, monotype and paint on canvas, 140 × 182 cm, 55 1/8 × 71 5/8 in



In the series *Paraíso tropical* [Tropical Paradise] (2017) and *Geometria à brasileira* [Brazilian Geometry] (2018), the artist uses printing and collage on paper to combine images of colonial Brazil and recent history. The assemblages with photos of slaves, illustrations taken from *Flora brasiliensis* – a compendium written by explorers such as Carl Friedrich Philipp von Martius in the 19th century – and with images that evoke craniometry studies overlap layers of Brazilian identity as it is seen by foreigners, who perceived a good-natured society in the tropics. This amalgamation re-signifies the Brazilian social imagery, which is still permeated by those apparently distant paradigms from the 1900s.

– Valéria Piccoli e Pedro Nery



CATTLEYA bicolor.

Rosana Paulino

A geometria à brasileira chega ao paraíso tropical

2022

digital print, collage and monotype on paper

48 × 33 cm

18 7/8 × 13 in



Rosana Paulino

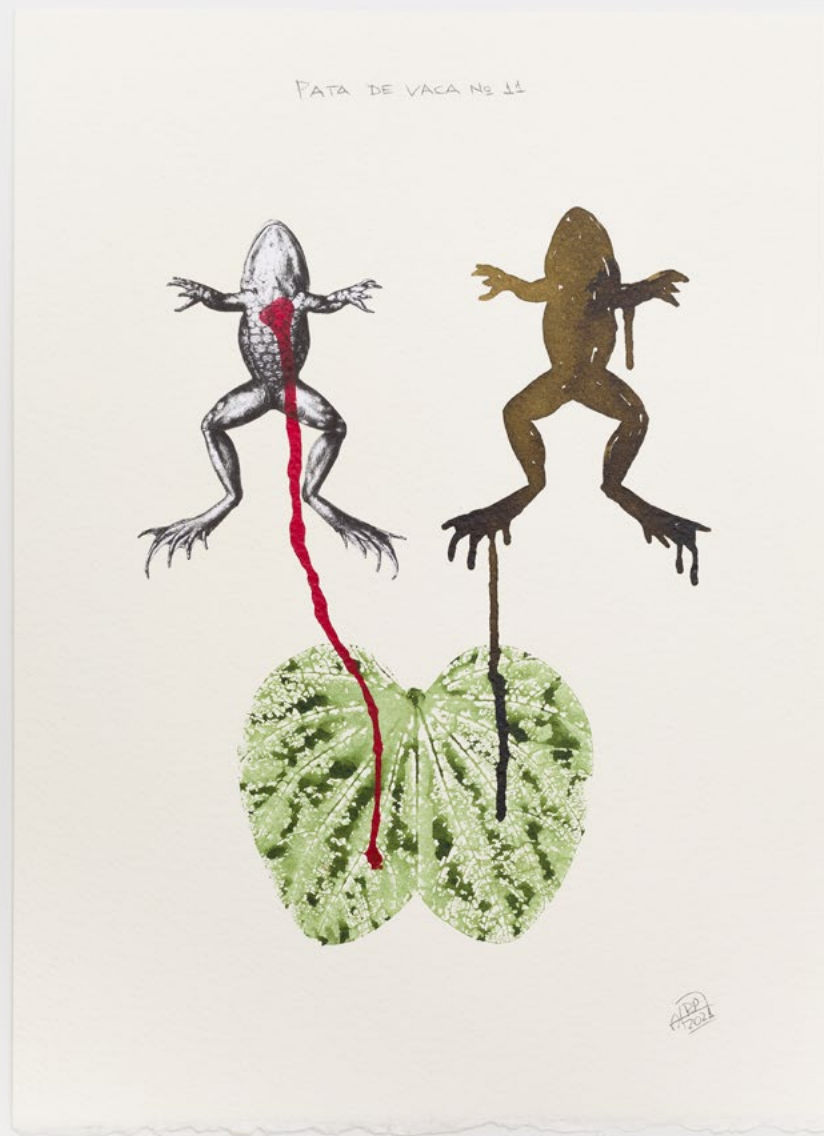
A geometria à brasileira chega ao paraíso tropical

2022

digital print, collage and monotype on paper

48 × 33 cm

18 7/8 × 13 in



Rosana Paulino

Pata de vaca n.11

2021

monotype, collage and ink on paper

38 × 28 cm

15 × 11 1/8 in



Rosana Paulino

Pata de vaca n.2

2021

monotype, collage and ink on paper

38 × 28 cm

15 × 11 1/8 in





Rosana Paulino

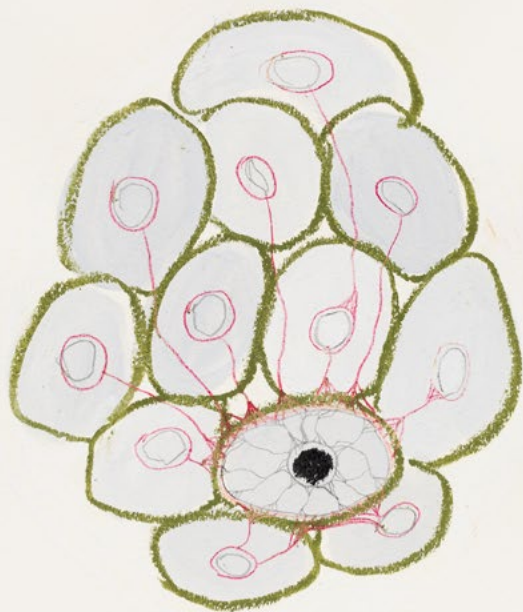
O Ovo, Divisão Celular

2001

graphite, oil and dry pastel and
crayon on paper

33 x 24 cm

13 x 9 1/2 in



Rosana Paulino

Untitled

2001

graphite, oil and dry pastel and
crayon on paper

33 × 24 cm

13 × 9 1/2 in

The interest in science is also a constant in Paulino's trajectory. During her formative years, she practised drawing at the science museum. The artist – who had considered biology as a career – was drawn to the strangest animals and the organisms considered odd, such as bats and some insects. The idea of metamorphosis, of the singularity of elements that do not fit a paradigm, is manifested in various moments in Paulino's work.

– Valéria Piccoli e Pedro Nery





Rosana Paulino

Untitled

2001

graphite, oil and dry pastel and
crayon on paper

33 × 24 cm

13 × 9 1/2 in



Rosana Paulino

Untitled

2001

graphite, oil and dry pastel and
crayon on paper

33 × 24 cm

13 × 9 1/2 in



One example is the series of anthropomorphic drawings that show bodies that emerge from cocoons or are covered by shells. They are metaphors of imprisonment (or protection) of the female body, but also reveal the promise of transformation.

– Valéria Piccoli e Pedro Nery



Rosana Paulino, *Soldados*, 2006, terracotta, fabric and miscellaneous materials, 30 × 17 × 17 cm, 11 3/4 × 6 3/4 × 6 3/4 in



Rosana Paulino, *Operárias*, 2006, terracotta, polyester, cotton and Japanese paper thread 33 × 19 × 21 cm



Rosana Paulino

from Búfala series

2020

watercolor, graphite and
charcoal on paper

65 × 50 cm

25 5/8 × 19 3/4 in



Rosana Paulino

from Búfala series

2020

watercolor, graphite and
charcoal on paper

65 × 50 cm

25 5/8 × 19 3/4 in



Búfala (...) consists of a group of drawings depicting ‘animal-women’, in a clear reference to the Orisha Oya or Iansã – known in Candomblé as the mother of dusk, the deity who controls the storms and the winds. However, this is not a mere illustration but rather a reflection on the archetypal power held by the Orisha. In one of the many versions of the myth, the Orisha Ogum named Oya as Iansã. The story goes that he was hunting in the forest when a buffalo crossed his path with great speed and strength. Ogum then followed the animal, and while watching it from a distance, saw the buffalo transform into a beautiful woman, who then made a bag out of her skin to

keep her horns in. Iansã is this animal-woman. Her image is represented in the artist’s drawings as sexual, smart, strong women with bloody eyes, marked lips and tongues sticking out, in a reference to another non-white archetype: the Hindu goddess Kali, the divinity of destruction and rebirth, who goes to war on equal terms. As well as the animal aspect, this is an archetype of freedom, which contrasts with the flat image of Western women, who are not allowed to reveal the alternative facets of their personality: they are either a virgin or a prostitute, a saint or a witch. *Búfala* is an idea of a woman that cannot be constructed within Western boundaries.



Rosana Paulino

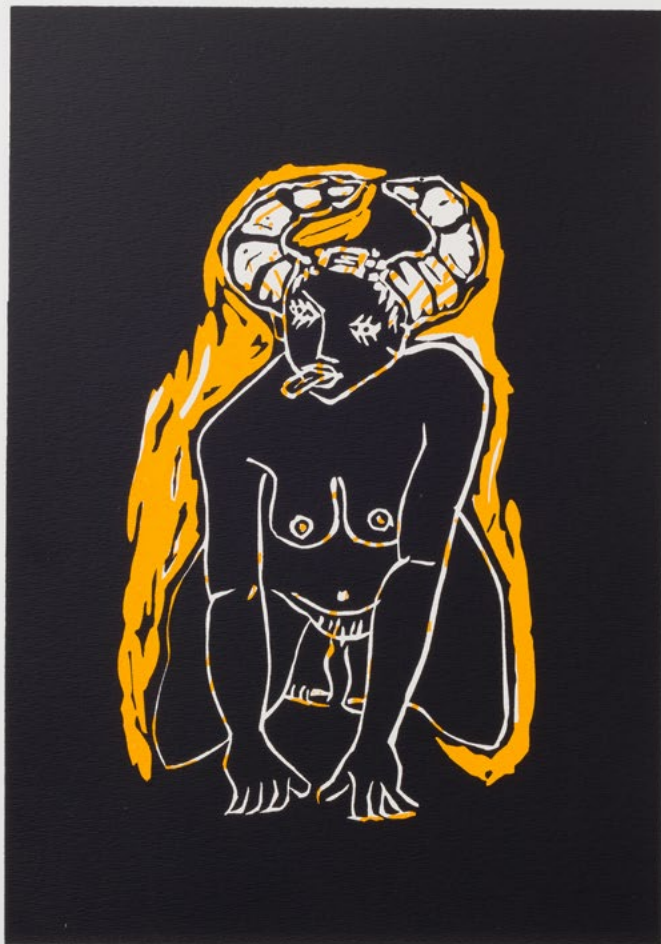
from Búfala series

2021

watercolor, graphite, conté
à Paris pencil and acrylic
on paper

38 x 28 cm

15 x 11 1/8 in



PIE

AP 2021

Rosana Paulino

from Búfala series

2021

watercolor, graphite, conté
à Paris pencil and acrylic
on paper

55 x 42 cm

21 5/8 x 16 1/2 in



Rosana Paulino

*Autorretrato com máscara
africana*

1997

conté à Paris pencil on paper

20.5 x 15.5 cm

8 1/8 x 6 1/8 in



Rosana Paulino

*Autorretrato com máscara
africana*

1997

conté à Paris pencil on paper

42 x 29.7 cm

16 1/2 x 11 3/4 in



Rosana Paulino

*Autorretrato com
máscara africana*

1997

graphite and conté à
Paris pencil on paper

32 x 24 cm

12 5/8 x 9 1/2 in





Rosana Paulino

*Autorretrato com
máscara africana*

1997

conté à Paris pencil
on paper

32 x 24 cm

12 5/8 x 9 1/2 in



Rosana Paulino

*Autorretrato com
máscara africana*

1997

ink on paper

32 x 24 cm

12 5/8 x 9 1/2 in



Rosana Paulino

*Autorretrato com
máscara africana*

1997

ink, ink wash and
green ink on paper

42 x 29.7 cm

16 1/2 x 11 3/4 in





Rosana Paulino

from Tecelás series

2003

watercolor and graphite
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in



Rosana Paulino

from Tecelás series

2003

watercolor and graphite
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in





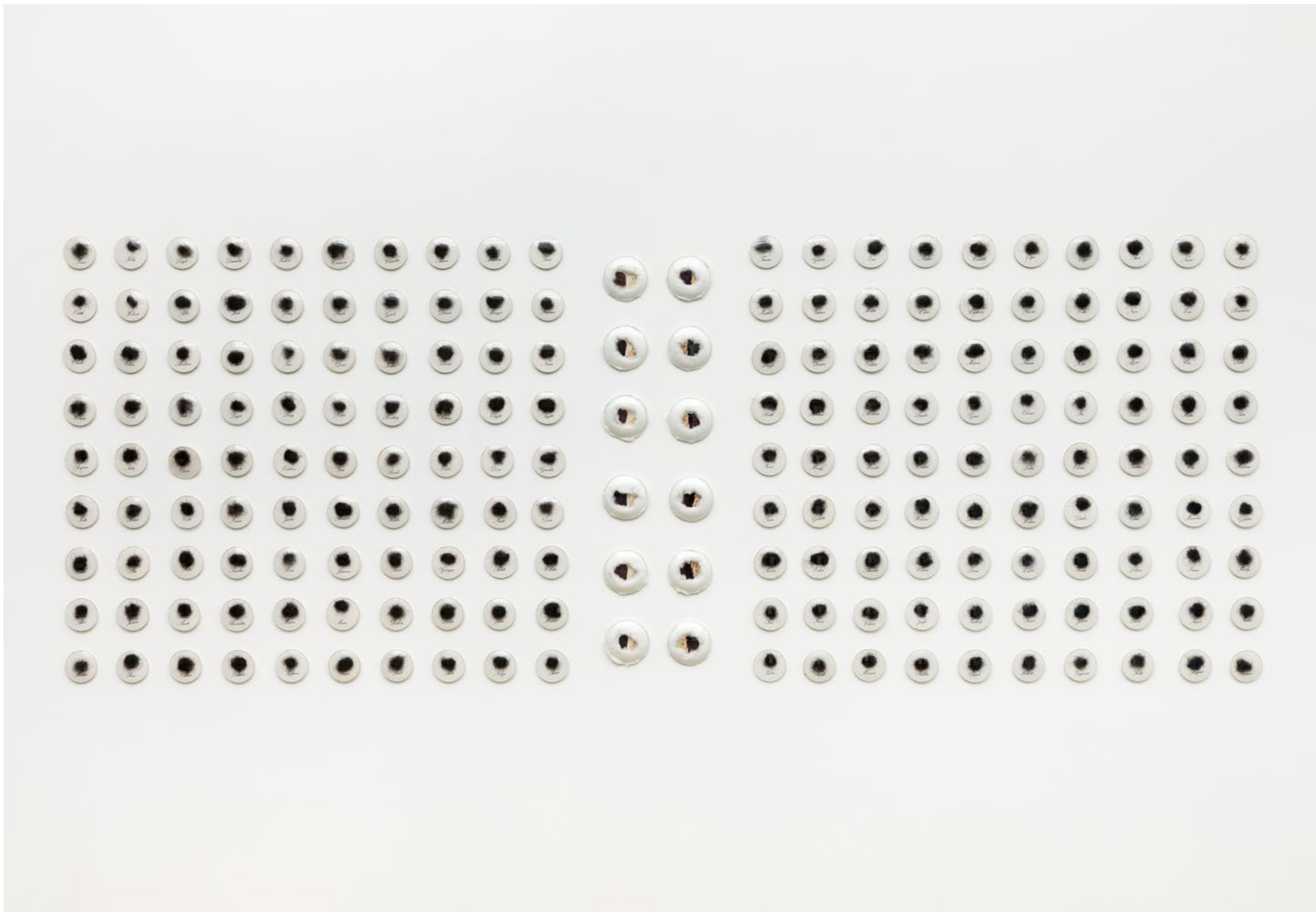
Rosana Paulino, *Parede da memória*, 1994/2015 patuás in acrylic cloth and fabric stiched with cotton thread, photocopy on paper and watercolor, $3 \frac{1}{8} \times 3 \frac{1}{8} \times 1 \frac{1}{8}$ in, $8 \times 8 \times 3$ cm (each)





Rosana Paulino, *Ama de leite*, 2007, Monotipias sobre tecido, fitas de cetim, vidros e fotografia digital, dimensões variáveis, 200 × 180 cm, 78 3/4 × 70 7/8 in (tecido)





Rosana Paulino, *Untitled*, 2006, watch glasses, hair and leterset, photographs and cotton, 112 × 297 cm, 44 1/8 × 116 7/8 in





Rosana Paulino, *Untitled*, 2006, watch glasses, hair and letraset, photographs and cotton, 112× 297 cm, 44 1/8 × 116 7/8 in

At the end of the 1990s, Paulino's practice becomes more three-dimensional. Her drawings are expanded into the installation *Tecelãs* [Weavers] (2003), made of clay and cotton thread pieces. Here, the female figures of women/silkworms, rather than being protected, freely proliferate, coming out of cocoons and expanding onto walls. The excluded Kafkan insectsubject serves again as a metaphor for the female, but unexpectedly it is also able to transform existence into something beyond social constraints.

– Valéria Piccoli e Pedro Nery





Rosana Paulino

Das avós

2019

video

6'

[watch here](#)





Rosana Paulino, *História Natural*, 2016, artist book - mixed media on images transfered on paper and fabric, linoleography, dry point and seam, 29.5 × 39.5 cm

As Gentes





Rosana Paulino - Inside The Studio ([click to watch the video](#)).



The Black female body collects layers and layers of oppression – of race, gender and class. But it is this racialized female body that remains, in its utmost complexity, unrepresentable by white-centric lenses. Despite the lack of language and vocabulary in the so-called Western arts to deal with these existences [...] Rosana Paulino makes use of plants that are significant in Afro-Brazilian cultures, such as the dracaena trisfasciata (the sword of iansã), the Swiss cheese plant, the dragon-tail plant and the bromelia, to create, through a symbolic nature, a regime of visibility that allows the complexity of Black female subjectivity in the diaspora and its archetypes to be perceived.

– Lorraine Mendes
The Time of Things, June 2022

Education

2011

PhD in Fine Arts at School of Communications and Arts at University of São Paulo

1995

BFA in Fine Arts at School of Communications and Arts at University of São Paulo

Solo Exhibitions

2024

Novas Raízes, Casa Museu Eva Klabin, Rio de Janeiro, Brazil

Amefricanana, MALBA, Buenos Aires, Argentina

2023

Nascituras, Mendes Wood DM, São Paulo, Brazil

2022

The Liability of Threads, Kunstverein Braunschweig, Brunsvique, Germany

The time of things, Mendes Wood DM, Brussels, Belgium

2019

BÚFALA, Mendes Wood DM, São Paulo, Brazil

Rosana Paulino: A Costura da Memória, Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil

Paraíso Tropical, The Frank Museum of Art, Otterbein University, Ohio, USA

Rosana Paulino: Outras Histórias, Dot'Art Galeria, Belo Horizonte, Brazil

2018

Rosana Paulino: A Costura da Memória, Pinacoteca do Estado de São Paulo, Brazil

Assentamento, Clifford Art Gallery, Colgate University, New York, EUA

Paraíso Tropical, Museu de Artes Visuais da Unicamp, Campinas, Brazil

2017

Alinhavando Histórias, Senac, São Paulo, Brazil

¿História Natural?, CCSP, São Paulo, Brazil

Atlântico Vermelho, Padrão dos Descobrimentos, EGEAC, Lisbon, Portugal

2016

Atlântico Vermelho, Galeria Superfície, São Paulo, Brazil

2015

Assentamento(s): Adão e Eva no paraíso Brasileiro, IPN, Instituto Pretos Novos Rio de Janeiro, Brazil

2013

Assentamento, Museu de Arte Contemporânea de Americana, São Paulo, Brazil

2011

O Amor: Modos e Usos, Ateliê OÇO/Galeria Cinesol São Paulo, Brazil

2010

Tecido Social, Galeria Virgílio, São Paulo, Brazil

Memórias de Sombras, Hall do Teatro Jorge Amado, Carapicuíba, São Paulo, Brazil

2009

Da Memória e das Sombras: As Amas Senzala do Casarão do Parque Ecológico, Parque Ecológico, Campinas, Brazil

2007

Rosana Paulino: Obra gráfica, Galeria Nello Nuno, FAOP (Fundação de Arte de Ouro Preto), Ouro Preto, Brazil

2006

Colônia, Galeria Virgílio, Brazil.

2000

Desenhos, Doações recentes Centro Cultural São Paulo, Brazil

1997

Álbum de Desenho, Galeria Adriana Penteadó, São Paulo, Brazil

1995

A New Face in Hell, Galeria Adriana Penteadó, Brazil

1994

Mostra dos Seleccionados do Centro Cultural São Paulo, São Paulo, Brazil

Group Exhibitions

2025

Negra Arte Sacra, Axé Ile Obá, São Paulo, Brazil

Afro Brasilidade, FGV Arte, Rio de Janeiro, Brazil

Dignidade e luta: Laudelina de Campos Mello, Instituto Moreira Salles, Poços de Caldas, Brazil

Cartographies for after the end, Centre Pompidou-Metz, Metz, France

2024

Project a Black Planet: The Art and Culture of Panafrica, The Art Institute of Chicago, Chicago, USA

Artistas do vestir, uma costura dos afetos, Itau Cultural, São Paulo, Brazil

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

35th São Paulo Bienal – coreografias do impossível, Palácio das Artes, Belo Horizonte; Museu da Inconfidencia, Ouro Preto; Palácio Anchieta, Vitória, Brazil

Ancestral, Museu de Arte Brasileira / FAAP, São Paulo, Brazil

Project a Black Planet: The Art and Culture of Panafrica, Art Institute of Chicago, Chicago, USA

Hackeando o Poder, Museu da República, Rio de Janeiro, Brazil

The Lives of Animals, Museum of Contemporary Art, Antwerp, Belgium

Rio: a medida da terra, Galeria Flexa, Rio de Janeiro, Brazil

Um defeito de cor, SESC Pinheiros, São Paulo, Brazil

DOS BRASIS, SESC Belenzinho, São Paulo and SESC Quitandinha, Rio de Janeiro, Brazil

Atlântico Vermelho, UN, Geneva, Switzerland

Antes e Agora, Longe e Aqui Dentro, Museu Oscar Niemeyer, Curitiba, Brazil

O Legado Burle Marx, MAM-Rio, Rio de Janeiro, Brazil

2023

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

O cio da terra / Ócio da Terra, Fundación Pablo Atchagarry, Miami, USA

35th Bienal de São Paulo, São Paulo, Brazil

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

DOS BRASIS: arte e pensamento negro, Sesc Belenzinho, São Paulo, Brazil

Decolonial Expressions, Musée d'histoire de Nantes, Nantes, France

África: Diálogos com o contemporâneo, Museu Oscar Niemeyer, Curitiba, Brazil

Um Oceano para Lavar as Mãos, Sesc Quitandinha, Petrópolis, Brazil

Pequenas pedras polidas, Sesc, Brazil

No caminho dos sonhos, Instituto Nise de Silveira, Rio de Janeiro, Brazil

O mais profundo é a pele, Belizário Galeria, São Paulo, Brazil

Elzéard Bouffier, TheMerode, Brussels, Belgium

BRASIL FUTURO: AS FORMAS DA DEMOCRACIA, Museu Nacional da República, Brasília, Brazil

2022

Quilombo: vida, problemas e aspirações do negro, Galeria do Lago - Inhotim, Brumadinho, Brazil

32º Programa de Exposições CCSP – II MOSTRA 2022, CCSP, São Paulo, Brazil

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

Histórias Brasileiras, MASP, São Paulo, Brazil

DESVAIRAR 22, Sesc Pinheiros, São Paulo, Brazil

Tercer ojo, MALBA, Buenos Aires, Argentina

Por muito tempo acreditei ter sonhado que era livre, Instituto Tomie Ohtake, São Paulo, Brazil

59th International Biennale di Venezia – The Milk of Dreams, Veneza, Itália

Brasilidade: Pós Modernismo, CCBB, Brasil

Espaços do Ainda, Paço Imperial, Rio de Janeiro, Brazil

A casa é sua: migração e hospitalidade fora do lugar, Paço Imperial, Rio de Janeiro, Brazil

Global Positioning, Public Art Foundation, New York, Boston, Chicago, EUA

2021

Arqueólogas do Afeto, Galeria Bruno Múrias, Lisboa, Portugal

Carolina Maria de Jesus: um Brasil para os brasileiros, Instituto Moreira Salles, São Paulo, Brazil

Brasilidade: pós-modernismo, Centro Cultural Banco do Brasil, Brazil

Afro-atlantic Histories, Museum of Fine Arts, Houston, Texas, USA

Da Letra a Palavra, Museu Judaico de São Paulo, São Paulo, Brazil

2020

Casa Carioca, MAR, Rio de Janeiro, Brazil

Transbordar: Transgressões do Bordado na Arte, Sesc Pinheiros, São Paulo, Brazil

What I really want to tell you, Mana Contemporary, Chicago, EUA

CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil

Beyond the Black Atlantic, Kunstverein Hannover, Hannover, Germany

22nd Sydney Biennial, Sydney, Australia

2019

21º Bienal Sesc VideoBrazil, Sesc 24 de Maio, São Paulo, Brazil

Palavras Somam, MAB FAAP, São Paulo, Brazil

Slavery in the Hands of Harvard, Harvard University, Massachusetts, EUA

O rio dos Navegantes, MAR: Museu de Arte do Rio de Janeiro, Brazil

What I really want to tell you, Atchugary Art Center, Miami, EUA

PretaAtitude, Sesc Vila Mariana, São Paulo, Brazil

Arte Naiff, EAV Parque Lage, Rio de Janeiro, Brazil

2018

Arte, Democracia e Utopia, MAR: Museu de Arte do Rio de Janeiro, Brazil

Afroamericanos, Centro de La Imagen, Cidade do Mexico, Mexico

Histórias Afro Atlânticas, MABrazil, Museu de Arte de São Paulo, São Paulo, Brazil

Histórias Afro Atlânticas, Instituto Tomie Ohtake, São Paulo, Brazil

PretaAtitude, Sesc São Carlos, São Carlos, Brazil

2017

South, South: Let me begin again, Goodman Gallery Cape Town, South Africa

Aquí Estamos: The Heart of Arte The National HiBrazilanic, Cultural Center Art Museum, Albuquerque, New Mexico, USA

São Paulo Não É Uma Cidade: Invenções Do Centro, Sesc 24 de Maio, São Paulo, Brazil

2016

Silêncio(s) do Feminino, Caixa Cultural, São Paulo, Brazil

La corteza del Alma Galeria Fernando Pradilla, Madrid, Spain

Bienal Naïfs do Brazil, Sesc São Paulo, Brazil

2015

TERRITÓRIOS: Artistas Afrodescendentes no Acervo da Pinacoteca, Pinacoteca do Estado, São Paulo, Brazil

Rio Setecentista, quando o Rio virou capital, MAR: Museu de Arte do Rio de Janeiro, Brazil

Art Ria IPN: Instituto Pretos Novos, Rio de Janeiro, Brazil

2014

Corpos Insurgentes, SESC Vila Mariana, São Paulo, Brazil

Poder provisório, MAM – Museu de Arte Moderna de São Paulo, Brazil

Mulheres Negras, Obscure Beauté du Brésil E Brazilace Cultural Fort Grifoon à Besançon, Besançon, France

2013

Brazileiros e Americanos na Litografia do Tamarind Institute, Museu AfroBrazil, São Paulo, Brazil

A Nova Mão Afro Brasileira, Museu AfroBrazil São Paulo, Brazil

2012

AFRO: Black identity in America and Brazil Tamarind Gallery, Albuquerque, New Mexico, USA

Gravura em campo expandido, Estação Pinacoteca, Pinacoteca do Estado, Brazil,

2011

Contemporânea Art Paraty, Festival Internacional das Artes Visuais Paraty, Rio de Janeiro e Museu AfroBrazil, Brazil

Incorporations. Europália, La Centrale Eletrique, Bruxelas, Bélgica

2010

Shoá: Reflexões para um mundo mais Tolerante, SESC Pompéia, São Paulo, Brazil

Estéticas, sueños y utopias de los artistas de Brazil por La libertad, Museo de la Solidaridad Salvador Allende, Santiago, Chile

2009

Nós, Museu da República, Rio de Janeiro, Brazil

Roots and More: The Journey of the Brazilirits, Afrika Museum, Berg en Dau, Holanda

Os Mágicos Olhos das Américas, Museu Afro Brazil, São Paulo, Brazil

2008

Panorama dos Panoramas, MAM – Museu de Arte Moderna de São Paulo, Brazil

Brazil ARTE, Pavilhão da Bienal, Parque do Ibirapuera, Brazil

Distância e Proximidade, Projeto Toldos Fundação Calouste Gulbenkian, Lisbon, Portugal

2007

In someone else's skin, Bard College, Nova York, USA

Mulheres Artistas / Olhares Contemporâneos, Museu de Arte Contemporânea da Universidade de São Paulo, MAC/USP, São Paulo, Brazil

Brazil, Áfricas, Américas: Encuentros Convergentes: Ancestralidad y Contemporaneidad, Bienal de Valencia, Valencia, Spain

2006

Réplica e Rebeldia, Artistas de Angola, Brazil, Cabo Verde e Moçambique

Exposição itinerante realizada pelo Instituto Camões e tendo passado até o momento por Moçambique, Angola, Cabo Verde e Brazil (MAM Bahia e MAM Rio de Janeiro)

Manobras Radicais, Centro Cultural Banco do Brasil, Brazil

2005

60 pós 60, Centro Cultural São Paulo, São Paulo, Brazil

BArte, Feira Internacional de Arte Moderna e Contemporânea Parque do Ibirapuera, Brazil

2004

Trienal Poli/Gráfica de San Juan: América Latina y el Caribe, San Juan, Porto Rico

Mostra de abertura do Museu AfroBrazil, Museu AfroBrazil, São Paulo, Brazil

2003

IV Bienal do Mercosul, Cais do Porto, Rio Grande do Sul, RS, Brazil

2º FAN – Festival de Arte Negra de Belo Horizonte, Casa do Conde, Brazil

Arte e Sociedade: uma relação polêmica, Itaú Cultural São Paulo, Brazil

2002

Desenho Contemporâneo, MAC, Museu de Arte Contemporânea de Americana, Brazil

São ou não são gravuras?, Museu de Arte de Londrina, Paraná, Brazil

2001

Virgin Territory, National Museum of Women in the Arts, Washington DC, USA

Côte à Côte, Art Contemporain du Brazil, CapcMusée d'art Contemporain, Bordeaux, France

Panorama da Arte Brasileira, MAM São Paulo, Brazil

Fotografia não fotografia, MAM São Paulo, Brazil

São ou não são gravuras?, MAM Villa Lobos, Brazil

2000

Bienal Brazil + 500, Arte Afro,Brazileira, Fundação Bienal de São Paulo, Brazil

América fotolatina, Museu de las Artes de la Universidad de Guadalajara, Mexico

Século XX: Arte do Brazil, Fundação Calouste Gulbenkian, Lisbon, Portugal

Marcas do Corpo, Dobras da Alma, Mostra da Gravura da Cidade de Curitiba, Brazil

1999

9º Bienal Internacional de Fotografia, BIF 99, Centro de La Imagen, Cidade do Mexico, Mexico

Public Collections

Centre Pompidou

University of New Mexico Art Museum

Museu de Artes de Buenos Aires

The Frank Museum of Art, Otterbein University

Pinacoteca do Estado de São Paulo

Museu de Arte de São Paulo

Museu de Arte Moderna de São Paulo

Pinacoteca Municipal – Centro Cultural São Paulo

Museu AfroBrasil – São Paulo

Museu Salvador Allende

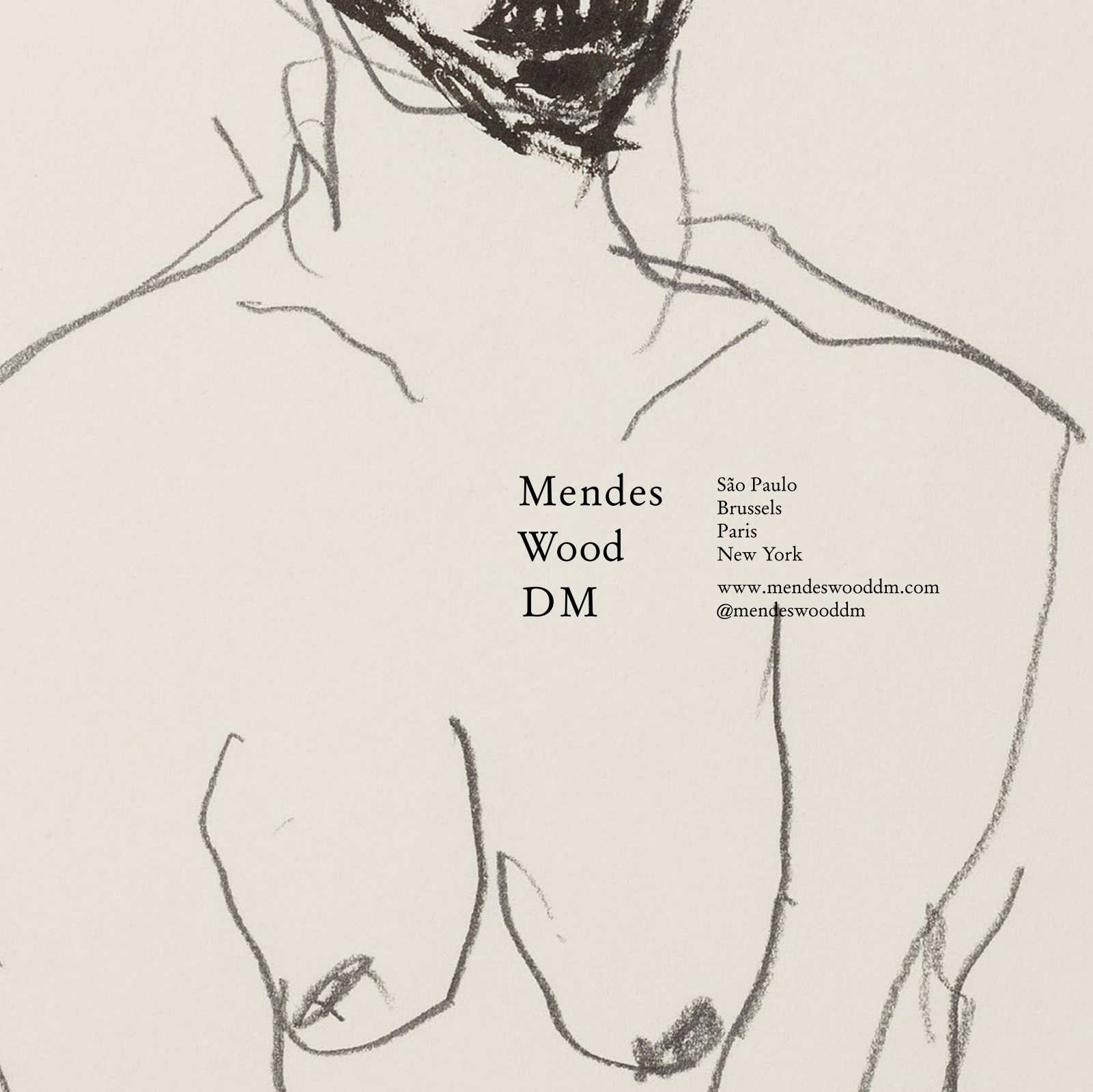
Pérez Art Museum

Museu Oscar Niemeyer

Awards

MUNCH Award 2024

Konex Mercosur 2022: Visual Artsd



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