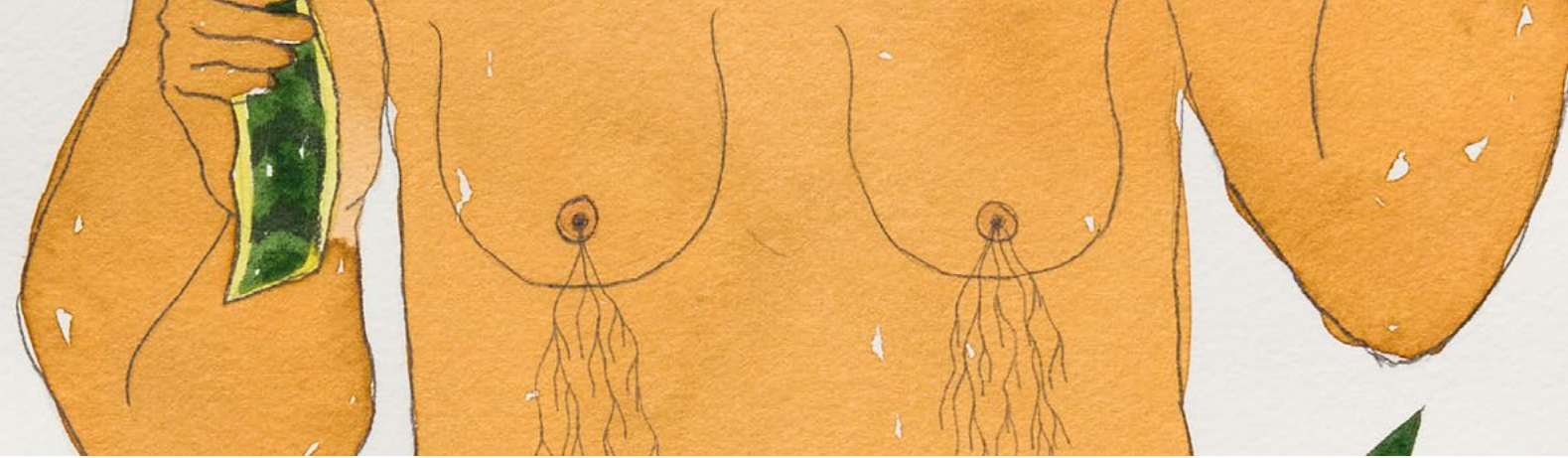


A watercolor illustration of a woman with a large, spiky crown of green leaves. She has orange-brown skin and green eyes. Red leaves are in her mouth, and she holds a bunch of red leaves in her right hand. The background is white with a faint white geometric frame.

# Rosana Paulino

b. 1967, São Paulo, Brazil  
lives and works in São Paulo

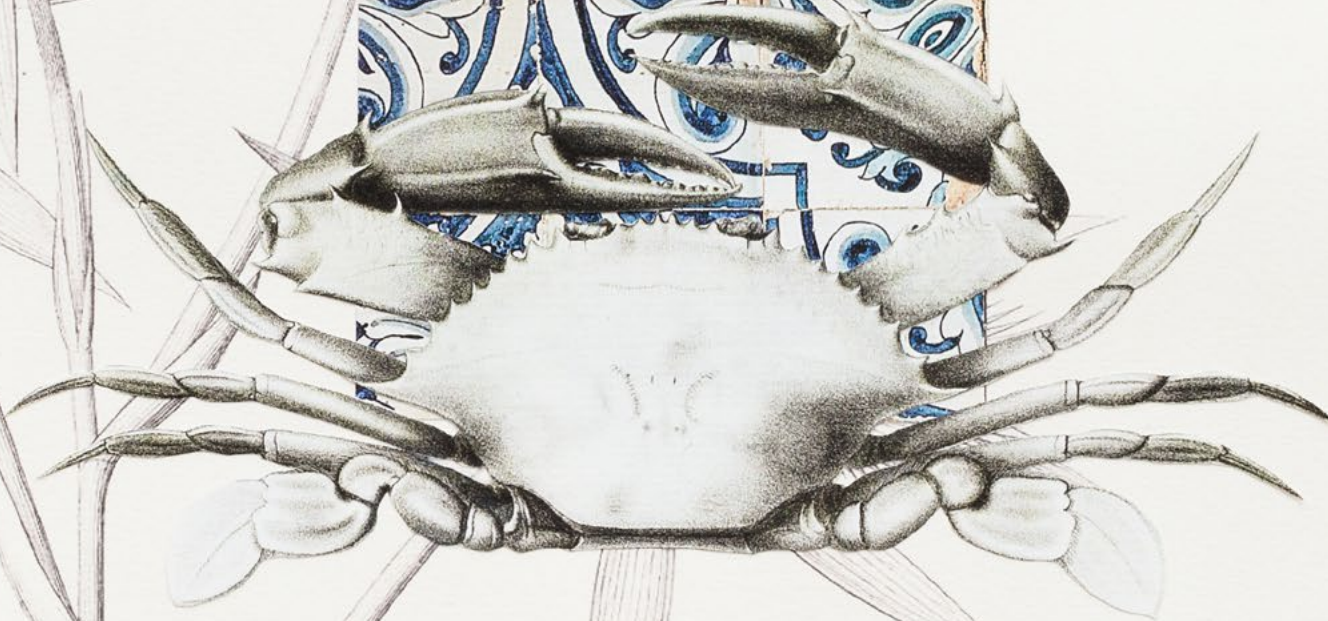


Rosana Paulino's work centers around social, ethnic, and gender issues, focusing in particular on Black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, 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.

**Rosana Paulino** (b. 1967, São Paulo, Brazil) lives and works in São Paulo

Some of the artist's solo exhibitions include: **Mendes Wood DM**, New York (2025); **Casa Museu Eva Klabin**, Rio de Janeiro (2024); **Museo de Arte Latinoamericano de Buenos Aires**, Buenos Aires (2024); **Mendes Wood DM**, São Paulo (2023); **Frank Museum of Art**, Otterbein University, Westerville (2019); **Pinacoteca do Estado de São Paulo**, São Paulo (2018); **Padrão dos Descobrimentos**, Lisbon (2017); **Espace Culturel Fort Griffon À Besançon**, Besançon (2014).

Additionally, her work was included in group shows such as: **61st International Biennale di Venezia**, Venice (2026); **Centre Pompidou-Metz**, Metz (2025); **Art Institute of Chicago**, Chicago (2024); **Museu de Arte Brasileira / FAAP**, São Paulo (2024); **35th Bienal de São Paulo**, São Paulo (2023); **59th International Biennale di Venezia**, Venice (2022); **National Gallery of Art**, Washington DC, (2022); **Public Art Foundation**, New York (2022); **CCBB**, Brazil (2022); **22nd Biennial of Sydney**, Sydney (2020); **Instituto Moreira Salles**, São Paulo (2021); **21st Bienal SESC VideoBrazil**, São Paulo (2019); **Harvard University**, Cambridge (2019); **Instituto Tomie Ohtake**, São Paulo (2018).



SELECTED  
EXHIBITIONS





2025

Mendes Wood DM, New York

*Diálogos do Dia e da Noite*

In *Diálogos do Dia e da Noite* (Dialogues of the Day and of the Night) the artist presents a series of new paintings, set in nightly or nocturnal environments, that challenge historical subjectivities of Black women. Inspired by the possibilities of nightfall and against a backdrop of dreams, Paulino returns to archetypes, female bastions, goddesses or guides, many of which emerge from her ongoing series *Senhora das Plantas*. This time,

these women-like figures with limbs sprawling into tree roots, hair growing as leaves, or fingers blossoming into flowers, stand, crawl, or kneel in darkness. Emerging at night, they confront viewers with the mysteries that exist in the darkest hours, forming a botanical mythos that is at once attractive and deceiving.









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.



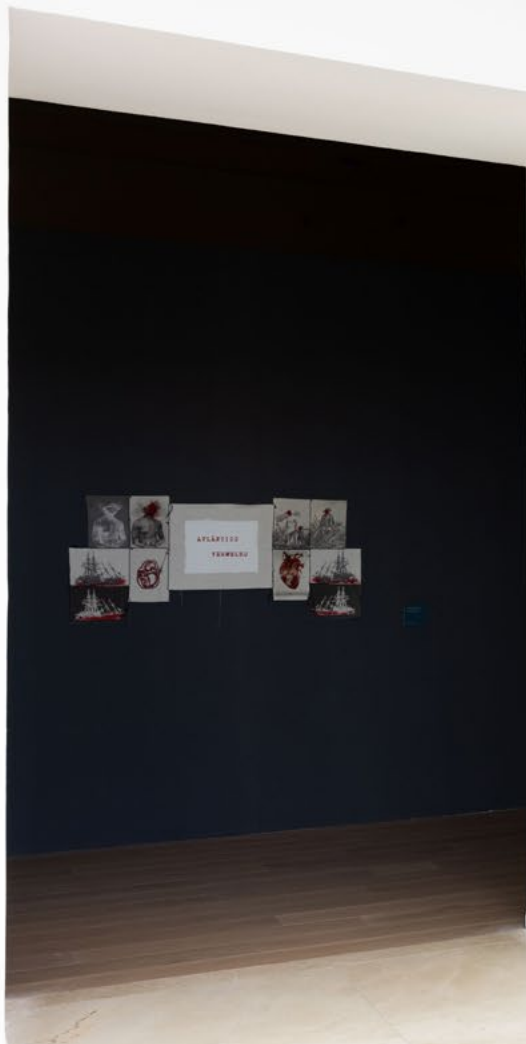
2024  
The High Line  
*The Creation of the Creatures of Day and Night*



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







# ROSANA PAULINO AMERICANA

Del 22 de marzo al 10 de junio, 2024

Curadores  
Andrea Giunta  
Igor Simões

Amefricana es la exhibición más completa que se realizó de Rosana Paulino (São Paulo, 1967) en un espacio de América Latina en el Brasil. Incluye más de 80 obras que dan cuenta de la intensa experimentación de la artista con el lenguaje visual: fotografías, instalaciones, dibujos, videos y grabados. El propósito es rescatar y poner a la luz una historia de resistencia y de recuperación.

Desde los años 90, Paulino aborda la representación del cuerpo de las esclavizadas en el Brasil y la reconstrucción de los rituales de resistencia de las mujeres de gestación que fueron reducidas a la esclavitud por el tráfico de África a Brasil. En la historia estadounidense, el cuerpo de la mujer es objeto de complejas tensiones políticas que articulan la maternidad con la esclavitud, incluida la depresión. La artista cuestiona su construcción como el ser más vulnerable de la comunidad y se vuelve a utilizar algunas prácticas que la historia del Brasil le atribuye: América Negra, además de una investigación personal en la literatura colonial del Atlántico que involucra a los navegantes de Europa, la India y el Caribe.

Amefricana is the most comprehensive exhibition of work by Rosana Paulino (São Paulo, 1967) ever held in a Latin American museum outside Brazil. It brings together over eighty pieces that attest to the artist's intensive experimentation with visual languages like transferred, installations, photographs, video and screen printing, making (re)visibility work is always connected with shedding light on a history of violence and recuperation in its wake.

Since the nineties, Paulino has represented both the trauma of slavery in Brazil and the ways that the race that shapes million people brought to the Americas from Africa in bondage over the course of more than three centuries has reappropriated their affective ties on this continent. In other words, she addresses the (re)colonized history of race and the complex cultural settings that characterize the Americas, including Argentina. The artist joins art, history, the sciences, and her own personal archive, interrogating the genealogies at play in Brazil and, indeed, those of the Atlantic. In her research, Paulino has discovered a collective dimension in the South Atlantic that grows out of an island that, in São Paulo, and its inhabitants.

The work Amefricana—coined by Brazilian thinker Lúcia Costello—sets out to envision the Brazilian thinker's experience through the (re)conceptions of Native and African peoples, (re)conceptions that would not be further later. Rosana Paulino's art asks visual questions: How has art history been reworked? What is science? What is progress? And where is Blackness in Brazil? Where might we find it in Argentina? These are the questions she formulates and elaborates in images that expand outward from drawing.

2024  
MALBA, Buenos Aires  
*Amefricanana*

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.



Small informational label on the wall.



Small informational label on the wall.

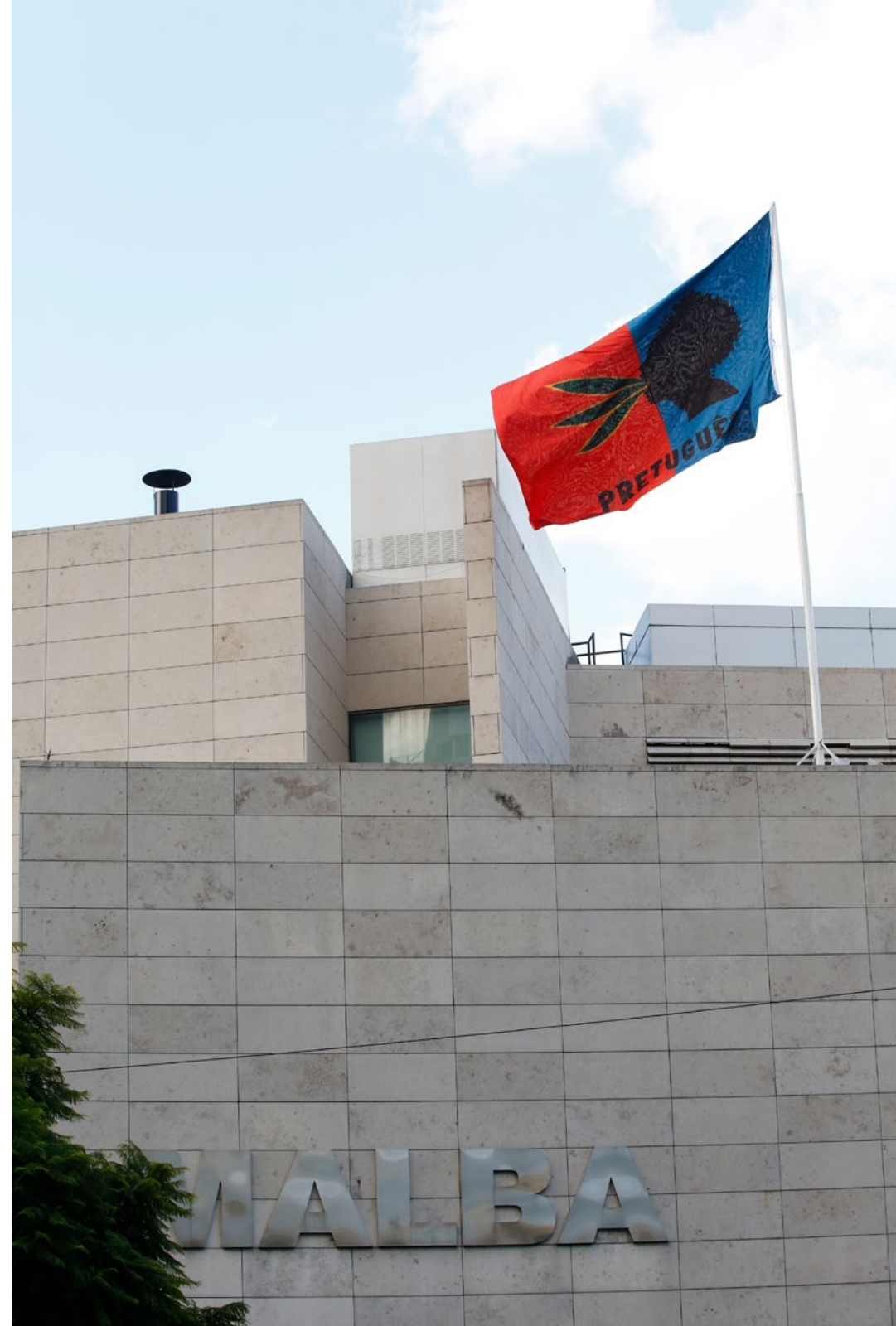


Textual information or a small poster related to the exhibition, located below the framed illustrations on the left wall.



Textual information or a small poster related to the exhibition, located on the right wall.

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.





Small informational text panel on the left wall.

Text panels on the back wall.





2023

35ª Bienal de São Paulo

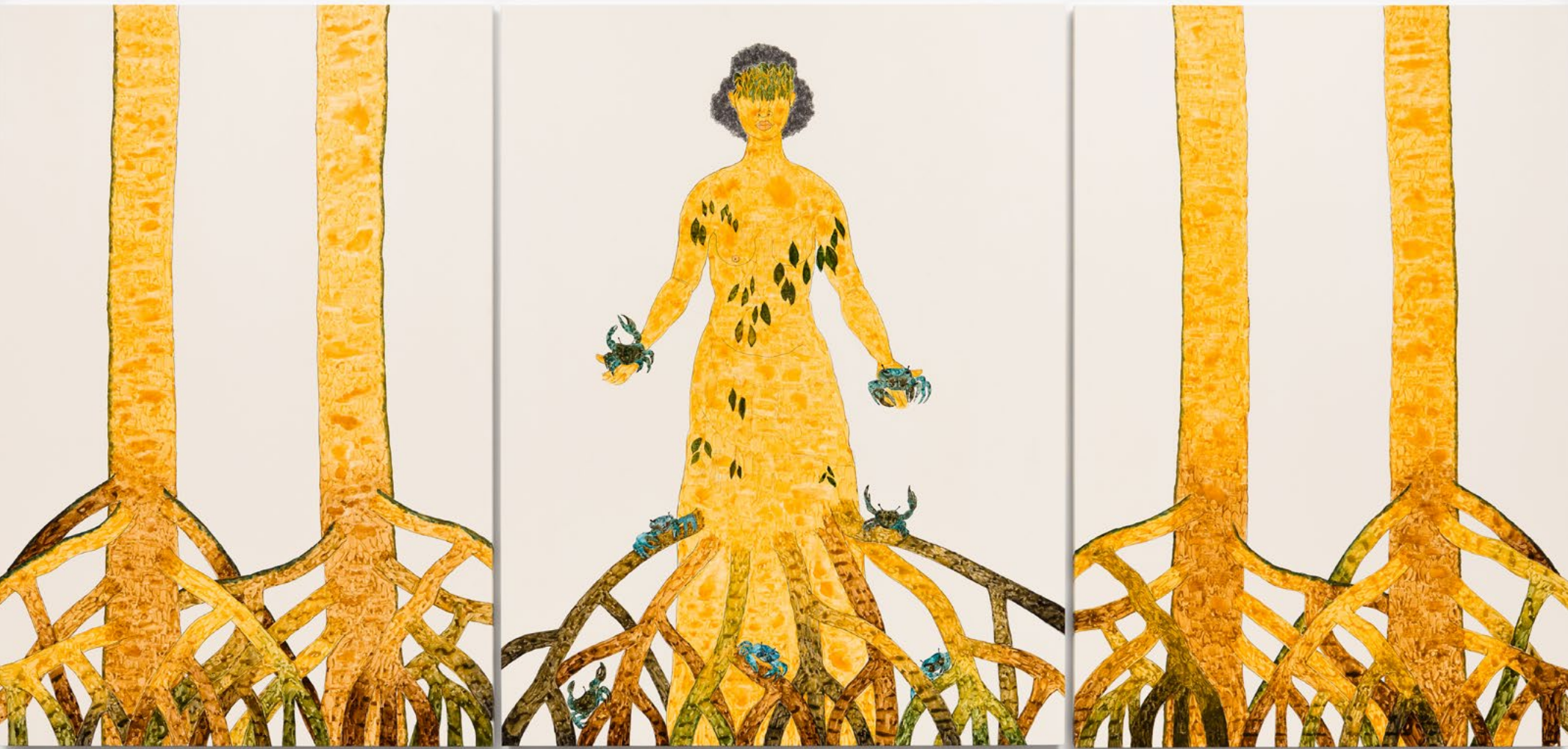
In the 2019 series *Búfala*, *Senhora das plantas* and *Jatobá*, by questioning the construction of a subjectivity that does not contemplate the black feminine, Paulino builds other archetypes and reclaims expropriated affectivities and psyches, revealing the closeness of these women to nature, whose 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.”



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.







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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zu rechtf  
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biologisch  
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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.





Informational text panels on the right wall, including a large panel with a grid of small images and a smaller panel with text.



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.



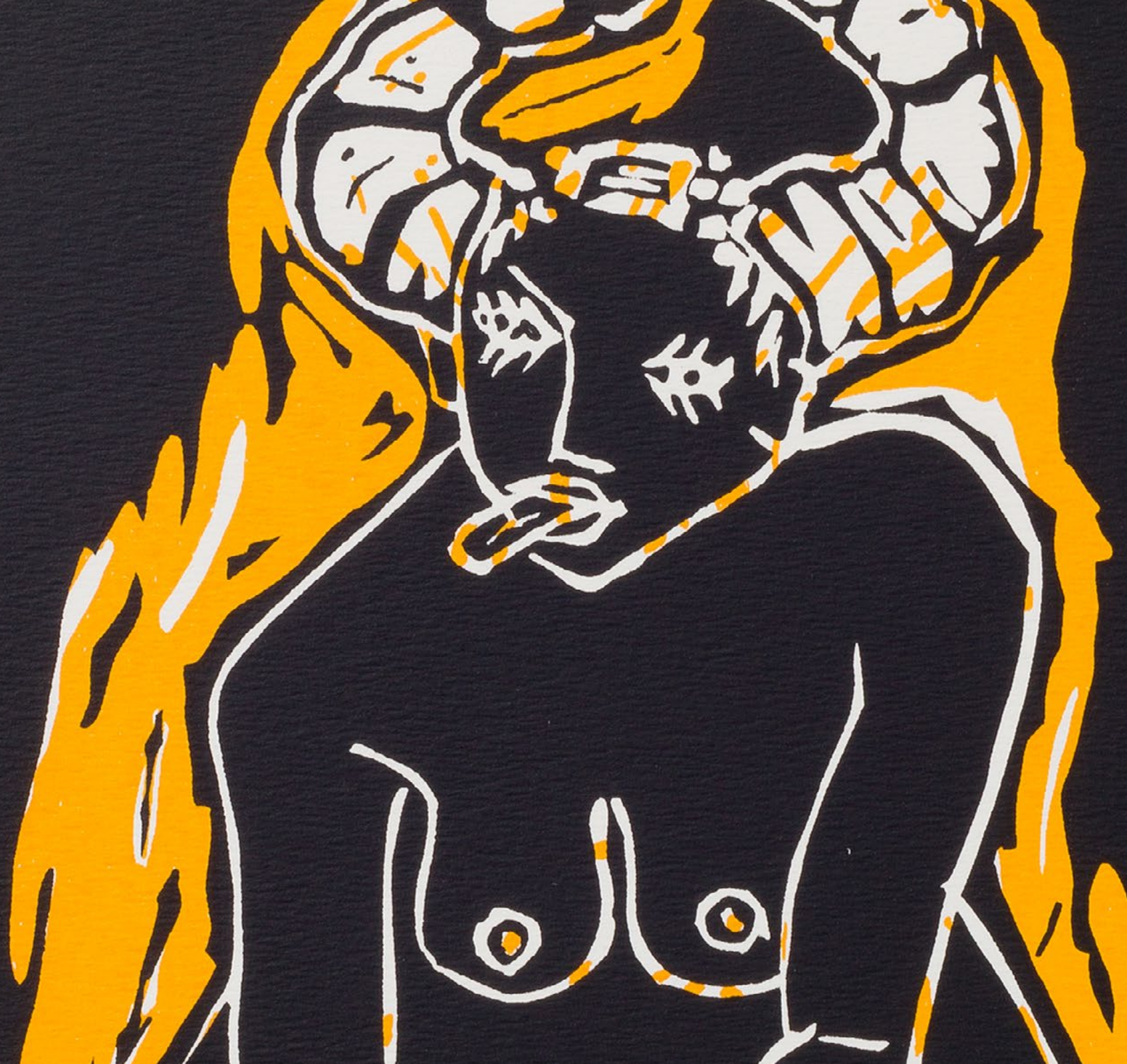




*Rosana Paulino: The Sewing of Memory* turns to Paulino's multifaceted body of work and its profound reflection on the way societal roles are structured in Brazil. The exhibition spans over 20 years of her career and highlights three main aspects in her work: firstly, the autobiographical element that 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?*.



SELECTED  
WORKS





**Rosana Paulino**

*Untitled*

2025

graphite, acrylic and natural pigment on canvas

133 x 96 x 4.5 cm

52 3/8 x 37 3/4 x 1 3/4 in

MW.ROP.511



**Rosana Paulino**

*Untitled*

2025

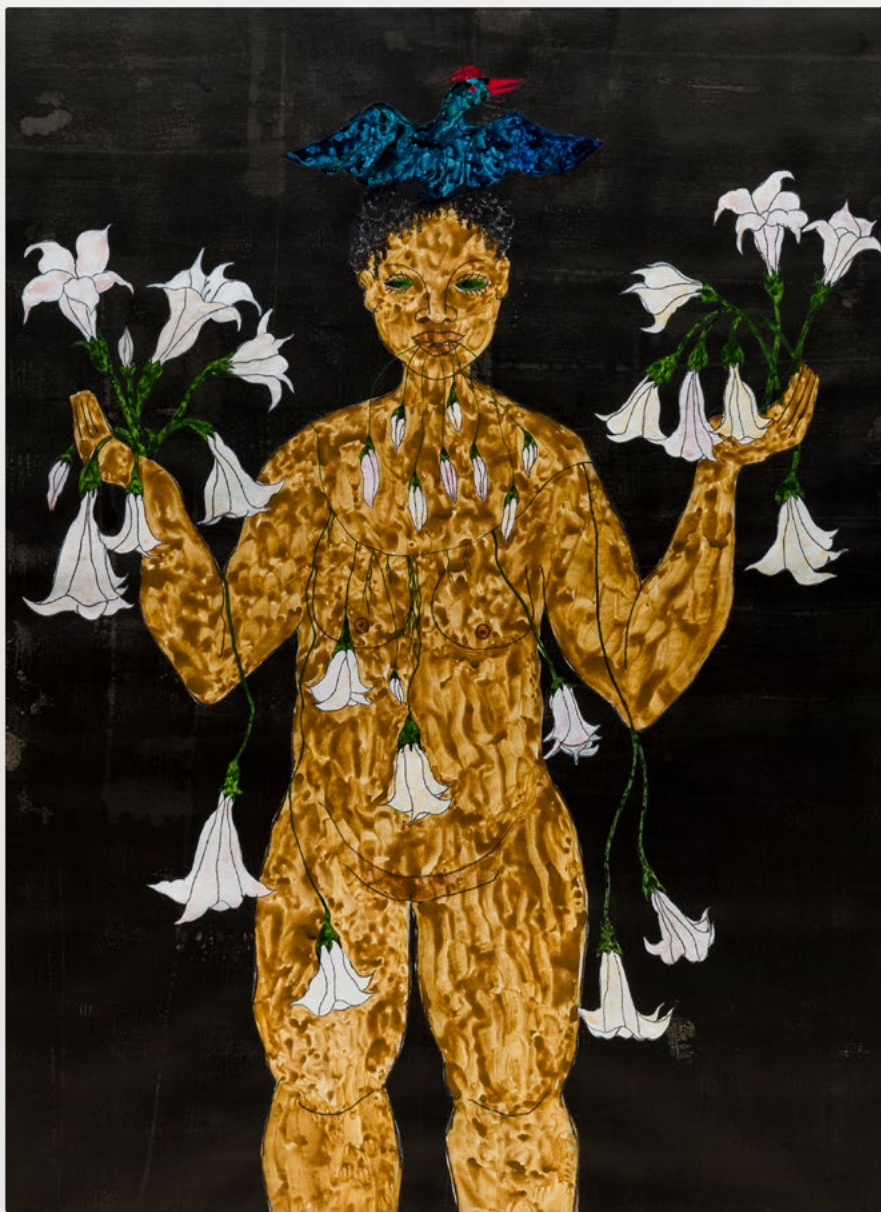
graphite, acrylic and natural pigment on canvas

213 x 159.5 x 4.5 cm

83 7/8 x 62 3/4 x 1 3/4 in

MW.ROP.509





**Rosana Paulino**

*Untitled*

2025

graphite, acrylic and natural pigment on canvas

133 x 96 x 4.5 cm

52 3/8 x 37 3/4 x 1 3/4 in

MW.ROP.515



**Rosana Paulino**

*Untitled*

2025

graphite, acrylic and natural  
pigment on canvas

57 x 63 x 3 cm

22 1/2 x 24 3/4 x 1 1/8 in

MW.ROP.513





**Rosana Paulino**

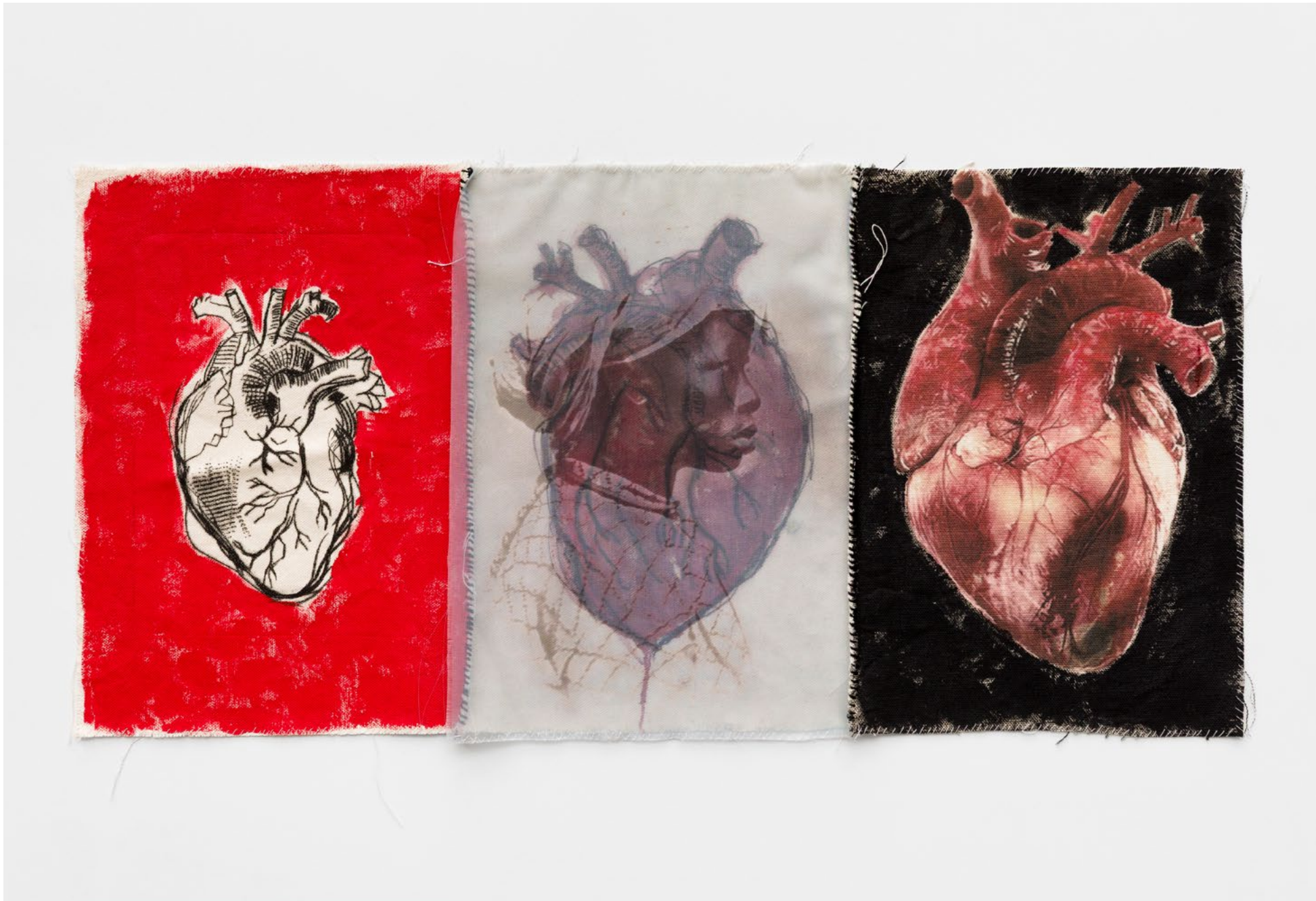
*Untitled, 2025*

graphite, acrylic and natural pigment on canvas

133 x 96 x 4.5 cm

52 3/8 x 37 3/4 x 1 3/4 in

MW.ROP.514



Rosana Paulino, *Coração Vermelho*, 2024, drypoint, digital print, acrylic, mixed media, and suture on fabric, 28.5 x 58 cm 11 1/4 x 22 7/8 in, MW.ROP.476



Rosana Paulino, *Untitled*, 2025, dermatographic pencil and dry pastel on paper, each drawing: 42 x 29.5 cm | 16 1/2 x 11 5/8 in, framed: 53 x 104 x 5 cm | 20 7/8 x 41 x 2 in, MW.ROP.507



Rosana Paulino

*Untitled*

2025

digital print, glass beads, paper clay, glass jar

dimensions variable

MW.ROP.524



Rosana Paulino

*Untitled*

2025

digital print, ceramic, laboratory watch glass, satin ribbons, glass beads, glass jar.

dimensions variable

MW.ROP.525



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 paradisiaca* [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**

*Mangue*

2022

watercolor, grafite on canvas

160 × 150 cm

60 1/4 × 35 3/8 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 Jatobá series*

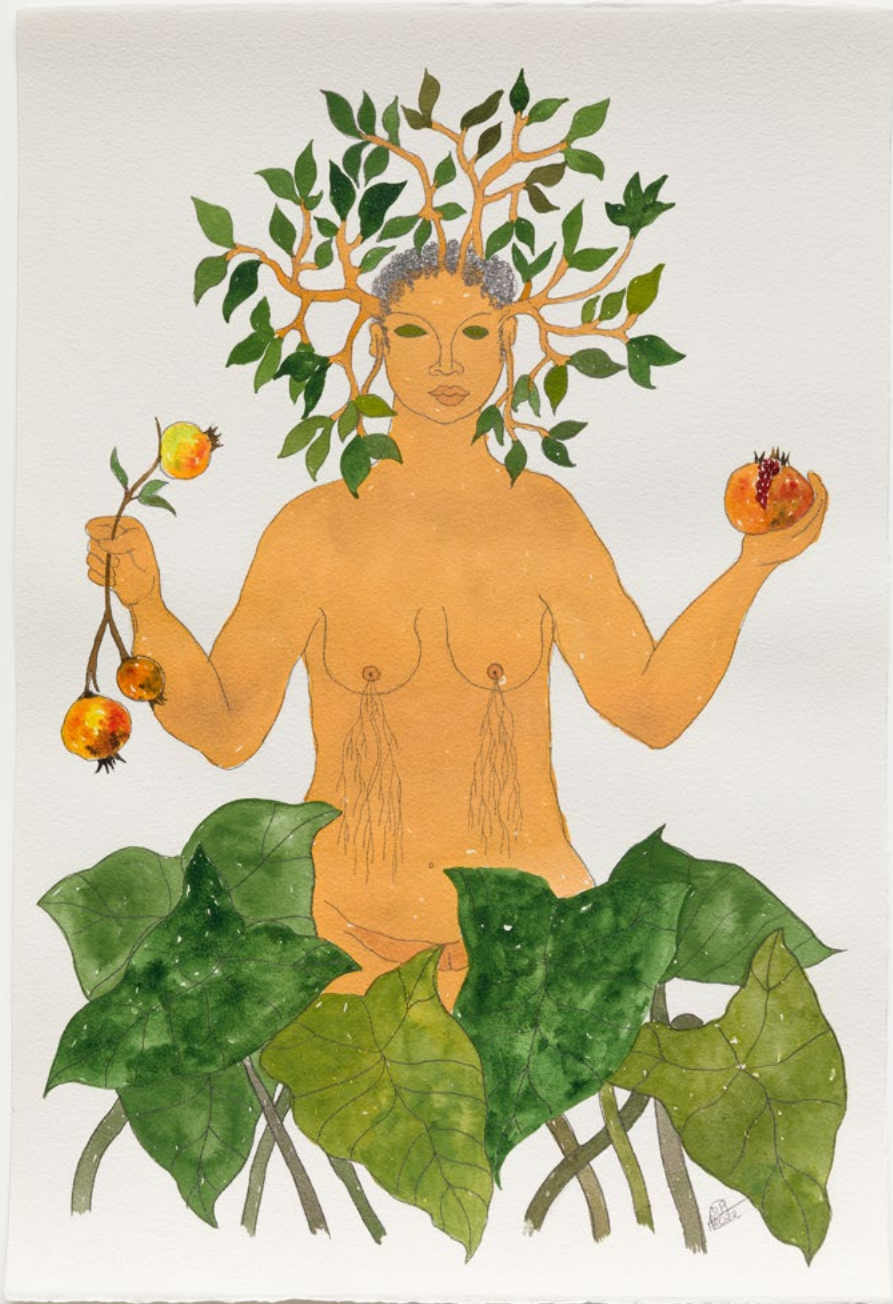
2022

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: 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: vermelbo 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**

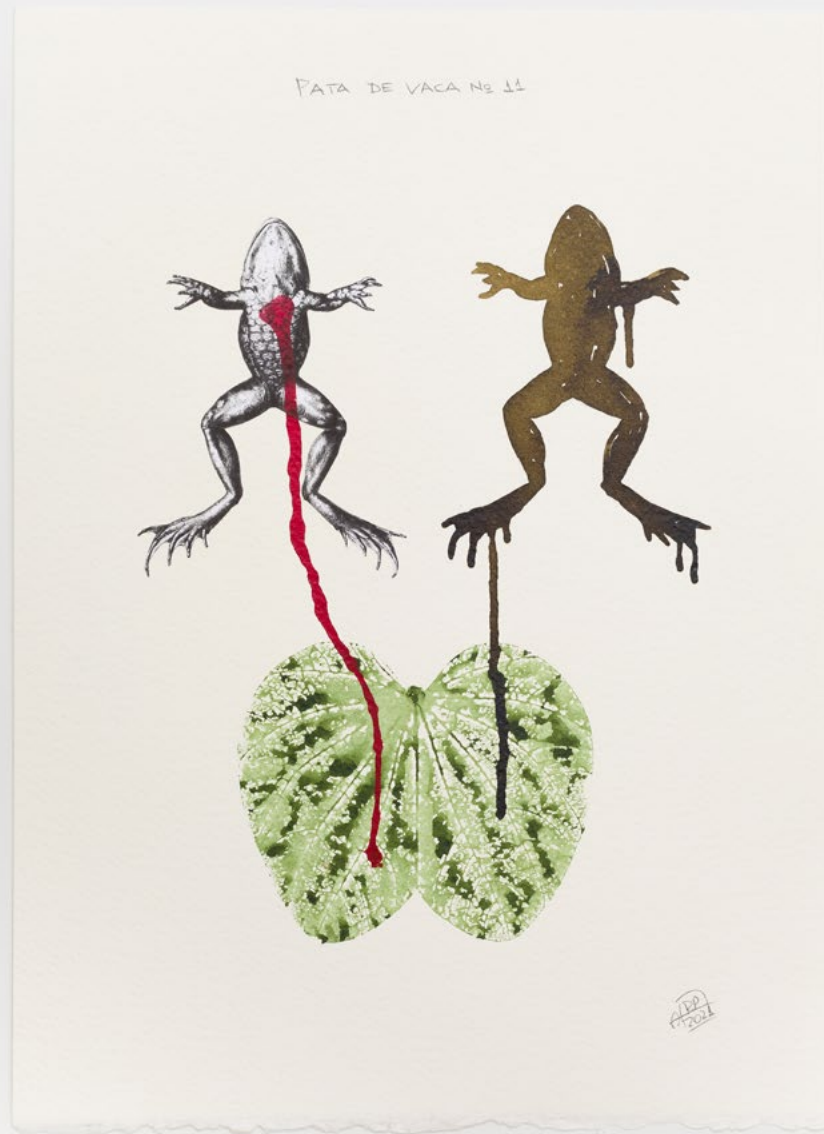
*A geometria à brasileira chega ao paraíso tropical*

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*

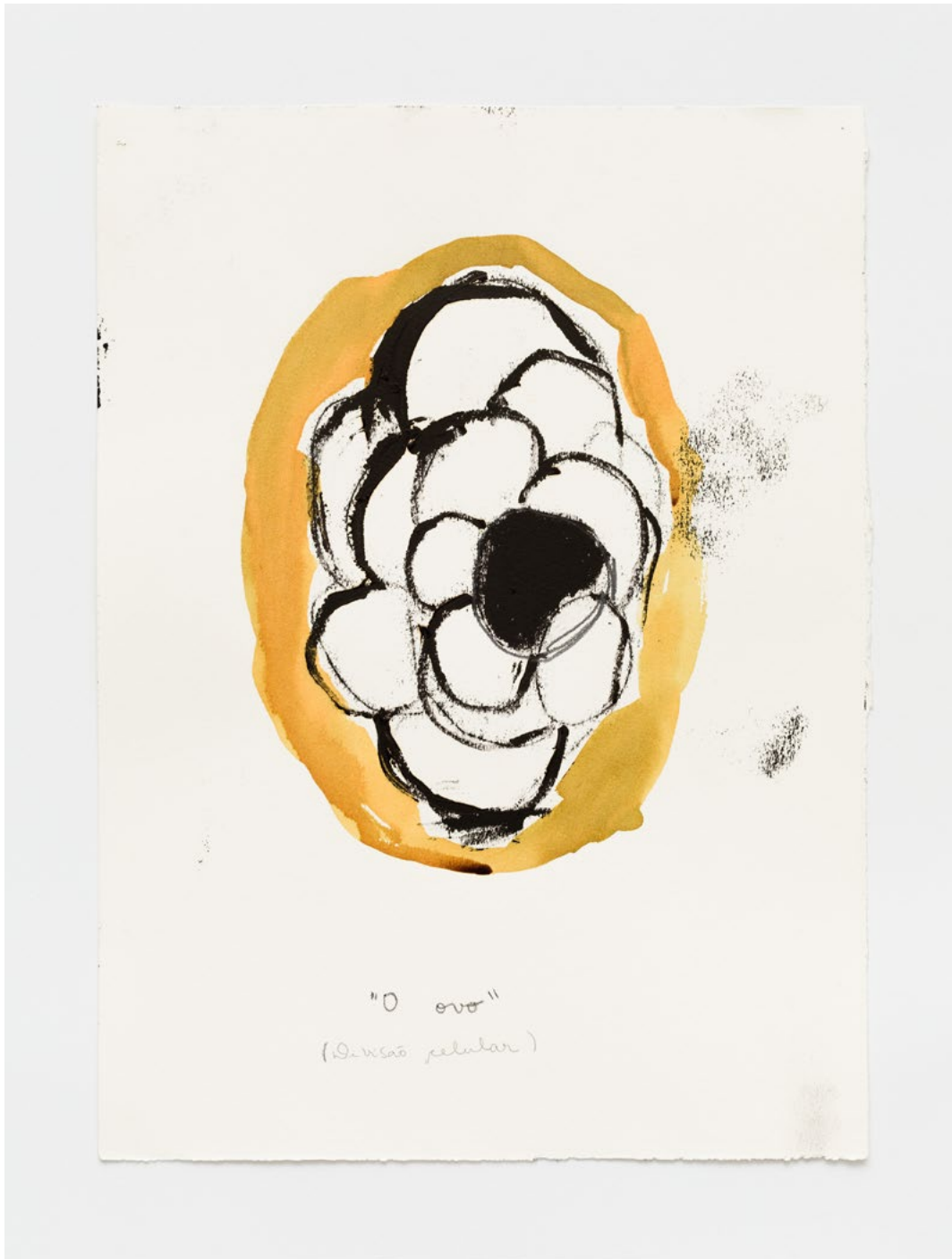
2021

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 × 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

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

**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 Tecelãs series*

2003

watercolor and graphite  
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in



**Rosana Paulino**

*from Tecelãs series*

2003

watercolor and graphite  
on paper

32.5 × 25 cm

12 3/4 × 9 7/8 in





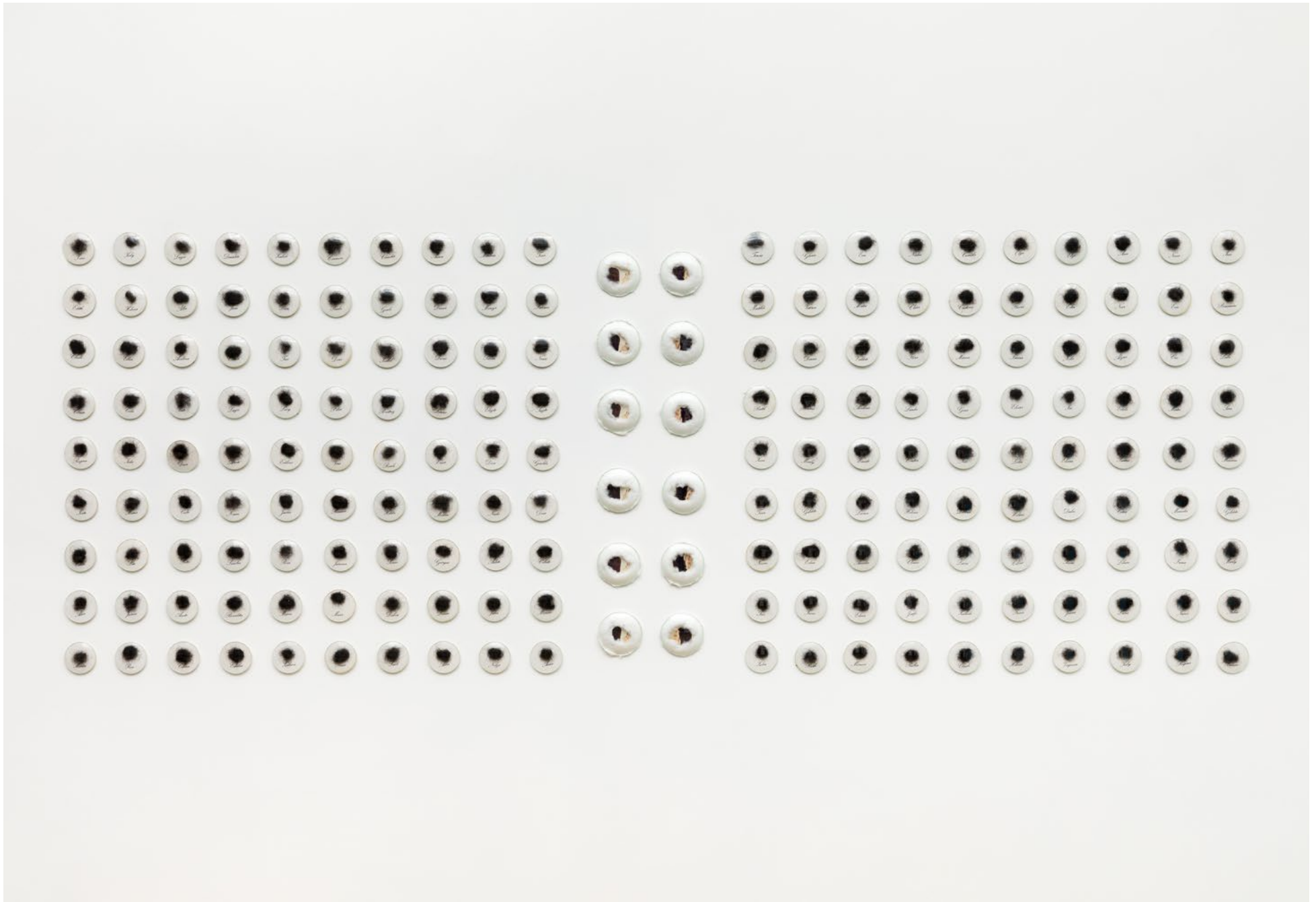
Rosana Paulino, *Parede da memória*, 1994/2015 patuás in acrylic cloth and fabric stiched with cotton thread, photocopy on paper and watercolor,  $3 \frac{1}{8} \times 3 \frac{1}{8} \times 1 \frac{1}{8}$  in,  $8 \times 8 \times 3$  cm (each)





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 letraset, photographs and cotton, 112 × 297 cm, 44 1/8 × 116 7/8 in





Rosana Paulino, *Untitled*, 2006, watch glasses, hair and leterset, 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'

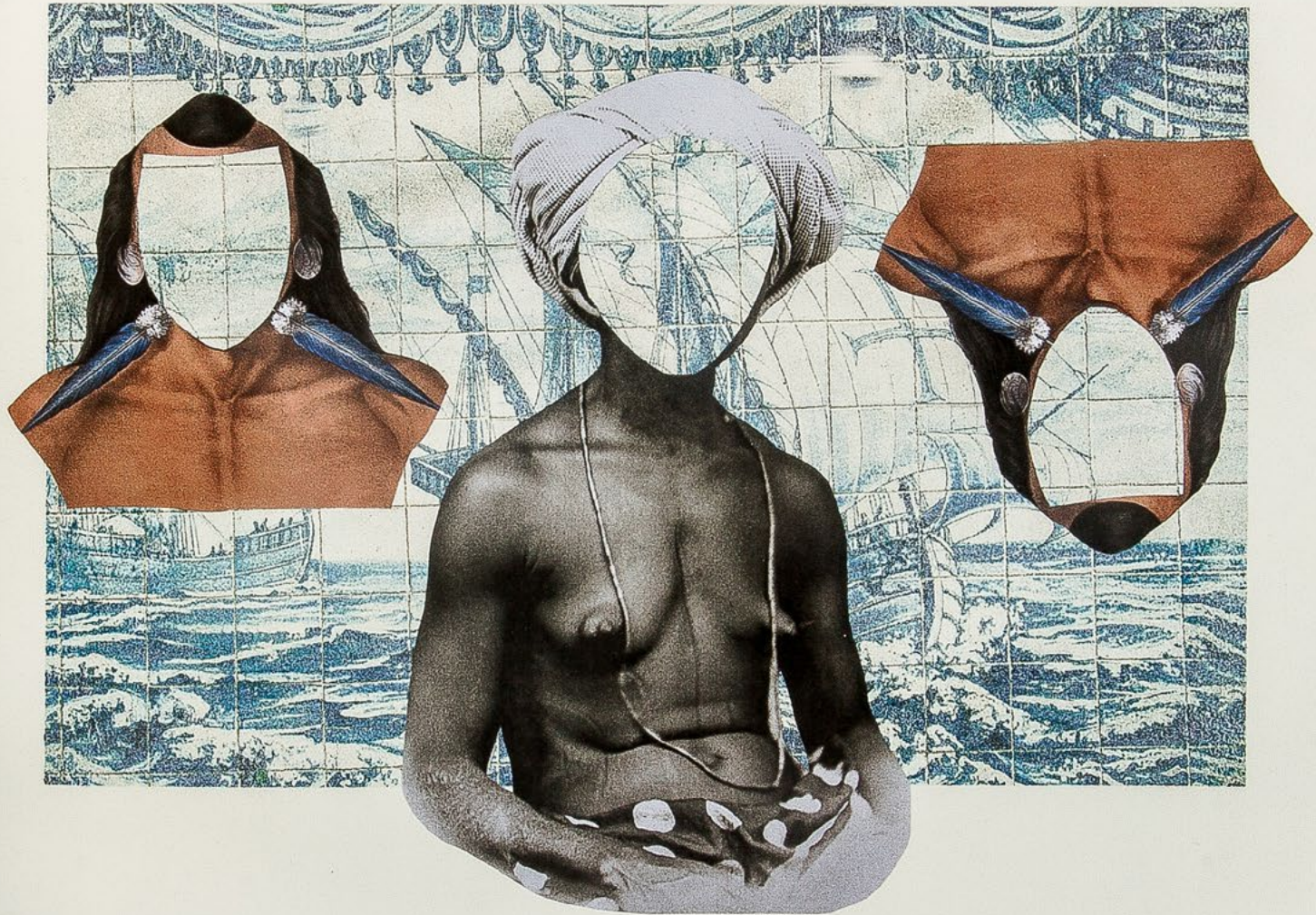
[watch here](#)





Rosana Paulino, *História Natural?*, 2016, artist book - mixed media on images transferred 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](#)).



*I'm concerned with the issue of archetypes and of psychology, a Black female psychology.*

- Rosana Paulino

## 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

2025

*Diálogos do Dia e da Noite*, Mendes Wood DM, New York, USA

2024

*The Creation of the Creatures of Day and Night*, The Highline, New York, USA

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

*Ameíricana*, 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 Selecionados do Centro Cultural São Paulo*, São Paulo, Brazil

## Group Exhibitions

2025

*Artists Who Wear Jewelry*, d'Ouwe Kerke, Retranchement, the Netherlands

*Tromba D'água*, Museu do Amanhã, Rio de Janeiro, Brasil

*MAM São Paulo na Pinacoteca do Ceará: figura e paisagem, palavra e imagem*, Pinacoteca do Ceará, Fortaleza, Brazil

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

*Afro Brasilidade*, FGV Arte, Rio de Janeiro, Brazil

*Ancestral*, Centro Cultural Banco do Brasil, Belo Horizonte, Rio de Janeiro, Salvador, and Brasília, Brazil

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

*Mulheres no Acervo*, Centro Cultural São Paulo, São Paulo, 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 Inconfidência, 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 Atchugarry, 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*, CCB, Brasil

*Espaços do Aínda*, 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

*Arqueólogos 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 HiBrazilianic*, 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 Naifs 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

*Américafololatina*, 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

Centro Cultural São Paulo

Frank Museum of Art

Museu AfroBrasil

Museu de Arte de São Paulo

Museu de Arte Moderna de São Paulo

Museu de Artes de Buenos Aires

Museu Oscar Niemeyer

Museu Salvador Allende

Pérez Art Museum

Pinacoteca do Estado de São Paulo

Tate Modern

University of New Mexico Art Museum

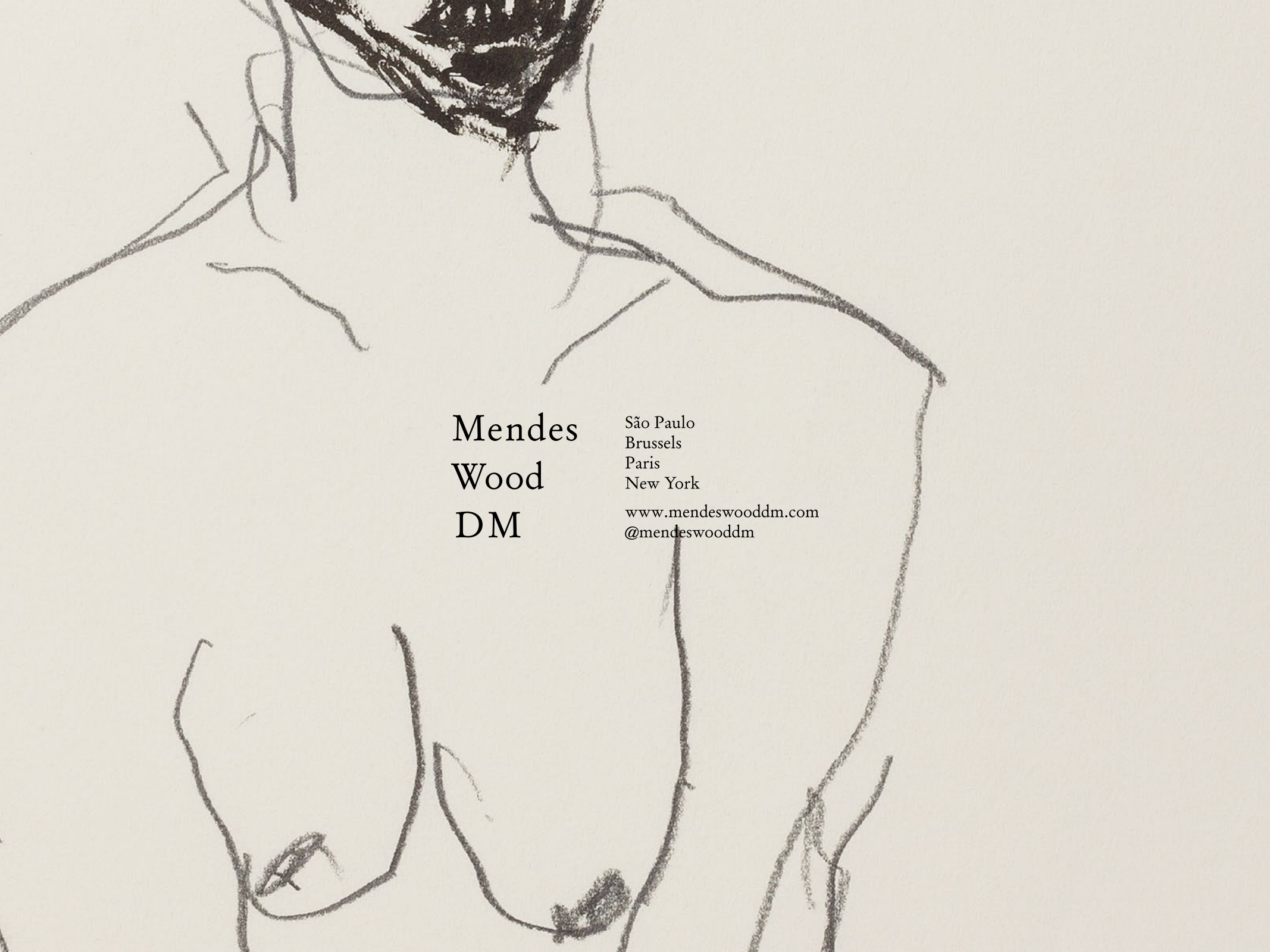
Harvard Art Museums

Museum of Modern Art (MoMA)

## Awards

MUNCH Award 2024

Konex Mercosur 2022: Visual Artsd



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