



Sonia Gomes

b. 1948, Caetanópolis, Brazil
lives and works in São Paulo



Sonia Gomes weaves her work over the duration of time. The artist chooses materials that bring with them colors, textures, trims, and an indefinable set of memories. Each fabric, article of clothing, and accessory she uses has traveled its path and was dressed, stored, and altered before undergoing a final transformation in her studio.

By combining actions such as brushing, twisting, stretching, tensioning, suspending, and wrapping, Gomes turns sewing into a kind of drawing. Her gestures produce traces and set stages of fabric handling, linking, balancing, and associating pieces in a body that, as if growing, takes shape, establishing relationships with the surrounding space.

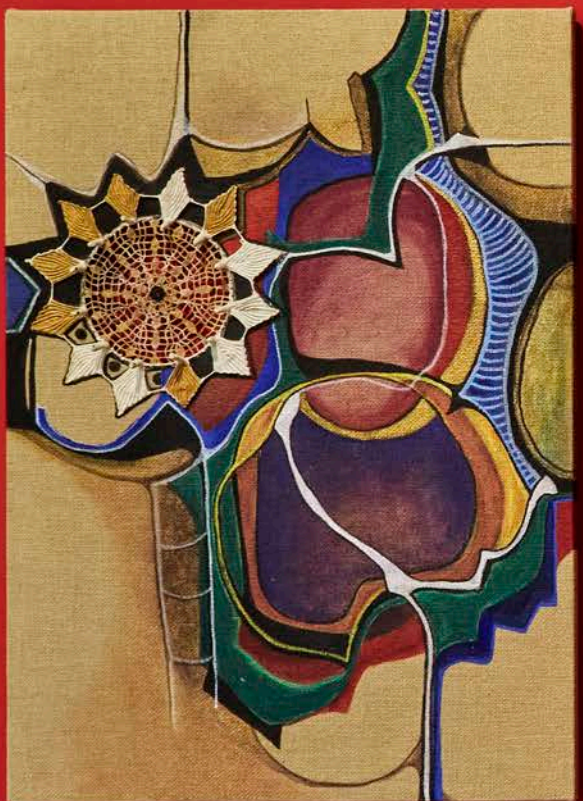
Gomes, born in Caetanópolis in the interior of Minas Gerais, developed her relationship with art out of a constant need to produce a wide range of textile creations despite lacking access to a circulation channel for her work. The ambition to recreate the world around her through gestures of care, starting with the intimacy of the body, clothing, and home, inscribed her practice within contemporary art.

Sonia Gomes (b. 1948, Caetanópolis, Brazil) lives and works in São Paulo.

The artist's solo exhibitions include **Instituto Tomie Ohtake**, São Paulo (2025); **Museu de Arte Contemporânea da Bahia**, Salvador and **Museu da Inconfidência**, Ouro Preto (2025); **Storm King Art Center**, New Windsor (2025); **Kunsthalle Lissabon**, Lisbon (2025); **Mendes Wood DM**, Paris (2024); **Octógono da Pinacoteca de São Paulo**, São Paulo (2023); **Pace Gallery**, New York (2022); **Mendes Wood DM**, São Paulo (2021); **Blum & Poe**, Los Angeles (2021); **Museum Frieder Burda**, Baden-Baden (2019); **Mendes Wood DM**, Brussels (2019); **Mendes Wood DM**, São Paulo (2018); **Museu de Arte de São Paulo Assis Chateaubriand (MASP)** and **Casa de Vidro**, São Paulo (2018); **Museu de Arte Contemporânea de Niterói (MAC)**, Niterói (2018); **Mendes Wood DM**, São Paulo (2016); **Mendes Wood DM**, São Paulo (2014); **Mendes Wood DM**, São Paulo (2012).



SELECTED
EXHIBITIONS





Barroco, mesmo, Instituto Tomie Ohtake, São Paulo, 2025



Barroco, mesmo, Instituto Tomie Ohtake, São Paulo, 2025



Barroco, mesmo, Instituto Tomie Ohtake, São Paulo, 2025

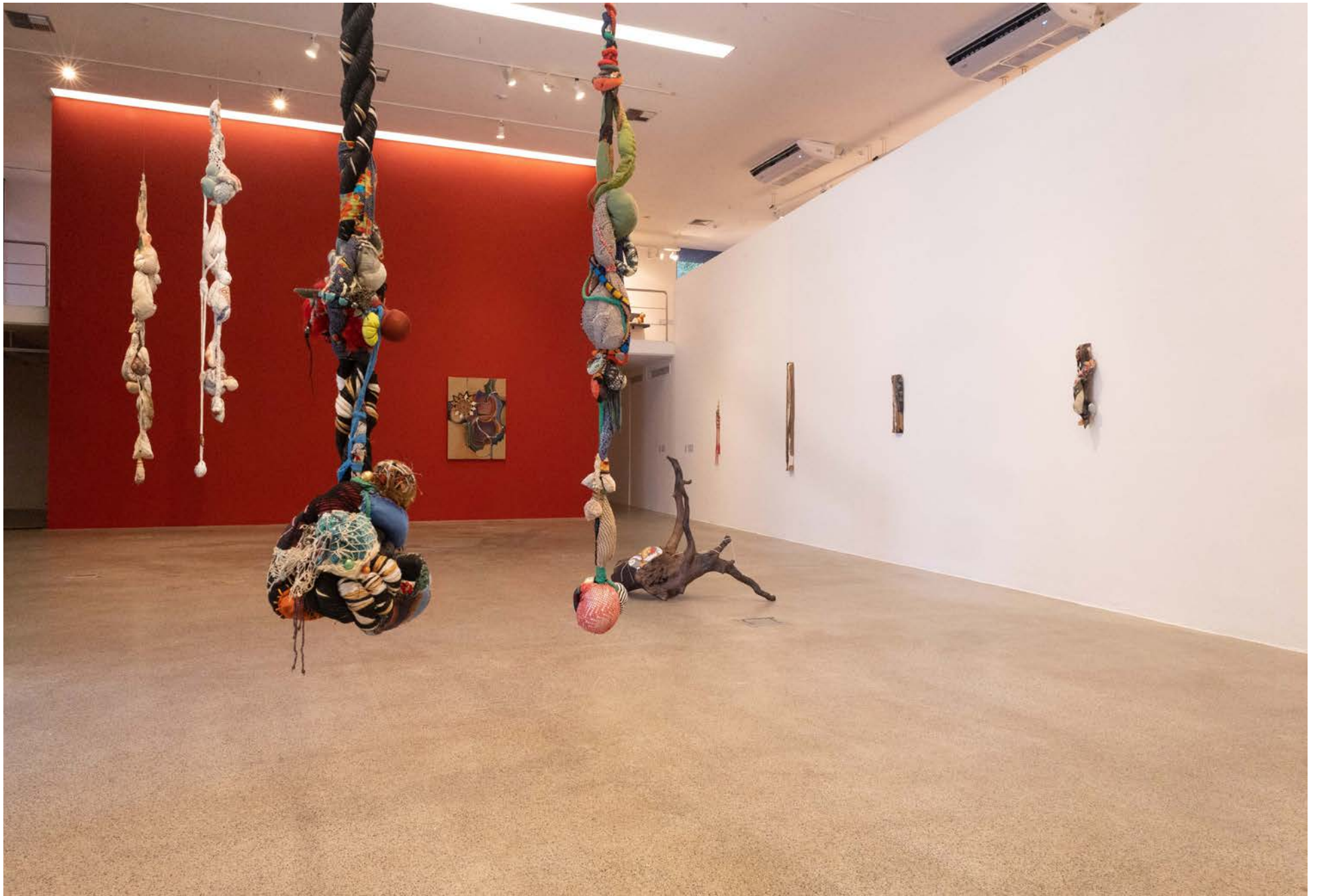


Barroco, mesmo, Instituto Tomie Ohtake, São Paulo, 2025





Barroco, mesmo, Museu de Arte Contemporânea da Bahia, Salvador, 2025



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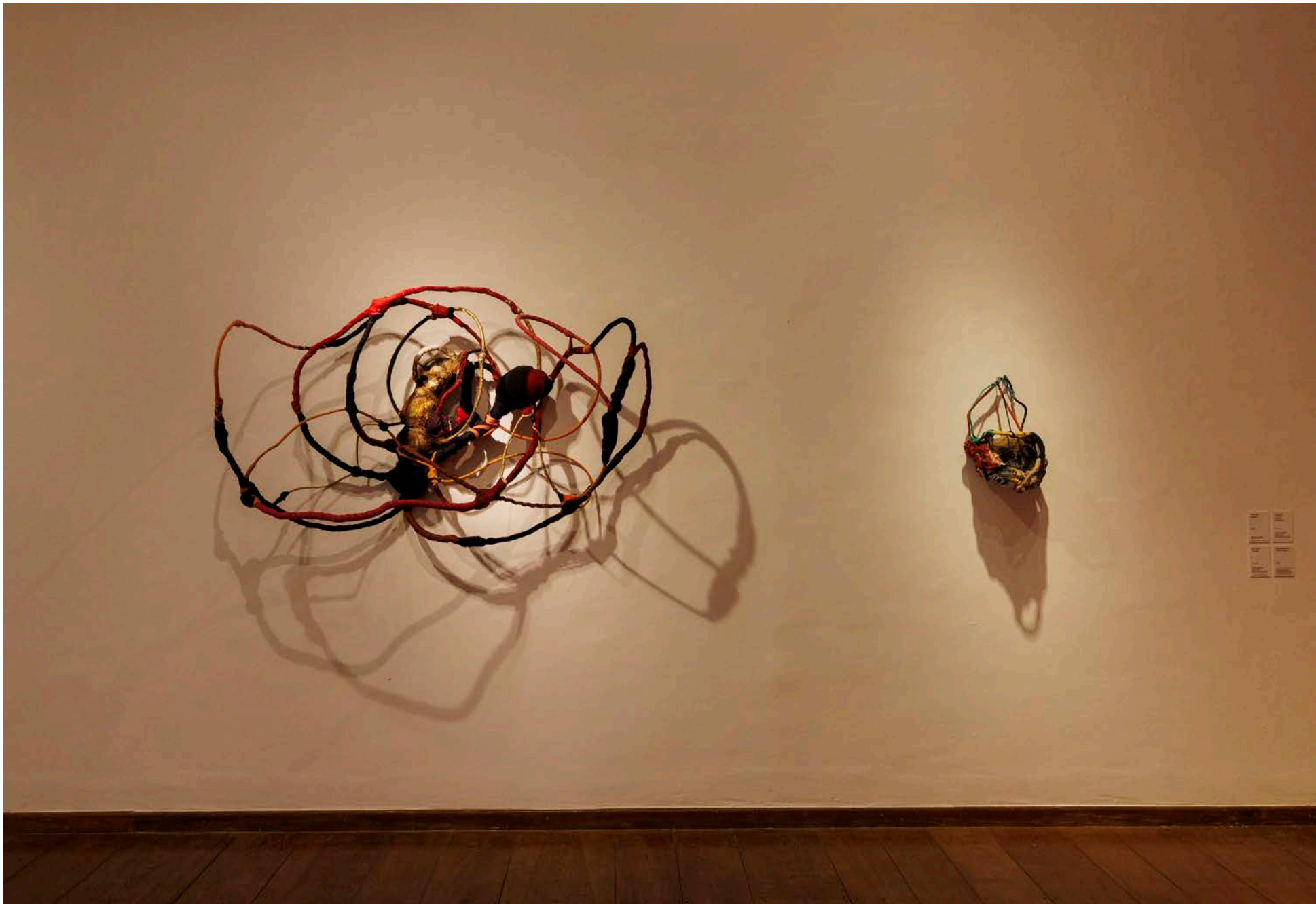


Barroco, mesmo, Museu de Arte Contemporânea da Bahia, Salvador, 2025





Barroco, mesmo, Museu da Inconfidência, Ouro Preto, 2025



Barroco, mesmo, Museu da Inconfidência, Ouro Preto, 2025

Sonia Gomes Barroco, mesmo



Sonia Gomes trabalha na duração: seus materiais estão impregnados de memórias, imagens, afetos e idéias; suas mãos moldam formas, estruturas, sobreposições, embutidos e cortes. Assim, formam-se abrigos, tramas e estruturas afins à escala do corpo. Na duração, ela estabelece a extensão de uma poesia e de história necessárias, avessa a modelos fixos.

Nas voltas de sua obra e nos caminhos de sua vida, Sonia Gomes se remete a uma herança do barroco brasileiro, sem ignorar que esse legado é permeado pela dor das violências estruturais de um país cultural e estrangeiro. E ela busca a pensar o barroco como algo mais do que um estilo artístico constituído na Europa e transplantado - com distorções e contradições - a outras geografias. Ponderar o barroco junto a obra dessa artista implica considerá-lo um meio: uma "reação contra a pretensão racionalista de penetrar, a partir de um movimento uniforme e decisivo, os segredos do conhecido", como escreveu o poeta marceliano Eduardo Chamusca, que aproxima o barroco da oratória. Olhando para que a "arte barroca recorre ao contínuo movimento, a proliferação, à redundância de espaços, àquilo que redundância e presença conciliada de um conhecido e de um desconhecido ao que se volta a quantidade infinitamente retomada, a totalidade para sempre reconhecida".

Nessa mirada, o dever do barroco não se configura como projeto concluído na Europa, mas como algo evocado aí na forma de uma rede de influências - que teve em seguida seus desenvolvimentos mais vivos em lugares como Ouro Preto e Salvador (Brasil), Assunção (Paraguai) ou Quito (Peru). Ainda tanto o tecido social quanto a paisagem resistem aos totalismos racionalistas e ao projeto técnico modernista. A situação da arte barroca oferece uma trilha para a investigação insuportável de mensagens, linguagens e poéticas que contribuem para que aqui, mais do que lá, essa arte estivesse pronta de significado transformador. Essa é uma história inacabada - inacabada, ali, e Sonia Gomes é uma de suas protagonistas, reinventando e buscando para seu mundo e desmentindo: seus mitos autoritários de pura unidade e progresso.

Concluído pelo Instituto Tomie Ohtake, o projeto *Sonia Gomes - Barroco, mesmo* se desdobra como um arco em movimento. Tudo tem início pelo arco da cidade de Ouro Preto e Salvador, onde acontece com as primeiras exposições institucionais de artistas nos estados de Minas Gerais e Bahia. Para essas mostras, foram selecionadas obras que permeiam toda sua trajetória, com intenção para seu modo de interagir o movimento das formas e cores, envolvendo o uso da matéria do cotidiano com a intenção do que não tem nome. Adiante, essa experiência irá desdobrar em mais uma exposição de arte em trânsito, em São Paulo, atualizada com obras inéditas.

Assim, pela visita de Brasil e do exterior, novos caminhos, avessos a rotinas podem ser traçados - entre cidades, memórias, tempo, dados e urgências. É uma grande intenção iniciar este projeto, que não seria possível sem o entusiasmo de artistas e de sua equipe, a colaboração dos empreendedores e o apoio dos patrocinadores Brasileiros e Estrangeiros, que acreditaram nesta proposta e a finalizaram por meio do Programa Nacional de Apoio à Cultura (Pronac), via Lei Federal de incentivo à Cultura (Lei Rouanet).

Paula Miyake
Diretor Artístico do Instituto Tomie Ohtake

O Museu da Inconfidência (MIN), unidade museológica sob a gestão do Instituto Brasileiro de Museus, dedica-se a pensar e comunicar a fundamental contribuição das artes para nossa busca a felicidade através pela liberdade, travada por muitos povos e por inúmeras contradições. Admitindo este partido, podemos dizer que liberdade aqui se dá de duas maneiras: política e artística. Política, referindo-se ao movimento anticolonial que teve justamente em Vila Rica, hoje Ouro Preto, seus desdobramentos mais importantes e artísticos, marcada sobretudo por contribuições europeias, mas que ganhou traços tão próprios que Mário de Andrade e Clement Greenberg, por exemplo, não hesitaram em dizer que se tratava de um fenômeno não apenas singular, mas original. O barroco e a Contrarreforma, a arte e a política, então, assim, intimamente ligados. Tragicamente perdido, a política nacional de liberdade de ensino, profundamente barroca, a si certo também que o barroco é predominantemente político.

Foi Eça de Vasconcelos quem disse que o barroco sempre teve uma influência tal na alma mineira que tudo que surge neste vasto território parece ter sua origem nela. Mas atenção: essa origem não pode ser entendida como continuidade mecânica ou repetição exata, e sim tal vez, como a ideia de que o barroco é um terreno fértil que não cessa de produzir - por entre brechas e pedras, recorrendo a uma imagem tão permeável, formada de Afonso Pena ou famoso poema de Celso e Bárbara Heideberg - as mais distintas criações, antes e hoje. Sonia Gomes - Barroco, mesmo, com curadoria de Paula Miyake, nos oferece as bases artísticas conceituais fundamentais, que compreende o barroco para além de seu sentido estético e estético, entendendo justamente, de forma longa e complexa da história, suas funções sociais, culturais, intelectuais e históricas.

Em parceria com o Museu da Inconfidência (MIN), o Instituto Tomie Ohtake materializa, com a curadoria de Sonia Gomes, a grandiosidade e o alcance do barroco no tempo e na arte contemporânea, entendendo para um presente tão presente não para o passado (1808), mas para, de maneira generosa, ampliar suas dores, ampliar suas problemáticas e ressignificar nossa relação com a história e a arte, assumindo-se, de novo, mesmo, barroco.

Museu da Inconfidência



2025
Louvre-Lens, Lens
Raio de sol



Raio de sol, Louvre-Lens, Lens, 2025



Sonia Gomes works with fabrics entrusted to her by friends, family, or strangers, giving them new life. Revealing the beauty of ordinary materials, she knots, sews, twists, stretches, or embroiders them, assembling living compositions. Through these, she conveys new stories. In her work, she reconciles art and craft.

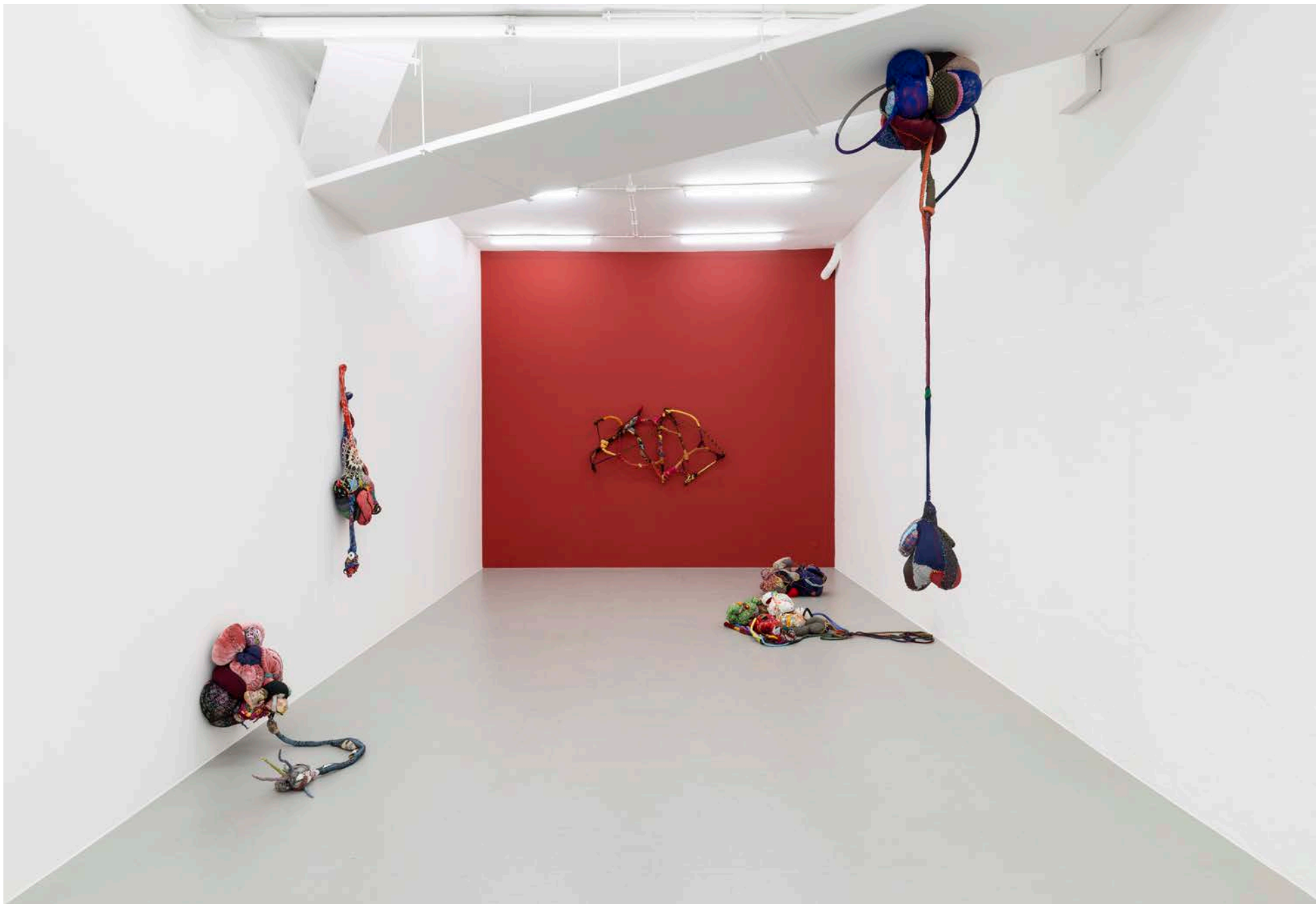
Conceived in close collaboration with the artist and her studio, the exhibition presents several works by Sonia Gomes, including one of her largest installations, *Sinfonia das Cores, 34 cordes*. These pieces resonate with the architecture of the Pavillon de Verre (*Glass Pavilion*) and the surrounding vegetation of the park. They also evoke the heritage of the hands that have woven the textile history of the Hauts-de-France.



2025
Kunsthalle Lissabon, Lisbon
Torcer, amarrar e pender

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Torcer, amarrar e pender, Kunsthalle Lissabon, Lisbon, 2025



Torcer, amarrar e pender, Kunsthalle Lissabon, Lisbon, 2025



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Torcer, amarrar e pender, Kunsthalle Lissabon, Lisbon, 2025



2025
Storm King Center, New Windsor
Ó Abre Alas!



With *Ó Abre Alas!*, Gomes engages the communal creativity and spirit of transformation that define Carnival. The artist invites viewers into a world where beauty emerges from memory, movement, and the shared pulse of human experience. By bridging the handmade and the monumental, Gomes reimagines textile art as a vessel for storytelling, empowering her materials to convey narratives that resonate across cultures and geographies.



Ó Abre Alas, Storm King Center, New Windsor , 2025



Ó Abre Alas, Storm King Center, New Windsor , 2025



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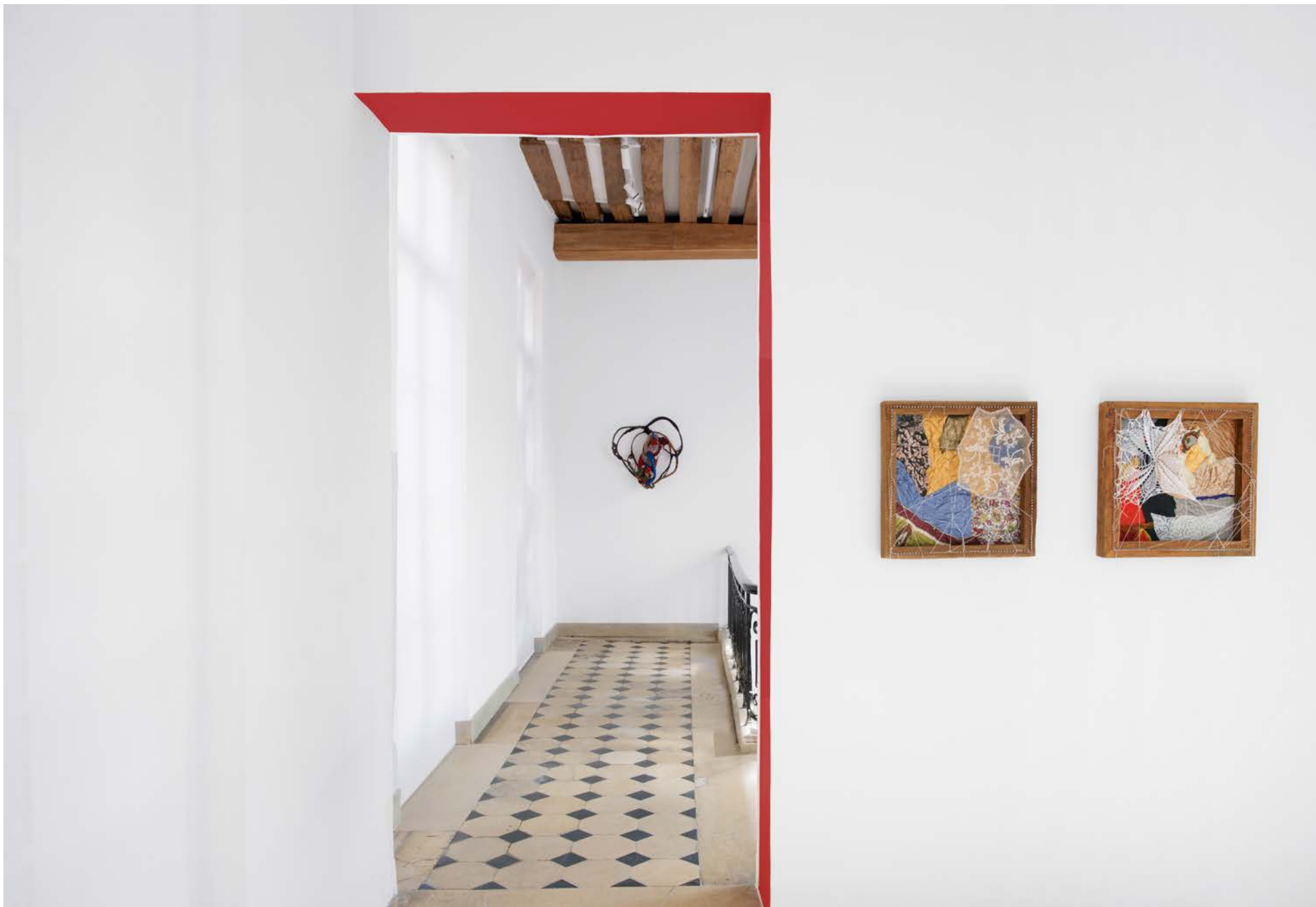
2024
Mendes Wood DM, Paris
...viverem no compasso do Sol



...vivem no compasso do Sol, Mendes Wood DM, Paris, 2024



A whole world opens up to us when we enter the work of Sonia Gomes, a world that contains all the possible avatars of textile: from fine threads to sturdy ropes, replaced occasionally by cables, including scraps of embroidered textiles, printed silks, batiks and other fabrics, interwoven to form surfaces, structures, masses of decorated fibres, or little antennae monsters that concede nothing to anthropomorphism (Trouxa). The atmosphere is organic in the textures and volume, as fabric envelopes are stuffed and sewn, patched or 'rapaillées', as the Québécois poet Gaston Miron wrote in 1970, resorting to the popular language that was seeking a term to describe 'gathering scattered objects'. Thus, Sonia Gomes 'rapaille' the fabrics given to her; she arranges them and gives them life and meaning through enhanced thickness and texture or replayed graphic motifs. At times, they form filamentous magmas evoking Spanish moss dangling from trees in the tropical American regions (Pendente). But this is metaphorical, since the material proudly asserts human labour, the labour of art. The twisting of masses, the stretching of fabrics, or the raised stitching, all produced by the artist's hand, underlie the work in a rough and meaningful way.



...vivem no compasso do Sol, Mendes Wood DM, Paris, 2024



...vivem no compasso do Sol, Mendes Wood DM, Paris, 2024



2024
60th Venice Biennale, Venice
With My Eyes



With My Eyes, 60th Venice Biennale, Venice, 2024



The artist presents the installation “Sinfonia das Cores, 34 acordes” in the group show “With My Eyes”, curated by Chiara Parisi and Bruno Racine at the Women’s Detention Centre in Venice-Giudecca. The exhibition brings together detainees, artists, and poets – draws inspiration from a fragment of Elizabethan poetry “I do not love you with mine eyes” (Shakespeare, Sonnet 141), which in turn resonates with verses 42.5 from the Book of Job, “My eyes have seen you.” Challenging the desire for voyeurism and judgment towards artists and detainees, the exhibition aims to erode the boundaries between observer and observed, judge and judged, thus reflecting on power structures in art and institutions.



With My Eyes, 60th Venice Biennale, Venice, 2024



2023

Fundação Bienal de São Paulo, São Paulo

35th São Paulo Biennial

The 35th Bienal de São Paulo presents dozens of works by the Minas Gerais artist, forming a robust and representative body of her poetics and trajectory. Wall works, hanging pieces, rods, and some pieces from the *Torção* [Torsion] series – Gomes' trademark – will comprise the space. As such, the condensed, tonic time and entangled memories of the millenary resistance of black women takes shape and manifests itself in the choreographies of the impossible.

– Juliana de Arruda Sampaio, translated from Portuguese by Philip Somervell



35th São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, 2023



35th São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, 2023



35th São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, 2023



35th São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, 2023



2023

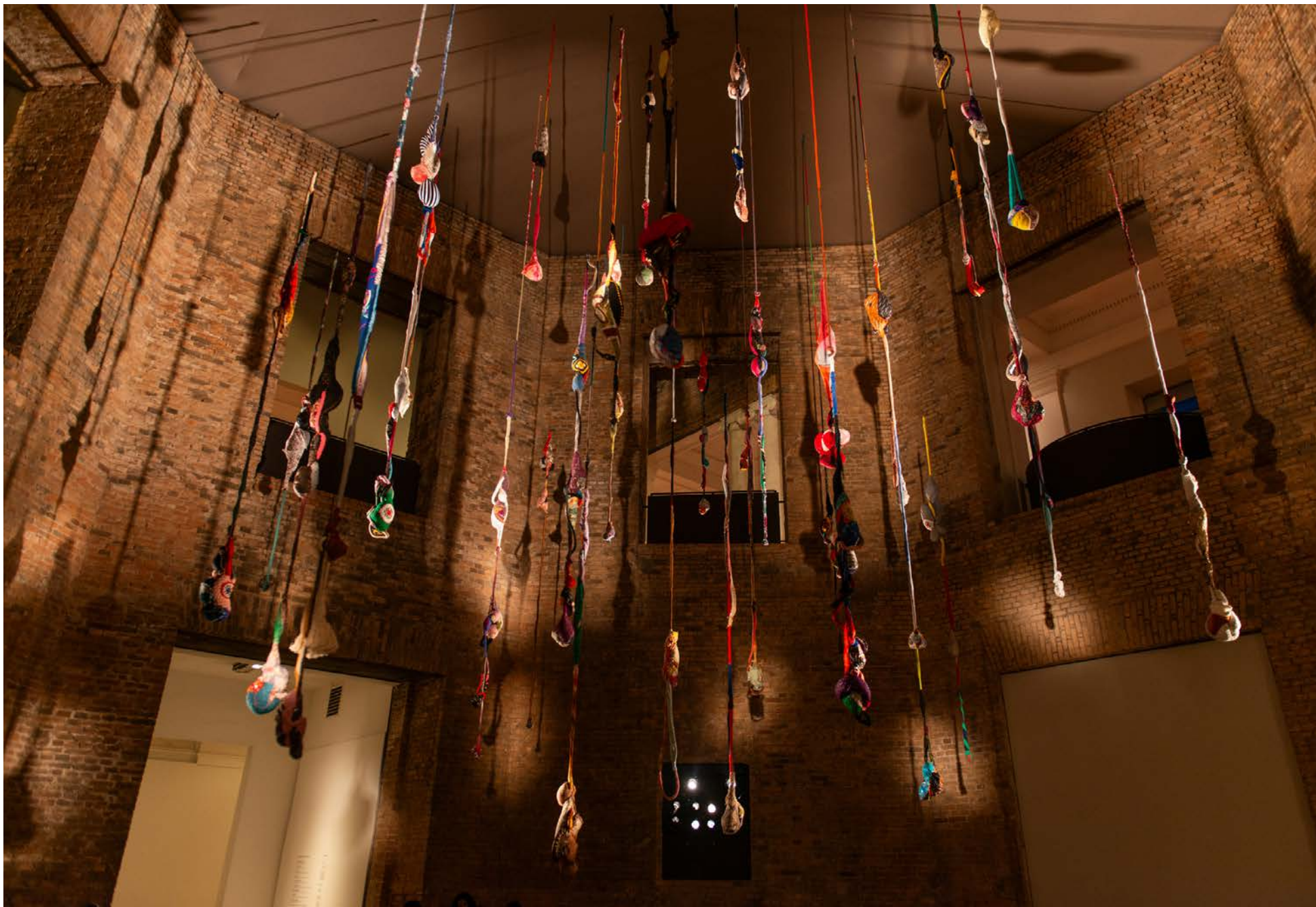
Pinacoteca do Estado de São Paulo, São Paulo

Sinfonia das Cores

Sonia Gomes: Symphony of Colors is an unprecedented installation created for the Octógono Arte Contemporânea Project at Pinacoteca Luz, in which the artist faces an unprecedented challenge in her career; to conceive a work on a much larger scale than usual, without sacrificing the handcrafted and chromatic quality of its objects. Sonia Gomes' production includes 34 strings suspended at different heights, which make up a symphony of shapes and visualities. It is a reflection and a product of the way your own body reacts to fabrics, as it creates objects whose materiality connects to the stories of other people and whose scale corresponds to the reach of their limbs.



Sinfonia das Cores, Pinacoteca do Estado de São Paulo, São Paulo, 2023



Sinfonia das Cores, Pinacoteca do Estado de São Paulo, São Paulo, 2023



Sinfonia das Cores, Pinacoteca do Estado de São Paulo, São Paulo, 2023



2022
Pace Gallery, New York
O mais profundo é a pele

In her first solo exhibition in New York City, Gomes presented works from 2021 and 2022, including hanging, free-standing, and wall-mounted sculptures. The artist's works often incorporate secondhand, gifted, and repurposed textiles; furniture; driftwood; wire; and other seemingly disparate materials. In her laborious process for creating these multimedia works, Gomes considers sewing akin to drawing: a means to produce gestural marks and compositional balance.



O mais profundo é a pele, Pace Gallery, New York, 2022



O mais profundo é a pele, Pace Gallery, New York, 2022

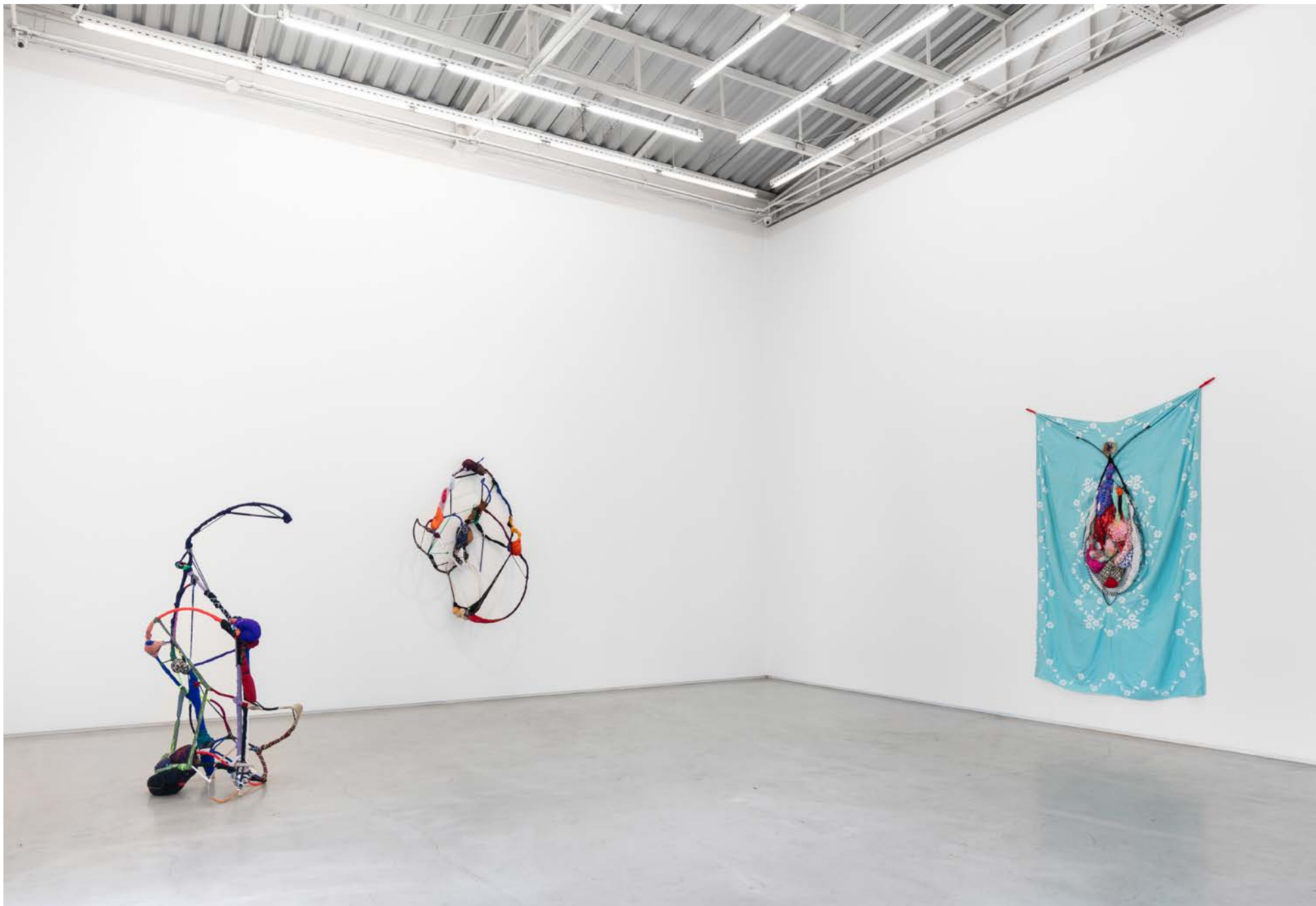


O mais profundo é a pele, Pace Gallery, New York, 2022



2021
Mendes Wood DM, São Paulo
Lágrima

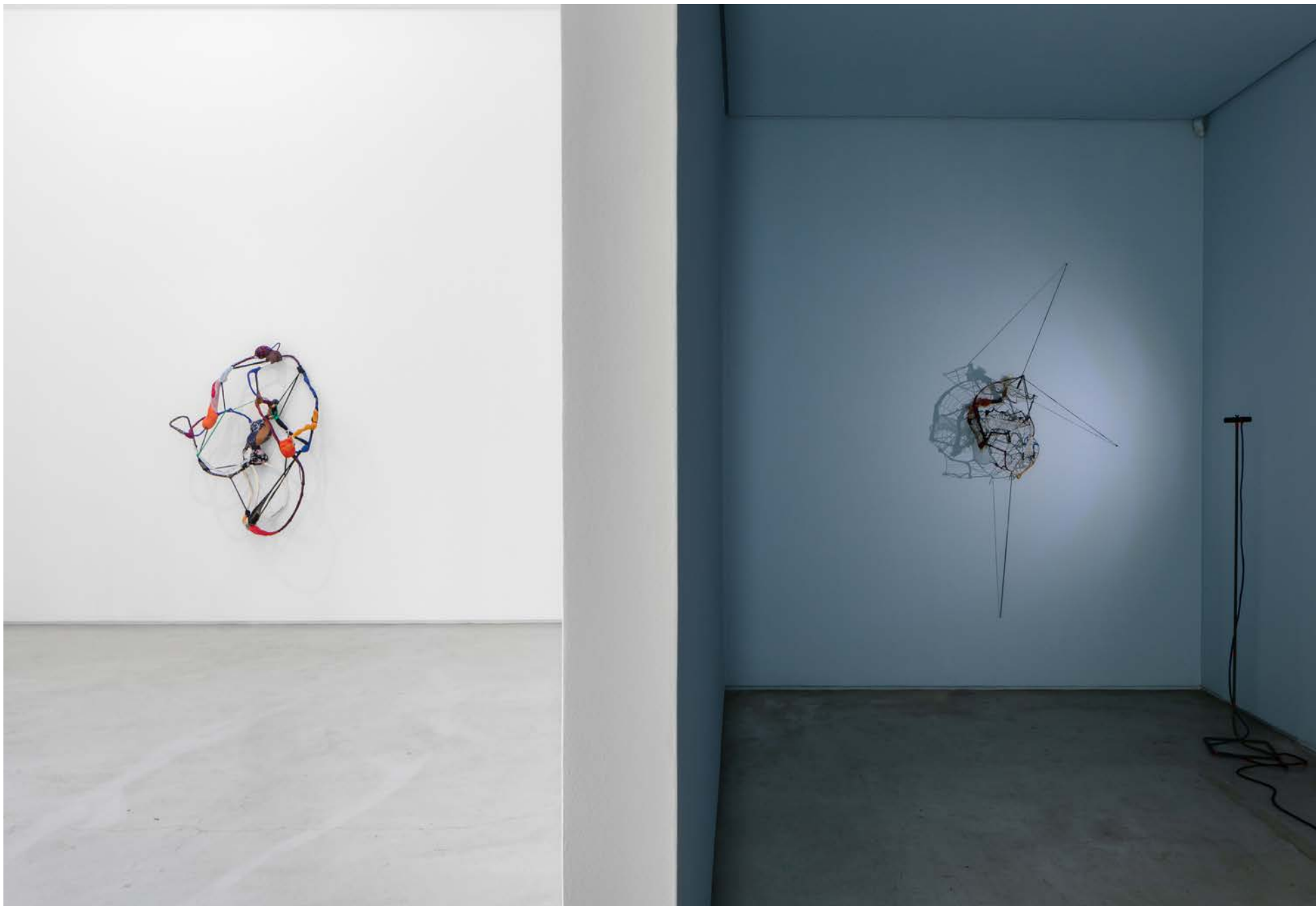
The exhibition orbits around a work titled *Lágrima* [Tear], which was completed at the beginning of the 2020 pandemic. The blue fabric with white details is cut through by a body that is recurrent in Gomes' sculptures, made of different textures and forms on its surface. Known for her conflicting combinations, the artist builds a convergence point between all the different possibilities and combinations brought together by the memories that impregnate the fabrics. The works follow a process of destruction, and this is the first step in Gomes' method: she tears, wrinkles and breaks in order to build her bodies. This entropic movement is what feeds the artist's radicality, understood by her as fundamental. Losing control of the stories we experience is Gomes' claim for this exhibition; the materialization of the most visceral feelings in the shape of a tear.



Lágrima, Mendes Wood DM, São Paulo, 2021



Lágrima, Mendes Wood DM, São Paulo, 2021



Lágrima, Mendes Wood DM, São Paulo, 2021



2021
Blum & Poe, Los Angeles
When the sun rises in blue

This presentation served as an introduction to her practice, spanning key bodies of work integral to the artist's oeuvre, and a new site-specific installation produced over the course of a year and a half.



When the sun rises in blue, Blum & Poe, Los Angeles, 2021



When the sun rises in blue, Blum & Poe, Los Angeles, 2021

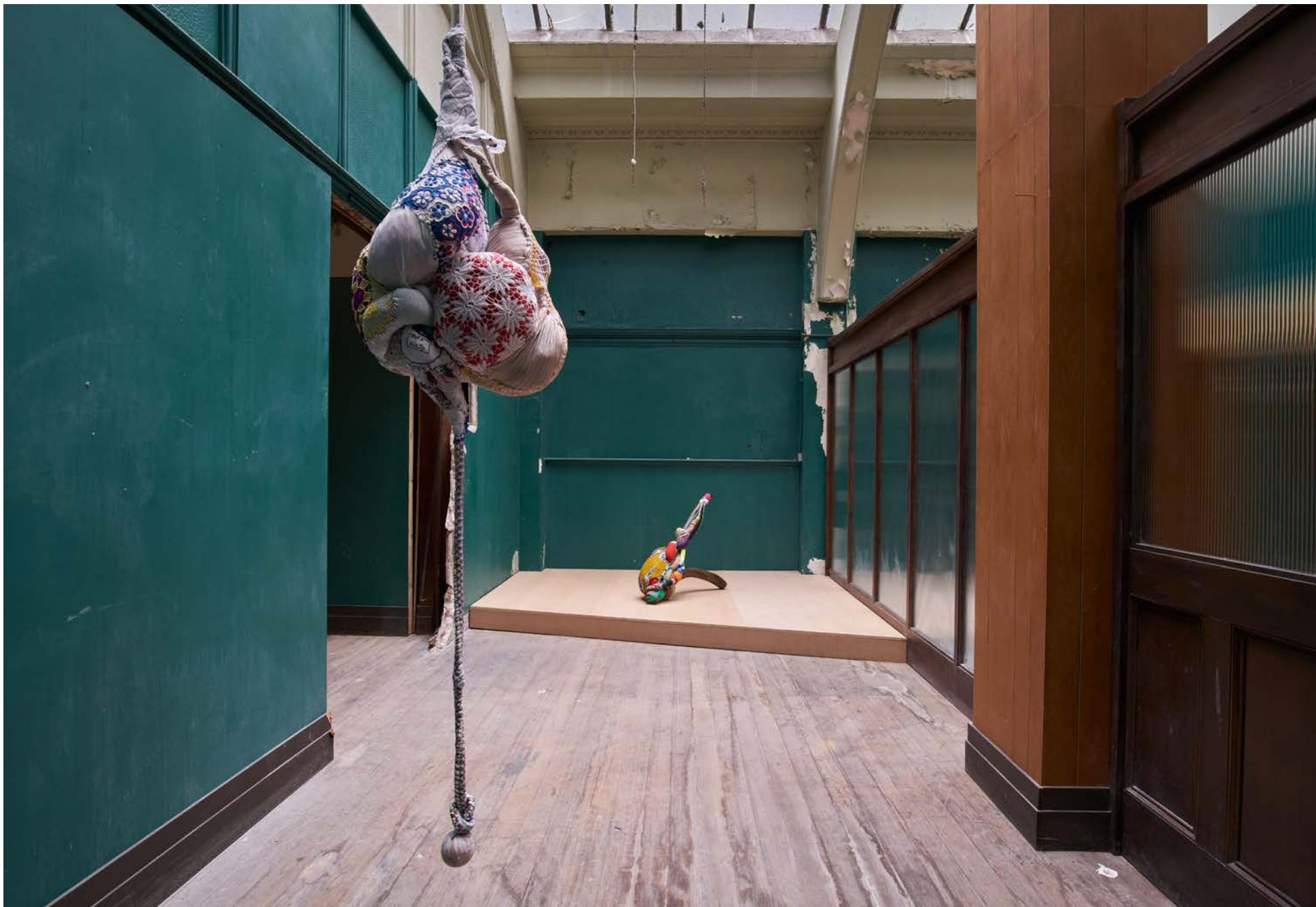


2021

Liverpool Biennial, Liverpool

The Stomach and the Port

Sonia Gomes presented four fabric sculptures at the Liverpool Cotton Exchange Building. Gomes constructs her structures using only materials that have been handed to her by others – taking on errant leftovers and combining them to create sites of intense encounter and entanglement. Mainly consisting of second-hand clothing and wires, Gomes's transformation of disowned and unwanted materials gives them a new significance and life. The sculptures metaphorically bear the memories of the materials' original owners, tying together their collective consciousness to create a knotty and guttural form. Gomes trusts that every material is imbued with latency of life, imagining her sculptures as bodies that absorb and retell the multiple memories of the 'Other'.



The Stomach and the Port, Liverpool Biennial, Liverpool, 2021



The Stomach and the Port, Liverpool Biennial, Liverpool, 2021



2019

Frieder Burda Museum, Baden

I Rise – I'm a Black Ocean, Leaping and Wide

The exhibition *I Rise – I'm a Black Ocean, Leaping and Wide* combined works from the early 2000s with Gomes' latest mixed-Media sculptures. The poetic title of the exhibition was inspired by passages from the eponymous poem by the Afro-American writer and civil rights activist Maya Angelou (1928-2014). *Still I Rise* is an anthemic protest against racism, sexual violence, the marginalization of black women and the history of slavery. The exhibition documents how Gomes uses traditional handcraft techniques to create objects that blend extreme physicality with the sacred and the transcendental. Her later works, especially, refer in multi-faceted way to oppression, violence and the eternal existential cycle of life and death.



I Rise – I'm a Black Ocean, Leaping and Wide, Frieder Burda Museum, Baden, 2019



I Rise - I'm a Black Ocean, Leaping and Wide, Frieder Burda Museum, Baden, 2019



I Rise – I'm a Black Ocean, Leaping and Wide, Frieder Burda Museum, Baden, 2019



I Rise – I'm a Black Ocean, Leaping and Wide, Frieder Burda Museum, Baden, 2019



2019

Mendes Wood DM, Brussels

The Silence of Color

The Silence of Color traces the trajectory of Gomes' recent practice, showcasing colorful works from her latest institutional exhibitions in Brazil, Still I Rise at MASP (São Paulo, 2018) and Casa de Vidro (São Paulo, 2018), as well as a body of new works, from which this exhibition derives its title. Inspired by her work Maria dos Anjos (2017-2018), which Gomes made from pieces of a wedding dress that were sewn together with seams, moorings and various other fabrics, this new series of work marks the first in which white fabric is predominately incorporated. Despite using a wide and varied palette across her practice, the color white posed a challenge for Gomes - namely in that she viewed it as synonymous with silence. After bringing Maria dos Anjos to completion, Gomes decided on a hiatus from working with color in order to explore her aversion to using white fabric.



The Silence of Color, Mendes Wood DM, Brussels, 2019



The Silence of Color, Mendes Wood DM, Brussels, 2019



The Silence of Color, Mendes Wood DM, Brussels, 2019



The Silence of Color, Mendes Wood DM, Brussels, 2019



The Silence of Color, Mendes Wood DM, Brussels, 2019



2018
MASP and Casa de Vidro, São Paulo
Still I Rise

The works were created especially for this show at MASP and Casa de Vidro, resulting from a partnership between the museum and the Bardi Institute. The two institutions have linked trajectories. It was at Casa de Vidro that the architect Lina Bo Bardi (1914-1992), responsible for the MASP project, and Pietro Maria Bardi (1900-1999), founding director of the museum, lived since 1951, the year in which the construction of the house was completed. Bo Bardi's design for Casa de Vidro has connections with the design of the MASP building, as both share the unique qualities of suspension and transparency that provide an open relationship with their surroundings. Gomes created her sculptures from the dialogue with these modernist buildings.



Still I Rise, MASP and Casa de Vidro, São Paulo, 2018



Still I Rise, MASP and Casa de Vidro, São Paulo, 2018



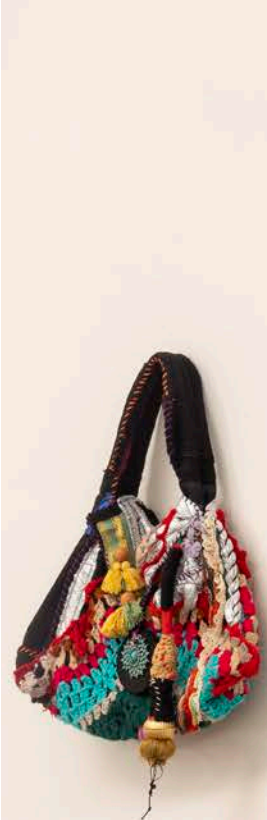
Still I Rise, MASP and Casa de Vidro, São Paulo, 2018



Still I Rise, MASP and Casa de Vidro, São Paulo, 2018



Still I Rise, MASP and Casa de Vidro, São Paulo, 2018



2018
MAC-Niterói, Niterói
A vida renasce, sempre

The exhibition featured 40 works produced in the last 20 years by the artist. Her famous pendants and sculptures made of twisted cloth make up an exhibition accompanied by drawings on paper, fabric and wood, in addition to interventions in books, household and work objects. Her sculptures' techniques, shapes and prints refer to the artist's family memory and racial identity, included in an intimate and inviting universe.



A vida renasce, sempre, MAC-Niterói, Niterói, 2018



A vida renasce, sempre, MAC-Niterói, Niterói, 2018



A vida renasce, sempre, MAC-Niterói, Niterói, 2018



2016
Hauser Wirth & Schimmel, Los Angeles
Revolution in the Making: Abstract Sculpture by Women

Through nearly 100 works made by 34 artists over the past seventy years, this ambitious undertaking traced ways in which women have changed the course of art by deftly transforming the language of sculpture since the postwar period. Works on view reveal their makers inventing radically new forms and processes that privilege solo studio practice, tactility, and the idiosyncrasies of the artist's own hand. identity, included in an intimate and inviting universe.



Revolution in the Making: Abstract Sculpture by Women, Hauser Wirth & Schimmel, Los Angeles, 2016



2015
56th Venice Biennale, Venice
All The World's Future

With the exhibition curated by Okwui Enwezor La Biennale observes the relationship between art and the development of the human, social, and political world, as external forces and phenomena loom large over it. Our aim is to investigate how the tensions of the outside world act on the sensitivities and the vital and expressive energies of artists, on their desires and their inner song.



All The World's Future, 56th Venice Biennale, Venice, 2015



All The World's Future, 56th Venice Biennale, Venice, 2015



SELECTED
WORKS



Sonia Gomes

Cru (Raw), 2025

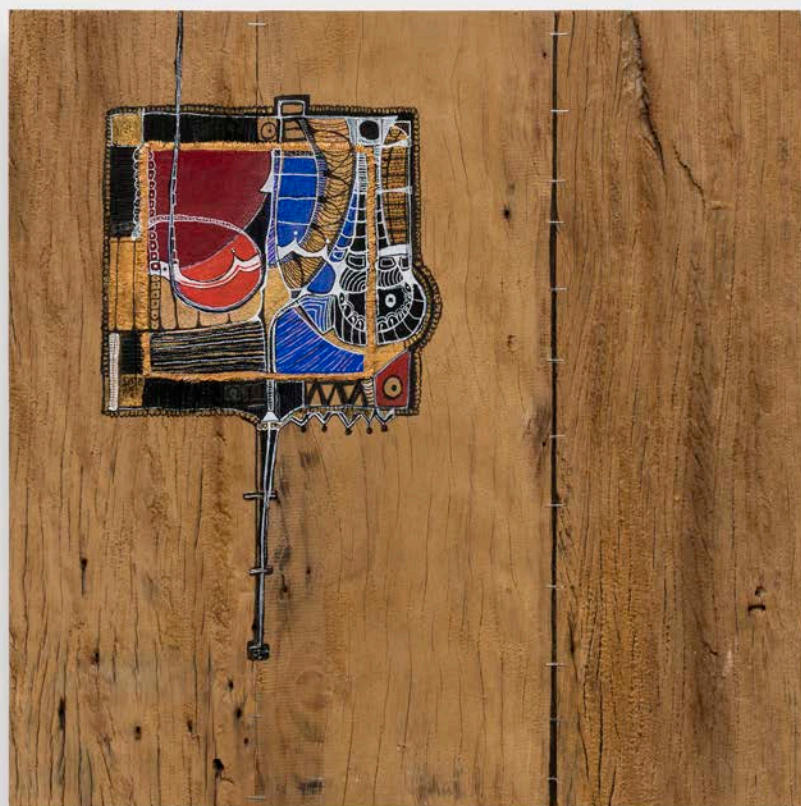
acrylic, watercolor, fabric, thread and stitching on canvas

130 x 93 x 19 cm

51 1/8 x 36 5/8 x 7 1/2 in

MW.SGM.608





Sonia Gomes

Tatuagem (Tattoo), 2025

canvas, acrylic, pen and staples on reclaimed wood

52 x 52 x 3.5 cm

20 1/2 x 20 1/2 x 1 3/8 in

MW.SGM.613



Sonia Gomes

Aurora (Pendente series), 2024

stitching and bindings, various fabrics and ropes, freshwater pearls

241 x 45 x 32 cm

94 7/8 x 17 3/4 x 12 5/8 in

MW.SGM.540





Sonia Gomes

Untitled (Raio de Sol series 1), 2024

drawing and collage on canvas

17 x 17 cm

6 3/4 x 6 3/4 in

MW.SGM.560



Sonia Gomes

Robe de chambre, 2024

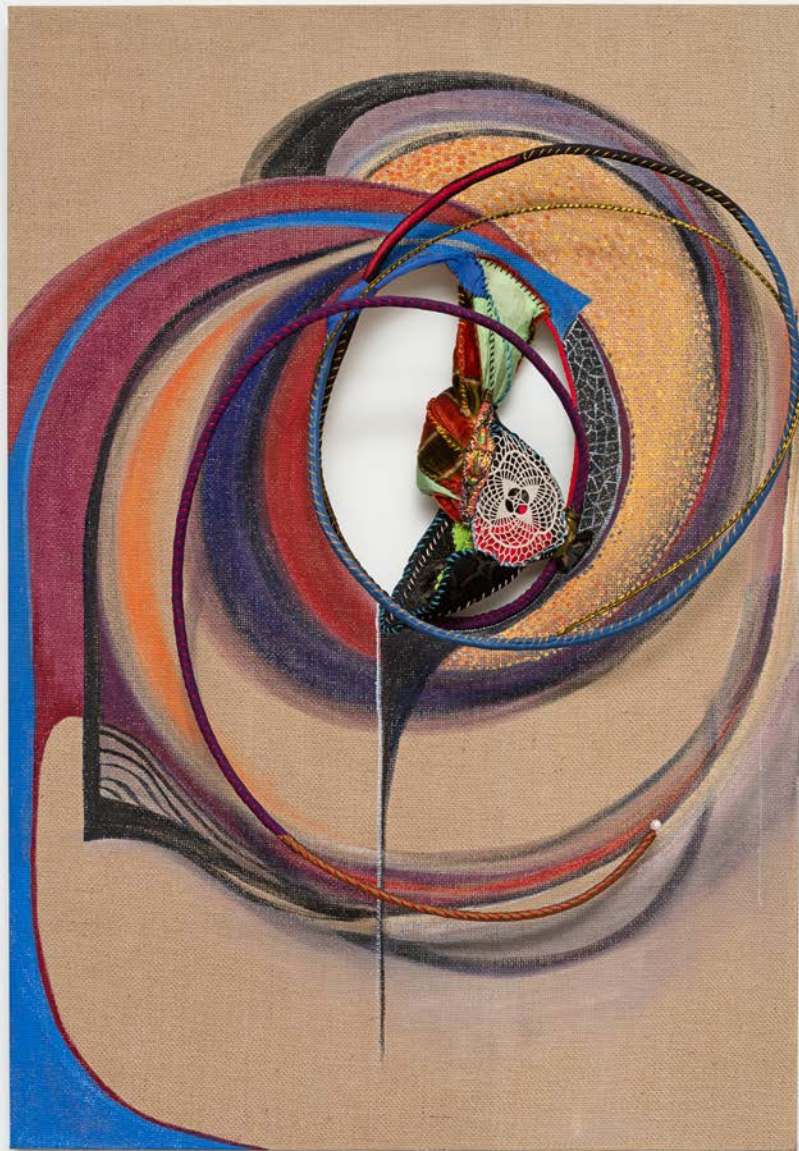
stitching, bindings, various fabrics, baroque pearl, ropes, wood, nails and lace

108.5 x 108.5 cm

42 3/4 x 42 3/4 in

MW.SGM.558





Sonia Gomes

Chuva de ouro, from tela-corpo series, 2023

vinyl and acrylic on jute, various fabrics iron and pearl

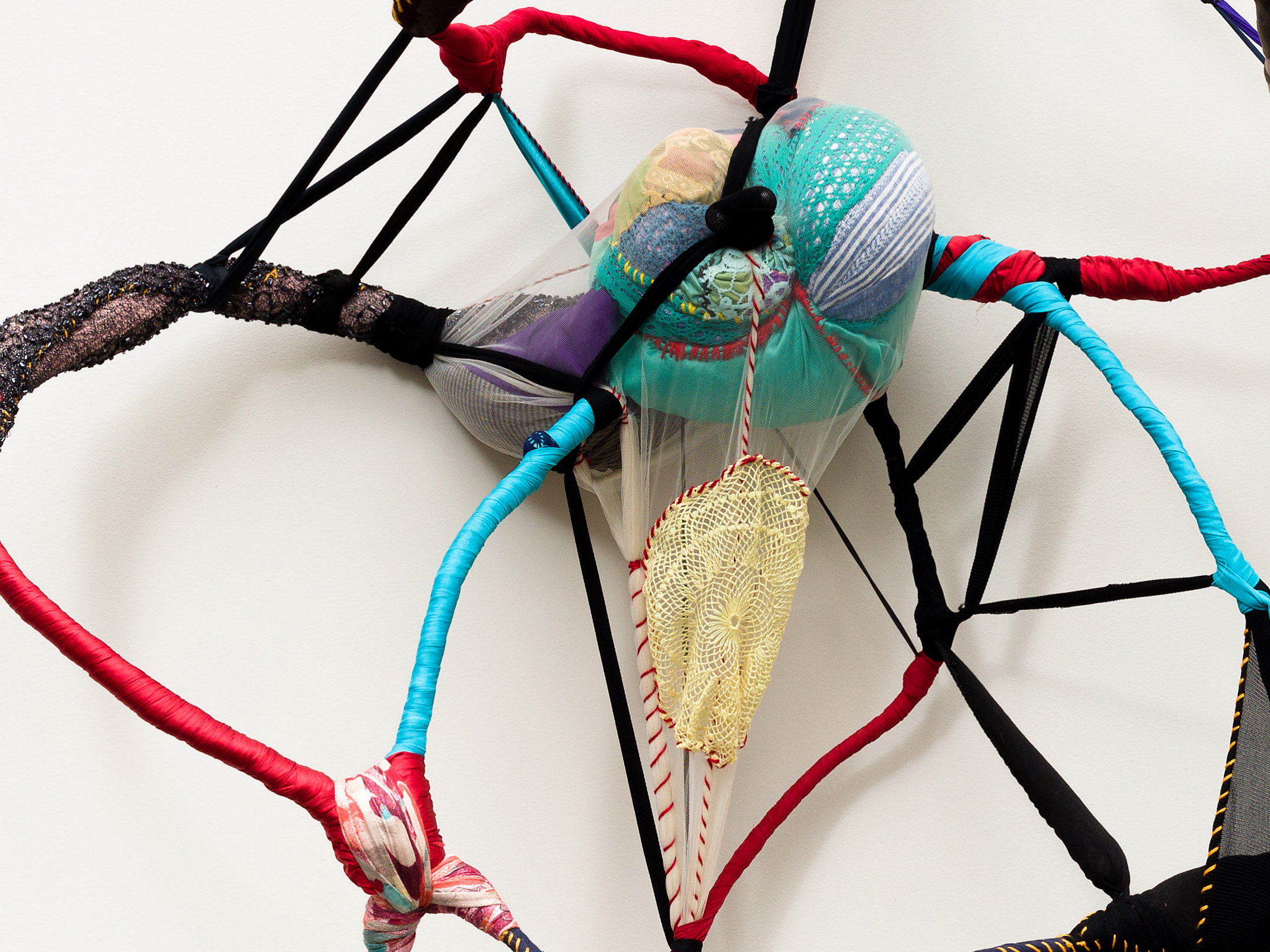
145 x 100 x 24 cm

57 1/8 x 39 3/8 x 9 1/2 in

MW.SGM.453



Sonia Gomes, *Velatura*, 2022, galvanized iron, different fabrics, laces and crochet, 123 x 101 45 cm | 48 3/8 x 39 3/4 x 17 3/4 in, MW.SGM.405





Sonia Gomes

Untitled, from Torção series, 2022

various fabrics, galvanized wire on industrial iron rebar

208 x 126 x 97 cm

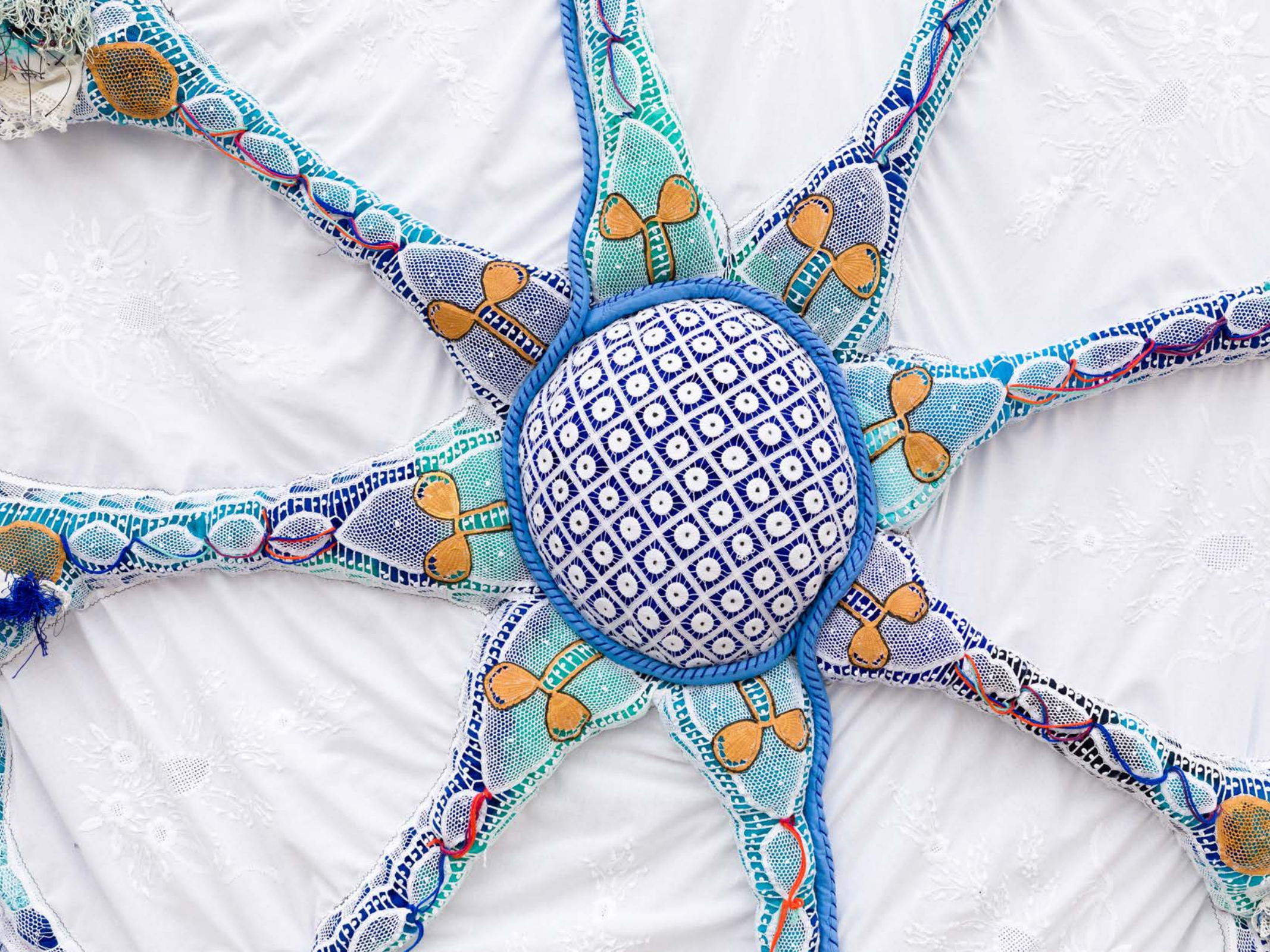
1 7/8 x 48 7/8 x 39 3/8 in

MW.SGM.421





Sonia Gomes, *Quando o sol nascer azul*, 2021, different fabrics, lace, acrylic paint, nylon threads, metal and different fragments, 322 x 283 x 30 cm | 126 3/4 x 111 3/8 x 11 3/4 in, MW.SGM.376





Sonia Gomes, *Untitled*, from *A vida não me assusta* series, wire, fabric, threads and stone, 22.5 x 20.5 x 21.5 cm | 8 7/8 x 8 1/8 x 8 1/2 in, MW.SGM.339





Sonia Gomes

Acordes Naturais, 2018

stitching, bindings, different fabrics and laces
variable dimensions

MW.SGM.247



Sonia Gomes, *Untitled*, from *Raiz series*, 2018, stitching, bindings, different fabrics and laces on wire and wood, 64 x 100 x 75 cm | 25 1/4 x 39 3/8 x 29 1/2 in, MW.SGM.251





Sonia Gomes, *Correnteza*, from *Raiz* series, 2018 stitching, bindings, different fabrics and laces on wood, 90 x 260 x 80 cm | 35 3/8 x 102 3/8 x 31 1/2 in, MW.SGM.255



Sonia Gomes, *Maria dos Anjos*, 2017 - 2018, stitching, bindings, different fabrics and laces, variable dimensions, MW.SGM.231





Sonia Gomes, *Magia*, 2014, stitching, moorings and different fabrics, 240 x 215 cm | 94 1/2 x 84 5/8 in, MW.SGM.S.094



Sonia Gomes

Pano, 2012

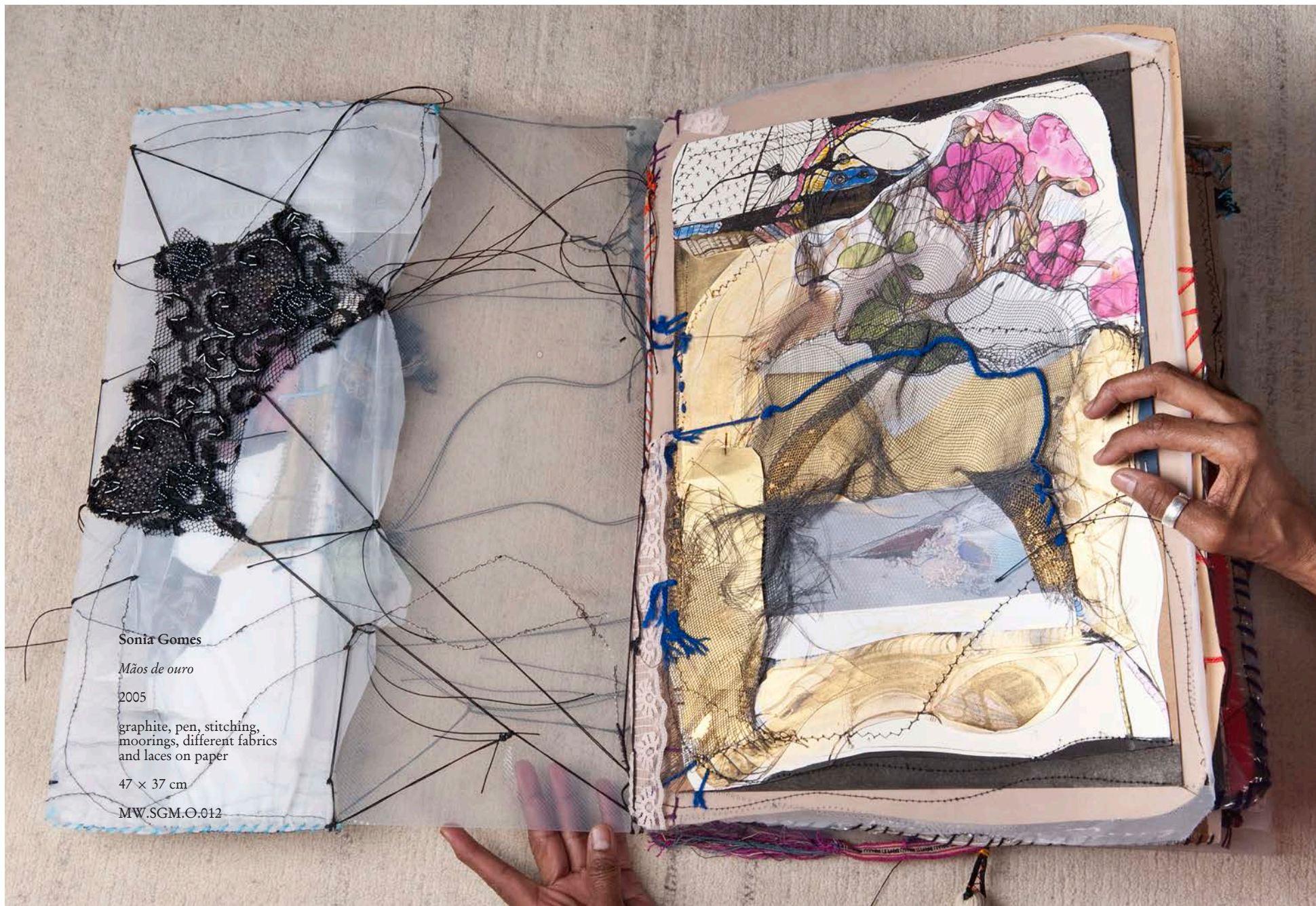
stitching, bindings, different fabrics and laces

137 x 104 x 7 cm

54 x 41 x 2 3/4 in

MW.SGM.S.135





Sonia Gomes

Mãos de ouro

2005

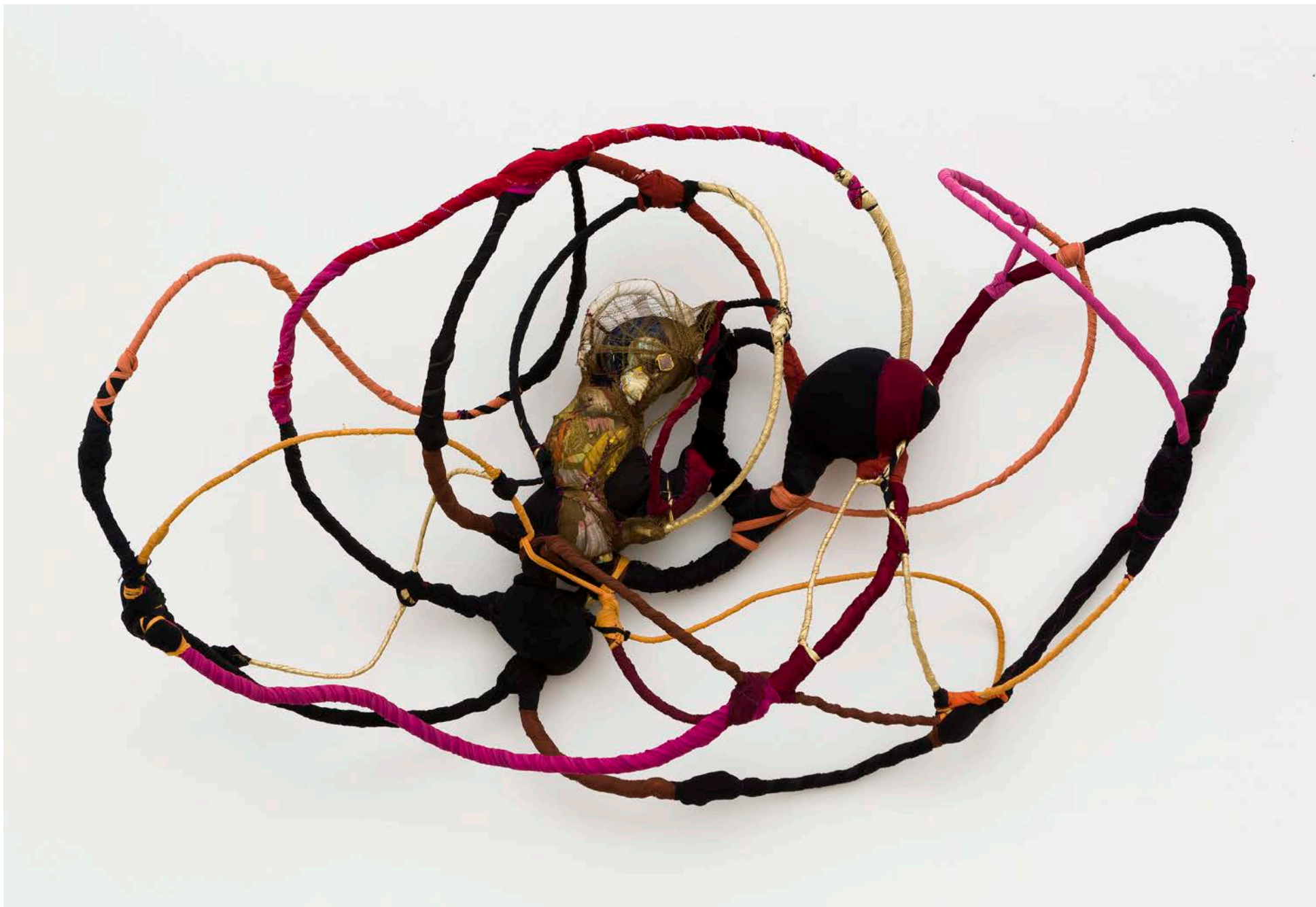
graphite, pen, stitching,
moorings, different fabrics
and laces on paper

47 x 37 cm

MW.SGM.O.012

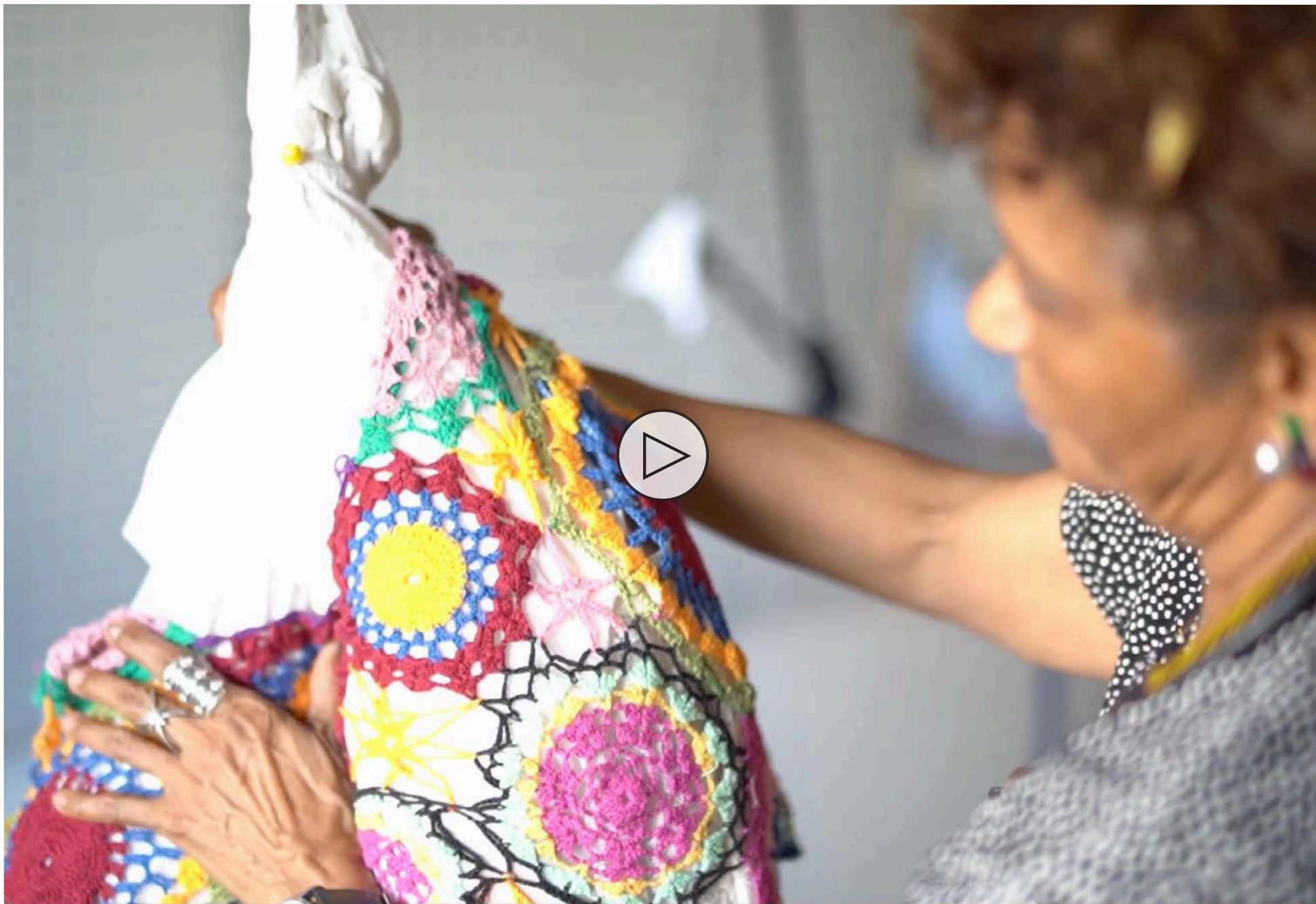
Sonia Gomes, *Mãos de ouro*, 2005, graphite, pen, stitching, moorings, different fabrics and laces on paper, 47 x 37 cm | 18 1/2 x 14 5/8 in, MW.SGM.O.012





Sonia Gomes, *Untitled*, 2005, stitching, bindings, different fabrics and laces on wire, 103 x 167 x 30 cm | 140 1/2 x 65 3/4 x 11 3/4 in, MW.SGM.233





Still I Rise, 2018, [click here to watch the video](#)



It took Ms. Gomes most of her life to realize that she had always been an artist. As a young girl growing up in Caetanópolis, a small town once known as a manufacturing hub for textiles, she liked to deconstruct her clothes and turn them into something different, using leftover fabric and found materials to make her own jewelry.

“It’s part of this rebelliousness that I’ve always had,” she said. “I still don’t like things that are predetermined, that say you have to do things or wear things a certain way.”

She was 45 when she left behind a career as a lawyer to attend the Guignard School, an art school in her home state of Minas Gerais. There she discovered that “not everything is art, but art can be anything,” she said, giving her the confidence to move forward with her work, which reclaims the Afro-Brazilian experience and culture, which continue to be diminished and appropriated in the last country in the Western world to abolish slavery.

– Jill Langlois, *Fabrics With Powerful Stories to Tell*,
The New York Times, 2020

Education

1994

Visual Arts at School Guignard, Belo Horizonte, Brazil

Solo Exhibitions

2025

Barroco, mesmo, Instituto Tomie Ohtake, São Paulo, Brazil

É preciso não ter medo de criar, Pace Gallery, London, UK

Raio de sol, Louvre-Lens, Lens, France

Ó Abre Alas!, Storm King Art Center, New Windsor, UK

Barroco, mesmo, Museu da Inconfidência, Ouro Preto, Brazil

Barroco, mesmo, Museu de Arte Contemporânea da Bahia, Salvador, Brazil

Torcer, amarrar e pender, Kunsthalle Lissabon, Lisbon, Brazil

2024

...vivem no compasso do sol, Mendes Wood DM Paris, France

2023

Sônia Gomes: Sinfonia das Cores, Pinacoteca do Estado de São Paulo, São Paulo, Brazil

2022

O mais profundo é a pele (Skin is the deepest part), Pace Gallery, New York, USA

2021

Lágrima, Mendes Wood DM São Paulo, Brazil

When the Sun Rises in Blue, Blum & Poe, Los Angeles, USA

2020

Sônia Gomes & Marina Perez Simão, Pace Gallery, New York, USA

2019

I Rise – I'm a Black Ocean, Leaping and Wide, Museum Frieder Burda, Baden-Baden, Germany

Sônia Gomes, Mendes Wood DM, Brussels, Belgium

2018

Sônia Gomes, MASP, São Paulo, Brazil

Sônia Gomes, MAC Niterói, Rio de Janeiro, Brazil

2017

A.R. Penck and Sonia Gomes, Hic Svnt Dracones, New York, USA

2016

Linhas em tramas, Mendes Wood DM, São Paulo, Brazil

2014

Nascer Uma Vez Após a Outra, Mendes Wood DM, São Paulo, Brazil

2012

Stitch In Time, Mendes Wood DM, São Paulo, Brazil

2011

O ritmo da linha, Espaço cultural Fórum Lafayette, Belo Horizonte, Brazil

2008

Um Lugar, BDMG Cultural, Belo Horizonte, Brazil

2005

Serie Patuás e Torções, Thomas Cohn Gallery, São Paulo, Brazil

2004

Etsuko Kobayashi et Sonia Gomes, Edgard Gallery, Paris, France

Objetos, Sandra & Marcio, Belo Horizonte, Brazil

1994

Pinturas, Casa de Cultura de Sete Lagoas, Sete Lagoas, Brazil

Group Exhibitions

2026

América: Diasporic Connections in the Jorge M. Pérez Collection, Centro Andaluz de Arte Contemporáneo, Seville, Spain

2025

Chegança, Museu Vassouras, Vassouras, Brazil

ABERTO4, Maison La Roche, Paris, France

Artists who wear jewellery, d'Ouwe Kerke, Retranchement, The Netherlands

MANDJUANDADI: IDENTIDADES EM LIBERDADE, Bienal MoAC Biss, Bissau, Guinea-Bissau

2024

Imagining Black Diasporas: 21st Century Art and Poetics, Los Angeles County Museum of Art (LACMA), USA

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

The Poetics of Dimensions, Institute of Contemporary Art San Francisco, California, USA

A black planet: The Art and Culture of Panafrika, Art Institute of Chicago, USA

Dona Fulô e Outras Joias, Museu de Arte Contemporânea da Bahia (MAC Bahia), Salvador, Brazil

Making Their Mark, Berkeley Art & Pacific Film Archive (BAMFA), Berkeley, USA

With My Eyes, The Holy See Pavilion, 60th International Art Exhibition – La Biennale di Venezia, Italy

Resilient Currents: On Communal Re-Existence, Paris, France

Dos Brasis: arte e pensamento negro, SESC Quitandinha, Petrópolis, Brazil

2023

Coreografias do impossível, 35ª Bienal de São Paulo, São Paulo, Brazil

HARD/SOFT Textiles and Ceramics in Contemporary Art, Museum für angewandte Kunst, Vienna, Austria

Making Their Mark, The Shah Garg Foundation, New York, USA

The Mother & The Weaver: Art from the Ursula Hauser Collection, Foundling Museum, London, UK

Mãos: 35 anos da Mão Afro-Brasileira, Museu de Arte Moderna de São Paulo, São Paulo, Brazil

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Brasil Futuro: as formas da democracia, Museu Nacional, Brasília; Espaço Cultural Casa das Onze Janelas, Belém; Museu Solar Ferrão, Salvador, Brazil

Dos Brasis: arte e pensamento negro, SESC Belenzinho, São Paulo, Brazil

Andar pelas bordas: bordado e gênero como práticas de cuidado, Arte 132, São Paulo, Brazil

Alvaro Barrington, Grandma's Land, Sadie Coles, London, UK

Everyone is an Island After All? Part II, Gesellschaft für Aktuelle Kunst, Bremen, Germany

Esfíngico Frontal, Mendes Wood DM São Paulo, Brazil

Tropic of Cancer, Pace Gallery, Palm Beach, USA

2022

Sensory Poetics: Collecting Abstraction, Solomon R. Guggenheim Museum, New York, USA

Front 2022: Oh, Gods of Dust and Rainbows, Cleveland Triennial for Contemporary Art, USA

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

Courage Before Expectation, The Flag Art Foundation, New York, USA
Contramemória, Theatro Municipal de São Paulo, Brazil
Setas e Turmalinas, Casa de Cultura do Parque, São Paulo, Brazil
Bispo do Rosário – Eu Vim: Aparição, Impregnação e Impacto, Itaú Cultural, São Paulo, Brazil
Transbordar: Transgressões do Bordado, SESC Pinheiros, São Paulo, Brazil

2021

Imagens que não se comportam, Museu de Arte do Rio de Janeiro, Brazil
Carolina Maria de Jesus: Um Brasil para os brasileiros, Instituto Moreira Salles, São Paulo, Brazil; Museu de Arte do Rio de Janeiro, Brazil
Enciclopédia Negra, Pinacoteca do Estado de São Paulo, Brazil; Museu de Arte do Rio de Janeiro, Brazil
Convergent Evolutions The Conscious of Body Work, Pace Gallery, New York, USA
13th Gwangju Biennale: Minds Rising, Spirits Tuning, Gwangju, Korea
11th Liverpool Biennale: The Stomach and the Port, Liverpool, UK
Male Nudes: a salon from 1800 to 2021, Mendes Wood DM, São Paulo, Brazil
Portals, Former Public Tobacco Factory, Athens, Greece

2020

Mecarô. Amazonia in the Petitgas Collection, Montpellier Contemporain, France
At The Noyes House: Blum & Poe, Mendes Wood DM and *Object & Thing*, The Eliot Noyes House, New Canaan, USA
Garden of Earthly Delights, Gropius Bau, Berlin, Germany

2019

Unconscious Landscape - Works from the Ursula Hauser Collection, Hauser & Wirth Somerset, Bruton, UK
Experimenting with Materiality, Lévy Gorvy, Zurich, Switzerland

2018

Histórias Afro-Atlânticas, MASP, São Paulo, Brazil
11a Bienal do Mercosul: O Triângulo Atlântico, Porto Alegre, Brazil
Tissage, Tressage, quand la sculpture défilé, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France

2017

Everyday Poetics, Seattle Art Museum, USA
Ossó - Exposição-apelo ao amplo direito de defesa de Rafael Braga, Instituto Tomie Ohtake, São Paulo, Brazil
Entangled, Turner Contemporary, Margate, UK
Revival, National Museum of Women in the Arts, Washington D.C., USA

2016

New Shamans/Novos Xamãs: Brazilian Artists, Rubell Museum, Miami, USA
Tudo Joia, Bergamin & Gomide, São Paulo, Brazil
Brasil, Beleza?!, Museum Beelden aan Zee, Den Haag, The Netherlands
Aquilo Que Nos Une, Caixa Cultural Rio de Janeiro, Brazil
Revolution in the Making: Abstract Sculpture by Women 1947-2016, Hauser Wirth & Schimmel, Los Angeles, USA
Histórias/Histories: Contemporary Art From Brazil, University of South Florida Contemporary Art Museum, Florida, USA

2015

No Man's Land: Women Artists From The Rubell Family Collection, Rubell Family Collection, Miami, USA
All the World's Futures, 56^a Venice Biennale, Italy

19º Festival de Arte Contemporânea Sesc_Video Brasil: Panoramas do Sul, Associação Cultural Video Brasil, São Paulo, Brazil

The Poetry in Between: South to South, Goodman Gallery, Cape Town, South Africa

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

2013

Nova Mão Afro-Brasileira, Museu Afro Brasil, São Paulo, Brazil
Art & Textiles – Fabric as Material and Concept in Modern Art, Kunstmuseum Wolfsburg, Germany
Out of Fashion. Textile in International Contemporary Art, Museum of Modern Art Aalborg, Denmark

2012

Alphabet of The Magi, Mendes Wood DM, São Paulo, Brazil

2011

Meditation, Trance, Mendes Wood DM São Paulo, Brazil

2008

Impulsos, Galeria Emma Thomas, São Paulo, Brazil
Oferenda, Galeria Rhys Mendes, Jardim Canadá, Brazil

2006

Brasil Imaginário, Estação São Paulo, São Paulo, Brazil
X Bienal de Santos, Brazil

Encontro com a Arte, XLVII Encontro do BID, Belo Horizonte, Brazil

2005

Chita Bacana, SESC Belenzinho, São Paulo, Brazil

1998

Processos Tridimensionais, Casa da Saudade, Belo Horizonte, Brazil

Collections

Centre Pompidou
Minneapolis Institute of Art
MALBA
MASP
MoMA
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Museu Afro Brasil
Museu de Arte do Rio de Janeiro
Museum Frieder Burda
Muzeum Susch
National Gallery of Art, USA
Pérez Art Museum Miami
Pinacoteca do Estado de São Paulo
Rubell Museum
San Antonio Museum of Art
Solomon R. Guggenheim Museum
Tate Modern
The Museum of Fine Arts Houston



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