

THE ARMORY SHOW - 2021



GALERIA MILLAN

Epistemological Structures

Galeria Millan presents ***Epistemological Structures***, an selection of nine artists: Maya Weishof, Feliciano Centurión, Jaider Esbell, Regina Parra, Thiago Martins de Melo, Miguel Rio Branco, Henrique Oliveira, Emmanuel Nassar and Tunga. The project intends to illuminate beyond the existent artistic canon, arising out of the concept of epistemology and revealing other organizations in the conscious art making.

The concept of epistemology, as it investigates the origin and the limits of human knowledge, also analyses the connections between subject and object. This duality can have multiple configurations in the art field, considering the artwork's production context and it's itinerary. The set of factors that mediate the work, as it is institutionalized, makes it possible for art to play both roles, being sometimes the subject and other times, the object. This project exhibits this variation at each presented piece, and yet, all of them have a common purpose: an epistemological critique of art.

In this shared goal, Antonio Gramsci's notion of hegemony is a fundamental tool, describing a long cultural-historical process that unfolds itself in the exercise of power. Gramsci's critique to the hegemonic process focuses on the conditioning effect the dominant ideology has on the social organization. Deprived of critical consciousness, hegemony thinking leads to a difference between thinking and acting, as well as to a point of view that develops a narrowed and restricted art history.

Is up to critical thinking to deconstruct this uniformity, creating counter narratives. *Epistemological Structures* investigates this art history's construction paradigms, answering directly to the pre-conceived notions embedded in it.

Tunga's *Phanógrafo*, enunciates a primary question: is the artwork derived from the narrative, or is the narrative derived from the artwork? In this piece, history is the foundation of imagined time, presenting a testimony, a scene that corroborates history. Decanted liquids of some unknown process are held in suspended bottles inside padded boxes. This evidence shows us that, regardless of the facts, history can be told, revisited, and experienced again.

Concurrently, **Thiago Martins de Melo's** techniques presents, in Brazilian art, another social and political narrative where artwork and history are both subject and object. Martins de Melo gathers different mythical and popular beliefs, as well as afro-Brazilian cultural histories, and constructs a history of the defeated. His tridimensional paintings become the stage for a survival of the past. At the same time, they claim art's consciousness responsibility to narrate, and by doing so, they dispute narratives.

The possibility of another history is also present in **Jaider Esbell** work. His pieces have names that present possible narratives, such as: *Veste de Parixara*, *Amamentação*, *Antes e depois do pesadelo*, *Casas de cura* and *Aqueles que andaram o mundo todo*. He sets off from the concept of *ativismo*, a neologism that associates art and social sciences. Therefore, he merges painting, writing, drawing and performance to social discussions about mythical narratives and spirituality. In addition to Martins de Melo pieces, Esbell's works create another epistemology in art history, performing different ways of experiencing life.

Regina Parra's poetic, ranging from film and poetry, projects her own figure as the study's object. She investigates the body limits in art representation, creating a new script for women's identity in society and provoking a direct confrontation to the dominant speech. As she engages in themes such as oppression, disobedience and female resistance in an objective field, Parra displays a subjective and intimate reality in the foreground.

In a different way, some of the epistemological reflections of the artistic production are based on a direct dialogue between official history and its references. Of this procedure comes out counter-hegemony artworks, as they take a hold of language and its narratives to remodel it. **Miguel Rio Branco's** piece *Yellow shoes thinking of Max Ernst* is a direct dialogue with a historical reference, not only because of its title, but also because of the image's elements. The artist established a dialectical relationship with Ernst's artwork: while they have similar colors and shapes, Rio Branco's photograph restructures in a unique manner the initial elements presented in the German artist.

Maya Weishof's *Noite Estrelada* is another similar attempt in this direction. With an identical title to Van Gogh's canonized *Starry Night*, Weishof reshapes the established imagery as she adds vibrant and warm colors, as well as disproportionate figures, presenting a dreamlike universe that is almost the exact opposite of the first painting. In Weishof's artworks, artistical painting exhibits a recreation of reverie, fantasy, and dream that can trespass the formal conventions of narrative.

Aligned to Weishof's artwork is **Henrique Oliveira's** *EXLP17*, *EXLP16* and *EXLP15*, that provide a sensory experience to the observer. It promotes another epistemological structure that concentrates itself in matter. The combination of techniques and materials are intertwined in a new substance that chooses to come out of the wall. The artwork projects itself in space and questions the existent ideas about the mystery of the technique, material, medium, and classification that surrounds the piece. Finally, by defying consolidated categories, the artwork withdraws from the traditional space to create new artistic experiences.

The Paraguayan artist **Feliciano Centurión** creates a singular iconography that engages in popular and domestic themes, usually regarded as mundane and of little importance. Furthermore, **Emmanuel Nassar's** formal solutions and artwork elements also approach the popular and ordinary. Based on these examples, it becomes clear why Gramsci bet on the construction of a counter-hegemony arising from popular culture.

Centurion's De la série *Mirada*, and Nassar's *Arraial* have a common central element that presents the artwork in a way as it could be looking at us, analyzing us. In this configuration, the work is the active subject, whereas we, the guests, are called to position ourselves as objects. These art contributions defy the hegemonic art theories that categorize and prioritize some practices in detriment of others, based on spectacular presentation criteria that conceals a variety of techniques. Their works, however, go further by dislocating the spectator from the fruition role, and contradict the common art rule that the artwork is an inert object.

The discursive procedure that makes art history possible is a great epistemological debate. In this regard, there is a task of confronting the debate as a counterflow measure, in order to construct an autonomous artistic thought, one that constitutes the main axis of this project.

Tunga

Phanógrafo, 2009

Fabric, wood, glass, mirror, cristal,
resin, sponge, steel wire and
colored water

85 x 34 x 31 cm

Photo: Gabi Carrera





Detail
Tunga
Untitled, n.d



Tunga
Untitled, n.d.
Glass and magnets
46 x 46 x 23 cm
Photo: Filipe Berndt

Tunga
Untitled, 2010
Iron, steel wire rope
Edition of 3
150 x 200 x 170 cm
Photo: Filipe Berndt



about **Tunga**

1952, Palmares, PE, Brazil - 2016, Rio de Janeiro, RJ, Brazil

With a degree in architecture, Tunga founded in the 1970s, alongside the artists Cildo Meireles, Waltercio Caldas and José Resende, the magazine *Malasartes* and the short-lived journal *A Parte do Fogo*. He has held solo exhibitions at importante institutions such as Museu de Arte de São Paulo – MASP, Brazil (2017); Center d'Art et de la Nature, Domaine de Chaumont-sur-Loire, France (2015); Galeria Millan, São Paulo, Brazil (2004, 2009 and 2010); MoMa PS1, New York, USA (2008); Musée du Louvre, Paris, France (2005); Galerie Nationale du Jeu de Paume, Paris, France (2001); Phoenix Art Museum, USA (1998); Museum of Contemporary Art, Miami, USA; Bard College – Center for Curatorial Studies, New York, EUA (1997); Museum of Contemporary Art, Chicago, USA; Kanaal Art Foundation, Kortrijk, Belgium; Whitechapel Gallery, London, UK (1989); and Museu de Arte Moderna do Rio de Janeiro, Brazil (1974). In 2012, Instituto Inhotim (Minas Geras, Brazil) inaugurated a second pavilion dedicated to his work.

Tunga has participated in numerous group exhibitions and Biennials around the world, including Pinacoteca de São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017); Bienal de São Paulo, Brazil (1981, 1987, 1994, 1998, 2013 and 2018); Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2001); Guggenheim Museum, New York, USA (2001); *Biennale de Lyon*, France (2000); *Mercosul Biennial*, Porto Alegre, Brazil (1999); *Documenta X*, Kassel, Germany (1997); *Bienal de la Habana*, Cuba (1994); Museum of Modern Art, New York, USA (1993); Ludwig Museum, Köln, Germany (1993); Museum of Modern Art, New York, USA (1993); Galerie Nationale du Jeu de Paume, Paris, France (1992); Kanaal Foundation, Belgium; Stedelijk Museum, Netherlands (1989); Hara Museum of Contemporary Art, Tokyo, Japan (1985); and Venice Biennale, Italy (1982).

His work is part of important collections such as the Peggy Guggenheim, Venice, Italy; Tate Modern, London, United Kingdom; The Museum of Fine Arts, Houston, USA; Pérez Art Museum Miami (PAMM), USA; Château la Coste, Le Puy-Sainte-Réparade, France; Museu de Arte Contemporânea da Universidade de São Paulo, Brazil; Museum of Modern Art, New York, USA; Instituto Inhotim, Minas Gerais, Brazil; Museo Nacional de Bellas Artes de Buenos Aires, Argentina; and Museo de Arte Moderno de Bogotá, Colombia, among others.

Thiago Martins de Melo
Entardecer do último dia, 2021
Oil on fiberglass
83 x 51,5 x 13 cm
Photo: Bruno Leão



Thiago Martins de Melo
Flecha que mata morte, 2021
Oil on structural polyurethane
expanding foam, fiberglass and iron
92 x 50 x 33 cm
Photo: Bruno Leão



Thiago Martins de Melo
O Taumaturgo, 2021
Oil on canvas, fiberglass
polyester resin
59 x 49 x 16 cm
Photo: Bruno Leão



Thiago Martins de Melo
Chama nas entranhas, 2021
Oil on canvas, fiberglass
polyester resin
73,5 x 52 x 18 cm
Photo: Bruno Leão





Detail
Thiago Martins de Melo
Chama nas entranhas, 2021

about **Thiago Martins de Melo**

1981, São Luís, MA, Brazil

Lives and works between São Luís, São Paulo, Brazil, and Guadalajara, Mexico

Master in Psychology - Theory and Research of Behaviour by Universidade Federal do Pará (UFPA-PA). Visual artist, works with painting, sculpture, installation, stop motion animation and printmaking. Among the main solo exhibitions are: *Necrobrasilians* - Museu Nacional da República, Brasília, Brazil (2019); *Bárbara Balaclava - Saco Azul/Maus Hábitos*, Porto, Portugal (2018) and at Fundação Joaquim Nabuco, Recife, Brazil (2016); *Bárbaro Baroque* - Gamma Galeria, Guadalajara, Mexico (2016); *Teatro Nagô-Cartesiano e o Corte Azimutal do Mundo* - Mendes Wood DM, São Paulo, Brazil (2013).

Martins de Melo's main participations in group shows include: *La diosa verde reloaded* - MAZ Museo de Arte de Zapopan, Jalisco, Mexico (2021); *Uncontinente para Caliban - Videobrasil Pop-Up en Factoria Habana*, La Habana Vieja, Cuba (2020); *Dear Amazon: The Anthropocene* - Ilmin Museum of Art, Seoul, South Korea (2019); *Quem não luta tá morto – arte democracia utopia* - MAR Museu de Arte do Rio, Rio de Janeiro, Brazil (2018); *South South - Let me begin again* - Goodman Gallery, Cape Town, South Africa (2017); *Panoramas of the South - 20º Festival de Arte Contemporânea SESC Videobrasil*, São Paulo, Brazil (2017); *New Shamans: Contemporary Brazilian Arts - Rubell Family Collection*, Rubell Museum, Miami, USA (2016); *The World is Made of Stories* - Astrup Fearnley Museum of Modern Art, Oslo, Norway (2015); *Imagine Brazil* - DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015) at Musée D'art Contemporain de Lyon, Lyon, France (2014).

His works are part of the permanent collections of MASP - Museu de Arte de São Paulo (São Paulo, Brazil); Pinacoteca do Estado de São Paulo (São Paulo, Brazil); ARoS Aarhus Kunstmuseum (Aarhus, Denmark); Astrup Fearnley Museum of Modern Art (Oslo, Norway); ICA Miami - Institute of Contemporary Art (Miami, USA); Ilmin Museum of Art, (Seoul, South Korea); MAR - Museu de Arte do Rio (Rio de Janeiro, Brazil); MAM Rio - Museu de Arte Moderna do Rio de Janeiro (Rio de Janeiro, Brazil); PAMM - Pérez Art Museum Miami (Miami, USA); Rubell Museum (Miami, USA); Servais Family Collection (Brussels, Belgium); Thyssen-Bornemisza Art Contemporary (Vienna, Austria); among others.

Jaider Esbell
Veste de Parixara, 2021
Acrylic and Posca marker on canvas
110 x 75 cm
Photo: Filipe Berndt





Jaider Esbell
Amamentação, 2021
Acrylic on canvas
110 x 200 cm
Photo: Filipe Berndt



Jaider Esbell
Amamentação, 2021
Acrylic on canvas
110 x 200 cm
Photo: Filipe Berndt

Jaider Esbell
Antes e depois do pesadelo, 2021
Acrylic on canvas
100 x 76,5 cm
Photo: Filipe Berndt



Jaider Esbell
Casas de cura, 2021
Acrylic on canvas
53 x 42 cm
Photo: Filipe Berndt





Detail
Jaider Esbell
Aqueles que andam no mundo todo, 2021

Jaider Esbell

Aqueles que andam no mundo todo, 2021

Acrylic on canvas

52 x 42 cm

Photo: Filipe Berndt



about **Jaider Esbell**

1979, Normandia, RR, Brazil

Lives and works between Boa Vista, RR, and São Paulo, SP, Brazil

Jaider Esbell was born on the indigenous territory known today as Terra Indígena Raposa Serra do Sol, where he lived until the age of 18. As a teenager, he was in contact with social movements and participated in the struggles and resistance of indigenous peoples in the region, until he moved to the capital of the state of Roraima in 1998. He was homeschooled by his mother, to whom he attributes his writing skills. In 2010, he received a scholarship for fostering literary production (FUNARTE / MinC), which made it possible to publish his first book, in 2012, *Terreiro de Makunaima – Mitos, Lendas e Estórias em Vivências*. This publication represents the consolidation of the work in art-education that Esbell has been developing autonomously in indigenous and non-indigenous schools.

In 2011, he started working professionally in the visual arts in a self-taught manner, when he held, in his native land of Normandia, the first integrated and professional exhibition called *Cabocagem – O Homem na Paisagem*. Consequently, the artist went from anonymity to the forefront of indigenous art and literature in the state, branching out into other media, such as poetry, photography and video. Today, his activities go beyond making art, placing him in the role of poet, writer, art educator and curator.

In 2020, the artist further expanded his presence in the national contemporary art circuit with, for example, his participation in collective exhibitions like *Véxoa: Nós sabemos*, Pinacoteca de São Paulo and the *34th Bienal de São Paulo* with works exhibited in the main pavilion. In August 2021, Esbell will curate the collective exhibition *Moquém – Surarî: arte indígena contemporânea*, which will be held at MAM, São Paulo, as part of the latter's program.



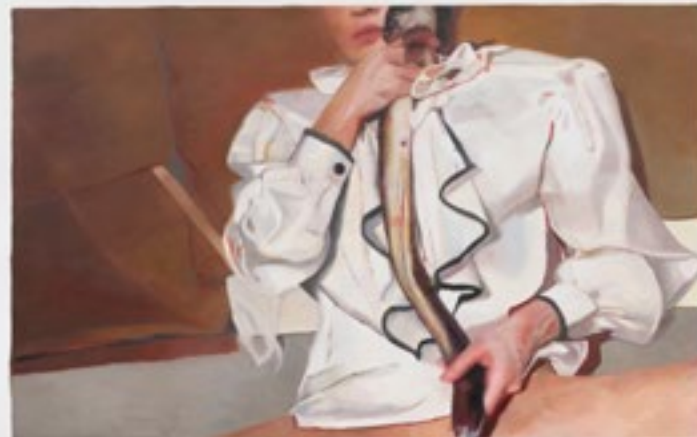
Detail
Regina Parra
A Profana, 2021



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Regina Parra
A Profana, 2021
 Oil on paper
 56 x 84 cm (each)
 Photo: Adam Reich

about **Regina Parra**

1981, São Paulo, SP, Brazil

Lives and works in São Paulo, Brazil

Regina Parra dedicates herself to painting, photography, and video. Her current poetic establishes relationships between theater, body and physical vulnerability. Investigating eroticism as a means to create new powers, the artist deals with themes such as; oppression, insubordination and feminine resistance.

In recent years, she has held solo shows at: Galeria Millan, São Paulo, Brazil (2019, 2016); Museu de Arte de Santa Catarina – MASC, Florianópolis, Brazil (2018); Pivô, São Paulo, Brazil (2014); Galeria Effearte, Milan, Italy (2012), among others.

Her work has been featured in countless group shows, among which stand-out: *Beyond appearances - women looking at women*, Kunstraum, New York, USA (2020); *Histórias Feministas*, Museu de Arte de São Paulo – MASP, Brazil (2019); *BRAZIL, Knife in the Flesh* PAC Milano, Milan, Italy, (2018) and *8a Mostra 3M de Arte*, São Paulo, Brazil (2018), *Sights and Sounds*, The Jewish Museum, New York, USA, (2016); *Encruzilhada*, Parque Lage, Rio de Janeiro, Brazil (2015); *Cães sem Plumas*, Museu de Arte Moderna Aloisio Magalhães, Recife, Brazil (2014); *17th Festival Internacional de Arte Contemporânea Sesc_Videobrasil*, Sesc Belenzinho, São Paulo, Brazil (2011); *A Carta da Jamaica*, Oi Futuro, Rio de Janeiro, Brazil; *À Sombra do Futuro*, Instituto Cervantes, São Paulo, Brazil; and *Grupo 2000e8*, Sesc Pinheiros, São Paulo, Brazil (2010).

She has been awarded for the Fábrica de Arte Marcos Amaro's occupation edict, where she has presented the exhibition *Still I Rise* (2018). She took part in the artistic residency programs of the Watermill Center (2020) and Residency Unlimited, New York, USA (2018); in 2012 she was granted the Videoart Prize from Fundação Joaquim Nabuco and nominated to the Emerging Artist Award, Cisneros Fontanals Art Foundation, Miami, USA.

In 2012, she was considered for the Prêmio de Videoarte of Fundação Joaquim Nabuco and nominated for the Emerging Artists Award, Cisneros Fontanals Art Foundation, Miami, USA. She was also awarded the Prêmio Ateliê Aberto Videobrasil (2011) and the Prêmio Destaque da Bolsa Iberê Camargo (2009).



Miguel Rio Branco
Yellow shoes thinking of Max
Ernst, 2007/2014
Inkjet print
Edition of 5 + 2 AP
110 x 155 cm

about **Miguel Rio Branco**

1946, Las Palmas de Gran Canaria, Spain

Lives and works in Rio de Janeiro, RJ, Brazil

In recent years, Miguel Rio Branco has participated in solo exhibitions in France, Spain, Japan, the Netherlands, Sweden and Brazil. Since 2010, he has had a pavilion dedicated to his work at Instituto Inhotim (Minas Gerais, Brazil). Recent solo exhibitions include: *Le BAL*, Paris, France; Instituto Moreira Salles, São Paulo, Brazil (2020); Museu de Arte de São Paulo, Brazil (2017); Magnum Photo Gallery, Paris, France (2016); and Pinacoteca do Estado de São Paulo, Brazil (2014). Group shows include: *The New MoMA*, Museum of Modern Art, NYC, USA (2019); *33rd Bienal de São Paulo – Affective Affinities*, SP, Brazil; Maison Européenne de la Photographie, Paris, France (2018); *Troposphere*, Beijing Minsheng Art Museum, China (2017); *Os Muitos e o Um*, Instituto Tomie Ohtake, São Paulo, Brazil (2016); *América Latina 1963-2013*, Fondation Cartier pour l'Art Contemporain, Paris, France (2013); *Changing the Focus – Latin American Photography 1990-2005*, Museum of Latin American Art, Long Beach, USA (2010); among others.

Rio Branco has directed short and feature films since the 1970s, including 14 short films and eight feature films. Among these, *Nada Levarei Qundo Morrer Aqueles que Mim Deve Cobrarei no Inferno* won the award for best photography at the Brasília Film Festival, the special jury award and the international critic award at the XI International Documentary Film Festival and Curtas de Lille, France, 1982.

His photos have been published in magazines including Stern, National Geographic, Geo, Aperture, Photo Magazine, Europeo and Paseante. Miguel Rio Branco's work is part of several permanent collections, among them: Museum of Modern Art, NYC, USA; Museu de Arte Moderna do Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo, Brazil; Museu de Arte de São Paulo, Brazil; Centre Georges Pompidou, Paris, France; San Francisco Museum of Modern Art, USA; Stedelijk Museum, Amsterdam, Netherlands; Museum of Photographic Arts of San Diego, USA; and the Metropolitan Museum of Art, NYC, USA.



Detail
Maya Weishof
Noite estrelada, 2021

Maya Weishof
Noite estrelada, 2021
Oil on linen
195 x 130 cm
Photo: Ana Pigosso



about **Maya Weishof**

1993, Curitiba, PR, Brazil

Lives and works in São Paulo, SP, Brazil

Graduated in Visual Arts at the Universidade Federal do Paraná - UFPR in 2016, Maya Weishof was selected for the artist residency program of Zaratan Arte Contemporânea in Lisbon, Portugal, and also for the Novas Poéticas, program that included Visual Arts students from all over Brazil.

Among Weishof solo shows, the following stand out: *Espelho Espanto*, Simões de Assis, and *Primeiros Sóis*, Auroras, São Paulo, SP, 2020; *Os substitutos*, Boiler Galeria, Curitiba, PR, 2019; *Há sempre um corpo que sobra*, curated by Nathalia Lavigne, Zipper Galeria, São Paulo, SP, 2018. She integrated the group shows *Female Voices of Latin America*, MADC, Costa Rica and *Eletric Dreams*, curated by Raphael Fonseca, Nara Roesler, Rio de Janeiro, RJ, 2021; *Contigere*, Cisterna Galeria, Lisbon, Portugal and *Monster High*, Olhão, São Paulo, SP, 2020; *Dominó*, curated by Camila Bechelany, Casa da Luz, São Paulo, SP and *Estamos Aqui!*, curated by Ana Rocha, Museu de Arte Contemporânea do Paraná, Curitiba, PR, 2019; *A Vastidão dos Mapas*, curated by Agnaldo Farias, Museu Oscar Niemeyer, Curitiba, PR, 2017; and *Zaratan Open Studio*, Zaratan, Lisbon, Portugal, 2016. In 2021, her work became part of the collection of the Museu Oscar Niemeyer, Curitiba, Brazil.

Henrique Oliveira

EXLP17, 2017

Oil paint, paper, wire mesh on wood

54 x 49 x 21 cm



Henrique Oliveira

EXLP16, 2017

Oil paint, paper, wire mesh on wood
74 x 52 x 18 cm





Henrique Oliveira

EXLP15, 2017

Oil paint, paper, wire mesh on wood

48 x 30 x 19 cm

about **Henrique Oliveira**

1973, Ourinhos, SP, Brazil

Lives and works in London, UK

Henrique Oliveira had solo exhibitions in important spaces including Centro Cultural São Paulo, SP, Brazil (2018) and Gifu Museum of Fine Arts, Gifu, Japan (2018); Van de Weghe Gallery, New York, USA (2017); Galeria Millan, São Paulo, Brazil (2016); Galerie Georges-Phillipe & Nathalie Vallois, Paris, France (2015); Museu de Arte Contemporânea da Universidade de São Paulo, Brazil, and Arthur Ross Gallery – University of Pennsylvania, Philadelphia, USA (2014); Palais de Tokyo, Paris, France (2013); and Boulder Museum of Contemporary Art, Boulder, USA (2011), among others.

The artist also participated in several group shows, including: Bruges Triennale, Belgium; Ijssel Biennale, The Netherlands, and *Above Us Only Sky!*, Nitja Centre for Contemporary Art, Lillestrøm, Norway (2021); *Pinacoteca: Acervo*, Pinacoteca de São Paulo, Brazil (2020); *Arte Sella*, Borgo Valsugana, Italy and *Un Été au Havre - Jardins Suspendu*, Le Havre, France (2019); *The End of the World*, Centro Pecci, Prato, Italy and *The Other Side – Narratives of the Unconscious*, Wilhelm Hack Museum, Ludwigshafen, Germany (2017); *XIII Bienal de Cuenca*, Ecuador (2016); *Crafted: Object in Flux*, Museum of Fine Arts, Boston, USA (2015); *Momento fecundo*, Domaine de Chaumont-sur-Loire, Chaumont-sur-Loire, France (2014); *Inside Out and from the Ground Up*, Museum of Contemporary Art, Cleveland, USA (2012); *Art in Brazil (1950 - 2011)*, Palais des Beaux-Arts, Brussels, Belgium and *Artists in Dialogue 2: Sandile Zulu and Henrique Oliveira*, Smithsonian National Museum of African Art, Washington, USA (2011); and *29th Bienal de São Paulo*, Brazil (2010).

His work is featured in important public collections, such as those of the Virginia Museum of Fine Arts, Richmond, USA; Museu de Arte Moderna do Rio de Janeiro, Brazil; Coleção Museu Afro-Brasil, São Paulo, Brazil; Fundação Edson Queiroz – Universidade de Fortaleza, Brazil; Centro Luigi Pecci per L'Arte Contemporanea, Prato, Italy; Museu de Arte Contemporânea da Universidade de São Paulo, Brazil; Queensland Art Gallery/Gallery of Modern Art – Brisbane, Australia; and Voorlinden Museum & Gardens, Wassenaar, The Netherlands, among others.



Feliciano Centurión
Ciervo [Deer], 1994
Acrylic on blanket
232 x 191 cm

Feliciano Centurión
Untitled, 1993
Acrylic on blanket
53 x 44 cm





Detail
Feliciano Centurión
Jardín Japonés, 1996

Feliciano Centurión

Jardín Japonés, 1996

Embroidered fabric on blanket and taffeta

55 x 64 cm





Feliciano Centurión
Escarabajos verdes, n.d.
Acrylic on blanket
67 x 47 cm



Feliciano Centurión
De la serie *Mirada*, n.d.
Acrylic on blanket
42 x 46 cm

about **Feliciano Centurión**

1962, San Ignacio de las Misiones, Paraguai – 1996, Buenos Aires, Argentina

Feliciano Centurión participated in the 13th *Shanghai Biennale – Bodies of Water* (2021) and 5th *Biennial of Cuba* (1992), and exhibited at the Maison de L’Amerique Latine in France. His works were highlighted at the 33rd *Bienal de São Paulo - Affective Affinities* (São Paulo, Brazil, 2018) which presented a selection of embroidery and crochet on blankets, pillows and other intimate articles by the artist.

Centurión has had solo exhibitions such as *Feliciano Centurión: Abrigo*, Americas Society, New York, USA (2020); *Feliciano Centurion: I am Awake*, Cecilia Brunson Projects, London, UK (2019); *Feliciano Centurión: The Intensities of Beauty*, Cultural Centre of Spain Juan de Salazar, Asunción, Paraguay (2013); *Previous Papers: sketches and drawings by Feliciano Centurión*, Alberto Sendros Gallery, Buenos Aires, Argentina (2012); *Feliciano Centurión*, Galería Alberto Sendros, Buenos Aires, Argentina (2004).

He was the winner of the Buenos Aires City Bank Foundation Award, Museo de Arte Moderno, Buenos Aires, Argentina (1996) and the New World Foundation Award, Museo Nacional de Bellas Artes, Buenos Aires, Argentina (1994, 1993, 1992).



Emmanuel Nassar

Arraial, 2008

Acrylic on metal plate

100 x 200 cm

Photo: Edouard Fraipont

about **Emmanuel Nassar**

1949, Capanema, PA, Brazil

Lives and works in Belém, PA, Brazil

Emmanuel Nassar earned a degree in architecture from Universidade Federal do Pará (UFPA) in 1975. He has had solo exhibitions at: Pinacoteca de São Paulo, Brazil (2018); Galeria Millan, São Paulo, Brazil (2016, 2013, 2010, 2008, 2005 and 2003); Museu Castro Maya, Rio de Janeiro, Brazil (2013); Centro Municipal de Arte Hélio Oiticica, Rio de Janeiro, Brazil (2012); Centro Universitário Maria Antonia, São Paulo, Brazil (2009); Instituto Tomie Ohtake, São Paulo, Brazil; Centro Cultural Banco do Brasil, Rio de Janeiro and Brasília, Brazil (2003); and Museu de Arte Moderna de São Paulo, Brazil (1998).

Among the many group shows he has participated in are: *Língua Solta*, Museu da Língua Portuguesa, São Paulo, Brazil (2021); *Potência e Adversidade*, Pavilhão Branco and Pavilhão Preto, Campo Grande, Lisbon, Portugal (2017); *Aquilo que Nos Une*, Caixa Cultural Rio de Janeiro, Brazil (2016); *140 Caracteres*, Museu de Arte Moderna de São Paulo, Brazil (2014); *O Abrigo e o Terreno*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2013); *Ensaio de Geopoética*, 8th Bienal do Mercosul, Porto Alegre, Brazil (2011); *VI Bienal Internacional de Estandartes*, Tijuana, Mexico (2010); *Contemporary Brazilian Photography*, Neuer Berliner Kunstverein, Berlin, Germany (2006); *Brasil + 500 – Mostra do Redescobrimento*, Bienal Pavilion, São Paulo, Brazil (2000); *6th Bienal de Cuenca*, Ecuador (1998); *Bienal de São Paulo*, Brazil (1998 and 1989); he represented Brazil at the *Venice Biennale*, Italy (1993); *U-ABC*, Stedelijk Museum, Amsterdam, Netherlands; and the *3rd Bienal de La Habana*, Cuba (1989); among others.

His works are part of important permanent collections, such as Colección Patricia Phelps de Cisneros, New York, USA and Caracas, Venezuela; Museu de Arte Moderna de São Paulo and Rio de Janeiro, Brazil; Museu de Arte Contemporânea de Niterói, Rio de Janeiro, Brazil; Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil; Museu de Arte Contemporânea da Universidade de São Paulo, Brazil; and University Essex Museum, England.

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