



Thiago Molon, Chão de Jambo, 2023

afirmação

Brésil
l'affirmation d'une génération

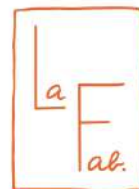
Anderson Borba • Vivian Caccuri • Gal Cipreste & Masina Pinheiro
Lu Ferreira • Sabrina Fidalgo • Manoela Medeiros • Matheus Mestiço
Thiago Molon • Matheus Ribs • Gabriela Sacchetto

une exposition conçue par William Massey

9 juin → 30 juillet 2023

galerie du jour agnès b.

place Jean Michel Basquiat
Paris 13^e - métro BNF



afirmação

Brazil: the affirmation of a generation

Galerie du Jour agnès b.

Opening

8 June

6 - 9 PM

"Afirmação" brings together eleven artists whose diverse practices (painting, sculpture, drawing, installation, photography, video) are all gestures that shake to life a certain contemporary Brazilian identity.

Complex ancestries, peripheral identities, religious syncretism, denunciation of the colonialist imaginary: these artists re-politicize the world to re-enchant it.

What used to be hidden, concealed or denied is displayed, vigorously denounced or exhibited with pride. "Afirmação" bears witness to this brasilidade (Brazilianness) which becomes a place of memory and a confluence of differences, as well as a call for resistance, liberation and celebration of bodies and ideas.

Most of the artists are being shown for the first time in France, and most of their work has been produced especially for the exhibition.

With Anderson Borba, Vivian Caccuri, Gal Cipreste & Masina Pinheiro, Lu Ferreira, Sabrina Fidalgo, Manoela Medeiros, Matheus Mestiço, Thiago Molon, Matheus Ribs and Gabriela Sacchetto.

Curated by William Massey

Affirmation: a non-negotiable urgency

BY ADEMAR BRITTO, INVITED AUTHOR

For several decades, Brazilian artistic production has increasingly reflected the cultural plurality of a country influenced by indigenous and African cultures and by European colonisation. This plurality is also linked to the immensity of its territory - Brazil is as large as the European Union - and the search for a Brazilian identity shaped by historical events such as the military dictatorship, the struggle for democracy, urban transformation and the quest for social justice.

When the works of Brazilian artists are presented at major international exhibitions, more often than not, despite the intention to create a dialogue around the diversity within the idea of Brazilianness itself, there persists a hegemonic point of view - that of the white man. In Brazil today, more than half the population identifies itself as non-white, thanks in particular to identity affirmation policies that run counter to the attempts to whiten the Brazilian population which have been underway since the 14th century. Defining oneself as black, indigenous or mixed-race, identifying white privilege and questioning gender and sexuality norms are important political positions for putting an end to the perpetuation of oppression in today's society.

In 2023, for the first time, black curators will head the São Paulo International Art Biennale, the second oldest international art exhibition, founded in 1951, after the Venice Biennale, founded in 1895. These changes, though belated, are a step towards resolving problems that are often rooted in institutions and have long prevented non-hegemonic artistic production from emerging.

Brazilian contemporary art stands out for its ability to provoke thought and open up discussion on a range of social, political, historical and cultural issues. "Afirmação" shows its quality and relevance, its influence in the construction of identities, a dialogue with the history of Western art and reflects the inclusive changes where the affirmation of new narratives is a non-negotiable urgency of this generation.



Ademar Britto born in Manaus, Amazonas 1989, and based in Rio de Janeiro, is a doctor with a degree from the Universidade do Estado do Amazonas and Université Paris V René Descartes, and specialization in Cardiovascular Science, and also **an art collector and curator** with a degree in Curatorial Studies from The School of Visual Arts of Parque Lage in Rio de Janeiro. He has produced critical texts and curated shows for emerging and historical artists, participating in the international circuit of exhibitions and fairs. He has been **the curator of the Rio de Janeiro Art Fair (ArtRio) since 2022** and is in charge of the SOLO show's section.

MEET THE ARTISTS - studio visits



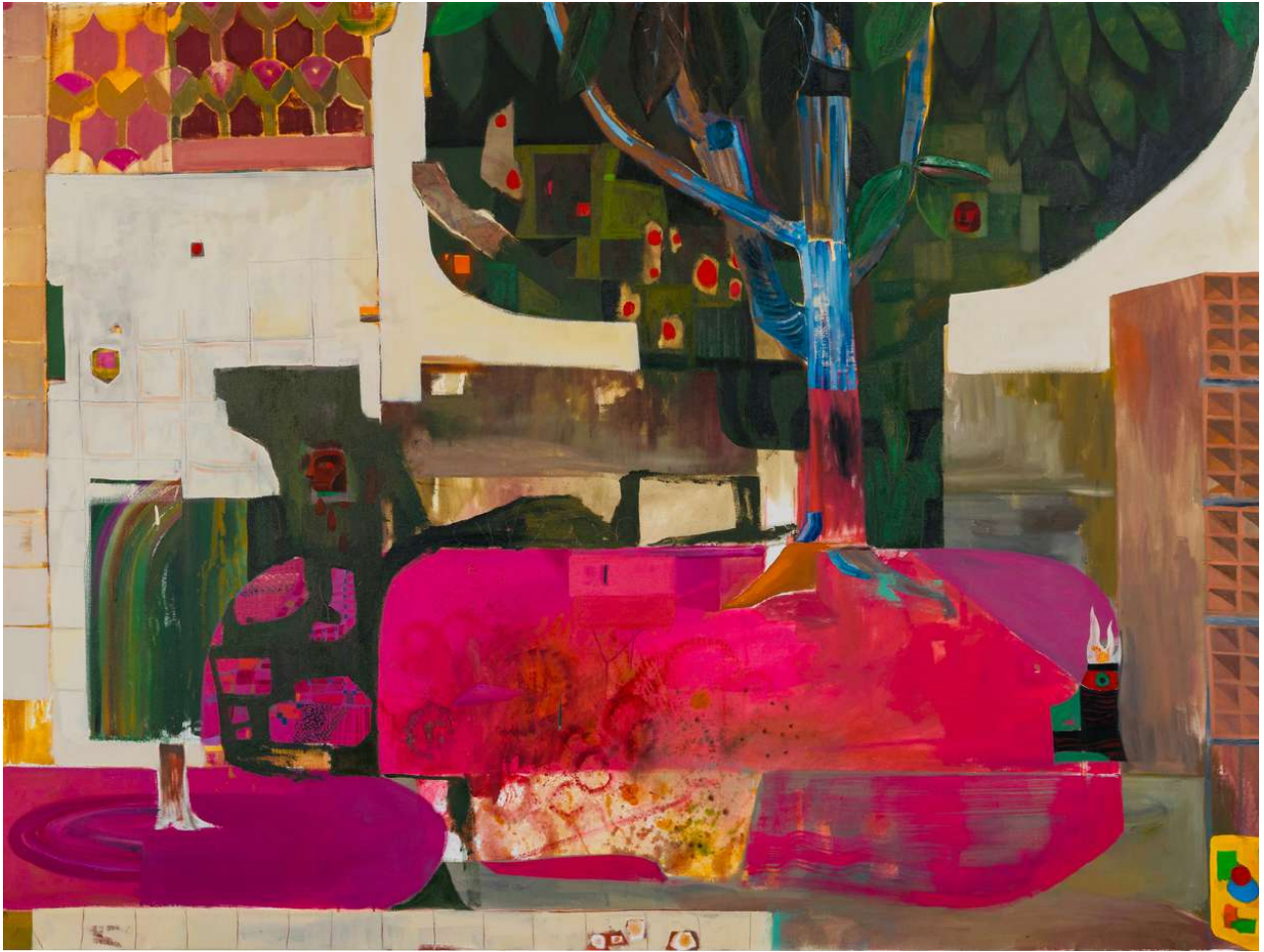
The artists talk about their work in a series of short videos.

Visit La Fab.'s YouTube channel or flash the code below!



VISUALS FOR THE PRESS

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THIAGO MOLON

Chão de Jambo, 2023

Oil on canvas

200 x 150 cm



MATHEUS MESTIÇO

Flechas, sereias, cornucópia,
peixes, pinhas, chifre
e outros mistérios de axé!, 2022

Acrylic, ball pen, coloured pencil and
pemba dust on canvas

102 x 67 cm



MATHEUS RIBS

Xapiri: Fogo no garimpo!, 2023

Oil and acrylic on canvas

160 x 100 cm



SABRINA FIDALGO

Black Joy, 2023

Video, 7mn10

Edition of 3 + 2 AP



GABRIELA SACCHETTO

Exhibition view, works from 2014 to 2023

Oil on wood

Courtesy ArteFASAM Galeria



ANDERSON BORBA

Intriga, 2023

Wood, paper, linseed oil, varnish, ink,
oil paint

22 x 29 x 7 cm

Courtesy Fortes D'Aloia & Gabriel



MANOELA MEDEIROS

Seed Fireworks, 2023

Paint, pigment layer, excavation on
canvas and fragments

130 x 160 cm

Courtesy Double V Gallery

Photo: Jean-Christophe Lett

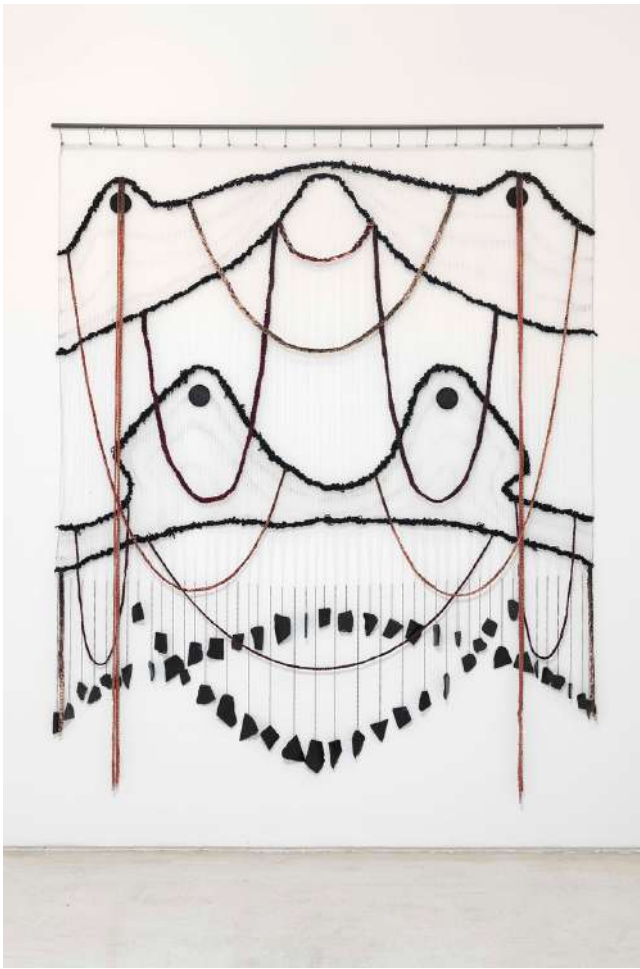


LU FERREIRA

Célula ovários, 2023

Acrylic, coloured pencil and oil on canvas

95 x 69 cm



VIVIAN CACCURI

Lava transparente, 2023

Iron bar, protection screen, waxed thread, fabric, cotton string, acrylic resin, beads and stone

237 x 190 x 3 cm

Courtesy of Vivian Caccuri and Galeria Millan



GAL CIPRESTE & MASINA PINHEIRO

Sculpture of apparatus made by a child, 2019

Photographic print

Edition of 5 + 2AP

80 x 80 cm

Courtesy of Galerie Salon H Paris

AFIRMAÇÃO

WILLIAM MASSEY

A whole generation of Brazilian artists are rallying to re-politicize the world in order to re-enchant it. They stand up, they present themselves with clarity and vigour, they go beyond their own borders.

By inverting the hemispheres, **Manoela Medeiros** reshuffles our geographical and mental maps. The artist explores, excavates and eviscerates the walls turned into supports of experimentation which allow her to build ruins. Archaeology is considered as much as a way of working as a political gesture, with the primary function of informing us about the present conditions of existence. Thus exposed, the surface acts like an uppercut, an upward punch.

These blows echo those that **Anderson Borba** uses on wood. When Manoela Medeiros excavates, Anderson Borba sculpts. The latter establishes an intimate relationship with the material, from its collection to its final form. On its surface, he burns, paints, presses and manipulates various elements, including fragments of old magazines. The images he cuts out and glues to the surface of his sculptures come from queer culture as well as from the ethnographic field, from traditional media as well as from his personal archives. In an anthropomorphic abstraction, his works absorb the paper like a kind of skin, evoking a painful healing process.

Vivian Caccuri has chosen embroidery to tell a story that itches, that sometimes makes you scratch until you bleed. In an endeavour to retrace the thread of an often-romanticized colonization, her works have the air of a talisman. Via a technique that has been patiently developed, the artist uses mosquito netting, a protection against the number one enemy of the human race. "I cannot dissociate the mosquito net from a singular feeling, a kind of tropical melancholy. However trivial it may be, its purely sanitary function is a merciless reminder of the precariousness of human existence in these latitudes." The result of the artist's sound research, *Lava Transparente*, 2023 explores new visual frequencies, resorts to the geometric abstraction of figures, and imbues forms with fluidity and rhythm.

Tropical melancholy versus decolonial reenchantment. For **Matheus Ribs**, painting is magic, and there is clearly a magical activism in the gesture of one who manages to denounce and re-enchant at the same time. His brush fires point-blank at the land injustices and human rights violations inflicted on indigenous minorities. A direct response to current events, *Xapiri: Fogo no garimpo!*, 2023 depicts a military operation against illegal mining, in line with the recent change of government. Yanomami spirits celebrate this historic moment for the protection of the forest and fly over the burning destructive machinery. Matheus Ribs demands access to his origins, wants compensation. "Today I know why I paint these bodies. For a long time, it seemed very far away, but I am this black boy, I am this indigenous boy, inside this body that is mixed race. Colonialism has transformed bodies into commodities and imposed a unique way of life where the commodity is the basis of human existence." In order to reveal the symbiosis between humanity and the world around it, in *Confluências ancestrais* (Ancestral Confluences), 2023, he establishes a graphic relationship between various African and South American polka-dotted animals and the body paintings of indigenous peoples.

Aerial and just as prodigious: ancestralities also intersect in the work of **Matheus Mestiço**. Somewhere between the blue of the sky and the blue of the ocean, he is a go-between, a guide, one of those beings of light who by the force of their gaze can change the world. For him, movement is at the beginning of everything and his work takes as its starting point the contemplation of the magic of time. Through an intuitive codification, he creates a pictorial narrative based on forms, elements and moments linked to enchantment, which he has the art of organizing in the form of a cabinet of curiosities. Through the choice of his artistic signature (mestiço means mixed-race), he also questions Brazilian ethnic-racial identities.

Black Joy, 2023 by **Sabrina Fidalgo**, a film director and a visual artist, is a punch in the face. As in a Carioca baile funk (a musical style characterized by a very fast and repetitive rhythm), Fidalgo is on repeat: deconstruction of structural racism and decolonization of the system are at the heart of the research of this personality who won't allow herself to be intimidated "In a way, my work seeks to re-educate people. If we don't understand our past, we will continue to repeat our history, which is a colonial project of destruction. I make films for the majority of the people in my country: black and mixed-race people."

It is impossible to talk about **Gal Cipreste** and **Masina Pinheiro** without mentioning their process of reappropriating painful childhood memories. Like an urgent need, they reconstruct a non-linear narrative of the sexist violence they suffered, as many small and large gaps into which they claim they have been pushed.

Thus these artists, as "unexpected bodies", assert themselves today through gestures of retaliation and protection. Like this photograph from their series entitled "GH", which intertwines their autobiographies: the experience of being stoned as a child for gender-related reasons, and that of a body in transition within a religious family.

Brazilian *saudade*, which cannot be put into words, takes shape in **Thiago Molon's** work. Drawing on the origins of his parents who immigrated to Rio in search of better living conditions, the artist depicts the daily life of the Brazilian working class. He emphasizes the richness of street experiences and the beauty of simplicity, without ceasing to highlight the difficulties and suffering of the peripheral populations. Exploring different formats, notably canvases in the shape of houses, his universe springs from combining these fragments which, once juxtaposed, reflect a collective Brazilian unconscious.

The affirmation is also formal in the work of **Gabriela Sacchetto**, who proposes a total change of scale. "It is as if, by making these objects small, they become more visible, because their observation requires a bodily proximity that allows neither indifference nor automatism." A delicate affirmation of a singular point of view, but accessible to all those who pass through the city of São Paulo and recognize it, concentrated in a tiny piece of discarded wood found in the most populous city in South America.

Finally, presenting himself to the world as an artist is in itself an act of affirmation for **Lu Ferreira**. The man who has long concealed his artistic practice, his instruments and his unconventional processes has entered painting as one enters the resistance. Haunted by the passing of time and its effects on the body, he develops a work on cells and their degeneration. The canvases are painted in bright colours and then washed dozens of times, until they resemble human flesh.

In their multiple manifestations, the works of these eleven artists forcefully assert a desire to reconfigure established orders. In turn, world order, moral order and artistic hierarchies are shattered. What used to be hidden, concealed or denied is displayed, denounced with vigour or exhibited with pride. "Afirmação" bears witness to this *brasilidade* (Brazilianness) which becomes a place of memory and a confluence of differences, as well as a call for resistance, liberation and celebration of bodies and ideas.

AGNÈS B. supports REDE ABRIGO



On the occasion of the exhibition, the **agnès b. endowment fund** is publishing **a set of 10 postcards**.

The pack is on sale for **10€** to help the **Rede Abrigo Institute** (Brazil), which works with children and adolescents at risk.

The Rede Abrigo Institute is a non-profit social organisation founded in 2016 in Rio de Janeiro, Brazil. The Institute is an **independent observer** of the institutions responsible for welcoming children at risk at all stages, which allows it to identify difficulties. The Institute **has become a reference** for the childcare system in Brazil, building effective solutions to meet the needs of fostered children and adolescents by mobilising individuals, companies and public authorities. Convinced that **nobody can grow up alone**, Rede Abrigo works to guarantee the rights and interests of sheltered children and adolescents through various projects, actions in the field and awareness campaigns.

In its 7 years of existence, the Institute has helped **126 children's homes in 40 cities** in the states of Rio de Janeiro and São Paulo. It has distributed more than 8 tons of donations to shelters (medicine, food, school material, etc.) and almost 10 thousand tickets for cultural and leisure activities (cinema, theatre, theme parks) to children and adolescents who would not otherwise have access to them.

www.redeabrigo.org

[@redeabrigo](https://www.instagram.com/redeabrigo)

fonds de dotation

agnès b.



DESIGN

In collaboration with **Brazil Modernist**, a selection of furniture by Brazilian designers is on show at Galerie du Jour: the iconic Frei Egídio folding chair designed by **Lina Bo Bardi** for the Gregório de Mattos theatre in Salvador, a bench and coffee table by **Geraldo de Barros**, a 'Concha' armchair by **Martin Eisler & Carlo Hauner** and a desk by the **Nova Era studio**.



Lina Bo Bardi, "Frei Egídio",

Founded in 2021 by Carolyn Pereira and Vladimir Igrosanac, the Brazil Modernist gallery presents works of art and design by some of the leading figures of the Brazilian modernist movement, including Joaquim Tenreiro, Sérgio Rodrigues, José Zanine Caldas, Giuseppe Scapinelli, Carlo Hauner & Martin Eisler and Lina Bo Bardi, as well as tapestries by Genaro de Carvalho. Brazil Modernist also represents a number of contemporary Brazilian designers, as well as contemporary creations by indigenous peoples from the Amazon and other regions of Brazil.

BRAZIL MODERNIST

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INFORMATION



About La Fab.

La Fab., the headquarters of the agnès b. endowment fund, opened in January 2020 in the heart of a "new Paris", place Jean-Michel Basquiat in the 13th arrondissement.

La Fab. houses a bookshop, the Librairie du Jour, and two exhibition spaces: a space dedicated to the agnès b. contemporary art collection and the Galerie du Jour.

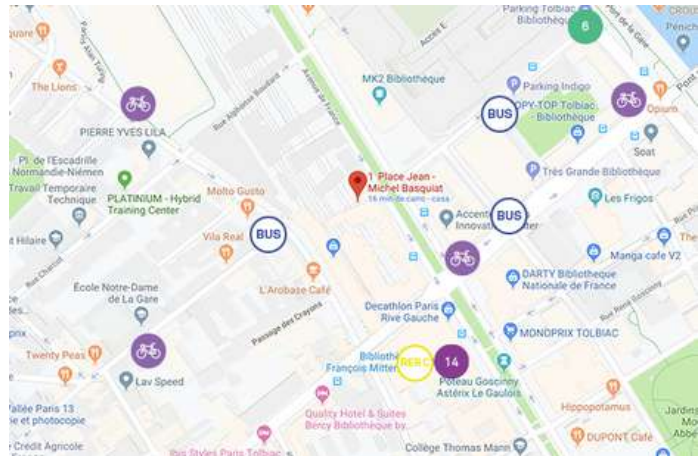
The layout was designed by agnès b. in collaboration with architect Augustin Rosenstiehl.

Access

La Fab. - Place Jean-Michel Basquiat - Paris 13e

Wednesday - Saturday 11am - 7pm / Sunday 2pm - 7pm

-  Ligne 14
Bibliothèque François Mitterrand
-  Ligne 6
Chevaleret
-  RER C
Bibliothèque François Mitterrand
-  Lignes 25, 61, 62, 71, 89, 325
-  Vélib
rue Paul Casals, rue du Chevaleret



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Let's be friends !!

