

MAIS ABSTRATAS MORE ABSTRACT

PEDRO VICTOR BRANDÃO

ENSAIO CRÍTICO | CRITICAL ESSAY
NATÁLIA QUINDERÉ

ABERTURA | OPENING
26.04 19H

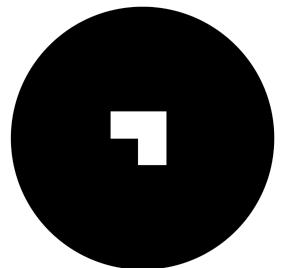
VISITAÇÃO | VISITS
26.04 — 24.06

TER-SEX | TUES - FRI 11-19H
SAB | SAT 11-17H





RUA DONA MARIANA 137 CASA 2
BOTAFOGO - RIO DE JANEIRO
PORTASVILASECA.COM.BR
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PORTAS
VILASECA
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Portas Vilaseca presents **Pedro Victor Brandão**'s third solo exhibition at the gallery, which will be open to the public on Wednesday, **April 26**, 2023, at 7pm.

MORE ABSTRACT brings together 50 pieces in various media that will be distributed across three floors. The works comprise five series created between 2008 and 2023 that address chemical, optical, and economic phenomena to trace a path of open meanings.

On the ground floor, the artist displays the complete set of unique chemical paintings from the series *View to nothingness*, alongside a large-format print of one of these originals. The second floor is dedicated to geometric abstractions, featuring *Faucet* - a new interactive work from the series *Prepared screen*, with editions that are minted every 20 days and can be collected for free. Six new paintings from the series *Totalities* complete the space, in which the artist evaluates the annual sales results of five economic sectors.

COVER

PEDRO VICTOR BRANDÃO

Untitled #24, from *View to nothingness* series
Inkjet print on cotton paper
150 x 200 cm [59 x 78.7 in]

On the staircase leading to the third floor, there is the sound installation *Click on learn more*, from *Detremura* series, which consists of an 8 hour selection of ads aired on social media. The track is played during the gallery working hours on a parametric speaker next to a vinyl cutout, intrusively engaging visitors with tips on how to increase online engagement, offers to buy followers, affiliate sales, investment recommendations, and other scam attempts.

The third floor comprises the last section of the show, in which five screens display the films from the *Cloud*, *Continent*, *Island* series. This room will also serve as a space for discussion groups and presentations - events that will be announced during the exhibition, which runs until **June, 24**.

All works, except for the paintings on the second floor, have been minted as non-fungible tokens (NFTs), accessible through the website moreabstract.xyz

MORE ABSTRACT features an essay by **Natália Quinderé**, indicating paths for a critique of the financial abstractionism practiced by Brandão both within and outside the arts.

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MAIS ABSTRATAS
PEDRO VICTOR BRANDÃO

ENSAIO CRÍTICO
NATÁLIA QUINDERÉ

26 ABR — 24 JUN 2023









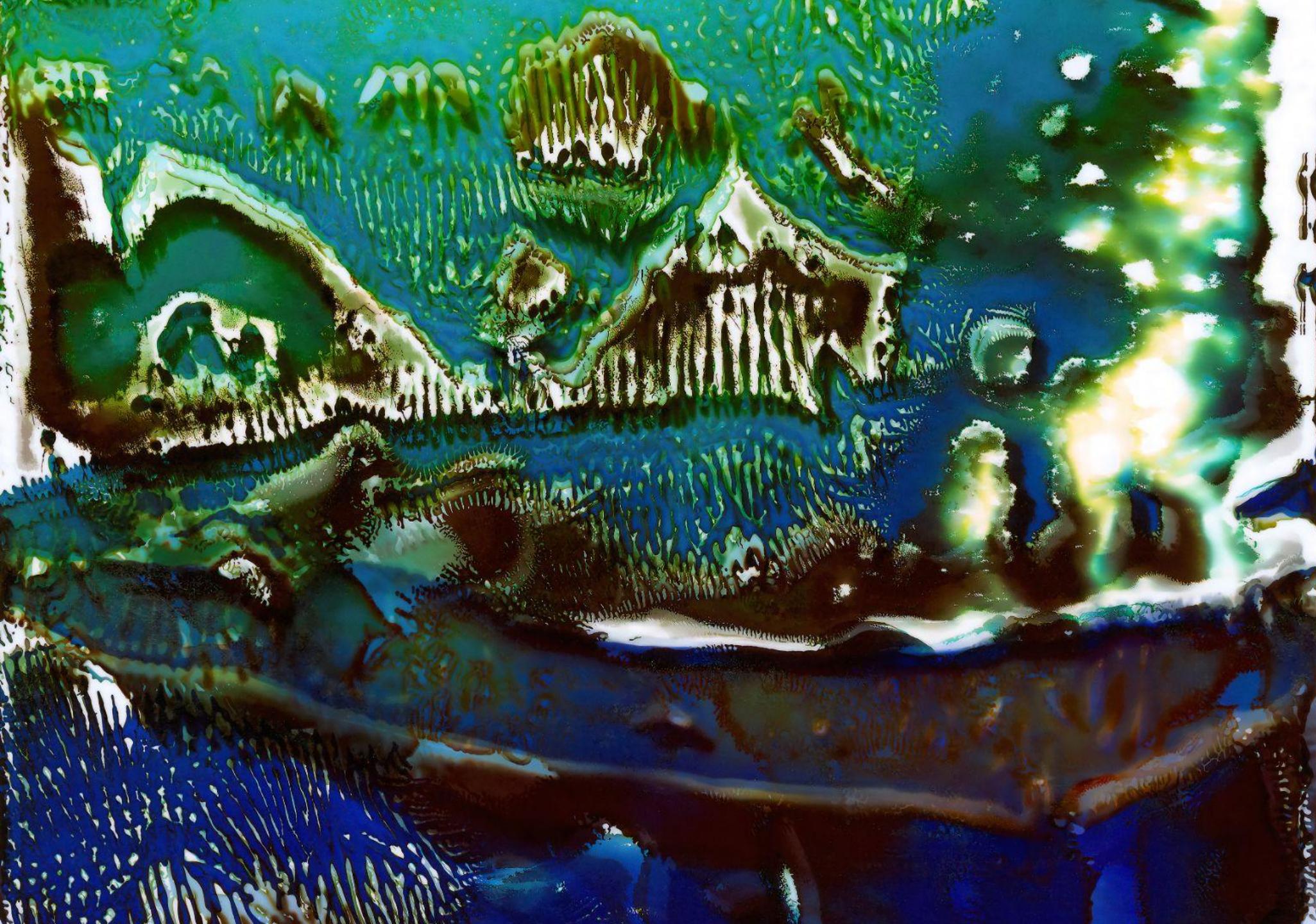
Untitled #1, from *View to nothingness* series, 2008
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #2, from *View to nothingness* series, 2008
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #3, from *View to nothingness* series, 2009
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #4, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #5, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #6, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #7, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #8, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #9, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #10, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #11, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #12, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #13, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #14, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #15, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #16, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #17, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #18, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #19, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #20, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #21, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



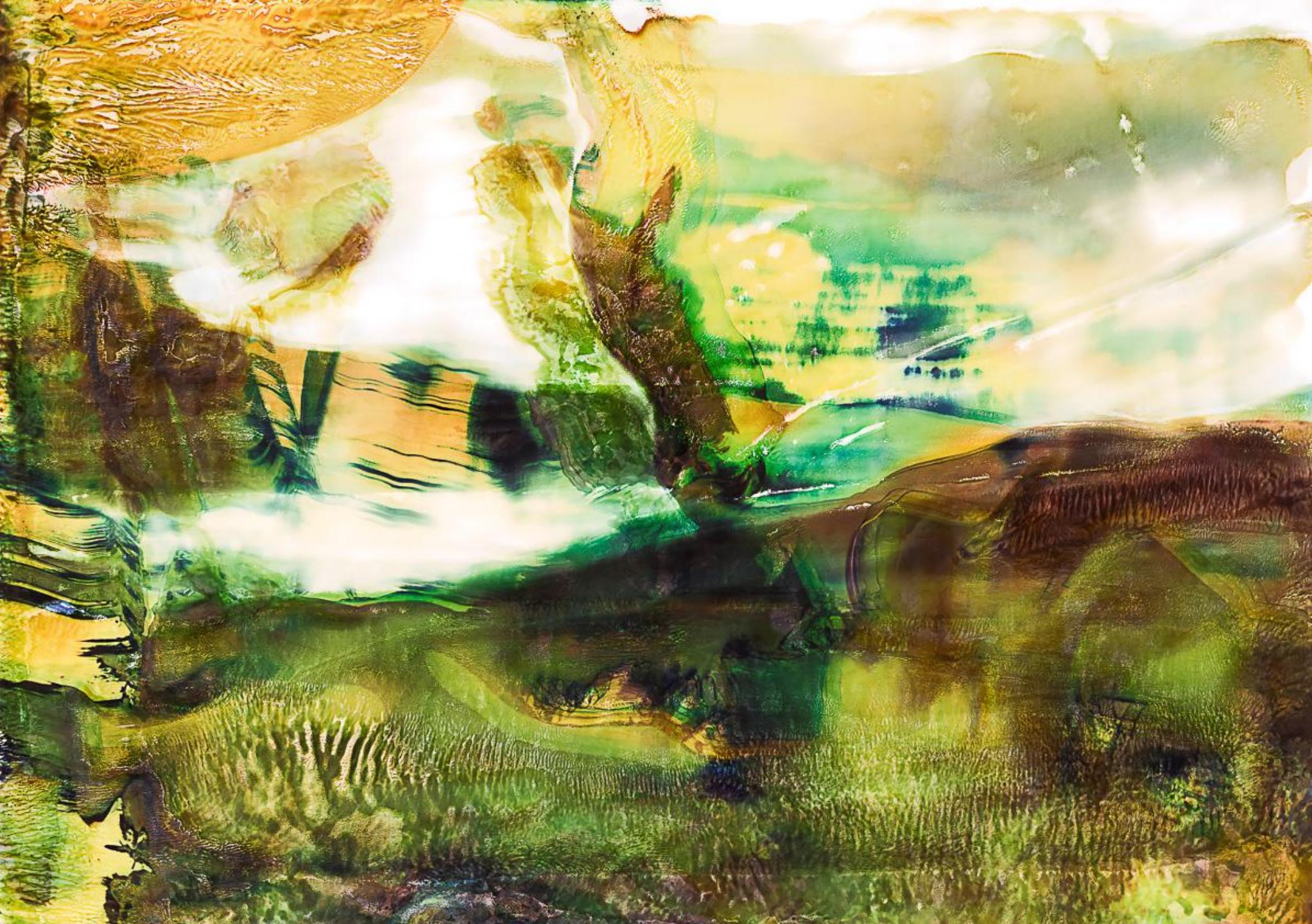
Untitled #22, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #23, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #24, from *View to nothingness* series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique







Untitled #24, from *View to nothingness* series, 2012

Inkjet print on cotton paper

150 x 200 cm [59 x 78.7 in]

Edition: unique





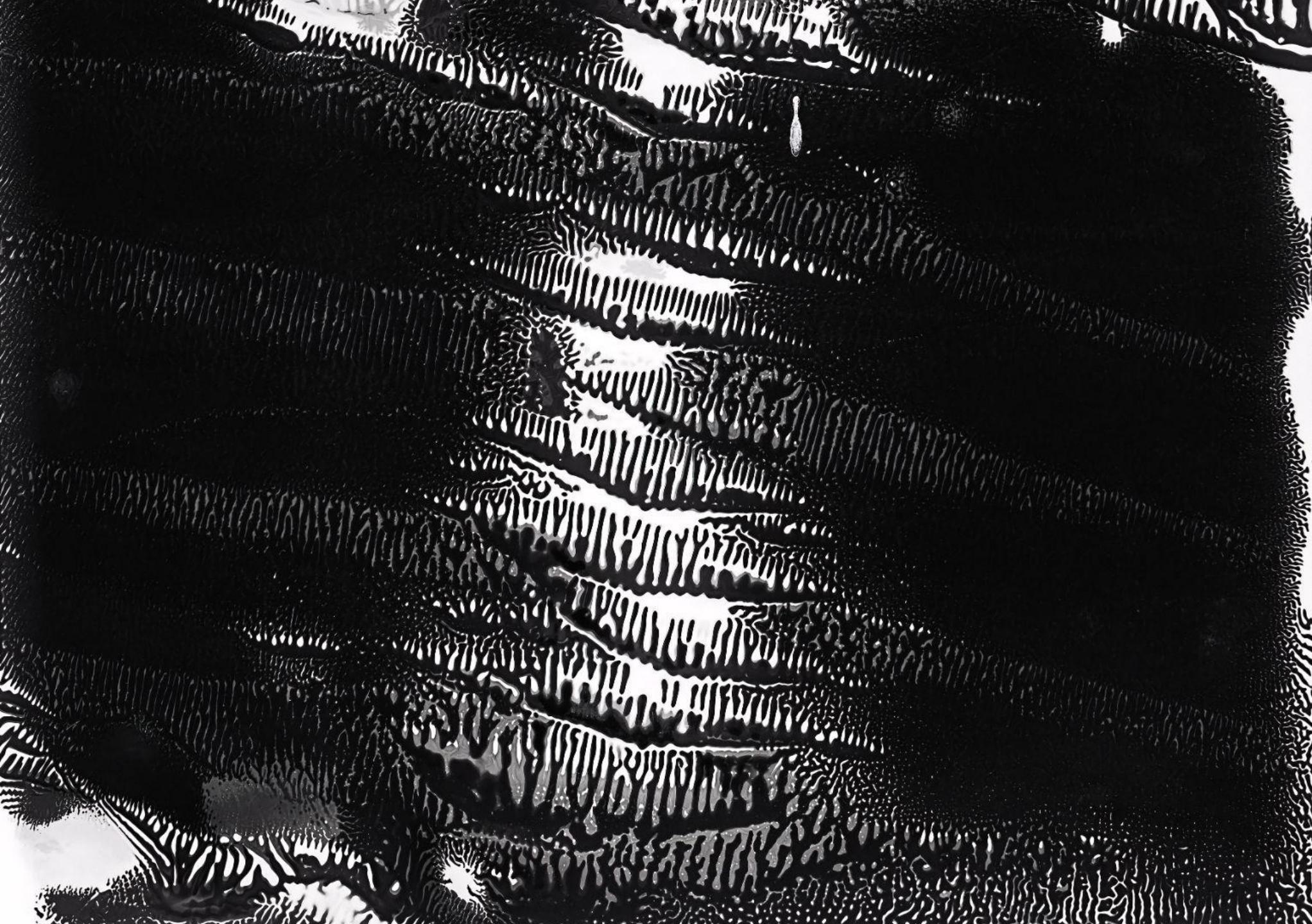
Untitled #25, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #26 from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #27, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #28, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #29, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #30, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique







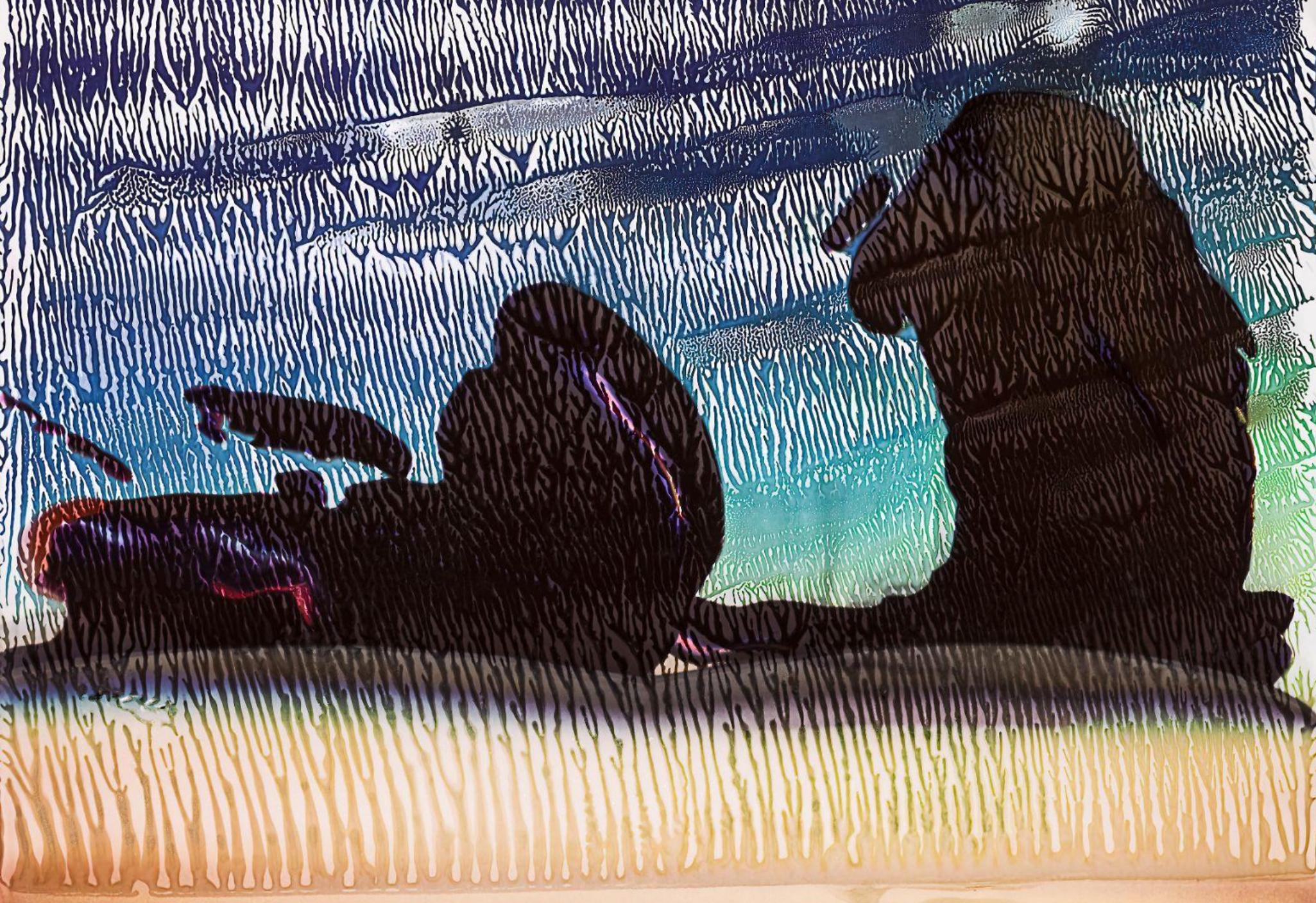
Untitled #31, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #32, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #33, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique





Untitled #34, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique

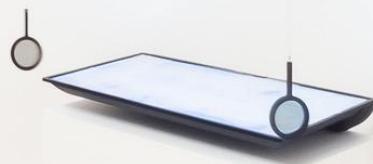


Untitled #35, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique



Untitled #36, from View to nothingness series, 2012
Chemical painting on instant film
and tokenized image file (ERC-721)
20 x 20 cm [7.8 x 7.8 in]
Edition: unique







Untitled #42 (Annual sales result in 5 sectors, Global, 2019),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULT IN 5
SECTORS, GLOBAL
2019

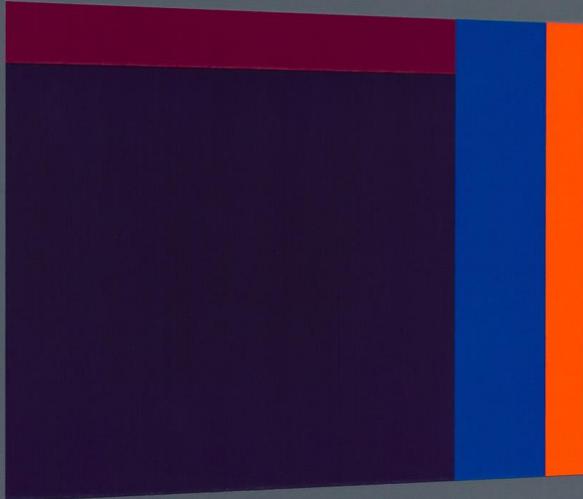
ART & ANTIQUES
64.4 bn

NATURAL DIAMOND
JEWELLERY
7.9 bn

GAMES
145.7 bn

TOP 100 ARMS
SELLERS
\$74.7 bn

CO



ANNUAL SALES
RESULT IN 5
SECTORS, GLOBAL
2019

ART & ANTIQUES
64.4 bn

NATURAL DIAMOND
JEWELLERY
7.9 bn

GAMES
145.7 bn

TOP 100 ARMS
SELLERS
\$74.7 bn



Untitled #43 (Annual sales result in 5 sectors, Global, 2020),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULTS IN 5
SECTORS, GLOBAL
2020

ART & ANTIQUES
50.3bn

NATURAL DIAMOND
JEWELLERY
68bn

GAMES
177.8bn

TOP 100 ARMS
SELLERS
590.9bn

ANNUAL SALES
RESULTS IN 5
SECTORS, GLOBAL
2020

ART & ANTIQUES
50.3bn

NATURAL DIAMOND
JEWELLERY
68bn

GAMES
177.8bn

TOP 100 ARMS
SELLERS
590.9bn



Untitled #44 (Annual sales result in 5 sectors, Global, 2021),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULT IN 5
SECTORS GLOBAL
2021

NFTs
22.9bn

ART & ANTIQUES
65.1bn

NATURAL DIAMOND
JEWELLERY
87bn

GAMES
192.7bn

TOP 100 ARMS
SELLERS
592.bn



ANNUAL SALES
RESULT IN 5
SECTORS GLOBAL
2021

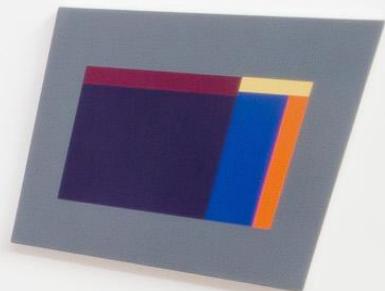
NFTs
22.9bn

ART & ANTIQUES
65.1bn

NATURAL DIAMOND
JEWELLERY
87bn

GAMES
192.7bn

TOP 100 ARMS
SELLERS
592.bn





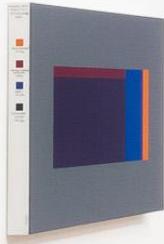
Faucet, from *Prepared screen* series, 2023

32-inch TV, cellulose sheets, polarizing filters, smart contracts and semi-fungible tokens (ERC-1155)

Variable dimensions

Edition: unique, with minted editions during the exhibition







Untitled #45 (Annual sales result in 5 sectors, Global, 2022, partial estimate),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULT IN 5
SECTORS GLOBAL
2022 (P.E.)

NFTs
26 bn

ART & ANTIQUES
67.8 bn

NATURAL DIAMONDS
JEWELLERY
90 bn (E)

GAMES
184.4 bn

TOP 100 ARMS
SELLERS
610 bn (E)

ANNUAL SALES
RESULT IN 5
SECTORS GLOBAL
2022 (P.E.)

NFTs
26 bn

ART & ANTIQUES
67.8 bn

NATURAL DIAMONDS
JEWELLERY
90 bn (E)

GAMES
184.4 bn

TOP 100 ARMS
SELLERS
610 bn (E)





Untitled #46 (Annual sales result in 5 sectors, Global, 2023, estimate),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULT IN 5
SECTORS, GLOBAL
2023 (E)

NFTs
29bn (E)

ART & ANTIQUES
62bn (E)

NATURAL DIAMOND
JEWELLERY
97bn (E)

GAMES
195bn (E)

TOP 100 ARKS
SELLERS
650bn (E)

ANNUAL SALES
RESULT IN 5
SECTORS, GLOBAL
2023 (E)

NFTs
29bn (E)

ART & ANTIQUES
62bn (E)

NATURAL DIAMOND
JEWELLERY
97bn (E)

GAMES
195bn (E)

TOP 100 ARKS
SELLERS
650bn (E)



Untitled #47 (Annual sales result in 5 sectors, Global, 2024, estimate),
from *Totalities* series, 2023
Acrylics, ink marker and varnish on canvas
30 x 30 cm
Edition: unique

ANNUAL SALES
RESULT IN \$
SECTORS, GLOBAL
2024(E)

NFTS
55bn(E)

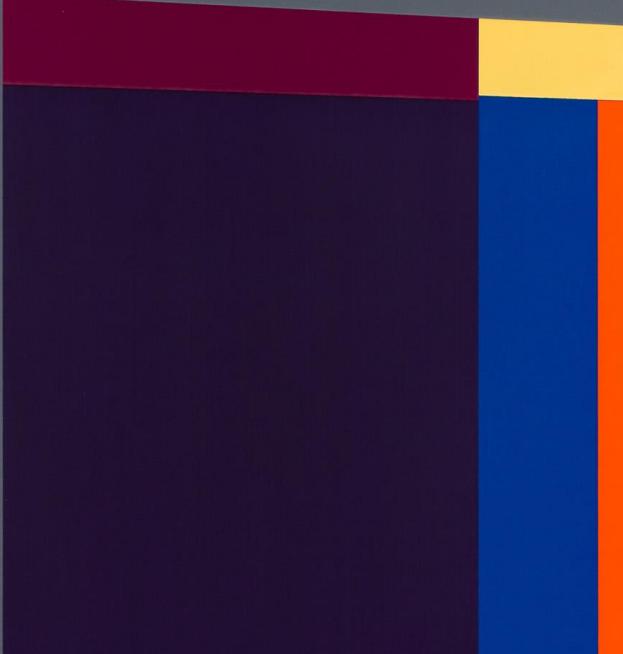
ART & ANTIQUES
56bn(E)

NATURAL DIAMOND
JEWELLERY
105bn(E)

GAMES
203bn(E)

TOP 100 ARTISTS
SELLERS
730bn(E)

© 2024 C&G



ANNUAL SALES
RESULT IN \$
SECTORS, GLOBAL
2024(E)

NFTS
35bn(E)

ART & ANTIQUES
56bn(E)

NATURAL DIAMOND
JEWELLERY
105bn(E)

GAMES
203bn(E)

TOP 100 ARTISTS
SELLERS
730bn(E)

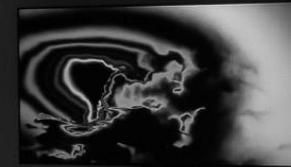
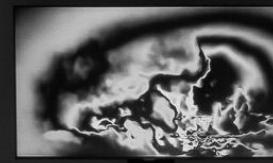
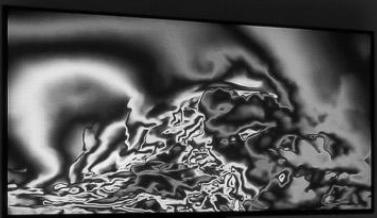


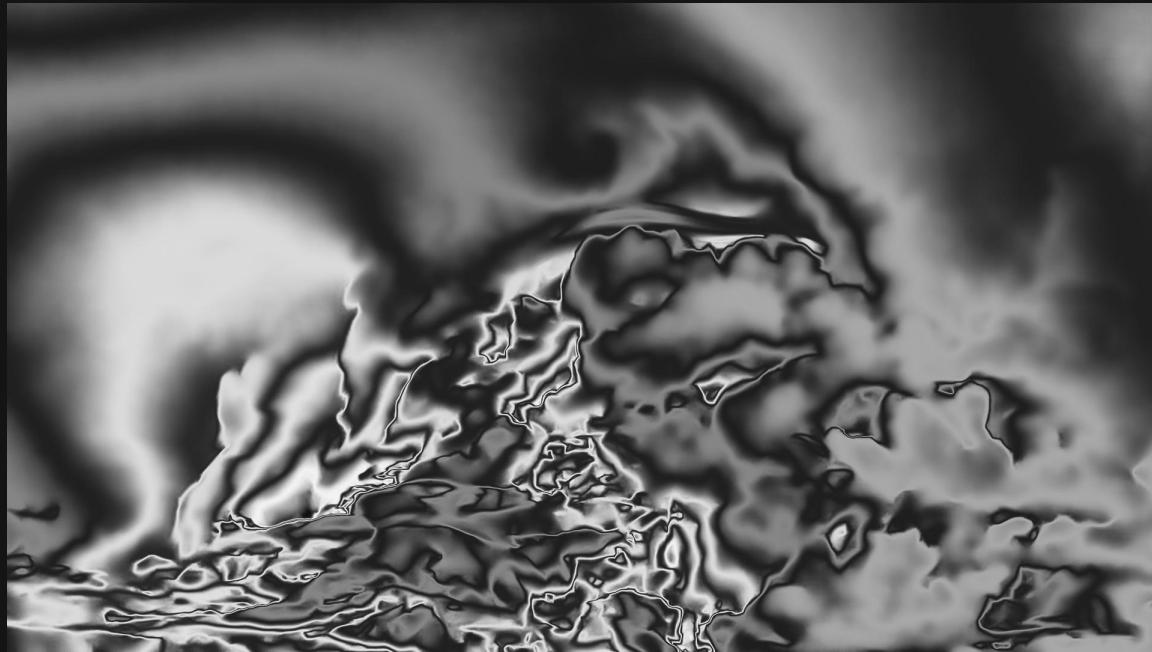
Saiba mais



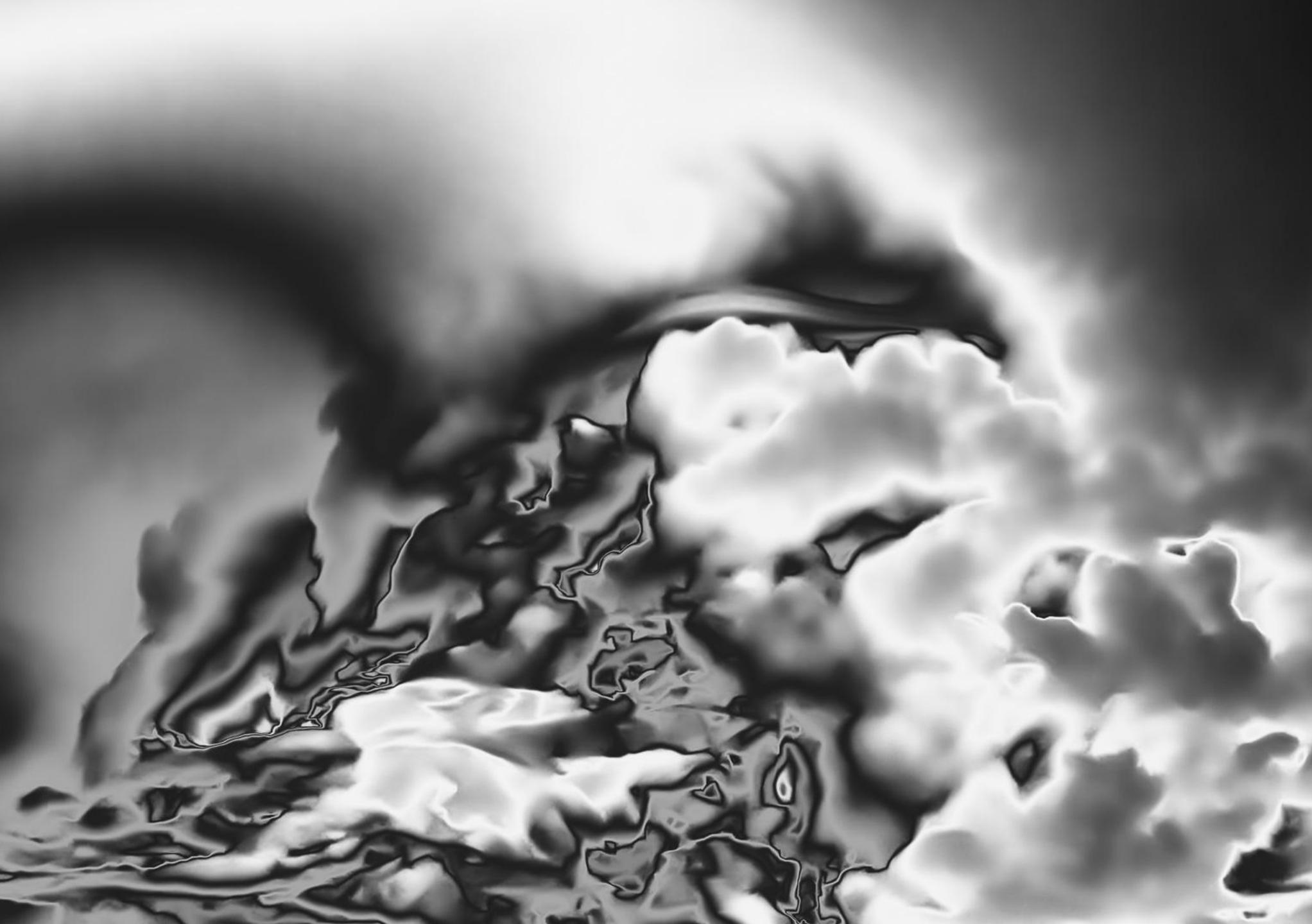
Click on "learn more", from Detremura series
Installation with parametric sound and tokenized
digital file (ERC-721)
480', mp3, 48kbps
Edition: unique

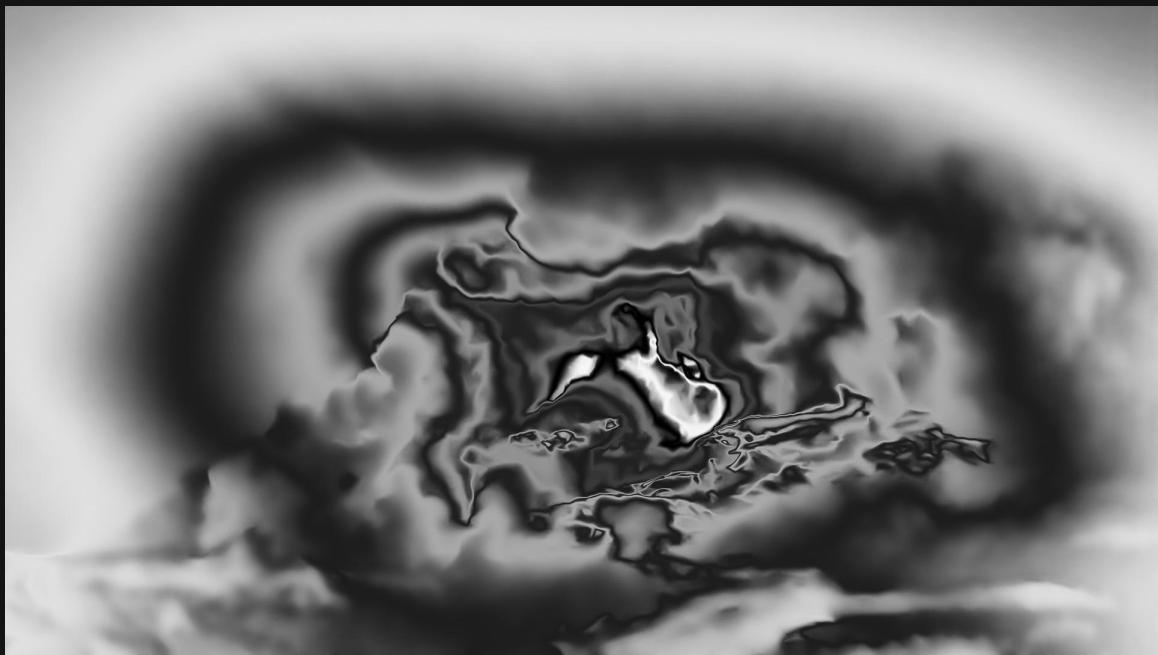




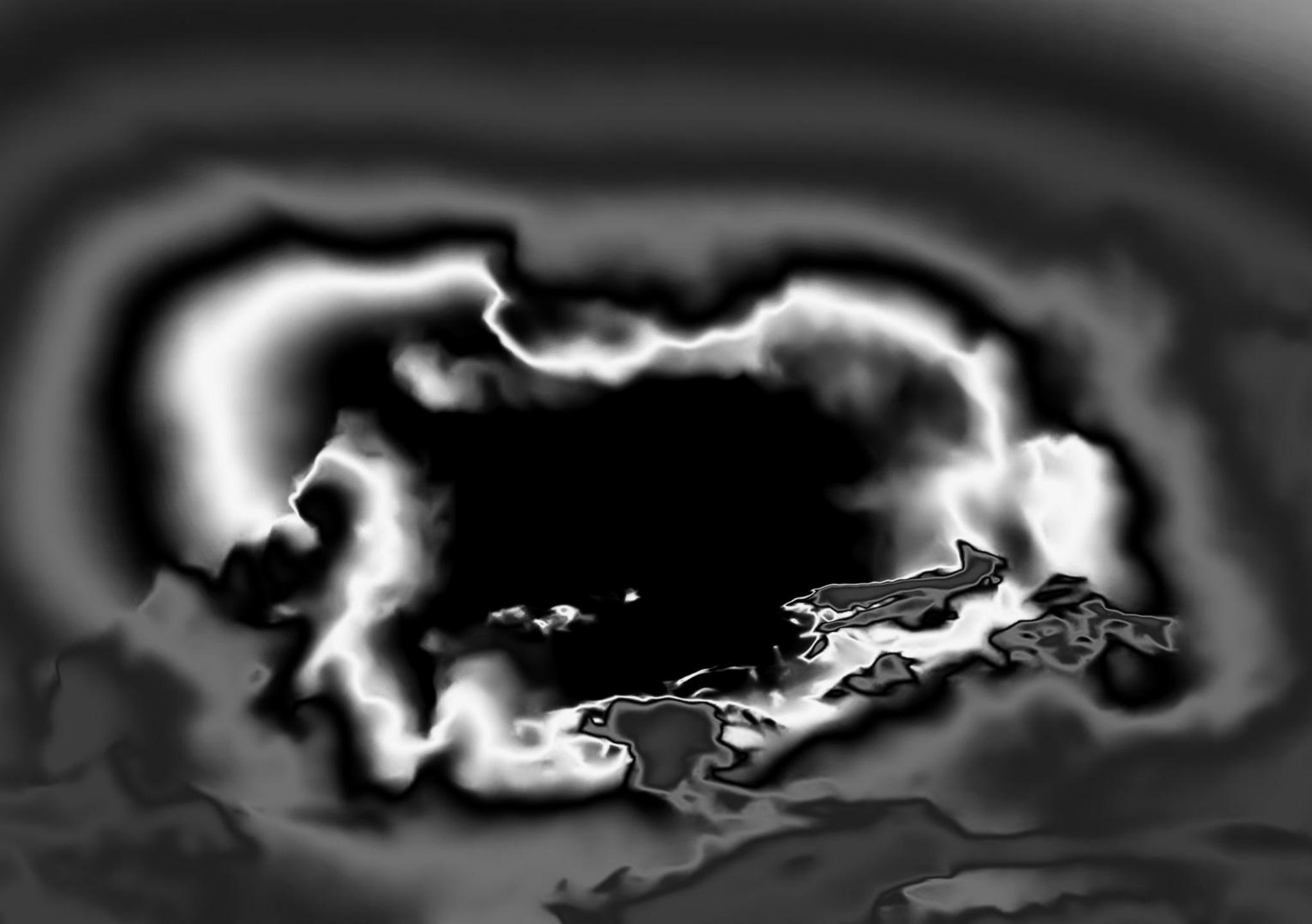


Untitled #3, from *Cloud, Continent, Island* series, 2010
Tokenized video file (ERC-721)
6", looped, 3840x2160 px@60fps, H264, 15mbps
Edition: unique





Untitled #4, from *Cloud, Continent, Island* series, 2010
Tokenized video file (ERC-721)
6", looped, 3840x2160 px@60fps, H264, 15mbps
Edition: unique

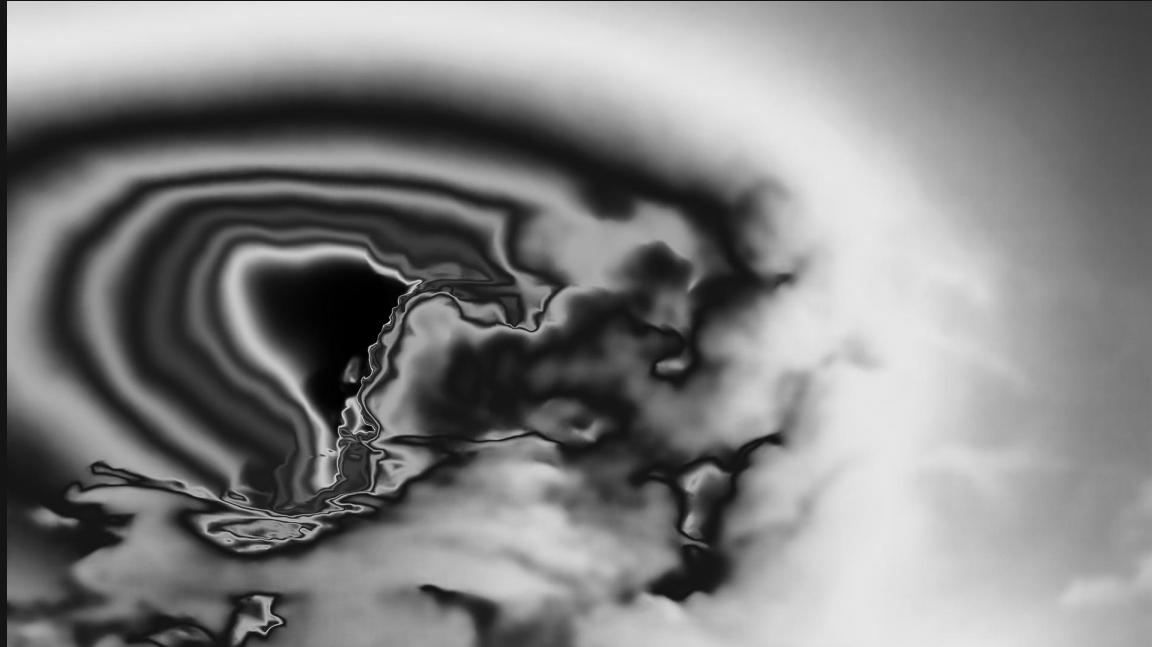




Untitled #5, from *Cloud, Continent, Island* series, 2010
Tokenized video file (ERC-721)
6", looped, 3840x2160 px@60fps, H264, 15mbps
Edition: unique





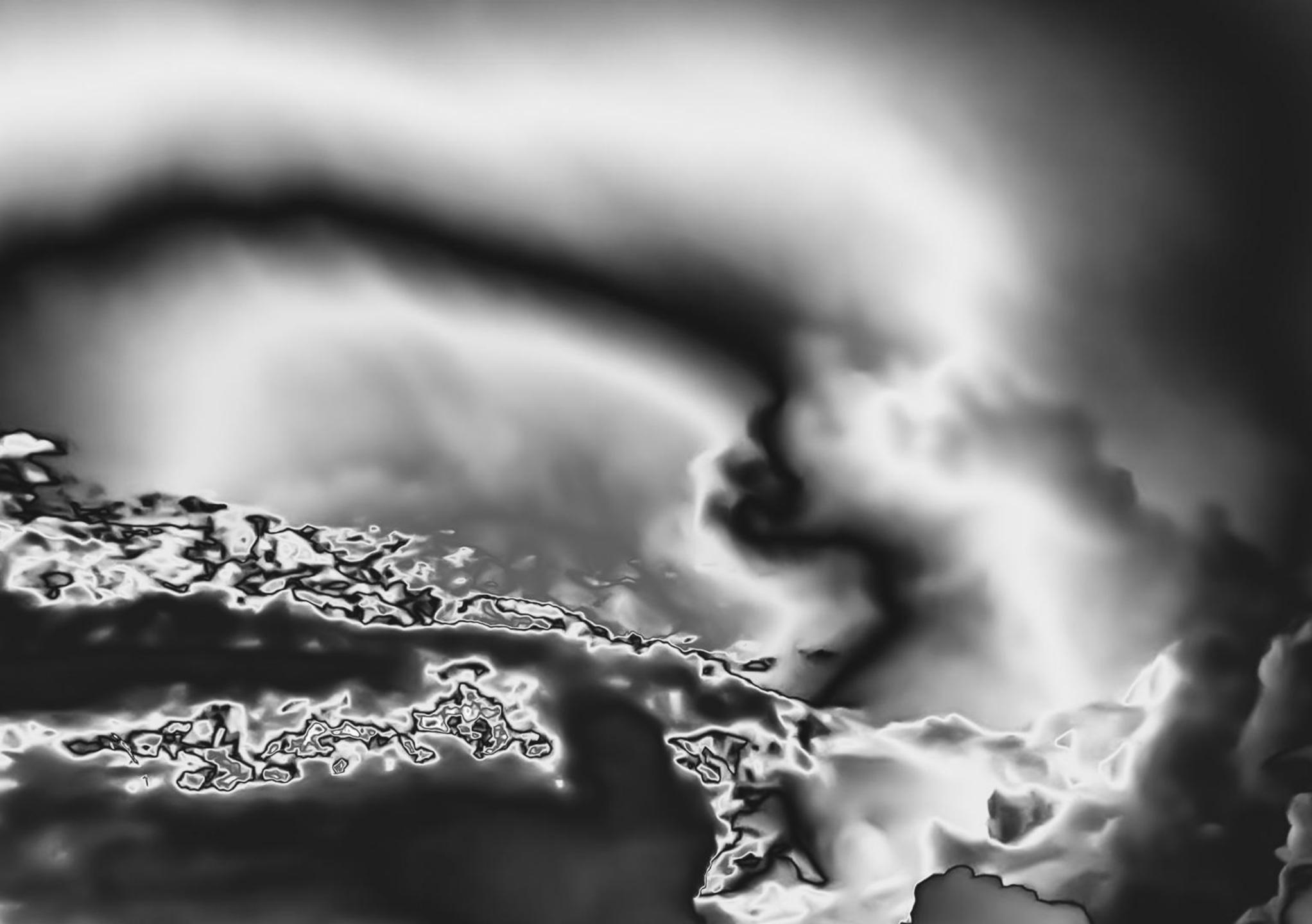


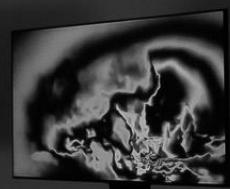
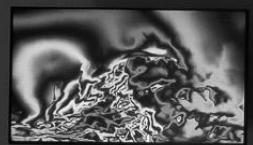
Untitled #6, from *Cloud, Continent, Island* series, 2010
Tokenized video file (ERC-721)
6", looped, 3840x2160 px@60fps, H264, 15mbps
Edition: unique





Untitled #7, from *Cloud, Continent, Island* series, 2010
Tokenized video file (ERC-721)
6", looped, 3840x2160 px@60fps, H264, 15mbps
Edition: unique





Learn more

by Natália Quinderé

Pierre Bourdieu wrote in "*The Production of Belief*" (1977) that the art business would be "a trade in things that have no price." This phrase, from almost half a century ago, delimits the production that Pedro Victor Brandão has been unfolding since 2013. His works in photography, video, painting, sculpture, and sound expose, converse, twist, mine concretely and symbolically the financial system. By producing these intersections, Pedro outlines part of the productive chain of artistic work - execution, circulation (Instagram posts, art fairs, and museums), sale, collectible items. The work of art is a current asset. Its mobility characterizes the work of art in bourgeois society of the capitalist state. Pedro has been manufacturing this amalgam between works of art (its stories and theories) and the process of financial abstraction that erupts in the global economy and, in a micro scenario, our daily routine.

When was the last time you counted money? Coins? Used instant payments?

View to nothingness (Untitled #1 to #36) is a series made with films for instant photography. Pedro doesn't use a camera. The artist controls the time of the chemical reaction produced in the encounter between alkaline liquid and the two bases that make up the film. The final result of the photograph also depends on variations in atmospheric pressure, luminosity, and temperature of the environment. Through the repetition of the technique, 36 colored landscapes are created, with shades of blue, green, red, lilac, yellow, and black. These instant images, due to their volume and texture, remind me of sandwiches made of colored glue, crushed between two papers that are separated shortly after. They are impressions. My game, in front of these assembled landscapes at Porta Vilaseca, with spacing and height respected millimeter by millimeter – one after the other, after the other, after the other – is to recognize, in this cubic and repetitive horizon, forms where there is nothing to see.

Flags of a melted Brazil. Lunar surfaces. Countryside horizons. A little piece of Monet's water lilies. An impossible mixture of viscous liquids spilled on the white surface of photographic paper.

From the series of 36 landscapes, Pedro decides to show an enlarged copy of *Untitled #24*. The reproduction and augmentation process in large format, with high resolution, is repeated by the artist when minting non-fungible tokens for each of the originals presented in the gallery. In "More abstract," what we see before us in the exhibition space is always also in the virtual space. It is possible to take unauthenticated copies of these landscapes with the files contained in these financial instruments. Once sold as a physical and digital pair, it is possible to buy only the non-fungible token of one of these 36 originals secondarily in any decentralized market, choosing never to frame or mount it on the wall of your home.

The non-fungible token – NFTs – is a non-substitutable (current) digital asset. For example, a 10 real bill is fungible. I can exchange it for another 10 real bill, two 5 real bills, five 2 real bills, or ten 1 real coins. This equivalence does not apply to NFTs. They possess a unique characteristic that differentiates each digital asset (image, sound, video, audio, game, metadata, etc.) minted on the network. Pedro plays with these "non-substitutable" traits. He circulates this series and others in the gallery space and the virtual space; in the art world and the financial system; he puts the discourse of art history and theory in endless conversation with the language of data. Pedro's work is increasingly (in)formed by these games.

On the stairs, we hear an unpublished sound compilation with 600 advertisements extracted from the Meta Ads Library - a transparency tool that lists active and inactive campaigns on Instagram, Facebook, and Messenger. With a duration of 8 hours, equivalent to a workday at the gallery, Pedro accumulates in *Click on learn more*, from *Detremura* series, the chatter of others on how it would be possible to make money by clicking... Here! Here! Here! And here! This sound work, exhibited in a passage, is paradigmatic to understand the mass of information that the artist usually accumulates and manages in his projects. In the ascending and descending movement of visitors on the stairs, there is an equivalence to the infinite scrolling of our fingers back and forth on the smartphone screen. Our attention is in capture: mouth, eyes, ears, body, heart. These chatty ghosts sell us money.

"Look, if you, like me, are tired of seeing ads... Take a look at this amount: over 10,000,000 reais that I earned with my virtual businesses, without needing to appear, in a 100% honest way."

Pedro has been rehearsing the construction of scatological narratives of cognitive capitalism. Sometimes money is the main character in his speculations; other times, it is the machine that drives the story. Faced with the sensations of tragedy, laughter, melancholy, and bankruptcy that *Click on...* can provoke, one of the founding repressions of colonial modernity remains to be pointed out: the accumulation of wealth. Accumulation, achieved with the labor of enslaved Indigenous and African peoples, extracting gold, silver, and other precious metals in peripheral countries like Brazil. Money doesn't grow on trees. It doesn't fall from the sky. Where does it come from? What is the cost? Who pays the price? How to make a lot of money? By working?

In the age of monetary abstraction, the Faria Lima stock market, rising interest rates, clouds of encrypted data, the creation of metaverses, and real estate bubbles, we know that the peg was lost a long time ago. It is not possible to measure a country's wealth by the amount of gold, silver, or copper reserves. But here, a prank of economic "abstraction" rules, in the time of oil. Money is somewhere, circulating, preserved in some tax haven or, who knows, in some duty-free art bunker, being tasted by 1% of the world's population; to the detriment of another, increasingly indebted. What has been transformed, with financial abstraction, are the methods, alliances, and state regulatory frameworks that enable the (cosmic) accumulation of money, concentrated in the hands of a few.

In *Totalities (Untitled #42 to #47)*, Pedro Victor creates a series of six paintings of treemap charts depicting the sales evolution of five sectors of the economy - non-fungible tokens, art and antiques, natural diamond jewellery, video games, and weapons - from 2019 to 2024. These charts materialize the economic evolution of these sectors (note: the first two paintings do not include NFTs; also, the works in this series were not issued as tokens because they are paintings, "naturally" non-fungible) and tell us where money is flowing, beyond fiat currencies. At the same time, the charts are paintings. Abstract paintings that multiply, with minimal variations, from a formal pattern predefined by the artist. This logic of infinite reproduction is present in *Faucet*, from *Prepared screen*, this time as a board where the participation of visitors determines snapshots that are minted as NFTs and can be collected for free throughout the exhibition.

Cloud, Continent, Island is an index of Pedro's trajectory and his relationship with photography. The artist was born in his family's darkroom, which, like others, did not survive the digital revolution. Each of the videos is created by executing a script on photographs of clouds in the sky. The script gradually illuminates each image, point by point. The series of videos is a metaphor for the works exhibited in "More abstract." Clouds of various shapes, with different densities, are sustained in the sky by technical processes, history and art theory, heavy programming, administration of encrypted data in blockchains, and non-fungible tokens. Pedro makes us look at the clouds in the sky and warns us that we must understand the movement and composition of clouds within the machines that never leave our hands.

The predefinition of techniques that to some extent determine the result of each of the repetitions that make up "More abstract" performs an ironic sense for abstract art. The movements of artists, since the beginning of the 20th century, towards abstractionism (against representation, against easel painting, against History) served to forge a teleology of the history of art. It is a narrative that revolves around the specificities of each artistic medium, with painting being the main one. In an abstract painting, we would need to observe the brushstrokes, the colors, the size of the canvas, the artist's body in the work...

This history, confined to medium analysis, obliterated the political and economic uses of abstract art, especially post-45 abstractionism.

There is a dialogue between two characters from the series *Mad Men*, in front of a red-toned painting by Rothko, displayed behind the advertising agency owner's desk: "I don't think it means anything. - I'm an artist, right? It must mean something. - Maybe it doesn't. Maybe you have to experience it. Because when you look at the painting, you feel something. It's like looking at something deep?" From the second half of the 20th century, an abstract painting will be hung in the lobby of every major mirrored New York corporation. The dialogue between the two marketers in the boss' room indicates what advertising has been trying to sell us for a long time: experiences.

We are hypnotized.



PEDRO VICTOR BRANDÃO

1985 - Rio de Janeiro, RJ, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Brandão develops series of works in photography, painting, video and social experimentation that confront artistic traditions in assessments of the present and future of capitalism through research in economics, the right to the city, cybernetics and the current manipulative nature of the technical image. Graduated in Photography at UNESA (2009), he attended free courses at EAV Parque Lage (2006-2010 and 2015), at Capacete's Universidade de Verão (2012), and at Colégio Brasileiro de Altos Estudos (2019), all in Rio de Janeiro. He was awarded at the 11th Prêmio Funarte Marc Ferrez de Fotografia, in 2010, and nominated to the 11th PIPA Prize in 2020.

In 2019 he minted the series Returnable on the Ethereum blockchain, and in 2021 he created the Acerola Fund, an experiment of distributed governance and indirect coordination focused on the acquisition of works made by artists from the Global South.

Pedro's works are part of public collections in Brazil (MAM-Rio, Moreira Salles Institute, FUNARTE, and MAR), in cryptomedia collections (M4T, Lander, and Studio137), and in national and international private collections as well.

RECENT SOLO SHOWS

- *Forjada e Outras Formas* - Portas Vilaseca Galeria, Rio de Janeiro (2019);
- *Tela Preparada* - Sé, São Paulo (2016);
- *Pintura Antifurto* - Casa França-Brasil, Rio de Janeiro (2011).

RECENT GROUP SHOWS

- *Non-Fungible Castle* (Lobkowicz Palace, Prague, 2022);
- *Histórias Brasileiras* (MASP, São Paulo, 2022);
- *Atos de revolta: outros imaginários sobre independência* (MAM, Rio de Janeiro, 2022);
- *O Rio é uma Serpente – III Trienal das Frestas* (SESC, Sorocaba, 2021);
- *Take Me (I'm Yours)* (Villa Medici, Rome, 2018);
- *DURA LEX, SED LEX* (UNASUR Biennial, CCPE, 2017).

RESIDENCIES

- Ybytu (São Paulo, 2022);
- Pivô Arte e Pesquisa (São Paulo, 2018);
- FAAP Residency (São Paulo, 2017);
- Lastro Centroamérica (Panamá City, 2015);
- Z/KU – Zentrum für Kunst und Urbanistik (Berlin, 2014);
- Terra UNA (Liberdade, 2013);
- Cité Internationale des Arts (Paris, 2012).

NATÁLIA QUINDERÉ

1982 - Fortaleza, CE, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Natália Quinderé curates, researches, and writes about art and its surroundings. In her thesis research, she examines the Museum of Modern Art, Department of Eagles (1968-72), by artist Marcel Broodthaers, and unfolds the structures of this fictional museum in the analysis of artistic practices and contemporary theories. From her thesis, she produces essays on institutional critique, the value of artwork, collecting, and the role of museums post-1945.

In 2022, she published an essay called *The Private Non-Profit Museum, an outline of the Mam-Rio case* (2022). In it, she debates the influence of the financial market on the functioning of the Museum of Modern Art in Rio. As part of a collection of texts on museums in Latin America, she published her research on the museum of copies in Brasília, imagined by Mário Pedrosa during the foundation of the capital - *Pedrosa and Malraux: Impossible Meeting in the Museum of Copies* (Routledge, 2018).

She worked as an executive editor for Arte & Ensaios magazine and currently runs a platform called *teteia* (*teteia.org*). *teteia* is an experimental project of art and politics, a mixture of archive, exhibition, and magazine, edited alongside Luana Aguiar and invited artists. *Dream & Delirium & Illusion* is the tentative title of the next issue. As an editor, she has translated essays by Hito Steyerl, Chantal Mouffe, Oksana Bulgakova, and the founder of SAVVY, curator Bonaventure Soh Bejen Ndikung, among others.

She has curated solo shows for artists such as Ana Hupe, Eloá Carvalho, Luciana Paiva, Maria Baigur, Darks Miranda, Cristina de Pádua, Mayra Redin, among others. Among her collective curatorial projects are the work works work and *Forms of Abandoning the Body - Part 1*.

In 2019, she received a curatorial travel grant from Goethe and the French Institute for her project *Musée-Museum: 15 Days, 4 Hours, One Masterpiece*. From this research, the project *Six People Dance in the Museum* (2021-) emerged, occupying MAM-Rio with professional and amateur dancers for one month, twice a week, four hours a day. Her research on museums and exhibition spaces as exhibitionist complexes continues, with different people and formats.

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MORE ABSTRACT

PEDRO VICTOR BRANDÃO

26 April - 24 June 2023

Curated by the artist

Critical Essay Natália Quinderé

Exhibition Setting Los Montadores

Web Development Vitor Butkus

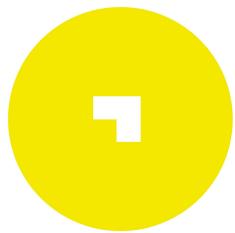
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