

nara roesler

PORTAS  
VILASECA  
GALERIA

---

gallery week  
nara roesler welcomes  
portas vilaseca galeria

## other essays for time

kika carvalho  
mulambö  
gustavo nazareno

text  
deri andrade

nara roesler são paulo  
june 8–29, 2021



On the occasion of Gallery Week, organized by ABACT in partnership with SP-Arte, Nara Roesler is pleased to welcome Portas Vilaseca Galeria from Rio de Janeiro. The gallery presents the exhibition *Other essays for time*, with works by Kika Carvalho, Mulambo, and Gustavo Nazareno, from June 8<sup>th</sup> to 29<sup>th</sup>, 2021.

[schedule your visit](#)

## other essays for time

by deri andrade

It is surprising to practice the perception of time, when facing the context of imposed adversity that we now live in. If, on the one hand, we need to discover how to reinvent time, then on the other hand, it is also necessary to experiment with other ways of proposing it. Hence, the idea of essaying on time offers an opportunity for us to create intertwinings between the three artistic experiences gathered in this exhibition. *Other essays for time* presents recent works by Gustavo Nazareno, Kika Carvalho, and Mulambö, three artists who are exponentially rising in the institutional field.

Though geographically separated by neighboring Brazilian states—Minas Gerais, Espírito Santo, and Rio de Janeiro—the artists are united by their narrow age gap, which reveals their young trajectories. Indeed, the artists share the same scenario, which has infused some vanguardism to contemporary figuration. In this sense, painting as a practice sets itself forth as a unique ensemble, proposing a particular exercise in investigating gesture and color. With images based on Afro-religious references, the social position of the black body, or art history itself, the trio of artists engages in a play between semantics and aesthetics.

Born in the countryside of Minas Gerais, Gustavo Nazareno undertook in-depth studies of human anatomy throughout his youth. In his charcoal drawings of the *Gira* series', the artist asserts his technical abilities through the control with which he traces charcoal on paper. In his paintings, Nazareno gives body to the images of the orixás from the Afro-religious pantheon. In using the bi-dimensionality of the pictorial support, the artist explores the nuances of color in the chosen subjects imbuing the works with drama and sophistication. In these representations, we observe the transposition of matter into movements as they choreograph African-based religions' rites and giras. The figures also make use of references to queer cultures, such as voguing balls and fashion, sketching dances on the white canvas.

With a same interest in furthering the research on portraiture, Kika Carvalho participates in the exhibition with three works that enunciate an artistic signature. Departing from a desire to explore the various possibilities that emanate from blue, the artist focuses her work on capturing scenes from a shared daily life. Carvalho borrows images from acquaintances, family, and friends in order to create sets of subjectivities.

With a practice that develops the perception of how matter may behave in the pictorial space, her work investigates pigments on elements ranging from the characters' skin tone to autobiographical scenarios. The blue evokes an adjacent memory extracted from Victória's maritime landscape, the city where she lives and works. Committed to researching the origins of the strong presence of this hue, the artist traces its beginnings to Ancient Egypt, thousands of years before the pigment arrived in Europe. Even more valuable than gold at the time, blue is delicately used in the artist's paintings to cover pitch-black bodies.

While Carvalho idealizes monochromatic work, with specific nuances of other hues that postulate a painting's harmonious composition, Mulambö deliberately plays with red, yellow, and black. His work seeks to offer a critical revision, with both a historiographical point of view and the materiality of the works. The artist has a particular interest in symbols of resistance, specifically those originating in the peripheries of Rio de Janeiro, where he is from. The painting thus borrows the image of Carlos Vergara's iconic photograph capturing the portrait of a proud black man, which the artist depicts in an acrylic painting. Accompanied by the Brazilian flag—itsself reconfigured with emblems expressing some forms of ancestry—, the figure seems to respond to the artist's desire to give his people a voice through these mechanisms of representation. It is in this space that Mulambö's work ingeniously unfolds.

Made in large scales, the works presented in this exhibition constitute a collectivity while also denoting singularity, together inviting us to discover each work individually. Every story talks about another time, rehearses a form of perception of the future, and takes the risks of drawing propositions of new symbolic discourses. In this way, Nazareno, Carvalho, and Mulambö articulate new ways of circumscribing black presence in art. When conceiving the works in *Other essays for time*, the artists project a possible future, a moment that is likely to become a legacy. If the lines tying their stories together are reflected in the exhibition's floor as a common encounter in the artist's individual trajectories, then perhaps understanding their propositions means subverting the distance that separates, yet simultaneously connects, them.

## kika carvalho

b. 1992, Vitória (ES), Brazil, where she lives and works

Kika Carvalho began her career by producing graffiti works, becoming the first prominent woman to paint the walls of the city of Vitória and contributing to building a local art scene, later expanding to cities throughout Brazil. Her work notably consists of a thorough research into the color blue, as a part of her strive for a counter-narrative, with which she has produced paintings onto different supports, techniques and scales. Her investigations engage with questions related to her social position as a black and bisexual woman, living in a state with high rates of violence against women, black youth, and the LGBTQ+ community. Recently, the Pinacoteca do Estado de São Paulo acquired one of the artist's works to join its permanent collection.



---

Kika Carvalho  
*Untitled*, 2021  
acrylic paint and oil pastel  
chalk on canvas  
150 x 100 cm | 59.1 x 39.4 in







---

Kika Carvalho  
*Untitled, 2021*  
acrylic paint on canvas  
150 x 200 cm | 59.1 x 78.7 in









---

Kika Carvalho  
*Untitled*, 2021  
acrylic paint on canvas  
150 x 100 cm | 59.1 x 39.4 in



## mulambö

b. 1995, grew up between Saquarema (RJ)  
and São Gonçalo (RJ), Brazil

Mulambö bases his practice on a re-establishing of powers, with a strive to give value to the various symbols that capture life in the outskirts of Rio de Janeiro. Having become one of the most promising artists of his generation, Mulambö presented his work in two critically-acclaimed solo exhibitions in 2019: *Tudo Nosso*, in MAR—Museu de Arte do Rio, and *Prato de Pedreiro*, at the Municipal Art Center Hélio Oiticica (RJ). His first solo exhibition in São Paulo took place at Sesc-Santana in 2020. He also inaugurated Portas Vilaseca Galeria's exhibition programme in 2021, with his first solo show at the gallery titled *Mulambö todo de ouro*. In addition, the Das Schaufenster space in Seattle (USA) recently invited the artist to exhibit abroad for the first time, with a solo presentation titled *Out of many, muchos más*. His works are part of important Brazilian institutional collections, such as the Museu de Arte do Rio—MAR (Rio de Janeiro, RJ); the Pinacoteca do Estado de São Paulo (São Paulo, SP) and the Museu do Inga (Niterói, RJ).



Mulambö  
*Poder*, 2021  
acrylic paint on canvas  
200 x 290 cm | 78.7 x 114.2 in







## **gustavo nazareno**

b. 1994, Três Pontas (MG)

lives and works in São Paulo (SP), Brazil

Gustavo Nazareno is a self-taught artist, whose practice is based on the production of oil painting and charcoal drawing. The core focus of his research rests on the African diaspora in Brazilian religion, represented by the pantheon of orixás that constitute the Yoruba mythology. In addition, the sharp, precise outlines of his figures reveal his dedication to the study of human anatomy. His works are full of drama and equipped with a sumptuous visual narrative, which expose his proximity to fashion photography. The artist has notably participated in exhibitions in Brazil, London, and Ghana.

---

Gustavo Nazareno  
*Retrato de Mãe Rosa de Exu, 2021*  
oil paint on linen  
57 x 50 cm | 22.4 x 19.7 in











---

Gustavo Nazareno  
*Bará series*, 2021

---

Gustavo Nazareno  
*Bará 207*, from *Bará series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in







---

Gustavo Nazareno  
*Bará 213*, from *Bará series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in





---

Gustavo Nazareno  
*Oxumaré*, 2021  
oil paint on linen  
155 x 127 cm | 61 x 50 in







---

Gustavo Nazareno  
*Bará 208*, from *Bará series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in





---

Gustavo Nazareno  
*Bará 209*, from *Bará series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in







---

Gustavo Nazareno  
*Exu em procissão para Santo Antônio*, 2021  
oil paint on linen  
125 x 107 cm | 49.2 x 42.1 in





---

Gustavo Nazareno  
*Bará 212*, from *Bará series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in





---

Gustavo Nazareno  
*Bará 203*, from *Bara series*, 2021  
charcoal on paper  
66 x 50 cm | 26 x 19.7 in





---

nara roesler

---

---

**são paulo**

avenida europa 655,  
jardim europa, 01449-001  
são paulo, sp, brasil  
t 55 (11) 2039 5454

---

**rio de janeiro**

rua redentor 241,  
ipanema, 22421-030  
rio de janeiro, rj, brasil  
t 55 (21) 3591 0052

---

**new york**

511 west 21<sup>st</sup> street  
new york, 10011 ny  
usa  
t 1 (212) 794 5034

---

[nararoesler.art](http://nararoesler.art)

[info@nararoesler.art](mailto:info@nararoesler.art)