

An abstract painting featuring a vibrant red background. At the top, a thick, wavy band of yellow and dark blue stretches across the frame. Below this, several large, organic shapes are scattered across the red field. These shapes include a brown circle with concentric brushstrokes, a yellow circle with concentric brushstrokes, a dark blue circle filled with a pattern of small red and yellow concentric circles, and a white circle with a yellow and white spiral pattern. The overall style is expressive and colorful, characteristic of Alberto Pitta's work.

nara roesler

alberto pitta
other carnivals
curated by vik muniz

opening
june 20, 2024

exhibition
jun 20 – aug 10, 2024

alberto pitta

other carnivals

Nara Roesler Rio de Janeiro is pleased to present *Other Carnivals*, Alberto Pitta's (Salvador, 1961) first solo exhibition at the gallery, which began representing him this year. Curated by Vik Muniz, the show provides a historical overview of his production over more than forty years, featuring documentary elements such as old matrices, sketches, notebooks and books containing his work. The second floor of the gallery will be dedicated to recent and unpublished works, in silkscreen and ink on canvas, with a predominance of white tones, reminiscent of the Richelieu stitch embroidery that the artist's mother used to do. The exhibition also features an installation environment made up of fabric samples from his gallery spanning more than three decades.

In his work, Pitta represents elements and symbolisms linked to spirituality and African religions, making direct reference to the Bahian context. While these motifs were originally worked on through the clothing and printing he did for the Bahian carnival blocks, recently the artist has dedicated himself to other languages, such as painting, screen printing on canvas, and installation work. The symbolism explored by the artist refers in particular to Yoruba mythology: from West Africa, where Nigeria and Benin are today, and which exerted a great influence on Salvador and the Recôncavo of Bahia.

Vik Muniz says that, as an artist, he is always very concerned about how "art becomes relevant, the moment it transcends the context of the gallery and the museum and becomes part of people's daily lives". "This has opened up an enormous and long-lasting dialog between Pitta and me," he comments. "I want people to see how big this artist is and what he's been doing for over forty years. He's exhibited in Germany, Sydney,

and many places. This show may be important for him, but it's even more so for the art world," he says.

Pitta and Muniz met in 2000, at the exhibition "*A Quietude da Terra: vida cotidiana, arte contemporânea e projeto axé*", which brought together artists from Bahia and abroad, curated by France Morin, at the Bahia Museum of Modern Art and, since then, the artists have become great friends. The exhibition at the gallery, however, is one of the first times they have talked directly about their work.

Son of the ialorixá Mãe Santinha, from Ilê Axé Oyá, an educator and embroiderer specializing in Richelieu stitch, Pitta began his career at the end of the 1970s, creating prints for small carnival groups such as Zâmbia Pombo and Oba Layê, in the neighbourhood where he lived, in São Caetano. Throughout his career, however, he worked in partnership with other important blocos in the capital of Bahia, such as Ara Ketu and Ilê Aiyê, and acted as artistic director of Olodum. Since 1998, he has run his own bloco, Cortejo Afro, for which he does all the visual production. Pitta says he likes to provoke "illiterate encounters": "Between those who didn't have the opportunity to study, and those who are academics but don't know the symbols of African religions".

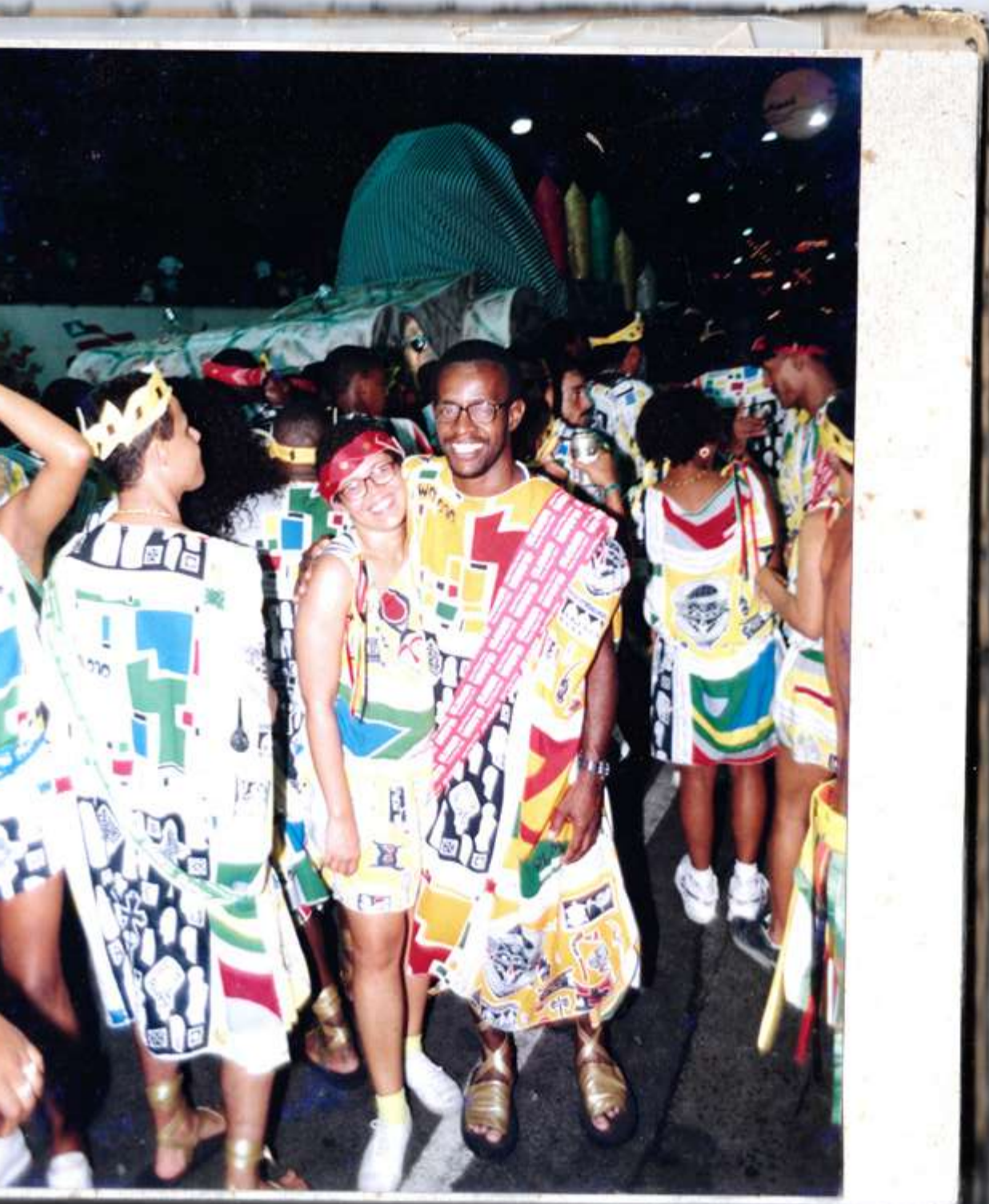
According to Vik Muniz, "The iconography in his work is very important, and you learn from it. It's a booklet of meanings, many of them discreet, because Candomblé doesn't like to talk much, and Pitta releases things homeopathically," he says, and adds: "Pitta has already invaded the surroundings of the white cube, and now in this show we want to tell a little about each thing he has done."



Alberto Pitta and Vik Muniz
Salvador, may 2024

Olodum: Filhos do Mar, 1996
collage, printing, ink and
felt tip pen on paper
145,5 x 99 cm
39 x 57.3 in





With a career spanning more than four decades, Pitta's work is closely linked to popular festivities and dialogues with other languages, such as clothing. His work has a strong public dimension, having been the author of prints featured in Afro Carnival blocks such as Olodum, Ilê Ayê, Filhos de Gandhi – celebrating their 70th anniversary in 2019 – and his own, Cortejo Afro. This has contributed to making Bahia's Carnival one of the biggest popular festivals in existence today, a vehicle for bold visual experimentation while spreading and popularizing a great cultural tradition.

Alberto Pitta at
Salvador's carnival, 90s
personal collection





1998. Caetanave went
out at carnival 1999
personal collection

Made in the 1990s, these historic originals gave rise to the fabric prints of Olodum, of which Pitta was a member and artistic director from 1984 to 1997. The paper originals served as the basis for the fabric prints worn by the block's members during Carnival. What stands out here are the dynamic and exuberant visual motifs, combined with the written words that the artist inserted into the compositions. Pitta says he likes to provoke "illiterate encounters": "Between those who didn't have the opportunity to study, and those who are academics but don't know the symbols of African religions".



Olodum: Filhos do Mar, 1996
[detail]



*Olodum: Índia
Caminhos da Fé, 1992*
collage, printing, ink and
felt tip pen on paper
66 x 152,5 cm
26 x 60 in

OLODUM

INDIA; OS CAMINHOS...
DA FÉ

O PEIÇOURINHO É A GRANDEZA, O MISTÉRIO É A BELEZA

MAS EXISTE O FATOR MACIEL...

QUE PARA NÓS É UMA QUESTÃO DE ENTENDE

1992

Bahia - Brasil -

Alvino Fator

*Cortejo Afro: 50 anos
de blocos Afros, 2023*
collage, printing, ink and
marker pen on paper
hidrocor sobre papel
119 x 153 cm
46.9 x 60.2 in



XPACHS O COMM NCHES O CACIQUES OTUPYS OG

ARA-KETU O OBA'DU DU A GOYE O OLORUM BA

-ODUMO MUZENZA O MALE DEBALE - BANKO

FILHOS DE GANDHY O FILHOS DO CONGO

JULIE AIYE - 50 ANOS - 2023

O CAROIRA O JDARA O KAMBALAGWAZA

OS NEGÕES O MONTE NEGRO

IDIA O A MULHERADA O NETOS DE GANDHY O TUMBALARA

SIXE O MITE S O VIC NAO VA O CHE





Nzinga: Filhos do Congo, 2024
collage, printing, ink and
marker pen on paper
65 x 149 cm
25.6 x 58.7 in



o Petto

Cortejo Afro: 50 anos
de blocos Afros II, 2024
collage, printing, ink and
felt tip pen on paper
119,8 x 152,5 cm
47.2 x 60 in



MEIO SÉCULO DE BLOCOS AFRO - 2024

CORTEJO AFRO



Desde 1998

Elegantemente Sofisticado

AHH... SE NÃO FOSSE O ILÉ-AIYÉ!

Olodum: Tropicalismo,
o movimento, 1994
collage, printing, ink
and felt tip pen on paper
66 x 152,5 cm
26 x 60 in





...TÃO PREOCUPADAS EM MORRER...



...VIVEMOS NA MELHOR CIDADE DA AMÉRICA DO SUL...

1994 - ornamento
WOG

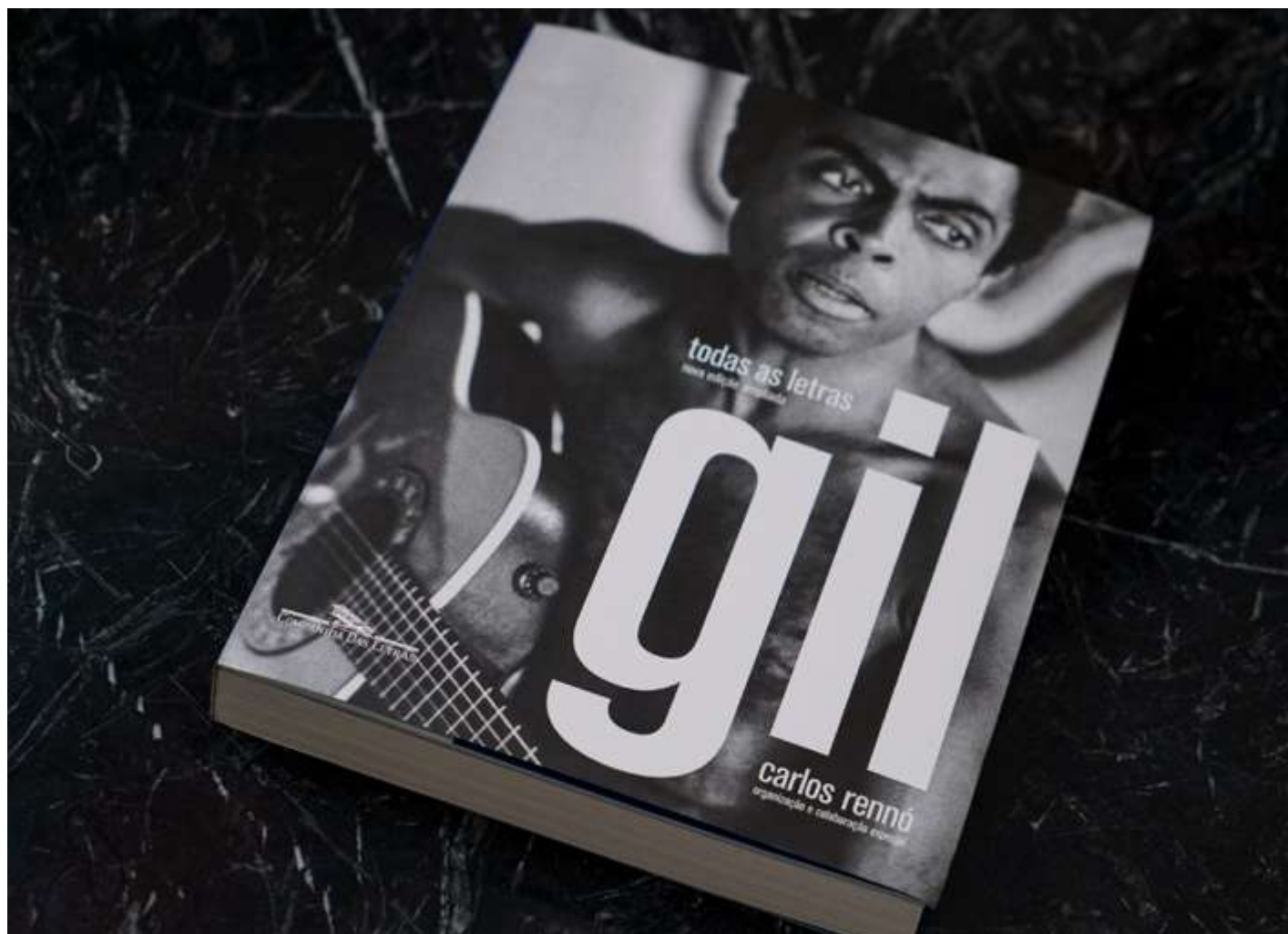
OLOBUM

Tropicalismo. O movimento - 1994









This series of works by Alberto Pitta consists of original illustrations made especially for the book *Todas as Letras - Gil*, which focuses entirely on the musician's work. With organization by Carlos Rennó, unpublished illustrations by Alberto Pitta and texts by Arnaldo Antunes and José Miguel Wisnik, the third edition of the publication brings together all the songs composed by Gilberto Gil.



Logunedé, 2021
felt tip pen, print and
gouache paint on paper
40,5 x 29,7 cm
15.9 x 11.7 in





Expresso 2222, 2021
felt tip pen and
gouache paint on paper
40,5 x 29,7 cm
15.9 x 11.7 in



Filhos de Gandhi, 2021
felt tip pen and
gouache paint on paper
40,5 x 29,7 cm
15.9 x 11.7 in



FILHOS DE GANDHY



Drão, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm



Toda Menina Baiana, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm





Procissão, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm



São João Xangô Menino, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm





Réquiem para Mãe Menininha, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm



A novidade, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm





São João Xangô Menino, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm



Não tenho medo da morte, 2021
caneta hidrográfica, colagem
e tinta guache sobre papel
40,5 x 29,7 cm







Signos sobre búzios, 2010
felt tip pen and collage on paper
31,5 x 44 cm
12.4 x 17.3 in



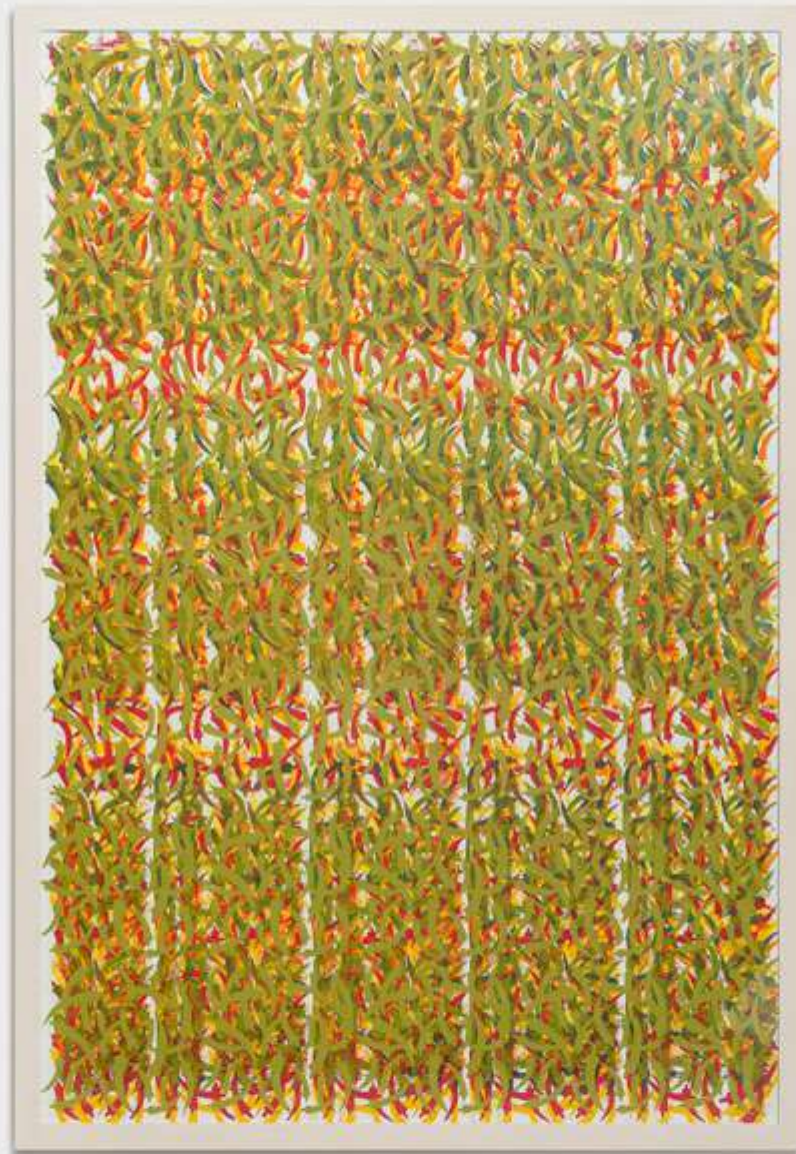
Futurível, 2021
printing on paper
40,5 x 29,7 cm
15.9 x 11.7 in

Untitled, 2020
ink and print on canvas
unique
260 x 145 x 3,5 cm
102.4 x 57.1 x 1.4 in





Amalá, 2021
printing on paper
211 x 153 cm
83.1 x 60.2 in





Festa de Caboclo, 2021
printing on paper
129 x 195 cm
50.8 x 76.8 in





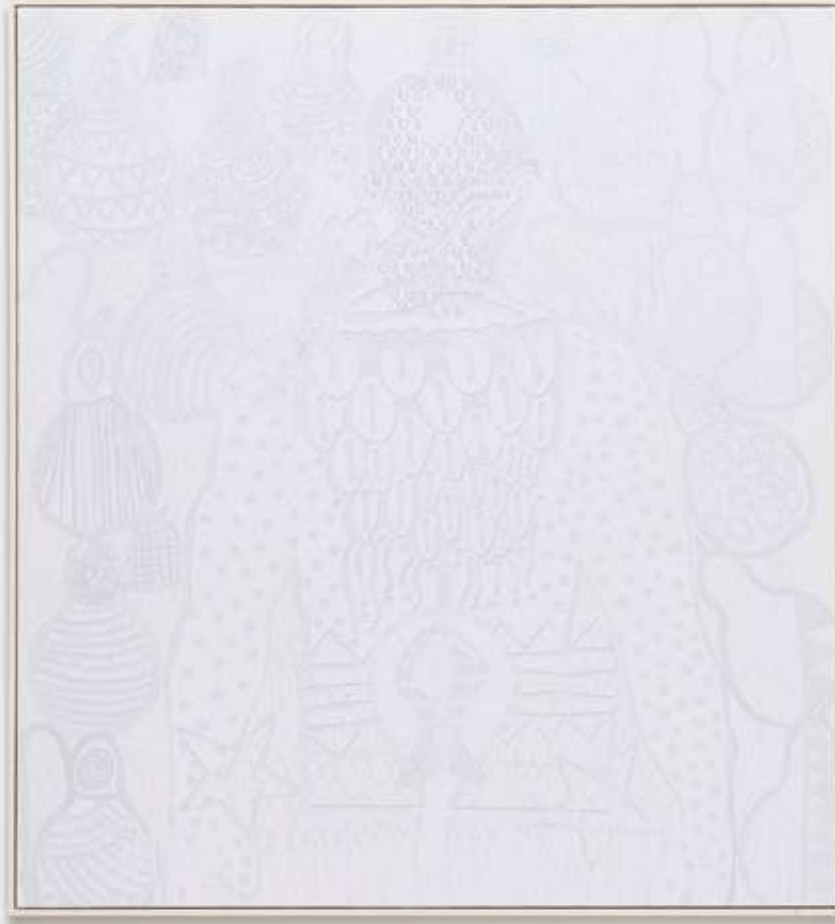
Namorados, 2020
ink and print on canvas
unique
156 x 171 cm
61.4 x 67.3 in







Homem de Oxalá, 2024
ink and print on canvas
173 x 158 cm
64.2 x 58.3 x 1.4 in





It was in Cortejo Afro, the carnival block he founded in 1998, that Pitta introduced the use of white on white, one of the most striking features of his work and which evokes Oxalá, the *orixá* who created the world and mankind. For the exhibition, Alberto Pitta has developed a set of new works in which he superimposes a series of layers of white paint from various matrices he has used throughout his career. Predominantly white, the layers highlight the wealth of elements and languages present in the artist's repertoire.

Ibiri, 2024
ink and print on canvas
200 x 152,5 cm
78.7 x 60 in





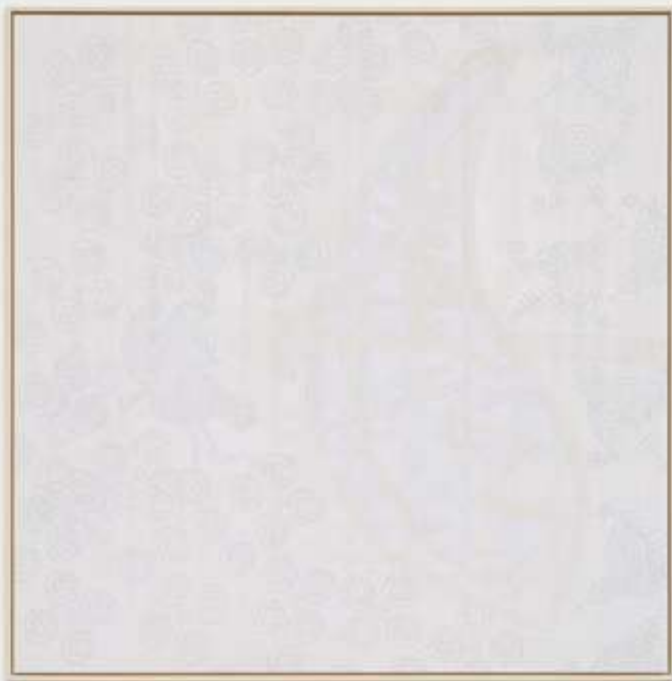
Ogodó, 2024
ink and print on canvas
177 x 146 cm
69.7 x 57.5 in



Opaxaró, 2024
ink and print on canvas
205,5 x 143 cm
80.9 x 56.3 in



Oxóssi, 2024
ink and print on canvas
134 x 133 x 3,5 cm
52.8 x 52.4 x 1.4 in







Alberto Pitta at the Sydney Biennale, 2024

alberto pitta

b. 1961, Salvador, Brazil

lives and works in Salvador, Brazil

The artist Alberto Pitta has textile printing and serigraphy as a central element of his work, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more than four decades, Pitta's production is closely linked to popular festivities and in dialogue with other languages, such as clothing, his work has a strong public dimension, having created prints for Afro Carnival blocks such as Olodum, Filhos de Gandhi and his own, Cortejo Afro.

His print production began in the 1980s. They feature signs, shapes, and strokes that evoke traditional African and Afro-diasporic elements, especially those from Yoruba mythology, which is very present in Salvador and the Bahian recôncavo. In the words of curator Renato Menezes: "In fact, signs, shapes, and lines that evoke traditional African graphics have found, on their fabrics, a privileged place for educating the masses and telling stories that only make sense collectively. If the writing in Pitta's work is organized in the set of patterns and colors that reinterpret the Yoruba worldview, the reading, on the other hand, concerns the relationship established in the contact between bodies in movement, when the city streets become a terreiro¹. Through the folds of the fabrics that cover the revelers runs an alphabet of letters and affections, mobilized by music and dance: it is in the body of the other that the text that completes us is read."

selected individual exhibitions

- *Mariwó*, Paulo Darzé Galeria, Salvador, Brazil (2023)
- *Eternidade Soterrada*, Carmo & Johnson Projects, São Paulo, Brazil (2022)
- *Homens de Ferro*, Galeria Solar do Ferrão, Salvador, Brazil (2013)

selected coletive exhibitions

- 24th Sydney Biennale, Sydney, Australia (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlin, Germany (2023)
- *Encruzilhada*, Museu de Arte Moderna de Salvador, Salvador, Brazil (2022)
- *Um Defeito de Cor*, Museu de Arte do Rio, Rio de Janeiro, Brazil (2022)

selected collections

- Instituto Inhotim, Brumadinho, Brazil
- Museu de Arte Moderna de Salvador, Salvador, Brazil
- Museu de Arte do Rio, Rio de Janeiro, Brazil

1. Terreiro – Place where Afro-Brazilian ceremonial services are held

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