

nara roesler

# ALBERTO PITTA

solo artrio 2024

pavilhão mar  
booth s3

**preview**

wednesday, september 25

**exhibition**

26 – 29 de setembro

**marina da glória**

av. infante dom henrique, s/n  
rio de janeiro



# alberto pitta

## art rio

For the SOLO project at ArtRio 2024, Alberto Pitta presents developments in his *Moradismo* series, a set of paintings he has developed over the last two years. The starting point for these works is Brazilian vernacular architecture, especially in the interior of the Northeast, which became known through the photo book by photographer Anna Mariani *Pinturas e Platibandas* (2010), and the axé religious houses of Bahia. In the series, the artist combines the façades of houses, shrines, and churches with elements associated with African religions, such as conch shells, symbols of orixás (Afro-Brazilian deities), and mythological emblems. This symbolism is especially present in Yoruba mythology, which comes from West Africa and is widely present in Salvador and the Recôncavo region of Bahia.

Moradismo began to be developed in 2023 for the exhibition *O Quilombismo: Of Resisting and Insisting. Of Flight as Fight. Of Other Democratic Egalitarian Political Philosophies*, at the Haus der Kulturen der Welt in Berlin, at the invitation of Cameroonian curator Bonaventure Soh Bejeng Ndikung. Some of the works, all produced on a large scale, also took part in the group show *Stirring the Pot*, which was on view at the Casa da Cultura da Comporta, in Portugal, from July to August 2024. The exhibition was held through a partnership between the galleries Nara Roesler and Fortes d'Aloia e Gabriel and was curated by Nancy Dantas.

The series title refers to the concept of “Quilombismo” coined by Afro-Brazilian intellectual and artist Abdias do Nascimento. This idea is based on the experience of the quilombolas (maroon, escaped slaves who inhabit the quilombo settlements as part of resistance to the slave trade) during the time of slavery, who created alternative ways of life to survive and adapt in a territory that was strange and violent at the time. Vernacular architecture, in this sense, would be a strategy for turning foreign soil into a new home.

One of the works featured in the selection is *Oxotokanxoxo*, which depicts a bow and arrow aimed at a large bird. Below them is a city with a group of houses. The composition refers to an old legend in which the orixá Oxóssi, the deity of hunting and forests in Afro-Brazilian religions, using his bow and a single arrow (the *ofá*, his symbol) managed to kill a large bird that brought bad luck to a village.

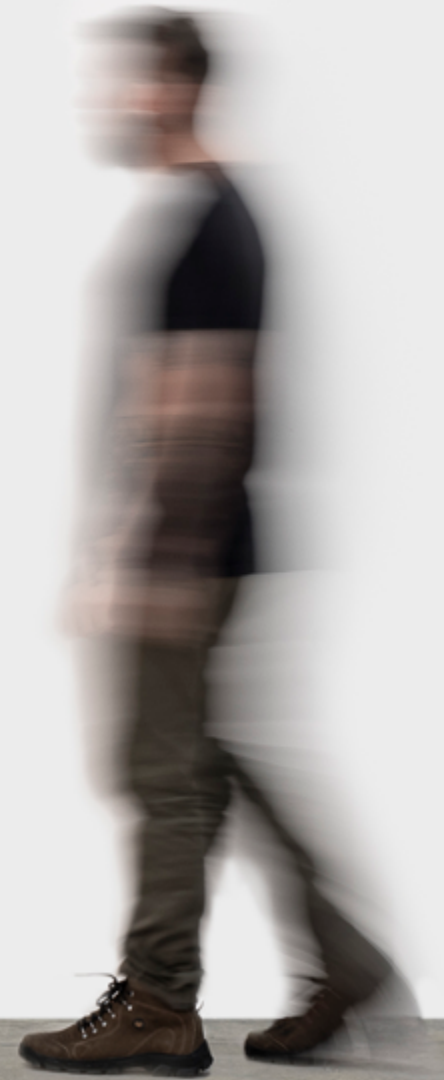
In *Quem comer quiabo não pega feitiço* and *Festa de Caboclo II*, the symbolic and festive dimension of the vital energy of food and its relationship with spirituality is explored, whilst also evoking abundance and prosperity for homes.

*Ile N'lá Casa Grande*, from the *funfun* series, in which the artist uses white-on-white printing techniques, features a human figure in the center with his house and the opaxorô, an element of the clothing of the orixá Oxalá, who symbolizes the creation of the world, of men and the wisdom of the elders. The practice of revisiting old silkscreens is recurrent in the artist's working process. In this piece, for example, we see a circular graphic element used in

Pitta's costume for the 1992 Oludum Carnival, whose theme was India, the Paths of Faith. It is the Ashoka Chakra, a symbol on the Indian national flag that represents the autonomy of the Indian people in making their clothes in response to colonization, as well as symbolizing life and movement.

Alberto Pitta has participated in important exhibitions in and outside Brazil. His solo shows include: *Outros Carnavais*, at Nara Roesler Rio de Janeiro (2024); *Mariwó* at Paulo Darzé Galeria, Salvador (2023) and *Eternidade Soterrada* at Carmo & Johnson Projects, São Paulo (2022). The group shows include his participation in the 24th Biennale of Sydney (2024); *Lélia em Nós: Festas Populares e Amefricanidade*, at Sesc Vila Mariana, São Paulo (2024); *Stirring the Pot*, at Casa da Cultura da Comporta, Portugal (2024); *O Quilombismo: Of Resisting and Insisting. Of Flight as Fight. Of Other Democratic Egalitarian Political Philosophies*, at the Haus der Kulturen der Welt, Berlin, Germany (2023); *Encruzilhada*, at the Salvador-Salvador Museum of Modern Art (2022), and *Um Defeito de Cor*, at the Rio Art Museum, Rio de Janeiro (2022) and Sesc Pinheiros, São Paulo (2024). His work is included in institutional collections such as: Instituto Inhotim, Brumadinho, Brazil; Museu de Arte do Rio, Rio de Janeiro, Brazil and Museu de Arte Moderna da Bahia, Salvador, Brazil.

**Ilê N'Lá - Casa Grande, 2024**  
painting and printing on canvas  
168 x 200 cm  
66.1 x 78.7 in





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*Quem Come Quiabo*  
*Não Pega Feitiço, 2024*  
painting and printing on canvas  
126 x 177 cm  
49.6 x 69.7 in





*Festa de Caboclo II, 2024*  
painting and printing on canvas  
126 x 174 cm  
49.6 x 68.5 in







*Moradismo, 2024*  
painting and printing on canvas  
123 x 175 cm  
48.4 x 68.9 in





Oxotokanxoxo, 2024  
painting and printing on canvas  
151 x 143 cm  
59.4 x 56.3 in





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## 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 terreiro<sup>1</sup>. 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."

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## selected individual exhibitions

- *Outros Carnavais*, Nara Roesler, Rio de Janeiro, Brazil (2024)
- *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

- *Stirring the Pot*, Casa da Cultura da Comporta, Comporta, Portugal (2024)
- 24<sup>th</sup> Sydney Biennale, Sydney, Australia (2024)
- *O Quilombismo*, Haus der Kulturen der Welt, Berlin, Germany (2023)
- *Political Philosophies*, Haus der Kulturen der Welt, Berlin, Alemanha (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

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nara roesler

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