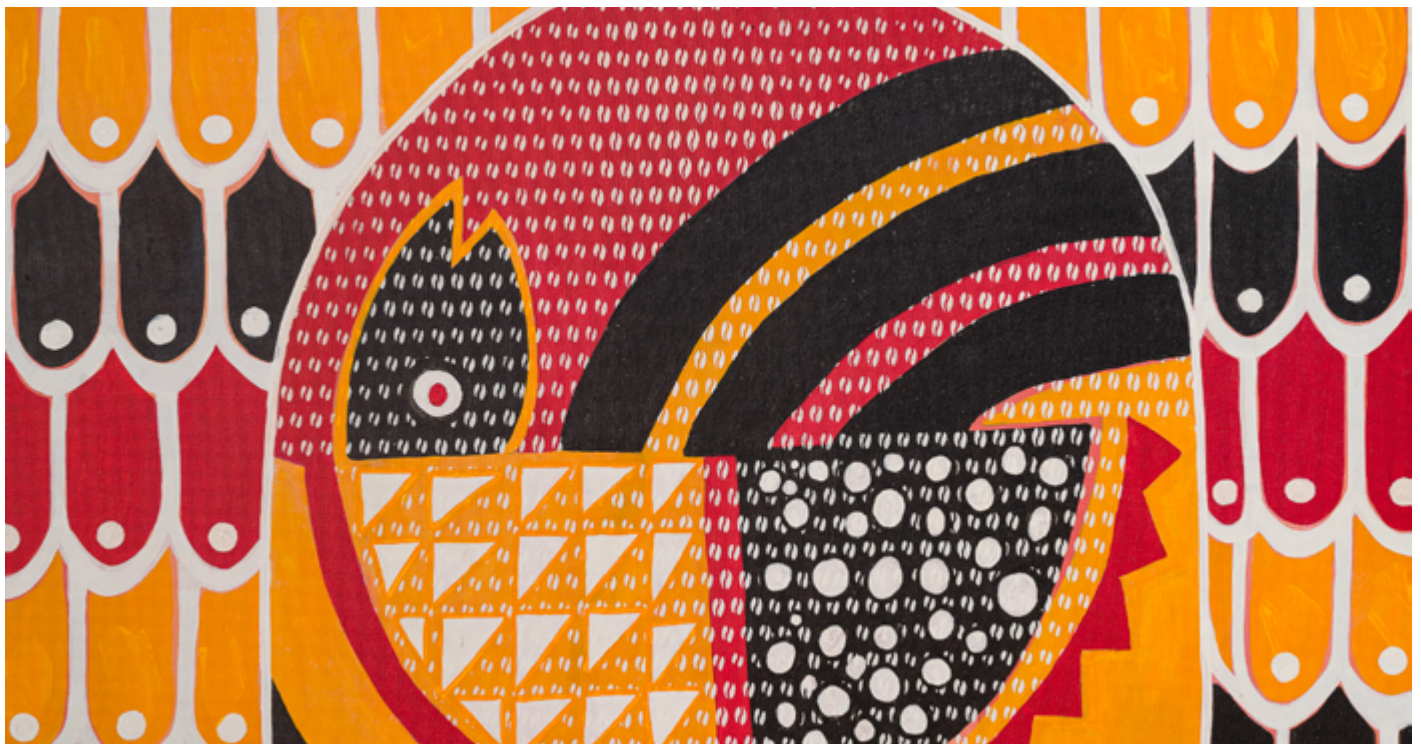


àkùko, eiyéle and ekodidé –
a flock by **alberto pitta**
curated by galciani neves

nara roesler são paulo
opening september 2, 7–9pm
exhibition september – december, 2025



Alberto Pitta. *Passado Presente Futuro 2*, 2024. [detail]

Nara Roesler São Paulo is pleased to present *Àkùko, Eiyéle and Ekodidé – A Flock by Alberto Pitta*, the first solo exhibition by the Bahian artist at the gallery's São Paulo location. A central figure in Salvador's carnival, Alberto Pitta designed the prints for important groups such as Olodum and Filhos de Gandhi, and in 1998 he founded his own bloco, Cortejo Afro.

Curated and introduced by a critical text by Galciani Neves, the exhibition features 24 new works alongside others produced in recent years, including paintings and screen prints on canvas, as well as a wooden coffee cart – a reference to the colorful carts used by street vendors to sell coffee in Salvador, and also to the work presented in the group exhibition *The Stillness of the Earth: Everyday Life, Contemporary Art and the Axé Project*, curated by France Morin at the Museum of Modern Art of Bahia in 2000.

For this exhibition, Galciani highlights the birds that appear throughout the artist's pictorial production. According to the curator, "within the broad Yoruba culture, birds present themselves as divine beings. They are guardians of communities, they evoke positive energy and guide people in adverse situations. This gathering of works thus reinvigorates the meaning of a flock: flying together, like birds of the same species; choreographing a collectivity across the sky; migrating together; moving toward a shared destiny."

She also notes that three specific birds play a leading role in the works: Àkùko, Eiyéle, and Ekodidé. In her words: "They inhabit the first series of works, where compositions in black, white, red, and yellow predominate, as if welcoming the audience; they then burst into vibrant colors and multicolored compositions, meant to enchant; and, finally, they appear in

the stillness of white canvases – where distinct shades of white compose the work.”

Àkùko “is often associated with a rooster – the messenger of time, who announces the day, explains ancestry, and affirms the continuity of life. Eiyéle is the white dove, which brings peace, harmony, and blessing. By virtue of its elegance and plumage, Eiyéle also symbolizes honor and prosperity. Ekodidé is the single red feather of a bird or the parrot, a symbol of protection, vitality, and royalty. Its feather is a natural element and an essential presence in initiation rituals, used to ward off negative energies and consecrate objects,” says Galciani Neves.

She adds: “To present these beings within the field of art is to believe that their flock can be a breath of transformation, to reanimate the air, reorganize thoughts, renew hopes, and restore connections. Pitta’s artistic and insurgent gesture – as described by Brazilian poet, researcher, and playwright Leda Maria Martins – is among those most transformative, as it challenges aesthetic images inscribed as unique and true. It is therefore a gesture that, by rewriting narratives and presenting new ways of seeing the world, compels us to live with hope (‘the yeast of revolution,’ what makes the new emerge, according to South Korean philosopher and professor Byung-Chul Han) and encourages us to claim spaces where we can celebrate, find joy, and rejoice.”

The exhibition opening will also mark the launch of the book *Alberto Pitta*, published by Nara Roesler Books and dedicated to the artist’s work. Comprising 152 pages, the bilingual edition (Portuguese/English) includes Galciani Neves’s essay for the exhibition, as well as an interview with the artist by Jareh Das, a curator based between West Africa and the United Kingdom, and an introduction by Vik Muniz, a longtime friend of Pitta’s since their participation in the aforementioned exhibition *The Stillness of the Earth: Everyday Life, Contemporary Art and the Axé Project*, curated by France Morin at the Museum of Modern Art of Bahia in 2000.

about alberto pitta

Alberto Pitta’s work is centered on textile printing and serigraphy, although he has also dedicated himself to painting and sculpture in recent years. With a career spanning more

than four decades, Alberto Pitta’s production is closely linked to popular festivities and in dialogue with other languages, such as fashion and dance, 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. Through the folds of the fabrics that cover the revellers 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.”

Alberto Pitta has participated in important exhibitions in Brazil and internationally. His solo shows include *Outros Carnavais*, at Nara Roesler Rio de Janeiro (2024), Brazil; *Mariwó*, at Paulo Darzé Galeria (2023), in Salvador, Brazil, and *Eternidade Soterrada*, organized by Carmo & Johnson Projects (2022) in São Paulo, Brazil. His group exhibitions notably include: *Joie Collective – Apprendre a flamboyer*, at Palais de Tokyo (2025), Paris, France; 24th Biennale of Sydney (2024); *Lélia em Nós: Festas Populares e Amefricanidade*, at Sesc Vila Mariana (2024), São Paulo, Brazil; *Stirring the Pot*, at Casa da Cultura da Comporta, Portugal; *O Quilombismo: Of Resisting and Insisting. Of Flight as Fight. Of Other Democratic Egalitarian Political Philosophies*, at Haus der Kulturen der Welt, in Berlin, Germany (2023); *Encruzilhada*, at the Salvador Museum of Modern Art (2022), in Salvador, Brazil, and *Um Defeito de Cor*, at the Rio Art Museum (2022), Rio de Janeiro, Brazil. His work is included in institutional collections such as: Museu de Arte do Rio, Rio de Janeiro, Brazil and Museu de Arte Moderna da Bahia, Salvador, Brazil.

about nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

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

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art

emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

àkùko, eiyéle and ekodidé – a flock by **alberto pitta**

opening

september 2, 6–9pm

exhibition

september – december, 2025

nara roesler são paulo

avenida europa, 655

press contact

paula plee

com.sp@nararoesler.art

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

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

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.artwww.nararoesler.art