

nara roesler

jonathas de andrade
permanent lightning strike
curated by josé esparza chong cuy

opening
september 2

exhibition
september - december, 2025

nara roesler são paulo
av. europa, 655
são paulo



permanent lightning strike
josé esparza chong cuy

Born in Maceió and long attentive to the social landscapes of Northeastern Brazil, Jonathas de Andrade has often worked at the intersection of documentary and fiction to reflect on memory, labor, and identity. *Permanência Relâmpago* (Permanent Lightning Strike), his first exhibition at Galeria Nara Roesler, marks a turn within his practice for this new body of work, as he shifts to the visual languages of abstraction and their echoes in everyday life.

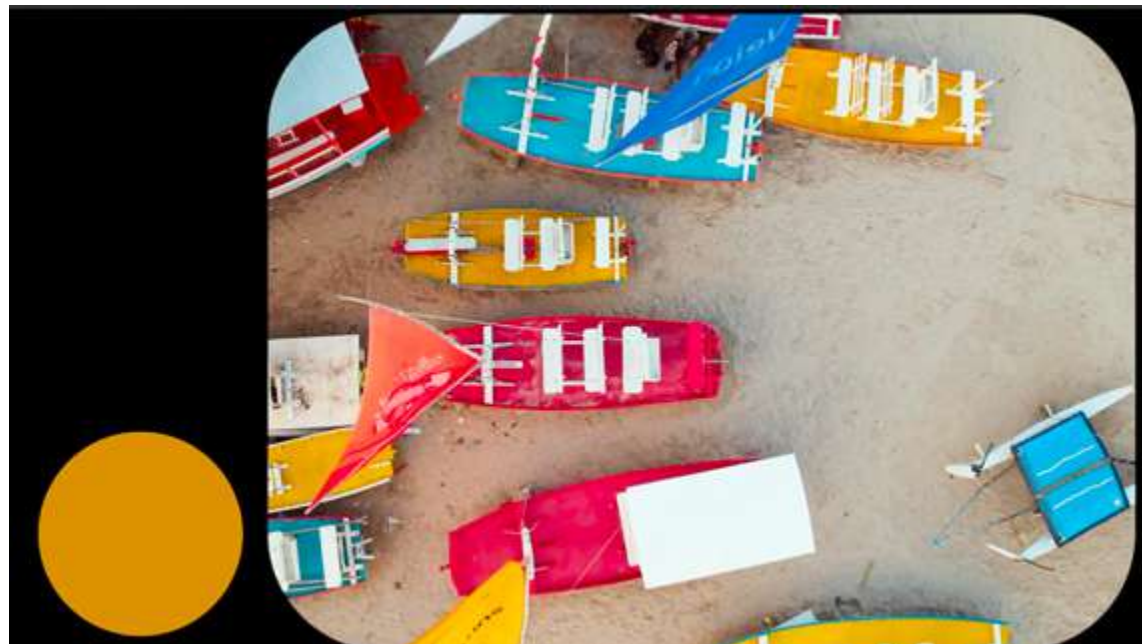
At the core of the exhibition is the new film *Jangadeiros e Canoeiros* (2025), which follows the traditional seafarers of Maceió and the canoe regattas of the São Francisco River. In conversations, the men describe their knowledge of the sea through its shifting tones of green and blue, a chromatic reading of currents, depth, and time. From these voices and bodies—soaked by salt and sun, sustained by rituals of work and leisure—Andrade builds a visual vocabulary that bridges lived experience with histories of geometric abstraction in Brazil. The documentary strength is repositioned through memory and fabulation.

Unfolding from the film, the works in the exhibition use silkscreen as a bridge between photography and abstraction, and as a site of playful material experimentation. Discarded sails, the graphic patterns of river canoes, and wooden supports become grounds for color, form, and portraiture. Advertisements that once crowded the beachfront are fractured into near-abstractions, overlaid with images of jangadeiros and roleiros. Elsewhere, the monumental sails of canoe races inspire compositions where color fields become sculptural and rhythmic, echoing both modernist legacies and vernacular invention. The exhibition offers a first glimpse of a commission by the Victoria and Albert Museum in London, to be displayed at the Photography Department in November 2025, as part of the collection.

Permanência Relâmpago (Permanent Lightning Strike) proposes abstraction not as a withdrawal from the world, but as a way of inhabiting it—where color holds memory, and form carries the persistence of lives entwined with sea, sun, and river.

The film *Jangada Sailors and Canoeists* (2025, 15'), which will have a dedicated screening room. In the film, Jonathas de Andrade weaves together the universe and daily lives of the protagonists of these two distinct contexts – the sea of Maceió and the São Francisco River – proposing a narrative thread based on their relationship to colors and forms, in a dialogue between popular practices and chromatic and affective universes.

The artist deploys his particular balance between documentary proximity and fictional touches, breaking down gestures and bodily movements repeated over centuries, while cataloguing the colors present in the rafts and canoes, as well as in the lives and memories of the protagonists, through fragments of conversations with them. Focusing on bodily gestures and the collective effort of pushing the raft in and out of the sea – the work contrasts these scenes with the idyllic images often used to promote the region, evoking the anonymity and resilience of lives shaped by Brazil's colonial legacy. In this way, the film sketches a kind of chromatic-emotional palette of the Jangada Sailors, the Maceió shoreline, the canoes, the sails, and the canoeists of the São Francisco sertão.



Jangada sailors and Canoeists, 2025
HD video, color and sound
edition of 5 + 2 AP
13'





*Permanent lightning strike 1 -
sweat and courage*, 2025
screen printing on naval MDF coated
with sucupira veneer and acrylic plate
engraved with pyrography
edition of 3 + 1 AP
2 MDF parts of 19,7 x 31,5 cm
(each) and 1 acrylic part of 3,9 x 31,5 cm



SUDOR É CORAGEM E TALVEZ UM QUANTO BRACOS DE MAR
TALVEZ QUATRO DO REI. QUEM BATE ATÉ OITO PARA VENCER
A ONDA QUE ESTOURA, A AREIA PORÉM, O PESO DO BARCO
É O MISTÉRIO DO VENTO DO CONTRAMAR.



SUOR E CORAGEM, E TALVEZ UNS QUANTOS BRAÇOS DE MAR
TALVEZ QUATRO OU SEIS, QUEM SABE ATÉ OITO, PARA VENCE
A ONDA QUE ESTOURA, A AREIA FOFA, O PESO DO BARCO
E O MISTÉRIO DO VENTO DO CONTRAMAR.



OS CORPOS MUDAM, SE VÃO. A COREOGRAFIA DA AREIA PERSISTE,
MAGNÉTICA. DE PAI PRA FILHO. SOMANDO FORÇAS JUNTOS. MEMÓRIA
FIXA NA RETINA. PISCOU E DISSOLVE FÁCIL COMO AREIA
QUE ESCAPA DA MÃO NA ÁGUA DO MAR. UMA VIDA FAGULHA, VIDA
DE PERMANÊNCIA RELÂMPAGO.



*Permanent lightning strike 2 -
a spark of a live, 2025*
screen printing on naval MDF coated
with sucupira veneer and acrylic plate
engraved with pyrography
edition of 3 + 1 AP
2 MDF parts of 19,7 x 31,5 cm
(each) and 1 acrylic part of 3,9 x 31,5 cm

*Permanent lightning strike 3 -
salt, sun and cachaça, 2025*
screen printing on naval MDF coated
with sucupira veneer and acrylic plate
engraved with pyrography
edition of 3 + 1 AP
2 MDF parts of 19,7 x 31,5 cm
(each) and 1 acrylic part of 3,9 x 31,5 cm



OLHO VERMELHO. SAL, E CACHAÇA. EMBRIAGUEZ DE VIDA DE
BANHO DE MAR. MAREZIA SOPRANDO NA CARA, PELE CURTIDA.
ONDAS, ENIGMAS, INTUIÇÃO. O ARREPIO DO BRAÇO QUE DÁ A
DIREÇÃO DO VENTO. UM SABER DAS COISAS SEM PRECISAR SABER EXPLICAR.





DIAS DE PEIXES FARTOS, DERIVA. LUAS QUE INCHAM AS
 ÁGUAS. ONDAS QUE ENGOLEM PESSOAS. COSPEM DEJETOS.
 PANCADAS ALTAS EM PEDRAS E MUROS, VAPOR DE MAR BRABO.
 ARCO-ÍRIS DE SAL.



Permanent lightning strike 4 -
mist from a furious sea, 2025
 screen printing on naval MDF coated
 with sucupira veneer and acrylic plate
 engraved with pyrography
 edition of 3 + 1 AP
 2 MDF parts of 19,7 x 31,5 cm
 (each) and 1 acrylic part of 3,9 x 31,5 cm

exhibition view
Permanência Relâmpago, 2025
Nara Roesler São Paulo

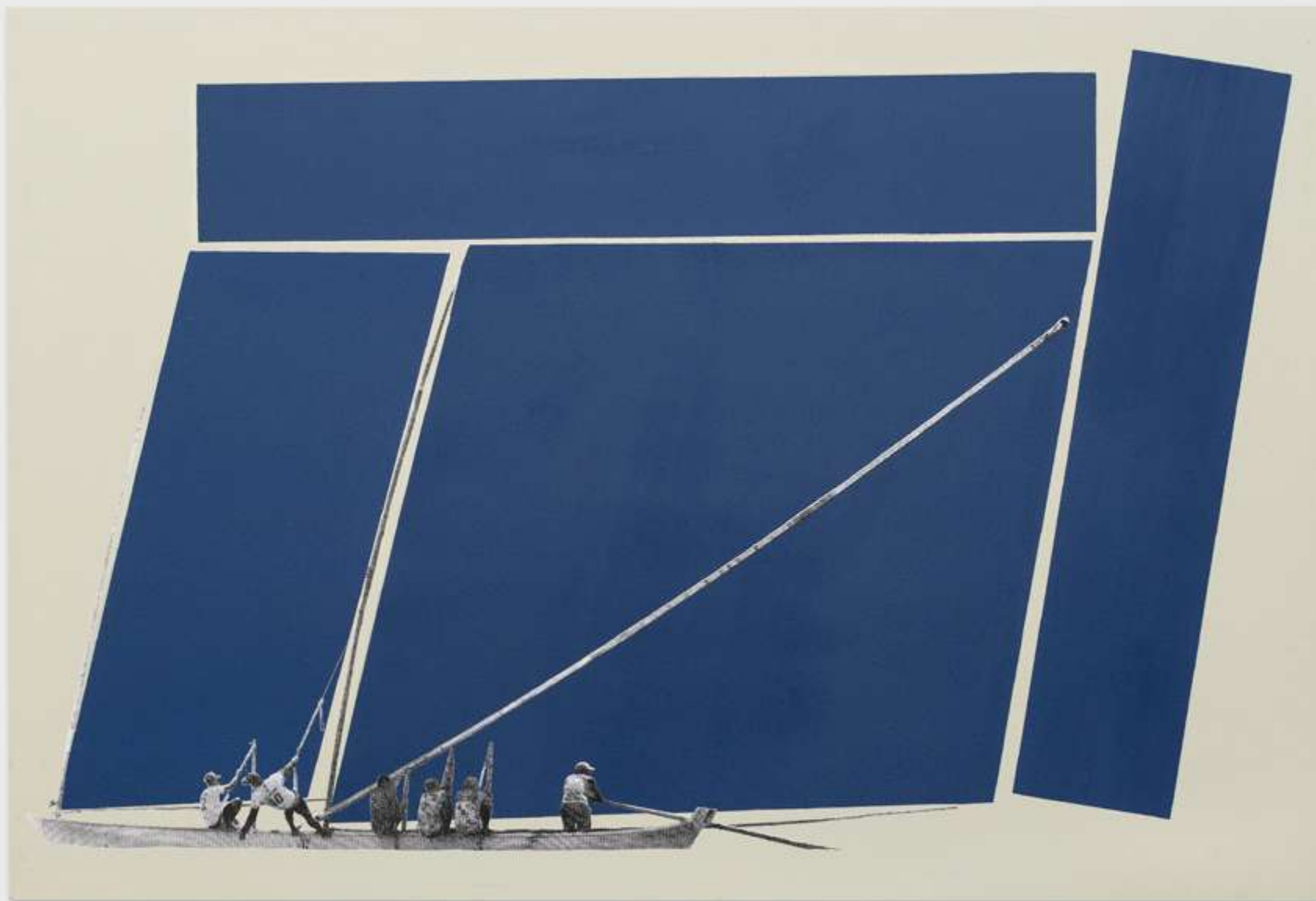


In the series *Neoconcrete Canoeists*, Jonathas de Andrade draws from the bold graphic patterns of sails used by canoeists on the São Francisco River, near Ilha do Ferro, a landscape imbued with histories of drought, migration and survival in the hinterlands. The series includes *Metaesquema-canoeiros*, inspired by Hélio Oiticica's *Metaesquemas*, and other compositions based on the chromatic and formal universe of the Rio de Janeiro artist Ivan Serpa. These works blend color fields with halftone silkscreen photography, where images of the boat and its sailors are immersed in aspects of Neoconcrete painting, merging popular design with modernist abstraction.

*Neoconcrete canoeists 3 –
Green and pink, sailing Ivan Serpa, 2025*
screen printing on naval MDF
100 x 100 cm
39.4 x 39.4 in





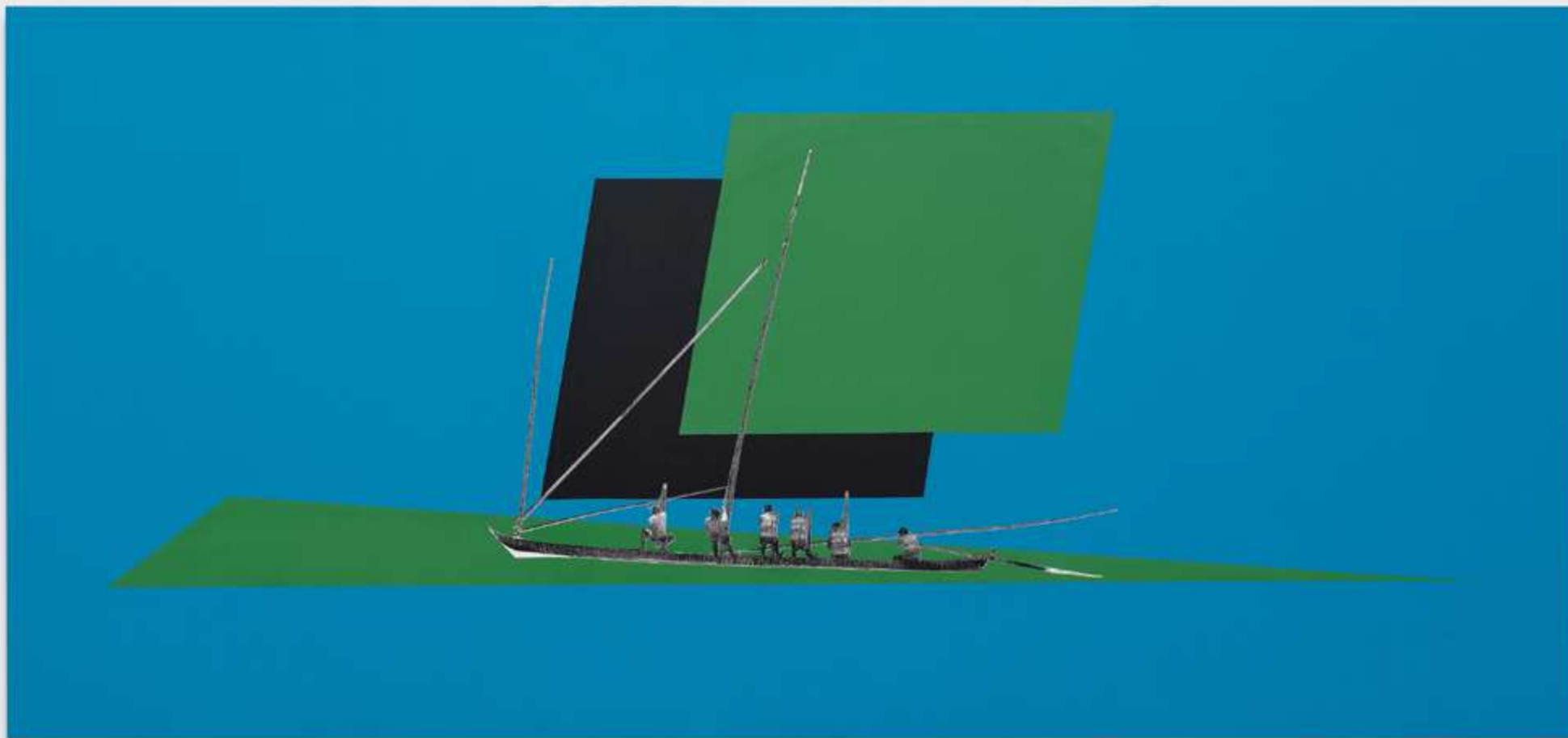


*Metaesquemas Canoeiros 1 -
Blue, sailing Hélio Oiticica, 2025*
screen printing on naval MDF
1 of 3 unique versions
95 x 65 cm
25.6 x 37.4 in

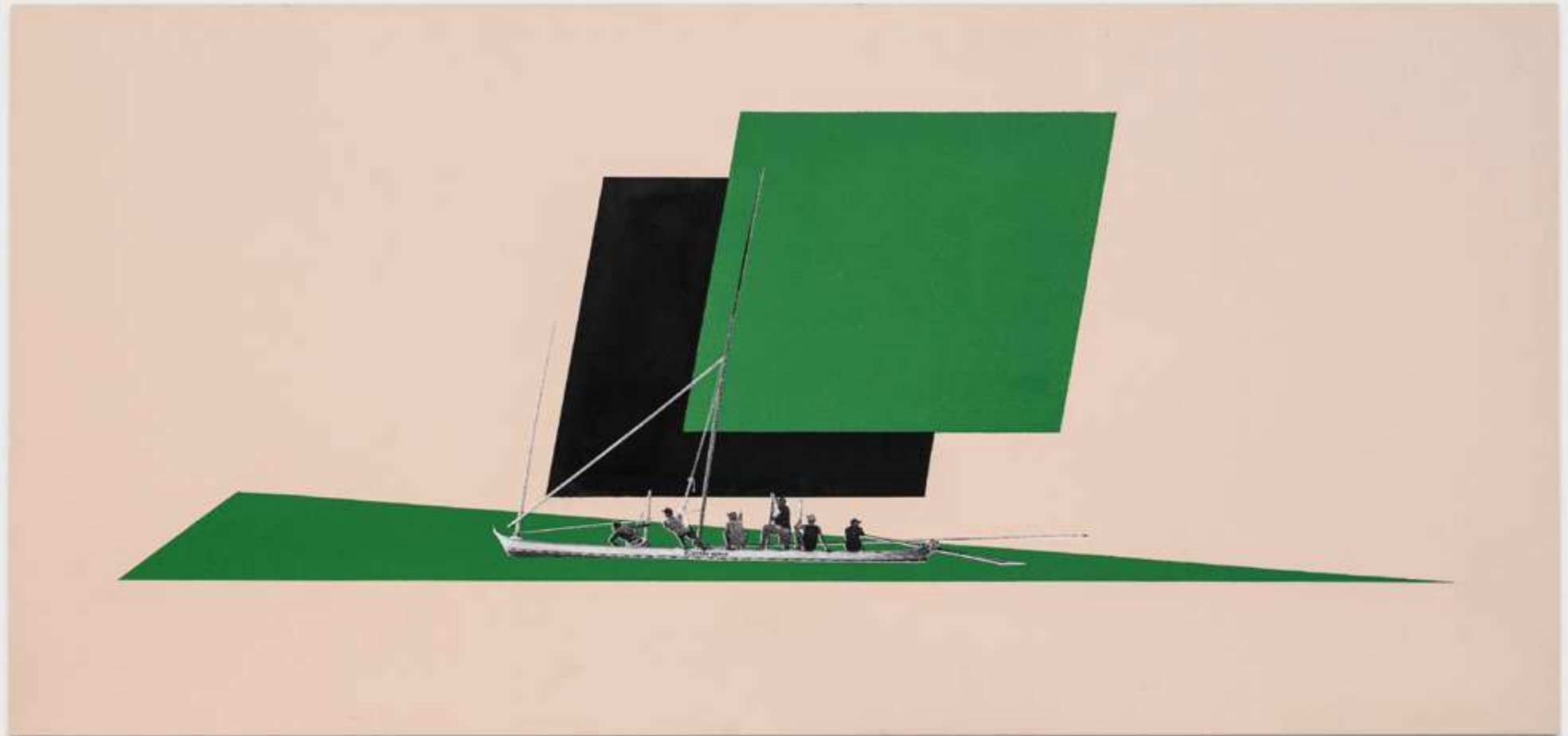
Metaesquemas Canoeiros 2 -
Blue, sailing Hélio Oiticica, 2025
screen printing on naval MDF
1 of 3 unique versions
65 x 73 cm
25.6 x 28.7 in



Neoconcrete canoeists 1 –
Blue and green, sailing Ivan Serpa, 2025
screen printing on naval MDF
70 x 150 cm
27.6 x 59.1 in



Neoconcrete canoeists 2 – Green and ivory,
sailing Ivan Serpa, 2025
serigrafia sobre MDF naval
edition of 1 + 1 AP
70 x 150 cm
27.6 x 59.1 in



Jangada sailor Ismael and the green-blue sail
(*Alagoan jangada sailors series*), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)





In the series *Alagoan Jangada Sailors*, Jonathas de Andrade uses original sails from maritime rafts, employed on Pajuçara beach in Maceió, marked by sun and wear. Each season, they are replaced with new ones. The artist began collecting these discarded large-scale colorful sails, which also bear hand-painted advertisements of various brands, serving as supplementary income for the Jangada Sailors in the highly disputed shoreline of Alagoas' elite.

Leaving only traces of these advertisements, Jonathas de Andrade overlays them with monochromatic silkscreens of portraits of the Jangada Sailors and roleiros (those who push the boats in and out of the sea), key figures in this coastal circuit. By doing so, the artist seeks to challenge "the traditional place of advertising that occupies that space, replacing it with the faces of the protagonists, often rendered invisible." In this way, he subverts the space traditionally dedicated to advertising messages, which now display faces, "leaving the original messages fragmented and disconnected." In the silkscreens, the workers' images are rendered in halftones, perceptible only when viewed up close.



exhibition view
Permanência Relâmpago, 2025
Nara Roesler São Paulo

The colorful sails, each three meters tall, are presented in a stretcher system that, by framing the portraits printed onto them, also fragments and obstructs the legibility of the advertisements that once dominated those surfaces. The leftover fabric after framing behaves differently in each work: sometimes folded behind the stretcher, sometimes assuming a sculptural character, with folds, ropes, and volumes spilling from the wall down to the floor. Each work bears the name of the person photographed, such as in Roleiro Maurício and the green sail.



Jangada sailor Josiel and the sail of the colors of Alagoas (Alagoan jangada sailors series), 2025

paint and screen printing on fabric

115 x 125 x 5 cm (frame)

| variable dimensions (sail)

45,3 x 49,2 in (frame)

| variable dimensions (sail)

Roleiro Paulo and the orange sail
(*Alagoan jangada sailors series*), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)





Jangada sailor Paulão and the miracle sail
(Alagoan jangada sailors series), 2025
paint and screen printing on fabric
130 x 135 x 5 cm (frame) | variable dimensions (sail)
45,3 x 49,2 in (frame) | variable dimensions (sail)



*Jangada sailor Pedro David and the
red sail (Alagoan jangada sailors series), 2025*
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)



Roleiro Mauricio and the green sail
(*Alagoan jangada sailors series*), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)





Jangada Sailor Carlos Henrique and the
fire yellow sail (Alagoan jangada
sailors series), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)



U
t
e
A
C
I
A
S

Jangada sailor and fisherman David and
the red and white sail
(Alagoan jangada sailors series), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)







exhibition view
Permanência Relâmpago, 2025
Nara Roesler São Paulo

Roleiro Cidinho and the brandy sail
(Alagoan jangada sailors series), 2025
paint and screen printing on fabric
115 x 125 x 5 cm (frame)
| variable dimensions (sail)
45,3 x 49,2 in (frame)
| variable dimensions (sail)

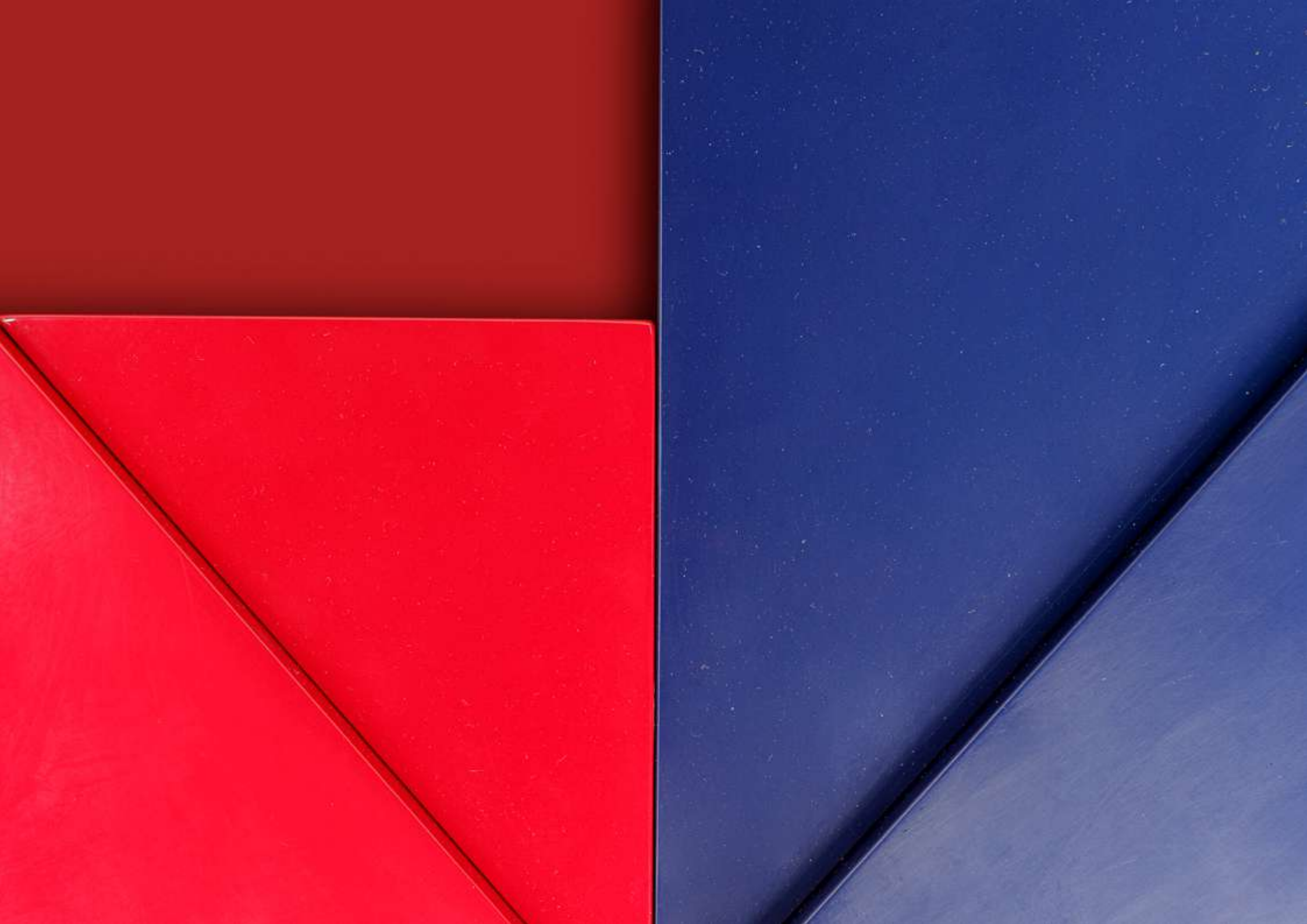


*Regatta of Colors over
the São Francisco River, 2025*
MDF coated with lacquer paint
unique
10 peices of 25 x 40 x 3 cm
10 peices of 9,4 x 15,7 x 1,2 in

















jonathas de andrade

b. 1982, Maceió, Brazil

lives and works in Recife, Brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

—Jonathas de Andrade

[click to see full cv](#)

selected solo exhibitions

- *Jonathas de Andrade: Gueule de bois tropicale et autres histoires*, Jeu de Paume, Tours, France (2025)
- *Le Syndicat des Olympiades*, La Galerie, Noisy-le-Sec, France (2024)
- *Olho-Faísca*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2023)
- *Com o coração saindo pela boca*, 2022, Brazilian Pavilion, 59th Venice Biennale, Italy (2022)
- *Eye-Spark*, CRAC Alsace, Altkirch, France (2022)
- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, The Netherlands (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, USA (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *O Mundo é o Teatro do Homem*, Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil (2022)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)

selected collections

- Centre Georges Pompidou, Paris, France
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil
- Museo del Barrio, New York, USA
- Museu Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

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
ippanema, 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