

**alberto pitta
and elian almeida:**
carnival, struggle
and other
brazilian stories

nara roesler new york

opening october 30, 2025

exhibition oct 20, 2025 – jan 6, 2026



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Nara Roesler is pleased to present an exhibition of two outstanding artists focusing on the diversity of the Afro-Brazilian cultural legacy: Alberto Pitta (b. 1961, Salvador, Brazil) and Elian Almeida (b. 1994, Rio de Janeiro, Brazil). Curated by Luis Pérez-Oramas, the show will propose two major counterpointing visual arguments bridging, on one hand, symbolic-religious Afro-Brazilian ornamental patterns on painted fabrics, signature of Alberto Pitta's production, and, on the other hand, historical-narrative painted scenes by Elian Almeida based on Afro-Brazilian identities and anecdotes.

Over the course of more than four decades, Alberto Pitta has developed a distinctive visual trajectory, characterized by a dialogue between Afro-Brazilian cultures, spirituality, and graphic experimentation. His artistic practice is directly tied to his personal history, first as the son of Ialorixá Mãe Santinha de Oyá, an important religious leader who introduced him to fabrics—initially through intricate *richelieu* embroidery and later through the screen printing and textile patterns he began developing in the 1980s for the Carnival in Salvador, one of the biggest popular festivals in existence today and a vehicle for bold visual experimentation in which Alberto Pitta is a major, referential figure. A major presence in the recently inaugurated 36th São Paulo International Biennial, Alberto Pitta's production has never been the object of a full, embracing presentation in the U.S.

Alongside the works of Pitta, the show will feature a selection of paintings by Elian Almeida, an artist belonging to a new generation of creators whose works reassert protagonism to agents and bodies

that have been traditionally marginalized in our society and in the history of art. Elian Almeida addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past – images, narratives, characters – as a means of contributing to the process of empowerment and dissemination of Afro-Brazilian historiography.

In the paintings chosen to be installed vis-à-vis Alberto Pitta's work, Almeida offers a fresh perspective on how these stories can be told, exploring memory and ancestry not merely as the past, but as present and living subjective dimensions. This conceptual approach seeks to uncover alternative meanings within the painting.

During a recent trip to Salvador, Bahia, Almeida visited Alberto Pitta's studio, where he was inspired to experiment with screen printing—a medium he had encountered in college but revisited under the guidance of the master of screen printing and textiles. The use of serigraphy and stencils allowed him to achieve volumes and textures that a brush alone could not produce.

Alberto Pitta
Elders (Mariwô series), 2025
painting and silkscreen on canvas
172,5 x 163,5 cm
67.9 x 64.4 in







exhibition view
36th Bienal de São Paulo, 2025

Elian Almeida
Land of the Holy Cross
(A Latin Scale
after Albert Eckhout), 2025
acrylic and oil paint on canvas
156 x 143 cm
61.4 x 56.3 in





Alberto Pitta
Lady of the Clay (Mariwô series), 2025
painting and silkscreen on canvas
189 x 159,5 x 4 cm
74.4 x 62.8 x 1.6 in





Elian Almeida
A dream called Republic
(*The New York Times*), 2025
acrylic paint on canvas
133 x 158 cm
52.4 x 62.2 in





exhibition view
*Quilombo: vida, problemas
e aspirações do negro*, 2022
Inhotim, Brazil





Elian Almeida
*"Firearms shall not reach my body,
knives and swords shall break
without touching my body, ropes
and chains shall snap without
binding me. For I am dressed with the clothes
and the weapons of Saint George", 2025*
acrylic paint on canvas
143 x 104 cm
56.3 x 40.9 in





Alberto Pitta
Cortejo Afro, 2024
painting and silkscreen on canvas
287,5 x 174 cm
113.2 x 68.5 in





View of the fabric installation
of Alberto Pitta on the 24th
Biennale of Sydney, 2024





Elian Almeida
*The most important thing
is to invent the Brazil we want IV, 2025*
acrylic paint and gold leaf on canvas
150 x 93 cm
59.1 x 36.6 in



Alberto Pitta
House of Axé
(*Moradismo series*), 2025
painting and silkscreen on canvas
177 x 165 cm
69.7 x 65 in



Elian Almeida
Cocoa Valley, 2025
acrylic paint on canvas
155 x 124 cm
61 x 48.8 in







Elian Almeida
"Farewell, Our Lady to God. If time allows, I shall return here again. Come renew me. Farewell, Our Lady to God. Help my people. Help me to say goodbye. Until the day of judgment. Farewell, Our Lady to God. Farewell, home. Farewell, longing. Where the birds grew sorrowful. Come renew my longing.

Farewell, Our Lady to God", 2025
acrylic paint on canvas
140 x 150 cm
55.1 x 59.1 in



exhibition view
Enciclopédia Negra, 2021
Pinacoteca de São Paulo, Brazil







Alberto Pitta
King's House
(*Moradismo series*), 2025
painting and silkscreen on canvas
178 x 168 cm
70.1 x 66.1 in





exhibition view *One Becomes Many*,
Pérez Art Museum Miami (PAMM), Miami, USA

Elian Almeida
Clean belly, 2025
acrylic paint and
gold leaf on canvas
120 x 88 cm
47.2 x 34.6 in









Oxalá Community
(Mariwô series), 2025
painting and silkscreen
on canvas
187 x 158 cm
73.8 x 62.4 x 1.6 in



Elian Almeida
*Kindred II (In the mouth
of the Sun)*, 2025
acrylic paint on canvas
150 x 140 cm
59.1 x 55.1 in







Alberto Pitta
*The one who brings
abundance to the home*, 2025
painting and silkscreen on canvas
195 x 164,5 x 3,5 cm
76.8 x 64.8 x 1.4 in

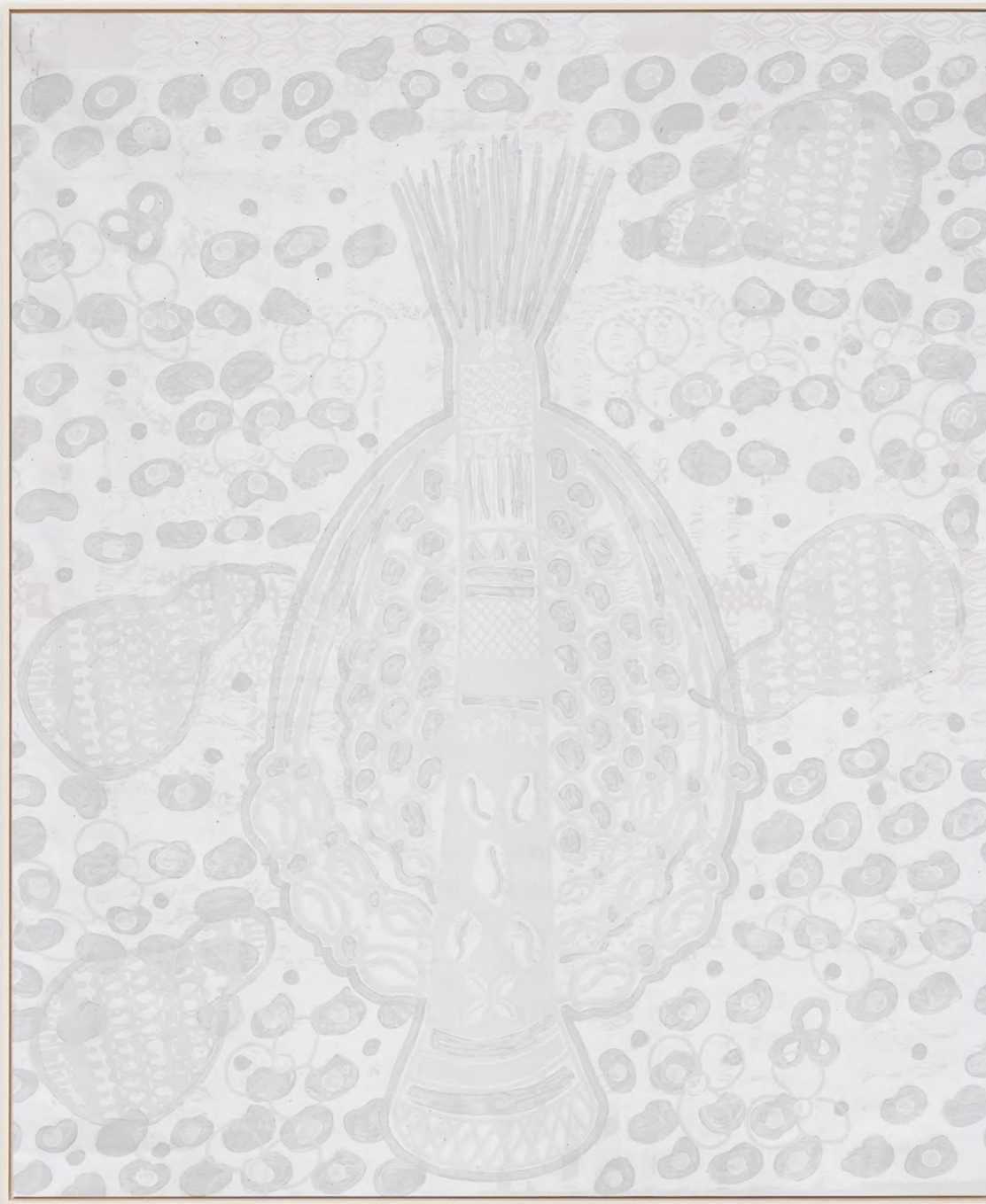
Alberto Pitta
The Older (Mariwô series) 2024
painting and silkscreen on canvas
152 x 141 cm
59.8 x 55.5 in





Alberto Pitta
Casa D'Ogum (Moradismo series), 2025
painting and silkscreen on canvas
186 x 172 cm
73.2 x 67.7 in





Alberto Pitta
Ajagunã, 2024
painting and
silkscreen on canvas
166 x 140 x 6 cm
65.4 x 55.1 x 2.4 in

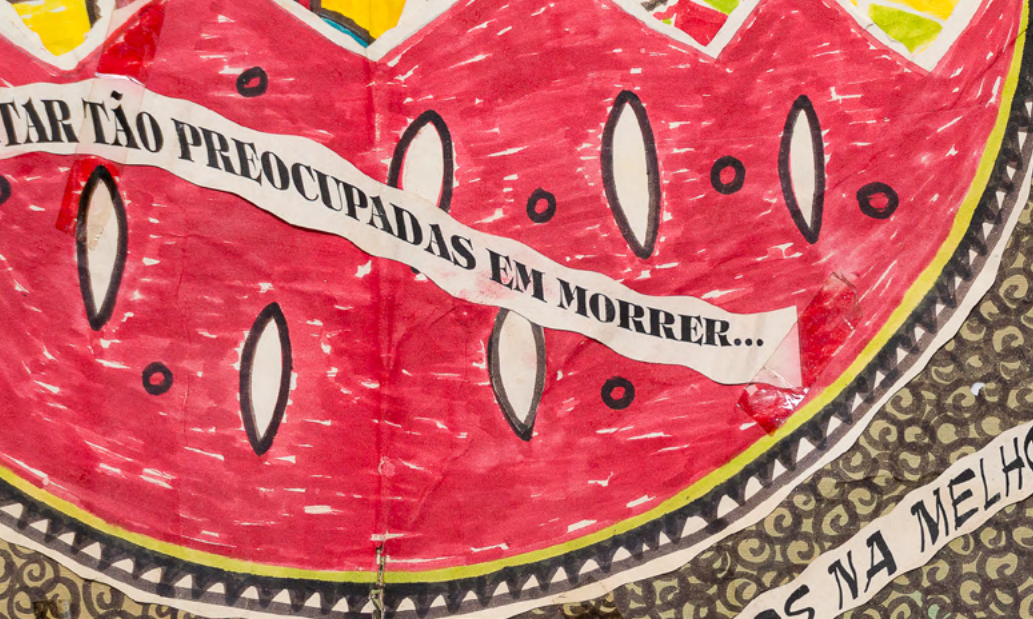


Alberto Pitta
Oxóssi, 2024
painting and silkscreen
on canvas
134 x 133 x 3,5 cm
52.8 x 52.4 x 1.4 in



Alberto Pitta
Olodum: Tropicalism, the movement, 1994
 collage, printing, ink
 and felt tip pen on paper
 93,5 x 139 cm
 36.8 x 54.7 in





...TÃO PREOCCUPADAS EM MORRER...



...movimento - 1994

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

OLUDUM

Tropicalismo. O movimento - 1994



Alberto Pitta
Tropicalismo, the Movement, 2025
wood, screen printing ink and coffee bottles
98 x 108 x 52 cm
38.6 x 42.5 x 20.5 in



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 groups 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 solo exhibitions

- *Àkùko, Eiyéle and Ekodidé – A Flock by Alberto Pitta*, Nara Roesler, São Paulo, Brazil (2025)
- *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 group exhibitions

- 36th Bienal de São Paulo (2025)
- *Joie Collective – Apprendre a flamboyer*, Palais de Tokyo, Paris, France (2025)
- *Artistas do Vestir: Uma Costura dos Afetos*, Itaú Cultural, São Paulo, Brazil (2024)
- *Stirring the Pot*, Casa da Cultura da Comporta, Comporta, Portugal (2024)
- 24th 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)

selected collections

- Perez Art Museum Miami (PAMM), Miami, USA
- Instituto Inhotim, Brumadinho, Brazil
- Museu de Arte Moderna de Salvador, Salvador, Brazil
- Museu de Arte do Rio, Rio de Janeiro, Brazil

elian almeida

b. 1994, Rio de Janeiro, Brazil, where he lives and works

Elian Almeida's practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art. His body of work addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past—imagens, narratives, characters—as a means of contributing to the process of empowerment and dissemination of afro-brazilian historiography.

On one hand, Almeida's research engages with the biographies of black personalities whose importance has been erased through history, striving to restore the notability that they deserve. On the other hand, the artist also addresses the violent ways in which police approach racialized bodies, exploring matters of privilege within Brazilian culture and society, while also denouncing the myth of racial democracy. In his series *Vogue*, Almeida appropriates the visual identity and aesthetics of the famous fashion magazine, integrating them into the composition of his portraits of black individuals. With this, the artist demonstrates the ways in which his different lines of work have come to converge as a means of encouraging the public to question the ways in which these subjects have been represented and circulated within Brazilian visual culture.

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selected solo exhibitions

- *Pessoas que eram coisas que eram pessoas*, Nara Roesler, São Paulo, Brazil (2023)
- *Antes – agora – o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021)

selected group exhibitions

- *Encruzilhadas da arte afro-Brazileira*, Centro Cultural Banco do Brazil (CCBB), São Paulo, Brazil (2023)
- *Brazil Futuro: as formas da democracia*, Museu Nacional da República, Brasília, Brazil (2023)
- *Quilombo: vida, problemas e aspiracoes do negro*, Inhotim, Minas Gerais, Brazil (2022)
- *Atos de revolta*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2022)
- *Nova vanguarda carioca*, Cidade das Artes, Rio de Janeiro, Brazil (2022)
- *Crônicas cariocas*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2021)
- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Arte naïf – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

selected collections

- Pinacoteca do Estado de Sao Paulo, São Paulo, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil

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