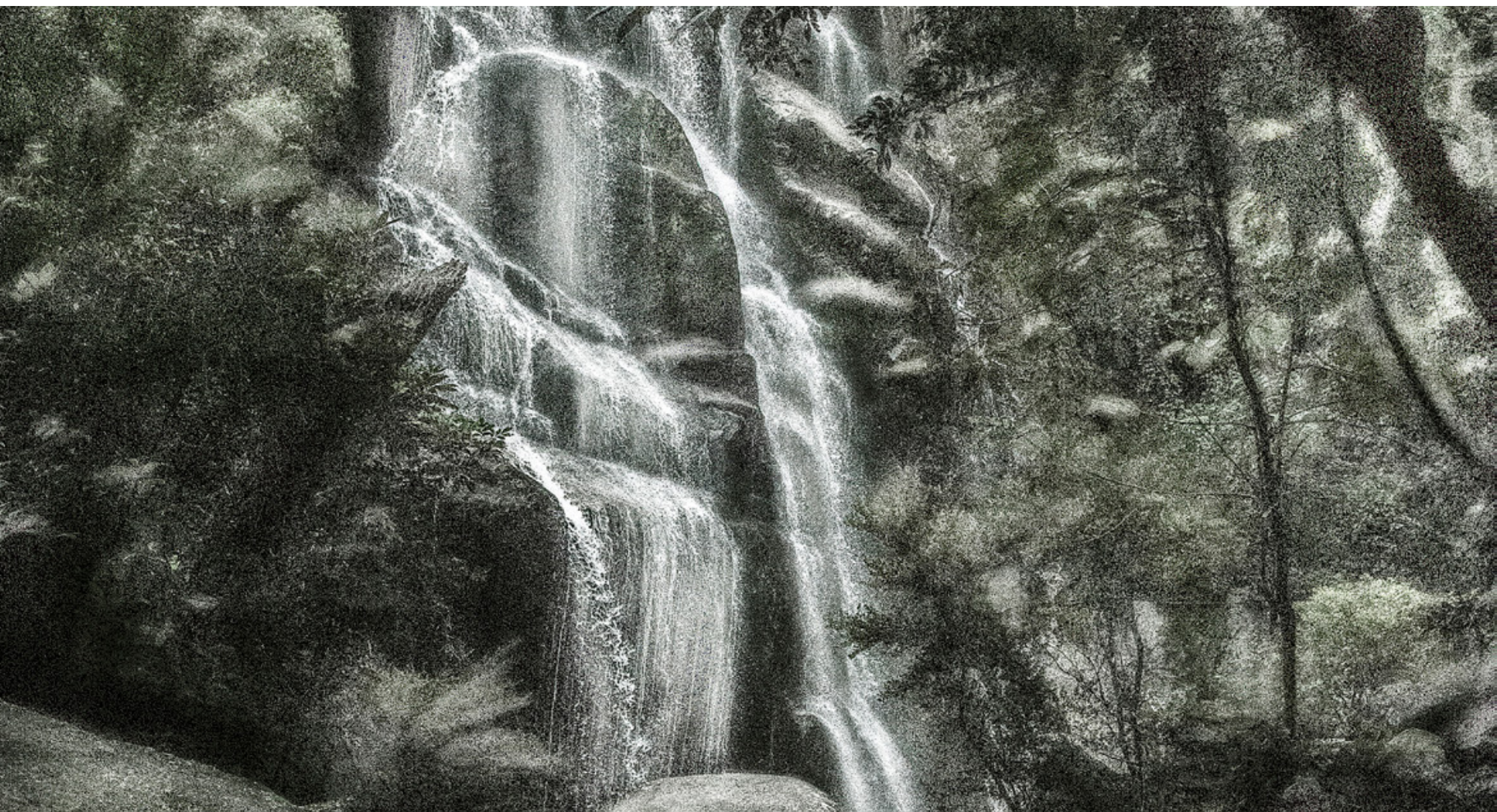


nara roesler

cássio vasconcellos



cássio vasconcellos

b. 1965, São Paulo, Brazil, where he lives and works

Cássio Vasconcellos began his career as a photographer at the beginning of the 1980s. Though he previously gathered extensive experience as a photojournalist, his artistic work is characterized by fictional imagery, which he derives from elements of reality. His work blurs the boundaries of photography as a genre, creating, instead, an imaginary iconographic vocabulary geared towards a critique of contemporary society. Notably, the artist's use of aerial photography allows for the manipulation of scale and image, which he uses to challenge the viewer's perception of reality. Vasconcellos has published several monographs of his work, including *Brasil visto do céu* [Brazil seen from the sky], Editora Brasileira, 2017; *Panorâmicas*, DBA, 2012 and *Noturnos São Paulo* [Nocturnes São Paulo], 2002.

Cássio Vasconcellos' photography highlights our society's excessive consumerism, the abundance of products that flood our everyday-life, the uniformity of architectural structures that surround us and the elements that have become emblematic of our culture. Alternatively, his work also explores the magnificence of nature with landscape images like those from the series *Viagem pitoresca pelo Brasil* (2015), with which he joins the long-standing tradition of artists who have attempted to capture the grandiosity of Brazilian flora. His works embody the mysticism of the country's sublime, untamed jungles, creating images that confront the spectator with a reality that is too large for us to comprehend.

[click to see full cv](#)

selected solo exhibitions

Dríades e faunos, Galeria Nara Roesler, Rio de Janeiro, Brazil (2020)

Collectives, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)

Viagem pitoresca pelo Brasil, Pequena Galeria 18, São Paulo, Brazil (2015)

Aéreas do Brasil, Paço das Artes, São Paulo, Brasil (2014)

Coletivos, Today Art Museum (TAM), Pequim; e Art + Shanghai Gallery, Shanghai, China (2013)

selected group exhibitions

Trees, Fondation Cartier pour l'art contemporain, Paris, France (2019)

Civilization: The Way We Live Now, National Museum of Modern and Contemporary Art (MMCA), Seul, South Korea (2018)

Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo, Phoenix Art Museum, Phoenix, USA (2017)

Aquí nos vemos – Fotografia en América Latina 2000–2015, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2015)

selected institutional collections

Museu de Arte de São Paulo (MASP), São Paulo, Brazil

Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Bibliothèque Nationale, Paris, France

Museum of Fine Arts Houston (MFAH), Houston, USA

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dryads and fauns

2019

This body of work was derived from research previously carried out for the series *Viagem pitoresca pelo Brasil* (2015–), which involved producing a variety of images of Brazilian forests. The sepia colored landscapes are complemented with masculine and feminine nude figures, which Vasconcellos extracts from academic paintings of the Nineteenth century. This process marks the first time that the photographer appropriates other artists' work to create his own. With this, Vasconcellos establishes a direct and intertwining relationship between painting and photography: one assimilates into the other. The nude figures also work to instill a sense of timelessness that seeks to question the rapport between humans and nature, also evoking a hope for a harmonious equilibrium to be established between both.

Driades # 15, 2019
inkjet print on cotton paper
150 x 100 cm | 59 x 39.4 in

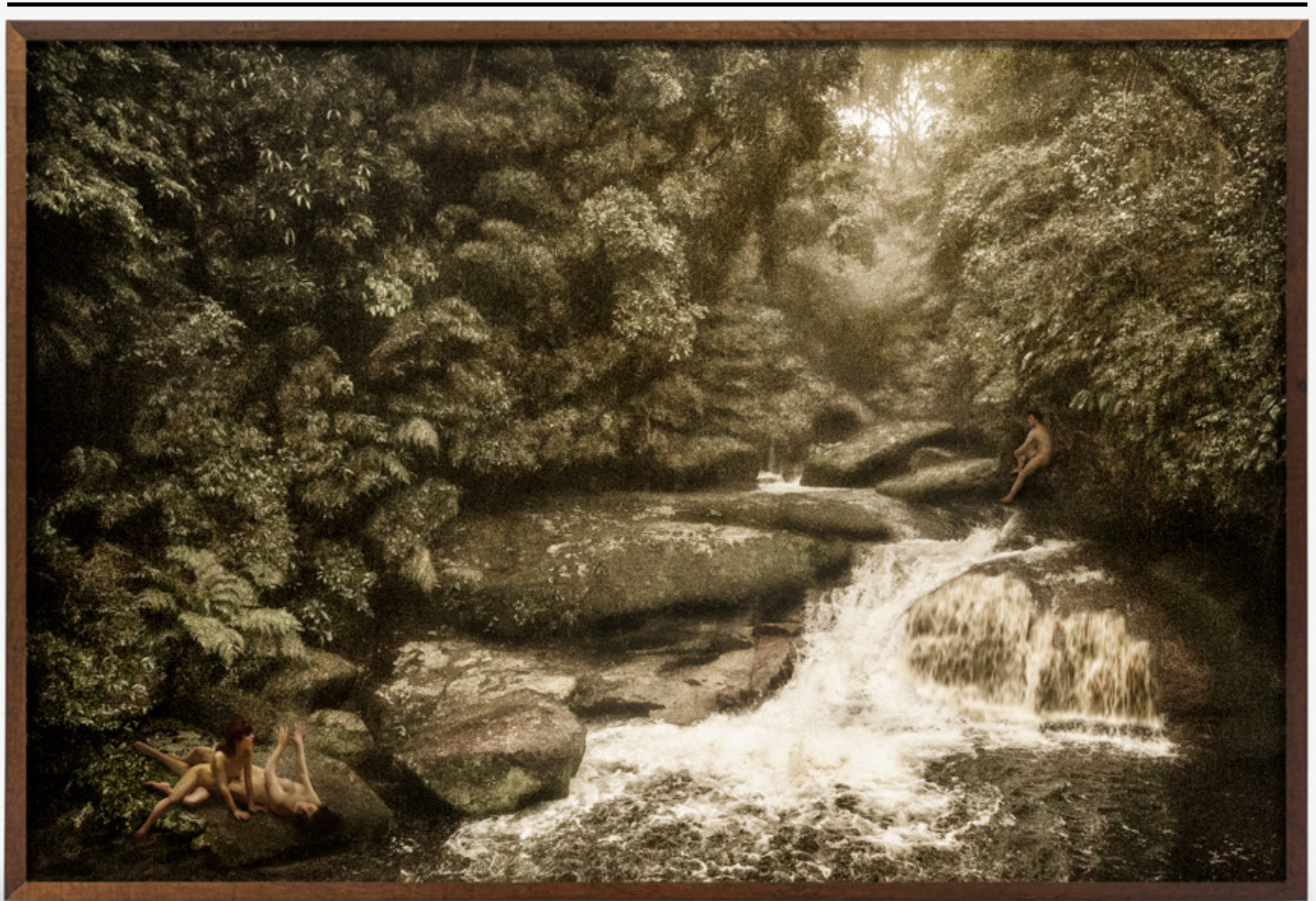




Faunos # 3, 2019
inkjet print on cotton paper
100 x 150 cm | 39.4 x 59 in



Driades # 17, 2019
inkjet print on cotton paper
220 x 150 cm | 86.6 x 59 in



Driades # 15, 2019
inkjet print on cotton paper
75 x 112 cm | 29.5 x 44 in



viagem pitoresca pelo brasil

2015

During the first half of the Nineteenth century, there was an important surge and systematization of travel and expeditions to Brazil. These ventures brought together artists and scientists with a variety of specialties, to wander through and take in the country's then very much unknown territories, in order to explore, record and map its flora and fauna. Notably, the Langsdorff expedition took place during this time, bringing to Brazil the young French artist Hércules Florence, who would later on develop a particular process of photography in the country.

*Viagem Pitoresca pelo
Brasil # 37, 2015*
inkjet print on
cotton paper
100 x 150 cm | 39.4 x 59 in

In this series, Cássio Vasconcellos establishes a dialogue with that historical occurrence by re-enacting the work. Just like the artists and scientists of the time, the photographer goes deep into Brazilian forests, especially into the Mata Atlântica, which extends through the east coast of Brazil. As he travels through the south-east of the country, Vasconcellos photographs the different sceneries, always altering the sensibility and exposition of his camera. The images are then also digitally edited to convey the same sense of density and mystery captured in the records of the time. As such, the artist establishes a relationship between contemporary technology and historical aesthetics. By juxtaposing both times, separated by almost two-hundred years of history, Vasconcellos demonstrates that the impact of Brazilian Forests on travelers —that deep sense of daunt — remains unchanged.

*Viagem Pitoresca pelo
Brasil # 50, 2015*
inkjet print on
cotton paper
112 x 75 cm | 44 x 29.5 in





*Viagem Pitoresca pelo
Brasil # 106*, 2017
inkjet print on cotton paper
75 x 112 cm | 29.5 x 44 in

→
exhibition view
Viagem Pitoresca pelo Brasil, 2016
Galeria dotART
Belo Horizonte, Brazil

→→
exhibition view
Viagem Pitoresca pelo Brasil, 2015
Galeria Mario Cohen
(Pequena Galeria 18)
São Paulo, Brazil





aéreas 1

2010–2014

This series was built through a minute selection and adaptation of images captured by Cássio Vasconcellos during hundreds of hours spent flying in a helicopter. The photographs are characterized by a strong graphic expressivity that is generated by backlight and a low chromatic saturation often nearing a grayscale, and are always structured by a horizon line.





Litoral de Camamu/BA, 2011
inkjet print on cotton paper
60 x 90 cm | 23.6 x 35.4 in



Amanhecer na Paulista # 01, 2008
inkjet print on cotton paper
100 x 150 cm | 39.4 x 59 in

→
exhibition view
Aéreas do Brasil, 2014
Paço das Artes
São Paulo, Brazil



Small white label on the wall.



Small white label on the wall.



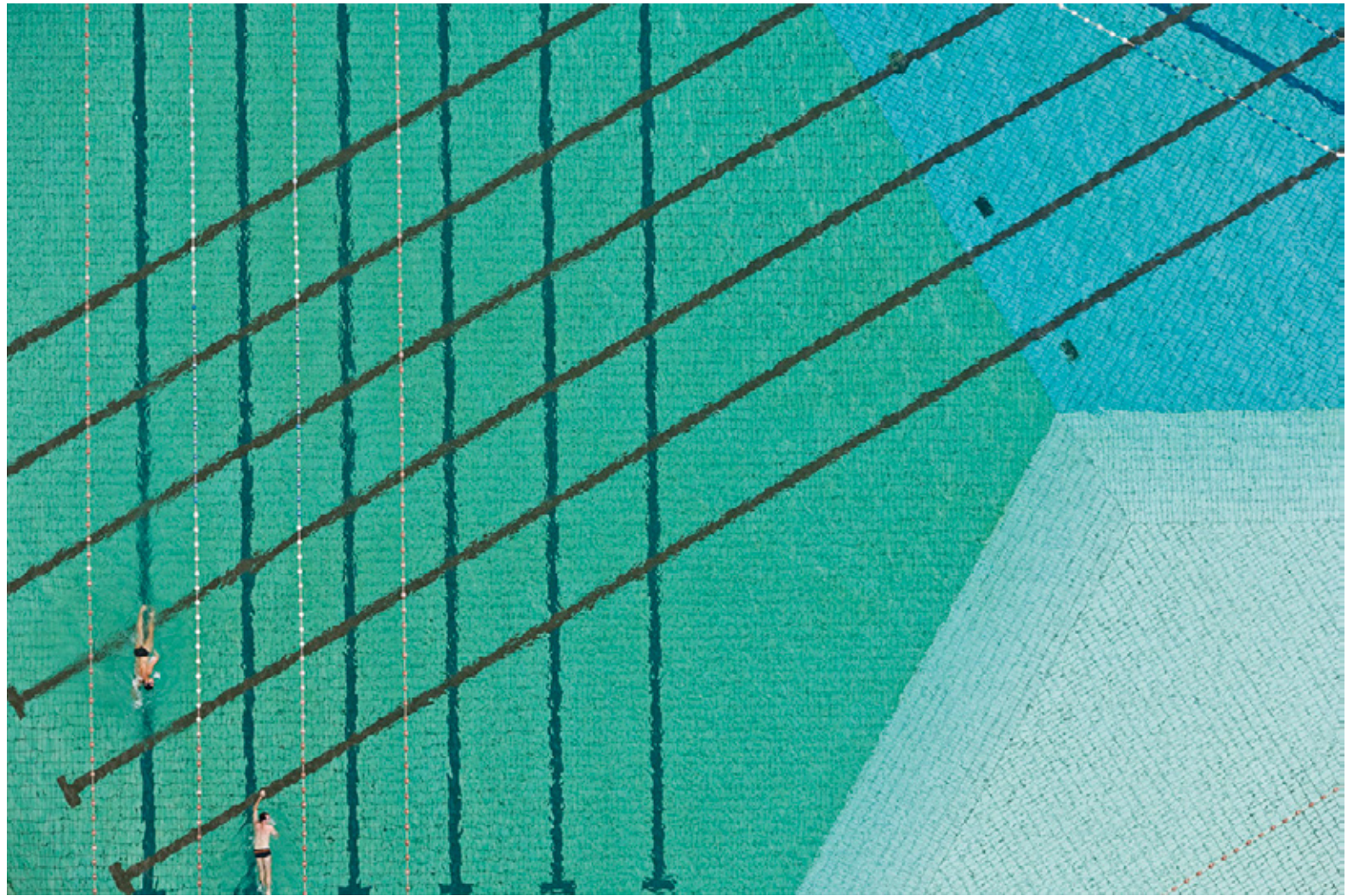


aéreas 2

2007-2014

Despite originating from the same set of aerial photographs taken during hours of helicopter flights, the images of *Áreas 2* differ to the previous series in terms of their composition. In this one, Vasconcellos uses a ninety-degree angle to create flat images that emphasize the patterns, colors and shapes constituting our surroundings. By using this angle, which excessively flattens the image and accentuates the aforementioned geometrical elements, the landscapes become somewhat abstract.

Enseada, 2007
inkjet print on cotton paper
90 x 135 cm | 35.4 x 53 in



Piscina/USP, 2007
inkjet printed photograph
90 x 135 cm | 35.4 x 53 in



Marataízes, Espírito Santo, 1999
inkjet printed photograph
33 x 100 cm | 13 x 39.4 in

→
exhibition view
Aéreas do Brasil, 2014
Paço das Artes
São Paulo, Brazil



Small white informational labels on the wall.



Small white informational labels on the wall.

shanghai

2013

While in Shanghai, Cássio Vasconcellos photographed the view from his hotel window at different moments in time throughout his stay. With this, the artist captured impacting images from the Chinese metropolis that foreground the way in which landscape is altered by different atmospheric and light conditions. What should have been a set of the same background —using unchanged frameworks —is in fact a panoply of images, as the city changes with every passing second.





Shanghai # 01, 2013
inkjet printed photograph
67 x 100 cm | 26.4 x 39.4 in



Shanghai # 05, 2013
inkjet printed photograph
67 x 100 cm | 26.4 x 39.4 in

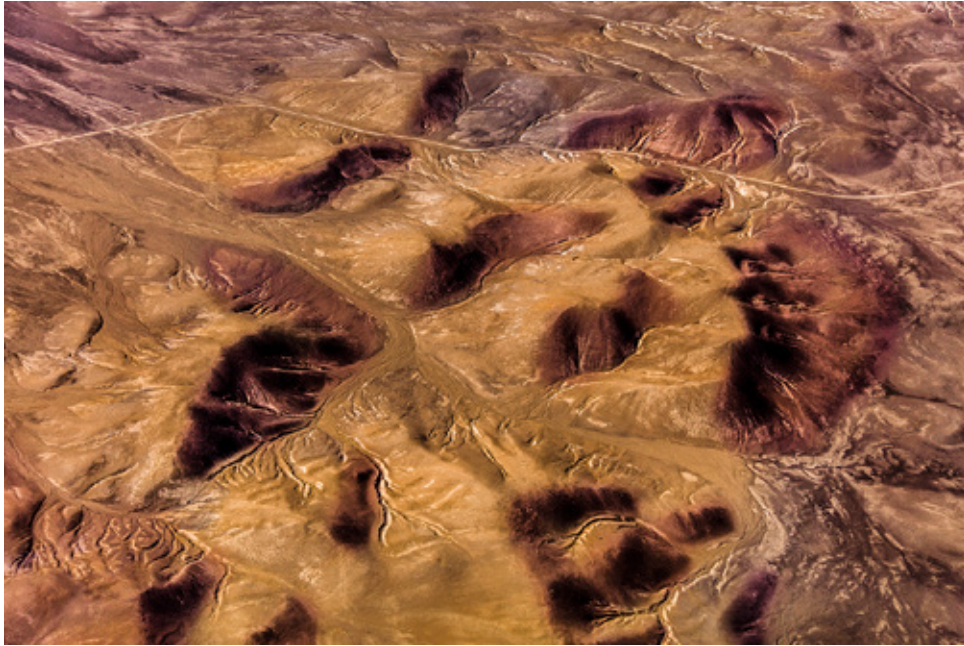


fly to mars

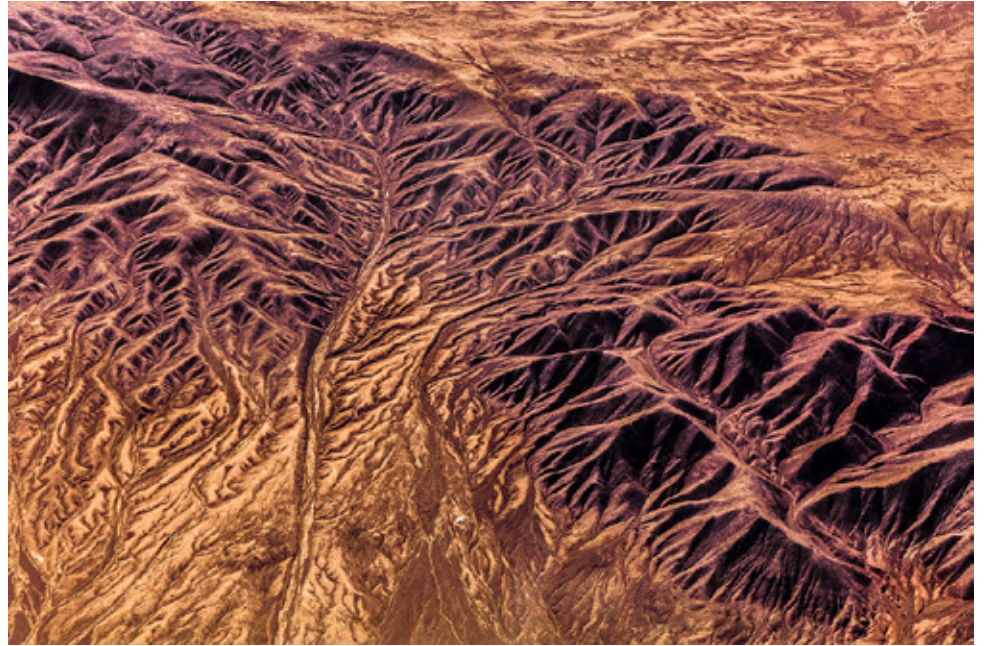
2012

This series of images was produced during the artist's third trip to the Atacama Desert in Chile. As he flew over the desert, Cássio Vasconcellos captured various images from above, playing with contrast and color. As he observed them again later on, he noticed a resemblance with the images of Mars that, published by NASA or reproduced in cinema, have integrated our visual culture. With this in mind, he named the series *fly to mars*, instilling the possibility of interplanetary travel.

Fly to Mars # 05, 2012
inkjet printed photograph
67 x 100 cm | 26.4 x 39.4 in



Fly to Mars # 06, 2012
inkjet printed photograph
67 x 100 cm | 26.4 x 39.4 in

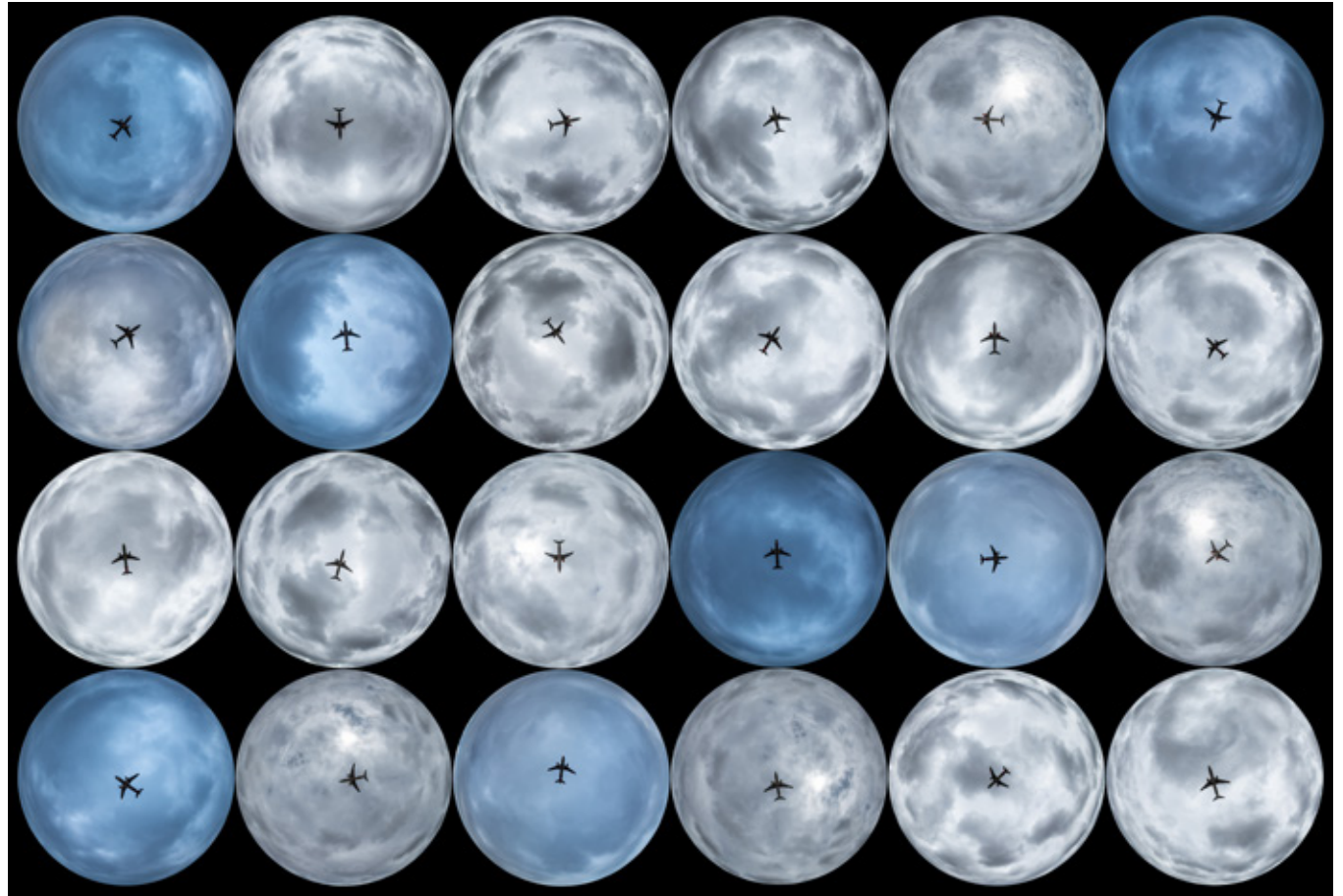


Fly to Mars # 11, 2012
inkjet printed photograph
67 x 100 cm | 26.4 x 39.4 in

multiples

2009–

Múltiplos is made up of two processes: collection and repetition. Indeed, Cássio Vasconcellos assembles and sequences images of the same landscape taken at different moments, of different elements that are structurally similar, or of typologically different photographs of the same theme, ranging from airplane models to samba schools from Carnaval parades.





Múltiplos # 02, 2007–2009
inkjet print on
cotton paper
105 x 150 cm | 41.3 x 59 in



Carnaval, 2014
inkjet print on
cotton paper
80 x 130 cm | 31.5 x 51.2 in



collectives

2008

In *coletivos*, Cássio Vasconcellos joins his two passions: photography and flying helicopters. The images are constructed digitally using various aerial images captured during the artist's flights. While digital images become pixelated when amplified excessively, and lose their structure, these large format montages use scale and distance as a means of foregrounding the images' inherent patterns.

As you come closer to the image, the elements that make up these patterns become distinct. Up close, the photographs reveal dramatized agglomerations of objects, or things —with this, he establishes a liminal space between fiction and reality, where exaggeration demonstrates the actual state of our reality. As such, Vasconcellos weaves in the idea of social consumerism by unveiling the impact of human behavior upon the world.

Coletivo 3 – Detalhe, 2019
inkjet printed photograph
150 x 220 cm | 59 x 86.6 in



A praia # 02, 2012
inkjet print on
cotton paper
150 x 300 cm | 59 x 118 in



Verde, 2012
inkjet print on
cotton paper
150 x 300 cm | 59 x 118 in

→
exhibition view
Coletivo, 2008
Museu da Imagem e Som (MIS)
São Paulo, Brazil

→→
exhibition view
Coletivos, 2013
Art + Shanghai Gallery
Shanghai, China

→→→
exhibition view
Civilization, 2019
UCCA
Beijing, China







tecidos urbanos

2007

Through his computer screen, Cássio Vasconcellos explored the metropolitan region of São Paulo, looking through the satellite images of Google Maps. As he spotted places that he considered particularly interesting, the artist wrote down the coordinates and then flew over them to photograph the area. With ninety-degree angles, the images show encounters between the city and nature, raising the issue of urban sprawl.





Tecidos urbanos # 04, 2007
inkjet printed photograph
40 x 60 cm | 15.75 x 23.6 in



uma vista

2002

The fourth edition of the *Arte Cidade* project was titled *Zona Leste* and curated by Nelson Brissac. It was conceived as an initiative to commission works that conversed with the east region of São Paulo. As part of the project, Cássio Vasconcellos created a photo-installation named *Uma Vista*. In a dark room of an abandoned building—now turned into the site of the SESC Belenzinho—, the artist hung several photographs showing fragments of urban settings. Spectators walked freely through the images, experiencing them individually and together, and as they moved further away from the set, the images came together to form a single composition.

Uma vista, 2002
projected image measurement:
3 x 8,5 m | 1.2 x 3.35 in
installation area: approx. 100 m²

The images were in fact parts of a single shot of the Brás metro station at the end of which one could also discern the center of the city. Having used a photographic film employed by NASA for satellite images, Vasconcellos had the freedom to cut and amplify the negatives without losing any quality, which gave each of his image fragments full autonomy. Using anamorphosis, the artist created a play on perspective and frameworks, whereby the audience could either set foot into parts of the city, or reconstruct it into a whole with a distant gaze.



exhibition view
Past/Future/Present, 2017
Phoenix Art Museum
Phoenix, USA



nocturns são paulo

1998–2002

Using a Polaroid SX-70, Cássio Vasconcellos produced instantaneous photographs of the city of São Paulo at night. As a means of exploring the specificity of this particular equipment, the artist used *daylight* films, creating contrasts of acid and vibrant colors. Often, Vasconcellos made use of a lantern, which he carried with him in order to play with illumination, highlighting colors that emphasized the artificiality of the landscape. He also created unusual angles, with foregrounds that obstruct the landscapes in the background, re-framing São Paulo into a fantastical, futurist and mysterious city.

Marginal do Pinheiros # 25, 2000
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Aeroporto de Congonhas # 01, 2002
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Viaduto Santa Ifigênia # 01, 2002
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in

→
exhibition view
Noturnos, 2010
Prédio Central dos Correios
São Paulo, Brazil



nocturns paris

2002–2003

This series of nocturnal photographs was created while Cássio Vasconcellos was living in Paris, France. Throughout five months, he used a Polaroid SX-70 to document landscapes of the city, looking for new angles that would convey his authorship while photographing one of the most pictured cities in the world. The acid colors and corrosive illumination of the city of lights uniformly illuminate Vasconcellos' images of the Parisian urban landscape and monuments, creating a cohesion amongst his shots.

*Parc des Buttes
Chaumont # 02, 2003*
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in





*Arc de Triomphe du
Carrousel # 01, 2003*
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Jeanne d'Arc # 01, 2003
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Tour Eiffel # 12, 2003
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



nocturns usa

2004

This body of work also uses a Polaroid SX-70 to photograph the cities of New York, Chicago, Dallas and Detroit in the United States. In this series, Cássio Vasconcellos employs the same techniques used in São Paulo and in Paris, creating unusual compositions for the urban sceneries he photographs.

Flushing M. C. Park # 01, 2004
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Dunbo-Brk, 2004
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Majestic Theater # 01, 2004
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



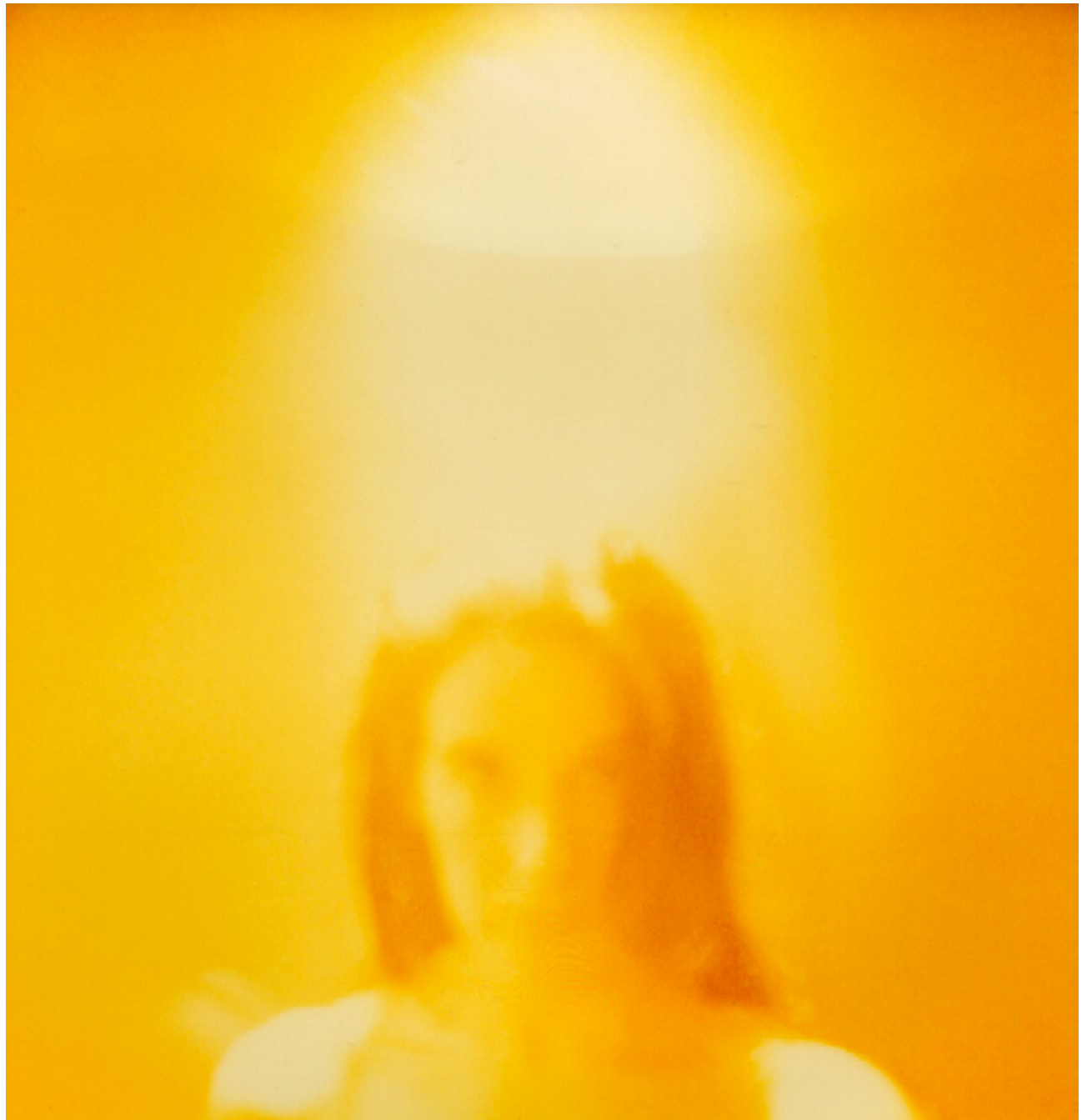
Navy Pier - Chicago, 2004
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in

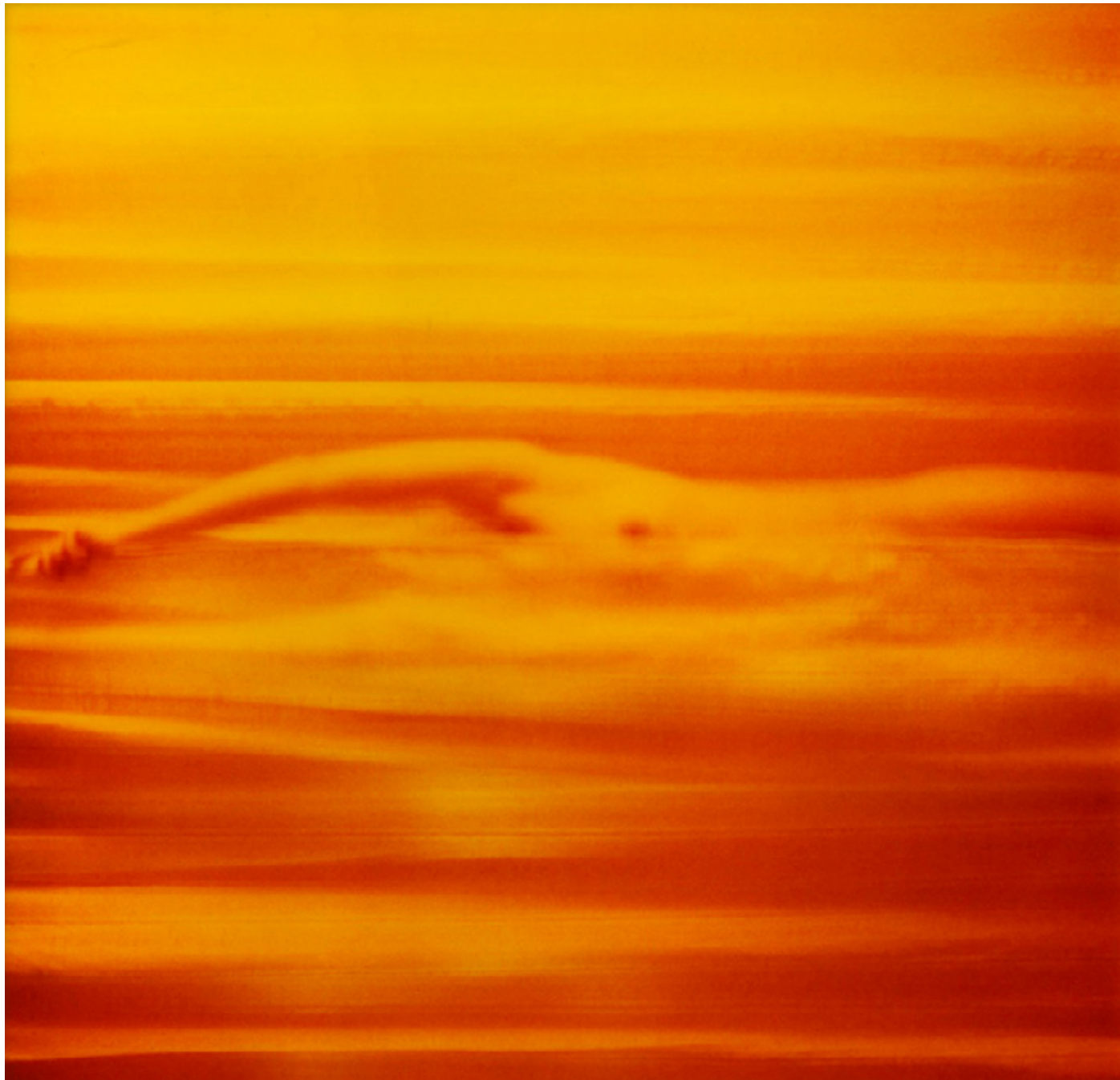
maria

2000–2001

Maria is a eulogy to the artist's muse. At the beginning of Cássio Vasconcellos' relationship with her, who later became his wife, he produced a series of intimate and poetic polaroid photographs that seek to capture the moment and the closeness to his loved one.

Maria # 02, 2001
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in





Maria # 01, 2001
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in

Maria # 11, 2001
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in





panoramics

1993–2000

As he revisited his archives, Cássio Vasconcellos decided to offer new, unexpected frameworks for some of his pre-existing pieces. After selecting a few photographs, the artist cut them so as to alter their format and orientation into a panoramic image. These new cutouts not only broaden the visual potential of his pieces, but also confound, as they are turned into panoramic images without their traditional method of production. In order to give the series a sense of unity, Vasconcellos sticks tape to the film negatives, producing a unique texture as they are amplified.

Mosqueiros, 1985
Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

Play Center, 1986
Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

panoramics in vertical

1998

The three photographs from the series are Cássio Vasconcellos' first aerial images. They are views from São Paulo for the book *São Paulo Imagens* (1998). The vertical panoramic format highlights the metropolis' chaotic atmosphere. This feeling is reaffirmed by the profusion of elements and the strangeness of the angles, pointing to the impossibility of obtaining an image of the whole city, leaving us only with its fragments.

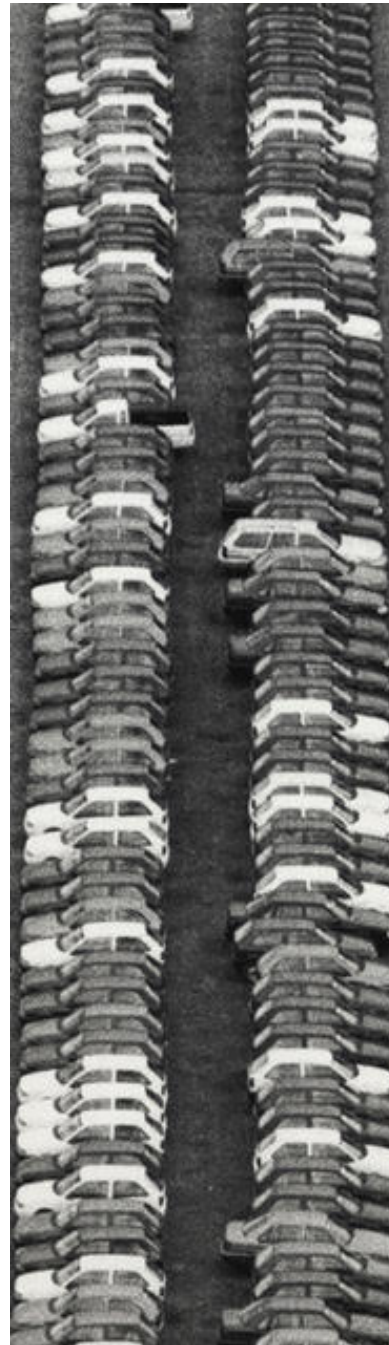
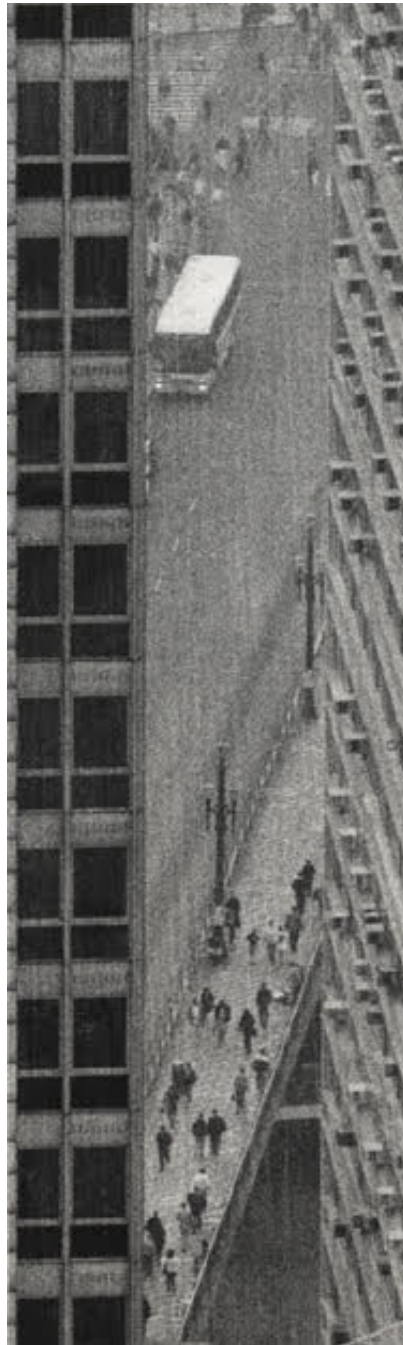
Futebol, 1998

Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

Catedral da Sé, 1998

Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in





Pátio do Detran, 1998
Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

São Paulo, imagens de 1998, 1998
Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

São Paulo, imagens de 1998, 1998
Enlargements on B&W paper,
fiber-based, glossy
22 x 6,8 cm | 8.7 x 2.7 in

marine landscapes

1993–1994

This series of photomontages developed from the artist's innumerable investigations. First, Cássio Vasconcellos drew a small sketch. Then, he would make use of his archive or produce new photographs that he would cut and collate into a new composition. In order to join the different parts together, the artist would place tape on the various cut-outs, and bring them close to a flame, melting and creating bubbles that were revealed on the final pieces. With this, he created fable-like images conveying the sense of mystery and intrigue that the vastness of the ocean triggers in our imaginations.

Paisagens Marinhas # 11, 1994
collage of B&W negatives joined with
transparent tape (3M magic tape).
Enlargements on B&W paper,
fiber-based, glossy
120 x 160 cm | 47.2 x 63 in





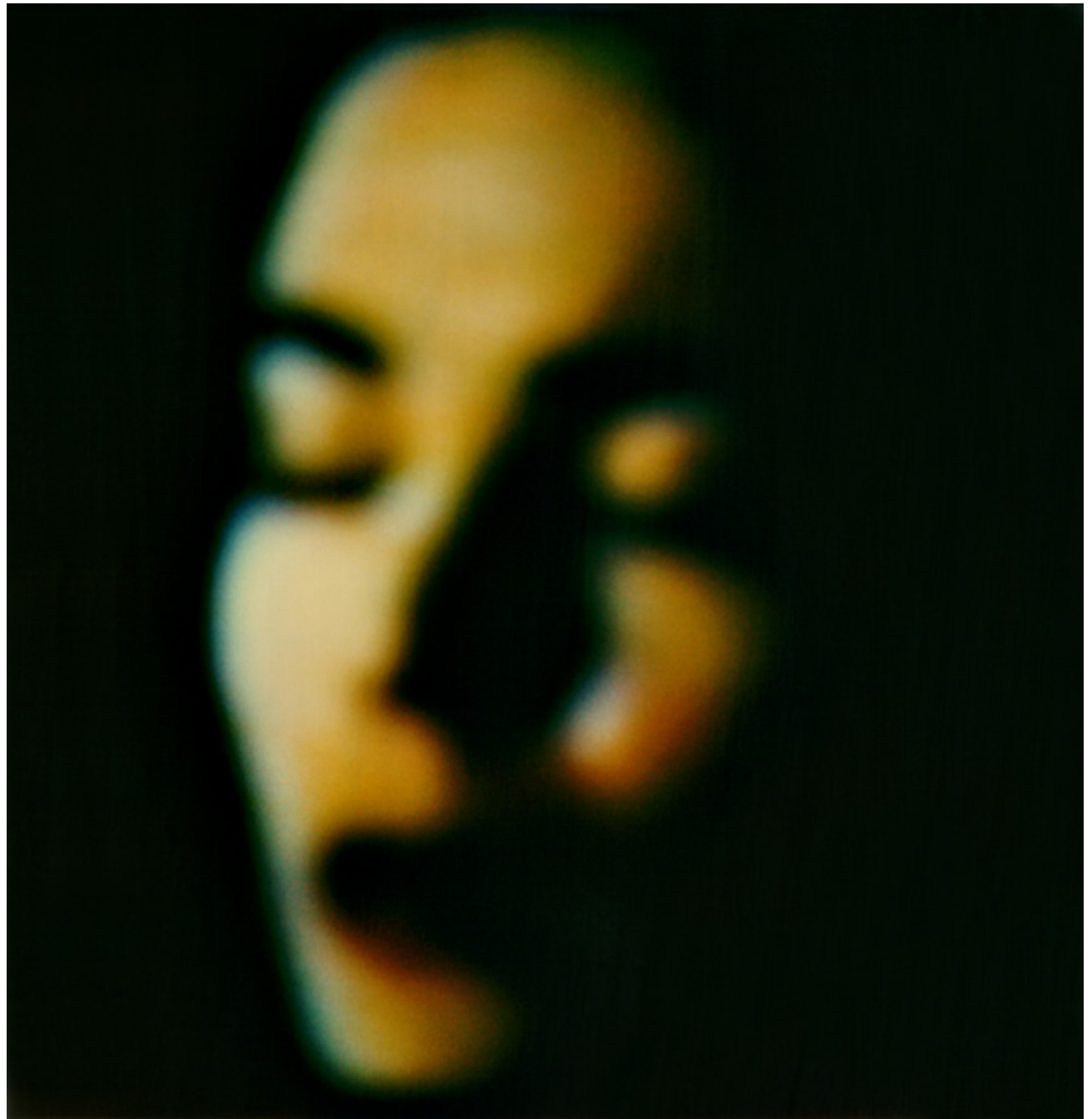
Paisagens Marinhas # 01, 1993
collage of B&W negatives joined with
transparent tape (3M magic tape).
Enlargements on B&W paper, f
iber-based, glossy
200 x 300 cm | 78.74 x 118.1 in

faces

1990

To produce this series, Cássio Vasconcellos uses two technologies that are now outdated. The first one is the VCR, where the artist would watch movies of different genres. When a character blinked or closed his eyes, Vasconcellos paused the film and photographed the monitor out of focus using a Polaroid, the second technology in the process. The resulting image strengthens the relationship between technology and manufacture by employing cutting-edge devices and amateur procedures. The faces, potentially recognizable as they belonged to actors and actresses, became ethereal as if they were indefinite spectral apparitions.

Rosto # 01, 1990
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in





Rosto # 06, 1990
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



Rosto # 08, 1990
inkjet printed photograph
30 x 29 cm | 11.8 x 11.4 in



ships

1989

Navios is a series of photographs produced in Ilhabela and in Santos that were developed following a particular process created by Cássio Vasconcellos. He began by placing the negative, unfocused, on the amplifier to project the image onto the photosensitive paper. He then soaked cotton into the developer and spread it through the paper, avoiding the margin areas. As such, the chemical acted on the support at different intensities and times. He would finally place the developed photograph in a stop bath and in the fixer, resulting in a nebulous image, similar to the effect of watercolor, inkstick or other watermedia.

Kakrow II, 1989
enlargements in matte, fiber base
B&W paper
100 x 140 cm | 39.4 x 55 in



Docemarte # 01, 1989
enlargements in matte, fiber base
B&W paper
50 x 60 cm | 19.7 x 23.6 in

→
exhibition view
Navios, 2017
Valongo Festival Internacional
da Imagem
Santos, Brazil



Albatross

Albatross

paris

1987

This series of photographs focuses on human figures pictured in advertisements spread around the city of Paris. Cássio Vasconcellos shot the ads so as to include the urban landscape around them—whether it be by including glass reflections, or framing them through metro windows. Thus, the images developed a voyeuristic character that evokes police narratives, and incorporates a sense of life and mystery in the advertisement displays.

Afiche, 1987
enlargements in matte, fiber base
B&W paper
105 x 75 cm | 41.3 x 29.5 in





Metro # 01, 1987
enlargements in matte, fiber base
B&W paper
40 x 30 cm | 15.7 x 11.8 in

new york chaminés

1985

Cássio Vasconcellos' first photo-essay sought to portray the city of New York in a new way. He was intrigued by the idea of the city's numerous chimneys, which often indicate the presence of a factory or plant. Though they became the series' focal point, they appear very subtly in the artist's images, often present in the background of his photographs. In order to produce such a complete portrayal of the city and its distinctive chimneys, Vasconcellos explored the area relentlessly and regularly visited its outlying districts as well.

New York – Chaminés # 01, 1985
enlargements in matte, fiber base
B&W paper
40 x 30 cm | 15.7 x 11.8 in



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