



Mendes Wood DM artists selected for the 59th International Art Exhibition La Biennale di Venezia 2022

[Mendes Wood DM](#) is pleased to announce the participation of artists **Rosana Paulino**, **Solange Pessoa** and **Luiz Roque** at [The 59th International Art Exhibition La Biennale di Venezia 2022](#) and **Mariana Castillo Deball** in the collective exhibition *Until the Songs Spring* at the **Mexican Pavilion** in Venice.

Under the curatorial helm of [Cecilia Alemani](#) the exhibition entitled *The Milk of Dreams* is an ode to the power of creativity and transformation. Examining the capability of humans to change, survive and overcome, Alemani turns to artists for their conceptual understanding of the challenges faced in post-human conditions. Simultaneously, the exhibition *Until the Songs Spring* at the **Mexican Pavilion**, curated by Catalina Lozano and Mauricio Marcin, reflects collectively upon the subjectivity of gender through territories and technologies and praises the need for diversity and intergenerational dialogue in the Mexican artistic landscape.

Mendes Wood DM was founded in 2010 with the intent to exhibit international and Brazilian artists in a context conducive to critical dialogue and cross-pollination. For over a decade, the gallery's critically acclaimed international exhibitions have included a variety of artists whose practices broaden the scope of human agency and have the power to both touch and change the world.

[Rosana Paulino](#) work centers around social, ethnic, and gender issues, focusing in particular on black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers.

[Solange Pessoa](#) practice stands out as a singular, pulsating vitality, which manifests itself in peculiar contours that create figures in which we recognize the primordial movement of genesis. Pessoa's expansive practice draws inspiration from various sources: archaeology, prehistoric cave paintings, traditional craft, Brazilian Baroque, and poetry. Her stylization of life assumes a radical depth, offering a particular language for reading and imagining the world. Thus, we see species that carry traits from the mineral, vegetable, and animal kingdoms and convey universality through their most regional aspects.

[Luiz Roque](#) crosses different territories, such as the genre of science fiction, the legacy of Modernism, pop-culture and queer bio-politics, in order to understand the propose ingenious and visually sensual narratives. The plasticity of the allegories he uses in his films takes us through the current conflict between technological advancement and contemporary micro and macro power relations. Roque's works inhabit a space between cinema, art and critical theory; all within the scope of political dispute that is both real and imaginary. Furthermore, his works comment on the dissociative conditions of being: between the latency of life and respective bureaucratic definitions.

[Mariana Castillo Deball](#) takes a kaleidoscopic approach to her practice, mediating between science, archaeology, and the visual arts and exploring the way in which these disciplines describe the world. Her installations, performances, sculptures, and editorial projects arise from the recombination of different languages that seek to understand the role objects play in our identity and history. Her works result from a long research process, allowing her to study the different ways in which a historical object can be read as it presents a version of reality that informs and blends into a polyphonic panorama.

Together they offer a powerful insight into **Mendes Wood DM** central mission to establish a place for the active exchange, creation and reformulation of varying artistic narratives.

The 59th International Art Exhibition will take place from 23 April to 27 November 2022.

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Notes to Editors:

Solange Pessoa

Beyond the explicit references to organic life or prehistoric artistic experimentations, Solange Pessoa's work stands out as a singular, pulsating vitality, which manifests itself in peculiar contours that create figures in which we recognize the primordial movement of genesis. Pessoa's expansive practice draws inspiration from various sources: archaeology, prehistoric cave paintings, traditional craft, Brazilian Baroque, and poetry. Her stylization of life assumes a radical depth, offering a particular language for reading and imagining the world. Thus, we see species that carry traits from the mineral, vegetable, and animal kingdoms and convey universality through their most regional aspects.

Solange Pessoa (Ferros, 1961), lives and works in Belo Horizonte, Brazil.

Her selected solo exhibitions include *In the Sun and the Shade*, Mendes Wood DM, Brussels (2020); *Longilonge*, Ballroom Marfa, Marfa, Texas, (2019); *Solange Pessoa*, Mendes Wood DM, New York (2018); *Solange Pessoa*, Blum & Poe, Los Angeles (2017); *Solange Pessoa*, Mendes Wood DM, São Paulo (2016); *Metaflor-Metaflora*, Museu Mineiro, Belo Horizonte (2013); Museu de Arte da Pampulha, Belo Horizonte (2008); Museu da Inconfidência, Ouro Preto (2000); Palácio das Artes, Belo Horizonte (1995); and Centro

Cultural São Paulo, (1992).

Pessoa received a grant from the Pollock Krasner Foundation (1996/1997), and has participated in numerous group exhibitions in Brazil and abroad including *Invenção de Origem*, Estação Pinacoteca, São Paulo (2018); *La Fin de Babylone - Mich Wunder, dass ich so Fröhlich bin*, Koln Skulptur #9, Cologne (2017); *New Shamans* (2016), *High Anxiety* (2016), and *No Man's Land: Women Artists* (2015), Rubell Family Collection, Miami, USA; *Arte e Patrimônio*, Paço Imperial, Rio de Janeiro (2014); *Mostra do Redescobrimento*, CAPS Musée d'Art Contemporain, Bordeaux, France (2001); and *Heranças Contemporâneas* (1999), *Encontros e Tendências* (1993), Museu de Arte Contemporânea de São Paulo.

Rosana Paulino

Rosana Paulino's work centers around social, ethnic, and gender issues, focusing in particular on black women in Brazilian society and the various types of violence suffered by this population due to racism and the lasting legacy of slavery. Paulino explores the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers.

Paulino – whose artistic output is unquestionably fundamental to Brazilian art – has produced a practice of reconstructing images and, beyond that, reconstructing memory and its mythologies. Her body of work brings together female figures and their respective historical elements, supported by psychic traces that map colonial structures and their impact onto the social and aesthetic fabric of our time.

Rosana Paulino (São Paulo, 1979) lives and work in São Paulo, Brazil.

Her works have featured in the following recent exhibitions: *Beyond the Black Atlantic*, Kunstverein Hannover, Hannover (2020); 22nd Sydney Biennial, Sydney (2020); 21o Bienal Sesc Videobrasil, Sesc 24 de Maio, São Paulo (2019); *Paraíso Tropical*, The Frank Museum of Art, Otterbein University, Ohio (2019); *Rosana Paulino: A Costura da Memória*, Museu de Arte do Rio de Janeiro, Rio de Janeiro (2019); BÚFALA, Mendes Wood DM, São Paulo (2019); *Rosana Paulino – A costura da memória*, Pinacoteca de São Paulo, São Paulo, Brazil (2018); *Assentamento*, Clifford Art Gallery, Colgate University, New York (2018); *Atlântico Vermelho, Padrão dos Descobrimentos*, Lisbon, Portugal (2017); *South: Let Me Begin Again*, Goodman Gallery Cape Town, South Africa (2017); *Territórios: Artistas afrodescendentes no acervo da Pinacoteca*, Pinacoteca de São Paulo, São Paulo, Brazil (2015); *Mulheres Negras – Obscure Beauté Du Brésil*, Espace Culturel Fort Griffon À Besançon, Besançon, France (2014).

Luiz Roque

Attracted by the power of image and, in particular, by sensations that stem from the sense of vision, Luiz Roque's work crosses different territories, such as the genre of science fiction, the legacy of Modernism, pop-culture and queer bio-politics, in order to understand the propose ingenious and visually sensual narratives. The plasticity of the allegories he uses in his films takes us through the current conflict between technological advancement and contemporary micro and macro power relations.

Roque's works inhabit a space between cinema, art and critical theory; all within the scope of political dispute that is both real and imaginary. Furthermore, his works comment on the dissociative conditions of being: between the latency of life and respective bureaucratic definitions. In this sense, his works combine the splendour of science fiction - as a device for the dissemination of hypotheses - with resources from the language of cinema in order to present us with scenarios of social tension and complex public debates.

Luiz Roque (Cachoeira do Sul, 1979), lives and works in São Paulo, Brazil.

He has had solo exhibitions at VAC, Austin (2021), Pivô, São Paulo (2020), CAC Passerelle, Brest (2020); New Museum, New York (2019); MAC Niterói, Rio de Janeiro (2018); Tramway, Glasgow (2017); amongst others. His work has been included in group exhibitions at Museu de Arte Moderna, São Paulo (2019); Centro de Arte Contemporâneo, Quito (2018); Padiglione d'Arte Contemporanea, Milan (2018); 1st Riga Biennial (2018); MASP, São Paulo (2017); the 32nd São Paulo Biennial (2016); MoMA PS1, New York (2016); DRAF, London (2015); Kunsthalle, Vienna (2014); 9th Bienal do Mercosul, Porto Alegre (2013); and Zacheta National Gallery of Art, Warsaw (2013); amongst others.

Mariana Castillo Deball

Mariana Castillo Deball takes a kaleidoscopic approach to her practice, mediating between science, archaeology, and the visual arts and exploring the way in which these disciplines describe the world. Her installations, performances, sculptures, and editorial projects arise from the recombination of different languages that seek to understand the role objects play in our identity and history. Her works result from a long research process, allowing her to study the different ways in which a historical object can be read as it presents a version of reality that informs and blends into a polyphonic panorama.

Seeking to initiate a dialogue with institutions and museums beyond contemporary art, she collaborates with ethnographic collections, libraries, and historical archives. She often produces multiples —books or objects with different uses and formats— to explore how they might generate new territories. Weaving her way through the fields of anthropology, philosophy, and literature, Castillo Deball draws inspiration from a wide range of sources as she engages in the exchange of knowledge as a transforming process for everyone involved.

Mariana Castillo Deball (Mexico City, 1975), lives and works in Berlin.

Castillo Deball has participated in biennales including: Sharjah Biennial 13, Tamawuj, United Arab Emirates (2017); Documenta 14, Athens (2017); 8 Berlin Biennale (2014); dOCUMENTA (13), Kassel, Germany (2012); 54th Venice Biennial (2011); AB2 HEAVEN 2nd Athens Biennale (2009); Manifesta 7, Trentino – Alto Adige, Italy (2008); 7th Shanghai Biennale, China (2008), among others.

Her solo exhibitions include: *To-Day, February 20th*, Savannah College of Art and Design (SCAD) Museum of Art, United States (2018); *Pleasures of association, and poisons, such as love*, Galerie Wedding – Raum für zeitgenössische Kunst, Berlin (2017); *Feathered Changes, Serpent Disappearances*, Walter and McBean Galleries, San Francisco Art Institute, United States (2016); *¿Quién medirá el espacio, quién me dirá el momento?* MACO Museo de Arte Contemporáneo de Oaxaca, Mexico (2015); *Mariana Castillo Deball*, Kunsthalle Lissabon, Lisbon, Portugal (2014); *Mariana Castillo Deball*, Parergon, Hamburger Bahnhof – Museum für Gegenwart, Berlin (2014); *“What we caught we threw away, what we didn’t catch we kept”*, CCA: Centre for Contemporary Arts, Glasgow, Scotland (2013); Zurich Art Prize: *Uncomfortable Objects*, Haus Konstruktiv, Zurich, Switzerland (2012); *Este desorden construido, autoriza geológicas sorpresas a la memoria más abandonada*, Museo Experimental El Eco, Mexico City (2011); *Between You and the Image of You That Reaches Me*, Museum of Latin American Art (MOLAA), Long Beach, United States (2010); *Kaleidoscopic Eye*, Kunst Halle Sankt Gallen, Switzerland (2009); *Estas ruinas que ves*, Museo de Arte Carrillo Gil, Mexico City (2006); Prix de Rome: Institute of Chance, Stedelijk Museum Amsterdam (2004); among others.