

Brazil 2014: the emerging art scene

By Luana Kaderabek, WGSN-Homebuildlife, 21 January 2014

In June 2014, all eyes will be on Brazil, the host of the 2014 FIFA World Cup. In the months leading up to the tournament, Homebuildlife will present a series of reports exploring the culture of this blossoming country.

In this report, we present five talented artists from Brazil's burgeoning art scene.



Arara de Bicicleta by Ana Elisa Egreja, 2012

* SHORTCUTS

- **Raquel Brust:** large photo installations in urban spaces. Explores the relationships between photography, social issues and audience interaction
- **Carolina Ponte:** soft crochet sculptures combining vivid colours, fluid shapes and traditional symbolism
- **Daniel Lannes Pereira:** conjures Brazil's cultural atmosphere in his paintings, which feature female characters, mainstream representations and national motifs and symbolism
- **Jonathas de Andrade:** conceptual and educational artworks that explore the contrasts between the rural and the urban, the developing and the developed, and the traditional and the modern
- **Ana Elisa Egreja:** an exploration of landscapes, architecture and design via detailed geometric shapes, camouflage, morphing patterns, and magical painted narratives

CONTEXT

From the blues of the sea and the sky to the vibrant multicultural society, Brazil is a colourful, diverse nation filled with contrasts, and the most truthful representations of the country are those that capture this diversity.

Brazil is currently experiencing one of the most dramatic and exciting moments in its history. In 2013, its population began to take to the streets to protest – initially against increases in public transport ticket prices, though later this grew to include issues such as the high corruption in the government and the brutality used by police against some demonstrators. This was the first time that an uprising of this scale had happened in the country, and Brazilians were united by a feeling of power and optimism, while the publicity generated by the protests raised global awareness about corruption and inequality within the country.

The country has a difficult history and, given that its independence from Portugal was granted less than 200 years ago, has only had a relatively short time to recover from its colonisation. In his book [1808](#), Laurentino Gomes suggests that the nation is still suffering the consequences of an unplanned and corrupted court that was based on an extractive economy, and made very little investment in culture and society.

Despite this, Brazilians are known for their originality and creativity, and their ability to always find different ways of doing things. This could be attributed to contrasts between different parts of the country, as well as its mix of European, African and native inhabitants, which have had a strong influence on the country's art scene.

Modern-day Brazil is the sixth-largest economy in the world. While the country is dominated by social inequality and corruption, and lacks efficient infrastructure, education and health systems, its people's discord is loudly voiced on social networking sites and on the streets. Little by little, things are improving, yet there is still a long way to go.

Each of the following artists offers a visually and conceptually inspiring yet totally unique perspective on Brazilian culture.

ARTISTS

Raquel Brust

Raquel Brust is a photographer from the south of Brazil Porto Alegre, based in São Paulo. She has a strong interest in visual anthropology and urban spaces, and over the last few years has been working on her [Giganto Project](#), a series of giant photographs installed around the city. "I wanted a democratic form of photographic exhibition. It came with the desire to put some poetry in everyday life," Brust said.

Her last project (part of the [PHotoEspaña International Festival of Photography](#)) involved the display of 20 pictures of ordinary citizens in Minhocão, an elevated road in São Paulo known for its traffic jams, homeless population, drug dealers and transvestites. Brust said: "I feel that portraying ordinary people and exposing their pictures in these dimensions might awaken the feeling that everyone is important – that the city is made of people and that we are all responsible for it. The work is embedded in daily life, with no need to go to an exhibition. So you can see everyone that passes by interacting with the work, with unexpected and spontaneous insights. [Being] able to [portray] some of the strength of [these] people... in the city is exciting."

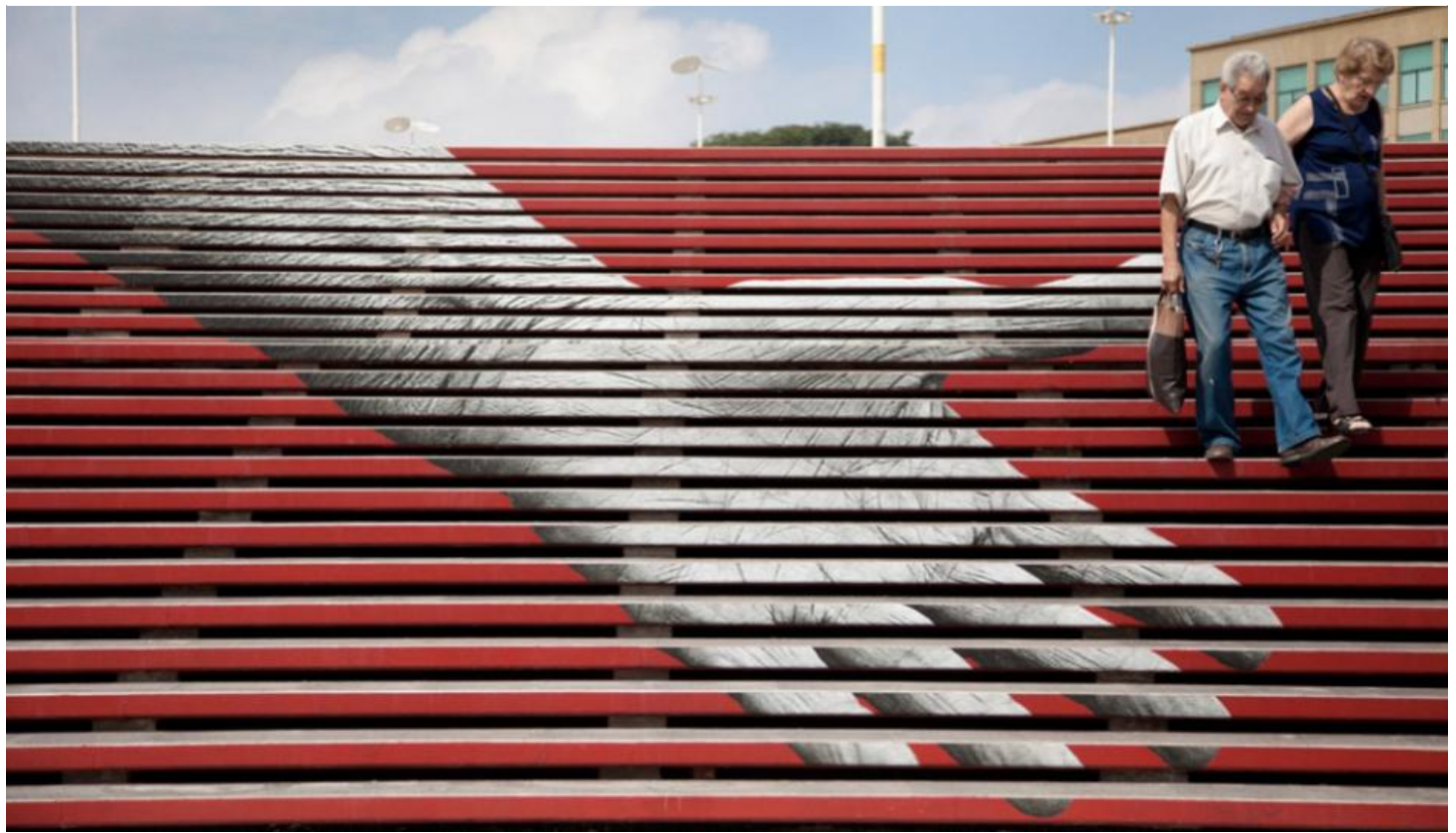
The project gained media coverage and gave visibility to the forgotten dwellers of the area. It was named the best exhibition of 2013 by the Brazilian news and analysis site [Diário Do Centro Do Mundo](#).



Project Giganto by Raquel Brust, 2013



Project Giganto by Raquel Brust, 2013



Project Giganto by Raquel Brust, 2010



Project Giganto by Raquel Brust, 2013



Public Interventions In The Photo,
Project Giganto by Raquel Brust, 2013



Project Giganto by Raquel Brust, 2013



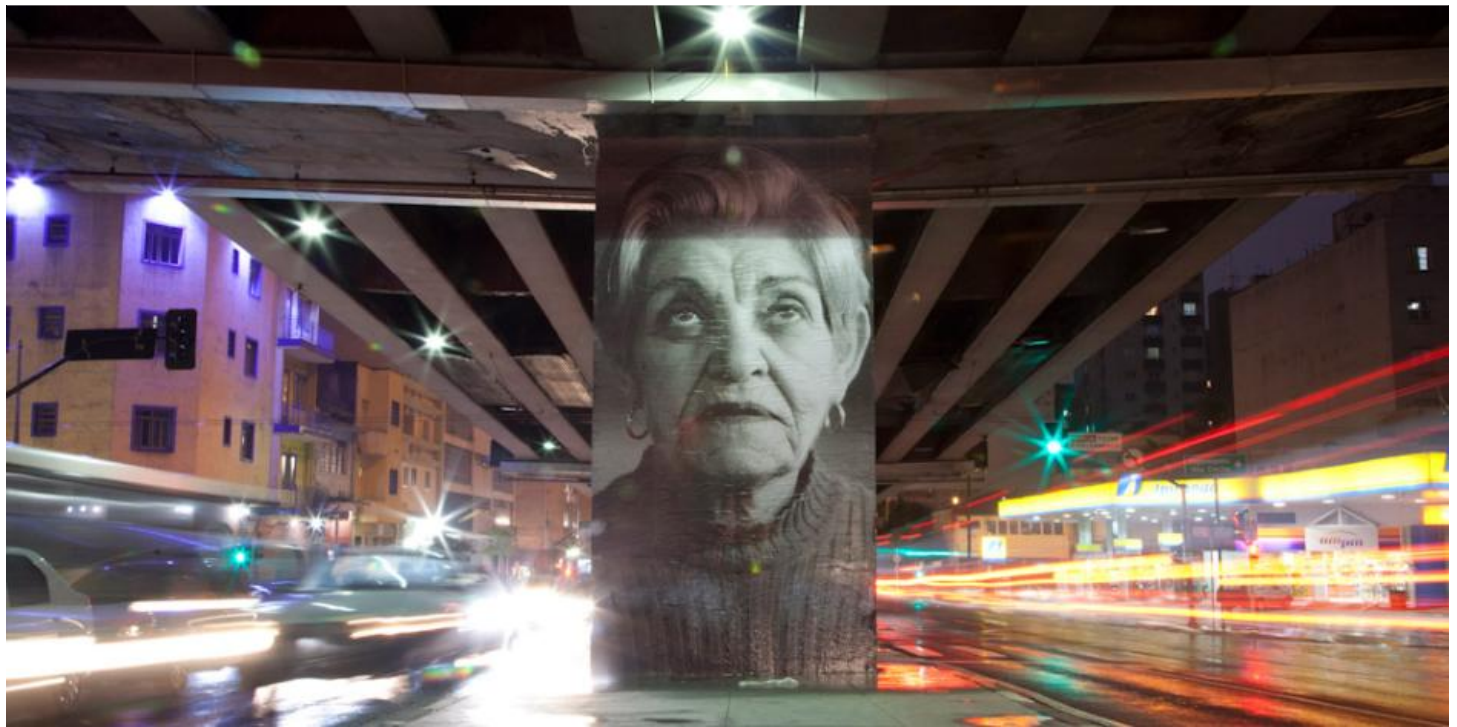
Project Giganto by Raquel Brust, 2013



Project Giganto by Raquel Brust, 2013



Project Giganto by Raquel Brust, 2011



Project Giganto by Raquel Brust, 2013

"I would like to see the same unity that exists [among] football fans in... everyday life too – in social support and in [the] battle for rights. I would love to see this [same sense of] harmony and initiative to be together, [with people regarding] the person who is on [their] side as a member of the team. In this country we have to play together, [combating] adversity with good humour and not resting until we win," Brust said.

Carolina Ponte

Originally from Salvador on the northeast coast of Brazil, [Ponte](#) now lives in Petropolis, Rio de Janeiro. Her highly original, vividly coloured artworks in crochet and tapestry resemble Mandalas (Hindu and Buddhist ritual symbols that represent the Universe), or cockades (a distinctively coloured knot of ribbons or other circular symbol usually worn on a hat). Ponte describes her work as "a kind of visual Esperanto – something that can be understood by several cultures and ages", adding that the use of crochet gives life to fluid shapes, while the patience and focus needed to create the work offers a contrast with the chaos of modern life. On São Paulo's Zipper Gallery's website, Ponte says: "More than a fashion, this return to ornament is the trademark of an age that seeks to integrate basic values, such as the appraisal of ways of life guided by simplicity and union to nature, to a refined aesthetic sense and respect for good intellectual production."

Her latest exhibition, [Filigramas](#), was shown at the Zipper Gallery in December. Her work is intended to challenge perceptions about what art is, by presenting crafted elements, perceived as 'low art', in a fine-art setting. She is interested in [everyday utopias](#), explaining that her works "offer us time that was almost lost; the duration one experiences while knitting crochet".



Untitled sculpture in crochet by Carolina Ponte, 2011



Untitled sculpture in crochet by Carolina Ponte, 2013



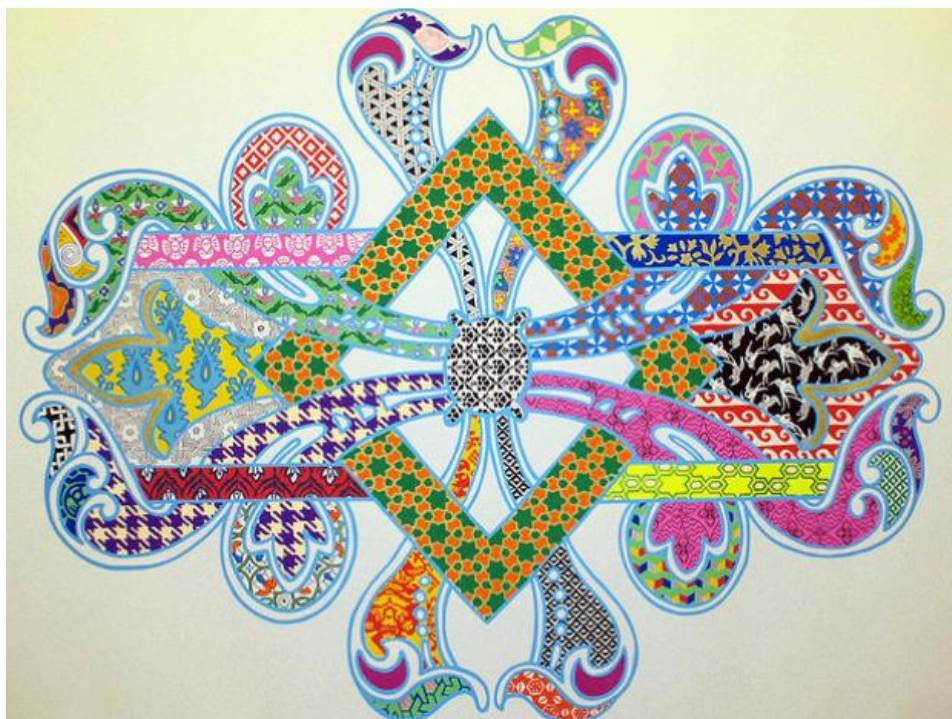
Untitled sculpture in crochet by Carolina Ponte, 2013



Untitled sculpture in crochet by Carolina Ponte, 2012



Untitled sculpture in crochet by Carolina Ponte, 2013



Untitled drawing by Carolina Ponte, 2012



Untitled drawing by Carolina Ponte, 2013



Untitled sculpture in crochet and tapestry by Carolina Ponte, 2011



Untitled sculpture in crochet by Carolina Ponte, 2013



Untitled painting by Carolina Ponte, 2012

Daniel Lannes Pereira

Lannes Pereira is from Niterói, Rio de Janeiro, and has work in two Brazilian galleries: [Luciana Caravello](#) in Rio de Janeiro, and [Baró Gallery](#) in São Paulo. His paintings cover themes including women, ancestors, mainstream symbolism, identity and national media, and explore the contrasts between the mundane and the lascivious, the sacred and the carnal, and folk and pop.

In 2013 he was nominated for one of the most important awards in Brazilian art, the [PIPA prize](#).





Blind Date by Daniel Lannes Pereira, 2013



Ton Sur Ton – Green Eyes by Daniel Lannes Pereira, 2013



Ton Sur Ton (Vênus) by Daniel Lannes Pereira, 2013



Painting by Daniel Lannes Pereira as part of the O Dilúvio exhibition, 2012



Beijo Bandido by Daniel Lannes Pereira, 2011



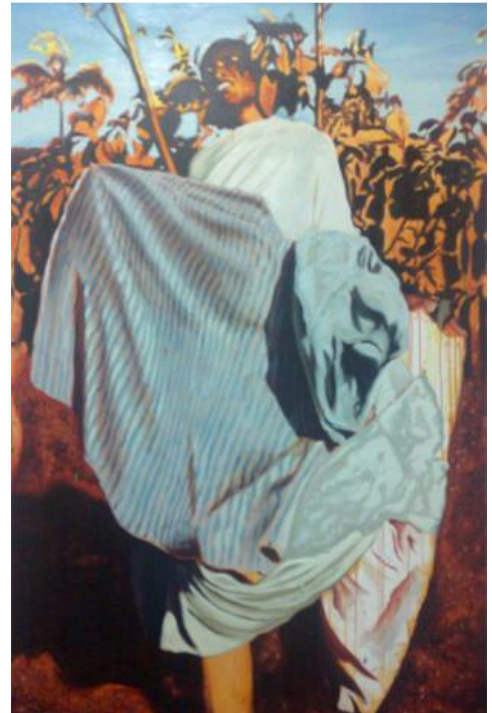
Painting by Daniel Lannes Pereira as part of the O Dilúvio exhibition, 2012



Painting by Daniel Lannes Pereira as part of the O Dilúvio exhibition, 2012



Arara 3D by Daniel Lannes Pereira, 2012



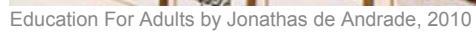
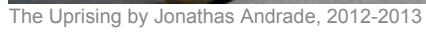
Parangobaco by Daniel Lannes Pereira, 2012

Jonathas De Andrade

De Andrade lives and works in Recife, the largest metropolitan area in the North/Northeast Regions of Brazil, and is one of the most critically acclaimed emerging talents of the moment. His work is both conceptual and educational, and offers plenty of food for thought.

In **The Uprising** (2012-2013), De Andrade explores the social reality of Brazil by showing workers riding through the centre of Recife in their horse-drawn vehicle. As farm animals are prohibited in the Recife region, De Andrade had to stage the race as if it were scene from a movie in order to obtain approval from the authorities. Although executed differently, the work deals with the same social concept as artist Thiago Mundano's project *Pimp my Carroça*, seen in our [A/W 15/16 Macro Trends: Social Superheroes](#).

De Andrade's work features in the current **Imagine Brazil** exhibition at the Astrup Fearnley Museum of Modern Art in Oslo.



feliz

Education For Adults, Feliz (Happy), by Jonathas de Andrade, 2010



Museu Do Homem Do Nordeste, Galeria Vermelho by Jonathas de Andrade, 2013



Posters for the Museum of the Northeast Man by Jonathas de Andrade, 2013



40 Black Candies For R\$ 1.00 by Jonathas de Andrade, 2013



40 Black Candies for R\$ 1.00 by Jonathas de Andrade, 2013

Ana Elisa Egreja

Ana Elisa Egreja lives and works in São Paulo. Her work illustrates the diversity of Brazilian culture, and references different parts of the country, as well as other parts of the world. Her hyper-realistic scenarios are enriched by detailed geometric shapes, Rococo style, animals, and morphing patterns. There is also a camouflage element in her work – a trend highlighted in our [2014 global art trend analysis](#).

The combination of all of these elements creates theatrical scenes full of diverse, vivid and magical narratives. Egreja's first solo exhibition ran from November 2013 to January 2014 at [Galeria Leme](#) in Rio de Janeiro. In her new series, the artist concerns herself with capturing an unpolluted architecture, valorising empty spaces, glasses and tiles.

Egreja's work is described on Galeria Leme's website. "With a growing focus on the environments, Ana Elisa painted interiors from images of houses and other inhospitable and abandoned places, and transformed them into sites full of narratives [with] her technical perfection and vibrant palette. These narratives are indicated by the small objects that appear in the canvases and by the possible connections between scrapped elements, normally arising from different countries and ages, which [fuse together] in the painting, [creating] a big collage," the gallery said.



Vinil by Ana Elisa Egreja, 2012



Duas Santas, 2013 by Ana Elisa Egreja, 2013



Bar Flutuante by Ana Elisa Egreja, 2013



Casa Rosa by Ana Elisa Egreja, 2013



Flamingos by Ana Elisa Egreja, 2013



Interspecies Love by Ana Elisa Egreja, 2010



Pia by Ana Elisa Egreja, 2011



Espelinho by Ana Elisa Egreja, 2011



Namoradeira 3 by Ana Elisa Egreja, 2011



Patos Na Piscina by Ana Elisa Egreja, 2012



Cantinho II by Ana Elisa Egreja, 2012



Meus 50 Anos by Ana Elisa Egreja, 2010