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FRENTE + FARIA

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HEART

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HEART & SOUL

Exhibition: Brazil: Heart & Soul

Opening: Friday, September 5, 2025, from 6:00 PM to 9:00 PM

Exhibition Period: September 5 to December 20, 2025

Location: Frente + Faria

35 East 67th Street, 4th Floor - New York, NY 10065 - USA
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INTERACTIVE PDF 





Presentation

James Acacio Lisboa + Henrique Faria

Brazilian art, in all its diversity and richness, is experiencing a period of growing visibility on the international stage. In recent years, the strengthening of cultural and commercial connections between Brazil and the world's leading art centers has driven initiatives that expand the reach of our production, inserting it into an increasingly consistent global dialogue.

Frente + Faria was born in this context, the fruit of the union of two established careers: Henrique Faria, a leading figure in the New York market since 2001, recognized for his pioneering work promoting Latin American art, and James Acacio Lisboa, head of Galeria Frente since 2015, a specialist in the secondary market for modern and contemporary Brazilian art. After more than two decades of informal collaboration, we combined our expertise to create a platform that highlights Brazilian art abroad, with careful curation and institutional commitment.

The new headquarters, located at 35 East 67th Street, 4th floor, New York, represents a decisive step in this mission. More than an exhibition space, it is a meeting point between Brazil, Latin America, and the world, dedicated to presenting projects that highlight the historical, aesthetic, and cultural relevance of our artists. Our goal is to promote not only the sale of works, but also the research, appreciation, and dissemination of an artistic heritage that deserves to be fully recognized.

The inaugural exhibition, *Brazil: Heart and Soul*, curated by Jacob Klintowitz, reflects this vision: a collection of works that highlight the plurality and expressive power of Brazilian art—from established masters to essential voices of folk and Afro-Brazilian art—gathered to engage with a demanding and attentive international audience.

With this project, we reaffirm our conviction that Brazilian art, in dialogue with Latin American production, has a central role to play in the global cultural narrative. Our commitment is to contribute to ensuring that this art is not only seen, but also recognized, studied, and appreciated, occupying its rightful place in the world panorama.



Heart and Soul. The Brazilian Being.

Jacob Klintowitz

The Brazilian Gaze.

Rarely do we encounter a panorama of Brazilian art and culture such as this, one so deeply marked by authenticity and truth. Beyond any appearance of ease, this exhibition offers us a profound glimpse into the essence of being Brazilian. It is no exaggeration to say that this collective exhibition reveals much of who we are. We not only recognize ourselves in it, but it also speaks to us by unveiling hidden manifestations of our shared journey on this continent.

Is it a portrait?

It is the affirmation of desire, of affection, of empathy, of the sentiment of being. It is more than a portrait; it is a deepening of our psyche, our beliefs, our national experience. Perhaps it is fairer to say that this anthological exhibition engages with the true Brazilian soul—with that which has enabled us to create such vigorous art.

Bringing together such a diverse group of artists—from conceptual development to the pinnacle of aesthetic meditation—with naive creators capable of expressive spontaneity is a complex task. It brings together artists who record their daily lives and those who create universes from intuition. And this audacious action resulted in a visual and muralistic testimony of who we are.

Moving is the.

The subtlety of the elaboration of intuition and the interpretative record of the everyday world. One could say this is a robust representation of Brazilian art. More completely, it is a complex panorama of heart and soul—two symbolic essences we cannot define, but can express.

What unifies this anthological exhibition is precisely the emotive connotation that includes gesture, intuition, the subtle aspect, the revealing form. It is heart, it is soul, it is knowledge.

It must be emphasized that the quality of the selected artists is exceptional. Each of them radiates such strength that they demand singular attention. The lyrical dream, the boundless imagination, the spontaneity and delirium make the works of Agostinho Batista de Freitas, Francisco da Silva, Heitor dos Prazeres, José Antônio da Silva, Maria Auxiliadora da Silva, Miriam Inês da Silva, Valdomiro de Deus, Rosina Becker do Vale, Conceição dos Bugres extraordinary and invaluable.

Alfredo Volpi and Eleonore Koch, with their graphic refinement and chromatic subtlety, stand among the foremost Brazilian artists of the 20th century.

Rubem Valentim brought the religious symbols of Candomblé to erudite art and studied them with geometric wisdom. Master Didi, an artist originating from Afro-Brazilian culture, painted and sculpted Candomblé symbols with verism and lyrical poetry. And Raimundo de Oliveira, a master of the sacred universe, left his mark on our art with the power of graphic synthesis and chromatic virtuosity.





Agostinho Batista de Freitas (1927 - 1997)

Paulínia, São Paulo - São Paulo, São Paulo, Brazil

Agostinho Batista de Freitas was one of the most unique and emblematic names in 20th - century Brazilian art. Born in 1927 in the Paulínia district of Campinas, in the interior of São Paulo state, and without formal artistic training, he began his career as an electrician. From the 1950s onward, he dedicated himself to painting, selling his works on the streets of downtown São Paulo.

It was in this context that he caught the attention of Pietro Maria Bardi, renowned curator and director of the São Paulo Museum of Art (MASP), who immediately recognized the artistic value of his unique vision of the city. Bardi commissioned him to paint a panoramic view of São Paulo from above, and in 1952, he organized Agostinho Batista de Freitas's first solo exhibition at MASP.

His work stands out for its vivid and detailed depiction of the São Paulo urban landscape. With intense colors and meticulous compositions, Freitas captured the soul of a metropolis in transformation, with a gaze that was both documentary and poetic. Through his art, he immortalized scenes of everyday life, architecture, and the vibrant life of the city of São Paulo.

Agostinho Batista de Freitas is celebrated as one of the greatest representatives of Brazilian folk art, having managed to overcome social and institutional barriers to establish himself as a respected and recognized artist. His work contributes significantly to the understanding of Brazil's urban and cultural identity in the 20th century.

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Agostinho Batista de Freitas

Rural Landscape with Train, 1950s
oil on hardboard
15.75 x 19.29 in [40 x 50 cm]
signed lower right

Agostinho Batista de Freitas

City View, 1984
oil on canvas
27.6 x 47.2 in [70 x 120 cm]
signed lower left







Alfredo Volpi (1896 - 1988)

Lucca, Italy - São Paulo, São Paulo, Brazil

Alfredo Volpi is one of the most prominent figures in 20th - century Brazilian art, recognized for his unique style that combined popular tradition and modernism with extraordinary formal sensitivity.

Born in 1896 in Lucca, Italy, Volpi immigrated to Brazil as a child, settling with his family in the Cambuci neighborhood of São Paulo. He began his career as a decorative painter but soon developed his own artistic path, becoming self - taught. His empirical training, combined with a keen eye for Brazilian culture and the European avant - garde, resulted in a unique and profoundly Brazilian work.

Volpi is widely known for his 'facades' and, especially, for his emblematic 'little flags' colorful geometric shapes inspired by Brazilian folk festivals. With a luminous palette and refined technique—especially the use of tempera—his works engage with architecture, popular symbolism, and the principles of modernism. His art is simultaneously rigorous and playful, abstract and rooted in the culture of the people.

Throughout his career, Volpi was widely recognized in Brazil and abroad. He participated in several editions of the São Paulo Biennial and, in 1953, received the Best National Painter Award, cementing his central role in Brazilian art.

Alfredo Volpi's work is a bridge between modern Brazil and its cultural roots, between artistic sophistication and popular simplicity. His presence in this exhibition offers the American public a unique opportunity to encounter one of the most authentic and refined expressions of Latin American art.

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Alfredo Volpi

The House on the Hill - Mogi das Cruzes, 1930s

oil on canvas

23.62 × 31.50 in [60 x 80 cm]

signed lower right

Registered in the Volpi Catalogue Raisonné IAVAM 2691.

Published in Alfredo Volpi: Catálogo de obras. Instituto

Alfredo Volpi de Arte Moderna. São Paulo, 2015, p. 76.

Exhibited in Entreolhares, poética d'alma brasileira, Museu Afro Brasil, curated by Edna Matozinho de Pontes and Fabio Magalhães, 2016, p. 162.

Book: ARAÚJO, Olívio Tavares de. A. Volpi. São Paulo: Art Ed.: Círculo do Livro, 1984. (Grandes artistas brasileiros), p. 36.

Alfredo Volpi

Itanhaém, 1940

oil on canvas

22.44 x 31.50 in [57 x 80 cm]

signed lower right

Registered in the Volpi Catalogue Raisonné - ACOAV 0053.

Published in Alfredo Volpi: Catálogo de obras. Instituto

Alfredo Volpi de Arte Moderna. São Paulo, 2015, p. 94.

Exhibited in Retrospectiva Volpi, Museu de Arte Moderna de

São Paulo, October - November 1975.

Reproduced in the exhibition catalog: COELHO, Diná Lopes

(ed.). Retrospectiva Alfredo Volpi. Presentation by Paulo

Mendes de Almeida. São Paulo: Museu de Arte Moderna,

1975. (no page number).

Formerly from the Domingos Giobbi collection.





Alfredo Volpi

Untitled, 1960s
tempera on canvas
18.70 × 12.40 in [47,5 x 31,5 cm]
signed lower right

Registered in the Volpi Catalogue
Raisonné - ACOAV 1861.
Published in Alfredo Volpi: Catálogo de
obras. Instituto Alfredo Volpi de Arte
Moderna. São Paulo, 2015, p. 263.

Alfredo Volpi

Little Flags, 1960s
tempera on cardboard
9.4 x 13 in [24 x 33 cm]
signed on the reverse

Reproduced in the artist's catalogue raisonné on
page 245 under registration ACOAV - 1184.





Alfredo Volpi

Facade with Little Flags, 1960s
gouache on paper mounted on particle board
13 x 16.5 in [33 x 42 cm]
signed lower right

Reproduced in the artist's catalogue raisonné on
page 198 under registration ACOAV - 1188.

Alfredo Volpi

Blue Flags

tempera on cardboard mounted on hardboard
25.59 × 19.69 in [65 x 50 cm]
signed lower right

Label of the "contour gallery" on the back,
dated 1983.







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Amadeo Luciano Lorenzato (1900 - 1995)

Belo Horizonte, Minas Gerais - Brazil

Amadeo Lorenzato is one of the great names in 20th - century Brazilian art, whose work occupies a unique place between popular and modern art. Born in Belo Horizonte in 1900, the son of Italian immigrants, Lorenzato lived between Brazil and Europe, where he worked as a house painter and was exposed to classical and modern art, especially during his time in Italy and France.

Returning to Brazil in the 1940s, he began developing his own painting style, marked by an unmistakable style: simple compositions, earthy colors, and dense textures, created with artisanal tools such as self - made brushes and even combs and nails. The urban and rural landscapes of Minas Gerais, everyday scenes, and architectural forms are recurring themes in his work, always portrayed with a quiet and profound lyricism.

Despite being self - taught, Lorenzato mastered the elements of painting with great sensitivity: form, color, line, and surface. His work is the result of a close observation of the world around him, combining memory, emotion, and technique. His art does not seek spectacle, but reveals the quiet beauty of everyday life. In recent years, his work has gained increasing international recognition, being featured in important exhibitions and collections.

Amadeo Lorenzato's presence in this exhibition offers a special opportunity for the American audience to discover an artist whose formal simplicity conceals a deeply Brazilian poetic and cultural complexity.



Amadeo Lorenzato

Untitled, 1976
oil on panel
15.55 × 12.99 in [39,5 x 33 cm]
signed lower right

Amadeo Lorenzato

Untitled, 1977
oil on panel
15.35 × 12.60 in [39 x 32 cm]
signed lower right







Cássio M'Boy (1903 - 1986)

Mineiros do Tietê, São Paulo - São Paulo, São Paulo, Brazil

Painter, sculptor, decorator, designer, costume designer, and stained glass artist, Cássio M'Boy began his studies in São Paulo, attending drawing and anatomy classes taught by the German painter Georg Elpons (1865 - 1939). In Rio de Janeiro, he became acquainted with the National School of Fine Arts (ENBA).

During the 1920s, he became involved with the São Paulo Modernist group and produced prints for fabrics, furniture designs, and decorative works. He lived in the municipality of Embu, where he dedicated himself to the sculpture of sacred images.

In 1934, he participated in the 1st São Paulo Salon of Fine Arts, in the applied arts category. Three years later, he won an award at the International Exhibition of Arts and Techniques in Paris for his sculpture "Flight into Egypt." In 1938, he presented works at the Salão de Maio.

He held his first solo exhibition in 1950 at the Assis Chateaubriand Museum of Art of São Paulo (MASP). That same year, he participated in the Tokyo Salon, and in 1952, he was part of the Brazilian delegation at the 26th Venice Biennale. Among other solo exhibitions, those held at the Museum of Modern Art in Rio de Janeiro (1961) and at the Paço das Artes in São Paulo (1970) stand out.

After his death, his works were included in important exhibitions, such as Constructive Art in Brazil: Adolpho Leirner Collection (MAM/SP, 1998; MAM/RJ, 1999) and Brazilian Art Deco: Fulvia and Adolpho Leirner Collection (Pinacoteca do Estado de São Paulo, 2008).

Her work straddles design and visual arts, combining Art Deco influences with popular and religious themes, earning her a unique place in the history of 20th - century Brazilian art.

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Cassio M'boy

Untitled

oil on canvas

39.37 x 31.89 in [100 x 81 cm]

signed lower right





Conceição dos Bugres (1914 - 1984)

Povinho de Santiago (present - day Santiago), Rio Grande do Sul
- Campo Grande, Mato Grosso do Sul, Brazil

Conceição Freitas da Silva, known as Conceição dos Bugres, is one of Brazil's most important folk sculptors, recognized for her unique work in wood and, primarily, soapstone.

Self - taught, she developed an unmistakable style, marked by simplified human figures with rounded shapes and serene faces, known as 'bugrinhos.' These sculptures, often arranged in groups or families, reveal a unique sensitivity for representing presence, ancestry, and affection in a concise and symbolic manner. Her work engages with the popular imagination and artisanal traditions of rural Brazil, while simultaneously drawing on the principles of modern sculpture through its formal synthesis and expressive power. With pieces of varying dimensions—from small objects to larger sculptures—Conceição dos Bugres built a legacy that straddles the boundaries between folk and classical art.

Throughout her life, her creations won over collectors, museums, and institutions, becoming icons of 20th - century Brazilian sculpture. Her presence in this exhibition allows the public to experience a work of rare formal purity, deeply rooted in Brazilian culture, and endowed with universal reach.

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Conceição dos Bugres

Untitled

resin and wood sculpture

14.17 x 7.09 x 7.87 in [36 x 18 x 20 cm]

W.H.W.A, 249 Mottlingham
v I, 112 Estcourt Rd SE25.
I, 42 Pullens Bldgs, Penton P
I.D, 14 Hawkesbury Rd SW15
John, 10 Abbotshury Cln W14

171 Evering
G.F. Sydney Rd NB
Black Fra Weir Hall Rd N
pacht D, 4 na Sq NW8.....
pacht E, QC, sex Ct EC4.....
pacht Lady Ct EC4
27 Newb



Eleonore Koch (1926 - 2018)

Berlin, Germany - São Paulo, São Paulo, Brazil

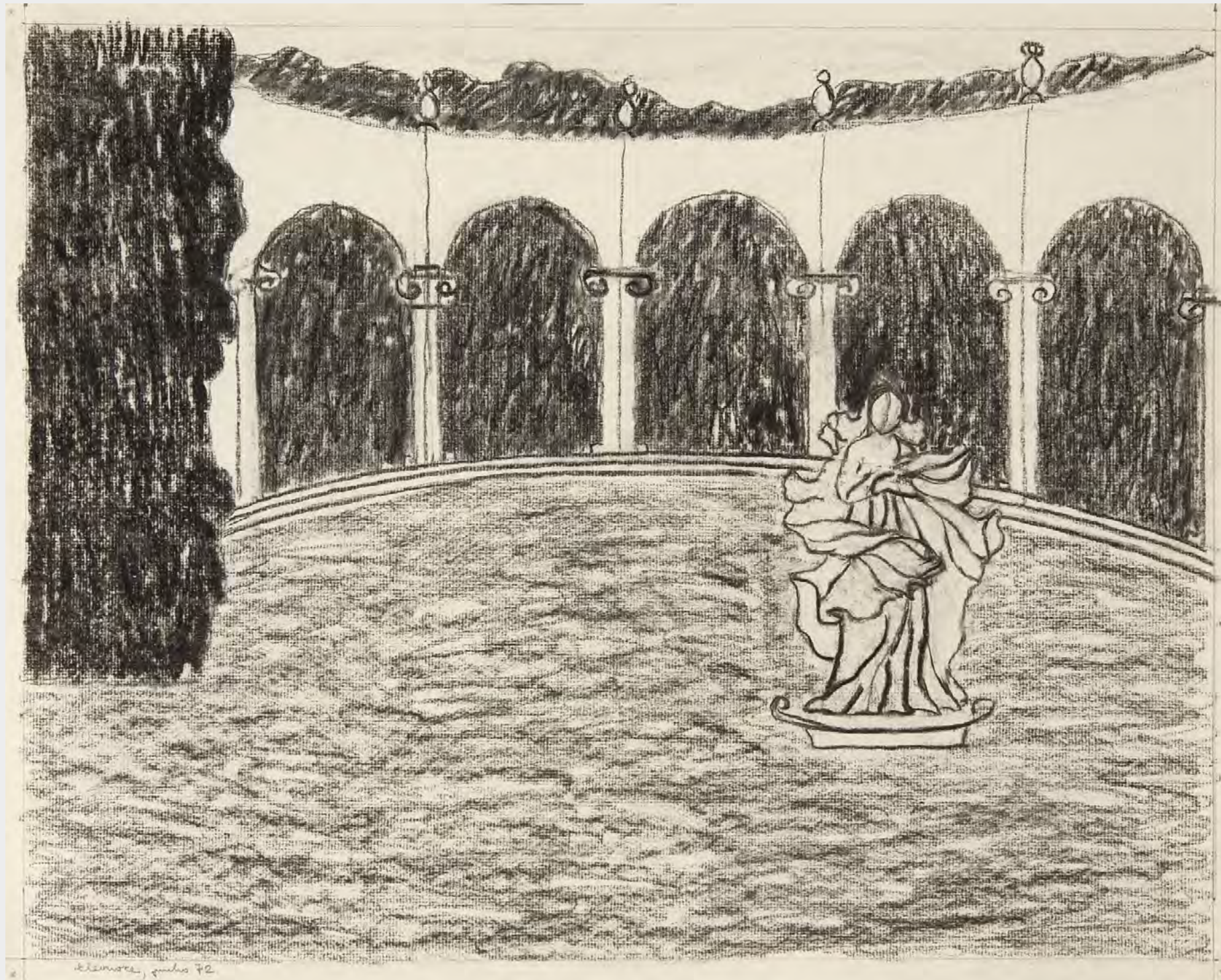
Eleonore Koch was a German - born painter who settled in Brazil, whose work holds a unique place in the history of 20th - century Brazilian art. Born in Berlin in 1926, she moved with her family to Brazil in 1936, settling in São Paulo. Her career transitions between modernist traditions and a deeply personal and introspective vision, marked by a refined sense of form, color, and space.

Koch studied with important Brazilian artists, including Yolanda Mohalyi, and, for a brief period, with Alfredo Volpi, from whom she absorbed the rigor of color and compositional construction. In the 1950s, she moved to Paris, where she studied at the École du Louvre and deepened her knowledge of art history. This European experience, combined with her Brazilian life, shaped her unique artistic language. Her paintings are known for their stillness, precise geometry, and subtle chromatic harmonies. Often depicting everyday objects—chairs, tables, vases, and windows—Koch transformed simple elements into meditative compositions that explore the relationships between figure and space, light and shadow, presence and absence.

Although she maintained a low profile for much of her career, the artist began to receive greater recognition in the 1980s, both in Brazil and abroad. Today, her works are part of important museum collections and are celebrated for their poetic restraint and timeless elegance.

Her presence in this exhibition invites the public to discover the contemplative beauty of her work, which combines European modernist sensibility with the luminosity and intimacy of Brazilian art.

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Eleonore Koch

Statue, 1972
charcoal on paper
14.57 x 18.11 in [37 x 46 cm]
signed lower left

Eleonore Koch

Untitled, 1997
mixed media on paper
8.27 x 11.42 in [21 x 29 cm]





Eleonore Koch

Untitled, 1985
mixed media on paper
8.27 x 11.81 in [21 x 30 cm]

Eleonore Koch

Untitled, 1986
mixed media on paper
8.27 x 11.81 in [21 x 30 cm]







Francisco da Silva (1941 - 2017)

Cruzeiro do Sul, Acre - Fortaleza, Ceará, Brazil

Francisco Domingos da Silva, known as Chico da Silva, was one of the most significant self-taught artists of Brazilian naive art. Born in 1910 in Acre, He grew up amid the abundant greenery of the Amazon rainforest and, at a very early age, began drawing on the walls of fishermen's houses, using charcoal, chalk, and natural pigments.

In the 1940s, his work caught the attention of Swiss critic Jean - Pierre Chabloz, who introduced him to the artistic world, introducing him to gouache and oil techniques. Chico's unique style, with its fantastical creatures—dragons, birds, snakes—and vibrant palette, soon gained notoriety in exhibitions throughout Brazil and Europe.

His art was internationally recognized with an Honorable Mention at the Venice Biennale in 1966, and he participated in important exhibitions, such as salons in Paris and exhibitions at the Art Museum of the Federal University of Ceará in Fortaleza. Also in Fortaleza, he founded the influential "Escola do Pirambu," a collective center for community art production.

Chico da Silva's aesthetic is expressed through vivid and dynamic compositions, with mythical creatures and tropical fauna reimagined in intense graphic forms—a direct result of his experience and observation of nature, filled with imagination and visual energy.

His work lives on in collections such as the Pinacoteca de São Paulo, the Centre Pompidou, the Tate in London, and the Museu de Arte do Rio (MAR).

Chico da Silva passed away in 1985 in Fortaleza, but his legacy constantly resurfaces through retrospective exhibitions and critical examinations of his relevance within the history of contemporary Brazilian art.

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Francisco Da Silva

Winged Dragon, 1967
gouache on paper
21.65 × 29.53 in [55 x 75 cm]
signed lower left

Francisco Da Silva

Sea Dragon, 1967
gouache on paper
22.05 × 29.53 in [56 x 75 cm]
signed lower right





Francisco Da Silva

Sniffer Dragon, 1967
gouache on paper
22.24 × 30.31 in [56,5 x 77 cm]
signed lower left

Participated in an Exhibition at
the Pinacoteca of SP and Ceará.





Heitor dos Prazeres (1898 - 1966)

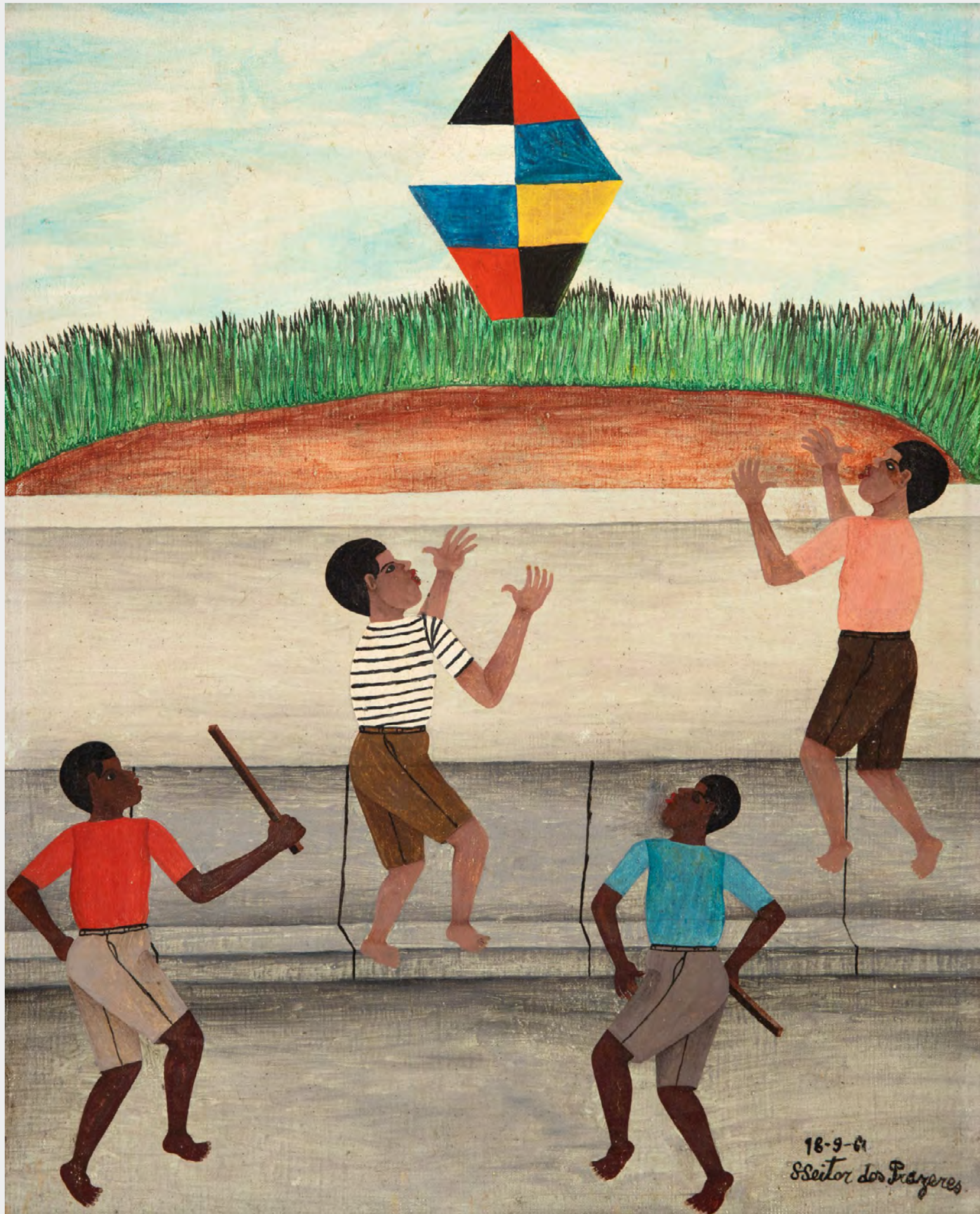
Rio de Janeiro, Rio de Janeiro, Brazil

Heitor dos Prazeres was a painter, composer, and musician whose work bridges Brazilian popular culture, music, and the visual arts. Born in 1898 in Rio de Janeiro, he emerged as a central figure in the city's cultural life, contributing to the early development of samba and creating a rich and unique body of visual works.

A self-taught painter, Heitor began producing art in the 1930s, depicting scenes from everyday life in Rio—especially the working-class neighborhoods and samba circles he frequented. His works are characterized by vibrant colors, flat perspectives, and rhythmic compositions that echo the syncopated energy of Brazilian music. Street parties, Carnival parades, popular dances, and intimate moments of community life are recurring themes, transforming his work into a visual record of Afro-Brazilian culture in the 20th century. Heitor dos Prazeres achieved national and international recognition, representing Brazil at the 1st São Paulo Biennial in 1951 and exhibiting his works at prestigious institutions in several countries. His paintings not only document a vibrant urban culture but also affirm the central role of Black artists in the construction of Brazil's modern identity.

His presence in this exhibition introduces the American public to an artist whose life and work profoundly express the interconnection between music, art, and the Brazilian social fabric.

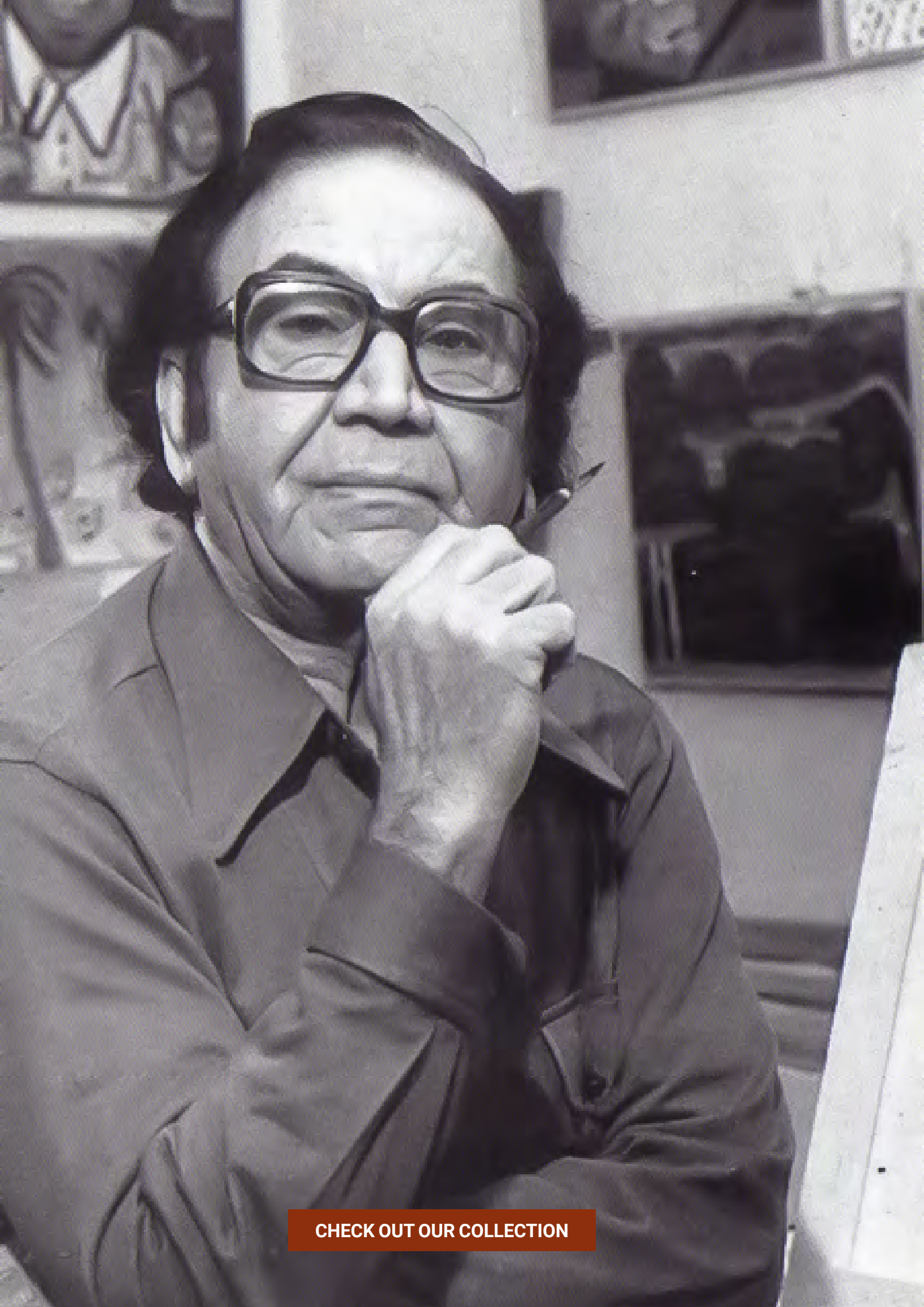
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Heitor dos Prazeres

Releasing Balloon, 1961
oil on wood
18.11 × 14.96 in [46 x 38 cm]
signed lower right





José Antônio da Silva (1909 - 1996)

Sales Oliveira, São Paulo - São Paulo, São Paulo, Brazil

Self - taught and one of the most emblematic names in Brazilian popular painting, José Antônio da Silva constructed a artistic production that transformed the experience of rural São Paulo into a pictorial language of universal reach. Beginning in the 1940s, his work gained prominence by capturing, with vigor and formal invention, scenes of farming, coffee harvests, cattle drives, floods, festivals, and processions—a repertoire that articulates memory, labor, and religiosity.

His painting is recognized for its expressive synthesis: intense chromatic fields, firm drawing, frontality of figures, and a frequently elevated perspective that organizes space like a tapestry of colors and rhythms. While preserving the popular imagery, Silva employs sophisticated formal choices—simplification of volumes, seriality of elements, emphasis on gesture—that situate his work in dialogue with 20th - century artistic modernity.

Throughout his career, he has participated in exhibitions in Brazil and abroad, garnering the interest of collectors and institutions. His work is part of public and private collections and serves as a reference for understanding Brazilian art emerging outside of major urban centers, affirming the poetic power and aesthetic complexity of rural life.

In this exhibition, José Antônio da Silva's works reaffirm the relevance of his perspective: painting that, by narrating the territory and its people, achieves a broad symbolic dimension—between the chronicle of everyday life and the perennial nature of form.

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José Antônio da Silva

Farm, 03/06/1949

oil on canvas

19.69 x 25.20 in [50 x 64 cm]

signed center

Exhibited in: Entreolhares, poética d'alma brasileira, Museu Afro Brasil, São Paulo, 2016, reproduced in the exhibition catalog, p. 62.

Queermuseu: Cartographies of Difference in Brazilian Art, Farol Santander, Porto Alegre, RS, 2017, p. 91.

José Antônio da Silva

Hunters, 1950
oil on canvas
19.69 × 25.20 in [30 x 40 cm]
signed lower center

With a dedication on the verso.





José Antônio da Silva

Guitar Player, 1966
oil on canvas
14.96 x 18.90 in [38 x 48 cm]
signed lower right

José Antônio da Silva

Farm, 1970
oil on canvas
17.52 × 24.41 in [44,5 x 62 cm]
signed lower right





José Antônio da Silva

His Holiness Blessing Brazil, 1980
oil on canvas
27.56 x 38.98 in [70 x 99 cm]
signed on the verso

José Antônio da Silva

Newlyweds, 1984
oil on canvas
14.57 × 8.66 in [37 x 22 cm]
signed lower left







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Maria Auxiliadora da Silva (1935 - 1974)

Campo Belo, Minas Gerais - São Paulo, São Paulo, Brasil

Without an academic background in art, Maria Auxiliadora began her artistic practice at a very young age. At the age of 9, she learned embroidery from her mother; at 14, she began drawing with charcoal; at 16 and 17, she moved on to colored pencils. She then experimented with gouache and, only at 26, had her first contact with oil paint.

In 1967, at the age of 32, she decided to devote herself full-time to painting. The following year, she moved to Embu das Artes, São Paulo, where she joined a group led by musician, playwright, and poet Solano Trindade, who had established a center dedicated to Afro - Brazilian art and culture. She participated in several art shows, receiving, among others, first prize at the 5th Embu das Artes Visual Arts Show.

In the early 1970s, dissatisfied with the direction of the local art scene, she returned to São Paulo and began exhibiting in Praça da República. There, she met German art dealer Werner Arnhold and art critic Mário Schemberg, who introduced her to US Consul Alan Fisher. In 1971, Fisher organized an exhibition of her works at the Library of the American Consulate in São Paulo. Arnhold was instrumental in promoting her work internationally, taking it to fairs and exhibitions in Basel, Düsseldorf, and Paris. That same year, Pierre Bouvet, director of the Musée d'Art Naïf de Laval, France, acquired her works for the institution's collection.

The artist developed a unique language, marked by tactile reliefs created from thick layers of paint or plaster, often incorporating sand, fabric, and even her own hair. Her scenes depicted daily life, popular festivals, Afro - Brazilian rituals, women's work, and self - portraits, fusing personal memory and collective imagination.

Her work gained wider recognition after her death in 1974 at the age of 39. Three years later, the Italian publisher Giulio Bolaffi published a book dedicated to the artist, with texts by Max Fourny, Emanuel von Lauenstein Massarani, and Pietro Maria Bardi. Posthumous exhibitions were held in Italy, France, Germany, at the São Paulo Museum of Art, and at the National Museum of Fine Arts in Rio de Janeiro.

In 2018, MASP presented the exhibition Maria Auxiliadora: Everyday Life, Painting, and Resistance, reviving interest in her work and reaffirming its historical importance. Today, her work is celebrated as a powerful expression of cultural resistance, Afro - Brazilian identity, and popular creativity, occupying a definitive place in the panorama of 20th - century Brazilian art.



Maria Auxiliadora Da Silva

Burial, 1970
gouache on paper
6.30 × 9.25 in [16 x 23,5 cm]
signed lower left

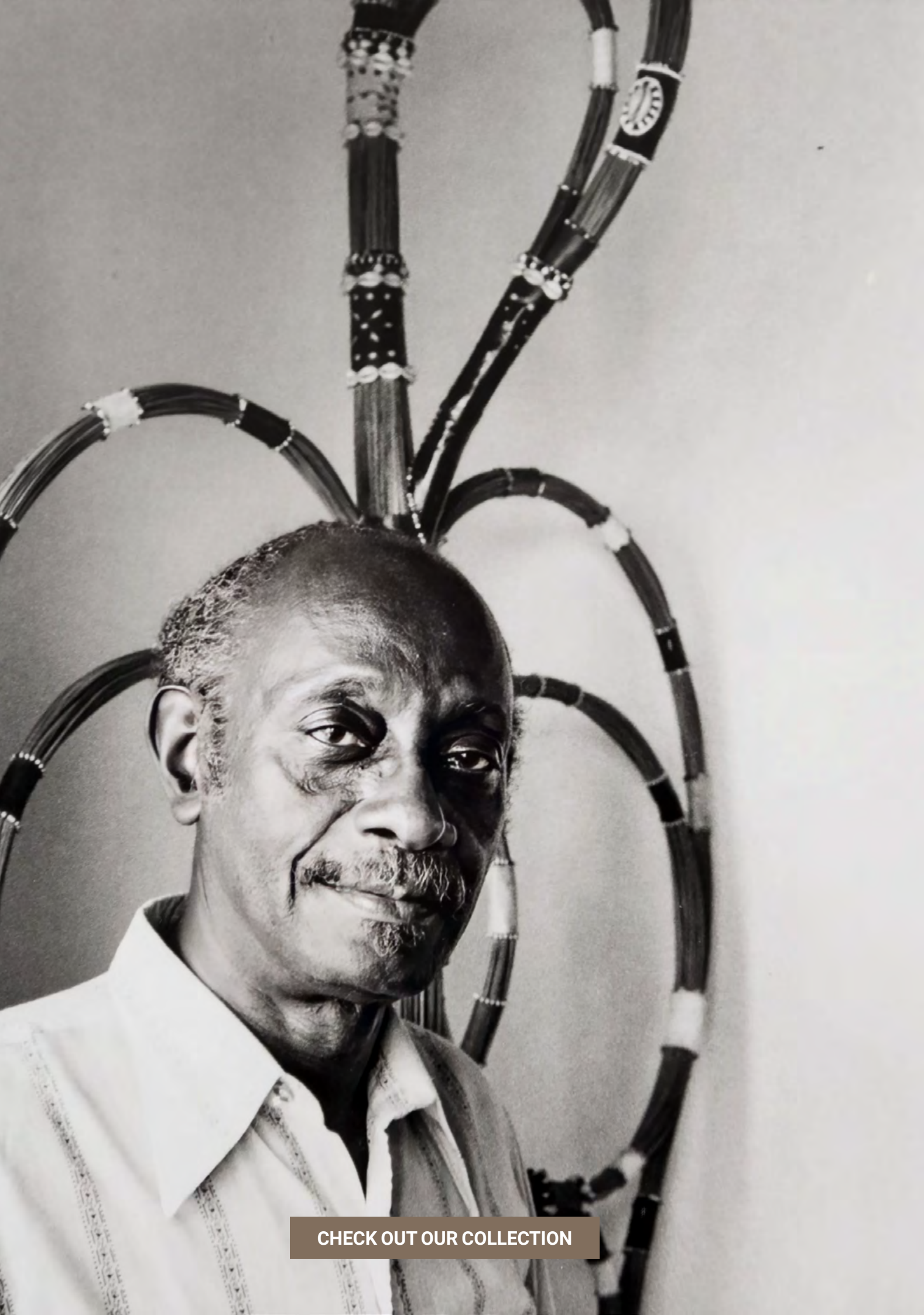
Reproduced in the exhibition catalog
of the artist's show at MASP.

Maria Auxiliadora Da Silva

Untitled, 1973
gouache on paper
18.11 × 24.41 in [46 x 62 cm]
signed lower right







Mestre Didi (1917 - 2013)

Salvador, Bahia - Brazil

Deoscóredes Maximiliano dos Santos, known as 'Mestre Didi', was an artist, writer, and priest of Afro - Brazilian religions, whose work builds bridges between spirituality, tradition, and contemporary art. Born in Salvador, Bahia, in 1917, he had deep roots in Candomblé and the Yoruba cultural legacy. He was the son of Mãe Senhora, an important ialorixá, and grandson of Maria Bibiana do Espírito Santo, the famous Mãe Aninha, founder of the respected Ilê Axé Opô Afonjá temple.

Initiated into Afro - Brazilian religious traditions at an early age, 'Mestre Didi' achieved the title of Assogba, the highest degree in the Yoruba spiritual hierarchy in Brazil. His artistic practice was inseparable from his religious role: the sculptures and objects he created carry sacred symbolism, functioning simultaneously as works of art and manifestations of ancestral knowledge. Produced primarily with organic and symbolic materials such as shells, beads, straw, seeds, and fabrics, his sculptures are rooted in Yoruba mythology and cosmology. Each piece is conceived as a manifestation of axé—the life force—and reveals a visual vocabulary that connects African heritage to contemporary artistic discourse.

In addition to being an artist, 'Mestre Didi' was a cultural and intellectual leader, author of books and essays that documented and preserved Afro - Brazilian traditions. His work has been exhibited internationally, with presentations at institutions such as the Musée Dapper (Paris), the National Museum of African Art - Smithsonian Institution (Washington, D.C.), and the Museum of Modern Art of Bahia (Brazil).

Throughout a career spanning decades, 'Mestre Didi' expanded the boundaries of contemporary sculpture while preserving and honoring the sacred knowledge of his lineage. Their presence in this exhibition offers the public the opportunity to come into contact with a deeply spiritual, culturally rooted, and aesthetically innovative work—a rare and valuable contribution to the history of Brazilian and world art.

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Mestre Didi

Untitled

sculpture in wood, painted leather, and cowrie shells
55.12 × 30.31 × 5.91 in [140 x 77 x 15 cm]





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Miriam Inêz da Silva (1948 - 1996)

Trindade, Goiás - Rio de Janeiro - Rio de Janeiro, Brazil

Born in Trindade, in the metropolitan region of Goiânia, Miriam Inêz da Silva grew up in an environment marked by religious traditions, popular festivals, and legendary narratives, elements that would later compose the visual imagery of her work. In the 1960s, she moved to Rio de Janeiro, following the intense migration from the countryside to the large urban centers. In the state capital, she furthered her artistic training at the Museum of Modern Art of Rio de Janeiro, where she studied woodcutting with Ivan Serpa.

Her early printmaking earned her a place in important institutional exhibitions, such as the São Paulo Biennial (1962 and 1964), the Bahia Biennial (1966 and 1968), and the Santiago Printmaking Biennial (1969). From the 1970s onward, she devoted herself almost entirely to painting, adopting cut - out wooden boards as her medium and creating a characteristic visual device: painted frames, usually in earthy tones, delimiting a white field in which figures move in lively, rhythmic compositions.

Inspired by both urban life and Brazilian cultural traditions, Miriam depicted scenes of Carnival, samba circles, popular gatherings, and political demonstrations, as well as intimate and domestic situations. Although often associated with so - called “folk art,” her work reveals formal and narrative complexity, articulating social critique, humor, and theatricality. Her work occupies a unique place in the panorama of Brazilian art, uniting memory, observation, and visual invention.



Miriam Inêz da Silva

Untitled, 1978
oil on wood
17.72 x 12.99 in [45 x 33 cm]
signed lower right

Miriam Inêz da Silva

Untitled, 1980
oil on wood
6.30 × 11.81 in [16 x 30 cm]
signed lower right





Miriam Inêz da Silva

Untitled, 1988
oil on wood
19.69 x 14.17 in [50 x 36 cm]
signed lower right

Miriam Inêz da Silva

Couple, 1988
oil on wood
9.84 x 5.91 in [25 x 15 cm]
signed right







Raimundo de Oliveira (1930 - 1966)

Feira de Santana, Bahia - Salvador, Bahia - Brazil

Raimundo de Oliveira was a Brazilian painter, engraver, and illustrator whose work builds bridges between the sacred and the popular, combining biblical narratives with the imagery, colors, and rhythms of Brazil's cultural traditions. Rooted in the vibrant heritage of the Northeast, his art integrates universal religious themes with local landscapes, symbols, and celebrations.

Introduced to painting and religious iconography by his mother—also a painter of devotional themes—Oliveira developed a strong connection with sacred art from an early age. After his early studies in Feira de Santana, he moved to Salvador in 1947, where he enrolled in the School of Fine Arts at the Federal University of Bahia, studying with Maria Célia Amado Calmon and becoming acquainted with artists such as Mario Cravo Jr. and Jenner Augusto.

His early production, from the late 1940s to the early 1960s, is marked by an expressionist style, with a dark palette, dramatic contours, and emotionally charged figures, reminiscent of the work of French painter Georges Rouault. From the mid - 1960s onward, his work began to embrace more vibrant colors, dynamic geometric compositions, and smaller, sometimes humorously distorted figures. During this period, biblical narratives were reinterpreted in light of Brazilian popular culture, incorporating scenes of processions, folk festivals, and traditions such as the 'bumba meu boi.

In 1966, shortly before his death, Raimundo de Oliveira's Little Bible was published, featuring woodcuts accompanied by a foreword by writer Jorge Amado. Posthumously, his work continued to gain recognition, with the publication of Via Crucis in 1982 and the opening of the Galeria Raimundo de Oliveira in Salvador. Today, his legacy remains a singular voice in Brazilian art, uniting spirituality and popular culture in a vivid and deeply rooted visual language.

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Raimundo de Oliveira

Joshua Commands the Sun to Stop, 1964

oil on canvas

28.74 x 39.37 in [73 x 100 cm]

signed on the verso

Exhibited as number 10 in the artist's exhibition at Galeria Bonino in 1964. Galeria Bonino label on the verso.

Raimundo de Oliveira

Untitled

oil on canvas
35.83 × 25.20 in [91 × 64 cm]
signed on the verso







Rosina Becker do Valle (1914 - 2002)

Rio de Janeiro, Rio de Janeiro - Brazil

Rosina Becker do Valle was a Brazilian painter associated with the naive art tradition. She began painting relatively late, in 1955, initially for leisure while dedicating herself to domestic life. Shortly thereafter, she enrolled at the School of the Museum of Modern Art in Rio de Janeiro, where she studied under Ivan Serpa, one of the central figures of Brazilian modernism.

She participated in the National Salon of Fine Arts between 1967 and 1969 and represented Brazil at the 5th and 7th São Paulo Biennials. Throughout her career, she presented solo and group exhibitions in several cities in Brazil and abroad.

Her work features recurring themes of folklore, forests, and religiosity, especially the depiction of saints. Her works are part of the collections of institutions such as the Musée d'Art Naïf de L'Île - de - France, the Museum of Modern Art in Hamburg, and the Museum of Modern Art in Buenos Aires. Her creations were also reproduced in publications in Brazil, Switzerland, England and France, consolidating her place as one of the most recognized artists in the field of naive painting in the 20th century.

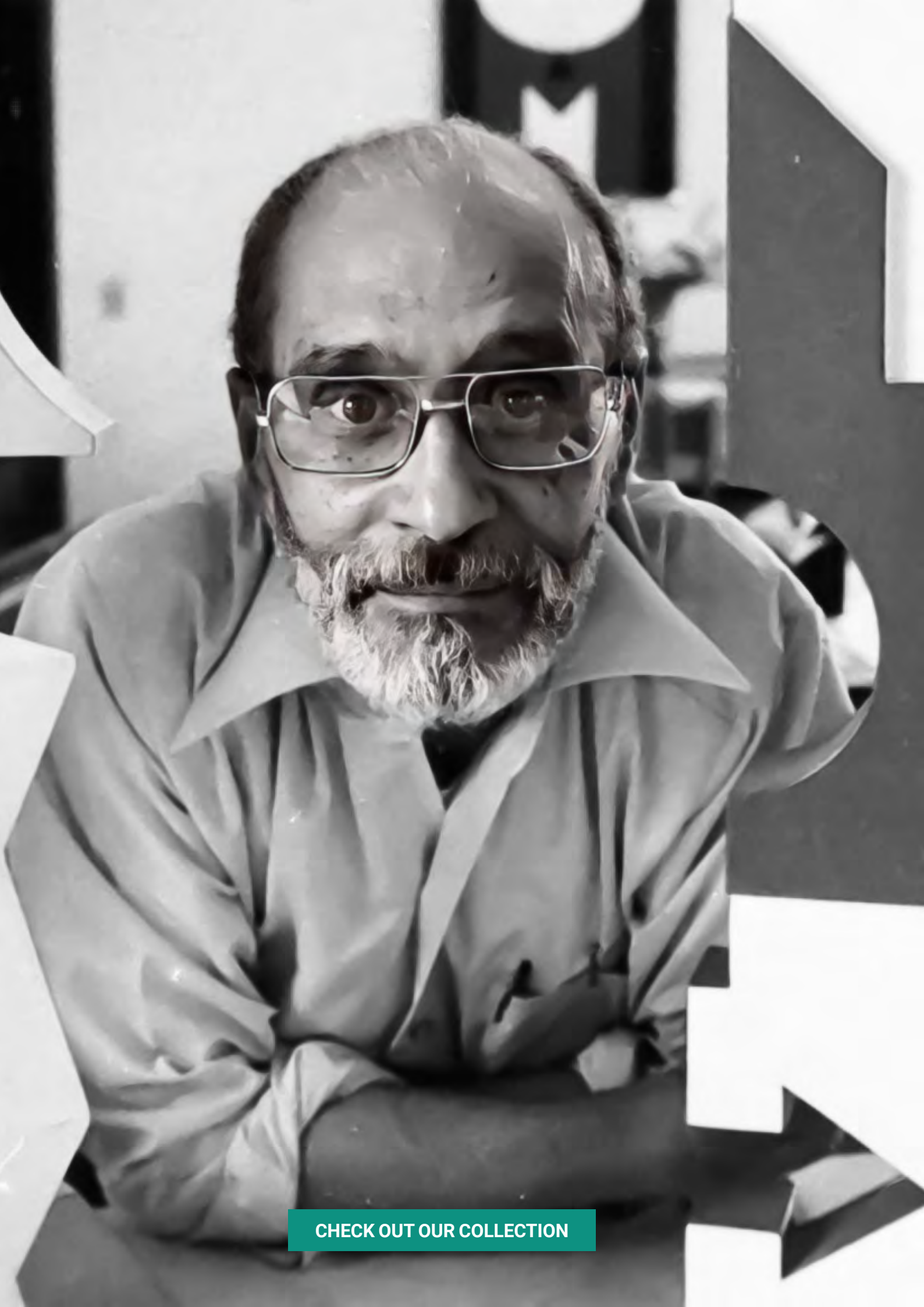
[CHECK OUT OUR COLLECTION](#)



Rosina Becker Do Valle

Revelers, 1956
 oil on canvas
 24.80 x 37.80 in [63 x 96 cm]
 signed lower left





Rubem Valentim (1922 - 1991)

Salvador, Bahia - Brazil

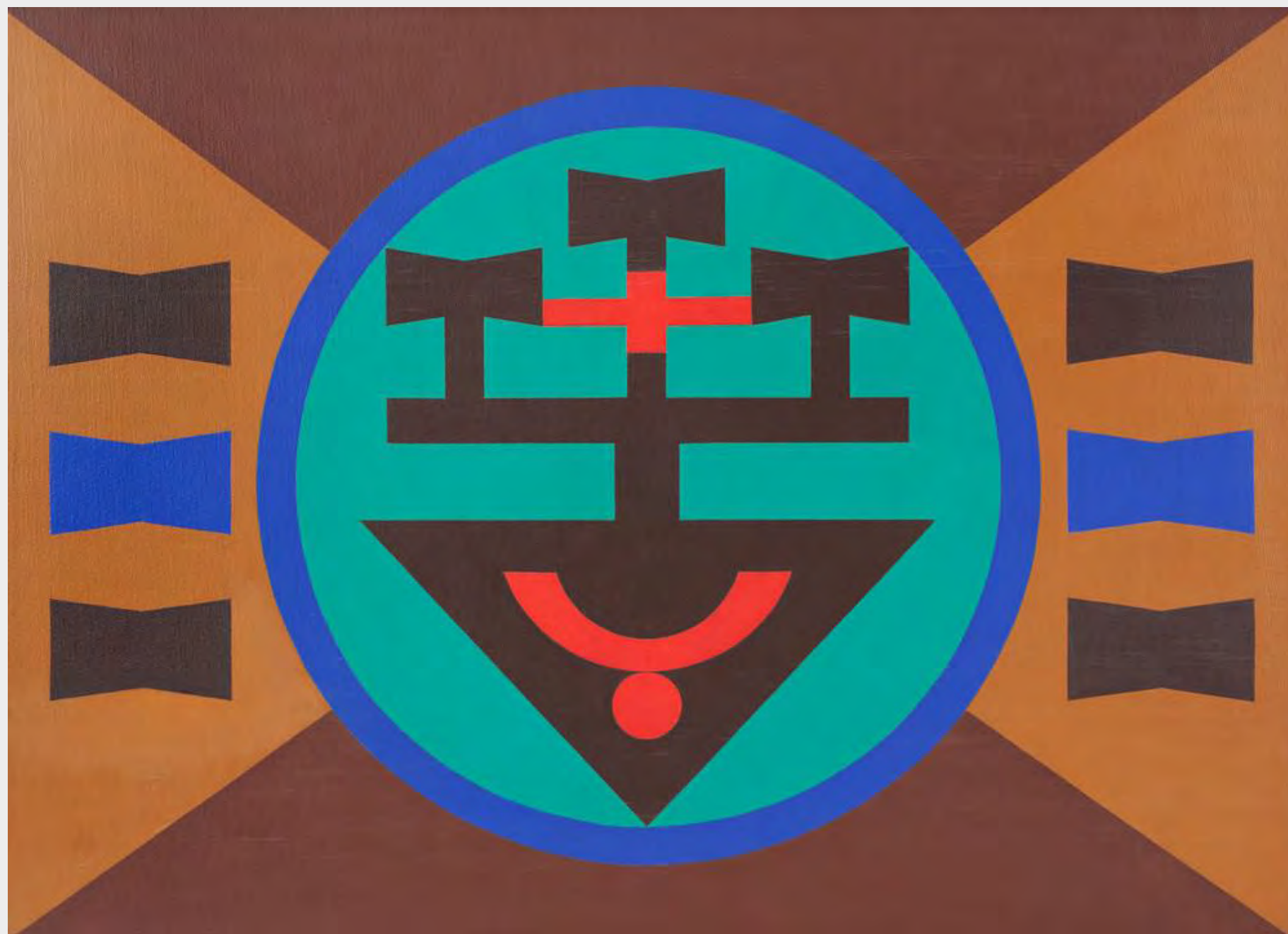
Rubem Valentim was a Brazilian painter, engraver, and sculptor whose work bridges modernist abstraction and the rich symbolic universe of Afro - Brazilian culture. Born in Salvador, Bahia, in 1922, he grew up immersed in the visual and ritual traditions of Candomblé and Catholicism, influences that profoundly shaped his artistic vocabulary.

Self - taught in his early years, he began painting in the 1940s while studying dentistry at the Federal University of Bahia. In the early 1950s, he decided to dedicate himself fully to his artistic career, participating in group exhibitions and Moving is the to Rio de Janeiro, where he integrated into the local modernist scene. He developed a unique language of geometric forms inspired by Afro - Brazilian ceremonial objects—such as atabaques, spears, and sacred emblems—refined into abstract compositions marked by strong chromatic contrast and structural balance. Valentim participated in important international exhibitions, including the São Paulo Biennale (1959, 1961, 1963, 1967), the Venice Biennale (1972), and the Ljubljana Biennale of Graphic Arts, among others. He also lived in Rome between 1962 and 1966, a period during which he deepened his dialogue with international abstract art while reaffirming the cultural identity of his Brazilian roots.

A staunch advocate for the recognition of Afro - Brazilian contributions to national culture, Valentim produced manifestos and texts defending a universal visual language’ born of Brazil’s African heritage. His work is part of important collections, such as those of the Museum of Modern Art in Rio de Janeiro (MAM Rio), the São Paulo Museum of Art (MASP), and the Museum of Modern Art (MoMA) in New York.

Through a synthesis of ancestral symbolism and modernist abstraction, Rubem Valentim built a legacy that reaffirms both the uniqueness of Brazilian culture and its place in global modernism.

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Rubem Valentim

Emblem 78, 1978
 acrylic on canvas
 28.74 × 39.37 in [73 x 100 cm]
 signed on the verso

Participated in the Rubem Valentim Exhibition, Galeria Paulo Darzé, 2002. Reproduced in the exhibition catalog. Participated in the exhibition "The Brazilian Trace - A Riscadura Brasileira - Rubem Valentim," curated by Cristiano Raimondi and Daniel Rangel at the Brazilian Consulate in Rome, 2022. Published in the exhibition catalog, p. 100.





Waldomiro de Deus (1944)

Itagibá, Bahia - Brasil

Waldomiro de Deus is one of the most renowned figures in contemporary Brazilian folk art, recognized for his vibrant paintings rich in fantastic, social, and dreamlike narratives. Born in 1944 in the rural area of Bahia, he moved to São Paulo as a child, where he worked in various trades before devoting himself entirely to art.

Self-taught, he began his artistic production in the late 1960s, painting scenes that blend elements of everyday life, social critique, religiosity, and imagination. His intense palette and free, expressive lines create compositions where human figures, animals, and landscapes coexist in a symbolic and colorful universe.

Throughout his career, Waldomiro participated in important exhibitions in Brazil and abroad, including the São Paulo Biennial (1971) and shows in countries such as France, Germany, Switzerland, and the United States. His works are part of the collections of institutions such as the Museu Afro Brasil (São Paulo) and the Musée International des Arts Naïfs Anatole Jakovsky (France).

His painting, sometimes associated with the naive tradition, goes beyond the naive, revealing a critical perspective on inequalities, social contrasts, and Brazilian cultural tensions, always filtered through a fertile imagination and a unique sense of humor.

With over five decades of continuous production, Waldomiro de Deus remains a singular voice in Brazilian art, preserving the creative freedom and expressive power that have marked his career from the beginning.

[CHECK OUT OUR COLLECTION](#)



Waldomiro de Deus

Girl on the Swing, 1970
oil on canvas
25.6 x 19.7 in [68 x 53 cm]
signed lower right



Jacob Klintowitz

(Porto Alegre, RS, 1941) is a writer, art critic and editor, lecturer, and journalist. A central figure in Brazilian art criticism, he has published more than 190 books—ranging from works on art theory and studies on Brazilian art to artist books and poetry collections—and has written thousands of articles for outlets such as *Tribuna da Imprensa* (Rio de Janeiro) and *Jornal da Tarde* (São Paulo).

He has served as curator of the Museu Brasileiro da Escultura (Brazilian Museum of Sculpture) and the Espaço Cultural Citi (Citi Cultural Center). Currently, he is a board member of the Instituto Lina Bo e Pietro Maria Bardi (Lina Bo and Pietro Maria Bardi Institute) and the Museu Judaico de São Paulo (Jewish Museum of São Paulo). He is also editor of the Art/Visual Essay section of *Arte & Crítica*, the digital magazine of the Associação Brasileira de Críticos de Arte (ABCA).

Over the course of his career, Klintowitz has twice received the Gonzaga Duque Award from ABCA for his critical work and was honored on two other occasions by the same institution for his significant cultural contributions.

With Galeria Frente, he has undertaken projects of great relevance as curator and author of the exhibition catalogues *Candido Portinari*. In the Circle of Light on the Wing of the Sun (2023); *The Maximum Reality of Things* (2024); and *Walter Lewy. The Dreamer and the Sublime Creation of the World* (2024–2025).

Renowned for his lucid, accessible writing and his commitment to the history of Brazilian art, Jacob Klintowitz is regarded as one of the most influential voices in the country's art criticism, contributing for more than five decades to the reflection and dissemination of modern and contemporary art.

**Galeria Frente**

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