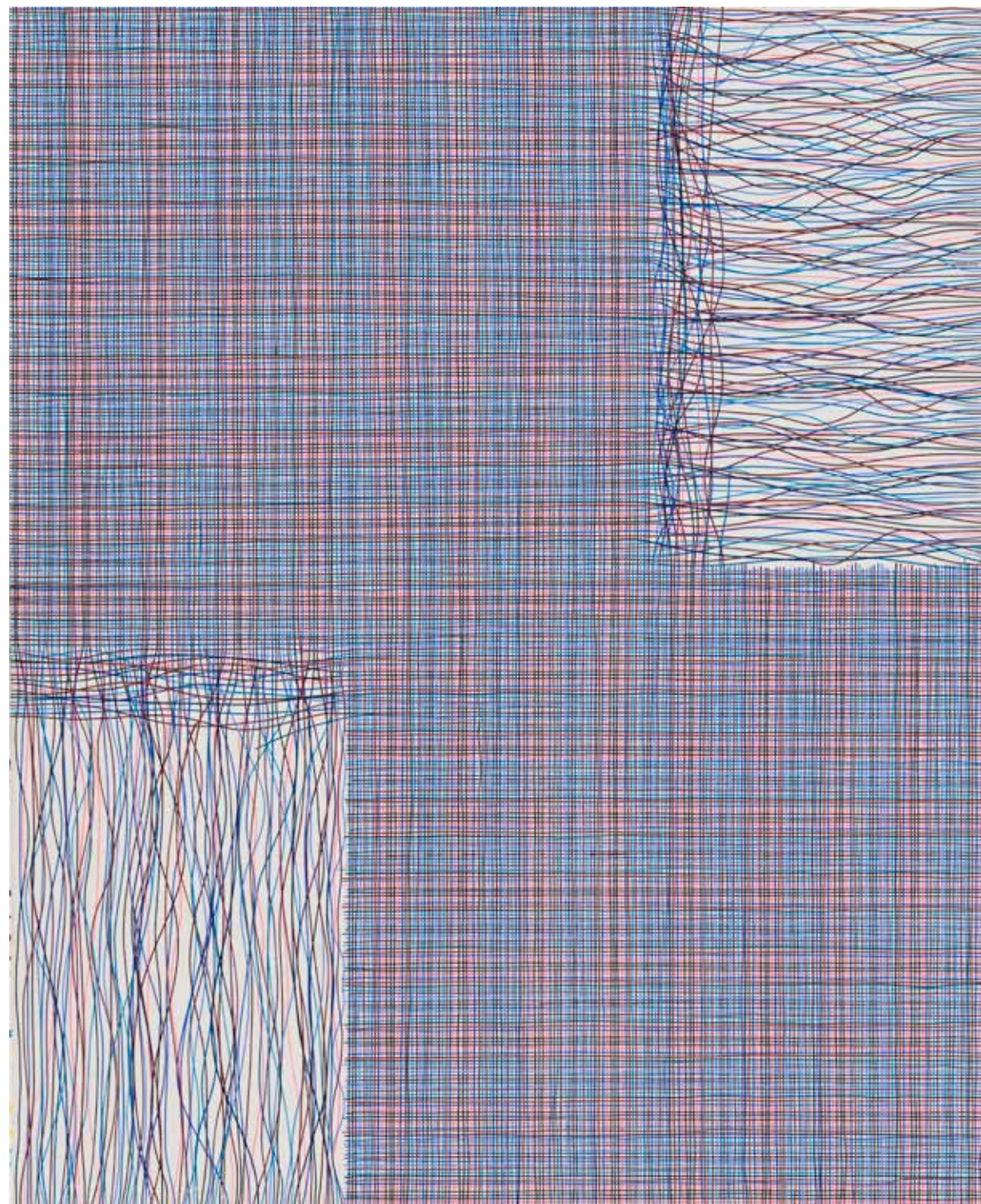


galerie
andresthalmann

Caetano de Almeida
Recent Works

Exhibition 29 August - 25 October 2014



Fiapos 2014, Acrylic on canvas, 150 x 120 cm

CAETANO DE ALMEIDA

Wie die gemalten Fäden der imposanten und farbenfrohen Werke von Caetano de Almeida sich zu einem Raster verweben, so haben sich unsere Wege gekreuzt und verwoben. In einer New Yorker Galerie stand ich zum ersten Mal vor den grossformatigen Bildern des brasilianischen Künstlers und war auf den ersten Blick von der vibrierenden Dynamik und der Leuchtkraft seiner Werke eingenommen. Gebannt vom freihändig gemalten Netzwerk geordneter Fadenläufe, die sich stellenweise in einem unstrukturierten Wirrwarr „verknäueln“, erkundigte ich mich sogleich nach dem Künstler.

Vor zwei Jahren nahm ich schliesslich den Faden wieder auf und besuchte Caetano de Almeida in Sao Paulo, um ihn näher kennenzulernen. Im Herbst des vergangenen Jahres begann de Almeida schliesslich mit der Arbeit an den Bildern für die Ausstellung in der Galerie Andres Thalmann. Ein Vorlauf, der insbesondere durch eine minutiöse Maltechnik bedingt ist. Ich freue mich ausserordentlich, dass nun nach New York und Sao Paulo – zwei spannenden Anknüpfungspunkten unserer Zusammenarbeit – der Faden in Zürich weitergesponnen werden kann.

Mein herzlicher Dank gilt Christina Haegler, die den persönlichen Kontakt zu Caetano de Almeida hergestellt hat und mir während meines Aufenthalts in Brasilien nicht nur mit herzlicher Gastfreundlichkeit, sondern auch mit interessanten Einblicken in die dortige Kunstszene eine unvergessliche Zeit beschert hat. Ebenso herzlich danke ich dem Künstler für die inspirierende Zusammenarbeit – eine überaus fruchtbare Grundlage, auf der sich unsere Wege auch in Zukunft immer wieder verknüpfen werden.

CAETANO DE ALMEIDA

Like the painted filaments of colour that Caetano de Almeida weaves into patterns in his impressive pieces, our paths crossed when I first saw his large-scale works at a New York gallery. Smitten by their luminosity and vibrancy, and mesmerised by their free-hand, criss-crossing lines that occasionally converge in chaotic „globules“, I immediately wanted to know more about the artist.

In 2012 I picked up the thread, paying him a visit in São Paulo to deepen our acquaintance. Finally, in autumn 2013, Caetano de Almeida began to create the works for this exhibition at Galerie Andres Thalmann – a very short period given the time required to draw or paint each of his highly detailed pieces. I am all the more delighted that we may now continue to spin here in Zürich the threads of our cooperation that sprang up and crossed at our earlier, exciting points of contact, the cities of New York and São Paulo.

Christina Haegler has my deepest gratitude, not just for introducing me to Caetano de Almeida, but also for her warm hospitality and the many fascinating glimpses of the vibrant São Paulo art scene that made my visit to that great city unforgettable. I owe at least as deep a debt of gratitude to the artist himself for his inspirational generosity. There is no doubt in my mind that we will continue to weave the web of our productive cooperation for a long time to come.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Caetano de Almeida

Recent Works

Die grossformatigen Leinwandarbeiten des brasilianischen Künstlers Caetano de Almeida vibrieren nicht nur durch ihre leuchtende Farbvielfalt, sondern vor allem durch ihren Bildaufbau. Wie gemalte Fäden webt der Künstler die Linien in *Beugler* zu einem bunten Raster. Dies liesse sich endlos fortführen, wäre dort nicht – in Rechtecke gebannt – ein Wirrwarr umherirrender Zwirne, das die geregelte Ordnung durchbricht. Wie die Norm ein gegliedertes System darstellt, schafft der Bruch mit ihr eine Irritation, die der Künstler in seinen Arbeiten bewusst hervorruft.

Bereits im Herbst des vergangenen Jahres hat de Almeida mit den Bildern für die Ausstellung der Galerie Andres Thalmann begonnen. Den langen Vorlauf bedingt die minutiöse Maltechnik. Lediglich mit einer Bleistiftvorzeichnung entstehen seine illusionistischen Werke ohne Hilfsmittel, ohne Lineal, in geduldiger und präziser Feinarbeit.

Gezeigt werden farbenfrohe Arbeiten auf Leinwand und Papier, die sich allesamt mit der Kombination von Ornamenten und Mustern verschiedener Art befassen. Die Inspiration für diese Thematik fand der Künstler im Mustermix des individuellen Kleidungsstils von Frauen im brasilianischen Staat Bahia und in Indien.

De Almeida bedient sich einer Vielzahl an Mustern. Manche sind geradezu banal und oberflächlich, andere wiederum wirken hochkomplex, aber chaotisch. In *Fiapos*, 2014 eilen die gemalten Fäden vom Bildrand zur Mitte, verdichten sich dort und lösen ihre Spannung in den geordneten Aussparungen, in denen sich die Linien regelmässig kreuzen. Dieses Balancieren zwischen stabil und fragil ist die Ironie im Bild. In einem Interview mit Ana Paula Cohen erklärt der Künstler: "I'm deconstructing stability, but by still maintaining something structural."

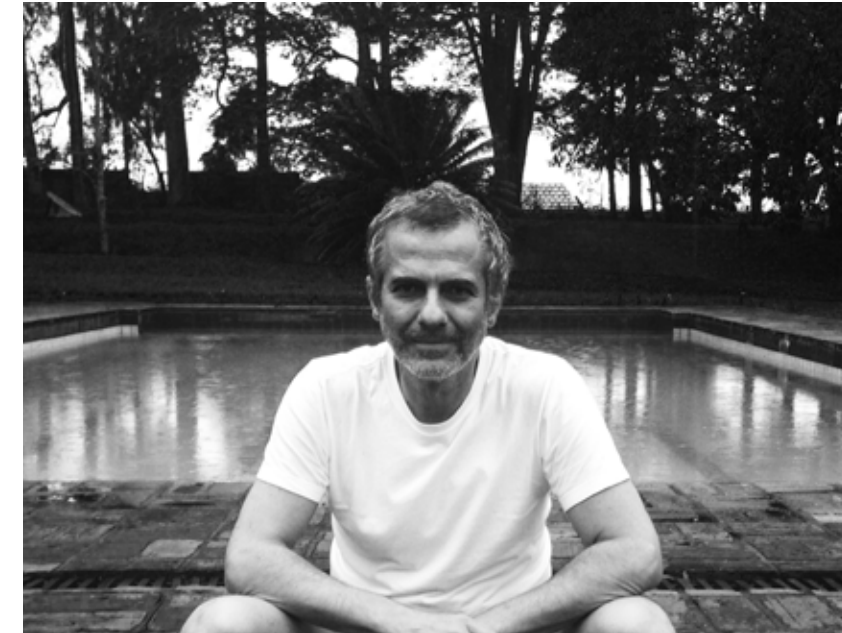
Flores do deserto, 2013 mit seinen exakten geometrischen Linienläufen in Blautönen auf weissem Grund scheint hingegen mathematisch konstruiert und lässt eine wissenschaftliche

Herangehensweise de Almeidas vermuten. Die technische Virtuosität des Künstlers zeigt sich in *Flores do deserto*, 2014, wo sich aus vertikalen und horizontalen Bahnen mehrere wie mit dem Zirkel geschlagene Rosetten entwickeln.

Obgleich seine Werke von der Linie und nicht von der Fläche beherrscht werden, ist die Verwandtschaft zu führenden Konstruktivisten unverkennbar. Ein europäischer Einfluss, der aus dem südamerikanischen Blickwinkel mit mehr Energie und Rhythmus eine Renaissance erlebt. Caetano de Almeidas Werke widerspiegeln nicht nur das Lebensgefühl Brasiliens, die Leichtigkeit des Seins und die verführerische Schönheit des Landes, sondern auch dessen unvergleichliches Licht und vielfältige Farbigkeit in einer unverkennbaren Manier, mit einem hohen Wiedererkennungswert, der einem Markenzeichen ähnelt.

Caetano de Almeida ist im Jahr 1964 in Campinas in Brasilien geboren. Er lebt und arbeitet in São Paulo. Von 1983 bis 1988 studierte er Kunst an der Fundação Armando Álvares Penteado in São José dos Campos. An der Universität von São Paulo schloss er 2005 mit einem Master of Fine Arts im Fach Visual Poetics ab. De Almeidas Ausstellungstätigkeit begann schon weit vor seinem zweiten akademischen Abschluss. Die 90er Jahre waren geprägt von zahlreichen Ausstellungen in renommierten Galerien und Museen Südamerikas. Herausragend sind zwei umfassende Retrospektiven im Museu de Arte Moderna, São Paulo (2003), und im Museu de Arte Moderna, Rio de Janeiro (2007). Im neuen Jahrtausend hat sich sein Bekanntheitsgrad ausgeweitet, so dass er inzwischen auch in den USA und Europa mit Einzelausstellungen gewürdigt wird. Darüber hinaus sind seine aktuellen Arbeiten regelmässig an der Art Basel in Miami oder Basel zu sehen

Marie-Louise Teichmann



Caetano de Almeida

Recent Works

The large-scale canvases by Brazilian artist Caetano de Almeida owe their vibrancy as much to their structures as to their luminous colours. In Beugler, 2013 thread-like lines weave a potentially endless colourful grid. The carefully controlled order is disrupted, however, by tangles of filaments erring about three rectangular spaces. If, in a hierarchical system, irritation is caused by infringements of the norm, that is precisely the effect the artist aims for.

He uses no instruments – not even a ruler, relying only on some pencil sketches. His painstaking, highly precise technique required him many months ago already to begin work for the exhibition at Galerie Andres Thalmann, which features colourful works in acrylic on canvas or paper. de Almeida's combinations of different patterns and ornaments draw inspiration from the pattern-mixing styles of fashion worn by the self-confident women of India or the Brazilian state of Bahia.

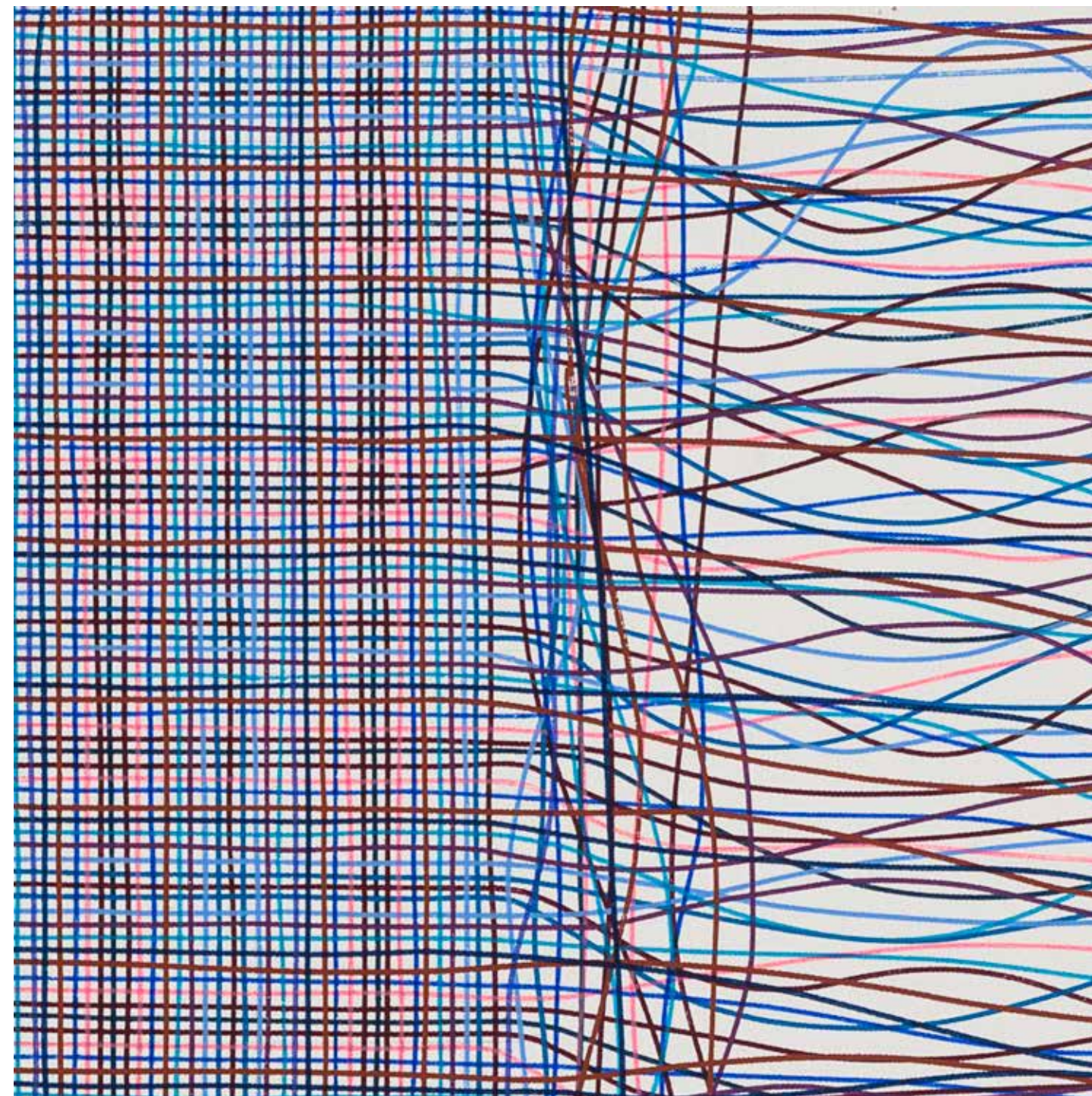
de Almeida's works feature any number of patterns, some of which verge on the banal and superficial, while others are highly complex, not to say chaotic. In Fiapos, 2014 the painted filaments rush from the canvas margins toward the centre, where they converge in dense "cables" before expanding into oval-shaped areas where they criss-cross more systematically. There is a degree of visual irony in this balancing act between stability and fragility. In an interview with Ana Paula Cohen, the artist declared, "I'm deconstructing stability, but by still maintaining something structural."

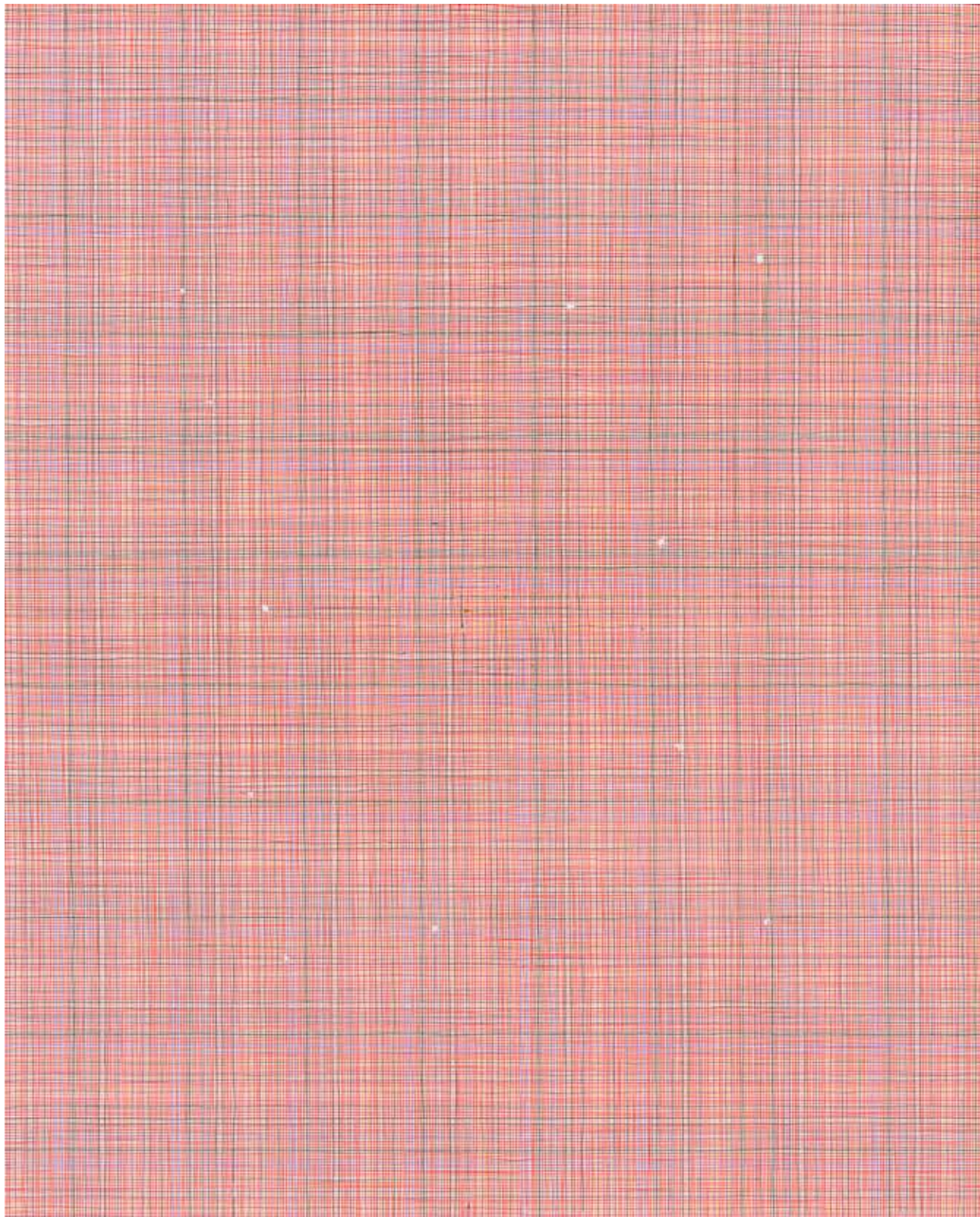
On the other hand, de Almeida's geometrical, blue-green on white design in Flores do deserto, 2013 would appear to be the result of a mathematically precise construction that reveals a more scientific approach. One year on, in Flores do deserto, 2014, the lines emerge from a plaid-like pattern to form several random "convergences" in the shape of cyclic rosettes, another demonstration of the artist's astounding technical skill.

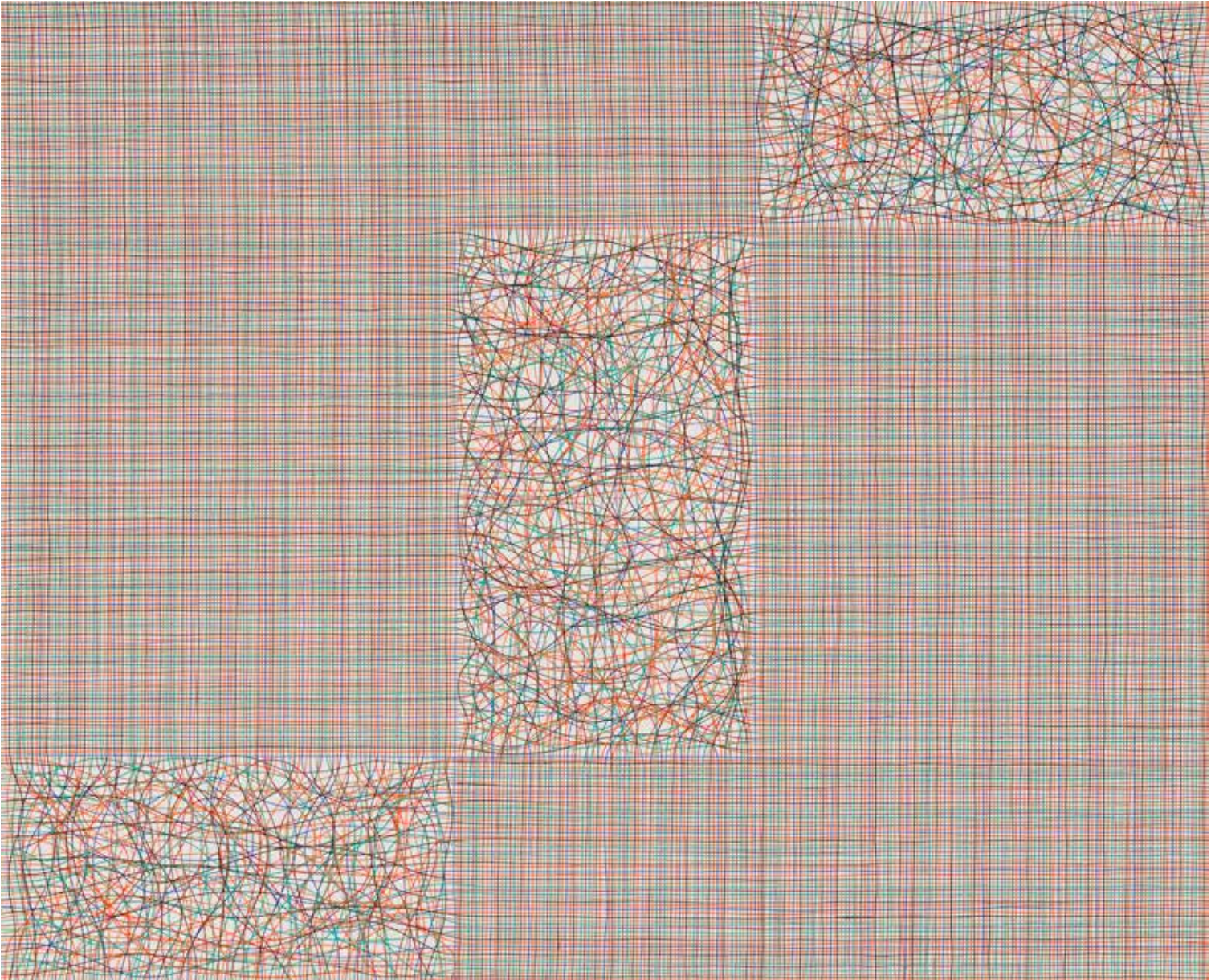
While the line rather than the plane dominates de Almeida's works, there is no doubting their kinship with Constructivism, perhaps he is reviving a European influence from a more highly charged and pulsating Latin American perspective. At the very least, these works reflect a Brazilian attitude to life and "lightness of being", the seductive beauty, inimitable light and colourful vibrancy of Brazil, in a distinctive, highly recognisable style.

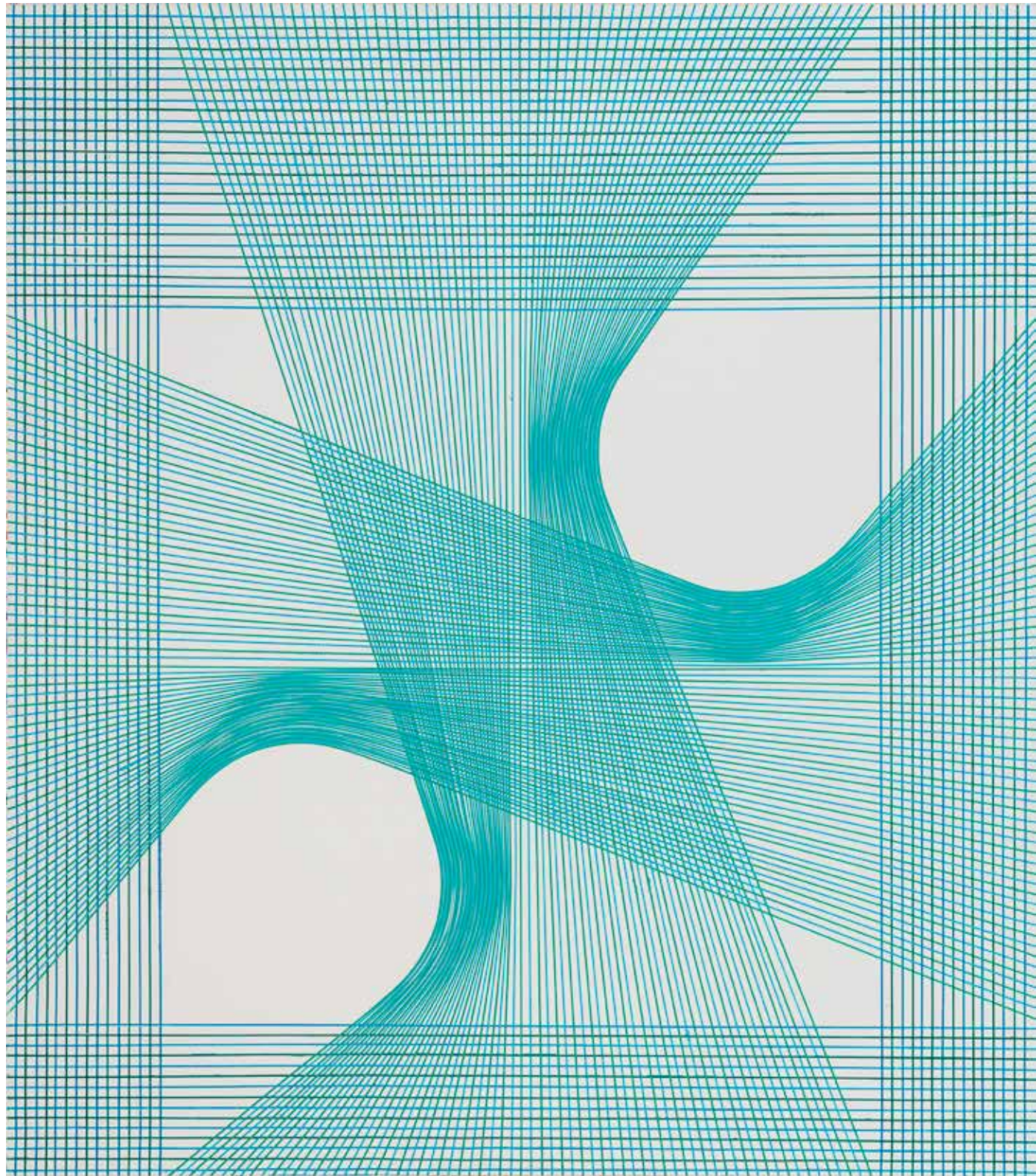
Caetano de Almeida lives and works in São Paulo. Born in Campinas, Brazil, in 1964, he studied art at Fundação Armando Álvares Penteado in São José dos Campos (1983-1988). In 2005 his thesis on Visual Poetics led to a Master of Fine Arts degree from the University of São Paulo. However, de Almeida has had his works exhibited since well before that time. Numerous prestigious Latin American galleries and museums have shown his creations since the 1990s. Recognition of his work has increased since the early years of the 21st century. He was honoured in two large retrospectives at São Paulo's Museu de Arte Moderna (2003), and at Rio de Janeiro's Museu de Arte Moderna (2007). He has also had numerous solo shows in the U.S. and in Europe, and regularly presents his most recent works at Art Basel in Miami or Basel.

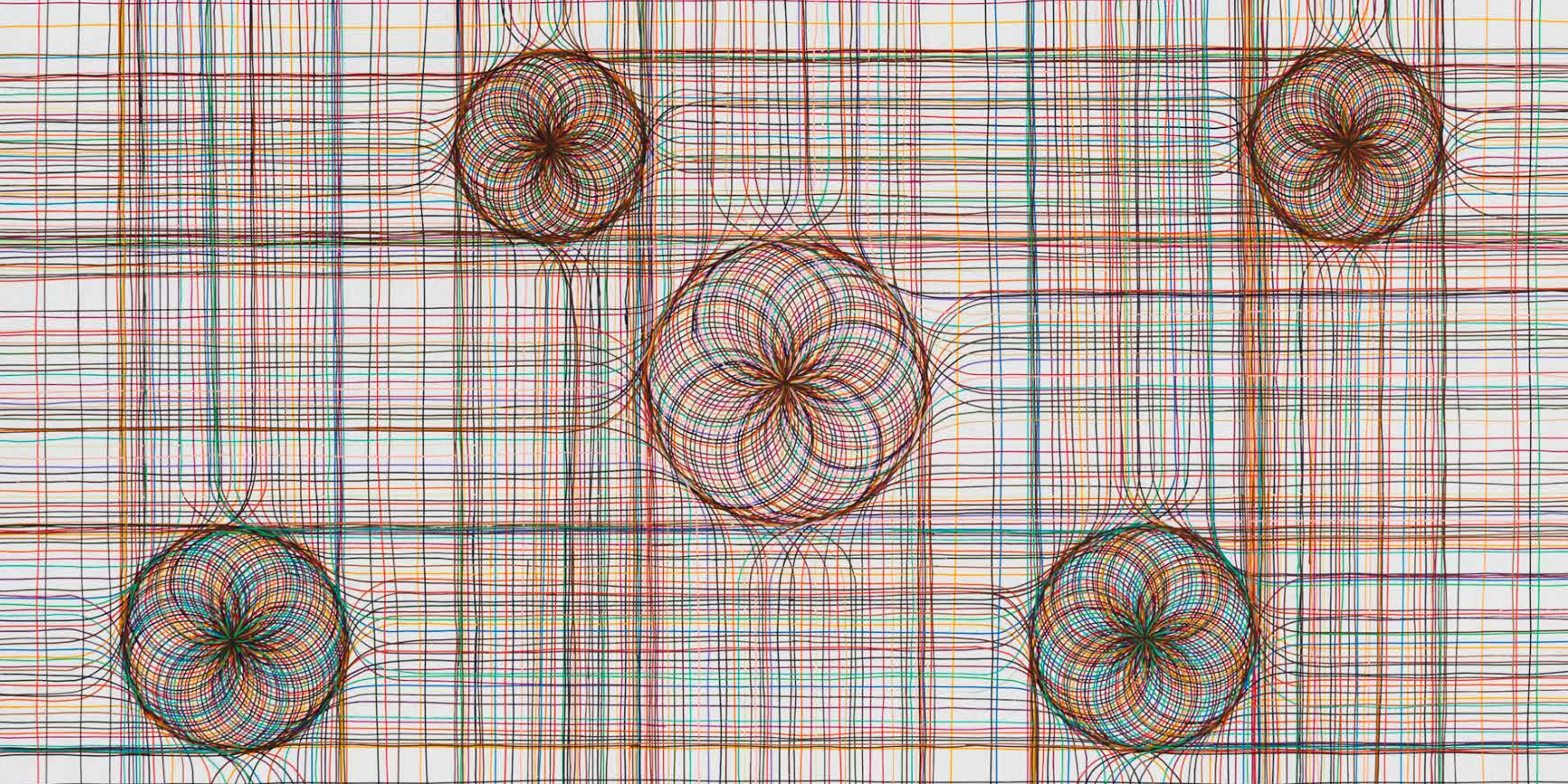
Marie-Louise Teichmann

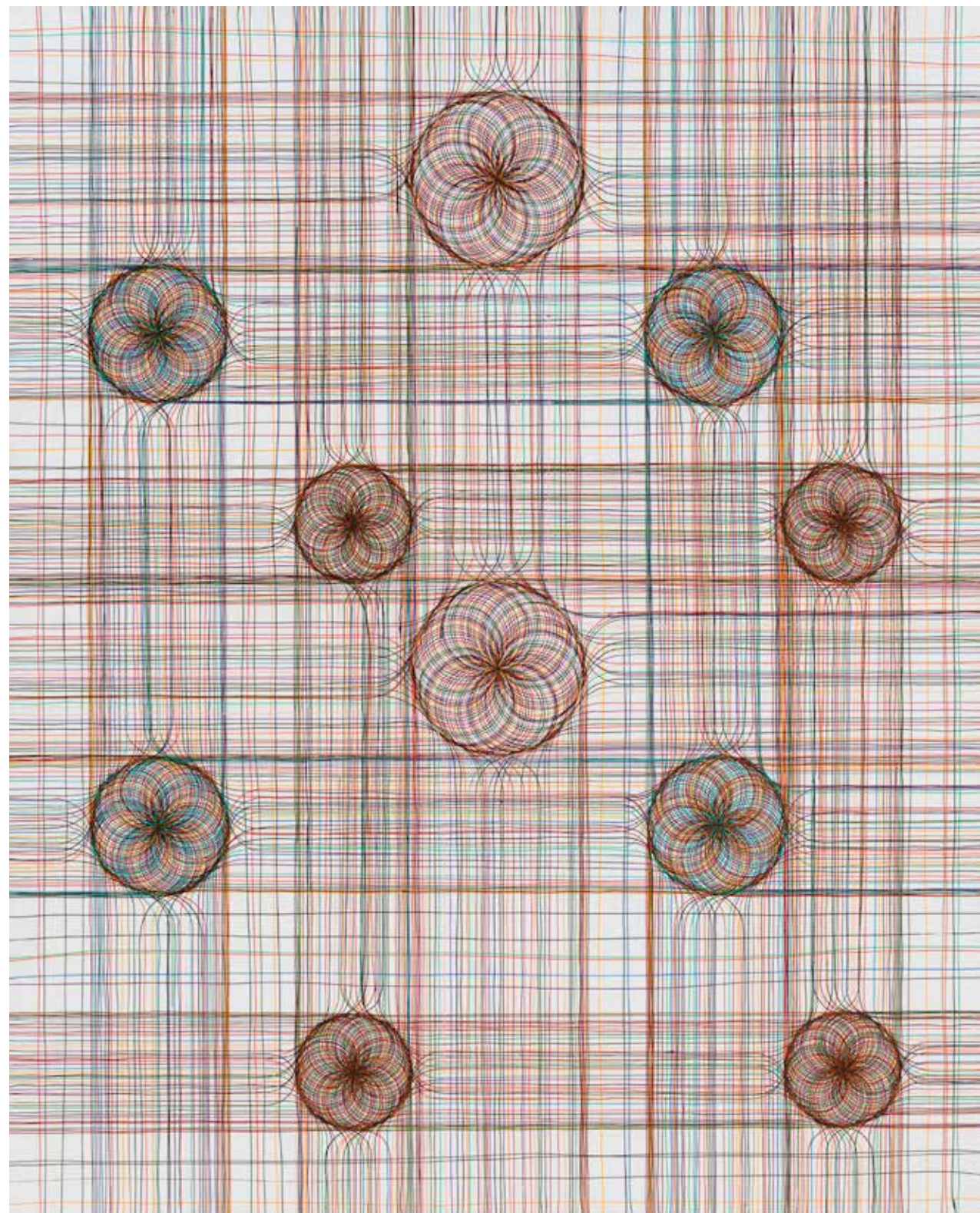


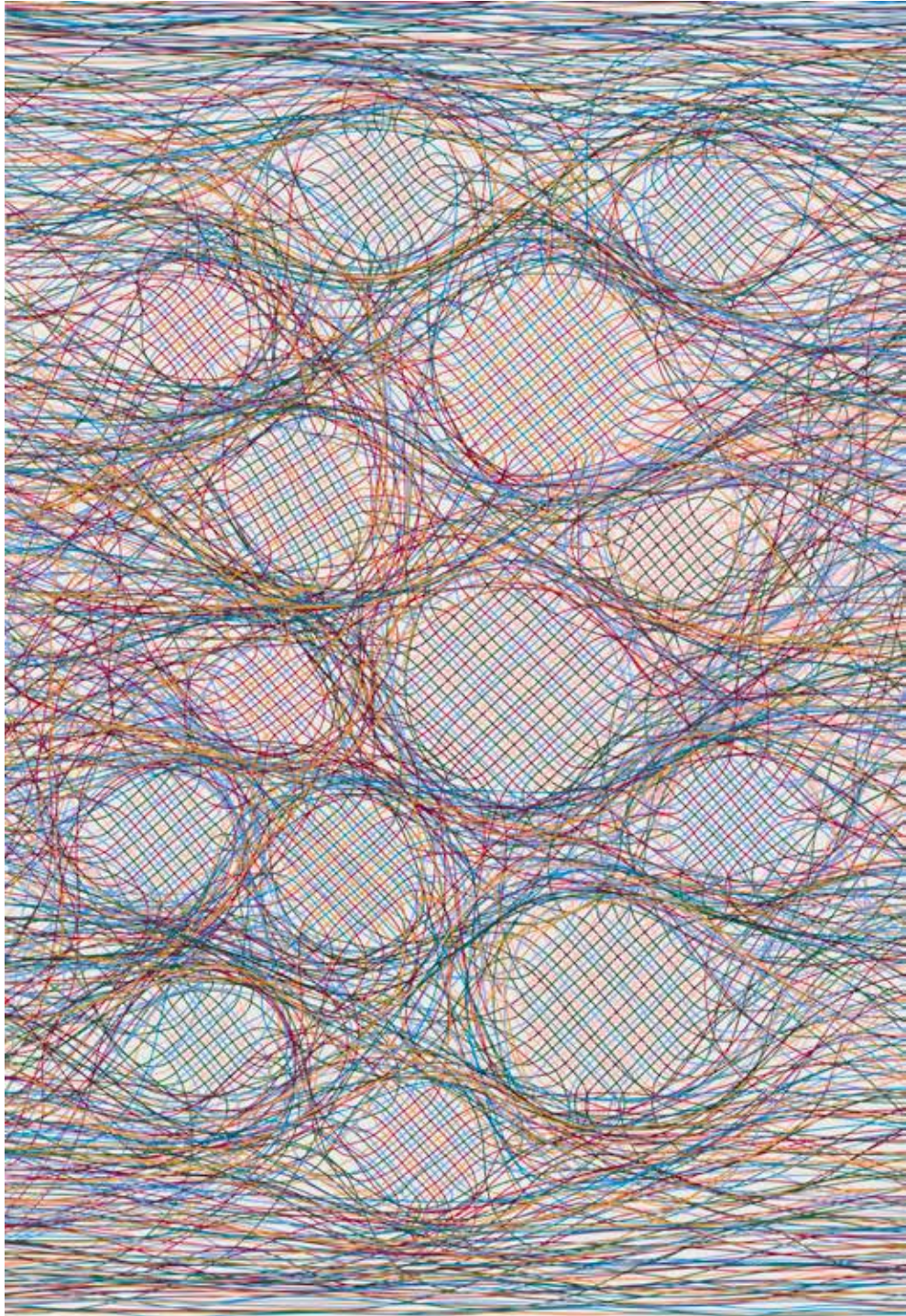


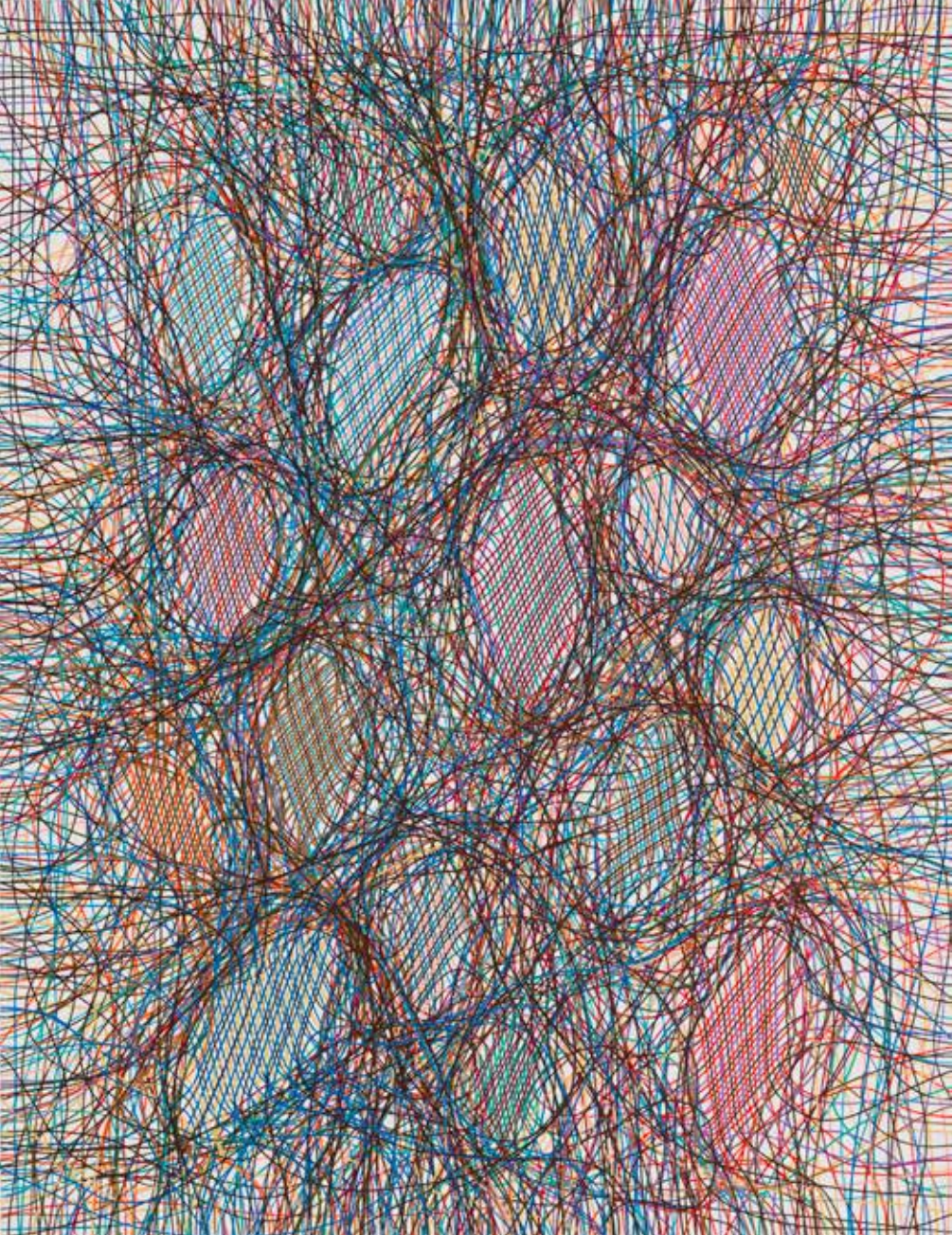


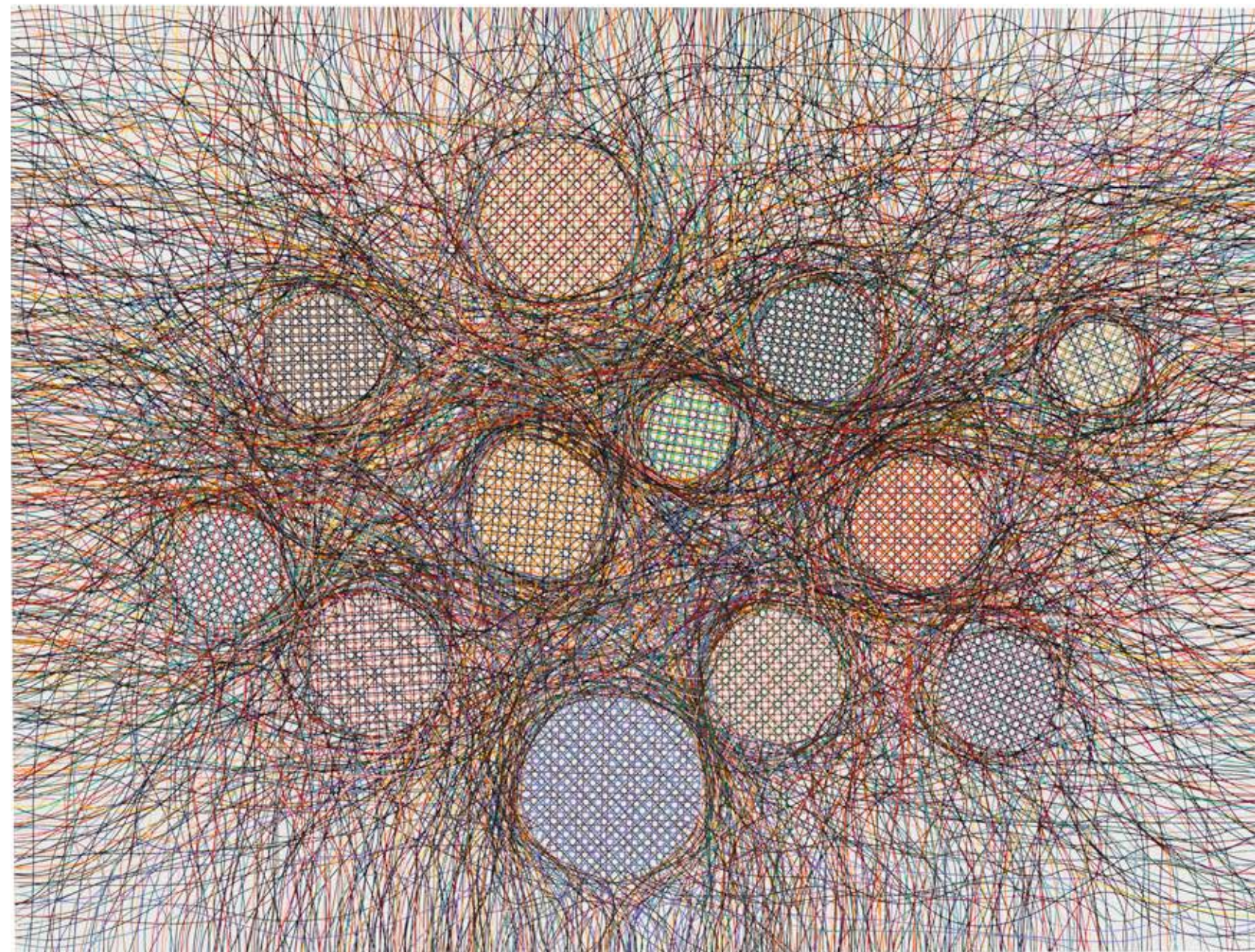


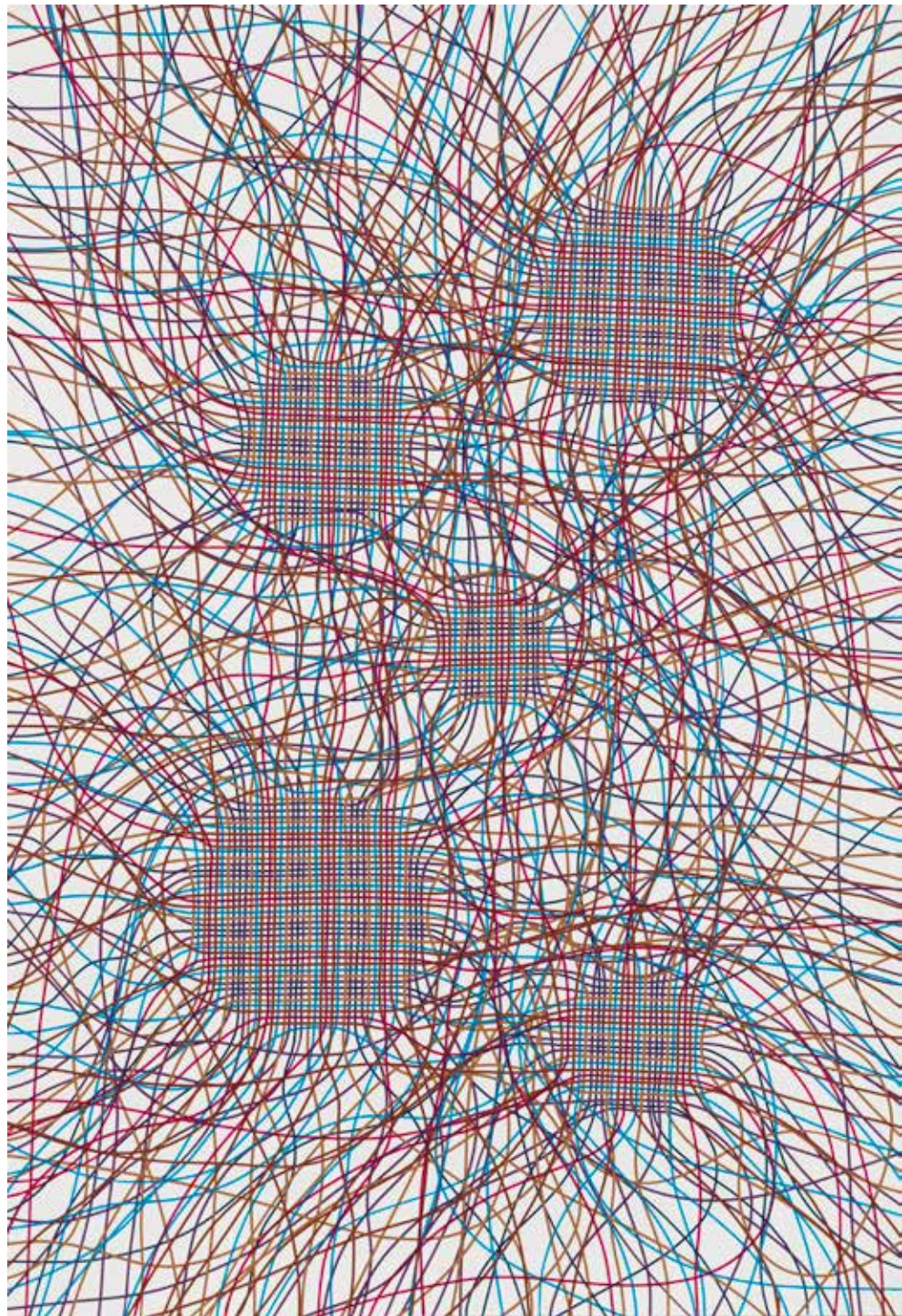


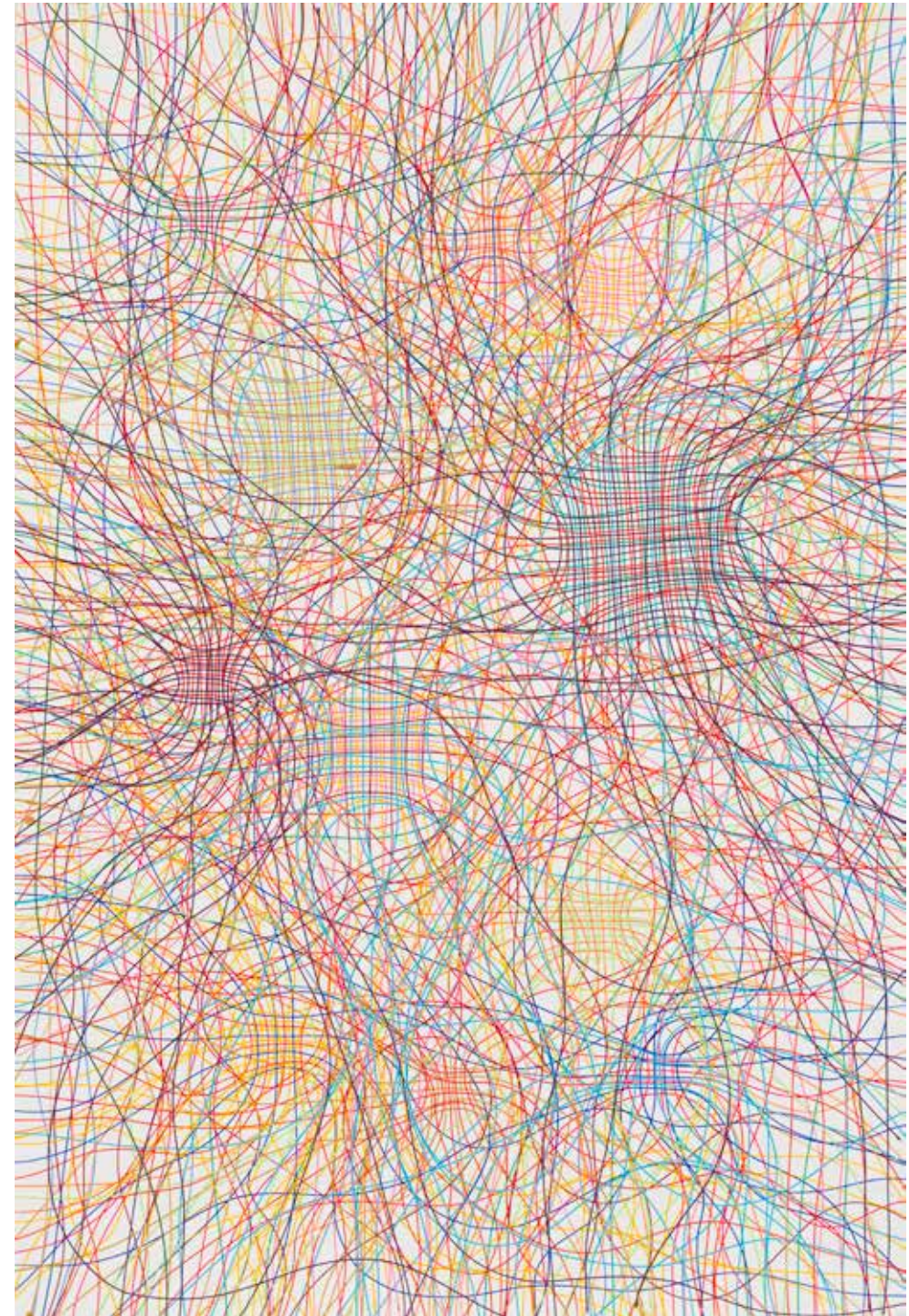














(left) **Untitled** 2012, Watercolour on Arches paper, 57 x 76 cm
 (right) **Untitled** 2012, Watercolour on Fabriano paper, 57 x 76 cm

BIOGRAPHY

BIOGRAPHY

- 1964 Born in Campinas, Brazil
- 2005 MFA, Visual Poetics, School of Communication and Arts, University of São Paulo, São Paulo, Brazil
- 1983 Graduate School, Artistic Education Professor, Fundação Armando Álvares Penteado, São Paulo, Brazil
- 2012 Lives and works in São Paulo, Brazil

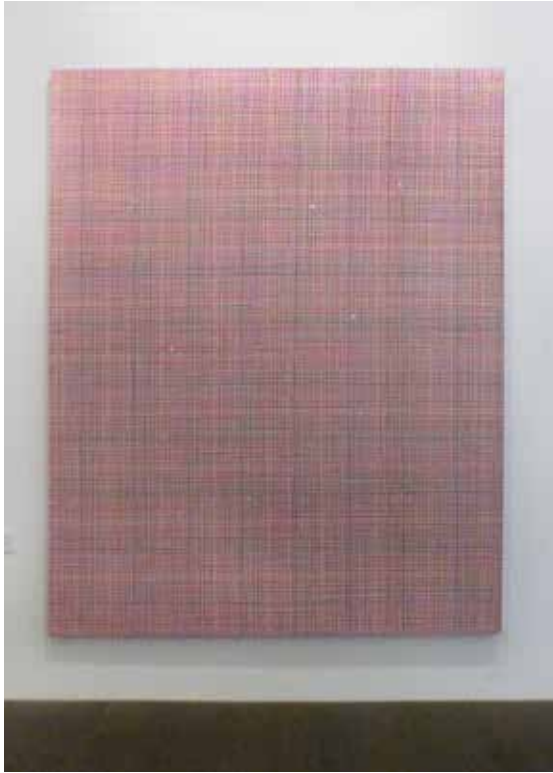
SELECTED SOLO EXHIBITIONS

- 2014 Galerie Andres Thalmann, Zurich, Switzerland
- 2013 Eleven Rivington Gallery, New York, USA
- 2012 Eleven Rivington Gallery, New York, USA
 Galeria Luisa Strina, São Paulo, Brazil
- 2011 Eleven Rivington Gallery, New York, USA
- 2009 Galeria Luisa Strina, São Paulo, Brazil
 Eleven Rivington Gallery, New York, USA
- 2008 Arco, Madrid, Spain
- 2007 Pinacoteca do Estado de São Paulo, São Paulo, Brazil
 Galeria Anna Niemeyer, Rio de Janeiro, Brazil
 Museu de Arte Moderna, Rio de Janeiro, Brazil
 Galeria Distrito Cu4tro, Madrid, Spain
- 2006 Galeria Luisa Strina, São Paulo, Brazil
- 2005 Galeria Luisa Strina, São Paulo, Brazil
- 2003 Instituto Tomie Ohtake, São Paulo, Brazil
 Museu de arte Moderna, São Paulo, Brazil
- 2002 Galeria Luisa Strina, São Paulo, Brazil
- 1998 Galeria Ana Maria Niemeyer, Rio de Janeiro, Brazil
- 1997 Galeria Luisa Strina, São Paulo, Brazil
- 1995 Galeria Luisa Strina, São Paulo, Brazil
- 1993 Galeria Luisa Strina, São Paulo, Brazil
- 1991 Thomas Cohn Arte Contemporânea, Rio de Janeiro, Brazil
- 1990 Galeria Luisa Strina, São Paulo, Brazil
- 1989 Thomas Cohn Arte Contemporânea, Rio de Janeiro, Brazil

SELECTED GROUP EXHIBITIONS

- 2013 *O to 60: Contemporary Art and Time*, North Carolina Museum of Art, Raleigh, USA
- 2012 *Cross-Border*, Galerie Andres Thalmann, St. Moritz, Switzerland
Material Occupation, University Art Museum, Albany, USA
- 2011 *Art Basel Miami Beach*, Galeria Luisa Strina, Miami, USA
- 2010 *Law of the Jungle*, Lehmann Maupin Gallery, New York, USA
Ponto de equilíbrio, Instituto Tomie Ohtake, São Paulo, Brazil
- 2009 *One Loses One's Classics*, White Flag Projects, New York, USA
Desenhos [Drawings]: A-Z, Museu da Cidade, Lisbon, Portugal
 Coleção Marcantônio Vilaça no MAC USP, São Paulo, Brazil
 Espaço Cultural Marcantônio Vilaça, Brasília, Brazil
- 2008 *Panorama dos Panoramas*, MAM, São Paulo, Brazil
Moderno ou Contemporâneo?, MAM, São Paulo, Brazil
 Eleven Rivington, New York, USA
Arte Contemporânea Brasileira - Doação Credit Suisse, Estação Pinacoteca, São Paulo, Brazil
Mam 60 anos, Oca, São Paulo, Brazil
Aquisições Recentes na Coleção João Satamini, MAC, Niterói, Brazil
- 2007 *Intimidades*, Jogos Perigosos, Galeria Marília Razuk, São Paulo, Brazil
80/90 Modernos, Pós-Modernos etc, Instituto Tomie Ohtake, São Paulo, Brazil
- 2006 *Paralela 2006*, São Paulo, Brazil
25 Artistas Pintura Escultura Desenho, Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil
Padrões e padronagens, Galeria Marília Razuk, São Paulo, Brazil
Coleção Gilberto Chateaubriand, Pinacoteca do Estado, São Paulo, Brazil

	<i>20 anos do clube de colecionadores de gravura do mam</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil		<i>Panorama da Arte Brasileira</i> , Museu de Arte Contemporânea do Centro Cultural Dragão do Mar, Fortaleza, Brazil		<i>Brasil: Imagens dos Anos 80 E 90</i> , Casas das Rosas, São Paulo, Brazil	Museu de Arte Moderna de São Paulo, Brazil
	<i>Sem Título/2006</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil		<i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna Aluisio de Magalhães, Recife, Brazil		<i>Além da Taprobana – a Figura Humana nas artes Plásticas dos Países de Língua Portuguesa</i> , Sociedade Nacional de Belas Artes, Lisbon, Portugal	Museu de Arte Moderna do Rio de Janeiro, Brazil
2005	<i>Retrato como Imagem do Mundo</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil		<i>XVI Mostra Internacional de Gravura da Cidade de Curitiba</i> , Curitiba, Brazil	1993	<i>Brasil: Imagens dos Anos 80 E 90</i> , Art Museum of the Americas, Washington, USA	Museu de Arte Contemporânea USP, São Paulo, Brazil
	<i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil	1999	<i>01</i> , Museu de Arte Moderna, São Paulo, Brazil		<i>Brasil: Imagens dos Anos 80 E 90</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	Museum of Fine Arts, Boston, USA
	<i>É hoje!</i> , Instituto Cultural Santander, Porto Alegre, Brazil	1998	<i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna, São Paulo, Brazil		<i>Brasil: Imagens dos Anos 80 E 90</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	North Carolina Museum of Art, Raleigh, USA
2004	<i>Desenhos, A-Z</i> , Coleção Madeira Corporate Services, Lisbon, Portugal		<i>No Limite da Forma</i> , Instituto Cultural Brasileiro, Berlin, Germany	1992	<i>Artistas na Coleção Gilberto Chateaubriand</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	Peter Stuyvesant Foundation, The Netherlands
	<i>Fragmentos e Souvenirs paulistanos</i> , Galeria Luisa Strina, São Paulo, São Paulo, Brazil		<i>Anos 90, Coleção Gilberto Chateaubriand</i> , Museu de Arte de São Paulo, Brazil	1991	<i>Artistas Contemporâneos no Engenho Central</i> , Piracicaba, São Paulo, Brazil	BIBLIOGRAPHY
	<i>Retratos</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil	1997	<i>No Limite da Forma</i> , Paço Imperial, Rio de Janeiro, Brazil		<i>Anistia Internacional</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	COHEN, Ana Paula. The Visit - Interview with Caetano de Almeida in The Visit, Galeria Luisa Strina, 2005
	<i>Fundação Sacatar</i> , Biblioteca Municipal de Itaparica, Bahia, Brazil		<i>No Limite da Forma</i> , Casa das Rosas, São Paulo, Brazil	1989	<i>Panorama da Arte Brasileira Atual</i> , Museu de Arte Moderna, São Paulo, Brazil	MOURA, Rodrigo. O lado de Fora da Abstração, in: O Mundo Plano, Instituto Tomie Ohtake, 2003
2003	<i>Marcantônio Vilaça: Passaporte Contemporâneo</i> , Museu de Arte Contemporânea Universidade de São Paulo, São Paulo, Brazil		<i>No Limite da Forma</i> , Palácio Das Artes, Belo Horizonte, Brazil	1988	<i>Salão de Ribeirão Preto</i> , Ribeirão Preto, Brazil	HERKENHOFF, Paulo, PEDROSA, Adriano, Marcas do corpo, dobras da alma. Texto Paulo Herkenhoff, Paulo Rogério de Oliveira Reis, Simone Landal, Adriano Pedrosa, Veronica Cordeiro, Geraldo Leão, Ana González, Milú Villela, Tadeu Chiarelli, Frederico Morais. São Paulo: Takano, 2000.
2002	<i>Coleção Padre Anchieta</i> , Pinacoteca do Estado, São Paulo, Brazil	1996	<i>No Limite da Forma</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	1985	<i>Exposições e Eventos</i> , Fundação Armando Álvares Penteado, São Paulo, Brazil	
2001	<i>Idéia Coletiva</i> , Galeria Camargo Vilaça, São Paulo, Brazil		<i>Beige</i> , Galeria Luisa Strina, São Paulo, Brazil		<i>A Sinhazinha, O Mulato, O Negão e o Carrasco</i> , Pinacoteca do Estado, São Paulo, Brazil	
	<i>Espelho Cego</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	1995	<i>Ouro do Artista</i> , Casa Triângulo, São Paulo, Brazil		Salão Paulista de Arte Contemporânea, São Paulo, Brazil	
	<i>A Figura na Arte Contemporânea</i> , Espaço Getúlio Vargas, São Paulo, Brazil		<i>Arte no Hospital</i> , Hospital da Universidade Federal de Uberlândia, Uberlândia, Brazil	ARTIST RESIDENCIES		
	<i>São ou não São Gravuras?</i> , Museu de Arte Moderna – Villa Lobos, São Paulo, Brazil		<i>Paisagem na Coleção Gilberto Chateaubriand</i> , Museu de Arte Moderna de Niterói, Rio de Janeiro, Brazil	2003	Sacatar Foundation, Salvador, Bahia, Brazil	
2000	<i>Khaj International Artists</i> , International Institute of Fine Arts, Modinagar, India		<i>Além da Taprobana – a Figura Humana nas artes Plásticas dos Países de Língua Portuguesa</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil	2000	Khaj International Artist, Institute of Fine Art, Modinagar, India	
	<i>Obra Nova</i> , Museu de Arte Contemporânea, São Paulo, Brazil		<i>Projeto Arte na Cidade</i> , Biblioteca do Campus Umuarama, Uberlândia, Brazil	1999	Cité Internationale des Arts, Paris, France	
	<i>Investigações: A Gravura Brasileira</i> , Instituto Cultural Itaú, São Paulo, Brazil	1994	<i>XI Mostra de Gravura da Cidade de Curitiba</i> , América, Brazil			SELECTED PUBLIC AND PRIVATE COLLECTIONS
	<i>Rosas Rosa, Emblemas e Movimentos</i> , Casa das Rosas, São Paulo, Brazil		<i>Projeto Leonilson</i> , Galeria Luisa Strina, São Paulo, Brazil			Association of Amigos da Pinacoteca do Estado, São Paulo, Brazil
	<i>Panorama da Arte Brasileira</i> , Museu de Arte Contemporânea de Niterói, Rio de Janeiro, Brazil		<i>Galeria Luisa Strina 20 Anos de Arte Brasileira</i> , Museu de Arte de São Paulo, Brazil			Collection of Banco Itaú, Brazil
			<i>Novas Aquisições na Coleção Gilberto Chateaubriand</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil			Collection of Bernardo Paz
						Collection of Dakis Joannou, Greece
						Collection of Gilberto Chateaubriand
						Collection of Marcantônio Vilaça
						Collection of João Carlos Figueiredo Ferraz
						INHOTIM, Minas Gerais, Brazil
						Instituto Tomie Ohtake, São Paulo, Brazil



IMPRESSUM

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(right, Installation view) **Cruzeiro** 2014, Acrylic on linen, 210 x 170 cm
 (left, Installation view) **Flores do deserto** 2013, Acrylic on canvas, 170 x 150 cm
 (below) The Artist and Carina Andres Thalmann and Laurant Y. Thalmann

