

galerie
andresthalmann

Caetano de Almeida
Recent Works

Exhibition 25 August - 28 October 2017



Magnifica 2016, Pollution on paper, 153 x 107 cm

CAETANO DE ALMEIDA

Seit der Eröffnung der ersten Einzelausstellung von Caetano de Almeida in Zürich und in der Schweiz sind genau drei Jahre verflossen. Nun bin ich ausserordentlich erfreut, dem international erfolgreichen brasilianischen Künstler eine zweite Einzelausstellung in Zürich zu widmen.

Caetano de Almeida, Jahrgang 1964, wurde inzwischen in zahlreiche Ausstellungen in Süd- und Nordamerika sowie in Europa gezeigt und seine Werke haben Eingang in zahlreiche Sammlungen gefunden. Eines der führenden Museen Lateinamerikas, das CACI – Centro de Arte Contemporânea Inhotim in Brumadinho, Brasilien, hat ihm 2016 sogar einen eigenen Raum gewidmet.

Die neue Zürcher Ausstellung unterstreicht wie vielfältig und faszinierend Caetano de Almeidas Arbeit ist. Die Werke sind sehr unterschiedlich, von farbenfroh bis schwarz-weiss, doch verbindet sie alle die Inspiration und Leidenschaft des Künstlers für sein Land Brasilien und dessen kulturelle und politische Entwicklung.

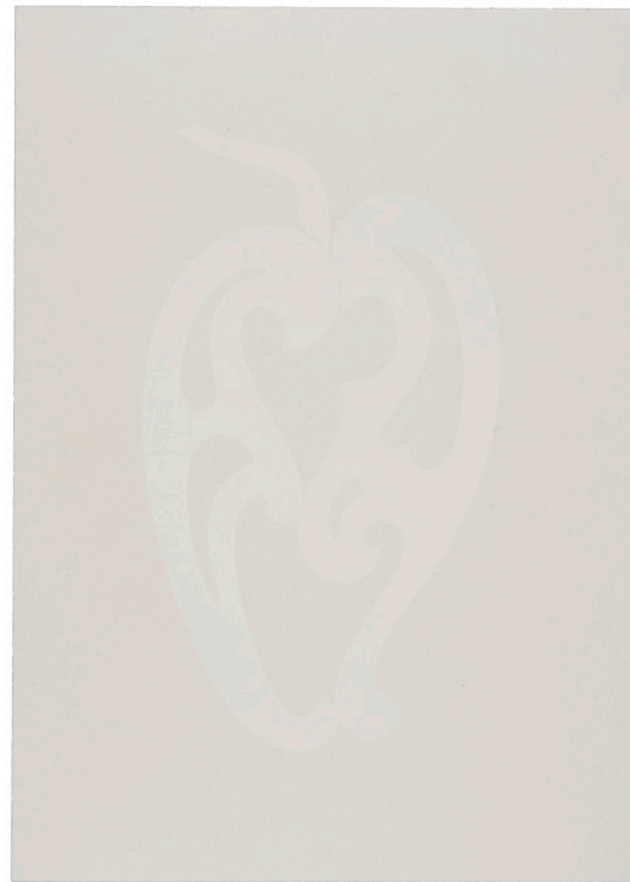
Besonders erfreut bin ich, Werke zeigen zu dürfen, die Caetano de Almeidas Schaffen in einer speziellen Art und Weise mit São Paulo – und stellvertretend sogar mit allen südamerikanischen Grossstädten – verbinden: Es sind die Pollution Paintings, die ich erstmals gesehen habe, als ich den Künstler 2011 in São Paulo besuchen durfte. Diese sensiblen Bilder mit ihrer betörenden Fragilität und Schönheit, gemischt mit dem Erlebnis der harten Realität dieser Grossstädte, aus denen die Werke entstanden sind, haben mich nachhaltig in ihren Bann gezogen. Die Pollution Paintings bilden die Luftverschmutzung in São Paulo ab. Sie entstehen, indem der Künstler die Leinwände der verschmutzten Luft vor seinem Atelier aussetzt. Es wirkt wie ein Wunder: Aus dem Schmutz entsteht frappierende Schönheit.

Caetano de Almeida verweist jedoch in seiner Kunst nicht nur auf die negativen Seiten der brasilianischen Lebenswirklichkeit, wie die Luftbelastung durch Verkehr und Industrie, sondern auch immer wieder auf deren farbenfrohe, lebensbejahende Seite. Nicht ohne Kritik rühmt er die kulturelle und politische Vergangenheit und Gegenwart seines Landes. Diese intensive und reflektierte Auseinandersetzung mit Brasilien hat Caetano de Almeida zu einem der wichtigsten brasilianischen Gegenwartskünstler gemacht, zu einem unverzichtbaren Teil der kulturellen Gegenwart seines Landes.

Ich freue mich sehr, Ihnen durch diese ausserordentliche Ausstellung ein Stück aktuelle südamerikanische Kunst näher bringen zu dürfen. Beim Künstler möchte ich mich von Herzen für die wundervollen Arbeiten und seine unermüdliche Hingabe und Freundschaft bedanken.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



CAETANO DE ALMEIDA

Three years ago exactly, Caetano de Almeida's first solo exhibition was launched at my gallery in Zürich and in Switzerland. Now it gives me extraordinary pleasure to dedicate another solo show to this internationally successful Brazilian artist.

Caetano de Almeida was born in 1964. His works have been on display in numerous museums and galleries in South and North America, and in Europe. Many of his pieces now feature in art collections. In 2016, a leading Latin American museum, CACI – Centro de Arte Contemporânea Inhotim in Brumadinho, Brazil, dedicated an entire gallery to his works.

Our new exhibition in Zürich underscores the complexity and fascination of his work. What runs through his highly diverse pieces – brightly coloured or black-and-white – is the inspiration the artist draws from his country, and his fascination with Brazil and the cultural and political development of his country.

I am particularly pleased to be able to show Caetano de Almeida's Pollution Paintings. They highlight the artist's special relationship to São Paulo, which perhaps stands for all big Latin American cities. Since I first saw these pieces during a visit to his studio in 2011, I have been captivated by their sensitivity and fragile beauty, which stands in stark contrast to the harsh realities of the metropolis from which they emerged. Reflecting São Paulo's air pollution due to traffic and industry, the Pollution Paintings are the result of the exposure of canvases to the dirty air outside the artist's studio. The dirt has given rise to strikingly attractive works of art, almost miraculously so.

Without overlooking such negative issues, many of Caetano de Almeida's other works praise Brazil's cultural and political past and present, and the colourful and life-affirming aspects of his country. His deep and considered passion for the land of his birth is why Caetano de Almeida has become one of Brazil's most important contemporary artists, and an indispensable part of its culture.

It gives me great pleasure that I am able to bring to you a portion of current Latin American art in this exhibition and I am deeply grateful to the artist – both for his wonderful works and for his tireless commitment and friendship.

Carina Andres Thalman

Carina Andres Thalmann
Galerie Andres Thalmann

Caetano de Almeida

Recent Works

Die Farbe ist ungewöhnlich – leuchtendes Fuchsiarot – und doch erkennt man in den Mustern der kleinformigen Acrylbilder sofort jene Rohrgeflechte, wie sie für die Sitze von Kaffeehausstühlen typisch sind. Die charakteristischen Muster lassen beim Betrachten eine Welt aus Behaglichkeit und Eleganz erstehen, aus Kaffeegenuss, Plauderei und Zeitungslektüre. Doch etwas irritiert, und es ist nicht nur die grelle Farbigkeit. In den gemalten Geflechtern finden sich Verschiebungen, Deformierungen, sogar Risse, Löcher, enorme Kahlstellen.

Caetano de Almeida befasst sich in seinem Werk mit Strukturen und Mustern. Ob komplexe Rohrgeflechte, duftige Wäschestreifen oder farbenfrohe Webmuster: der brasilianische Künstler ist ein Meister darin, mehrschichtige Gefüge in Malerei zu übersetzen. Die Leinwand ist sein Webstuhl, auf dem er mit Pinsel und Acrylfarbe vielschichtige Muster entstehen lässt, in denen sich technische Präzision mit intensiver Farbigkeit verbindet. Die Liebe des Künstlers zur Mathematik spricht aus diesen Werken ebenso wie eine grosse Leidenschaft für die Welt der Kleider und Moden aber auch ein Interesse an gesellschaftlichen Fragen.

Caetano de Almeida zählt zu den international bekanntesten brasilianischen Künstlern. 1964 in São Paulo geboren, wächst er in Campinas auf, einer Stadt etwa 100 km nördlich von São Paulo, die dem jungen Kulturhungrigen kaum Nahrung bietet. Er vertieft sich in Lexika und Bücher und begeistert sich für mathematische Probleme und intelligente Rätsel und Paradoxien, für die Konstruktion von Räumen und Spiegelungen. Zu den prägenden Leseerfahrungen de Almeidas gehört Edwin A. Abbotts Novelle „Flatland“ aus dem Jahr 1884, die sowohl mathematischer Essay als auch Satire auf die Viktorianische Gesellschaft ist. Die Faszination für mathematische Konstruktionen ist wie ein roter Faden in das Werk des Künstlers eingewoben. Er male, sagt Caetano de Almeida, wie ein Mathematiker, der versuche eine besonders elegante Gleichung zu formulieren.

Neben der exakten Wissenschaft der Mathematik ist es die flirrende Welt der Mode, die starken Einfluss auf das Werk Caetano de Almeidas hat. Bereits als Knabe faszinieren

ihn die farbenfrohen Trachten seiner Heimat Brasilien. Studienaufenthalte führen den jungen Künstler nach Paris und nach Indien. An der Seine taucht er in die Welt der Mode mit ihren zahlreichen raffinierten Codes ein. Auf dem indischen Subkontinent lernt er Kleider kennen, die ihn mit ihrer Farbigkeit betören und die zugleich als Wegweiser im sozialen Leben dienen. Die streng geordnete indische Gesellschaft kennt bis heute Muster und Stoffe, die bestimmten Kasten vorbehalten sind. Das Kleid als Chiffre ist etwas, das Caetano de Almeida interessiert. „Kleider“, so sagt er, „umgeben uns wie Filter unserer Körper, sie reflektieren die Kultur in der wir leben und unseren Geist.“

Caetano de Almeida, der 2005 sein Studium an der Universität von São Paulo mit einem Master of Fine Arts abgeschlossen hat, ist heute in grossen Galerien und Kunsthäusern in den USA und in Europa präsent. Seine Werke sind anspruchsvoll aber auch sehr ansprechend, vereinen Lust an der Farbe mit technischer Virtuosität. Caetano de Almeida arbeitet freihändig. Lediglich Bleistiftzeichnungen gehen den gemalten Webfäden und Flechtstrukturen voraus. Im Malakt selbst verwendet der Künstler keine Hilfsmittel, ausser grosser Sorgfalt, Geduld und absoluter Hingabe an seine Malerei.

In den gemalten Geweben wird schliesslich auch eine intensive Auseinandersetzung mit Kunst- und Kulturgeschichte lesbar. So spricht de Almeidas Beschäftigung mit exakten Strukturen, rhythmischen Wiederholungen und farbigen Rastern von einer Verwandtschaft mit dem Konstruktivismus. Allerdings verhält sich der brasilianische Maler wie ein aufmüpfiger Spross einer ehrwürdigen Sippe, reisst er doch in seine sorgsam „gewebten“ Mustern immer wieder klaffende Löcher. Diese bewusst inszenierten Lücken haben eine Doppelfunktion: Sie betonen die Perfektion des gemalten Musters und sie bieten sich als Ausgangspunkt an, um über die Tragfähigkeit gesellschaftlicher Strukturen nachzudenken.

Alice Henkes



Caetano de Almeida

Recent Works

The bright fuchsia red colour is unusual but the patterning is a clear allusion to coffee-house chairs and their woven cane seat panels. The characteristic grid-like patterns in the small-format acrylic paintings evoke a world of ease and elegance, of fragrant coffee, leisurely conversations and rustling newspapers. And yet there are irritants here that go beyond the vibrant colour. The painted mesh is deformed, torn even, and there are gaping holes.

Caetano de Almeida's works are shot through with patterns and complex structures which the Brazilian artist is a master in translating into painting – be that in his images of woven cane, of semi-transparent, often brightly coloured bands of household linen and other textiles. The canvas is the loom on which his brush and acrylic paints weave intricate patterns, and where technical precision and intense colour come together. These works express not only the artist's love of mathematics, but also his great passion for fashion and garments, and his profound interest in social issues.

One of Brazil's best-known international artists, Caetano de Almeida was born in São Paulo in 1964, and raised in Campinas, a large city some 60 miles to the north of his birthplace. Campinas held little inspiration for the youth who was hankering for cultural stimulation. Instead, he began to immerse himself in books and encyclopedias, and became intrigued by mathematical problems, paradoxes and intelligent puzzles, and by the construction of spaces and reflections. A seminal reading experience was Edwin A. Abbott's novella, Flatland, a satirical essay on mathematics and Victorian society published in 1884. The artist's fascination with mathematical constructions is the common thread that runs through all his works. Of himself he has said that he paints like a mathematician seeking to formulate a particularly elegant equation.

Alongside the exact science of mathematics, de Almeida's work has also been strongly influenced by the scintillating world of fashion. He has always been attracted to Brazil's colourful

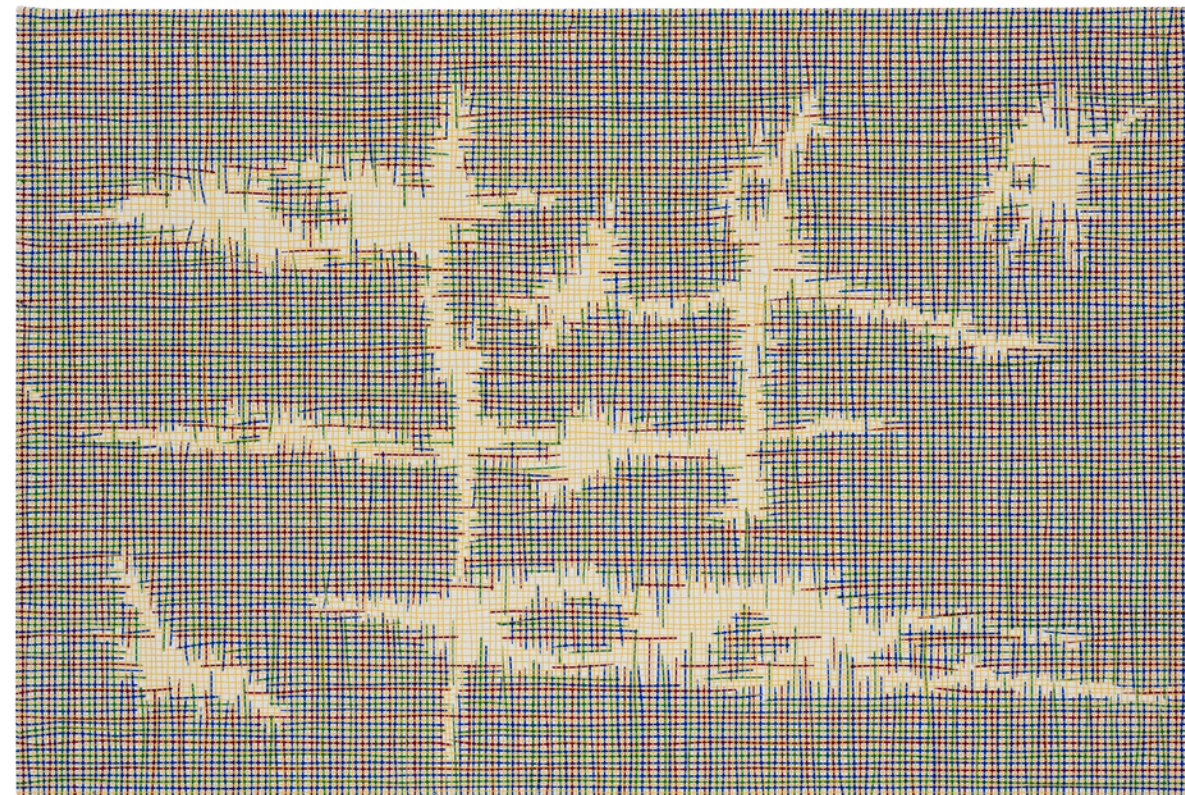
traditional dresses. When he travelled to study in Paris and India as a young artist, he immersed himself in the world of fashion and its countless sophisticated codes on the banks of the Seine River. On the Indian subcontinent, he came across garments whose colours enchanted him and that held clues to the wearer's social position. Caste-specific patterns and fabrics still remain in use in India's strictly hierarchical societies and the garment as a cipher or code continues to interest de Almeida: 'Clothes,' he says, 'enclose our bodies like a filter. Clothes reflect our spirit and the culture we live in.'

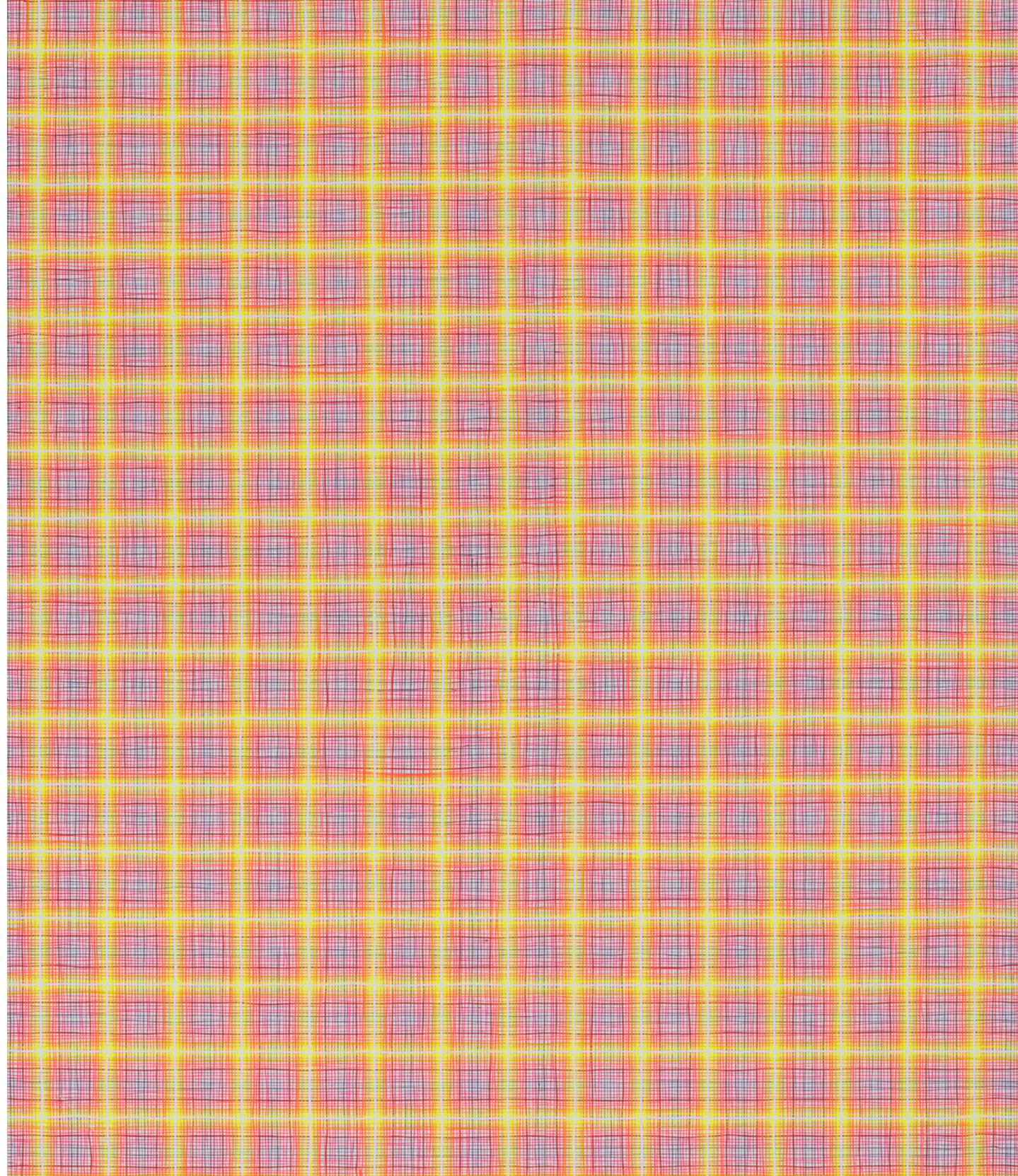
Caetano de Almeida lives and works in São Paulo, Brazil. He graduated from the University of São Paulo as a Master of Fine Arts in 2005; his works have been shown at major art galleries and museums in Europe and the U.S.

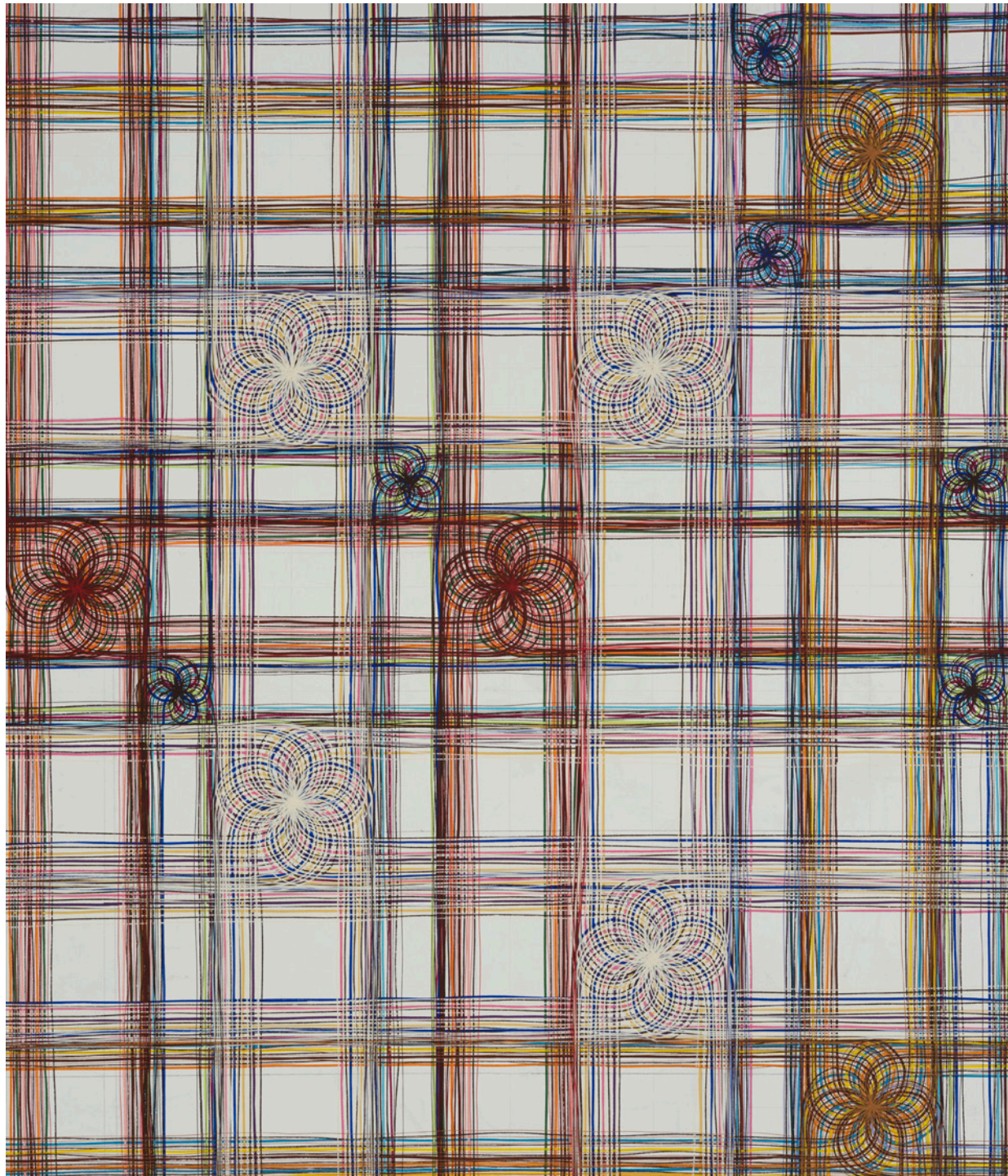
Greatly appealing, yet challenging as well, his pieces combine the artist's delight in colour and great technical virtuosity. Working free-hand from his pencil drawings, de Almeida patiently and painstakingly creates paintings of filaments, threads and weavings that are testament to the utter dedication that he brings to his art.

His textile paintings, finally, also express de Almeida's profound interest in the history of art and culture. His focus on precise structures, rhythmic repetitions and colour grids harks back to Constructivism. Even so, the Brazilian painter is something of a 'black sheep' in that venerable school given that his delicately 'woven' patterns frequently feature gaping holes. There is a two-fold function to such deliberate lacunae. For one thing, they underscore the painterly perfection of his work and they may also inspire reflections on the resilience of our social structures.

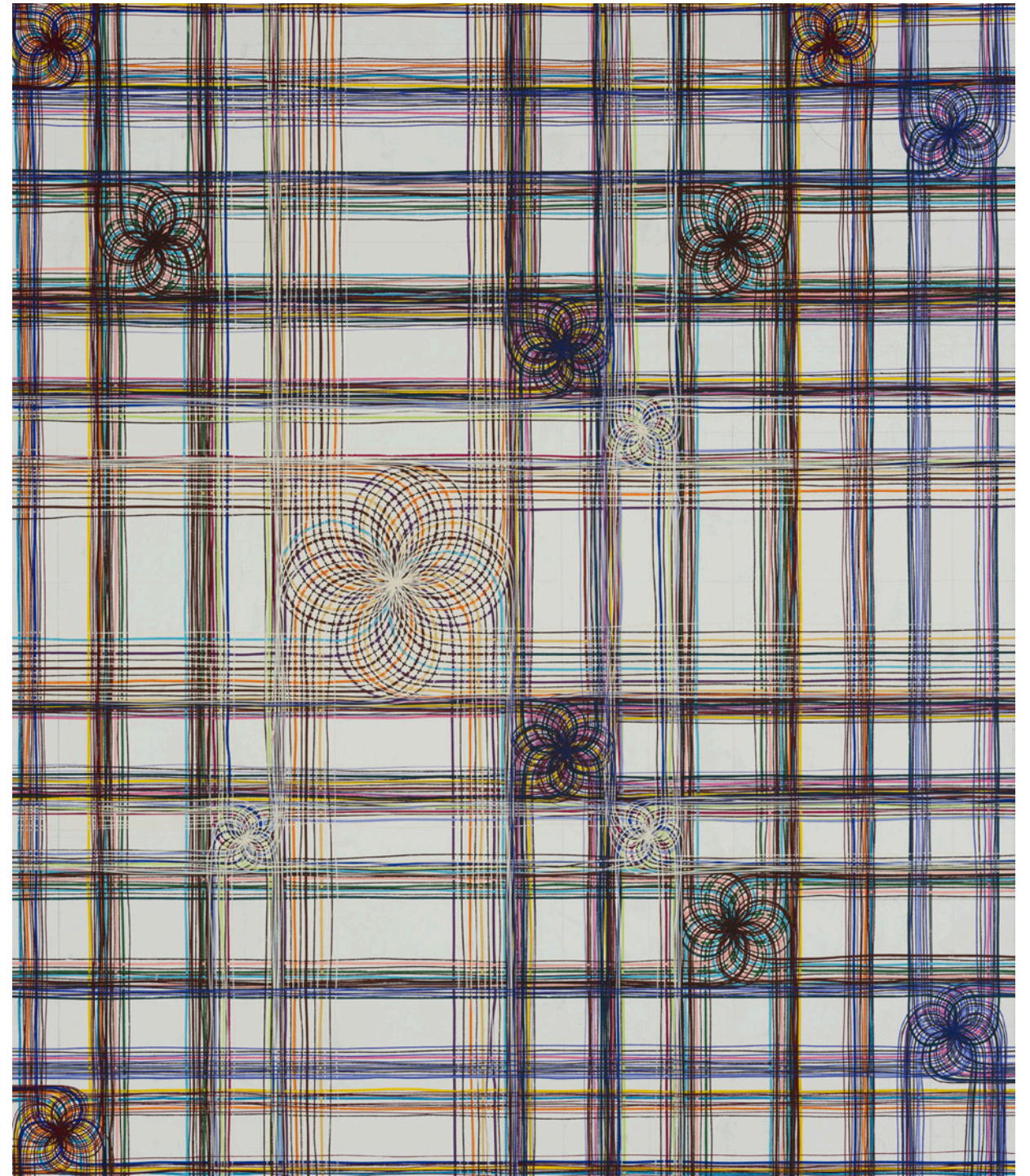
Alice Henkes







Florido 2017, Acrylic on canvas, 140 x 120 cm



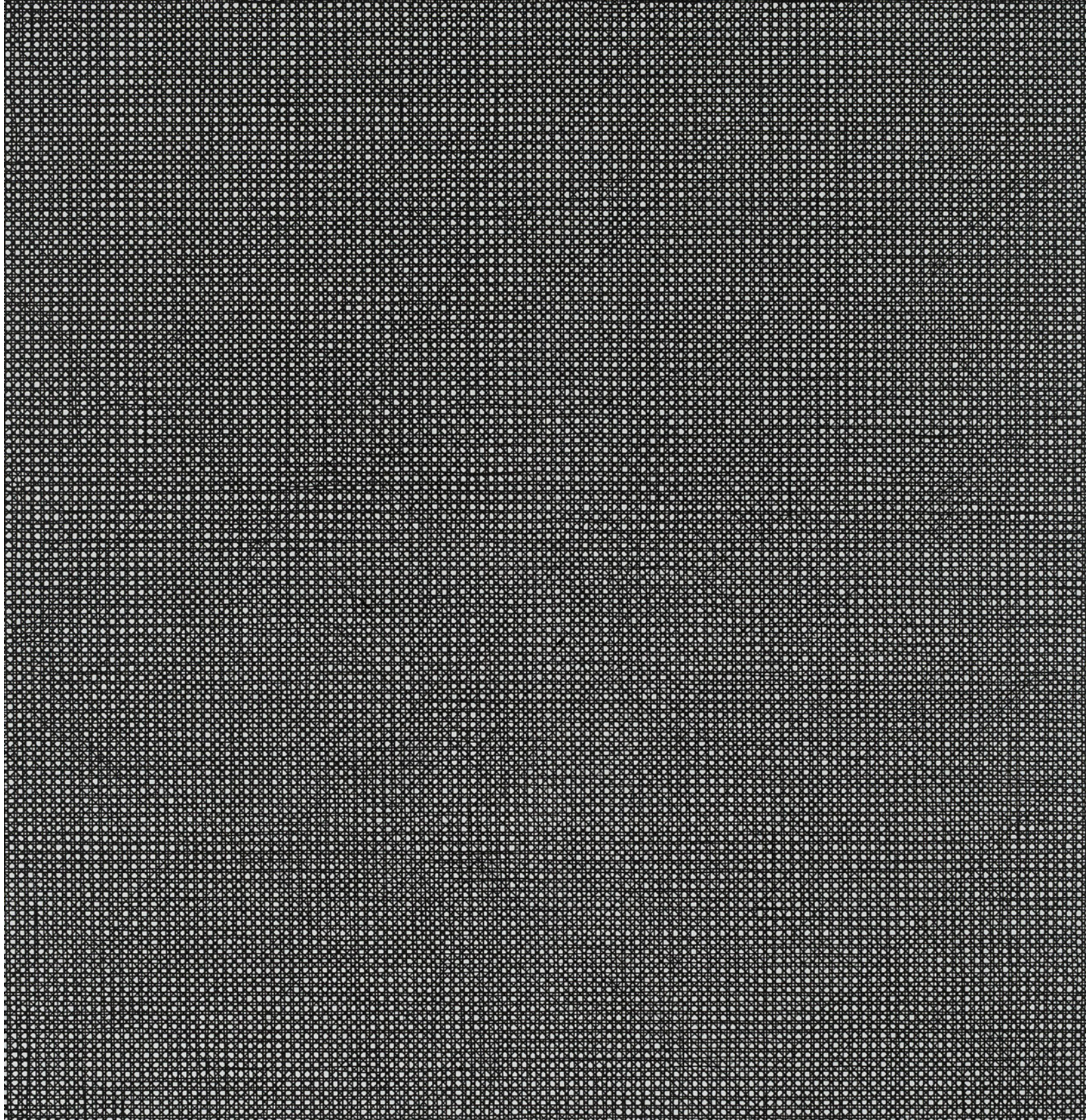
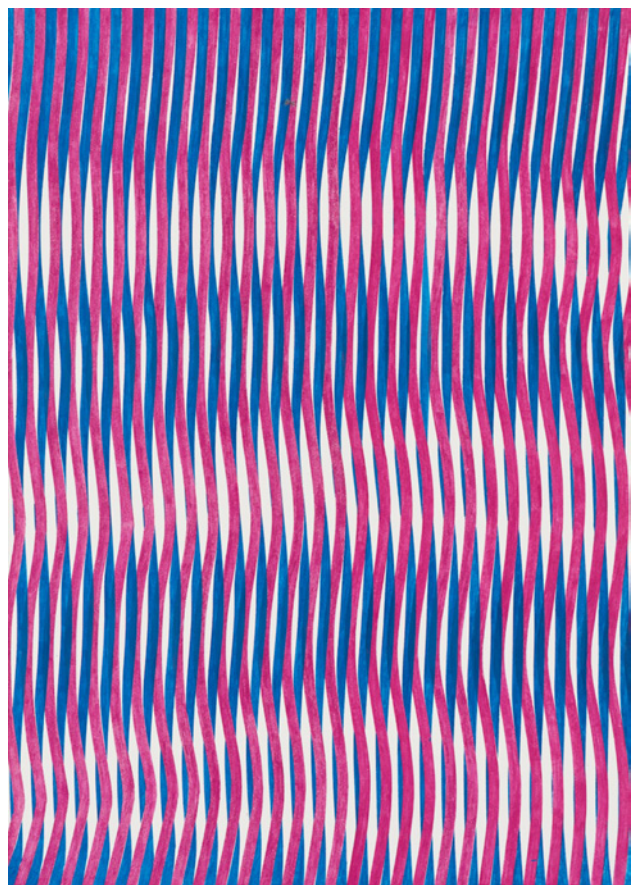
Jardim Noturno 2017, Acrylic on canvas, 140 x 120 cm

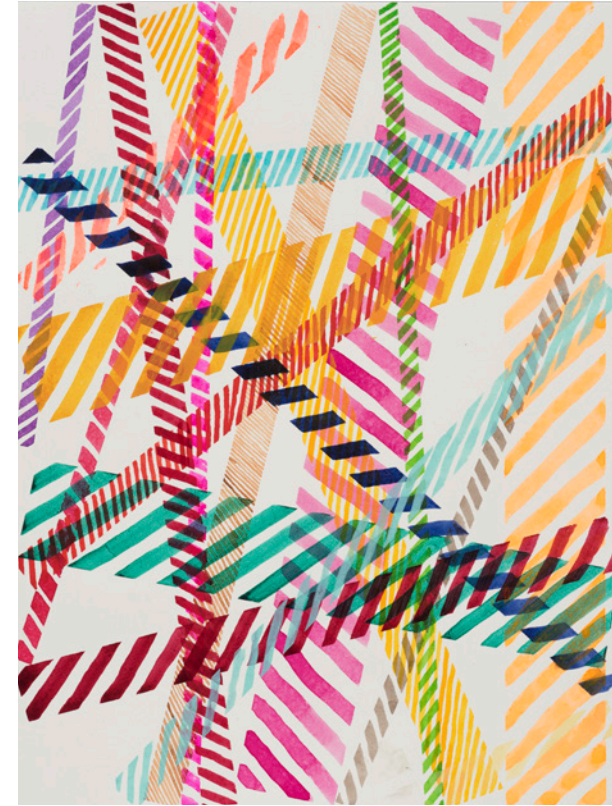




(left) **Coffret nr 33** 2015, Coloured pencil on paper, 77 x 57.5 cm. (right) **Coffret nr 21** 2015, Coloured pencil on paper, 41 x 31 cm

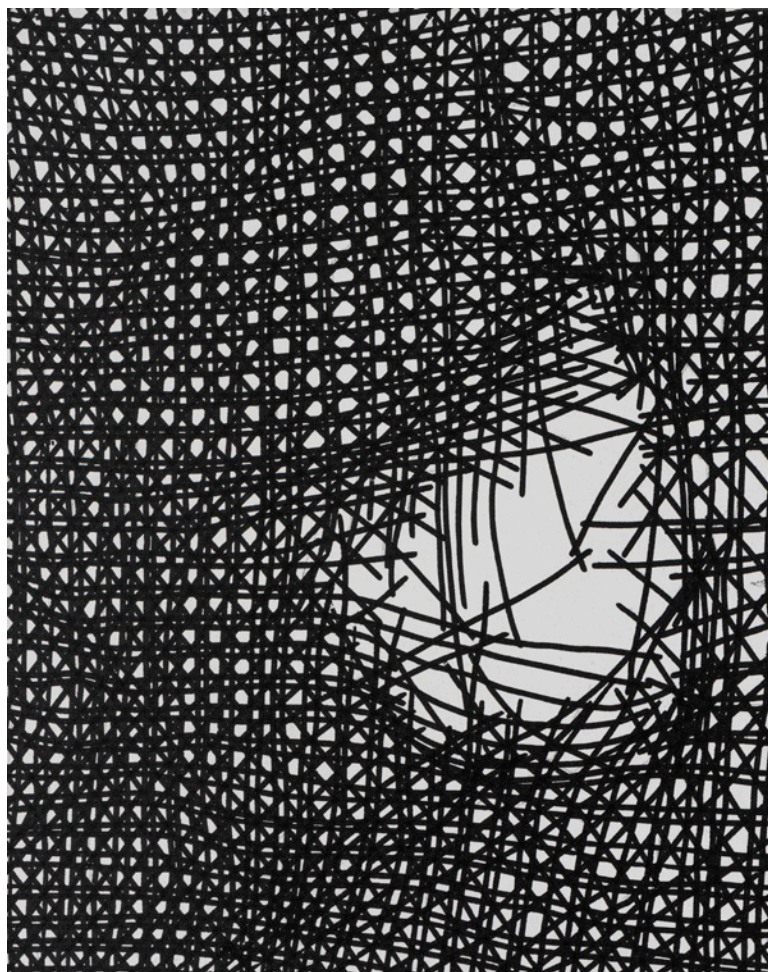
(left) **Festa do Divino VIII** 2017, Acrylic on paper, 41 x 31 cm (right) **Festa do Divino IV** 2017, Acrylic on paper, 41 x 31 cm



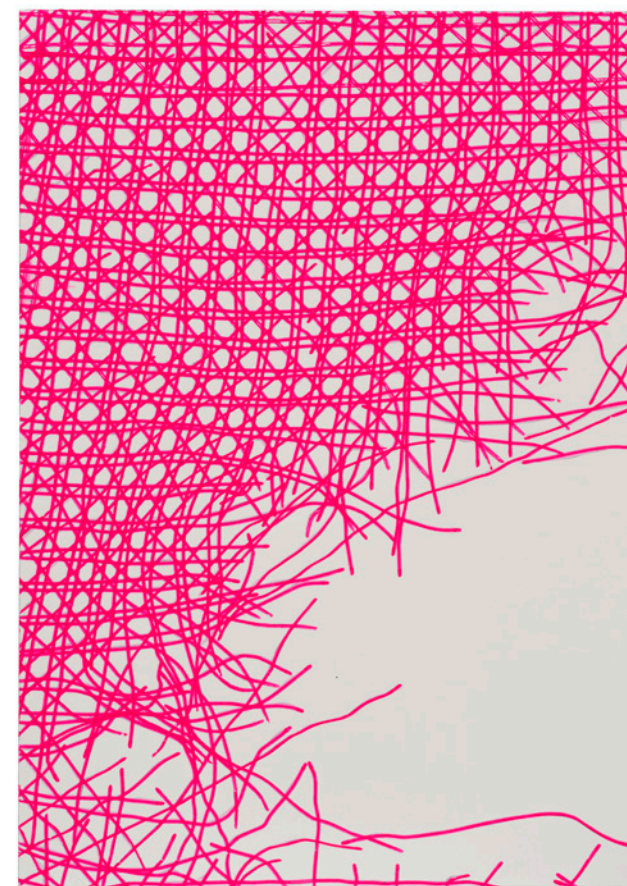


(left) **Festa do Divino III** 2017, Acrylic on paper, 41 x 31 cm (right) **Festa do Divino II** 2017, Acrylic on paper, 41 x 31 cm

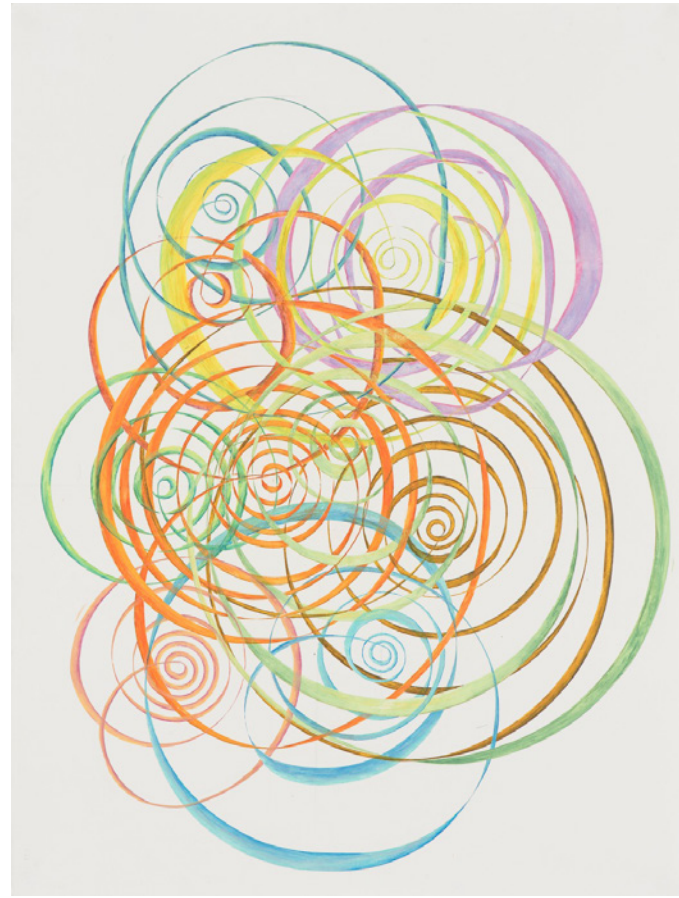
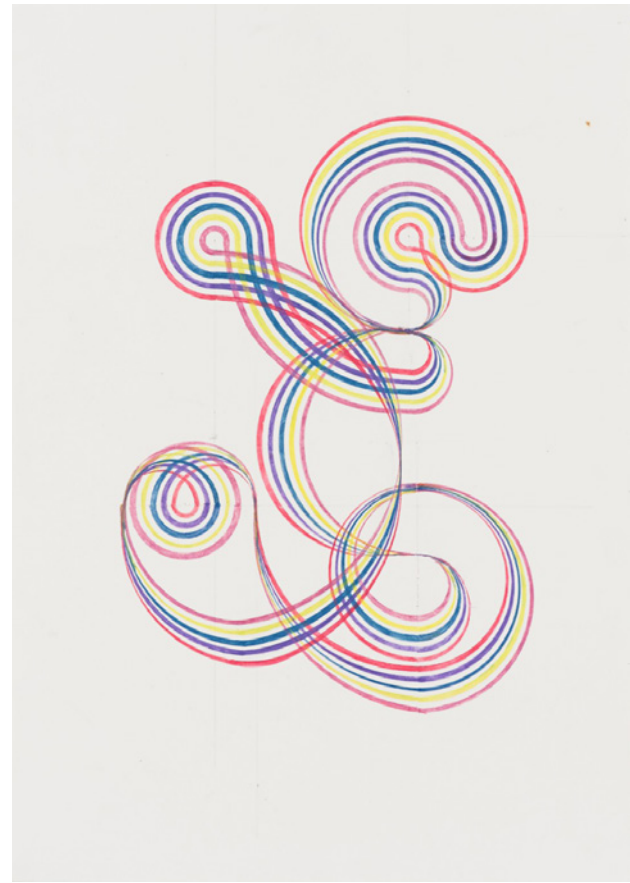
Festa do Divino I 2017, Acrylic on paper, 41 x 31 cm.



CAP-002 2016, Resin and pigment on canvas, 50 x 40 cm

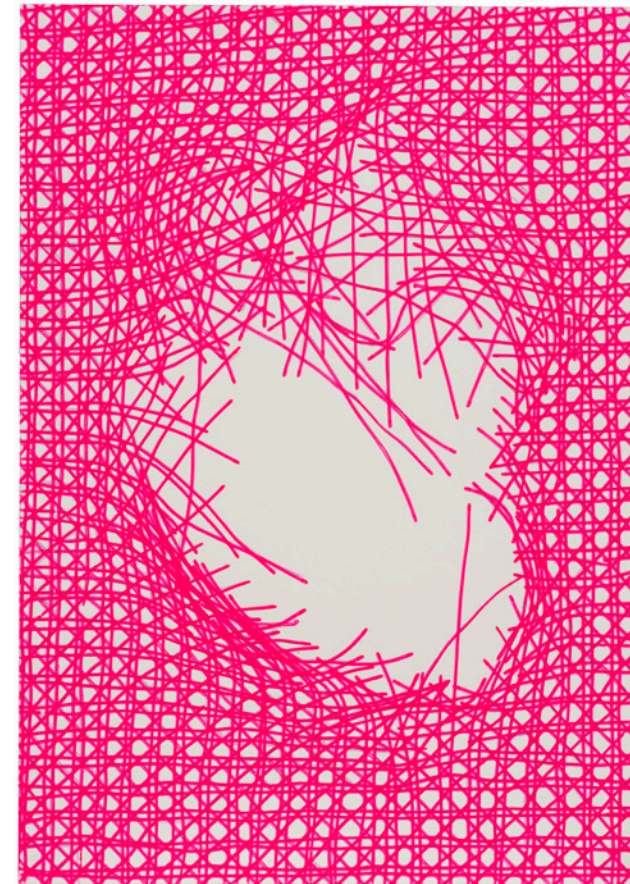


(left) CAP-004 2017, Acrylic on paper, 51 x 36 cm. **(right) CAP-007** 2017, Acrylic on paper, 51 x 36 cm

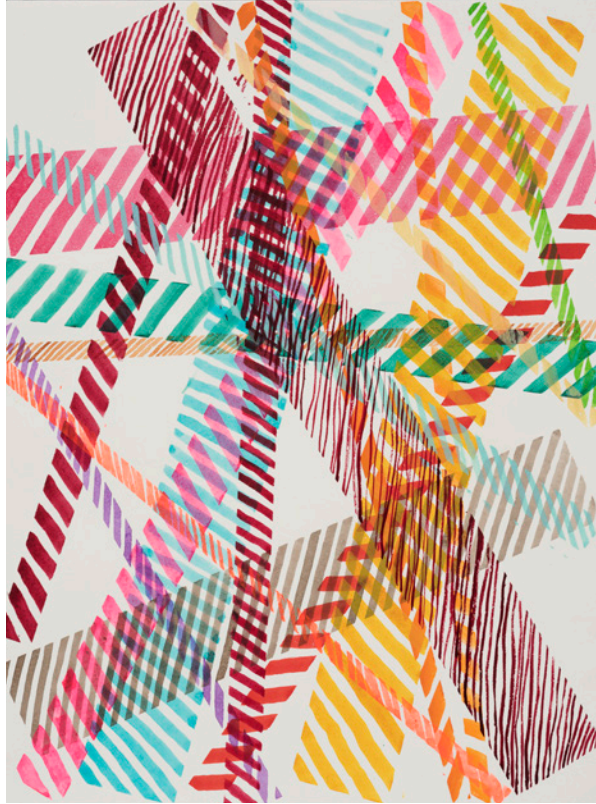


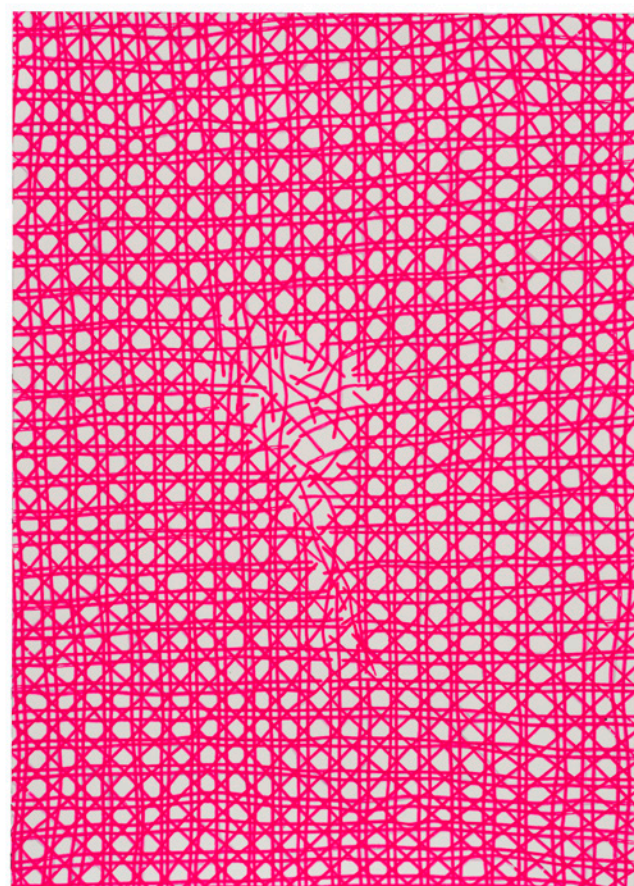
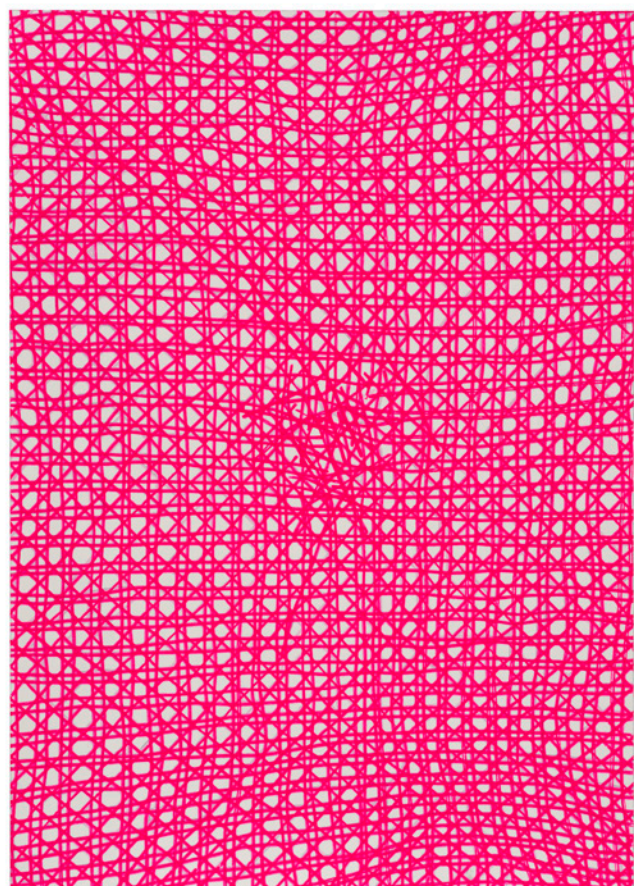


Festa do Divino VII 2017, Acrylic on paper, 41 x 31 cm



(left) CAP-002 2017, Acrylic on paper, 51 x 36 cm. (right) CAP-008 2017, Acrylic on paper, 51 x 36 cm





(left) **CAP-003** 2017, Acrylic on paper, 51 x 36 cm. (right) **CAP-001** 2017, Acrylic on paper, 51 x 36 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

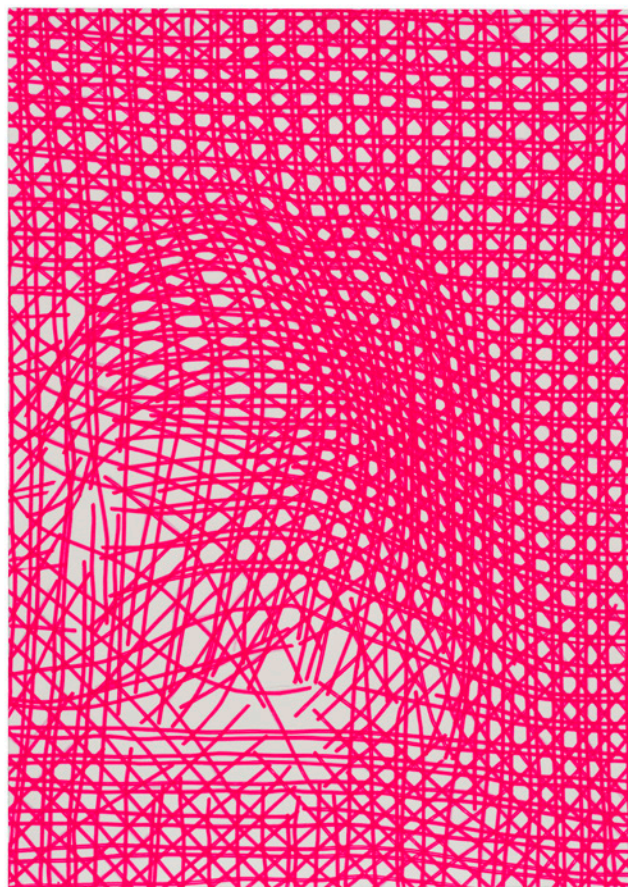
SELECTED SOLO EXHIBITIONS

- 2017 Galerie Andres Thalmann, Zurich, Switzerland
11R Gallery, New York, USA
- 2016 Galeria Luisa Strina, São Paulo, Brazil
- 2015 Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil
Galerie Anne Villepoix, Paris, France
- 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

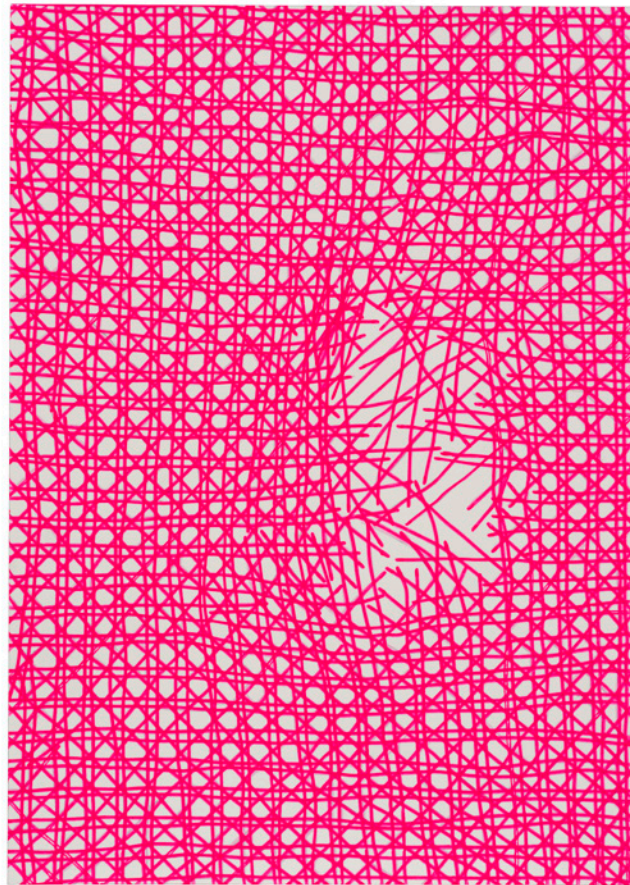
- 1989 Thomas Cohn Arte Contemporânea, Rio de Janeiro, Brazil

SELECTED GROUP EXHIBITIONS

- 2017 *Modos de Ver o Brasil: Itaú Cultural 30 anos*, OCA Ibirapuera, São Paulo, Brazil
O MAC USP no Século XXI: A Era dos Artistas, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil
- 2016 *Por aqui tudo é novo*, CACI Centro de Arte Contemporânea Inhotim, Brumadinho, Brazil
A Cor do Brasil: de Visconti a Volpi, de Sued a Milhazes, Museu de Arte do Rio (MAR), Rio de Janeiro
O Estado da Arte, Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil
- 2014 *Eu represento os artistas*, Revisited, Galeria Luisa Strina, São Paulo, Brazil
Guignard e o Oriente, entre Rio e Minas, MAR - Museu de arte do Rio de Janeiro, Rio de Janeiro, Brazil
Histórias Mestiças, Instituto Tomie Ohtake, São Paulo, Brazil
- 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	<i>Panorama dos Panoramas</i> , MAM, São Paulo, Brazil <i>Moderno ou Contemporâneo?</i> , MAM, São Paulo, Brazil Eleven Rivington, New York, USA <i>Arte Contemporânea Brasileira - Doação Credit Suisse</i> , Estação Pinacoteca, São Paulo, Brazil <i>Mam 60 anos</i> , Oca, São Paulo, Brazil <i>Aquisições Recentes na Coleção João Satamini</i> , MAC, Niterói, Brazil	2002	<i>Coleção Padre Anchieta</i> , Pinacoteca do Estado, São Paulo, Brazil
2007	<i>Intimidades, Jogos Perigosos</i> , Galeria Marília Razuk, São Paulo, Brazil <i>80/90 Modernos, Pós-Modernos etc.</i> , Instituto Tomie Ohtake, São Paulo, Brazil	2001	<i>Idéia Coletiva</i> , Galeria Camargo Vilça, São Paulo, Brazil <i>Espelho Cego</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil <i>A Figura na Arte Contemporânea</i> , Espaço Getúlio Vargas, São Paulo, Brazil <i>São ou não São Gravuras?</i> , Museu de Arte Moderna – Villa Lobos, São Paulo, Brazil
2006	<i>Paralela 2006</i> , São Paulo, Brazil <i>25 Artistas Pintura Escultura Desenho</i> , Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil <i>Padrões e padronagens</i> , Galeria Marília Razuk, São Paulo, Brazil <i>Coleção Gilberto Chateaubriand</i> , 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>Sem Título/2006</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil	2000	<i>Khoj International Artists</i> , International Institute of Fine Arts, Modinagar, India British Council, New Delhi, India <i>Obra Nova</i> , Museu de Arte Contemporânea, São Paulo, Brazil <i>Investigações: A Gravura Brasileira</i> , Instituto Cultural Itaú, São Paulo, Brazil <i>Rosas Rosa, Emblemas e Movimentos</i> , Casa das Rosas, São Paulo, Brazil <i>Panorama da Arte Brasileira</i> , Museu de Arte Contemporânea de Niterói, Rio de Janeiro, Brazil <i>Panorama da Arte Brasileira</i> , Museu de Arte Contemporânea do Centro Cultural Dragão do Mar, Fortaleza, Brazil <i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna Aluisio de Magalhães, Recife, Brazil <i>XVI Mostra Internacional de Gravura da Cidade de Curitiba</i> , Curitiba, Brazil <i>01</i> , Museu de Arte Moderna, São Paulo, Brazil
2005	<i>Retrato como Imagem do Mundo</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil <i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil <i>É hoje!</i> , Instituto Cultural Santander, Porto Alegre, Brazil	1999	<i>Panorama da Arte Brasileira</i> , Museu de Arte Moderna, São Paulo, Brazil
2004	<i>Desenhos, A-Z</i> , Coleção Madeira Corporate Services, Lisbon, Portugal <i>Fragmentos e Souvenirs paulistanos</i> , Galeria Luisa Strina, São Paulo, São Paulo, Brazil <i>Retratos</i> , Museu de Arte Moderna de São Paulo, São Paulo, Brazil <i>Fundação Sacatar</i> , Biblioteca Municipal de Itaparica, Bahia, Brazil	1998	<i>No Limite da Forma</i> , Instituto Cultural Brasileiro, Berlin, Germany <i>Anos 90, Coleção Gilberto Chateaubriand</i> , Museu de Arte de São Paulo, Brazil
2003	<i>Marcantônio Vilaça: Passaporte Contemporâneo</i> , Museu de Arte Contemporânea Universidade de São Paulo, São Paulo, Brazil	1997	<i>No Limite da Forma</i> , Paço Imperial, Rio de Janeiro, Brazil <i>No Limite da Forma</i> , Casa das Rosas, São Paulo, Brazil <i>No Limite da Forma</i> , Palácio Das Artes, Belo Horizonte, Brazil <i>No Limite da Forma</i> , Museu de Arte Moderna, Rio de Janeiro, Brazil



(right) CAP-009 2017, Acrylic on paper, 51 x 36 cm. (right) CAP-010 2017, Acrylic on paper, 51 x 36 cm

- 1996 *Beige*, Galeria Luisa Strina, São Paulo, Brazil
Ouro do Artista, Casa Triângulo, São Paulo, Brazil
 Pinacoteca do Estado, São Paulo, Brazil
 Salão Paulista de Arte Contemporânea, São Paulo, Brazil
- 1995 *Arte no Hospital*, Hospital da Universidade Federal de Uberlândia, Uberlândia, Brazil
Paisagem na Coleção Gilberto Chateaubriand, Museu de Arte Moderna de Niterói, Rio de Janeiro, Brazil
Além da Taprobana – a Figura Humana nas artes Plásticas dos Países de Língua Portuguesa, Museu de Arte Moderna, Rio de Janeiro, Brazil
Projeto Arte na Cidade, Biblioteca do Campus Umuarama, Uberlândia, Brazil
XI Mostra de Gravura da Cidade de Curitiba, América, Brazil
- 1994 *Projeto Leonilson*, Galeria Luisa Strina, São Paulo, Brazil
Galeria Luisa Strina 20 Anos de Arte Brasileira, Museu de Arte de São Paulo, Brazil
Novas Aquisições na Coleção Gilberto Chateaubriand, Museu de Arte Moderna, Rio de Janeiro, Brazil
Brasil: Imagens dos Anos 80 E 90, Casas das Rosas, São Paulo, Brazil
Além da Taprobana – a Figura Humana nas artes Plásticas dos Países de Língua Portuguesa, Sociedade Nacional de Belas Artes, Lisbon, Portugal
- 1993 *Brasil: Imagens dos Anos 80 E 90*, Art Museum of the Americas, Washington, USA
Brasil: Imagens dos Anos 80 E 90, Museu de Arte Moderna, Rio de Janeiro, Brazil
- 1992 *Artistas na Coleção Gilberto Chateaubriand*, Museu de Arte Moderna, Rio de Janeiro, Brazil
- 1991 *Artistas Contemporâneos no Engenho Central*, Piracicaba, São Paulo, Brazil
Anistia Internacional, Museu de Arte Moderna, Rio de Janeiro, Brazil
- 1989 *Panorama da Arte Brasileira Atual*, Museu de Arte Moderna, São Paulo, Brazil
- 1988 *Salão de Ribeirão Preto*, Ribeirão Preto, Brazil
- 1985 *Exposições e Eventos*, Fundação Armando Álvares Penteado, São Paulo, Brazil
A Sinhazinha, O Mulato, O Negão e o Carrasco,
- ARTIST RESIDENCIES
- 2003 Sacatar Foundation, Salvador, Bahia, Brazil
 2000 Khoj International Artist, Institute of Fine Art, Modinagar, India
 1999 Cité Internationale des Arts, Paris, France
- SELECTED PUBLIC AND PRIVATE COLLECTIONS
- Association of Amigos da Pinacoteca do Estado, São Paulo, Brazil
 Collection of Banco Itaú, 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
 Museu de Arte Moderna de São Paulo, Brazil
 Museu de Arte Moderna do Rio de Janeiro, Brazil
 Museu de Arte Contemporânea USP, São Paulo, Brazil
 Museum of Fine Arts, Boston, USA
 North Carolina Museum of Art, Raleigh, USA
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