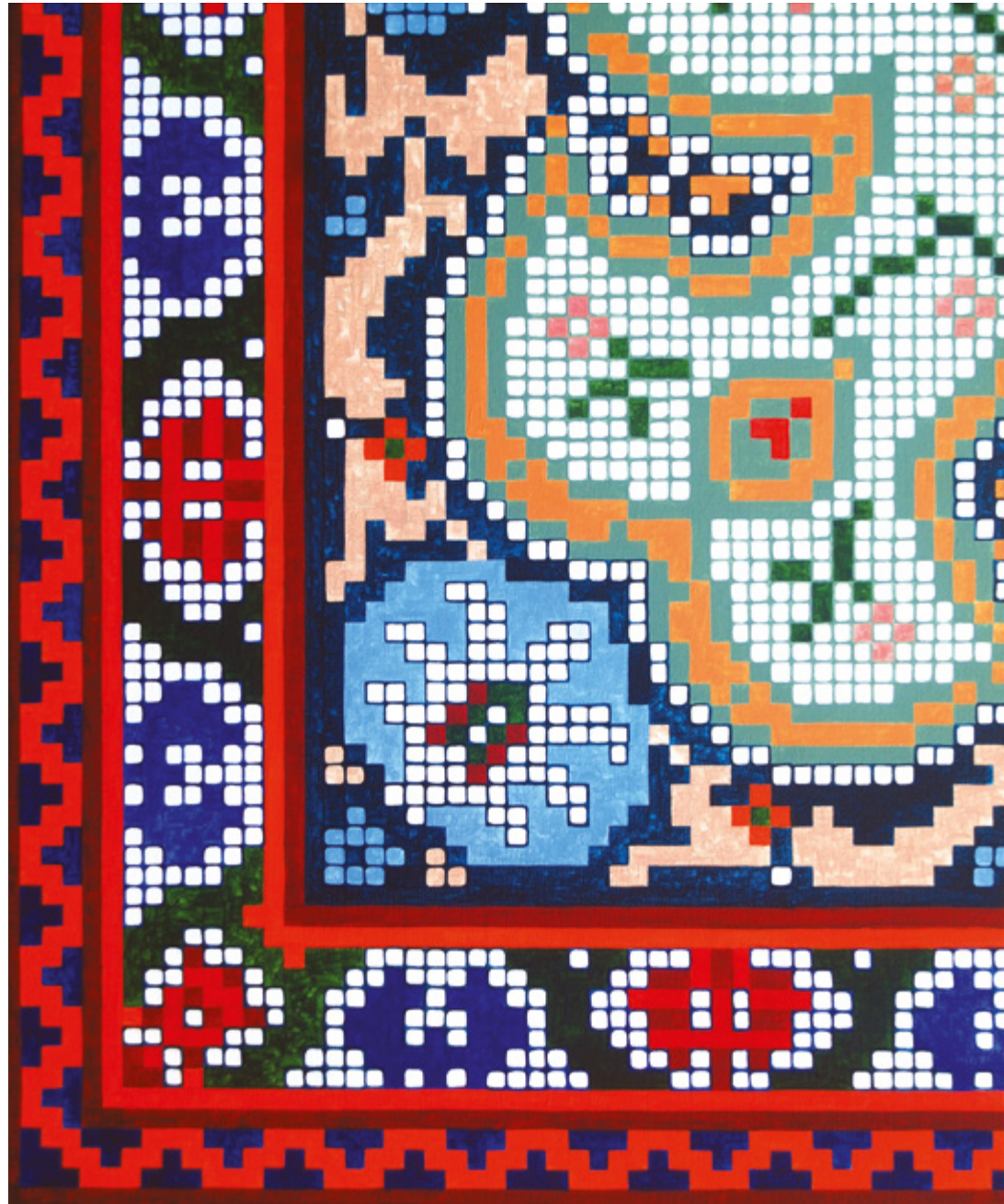


galerie  
andresthalmann

Rosana Ricalde  
Trama e Urdidura  
Weft and Warp

Exhibition, 18th September – 20th November 2021



Pintura 3 2020, Acrylic on canvas, 60 x 50 cm

## ROSANA RICALDE

Im November 2011 führte mich eine Jugendfreundin in eine Ausstellung der Baró Galeria in São Paulo. Die Leinwände mit wirbelnden Meereswogen und sanften Wellen geformt mit aus dem Pinsel geflossenen Wörtern und Textzeilen zogen mich sofort in ihren Bann. Die Werke der brasilianischen Künstlerin Rosana Ricalde bezauberten mich durch ihre einzigartige Verflechtung von Bildsprache und Sprachbildern, von gemalter Poesie und poetischer Malerei. Sie erzählten und verwoben Geschichten, die sich zu einem bewegten Lebensmuster zusammenfügten.

In ihren jüngsten Arbeiten nähert sich Rosana Ricalde der Matrix des Lebens, dem Lebensfaden, mit delikaten Spitzen und mosaikartigen Stickereien, die auf einem strengen Raster basieren. Dabei stickt und webt die Künstlerin nicht mit Garn und Nadel, sondern mit Pinsel und Farbe. Auf der Leinwand lässt sie abstrahiert florale Muster aus klaren Farben und einfachen Grundstrukturen entstehen: helle Kästchen und dunkle Kästchen, die an den binären Code erinnern. Daneben malt sie auch mehrfarbige, komplexere Muster, die an üppige Mosaikkacheln und Teppiche denken lassen.

Seit 2012 wird Rosana Ricalde in der Schweiz durch unsere Galerie vertreten. Ihre erste Einzelausstellung in unseren Räumlichkeiten im Sommer 2014 ist noch in lebhafter Erinnerung: Nicht nur auf den Leinwänden, auch auf den Galeriefenstern wogte ein Meer von Textzeilen. Für Aufsehen sorgten auch ihre farbenfrohen aufblasbaren Skulpturen, die sie 2017 im mit Felipe Barosso gestalteten Garten des Musée Olympique in Lausanne platzierte.

Es ist mir eine grosse Freude, das Werk von Rosana Ricalde erneut mit einer Einzelausstellung in unserer Galerie zu würdigen. Mein herzlicher Dank geht an die Künstlerin für die nun beinahe 10-jährige, stets inspirierende Zusammenarbeit und an Christina Hägler, die mir den Zugang zur brasilianischen Kunstwelt eröffnet hat.

*Carina Andres Thal*

Carina Andres Thalmann  
Galerie Andres Thalmann

ROSANA RICALDE

*In November 2011, a childhood friend took me to an exhibition at the Baró Galeria in São Paulo. Here, the canvases immediately cast a spell on me, like an ocean of swirling waves and gentle swells, but made of words and lines of text that had flowed from the brush of the artist. These works, created by the Brazilian artist Rosana Ricalde, enchanted me with their unique interweaving of language simultaneously linguistic and visual, of painted poetry and poetic painting. The images wove stories that flowed into each other in an animated paradigm of life itself.*

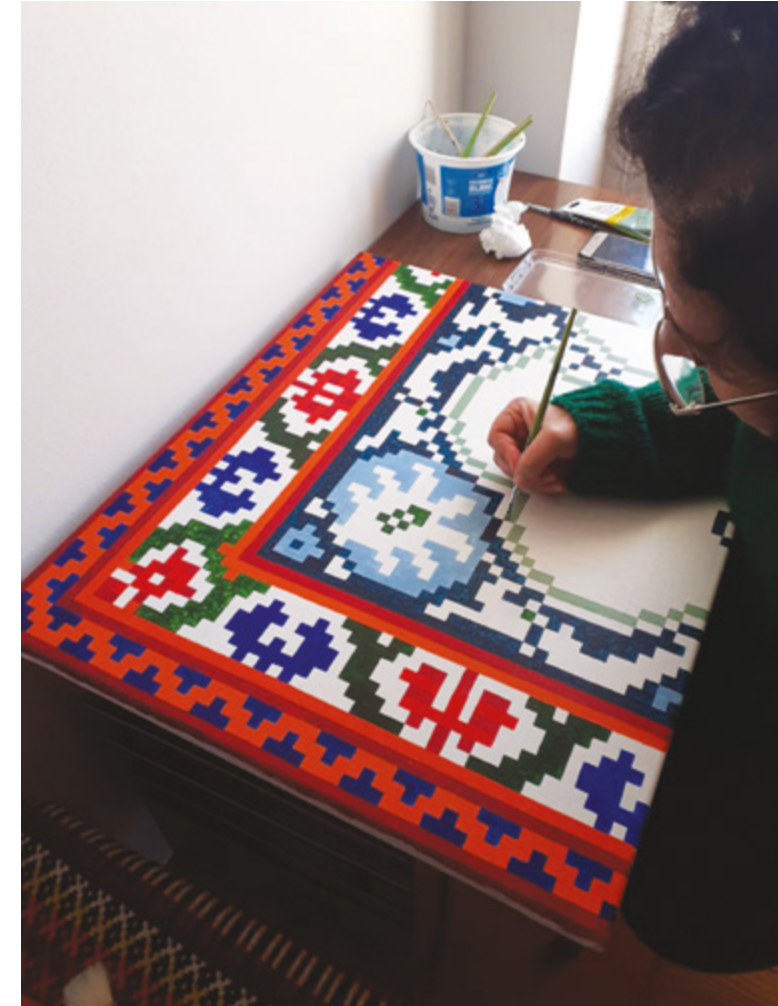
*In her most recent works, Ricalde approaches the matrix of life, the thread of life, with imagery bringing to mind delicate lace or mosaic-like embroidery, all following a strictly laid out grid, but of course not embroidered or woven using needle and thread but rather with brush and paint. On her canvas, she creates abstract floral patterns using bright colours and simple basic structures: light and dark boxes reminiscent of a binary code. Next to these she paints more complex patterns in a myriad of colours, calling to mind the lushness of exotic carpets or mosaic tiles.*

*Rosana Ricalde has been represented in Switzerland by our gallery since 2012. Her first solo exhibition on our premises in the summer of 2014 is still a vivid memory, when she made a sea of texts billow not only from her many canvases, but even up and onto the gallery windows. Her colourful inflatable sculptures also caused a sensation. In 2017 they were placed in the garden of the Musée Olympique in Lausanne which was designed with Felipe Barosso.*

*It is a great pleasure for me to honour the work of Rosana Ricalde again with this solo exhibition in our gallery. My heartfelt thanks go to the artist for our always inspiring collaboration, going back now almost ten years, and to Christina Högler, who opened my eyes to the Brazilian art world.*

*Carina Andres Thal*

Carina Andres Thalmann  
Galerie Andres Thalmann



# Rosana Ricalde

## Trama e Urdidura – Weft and Warp

Das Leben besteht aus Geschichten. Unablässig erzählen wir uns – im Dialog oder im stillen Selbstgespräch – wer wir sind, wer wir waren, wer wir sein werden. Diese Geschichten weben die Fäden des Seins. In den alten Mythen geschieht das ganz buchstäblich. Die griechischen Moiren oder römischen Parzen – sie weben im Verborgenen die Fäden des Lebens. Rosana Ricalde nimmt diese mythologischen Fäden auf und verarbeitet sie in ihren künstlerischen Arbeiten. Nicht mit Spindel und Rocken, Nadel und Faden oder – wie der Titel der Ausstellung verheisst – „Kette und Schuss“, sondern mit Pinsel und Farbe.

Die brasilianische Künstlerin Rosana Ricalde wurde 1971 in Niterói geboren. Sie lebt und arbeitet heute in Coimbra, Portugal. Ricalde hat an der School of Fine Arts, Universidade Federal do Rio de Janeiro die traditionsreiche und schwierige Kunst des Kupferstichs erlernt. Rosana Ricalde hat ihre Arbeiten in zahlreichen Ausstellungen in ganz Lateinamerika - insbesondere in ihrem Heimatland Brasilien - sowie in internationalen Metropolen wie Tokyo, Lissabon, Paris oder Oslo gezeigt. 2011 war sie durch die Baró Galeria, São Paulo, an der Art Positions der Art Basel Miami Beach vertreten. Anlässlich der Olympiade in Rio de Janeiro 2017 zeigte sie zusammen mit dem brasilianischen Künstler Felipe Barosso eine Installation von farbenfrohen Skulpturen im Musée Olympique in Lausanne. Ihre Werke sind zudem in öffentlichen und privaten Sammlungen auf der ganzen Welt vertreten: So etwa in Brasilien, Portugal, Spanien, Dubai und der Schweiz.

Geschichte und Geschichten, Erzählungen und Erinnerungen. Die mythischen Fäden der Moiren verbildlichen, was eigentlich nur schwer zu fassen ist: den Faden der Ereignisse, die Lebenslinien, den Strom des Bewusstseins, der alles durchzieht und durchfließt. Ihre Fäden sind es, die die Dinge erst wirklich werden lassen und die doch selbst immer unsichtbar bleiben. Rosana Ricalde greift dieses Erzählen als Motor des Lebens auf. In ihren früheren Arbeiten verwendet sie Zeilen aus Texten von Italo Calvino, José Saramago, Emily Dickinson und Michel Foucault. Textmuster und Webmuster gehen ineinander über. Sinn und Struktur. Text und Textur. In den Arbeiten von Rosana Ricalde werden die Grenzen von visueller Poesie und Zeichnung durchlässig.

Die jüngsten Arbeiten Rosana Ricaldes gehen noch einen Schritt weiter. Sie gehen gewissermassen hinter den Text, unter den Text: Die Künstlerin nimmt die unsichtbaren Fäden auf, die gleichsam die Essenz des Lebens sind. Mit dem Pinsel geht sie den Webgarnen und Stickfäden nach, mit denen im traditionellen Handwerk nicht nur wärmende und dekorative Stoffe hergestellt, sondern auch Bilder der Welt geschaffen, Geschichten und Geschichte erzählt wurden. Geschichten wie jene vom Paradies. Diesem Ort der Glückseligkeit, der in der islamischen Welt ebenso wie in der christlichen als ein Garten gedacht wird. Die traditionellen persischen Teppiche entstanden als Bilder dieses erquickenden Paradieses mit seinen labenden Wassern und seiner farbigen Blütenpracht, die all jenen Menschen, die an die Monochromie der Wüste gewöhnt sind, wie ein Zauber erscheinen.

Rosana Ricalde greift diese Teppichmuster auf und damit auch etwas von der Art und Weise, in der Welt gedacht, Leben erzählt, das Sein geordnet und erklärt wird. In ihren Bildern greift sie auf das Form- und Farbvokabular traditioneller Web- und Stickarbeiten zurück. Sie erschafft mit Pinsel und Farbe üppige florale Dessins und duftige Spitzen, wodurch sich die verborgene Sprache enthüllt, die Geschichten, die mit den Mustern verbunden sind, die die Zeit durchqueren und an andere Zivilisationen, Geschichten und Historien erinnern.

An Geschichten wie jene von Penelope zum Beispiel, die Frau des Odysseus, die auf den verschollen geglaubten Gatten wartet und die unerwünschten Freier, die ihr Haus umlagern, vertröstet, sie werde sich mit einem von ihnen vermählen, wenn ihr Webstück fertig sei – und dann jede Nacht die Arbeit des Tages auflöst. Der Webfaden wird hier zu einem schlaue gehandhabten Lebensfaden, der Zeit verlängern, Zeit neu gestalten kann. Ähnlich wie es die schöne Scheherazade in den Märchen aus 1001 Nacht macht, die den Erzählfaden ihrer Geschichten Nacht für Nacht weiter spinnt, um ihren Lebensfaden erhalten zu können.

Und so, wie man lesend und hörend den verschlungenen Erzählungen der Scheherazade und den Geschichten um die kluge und listenreiche Penelope folgt, so kann man den farbigen „Fäden“ auf den Bildern Rosana Ricaldes mit den Augen folgen und sehen, wie sich aus der Idee des Lebensfadens die wunderbarsten Muster wirken lassen.

Alice Henkes





# Rosana Ricalde

## Trama e Urdidura – Weft and Warp

*Life is made up of stories. Incessantly, we tell the story of who we are, who we were, who we will be – whether in conversation with others, or only silently, to ourselves. These stories weave the threads of our existence. In the ancient myths, this weaving took place quite literally. In secret, the goddesses of destiny that the Greeks called Moirai and the Romans Parcae – and whom we call the Fates today – wove the threads of life. The Brazilian artist Rosana Ricalde takes up the idea of these mythological threads and assimilates them into her artistic work. Not with spindle and distaff, needle and thread or – as the title of our exhibition suggests – “weft and warp”, but rather with brush and paint.*

*Rosana Ricalde was born in Niterói in 1971. Today she lives and works in the Portuguese city of Coimbra. Having studied the traditional and challenging art of copperplate engraving at the School of Fine Arts at the Universidade Federal do Rio de Janeiro, she has shown her work in numerous exhibitions in Latin America – especially in her home country of Brazil – as well as internationally in major cities such as Tokyo, Lisbon, Paris and Oslo. In 2011 she was represented at the Art Positions sector at Art Basel Miami Beach by Baró Galeria of São Paulo. And in 2017, in connection with the previous year's Olympics in Rio de Janeiro, she collaborated with fellow Brazilian artist Felipe Barosso, presenting an installation of colorful sculptures in the garden of the Musée Olympique in Lausanne. Her works are also included in public and private collections around the world, such as in Brazil, Portugal, Dubai, Switzerland and Spain.*

*History and stories; tales and memories. The mythical threads of the Fates illustrate what is, in reality, a difficult thing to grasp: that the thread of events, the lines of life, the stream of consciousness pervades and flows through everything. It is their threads that make things real and yet the Fates themselves always remain invisible. Ricalde takes this idea of storytelling onboard as the engine that drives life forward. In her earlier work, she would take lines from the writings of Italo Calvino, José Saramago, Emily Dickinson, and Michel Foucault, blending the pattern of these texts into the pattern of the weave. Meaning and structure. Text and texture. In her work, the boundaries between visual poetry and drawing become permeable.*

*Ricalde's latest works take this one step further. To a certain extent they delve behind and beneath the text, the artist taking up the invisible threads that are, it could be said, the essence of life. With*

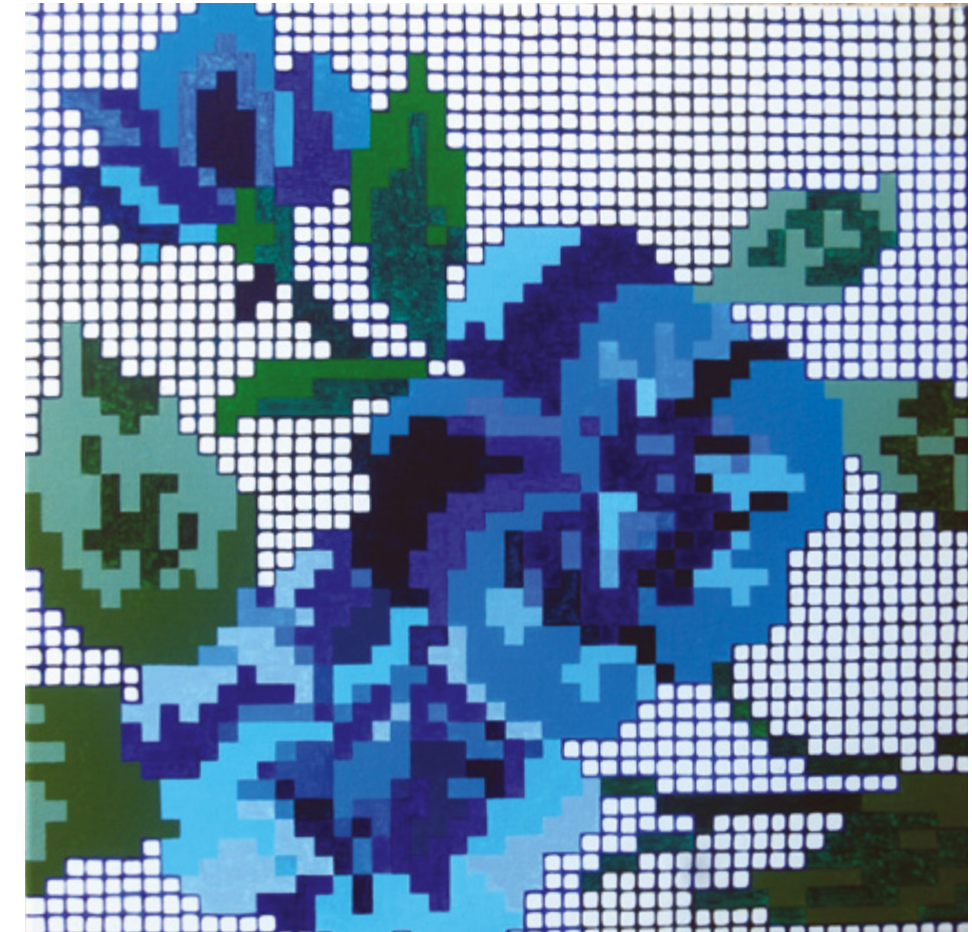
*her brush, she traces the yarns and threads that were not only used in traditional handicrafts like weaving and embroidery to make warming, decorative fabrics, but also to create pictures of the world, to tell stories and relate history. Stories like the one about Eden, a place of bliss that both the Islamic as well as the Christian world see as a beatific garden. Traditional Persian rugs were created as images of this exhilarating paradise with its refreshing waters and colorful floral splendor, which must have seemed magical to all those people whose lives were normally characterized by the desert's monochrome.*

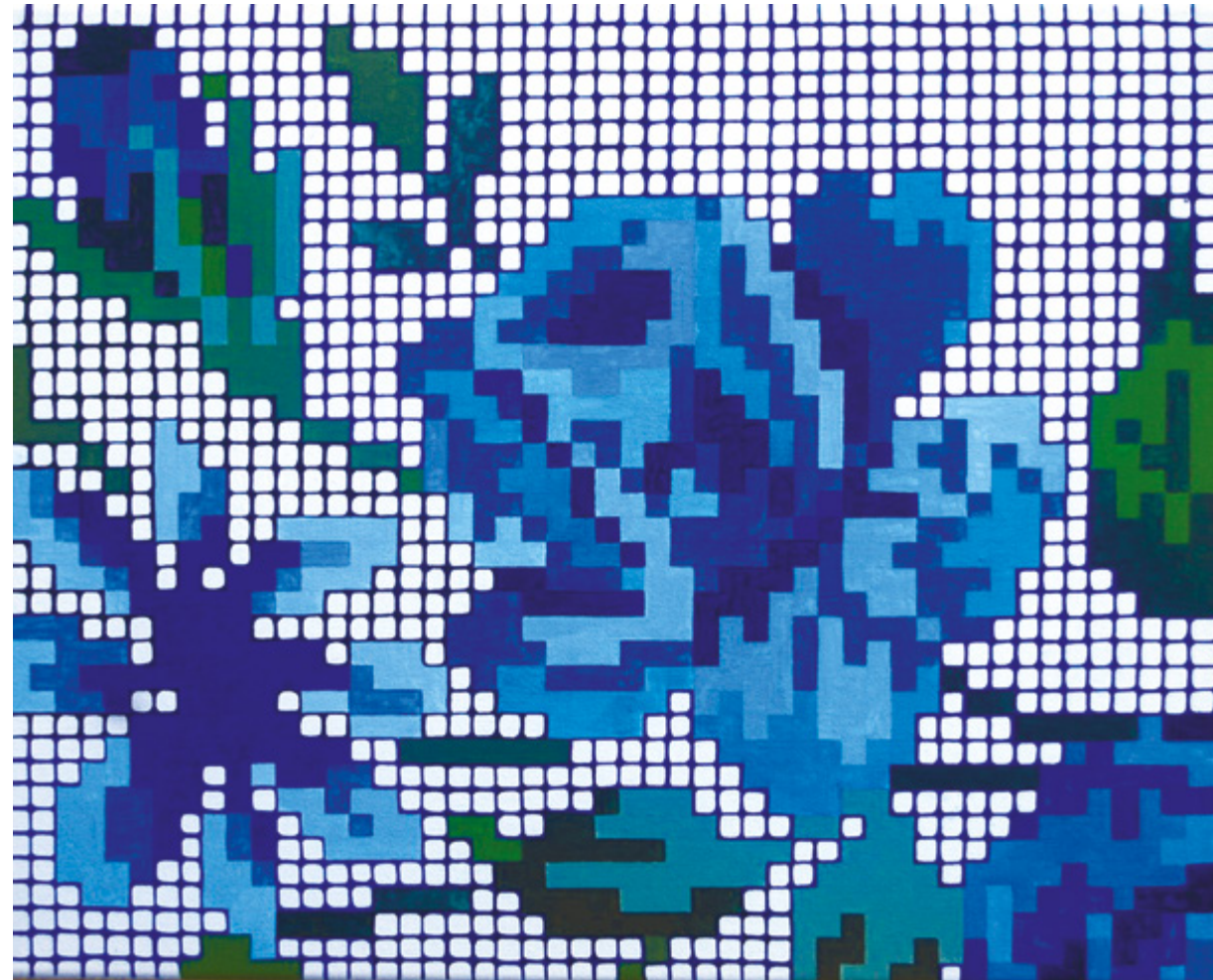
*Rosana Ricalde picks up on these carpet patterns and with them, something of the way thoughts are expressed, life stories are told, reality is put in order and explained in the world. In her images she draws upon the vocabulary of the forms and colors of traditional weaving and embroidery. With paint and brush, she brings lush floral designs into existence, adorned with fragrant lace, allowing the hidden language to be revealed that recalls the faraway civilizations, stories and histories associated with these patterns, moving across time.*

*Stories such as the tale of Penelope, the wife of Odysseus, who waited for her husband to return though he was believed to be lost at sea, and how she staved off the many suitors who surrounded her house by day, all unwelcome, by telling them that she would marry one of them when she was finally finished with the shroud she was weaving – but then every night undid the work she had done that day. Here, the thread woven by Penelope becomes a cleverly managed thread of life – one that can stretch out time and give it a different shape. Similarly, in the tales of the One Thousand and One Nights, the beautiful Scheherazade continues to weave a narrative thread night after night in order to be able to save her very life – a precious fabric indeed.*

*And so, just as you read and listen to the intertwined tales of Scheherazade and the myth of the clever and cunning Penelope, you can follow the colorful “threads” in Rosana Ricaldes' images with your eyes and see how the most wonderful patterns form from this idea: the thread of life.*

*Alice Henkes*

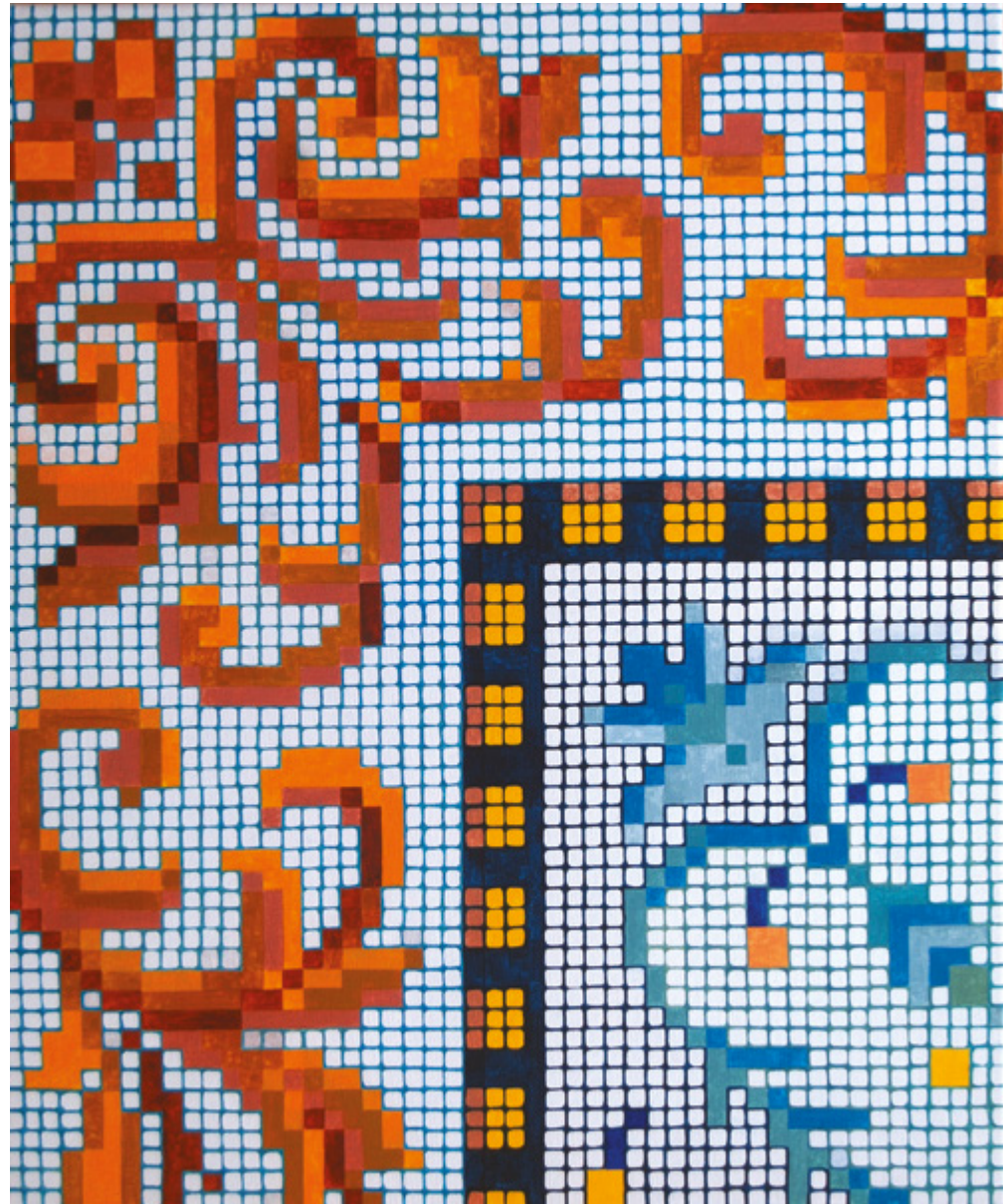




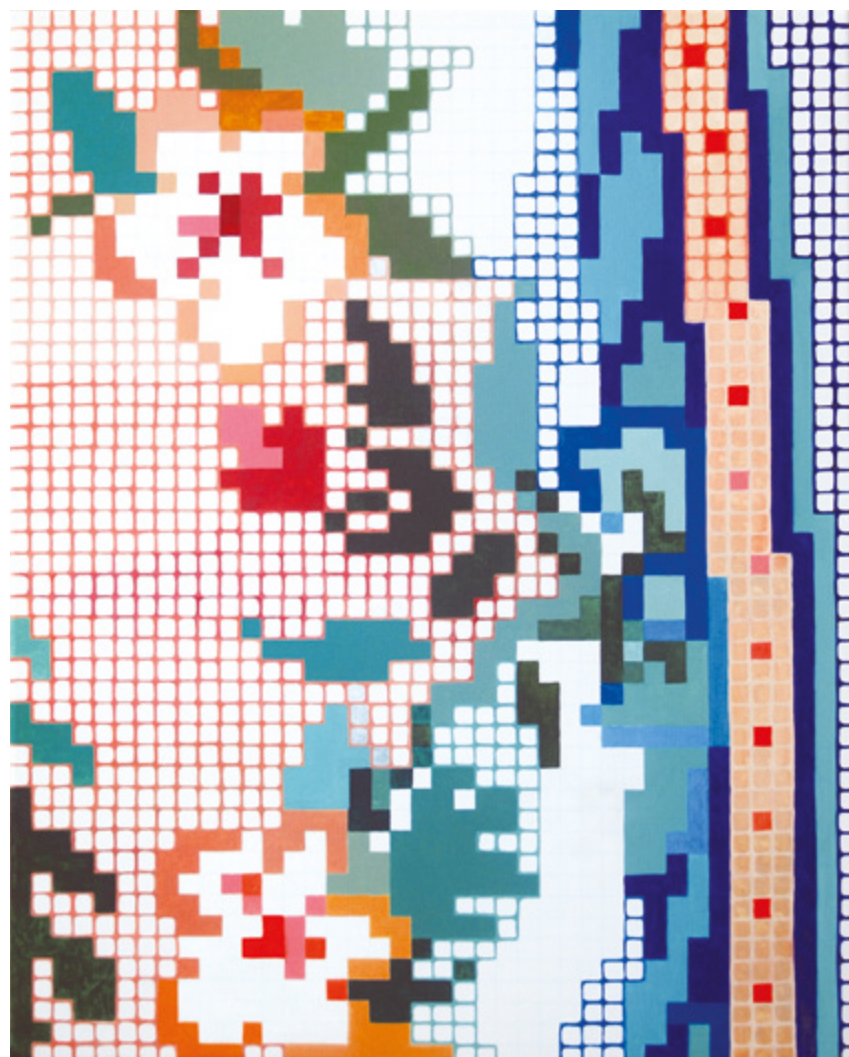
Pintura 2 2021, Acrylic on canvas, 40 x 50 cm



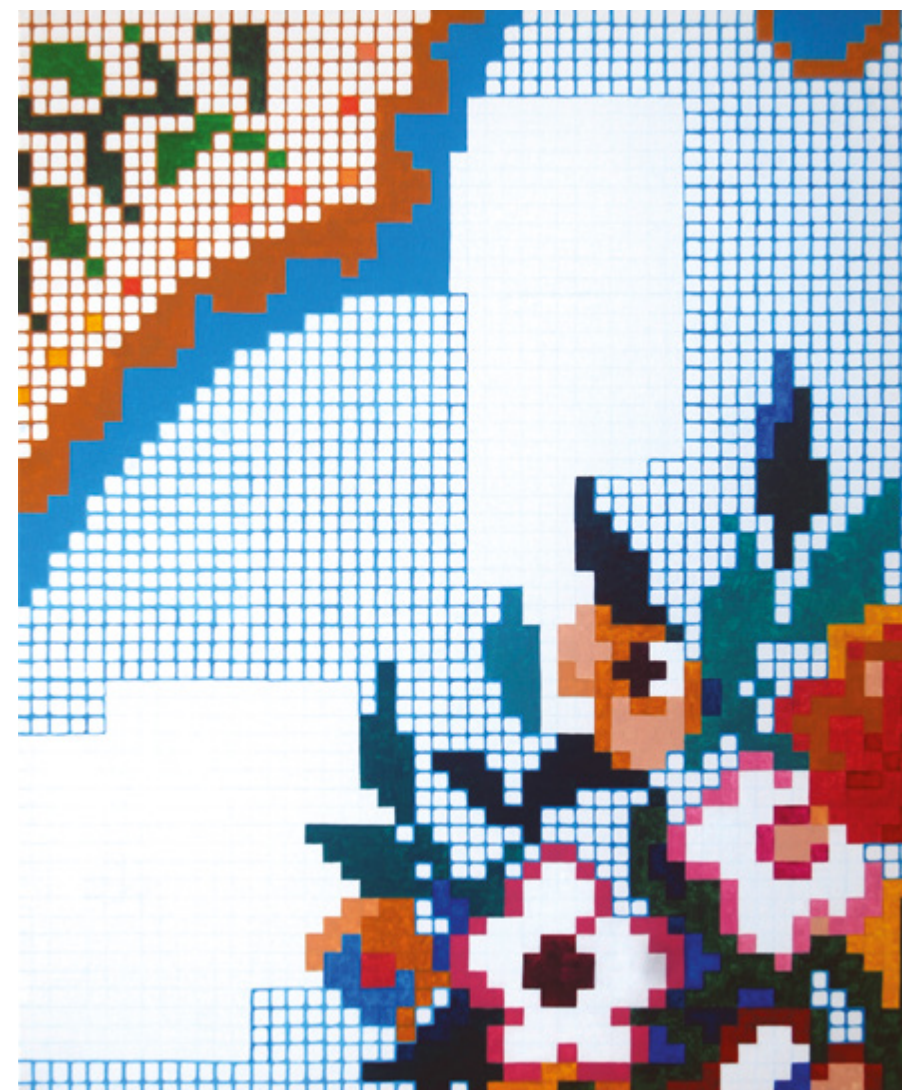
Pintura 9 2021, Acrylic on canvas, 60 x 50 cm



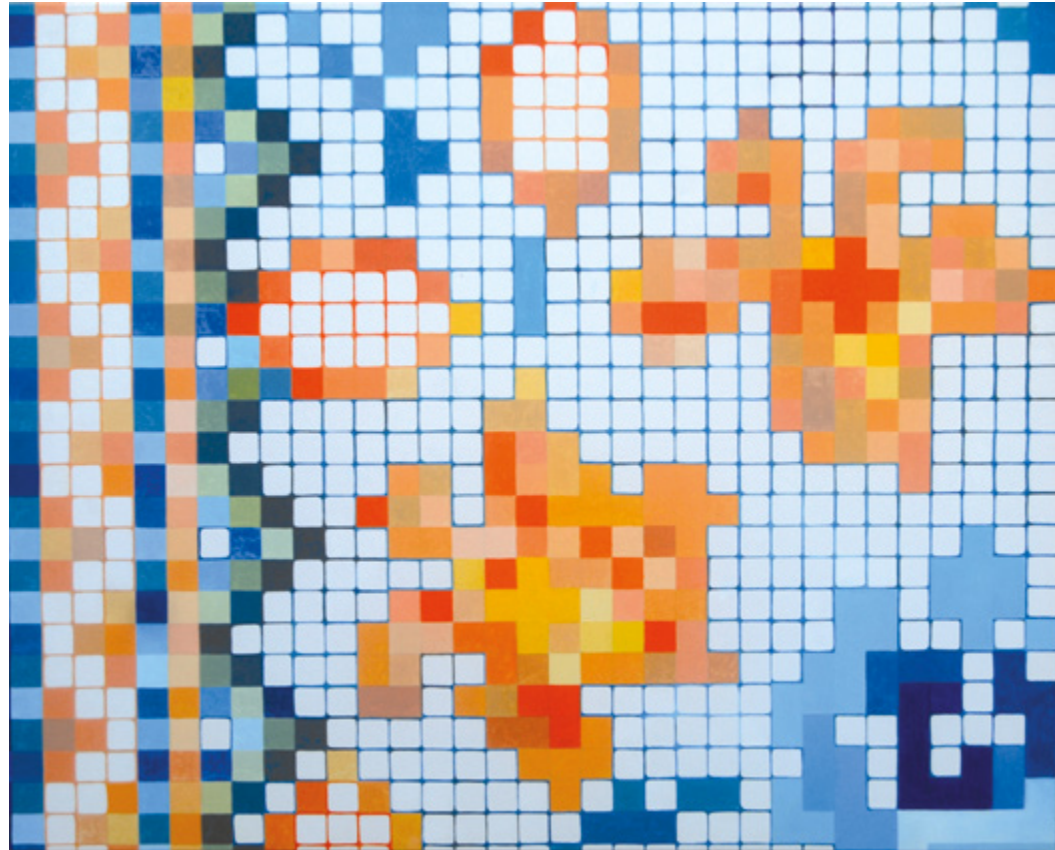




Pintura 7 2021, Acrylic on canvas, 50 x 40 cm



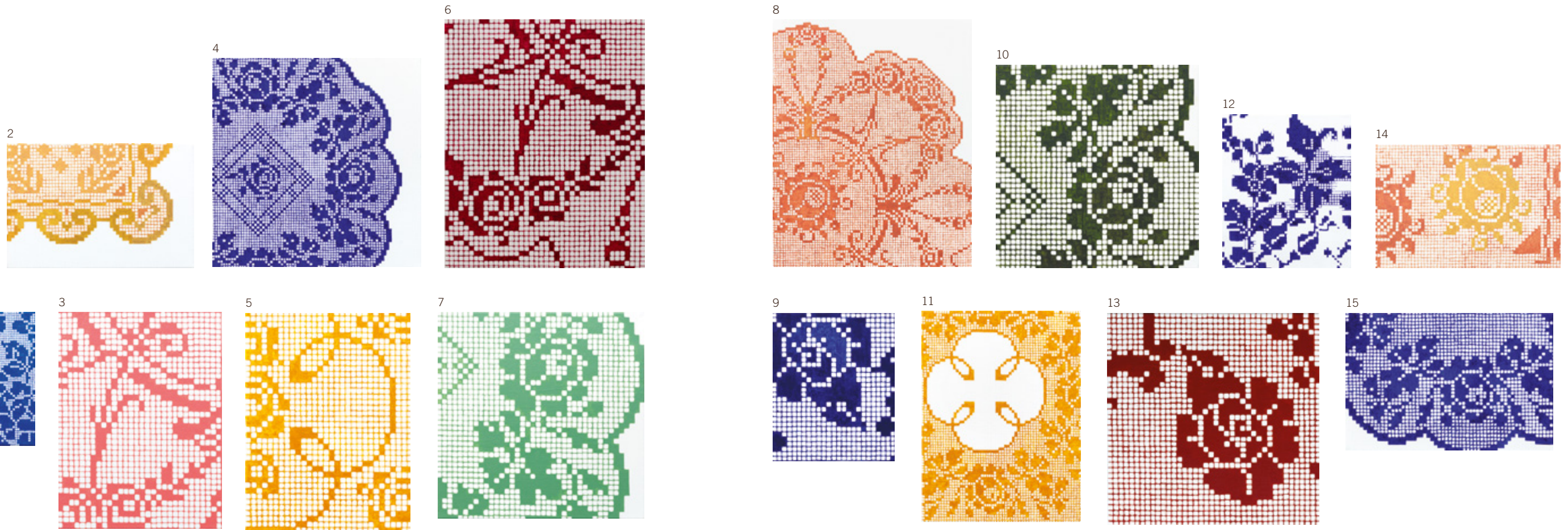
Pintura 10 2021, Acrylic on canvas, 60 x 50 cm



Pintura 12 2021, Acrylic on canvas, 80 x 100 cm

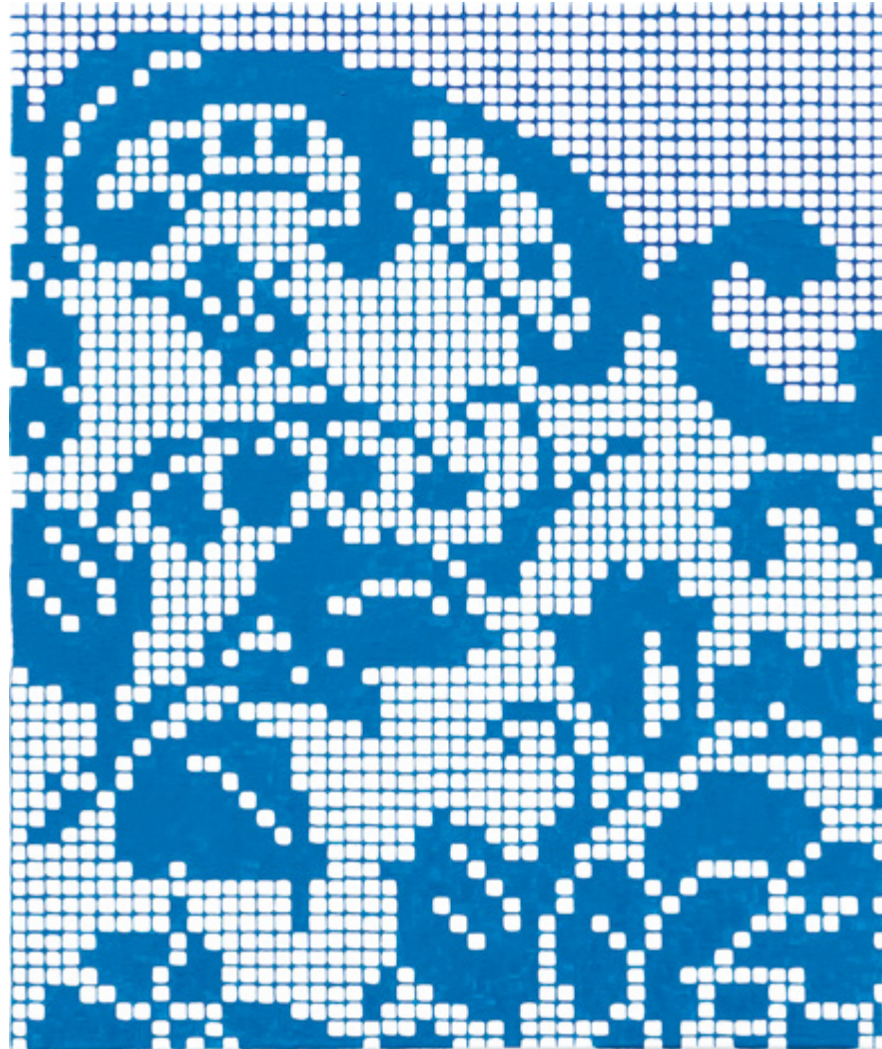


Pintura 11 2021, Acrylic on canvas, 70 x 90 cm

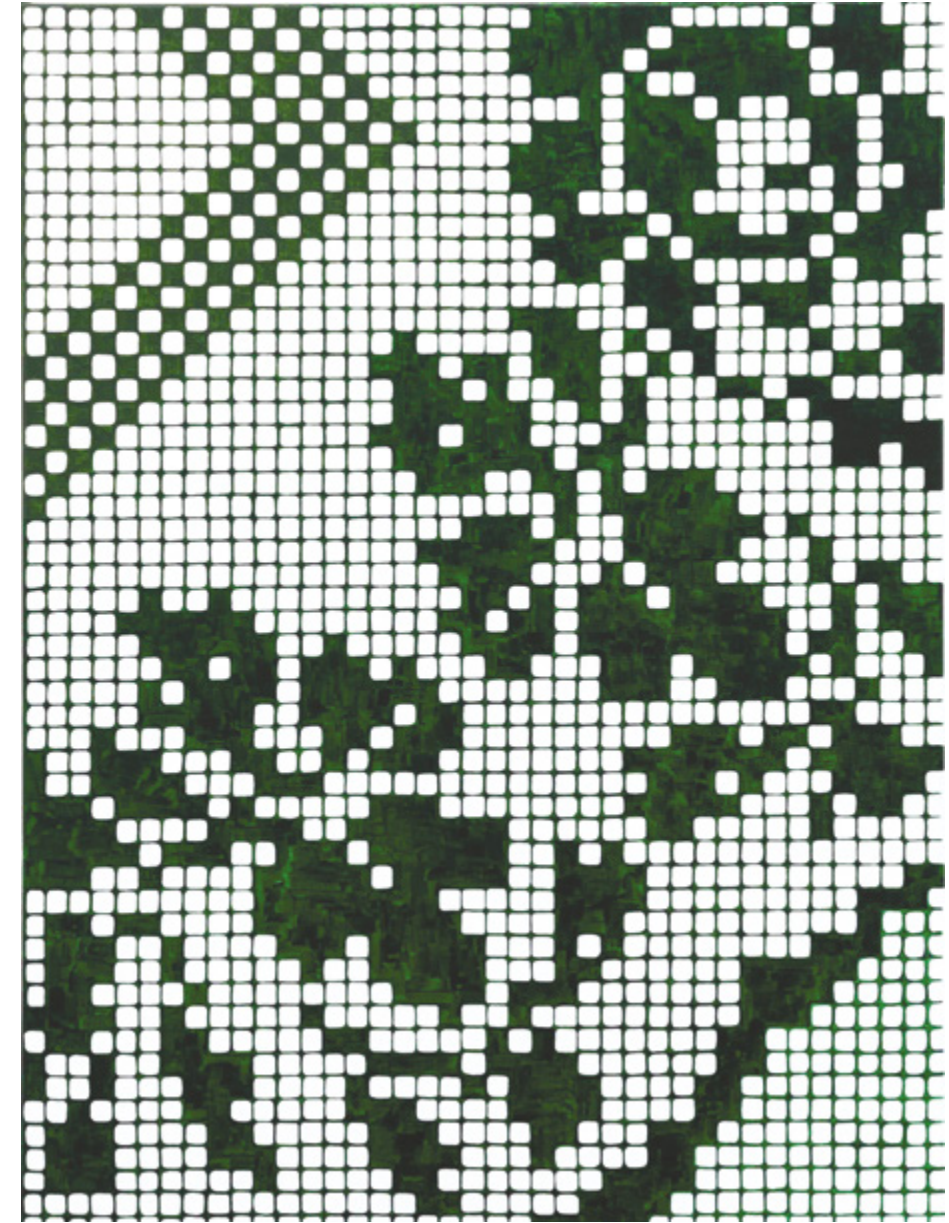


Installation of 15 works (1) **Pintura 6** 2019-20, Acrylic on canvas, 30 x 25 cm, (2) **Pintura 2** 2019-20, Acrylic on canvas, 20 x 30 cm  
 (3) **Pintura 9** 2019-20, Acrylic on canvas, 40 x 30 cm, (4) **Pintura 11** 2019-20, Acrylic on canvas, 40 x 40 cm  
 (5) **Pintura 7** 2019-20, Acrylic on canvas, 40 x 30 cm, (6) **Pintura 15** 2019-20, Acrylic on canvas, 40 x 30 cm, (7) **Pintura 10** 2019-20, Acrylic on canvas, 40 x 40 cm 20

(8) **Pintura 14** 2019-20, Acrylic on canvas, 50 x 40 cm, (9) **Pintura 4** 2019-20, Acrylic on canvas, 30 x 25 cm,  
 (10) **Pintura 13** 2019-20, Acrylic on canvas, 40 x 40 cm, (11) **Pintura 8** 2019-20, Acrylic on canvas, 40 x 30 cm, (12) **Pintura 5** 2019-20, Acrylic on canvas, 30 x 25 cm,  
 21 (13) **Pintura 12** 2019-20, Acrylic on canvas, 40 x 40 cm, (14) **Pintura 3** 2020, Acrylic on canvas, 20 x 30 cm, (15) **Pintura 1** 2020, Acrylic on canvas, 20 x 30 cm

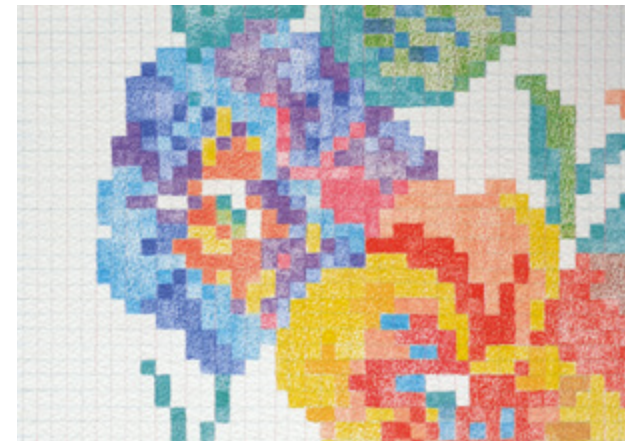
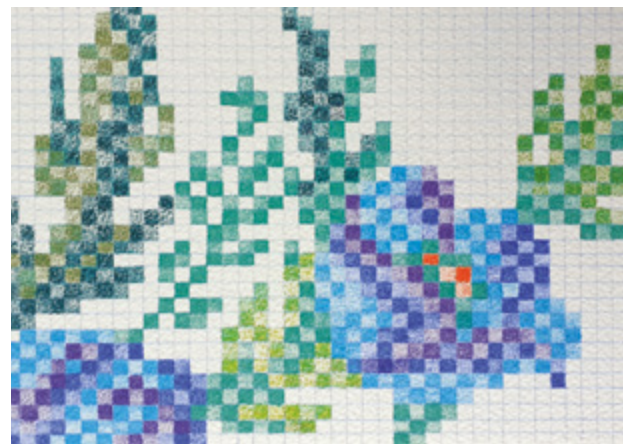
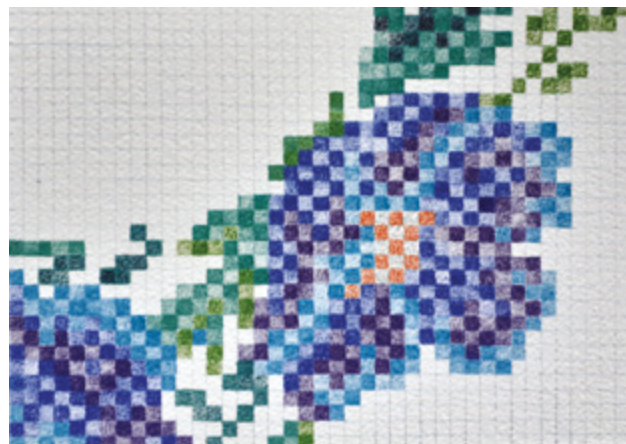
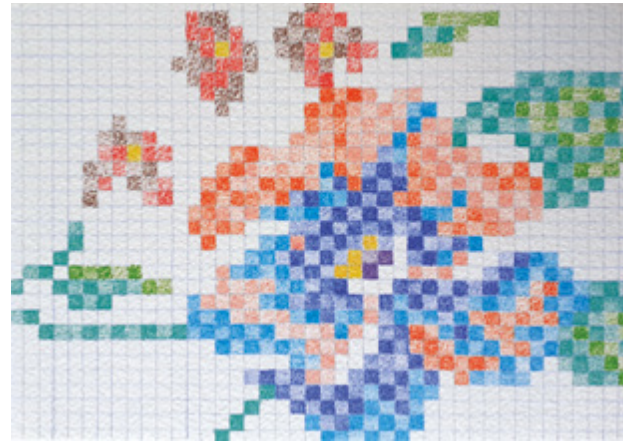
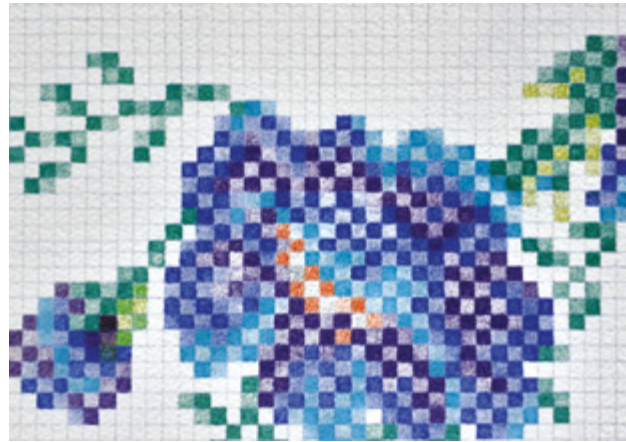


**Pintura 6** 2019, Acrylic on canvas, 60 x 50 cm



**Pintura 5** 2019, Acrylic on canvas, 80 x 60 cm

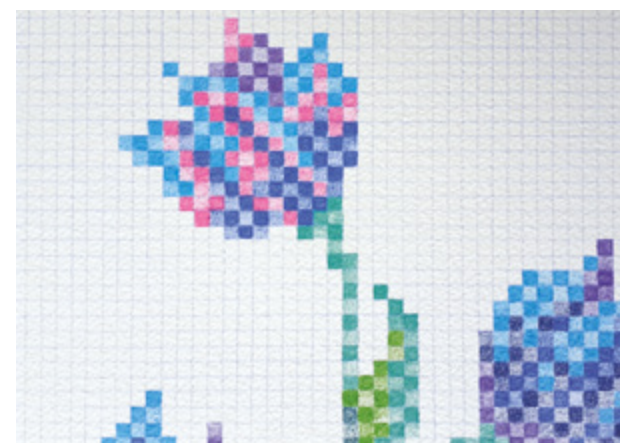
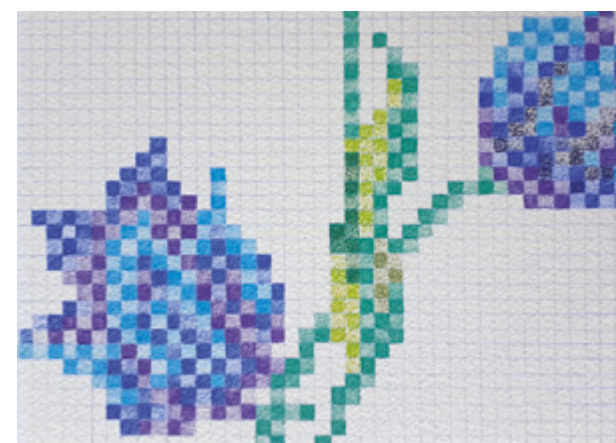
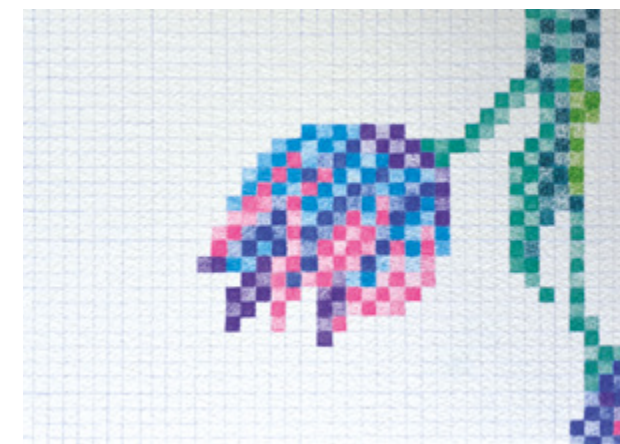
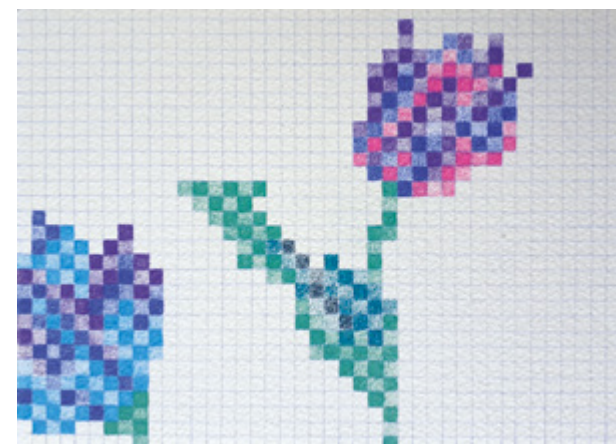




(top, left to right) **Desenho 1** 2021, Pencil on paper, 15 x 21 cm, **Desenho 2** 2021, Pencil on paper, 15 x 21 cm  
(bottom, left to right) **Desenho 3** 2021, Pencil on paper, 15 x 21 cm, **Desenho 4** 2021, Pencil on paper, 15 x 21 cm

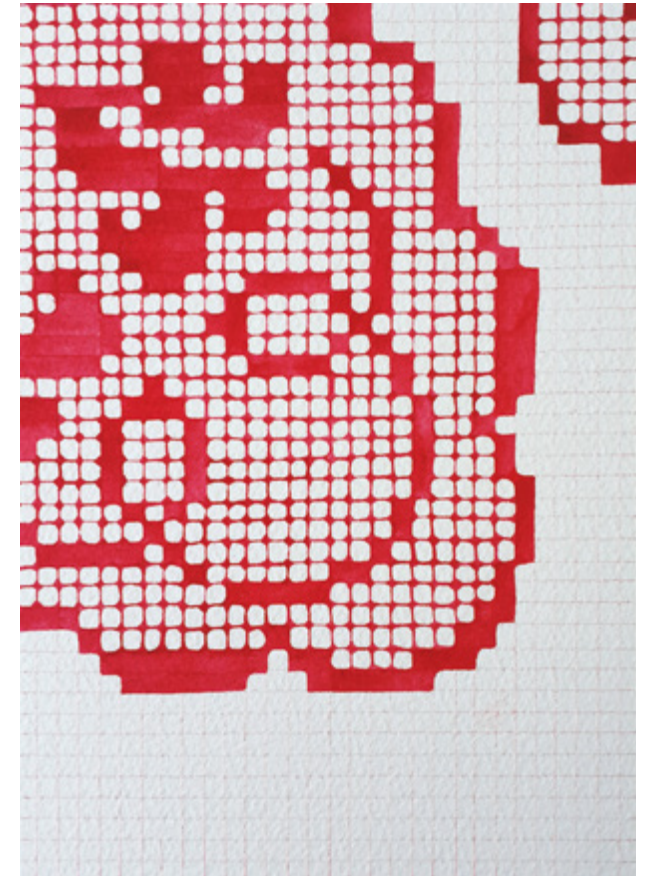
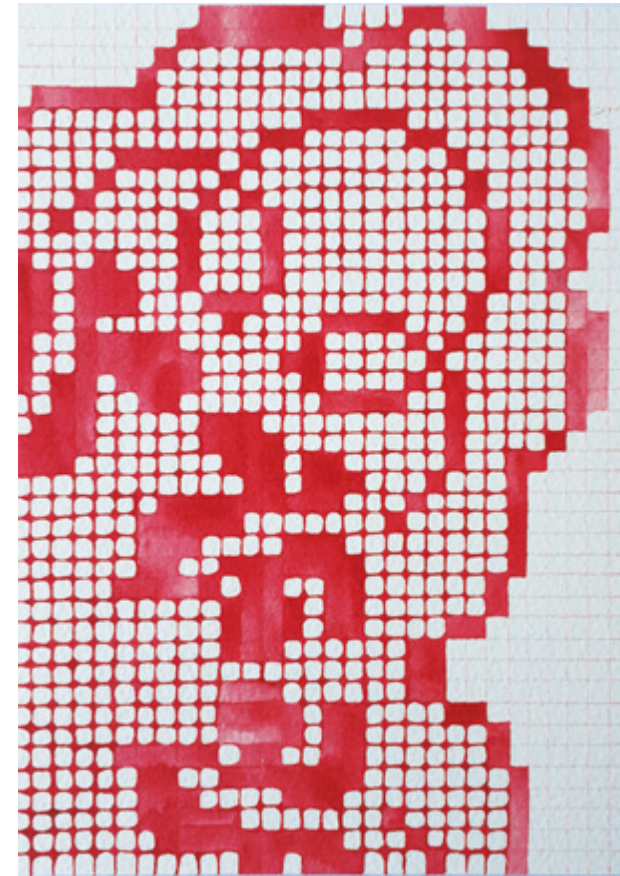


**Desenho 6** 2021, Pencil on paper, 15 x 21 cm





(left) **Aguarela 1** 2020, Watercolour on paper, 21 x 15 cm, (right) **Aguarela 2** 2020, Watercolour on paper, 21 x 15 cm



(left) **Aguarela 3** 2020, Watercolour on paper, 21 x 15 cm, (right) **Aguarela 4** 2020, Watercolour on paper, 21 x 15 cm



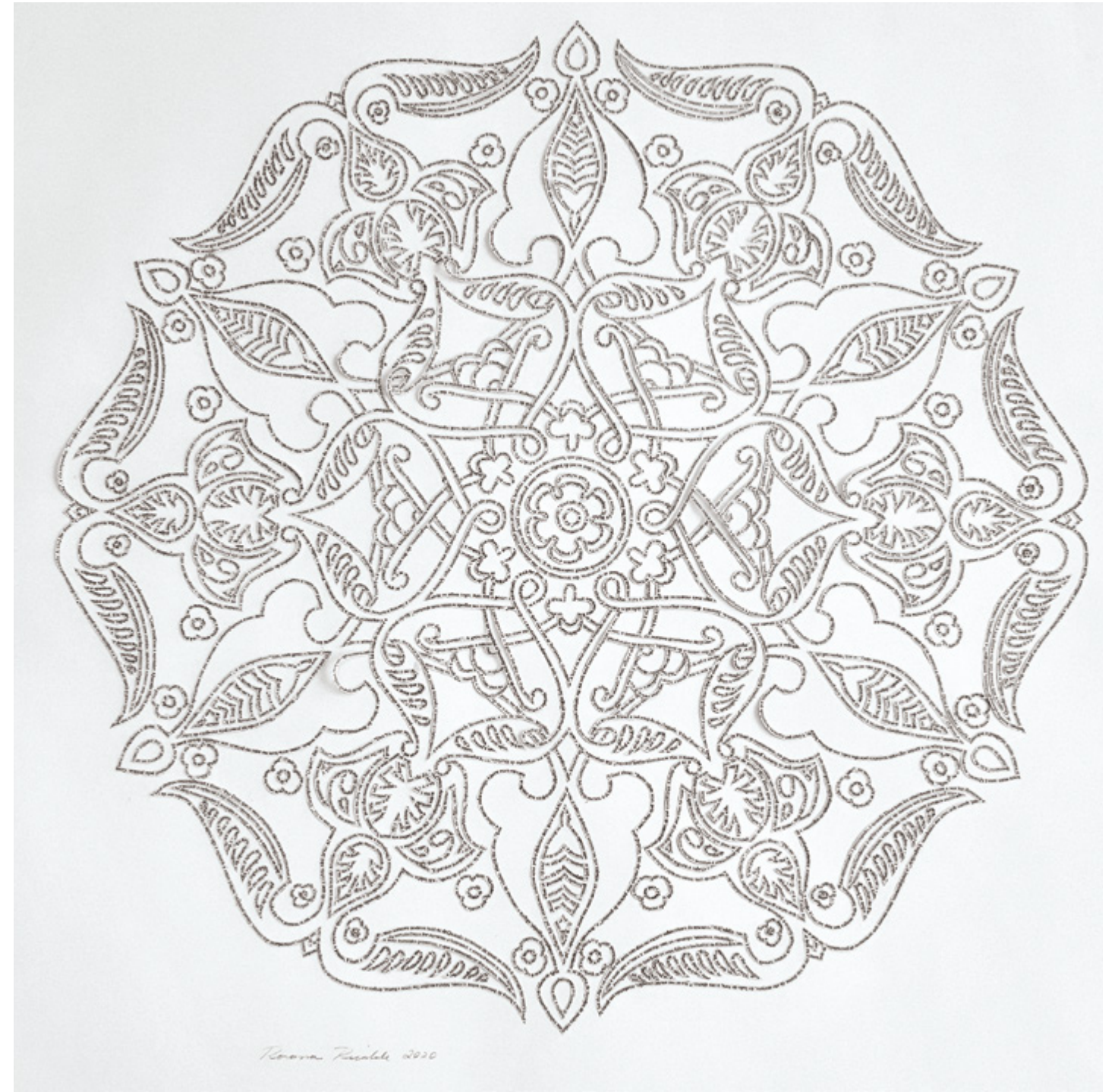


Fio de Ariande 2021, Collage with extracts from the book ,Thousand and one Nights,' 30 cm



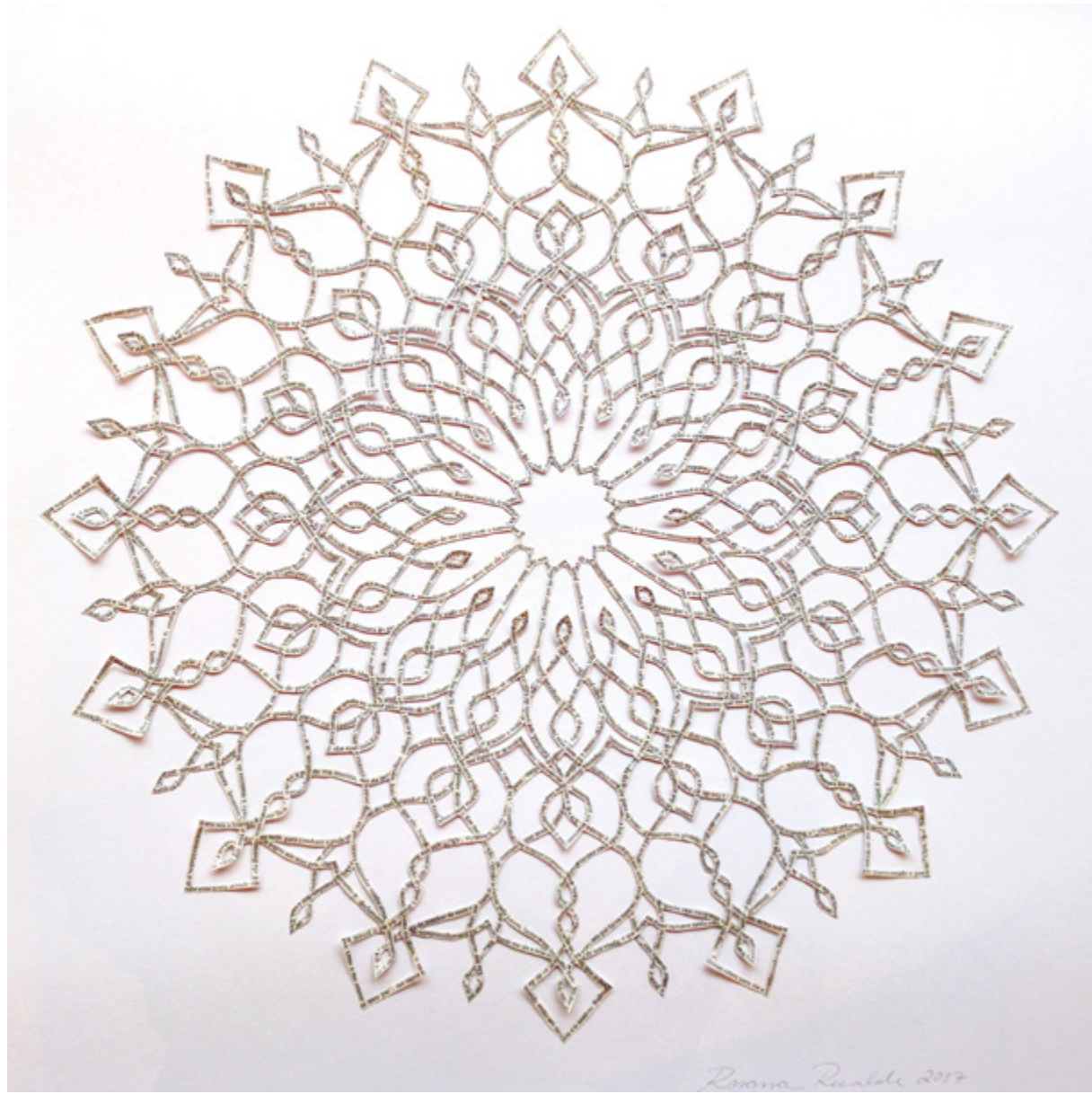
*Rozan Rizki 2020*

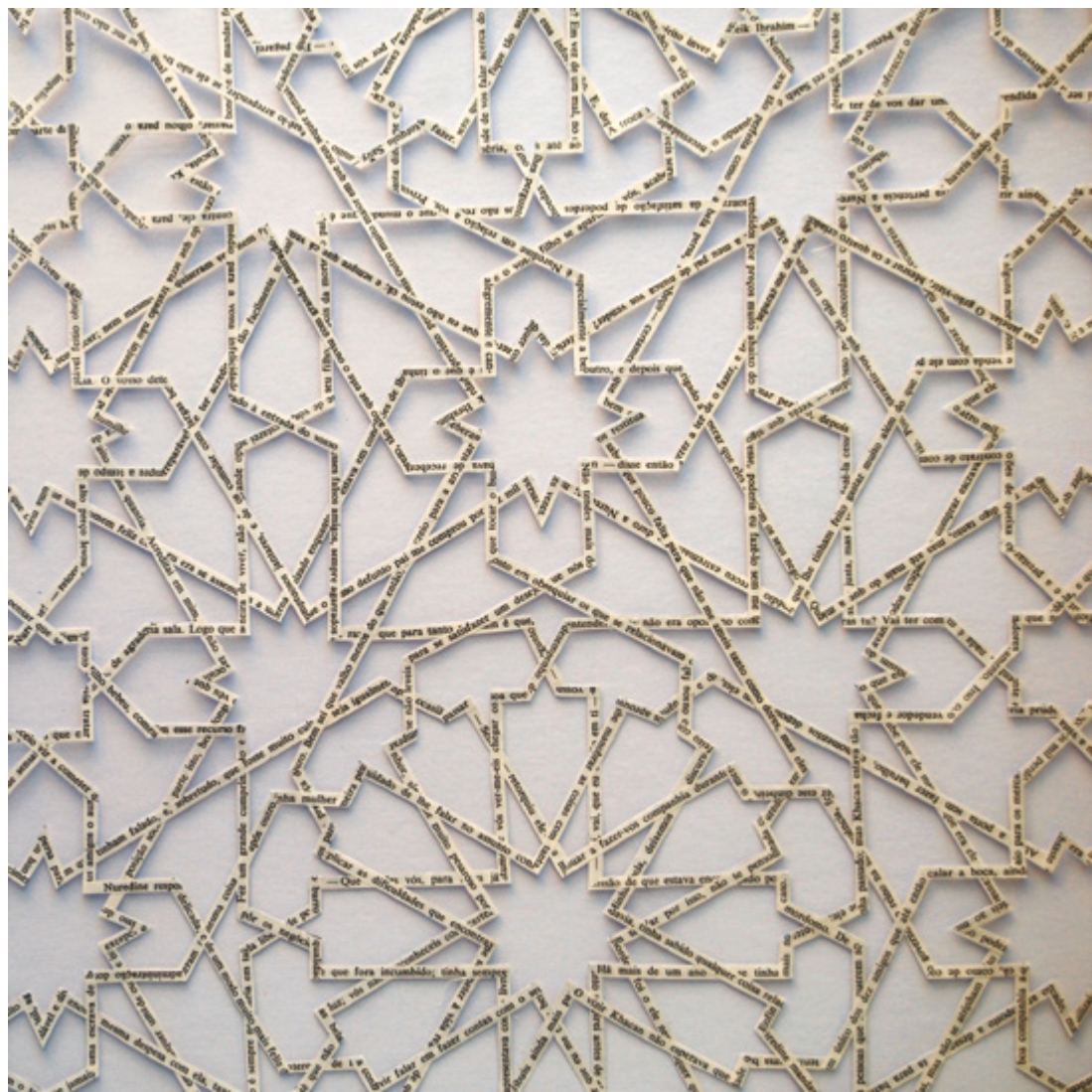
Tapete Persa 2020, Collage on paper, 108 x 102 cm



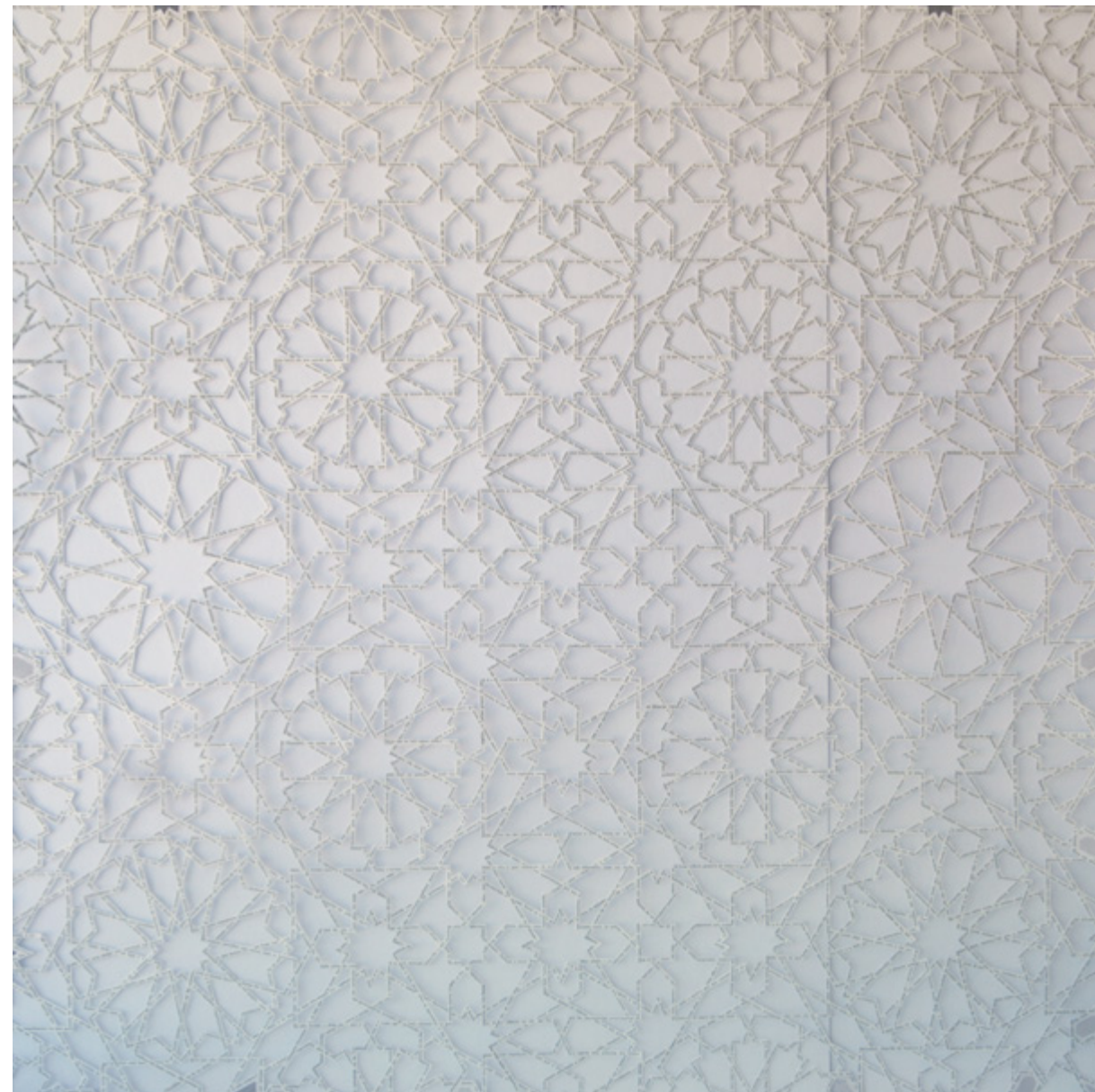
*Rozan Rizki 2020*

Tapete Persa 2020, Collage on paper, 112.5 x 108.5 cm

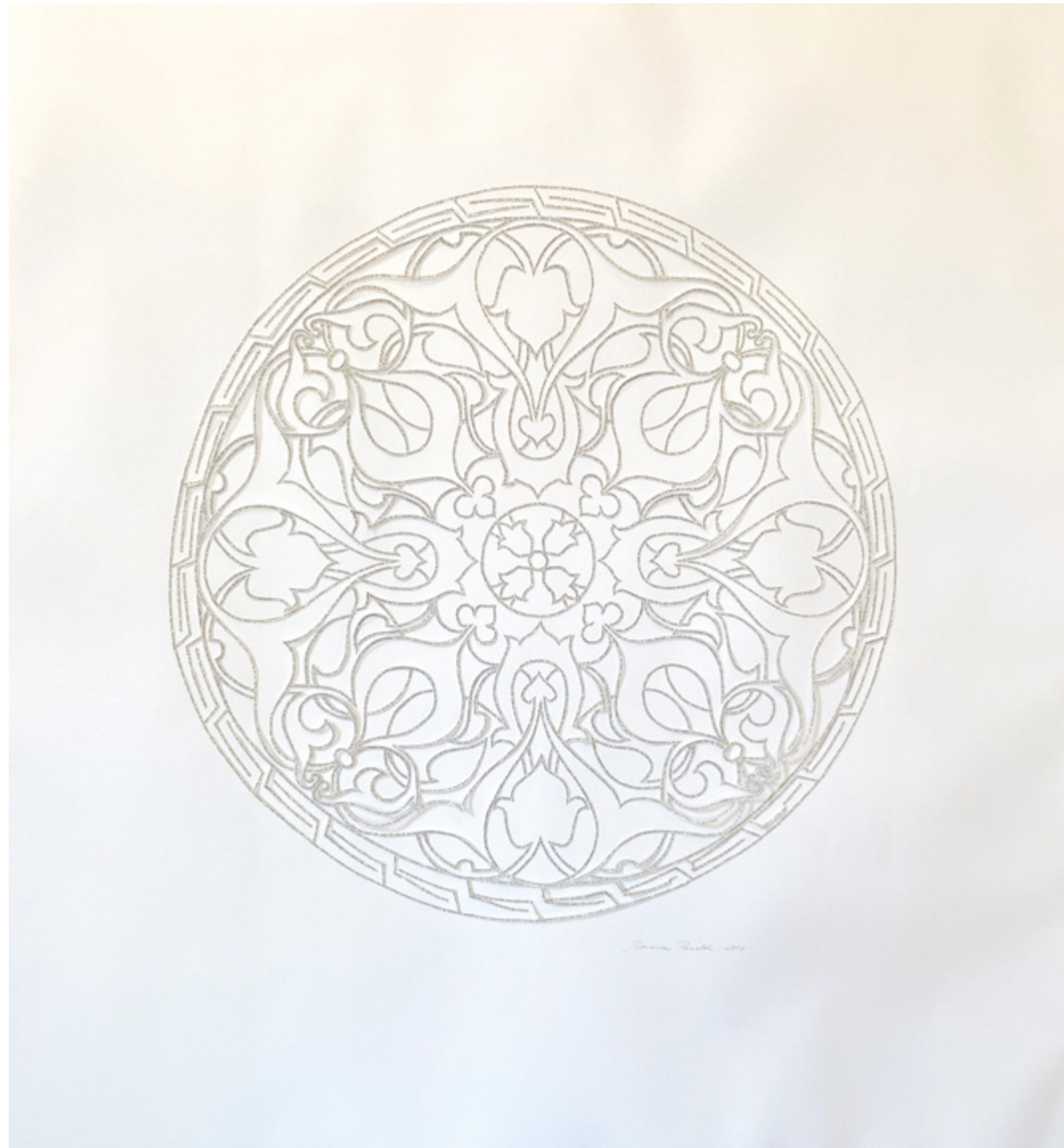




(detail) **Gelosia** 2021, Collage with extracts of the book ,Thousand and one Nights' on paper, 90 x 90 cm



**Gelosia** 2021, Collage with extracts of the book ,Thousand and one Nights' on paper, 90 x 90 cm



Tapete Persa 2014, Collage on paper, 140 x 120 cm



(detail) Tapete Persa 2014, Collage on paper, 140 x 120 cm





(top, left to right) **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm, **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm  
(bottom, left to right) **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm, **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm

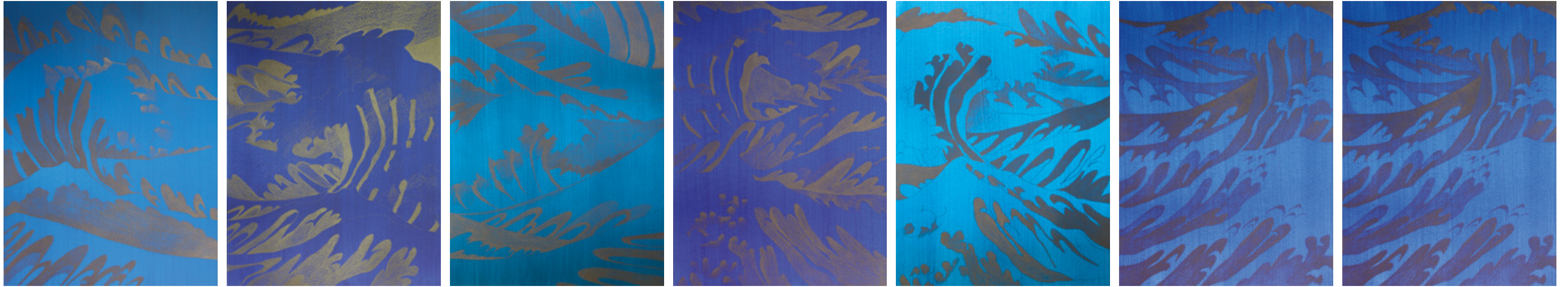
(top, left to right) **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm, **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm  
(bottom, left to right) **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm, **Lapis Lazuli** 2014, Gouache on paper, 32.5 x 42.5 cm

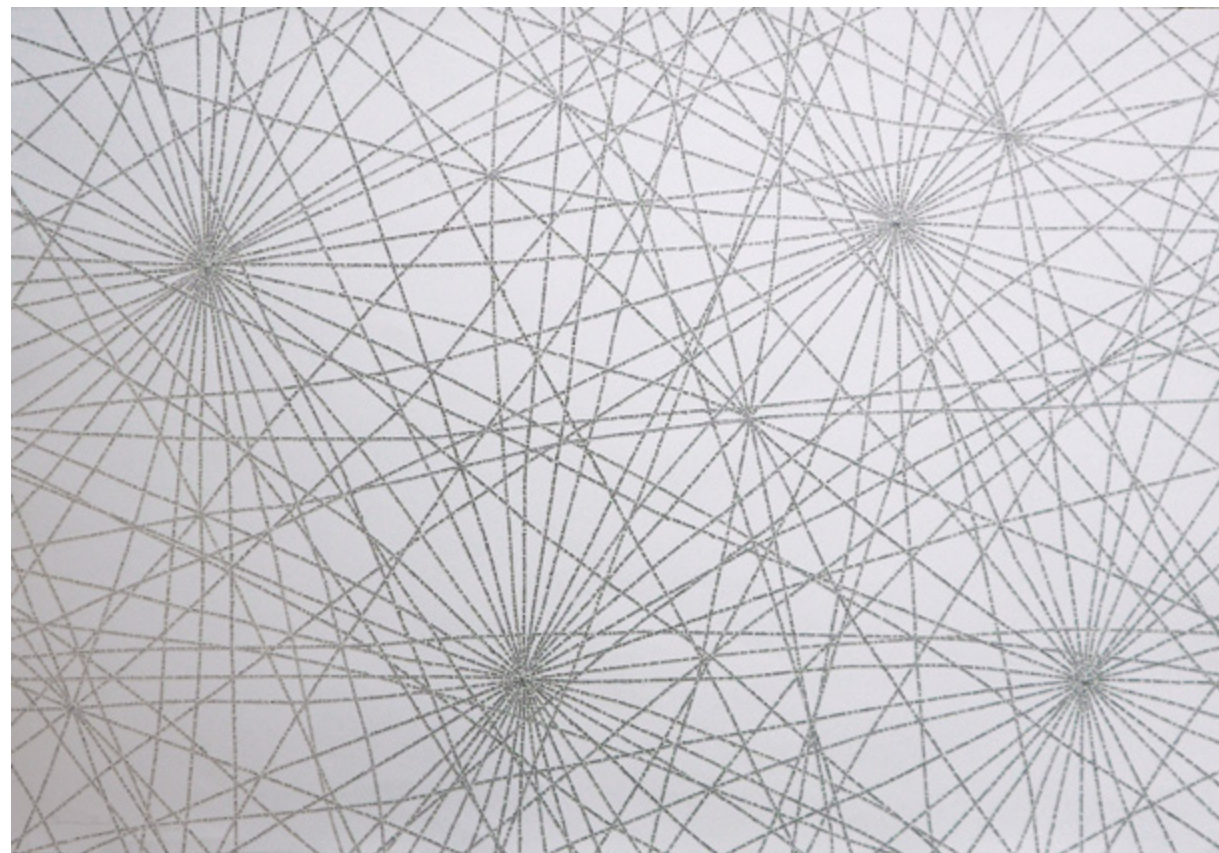


(left) **Lapis Lazuli** 2014, Acrylic on canvas, 80 x 80 cm, (right) **Lapis Lazuli** 2014, Acrylic on canvas, 80 x 80 cm

(left) **Lapis Lazuli** 2014, Acrylic on canvas, 80 x 80 cm, (right) **Lapis Lazuli** 2014, Acrylic on canvas, 80 x 80 cm







**As Viagens de Marco Polo** 2011, Excerpts from the book ‚Travels‘ by Marco Polo on Montval paper, 80 x 100 cm



**Planta do Rio de Janeiro** 2011, Excerpts from the book ‚Invisible Cities‘ by Italo Calvino on Montval paper, 80 x 100 cm

BIOGRAPHY

1971 Born in Niterói, Brasil  
 1994 Bachelor in engraving from the School of Fine Arts, Universidade Federal do Rio de Janeiro  
 2005 Residency for the Perambulações in Rotterdam, The Netherlands  
 2008 Residency for the V Bienal de Arte e Cultura in Sao Tomé e Príncipe, West Africa  
 2008 Residency at Eko Susak, Island of Susak, Croatia  
 2010 Awarded the 3rd edition of the Prémio CNI, SESI Marcantonio Vilaça  
 2021 Lives and works in Coimbra, Portugal

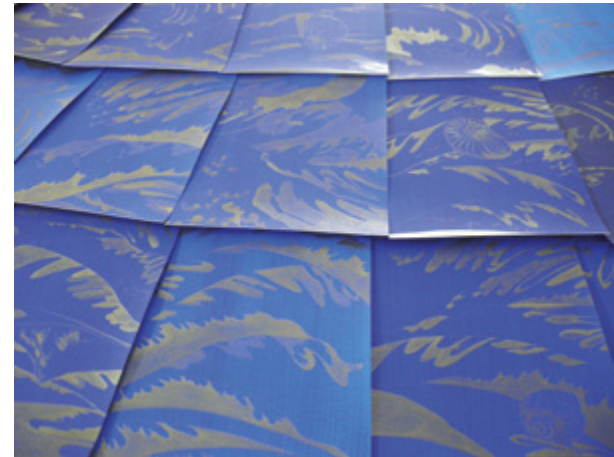
SELECTED EXHIBITIONS

2021 Trama e Urdidura, Galerie Andres Thalmann, Zurich, Switzerland  
 2020 Ponto, linha, tecitura, 3 + 1 Arte Contemporânea, Lisbon, Portugal  
 2019 FPM#1: Obras da Coleção PLMJ, Fundação PLMJ, Lisbon, Portugal  
 Rios do Rio, National History Museum, Rio de Janeiro, Brazil  
 2018 Palavras Compartilhadas, SESC Cultura, Mato Grosso & SESC Corumbá, Brazil  
 2016 O tecido de Penélope, 3 + 1 Arte Contemporânea, Lisbon, Portugal  
 The Art of Storytellers, curadoria de Selene Wendt, MAC Niterói, Brazil  
 2014 Mind the Map, Galleri F15 Punkt ø Moss, Norway  
 O Silêncio é Ouro, Galerie Andres Thalmann, Zurich, Switzerland  
 2013 PoemasPendurados, Casa de cultura Laura Alvim, Rio de Janeiro, Brazil  
 The Storytellers: Narratives in International Contemporary Art, Banco de La Republica de Bogotá; Colombia  
 2012 Contested Territories, Dorsky Gallery, Long Island City, New York, USA  
 The Storytellers: Narratives in International Contemporary Art, Stenersen Museum, Oslo, Norway  
 Recent Works, Galerie Andres Thalmann, Zurich, Switzerland  
 2011 As Cidades Invisíveis, Art Positions, Art Basel Miami Beach, Miami, USA  
 MAPPAMUNDI, Museu Coleção Berardo, Lisbon, Portugal  
 Entre Abierto, Bienal de Cuenca, Equador

Ya sé leer, Centro de Arte Contemporáneo Wilfredo Lam, Havana, Cuba  
 2010 O Lugar da Linha, Museu de Arte Contemporânea de Niterói, Brazil  
 2009 O Navegante, Galeria Arte em Dobro, Rio de Janeiro, Brazil  
 Nova Arte Nova, Centro Cultural Banco do Brasil, São Paulo, Brazil  
 2008 Mar de Papel, Galeria 3 + 1, Lisboa, Portugal  
 Entre Oceanos / 100 Anos de Aproximação entre Japão e Brasil, Memorial da América Latina, São Paulo, Brazil  
 Sessão Criativa Brasil/Japão 2008, Museu Municipal de Kawasaki, Japan  
 V Bienal de Arte e Cultura de São Tomé, São Tomé  
 Eko Susak 2008 / Festival Internacional de ecocultura, Ilha de Susak, Croatia  
 2007 Jardines Móviles, La Casa Del Lago, Universidad Autónoma de México, México City, México  
 Entre a Palavra e a Imagem, Museu da Cidade de Lisboa, Lisbon, Portugal  
 Novas Aquisições 2006-2007 Coleção Gilberto Chateaubriand, Museu de Arte Moderna, Rio de Janeiro, Brazil  
 2006 Todos os Nomes, Galeria Amparo 60, Recife, Brazil  
 Horizonte Azul, Galeria Mínima, Rio de Janeiro, Brazil  
 2005 Móvel Mar, Galeria Casa Triângulo, São Paulo, Brazil  
 Poesia DES Regrada, Castelinho do Flamengo, Rio de Janeiro, Brazil  
 In site 05, trienal internacional, San Diego/ Tijuana, USA/Mexico  
 Homo Ludens, Itaú Cultural, São Paulo, Brazil  
 Amalgames Brésiliens – 18 artistes contemporains du Brésil, Musée de l'Hôtel-Dieu à Mantes-la-Jolie, Mantes-la-Jolie, France  
 Projéteis de Arte Contemporânea, FUNARTE, Rio de Janeiro/Carreau du Temple, Espaço/Paris, Brazil/France  
 Novas Aquisições, Museu de Arte Contemporânea Dragão do Mar, Fortaleza, Brazil  
 Fronteiras, fluxos e personas, Centro Cultural Banco do Nordeste, Fortaleza/Rotterdam, Brazil/Holland  
 2004 Palavra Matéria Escultórica, Museu de Arte Contemporânea de Niterói, Niterói, Brazil



Programa de Exposições Centro Cultural São Paulo, São Paulo, Brazil  
 Exercício da Possibilidade, centro Universitário Maria Antônia, São Paulo, Brazil  
 Trienal Poligráfica de San Juan, San Juan, Puerto Rico  
 Perfil de uma coleção, coleção Randolpho Rocha, Centro Cultural Usiminas, Belo Horizonte, Brazil  
 Coletiva do programa de Exposições, Centro Cultural São Paulo, São Paulo, Brazil  
 Seriações, Espaço Cultural Antônio Bernardo, Rio de Janeiro, Brazil  
 2003 Casa de Cultura da América Latina, Brasília, Brazil  
 Insola(R)ções, Solar Grandjean de Montigny, Rio de Janeiro, Brazil  
 MAD 03, 2º Encontro Internacional de Arte Experimental de Madri, Madrid, Spain  
 X Salão da Bahia, Salvador, Brazil  
 Palavra Extrapolada, Mostra SESC Latinidades, Sesc Pompéia, São Paulo, Brazil  
 Ponto de fuga II Área livre, Memorial da América Latina, São Paulo, Brazil  
 Palavras + -, SESC Latinidades, São Paulo, Brazil  
 Repentes Visuais, Mostra SESC Latinidades, São Paulo, Brazil  
 2002 Projeto INClassificados, Espaço Bananeiras, SESC Niterói, Barra Mansa, Friburgo, Petrópolis, Brazil  
 Cenro Cultural Odulvado Vianna Filho, Castelinho do Flamengo, Rio de Janeiro, Brazil  
 I Bienal Ceará América de Ponta Cabeça, fortaleza, Brazil  
 IX Salão de Arte da Bahia, Salvador, Brazil  
 Prêmio de Interferências Urbanas 4º Edição, Rio de Janeiro, Brazil  
 Arte: Sistemas e Redes, Museu da Universidade Federal do Ceará, Fortaleza, Brazil  
 Vertentes da Produção Contemporânea, Instituto Itaù Cultural, São Paulo, Brazil  
 Pupilas Dilatadas, Fundação Joaquim Nabuco, Recife, Brazil  
 Sobre(a)ssaltos, Itaù Cultural, Belo Horizonte, Brazil  
 Rumos da Nova Arte Contemporânea Brasileira  
 2001/2003 Fundação Clóvis Salgado/Palácio das Artes, Belo Horizonte, Brazil  
 2001 Vento Contentamento, Galeria do centro de Artes UFF, Niterói, Brazil



Verba Volant, Scripta Manent, Espaço Maria Martins, Rio de Janeiro, Brazil  
 Prêmio Interferências Urbanas 3a Edição, Rio de Janeiro, Brazil  
 1a Edição Zona franca, Fundação Progresso, Rio de Janeiro, Brazil  
 2000 7º Salão Victor Meirelles, Paraná, Brazil  
 Prêmio Interferências Urbanas 2a Edição, Rio de Janeiro, Brazil  
 Prêmio TRANSURB interferências Urbanas 1º Edição, Rio de Janeiro, Brazil  
 Atrocidades Maravilhosas, Intervenções Urbanas, Rio de Janeiro, Brazil

SELECTED COLLECTIONS

Coleção Gilberto Chateaubriand, Museu de Arte Moderna, Rio de Janeiro, Brazil  
 Colección Fundação Patrícia Phelps de Cisneiros, New York/Caracas, USA/Mexico  
 Coleção Museu de Arte Moderna Aluísio Magalhães MAMAM, Recife, Brazil  
 Coleção SESC Nacional, Brazil  
 Coleção Banco Itau Cultural, São Paulo, Brazil  
 Coleção Museu de Arte Contemporânea Dragão do Mar, Fortaleza, Brazil  
 Colección FEVAL, Spain  
 Colección Otazu, Spain  
 Coleção Fundação PLMJ, Lisbon, Portugal



(detail) Tapete Persa 2014, Collage on paper, 140 x 120 cm



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