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ESFÍNGICO FRONTAL
MENDES WOOD DM
ORG. GERMANO DUSHÁ

FEB—MAR 2023

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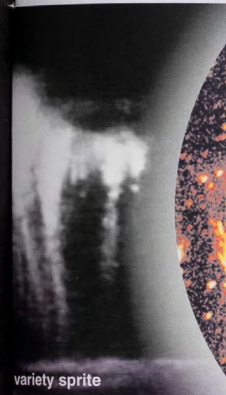
MENDESWOODDM.COM



A PROJECT BY (UM PROJETO) **MENDES WOOD DM**
 CONCEPTION AND ORGANIZED BY (CONCEPÇÃO E ORGANIZAÇÃO) **GERMANO DUSHÁ**
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 INSTALLATION VIEWS (VISTAS DA EXPOSIÇÃO) **GUI GOMES**
 PERFORMANCES SHOTS (REGISTRO DAS PERFORMANCES) **BRUNO LEÃO**
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Sprite halo over lightning flash



variety sprite



Dancing sprites



MIKE TAYLOR, UTAH STATE UNIVERSITY

MARK STANLEY, NEW MEXICO TECH





IONOSPHERE

MESOSPHERE

STRATOSPHERE

TROPOSPHERE

negative cloud-to-ground flash near convective core

BLUE JETS

upward superbolt

conventional cloud-to-air discharge

stratiform region

positive cloud-to-ground flash with "spider light"



ELVES



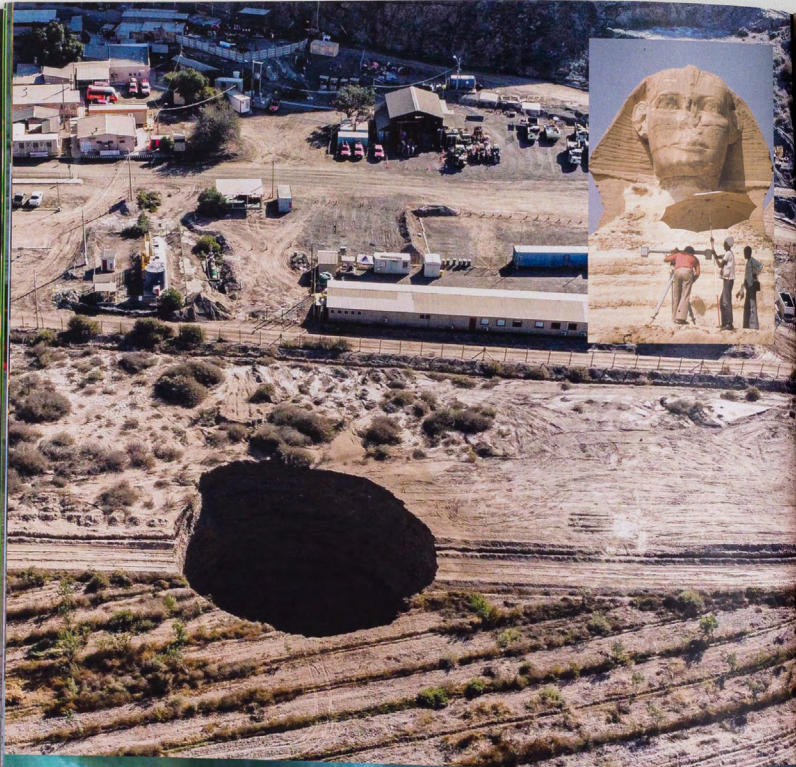
SPRITES

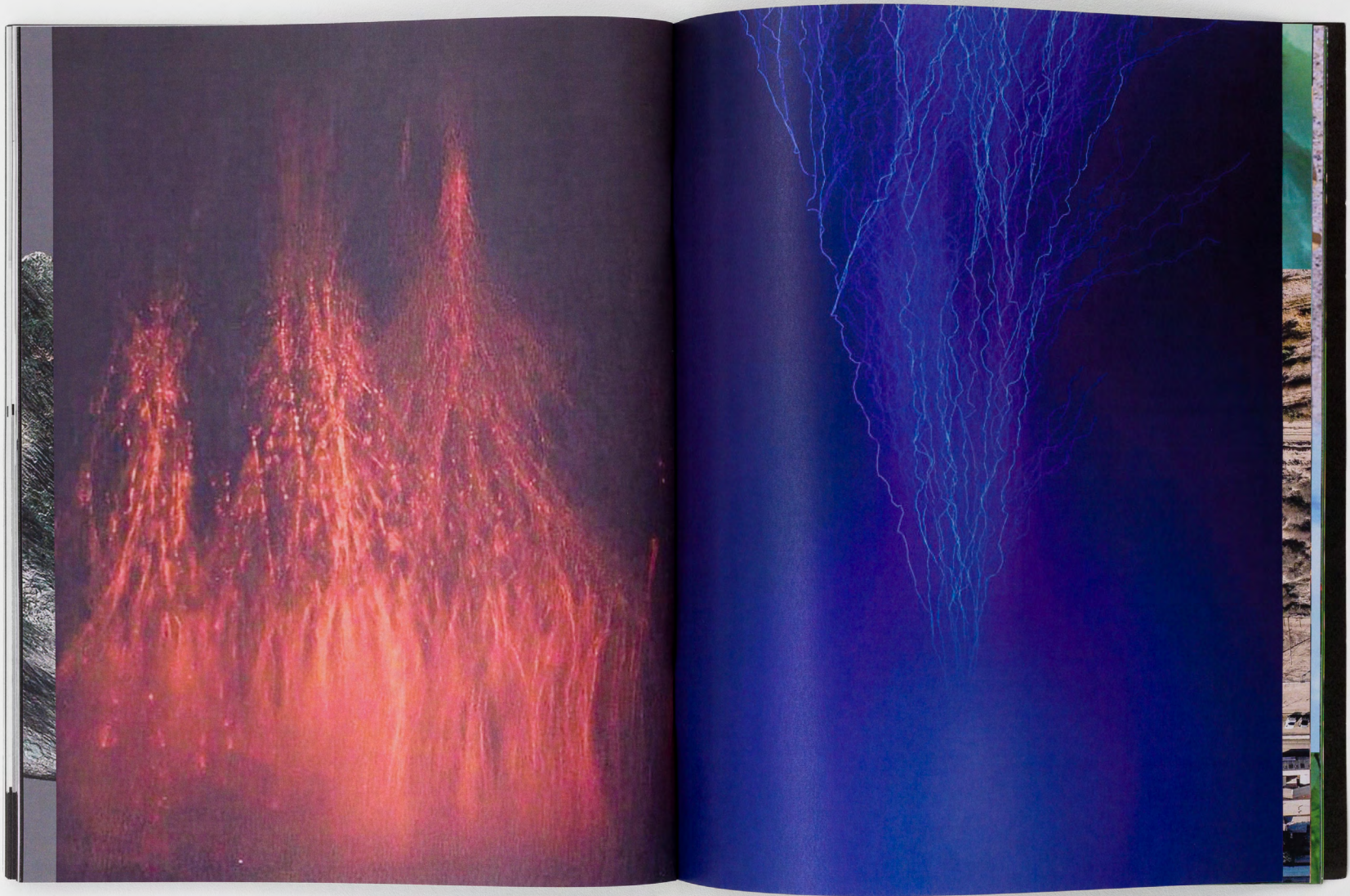
tendrils

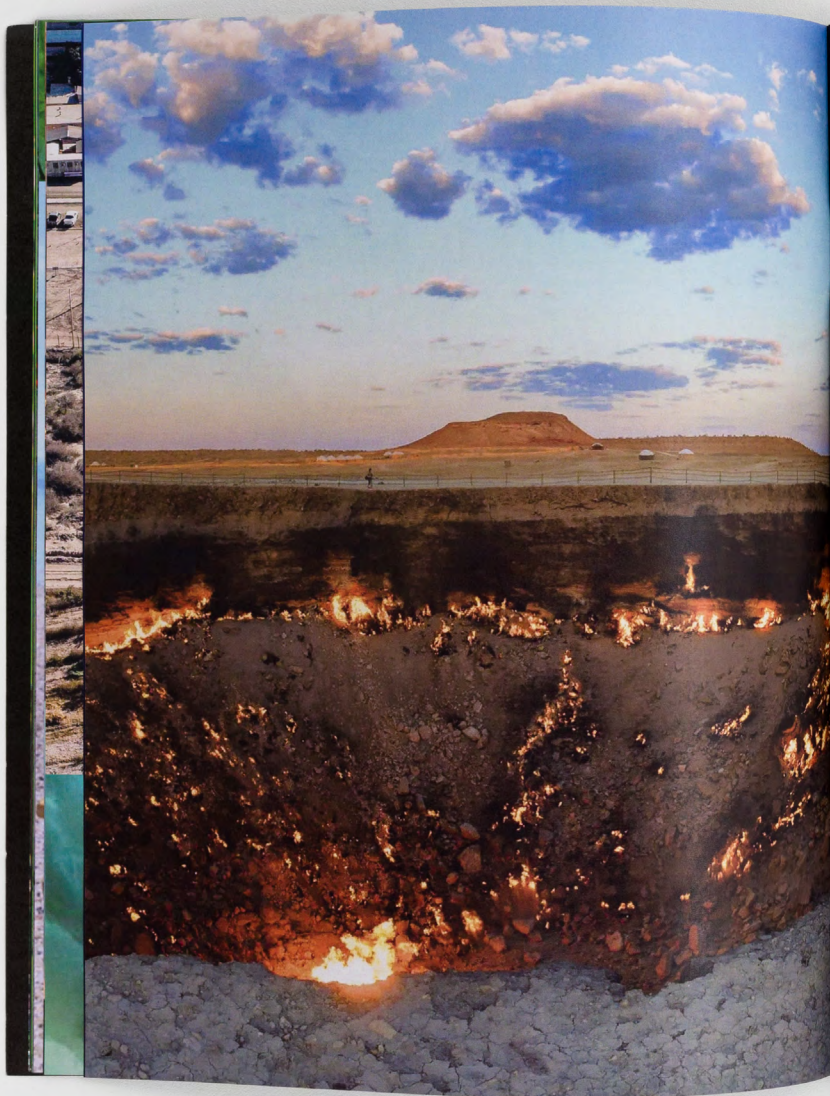
100 200
Distance, km

Adapted from Carlos Miralles (AeroVironment) and Tom Nelson









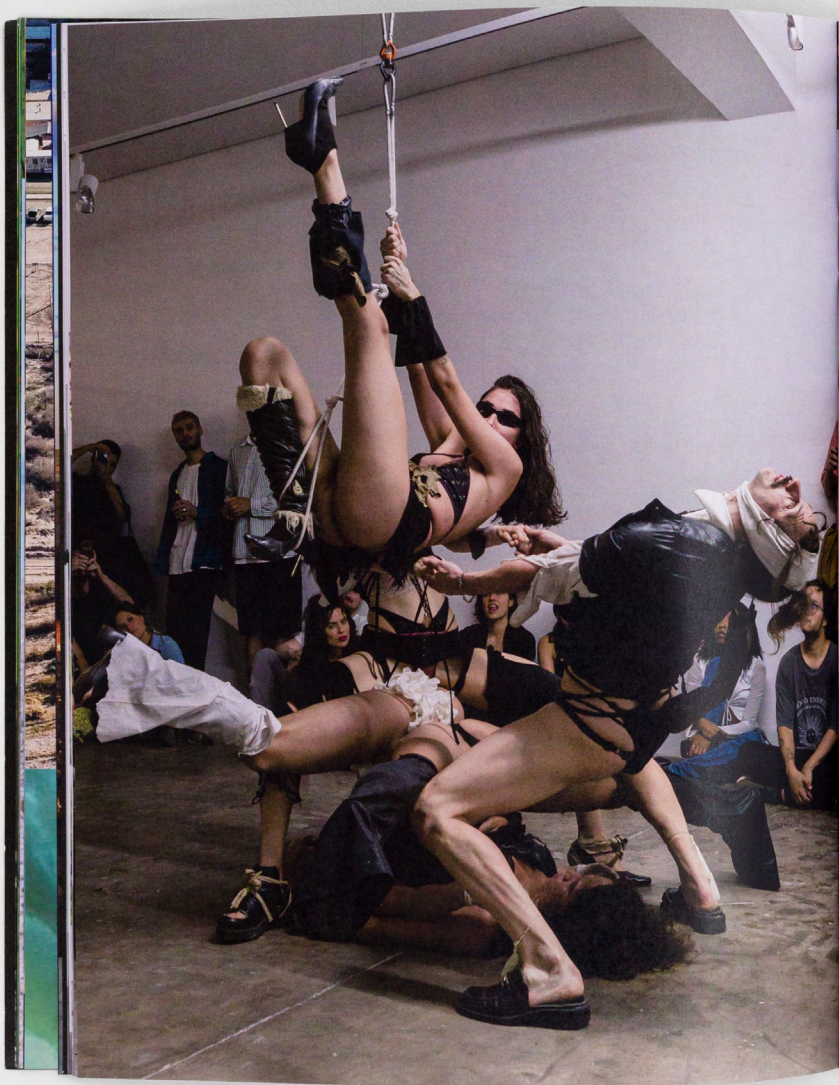
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ENIGMA—DISSOLUTION

BY GERMANO DUSHÁ

THERE IS A MYSTERY BEHIND EVERYTHING. THERE IS A MYSTERY THAT COMES AND GOES, CIRCULATING THROUGH OUR VEINS, THROUGH OUR VISCERA, BETWEEN OUR FINGERTIPS AND THROUGH EVERY THREAD OF OUR HAIR. THE SAME MYSTERY EXISTS IN EVERYTHING THAT SURROUNDS US: FROM THE EARTH'S SURFACE TO THE SPHERES DANCING IN THE FIRMAMENT. THIS MYSTERY, WHICH PULSATES IN OUR THROAT AND COVERS THE TOTALITY OF OUR BIOMASS, IS IN THE WOODS AND ALSO IN THE DESERTS; IT IS IN THE DOWNPOUR THAT CRASHES ONTO OUR HEADS FROM THE SKY— AND IN THE HOT, CRACKING SOIL UNDER OUR FEET. IT IS IN A STROKE THAT FULLY CONNECTS, AND IN LIGHTNING AS IT TEARS THROUGH THE NIGHT. IT CAN BE FOUND IN STONES AND ANCIENT INSCRIPTIONS, AND IN THE REFLECTION OF WHITE LIGHT ON A SHEET OF METAL IN AUTONOMOUS MOTION. IT IS IN EVERY PART OF NATURE THAT CANNOT BE PUT INTO WORDS, EVERYTHING THAT WE PICK UP WITH OUR HANDS. ABOVE ALL, IT LIES IN EVERYTHING THAT WE CANNOT IDENTIFY WITH OUR SENSES, AND IN EVERYTHING THAT DOES NOT FIND AN ECHO IN OUR OWN EXPERIENCES. FROM THE DENSITY OF MATTER TO ACIDIC COLORS EMERGING LIKE STEAM FROM A NUCLEAR POWER PLANT; FROM THE ENERGY OF DAWN TO THE IMMENSITY OF TWILIGHT; FROM HAUNTINGS TO REDEMPTION, IT IS ALWAYS THIS SAME ENIGMA THAT REINVENTS ITSELF AT EVERY MOMENT AND THAT CAN BE INSTILLED WITHIN US OR IN ANY CORNER,

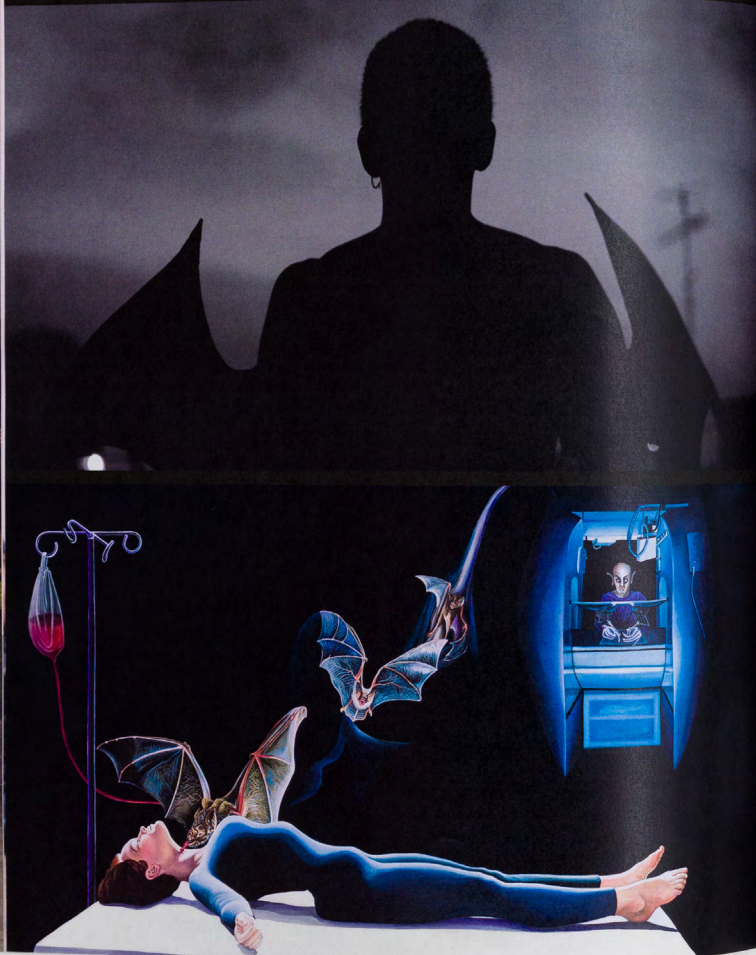




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LUZ ROQUE: XXI, 2022
UHD VIDEO AND SUPER 8 FILM TRANSFERRED TO DIGITAL VIDEO
[VIDEO UHD E FILME SUPER 8 TRANSFERIDO PARA VIDEO DIGITAL]

LYNN RANDOLPH: TRANSFUSIONS (TRANSFUSÕES), 1995 OIL ON CASONITE IN
ARTIST'S FRAME (OLEO SOBRE CASONITA EM MOLDURA DA ARTISTA) (DETALHE)
[DETALHE] 154,0 X 182,0 CM (FRAMED) (ENCADOURADO)



49

JARA ZIDORFO: O AGORA NÃO CONFABULA COM A ESPERA, 2023
PERFORMANCE

CRIBE: ALL MIRACLES ARE PROMISED TO FAITHY TODOS OS MILAGRES SÃO
PROMETIDOS À FÉ, 2023 ALUMINUM PLATE (PLACA DE ALUMÍNIO)
40 X 60 X 0,4 CM



ENIGMA
DISSOLUÇÃO

70

JONAS VAN FROM THE SERIES (DA SÉRIE) DESAMBIGUAÇÃO, 2021
DENTAL PROSTHESES IN ACRYLIC RESIN INLAID WITH PYRITE
(PRÓTESES DENTÁRIAS EM RESINA ACRILICA INCRUSTADAS COM PEDRA PIRITA)
10,5 X 11 X 14 CM



71

UNKNOWN (ANÔNIMO) UNKNOWN TITLE (TÍTULO DESCONHECIDO) (COLCOLYTIC IDOL (ÍDOLO CALCOLÍTICO)),
IV MILLENNIUM BC (MILÊNIO IV AC) HARD STONE, CARVED, DRILLED AND POLISHED
(PEDRA TALHADA, PERFORADA E POLIDA)
14 X 7 X 4 CM



69

CANDICE LIN SEATED SEER (CENSER), 2020
GLAZED CERAMIC [CERÂMICA VITRIFICADA] (DETAIL [DETALHE])
35.6 X 17.8 X 17.8 CM



72

LUÍZ ROQUE, TRIP TO GREECE, 2022
RAKU CERAMIC (CERÂMICA RAKU)
23 X 19 X 7 CM



73

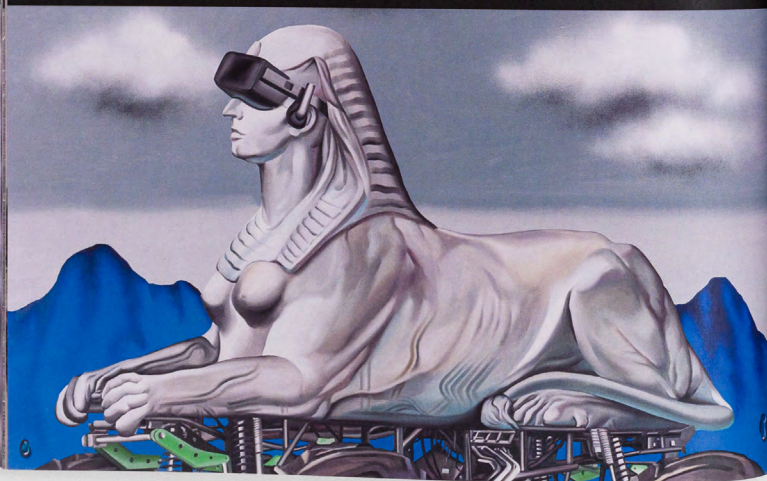
ZSÓFIA KEVÉSZTES, SPHINX (ESFINGE), 2009
STYROFOAM, GLASS MOSAIC, FIBERGLASS, GLUE, GROUT, METAL SHELF, METAL CHAIN AND
EXPANDING FOAM (ISOPOR, MOSAICO DE VIDRO, FIBRA DE VIDRO, COLA, ARGAMASSA, ESTANTE
METÁLICA, CORRENTE METÁLICA E ESPUMA EXPANSÍVEL) 103 X 60 X 126 CM



LU RA 23
MARINA DALGALARRONDO GARMENT, 2023
MIXED MEDIA (MATERIAIS DIVERSOS)
33 X 13 X 10 CM (EACH) (CADU)



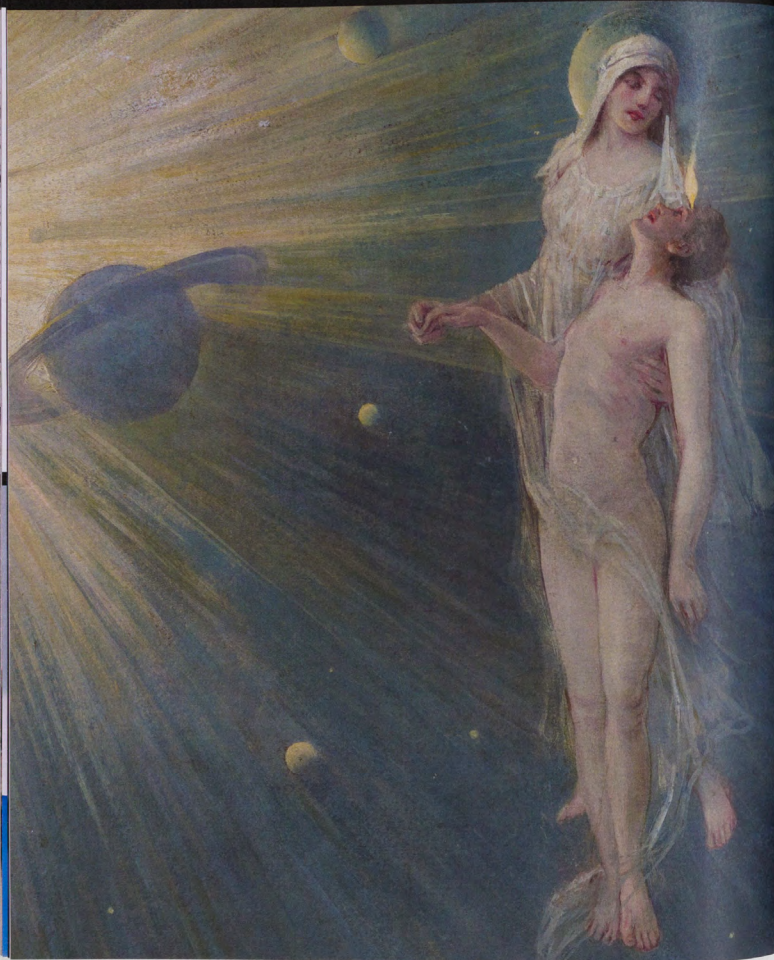
BOTOND KERESZTESI MONSTER TRUCK, 2020
ACRYLIC AND OIL ON CANVAS (ACRILICA
E OLEO SOBRE TELA)
160 X 160 CM



CARTEL VITORINO BRASILEIRO ALCANTARA 2 FROM THE SERIES (DA SÉRIE)
CORPOFLOR, 2016-2022 PHOTOGRAPH (FOTOGRAFIA)
130 X 90 CM



ARTHUR DICHL, UNTITLED (COSMIC SALVATION)
[SEM TÍTULO (SALVAÇÃO CÔSMICA)], 1920
OIL ON BOARD (ÓLEO SOBRE MADEIRA)
73 X 65.3 CM



ADRIANO COSTA

1975, SÃO PAULO, BRAZIL.

BY IGNITING TENSIONS BETWEEN HUMOR AND THE POLITICAL, ADRIANO COSTA EXPOSES THE NUANCES THAT CULTURAL VALUE SYSTEMS PLACE ON OBJECTS. HIS WORKS ARE NOT GOVERNED BY SPECIFIC RULES OR IDEAS, BUT INSTEAD INHABIT A REALM OF NEUTRALITY, INCORPORATING DISPARATE MATERIALS SUCH AS CONCRETE, PAPER, BRONZE, CLOTH, WIRE, WOOD, AND COUNTLESS OTHER DETRITUS. WHILE BEING MORE GROUNDED IN REALITY THAN CONCERNED ABOUT ORIGINALITY WITHIN THE PROCESS OF CREATION, COSTA USES TRAGIC IRONY TO PROVOKE A REFLECTION ON THE REAL VALUE OF WORKS OF ART, ADDRESSING THE QUESTION OF HOW ORDINARY ELEMENTS OR EVEN NOBLE MATERIALS CAN BE TRANSMUTED INTO AN OBJECT OF ART AND VICE VERSA.

PGS. 34, 35, 36, 58, 98

ALMA ALLEN

1970, UTAH, USA.

SPANNING A WIDE RANGE OF MATERIALS INCLUDING BRONZE, PAROTA WOOD, VARIOUS TYPES OF MARBLE, OBSIDIAN AND STALAGMITE, ALMA ALLEN'S WORK RETAINS A SINGULARLY UNIQUE ENERGY AND ORIGINAL AESTHETIC. FROM SINUOUSLY THIN BRONZE SHAPES TO MAGMATIC AND SMOOTH MARBLE OUTPOURINGS, THE ARTIST'S BIOMORPHIC FORMS SEEM TO RISE UP FREELY FROM THE ARTIST'S CHOSEN MATERIAL. ALLEN'S ARTISTIC TRAJECTORY HAS SEEN HIM PROGRESS FROM HUMBLE ORIGINS, SELLING HAND-CARVED MINIATURES ON THE STREETS OF SOHO, NEW YORK. LARGELY SELF TAUGHT, THERE IS A SPONTANEITY TO HIS WORK THAT SEEMS TO BEAR LITTLE CONNECTION TO THE ARTISTIC MOVEMENTS OF THIS TIME. IN FACT THEY HAVE MORE IN COMMON, FORMALLY AND PERHAPS SPIRITUALLY, WITH THE VAST EXPANSES OF TERRITORY AND THE MONOLITHIC NATURAL FORMATIONS THAT SEEM TO HAVE PUNCTUATED HIS LIFE: UTAH, WHERE HE GREW UP; JOSHUA TREE, CALIFORNIA, WHERE HE LIVED FOR SEVERAL YEARS; AND TEPOZTLÁN, MEXICO, WHERE HE CURRENTLY HAS HIS STUDIO, ABOUT 50 MILES OUT FROM MEXICO CITY. ROCKS, BRANCHES AND UNSPECIFIED ORGANIC ENTITIES THAT EXUDE A KIND OF PREHISTORIC ENERGY DOMINATE HIS WORK, THEIR SCALE AND MASS UNDERMINED BY THEIR APPARENT LEVITY AND EFFORTLESS PRESENCE.

PGS. 34, 35, 101

106

BERENICE OLMEDO
1987, OAXACA, MEXICO.

BERENICE OLMEDO EXPLORES THE SCIENTIFIC POSSIBILITIES OF TECHNOLOGICAL INTEGRATION WITH THE HUMAN BODY, DELVING INTO THE THRESHOLDS BETWEEN SIMILARITY AND DIFFERENTIATION OF PROSTHESES AND NATURAL ORGANS, SPONTANEITY AND THE ARTIFICIALITY OF AUTOMATA AND LIVING BODIES, OF THE MOBILITY OF LIFE AND THE INERT STATE OF DEATH. AT TIMES, THE ARTIST'S WORKS ARE SO SIMILAR TO ASPECTS OF THE HUMAN BODY THAT THEY IMPLANT THE UNCANNY IDEA THAT THESE STATIC ELEMENTS ARE ABOUT TO COME TO LIFE, OR THAT THEY ARE STATIC BECAUSE THEY BELONG TO DEAD HUMAN BODIES. THE MOORINGS AND STRUCTURES THAT CONTORT AND TENSION VOLUMES AND STIFFEN MODELS DIALOGUE WITH THE AESTHETIC CULTURE OF THE MODELED BODY, EXEMPLIFYING IN SCULPTURES WHAT OLMEDO TRANSPPOSES TO LARGER FIELDS, SUCH AS EPISTEMOLOGICAL CATEGORIZATION.
PGS. 33, 34, 54, 88

BOTOND KERESZTESI
1987, TÁRGU MUREȘ, ROMANIA.

BOTOND KERESZTESI'S ART CONVERGES MYRIAD ELEMENTS FROM DIVERSE DIMENSIONS WITHIN A SINGULAR SPHERE. ROOTED IN A ROMANTIC APPRECIATION FOR ART HISTORY, SCI-FI VISIONS, AND MASS CULTURE SYMBOLOGY, HIS PAINTINGS DRAW FROM CLASSICAL MOVEMENTS AND FUTURISTIC IMAGINARIES. KERESZTESI DEFIES CONVENTIONS LIKE LINEAR TIME, OFFERING A PLURALISTIC PERSPECTIVE AND EMBRACING THE FREEDOM OF IMAGINATION. HUMANITY, DEPICTED THROUGH ANTHROPOMORPHIC EXPERIENCES, BECOMES A FRAGMENTED PRESENCE IN A SEA OF COUNTLESS HYBRID POSSIBILITIES. REMINISCENT OF EARLY TWENTIETH-CENTURY SURREALISTS, KERESZTESI CREATES A POWERFUL COMMENTARY ON THE INVENTIONS SATURATING CONTEMPORARY EXISTENCE, PRESENTING A BRUTAL SUM OF PAST CENTURIES. HIS PAINTINGS, BOTH PECULIAR AND CAPTIVATING, SERVE AS PORTALS TO UNHEARD-OF EXPERIENCES AND ENDLESS FASCINATION.
PGS. 37, 94

107

CANDICE LIN
1987, CONCORD, USA.

CANDICE LIN'S WORK EMBRACES A WIDE RANGE OF MEDIA AND PROCESSES, SUCH AS INSTALLATIONS, OBJECTS, VIDEOS, DRAWINGS AND ORGANIC MATTER. THROUGH INVENTIVE SOLUTIONS, HER PRACTICE CRITICALLY INVESTIGATES THE DYNAMICS OF POWER, AND THE WAYS IN WHICH THE ECONOMY OF ACCESS AND VISIBILITY ARE INSCRIBED INTO SOCIETY AND THE NATURAL WORLD, OUTLINING COMPLEX ECOLOGICAL ENTANGLEMENTS, AS WELL AS QUESTIONING THE COLONIAL VIOLENCES INSTALLED IN CERTAIN APPROACHES OF ETHNOGRAPHY AND NATURAL SCIENCE TRADITIONS. THE ARTIST CREATES FUTURE RELICS THAT BEAR TEMPORAL SIGNIFIERS SCRAMBLED AND REMIXED WITH A PLURALITY OF MATERIALS AND SYMBOLS, SUGGESTING THAT HISTORY AND ITS AGENTS ARE NEITHER LINEAR NOR STABLE, TAKING THE AUDIENCE INTO A JOURNEY OF CONSTANT, RADICAL TRANSFORMATION. HER PIECES OFFER, THUS, A SINGULAR POINT OF ENCOUNTER FOR CRAFTED OBJECTS, HARD MATTER, LIVING ORGANISMS, AND THE MYSTIC ELEMENT, CREATING AN UNIQUE SYMBOLIC UNIVERSE.
PGS. 34, 35, 69

CASTIEL VITORINO BRASILEIRO
1996, VITÓRIA, BRAZIL.

CASTIEL VITORINO BRASILEIRO'S WORK IS A PROFOUND STUDY OF METAMORPHOSIS AND TRANSFORMATIVE ENCOUNTERS. THE ARTIST'S PRACTICE LINKS THE KNOWLEDGE AND SYMBOLOGY COMING FROM BANTU MATRICES, EXPERIENCES OF THE BLACK DIASPORA IN BRAZIL, AND HER WORK AS A CLINICAL PSYCHOLOGIST IN ORDER TO APPROACH A NOTION OF "CURA", WHICH SHE TAKES AS A TRANSITIONAL STATE OF FREEDOM THAT CELEBRATES TRANSMUTATION AND HYBRIDISM AS A WAY TOWARDS HEALTH AND HEALING. HER WORK AIMS TO DISMANTLE THE LINGERING EFFECTS OF COLONIZATION AND MODERNITY THROUGH CONNECTIONS BASED ON SPIRITUAL, SOCIAL AND EMOTIONAL AUTONOMY. THROUGH HER POWERFUL INSTALLATIONS AND MAGNETIC IMAGE-IDEAS, WE EXPERIENCE A HIGH CHARGED ENERGY CAPABLE OF INITIATING COGNITIVE SHIFTS AND FIGHTING BACK DICHOTOMIES AND STRUCTURAL DEVICES THAT RACIALIZE AND OBSTRUCT THE FLUIDITY OF VITAL PROCESSES. APPROACHING INTERSPECIES AND EVEN INTERPLANETARY RELATIONSHIPS, THE ARTIST BLURS THE BOUNDARIES BETWEEN HUMAN AND ENVIRONMENT, CULTURE AND NATURE, THE PHYSICAL AND THE ETHEREAL. INVESTIGATING THE FLUX OF MEMORIES AND AFFECTIONS EMERGING FROM INNER

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ESTE ALMANAQUE FOI PUBLICADO EM FEVEREIRO DE 2024, MARCANDO UM ANO DA
EXPOSIÇÃO REALIZADA NA RUA BARRA FUNDA 216, EM SÃO PAULO, ENTRE OS DIAS
11 DE FEVEREIRO E 11 DE MARÇO DE 2023.

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FRONTAL
MENDES WOOD
DK