

'DREAMS OF MALE POWER: A FABRICATION NARRATIVE'

A Metaverse Solo Show featuring Works by
Marcelo Amorim

From 25th of February 2023 (6pm GMT) on [Spatial.io](https://spatial.io)



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'DREAMS OF MALE: A FABRICATION NARRATIVE'

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'Dreams of Male Power: a Fabrication Narrative'	1
<i>by</i> <i>Kalinca Costa Söderlund</i>	
Family and School Series	3
Socialisation Series	19
Initiation Series	33
Boxing and Gym Culture Series	43
War and Military Series	64
Work Environment Series	70
Curating in the Metaverse: New Frontiers	78
About Arrière-Garde	81
About Marcelo Amorim	82
Production Team	83



'DREAMS OF MALE POWER: A FABRICATION NARRATIVE'

The current socio-political climate both in Brazil and in the West, with its radicalisations to the far right and the exacerbation of social asymmetry and injustice such radicalisation is generating, has been fomenting discourses within artistic communities seeking diversity, inclusion, and equal opportunities.

Artistic production, curatorial practice, and institutional projects have been challenging historically construed power structures based on race, gender, and gender orientation. In recent times, these power structures have been exacerbated by the conservative, nationalist, homophobic and misogynist stance of the discriminatory political agenda of Donald Trump in the USA, and President Jair Bolsonaro in Brazil, the so called 'Trump of the Tropics'.

Within this landscape, Marcelo Amorim's art practice represents a counterpoint to the generalised activist narrative of the contemporary international art scene. If many of the representatives of this activism are trying to highlight how whiteness dominates blackness; how men subjugate women,

and how queer is still somewhat relegated to an underworld condition, Amorim is building a poignant analysis and extensive visual report of the mechanisms of perpetuation of that very white, male, phallogocentric and hegemonic figure.

If socio-political changes are to be obtained, if a horizontal cultural and political order is the ultimate goal in the Western world to come, it is not only necessary to emancipate the condition of minorities. It is also mandatory to address the mechanisms of reproduction of the domineering entity so deeply inscribed in the societies of the West. It is necessary to identify them; to point a reproaching finger at them; this all in order to re-write the history that allows the hegemonic to rule sovereign and as an unquestioned thus untouched ideological institution.

In this sense, Marcelo Amorim is an artist who has been committed, for about two decades, to unveil the historical formation of the domineering and predatory white man: the very apex of the of Western 'human food chain'.




Social institutions - as we will see in Amorim's VR exhibition with Arrière-Garde - have been responsible for the shaping of this type of supremacist entity in the Brazilian socio-political landscape as well as the Western world in general, being them:

- ♀ Family and the School
- ♀ Socialisation rituals
- ♀ Initiation rituals
- ♀ Boxing and Gymnastics culture
- ♀ Work environment
- ♀ War and Military education

This Metaverse exhibition will allow us to embark upon a challenging visual and conceptual journey into a hegemony of power based on virility, violence and prevarication, ideal of mental and physical strength, and moral fortress.

And there is not a comprehensive way of fighting hegemony without acknowledging the very processes under which it is shaped and transferred from generation to generation, if the task at stake is to bring about radical change.

By Kalinca Costa Söderlund



Family and School series

Through the reading of images from the past, Brazilian artist Marcelo Amorim observes the institutions through which the domineering and hegemonic model of the white man has been historically shaped. The first of such institutions is the family, along with school education.

Pioneers, both chronologically and in terms of the depth of the socialisation modes they impart to children, the family and the school occupy a central place in a child's learning of the qualities and roles assigned to each gender. It is particularly in this milieu that the child internalises the traditional distribution of tasks between men and women, and that early ideals of manhood are inscribed in the male's mind and behaviour.

Amorim's artistic production explores childhood memories and social rituals, as well as the history of didactic material as a beacon of specific ideological constructs. It is mainly constituted by oil on canvas, and drawing and prints on paper, and possesses a spare and diaphanous quality revolving around the themes of familial warmth, bounding, communal rituals, but also of biased indoctrination and insidious instruction.

His semi-realistic painting style heightens the quiet and innocent quality of the catalogue of images that the artist appropriates. It allows the artworks to go well beyond the ability to raise questions about historical and cultural values that must be problematised in order to result in the more equalitarian and harmonious societies of the future.

By Kalinca Costa Söderlund



Mesmo uma menina de 11 ou 12 anos pode assumir uma pose bastante feminina e graciosa.



Marcelo Amorim, 'Initiation I',
2010 - oil on canvas -60 x 60 cm







Marcelo Amorim 'Initiation 2', 2010 -oil on canvas -40 x 50 cm



Marcelo Amorim 'Love Education 1', 2009 –oil on canvas -80 x 100 cm



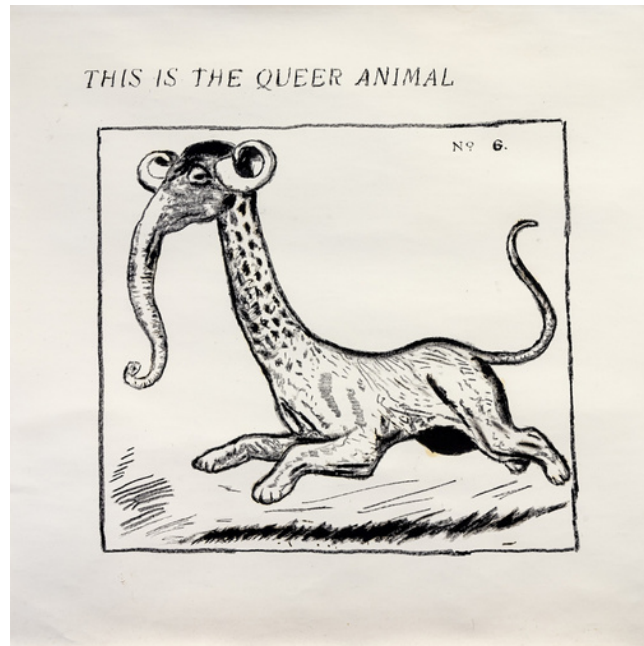


Marcelo Amorim, 'Love Education 2', 2009 –oil on canvas -100 x 150 cm





Marcelo Amorim, 'Queer Animal 1', 2018 -
oil on paper -100 x 100 cm



Marcelo Amorim, 'Queer Animal 2', 2018 -
oil on paper -100 x 100 cm

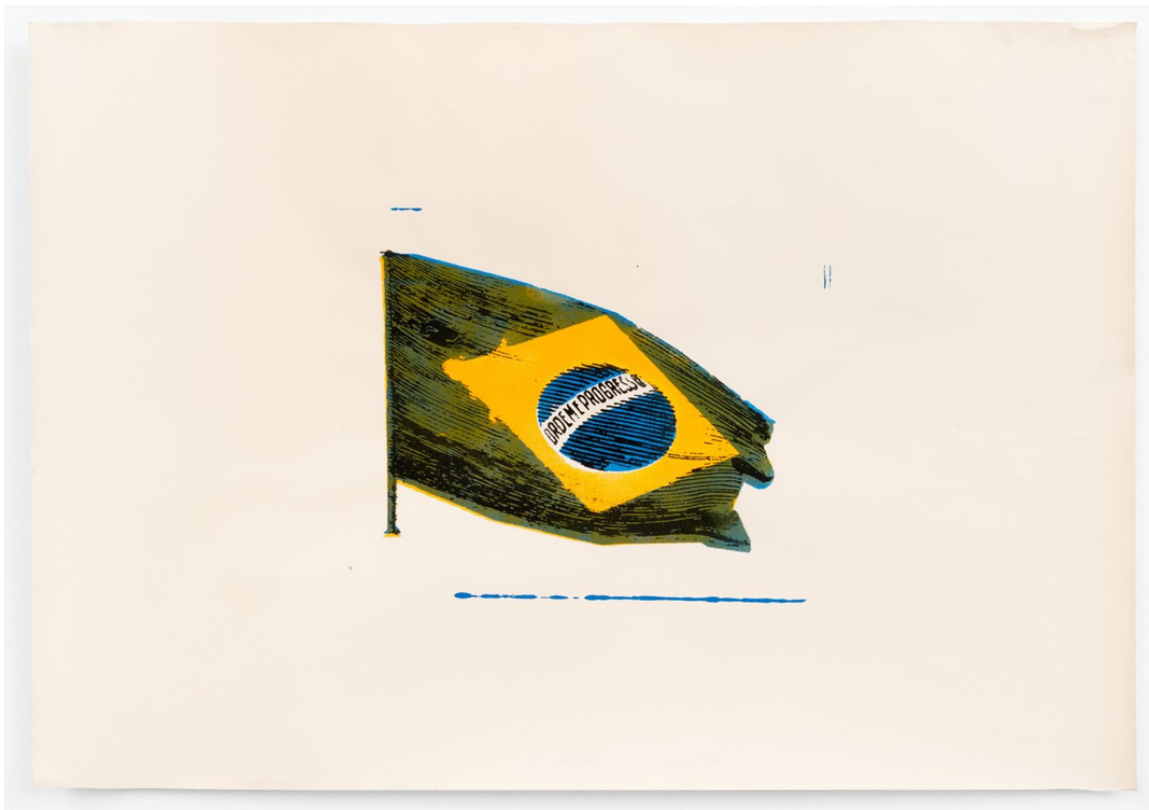


Marcelo Amorim, 'Untitled1' (Out of Register), 2020 – silkscreen on paper-96 x 66 cm

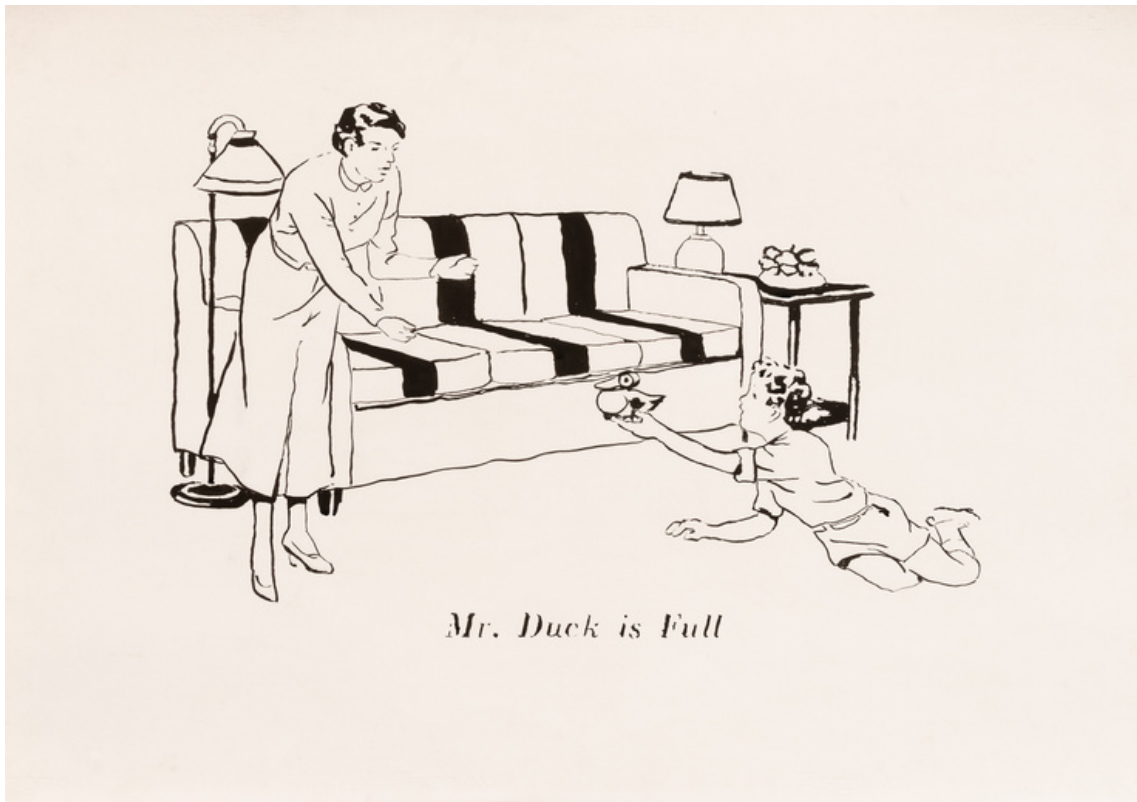
Marcelo Amorim 'AEIOU', 2020 –
silkscreen on paper -100 x 70 cm







Marcelo Amorim, 'Untitled 2' (Out of Register),
2020– silkscreen on paper 66 x 96 cm



Marcelo Amorim, 'Mr Duck is Full', 2018 - acrylic on paper - 100 x 70 cm

In the Socialisation Series, artist Marcelo Amorim investigates the characteristics of males' socialisation with strong references to the imagery of Mid-Century American Way of Life, beach culture, sports and hedonistic living.

Western culture defines specific characteristics to fit the patriarchal ideal of the masculine construct. Values of masculinity are shaped in males through socialisation rituals since a very young age, and engender the 'proper man' as related to toughness, stoicism and heterosexism; to self-sufficient attitudes, and to the suppression of emotional sensitivity.

Socialisation series

Boys learn to be men from the men in their lives, from their own experiences navigating our social norms, and from the large social and cultural context. And Amorim's art explores narratives that make clear how boys and young males have historically lived under intensified pressure to display gender-appropriate behaviours which abide by a well defined male code.

Not only so, as Amorim's Socialisation Series also tells us how this pressure is typically masked and hidden beneath attitudes related to the pleasures and goliardic excitements of socialisation. Moreover, this series of works also shows us how, in those moments in which this very pressure is lifted or it is totally denied, masculinity can be suppressed to give way to the non-mainstream languages of sexuality.

By Kalinca Costa Söderlund





Marcelo Amorim, 'Untitled' (Show off), 2018 -
oil on canvas - 100 x 140 cm



Marcelo Amorim, 'Untitled 1' (You only tell me you love me when you're drunk), 2017 - oil on canvas - 60 x 60 cm

Marcelo Amorim, 'Untitled 2' (You
only tell me you love me when you're
drunk), 2017 -
oil on canvas - 60 x 60 cm



ISLE OF PALMS





Marcelo Amorim, 'Untitled 1' (Good and calm times), 2017 -
oil on canvas – 60 x 60 cm

Marcelo Amorim,
'Untitled 2' [Good and
calm times], 2017 -
oil on canvas -
60 x 60 cm





Marcelo Amorim, 'Untitled 2' [Show-off], 2018 - oil on canvas - 60 x 60 cm



Marcelo Amorim ,
'Untitled' (Dusk), 2018 -
oil on canvas - 60 x 60 cm



Marcelo Amorim, 'Untitled', 2020 - oil on canvas - 60 x 60 cm



Marcelo Amorim, 'Untitled 1' (Repertoire of machines and men), 2022 -
oil on canvas - 150 x 150 cm





Marcelo Amorim, 'Untitled 2' (Repertoire of machines and men), 2022 -
oil on canvas - 150 x 150 cm

Initiation series

In his practice, Marcelo Amorim explores the Western rituals of male initiation. In almost every culture, rites of passage taught boys how to be men and become productive members of the 'tribe'; true leaders capable of enduring the hardest experiences life can bring about.

Initiations were historically conducted with the belief that they were absolutely necessary for a man to learn, in an unequivocal way, what he is capable of, what is his place in the world, and how to engage fully with the male's domineering role in society.

Often these experiences can be amusing and goliardic, but also harrowing and physically painful. These days, old types of initiation are no longer appropriate, safe, or useful; though dangerous initiations are still occurring in gangs, universities, and adolescent acts of rebellion. They can brutalize young males, turning them into brutalising adult individuals; capable of oppressing those they think are their subaltern; willing to objectify those they perceive as weaker.

Marcelo Amorim investigates this universe and explores its imagery through interesting, singular, and captivating paintings, and watercolours on paper. Thus generating a compelling narrative that unveils the deeply entrenched mechanism which results in the shaping and perpetuation of the hegemony of the white male in the Western world.

By Kalinca Costa Söderlund





Marcelo Amorim, 'Untitled 1' (Hazing), 2019 - oil on canvas - 100 x 130 cm





Marcelo Amorim, 'Untitled 2' (Hazing), 2019 - oil on canvas - 100 x 140 cm



Marcelo Amorim,
'Untitled 3'
(Hazing), 2017 -
oil on canvas -
90 x 90 cm



Marcelo Amorim, 'Hurt' (Hazing), 2019 - oil on canvas - 200 x 250 cm





Marcelo Amorim, 'Infirmery 1', 2019 – silkscreen on paper –
67,5 x 48 cm



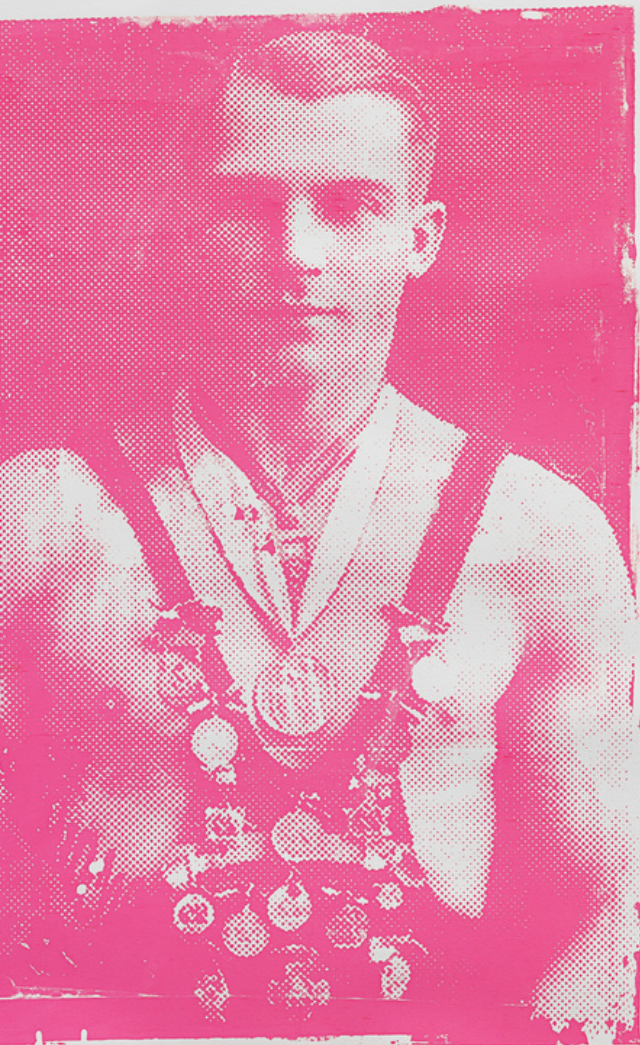
Marcelo Amorim, 'Infirmary 2', 2019 – silkscreen on paper –
67,5 x 48 cm

Boxing and Gym Culture series

Marcelo Amorim investigates both the history of the perfectly chiselled and muscular man as a symbol of masculinity, strength, and power, and the world's most popular combat sport: boxing.

The Ancient Greeks were the creators of the gymnasium, a dedicated place where only men could exercise and train. Gymnasium, or as we know it, the gym, comes from the Ancient Greek word 'gymnos', which means 'naked': previously how athletes would train and compete in these open-air venues. This was not only for aesthetic reasons, to show off the athletic male form, but it is also thought to have been a tribute to the Gods. Note that women were not permitted to train, a stance that would be upheld by many civilisations to come.

The Italian Renaissance did see a revived interest in the Greek Gymnasium and its cultivated aesthetics of man, Leonardo da Vinci being a notable name. But it wasn't until 1799 that we saw the emergence of what is thought to be the world's first private gymnastics club 'The Progenitor'. As we approached the 20th century, the evolution of gyms began to gather pace, thanks initially in part to British businessman and philanthropist Sir George Williams.



In 1844, Williams founded the Young Men's Christian Association, now commonly known as the YMCA. In his work, Amorim explores how this movement, which resulted from the ideology of the British Victorian era, advocated that Christianity had become far too feminine, and that physical strength, moral integrity and sport were there to be integrated in the definition of young Christian males. Moreover, the YMCA is one of the historical references of Amorim's quest for the definition of the ideal male body type. As Amorim well puts it: 'the female body has undergone several shape trends; whereas the male one has remained the same since Classical times: strong, athletic, virile and statuesque'.

Similarly to the gym, the history of boxing dates as far back as human history. In fact, its earliest documentation goes as far back as 3000 BC in Egypt. Mention of boxing was also seen in Homer's 'Iliad' during the funeral ceremony for Patroclus, where they had 'prize-fights' during the ceremony. But does boxing stand for being a 'real man'? Talking masculinity and identity, Amorim's art analyses this highly competitive, violent and at times deadly practice.

Boxing has continued to form the modern psyche for the men who have participated in its ritual-like existence, both as protagonists and as spectators. Verbalised, the components of this psyche state that a 'real man' has a 'do or die' mentality, is muscle-bound whilst duly enjoying partaking in acts of brutality and is egotistical-driven. Amorim's art allows us to question the validity of boxing as a way to inform and determine male identity in a contemporary scenario where the need for equality, tolerance, mutual respect and peace represent a global emergency.

By Kalinca Costa Söderlund





Marcelo Amorim, 'Untitled', 2019 - oil on canvas - 250 x 200 cm





Marcelo Amorim, 'Rocky
Marciano' [Boxers], 2021 - oil on
canvas - 60 x 50 cm



Marcelo Amorim, 'Manos de Piedra 2' [Boxers], 2019 - oil on canvas – 70 x 60 cm





Marcelo Amorim, 'Untitled 3' (Show-off), 2018 - oil on canvas - 60x60 cm



Marcelo Amorim, 'Untitled 1' (Big arms), 2014 - oil on canvas - 100 x 100 cm



Marcelo Amorim, 'Untitled 2' [Big arms], 2014 - oil on canvas -100 x 100 cm



Marcelo Amorim, 'Untitled 3' (Big arms),
2014 - oil on canvas -140 x 100 cm





Marcelo Amorim, 'Untitled 4' (Big arms),
2014 - oil on canvas - 140 x 100 cm





Marcelo Amorim, 'Untitled', 2021 - silkscreen on canvas - 117 x 170 cm



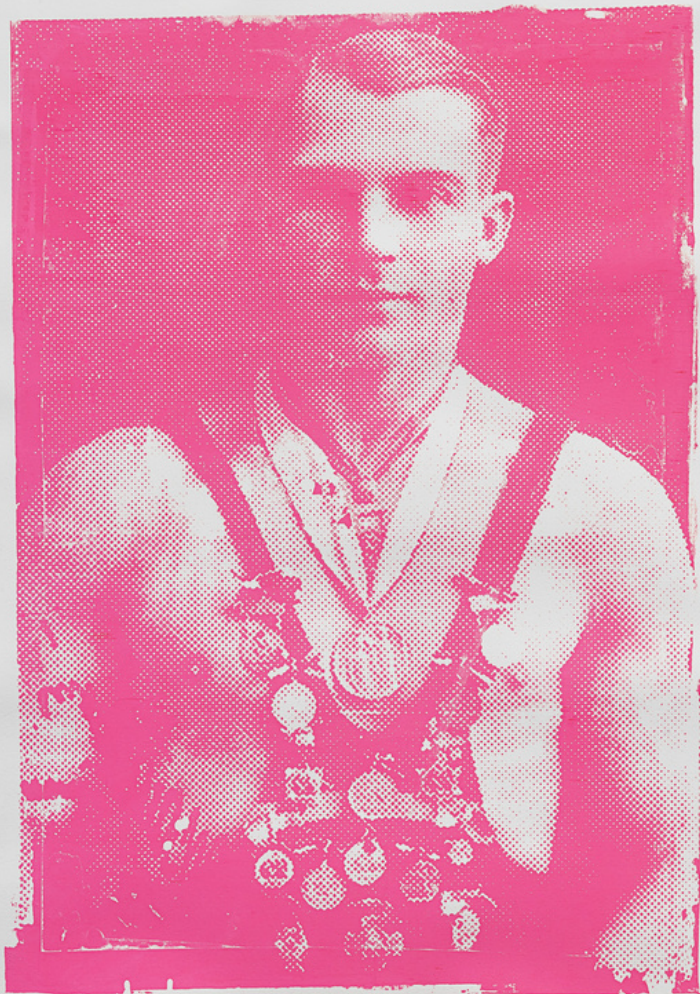


Marcelo Amorim, 'Untitled 1'
(Boxers), 2018 - oil on canvas -
60 x 60 cm





Marcelo Amorim, 'Normal', 2012 – silkscreen on paper - 50 x 61 cm [edition of 40 + Artist Proof]



Marcelo Amorim, 'Untitled 1' (Medals), 2021, -
silkscreen -120 x 80 cm

War and Military series

By investigating the military institution and war, artist Marcelo Amorim asks us: do people, or perhaps just males, have an evolved predisposition to kill members of other groups?

War is social, with groups organized to kill people from other groups. Armed conflict has only emerged over recent millennia, as changing social conditions provided the motivation and organization to collectively kill. And the military has historically imposed the duty to orchestrate and deploy ultimate acts of generalised violence and death to the male gender.

But are men truly and instinctively wired to warlike tendencies, as warlike tendencies can be detected in male chimpanzees?

Does human nature lean toward collective killing of outsiders, and are males naturally prone to acts of dominance, prevarication, brutality, and mass destruction? Or are societal impositions responsible for the emergence of the male figure as a war machine fuelled by greed for power and conquer?

In his canvases and works on paper, Amorim explores the social constructs that have imposed the capacity and the training to kill to males. His art asks us if it is true that males have an innate propensity to take up arms, tilting societies toward the utmost and universal act of violence, that is: war.

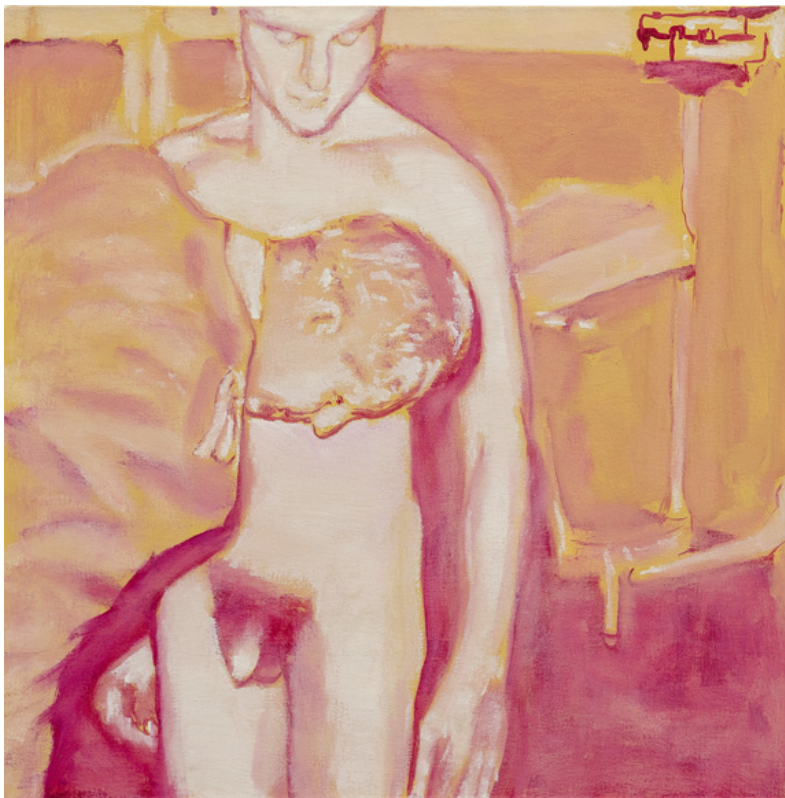
By Kalinca Costa Söderlund





Marcelo Amorim, 'Untitled 1' (Army), 2017 - oil on canvas – 200 x 250 cm






Marcelo Amorim, 'Untitled 2' (Army), 2017 – oil on canvas - 60 x 60 cm



Marcelo Amorim, 'Untitled 1' (Army of Salvation), 2021 –
silkscreen on paper - 110 x 75 cm (edition of 10 + 4 Artist proofs)



Work Environment series

Work is a theme that Marcelo Amorim eviscerates across its whole spectrum: from labour to that of the high echelons of the illuminati and the managerial class.

For the men from agrarian realities to the working class, work stands for humbleness, subordination, and the deployment of physical strength over the time of productive life. Apprenticeship is the typical 'education' received by workers in these sectors, and is often instilled with the notions of acceptance of higher hierarchical ranks, resignation to one's low standing in the profession pyramid, and the endurance of humiliation and psychological violence in the workplace.

For the men who were favoured by a privileged background and/or education, and who excelled academically, destiny and advancement reserve high executive positions, political dominance, and economic power. An underlying and all-pervading sense of self-entitlement and the notion of superiority allows these men, at the very apex of society, to be opinion makers, to engineer social ethics and economic policy in their favour, and to impose the discourses that will grant them an untouchable hegemony.



The organization of work may have begun before the evolution of Homo Sapiens. Along with tools, a more complex brain structure, and linguistic communication, the division of labour - and, subsequently, job specialization - may have been responsible for starting the human conquest of nature and differentiating human beings from other animal species.

However, as Amorim shows us through his art, work has evolved into an institution that also differentiates a human being from another human being, male from female, black from white, rich from poor, and oppressors from oppressed. The institution of work, as depicted by Amorim, has become one of the strongest determiners of power asymmetry and social injustice in our contemporary world.

By Kalinca Costa Söderlund





Marcelo Amorim, 'Untitled 1' (Maquina), 2015 - oil on canvas - 200 x 240 cm (polyptych)



Marcelo Amorim, 'Untitled 2' (Maquinal), 2015 - oil on canvas - 120 x 200 cm (diptych)





Marcelo Amorim, 'Untitled 3' (Maquinal), 2015 – oil on canvas - 150 x 200 cm (diptych)



Marcelo Amorim, 'Untitled 4' (Maquinal), 2015 - óleo sobre tela, 120 x 200 cm (diptych)



CURATING IN THE METAVERSE: NEW FRONTIERS



The Metaverse, in the very end, has ancient origins. Herman Narula, in his book 'Virtual Society' (Penguin, 2022), claims that the Metaverse is the latest manifestation of an ancient human tendency: the act of parallel world building; of constructing worlds contiguous with the material one we all inhabit. Similarly, the act of art making is a way of world making; a modality through which creative human beings generate art objects, which crystallise dimensions containing meanings to be shared with other human beings - who operate in the circuit as spectators, beholders, or admiring recipients.

From the Egyptians, whose conception of death inspired them to build the pyramids, to modern-day sports fans, whose passion for a game inspires a realm of extreme collective behaviour, human beings have, since time immemorial, sought to supplement their day-to-day lives with a rich diversity of alternative, immaterial, and subjective experiences. This is what the Metaverse, as we have it nowadays, has implemented: the long standing and fundamental human necessity to experience what goes beyond the ordinary world and material life. Hence, the current version of an ancient Metaverse is here only to offer new ways of satisfying a necessity that our civilisations have historically sought to meet.

Art has always been a modality for the satisfaction of this intrinsic human need: an aesthetic world in which to escape for beauty, visual pleasure, and sensorial soothing. Hence art, in more ways than one, has always been a modality of the Metaverse. But what is today's version of the Metaverse implying for the artworld? How is it changing it? How has it impacted the art system?

The implications of today's technology entail that our lives will increasingly diverge from the limitations of our bodies. Similarly,

the implications of the Metaverse entail that, in terms of art, curating diverges from the limitations of the exhibition space. In this project, we are questioning the historically grounded practice of curating, which has generally heavily depended on the tyranny of the physicality of the exhibition premises.

In other words, curating in the Metaverse can mean much more than assigning meaning to artworks through a narrative that abides by the material configuration of the premises that will contain them. Hence, in this project, is the (virtual) space that is curated and idealised to match the qualities of a body of art works; not the other way around.

Each of the six exhibition rooms were entirely developed to highlight and to complement the meaning of the art they contain; to become an integrative part of the artworks on show and an extension of their signification. Our 'Metaverse-escape' could not be complete without a soundscape aspect to it that functions in the same complementary and relational manner.

Not only so, as the multifaceted exhibition space and the sound compositions that underpin the project, can be seen both as integrative and inseparable parts of Amorim's artistic expression. They are in a dialogue with the art on show as much as they highlight Amorim's journey within, and referencing to the broader archive of the history of art. In terms of the Metaverse space where his art is displayed, Amorim has deliberately pointed to 'Educational Complex' (1995) by Mike Kelley, and to Matthew Barney's sculptural production, in particular 'Transsexualis' (1991). This with the intention of building a virtual domain that functions as the ultimate 'container' of his art, and to create a structure that does not exist in the physical dimension.



As you will experience in 'Dreams of Male Power: A Fabrication Narrative', your journey will begin in a cot, and in a room in which your avatar's scale will be equal to the one of a child in relation to standard building parameters. From the baby room, you will transit through the most improbable construction, where the sequence of the rooms is unfamiliar, odd, and highly unrealistic. Here is where Kelley's 'Educational Complex' may come to mind. In fact, the only way of coming to terms with the unusual assemble of 'spaces' in our Metaverse exhibition is to assume that you are dealing with an architectural patchwork. In this patchwork, the inexistence of all the other rooms you will expect each its constitutive structures to be composed of is compensated by the stitching together of all the incomplete structures; the baby room is not adjoined by that of the parents or by a kitchen, like in any standard residential house; the classroom does not land in a corridor that leads to the row of several other you would find in a standard educational building, but is adjoined by a gym. As a result, you will experience a dreamlike yet eerie transit that underpins and complements the narrative of the body of work on show.

Beyond the suggestive and surrealist transit, we invite you to pay attention to the composition of props that you will find along your virtual journey. Many of these props complement the art's depiction of what has defined masculinity in our Western societies for so long, and the ensemble suggests that the epic of males' cultural and sexual evolution is the centrepiece; both the binary and non-binary ones, being the Queen subtext there for you to appreciate or reproach as you wish.

We also invite you to pay attention to what breaks the monochrome common to all exhibition spaces: the petroleum jelly texture of most objects, which in the gym area has been used in conjunction with workout equipment as a deliberate reference to Barney's 'Transsexualis' – which consisted of a weight-lifting

bench boasting this thick, slippery, smooth, and skin-like white texture that implied an obvious link between sexuality and sports.

Finally, we feel that you will perceive the relevance and poignancy of the soundscape in this curatorial project without us having to urge you to do so. The art rendered in our exhibition is in relation to the virtual spaces which contains it, as well as to the soundscapes that surrounds it. David Balica, our composer, has created musical aesthetics for each room in order to convey both the imposition and the challenging of the heteronormative models of our Western societies. Balica went as far as to translate into music those instances in which dreams of normative male Power and hybrid notion of gender identity reside in the same expressions of social imposition, educational constraint, and in all fantasies of physical potency and sensual pleasure.

All in all, this exhibition reflects on the following of Narula's ideas: 'we humans have always imagined (...) intangible worlds that we expect to be more fulfilling and experimentally rich than our daily lives. Our ability to visualise and believe in these futures is itself a cultural technology, one that we use to improve our experiences of life and reality'. The curatorial thoughts behind 'Dreams of Male Power' has sought to do precisely so: to imagine an intangible exhibition space much more functional and meaningful than any existing physical one when it comes to bringing to life and being faithful to the artist's production. We attempted to outline the future of curatorial practice; a future in which the supremacy of the 'white cube' is questioned, the implications and the limitations of materiality are overridden, and the act of world creation is as present as in each artwork that has been selected.

By Kalinca Costa Söderlund



Marcelo Amorim, 'Supplication', 2021 - black & white video art - 2'53

[Watch it on Vimeo: marceloamorim\[vimeo.com\]](https://vimeo.com/marceloamorim)

This video-art piece is a visual essay based on a text found in a Brazilian booklet from the 1920s, and on historical archival images.

It is a reflection on the conditions of contemporary work, and on how these very conditions tend to reduce the subject to his/her mere physical, biological existence, erasing what is potentially transformative in each human being.



ABOUT US

We are a Metaverse Art Gallery which believes in a new future for the Art World in the Post-Digital Era.

We push the boundaries of Contemporary Art by curating VR exhibitions with art works by exceptional talents who are socially, ethically, and politically committed to the making of a more equal, sustainable and fair World.

Our Programme of Virtual Reality Exhibitions explores the most current and pressing matters in a globalised human hub.

We are for Art Collectors interested in technology, social equality, ecology, scientific development, and alternative perspectives which improve the prospects of Planet Earth.

In recent years, there has been a democratisation of the collecting world, and a trend against the remoteness of the 'white cube' and its sense of snobbism and exclusivity. We support and promote this process, as the collector's space has expanded to a younger, engaged, and aware audience.

For us, Art in the Metaverse, and online sales, are tools for the democratisation of visual culture and the most effective and far-reaching way to connect collectors with artists.



About Marcelo Amorim

<http://marceloamorim.art.br>

Marcelo Amorim is a Brazilian artist and independent curator based in São Paulo. Between 2009 and 2016 he directed the art space Ateliê397, where he was responsible for the conception and realization of exhibition programs, publications, debates and courses focused on the contemporary Brazilian art context. He is one of the mentors of 'Hermes Artes Visuais'

<https://www.jardimdohermes.com/>. Highlights of his curatorial practice are: 'Contraprova' (Paço das Artes, 2015), 'Lusco Fusco - Karlla Girotto' (Ateliê397, 2015), 'Pintar a China Agora - Brody & Paetau' (Ateliê397, 2015), 'É fluido mas é Legível' [Oficina Oswald de Andrade, 2014], 'Entrever Paisagens', (FAV Gallery, 2018), 'Vá em Frente Volte pra Casa - Júnior Pimenta' (Untitled, 2018).

Amorim has held solo exhibitions at MARP, Ribeirão Preto (2019); Untitled Arte, Fortaleza (2018); Zipper Galeria, São Paulo (2016); Paço das Artes, São Paulo (2014); Jaqueline Martins Gallery, São Paulo (2012); Oscar Cruz Gallery, São Paulo (2010) and Centro Cultural São Paulo, São Paulo (2008). He has premiered work at the Casa do Brasil, Madrid, Spain (2018), at the CAIXA Cultural Rio de Janeiro (2017), Casa do Brasil, Brussels, Belgium (2017), Contemporary Arts Center, Cincinnati, USA (2017), the Solar Santo Antônio Arts Gallery, Porto, Portugal (2015), and at the at Kunst im Kulturflur in Berlin (2011). He was one of the artists nominated for the 2010 PIPA Prize.



About Kalinca Costa Söderlund, PhD

Kalinca, the Founder of Arrière-Garde, holds a degree in Fine Art from Central Saint Martins School of Art and Design in London, an MA in Contemporary Art Theory and Criticism from the Department of Art History and Theory at the University of Essex, and a PhD in Art History and Theory from the School of Philosophy and Art History at the University of Essex. Her [Doctoral thesis](#) 'Modernismo and Patronage in Brazil, 1917-1949: the National versus the International' (2017) analyses art in Brazil from the Modernism of the early 20th century to the official arrival of Abstractionism at the MAM-SP in 1949. It is divided into two parts, and considers the political and socio-cultural realities and the nationalist and internationalist currents that underpinned the two historical periods.

Her research has been funded by the Arts and Humanity Research Council (AHRC). It has been presented internationally at the (CEB), University of Salamanca - Spain (2021-2022), the Universidad de Montevideo (UM) in 2019, the (LASA) Congress in Puerto Rico - USA (2015), the (ESAP) in Portugal (2015), the (LAIS) at Stockholm University (2012-2015) and Södertörn University (2014) in Sweden, and Peking University in China (2012).

Kalinca has [published articles](#) on the modernist artist Tarsila do Amaral, including in the RHA Journal (2016), and on the contemporary artist Laura Lima in the Journal of Art History by English publisher Routledge (2015). She has [curated exhibitions](#) internationally, for the Brazilian Carnival Festival in Spain, for Bonniers Konsthall in Sweden and for private galleries. She is a member of Brasil de Nações, a cultural collective in Salamanca, Spain. The collective provides the city of Salamanca and its community with a comprehensive overview of Brazil and its culture.



About David Balica

<https://soundcloud.com/david-balica>

David Balica is a composer, musician and actor based in London. He was initially trained as a classical pianist, and expanded his musical vocabulary to encompass Jazz, Modernism, Atonality and Spectralism, especially in his composing style. Balica currently studies Composition and Classical Singing at Trinity Laban Conservatoire of Music and Dance, under the tutorage of renowned composers Douglas Finch, Edward Jensen, Sam Hayden and Dominic Murcott.

Balica's past credits include hosting and organising the two recitals 'A Summer's Modernist Venture' [2022] and 'No Frontiers: A Fusion of Romanian Culture and the World' [2021], both at the Romanian Cultural Institute in London. He is a member of the Goldsmiths Choral Union, with a show involving a performance of Haydn's 'The Creation' at the world-renowned Cadogan Hall. Balica has also participated in Operas at Glyndebourne, one of the most prestigious opera houses in the UK, with his latest performances there, so far, occurring in March 2022 in the Opera 'Pay The Piper'. This production has subsequently been awarded as the 'Best Opera Concert' at the 2022 YAM Awards in Bruges, Belgium.

In the April 2022 concert 'La Musique D'Ambeusement' organised by the contemporary ensemble Apollo Consort, Balica's first Aleatoric composition 'Voce Peste Voci' was premiered. Balica regularly performs and premieres vocal works with the Puzzle Piece Opera Company. In June 2021, Balica premiered his 'Fantasia in Bb Minor – Beyond the Moonlit Sky lies the Truth' for the New Lights Contemporary Piano Festival in Greenwich, whilst also having premiered his earlier works with the Edison Ensemble earlier in his career, respectively in February 2019 and February 2020 at the Lambeth Warehouse.



About Bruno Macedo

<https://rito.cc/>

Bruno Macedo is the co-founder of Rito, a Brazilian company specialised in developing immersive learning experiences. As an educator and futurist, Macedo disseminates content about the Metaverses and works in consultancy, helping his clients with original solutions tailored around the post-digital society. He has spent the last few years experimenting with emerging technologies such as artificial intelligence, augmented reality, and virtual reality in order to create 3D art and digital experiences.

Macedo has knowledge in 3D development software such as Blender, Spark AR, Unity, Web3D Three.js, Stable Diffusion, and Spatial, among others. He is one of the top-15 Brazilians who stood out the Spark AR Filters Global Awards on Instagram, in July 2022. In 2018, Macedo was one of the speakers of Tedx in São Paulo and was nominated for the 'Most Valuable Futures Methodology' by the Association of Professional Futures.



About Carlos Rodrigues

<https://www.instagram.com/cauirodrigues/>

Carlos Rodrigues is an architect and 3D model designer who lives and works in São Paulo, Brazil. He holds a BA in Architecture and Urbanism (2018) from the Centro Universitário Moura Lacerda (CUML), and excelled in the discipline of 'Contemporary Critical Theory of Architecture and Urbanism' whilst on a postgraduate course at the Faculdade de Arquitetura e Urbanismo da Universidade Federal de São Paulo (USP).

Rodrigues' interest in Fine Art led him to work in the educational department of the 'Museu de Arte de Ribeirão Preto' (MARP), and to be part of a project group focussing on artistic processes at Hermes Artes Visuais. As an independent art institution, Hermes Artes Visuais has operated, since 2011, to fulfil the gap between education and the art market. Through courses, debates, exhibitions, collective proposals, artistic residencies and project groups, this institution has sought to promote the critical awareness of artists, in a space where theoretical practices are linked to artistic production. As an architect, Rodrigues specialises in residential and interior design projects.



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