



nara roesler

GALLERIACONTINUA

art basel
miami beach
jonathas de andrade

booth b11 + meridians sector

public days
december 1–3, 2022

miami beach convention center
1901 convention center drive

Lost and Found, 2020/2022
45 sculptures of burnt
clay and swimwear
unique
variable dimensions

exhibition view
Pinacoteca do Estado de São Paulo
Estação Pinacoteca, São Paulo, Brazil



Achados e perdidos [*Lost and Found*], 2020
7 sculptures of burnt clay and swimwear
80 x 108 x 91 cm
31.5 x 42.5 x 35.8 in





Achado e Perdidos [Lost and Found], 2020
sculpture of burnt clay and swimwear
30 x 53 x 45 cm
11.8 x 20.9 x 17.7 in

Achados e perdidos [Lost and Found], 2020
2 sculptures of burnt clay and swimwear
41 x 85 x 53 cm
16.1 x 33.5 x 20.9 in





Lost and Found [Achados e Perdidos] departs from a collection of swimming shorts forgotten in the changing rooms of swimming clubs in Recife, and collected by Jonathas de Andrade from 2010 to 2020. In the first edition of the work, to model the shorts, the artist commissioned life-size fragments of bodies sculpted in clay to seven artisans from Tracunhaém—a city in the interior of Pernambuco, Brazil, known for its tradition of folk and often religious pottery and ceramics. This first set of sculptures unfolded into the present group of sculptures, created by artisans from Lisbon, Portugal and Barberino Val d'Elsa, Italy.

exhibition view
œil—flame, 2022
CRAC Alsace, France
photo © Aurélien Mole

Achados e perdidos [Lost and Found], 2020
sculpture of burnt clay and swimwear
42 x 40 x 40 cm
16.5 x 15.7 x 15.7 in





Achados e Perdidos [Lost and Found], 2020
sculpture of burnt clay and swimwear
27 x 48 x 44 cm
10.6 x 18.9 x 17.3 in



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Achados e Perdidos [Lost and Found], 2020
sculpture of burnt clay and swimwear
33 x 56 x 40 cm
13 x 22 x 15.7 in



The requests established an improbable conversation about the representation of the male body in clay, a theme that had never been developed by any of the artisans, opening a peculiar negotiation with them regarding form, movement, volume and technique. The result can be seen in the sculpture's materiality, as they carry spontaneous cracks, intentional openings, fire stains and trails of hand gestures. The project gave rise to around 100 pieces, evoking themes such as popular art and the tradition of popular and modern sculpture, leading to a curious and unlikely discussion about masculinity.



Lost and Found, 2020
5 sculptures burnt clay and swimwear
unique
90 x 111 x 66 cm
35.4 x 43.7 x 26 in



Lost and Found integrated the solo show *Œil—Flamme* that took place at CRAC Alsace, France, from June to September this year. Curated by João Moura and Luís Silva, the show will be hosted by Maat, Lisbon, next winter. A set of 45 pieces from the project is also currently on view in De Andrade's solo show at Estação Pinacoteca, São Paulo, Brazil.

exhibition view
œil—flame, 2022
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Achados e perdidos [Lost and Found], 2020
2 sculptures of burnt clay and swimwear
33 x 74 x 69 cm
13 x 29.1 x 27.2 in

jonathas de andrade

b. 1982, maceió, brazil

lives and works in recife, brazil

Jonathas de Andrade's artistic practice is mainly centered in photography, film, and installation. By often involving local communities in the construction of his work, the artist is able to expand the reach of constantly marginalized voices. De Andrade's work seeks to continuously rewrite historical narratives by intertwining fiction and documentary, creating allegories and poetic approaches that operate as potent tools for questioning gender, class, and race constructs rooted in Brazilian socio-cultural paradigms.

'I think that an artistic existence -which is not a privilege reserved to professional artists, nor is it always guaranteed to them—is related to a state of attention and urgency, that must be nurtured and be given space. That, in addition to having an aesthetic sensibility towards life. For that matter an understanding of art as an isolated field is ultimately uninteresting. [...] I see art's strength in its ability to generate energy through absolute contradiction and disarray within a system; through its ability to use checkmates as impulses for movement and transformation, rather than seeing them as insurmountable ambushes.'

—Jonathas de Andrade

selected solo exhibitions

- *O rebote do bote*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022)
- *Staging Resistance*, Fotografiemuseum Amsterdam (Foam), Amsterdam, Holand (2022)
- *One to One*, Museum of Contemporary Art Chicago (MCA), Chicago, Estados Unidos (2019)
- *Visões do Nordeste*, Museo Jumex, Mexico City, Mexico (2017)
- *O peixe*, New Museum, New York, USA (2017)
- *Convocatória para um mobiliário nacional*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2016)
- *Museu do Homem do Nordeste*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2014)

selected group exhibitions

- 59th Venice Biennale, Italy (2022)
- Casa carioca, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2020)
- 16th and 12th Istanbul Biennial, Istanbul, Turkey (2019 and 2011)
- À Nordeste, Sesc 24 de Maio, São Paulo, Brazil (2019)
- 13th and 10th Sharjah Biennial, UAE (2017 and 2011)
- 32nd and 29th São Paulo Biennial, Brazil (2016 and 2010)
- *Under the Same Sun: Art from Latin America Today*, Solomon R. Guggenheim Museum, New York, USA (2014)
- 12th Lyon Biennial, France (2013)
- New Museum Triennial, New York, USA (2012)
- 32nd Panorama da Arte Brasileira, São Paulo, Brazil (2011)

selected collections

- Centre Georges Pompidou, Paris, France
- Museo del Barrio, New York, USA
- Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
- Museum of Modern Art (MOMA), New York, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK



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