



T
R
O
P
I
-
X

Brazilian Art
in Canada:
1970s–Now



Table of Contents

Land Acknowledgment	3
We Extend Sincere Gratitude...	5
Guest Curator Acknowledgments	6
Brazilian Art at Museum London	8
Contextualizing the Art of Tropi-X in Canada	12
Exhibition	19
Reflexões: Reflections from Tropi-X Artists	58
Biographies, Curators and Research Assistants	62
List of Exhibited Works	63
Artist Biographies	67
Bibliography / Further Reading	77



Land Acknowledgment

We acknowledge that the project *Tropi-X* takes place on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Attawandaron. We acknowledge all the treaties that are specific to this area: the Two Row Wampum Belt Treaty of the Haudenosaunee Confederacy/Silver Covenant Chain; the Beaver Hunting Grounds of the Haudenosaunee NANFAN Treaty of 1701; the McKee Treaty of 1790; the London Township Treaty of 1796; the Huron Tract Treaty of 1827, with the Anishinaabek; and the Dish with One Spoon Covenant Wampum of the Anishnaabek and Haudenosaunee.

This land continues to be home to diverse Indigenous people (First Nations, Métis, and Inuit) whom we recognize as contemporary stewards of the land and vital contributors to society.

The three Indigenous Nations that are neighbours to London are the Chippewas of the Thames First Nation; Oneida Nation of the Thames; and the Munsee-Delaware Nation who all continue to live as sovereign Nations with individual and unique languages, cultures, and customs.

This Land Acknowledgement is a first step towards reconciliation. Awareness means nothing without action. It is important that everyone take the necessary steps towards decolonizing practices. We encourage everyone to be informed about the traditional lands, Treaties, history, and cultures of the Indigenous people local to their region.

The territories we now call Brazil are Indigenous lands, home to hundreds of distinct peoples with diverse languages, cultures, and ways of life. The name “Brasil” was imposed by Portuguese colonizers in the early 16th century, derived from the exploitation of *pau-brasil*, a native tree valued for its ember-red wood. Long before colonization, these lands were known by many names. The Tupi peoples called the coastal region Pindorama, and the Pataxó peoples called it Hãhãwpuá. Across the vast Amazon forests, the *cerrado* savannahs, the Atlantic forests, and the southern *pampas*, Indigenous nations named, cared for, and sustained their territories according to their own knowledge systems and cosmologies. Today, Indigenous peoples continue to live, create, and resist throughout what is now called Brazil. They remain at the forefront of struggles for the demarcation of their lands and for the defence of life against ongoing extractive practices such as illegal mining, logging, and agribusiness expansion. We honour their enduring presence, their resistance, and their profound relationship with these lands.



Ivan Moraes, *Cena folclórica / Folk Scene*, 1972-73



Reconhecimento territorial

Reconhecemos que o projeto *Tropi-X* se realiza nas terras tradicionais dos Anishinaabek, Haudenosaunee, Lûnaapéewak, e Attawandaron. Reconhecemos todos os tratados específicos desta área: o Tratado Two Row Wampum Belt da Confederação Haudenosaunee/Silver Covenant Chain; o Tratado Beaver Hunting Grounds

NANFAN dos Haudenosaunee de 1701; o Tratado McKee de 1790, o Tratado do Município de London de 1796, o Tratado Huron Tract de 1827, com os Anishinaabek, e o Dish with One Spoon Covenant Wampum dos Anishnaabek e Haudenosaunee.

Esta terra continua a ser o lar de diversos povos indígenas (Primeiras Nações, Métis e Inuit), que reconhecemos como guardiões contemporâneos da terra e contribuintes vitais para a sociedade.

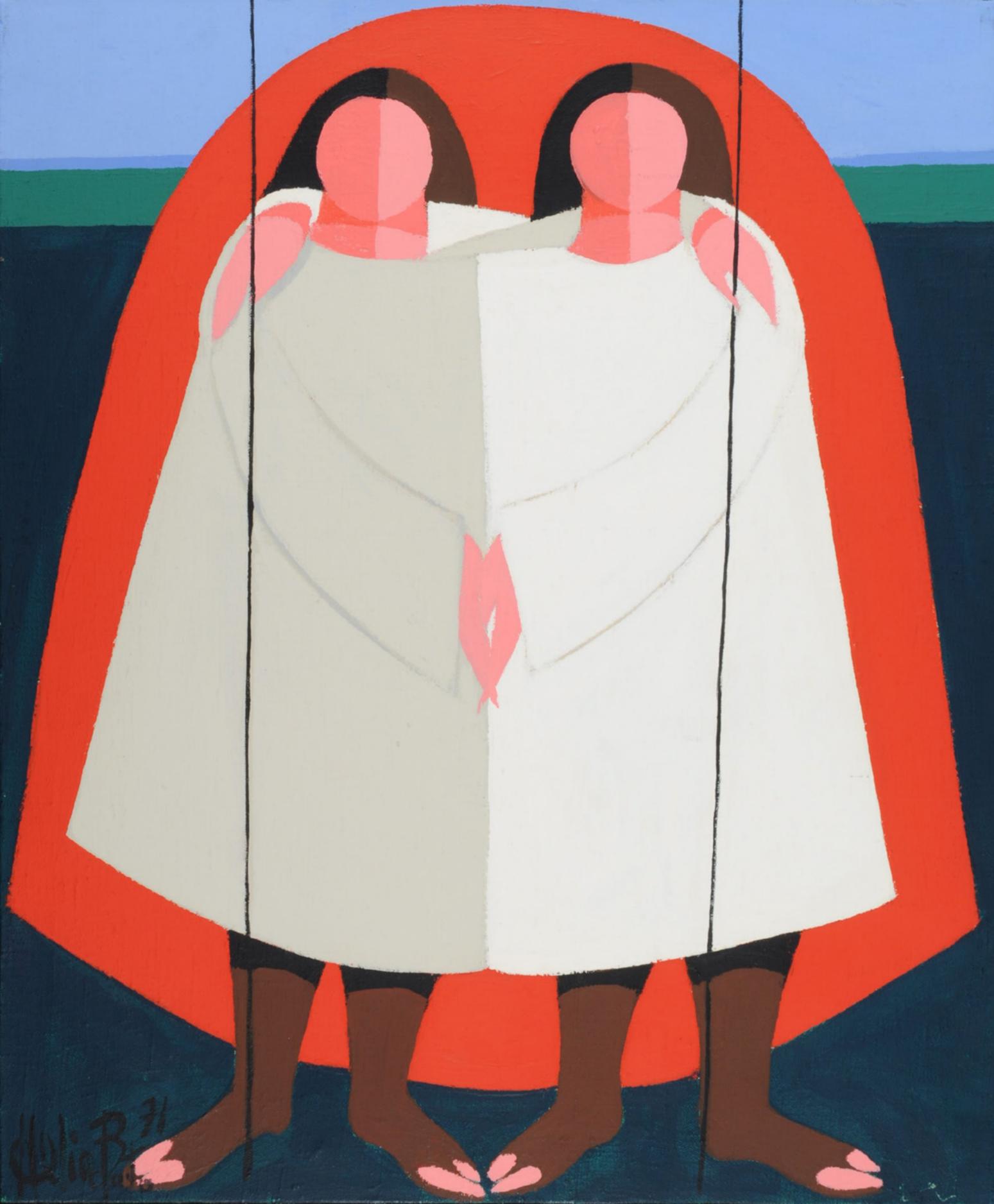
As três nações indígenas vizinhas de London são a Primeira Nação Chippewas do Tamisa, a Nação Oneida do Tamisa e a Nação Munsee-Delaware, que continuam a viver como nações soberanas com línguas, culturas e costumes próprios e únicos.

Este Reconhecimento Territorial é um primeiro passo para a reconciliação. A conscientização não significa nada sem ação. É importante que todos tomem as medidas necessárias para práticas de decolonização. Incentivamos todos a se informarem sobre as terras tradicionais, os tratados, a história e as culturas dos povos indígenas locais de sua região.

Os territórios que hoje chamamos de Brasil são terras indígenas, lar de centenas de povos distintos, com diversas línguas, culturas e modos de vida. O nome “Brasil” foi imposto pelos colonizadores portugueses no início do século XVI, derivado da exploração do pau-brasil, uma árvore nativa valorizada por sua madeira vermelha. Muito antes da colonização, essas terras eram conhecidas por muitos nomes. Os povos tupis chamavam a região costeira de Pindorama, e os povos pataxós a chamavam de Hãhãwpuá. Através das vastas florestas amazônicas, dos cerrados, das florestas atlânticas e dos pampas do sul, as nações indígenas nomeavam, cuidavam e sustentavam seus territórios de acordo com seus próprios sistemas de conhecimento e cosmologias. Hoje, os povos indígenas continuam a viver, criar e resistir no território hoje chamado Brasil. Eles permanecem na vanguarda das lutas pela demarcação de suas terras e pela defesa da vida contra práticas extrativistas contínuas, como mineração ilegal, extração madeireira e expansão do agronegócio. Honramos sua presença duradoura, sua resistência e sua profunda relação com essas terras.



Elenir de Oliveira Teixeira, Untitled / Sem título, 1973



Hélio Basto, *Cosmas and Damian / Cosme e Damião*, 1971

We Extend Sincere Gratitude...



T*ropi-X: Brazilian Art in Canada, 1970s–Now* is a beautiful outcome of the groundbreaking research and imaginative curation of Drs. Alena Robin and Rodrigo D’Alcântara. In 2023, Dr. Robin launched “The Brazilian Art in Canada Project” at Western University, engaging undergraduate and graduate students, including D’Alcântara, to locate artworks and build this knowledge base.

Their work located Brazilian artworks in Canadian public collections—including Museum London—and mapped artists of the Brazilian diaspora across provinces. This research revealed that Museum London holds the largest number of works by Brazilian artists in Canada and clarified attributions, identifying dates and artists previously unknown in the context of our collection.

We proudly acknowledge that *Tropi-X* is the largest exhibition of Brazilian and Brazilian–Canadian art ever presented in Canada. It features 31 artworks created in the 1970s and 1980s and donated by Elizabeth (“Woody”) and John (“Jake”) Moore in 1985. These historical artworks are set in dialogue with more recent pieces by 20 contemporary Brazilian artists who live in or have spent significant time in Canada. Their art explores cultural hybridity, visibility, and belonging.

We thank the Moore family for decades of generosity which established a deep legacy at Museum London. Between the 1970s and 1990s, they donated more than 900 artworks and artifacts and enabled the purchase of nearly 100 contemporary works by artists connected to London and the region.

We recognize Andrew Kear, Head of Programs, and Cassandra Getty, Curator of Art, for their creative leadership, and thank Collections Registrars Krista Hamlin and Janette Cousins-Ewan, Curatorial Assistant Aprile Bertacco, Head of Marketing and Development Abby Vincent, Design Specialist Kristen Odegaard, and Ross Bell and our Preparators for essential contributions. Collaboration makes everything possible—our gratitude extends to the entire Museum London team including staff, board, and volunteers who brought this exhibition, catalogue and accompanying programs to life.

Museum London is supported by the City of London, Ontario Arts Council, Canada Council for the Arts, and the Province of Ontario, and generous Londoners whose trust and investment sustain our work. Together, we connect communities, inspire change, challenge ways of thinking, and ignite creativity toward a more just world.

Julie Bevan
Executive Director & CEO
Museum London
London, Ontario, Canada

Guest Curator Acknowledgments

Rodrigo D'Alcântara

This exhibition was made possible through the dedicated support of numerous Brazilian and Canadian researchers, collectors, gallerists, museum professionals, curators, and relatives of artists. First and foremost, I would like to express my deepest gratitude to Dr. Alena Robin, the director of this project, whose outstanding leadership, dedication, empathy, and ethical commitment have guided this work with remarkable passion over the years. Thus, I extend my heartfelt thanks to everyone who assisted in clearing the copyrights for artworks included in the Museum London collection. Your collaboration was invaluable:

Daniel Aragão, Iaperi Araújo, Elisa Azevedo Contorno, Ticiane Bianco, Tereza Bianco, Cecília Bedê, Camilla Rocha Campos, Casa de Repouso Ondina Lobo, Galeria Contorno, Danielian Galeria, Eunice Oliveira, Fundação Portinari & Museu Casa de Portinari, Galeria Glatt, Guilherme Rodrigues, Hélio Rôla, Instituto Histórico e Geográfico do Rio Grande do Norte, João Lazzarotto, João Paulo Ovídio, José Moura, Luiz Tananduba, Manoel Onofre de Souza Neto, Maria Helena Saporoli, Mitre Galeria, Museu de Arte Contemporânea do Centro Dragão do Mar de Arte e Cultura, Museu de Arte de Brasília, Museu de Arte de São Paulo (MASP), Museu Nacional da República (Federal District), Museu Oscar Niemeyer (Curitiba), Norma Estelita Pessoa, Patricia Motta, Pinacoteca de São Paulo, Projeto Portinari, Rafael Peixoto, Renato Quaresma, Rodrigo Mitre, Sara Seilert, Sebastião Januário, Thierry Freitas, Usina Cultural Energisa, Vitor Trindade, Yrys Albuquerque, Mary da Silva, Daniel Aragão, and Ítalo Pinheiro

I am also deeply grateful to the Fundação Bienal de São Paulo, in particular to the staff of the Wanda Svevo Archives, Marcelle Souto and Ana Helena Grizotto Custodio, whose meticulous archival work was essential to this research. My sincere appreciation also goes to the Department of Art History at

Concordia University, for awarding me the 2021–22 Fine Arts Travel Award, and to the Department of Visual Arts at Western University. The support and funding from both institutions made my research trip to São Paulo to study these archives possible. Additionally, I would like to acknowledge all those in Brazil who went to great lengths to help us locate copyright holders and gather essential information:

Deri Andrade, Renata Baltar, Reynivaldo Brito, Centro Cultural Banco do Brasil, Centro Cultural Correios Rio de Janeiro, Centro Cultural Justiça Federal, Cesar Romero, Daniela Pfeiffer Fernandes, Thiago Fernandes, Emerson Dionísio, Funarte, Galeria Jacques Ardies, Helio Menezes, Itaú Cultural, Museu Afro Brasil, Museu da Gente Sergipana, Museu do Homem Sergipano, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Museu de Arte Moderna de São Paulo (MAM SP), Museu Internacional de Arte Naïf do Brasil, Museu Nacional do Rio de Janeiro, Sesc, Caixa Cultural, Divisão de Comunicações e Arquivo Itamaraty Brasília & Setor Cultural Itamaraty, Arquivo Histórico do Itamaraty Rio de Janeiro.

To all the professionals and students who supported us along this journey and whose names may not appear here, please know your contributions are deeply appreciated. I am endlessly grateful to my family for always believing in me, especially my parents Regina and Luiz, my brother Huggo, my sister-in-law Juliana, and my grandmothers Jurema and Mariana. Finally, I wish to express my sincere appreciation to the Museum London team—especially Cassie, Krista, and Andrew—for their tireless efforts in ensuring that this ambitious project received the recognition it deserved. And above all, my deepest respect and admiration go to the Brazilian artists who left behind their lives and roots in Brazil to take a chance on building new ones in Canada. My heartfelt gratitude and respect.

Hélio Eudoro, *Manto N° 5—BATTLE AGAINST DESTINY—Moirai's Fate Armour / Mantle N° 5—BATALHA CONTRA O DESTINO—Armadura do Destino de Moirai*, detail, 2022



Alena Robin

It is almost by accident that I became aware of the existence of Museum London's Brazilian collection, as I stepped in the Chair's position in the Department of Visual Arts at Western University in July 2021. I had been studying collections and exhibitions of art from Latin America in Canada for a few years, yet Museum London's Brazilian collection had escaped my attention, even though I had lived in the city for more than ten years by then. Although I was not an expert in Brazilian art, I immediately saw the potential, and I embraced the mission of reactivating this amazing collection.

I wish to acknowledge the support received by Western University through different internal grants, including two Undergraduate Summer Research Internships, and a SSHRC Partnership Development Grant that supported this project in its different steps. I also want to recognize the enthusiasm of the following students who worked as Research Assistants: Rodrigo D'Alcântara, my dedicated and passionate co-curator; Bruno Sinder, who joined us in the initial stages of this project; Lauren Puley; Emily Kings; and Rory Succee. It has been inspiring to work closely with these young and talented students and researchers.

I would like also to thank the students I taught in Winter 2022, when this project was explored as an experiential learning course for the School for Advanced Studies of the Arts and Humanities (SASAH), at Western University. I also thank the students registered in the "Art from Latin America in Canada" course in Winter 2023 who were also exposed to early stages of this research. To my family, friends, and my partner Manolo, I am grateful: you always listen enthusiastically to the stories around my research.

To Julie Bevan, Andrew Kear, Cassandra Getty, Brian Meehan (former director of Museum London) and all the staff at Museum London: thank you for believing in this project since its embryonic existence and for your constant support along the way. The guidance and support received from Madeline Lennon, Judith Rodger, and Nancy and Penny Moore were also fundamental and I am deeply appreciative. At the Art Gallery of Ontario, I am grateful for the support received by Adelina Vlas, Debbie Johnsen, Kristyn Rolanty, Alex Cousins, and Al Stanton-Hagan at the Edward P. Taylor Library & Archives.

Special thanks to colleagues at the McIntosh Gallery who located the Moore archival boxes and to the staff at the Archives and Special Collections, Western Library. I am grateful for the opportunities I had to share about this project at different scholarly conferences. The first occasion was at the posthumous homage to Dr. Luís de Moura Sobral, Emeritus Professor from the Université de Montréal, who pioneered the teaching and research of Latin American art in Canada. A strong advocate of Lusophone Studies in the country, a mentor and a dear friend, may he rest in peace.

The CALACS conference in May 2023 in Montreal was pivotal in presenting an embryonic version of the curatorial proposal, and I am thankful to our discussant Dr. Analays Alvarez Hernandez, from the Université de Montréal. Lastly, I had the immense privilege of sharing my findings about Brazilian art in Canada at the conference of a very dynamic group of scholars in Brazil, *Geopolíticas Institucionais: Conexões e Redes nas Artes Visuais (Institutional Geopolitics: Connections and Networks in the Visual Arts)*. Their interest in our project was very stimulating.

Most importantly, to the Brazilian artists currently residing and creating in Canada, thank you for agreeing to be part of this journey.



details of VahMirè (Ludmila Steckelberg), *Diorama*, from the series *Fauna / Diorama*, da série *Fauna*, 2019, and Bruno Smoky, *Proteja o que nos resta / Protect What We Have Left*, 2023-25



Brazilian Art at Museum London

Alena Robin, Western University

The exhibition *Tropi-X: Brazilian Art in Canada, 1970s–Now* is the culmination of a long journey. I started exploring Museum London’s Brazilian collection in the winter of 2022 through a special topic course taught at the School for Advanced Studies in the Arts and Humanities (SASAH), at Western University, and through an art history course at Western University’s Department of Visual Arts in the fall of 2023. Both courses allowed me to situate Museum London’s Brazilian collection in a wider context, in relation to my previous research on art from Latin America in Canadian museums’ collections and temporary exhibitions.¹ I pursued the study of the collection as a formal research project, the Brazilian Art in Canada Project, since the summer of 2022: hiring and training both undergraduate and graduate research assistants. We have rectified the names of artists that in some cases were partially incorrect; updated dates as many had unfortunately passed away; built artist biographies; and written a short description and interpretation of each piece. The most challenging part has been the real detective work needed to locate the copyright owners of the artworks. Despite our best efforts, we were unable to find them all.

Hélio Rôla, Untitled / Sem título, 1970s

The Moores and Brazilian Art

The exhibition *Tropi-X: Brazilian Art in Canada, 1970s–Now* brings renewed attention to the largest collection of Brazilian art in Canada, housed at Museum London. It currently comprises 31 artworks by 24 artists, including paintings, engravings, textiles, and one woodcarving. This collection is closely connected to Southwestern Ontario through the assistance of two key local figures, John (Jake) Henderson Moore (1915–97) and his wife Elizabeth (Woody, née Wood, 1917–2017). Jake, a successful businessman, and Woody were both passionate art supporters who began collecting in 1945, purchasing one painting each year. They became involved in the regional artistic scene and their support was particularly fundamental in establishing a new site and building for the city’s art gallery—what is now known as Museum London. Mr. and Mrs. Moore assembled the Brazilian collection while on business trips over the years, when Jake was associated with Brascan, a Canadian company established in Brazil in the early 20th century. Founded as a tramway, light, and power corporation, it grew to be quite successful, employed many Brazilians, and stayed in the country until the late 1970s.

As Jake and Woody travelled for business, they engaged with vibrant art scenes across different cities and around the world. They brought home artworks that enriched their private collection. Most of the artworks are of modest size as they were acquired initially to be displayed in their home. Their artistic taste encompassed Canadian and European artists of the 20th century, and eventually, Brazilian art. The Moores built their collection for more than three decades before making it available to the wider public. Between 1974 and 1976, Jake and Woody donated more than 400 artworks from their private collection to the Ontario Heritage Foundation, which designated the London Regional Art Gallery (now Museum London) as custodian of the collection. Over time, their initial donation expanded, with the couple playing a central role in shaping the Museum’s permanent collection.

Jake Moore was born and raised in London, Ontario, and although he worked in Toronto after the Second World War, he returned to his hometown in 1950. In 1969, he became chairman of the board of Labatt Brewing Company Limited—whose head office was located in London, and president of Brascan—located in Brazil—with a head office in Toronto.²

Londoners had previously been exposed to Brazilian art—also with Jake Moore’s involvement—through the exhibition *10 Brazilian Artists*, which toured Canada in 1975–76. This was organized by the Art Gallery of Ontario with the financial support of Brascan. *The London Free Press* described *10 Brazilian Artists* as reflecting “the exuberant nature of the Brazilian landscape and the international scope that Brazil is attaining.”³ The exhibition did not lead to any acquisitions by Museum London.

The Moores travelled to Brazil for two months at a time, two to three times a year, from 1969 to 1979. Judging from the content of their collection, they got well acquainted with the Brazilian art scene of the era. The Moores were known to work directly with artists and it seems they took the same approach in Brazil, as some handwritten receipts by some artists confirm.⁴ Certain artworks bear inscriptions on the back indicating the galleries where they were acquired; files also contain receipts from different galleries. Among those mentioned are Galeria de Arte, Galeria Irlandini, and Galeria Marte 21, all located in the Ipanema neighbourhood of Rio de Janeiro. The Moores’ enthusiasm for Brazilian art was highlighted in a social note in *Jornal do Brazil*, a Rio de Janeiro newspaper.⁵

Jake Moore asked his son John, who was living in Rio de Janeiro and had an interest in art, to research information on the Brazilian artists in the collection.⁶ Most of their Brazilian works, but not all, were donated to Museum London in 1985.

Although the Moores’ Brazilian collection was exhibited in Museum London on two occasions shortly after its donation,

it has remained in storage since then. *Brazilian Paintings from the Collection* was held from December 2, 1985 to June 17, 1986, and *Brazilian Art in the Permanent Collection* ran from December 2, 1987 to February 1, 1988. It is not clear from press coverage of the era how these were received by the public. Museum London’s Brazilian collection was initially bigger, constituting 40 artworks, but nine were deaccessioned in the early 21st century in consultation with Woody Moore: art by Carlos Scliar, Frans Krajcberg, José Paulo Moreira da Fonseca, Manabu Mabe, Milton da Costa, Reynaldo Fonseca, and Roberto Burle Marx.

The Brazilian context

The 1922 *Semana de Arte Moderna* (Modern Art Week) transformed Brazilian culture, and is still perceived as a landmark historical event for its introduction of a distinct Modernism with strong nationalistic ideals. The Modern Art Week was so influential that, well beyond its initial impact, different waves and generations of artists continued to explore and extend its concepts. In the years that followed, the Brazilian art scene experienced ongoing development. Major museums were founded in the 1940s, such as the Museu de Arte de São Paulo (1947), the Museu de Arte Moderna de São Paulo (1948) and the Museu de Arte Moderna do Rio de Janeiro (1949). In 1951, the Bienal de São Paulo Art was established, the second oldest art biennial in the world after the Venice Biennale. It featured Brazilian artists alongside international counterparts, revealing the Brazilian art scene to an international audience.

In the 1970s, 50 years after the initial Modern Art Week, the Brazilian artistic scene was still blooming despite a violent and repressive military government that lasted from 1964–85. The 1970s also gave rise to a decentralization of artistic influence, formerly located along the axis of Rio de Janeiro–São Paulo, two traditional urban and artistic centres that had constantly been competing for recognition. New regional centres flourished, art galleries were established, and art salons were

held regularly. This motivated creativity on a more local level and facilitated the appreciation of artists that continued to evolve.

This decade also saw the implementation of an art market in Rio de Janeiro known as “Bolsa de Arte.” It worked like a stock market, where art was seen as a financial investment and a “business venture.”⁷ Visual arts made the newspapers, not only in the cultural section, but also next to economic trade notes. Auction houses and art galleries flourished, launching the careers of many artists while new galleries were inaugurated. This kind of art market must have caught the attention of art lovers such as Jake and Woody Moore.

It is in this wider context of complex dynamics between art and business that we must understand the Moores’ Brazilian collection. It should be no surprise that the Moores, being already enthusiastic art supporters, decided to invest in the mid-1970s thriving Brazilian art scene when they stayed in the country. The Moores had vision. A few of the artists in the Museum London collection were emerging artists in the 1970s, most were then favourably active on the national scene, and some had exposure to travelling and exhibiting internationally. Some were representative of the so-called “third generation of Brazilian Modernism.”⁸

While researching Museum London’s collection, the Brazilian Art in Canada Project team also paid close attention to particular data around the 1975–76 exhibition *10 Brazilian Artists* that toured Canada.⁹ While selecting the Brazilian artists who would participate in this travelling exhibition, William J. Withrow, then director of the Art Gallery of Ontario, consulted a book published in Brazil by Roberto Pontual that celebrated the 50th anniversary of the 1922 art event, *Arte Brasil hoje. 50 anos depois (Brazilian Art Today. 50 Years After)*.¹⁰ The publication related to an exhibition commemorating this 1922 art happening, alluding to the possibilities offered by early Brazilian modernism, and presenting the most current artistic production. The exhibition, or its catalogue, might have



Ziltamir Soares de Maria (Manxa), *Armadillo*, undated

been known to Mr. Moore as many of the artists included in his collection are featured in that publication: Antonio Maia, Carlos Scliar, Enrico Bianco, Farnese de Andrade, Francisco Domingos da Silva, Frans Krajcberg, Glauco Rodrigues, Hélio Rôla, Manabu Mabe, Manxa, Milton Dacosta, and Sebastião Januário. The *Arte Brasil hoje* book was also fundamental to support our research efforts, and correct the authorship of Hélio Rôla and Manxa’s artworks in Museum London.¹¹

Museum London's Brazilian Collection

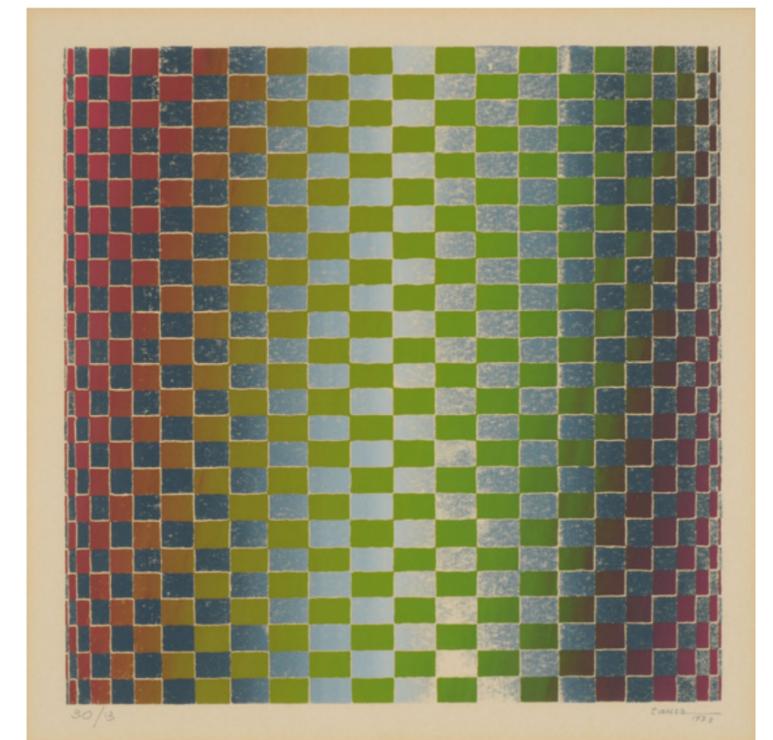
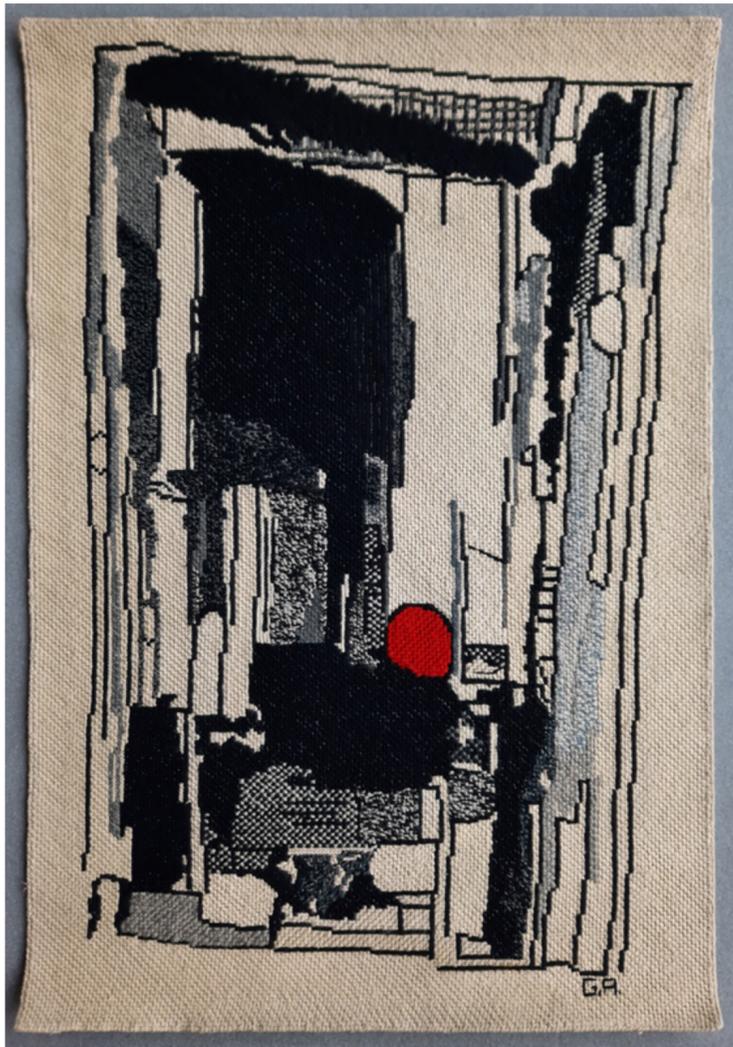
Many artworks in Museum London's Brazilian collection are figurative, and address topics related to the Brazilian national identity, such as religious syncretism, folklore, popular culture, primitivism, modernism, and globalization through historical and contemporary art. Other artworks are more conceptual and abstract. The artists chosen by the Moores go beyond the conventional axis of Rio de Janeiro–São Paulo. For example, Alexandre Filho's work evolved more in the state of Paraíba, while Poty Lazzarotto associated with his home state of Paraná. Genaro de Carvalho, Hélio Basto, and Manoel Chatel were from Salvador, in the state of Bahia, bringing an awareness of an Afro-Brazilian presence in their art, which involved hybrid religious and folkloric elements. Their work

illustrates a transatlantic connection to Africa through the Afro-Brazilian religions of Candomblé and Umbanda. Minas Gerais is also a significant cultural area in Brazil from where Farnese de Andrade and Sebastião Januário originated. At some point in their career, those artists participated in the art scene of Rio de Janeiro and São Paulo, but they kept elements of their regional culture in their work.

It is also important to underline the presence of female artists in the Moores' collection, which might have been a result of Woody's direct influence: they acquired the art of Elenir de Oliveira Teixeira, Gilda Azevedo, Raquel Trindade (a Kambinda), and Renina Katz, whose birth centennial is celebrated through *Tropi-X*. It must also be noted that only one artist was of Indigenous descent: Francisco "Chico" da Silva, who offers a unique iconography, partially inspired by his Kashinawa ancestry.¹²

The Moores' Brazilian collection is rich in painting, but the printmaking, textiles, and woodcarving are also fine examples of the Brazilian art of the 1970s. Renina Katz was a recognized painter and printmaker. She explored both figurative and abstract work, experimenting with serigraphy. In his serigraphs, Bruno Tausz explores patterns, colours, and shapes to make evocative examples of geometric abstraction. Genaro de Carvalho and Gilda Azevedo both offer exquisite examples of the resurgence of textile work in Brazil in the 1970s. And Manxa's work is the only example of woodcarving in Museum London's collection, and is a testament to the revival of carving in Brazil from the 1960s to the 1980s.

Many artists in Museum London's collection worked in a multitude of mediums. Beyond their involvement with the visual arts scene, some of them made a living in related fields. Although a recognized painter, César G. Villela was also a



left to right:

Gilda Azevedo de Azevedo, *Untitled / Sem título*, 1970;
Renina Katz, *Untitled / Sem título*, about 1972;
and Bruno Tausz, *Untitled / Sem título*, 1972

renowned graphic designer in the music industry, making covers for bossa nova albums and gaining credit for shaping its visual language. Poty Lazzarotto was extremely successful in the publishing world, illustrating over 170 titles by Brazilian and foreign authors. Enrico Bianco also worked as a set designer for theatre productions. Many of the artists also held teaching positions, training younger generations: these included Bruno Tausz, Poty Lazzarotto, Renina Katz, and Chico da Silva, who founded the Pirambu School in the Brazilian state of Sergipe. It is remarkable that such a diverse and high-quality collection was assembled by the joint effort of Jake and Woody Moore, as private collectors, and is now accessible to the public.

As we celebrate this resurgence in exposure for Museum London's Brazilian collection 40 years after the Moores' donation to the museum, some artists are enjoying a broader renewal of interest, recognition, and scholarship. These include Chico da Silva, subject of a 2023 solo exhibition at the Pinacoteca de São Paulo; Elenir Teixeira, whose work was celebrated in a solo exhibition at the Museu Belas Artes São Paulo in 2025; and Sebastião Januário, who participated in a major group exhibition entitled *Paris Noir* at the Centre Pompidou in Paris, France during the summer of 2025.

Since the beginning of this project, our ultimate goal was to reactivate the Moore collection, taking into consideration

the recent Brazilian migration to Southwestern Ontario, and opening a dialogue between these artworks and the achievements of Brazilian artists currently living and creating in Canada. Hopefully, this project is only a first step in appreciating Brazilian culture in Canada, through artworks created originally in Brazil, and addressing the artistic process of the Brazilian diaspora. Many of the artists in the Moore collection were themselves immigrants to Brazil—such as Enrico Bianco and Bruno Tausz, who came from Italy—but they were ultimately embraced as Brazilian artists for their imaginative practices. These stories are a powerful reminder that beyond the geopolitics of the world, art transcends boundaries and finds its way.

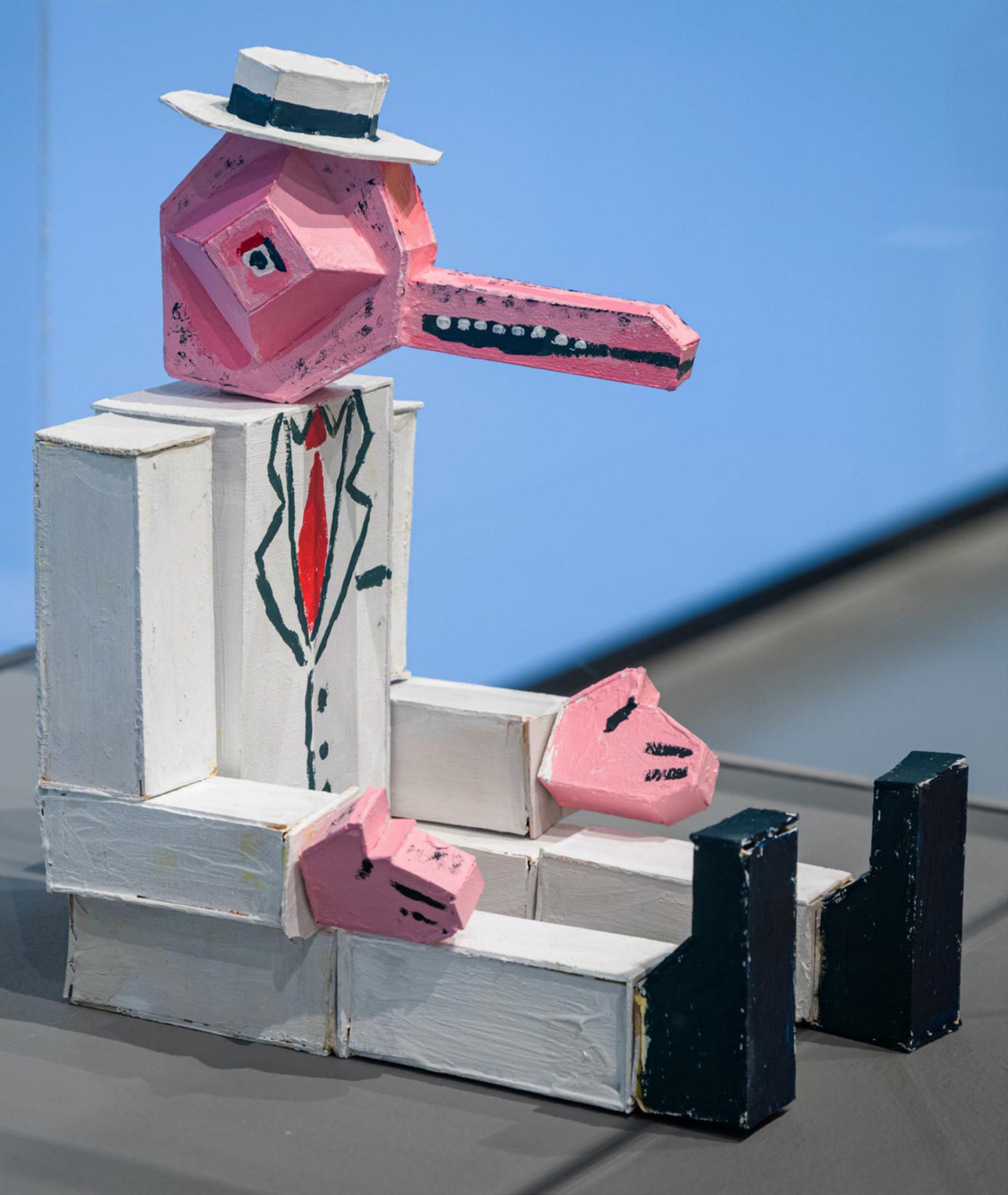


left to right:

Raquel Trindade (Kambinda), *Tower of St. Lazarus with Child and Old Man / Torre de São Lázaro com criança e idoso*, 1970; Sebastião Januário, *Portrait of a Girl with Symbols / Retrato de uma menina com símbolos*, undated

Notes:

1. Alena Robin. "Mapping the Presence of Latin American Art in Canadian Museums and Universities." *Latin American and Latinx Visual Culture* 1, no. 2 (2019): 33-57.
2. Biographical Details, J.H. Moore, February 1972, Exhibitions: Curatorial 1975-1976A, *10 Brazilian Artists*, April 5-27, 1975, Art Gallery of Ontario, Edward P. Taylor Library & Archives.
3. Janice Andreae, "Artists Show Mood of Brazil. Exuberant, Vigorous," *The London Free Press*, August 20, 1975, unpaginated. Museum London Archives.
4. For example, handwritten receipt of Gilda Azevedo, July 28, 1970. McIntosh Gallery Archives, Mr. & Mrs. John H. Moore Archives—Histories, Box 3, T18-078-014.
5. "Vaivén," *Jornal do Brasil*, Caderno B, Sunday and Monday, November 23 and 24, 1969, p. 3. Ibid., Collecting, Box 4, T18-078-015.
6. Letter from John Moore to his parents, June 18, 1987, Ibid., Histories, Box 3, T18-078-014.
7. Geraldo Edson de Andrade and Antônio Rudge, *Aspectos da pintura brasileira/ Aspects of Brazilian painting* (São Paulo: Spala Editora, 1975), IX-XII.
8. Roberto Pontual, *Arte Brasil hoje. 50 anos depois* (São Paulo, Collectio Artes, 1973), 305.
9. Alena Robin, "Geopolítica institucional de dos colecciones de arte brasileiro en Canadá," *Anais do II Encontro Geopolíticas Institucionais: conexões e redes nas artes visuais*, Patrícia Corrêa, ed. (Universidade Federal do Rio de Janeiro/ Programa de Pós-Graduação em Artes Visuais/Escola de Belas Artes, 2024), 42-53.
10. Roberto Pontual (1939-94) was an important Brazilian art critic and curator.
11. Withrow and Jake Moore were close acquaintances, and it is known that through Moore's support, Brascan paid the expenses for touring *10 Brazilian Artists* in Canada as a gesture of cultural diplomacy between both countries.
12. For more on Afro-Brazilian and Indigenous spirituality influences in the *Tropi-X* exhibition, please see Rodrigo D'Alcântara's essay in this catalogue.



Contextualizing the Art of Tropi-X in Canada

Rodrigo D'Alcântara

T*ropi-X: Brazilian Art in Canada, 1970s–Now* is the largest exhibition dedicated to Brazilian art held in a Canadian museum to date. A collective endeavour shaped by many hands, identities, and stories, it seeks to showcase, challenge, and rethink the “official” visual narratives that have long defined what it means to be Brazilian. These include notions of modernism, primitivism, folklore, and globalization since the 20th century, as well as how such ideas are accommodated or transformed within the contemporary Brazilian diaspora in Canada.

When we think of “Brazilianness” or “Latin-American tropicality,” images of carnivals, samba, beaches, and soccer often come to mind. A Canadian audience may be drawn to the fantastical, folkloric, syncretic (blended), and enigmatic elements that emerge from the tropics’ historical cauldron—but do these perceptions risk exoticizing the tropics, reinforcing their “otherness,” or reproducing colonial power dynamics? In societies shaped by colonialism, what forms of cultural fusion have come about or emerged? Many of

these questions resonate with Canada’s own multicultural framework, which has long accommodated Brazilian and other diasporas.

Discussing Brazilian art as a Brazilian within the diaspora in Canada means navigating complex narratives of identity for a broader audience. This process is inherently tricky, as articulating Latin American cultures more broadly involves not only discursive but also political and ideological negotiations. In Latin America, Brazilian people have a reputation for being welcoming and hospitable, while at the same time being a strange, isolated cousin. That is because we are “Latinos,” but not “Hispanic,” as we speak Portuguese. Moreover, both our great demographic density and our immense geographic scale reflect an extremely diverse and mixed population, the result of the encounter between Indigenous populations, the Afro-diaspora, and several waves of different European colonization and immigration. These elements have informed the transcultural history of this country since its foundation.

Vinicius de Aguiar Sanchez (O Vico): *Boto / Pink Dolphin*, 2023

Within Brazil, there is a wide variety of cultures and accents, reflecting a strong adaptability and general fluidity in social interactions and customs, spread across five major regions: the North, the Northeast, the Midwest, the Southeast, and the South. Such complexities converge in *Tropi-X*. While the exhibition does feature symbols of a tropical Brazil, they appear not as clichés, but as entry points to provoke deeper reflection on the country's historical complexities. The exhibition seeks to expose and examine cultural tensions and dialogues as part of a broader visual and conceptual consideration of Brazil's vibrant, chaotic, and fertile cultures and the consequent artistic production within the Canadian diasporic context.

Beginning with the title, the spelling of *Tropi-X* is customized to mirror the constantly mutating plurality of the tropics: urban Babylons; nature sanctuaries; and cultural mixing and clashes.¹ The title also alludes to the term “Latinx,” which emerged in the early 2000s as a significant marker of ethnicity, gender, and other elements of identity. Primarily used in the United States, and to a lesser extent in Canada, “Latinx” offers a non-binary and Queer-inclusive alternative to “Latino” for referring to diverse groups of people of Latin American descent that migrate from the so-called American global South to the so-called developed countries of the North. In times when the stifling turmoil surrounding borders and political discourses that shape the world is increasingly unstable, *Tropi-X* brings together a bold panorama of 76 works by a total of 44 Brazilian artists from diverse backgrounds, trajectories, and identities. It features 45 works by 20 contemporary Brazilian artists who live in or have spent significant time in Canada, with a focus on the provinces of Ontario and Quebec, and to a lesser extent, British Columbia. The selected artists employ a wide variety

of artistic techniques, including digital art, photography, installation, illustration, performance, painting, sculpture, and silkscreen. These works are placed in dialogue with 31 others produced by 24 artists working in the 1970s and 1980s. The latter are from Museum London's Brazilian collection, donated by longtime donors Jake and Woody Moore.

The result of three years of arduous yet rewarding research, the exhibition reintroduces this collection of historical works—mainly paintings—to the Canadian public in a renewed and expanded way. What emerges is a discourse that acknowledges the strategic use of so-called “primitivist” and modernist aesthetics to negotiate modernity from the perspective of Brazilian regions and subjectivities traditionally regarded as peripheral. In this regard, the exhibition presents a bold and ambitious panorama of Brazilian artistic presence in this country from the 1970s to current times. The idea for this exhibition began in 2022, after Alena Robin assumed the position of Chair of the Department of Visual Arts at Western University and initiated the Brazilian Art in Canada research group. At the time, Robin began mapping Latin American museum collections in the Southwestern Ontario region, and identified Museum London's Brazilian collection as the largest collection of its kind in Canada. That realization ignited an eagerness to develop this exhibition—and since then, and as Robin's essay describes, we have researched attributions and copyrights, explored archives, and traced networks that link the production of artists working from the 1970s to the present.²

When analyzing Museum London's rich Brazilian collection, Alena Robin and I identified thematic patterns that address topics related to Brazilian national identity, such as religious

syncretism, folklore, popular culture, and globalization expressed through modernist and contemporary art. Our observation of these themes provided valuable guidance in selecting the contemporary works that would be presented alongside the historical collection. In that spirit, the *Tropi-X* project takes over Museum London's main galleries with three comprehensive themes or curatorial cores: “Folklore Remix,” “Tropics on Loop,” and “Syncretic Ghosts.”

These three nuclei enter into recent debates surrounding *primitivism* and *modernismo*. “Primitivism” was a term coined by intellectual elites of the time to describe vernacular, self-taught, and folkloric art. As such, it was rejected by some artists and embraced by others who are part of the Museum London collection. Modernism was a movement in the fine arts characterized by a conscious break with the past and an experimental search for new forms of expression, especially from the late 19th to the mid-20th centuries. At that time, different geographical areas adapted to modernist discourse in different ways, responding to issues specific to their region. In contemporary Brazilian art, these debates have gained renewed critical traction in light of the recent centennial of 1922's canonical *Semana de Arte Moderna* (*Week of Modern Art*, a groundbreaking festival of art exhibitions, lectures, and music). Commemorative events in 2022 re-examined how Brazil's artistic canon has historically centralized modernism through a narrow geographical lens—mainly between the two big cities of Rio de Janeiro and São Paulo—and how a broader understanding of *modernismo(s)* is necessary to account for the heterogeneity of Brazilian cultural production over the 20th century.

Across the 20th century, official narratives asserted the *Semana de Arte Moderna* as marking the establishment of a Brazilian avant-garde. Traditionally, Brazil's art historiography has privileged São Paulo artists such as Anita Malfatti, Oswald de Andrade, Mário de Andrade, and Tarsila do Amaral as the intellectual and aesthetic epicentre of modernism. They and other modern artists involved in the *Semana de Arte Moderna* contributed to the advancement of anti-colonial perspectives in Brazilian art, incorporating cultural elements from the Indigenous Tupi people and from the African diaspora. These innovations came from an intellectual elite who nevertheless assimilated European Modernist aesthetics, and they did not at that time involve actual participation from these communities. This focus also overlooked or marginalized modernist expressions emerging from other regions, particularly the North and Northeast, where artistic practices used broader symbolic codes and socio-political frameworks.



Fernando V. da Silva, *Bumba-Meu-Boi*, 1974

The first curatorial core, *Folklore Remix*, explores how artistic production from Brazil's specific coastal regions (Southeast, North, and Northeast), represented in Museum London's historical collection, critically engaged with and reshaped modernism. Artists from the North and Northeast in particular contributed to these debates, not as peripheral echoes of the Rio de Janeiro-São Paulo axis, but as autonomous centres of experimentation, grounded in specific localities, traditions, and cosmologies. What distinguishes these regional *modernismos* is their deep roots in vernacular culture, diverse spiritualities, and a profound engagement with the landscape. Within this context, we observe a "remix" of so-called "naïf" and "folkloric" aesthetics, combined with European modernism, which is often accompanied by a reductive perspective. *Tropi-X's* contemporary works build on these legacies, updating, reframing, and subverting these themes in ways that have sometimes been described as neoprimitivist or neo-folkloric. In this section, the remixing of folklore highlights a form of modernism that is neither static nor singular, but dynamic, situated, and hybrid—a plural and globalized approach to *modernismos* that is continuously reconfigured across time and territories.

Works from Museum London's Brazilian collection, such as Fernando da Silva's *Bumba-meu-boi* (1973), depict traditional celebrations like a bull ritual from Brazil's Northeast, rich in Afro-Indigenous symbolism. Paintings by artists such as Francisco da Silva, Raquel Trindade, and Manoel Chatel reflect these juxtapositions through vibrant representations of countryside architecture and folk celebration. Poty Lazzarotto's 1976 reinterpretation of Napoleon Bonaparte references the *cangaço*, a historic resistance movement rooted in the backlands of the Northeast between the 19th and 20th centuries. These narratives of myth and resistance resonate with recent works by Brazilian artists based in Canada, such as Christiano de Araujo's 2011 depiction of *Yemanjá*, a revered Yoruba deity, which honours Afro-Brazilian spirituality in the context of a coastal popular ceremony in Rio de Janeiro. Works such as Chico da Silva's *Pássaro e ave* (*Bird and Fowl*, 1972) and Manoel Alexandre Filho's *Carangueijo e caju* (*Crabs and Cashews*, 1970) also depict armadillos and tropical birds, icons often tied to rural, Indigenous, and coastal Brazilian folklore.



top to bottom:
Napoleon Poty Lazzarotto, *Untitled / Sem título*, 1976;
Alexandre Filho, *Carangueijo e caju / Crab and cashews*, 1970



Nature also resonates in contemporary artworks that expand or challenge these representations. Bruno Smoky's graffiti-inspired *Proteja o que resta* (*Protect What is Left*, 2023-25) links environmental preservation with the defence of Indigenous identity and forest ecologies. Marcio Melo's digital paintings, *Girl with Birds* and *Nuit Bleu* (both 2021), reimagine tropical aviary imagery through contemporary aesthetics. In *A Onça*, Luiza Albertini uses her textile art to reinterpret the jaguar, an enduring symbol in Indigenous cosmologies. Marina FAW's paintings and sculptures (2020-23) reimagine the Tupi-Guarani entity *Boitatá*—a serpent-like guardian of the forest which blends Indigenous cosmologies with contemporary aesthetics. Vinicius Sanchez "O Vico" presents a sculpture of a pink dolphin in anthropomorphic form, originating from Amazonian myths typical of Brazilian folk culture. Together, these works trace how Brazil's landscapes and animals become symbols of regional history and Afro-Indigenous resilience, beyond the labels of "mere" folklore.

The echoes of the Brazilian modernism of the 1920s and the plural *modernismos* were not merely inherited—they were contested, deconstructed, and reinvented by the countercultural movements from the 1960s to the 1980s, most notably *Tropicália*. The *Tropicália* movement (late 1960s) drew from the radical spirit of *antropofagia*—a modernist metaphor of Tupi cultural cannibalism, initially proposed by Oswald de Andrade in the 1920s. It embraced the idea of devouring foreign influences and re-signifying them through local expressions. *Tropicália* was a radical impulse that fused traditional Brazilian art forms with global experimental influences to critique the nation's social and political contradictions during a time of military dictatorship. Artists like Caetano Veloso, Gal Costa, Gilberto Gil, and Hélio Oiticica used their work to expose modernism's promise of progress against the paradoxes of modernization and the realities of underdevelopment, advocating for a "general constructive will" to confront systemic inequalities.

In this same spirit, the second curatorial theme, *Tropics on Loop*, seeks to expose the undercurrents of a globalized urban life: the ruins of modernity; the fragmented visibility of plural ethnicities and Queer bodies; the optical repetition of commodified signs; and ultimately the cyclical return of cultural forms. This core, therefore, reflects on how the tropics, too often romanticized or exoticized, reverberate through visual repetition, optical illusions, and mass imagery. From the saturation of camp Brazilian television shows of the 1980s to the translation of transnational pop references into local expressions, *Tropics on Loop* traces a visual and conceptual continuum of Brazil as a site of constant (if chaotic) cultural reinvention and recycling. It samples works from the Moore gift that continue traditions of an idealized tropical nature rooted in the legacy of 1920s Brazilian modernism that is evident in works of the 1970s by Antonio Maia, César G. Villela, Elenir Teixeira, Genaro de Carvalho, and Glauco Rodrigues. These foundations were reinterpreted through approaches developed in the second half of the 20th century, including Concretism, an abstract movement focused on geometric forms; Brazilian New Figuration, a local response to Pop Art; and the experimental, counter-cultural spirit of *Tropicalismo*.



left to right:
Luiza Albertini, *A Onça / The Jaguar*, 2023; Marina FAW *a knot on my throat / um nó na garganta*, 2021

José Sabóia, *Torcida de futebol / Soccer player*, 1985
Enrico Bianco, *Santa / Saint*, 1974



These different approaches are channelled by artists of the diaspora, such as Lucas Peixe, whose painting *O mago* (*The Wizard*, 2022) explores the iconography of Brazilian mysticism. Similarly, Ludmila Steckelberg's 2019 installation *Fauna Diorama* draws on key ideas from Brazilian conceptual art and "anthropophagic" legacies, using space and sensory experience to invite viewers into a tropical ambiance. The art in this section also addresses the construction of a globalized Brazil, reflecting issues around politics and identity. José Sabóia's *Torcida de Futebol* (*Soccer Crowd*, 1985) and Felipe Fittipaldi's portrayal of a soccer player on the beach (*Tropical City—Player / Cidade tropical—O Jogador*, 2017) foreground the general population and their interests, while four works by Renina Katz (1971-72), with Bruno Tausz's *Three Cylinders* series (undated, 1970s), manifest a strong Op-Art tendency typical of Brazilian art of the 1970s, integrating colour with experimental architectural and geometric forms. From the 1960s to the 1990s, rapid technological advancements enabled the worldwide spread of mass culture, to which Richelli Franzoso's *Televisions* series (série *Televisão*, 2016) responds by incorporating global cartoon aesthetics and pop culture icons familiar to generations raised on television. In *Identité* (*Identidade*, also 2016) Fransozo further probes the construction of national identity by placing Ken dolls at the centre of a critique of Brazil's historical narratives of eugenics and skin whitening, underscoring struggles for representational justice. These themes resonate in the 2017-18 portraits of photographer Felipe Fittipaldi: one presents a carnivalesque female figure against a background of colonial and nationalistic imagery; another captures an iconic trans

woman immersed in Rio de Janeiro's nightlife. Both images highlight how Queer and racialized bodies redefine visibility within a society still shaped by colonial exclusion.

The last curatorial section, *Syncretic Ghosts*, celebrates a multi-layered spirituality that is paramount in Brazilian culture. Here is the haunted nature of Brazilian religion, shaped by centuries of resilience, adaptation, and dissidence. Born from colonial Christian violence and Indigenous and African cosmologies, Brazil's religious landscape is a site of profound syncretism, the combining of different beliefs into a new system. Survival often required spiritual fusion; the sacred found refuge in disguise. Yoruba and Indigenous deities were veiled beneath the guises of Catholic images, while Black and Brown Madonnas emerged as hybrid icons, as seen in artworks by contemporary Brazilian artists such as Lucas Peixe's *Santa Sara Kali* (*Saint Sara Kali*, 2022). Characteristics of West African divinities known as *Orishas* entwined with those of saints, as found in works from Museum London's collection, including Hélio Basto's *Cosmas and Damian* (1971), Enrico Bianco's *Santa* (*Saint*, 1974), Ivan Moraes' *Cena folclórica* (*Folk Scene*, 1972-73), and Jorge Maia's *Ossanha Orixá da Medicina e Ervas* (*St. Luzia*) (*Ossanha, Orisha of Medicine and Herbs* (*St. Lucy*)). Together, these works demonstrate how elements of Catholicism have been integrated with African belief systems like Candomblé and Umbanda, forming a complex landscape of adaptation and continuity. Therefore, this section reveals how complex spiritual ancestries persist in visual culture as well as practice.



Enrico Bianco, *Santa / Saint*, 1974



left to right:

Giorgia Volpe, *Tout ce qu' on peut porter*, 2024;
 Nakitta Hannah Correa, *How Do You Wash It? /*
Como você lava isso?, 2019

Marked by excess, emotion, and mysticism, the Neo-Baroque and Gothic are also present to challenge colonial hierarchies by amplifying spiritual and political presence. Gothic aesthetics are revered through historical works such as Farnese de Andrade's undated portraits, Gilda de Azevedo's 1970 textile, and Luciano Maurício's obscure still life, *Clarisse tão longe* (*Clarisse so far away*, 1972). These appear in dialogue with Giorgia Volpe's phantasmagoric veiled silhouettes titled *Tout ce qu' on peut porter* (*Everything you can wear*, 2024). The eclectic nature of Brazilian spirituality extends into contemporary media works, such as Hélio Eudoro's *Manto (Mantle) No. 5*, a 2022 hybrid-entity costume that brings together a huge cluster of mythological and ritualistic references, once again emulating an anthropophagic aspect. Mariana Marcassa's eerie video *Entity (Entidade)*, 2025), and the opulent 2016 album cover for *Divina Graça (Divine Grace)* by singer Bruno Capinan. These pieces embody Afro-diasporic and Queer spiritualities. Other contemporary artworks, such as 2019's *How Do I Wash It? (Como você lava isso?)* by Nakitta Correa and *A Flag for Today (Uma bandeira para hoje)*, 2023) by

Tarcisio Cataldi claim collective Black memory. Through the exhortation "Lembrar Sempre" ("Always Remember"), Cataldi alludes to African Adinkra tradition and the importance of revisiting the past in order to decolonize the future.

In this exhibition, ethnocultural multiplicity, religious syncretism, and references to the so-called "exotic" fauna and flora of the tropics are recontextualized by artists from diverse Brazilian regions and employed as critical tools to interrogate ongoing issues of race, regionalism, and postcolonial identity. Ultimately, the multifaceted nature of Brazilianness, reflected both in contemporary Brazilian-Canadian artistic production and in Museum London's historical Brazilian collection, is expressed through vivid and multi-layered creativity.

Notes

1. The title also alludes to *Tropix*, the fourth studio album by Brazilian singer-songwriter Céu, which was released on March 25, 2016. Both sombre and vibrant, this kaleidoscopic neo-tropicalist album was produced by Pupillo and Hervé Salters, and won the categories of Best Contemporary Pop Album in Portuguese and Best Recording Engineering Album at the 17th edition of the Latin Grammy Awards.
2. Special thanks to the Department of Visual Arts at Western University, the Department of Art History at Concordia University for the 2021-2022 Fine Arts Travel Award, and the Centre for Sensory Studies for the CSS Conference Award, which enabled me to travel to Brazil during the summer of 2022, to carry out various investigations, to analyze archives and visit art exhibitions in the context of the centenary of the 1922 *Modern Art Week*. I would also like to thank the entire team at the Wanda Svevo National Archives of the São Paulo Biennial Foundation, which enabled me to conduct research on various Brazilian artists featured in the Museum London collection. Another special thanks to Professor Analays Hernandez at the Université de Montréal for connecting me to Professor Alena Robin, which led to this co-curatorship project.

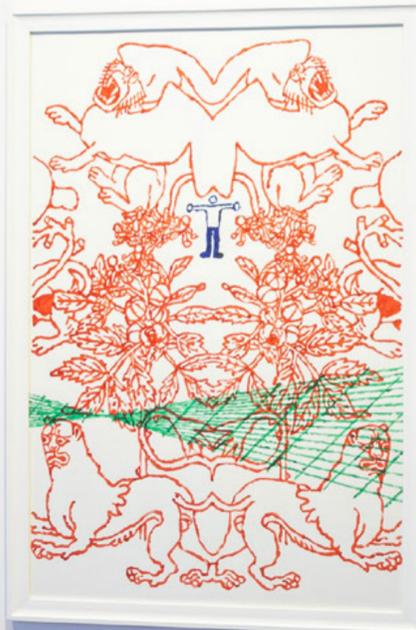


Exhibition



Brazilian Art in Canada: 1970s – Now





Small informational text or labels, likely describing the artwork or the exhibition.





John and Elizabeth Moore: Art Collectors and Supporters

John 'Jake' Henderson Moore (1895–1997) and Elizabeth 'Woody' Moore (1907–2017) were deeply committed to the arts, both as passionate collectors and as active volunteers within the regional artistic community. Their advocacy was instrumental in the establishment of a new site and building for what is now Museum London, reflecting their vision for a vibrant cultural institution in the city.

The Moore family's connection to Brazil began through Jake's association with Brascan, a Canadian company founded in the early 20th century as a tramway and light and power corporation. Brascan became a major employer in Brazil and remained active there until the late 1970s. During their time in Brazil and through extensive travels, Jake and Woody engaged with dynamic art scenes, acquiring works that enriched their private collection.

After more than three decades of collecting, the Moores began sharing their collection with the public. Their contributions have had a lasting impact on Museum London's permanent holdings, including the donation of 600 works of art and the establishment of endowments to support the growth and care of the collection. Many of their Brazilian works were donated in 1985, forming a cornerstone of the Museum's international holdings.

In recognition of their steadfast support and transformative legacy, a gallery at Museum London has been named in honour of the Moore family. This exhibition is made possible thanks to their generous contributions and enduring commitment to the arts.





Yacine Khatibi, *Agulhas*
 2022
 Mixed Media
 10 x 10 x 10 cm
 Courtesy of the artist and the gallery



Yacine Khatibi, *Agulhas*
 2022
 Mixed Media
 10 x 10 x 10 cm
 Courtesy of the artist and the gallery

Folklore *Remix*

Plural Modernisms and Decentralized Voices

Recent Brazilian modernist movements, centered in Rio de Janeiro and São Paulo, drew regional modernisms into their scope, celebrating the role of artists from various regions. These movements, shaped by specific cultures and the histories of different regions, were the first to challenge the dominant, Eurocentric modernist canon. In the early 20th century, Brazilian artists explored themes of rural life, *favelas* (slums), and representations of Afro-Indigenous folklore were often idealized, simplified, and frequently depicted by artists who were not a part of the marginalized cultures they represented. While these artistic choices were often made with anti-colonial intentions, they came to be associated with artistic "primitivism," a concept now widely discredited for its colonialist undertones.

Beginning in the mid-20th century, regional art movements emerged beyond Brazil's dominant cultural hubs of Rio de Janeiro and São Paulo. Many of these are reflected in the modernist works from Museum London's collection, which explore national identity through diverse sensibilities, focusing on countryside life, mythologies, and symbolic fauna. Entering into dialogue, the recent works of Brazilian-Canadian artists "renew" these narratives in imaginative, experimental ways, revealing the ongoing evolution of Brazilian identities around the world.

Folklore, Reinvention and Resistance

Recent Brazilian modernist movements, centered in Rio de Janeiro and São Paulo, drew regional modernisms into their scope, celebrating the role of artists from various regions. These movements, shaped by specific cultures and the histories of different regions, were the first to challenge the dominant, Eurocentric modernist canon. In the early 20th century, Brazilian artists explored themes of rural life, *favelas* (slums), and representations of Afro-Indigenous folklore were often idealized, simplified, and frequently depicted by artists who were not a part of the marginalized cultures they represented. While these artistic choices were often made with anti-colonial intentions, they came to be associated with artistic "primitivism," a concept now widely discredited for its colonialist undertones.

Beginning in the mid-20th century, regional art movements emerged beyond Brazil's dominant cultural hubs of Rio de Janeiro and São Paulo. Many of these are reflected in the modernist works from Museum London's collection, which explore national identity through diverse sensibilities, focusing on countryside life, mythologies, and symbolic fauna. Entering into dialogue, the recent works of Brazilian-Canadian artists "renew" these narratives in imaginative, experimental ways, revealing the ongoing evolution of Brazilian identities around the world.

This section explores how Brazilian folklore and popular culture have been reimagined across time, regions, and diasporas, both inside Brazil and from Brazil to Canada. In the early 20th century, Brazilian artists explored themes of rural life, *favelas* (slums), and representations of Afro-Indigenous folklore were often idealized, simplified, and frequently depicted by artists who were not a part of the marginalized cultures they represented. While these artistic choices were often made with anti-colonial intentions, they came to be associated with artistic "primitivism," a concept now widely discredited for its colonialist undertones.

Beginning in the mid-20th century, regional art movements emerged beyond Brazil's dominant cultural hubs of Rio de Janeiro and São Paulo. Many of these are reflected in the modernist works from Museum London's collection, which explore national identity through diverse sensibilities, focusing on countryside life, mythologies, and symbolic fauna. Entering into dialogue, the recent works of Brazilian-Canadian artists "renew" these narratives in imaginative, experimental ways, revealing the ongoing evolution of Brazilian identities around the world.

Brazilian Modernism and the Anthropophagic Manifesto

Brazilian modernism emerged in the early 20th century through the efforts of the *Grupo dos Cinco* (Group of Five) in 1928, led by Oswald de Andrade, and the *Antropofagia* (Cannibalism) Manifesto (1930). The manifesto, a polemic declaration of the artists' intention to create a new, uniquely Brazilian culture, drew on the idea of "cannibalism" as a metaphor for the process of cultural exchange and transformation. It called for artists to "devour" foreign influences and create a new, hybrid identity. This concept of "cannibalism" was central to the development of Brazilian modernism, influencing artists such as Tarsila do Amaral, Lygia Clark, and Hélio Oiticica. The manifesto also inspired the *Concretism* movement, which sought to create a new, abstract language of art. The manifesto's influence is evident in the works of Brazilian-Canadian artists, who have reimagined the concept of "cannibalism" in their own ways, exploring the ongoing evolution of Brazilian identities around the world.

Nature, Identity, and Regionalism

Another focus of Brazilian modernism was the exploration of regional identity, particularly in the Northeast and South regions. Artists such as Cândido Portinari and Roberto Campos explored the lives of the rural population, often depicting scenes of poverty and social inequality. The *Modernist Regionalism* movement, which emerged in the 1930s, sought to create a new, regionalist identity, drawing on the idea of "regionalism" as a metaphor for the process of cultural exchange and transformation. This concept of "regionalism" was central to the development of Brazilian modernism, influencing artists such as Tarsila do Amaral, Lygia Clark, and Hélio Oiticica. The regionalist movement also inspired the *Concretism* movement, which sought to create a new, abstract language of art. The regionalist movement's influence is evident in the works of Brazilian-Canadian artists, who have reimagined the concept of "regionalism" in their own ways, exploring the ongoing evolution of Brazilian identities around the world.



Folklore Remix

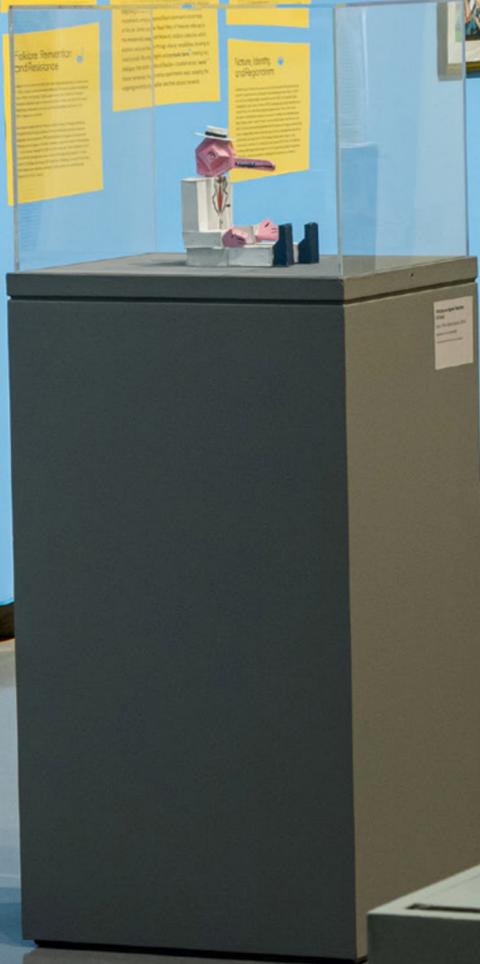


Rural Modernism and Decentralized Icons
This section explores the influence of rural landscapes and traditional motifs on modernist art, highlighting how these elements were reinterpreted in urban contexts.

Folklore Remix for Resistance
This section discusses how folkloric elements are used in contemporary art to challenge dominant narratives and promote social and political activism.

Local Modernism and the Artistic Movement
This section examines the development of local modernist movements, focusing on the role of artists in shaping regional identity and style.

Local Identity and the Artistic Movement
This section explores the relationship between local identity and the art movement, discussing how artists draw on their roots to create unique works.





Abstract painting with organic forms and a palette of green, blue, and white.



Abstract painting featuring a central vertical structure and a palette of red, green, and blue.



Abstract painting with a central blue circular form and a vibrant palette of orange, yellow, and red.







Francisco de Silva (Chico)
Parque e zoo / Bird and Forest, 1972
Óleo sobre tela



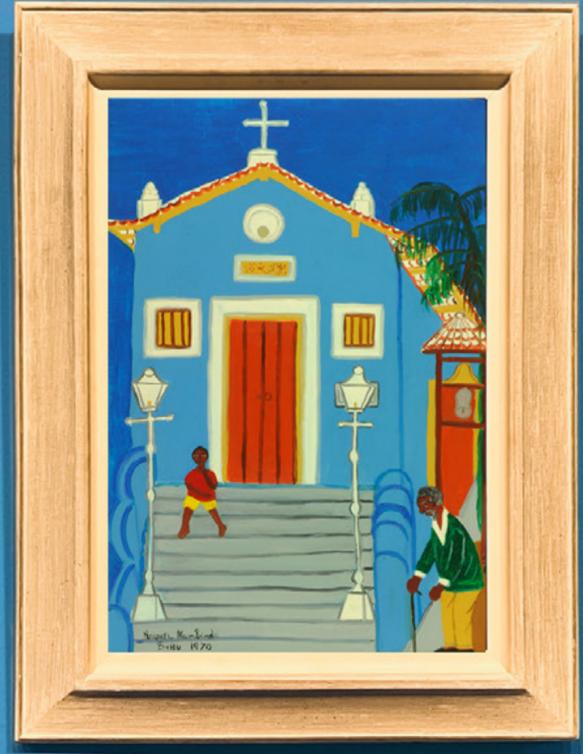
Lucia Albuquerque
Luzes Abstratas
Lã sobre tecido
2000



Adolfo Pardini
Sanctuary of the Holy Spirit
1955
Oil on canvas
Collection of the Museu de Arte de São Paulo



Fernando V. de Silva
Cidade
1974
Oil on canvas
Collection of the Museu de Arte de São Paulo



Rogério Pinheiro
Igreja de São Lourenço
1970
Oil on canvas
Collection of the Museu de Arte de São Paulo



Tropics on Loop

Tropicália and the Legacy of Anthropophagy

Tropicália, or Tropicalismo (Tropicalism), emerged in Brazil in the late 1960s as a bold countercultural movement during a time of military dictatorship (1964-1965). Drawing from the anti-imperialist, or so-called "cultural cannibalistic" tradition, Tropicália reinvented both aesthetic and political orthodoxy, fusing traditional Brazilian musical forms with modernist and avant-garde influences. Tropicália reinvented both aesthetic and political orthodoxy, fusing traditional Brazilian musical forms with modernist and avant-garde influences. Tropicália reinvented both aesthetic and political orthodoxy, fusing traditional Brazilian musical forms with modernist and avant-garde influences.

Optical multitudes

The art in this section is also concerned with the construction of a globalized Brazil, reflecting issues around politics and identity. José Sabino's *Três de Maio* (Three of May) (1981) and Felipe Freire's 2007 portrait of a soccer player on the beach emphasize the great popularity of the sport with generations of Brazilians. Four works by Renata Kato, together with the film *Colônia* (Three Cultures) series by Bruno Taut, all from the early 1970s, show a strong European tendency to depict Brazil as a site of exoticism and colonialism. This includes architectural and geometric forms.

Tropics on Loop explores how tropical imagery has been interpreted by Brazilian artists across generations. These artists have continually engaged with and redefined symbols of tropicality—the ways in which such regions have often been portrayed in colonial terms, as exotic, wild, and untouched.

In Brazil, since the 20th century, many artists and thinkers have been reclaiming and reinterpreting the 1960s **Tropicalismo** movement to challenge old stereotypes. Here, Museum London's historical works reflect the influence of Western modernism, which celebrated idealized and stylized depictions of lush nature. These works are placed among contemporary pieces that critique, subvert, or reclaim these inherited visual languages.

Some newer works revisit the legacies of *Tropicalismo*. Others address the effects of **media saturation**, **queerness**, and **identity politics** in contemporary Brazil. Together, the artworks suggest a looping conversation around changing aesthetic and cultural references. They offer a layered reflection on how tropicality continues as a site of artistic imagination.

Reworking Tropical Landscapes

Tropics on Loop brings together art from Museum London that continues traditions of an idealized tropical nature that is rooted in the legacy of 1920s Brazilian modernism. The landscape is reimagined through artists' approaches developed in the second half of the 20th century. These include *Concretism*, an abstract movement focused on geometric forms; Brazilian New Figuration, a formalist response to Pop Art; and the experimental, looser cultural spirit of *Tropicalismo*.

Media, Identity, and the Colonial Continuum

From the 1960s to the 1980s, local technology advances and the use of new media accompanied the aesthetic renewal of mass culture. New *Revista* *Projeção* (1960s) series of 20th-century works to the shift, incorporating global cultural aesthetics and post-colonial issues. Similar to generations raised on television, the identity (1960s) series made the same point, the artist further probes the construction of national identity, using film stills to critique Brazil's historical narratives of progress and development and underscoring struggles for environmental justice. These themes also resurface in portraits made in 2007 by photographer Felipe Freire. The portraits of contemporary figures appear in a background of colonial and nationalistic imagery, another critique on issues long central to Brazil's history. Both images highlight how queer and racialized bodies render visibility within a society still shaped by colonial violence.



Photo: [unreadable] / [unreadable] / [unreadable]







Small text label below the large colorful artwork.

Small text label below the framed abstract painting.

Small text label below the framed abstract painting with eyes.

Small text label below the large framed abstract painting with a white circle.

Small text label below the large framed abstract painting with geometric shapes.

Tropics on Loop

Architecture & Design
Interior Design & Architecture
Architecture & Design
Interior Design & Architecture
Architecture & Design
Interior Design & Architecture



José Sabido
Resistência do Futebol / Soccer
player, 1965
Título em papel
Edição de 100 exemplares, 100 cm x 100 cm



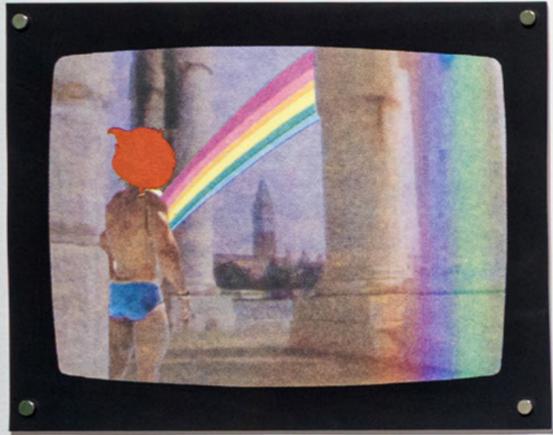
Bruno Taut
Untitled / Seen Study, 1912
serigraph on paper
Collection of Museum Ludwig, 100 of 100, 6 1/4 x 6 1/4 inches (26.2 x 26.2 cm)



Bruno Taut
Three Cylinders / Tube cylinders, undated
serigraph and paper
Collection of Museum Ludwig, 100 of 100, 6 1/4 x 6 1/4 inches (26.2 x 26.2 cm)



Bruno Taut
Untitled / Seen Study, 1912
serigraph on paper
Collection of Museum Ludwig, 100 of 100, 6 1/4 x 6 1/4 inches (26.2 x 26.2 cm)





Small informational text labels on the wall.



Small informational text labels on the wall.











Yellow Flowers
1955



Row of Figures
1955



Abstract Composition
1955



Still Life
1955



Quilt
1955



PAJUBÁ

THE LANGUAGE OF BRAZILIAN TRAVESTIS



Syncretic Ghosts

Faith and Syncretism in Brazilian Visual Culture

These artworks highlight African elements informing Brazilian faith. Here, Lucas Peller's *Santa Sara Kall* considers religious iconography within Catholicism, where depictions of Black Madonnas highlight the merging of Christian symbols with Afro-diasporic figures. This theme is also found in works from Museum London's collection, including *Religiosa Coenae* and *Dama* (Cuzco e Demilo, 1871) and *Erice Bianca's Santa* (Saint, 1974), which place the stories of Catholic saints within Afro-Brazilian religious practices. Additionally, paintings such as *Sanctus* (Cristóvão Buarque, 1975) and *Jesus Christ, Our Lord of Medicine* (Ervas (The Lotus) (Dessouh, Okulu (Saint) of Medicine and Herbs (St. Lucy)), highlight enduring African Yoruba-derived symbols within tamariz, or spiritual gathering spaces. Together, these works demonstrate how elements of Catholicism have been integrated with African belief systems such as Candomblé and Umbanda, forming a complex spiritual landscape of adaptation and continuity.

Neobaroque and Dissident Spiritualities

This section explores dramatic Neo-Baroque and Gothic aesthetics through historical art, including *Fernando de Albuquerque's* various portraits, *Sida de Anselmo's* gold leaf work, and *Luciano Maurício's* abstracted still life. These appear in dialogue with George Varga's phantasmagoric veiled silhouettes from 2024 and other enigmatic, contemporary imagery. Marked by excess, emotion, and mysticism, the Neo-Baroque and Gothic impulses here challenge colonial hierarchies while amplifying spiritual and political presence.

The ecstatic nature of Brazilian spirituality is also revealed here, informing contemporary media works such as *Helio Ladeira's* 2022 work *Harle (Mante)*, *NO.1*, a hybrid-wedding costume that reflects on modernist ghosts, and the equivalent 2018 album cover for *Divine Grace (Twice Grace)* by singer Bruno Cavalli. These pieces embody Afro-diasporic and Queer spiritualities. A flag for *Indie (Uma Bandeira para Nós)* (2023) by Tommaso Caracciolo is another example of collective Black memory and the importance of revisiting the past in order to decolonize the future. Through the sentence *Zumbi: Sangue (Always Remember)* (Damián studies to African Adinkra tradition

Through collage, costume, tapestry, photography, and painting, this section explores the spiritual, mystical, and ritualistic dimensions of Brazilian culture, which has been profoundly shaped by **religious syncretism**—the combining of different beliefs to make a new system of religious practice. The **blending** of Catholic, African, and Indigenous ideas and practices, all part of Brazil's colonial history, produced rich traditions that inform both historical and contemporary art.

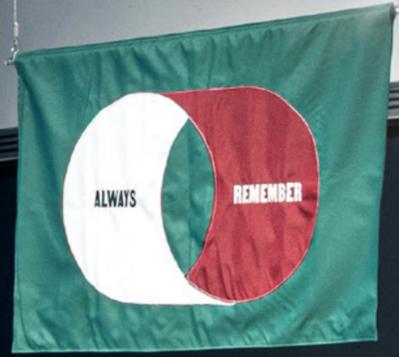
Works from Museum London's collection depict saints, healers, and deities, highlighting how spiritual imagery has long served as a vessel for cultural resilience. In dialogue with them are contemporary artworks that reinterpret these themes through conceptual, Queer, and diasporic perspectives, expanding the symbolic power of faith in the present day. Here, dramatic **Neo-Baroque** and **Gothic** approaches emphasize lavish detail, sacred drama, spiritual offerings, and haunted presence. This section explores how Brazilian spirituality has historically been an ambiguous symbolic site, arising from centuries of hybridity and resistance to cultural assimilation.

Territory and the Colonial Wound

Before contact with Europe, the territories now known as Brazil were home to diverse Indigenous societies with complex relationships to land, spirituality, ecology, agriculture, sexuality and art. Each of these cultures had different, sustainable relationships with their environments and maintained rich, plural worldviews. The arrival of the Portuguese in the early 16th century marked the beginning of a violent colonial regime that imposed centuries of genocide, forced conversion, and the enslavement of both Indigenous and African peoples. Christian missionaries played a key role in this process of domination and cultural erasure. This traumatic legacy is foundational to the formation of Brazil and many other Latin American nations. As colonial structures began to wane in the late 19th century, some intellectuals and freedom fighters started to confront the enduring impact of colonization, initiating a slow and ongoing reckoning with Brazil's past that continues to this day.



Lucas Peller
Santa Sara Kall / Santa Sara Kall,
 2022
 mixed media on canvas on aluminum support
 collection of the artist, via artist's estate









Small white text label below the portrait painting on the left.



Small white text label below the painting.



Small white text label below the painting.



Small white text label below the painting.



Small white text label below the painting.



Small white text label below the photograph.



Small white text label below the painting.



Portrait of a woman
Portrait of a woman
Portrait of a woman
Portrait of a woman



Portrait of a woman
Portrait of a woman
Portrait of a woman
Portrait of a woman



Small white informational label next to the central abstract artwork.

Small white informational label next to the central abstract artwork.

Small white informational label next to the framed abstract artwork.



San Indians
Sam Gilliam / August, 2024
Mixed media on paper
Collection of the artist, London, England



San Indians
Lentil / Sam Gilliam, 2024
Acrylic paint, India ink, gouache and oil
pencil on board paper
Collection of the artist, London, England







Pablo Picasso
Les Femmes d'Alger (O. K. G.)
1935



Michelangelo
The Creation of Adam
1511

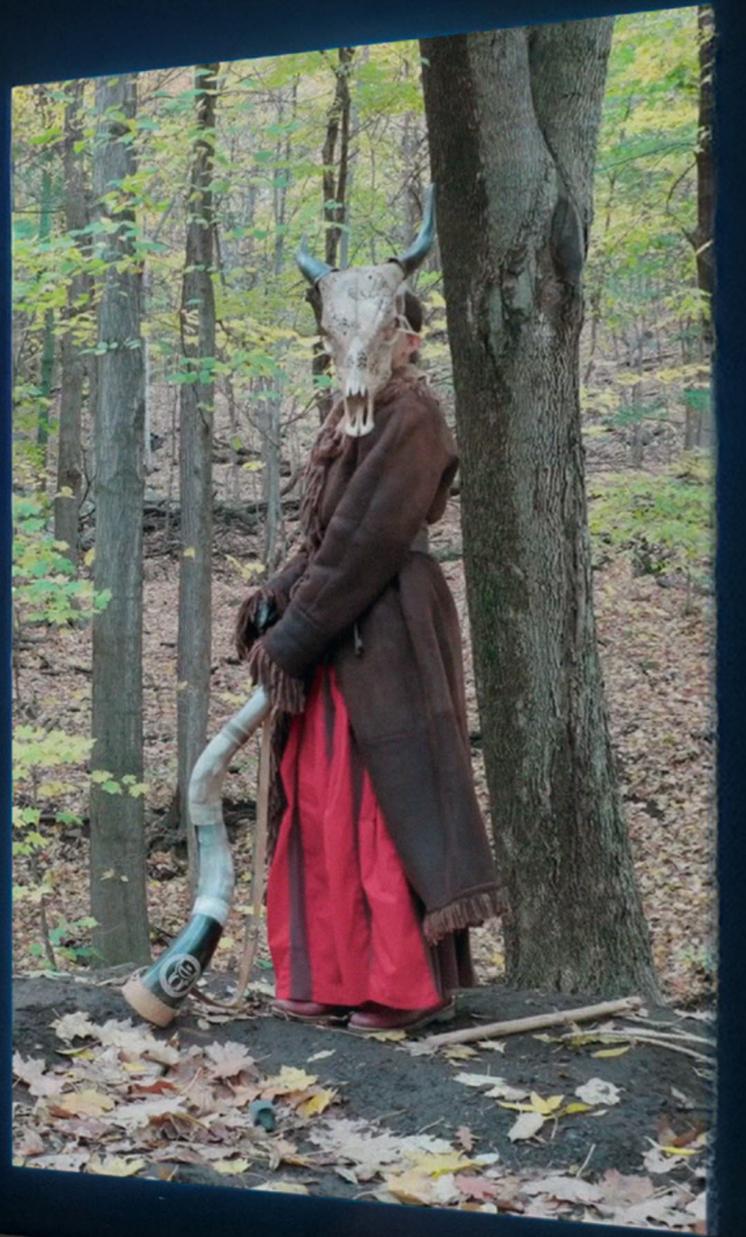


Anselm Kiefer
Auschwitz II
1981



Robert Rauschenberg
Red Clouds
1985





 Can you describe your creative process as an artist and the sources of your inspiration?

Reflexões: Reflections from Tropi-X Artists

Guest curators Alena Robin and Rodrigo D'Alcântara chose three artists from *Tropi-X*: Bruno Smoky, Giorgia Volpe, and Ian Indiano, asking them to share more about their artistic practice and their positionality.

Bruno Smoky

began painting on walls with spray paint in Brasilândia, a suburb of São Paulo, Brazil, where he grew up. He currently resides in Toronto.

Giorgia Volpe

is a multidisciplinary artist whose practice spans over 30 years and explores the intersections of memory, territory, and social interaction. She is currently based in Quebec City.

Ian Indiano

studied Visual Communication in Brazil before graduating from the Fine Arts program of Fanshawe College in London, Ontario, where he now lives.

The following interviews have been lightly edited for length and clarity.

Bruno Smoky

My creative process varies depending on the environment and atmosphere I find myself in. As an active street artist who began my career in graffiti, this lifestyle has taken me on an incredible artistic journey. For many years, I even referred to myself as an “Artist,” especially after realizing the power and impact that public art can have on communities. When creating, I spend a great deal of time observing, listening, and connecting with the spaces and people around the areas where I make my murals. This interaction itself becomes a deep source of inspiration. For me, art is about storytelling: weaving in narratives and meanings that resonate with locals in their everyday lives. When viewers are able to feel a connection and emotion in my work, I know that the piece has achieved its purpose.

Giorgia Volpe

My creative process begins with attentive listening—to places, to gestures, to the silent textures of memory. I walk, observe, collect, and assemble. I’m drawn to materials that carry traces of daily life: reclaimed textiles, discarded objects, fragments of stories. These become vehicles for embodied and relational thinking. My work often emerges from the tension between structure and fluidity, between the intimate and the collective. I’m inspired by movements—physical, emotional, migratory—and by the ways memory circulates through bodies and spaces. Public space is central to my practice: it’s where shared experiences unfold, where ordinary gestures become carriers of meaning. I seek to create porous zones of encounter where empathy can cross lives and open new ways of feeling and imagining together. My installations, relational objects, performative actions, photographs, videos, and public art act as cartographies—maps where movements, absences, and stories shaped at the intersection of the familial and the cultural find form and resonance. Through these works, I chart the crossings and connections that define our shared experiences, tracing the invisible threads that bind individual and collective histories.

Ian Indiano

My artistic process is mostly experimental. There is, in fact, a technical foundation that comes from years of independent study and personal interests, but today my process revolves mostly around free experimentation. I consider myself an artist with a certain technical ease, the result of a personal obsession with drawing since childhood, which allows me to transition well between a technical approach and an experimental approach. Nowadays, I try to deconstruct technique, sometimes even actively avoiding it, keeping myself open to error, the unexpected, the unpredictable, the accidental, and letting these occurrences guide my process.

Inevitably, every work begins with an initial idea, sometimes more or less formed, but almost always the final result differs from the first idea in some way. I believe this comes from a dialogue between my mind, which conceives the idea and decides the direction to follow; my body, which also dictates directions based on what it can and cannot do; and the materials, which have their own limitations and possibilities. In this way, artistic making exists as a conversation between these three things: mind, body, and matter.

It is difficult to say what inspires me, because it is hard to not say that everything inspires. I like to think that if a good draftsman were locked in the most uninteresting room in the world for a month, they would still come up with good drawings, because the subject is not necessarily what dictates the quality of a work of art. What inspires me is the world around me: my experiences, my memories, the subjects that interest me, nature, stories I hear, things I understand, things I don’t understand, silence, music, confusion, feelings, curiosity, what I like, and what I don’t like. A good artist should never close their eyes, never look away. Although I feel my process has not yet reached that point, I believe inspiration is, in a way, secondary. The work feeds the work.

Q How have your experiences in Canada influenced your work? Since moving, have you noticed any changes in your art — whether in form, themes, or iconography?

Bruno Smoky

That's an important question. Moving to Canada has had a profound effect on my art. Back in São Paulo and Rio, where I lived for many years, my work often carried the weight of social responsibility. Communities in Brazil—especially favelas and underserved neighbourhoods—expected artists to tell stories that reflected both beauty and struggle. Many of my murals were created to honour lives lost to violence, or to bring meaning and positivity to environments marked by hardship.

When I arrived in Canada, I quickly realized that the subjects I was used to exploring did not always align with the social context here. Wanting to make a living from my art, I adapted by immersing myself in Canadian culture and themes that mattered locally. Fortunately, I had opportunities to collaborate with NGOs and community organizations across the country, which helped me discover meaningful issues to celebrate in my murals. Canada has allowed me to explore new themes while still staying true to the essence of storytelling that drives my work.

I consider myself a self-taught muralist and a multidisciplinary contemporary artist. I use a wide range of tools and platforms to narrate stories—both real and imaginative—that move between different worlds I have developed over the years. My artistic style has grown from occupying public spaces and transforming them into canvases that carry meaning and connection.

Giorgia Volpe

Living in Quebec has deepened my sensitivity to territory, language, and the layered crossings of cultural traditions and savoir-faire. The bilingual or even multilingual contexts have sharpened my interest in translation—not only linguistic, but emotional and spatial. I explore traces of collective memory and transidentity, investigating how gestures, materials, and atmospheres carry meaning across borders and histories. My work has become more modular, open to participation. I've begun integrating typographic forms, symbols, and architectural rhythms that reflect stratified narratives of place—always in pursuit of universality.

Canada's diversity, seasonal shifts, and complex relationship to land, adaptation, and migration have profoundly shaped my practice. I've embraced interventions as manoeuvres to respond to emotional and cultural resonance. Whether through woven forms, performative traces, or public gestures, each element becomes a carrier of meaning. Lately, I've been inspired by resilience and resistance—not only as human experiences, but as lessons from other species. Plants that bend without breaking, animals that adapt their rhythms to survive: these silent strategies echo in my work, offering metaphors for how we might live, feel, and transform together. I've become more focused on relationality; creating works that invite touch, play, and dialogue across generations and backgrounds.

Ian Indiano

Moving to Canada has definitely affected my work in many ways. First, because when I moved here, I was very young and still at the beginning of my artistic career, so many of its first chapters ended up taking place in Canada. On a practical level, moving here gave me my first experience studying art in an academic setting at a college, which was very different from my practice up to that point, which had been mostly self-taught. Although I had the experience of publishing in Brazil, where I was involved with the independent comics scene, it was in Canada that I began a process of formalizing my artistic practice, something that is still ongoing. This directed me almost entirely toward contemporary art, even though I still engage with other disciplines. It was also in Canada that I had my first solo exhibition, *ONE* (2023), with/as part of the Good Sport collective in London, Ontario, where I also received my studio as a resident artist at the TAP Centre for Creativity. Here I later had my second solo exhibition, *SOOT* (2024).

In terms of themes, I can also see a significant shift. Living and working in Canada as an immigrant gives me access to a new perspective. On one hand, I look at Canadian society and culture with fresh eyes, with the perspective of someone coming from outside. At the same time, the society and culture where I was born and raised have become distant, something I now examine almost entirely through memory rather than daily experience. This raises new questions about belonging, identity, roots, and the future. New landscapes, new tastes, new smells, new references. It is impossible to live by the beach and not think of the sea; perhaps it is just as impossible to live in Canada and not think of the snow.

Q How do you define yourself as an artist? Do you see your practice as part of any specific movement or of a broader legacy of Brazilian artists in Canada?

Bruno Smoky

I am proud to belong to a global community of graffiti artists who remain closely connected regardless of distance. I am part of an international Brazilian-Chilean crew called Gamex, based in São Paulo. Our work is collaborative, often resulting in large productions where each artist contributes a unique style while working toward a unified theme. This balance between individuality and collective vision is something I deeply value. Our approach reflects what many call the *“jeitinho Brasileiro”*—a distinctly Brazilian way of bringing creativity, resilience, and authenticity to public art, often achieving powerful results with limited resources.

In Canada, there are still relatively few Brazilian muralists, which makes me feel both proud and responsible to represent our culture. My path here has been shaped not only by my Brazilian roots but also by my Chilean-Canadian partner, who goes by the artistic name Shalak Attack, and is an incredibly skilled artist. Together we have our 15-year-old crew, Clandestinos, which we created when we started collaborating on walls back in 2010.

This has expanded the circles I belong to and the communities I collaborate with. The street art world is a fellowship of artists who support, challenge, and inspire one another, sometimes even before meeting in person. That sense of global connection continues to shape my work and identity as an artist.

Giorgia Volpe

I define myself as a multidisciplinary artist working at the intersection of memory, territory, and social interaction—between public spaces and intimate geographies. My practice is rooted in Brazilian sensibilities: the poetic use of everyday materials, a deep emphasis on relationality, and an improvisational spirit that embraces transformation and openness. I’m drawn to actions that carry meaning, that speak, and invite participation.

I feel connected to a lineage of Brazilian artists who engage with the body, with public space, and with architectures—both constructive and affective. There’s a shared impulse to activate space as a living archive, to weave memory into matter, and to create works that resonate across cultural and emotional boundaries.

At the same time, I see my practice as part of a broader, translocal movement, one that questions how we inhabit and transform our environments. I’m interested in creating spaces of care, of encounter, of shared imagination. My work embraces hospitality: it welcomes others into spaces of empathy, dialogue, and co-presence. It’s a way of crossing lives and sensitivities, of offering art as a site for connection and reinvention. I seek to hold the tension between the intimate and the collective, between rootedness and movement. It is a practice of listening, of responding, and of examining the complexity of our shared worlds.

Ian Indiano

First of all, I think it is important to highlight the significance of this exhibition for the legacy of Brazilian and Latin American art in the world, and how honoured I feel to be involved and to exhibit alongside great artists and fellow countrymen. I believe that “contemporary artist” is an umbrella term with wide room for interpretation. “Contemporary art” can take on countless definitions and, although in the future artists may be grouped into movements and categories, such definitions will probably come only in retrospect. I see my artistic practice as largely experimental, and I also recognize that I am still a very young artist who wants to keep every possibility open for the future. That said, I understand my work as an artist as mainly within the realm of drawing, so that regardless of what I am doing, drawing remains the primary foundation.

I believe that, at a time when popular sentiment towards immigration has shifted significantly, and dignitaries around the world no longer hesitate to voice their prejudices, this exhibition takes on vital importance. It is crucial that people understand that Brazil, like all other Latin American nations and all nations of the global South, is not merely an exporter of raw materials, but a powerful cultural force. Brazil was, is, and will continue to be the cradle of great literary works, a powerful poetic tradition, major works of art, important philosophies and ideas, architecture, theatre, and music. The true raw material of all this is, above all, society. A highly complex culture that owes nothing to anyone. Canada and Canadian people, too, deserve a lot of recognition as a nation that, already possessing a strong culture of its own, nobly creates space and dialogue between cultures.

Q Do you feel your work connects with a targeted audience (for example, Brazilians, immigrants, Canadians)?

Bruno Smoky

Yes. I've always been fascinated by different cultures, and Canada's diversity has enriched my practice. My style is adaptable, allowing me to create concepts that reflect the background or vision of those I collaborate with—whether it's individuals, businesses, or community groups. Public art in Canada provides a unique opportunity to celebrate many cultures in one space. Through consultation and dialogue, I design work that unites across different backgrounds, creating pieces that are not only visually striking but also meaningful to the people who encounter them. That inclusivity and exchange are what I find most inspiring about practicing art here.

Giorgia Volpe

Immigrants often recognize the displacement and reinvention in my pieces—the adaptation, the silent negotiations between memory and place. My interest in displacement is not only geographic, but emotional and perceptual. It offers a rich vantage point: the ability to see reality both intimately and from afar, to hold multiple perspectives at once.

This dual gaze—inside and out, rooted and fluid—creates fertile ground for reflection. Displacement sharpens our ability to perceive nuance, to inhabit contradiction, to find humour in the friction between the familiar and the strange. I often invite viewers to experience both the embedded and the ephemeral, the tactile and the conceptual.

Ultimately, I try to create spaces where anyone can enter and feel. My work is an invitation to inhabit differently, to remember together, and to imagine new forms of connection. Whether Brazilian, Canadian, immigrant, or simply curious, I hope each viewer finds a thread that speaks to their own way of navigating the world.

Ian Indiano

In a way, I believe that a work of art has a life of its own. The artist, of course, has an intention, or something close to one, but in the end, once complete, the work follows its own path. The artist has no control over how their work is interpreted, and I would go further: I think artists do not always fully understand what their work is about. Therefore, I can only hope that my work connects with the public in some way. That said, a work only comes into existence through the artist, so despite its independence, it remains the result of an extremely personal experience and process. I like to think that Brazilians, and perhaps immigrants in general, might recognize something of themselves in my work, either through the immigrant experience or the search for belonging. At the same time, I hope the Canadian public receives my work as something that, respectfully, contributes in some way to the enrichment of this beautiful nation.

There is an immigrant paradox, which may be more or less clear to different individuals, that applies to me: the longer I stay in Canada, the less Brazilian I feel, yet at the same time, I realize I will never be fully “Canadian.” My goal, if I have a choice, is to try to be a third thing: someone proud of my origins, yet willing to explore and contribute in a new context. I also see this paradigm of belonging and identity as a spectrum, one that affects all of us in some way. These questions often permeate my mind when I make art. If my work evokes similar questions in the audience, I consider it successful.



Biographies, Curators and Research Assistants

Guest Curators

Alena Robin

is Associate Professor and Chair in the Department of Visual Arts at Western University in London, Ontario. She specializes in religious art from colonial Mexico. Other fields of interest include the conservation of cultural heritage and art from Latin America in Canada, from the perspective of the history of collections and exhibitions. She also investigates diasporic art from Latin America on a regional level.

Rodrigo D'Alcântara

is a Brazilian visual artist, videomaker, researcher, and curator based in Montreal. He holds a PhD in Art History from Concordia University. His work explores symbolism, syncretism, and counter-hegemonic mythologies. His doctoral research focuses on the Tupinambá people's legacies in Brazilian culture across time, and their convergences with contemporary Black and Queer Brazilian art today. He also engages with contemporary Latinx/Abya Yala diasporic art in Canada through a revisionist lens.

Research Assistants

Bruno Belli Sinder

is a photographer based in Toronto specializing in architecture, interiors, and hospitality. He is also a curator and researcher investigating the relationships between photography and migration in the digital age. Other research interests include participatory art and social media theory. He has a Bachelor's degree in Social Communications and Film Studies from the Pontifícia Universidade Católica do Rio de Janeiro, and a Master's in Art History from Western University.

Emily Kings

is a fourth-year Bachelor of Fine Arts student at Western University pursuing an Honours Specialization in Studio Art and a Major in Museum and Curatorial Studies. Her artistic practice primarily deals with themes of beauty, worth, and fragility, as she explores how her ceramic work may reveal the inconsistencies of Western perceptions towards nature and animals.

Lauren Puley

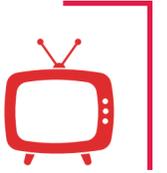
is a second-year Master's student at New York University studying Art History. She is interested in feminist approaches to the study of 20th-century avant-garde art. Her research explores the politics of self-representation among women artists associated with the Surrealist movement. She received her Bachelor of Arts degree from Western University, where she studied Art History and Museum and Curatorial Studies.

Rory Succee

is a second-year Master's student at Western University, studying archaeology and biological anthropology. His research focuses on the artistic and material choices made on headstones by European migrants in D'Hanis, Texas, in order to negotiate identity. His research intersects with art historical theory, archaeological methods and theory, and cultural preservation. He completed his Bachelor's degree at Western University, in a degree combining Anthropology and Art History.



Manoel Chatel, *Baiana / Bahian Woman*, 1970



Felipe Fittipaldi, *Rural*, 2018

List of Exhibited Works

Following Brazilian convention, artists are listed alphabetically by first name

Contemporary Brazilian-Canadian Art

Adelita Pandini

Red Hammock / Rede vermelha, 2013
acrylic on canvas, 20.3 x 20.3 cm
Collection of the Artist, Notre-Dame-de-Monrauban, Quebec

Religious portrait / Retrato religioso, 2013
acrylic on canvas, 20.3 x 20.3 cm
Collection of the Artist, Notre-Dame-de-Monrauban, Quebec

Aline Setton

Contra-luz / Backlit, 2025
collage on plexiglass sheets, 30.5 x 20.3 x 10.2 cm
Courtesy of Duran Contemporain, Montreal, Quebec

Vestigios da Folhagem / Vestiges of Foliage, 2025
acrylic on canvas, 72.4 x 128.3 x 4 cm
Courtesy of Duran Contemporain, Montreal, Quebec

Bruno Capinan

Divina Graça, capa do álbum / Divine Grace album cover, 2016
31 x 31 cm
Courtesy of the Artist; photograph on vinyl cover registered in Rio de Janeiro, Brazil by Daryan Dornelles

Tara Rara, imagem promocional / Rare Obsession promotional image, 2022
76.2 x 135.47 cm
Courtesy of the Artist; photograph registered in Lisbon, Portugal by Daryan Dornelles

Bruno Smoky

Proteja o que nos resta / Protect What We Have Left, 2023-25
spray paint, acrylic and airbrush on canvas, 165 x 287 cm
Collection of the Artist, Barrie, Ontario @Brunosmoky

Christiano de Araujo

Festa em Copacabana para Yemanjá / Copacabana party for Yemanjá, 2011
oil on canvas, 35.5 x 152.5 cm
Collection of the Artist, Toronto, Ontario

Eloisa de Aquino

Pajubá / Gossip, 2014-17
fanzine (16.5 x 13 cm) and digital prints on paper adhered to plinth
Collection of the Artist, Montreal, Quebec

Felipe Fittipaldi

Cidade tropical—O Jogador / Tropical City—Player, 2017
Cidade tropical—A Sambista / Tropical City—The Samba Dancer, 2017
Cidade tropical—Luana da Lapa / Tropical City—Luana from Lapa
photographs: 47 x 63 cm, 42 x 52 cm, and 42 x 52 cm
Collection of the Artist, Victoria, British Columbia

Rural, 2018
photograph, 47 x 63 cm
Collection of the Artist, Victoria, British Columbia

Giorgia Volpe

Tout ce qu’ on peut porter / Tudo o que se pode carregar / Everything you can carry, 2024
jacquard weaving, five elements, 70 x 50 cm each
Collection of the Artist, Quebec City, Quebec

Hélio Eudoro

Manto N° 5—BATTLE AGAINST DESTINY—Moirai’s Fate Armour, 2022

Mantle N° 5—BATALHA CONTRA O DESTINO—Armadura do Destino de Moirai
mixed media installation, 180 x 90 x 240 cm, with single-channel video and audio
video: 10:00 mins, audio: 46:28 mins
Collection of the Artist, Toronto, Ontario

Ian Indiano

Between here and there / Entre lá e cá, 2019
acrylic on paper, 102 x 122 cm
Private Collection

Fight Stripe / Faixa de Combate, 2021
acrylic on sheer fabric, 10 m x 55.8 cm
Collection of the Artist, London, Ontario

Someone / Alguém, 2024
charcoal and pastel on paper, 55 x 75 cm
Collection of the Artist, London, Ontario

Untitled / Sem título, 2024
spray paint, India ink, gouache and oil paint stick on found paper, 84 x 65 cm
Collection of the Artist, London, Ontario

Lucas Peixe

O mago / The Wizard, 2022
mixed techniques on canvas, 60 x 40 cm
Collection of the Artist, São Paulo, Brazil

Santa Sara Kali / Saint Sara Kali, 2022
mixed techniques on Hahnemuhle paper, 78 x 53 cm
Collection of the Artist, São Paulo, Brazil

Luiza Albertini

Abstract Path 2 / Caminho abstrato 2, 2021
embroidery on canvas, 40 x 30 cm
Collection of the Artist, Toronto, Ontario

Onça / The Jaguar, 2023
textile art, tufting, 68 x 84 cm
Collection of the Artist, Toronto, Ontario

Mariana Marcassa

Entity / Entidade, 2025
single-channel video projection with audio, 6:00 mins.
Collection of the Artist

Marina FAW

Boitatá / Snake of Fire, 2020
mixed media on wood panel, 60 x 45 cm
Collection of the Artist, Toronto, Ontario

a knot on my throat / um nó na garganta, 2021
ceramic, 12.7 x 12.7 x 6.4 cm
Collection of the Artist, Toronto, Ontario

Mãossaro, 2023
ceramic, 7 x 20 x 15 cm
Collection of the Artist, Toronto, Ontario

Proteção / Protection, 2025
Ceramic, 13 x 8 cm
Collection of the Artist, Toronto, Ontario

Marcio Melo

Garota com pássaros / Girl with Birds, 2021
digital art on paper, 40 x 40 cm
Collection of the Artist, Montreal, Quebec

Nuit Bleu / Noite azul / Blue Night, 2021
digital art on paper, 40 x 40 cm
Collection of the Artist, Montreal, Quebec

Nakitta Hannah Correa

How Do You Wash It? / Como você lava isso?, 2019
single-channel video, 25:02 mins.
Collection of the Artist, Montreal, Quebec

Richelli Fransozo

Figure in a Devotional Pose / Figura em pose devocional, 2023
photopolymer resin, textile, and embroidered elements, 26.5 x 20 x 18.5 cm
Collection of the Artist, France

From the series *Television / da série Televisão*, 2016
Zut!
He Shortcake
Channel 04
Courage
Like Lion
screen prints on paper, 27.9 x 35.5 cm each, Ed. 1 of 2
Collection of the Artist, France

Study in Flesh and Pink / Estudo em carne e rosa, 2023
photopolymer resin, synthetic hair, beads, textile, and embroidered elements, 15.5 x 18 x 10 cm
Collection of the Artist, France

From the series *Identity*, Untitled I, II, and III, 2016
Da série *Identidade*, Sem título I, II e III
inkjet prints on photo paper, 35.5 x 27.9 cm each
Collection of the Artist, France

Tarcisio Cataldi

A Flag for Today / Uma bandeira para hoje, 2023
textile, metal hanging rod, 70 x 110 cm
Collection of the Artist, Montreal, Quebec

VahMirè (Ludmila Steckelberg)

Diorama, from the series *Fauna / Diorama*, da série *Fauna*, 2019
satin ribbons, crochet, wood chair, lightbox, and artificial plants, 3 x 2 x 2 m approx.
Collection of the Artist, Montreal, Quebec

A ausência de todas as cores 3 / The Absence of All Colours 3, 2005
photograph with digital intervention, 60 x 45 cm
Collection of the Artist, Montreal, Quebec

Vinicius de Aguiar Sanchez (O Vico)

Boto / Pink River Dolphin, 2023
balsa wood and wood paint, 19.8 x 12.4 x 19.8 cm
Collection of the Artist, Montreal, Quebec

Stop-motion animation with screen prints by Vinicius de Aguiar Sanchez (O Vico)
Afoxoque / The Power of Speech (Shock), 2013
HD single-channel video (music video) for Curumin/Russo Passapusso, 3:17 mins.
Voice, programming, bass and keys: Curumin, Lucas Martins, and Ze Nigro/ Russo Passapusso
Sound mixing by Gustavo Lenza
Sound Mastering by Felipe Tichauer
Produced by Curumin, Lucas Martins and Ze Nigro
Recorded in the music studios: a magnifica and navegantes
Courtesy of the Artist, Montreal, Quebec



Genaro de Carvalho, Untitled / Sem título, 1970

Brazilian Art

Gifts of Mr. & Mrs. John H. Moore, London, Ontario, 1985

Alexandre Filho

Carangueijo e caju / Crab and cashews, 1970
oil on masonite, 35 x 53.9 cm

Antonio Maia

Untitled / Sem título, 1972
monotype on rice paper, 32 x 47 cm

Bruno Tausz

Untitled / Sem título, 1972

Untitled / Sem título, 1972

Three Cylinders / Três cilindros, undated
serigraphs on paper; 25 x 24.8 cm, 25 x 24.8 cm,
and 28 x 28.3 cm

César G. Villela

Arlequim / Harlequin, 1973
oil on canvas, 60 x 50 cm

Elenir de Oliveira Teixeira

Untitled / Sem título, 1973
acrylic on canvas, 35 x 48.9 cm

Enrico Bianco

Santa / Saint, 1974
oil on board, 60 x 45 cm

Farnese de Andrade

Portrait of a Boy and Girl / Retrato de um menino e uma menina,
undated
ink, varnish on hardboard, 69 x 49 cm

Portrait of a Girl / Retrato de uma menina, undated
ink, varnish on hardboard, 69 x 49 cm

Fernando V. da Silva

Bumba-Meu-Boi, 1974
oil on canvas, 102 x 146.5 cm

Untitled / Sem título, 1974
acrylic on canvas, 34 x 44.7 cm

Francisco da Silva (Chico)

Pássaro e ave / Bird and Fowl, 1972
acrylic on canvas, 60 x 70 cm

Genaro de Carvalho

Untitled / Sem título, 1970
wool on canvas, 126 x 138.1 cm

Gilda Azeredo de Azevedo

Untitled / Sem título, 1970
wool on canvas, 132 x 92 cm

Glauco Rodrigues

Dans le jardin de ma tante / No Jardim da minha tia / In My Aunt's
Garden, 1969
oil on art board, 38 x 55.2 cm

Hélio Basto

Cosmas and Damian / Cosme e Damião, 1971
oil on canvas, 52 x 45.7 cm

Hélio Rôla

Untitled / Sem título, 1970s
gouache on paper, 68 x 48.7 cm

Ivan Moraes

Cena folclórica / Folk Scene, 1972-73
acrylic, oil on canvas, 100 x 80 cm

Jorge Maia

Ossanha orixá da medicina e ervas (St. Luzia), 1971
Ossanha, Orisha (deity) of Medicine and Herbs (St. Lucy)
watercolour on paper, 42 x 29.5 cm

José Sabóia

Torcida de futebol / Soccer player, 1985
acrylic on canvas, 55 x 38 cm

Luciano Mauricio

Clarisse tão longe / Clarisse so far away, 1972
oil on panel, 35 x 50 cm

Manoel Chatel

Baiana / Bahian woman, 1970
oil on canvas, 33 x 24.1 cm

Napoleon Poty Lazzarotto

Untitled / Sem título, 1976
ink, watercolour, graphite on paper, 34 x 52 cm

Raquel Trindade (Kambinda)

Tower of St. Lazarus with Child and Old Man / Torre de São Lázaro com criança e idoso, 1970
oil on canvas, 55 x 37.1 cm

Renina Katz

Arcadas com olhos / Arches with eyes, 1971
oil on board, 52 x 52 cm

Permutaeas L. Serie de / series of 100, 1972
serigraph on paper, 28 x 20 cm

Untitled / Sem título, 1972
serigraph on paper, 52 x 43.8 cm

Untitled / Sem título, about 1972
serigraph on paper, 50 x 35 cm

Sebastião Januário

Portrait of a Girl with Symbols / Retrato de uma menina com símbolos, undated
casein, graphite on masonite, 42 x 30.9 cm

Ziltamir Soares de Maria (Manxa)

Armadillo, undated
wood, 39 x 47.6 x 4 cm



Fernando V. da Silva, Untitled / Sem título, 1974



Artist Biographies

Compiled by Bruno Sinder, Emily Kings, Lauren Puley, Rodrigo D'Alcântara, and Rory Succee

Following Brazilian standards, individuals are presented in the alphabetical order of their first name.

Adelita Pandini (b. São Lourenço do Oeste, 1977)

Adelita Pandini began painting while completing a Master's degree in geography at the University of Santa Catarina in Brazil, initiating a practice that is personal and enduring. Influenced by classical and modern masters, Pandini developed her technique independently, through intuitive experimentation with acrylics and a reflective, process-based approach. Her paintings often feature symbolic language and ritualistic elements which create intimate, meditative spaces that invite inward reflection. *Red Hammock* (2013) and *Religious Portrait* (2013), from her *Dream Home* series, examine the relationship between home, ritual, and identity, exploring the sacred embedded in domestic experience. Since immigrating to Canada in 2006, Pandini has lived in Toronto and Montreal, and now divides her time between Brazil and Notre-Dame-de-Montauban, Quebec. The shifting geographies of her life continue to inform the themes of her work. Pandini's work has been exhibited internationally, including at the Toronto Art Expo (2008), Moscow International Art Salon (2009, 2012), and the Hall of Journalists in Moscow (2014). Since 2019, her work has been on display at the Generose Building, Mayo Clinic Hospital, in Rochester, Minnesota.

Aline Setton (b. São Paulo, 1993)

Aline Setton is an artist living and working between São Paulo and Toronto. With undergraduate degrees in architecture from the Escola da Cidade (City School) University, São Paulo, and in studio arts from Sierra College, Nevada, her research focuses on the built environment and the relationships between the body, architecture, and landscape. Her practice focuses on painting and collage, with Setton fragmenting archival and personal images to create labyrinthine compositions that visually combine themes of simultaneity, paradox, and spatiality.

Setton's paintings engage the viewer as an active participant, as they often consist of multiple physical layers that accentuate illusions of depth. She also produces site-specific installations in a variety of media. Setton's work is in the permanent collection of the Museu Nacional de Belas Artes (National Museum of Fine Arts) in Rio de Janeiro, and has been shown at the Galeria Murilo Castro, São Paulo (2024); Centro Municipal de Arte Hélio Oiticica (Hélio Oiticica Municipal Art Centre), Rio de Janeiro (2024); Duran contemporain, Montreal (2025); the Galeria Karla Osorio, Brasília; the Bienal Internacional de Arte de Gaia (Gaia International Art Biennial), Quinta da Fiação de Lever, Portugal (2021); and Sur Gallery, Toronto (2020).

Antonio Maia (b. Carmópolis, 1928–d. Rio de Janeiro, 2008)

As a self-taught artist, Antonio Maia's work explored ideas of Brazilian spirituality and identity. Moving to Rio de Janeiro in 1956, he first experimented with abstraction, yet during the New Figuration movement of the mid-1960s, Maia settled on producing representational imagery. Inspired by his spiritual roots in Northeastern Brazil, his most recognized works are his depictions of *ex-voto* figures—devotional sculptures produced in thanks to answered prayers—that he relates to specific body parts.

Maia himself concentrated on head forms, created using his characteristic sharp, precise lines, and large planes of solid colour. These works informed Maia's subject matter for the rest of his career. He had many opportunities for international travel in his life, visiting the United States through the Instituto Brasil Estados Unidos (Brazil-United States Institute) in 1969, and visiting Barcelona, Geneva, and London through the *Jornal do Brasil* Summary Prize. Maia's work was also featured at the Art Gallery of Ontario's 1975 exhibition *10 Brazilian Artists / 10 Artistes Brésiliens*, which introduced Canadian audiences to contemporary Brazilian art.

Bruno Capinan (b. Salvador, 1984)

Bruno Capinan is a singer-songwriter whose work reframes Brazilian rhythms within an unapologetically Queer aesthetic. The Toronto-based artist is a rising star in the global music scene, and their music is often described as *neo-tropicalista*, a blend of contemporary pop and Afro-futurism charged with theatricality. They have released six albums and performed on stages such as the Lisbon Coliseum (alongside Gilberto Gil), the Montreux Jazz Festival in Japan, and at the Rio Olympics in 2016. The artist has also won awards such as the Stingray Rising Stars Award (Montreal, 2023) and the TELUS Newcomer Artist Award (Toronto, 2014). Capinan earned three award nominations from the Associação Paulista de Críticos de Arte (São Paulo Art Critics Association).

Capinan's performances emphasize an interplay of light and shadows, spirituality and worldliness, political engagement and art. Their all-original repertoire celebrates the artist's pride as an Afro-Brazilian Queer person. Leaning on their roots, yet bringing a contemporary touch, Capinan embraces a variety of Brazilian music, such as samba, funk carioca, Música popular brasileira, and bossa nova.

Bruno Capinan, *Divina Graça*, capa do álbum / *Divine Grace* album cover image, 2016

Bruno Smoky (b. Itanhaém, 1987)

Bruno Smoky is a Brazilian street artist currently based in Toronto. Known for his vibrant and thought-provoking work, he creates both independently and in collaboration with his wife, Shalak Attack, as part of the Clandestinos Art Collective founded in 2010. He is also the coordinator and founder of the Essencia Art Collective. Deeply inspired by the urban landscape of São Paulo, Bruno's art reflects the city's dynamic architecture, cultural diversity, and stark social contrasts.

Working primarily with graffiti and expanded painting techniques, Smoky brings to life large-scale, colourful characters and intricately detailed scenes. Through narratives of imaginative and fantastical worlds, he explores the paradoxes of contemporary society. Smoky won Best International Mural Project by Streetart Cities (2021), and the Award of Excellence in the category of Large Places and/or Neighbourhood Designs from the City of Toronto (2024). Other highlights include a 2020 Award of Excellence for Park



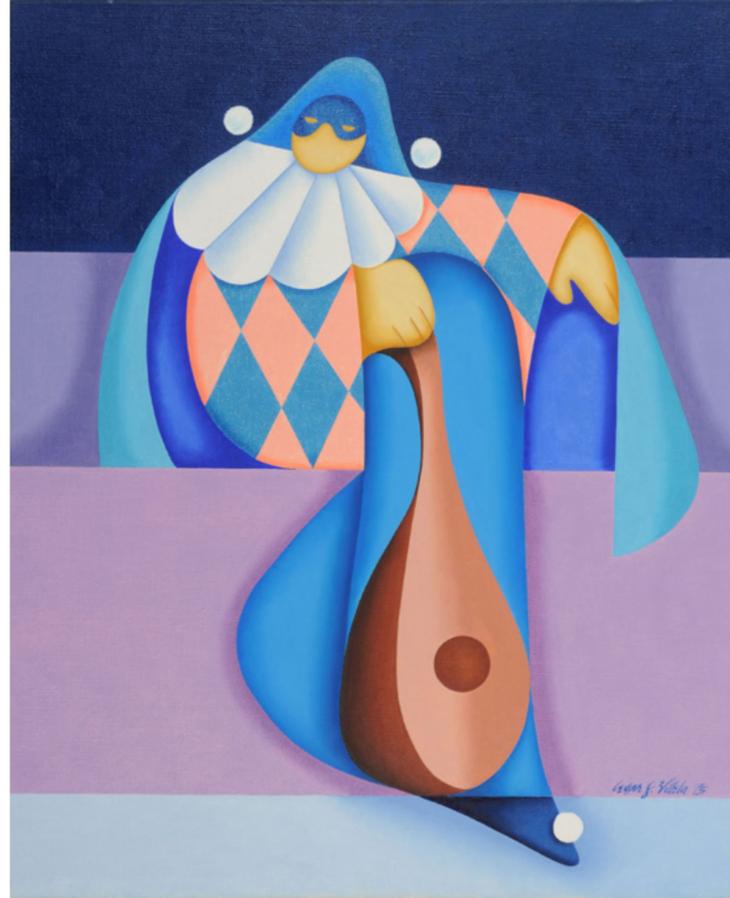
and Facility Design by the City of Richmond Hill, and the 2016 Mural of the Year Award in Winnipeg. Smoky's work has earned him international acclaim, with exhibitions and murals in Argentina, Brazil, Chile, the Dominican Republic, England, Paraguay, Senegal, Sweden, the United States, and Venezuela.

Bruno Tausz (b. Fiume, Italy, 1939)

Bruno Tausz is an Italian-born, Brazilian-raised artist who immigrated to Rio de Janeiro in 1940. He had an extensive artistic education, studying fine arts at the Escola Nacional de Belas Artes (National School of Fine Arts) and architecture and urbanism at the Universidad Federal (Federal University), both in Rio de Janeiro. After exploring a diverse array of subject matter and approaches, Tausz focused on geometric abstraction. The staple of his artistic practice became vibrantly patterned serigraphs that resonated strongly with the Concrete and Neo-Concrete movements of Brazil of the 1950s and 1960s and were featured in numerous exhibitions. In 1970, Tausz, along with fellow Concrete artist Ivan Serpa, founded Centro de Pesquisa de Arte (Art Research Centre) in Ipanema. This was a community centre for artists of all skill levels to discuss and critique their art. Tausz's mentoring of young artists also led him to teach at several museums in Rio de Janeiro and to host a television program for young artists.

César G. Villela (b. Rio de Janeiro, 1930–d. Miguel Pereira, 2020)

César Gomes Villela was a painter and graphic designer who began his artistic career as an album cover designer. He entered the music industry in 1958 at Odeon Records, where his covers were primarily used for bossa nova music, which originated in Brazil. Villela is credited with shaping the visual language around the genre, which included high-contrast and geometric compositions. An earlier career in advertising and graphic design and his own interest in the Art Nouveau movement drew Villela to simple, harmonious designs and figures created through colour, shape, and line. The artist eventually settled on painting, and while he never thought of



César G. Villela, *Arlequin / Harlequin*, 1973

his work as strictly “Brazilian,” he sought to incorporate the artistic themes of his country into a more “international” design approach.

Christiano de Araujo (b. Anápolis, 1973)

Christiano de Araujo Junior is a self-taught, award-winning visual artist based in Toronto. Specializing in murals and paintings, he also creates 3D art, digital illustrations, and comics. In 1994, the artist moved to Toronto, where he founded the Toronto Artists Studio C.A., a multidisciplinary collective of artists, designers, painters, digital creators, and sculptors. Together, they develop and produce striking murals, immersive 3D installations, and large and small-scale visual communication projects. Throughout his career Araujo has

received prestigious awards, including the City of Toronto TABIA Mural Award in 2016.

Elenir de Oliveira Teixeira (b. Mocóca, 1937)

Growing up on her family farm in rural Cravinhos, near São Paulo, Elenir de Oliveira Teixeira's artistic practice emerged from a constant need to depict the nature surrounding her. Through animated brushstrokes, Teixeira has created sinuous landscapes and nature scenes of the Brazilian hinterland. Though her heart was set on studying art, her mother urged Teixeira to pursue medicine. For 18 years, Teixeira accompanied doctors and veterinarians into surgery, drawing the anatomy of humans and animals.

Though she eventually pursued formal art training, Teixeira never considered herself a professional artist. She exhibited her work occasionally and was also a book illustrator, making imagery for such groundbreaking books as a reissue of Euclides da Cunha's *Os Sertões (Rebellion in the Backlands, 1902)*. By the late 20th century, Teixeira's artwork gained recognition in Brazil and internationally, with exhibitions in Chile, France, Spain, and the United States. In 2025, she had a retrospective exhibition at the Museum of Fine Arts in São Paulo. Teixeira, now 88, continues to paint in her nursing home's studio in São Paulo.

Eloisa Aquino (b. São Paulo, 1970)

Eloisa Aquino is an artist and zinester based in Montreal. Always active in the micropublishing scene, she has published art and poetry fanzines since the 1980s, when she lived in São Paulo. Aquino moved to Canada to pursue a Master's degree in Media Studies at Concordia University, where she researched the foodways of immigrants. Currently, she runs the B&D Press in Montreal alongside Jenny Lin.

Using both fictional and nonfictional storytelling as a means of expression, Aquino is interested in Queer sensibilities and history as a framework for interpreting the world. The press

provides her with a platform for exploring alternative modes of art production, collaboration, presentation, and distribution. Aquino's zine, *The Life and Times of Butch Dykes* (2019) was published in book form by Portland, Oregon's Microcosm Publishing, and the artist has participated in numerous exhibitions in Canada and the United States. Her work is in library collections worldwide, including New York's Brooklyn Museum and MoMA, the Tate Museum in London, England, the Getty Institute in Los Angeles, and the National Gallery of Canada in Ottawa, among others.

Enrico Bianco (b. Rome, 1918–d. Rio de Janeiro, 2013)

Enrico Bianco immigrated to Brazil from Italy in 1937. Although he had already received some art training by this time, in his new homeland he worked closely with the influential modernist artist Candido Portinari, who inspired Bianco's depiction of livestock and farm scenes. Like Portinari, Bianco adopted a Social Realist approach, often emphasizing the challenges faced by the working classes.

Bianco's works are imbued with anti-colonial themes, as his paintings brought attention to the harsh reality of slavery in coffee and sugarcane plantations. He also captured common Italian migrant imagery (such as the experience of hard physical labour and religion) set within bright Brazilian contexts. Unlike other Italian immigrant artists who received very little financial support in Brazil, Bianco gained fame and financial success within the Brazilian arts community. From 1960 to 2011, Bianco held several collaborative and solo exhibitions including the 1960 Inter-American Biennial of Mexico, and he sometimes worked as a set designer for theatre productions. Bianco's last exhibition was held in 2011 at the Shopping Cassino Atlântico in Copacabana. He continued to create art until his death in 2013, and is remembered as an influential and multifaceted artist whose credits extend to painting, illustration, engraving, and murals.

Farnese de Andrade (b. Araguari, 1926–d. Rio de Janeiro, 1996)

Farnese de Andrade was a painter, sculptor, draftsman, engraver, and illustrator. After moving to the city of Belo Horizonte in southeastern Brazil, Andrade pursued a fine arts education at the Escola (School) de Guignard for two years. Relocating to Rio de Janeiro, Andrade found success illustrating publications, and this eventually led to his first solo exhibition at Rio’s Galeria Le Connaisseur (1950). Over the years, Andrade’s works ranged from abstract metal engravings that focused on texture and shape, to assemblages of discarded materials. The latter became his trademark.

Andrade refused to associate himself with any specific movement, rejecting the conventions of the Concretist movement in Brazil (1950s) or overt artistic interventions against Brazil’s military dictatorship. However, Andrade’s work still featured “taboo” subject matter, which was his way of responding to ongoing oppression. Andrade’s works were expressions of freedom in a time of restriction, reflecting his experiences as a gay man and of past trauma. Andrade continued to find success in his art, participating in many exhibitions in Brazil (such as the XIX Salão Nacional de Arte Moderna, or Salon of Modern Art) and abroad. Andrade retired in Rio de Janeiro.

Felipe Fittipaldi (b. Rio de Janeiro, 1982)

Felipe Fittipaldi is a photographer currently based on Vancouver Island. He holds a Bachelor’s degree in Journalism and a graduate diploma in Communication and Image, both from the Pontifícia Universidade Católica (Pontifical Catholic University) in Rio de Janeiro. Fittipaldi’s work regularly appears in leading newspapers and magazines such as *The New York Times*, *National Geographic*, *The Guardian*, and *El País*. It is also found in the collections of major organizations, including the United Nations in New York and The Nature Conservancy, Arlington, Virginia, among others. In 2018, he was selected by the World Press Photo Foundation for the second edition

of its 6x6 Global Talent Program. The following year, Fittipaldi won a National Geographic Explorer Grant, and his work was subsequently acquired by the collection of the Bibliothèque Nationale de France, Paris. Since 2022, he has been a member of the photography department for the Government of British Columbia.

Fernando V. da Silva (b. Rio de Janeiro, 1939)

Antônio Fernando Vieira da Silva is a self-taught Afro-Brazilian artist based in Rio de Janeiro. Da Silva began painting in his mid-20s, teaching himself woodcut printmaking. Given the simplified forms and bright colours made possible through this process, da Silva’s work has been described as “naïve art,” a genre created by artists who lack or have eschewed formal training. It is characterized by simplicity and a disregard for traditional artistic conventions. Da Silva made a name for himself in his bright, joyful depictions of popular aspects of Brazilian life, including street scenes, live music, dance circles, and regional celebrations. His imagery derives from his own experiences living in Rio de Janeiro, and celebrates the uniting values of Brazilian communities. His works are lively, reinforced by vibrant hues, textures, and patterns.

Da Silva gained attention in the early 1970s, when he began to exhibit his work in solo and group exhibitions in Rio de Janeiro.



Group exhibitions took him around the world, from the Arte Brasil Edifício Chiado (Municipal Museum) in Portugal, to the Musée d’art Naïf in France. Da Silva eventually settled outside of Rio de Janeiro in the city of Niterói, where he currently resides.

Francisco (Chico) da Silva (b. Acre, 1910–d. Fortaleza, 1985)

Francisco “Chico” da Silva was a Peruvian-Brazilian painter born to a Brazilian father and Peruvian-Indigenous (Kashinawa) mother. In the 1930s, he moved from Western Brazil to the city of Fortaleza in the Northeast. Here he gained fame for his use of Indigenous iconography. This was partially inspired by his ancestry. Throughout the 1930s and 1940s, Chico cultivated his artistic style at the Universidade Federal (Federal University) in Ceará in Fortaleza, involving Indigenous stories and figures. His art was initially met with harsh critique, being called “primitive.” However, Chico is now referred to as one of the country’s most influential Indigenous artists.

Notably, Chico imagined creatures from Indigenous myth and stories of *sertanejos* (individuals who live in the countryside). Later in life, he opened a studio called the Escola do Pirambu (Pirambu School). He contributed to Northeastern Brazil’s Fortaleza and Ceará’s art scene, making art that bridged the gap between Brazilian colonialism and Indigenous art’s greater pluralism.

Francisco Hélio Rôla (b. Fortaleza, 1936)

Hélio Rôla, a sculptor, engraver, draftsman, illustrator, and painter, is known for his activism as expressed through his art, or what he calls “artivism.” Rôla began his studies at the Sociedade Cearense de Artes Plásticas (Ceará Society of Fine Arts) in the Northeastern city of Fortaleza, and he became its president only three years later.

69: Felipe Fittipaldi, *Cidade tropical—O Jogador / Tropical City—Player*, 2017

Rôla’s talent was quickly recognized: at the age of only 18, he won a silver medal at Fortaleza’s annual salon, the *Salão de Abril* (April Salon). At 23, he won a bronze medal at São Paulo’s counterpart exhibition. Rôla’s work reflects on war, hunger, and the impacts of tourism in his native city. He was also involved in several collective efforts, such as the Escola do Pirambu (Pirambu School) founded in 1964, and the Grupo Aranha (Aranha Group, 1987–91). Rôla is constantly experimenting in his art, utilizing a diverse array of content, medium, and technique.

Genaro de Carvalho (b. Salvador, 1926–d. 1971)

Genaro de Carvalho began his artistic career in the 1940s by attending the Sociedade Brasileira de Belas Artes (Brazilian Society of Fine Arts) in Rio de Janeiro. He also studied in Paris. In 1944, Carvalho took part in the Primeiro Salão de Arte Americana (First American Art Salon) in Salvador, Northeastern Brazil.

Carvalho moved away from traditional easel painting to experiment with mosaics, stained glass, and murals. His practice also integrated European Fauvist and Cubist styles. While focusing on these new formal approaches, Carvalho’s content also recalled centuries of Bahian folklore. (Bahia is a northeastern Brazilian state with strong Afro-Brazilian roots.) Later on, he experimented with tapestry and upholstery, seeking to revitalize Brazilian art with nontraditional “fine” artforms such as textiles.

Many of Carvalho’s murals are still visible in Bahia today, often found in such places as coffee shops, but he was also commissioned for grander settings, such as the Hotel da Bahia. Because many of his murals were exposed to the elements, they have endured decades of environmental damage. This has led to academic and public fervour to maintain Carvalho’s murals, which are considered Bahian cultural heritage.

Gilda Azevedo (b. Rio de Janeiro, 1924–d. 1984)

Gilda Azeredo de Azevedo began her career in Rio de Janeiro as an abstract painter. She attended the Museu de Arte Moderna (Modern Art Museum), where she participated in her first exhibition in 1959. At that time, Azevedo's works focused on formal elements such as shape, line, and colour, and explored a compositional balance of freedom and control. Her works were associated with the Informalist movement of the 1940s and 1950s, which highlighted impulsivity and lyrical expression.

Azevedo began making tapestries in 1969, bringing the intuitive quality of her paintings to the field of textiles. Her tapestries featured in many exhibitions throughout the years, including seven times at the Salão Nacional de Arte Moderna (National Salon of Modern Art) in Rio de Janeiro. She had solo exhibitions across Brazil, England, and France. Azevedo passed away in 1984 in Rio de Janeiro. Her contributions to the field of fibre art helped legitimize the medium as a valid form of expression alongside the traditions of painting and sculpture.

Giorgia Volpe (b. São Paulo, 1969)

Through her art, Giorgia Volpe explores memory, territory, and social interaction. Her practice spans public interventions, performances, photography, video, installations, and sculptural objects/assemblage. She weaves together visual and affective narratives, developing series that transform ordinary spaces into sites of encounter and reflection.

Based in Quebec City, Volpe holds a Bachelor of Fine Arts from the Universidade de São Paulo and an Master of Fine Arts from Université Laval. Her work has been featured in more than 150 exhibitions, residencies, and public art projects worldwide, including the Lyon Biennale (Résonance), at the Musée national des beaux-arts du Québec, Museu de Arte Contemporânea (Museum of Contemporary Art) in São Paulo, the Bangkok Art and Culture Centre, Openart in Sweden, and Contextile in Portugal. Volpe has created over 20 permanent

public artworks in Quebec. In 2012, she published *Mues et Entrelacs* with Éditions Sagamie. She was the recipient for the Videre Award for *Tisser l'existant* (2017) and for the Prix d'excellence des arts et de la culture (2023).

Glauco Rodrigues (b. Bagé, 1929–d. Rio de Janeiro, 2004)

Glauco Rodrigues was a multidisciplinary artist known for his distinctly Brazilian—and discreetly political—paintings. Rodrigues received formal training through lessons from the painter José Moraes, and attended the Escola de Belas Artes (School of Fine Arts) in Rio de Janeiro. He was a key figure of the New Figuration movement (1960s to 1970s), a return to a portrayal of the body inspired by social and political shifts, and a celebration of popular culture. In 1960, Rodrigues won an award which allowed him to travel and work in Europe. This, and his participation in the 1961 Paris Biennial and the 1964 Venice Biennale, introduced him to American Pop artists. Their colour schemes, humorous attitudes, and commentary on capitalist consumption fascinated him. He utilized similar Pop techniques, yet developed a distinct visual language that held room for Brazilian and Indigenous symbolism. This form of visual language permitted Rodrigues to communicate political statements under the extreme censorship of Brazil's military dictatorship.

Hélio Basto (b. Salvador, 1931–d. 1991)

Painter, illustrator, and engraver Hélio Fonseca Basto was an important figure within the modernist movement of the northern Brazilian state of Bahia. At the age of 16, Basto enrolled at the Escola de Belas Artes (School of Fine Arts) at the Universidade Federal da Bahia. Though he did not finish his education there, Basto continued painting, beginning a phase of paintings with dream-like qualities inspired by European Surrealist art. Basto established a practice that challenged the traditional forms and content of academic art in the region. He eventually moved to São Paulo, where he participated in the seminal 1956 exhibition *Artistas Modernos da Bahia* (*Modern*



Glauco Rodrigues, *Dans le jardin de ma tante / No Jardim da minha tia / In My Aunt's Garden*, 1969

Artists of Bahia) at Galeria Oxumaré. Basto then began a new phase of portraiture and figurative work, often portraying important figures and friends alongside scenes of still life and cats. As time passed, Basto exchanged an earlier interest in rendering exacting details for flatter colour planes and greater solidity and visual rhythm in his compositions. The artist stepped away from the art world in 1977 after his final exhibition at Galeria Credicard in São Paulo.

The image of Cosmas and Damian in *Tropi-X* is an example of Basto's later work. A representation of Brazil's patron saints of children, these twin protectors have a feast day in September where children are given bags of candy. Throughout Bahia, the saints are important to Catholics and adepts of the Candomblé religion.

Hélio Eudoro (b. Porto Alegre, 1965)

Hélio Eudoro Rodriguez Junior is a Toronto-based Queer artist working across photography, video, painting, installation, and performance. His work explores the Brazilian diaspora and identity, including gender, sexuality, and aging. He holds a Bachelor of Fine Arts degree in Sculpture and Installation from OCAD University and is currently a Master's student of Visual Studies at the University of Toronto. Eudoro has received several awards, including the 2023 Toronto Arts Foundation Space Award, the 2022 Carmen Lamanna Award, and the 2020 RBC Newcomer Arts Award. His work has been exhibited internationally, with recent showcases at the Art Museum at the University of Toronto (2023) and the Lilley Museum of Art in Reno, Nevada (2024). In Toronto, Eudoro was featured in a solo exhibition as part of 2024's Contact Photography Festival, and his work was also included in the Luminato Festival that same year. His art is part of Brazilian museum collections such as the Museu de Arte Moderna da Bahia (Museum of Modern Art in Paraná), Museu de Arte Contemporânea do Paraná (Museum of Contemporary Art in Paraná), and the Museu de Arte Contemporânea do Rio Grande do Sul (Museum of Contemporary Art in Rio Grande do Sul), among others.

Ian Indiano (b. Franca, 1997)

Ian Indiano began studying drawing as a child, earning a technical degree in visual communication at the Escola Técnica (Technical School) José Rocha Mendes in São Paulo before moving to Canada in 2019. Here in London, Ontario, Indiano graduated from Fanshawe College's Fine Arts program in 2022. He has exhibited his work in both Brazil and Canada.

Working primarily in drawing and painting across various media, Indiano's practice extends to experimental comics and zines. Working as a commercial artist, he has created posters, album covers, t-shirts, and illustrations for newspapers and books. Indiano now teaches Perceptual Studies at Fanshawe College, and is currently a resident artist at both the TAP Centre for Creativity and a member of the Good Sport

collective (London, Ontario). He has been both an instructor and an exhibiting artist at Museum London.

Ivan Moraes (b. Rio de Janeiro, 1936–d. 2003)

The painter Ivan da Silva Moraes studied at Rio de Janeiro's Instituto Municipal de Belas Artes (Municipal Institute of Fine Arts) in 1953, and had his first solo exhibition at Rio's Museu de Arte Moderna (Museum of Modern Art) in 1960. He also participated in several large group exhibitions, such as the 1961 Biennale des Jeunes Artistes (Biennial of Young Artists) in Paris. From 1967 to 1982, many other of Moraes' exhibitions took place in Rio de Janeiro, making him a popular artist there.

Moraes captured the rituals and iconography of Afro-Brazilian culture in his art, and often included Bahian women wearing lace dresses. His paintings represent a transatlantic connection to Africa via his inclusion of elements of Candomblé and Umbanda customs prevalent in Bahia. Candomblé is a blended religion of Brazil that fuses the Catholicism of Portuguese colonists with the beliefs of the Yoruba, Fon, and Bantu Africans from West and Central Africa. The lace dresses and Afro-Brazilian women were often depicted by Europeans as "exotic" or "other," and Moraes' portrayals work to reclaim this vibrant culture.

Jorge Maia (b. Sergipe; birth and death dates unknown)

Very little information is publicly available about Jorge Maia's life. He participated in the 1970 Pré-Bienal de São Paulo in Jaquiera, Recife, but what he did before or after remains a mystery. Judging by his artwork, he, like Ivan Moraes, was inspired by Afro-Brazilian culture as seen in his rendering of traditional lace dresses. What is unique about Maia's piece, however, is that it also recalls the colours of the Brazilian flag: blue, green, and yellow. This painting can therefore be understood as both a connection to Brazil's mainstream, national symbols, and a reference to syncretic belief systems that feature deities known as *Orishas* (*Orixas*). Maia's painting in *Tropi-X* portrays a figure that is at once St. Lucy, a Catholic

saint, and Ossanha (also known as Ossaim), one of the most revered Orishas in Yoruba, Candomblé, Umbanda, and Santería traditions. Ossanha is a protector of plants, herbs, and healing.

José Sabóia (b. Almadina, 1949)

José Sabóia do Nascimento is a self-taught painter known for his works that involve Brazilian popular culture. His works are distinctly Brazilian, highlighting activities such as farming and festivities, but most often *futebol* (soccer). Sabóia's *futebol* works aim to challenge the racism associated with the sport, as it is one of European origin that initially excluded non-white Brazilians. In his direct inclusion of non-white figures playing in and cheering on a *futebol* game, Sabóia celebrates the history



of the racialized players who prevailed against discrimination and solidified the sport as an important aspect of Brazilian culture.

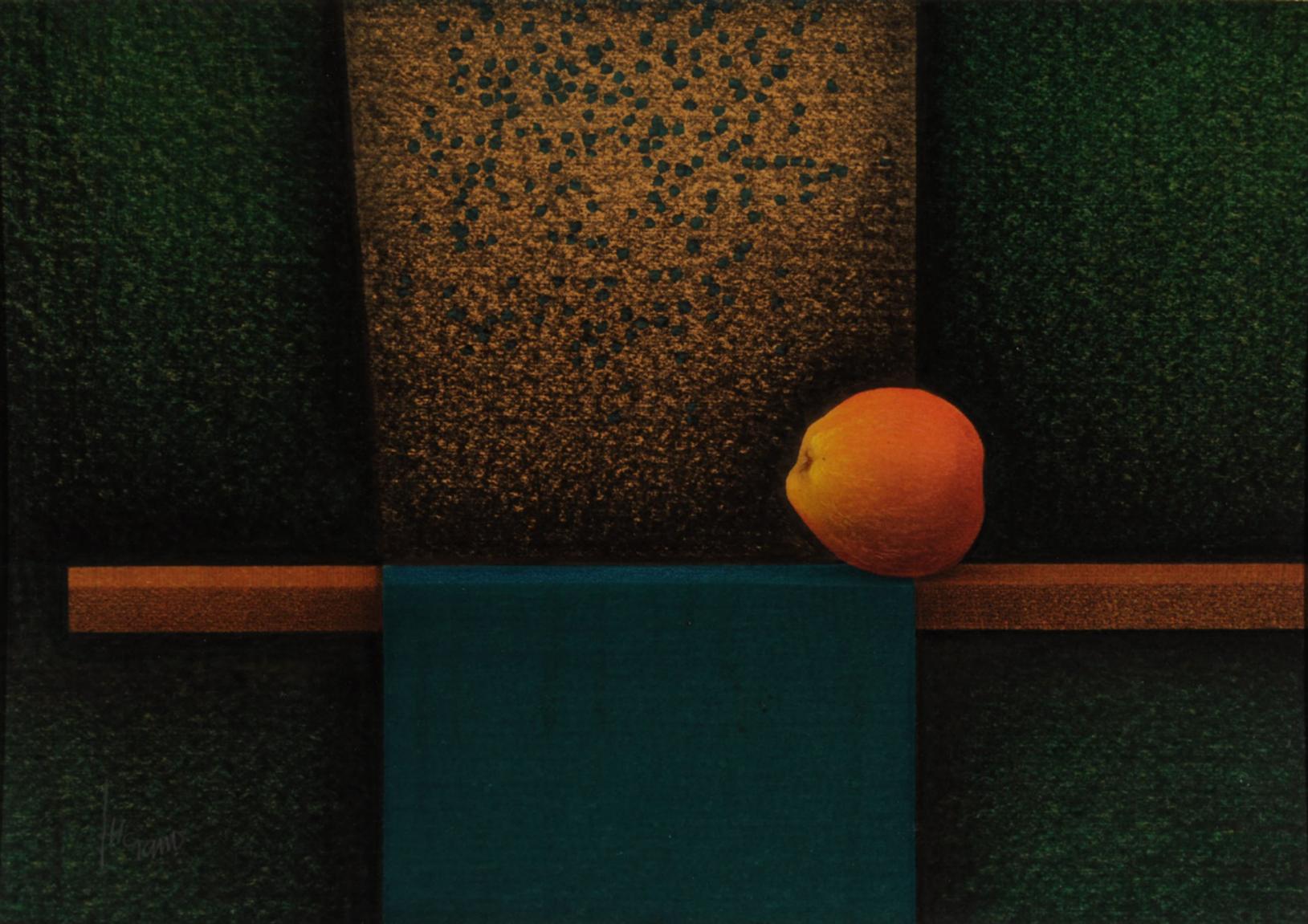
Sabóia had his first solo exhibition in 1970 at the Ideal Clube in Fortaleza. From there he exhibited his art in several other major Brazilian cities, and in France, Germany, and the United States. He also participated in multiple soccer-themed exhibitions, including *Futebol: Interpretações (Soccer: Interpretations)* at the Galeria de Arte Banerj in Rio de Janeiro (1982) and *Arte Naïf, A Bola da Vez (Naïve Art: The Next Big Thing)* in Centro Cultural Correios (Correios Cultural Centre) in Rio de Janeiro (2014).

Lucas Peixe (b. São Paulo, 1992)

Through ongoing, playful investigation, the art of Lucas Cantoni José "Peixe" encompasses printmaking, painting, wind sculptures, and even tattoos. Their imagery seeks to create bridges between the conscious and unconscious realms. Their works include broad references, from cave paintings to familiar contemporary imagery in Brazil. They are also influenced by travels in other countries. Peixe's artwork in *Tropi-X* features Santa Sara Kali, an unofficial saint celebrated in Brazil. Emerging from Romani culture, she is the patron saint of displaced people.

In 2022, Peixe earned a Bachelor's degree in Visual Arts with a focus on printmaking from OCAD University in Toronto. They later completed a Master of Fine Arts in Print Media at Willamette University in Portland, Oregon, where they are currently based. Peixe has participated in group exhibitions in both Canada and Brazil, including *in/future* at Ontario Place in Toronto (2016) and several collective shows in São Paulo.

Jorge Maia, *Ossanha orixá da medicina e ervas (St. Luzia) / Ossanha, Orisha (deity) of Medicine and Herbs (St. Lucy)*, 1971



Luciano Maurício, *Clarisse tão longe / Clarisse so far away*, 1972

Luciano Maurício (b. Rio de Janeiro, 1925–d. 2007)

Luciano Maurício began his studies at Escola de Belas Artes (School of Fine Arts) in Rio de Janeiro at the age of 20. As a committed modernist painter during a time when that approach was unpopular, Maurício struggled to make a living. Over the years, he also worked as an actor, show host, radio announcer, and theatre director, co-founding the Teatro Tablado in Rio de Janeiro. His art, most often still life scenes featuring textured backgrounds, were collected by major galleries in Brazil throughout his career, and exhibited across Brazil and in France. These include the 1951 Salão Nacional de Belas Artes (National Salon of Fine Arts) alongside artists and

friends Renina Katz and Glauco Rodrigues, who are both part of Museum London's collection *and Tropi-X*; 1954's 3rd Salão Paulista de Arte Moderna (São Paulo Salon of Modern Art); and the Bienal de São Paulo in 1965, where he won a silver medal. The 8th Salão Nacional de Artes Plásticas (National Salon of Plastic Arts) in 1985 was the last of Maurício's major exhibitions in a long and successful career. Art by Maurício (and Glauco Rodrigues) were also selected in 1978 as a gift to the Mexican and Uruguayan governments to facilitate cultural exchange.

Ludmila Steckelberg (VahMirè)

(b. Recife, 1981)

Ludmila Steckelberg, also known as VahMirè, is a multidisciplinary artist based between Recife, Brazil, and Montreal, Quebec. She has a Bachelor's degree in Visual Arts from the Universidade Federal (Federal University) de Goiás; a Master's degree in Museology from the Université de Montréal; and a Master's degree in Visual and Digital Arts from the Université du Québec à Montréal. Steckelberg's practice includes photography, installation, video performance, and digital arts. Her aesthetics, which she describes as being "at the crossroads between the natural and supernatural," investigates "presence and absence," and issues of identity. Steckelberg's work has also addressed the landscape of Canada (where she has lived for 14 years) and her native Recife (one of Brazil's largest metropolises).

Since 2005, Steckelberg's work has been shown in various institutions such as Montreal's Phi Foundation and arts interculturals; the Pingyao Photography Festival in Pingyao, China; and in Brazil at the Museu de Arte (Museum of Art) de Brasilia and the Museu (Museum) da Bandeira in Goiás. Her work has been presented in several national and international publications and is part of private and public collections around the world, such as Museu de Arte Moderna (Museum of Modern Art) in Rio de Janeiro.

Luiza Albertini (b. Porto Alegre, 1987)

Luiza Albertini is a multidisciplinary artist and illustrator based in Toronto. She has a background in architecture and urban planning from Universidade (Universtiy) Ritter dos Reis in Porto Alegre, Brazil, and a postgraduate degree in Strategic Design from George Brown College in Toronto. She has lived in Canada since 2013.

Albertini utilizes digital illustration software, watercolour, mural painting, and freehand embroidery to blend her artistic sensibility with commercial, educational, editorial, and product design projects. Her individual art practice, however, focuses

mainly on textiles. Her joyful pieces are characterized by bold colours and playful designs. Deeply inspired by her Brazilian roots, Albertini celebrates tropical elements in her work, including, here in *Tropi-X*, the famous jaguar. In addition to solo and group exhibitions in Brazil, Canada, and Portugal, Albertini is the co-founder of the arts collective DrawingTO, where she leads creative workshops for the community.

Manoel Chatel (b. place unknown, 1917; date/place of death unknown)

Not much is known about Manoel Chatel Dias' past. His subject matter includes a variety of everyday settings in Northeastern Brazil, which he portrayed in vibrant colours. Some of Chatel's paintings are still-life compositions; others feature a person or groups gathered on the street or within town squares. Several works feature the same figure as is seen in *Tropi-X, Baiana / Bahian woman* (1970)—a Black woman in a white lace dress. It is plausible the artist was influenced by Afro-Brazilian culture, as were his colleagues in *Tropi-X*, Ivan Moraes, Jorge Maia, and Hélio Basto. This painting also celebrates the vivid sky and plentiful produce for which Brazil is known. Chatel produced art well into the 1980s.

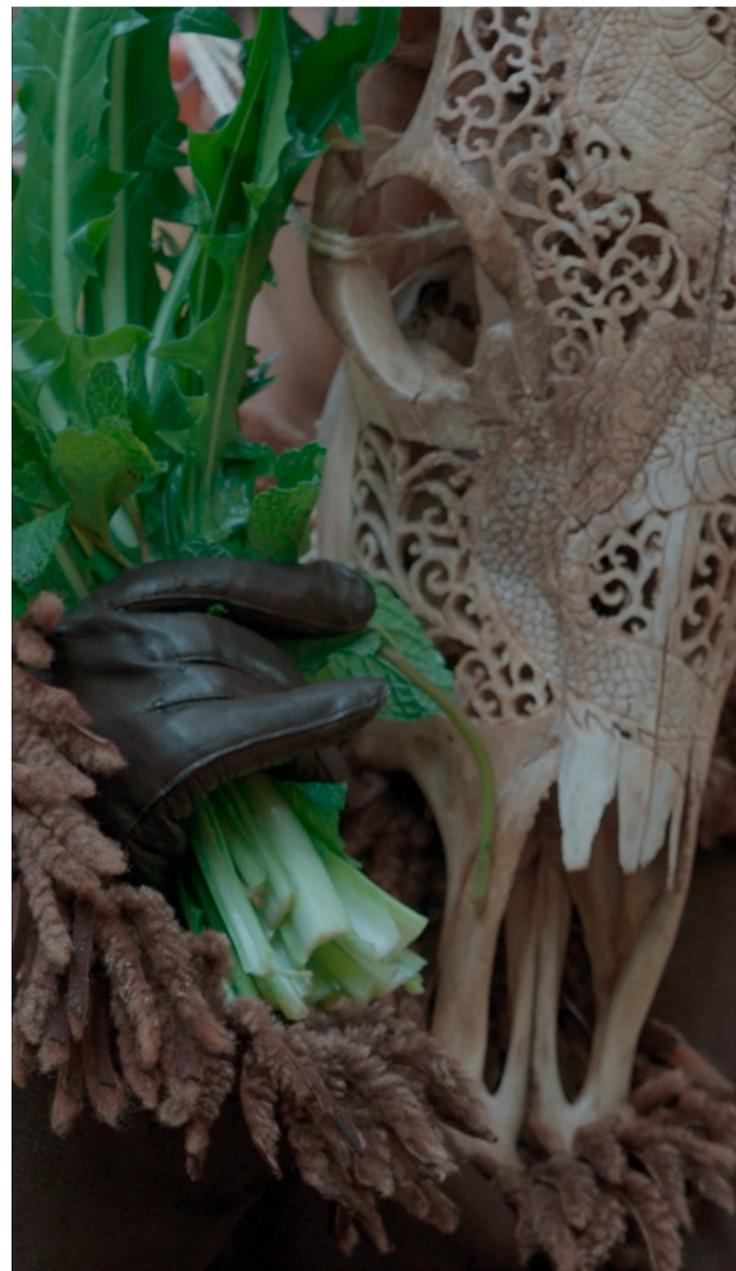
Manoel Alexandre Filho (b. Bananeiras, 1932)

Manoel Alexandre Filho is a self-taught painter born in Bananeiras, in the state of Paraíba. He worked in the style of so-called "naïve" art, defined by a rejection of conventional art approaches. He produced images of local landscapes and culture in expressive, bright compositions populated with elemental figures. Filho's childhood in Northeastern Brazil had a great influence on his work, and his paintings emphasize local people, native animals, and floral patterns in homage to the beauty of his region. Filho produced much of his work in Rio de Janeiro, where he relocated in the 1950s. After exhibiting in Rio's Salão Nacional de Arte Moderna (National Salon of Modern Art) in 1966, his career took off, and he began showing his art around Brazil and across the world, including in France, Nigeria, and Portugal. Filho eventually settled back

in João Pessoa, the capital of Paraíba. Here a gallery space in Usina Cultural (Cultural Plant) Energisa was inaugurated under his name in 2017. Filho and other local artists continue to showcase their art there today.

Mariana Marcassa (b. Bragança Paulista, 1982)

Mariana Marcassa is a performance artist. She holds a doctoral degree in Clinical Psychology from the Pontifícia Universidade Católica (Pontifical Catholic University) of São Paulo. She lives and works in Montreal, where she has been



developing a new theoretical and practical approach to sound and voice explorations. Marcassa also creates experimental listening techniques and clinical interventions.

Marcassa developed postdoctoral research in the arts at Universidade Federal (Federal University) in Fluminense and at Concordia University, where she works with the SenseLab, Acts of Listening Lab, and the performing arts cluster LePARC. She is also the author of the double book *BANZO SOUNDS* and *BANZO LANDSCAPE*, an English-Portuguese publication by Grosse Fugue Edition (2019). Her work has been shown in Brazil and internationally, in institutions such as the SBC Gallery and Darling Foundry and Eastern Bloc in Montreal, and at the Museu de Arte Moderna (Museum of Modern Art) in São Paulo, Rio de Janeiro's Museu de Arte (Museum of Art) do Rio and Museu Nacional de Arte Contemporânea (National Museum of Contemporary Art), and Matadero Madrid in Madrid, Spain.

Marcio Melo (b. Recife, 1961)

Marcio Melo is a self-taught artist who came to Canada from Brazil in 1987. He holds an architecture and urbanism undergraduate degree from the Universidade Federal (Federal University) in Pernambuco, Recife state. In Brazil, Marcio worked as a heritage architect and designer, mainly in the preservation of the four-century-old cities of Recife and Olinda. Coming from Brazil's diverse society, Melo feels at home with Canada's multiple languages and cultures.

Melo's paintings are bold and colourful, and feature approaches that range from the more stylized to the highly realistic. He works in watercolour, acrylics, oils, conté crayon, and recently has embraced new digital technology as well.

Mariana Marcassa, *Entity / Entidade*, 2025

He has exhibited at his Quebec home studios in Quyon and Montreal, and at different organizations in Brazil, Canada, and Germany. Melo's paintings are part of institutional and private collections in Austria, Brazil, Canada, China, England, France, Germany, Italy, Portugal, Switzerland, and the United States. He is especially proud of the more than 250 murals he has created in schools throughout Quebec in the last 25 years through the province's "Artists in the Schools" program.

Marina FAW (b. Toronto, 1991)

Marina FAW is a Brazilian-Canadian, Toronto-based multidisciplinary artist. She holds a Bachelor of Fine Arts with a major in drawing and painting, and a minor in jewellery making from Toronto's OCAD University. FAW's practice is deeply informed by the cultural cosmology of Brazil, drawing on folkloric narratives, syncretic spiritual traditions, and ancestral mythologies. For example, one of her works in Tropi-X, *Boitatá / Snake of Fire*, features a mythical creature of the country's Indigenous Tupi people.

FAW's visual research engages with themes of identity, memory, and displacement, articulated through metaphor and symbols. By interweaving personal and collective cultural signifiers and traditional symbols, she constructs narratives of the diasporic experience. Her aesthetic approach integrates elements of Impressionism with vernacular and folk art. FAW's art has been presented in a number of Toronto-based cultural venues, including 187 Gallery, Sur Gallery, Royal Cinema, and The Run Gallery.

Nakitta Hannah Correa (b. Rio de Janeiro, 1991)

Nakitta Hannah Correa is an Afro-Brazilian, Montreal-based film director, writer, and producer who makes documentary films and installations. She holds a Master's degree in Film Production from Concordia University in Montreal, and her recent short films have been screened at film festivals in Calgary, Halifax, Montreal, Ottawa, Toronto, and Vancouver.

Correa's work examines critical perspectives on gender, race, and class, and often references notions of collective memory and the politics of representation. In addition to her filmmaking, Correa has curated programs such as *Black Brazilian Cinema* (2022) in collaboration with the Montreal festival *Regards Noirs*. She was also a guest researcher at Montreal's dance and theatre event Festival TransAmériques. Supported by institutions such as Centre des Arts et Lettres du Québec and démART-Mtl, Correa is currently expanding her practice through her first feature-length documentary *I Came To Give Us Life*, made in collaboration with a collective of Brazilian immigrant women.

Napoleon Poty Lazzarotto (b. Curitiba, 1924–98)

Napoleon Potyguara ("Poty") Lazzarotto was an engraver, illustrator, muralist, and teacher in Curitiba, in Paraná state. Growing up, Lazzarotto was always doodling—a practice that saw him publish his first comic book in the newspaper at only 14 years old. In his teens Lazzarotto made illustrations for his parent's restaurant, and earned a scholarship to Escola Nacional de Belas Artes (National School of Fine Arts) in Rio de Janeiro. Lazzarotto found much success, illustrating his first novel in 1943, at the age of 19. He went on to illustrate the books of prominent Brazilian authors such as Euclides da Cunha. In total, he produced imagery for more than 170 titles by Brazilian and foreign authors over his career.

Grants allowed Lazzarotto to travel around Brazil and visit Paris in the 1940s. In 1953, he painted his first mural, and given its ability to reach a large swath of people, this format became an important one. In his artistic practice, he was also skilled in woodcut, lithographic, and intaglio printmaking. Lazzarotto always maintained a strong connection to his birthplace of Curitiba. The artist passed away in 1998 while making a mural in Paraguay.

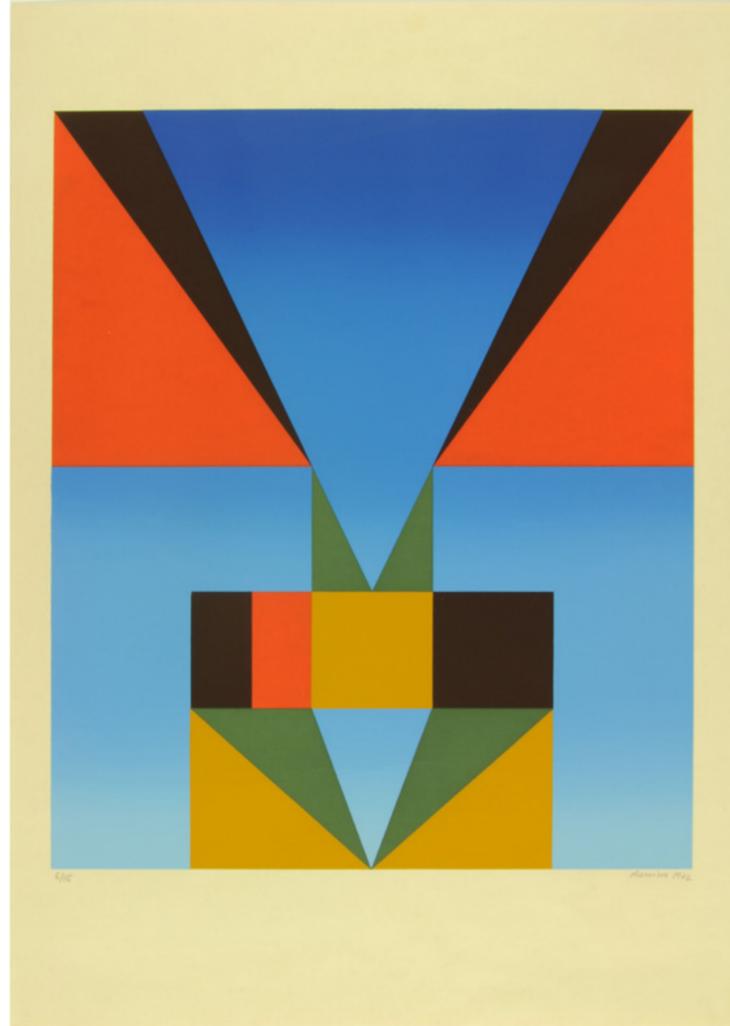
Raquel Trindade (Kambinda) (b. Recife, 1937–d. Embu das Artes, 2018)

Raquel Trindade (also known as Rainha Kambinda or just Kambinda), was an Afro-Brazilian artist, activist, teacher, choreographer, and champion of social justice. A daughter of important activists, Trindade was exposed to arts and culture from a very young age. Eventually moving as an adult to Embu in the state of São Paulo, she began using art as a form of physical therapy to heal from a serious burn injury. This experience motivated her to create art that would be accessible to everyone, which suited her family’s legacy of advocacy.

Trindade’s art and other endeavours characterized Brazil as multiracial and multicultural. Her work uplifted Afro-Brazilian voices and communities during a time of colonial censorship and cultural suppression. Trindade’s art was often categorized as “naïve,” even “primitive” due to her uncomplicated approach. She preferred instead to categorize her work by its content, rather than its formal elements. Trindade’s art is distinctly Black and anti-racist. She helped establish a powerful current of outreach for which she was awarded the Ordem do Mérito Cultural (Order of Cultural Merit) in 2012, and the Benedicto Galvão Award by the Racial da Ordem dos Advogados do Brasil (Racial Commission of the Brazilian Bar Association) of São Paulo in 2014.

Renina Katz (b. Rio de Janeiro, 1925–d. São Paulo, 2025)

Renina Katz was a beloved artist of Brazil who left behind a rich artistic legacy. Katz began painting in 1947 at the Escola Nacional de Belas Artes (National School of Fine Arts) in Rio de Janeiro. That same year, she participated in the *Salão Nacional de Belas Artes*, a salon forum in which she continued to participate in until 1959. At that time, Katz’s works were figurative and politically driven, addressing social issues such as poverty and displacement. Katz later took up wood engraving and metal engraving through encouragement from artist Poty Lazzarotto—whose work is also in *Tropi-X*.



Renina Katz, Untitled / Sem título, 1972

Katz taught drawing and engraving at the Museu de Arte de São Paulo Assis Chateaubriand until 1955. Her practice shifted from early figurative work to geometric abstraction, and Katz experimented with silkscreen printmaking and later, lithography. These methods enabled her to explore complex colour relationships and balanced composition. Many of her abstract works still subtly recall landscapes. In 1970 Katz created an album of engravings for the Brazilian Ministry of Transport alongside 12 fellow artists, an important milestone of her career. She passed away in January 2025, at the age of 99.

Richelli Fransozo (b.1988, Santo André)

Richelli Fransozo is a Brazilian-Canadian artist currently based in France after several years of working and exhibiting in Montreal. He holds a Bachelor’s degree in Visual and Media Arts from the Université du Québec à Montréal (2018). His multidisciplinary approach combines traditional techniques such as printmaking with contemporary technologies including digital embroidery and 3D printing. Likewise, Fransozo remixes an array of everyday objects and pop culture imagery. These become poetic, ironic works that explore identity, memory, and migration through personal and wider cultural lenses.

Fransozo has participated in several research and creation residencies in Canada, including with L’Atelier de l’Île (Val- David, Quebec), Engramme (Quebec City), and Imago (Moncton, New Brunswick). More recently, he completed a residency in New York City (Artch and NYC Crit Club, 2023). His work has been exhibited in group exhibitions such as *Géométries de la couleur* (Quebec City, 2023), the *Biennale de Livres d’Artistes* (Notre-Dame-du-Portage, Quebec, 2021), and *La Grande Foire d’art imprimé* (Montreal, 2019). Fransozo won the Montreal in Arts Recognition Award (2019), the Omer de Serres Excellence Prize (2018), and the Arprim/ÉAVM Printmaking Production Grant (2017).

Sebastião Januário (b. Dores de Guanhões, 1939–d. Rio de Janeiro, 2025)

Self-taught artist Sebastião Januário moved to Rio de Janeiro in 1956, where he worked as a draftsman and painter. He joined the Brazilian military in 1957 and continued to paint during his service. His officer noticed his talent and suggested that he work with a local artist, Mauro Brandão. At Brandão’s studio, Januário developed a personal style that mixed emotion, religion, and Afro-Brazilian identity.

In the early 1960s, Januário enrolled at the Museu de Arte Moderna (Museum of Modern Art) in Rio de Janeiro (as

did Ivan Moraes, a fellow artist in *Tropi-X*). From the 1960s to 1990s Januário’s career blossomed, and his works were exhibited across Brazil, including popular venues like the 18th Salão Nacional de Arte Moderna (National Salon of Modern Art) in 1969.

Januário inspired and influenced generations of Afro-Brazilian artists. His works convey narratives of everyday life in Brazil that he conveyed through a rough sculptural approach. Often, elements of his work recall ancient Indigenous designs. Januário’s legacy lives on in many collections, including those of the Museu de Arte Moderna (Museum of Modern Art) in Rio de Janeiro, and the Instituto Inhotim (Inhotim institute) in Brumadinho, Brazil.

Tarcisio Cataldi (b. São Paulo, 1998)

Tarcisio Cataldi is an Afro-Brazilian designer and artist based in Montreal. His work explores the design, symbolism, and cultural significance of flags. Through a research-creation practice, he investigates the tensions between national and personal identity, and speculates on how these concepts can be sites of social dreaming, resistance, and belonging. Cataldi draws on Abdias do Nascimento’s theory of *Quilombismo*. This is a political ideology based on *quilombos*, communities of formerly enslaved people that formed to resist oppression and build self-governance. These form the basis for activism towards a more democratic, equal Brazil. Cataldi’s work reclaims Afro-Brazilian memories, histories, and iconographies to imagine possible futures.

Cataldi earned a Bachelor’s degree in Graphic Design from Universidade Estadual Paulista (São Paulo State University) and a Master’s degree in Design from Concordia University in Montreal. He currently works as a designer for the Aboriginal Territories in Cyberspace/ Indigenous Futures Research Centre in Montreal.



Vinicius de Aguiar Sanchez (O Vico), *Afoxoque / The Power of Speech (Shock)*, 2013 (still from video)

Vinicius de Aguiar Sanchez (O Vico)

(b. Rio de Janeiro, 1987)

Vinicius de Aguiar Sanchez, also known as O Vico, or Vico, is an interdisciplinary artist and researcher whose practice spans animation, printmaking, sculpture, and sound. His works address Latin American folklore, science fiction, and technology. With the idea of play as a central element in his art, Sanchez questions what it means to be human in a highly interconnected world.

Sanchez has participated in several exhibitions and film festivals, including at the Leonard & Bina Ellen Gallery (Montreal), the Robert C. Williams Paper Animation Film Festival (Atlanta, Georgia), The Center for Book Arts (New York City), and The Norton Museum of Art (West Palm Beach, Florida). He gained a Master's degree in Studio Arts from Concordia University in Montreal, and attended the School

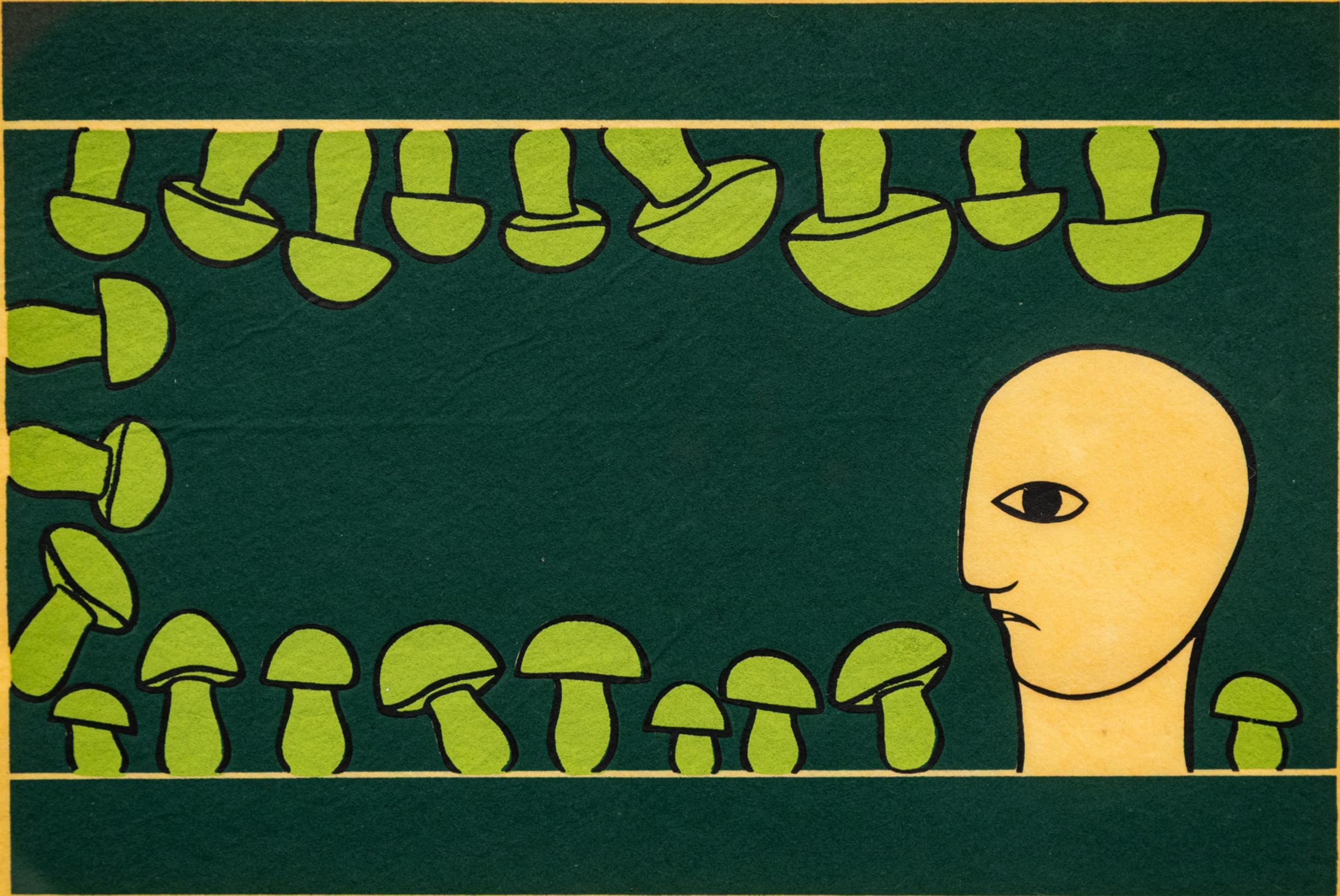
of the Museum of Fine Arts at Tufts University (Medford, Massachusetts) and the Studio Arts Center International in Florence, Italy. Currently, Sanchez is pursuing a Fulbright Research Award, examining the role of cross-cultural exchange in the field of animation.

Ziltamir Soares de Maria (Manxa)

(b. São Vicente, 1948–d. Saco da Luiza, 2012)

Nicknamed “Manxa” after the streak of white hair (*manchinha*) he was born with, Ziltamir Sebastião Soares de Maria was one of the most significant sculptors in wood and stone to come out of the Brazilian state of Rio Grande do Norte. Manxa came from an artistic family and began woodcarving at 17 years of age. The 1960s to the 1980s saw a golden age of carving in Brazil, and Manxa became a critical figure in this movement. He was considered a “naïve” expressionist for his unique, self-taught style.

Manxa received several commissions to create public sculptures throughout his life. Of note is the monument *Três Reis Magos (Three Wise Men)*, located at the entrance to the city of Natal. Manxa also depicted the wildlife of Northeastern Brazil, including cashew trees and native birds and animals, such as the armadillo now in Museum London's collection. His art stimulated pride for what was at the time one of the poorest regions of Brazil. For his dedication to his home region, a cultural centre was named in Manxa's honour, and his legacy continues through exponents of his woodcarving style.



Antonio Maia, Untitled / Sem título, 1972



Bibliography / Further Reading

Aceves Sepúlveda, Gabriela. "Encounters with 'Latin American Art' in Canada: From Toronto to Vancouver, 1999–2021." *Latin American and Latinx Visual Culture* 4.1 (2022): 122–136.

Albuquerque Jr., Durval Muniz de. *The Invention of the Brazilian Northeast*. Duke University Press, 2014.

Alvarez Hernandez, Analays. "An Auto-Ethnographic Entrée en Matière and Mise en Contexte: Latinx Canadian Art (Ists) in Montréal." *Latin American and Latinx Visual Culture* 4.1 (2022): 101–109.

Alvarez Hernandez, Analays. "The Other(s) Toronto Public Art: The Challenge of Displaying Canadians' Narratives in a Multicultural/Diasporic City." *RACAR: Revue d'art Canadienne / Canadian Art Review* 44, no. 1 (2019): 42–53.

Amor, Monica. "Cartographies: Exploring the Limitations of a Curatorial Paradigm." *Third Text* 8, nos. 28–29 (1994): 185–190.

Andrade, Gênese, ed. *Modernismos 1922–2022*. São Paulo: Companhia das Letras, 2022

Andrade, Geraldo Edson de and Antônio Rudge. *Aspectos da pintura brasileira / Aspects of Brazilian painting*. Spala Editora, 1975.

Andreae, Janice. "Artists Show Mood of Brazil. Exuberant, Vigorous." *The London Free Press*, August 20, 1975.

Anjos, Moacir dos. "Estética da fome / Hunger's Aesthetics," Chapter in *Arte Subdesenvolvida*. Centro Cultural Banco do Brasil, 2025. Issued in connection with an exhibition held in São Paulo, May 29–August 5, 2024, Belo Horizonte, August 28–18 November, 2024, Rio de Janeiro February 18–May 5, 2025, and Brasília May 19–August 3, 2025.

Anzuetto, Marc-André. "Perceptions décalées: les relations entre le Canada et le Brésil au XXI^e siècle." *Interfaces Brasil/ Canadá*, 21 (2021): 1–25.

Barbosa, Rosana. "Brazilian Immigration to Canada." *Canadian Ethnic Studies* 41, no. 1–2 (2009): 215–225.

Barbosa, Rosana. *Soccer and Racism: The Beginnings of Futebol in São Paulo and Rio de Janeiro, 1895–1933*. Anthem Press, 2022.

Barriendos, Joaquin. "Museographic Imaginaries: Geopolitics of Global Art in the Era of the Expanded Internationalism." *The International Journal of the Inclusive Museum* 2.1 (2009): 189–201.

Barriendos, Joaquín. "The Coloniality of Seeing: Towards a New Inter-epistemic Visual Dialogue." *Nómadas* 35 (2011): 13–29.

Best, Patricia, and Ann Shortell. *The Brass Ring : Power, Influence, and the Brascan Empire*. Toronto: Random House of Canada, 1988.

Boone, Christopher G. "Streetcars and Politics in Rio de Janeiro: Private Enterprise versus Municipal Government in the Provision of Mass Transit, 1903–1920." *Journal of Latin American Studies* 27, no. 2 (1995): 343–65. <https://doi.org/10.1017/S0022216X00010786>

Cardoso, Rafael. *Modernity in Black and White: Art and Image, Race and Identity in Brazil, 1890–1945*. Cambridge University Press, 2021.

Dávila, Arlene. *Latinx Art: Artists, Markets, and Politics*. Duke University Press, 2020.

Dunn, Christopher. *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. University of North Carolina Press, 2001.

Eggelhöfer, Fabienne, Nina Zimmer, Eds. *Brasil! Brasil!: The Birth of Modernism*. Translated by Adriana Francisco and Sarah McGavran. Zenrum Paul Klee, 2024.

Getty, Cassandra and Barry Fair. *The Desire to Acquire: London Collects*. London, ON: Museum London, 2016.

Miranda, José Alberto Antunes de. "Relações Brasil-Canadá : potenciais de uma relação bilateral mais efetiva." *Interfaces Brasil/Canadá* 13, no. 2 (2013): 289–308.

Mr. and Mrs. John H. Moore Archives, McIntosh Gallery Archives, Histories and Collecting, Boxes 3 and 4.

Exhibition files, *The Moore Gift: To the Ontario Heritage Foundation*. London Regional Art Gallery, London, Ontario, June 20–August 17, 1980. Museum London Archives.

Pontual, Roberto. *Arte Brasil hoje. 50 anos depois*. Collectio Artes, 1973.

Poole, Nancy Geddes. *The Art of London, 1830–1980*. Blackpool Press, 1984.

Robin, Alena. "Geopolítica institucional de dos colecciones de arte brasileiro en Canadá." *Anais do II Encontro Geopolíticas Institucionais: conexões e redes nas artes visuais*. Edited by Patricia Corrêa. Rio de Janeiro: Universidade Federal do Rio de Janeiro/ Programa de Pós-Graduação em Artes Visuais/ Escola de Belas Artes, 2024, 42–53. https://06bf59c9-d4f0-4929-bbd8-8539f4fbfe59.filesusr.com/ugd/ece006_992d7635c04649f1bc564642d585efba.pdf

Robin, Alena. "Mapping the Presence of Latin American Art in Canadian Museums and Universities." *Latin American and Latinx Visual Culture* 1, no. 2 (2019): 33–57.

Shtromberg, Elena. *Art Systems: Brazil and the 1970s*. University of Texas Press, 2016.

Silva, Denise Ferreira da. *Toward a Global Idea of Race*. Minneapolis University of Minnesota Press, 2007.

Smart, Tom. *The Collection: London, Canada*. London Regional Art and Historical Museums, 1990.

Suescun Pozas, Maria del Carmen and Alena Robin, Eds. *Latin America Made in Canada*. Alter/Lugar/Común Editorial, 2022.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.

Withrow, William J. and Ayala Walmir. *10 Brazilian Artists / 10 Artistes Brésiliens*. Art Gallery of Ontario, 1975.

Tropi-X: Brazilian Art in Canada, 1970s–Now

© Museum London and the authors, 2026

Curated by Rodrigo D'Alcântara and Alena Robin

Published by Museum London. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission of the publisher.

Catalogue Design: Kristen Odegaard

Editing: Alison Kenzie

Image Credits: Alex Walker, Kristen Odegaard (pgs. 26, 27, 30, 37, 41, 44, 50, 52, 55)

ISBN 978-1-988672-14-4

Library and Archives Canada Cataloguing in Publication

Title: Tropi-X: Brazilian art in Canada, 1970s–now.

Other titles: Brazilian art in Canada, 1970s–now

Names: Robin, Alena, and D'Alcântara, Rodrigo, writers of added commentary | Museum London (London, Ont.), host institution, publisher.

Description: Essays by: Dr. Alena Robin, Dr. Rodrigo D'Alcântara; interview with: Ian Indiano, Bruno Smoky, Giorgia Volpe; introduction by: Julie Bevan; design by: Kristen Odegaard. | Catalogue of an exhibition held at the Museum London from November 22, 2025 to April 19, 2026. | Includes bibliographical references.

Identifiers: Canadiana 20260123889 | ISBN 9781988672144 (EPUB)

Subjects: LCSH: Art, Brazilian–20th century–Exhibitions. | LCSH: Art, Brazilian–21st century–Exhibitions. | LCSH: Art, Canadian–20th century–Exhibitions. | LCSH: Art, Canadian–21st century–Exhibitions. | LCGFT: Exhibition catalogs.

Classification: LCC N6655 .T76 2026 | DDC 709.81074/71326–dc23

Museum London Staff

Ismail Ahmed, Marketing Specialist

Ross Bell, Chief Preparator

Aprile Bertacco, Curatorial Assistant, Exhibitions & Collections

Julie Bevan, Executive Director & CEO

Jess Butler, Supervisor of Retail Services

Laura Curiale, Executive Assistant

Krista Hamlin, Collections Registrar

Devon Elliott, Curator of Education

Jamie Fenton, Head of Operations & Visitor Services

Cassandra Getty, Curator of Art

Andrew Kear, Head of Programs

Chuck Kitt, Utilities

Amber Lloydlangston, Curator of History & Contemporary Culture

Zahra McDoom, TD Curator of Collections

Lisa McDougall, Events Coordinator

Elizabeth McGinley, Volunteer Services & Assistant Events Coordinator

Sarah Munro, Curator of Engagement and Outreach

Kristen Odegaard, Design Specialist

Alcina Stoetzer, Front of House Coordinator

Kaylee Temple, Director of Finance

Mardi Tiesma Stewart, Accounting Clerk

Abby Vincent, Head of Marketing & Development

Kevin Zacher, History Registrar

Museum
London

Western



Canada



Ontario

Cover image: Renina Katz, *Arcadas com Olhos* (detail), 1971, oil on board, Gift of Mr. & Mrs. John H. Moore, London, Ontario, 1985

Back cover: Bruno Capinan, *Tara Rara*, imagem promocional / *Rare Obsession* promotional image, 2022

