

Fortes D'Aloia & Gabriel

**Leda Catunda**  
Illustrated chronology





**Vedação Rosa, 1983**  
Acrylic on fabric  
220 x 140 cm [86 1/2 x 55 in]

## 1961

Catunda is born in São Paulo, Brazil, to Vera Catunda Serra, an architect and landscaper, and Geraldo Serra Gomes, also an architect and professor at the Faculty of Architecture and Urbanism at the University of São Paulo.

## 1980

Leda Catunda begins her studies at the Fundação Armando Alvares Penteado (FAAP) in São Paulo. Some of her teachers, such as artists Regina Silveira, Julio Plaza, and Nelson Leirner, as well as art critic and curator Walter Zanini, play pivotal roles in the debate about conceptual art in São Paulo. They discuss new forms of artistic practice and are critical of the strong tendency to commodify artwork. During this period, the program has also been influenced by international art criticism, with a renewed interest in painting, featuring artists like Julian Schnabel, Francesco Clemente, and Eric Fischl at the center of the discussion.

## 1983

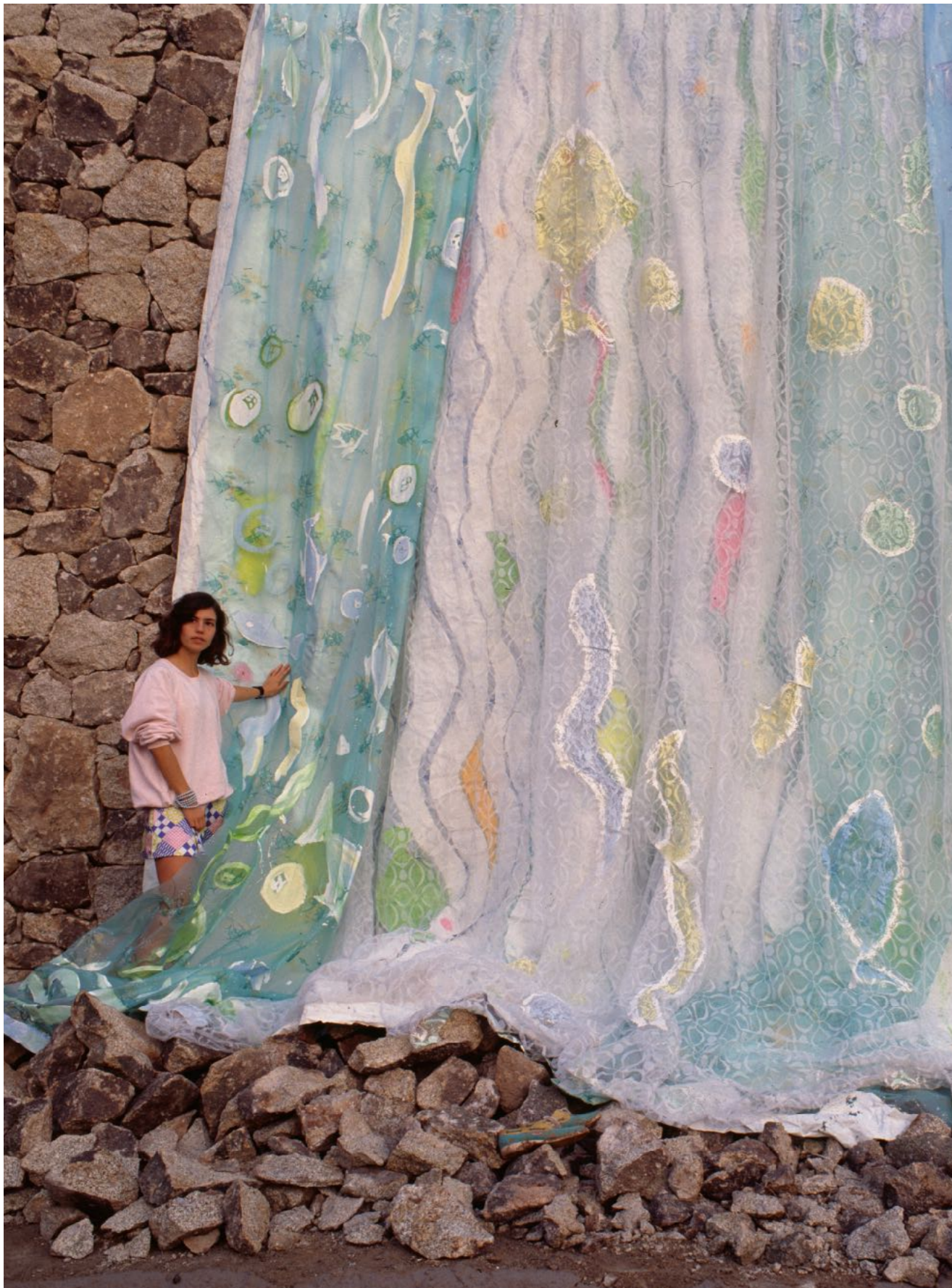
At 24, she is invited to participate in two groundbreaking shows in Brazil: "Pintura Como Meio" at the Museum of Contemporary Art of the University of São Paulo (MAC-USP), exhibiting alongside painters questioning the medium's possibilities vis-à-vis popular cultures. Here, Leda debuts her series "Fences", employing children's towels as support. At the XVII São Paulo Biennial the same year, she presents a video-text work.

*"We were living through the last years of General Figueiredo's government, the very end of the military dictatorship, we felt tied down and powerless.[...] I was finishing the Fine Arts College at FAAP and I was developing a painting practice. Amazingly, at the time, the resurgence of painting was something unexpected in a context after the dematerialization of art and the conceptual art of the 1970s."*

- Leda Catunda



A CAROTA



Leda Catunda with her work *Cachoeira*, 1985

**1984**

Graduates from FAAP and exhibits in a milestone show “Como Vai Você, Geração 80?” at Parque Lage, in Rio de Janeiro, Brazil. The title of the exhibition would carry over as an important moniker for both the group of artists in the exhibition and the ideas they shepherded. Their works were defined by a personal approach to painting, breaking away with the austerity of minimalism, which hitherto focused on sculpture.

**1985**

Presents her first solo exhibition at the Thomas Cohn Contemporary, Rio de Janeiro. In a review of the exhibition, critic Wilson Coutinho writes in *Jornal do Brasil*: “São Paulo artist Leda Catunda, 24, holds her first solo show not in São Paulo but here, in Rio de Janeiro. She uses countless industrial materials such as carpets, mattresses and pads, plastics, and with this she creates an extremely captivating and joyful figuration.”

The artist also exhibits for the second time in the São Paulo Biennial.



Left to right, Leonilson (1957-1993), Ciro Cozzolino, Sergio Romagnolo and Leda Catunda, 1984



Installation view at 18a Bienal de São Paulo, 1985



Meias, 1989

Part of the Museu de Arte Contemporânea da Universidade de São Paulo Collection, São Paulo, Brazil

1986

Begins to teach Graphic Arts at FAAP and holds her first museum solo show at the Rio Grande do Sul Museum of Art, Porto Alegre, Brazil. The same year, she shows in New York for the first time, at the Sag Harbor Cultural Center, Long Island.

1988 - 1990

Catunda begins employing mass produced materials, from sheets, curtains, and textiles, as support for her paintings. Instead of painting freely drawn lines, her paintings begin to trace the fabric's patterns. In the late 80s, ruffles and texture also appear as painted surfaces, further blurring the divide between two-dimensional and sculptural forms.

*"The pop figures of fabric prints, brought together by machine sewing, now share the gallery space with works that flirt with a more cerebral neo-concrete aspect. This new type of production translates into painting-sculptures that explore clean surfaces and industrial colors in materials such as glossy or matte formica."*

-Angelica Moraes, *Jornal da Tarde*, São Paulo



Installation view at Luisa Strina Gallery, São Paulo, Brazil, 1989



**Sol na Montanha, 1987**  
Acrylic on fabric  
ø 130 cm



O Fígado, 1990  
Private Collection, São Paulo, Brazil

1992

Five paintings by Catunda are included in the MoMA-organized exhibition “Latin American artists of the 20th Century” which first opens at Estación Plaza de Armas, Seville, Spain, and travels to the Centre Georges Pompidou, Paris, France; Museum Ludwig, Cologne, and finally, MoMA, New York.

1994

She is included for the third time in the São Paulo Biennial, exhibiting sewn paintings, emphasizing volume and plasticity. The tactile quality of paintings which would otherwise read as monochromes add a gendered and erotic dimension to minimalism’s lexicon.

She also exhibits in the Bienal Brasil Século XX.

*“As she worked through such narrative structures, Catunda began to reduce pictorial references, moving in a minimalist direction yet emphasizing bright, saturated colors and textures. Sometimes the titles of works still insinuate content, such as Two Bellies (1993) wherein two stuffed and sagging irregular pink rectangles jut out from a large pink rectangular support. Other recent wall hangings, however, seem entirely removed from anecdotal associations. In most recent works, Catunda’s motif is primary geometric shapes, usually circles. She collages stuffed, shredded and painted shapes to make a kinder, more alluring and wackier minimalism.”*

-Alicia Tager, *Art in America*, 1994



**Mosca II, 1994**

Acrylic on canvas, velvet and fabric | 190x136 cm [74 3/4 x 53 1/2 in]



Installation view at Bienal Brasil Século XX, São Paulo, Brazil, 1994



Installation view at Bienal Brasil Século XX, São Paulo, Brazil, 1994



**Barriga, 1993** by Leda Catunda exhibited alongside the work **Avenida Paulista, 2020** by Beatriz Milhazes at MASP. Both works are part of the museum's permanent collection.



**Gotas III, 1998**  
Acrylic on velvet  
192 x 130 cm [75 x 51 in]

### 1996

In a new series of works, first presented in a solo exhibition at Camargo Vilaça Gallery in São Paulo, Catunda layers repeating shapes in opaque and transparent materials such as vinyl. This strategy of borrowing serialized shapes from nature, including drops and beetle shells, mimics the proliferation of repeating forms in nature as well as in mass production. These forms remain the iconography of Catunda's oeuvres.

### 1997

Catunda begins her graduate studies, for which she would receive a doctorate in Visual Poetics at the University of São Paulo, studying with professor and artist Julio Plaza. The same year a solo exhibition of her work is held at the at the Paço Imperial, Rio de Janeiro.

### 1999

A solo museum show of Catunda's work is held at the Paço das Artes in São Paulo.



Installation view at Paço das Artes, São Paulo, Brazil, 1999



Gotas Transparentes [Transparent Dots], 1996

Part of the Blanton Museum of Art – The University of Texas at Austin Collection, Austin, USA

**2001**

The first solo exhibition of her work in New York is held at Ramis Barquet Gallery.

**2002**

In her first solo exhibition in São Paulo since 1998, held at Fortes Vilaça, she exhibits a new typology of work wherein photographs of faces are printed and interspersed on fabrics. She also begins to integrate large swaths of woven fabrics, creating web-like surfaces.

**2003**

As part of her doctoral defense, Catunda presents seven paintings produced throughout her career at the Centro Universitário Maria Antonia, São Paulo. The thesis focuses on what the artist dubs the “Poetics of Softness”. Catunda posits that softness has been a guiding principal of her work for 20 years: elements fall without collapsing, cushion softens the interplay of competing colors, and unity is generally arrived at through the shared tactile quality of a given painting.



Installation view at Fortes Vilaça Gallery, São Paulo, Brazil, 2002



**Retrato, 2002**

Acrylic on canvas and voile | 242 x 242 cm [95 x 95 in]



Derretido, 2002

Part of the Toyota Municipal Museum of Art Collection, Toyota, Japan

**2004 - 2006**

While exhibiting regularly in museums across Brazil, Catunda develops a new body of work that brings together a matrix of patterns and colors through weaving.

**2008**

Another development in her practice occurs with the introduction of paintings composed of constellations of stitched and collaged fabrics. Textiles culled from fabric and home goods shops in Brazil provide a snapshot of popular taste at the moment in which the paintings are made.



**Pássaros, 2008**  
Acrylic on canvas and textile  
188 x 133 cm [74 x 52 in]



Installation view at Fortes Vilaça Gallery, São Paulo, Brazil, 2006





Rio, 2008  
Part of the Inhotim Collection, Belo Horizonte, Brazil

2009

The first retrospective of Catunda's work is held at Pinacoteca do Estado de São Paulo. The show is curated by Ivo Mesquita and presents works from 1983 through 2009.



Installation view at Estação Pinacoteca, São Paulo, Brazil, 2009



Installation view at Estação Pinacoteca, São Paulo, Brazil, 2009



Cadu, 2010

Part of the Museu Oscar Niemeyer Collection, Curitiba, Brazil

2011

*“Considering that, since the beginning of her career, Leda Catunda has exposed the idiosyncrasies and evolutions of the popular imagination, the recent decision to turn to the sports universe is perfectly coherent and understandable, almost logical. (...) by focusing on this universe, the artist invites the observer to look at a general transformation, which concerns society as a whole. But the artist... doesn't take sides, she just observes the process, watches the circus catch fire, and meanwhile appropriates some extreme cases, without revealing whether she considers them the most blatant aberrations, or the most sublime moments. (...) what Leda Catunda, in her very personal and unmistakable way, presents us with is a small theater of the absurd, a faithful reproduction, which nevertheless borders on the grotesque, of the abuses and madness of the society of the spectacle.”*

- Jacopo Crivelli Visconti “The Circus caught fire” 2011



**Skate II, 2011**

Acrylic on canvas and fabric  
194 x 297 cm [76 x 116 in]

2013

Catunda's major solo museum exhibition at Museu Oscar Niemeyer, Curitiba, Brazil, opens, and travels to the Museum of Modern Art, Rio de Janeiro (MAM Rio), entitled "Recent Paintings".



Installation view at Museu Oscar Niemeyer, Curitiba, Brazil, 2013



Installation view at Museu de Arte Contemporânea de São Paulo, Brazil, 2014

**2014**

Catunda participates in several important exhibitions this year including "Painting as Medium – 30 years later" at Museum of Contemporary Art of the University of São Paulo.

**2015**

A retrospective is held at the Centro Cultural Banco do Nordeste, in Fortaleza, curated by Jacopo Crivelli Visconti, an overview of paintings from 1985 to 2015.



**Botão I, 2014**

Acrylic on fabric  
214 Ø cm [84 1/4 Ø in]

2016

*I love you Baby*, a solo exhibition opens at Instituto Tomie Ohtake, with a catalogue produced on the occasion of the show. The exhibition features more than 100 pieces produced between 2003 and 2016.



Installation view at Instituto Tomie Ohtake, São Paulo, Brazil, 2016



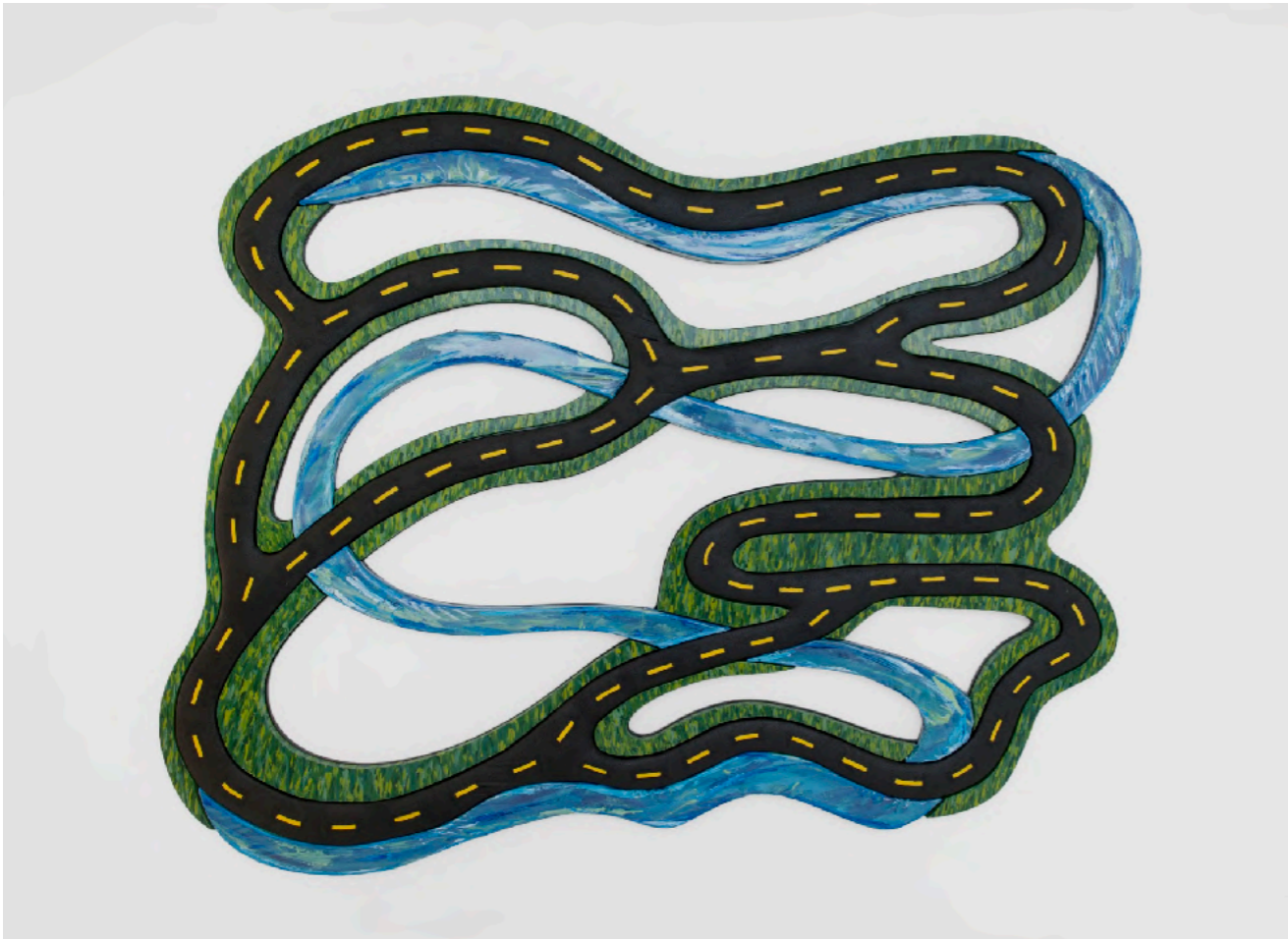
Installation view at Instituto Tomie Ohtake, São Paulo, Brazil, 2016

2018

“Alcides/Leda, where are we, where are we going?” opens Galeria Estação in São Paulo. The press release states:

*“Roads, vehicles and trips make us think of a metaphorical suggestion of change. Moving from one point to another, moving from one situation to a new one. So we can think that Alcides, who was a bricklayer, wall painter, barber and shoemaker, has achieved through his Art a new place. Synthesizing dream and desire in the images he produced changed his world, in his own way, generously sharing his art with all of us.”*

She participates the 33° Bienal de São Paulo: *Affective Affinities*, curated by Sofia Borges. This marks Catunda’s fourth time participating in the Biennial.



**Pista, 2018**  
Enamel, acrylic on canvas and wood  
170 x 210 cm [66 x 82 in]



**Gatinhos, 2017**  
Acrylic on voile, cloth, wood and leather  
162 x 124 cm [63 x 48 in]



Installation view at 33ª Bienal de São Paulo, São Paulo, Brazil



Installation view at 33ª Bienal de São Paulo, São Paulo, Brazil

2019

A mural is erected at the Museum of Modern Art in São Paulo (MAM), entitled “Paisagem Moderna”. The extensive wall work mixes media from wallpaper, discrete paintings, and Catunda’s signature overlapping transparent painted surfaces.



Installation view at Museu de Arte Moderna de São Paulo, São Paulo, Brazil, 2019



Mar, 2020  
Part of the Museu de Arte Moderna do Rio de Janeiro Collection, Rio de Janeiro, Brazil

2021

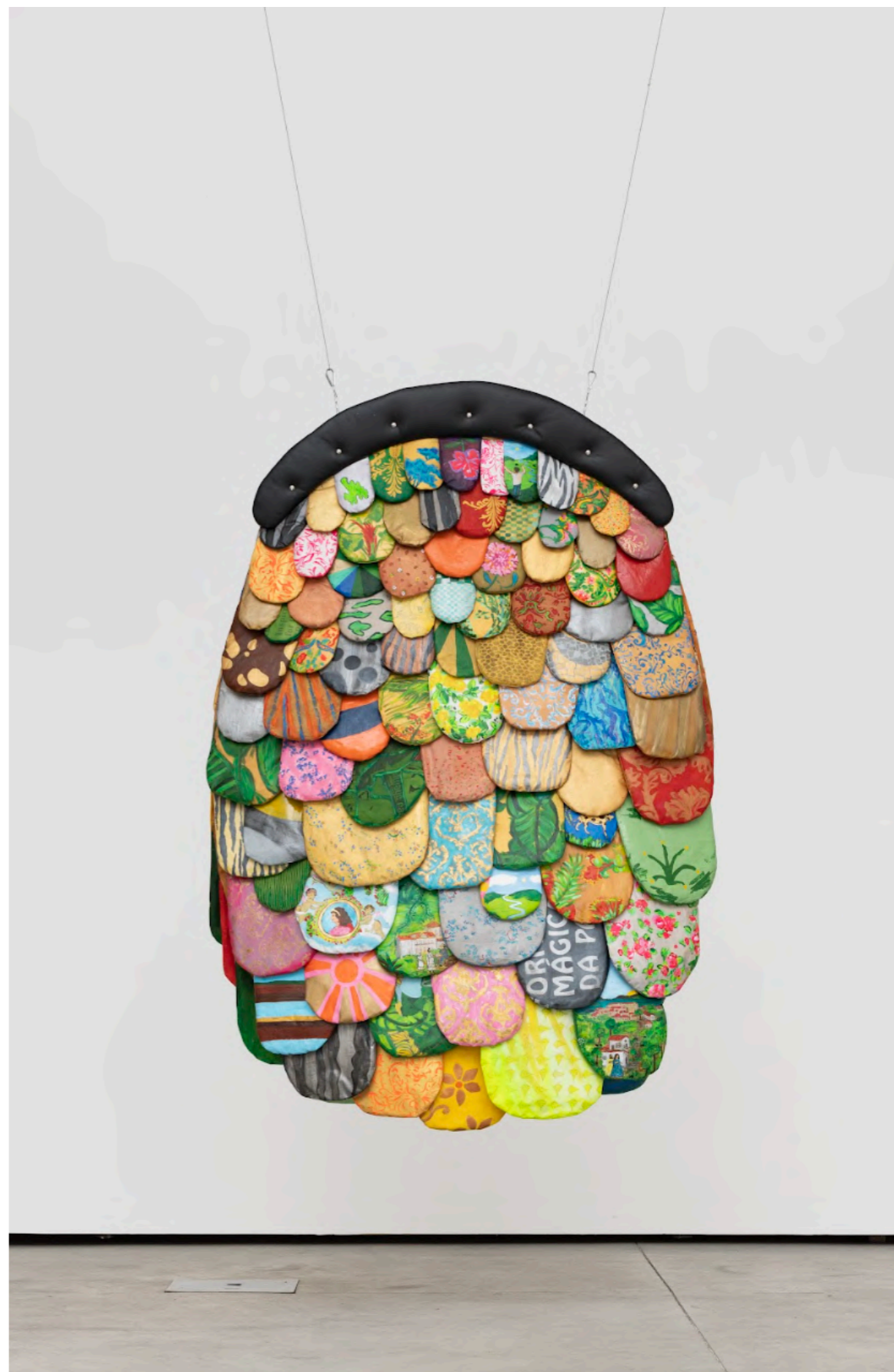
Museu de Arte Latino Americano de Buenos Aires (MALBA) hosts a two person exhibition of Leda Catunda and Alejandra Seeber. The museum text states:

*“They display images of strange beauty that appear between layers of fabric, brushstrokes and altered spaces. Given this common thread that connects cultural scenes and different eras, the exhibition brings together works, studies, sketches and historical and recent documents that allow us to focus on their journeys that began between the 1980s and 1990s in the case of Catunda and at the end of from the nineties to Seeber.”*

The same year Catunda is honored at the 15th Bienal Naïfs do Brasil.



Installation view at MALBA - Museo de Arte Latina de Buenos Aires, Buenos Aires, Argentina, 2021



**Besouro, 2021**

Acrylic and enamel on canvas and fabric  
200 x 140 cm [78 3/4 x 55 1/8 in]

## FUERA DE SERIE

## LEDA CATUNDA

1 || 3

Este nuevo programa propone una serie de diálogos en los espacios de Malba. Una muestra de encuentros y de artefactos proyectados en galerías especialmente diseñadas, con el fin de compartir un lenguaje, reconocer problemas o diseñar líneas.

Un espacio a partir del diálogo no requiere a unificar las palabras y las cosas, ni a priorizar los recursos estéticos que el arte blanco impone. Más allá de responder a la lógica de la reproducción, se trata de las historias que los sujetos se reconocen en un momento de su vida.

Descontaminar y reunir a dos artistas de ámbitos diferentes es un momento especial, como un momento que busca romper las categorías automáticamente generadas por el museo. En esta serie Paralelo 113 reúne en la codificación tema de los espacios del habitar, porque presenta una vía de circulación alternativa por los territorios del edificio, al cambiar el eje espacial.

Esta primera edición de Paralelo 113 involucra dos espacios para recibir el trabajo de dos artistas que, aunque en un momento de su vida, se reconocen en la sala. Ledo Catunda (en la sala) y Alejandra Seher (en la sala) se reconocen en la capacidad de la pintura e intentan a través de ella establecer una relación visual transgeneracional y transnacional.

GABRIELA RANIEL  
Directora Artística / Artistic Director

Desde la década de 1980, en los terrenos de la crítica especializada ya podía intuirse que Julia Catunda (San Pablo, 1963) sería una artista de culto. En un registro conceptual que desmonta los criterios del "good taste", Catunda trabaja sobre un archivo de lecturas y personas que tiene como punto de partida para desarrollar su obra. Utilizando sus líneas y una máquina de coser, agrupa temas familiares y extraños que, a la vez, resultan cercanos, también.

En un contexto de ebullición social marcado por el fin de la dictadura militar brasileña, la generación de artistas que surgió Catunda llevó la pintura como un modo de resistencia de hacer arte, alejándose de los marcos institucionales y políticos del pasado. Las obras que produjeron desbordaron las tendencias del expresionismo y dieron lugar a aproximaciones locales de la vanguardia. Durante este periodo, Catunda pintó paisajes y escenas populares en colores cálidos y dominantes, como cocineras, bailarines y bailarinas. Más tarde, en los 90, conoció un estilo que resolvía la seducción corporal del neomodernismo. Abandonó la figuración y comenzó a trabajar con formas más abstractas de materialidad. En los últimos años, imágenes asociadas al consumo masivo y los rituales sociales se sumaron a su repertorio.

Si bien la artista es reconocida en la escena actual, su vínculo con las prácticas despolitizadas por el modernismo y su distancia de las prácticas conceptuales han sido poco comprendidos, y su trabajo rara vez ha formado parte de los narrativas predominantes que configuran internacionalmente a arte brasileño.

La exposición se hace eco de este problema cuando se recurre a los recursos más distintivos de la artista para abordar la representación pictórica y los rituales que se han ido formando.

FRANCISCO LEMUS  
Curador / Curator

As far back as the nineteenth century, one got the sense from reading critical texts that Leda Catunda (São Paulo, 1963) would become a cult artist. In a personal register that demystifies the criteria of "good taste", Catunda makes use of an archive of lectures and patterns—sheepskin of departure for her art. Weaving scenes and sewing markers, she brings together soft and odd forms that are nonetheless familiar.

In the ferment of the military dictatorship in Brazil, Catunda's generation of artists embraced painting as an alternative way of making art, a practice far from the institutional and political moorings of the past. Local appropriations of the avant-garde, their works defied expressionist tendencies. During that period, Catunda painted landscapes and Brazilian scenes in domestic registers: fabric, everyday markets, and fairs. Later, in the nineties, she developed a style that originated the bodily seduction of neo-modernism. She turned away from figuration and began producing volumetric works tied to the material world. In more recent years, images associated with mass consumption and social rituals have made their way into her repertoire.

While Catunda is a recognized figure on the contemporary art scene, her distance from modernist canons and her practices have been little understood. Her work rarely figures in the dominant narratives that have constructed Brazilian art internationally—and that bear resonance in this exhibition in order to turn it around. This show interrogates the artist's most distinctive resources to join the political representation and the impact images that have had on her career.





**Bipede, 2016**  
Acrylic on plastic and fabric, voile, velvet, rivets and eyelets  
317 x 57 cm [124 x 22 in]

## 2022

Catunda opens a show at Fortes D'Aloia & Gabriel in dialogue with Judy Chicago. In the critical essay that accompanies the exhibition, Julia de Souza writes:

*"In the articulation of the works of Judy Chicago and Leda Catunda, both silence and good order are renounced: the propositional verbs and iconic images of Chicago announce a change of state and a sense of readiness to face the status of the feminine. In Catunda, delirious microclimates, protuberances, and body parts equally dispersed as they are emphatic, crush any possibility of shyness".*

In the same year, Catunda opens her first US solo show at Bortolami in New York City, *Geography*. For the exhibition text, the artist provided the following reflection:

*"This group of works presents a subjective geography and reveals a natural world structured by the artificial, by the synthetic and hyperbolic universe of images in which we are so deeply immersed. In these object- paintings, the artificial is evoked not only by the use of materials such as plastic and various fabrics generated by the fashion and decoration industry, but also by a simplified vision of a life focused on material consumption and the fulfillment of standardized desires. The symbols of these values, such as famous brands and images of cars, nature, and celebrities, are often appropriated from t-shirts. At first, the appropriation of images highlights the choices as well as the aesthetic of the society that created them. The images are then organized as collage, in a loving way that, in part, celebrates the legitimacy of everyone's search for identification, comfort and happiness."*





Geography | Installation view at Bortolami, New York, USA, 2022

2023

Catunda participates in her first institutional solo show in Italy, EUFORIA at ICA Milano. The exhibition brought together a body of work dating from the early 2000s to the present, gathered and exhibited for the first time on this occasion.

*"It seems that the most appropriate choice for an artist is to continue to tell the story of his own era through his works. As it has always happened, quite naturally, every art form and every artist, even in the uncertainty of intention at the moment of creation, makes his or her contribution by nurturing a shared memory, witnessing and documenting the yearnings and desires of his or her time."*

– Leda Catunda, quoted in the exhibition text.



**Flor de Jeans, 2023**

Acrylic on canvas and jeans  
250 x 250 cm [98.425 x 98.425 in]



**Carnaval, 2023**

Enamel on wood and acrylic on fabric and canvas  
75 x 40 cm [29.5 x 15.7 in]







**Sol com cérebro, 2023**  
Acrylic and voile on canvas  
190 x 108 cm [74.8 x 42.5 in]

**2023**

Sol Com Cérebro (2023) is featured in *Rituals of the Everyday*, curated by Clara Kim at Collegium in Arévalo, Italy, which also included artists such as Leonor Antunes, Gala Porras-Kim and Lais Myrrha.

About her piece, Catunda remarks:

*“Sol Com Cérebro is about the sacred, with the presence of all the golden elements around, with the sun on top. The brain figure spread all over its body talks about ideology and rational thought against madness and belief. The main creative process was a baroque system of accumulation of lots of elements. The idea for creating this dense figure was representing a contemporary state of mind, in which our brain is constantly divided between past and future, memories and desires.”*

– Leda Catunda, quoted in the exhibition text.



Installation view at Collegium, Arévalo, Italy, 2023

2024

Leda Catunda's opens a solo show titled "Paisagem Selvagem" [Wild Landscape] at Carpintaria, marking her return to Rio de Janeiro a decade after her exhibition at the Museu de Arte Moderna. The works on view showed a baroque inflection in the artist's research, in which the accumulation of textile elements and image citations that characterize her work is intensified through the multiplication of procedures and ornaments and the proliferation of tongue-like flaps, protuberances, stuffed bellies and many-colored cloth appendages.

"The excess of images in everything that surrounds us creates a strong illusion of speed. Whether in the virtual world, on the internet, or in real life on the restless surfaces that cover cities, streets, buildings or even people's clothes, this poignant visuality seems to provoke the sensation of a shortening of time. Thus, we become anxious about the future, about a future that surprises us even without having been able to choose. In this new reality, nothing happens, everything flows. And in this way, life follows the crazy flow of sudden events. Adaptation implies a different kind of reasoning, a modification of the associative system to rediscover the ability to read this new reality and ensure space for new ideas and new destinies."

– Leda Catunda



**Paisagem selvagem II, 2024**

Detail



**Paisagem selvagem II, 2024**

Acrylic and enamel on canvas, fabric and plastic  
280 x 205 cm [110.23 x 80.70 in]



Paisagem Selvagem | Installation view at Carpintaria, Rio de Janeiro, 2024

2024

*“[...] These works knowingly display the habit of appropriating things and images: they live off of objects’ indexes of dislocation into their particular universe. A slight glance and one notices jeans made into paintable surfaces, shopping bags that have barely begun to degrade and are added to sailcloth, and T-shirts with movie prints. A polyphony, then, that does not appear to deny the memory of anthropophagous dietary habits, a readiness to acclimate the social history, variety of tastes and object provenances that are digested there.*”

*However, even the way they string along their disparities is readily ambiguous: on one hand, the language of clothesmaking, with stitching, studs, finishes and overlaid fabrics, the volume acquired through layering swaths and pieces, which leads the structure of these objects to be offered as a complex composition, all in all opposed to a distracted accumulation of fragments; on the other hand, these parts of existing things tend to accommodate each other visually through a sort of standardizing of their volume, chromatic intensity, size disparity and shape, through the astute application of paint on surfaces, as if that first structuring operation were layered over the more commonplace practice of customization.”*

- Carlos Eduardo Riccioppo “Last Year’s Ten Best Tourist Destinations in the World” 2024  
Exhibition text



**Cinema, 2024**

Acrylic and enamel on canvas and fabric  
125 x 125 x 50 cm [49.21 x 49.21 x 19.68 in]



**Retrato, 2002**  
Acrylic and voile on canvas  
242 x 242 cm [95 x 95 in]

**2025**

Sharjah Art Foundation presents *I like to like what others are liking*, the most comprehensive solo exhibition of Catunda's work outside Brazil, spanning 40 years of her practice.

The exhibition title, a citation from the artist's own words, reads as a contemporary confession that captures the complex entanglements of taste, desire and identity. The show was curated by Hoor Al Qasimi and Meera Madhu.

In the same year, Leda Catunda opens her first solo exhibition in Paris, titled *A Favorita* at Emanuela Campoli Gallery. In parallel to the show, Catunda gave a master class to students of the Beaux-Arts de Paris and participated in a talk with artist Erika Verzutti at Amphithéâtre d'Honneur at Beaux-Arts de Paris.

**[The talk can be viewed on this link.](#)**



Installation view at Emanuela Campoli Gallery, Paris, France, 2025





I like to like what others are liking | Installation view at Sharjah Art Foundation, Sharjah, UAE, 2025

**Leda Catunda has works included in the following public collections:**

Acervo Contemporâneo UFF, Niterói, Brazil

Blanton Museum of Art – The University of Texas at Austin, Austin, USA

Casa das Artes Miguel Dutra, Piracicaba, Brazil

Casa das Onze Janelas, Belém do Pará, Brazil

Centro Cultural UFG, Goiânia, Brazil

Centro Wilfredo Lam, Havana, Cuba

Inhotim, Brumadinho, Brazil

Fundação Padre Anchieta, São Paulo, Brazil

Fundación ARCO, Santiago de Compostela, Spain

MAC-USP - Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil

MAM - Museu de Arte Moderna da Bahia, Salvador, Brazil

MAM - Museu de Arte Moderna de São Paulo, São Paulo, Brazil

MAM - Museu de Arte Moderna do Rio de Janeiro (Coleção Gilberto Chateaubriand)

MARP - Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil

MASP - Museu de Arte de São Paulo, São Paulo, Brazil

MON – Museu Oscar Niemeyer, Curitiba, Brazil

Museu de Arte Contemporânea de Americana, Americana, Brazil

Museu de Arte Contemporânea de Niterói, Niterói, Brazil

Museu de Arte Contemporânea do Ceará, Fortaleza, Brazil

Museu de Arte de Brasília, Brasília, Brazil

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Pinacoteca Municipal de São Paulo, São Paulo, Brazil

Stedelijk Museum Amsterdam, Amsterdam, Netherlands

Toyota Municipal Museum of Art, Toyota, Japan



**Leda Catunda**  
Ph. Ivan Nishitani

# Fortes D'Aloia & Gabriel

## **Barra Funda**

Rua James Holland 71  
01138-000 São Paulo Brasil

## **Jardins**

Rua Barão de Capanema 343  
01411-010 São Paulo Brasil

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22470-051 Rio de Janeiro Brasil