



PORTAS  
VILASECA  
GALERIA

**Art | Basel**  
**Miami Beach**

AYRSON HERÁCLITO  
NÁDIA TAQUARY  
TIGANÁ SANTANA

4 — 8 DECEMBER 2024  
Sector NOVA | Stand N10



SUPPORTED BY

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For **Nova Section** at **Art Basel Miami Beach 2024**, **Portas Vilaseca** presents an immersive installation where artist **Nádia Taquary** (Salvador, Bahia); visual artist, curator and professor **Ayrson Heráclito** (Macaúbas, Bahia) and composer, singer and multi artist **Tiganá Santana** (Salvador, Bahia) complement each other in their spiritual, cultural and political role in maintaining the richness of their African ancestry through an engaged and aesthetical body of work. The gallery aims to provide a stimulating experience through visual and invisible representations on the complexity of African-Brazilian religion Candomblé.\*

What moves and inspires these artists is a rich repertoire of mythical stories (*Ìtans* in Yoruba) that describe narratives on black divinities. Candomblé communities are organized as families, where followers of the religion call each other "brothers" and "sisters". Heráclito and Taquary are not only siblings in their spiritual beliefs, but also in their artistic paths where both build statements as a form of resistance to a history of colonial violence. Embracing them, Tiganá Santana enters as a third "brother" who composes magical sound pieces elevating this connection and reinforcing the presence of Nature.

By mixing these artists, we intend to create an experience through a "forest" of sculptures surrounded by additional representations of sacred elements.

The booth opens with Nádia Taquary's bronze *Yam* sculpture, representing an offering (*ebó*) to *Ogum* (a deity who opens paths). This work begins the ritual of praising the primal deities of the Yoruba pantheon, fundamental forces in the initiation processes.

Taquary's poetical production emerges from a spiritual experience in her process of finding healing for wounds and traumas inherited from her African female ancestry. The artist evokes ancestral femininity through a strong relationship between sacred and feminine in Afro-Brazilian societies. Her discourse is represented by the wall pieces *Dinkas* (Orishas symbology) and the totemic floor sculptures *Geledes* (mythical African feminine societies), part of the series "*Oriki: what cannot be seen*". The *Gelede*, a cult originated in the Keto region, worships the "great mothers" and their earthly disciplines. It's important to highlight that Nádia Taquary's work transforms and empowers feminine consciousness, which can also be perceived on the watercolors that accompany Ayrson Heráclito's *Juntó* series.



From left to right, Ayrson Heráclito, Nádia Taquary and Tiganá Santana [ Photo: Lucas Assis ]

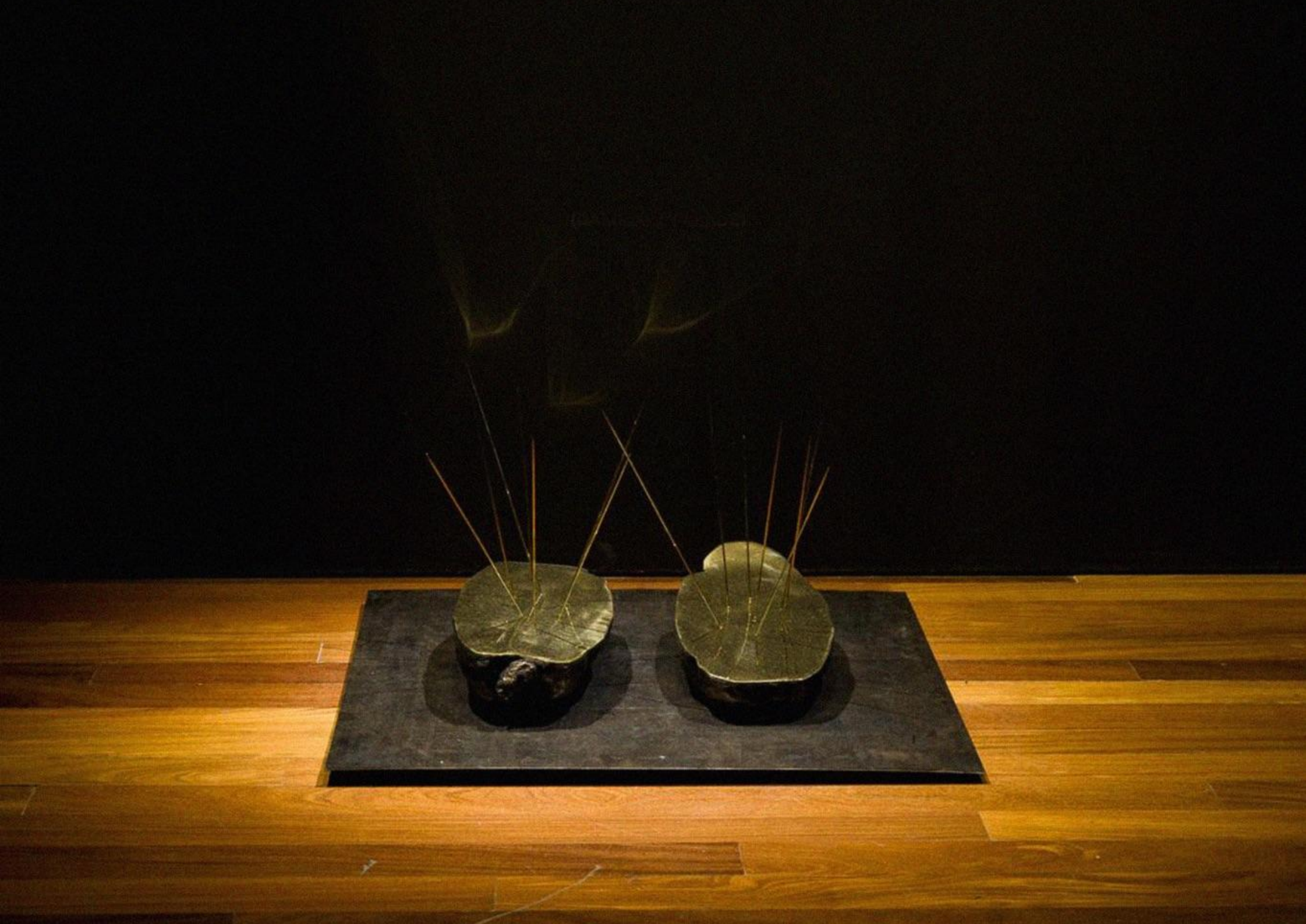
The *Juntó* series, which incorporates Heráclito's cosmoperception on the orishas and voduns, comprises watercolors resulting from combinations of two orishas' elements and tools, later transformed into totemic metal sculptures. As an act of resistance, the artist embodies visual religious elements brought by the enslaved people to the Americas and Caribbean. He questions the heritage of colonial violence from his pre-colonial African perspective, as a form of purifying and reorganizing energies to inspire change in the new reality.

And to complete this immersive experience, a sound piece by Tiganá Santana traverses the space. The work explores the deep connection between humanity and nature, drawing on African cosmologies, particularly Kongo and Afro-Brazilian Candomblé traditions. The piece features ceramic pots and bowls engraved with symbols significant to the Black diaspora, such as the circle, cross, and spiral, representing life cycles and spiritual realms. The engraved proverb "*Nsi Mfinda*" ("Nations are forests") emphasizes the ethical bond between humans and forests, while the sounds from the installation resonate through the pots, veiled by red fabrics, symbolizing the cyclical relationship of life and death.

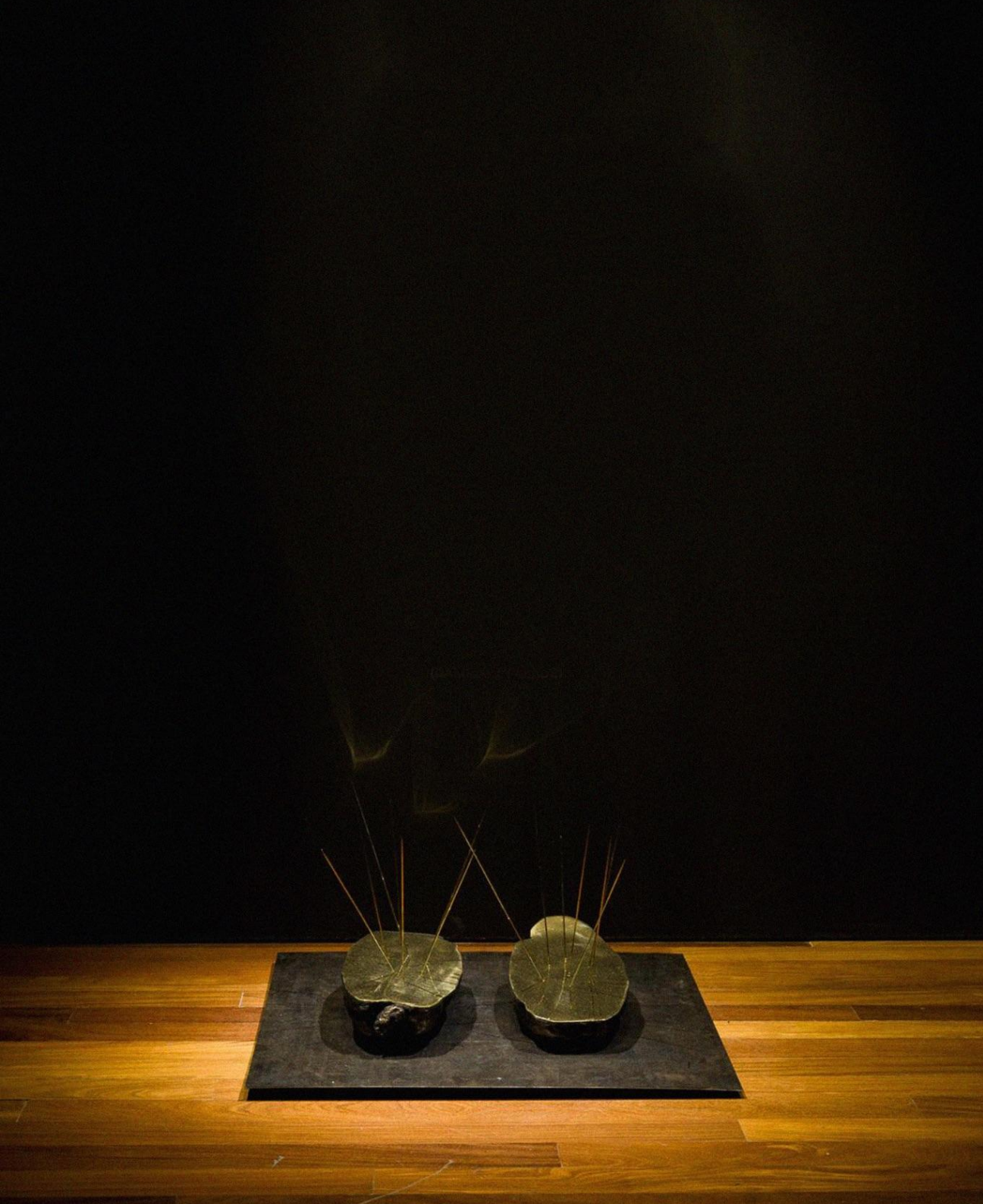
\* *Candomblé is an Afro-Brazilian religion. More broadly, it is a "neo-African" or African American religion. It arose in 19th century Brazil, where the imported traditional African religions of enslaved West Africans had to adapt to a slave colony in which Roman Catholicism was the official religion.*

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**PORTAS VILASECA GALERIA AT ART BASEL MIAMI BEACH**  
4 – 8 DECEMBER 2024 | SECTOR **NOVA** | STAND **N10**  
MIAMI BEACH CONVENTION CENTER



The bronze sculpture *Oferenda* by Nádia Taquary holds deep symbolism related to Afro-Brazilian culture and African-rooted religions. Inspired by the yam, a traditional offering to *Ogum* – the warrior orisha – the work evokes the strength and protection of this guardian of paths. *Ogum* is revered as an orisha of courage, determination, and hard work, associated with iron, hunting, agriculture, and technology. By embodying these qualities, the sculpture becomes a tangible representation of *Ogum*'s protection and power.



**NÁDIA TAQUARY**

*Ofrenda [ Offering ], 2023*

Bronze 90

18.5 x 9.84 x 21.65 in [ 47 x 25 x 55 cm ] – each

Edition: 2/5 + 2AP





Ayrson Heráclito's *Juntó* series is dedicated to the insignia and tools associated with the pantheon of Candomblé deities, creating a dialogue around the concept of the entities that govern each person's head. In astrology, celestial bodies influence individuals based on their positions at the time of birth; in Candomblé, however, each person is guided by at least two Orishas: a primary and an auxiliary entity. The series includes watercolors, drawings, and sculptures.

The sculpture *Juntó – Xaxará with Ofá* was developed by Ayrson Heráclito specially for Art Basel Miami Beach 2024. This piece unites the *Xaxará*, a sacred scepter representing *Omolú*, a primordial Earth deity associated with healing and transformation, and the *Ofá*, a sacred weapon symbolizing *Oxóssi*, the orisha of forests and hunting, embodying the power of abundance and natural wisdom. The sculpture explores the fusion of these forces, highlighting the interconnectedness of healing and fertility within Afro-Brazilian cosmology.

Completing the totemic series are *Juntó – Ferro de Ogum com Draká* and *Juntó - Abebé com Grelha de Tempo*. The first piece unites the *Draká*—the insignia of *Oxumaré*, the orisha who connects heaven and earth, embodying transformation—with the iron tools of *Ogum*, the deity of labor and technology, who clears the paths of progress and innovation. The second piece merges the *Grelha de Tempo*—the grid representing the lord of destiny—with the *Abebé* of *Yemanjá*, the emblem of the great mother of all orishas, the deity of primordial waters who symbolizes the birth of all beings and the feminine creative power.





**AYRSON HERÁCLITO**

*Juntó - Xaxará com Ofá I, 2024*

Stainless steel sculpture

68.9 x 18.1 x 2.7 in [ 175 x 46 x 24 cm ]

Edition: unique





**AYRSON HERÁCLITO**

*Juntó - Ferro de Ogum com Draká, 2024*

Stainless steel sculpture

43.3 x 15.7 x 8.2 in [ 110 x 40 x 21 cm ]

Edition: 1/3 + 1 AP



**AYRSON HERÁCLITO**

*Juntó - Abebé com Grelha de Tempo, 2024*

Stainless steel sculpture

64.5 x 16.1 x 7 in [ 164 x 41 x 18 cm ]

Edition: 1/3 + 1 AP



**AYRSON HERÁCLITO**

*Juntó – Ofá com Xaxará, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]



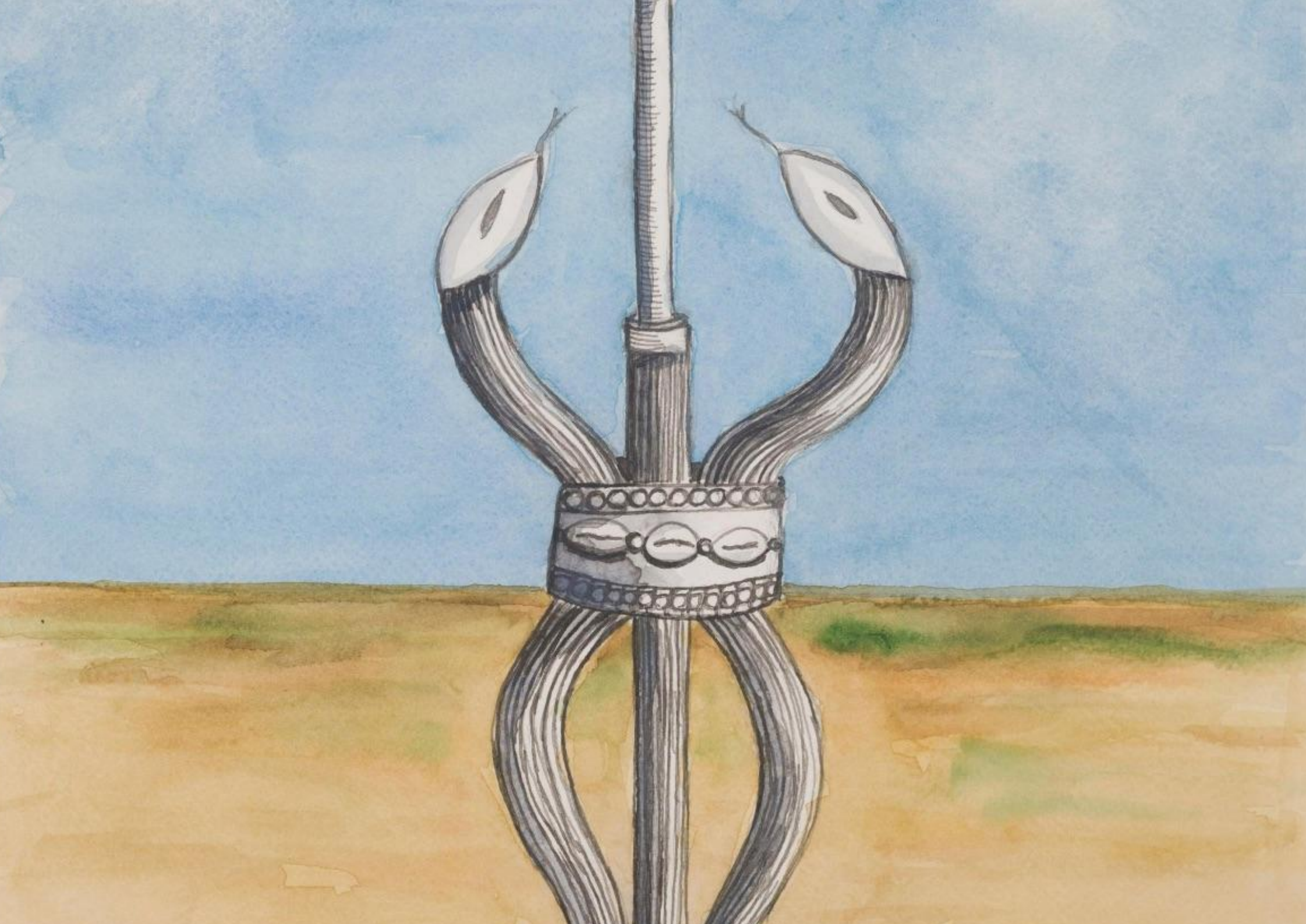
**AYRSON HERÁCLITO**

*Juntó – Ofá com Draká, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]







**AYRSON HERÁCLITO**

*Juntó - Abebé com Grelha do Tempo, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]



**AYRSON HERÁCLITO**

*Juntó - Abebé com Oxê, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]



**AYRSON HERÁCLITO**

*Juntó – Opaxorô com Xaxará, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]



**AYRSON HERÁCLITO**

*Juntó – Abebé com Grelha do Tempo, 2024*

Watercolor on paper

21.6 x 16.9 x 1.7 in [ 55 x 43 x 4.5 cm ]

Nádia Taquary's totemic floor sculptures are part of the series *Oriki: What Cannot Be Seen*, which references the *Geledes*, a lineage of masked, anonymous women associated with *Iyami* cults. These women were marginalized and demonized under colonial oppression, deeply rooted in patriarchal power structures. The series also speaks to what is present yet obscured, as well as to parts of ourselves we deny.

The polished bronze surfaces of the sculptures reflect an unrecognizable face, symbolizing the struggle many Brazilians face in identifying with their heritage as descendants of the African diaspora in South America. Raised within a Eurocentric worldview, we have been distanced from the cultural knowledge and rich dimensions passed down from the vibrant civilizations of pre-colonial Africa.





**NÁDIA TAQUARY**

*EG03, 2021*

Series: It is what is not seen

Ipê wood, bronze 70, fabric and cowries

70.87 x 157.48 x 23.62 in [ 180 x 400 x 60 cm ]

Edition: 4/5 + 3 AP









**NÁDIA TAQUARY**

*EG01, 2021-2024*

Series: *It is what is not seen*

Ipê wood, bronze 70, straw and lagdba

62.99 x 17.72 x 17.72 in [ 160 x 45 x 45 cm ]

Edition: 3/5 + 3 AP





**NÁDIA TAQUARY**

*EG08, 2024*

Series: *It is what is not seen*

Ipe wood, glass beads from the Czech Republic,  
African cowrie, cotton fabric, lagdibas and bronze  
62.99 x 17.72 x 17.72 in [ 160 x 45 x 45 cm ]

Edition: 2/5 + 3AP



In this new set of the series '*Dinkas Orixás*', Nádia Taquary celebrates the great mothers, or *Yabás*, the female deities of the Yoruba pantheon who hold the power of creation and gestation.

The blue *Dinka* refers to *Yemanjá*, a deity associated with the primordial waters and the mother of all children, the one who calms and enlightens. Its shape evokes the central womb - *igbadu* - and the woman's power to gestate. The piece is adorned with cowries, a great symbol of fertility, and fish, which represent all the children that inhabit the earth and have their origin in the waters.

The yellow *Dinka* refers to *Oxum*. It is shaped like a mirror and represents femininity, vanity, beauty, quick thinking, articulation and creation. *Oxum* is represented by a golden yellow colour, like the sun.

The *Dinka* in earthy tones and greens refers to *Oyá* or *lansã*, a deity who represents the winds. The shape of the piece indicates a whirlpool, associated with a gale. The green colour is related to an *itã*, or a mythical story, which invokes the presence of *Ossain*, the great priest and guardian of the leaves and their healing secrets. According to Yoruba mythology, *lansã* causes a windstorm that scatters all the leaves, allowing these secrets to be shared among the other deities.

The purple *Dinka* represents *Nanã* and also an ancestral memory that goes back to the maternal line of succession. In Yoruba mythology, she symbolises the beginning, mud, clay, the primordial matter that gave life to all bodies.







**NÁDIA TAQUARY**

MA02, 2023

Series: *Dinkas Orixás*

Glass beads, copper, cowries and silver

64.96 x 13.78 x 6.69 in [ 165 x 35 x 17 cm ]

Edition: 1/3 + 2 AP





**NÁDIA TAQUARY**

*Oxum Abebe, 2023*

Series: *Dinkas Orixás*

Glass beads, African cowries and copper

70.47 x 15.75 x 6.69 in [ 179 x 40 x 17 cm ]

Edition: 2/3 + 2 AP





**NÁDIA TAQUARY**

*Oyá, 2024*

Series: *Dinkas Orixás*

Glass beads, African cowries and copper

62.99 x 9.45 x 7.09 in [ 160 x 24 x 18 cm ]

Edition: 1/3 + 2 AP





**NÁDIA TAQUARY**

*Nanã Buruquê, 2024*

Series: *Dinkas Orixás*

Glass beads, African cowries and copper

62.9 x 14.9 x 4.76 in [ 160 x 38 x 12 cm ]

Edition: 1/3 + 3AP

The *Dinka* "Ewê" reveres *Ossain*, the orisha who guards the sacred leaves and embodies healing and the natural world's power. In the Yoruba mythology, each deity possesses specific leaves essential for wielding their powers. In *Ewê*, the central moss-green color symbolizes "plant blood"—the vital juice that carries the leaves' healing and life-giving properties. The artist evokes the leaves' power as agents of both physical and spiritual healing.







**NÁDIA TAQUARY**

*Ewê, 2022/23*

Glass beads from Czech Republic,  
copper, brass, silver and gold

66.9 x 13.3 x 20.7 in [ 170 x 34 x 7 cm ]

Edition: 3/3 + 2 AP

In the watercolor *Yemanjá*, Nádia Taquary pays homage to the mother of all orishas, the protector of our consciousness. The name *Yemanjá* originates from the expression "YéYé Omó Ejá," meaning "the mother whose children are fish." This deity of primordial waters symbolizes the birth of all beings and the feminine creative power. With wisdom and balance, *Yemanjá* inspires those seeking clarity and inner peace. The scales, present in the composition, represent an individual body that carries within itself the strength and diversity of a collective.



**NÁDIA TAQUARY**

*Yemanjá* (triptych), 2024

Watercolor and graphite pencil on cotton paper

23.62 x 17.72 in [ 60 x 45 cm ] (each)

Tiganá Santana's sound work dialogues with the installation "*Forest of Infinities*" – presented with Ayrson Heráclito at the 35th São Paulo Biennial in 2023 – and invites a profound reflection on the connection between humanity and nature. Drawing on African cosmologies, especially from the Kongo and Afro-Brazilian Candomblé traditions, the piece reveres natural elements like the earth and calabash gourds, which are symbols of life, death, and healing.

The work features ceramic pots and bowls crafted in Maragogipinho, Bahia— Latin America's largest ceramic center —engraved with symbolic figures significant to the Black diaspora. These symbols, such as the circle, cross, and spiral, appear in various spiritual and cultural contexts, representing life cycles and the interactions between the physical and spiritual realms. Painted in white, black, land red, they reflect the Kongo understanding of different stages of existence.

Engraved in Quicongo, a proverb reads "*Nsi Mfinda,*" or "*Nations are forests,*" underscoring the importance of a spiritual and ethical connection with forests, which human actions threaten. Sounds from "*Forest of Infinities*" resonate from the pots, covered by red fabrics that veil the mysteries of creation and evoke the stage of full life, affirming the cyclical relationship of life and death as conveyed in the Kongo cosmogram. One begets and completes the other, echoing the artist's perception: "*as the forest speaks, we learn to listen*".



**TIGANÁ SANTANA**

*The present ancestors of the forest I, 2024*

Installation. 3 ceramic pieces and 1 Calabash gourd with drawings and sound projection.

*Length of sound projections:*

Larger pot (10'01")

Smaller pot (9'42")

Gourd on bowl (10'05")

Variable dimensions

Edition: 1/3





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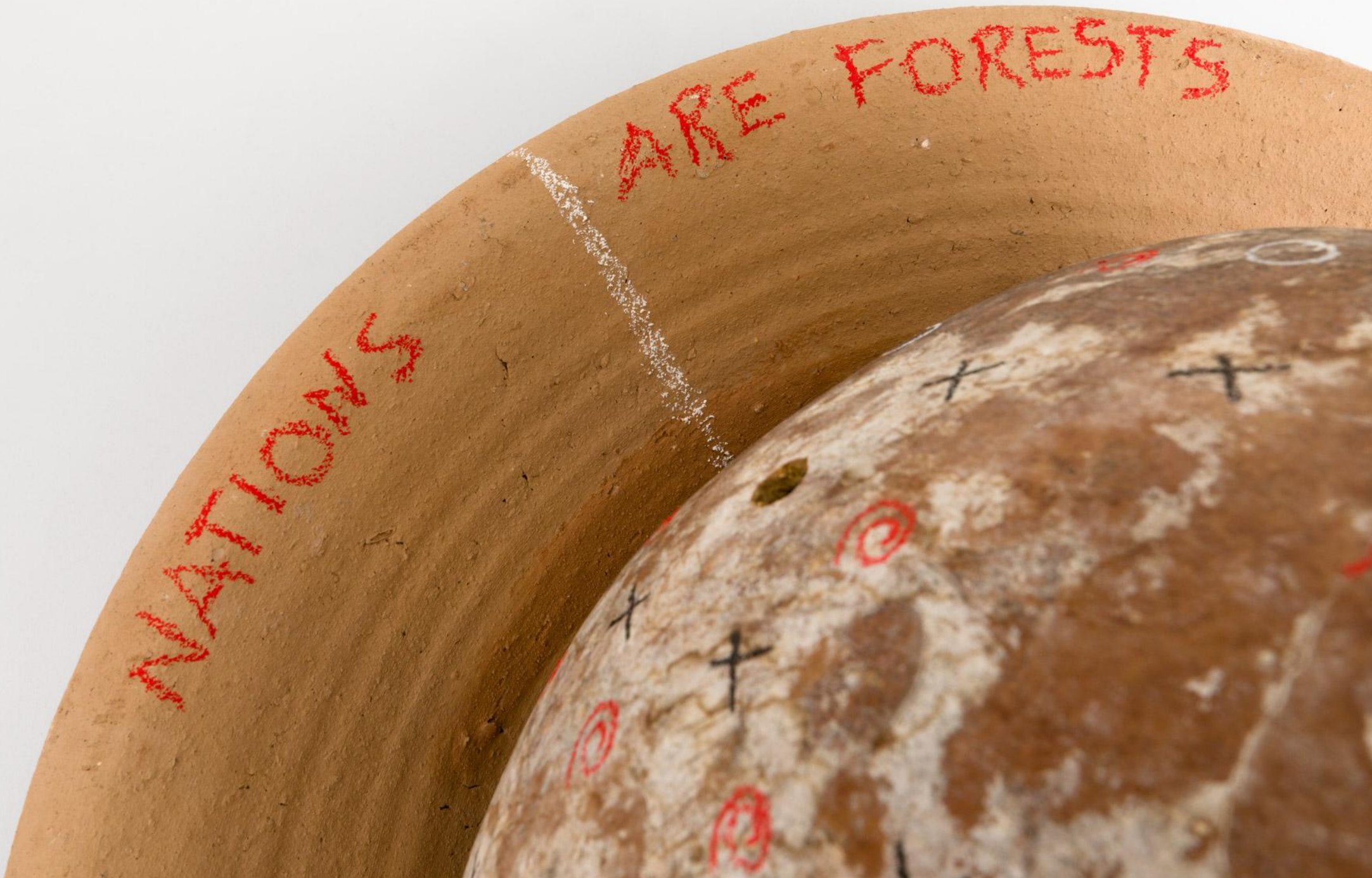
AFINDA





NATIONS

ARE FORESTS





**TIGANÁ SANTANA**

*The present ancestors of the forest I – Source I, 2024*

1 Calabash gourd and 1 ceramic plate  
with drawings and sound projection.

*Length of sound projection:*

Gourd on bowl (10'05")

Variable dimensions

Edition: 1/3







**TIGANÁ SANTANA**

*The present ancestors of the forest I – Source II , 2024*

1 ceramic pot with drawings and sound projection.

*Length of sound projection: 10'01"*

Variable dimensions

Edition: 1/3









**TIGANÁ SANTANA**

*The present ancestors of the forest I – Source III , 2024*

1 ceramic pot with drawings and sound projection.

*Length of sound projection: 9'42"*

Variable dimensions

Edition: 1/3

# AYRSON HERÁCLITO

1968 – Macaúbas, BA, Brazil.

*Lives and works between Cachoeira and Salvador, BA, Brazil.*

A visual artist, curator and professor whose research focuses on elements of Afro-Brazilian culture and its connections between Africa and the diaspora in the Americas. His works take the form of installation, performance, photography and video.

Heráclito crosses the history of art and exercises an updated understanding of the spiritual condition of art in contact with ancestral forces, in connection with the invisible. Reflecting on a colonial and genocidal past, he becomes one of the most significant artists in Brazil to elaborate healing rites.

Recent solo exhibitions include the critically acclaimed “YORÛBÁIANO” (2021-2022) at Museu de Arte do Rio - MAR and at Pinacoteca de São Paulo, both curated by Marcelo Campos; and “Senhor dos Caminhos” (2018), at the Contemporary Art Museum (MAC - Niterói), curated by Pablo León de la Barra and Raphael Fonseca.

He has also participated in relevant group shows and art biennials in recent years, including: “35th Sao Paulo Biennial”, São Paulo, Brazil (2023), for which he developed a commissioned installation with musician Tiganá Santana; “Biennale Architettura 2023 – 18th International Architecture Exhibition – Pavilhão Brasil [ Terra ]”, curated by Gabriela de Matos and Paulo Tavares. Veneza, Itália (2023); “22nd Paiz Guatemala Art Biennial”, Cidade da Guatemala, Guatemala (2021); “Ekstase”, Kunstmuseum, Stuttgart, Germany (2018); “Biennale Arte 2017 - 57th International Art Exhibition - Viva Arte Viva. Brazil Pavilion”, curated by Christine Macel. Venice, Italy (2017); “Afro-Brazilian Contemporary Art, Europalia.Brasil”, Brussels, Belgium (2012); Luanda Triennial, Angola (2010); among others.

He was one of the curators of the award-winning exhibition “Afro-Atlantic Histories”, on display in 2018 at MASP and Instituto Tomie Ohtake, in São Paulo. In 2012, he received an award to participate in an artist residency programme in Dakar from Sesc-Videobrasil and from Raw Material Company, Senegal.

His works are part of important national and international institutional collections, such as: Solomon R. Guggenheim Museum, New York, USA; Fundación TBA21, Madrid, Spain; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museum der Weltkulturen, Frankfurt, Germany; Raw Material Company, Dakar, Senegal; Instituto Itaú Cultural, São Paulo, Brazil; Museu de Arte Moderna da Bahia, Salvador, Brazil; Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil; Associação Cultural Videobrasil, São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; and Instituto Inhotim, Brumadinho, Brazil.

# NÁDIA TAQUARY

1967 – Salvador, BA, Brazil.

Lives and works in Salvador, BA, Brazil.

Nádia Taquary channels the rich cultural currents of pre-colonial Africa, invoking the “protagonism of the black feminine” as a guiding principle in her creative expression. Her sculptures and installations serve as conduits of ancestral wisdom, imbued with the vibrant hues and symbolic motifs of African cosmologies. At the heart of her *Oríki* series lies a profound homage to Yorubá culture, where sculptural hairstyles transcend mere adornment to become embodiments of ancestral reverence and contemporary empowerment (*Ori* means “head” and *ki* means “praise”). Through her *Dinkas Orixás* series and the evocative *Yabás* sculptures, Taquary masterfully captures the essence of sacred traditions and warrior spirits, bridging the gap between past and present, tradition and innovation. The artist also seeks to question and deconstruct the eugenic, Eurocentric and patriarchal narratives that have long limited important access to knowledge and understanding related to the rich legacy of African cultures.

In 2023, the artist presented her critically acclaimed solo show *Ònà Irin: Caminho de Ferro* at the Museu de Arte do Rio (MAR), in Rio de Janeiro, Brazil. In 2024–2025, the exhibition will travel to the Museu Afro Brasil in Salvador and Sesc Belenzinho, São Paulo. More recently, Taquary participated in the 24th Biennale of Sydney. In November 2024, she will take part in the 15th Bienal de La Habana. In recent years, she has also participated in significant group exhibitions in Brazil and abroad, including: *Red Atlantic*, Palais des Nations, Geneva, Switzerland (2024); *Dos Brasís*, Sesc Belenzinho, São Paulo, and Sesc Quitandinha, Petrópolis, Brazil (2023–2024); *Um Defeito de Cor*, Museu de Arte do Rio (MAR), Rio de Janeiro, and Sesc Pinheiros, São Paulo, Brazil (2023–2024); *The Precious Life of a Liquid Heart*, Institute for Studies on Latin American Art, New York, USA (2023); among others.

Her works are part of important national and international institutional collections, such as: Pérez Art Museum Miami (PAAM), USA; New York Museum of Art and Design (MAD), USA; Pinacoteca de São Paulo; Inhotim; Museu de Arte do Rio – MAR and Museu de Arte Moderna da Bahia – MAM/BA.

She is graduated in Vernacular Literature and specialized in Education, Aesthetics, Semiotics and Culture, from the Federal University of Bahia.

# TIGANÁ SANTANA

1982 – Salvador, BA, Brazil.

Lives and works in São Paulo, SP, Brazil.

Tiganá Santana is a Brazilian composer, singer, instrumentalist, poet, music producer, artistic director, curator, researcher, teacher and translator. The multi-artist was the first Brazilian composer in the country's phonographic history to present an album, as a composer, with songs in African languages. He curated the largest recorded exhibition on Brazilian singer-songwriter D. Ivone Lara, when she turned 94, at the Itaú Cultural Institute in 2015. Between 2022 and 2023, he created the immersive installation "*Perder a Imagem*" also at Itaú Cultural Institute, in dialogue with the thoughts of writer and historian Beatriz Nascimento.

He also conceived and presented the soundscapes *Um Defeito de Cor I* and *Um Defeito de Cor II*, for the original exhibition at the Rio Art Museum '*Um Defeito de Cor*', based on the work of the same name by writer Ana Maria Gonçalves. Other projects in that period include the sound work "*Reino das Invenções*" for Oficina Brennand, in Recife (PE) and the work *Ilês, Aiyês, Carnavais e Ancestrais* (Ilês, Aiyês, Carnivals and Ancestors) – exhibited as a tribute to Brazil's first Afro carnival block, *Ilê Aiyê* (which, by the way, is a significant collection and memory project) at the *Festival Novas Frequências*, at the Oi Futuro – Art and Technology space, in Rio de Janeiro. In 2010, he performed at the 27th São Paulo Biennial with Professor Maurício Salles de Vasconcelos, from University of São Paulo. In 2023, he took part in the 35th São Paulo Biennial, for which he developed with artist and professor Ayrson Heráclito a commissioned installation entitled "*Floresta de Infinitos*".

He has published several texts and musical albums, nationally and internationally, and has been considered by different academic communities to be one of the main references for African Bantu studies in Brazil. and, by the English magazine Songlines, one of the top 10 Brazilian musicians of our time.



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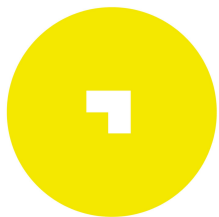
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