

ARCO MADRID

> *MAIN SECTION :*

ZÉ CARLOS

GARCIA &

KIKA

CARVALHO

BOOTH 7C30

05-09.03.2025

IFEMA-MADRID



PORTASVILASECA

Zé Carlos Garcia

Aracaju, Sergipe, Brazil, 1973

Lives and works in Rio de Janeiro, RJ, Brazil

Zé Carlos Garcia's artistic practice revolves around the body as a central element and experience as a voluntary action that transforms the landscape. His works undergo constant morphological changes, often incorporating new elements. Hybrid beings emerge from his practice, imbued with aesthetic and allegorical power, all within the realm of sculpture. In 2023, Garcia presented a commissioned work at the 22nd Bienal Sesc_Videobrasil, curated by Raphael Fonseca and Renée Akitelek Mboya. That same year, he received an award at the ARCO fair in Madrid for his sustainable sculptural work. In 2024, he was selected for the 14th Mercosul Biennial, also curated by Raphael Fonseca, which will take place in Porto Alegre, Brazil, in April 2025.

Recent solo exhibitions include: "Escultura Cega," with a critical text by José Augusto Ribeiro, Galeria Marília Razuk, São Paulo, SP, Brazil (2023); "Grande Circo Floresta," curated by Claudio Oliveira, Portas Vilaseca Galeria, Rio de Janeiro, RJ, Brazil (2021).

Recent group shows include: "Meu quintal é maior que o mundo", curated by Priscyla Gomes, Casa Triângulo, São Paulo, SP, Brazil (2025); "Terra Comum", curated by Lucas Albuquerque, Z42 Arte, Rio de Janeiro, RJ, Brazil (2024); "Ensaio sobre Paisagem", curated by Douglas de Freitas and Deri Andrade, Inhotim, Brumadinho, MG, Brazil (2024); "O Mágico de N'Óz", curated by Fernando Mota, Danielian Galeria, Rio de Janeiro, RJ, Brazil (2024); "Ainda Viva", curated by Bruna Costa and Paula Borghi, Casa de Cultura do Parque, São Paulo, SP, Brazil (2024); "Passeio Público", curated by Carolina Rodrigues, Daniela Name and Paula Camargo, Caixa Cultural Rio de Janeiro, RJ, Brazil (2023); "NISE – A Revolução pelo Afeto", curated by Estúdio M'Baraká with consultancy from Vitor Pordeus and Eurípedes Júnior, Sesc Belenzinho, São Paulo, SP (2022), and Centro Cultural Banco do Brasil, Rio de Janeiro, RJ, Brazil (2021); among others.

His works are part of important collections, including: Pinacoteca de São Paulo; Inhotim; Museu de Arte do Rio – MAR; Frederic de Goldsmith Collection – Brussels, Belgium; the Marcos Amaro Foundation (FAMA); and the Andrea and José Olympio Collection.



ZÉ CARLOS GARCIA

Monster II, 2024

Feathers, plumes and cotton canvas

215 x 80 x 200 cm [84.65 x 31.5 x 78.74 in]











ZÉ CARLOS GARCIA

Chair II, 2025

Feathers and furniture wood

100 x 66 x 66 cm [39.37 x 25.98 x 25.98 in]













ZÉ CARLOS GARCIA

Mirror n° 1, 2025

Feather and wood sculpture (fragment of furniture)

75 x 92 x 30 cm 29.53 x 36.22 x 11.81 in







ZÉ CARLOS GARCIA

Mirror n° II, 2025

Feather and wood sculpture (fragment of furniture)

51 x 40 x 20 cm [20.08 x 15.75 x 7.87 in]







ZÉ CARLOS GARCIA

Mirror n° III, 2025

Feather and wood sculpture (fragment of furniture)

40 x 55 x 13 cm [15.75 x 21.65 x 5.12 in]







ZÉ CARLOS GARCIA

Mirror n° IV, 2025

Feather and wood sculpture (fragment of furniture)

63 x 48 x 25 cm [24.8 x 18.9 x 9.84 in]







ZÉ CARLOS GARCIA

Corner, 2025

Feather and wood sculpture (fragment of furniture)

120 x 25 x 10 cm 47.24 x 9.84 x 3.94 in







ZÉ CARLOS GARCIA

March, 2021

Feathers, wood and eggshell

100 x 36 x 25 cm [39.37 x 14.17 x 9.84 in]







Kika Carvalho

Vitoria, ES, Brazil, 1992

Lives and works in Rio de Janeiro, RJ, Brazil

Her artistic practice takes shape across various mediums, techniques, and scales, with a focused exploration of the color blue—connected both to the landscapes of the island-city where she was born and to aspects of the history of painting. Her work is marked by themes of presence and absence within the Atlantic diaspora. Her production also intertwines with experiences such as urban painting practices, art education, and participation in artist residency programs, including Angola AIR – Espaço Luanda Arte (2022), Outra Margem (2021), Vila Sul – Goethe-Institut Salvador (2020), and Malungas (2018), in collaboration with Brazilian artist Rosana Paulino.

Recent solo exhibitions include: “Ultramar,” curated by Lucas Albuquerque, Eva Klabin Museum House, Rio de Janeiro, RJ, Brazil (2023); “Das promessas que a gente fez,” with a critical text by curator Marcelo Campos, Portas Vilaseca, Rio de Janeiro, RJ, Brazil (2022).

Recent group exhibitions include: “Encruzilhadas da Arte Afro-Brasileira,” Centro Cultural Banco do Brasil in São Paulo, Belo Horizonte, and Rio de Janeiro, Brazil (2023-2025); “Um defeito de cor,” Museu de Arte do Rio – MAR, Rio de Janeiro, RJ, Brazil; National Museum of Afro-Brazilian Culture – MUNCAB, Salvador, BA, Brazil; and Sesc Pinheiros, São Paulo, SP, Brazil (2022-2025); “Crônicas Cariocas,” Museu de Arte do Rio – MAR, Rio de Janeiro, RJ, Brazil (2021-2022); “Outros Ensaios para o Tempo,” Galeria Nara Roesler São Paulo, in partnership with Portas Vilaseca (2021); “Enciclopédia Negra,” Pinacoteca do Estado de São Paulo, São Paulo, SP, Brazil (2021); “Atenção Para o Refrão,” Goethe-Institut, Salvador, BA, Brazil (2020); and “Foram os Homens e as Mulheres Negras que Construíram a Identidade Nacional – Vidas Negras do Brasil,” Afro Brazil Museum, São Paulo, SP, Brazil (2020).

She holds a degree in Visual Arts (Teaching) from the Federal University of Espírito Santo – UFES.

Her works are part of significant institutional collections, including: Pinacoteca do Estado de São Paulo, Inter-American Development Bank – IDB Art Collection (Washington DC, USA), Museu de Arte do Rio – MAR, Inhotim, and Mucane – Capixaba Museum of Black Culture.

In 2021, Carvalho was nominated for the Pipa Prize.





KIKA CARVALHO

Prelúdio, 2024

Oil on linen

100 x 150 cm [39.37 x 59.06 in]



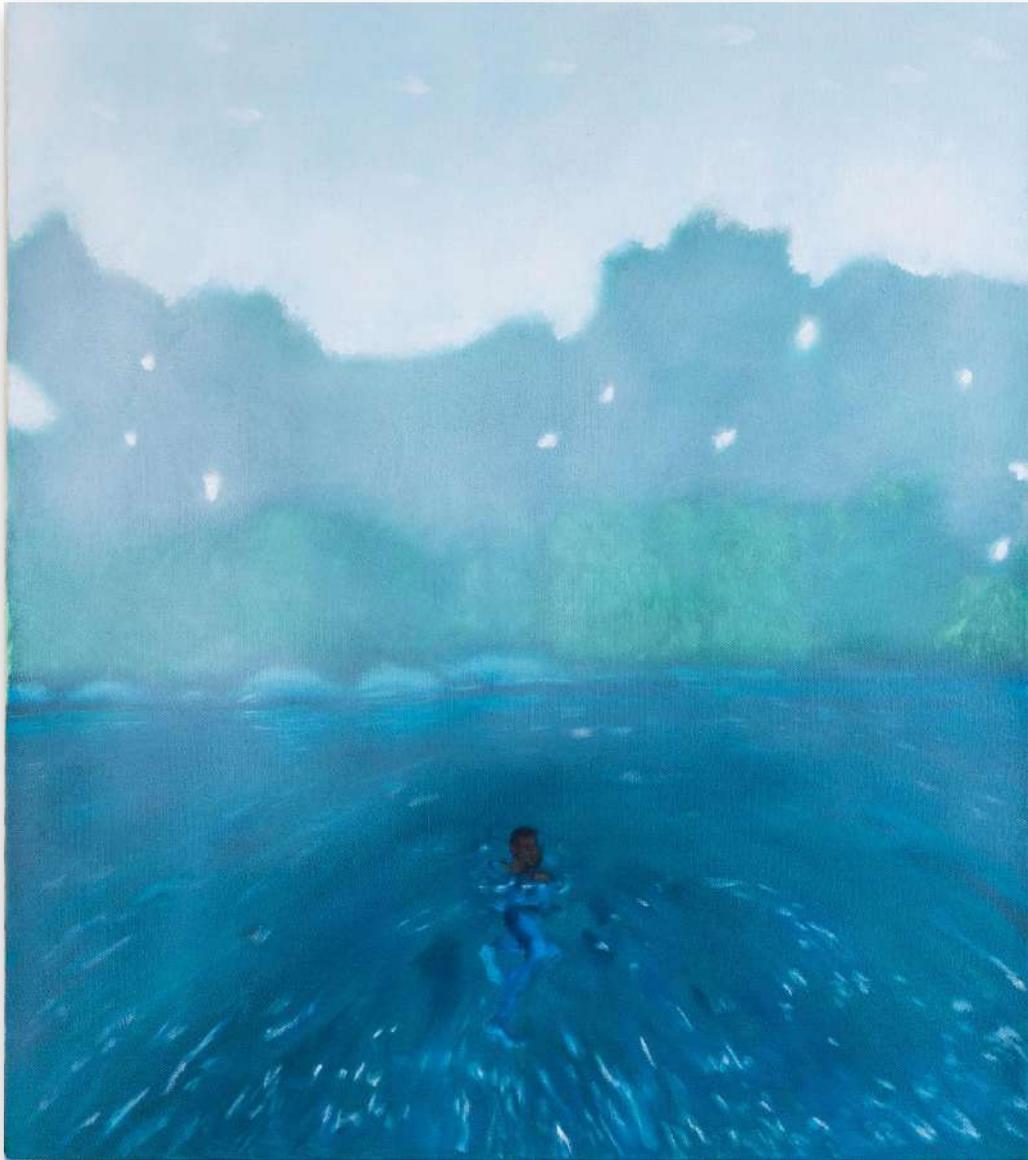












KIKA CARVALHO

Secret, 2025

Oil on canvas

55 x 49 cm [21.65 x 19.29 in]







KIKA CARVALHO

To sleep under the stars, 2025

Oil on canvas

51 x 89 cm [20.08 x 35.04 in]











KIKA CARVALHO

Untitled, 2023

Oil on linen

100 x 80 cm [39.3 x 31.5 in]







KIKA CARVALHO

Itaúnas, 2025

Acrylic and chalk pastel on canvas

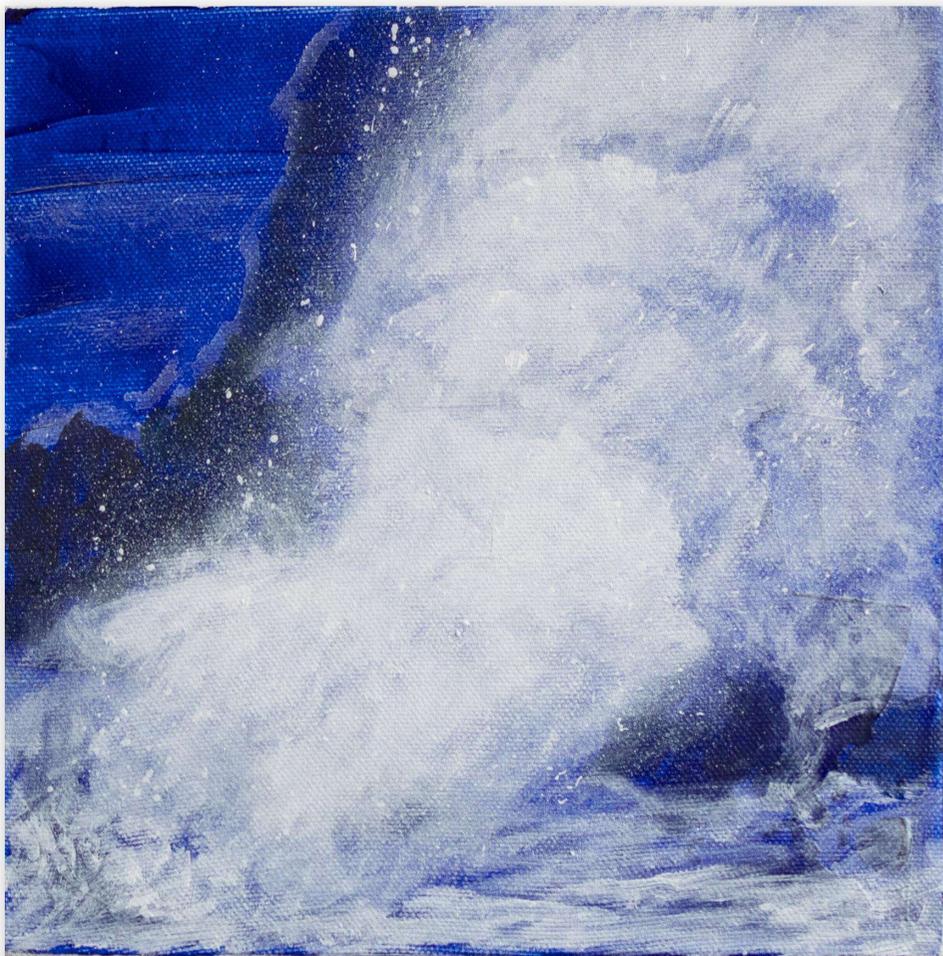
20 x 20 cm [7.87 x 7.87 in]





KIKA CARVALHO
Abundance VI, 2025
Acrylic on canvas
20 x 20 cm [7.87 x 7.87 in]





KIKA CARVALHO
Abundance VII, 2025
Acrylic on canvas
20 x 20 cm [7.87 x 7.87 in]





KIKA CARVALHO
Abundance IV, 2025
Acrylic on canvas
20 x 20 cm [7.87 x 7.87 in]



KIKA CARVALHO
Abundance V, 2025
Acrylic on canvas
20 x 20 cm [7.87 x 7.87 in]

Through the works of Zé Carlos Garcia and Kika Carvalho, *Portas Vilaseca* offers an immersion into the mysteries of inventiveness and enchantment. The research of both artists intertwines with a historical and territorial context deeply marked by colonization and the cultural diversity that shaped Brazil. Together, they transport the viewer to an artistic universe where multiple influences and meanings converge, establishing a dynamic dialogue between the personal and the collective, the past and the present, the fantastic and the unexplored.

In his sculptures, Zé Carlos Garcia combines feathers and plumes with fragments of Portuguese colonial furniture—an invitation to reflect on the origins and ambiguities of a tropical country. His work fosters a convergence of distinct timeframes, evoking a visually rich universe populated by fantastic figures and undefined animals, inspired by his experience in the samba schools of Rio de Janeiro's Carnival and Brazilian sculptural tradition. This fusion of seemingly disconnected elements suggests a powerful allegory of Brazil's colonial heritage and the construction of hybrid, fable-like bodies.

These bodies, formed at the intersection of time and culture, reflect the intricate reality of a nation that, while presenting itself as 'the country of the future,' remains deeply marked by the echoes of an unresolved colonial history. By uniting fragments of colonial furniture—which recall a violent past—with birds that no longer fly, Garcia creates a visual narrative that embodies the ambiguity of Brazil—a country shaped by a fractured modernity. His sculptures reveal a silent mourning for a future that never materialized, while also suggesting the possibility of renewal, symbolized by the white feathers that adorn his pieces. These feathers, imbued with purity and “annunciation”, evoke in the viewer a sense of transcendence and mystery, but also communicate fragility, as if the end were imminent.

Kika Carvalho, on the other hand, proposes an inversion of this disjointed timeline, announcing other forms of life and paving the way for a transcendent reality. In her paintings, the artist uses blue as an index of blackness, an indelible mark of the distant memory of the Atlantic diaspora. This blue is the blue of “Kalunga”, the great sacred sea of the Bantu people, a place of protection, mystery, and transformation. It carries with it both presence and absence, pain and resilience, the past and the future.

In the series of paintings presented at ARCO Madrid 2025, Carvalho constructs narratives that intertwine the personal and the collective, immersed in speculative scenarios that evoke ancestral stories and Afro-diasporic cosmoperceptions. The sea is a central element, and the blue contrasts with variations of white, creating a luminosity that suggests possibilities of transmutation. This palette generates an ethereal atmosphere, where interstellar elements merge with human figures that seem to embody spirits nourished by nature. There is also a ghostly sensation, as if the images dissolve beneath a translucent veil, suspended between the visible and the invisible, challenging the boundaries of time and space.

Together, Zé Carlos Garcia and Kika Carvalho create fertile ground for dialogue between the past and the future, memory and reinvention. While Garcia revisits the ambiguities of a Brazil shaped by colonization and its consequences, Carvalho, with her symbolic and ethereal palette, invites us into a space of transcendence and renewal.

Their works provoke an interplay of times, cultures, and distinct worlds, where imaginative creation emerges as an instrument of resistance and transformation. Through their practices, the artists challenge the boundaries of history and identity, shedding light on new possibilities for what is yet to come.

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