

PASTO



PORTASVILASECA



LAURA CÓDEGA + RANDOLPHO LAMONIER

FERIA MATERIAL 2026

BOOTH E17

RANDOLPHO LAMONIER

Contagem, MG, Brazil, 1988

Lives and works in São Paulo, Brazil

LAURA CÓDEGA

Campana, Buenos Aires, 1977

Lives and works in Buenos Aires, Argentina

RANDOLPHO LAMONIER



Fashionista boy running from the rain, 2026

pintura acrílica, serigrafía, costura, bordado,
ropa, lentejuelas, mercería, cuero y plástico
sobre tela

*acrylic painting, silkscreen, sewing,
embroidery, garments, sequins, haberdashery,
leather and plastic on fabric*

193 x 150 cm

76 x 59.1 in





RANDOLPHO LAMONIER



Mr Secret, 2026

pintura acrílica, jockstrap, telas, costuras y mercería sobre alfombra | *acrylic painting, jockstrap, fabrics, stitching and haberdashery on carpet*
45 x 65 cm | 17.7 x 25.6 in

THE ORIGINAL SPORT TOWEL

☐ TUMBLE DRY LOW
☒ DO NOT BLEACH
☒ DO NOT DRY CLEAN
☒ DO NOT IRON

Wash 10% Polyester 30% Rubber
Rough 55% Nylon 25% Rubber 20% Cotton
MADE IN CHINA



MR SECRET SIZE XL RL

RANDOLPHO LAMONIER



Paleolithic politics, 2024

cuero, peluche, cuentas y costuras sobre alfombra | leather, plush, beads and stitching on carpet

39 x 70 cm | 15.4 x 27.6 in



PALEOLITHI



Bukakke, 2026

telas, cuero, botones, cuentas, costuras y bordado sobre bolsa plástica | fabrics, leather, buttons, beads, stitching and embroidery on plastic bag
40 x 63 cm | 15.7 x 25.2 in





Última democracia, 2024

bordados, chanclas, botones y cuentas sobre alfombra | embroidery, slippers, buttons and beads on carpet

40 x 60 cm | 15.7 x 23.6 in



ULTIMA DEMOCRACIA

RANDOLPHO LAMONIER



BDSM, 2024

telas, bordado, peluche, botones y colgantes sobre alfombra | fabrics, embroidery, plush, buttons and pendants on carpet
39 x 70 cm | 15.4 x 27.6 in



RANDOLPHO LAMONIER



Will to win, 2024

telas, plástico, cuentas, costura y bordado sobre alfombra | fabrics, plastic, beads, stitching and embroidery on carpet

40 x 60 cm | 15.7 x 23.6 in



WILL TO WIN

RANDOLPHO LAMONIER



6AM / 6PM, 2023

costura, bordado, pintura y cuero sobre
tela y lienzo

sewing, embroidery, painting and leather on
fabric and canvas

40 x 40 cm

15.7 x 15.7 in

RANDOLPHO LAMONIER



My precious, 2023

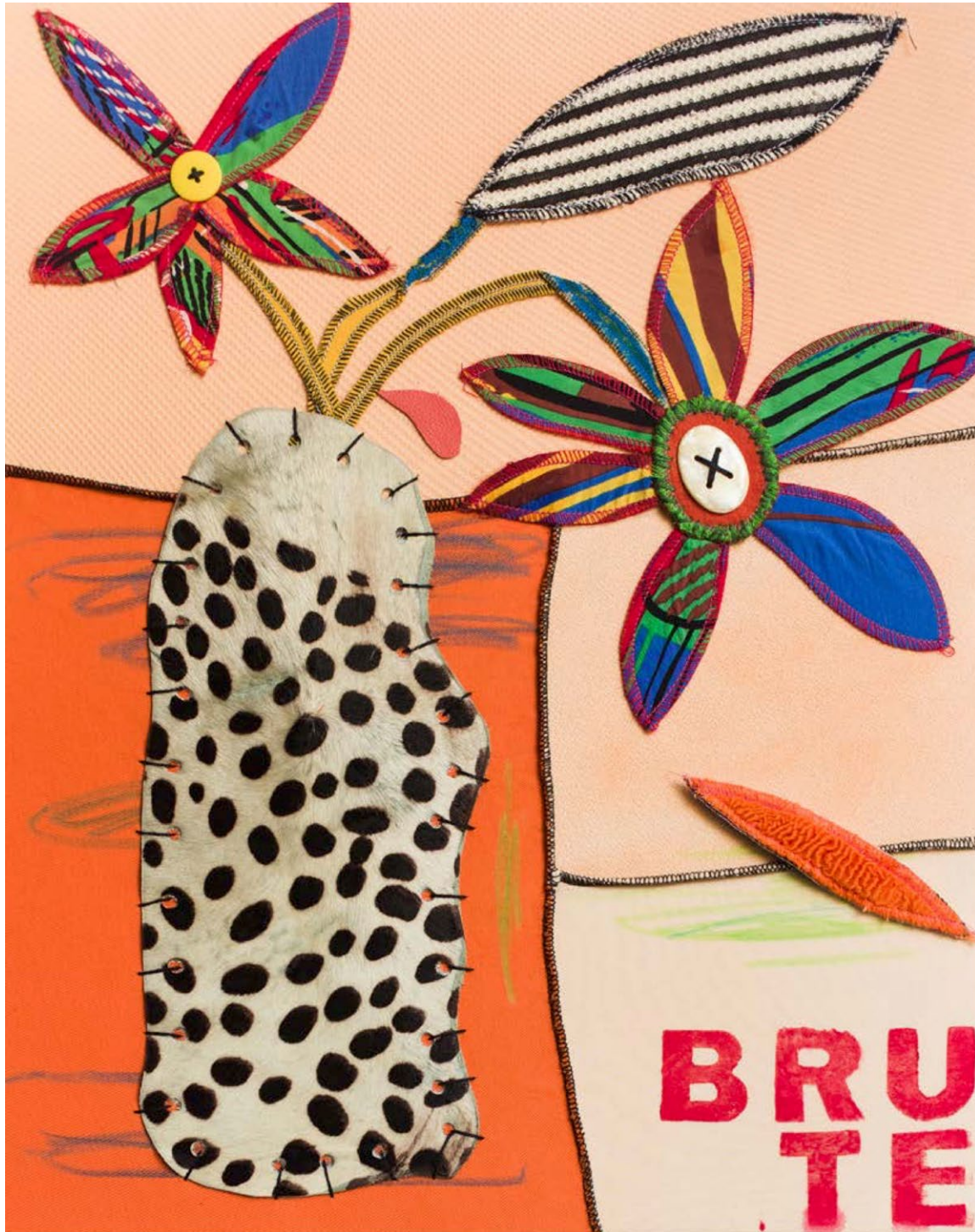
costura, bordado, pintura y cuero sobre tela y lienzo

sewing, embroidery, painting and leather on fabric and canvas

60 x 50 cm

23.6 x 19.7 in

RANDOLPHO LAMONIER



Brute, 2023

costura, bordado, pintura y cuero sobre
tela y lienzo

sewing, embroidery, painting and leather on
fabric and canvas

50 x 40 cm

19.7 x 15.7 in



RANDOLPHO LAMONIER

**Neon lights flicker, two dorks share
vaporwave dreams — hearts sync with
the beat, 2024**

tela, costura, cuero y pintura sobre lienzo
fabric, sewing, leather and painting on canvas

90 x 70 cm

35.4 x 27.6 in

RANDOLPHO LAMONIER



**Decades side by side, two old lovers seek
fresh delight — laughter never tires, 2024**

tela, costura, cuero y pintura sobre lienzo
fabric, sewing, leather and painting on canvas

60 x 50 cm

23.6 x 19.7 in

RANDOLPHO LAMONIER



Feelings tangled tight, Mistakes in the tapestry, Wisdom blooms from pain, 2024

tela, costura, cuero y pintura sobre lienzo
fabric, sewing, leather and painting on canvas

50 x 40 cm

19.7 x 15.7 in

RANDOLPHO LAMONIER



Big thrill in my throat, with no gag reflex to help — joy's too big to hold, 2024

tela, costura, cuero y pintura sobre lienzo
fabric, sewing, leather and painting on canvas

60 x 50 cm

23.6 x 19.7 in

RANDOLPHO LAMONIER



Márcia perdeu a calcinha e um maço de Derby no banheiro do Ravena, 2024

tela, costura y objetos sobre lienzo

fabric, sewing and objects on canvas

40 x 40 cm

15.7 x 15.7 in

RANDOLPHO LAMONIER



**O FMI será pago com nossa fauna silvestre,
festas de sexo e sucatas eletrônicas, 2024**

tela, costura y objetos sobre lienzo

fabric, sewing and objects on canvas

40 x 40 cm

15.7 x 15.7 in

RANDOLPHO LAMONIER



Flight of a toucan over the Tijuca Forest, 2026

tela, costura y objetos sobre lienzo

fabric, sewing and objects on canvas

30 x 30 cm

11.8 x 11.8 in



LAURA CÓDEGA



Un río sin ribera, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

147 x 371 cm

57.9 x 146.1 in



LAURA CÓDEGA



Pantriste, 2025

pulpa y cáscara de banana sobre lienzo crudo

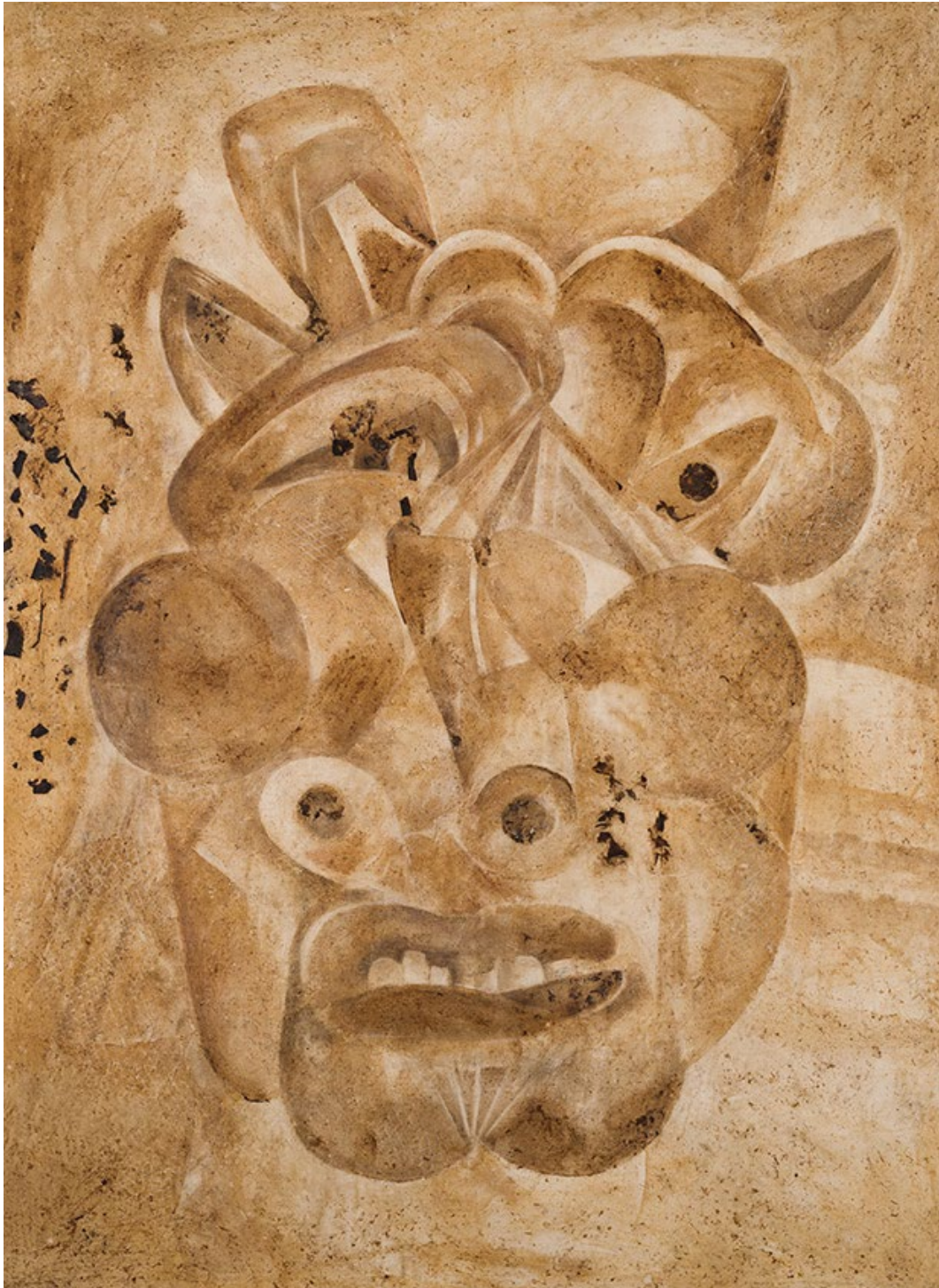
banana pulp and peel on raw canvas

149 x 93 cm

58.7 x 36.6 in



LAURA CÓDEGA



Minotauro, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

141 x 103 cm

55.5 x 40.6 in



LAURA CÓDEGA



El árbol de la ciencia, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

151 x 91 cm

59.4 x 35.8 in



LAURA CÓDEGA



Chiquita, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

151 x 95 cm

59.4 x 37.4 in



LAURA CÓDEGA



Chiquita Banana, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

91 x 71 cm

35.8 x 28.0 in



LAURA CÓDEGA



La Yunai, 2025

pulpa y cáscara de banana sobre lienzo crudo

banana pulp and peel on raw canvas

70 x 89 cm

27.6 x 35.0 in



LAURA CÓDEGA



Guáa, 2014

jugo de limón revelado sobre papel

lemon juice revealed on paper

35 x 50 cm

13.8 x 19.7 in

LAURA CÓDEGA



Sapos, 2014

jugo de limón revelado sobre papel

lemon juice revealed on paper

35 x 50 cm

13.8 x 19.7 in

LAURA CÓDEGA



Japeusa, 2014

jugo de limón revelado sobre papel

lemon juice revealed on paper

35 x 50 cm

13.8 x 19.7 in

LAURA CÓDEGA



La Yunai Picnic Map, 2025

grabado y policromía sobre cuero

engraving and polychromy on leather

111 x 88 cm

43.7 x 34.6 in

LAURA CÓDEGA



Capital Calypso, 2026

grabado y policromado

engraved and polychromed

154 x 95 cm

60.6 x 37.4 in

LAURA CÓDEGA

Campana, Buenos Aires, 1977

Vive y trabaja en Campana, Buenos Aires

La obra de Laura Códega revive sucesos de la historia social mediante una visualidad vibrante que desafía las formas hegemónicas de representación. Su práctica, atravesada por el arte, el cine y el periodismo, construye alegorías ficticias que interrogan lo hispanoamericano desde una perspectiva no ilustrada, poniendo en escena relatos olvidados, personajes marginales y comportamientos persistentes en el tiempo.

Exposiciones individuales recientes: “Un perfume de amor, sangre y nervios”, curadora Carla Barbero, Centro Cultural Recoleta, Argentina (2025); “PANDURO”, con el colectivo Tótem Tabú, Galería Komuna, Buenos Aires (2025); “El Espejo”, curada por Guadalupe Chiotarrab y Juan Laxagueborde, Galería Mite, Buenos Aires (2023); “Chistes Patrios”, Galería Mite, Buenos Aires (2020); “América negra y bruta”, Galería Mite, Buenos Aires (2018); “Pirata”, Galería Mite, Buenos Aires (2016); entre otras.

Proyectos comisionados recientes incluyen: “BURRO”, con el colectivo Tótem Tabú, para el ciclo ‘El borde de sí mismo’, curada por Alejandro Tantanian y Javier Villa, Museo de Arte Moderno de Buenos Aires (2023); “La gran Bruja”, con el colectivo Tótem Tabú, Semana del Arte, Jardín Botánico, Buenos Aires (2022); “Mal Rollo”, con el colectivo Tótem Tabú, para el congreso ‘Estados de ánimo del surrealismo’, curada por Santiago Villanueva, MALBA, Buenos Aires (2021); y “L’Arte e la Vanita”, curada por Santiago Villanueva, Museo Nacional de Bellas Artes, Buenos Aires (2015).

Exposiciones colectivas recientes incluyen: “Moderno y MetaModerno”, curada por Victoria Noorthoorn y Francisco Lemus, Museo de Arte Moderno de Buenos Aires (2024); “Máquinas nómadas”, curada por Georgina Ricci y Leandro Comba, MACRO, Rosario (2024); “Luz y Fuerza”, curada por Lara Marmor, MALBA, Buenos Aires (2023); “Una historia de la imaginación en la Argentina”, curada por Javier Villa, Museo de Arte Moderno de Buenos Aires (2019); “Piras, Historias de brujas” (BIENALSUR), curada por Florencia Batitti, Parque de la Memoria, Buenos Aires (2019); “Premio Braque”, Muntref Centro de Arte Contemporáneo, Buenos Aires (2017); y “Excéntricos y superilustrados”, curada por Sofia Dourron, Javier Villa y Laura Hakel, Museo de Arte Moderno de Buenos Aires (2016); entre otras.

LAURA CÓDEGA

Campana, Buenos Aires, 1977

Lives and works in Campana, Buenos Aires

Laura Códega’s work revives episodes of social history through a vibrant visuality that challenges hegemonic forms of representation. Her practice—informed by art, film, and journalism—constructs fictional allegories that interrogate the Hispanic-American context from a non-canonical perspective, staging forgotten narratives, marginalized characters, and behaviors that persist through time.

Recent solo exhibitions: “Un perfume de amor, sangre y nervios”, curated by Carla Barbero, Centro Cultural Recoleta, Argentina (2025); “PANDURO”, with the collective Tótem Tabú, Galería Komuna, Buenos Aires (2025); “El Espejo”, curated by Guadalupe Chiotarrab and Juan Laxagueborde, Galería Mite, Buenos Aires (2023); “TECNO”, with the collective Tótem Tabú, Galería Komuna, Buenos Aires (2023); “Chistes Patrios”, Galería Mite, Buenos Aires (2020); “América negra y bruta”, Galería Mite, Buenos Aires (2018); “Pirata”, Galería Mite, Buenos Aires (2016); among others.

Recent commissioned projects include: “BURRO”, with the collective Tótem Tabú, for the cycle ‘El borde de sí mismo’, curated by Alejandro Tantanian and Javier Villa, Museo de Arte Moderno de Buenos Aires (2023); “La gran Bruja”, with the collective Tótem Tabú, Semana del Arte, Jardín Botánico, Buenos Aires (2022); “Mal Rollo”, with the collective Tótem Tabú, for the congress ‘Estados de ánimo del surrealismo’, curated by Santiago Villanueva, MALBA, Buenos Aires (2021); and “L’Arte e la Vanita”, curated by Santiago Villanueva, Museo Nacional de Bellas Artes, Buenos Aires (2015).

Recent group exhibitions include: “Moderno y MetaModerno”, curated by Victoria Noorthoorn and Francisco Lemus, Museo de Arte Moderno de Buenos Aires (2024); “Máquinas nómadas”, curated by Georgina Ricci and Leandro Comba, MACRO, Rosario (2024); “Luz y Fuerza”, curated by Lara Marmor, MALBA, Buenos Aires (2023); “Una historia de la imaginación en la Argentina”, curated by Javier Villa, Museo de Arte Moderno de Buenos Aires (2019); “Piras, Historias de brujas” (BIENALSUR), curated by Florencia Batitti, Parque de la Memoria, Buenos Aires (2019); “Premio Braque”, Muntref Centro de Arte Contemporáneo, Buenos Aires (2017); and “Excéntricos y superilustrados”, curated by Sofia Dourron, Javier Villa and Laura Hakel, Museo de Arte Moderno de Buenos Aires (2016); among others.

RANDOLPHO LAMONIER

Contagem, MG, Brazil, 1988

Vive y trabaja en São Paulo, SP, Brazil

Sus obras navegan a través de diferentes medios (arte textil, pintura, video e instalación) y exploran, más allá de la diversidad formal, las intersecciones entre imágenes de la cultura vernácula y procesos experimentales. En su investigación, la palabra y la imagen están siempre en diálogo y a menudo abordan la micro y la macropolítica, crónicas, diarios y múltiples intersecciones entre la memoria y la ficción.

Exposiciones individuales recientes: “Carnaval Crypto”, texto de Bernardo José de Souza, Portas Vilaseca Galeria, Río de Janeiro (2025); ‘Making out on the battlefield’, Residencia Artística Hestia, Belgrado, Serbia (2024); “My kind of dirty”, Fort Gansevoort Gallery, Nueva York, EE. UU. (2021); entre otras. Proyectos comisionados recientes incluyen: “14ª Bienal del Mercosur”, curada por Raphael Fonseca, Casa de Cultura Mário Quintana (2025); “Arte subdesarrollado” (Underdeveloped Art), curada por Moacir dos Anjos, Centro Cultural Banco do Brasil – CCBB, São Paulo, Belo Horizonte, Río de Janeiro y Brasilia (2024-2025); “60º Salón de Octubre – Estética(s) del encuentro” (Aesthetic(s) of Encounter(s)), curada por Matthieu Lelièvre, Belgrado, Serbia (2024).

Exposiciones colectivas recientes incluyen: “Arte Subdesenvolvida”, curada por Moacir dos Anjos, Centro Cultural Banco do Brasil – CCBB, São Paulo, Belo Horizonte y Río de Janeiro, Brasil (2024-2025); “Histórias LGBTQIA+”, curada por Adriano Pedrosa y Julia Bryan-Wilson, en colaboración con André Mesquita, Leandro Muniz y Teo Teotonio, MASP – Museu de Arte de São Paulo, São Paulo, SP, Brasil (2024); “60º Salón de Octubre – Estética(s) del encuentro”, curada por Matthieu Lelièvre, Belgrado, Serbia (2024); “Spin a Yarn”, curada por Estrellita Brodsky, Guild Hall, East Hampton, NY, EE. UU.; “Who tells a tale adds a tail”, curada por Raphael Fonseca, Denver Art Museum, Denver, EE. UU. (2022); “Histórias Brasileiras” – sección “Retomadas”, curada por Clarissa Diniz y Sandra Benites, MASP – Museu de Arte de São Paulo, São Paulo, SP, Brasil (2022); “15ª Bienal de Lyon: Jeune Création Internationale”, Institut d’Art Contemporain, Villeurbanne, Francia (2019); entre otras.

RANDOLPHO LAMONIER

Contagem, MG, Brazil, 1988

Lives and works in São Paulo, SP, Brazil

His works navigate through different media (textile art, painting, video, and installation) and explore, beyond formal diversity, the intersections between images from vernacular culture and experimental processes. In his research, word and image are always in dialogue and often address micro and macro politics, chronicles, diaries, and multiple intersections between memory and fiction.

Recent solo exhibitions: “Carnaval Crypto”, text by Bernardo José de Souza, Portas Vilaseca Galeria, Rio de Janeiro (2025); ‘Making out on the battlefield’, Hestia Art Residency, Belgrade Serbia (2024); “My kind of dirty”, Fort Gansevoort Gallery, New York, USA (2021); among others Recent commissioned projects include: “14th Mercosul Biennial”, curated by Raphael Fonseca, Casa de Cultura Mário Quintana (2025); “Underdeveloped Art”, curated by Moacir dos Anjos, Centro Cultural Banco do Brasil – CCBB, São Paulo, Belo Horizonte, Rio de Janeiro and Brasília (2024-2025); “60th October Salon – Aesthetic(s) of Encounter(s)”, curated by Matthieu Lelièvre, Belgrade, Serbia (2024).

Recent group exhibitions include: “Arte Subdesenvolvida” curated by Moacir dos Anjos, Centro Cultural Banco do Brasil – CCBB, São Paulo, Belo Horizonte, and Rio de Janeiro, Brazil (2024-2025); “Histórias LGBTQIA+”, curated by Adriano Pedrosa and Julia Bryan-Wilson, in collaboration with André Mesquita, Leandro Muniz and Teo Teotonio, MASP – Museu de Arte de São Paulo, São Paulo, SP, Brazil (2024); “60th October Salon – Aesthetic(s) of Encounter(s)”, curated by Matthieu Lelièvre, Belgrade, Serbia (2024); “Spin a Yarn”, curated by Estrellita Brodsky, Guild Hall, East Hampton, NY, USA; “Who tells a tale adds a tail,” curated by Raphael Fonseca, Denver Art Museum, Denver, USA (2022); “Histórias Brasileiras” – “Retomadas” section, curated by Clarissa Diniz and Sandra Benites, MASP – Museu de Arte de São Paulo, São Paulo, SP, Brazil (2022); “15th Lyon Biennale: Jeune Création Internationale,” Institut d’Art Contemporain, Villeurbanne, France (2019); among others.



PORTASVILASECA



Portas Vilaseca was founded in 2010 in Rio de Janeiro, Brazil, as a space dedicated to experimentation in contemporary art, closely aligned with the emerging art scene. Since then, it has established itself as a platform that fosters dialogue between influential voices and rising artists from Latin America and beyond.

Over its 15-year trajectory, many of the gallery's represented artists have gained international recognition, participating in major biennials such as the Venice Biennale, the São Paulo Biennial, and the Mercosul Biennial, as well as taking part in major art fairs across Latin America, the United States, and Europe.

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PASTO



PASTO is a gallery dedicated to Latin American contemporary art, committed to developing sustainable frameworks for artistic integration and to fostering long-term career trajectories for artists, while strengthening local networks and engaging with global circuits.

Based in Buenos Aires, the program includes five annual exhibitions, curatorial and research projects, participation in national and international art fairs, and collaborations with public and private collections and institutions.

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