



Fernanda GOMES

## **Introduction**

Fernanda Gomes was born in 1960 in Rio de Janeiro where she lives and works.

In the words of the artist herself, «Painting, sculpture, architecture. Tradition of ruptures. Thought is plastic. Reflexion dimensions, with multiple meanings. So many questions at the core of this investigation, light!, colour: white. Line, plane, volume, space. Simple. Activate the senses. Detachments, displacements, also in imagination. Painting and sculpture articulate a total space, and autonomy. Perspectives revealed in the movement by the beholder. Include the world's landscape. Play freely with things, because they are, after all, things. Leave behind the verb, with rigour and emotion».

Fernanda Gomes, had a lot of personal exhibition Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil, 2011, OPA, Oficina para Proyectos de Arte A.C., Guadalajara, Mexico and she has a solo exhibition at Pavilhão Branco - Museu da Cidade, Lisbon, Portugal. Her work was also included in several biennial (Venice, Istanbul, São Paulo and Sidney) and is present in the collection of Tate Modern, Miami Art Museum, Fundación/Colección Jumex, Vancouver Art Gallery, Centre Georges Pompidou, Centre National des Arts Plastiques and Museu Serralves where she created a permanent sculpture in the museum's park. She also appears in the collections of Museu da Pampulha and Museu de Arte Moderna do Rio de Janeiro. Her work was also included in these exhibitions: *Champ d'expériences*, Centre d'art de Vassivière, Vassivière en Limousin, *Les Prairies*, Biennale de Rennes, Rennes and *The Imminence of Poetics*, 30th São Paulo Bienal, São Paulo, Brazil. Her work was also included in 2013 in 13th Istanbul Biennial and she had a solo exhibition at Centre d'art de Vassivière in Vassivière en Limousin in France.

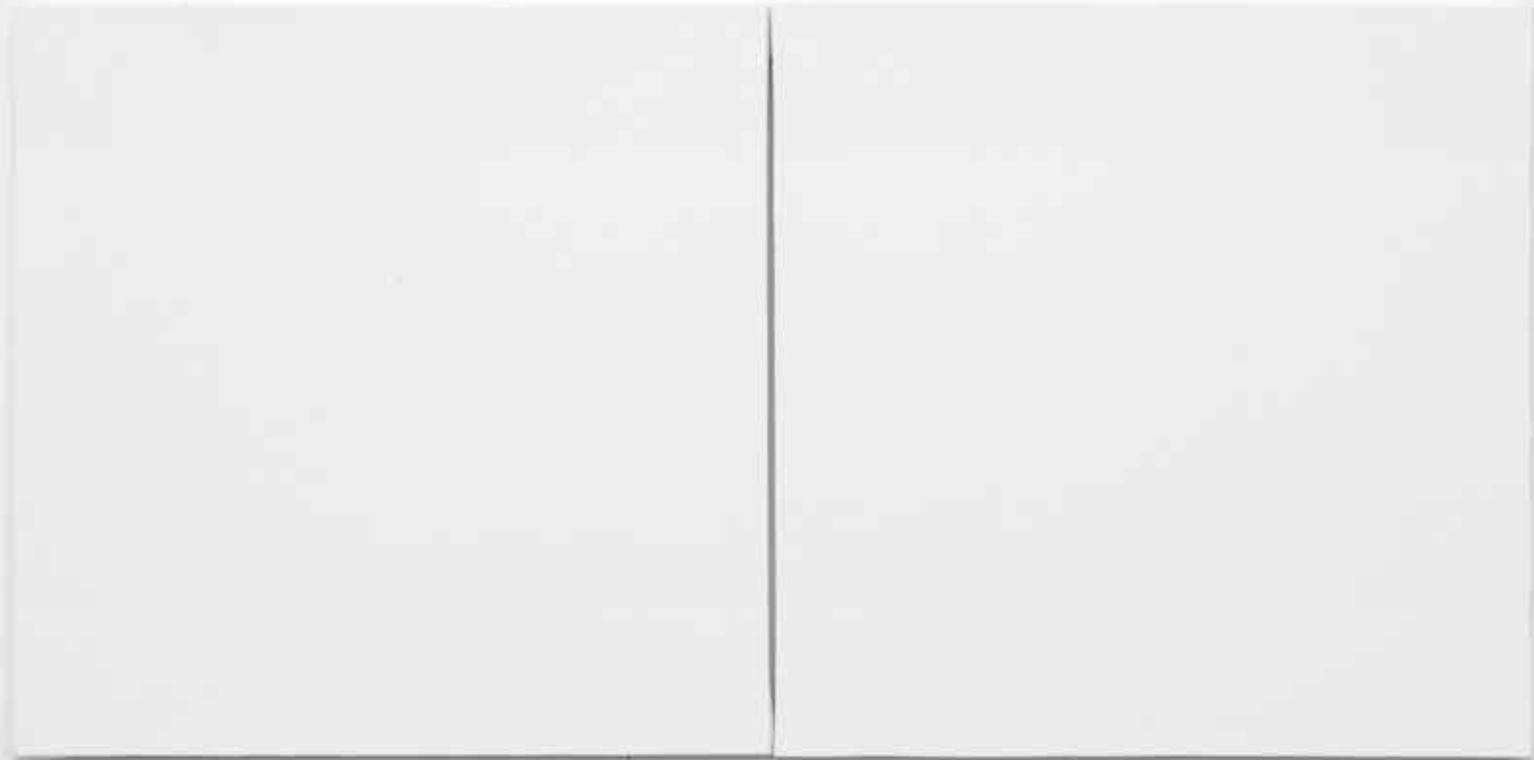


*Sans titre / Untitled*, 2015

Bois, toile et agrafes / Wood, canvas and staples

30 x 3 x 2 cm

Photo: Aurélien Mole



*Sans titre / Untitled*, 2015 -- Toiles et peinture / Canvas and painting -- 30 x 60,2 x 2 cm -- Photo: Aurélien Mole

*Sans titre / Untitled*, 2015

Bois, peinture et clou / Wood, painting and nail

10 x 10 x 3 cm

Photo: Aurélien Mole





*Sans titre / Untitled*, 2015 -- Acrylique sur toile de lin / Acrylic on linen -- 30 x 30 x 3 cm -- Photo: Aurélien Mole



*Sans titre / Untitled*, 2014  
Papier à cigarette et ficelle / Cigarette paper and thread  
23 x 9 cm



*Sans titre / Untitled*, 2014 -- Métal peint et papier / Painted iron and paper -- 80 x 60 x 55cm



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



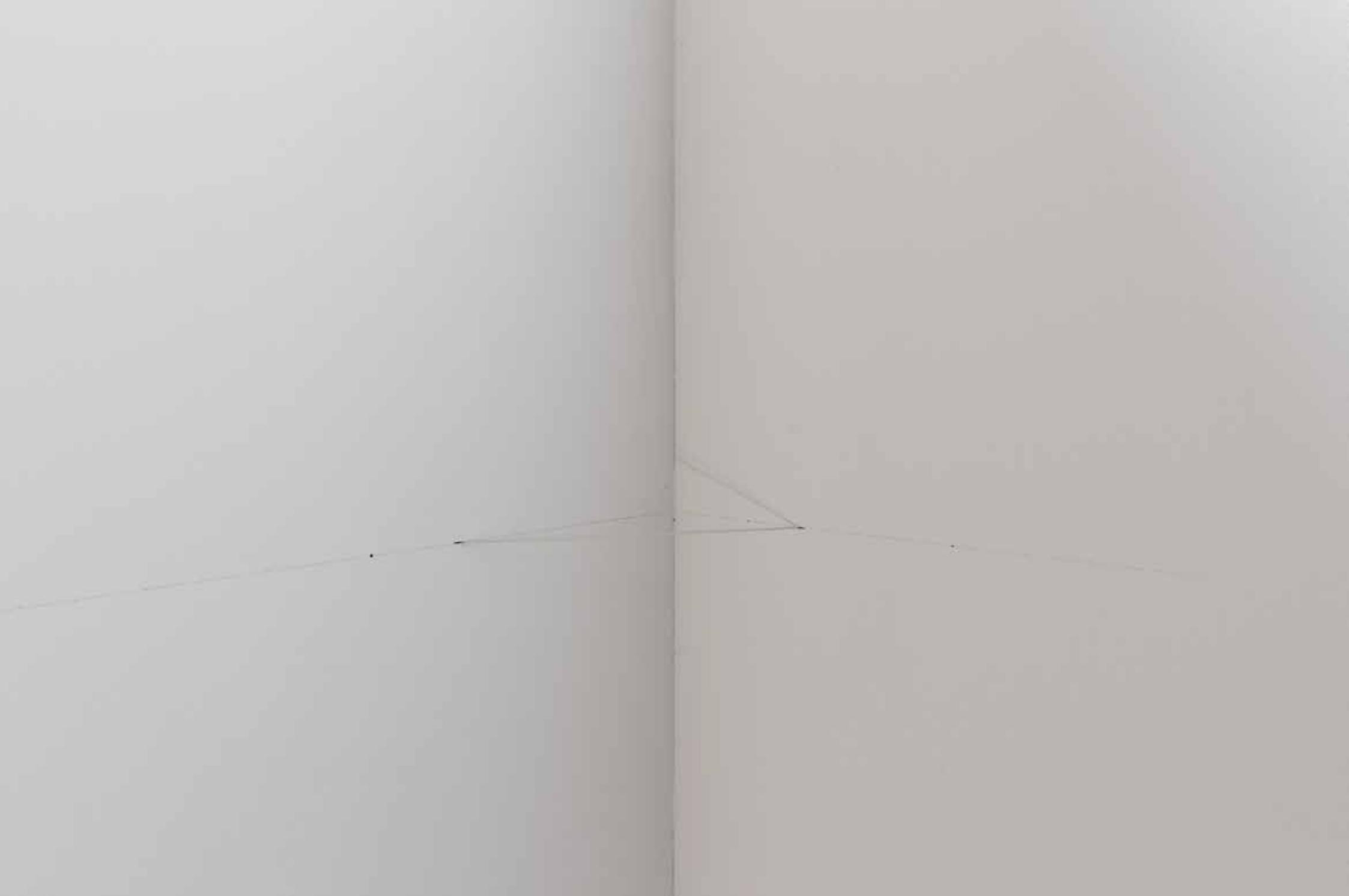
Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



*Fernanda Gomes* 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Centre International d'Art et du Paysage, Vassivière, France -- photo: Aurélien Mole



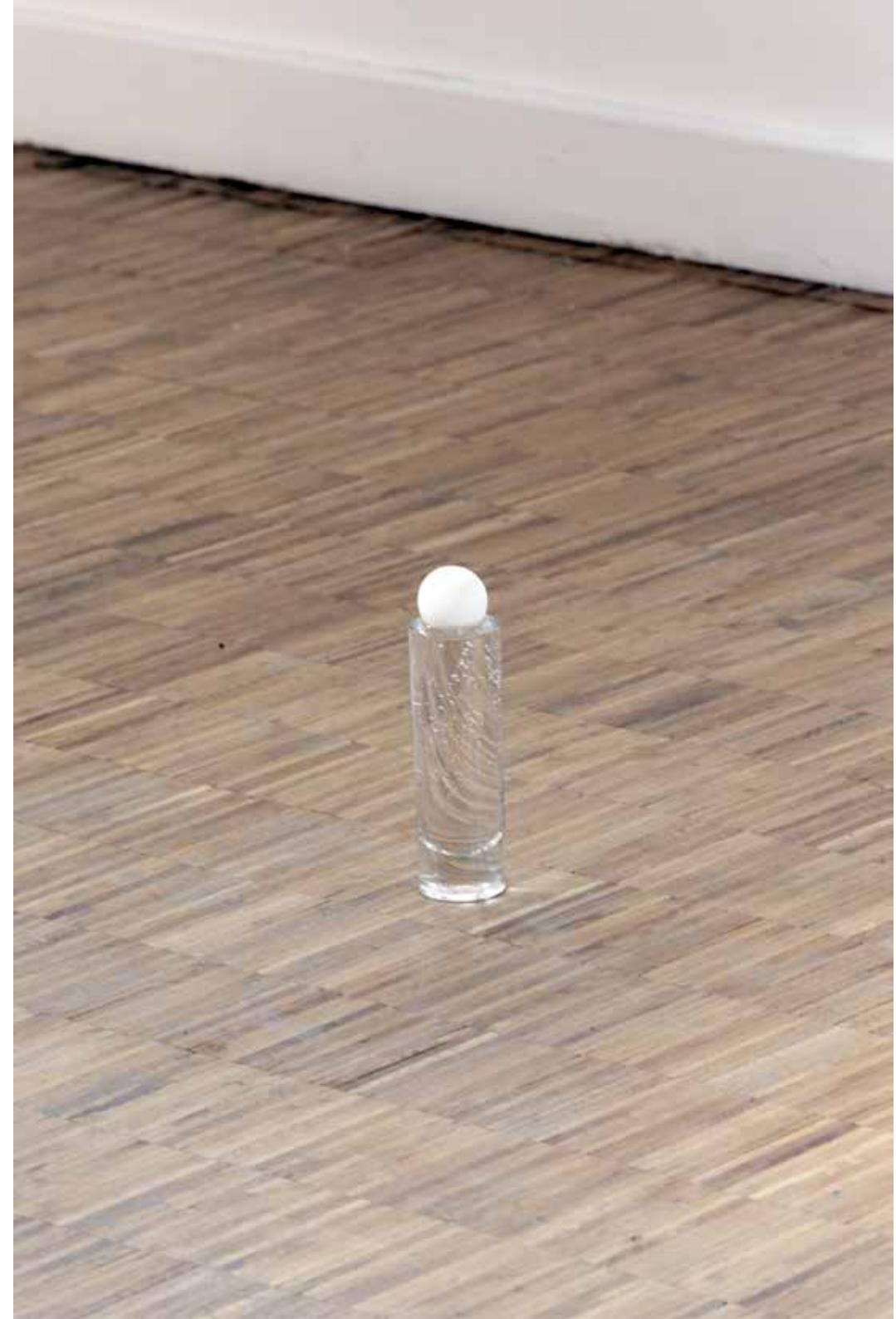
*Sans titre / Untitled*, 2013  
Fil métallique / Wire  
25 x 13 x 20 cm  
Photo: Aurélien Mole

*Sans titre / Untitled*, 2013

Verre, eau et balle de ping pong / Glass, water and pingpong ball

18, 5 x 5 x 5 cm

Photo: Aurélien Mole





*Sans titre / Untitled*, 2013 -- Bois et pléxiglass / Wood and plexiglass -- 10 x 35 x 100 cm -- Photo: Aurélien Mole



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- 13ème Biennale d'Istanbul / The 13th Istanbul Biennial, Istanbul, Turkey -- photo: Servet Dibler



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- 13ème Biennale d'Istanbul / The 13th Istanbul Biennial, Istanbul, Turkey -- photo: Servet Dibler



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- 13ème Biennale d'Istanbul / The 13th Istanbul Biennial, Istanbul, Turkey -- photo: Servet Dibler



Fernanda Gomes 2013 -- vues d'exposition / exhibition view -- 13ème Biennale d'Istanbul / The 13th Istanbul Biennial, Istanbul, Turkey -- photo: Servet Dibler



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2013 -- vues d'exposition / [exhibition view](#) -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



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Fernanda Gomes 2013 -- vue d'exposition / [exhibition view](#) -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2013 -- vue d'exposition / exhibition view -- Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil -- photo: Pat Kilgore



*Sans titre / Untitled*, 2012

Clou, ficelle et sac plastique / Nail, thread and plastic bag

104 x 25 x 12 cm

Photo: Pat Kilgore

*Sans titre / Untitled*, 2012

Bois, clou et ficelle / Wood, nail and thread

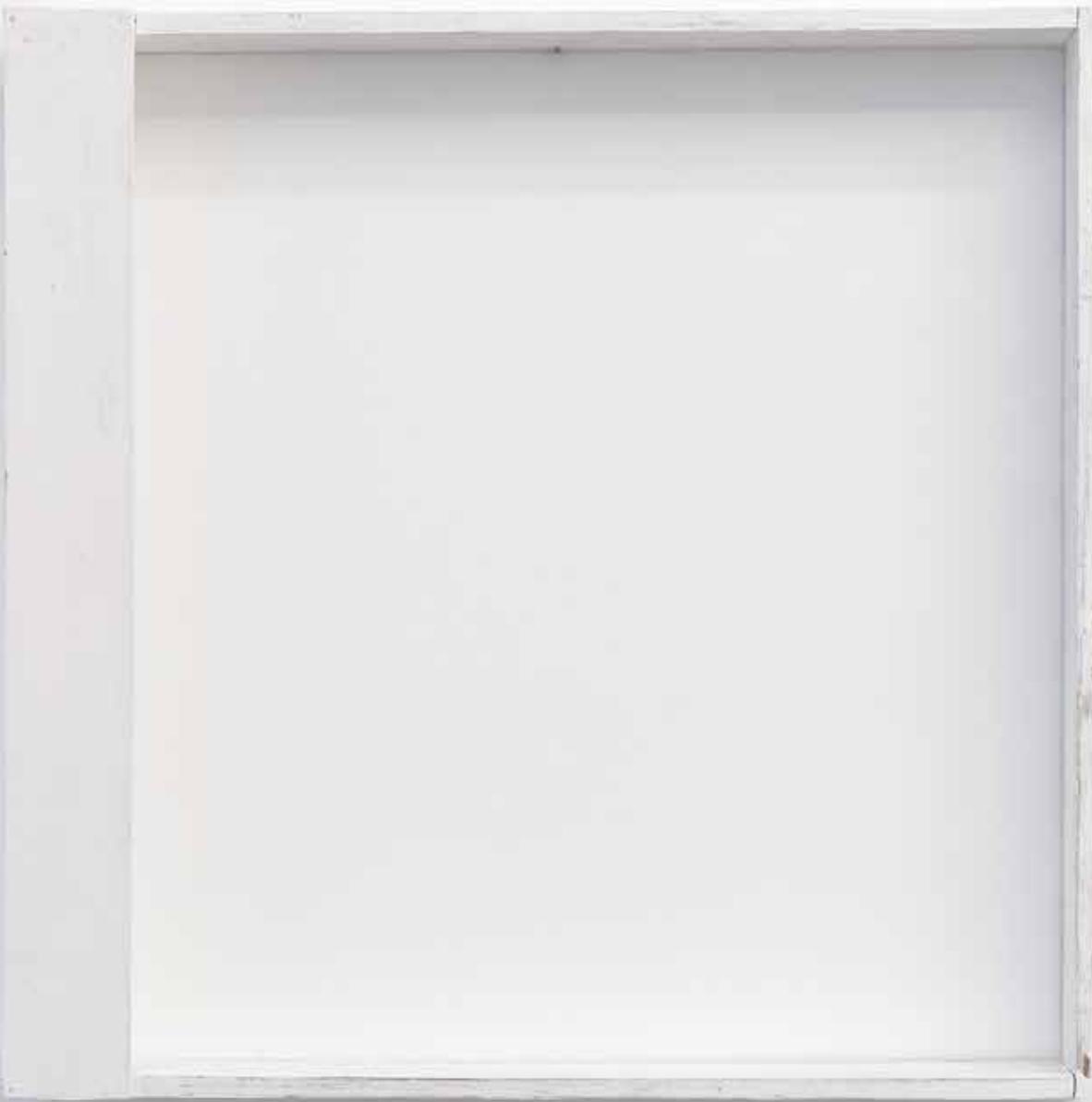
73 x 20 x 5 cm

Photo: Pat Kilgore





*Sans titre / Untitled*, 2012 -- Bois et peinture / Wood and paint -- 10,5 x 10,2 x 10,2 cm -- Collection privée / Private collection, Paris, France -- Photo: Aurélien Mole



*Sans titre / Untitled*, 2012 -- Bois et peinture / Wood and paint -- 50 x 50 x 7 cm -- Photo: Aurélien Mole



*Sans titre / Untitled*, 2012  
Bois et peinture / Wood and painting  
6,6 x 3,3 x 3,2 cm  
Photo: Aurélien Mole  
Collection privée / Private collection, Paris, France



*Sans titre / Untitled*, 2011

Bois, clou, agrafes et peinture / Wood, nail, staples and painting

24 x 17 x 10 cm

Collection privée / Private collection, Buenos Aires, Argentina

Photo: Isabelle Giovacchini

## Complex minimal orders

FERNANDO COCCHIARALE

Fernanda Gomes does not produce artworks in the normal sense (that is, singular objects, meant only to be looked at or for sale on the market). Her process of poetic invention decisively begins based on the occupation of the spaces where the work will be shown - even though many of the elements used in these occupations (objects, fragments of everyday objects, scraps and leftovers commonly considered as trash) have been previously collected, purchased and kept for possible uses. The artist also uses objects and elements she finds in the exhibition spaces themselves, in their environment, or specifically produced for the occasion.

Each of Fernanda's shows therefore involves a process of on-site editing/assembly of works in unique spatial configurations. Unrepeatable, these configurations will never again be seen after they are disassembled, when elements (*artworks*) that are part of them will begin to exist independently from the context in which they were temporarily inscribed.

This method of dialoguing with the space is different, however, from the socalled site-specific work. The organization of the artist's work is not based on explicit architectural or institutional characteristics of the exhibition spaces, but rather stems from an order that arises during their set-up based on the artist's intuition and experience.

There is nevertheless a notable affinity between the pattern by which Fernanda selects and collects her materials and that used by artists of the Italian arte povera movement (1967/1972). That trend, which arose around critic Germano Celant, questioned the technological rationalism present in North American minimalism. Aimed at overcoming the art/life dichotomy (as was a considerable part of the contemporary production of the 1960s), the Italian dissidents chose non-artistic materials (newspapers, wood, metal, rags, stones, soil, etc.) and rapidly decomposing organic materials, also used in Brazil by Artur Barrio, from 1969 onward.

These affinities allow us to inscribe some questions of Fernanda Gomes's work in a specific historical constellation. But it is an open genealogy - since its common repertoires differ from those of the artistic trends centered on the proposal of new formal *languages* - in which we can also situate other references, such as Hélio Oiticica's *delírio ambulatorio* [wandering delirium] (which delineates a system of collection similar to that practiced by Fernanda).

Even though the artist can be ascribed to an artistic lineage, due to the way she blends production methods, materials and independent systems in the setup of the artworks her production defies being pigeonholed.

By way of the heterocite spatial configuration of objects, fragments and materials, Fernanda creates a minimal syntax whose meaning is not immediately apparent to the anxious gaze. Her work, spanning from the gathering phase up to the set-up of the artworks in the exhibition space, is organized in a way analogous to other repertoires dear to the system of Western art, reconfigured throughout the 20th century: creation/production (artist); exhibition/observation (institutions/public); and circulation (market/collectors).

Fernanda's exhibitions require physical and emotional preparation (proper eating, rest, concentration and eagerness) in order to achieve the tense balance of creative imminence necessary for the free flow of her perceptions, sensations and questions (and the overcoming of eventual blockages). For this reason she never knows for sure what she is finally going to show - which does not mean, however, that the foundations of her work are fragile or scattered.

On the contrary, they are deeply couched - that is, systematized by the artist (based on self-reflection on her artistic career) - in processes and methods that guide her *occupations*. Only solid foundations can support processes in which specific and successful- but never preplanned - final results deliberately harbor the poetic potential of the unexpected, the unforeseen and the random.

From this point of view, the complex minimal order that emanates from the artist's *spatial-semantic occupations* manifests the soundness of the poetic foundations that permanently sustain them - an order that could not arise from experimentally disconnected, nonsystematic improvisations.

Certainly, there are rigorous productive principles that rule this order, which precedes Fernanda's method of on-site production: the materials that the artist makes, gathers and edits are selected in accordance with certain criteria. They are never decorative objects (of an iconic nature such as knickknacks and other ornaments) and should, above all, be either white (of various tones, whether flat or three-dimensional, entirely or partially painted, clean or dirty, smooth or with stains, etc.) or else the color of the materials from which they are made (types of wood, ropes, plastics, etc.).

Picture frames and wooden strips or fragments, either unpainted or painted white, pieces of furniture, cast-off utensils, pieces of glass, plastic bags and strings silently coexist either by accumulation or rarefaction, thanks to the chromatic restriction of their selection and a restricted spectrum of tones of white and natural, unpainted hues - unlike the normal practice of painting, which is based on primary

colors and their complementary derivations.

As in Fernanda's other works, the setting up of these elements in the galleries of the Casa de Cultura Laura Alvim instates primarily a syntax. A system composed of formalized systems, whose visual articulation refers, by analogy, to the vocabularies essential to drawing, painting and sculpture, whether separately or in combination. Point, line, plane, space, materials, tonal areas, transparency, translucence, opacity, solidity, malleability, accumulations and volumes (belonging to the modern repertoires of these conventional art media) are woven here under a sensible geometric ordering.

Between the lines of these formalized syntaxes - which constitute the sensorial apparatus of the artist's occupations - one can catch sight of a semantics that expands the meaning of the work beyond the self-reference attributed to the modernist formal systems.

Upon entering the gallery one finds a table and various materials arranged like the tools (poiesis) of a workshop (or studio), suggesting parts of a productive process still underway. In another room this situation unfolds. Here, there is a reference to systems of setting up artworks, point of connection between art and the public - two display arranged during the occupation, featuring elements of the work process, which serve simultaneously as showcases for drawings on paper and small-scale objects. It is possible to notice similar objects grouped as collections formed by uncertain links and principles, in an inventory whose meaning is incorporated to the overall meaning of the works.

In this exhibition, Fernanda Gomes extends her work into both the gallery's urban surroundings as well as the landscape of Ipanema Beach, stretching out the Cagarras Island visible on the horizon through the large window of the main room.

The subtle minimal order of the interventions blurs the borders of the works with realities randomly cast off in the exhibition space. among various systems and their gaps, between order and impermanence, there pervades a hidden measure which at each show reconstructs the poetic space common to Fernanda Gomes's oeuvre.



*The Imminence of Poetics* 2012 -- vue d'exposition / [exhibition view](#) -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilgore



*The Imminence of Poetics* 2012 -- vue d'exposition / [exhibition view](#) -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilgore



*The Imminence of Poetics* 2012 -- vue d'exposition / exhibition view -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilgore



*The Imminence of Poetics* 2012 -- vues d'exposition / exhibition view -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilgore



*The Imminence of Poetics* 2012 -- vue d'exposition / [exhibition view](#) -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilkore



*The Imminence of Poetics* 2012 -- vue d'exposition / [exhibition view](#) -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilkore



*The Imminence of Poetics* 2012 -- vue d'exposition / [exhibition view](#) -- Bienal de São Paulo, São Paulo, Brazil -- photo: Pat Kilkore



*Les Prairies* 2012 -- vue d'exposition / [exhibition view](#) -- Biennale de Rennes, Rennes, France -- photo: Aurélien Mole



*Les Prairies* 2012 -- vues d'exposition / [exhibition view](#) -- Biennale de Rennes, Rennes, France -- photo: Aurélien Mole



*Les Prairies* 2012 -- vues d'exposition / exhibition view -- Biennale de Rennes, Rennes, France -- photo: Aurélien Mole



*Sans titre / Untitled*, 2012  
Béton et métal / Concret and metal  
27,6 x 11 x 11 cm  
Pinault Collection, Paris, France  
Photo: Magali Joannon



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



Fernanda Gomes 2012 -- vue d'exposition / [exhibition view](#) -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- Pavilhão Branco - Museu da Cidade, Lisboa, Portugal



*Fernanda Gomes* 2012 -- vue d'exposition / exhibition view -- galerie Emmanuel Hervé, Paris, France -- photo: Aurélien Mole



Fernanda Gomes 2012 -- vue d'exposition / exhibition view -- galerie Emmanuel Hervé, Paris, France -- photo: Aurélien Mole



*Fernanda Gomes* 2012 -- vue d'exposition / exhibition view -- galerie Emmanuel Hervé, Paris, France -- photo: Aurélien Mole



*Fernanda Gomes* 2012 -- vue d'exposition / exhibition view -- galerie Emmanuel Hervé, Paris, France -- photo: Aurélien Mole



*Sans titre / Untitled*, 2012  
Toile, bois et peinture / Canvas, wood and painting  
120,5 x 90 x 6 cm  
Collection privée / Private collection, Paris, France  
Photo: Aurélien Mole

*Sans titre / Untitled*, 2012

Acrylique sur toile / Acrylic on canvas

60 x 60 x 3 cm

Collection privée / Private collection, Coimbra, Portugal

Photo: Aurélien Mole





*Sans titre / Untitled*, 2012 -- Bois, ficelle et peinture / Wood, thread and painting -- 105 x 125 x 25 cm -- Collection Centre Georges Pompidou, Paris, France -- Photo: Aurélien Mole



*Sans titre / Untitled*, 2012 -- Bois et peinture / Wood and paint -- 50 x 85 x 5 cm -- Collection privée / Private collection, New York, USA -- Photo: Aurélien Mole



*Fernanda Gomes* 2011 -- vue d'exposition / exhibition view -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilgore



*Fernanda Gomes* 2011 -- vue d'exposition / exhibition [view](#) -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilkogre



Fernanda Gomes 2011 -- vue d'exposition / exhibition view -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2011 -- vue d'exposition / exhibition view -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilgore



Fernanda Gomes 2011 -- vue d'exposition / exhibition view -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilgore

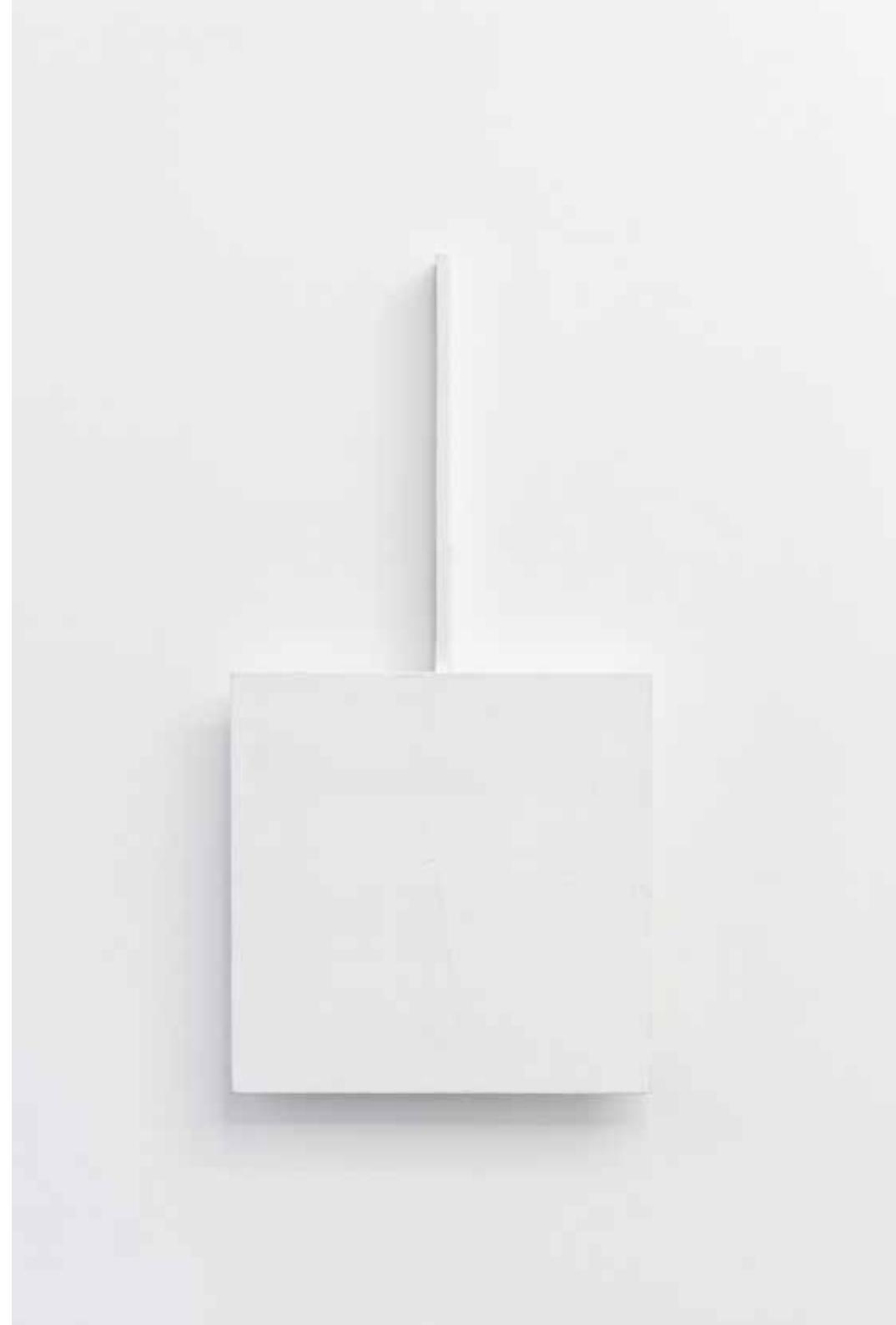


Fernanda Gomes 2011 -- vue d'exposition / exhibition view -- Museu de Arte Moderna, Rio de Janeiro, Brazil -- photo: Pat Kilkore



*Sans titre / Untitled*, 2011  
Bois et peinture / Wood and painting  
40,5 x 20,8 x 15,2 cm  
Pinault Collection, Paris, France  
Photo: Aurélien Mole

*Sans titre / Untitled*, 2011  
Bois et peinture / Wood and painting  
60,1 x 30 x 4 cm  
Photo: Aurélien Mole



*Sans titre / Untitled*, 2010

Bois, peinture et une pierre / Wood, painting and a stone

30,2 x 30,2 x 3 cm

Pinault Collection, Paris, France

Photo: Aurélien Mole



## Fernanda GOMES

Born 1960 in Rio de Janeiro, Brazil  
Lives and works in Rio de Janeiro, Brazil

### Solo exhibitions

- 2014 — Galeria Luisa Strina, São Paulo, Brazil
- 2013 — Centre international de l'art et du paysage, Vassivière, France
- 2013 — Alison Jacques Gallery, London, UK
- 2012 — Casa de cultura Laura Alvim, Rio de Janeiro, Brazil
- 2012 — Galerie Emmanuel Hervé, Paris, France
- 2012 — Museu da Cidade, Lisboa, Portugal
- 2011 — Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil
- 2011 — Galeria Luisa Strina, São Paulo, Brazil
- 2011 — OPA, Oficina para Proyectos de Arte A.C., Guadalajara, Mexico
- 2011 — Fernanda Gomes to the Monográficas serie, Centro Cultural São Paulo, São Paulo, Brazil
- 2010 — Galeria Artur Fidalgo, Rio de Janeiro, Brazil
- 2009 — Galeria Graça Brandão, Lisboa, Portugal
- 2009 — 401 Contemporary, Berlin, Germany
- 2008 — Galerie Grita Insam, Wien, Austria
- 2008 — Galeria Luisa Strina, São Paulo, Brazil
- 2008 — Matadero Madrid, Madrid, Spain
- 2006 — Museu de Arte Contemporânea de Serralves, Porto, Portugal
- 2006 — Baumgartner Gallery, New York, USA
- 2005 — Museo Patio Herrerriano, Valladolid, Spain
- 2005 — Galeria Luisa Strina, São Paulo, Brazil
- 2004 — Museu de Arte da Pampulha, Belo Horizonte, Brazil
- 2004 — Centro Universitário Maria Antonia, Universidade de São Paulo, Brazil
- 2002 — Galeria Luisa Strina, São Paulo, Brazil
- 2002 — Artur Fidalgo Escritorio de Arte, Rio de Janeiro, Brazil
- 2002 — Adam Art Gallery, Wellington, New Zeland
- 2001 — Baumgartner Gallery, New York, USA
- 2001 — Espaço Agora / Capacete, Rio de Janeiro, Brazil
- 2001 — Project Room, Art Miami, USA
- 1999 — Baumgartner Gallery, New York, USA
- 1998 — Galeria Luisa Strina, São Paulo, Brazil
- 1997 — Chisenhale Gallery, London, UK
- 1997 — Galleri Ping Pong, Malmö, Sweden
- 1994 — Galeria Luisa Strina, São Paulo, Brazil
- 1993 — Galeria do Instituto Brasil - Estados Unidos, Rio de Janeiro, Brazil
- 1993 — Galeria do Espaço Cultural Sérgio Porto, Rio de Janeiro, Brazil
- 1993 — Escola de Artes Visuais, Parque Lage, Rio de Janeiro, Brazil
- 1990 — Centro Cultural São Paulo, Brazil
- 1990 — Galeria 110 Arte Contemporânea, Rio de Janeiro, Brazil

1988 — Galeria Macunaíma, Fundação Nacional de Arte, Rio de Janeiro, Brazil

#### Selected group exhibitions

- 2015 — Kaolin, Galerie Emmanuel Hervé, Paris, France  
2015 — Summer Reading, Peter Freeman Inc, New York, USA  
2015 — Proportio, Palazzo Fortuny, Venezia, Italy  
2015 — Construction/Destruction, Almine Rech Gallery, Paris, France  
2015 — Organic Sculpture, Alison Jacques Gallery, London, England  
2015 — Imagine Brazil, Instituto Tomie Ohtake, São Paulo, Brazil  
2015 — Ejercicios de Traslado: Colecciones 9915, Centro de Arte Alcobendas, Madrid, Spain  
2015 — Possibilities of the Object: Experiments in Modern and Contemporary Brazilian Art, The Fruitmarket Gallery, Edinburgh, Scotland  
2015 — Dancing Museum, MAM-SP Museu de Arte Moderna de São Paulo, Brazil  
2015 — The Lulennial: A Slight Gestuary, Lulu, Mexico City, Mexico  
2014 — Here There (Huna Hunak), QM Gallery Al Riwaq, Doha, UEA  
2014 — Impulse, Reason, Sense, Conflict, CIFO Ella Fontanals-Cisneros, Miami, USA  
2014 — Eu represento os artistas, Revisited, Galeria Luisa Strina, São Paulo, Brazil  
2014 — Carte blanche à Emmanuel Hervé, caroline pagès gallery, Lisboa, Portugal  
2014 — Some things, Proyectos Monclova, Mexico City, Mexico  
2014 — Imagine Brazil, Musée d'Art Contemporain, Lyon, France  
2014 — Cruzamentos: Contemporary Art in Brazil, Wexner Center for the Arts, Columbus, USA  
2013 — Tercerunquinto, Peter Kilchmann, Zurich, Switzerland  
2013 — P33\_Une Forme de Continuité dans l'Espace 33º Panorama da Arte Brasileira, MAM - Museu de Arte Moderna de São Paulo, São Paulo, Brazil  
2013 — Imagine Brazil, Astrup Fearnley Museet, Oslo, Norway  
2013 — Transformações na arte brasileira da 1a a 30a edição, 30 x Bienal di São Paulo, São Paulo, Brazil  
2013 — Mom, am I barbarian?, 13th Istanbul Biennial, Istanbul, Turkey  
2013 — Concrete Remains: Postwar and Contemporary Art from Brazil, Tierney Gardarin Gallery, New York, USA  
2013 — Magiciens, Galerie Emmanuel Hervé, Paris, France  
2012 — The Imminence of Poetics, Biennial de São Paulo, São Paulo, Brazil  
2012 — E os Amigos Sinceros Também, Instituto Brasil-Estados Unidos, Rio de Janeiro, Brazil  
2012 — Les Prairies, Biennale de Rennes, Rennes, France  
2012 — Champ d'expériences, Centre d'art de Vassivière, Vassivière en Limousin, France  
2011 — From Page to Space, Weserburg Museum, Bremen, Germany; Museu Serralves, Porto, Portugal  
2010 — In Which the Wind is also a Protagonist, La Générale, Sèvres, France  
2010 — El Gabinete Blanco, Fundación Colección Jumex, Mexico City, Mexico  
2010 — MACO Sur, Mexico City, Mexico  
2010 — Still Vast Reserves, Gertrude Contemporary Art Spaces, Melbourne, Australia  
2010 — De Frente al Sol, Galerie Martin Janda, Vienna, Austria  
2010 — Paralela 2010, São Paulo, Brazil  
2010 — Sempre à Vista (Miragem), Mendes Wood, São Paulo, Brazil  
2010 — Zeichnung Wien, Galerie Grita Insam, Vienna, Austria  
2009 — Slow Movement oder: Das Halbe und das ganze, Kunsthalle Bern, Switzerland  
2009 — Linie, 401 Contemporary, Berlin, Germany  
2009 — Italics: Italian art between tradition and revolution, Museum of Contemporary Art, Chicago, USA.  
2009 — Collecting history: Highlighting recent acquisitions, Museum of Contemporary Art, Los Angeles, USA.  
2009 — Elements of photography, Museum of Contemporary Art, Los Angeles, USA

2009 — *Private Universes*, Dallas Museum of Art, Dallas, USA  
2009 — *Gagarin The Artists in their Own Words*, SMAK Stedelijk Museum voor Actuele Kunst, Gent, Belgium  
2008 — *No Information Available*, Gladstone Gallery, Bruxelles, Belgium  
2008 — *Articulações*, Fabrica da Cerveja, Faro, Portugal  
2008 — *Panorama da Arte Brasileira 2003 (desarrumado)* 19 desarranjos, São Paulo, Brazil  
2008 — Museo del Arte Del Banco de la Republica de Bogotá, Colombia  
2008 — *Travessias Cariocas*, Centro Cultural da Caixa, Rio de Janeiro, Brazil  
2008 — *n múltiplos*, Arte 21, Rio de Janeiro, Brazil  
2008 — *Intimidades*, Marilia Razuk Galeria de Arte, São Paulo, Brazil  
2007 — *80/90 Modernos, Pós Modernos etc*, Instituto Tomie Ohtake, São Paulo, Brazil  
2006 — *Shift*, Galerie Grita Insam, Wien, Autriche  
2006 — *Contrabando*, Galeria Luisa Strina, São Paulo, Brazil  
2006 — Paralela 2006, São Paulo, Brazil  
2006 — *Arquivo Geral*, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil  
2006 — *Manobras Radicais*, Centro Cultural Banco do Brasil, São Paulo, Brazil  
2006 — *Juan Brossa*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
2006 — *Sinais na Pista*, Museu Imperial, Petrópolis, Brasil, Brazil  
2005 — *Desenhos: A-Z*, Colecção Madeira Corporate Services, Porta 33, Funchal, Ilha da Madeira, Portugal  
2005 — *Panorama da Arte Atual Brasileira*, Marco, Museo de Arte Contemporâneo de Vigo, Spain  
2005 — *L'Autre Amerique, Art Contemporain du Bresil*, Au Passage de Retz, Paris, France  
2005 — *Educação, olha!*, A Gentil Carioca, Rio de Janeiro, Brazil  
2005 — *Redemergências*, Rede Nacional de Artes Visuais, Funarte, Rio de Janeiro, Brazil  
2005 — *Diálogos*, Museu do Piauí, Teresina, Brazil  
2004 — *Encontros com o Modernismo*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
2004 — *Non Toccare la Donna Bianca*, Fondazione Sandretto Re Rebaudengo, Torino, Italy  
2004 — *Fragments e Souvenirs Paulistanos, vol I*, Galeria Luisa Strina, São Paulo, Brazil  
2004 — *Visões Espanholas, Poéticas Brasileiras*, Conjunto Cultural da Caixa, Brasília, Brazil  
2004 — *Paralela 2004*, São Paulo, Brazil  
2004 — *Panorama da Arte Atual Brasileira*, Museu de Arte Moderna Aluísio Magalhães, Recife, Brazil  
2004 — *30 Artistas*, Mercedes Viegas Arte Contemporânea, Rio de Janeiro, Brazil  
2003 — 50 Biennale di Venezia, Venezia, Italy  
2003 — *Panorama da Arte Atual Brasileira*, Museu de Arte de São Paulo; Paço Imperial, Rio de Janeiro, Brazil  
2003 — Fuori Uso 03, Pescara, Italy  
2003 — *Infantil*, A Gentil Carioca, Rio de Janeiro, Brazil  
2003 — *Palavras +*, Espaço Sesc, Rio de Janeiro, Brazil  
2002 — *Vivências*, The New Art Gallery Walsall, Sainsbury Centre for Visual Arts, UK  
2002 — *Shift*, Center for Curatorial Studies, Bard College, Annandale on Hudson, New York, USA  
2002 — *Love's House*, Agora, Rio de Janeiro, Brazil  
2002 — *20 anos / 20 Artistas*, Centro Cultural São Paulo, Brazil  
2002 — *Recorrências*, Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro, Brazil  
2002 — *Morro / Labirinto*, Paço Imperial, Rio de Janeiro, Brazil  
2002 — Paralela, São Paulo, Brazil  
2002 — *Desenhistas e Coloristas*, Galeria Luisa Strina, São Paulo, Brazil  
2002 — *Interferências Urbanas*, Santa Teresa, Rio de Janeiro, Brazil  
2001 — *Locus Focus*, Sonsbeek 9, Arnhem, The Netherlands  
2001 — *Da Adversidade Vivemos*, Musée d'Art Moderne de la Ville de Paris, France

2001 — *Home*, The Douglas Hyde Gallery, Dublin, Ireland  
2001 — *Auf der Suche nach Identität*, Galleria Comunale d'Arte Moderna, Bologna, Italy  
2001 — Rupertinum Museum, Salzburg, Austria  
2001 — *Côte à Côte*, Capc Musée d'Art Contemporain de Bordeaux, France  
2001 — *Trajetória da Luz na Arte Brasileira*, Itaú Cultural, São Paulo, Brazil  
2001 — *Idéia Coletiva*, Galeria Camargo Vilaça, São Paulo, Brazil  
2000 — *Das Lied von der Erde*, Fridericianum Museum, Kassel, Germany  
2000 — *Zeitwenden*, Museum Moderner Kunst Stiftung Ludwig, Wien, Austria  
2000 — *IV Premio Scipione*, Galeria Galeotti, Macerata, Italy  
2000 — *Auf der Suche nach Identität*, Ursula Blickle Stiftung, Kraichtal, Germany  
1999 — *Zeitwenden*, Kunstmuseum Bonn, Germany  
1999 — *Cotidiano/Arte: objeto anos 60/90*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
1999 — Itaú Cultural, São Paulo, Brazil  
1998 — 11th Biennial of Sydney, Australia  
1998 — *Is this Art?*, Toyota Municipal Museum of Art, Kawamura Memorial Museum of Art, Art Tower Mito, Japan  
1998 — *Loose Threads*, Serpentine Gallery, London, UK  
1998 — *Anos 90 Coleção Gilberto Chateaubriand*, Museu de Arte Moderna, Rio de Janeiro, Brazil  
1998 — *Der brasilianisch Blick*, Haus der Kulturen der Welt, Berlin, Ludwig Forum, Aachen, Kunstmuseum Heidenheim, Germany  
1998 — *Teoria dos Valores*, Museu de Arte Moderna de São Paulo; Casa França Brasil, Rio de Janeiro, Brazil  
1997 — *Suspended Instants*, Art in General, New York, USA  
1997 — *Around Us*, Inside Us, Boras Konstmuseet, Boras, Sweden  
1997 — *Material Immaterial*, The Art Gallery of New South Wales, Sydney, Australia  
1997 — *Así Está la Cosa*, Centro Cultural Arte Contemporâneo, Mexico City, Mexico  
1997 — *Sueños Concretos*, Biblioteca Luis Angel Arango, Bogotá, Colombia  
1997 — *Arte Cidade*, Indústrias Matarazzo, São Paulo, Brazil  
1997 — *Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
1996 — *Transparências*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
1996 — *Small Scale*, Joseph Helman Gallery, New York, USA  
1996 — *America Latina 96*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina  
1996 — *Escultura*, Paço Imperial, Rio de Janeiro, Brazil  
1995 — 4th International Istanbul Biennial, Turkey  
1995 — *Livro-Objeto*, A Fronteira dos Vazios, Museu de Arte Moderna, São Paulo; Centro Cultural, Brazil  
1995 — Banco do Brasil, Rio de Janeiro, Brazil  
1995 — *The Education of the Five Senses*, White Columns, New York, USA  
1995 — *Chocolate!*, The Swiss Institute, New York, USA  
1995 — *Havanna / São Paulo*, Haus der Kulturen der Welt, Berlin, Germany  
1995 — *Selections Brazil*, The Drawing Center, New York, USA  
1994 — 22a Bienal Internacional de São Paulo, Brazil  
1994 — *Diário*, Museu de Arte Moderna do Rio de Janeiro, Galerie Hohenthal und Bergen, Köln, Germany  
1994 — *A Espessura do Signo*, Karmeliter Kloster, Frankfurt, Germany  
1994 — *Livro-Objeto*, A Fronteira dos Vazios, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil  
1994 — *Potências do Orgânico*, Museu do Açude, Rio de Janeiro, Brazil  
1993 — *Brasil: Segni d'Arte*, Querini Stampalia, Venezia; Biblioteca Braidaense, Milan, Biblioteca Nazionale, Firenze; Palazzo Pamphilj, Roma, Italy  
1993 — *Um Olhar sobre Joseph Beuys*, Museu de Arte de Brasília, Brazil  
1993 — *17o Salão Carioca de Arte*, Parque Lage, Rio de Janeiro, Brazil  
1992 — *Ohne Rosen geht es nicht*, Galerie Wanda Reiff, Maastricht; Amsterdam, The Netherlands

1992 — *Diversité Latino-Americaine*, Galerie 1900/2000, Paris, France  
1991 — 7 x Ar, Museu de Arte Moderna do Rio de Janeiro, Brazil  
1991 — *Projekt Little Akademie*, Düsseldorf, Germany  
1990 — *Projeto Arqueos*, Fundição Progresso, Rio de Janeiro, Brazil  
1990 — *Panorama da Arte Atual Brasileira*, Museu de Arte Moderna, São Paulo, Brazil  
1989 — *A Ordem Desfeita*, Galeria 110 Arte Contemporânea, Rio de Janeiro, Brazil  
1989 — *Pequeno Infinito e o Grande Circunscrito*, Galeria Arco, São Paulo, Brazil  
1989 — *Rio Hoje*, Museu de Arte Moderna do Rio de Janeiro, Brazil  
1989 — *11o Salão Nacional de Artes Plásticas*, Funarte, Rio de Janeiro, Brazil  
1988 — *Papel no espaço*, Galeria Aktuel, Rio de Janeiro, Brazil  
1988 — *Projeto Macunaíma*, Funarte / Fundação Nacional de Arte, Rio de Janeiro, Brazil

#### Collections

Art Institute of Chicago, Chicago, USA  
Museu de Arte Moderna, Rio de Janeiro, Brazil  
Tate Modern, London, UK  
Miami Art Museum, Miami, USA  
Fundación/Colección Jumex, Mexico City, Mexico  
Vancouver Art Gallery, Vancouver, Canada  
Museu da Pampulha, Belo Horizonte, Brazil  
Centre Georges Pompidou, Paris, France  
Museu Serralves, Porto, Portugal  
Museum Weserburg, Bremen, Germany  
Centre National des Arts Plastiques, Paris, France  
Kaddist Art Foundation, Paris, France  
Pinault Collection, Paris, France

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