

**AR
CO**
Madrid

SZ ZIELINSKY



6 - 10 MAR, 2024

IFEMA MADRID
STAND [BOOTH] 7C23

Zielinsky presenta para **ARCOmadrid 2024** una selección de obras de las artistas **Sandra Monterroso** (1974, Ciudad de Guatemala), **Vera Chaves Barcellos** (1938, Porto Alegre, Brasil) y **Shirley Paes Leme** (1955, Cachoeira Dourada, Brasil). Las investigaciones artísticas de las tres artistas presentes en el proyecto nos sitúan en el contexto y territorio latinoamericano, bajo perspectivas ecológicas y de género.

Zielinsky presents for **ARCOmadrid 2024** a selection of works by the artists **Sandra Monterroso** (1974, Guatemala City), **Vera Chaves Barcellos** (1938, Porto Alegre, Brazil) and **Shirley Paes Leme** (1955, Cachoeira Dourada, Brazil). The artistic investigations of the three artists presented in the project situate us in the Latin American context and territory, from ecological and gender view perspectives.

La acción de hilar fibras es muy antigua en la historia de la humanidad. La fibra y el hilo como materia prima han sido el principal elemento del tejido, así como tejer es una expresión artística-cultural, es también una acción de sobrevivencia para casi todos los pueblos originarios del mundo. La escultura textil “Nido Azul” (2024) de la artista guatemalteca **Sandra Monterroso**, es inspirada en los nidos de los pájaros tejedores. Tanto esta obra como otras esculturas y pinturas de Monterroso han sido ejecutadas con materiales provenientes de la naturaleza, como conchas, cocos, plumas, sal, cochinilla, cúrcuma, indigofera, achiote. Desde los materiales, la artista se compromete por restaurar su herencia cultural y ancestral como artista Maya. Su investigación toma conciencia tanto de la realidad política actual como de la historia de las violencias en Guatemala –racial, social y de género–, bien cómo de las estructuras de poder heredadas del colonialismo para, desde un conocimiento situado, “sanar las heridas coloniales por medio del arte y de los rituales Mayas y de otras culturas”. Lo que se plantea es una mirada ecofeminista dotada de una espiritualidad mestiza.

A partir de esta escultura de Monterroso, aunque ahora caminando hacia al interior de la imagen, encontramos un paisaje fractal en las fotografías de la brasileña **Vera Chaves**

Barcellos. En “Muros” (1977), las fotografías se acercan mucho al objeto retratado, un zoom máximo que da lugar a fenómenos de pareidolia: manchas, agujeros, paisajes internos y externos de un cuerpo social que especula nuevos lugares de existencia. Las obras “Muros” forman parte del proyecto “Testarte” de Chaves Barcellos, un trabajo-cuestionario presentado en diferentes países y contextos como la Bienal de Venecia (1976) y la Bienal de São Paulo (1977), en la que la artista incluyó al público en una dinámica lúdica de asociaciones entre imagen y palabra; entre pregunta y respuesta, que giraba en torno a las cuestiones de la constitución misma de la imagen. Por otro lado se presenta la série “Epidermic Scapes”, desarrollada por Chaves Barcellos en la década de 1970 y recientemente exhibida en la exposición “Radical Women: Latin American Art, 1960–1985”, Hammer Museum de Los Ángeles (2017), Brooklyn Museum de Nueva York (2017) y Pinacoteca de São Paulo (2018). Las imágenes de la piel de la artista, y de otras personas, han sido ampliadas hasta tal punto que su función indéxica se pierde a medida que comienzan a tomar una apariencia más abstracta. La artista creó cada imagen aplicando tinta negra a diversas partes de su cuerpo sobre el cual luego frotó un pedazo de papel vegetal creando efectivamente un negativo que entonces amplió. Su intención siempre fue expandir las imágenes hasta tal

punto que éstas pudieran desplegarse en el piso o pared de manera monumental y como si fueran paisajes terrestres.

Por fin, se presenta la documentación de la obra pública “Dream Tunnel, Formas Lúdicas no Espaço (Playground)” de **Shirley Paes Leme**. La obra, un parque público dedicado al juego infantil, desarrollado en la década de 1970, fue construido en un bosque en la ciudad de Uberlandia (Brasil) con materiales propios del entorno, maderas de los árboles caídos y, principalmente, ramas de media y pequeña envergadura. El proyecto buscaba crear un conjunto de grandes formas tejidas que, junto con sus valores estéticos, creaban una nueva concepción del juego para niños. La instalación-parque ha pasado por más de una generación hasta que fue removida por completo por el poder público sin motivo alguno en el año 2009. Además de esta serie de fotografías y como un complemento a los conceptos tratados en “Dream Tunnel, Formas Lúdicas no Espaço (Playground)”, se exhiben “Garranchos”, un conjunto de palos en bronce que componen, por medio de garabatos, una escritura enigmática de un orden no racional, así como “Construção vernacular”, donde la artista utiliza el humo para dibujar sobre los lienzos, en un intento de capturar el instante, lo efímero.

The action of spinning fibers is very traditional in the history of humanity. Fiber and thread as raw materials have been the main element of weaving, just as weaving is an artistic-cultural expression, it is also an action of survival for almost all the indigenous peoples of the world. The textile sculpture “Nido Azul” (2024) by Guatemalan artist **Sandra Monterroso**, is inspired by the nests of weaver birds. Both this work and other sculptures and paintings by Monterroso have been executed with materials from nature, such as shells, coconuts, feathers, salt, cochineal, turmeric, indigofera, annatto. From the materials, the artist is committed to restoring her cultural and ancestral heritage as a Mayan artist. Her research is aware of both the current political reality and the history of violence in Guatemala – racial, social and gender – as well as the power structures inherited from colonialism to, from situated knowledge, “heal colonial wounds.” through Mayan art and rituals and other cultures.” What is proposed is an ecofeminist perspective endowed with a mestizo spirituality.

Starting from this sculpture by Monterroso, although now walking towards the interior of the image, we find a fractal landscape in the photographs of the Brazilian **Vera Chaves Barcellos**. In “Walls” (1977), the photographs

get very close to the object portrayed, a maximum zoom that gives rise to phenomena of pareidolia: stains, holes, internal and external landscapes of a social body that speculates new places of existence. The works “Walls” are part of the “Testarte” project by Chaves Barcellos, a work-questionnaire presented in different countries and contexts such as the Venice Biennale (1976) and the São Paulo Biennale (1977), in which the artist included to the public in a playful dynamic of associations between image and word; between question and answer, which revolved around the questions of the very constitution of the image. On the other hand, the series “Epidermic Scapes” is presented, developed by Chaves Barcellos in the 1970s and recently exhibited in the group show “Radical Women: Latin American Art, 1960–1985”, Hammer Museum in Los Angeles (2017), Brooklyn Museum in New York (2017) and Pinacoteca, in São Paulo (2018). The images of the artist’s skin, and that of other people, have been enlarged to such a point that their indexical function is lost as that begin to take on a more abstract appearance. The artist created each image by applying black ink to various parts of her body onto which she then rubbed a piece of tracing paper, effectively creating a negative which she then enlarged. Her intention was always to expand the images to such a point

that they could be displayed on the floor or wall in a monumental way and as if they were terrestrial landscapes.

Finally, the documentation of the public work “Dream Tunnel, Formas Lúdicas no Espaço (Playground)” by **Shirley Paes Leme** is presented. The work, a public park dedicated to children’s play, developed in the 1970s, was built in a forest in the city of Uberlandia (Brazil) with materials from the environment, wood from fallen trees and, mainly, branches of half and small wingspan. The project sought to create a set of large woven shapes that, together with their aesthetic values, created a new conception of play for children. The park-installation has passed through more than a generation until it was completely removed by the public power without any reason in 2009. In addition to this series of photographs and as a complement to the concepts discussed in “Dream Tunnel, Playful Forms no Espaço (Playground)”, “Garranchos” are exhibited, a set of bronze sticks that compose, through scribbles, an enigmatic writing of a non-rational order, as well as “Construção vernacular”, where the artist uses smoke to draw on the canvases, in an attempt to capture the instant, the ephemeral.

Para el dolor de corazón
se prepara una infusión
a base de Salvia-Santa
y cogollos de durazno. Se
toma una taza cuando
comienza el dolor.

Sandra Monterroso (1974, Ciudad de Guatemala) comenzó su carrera artística en performance en 1999. Realizó sus estudios en Diseño Gráfico en Guatemala y luego una maestría en la Universidad Popular Autónoma del Estado de Puebla en Mexico, y más tarde un doctorado en Art Practice por la Akademie der bildenden Künste Wien en Vienna.

Ha expuesto su trabajo en las exposiciones: 12ª Bienal de La Habana, Cuba; 56ª Biennale di Venezia (*Voces indígenas–Padiglione America Latina*); The Getty Center, Los Angeles; Fundação Calouste Gulbenkian, Portugal; Centre Pompidou, Francia; Denver Art Museum, EEUU; Casa del Lago UNAM, Ciudad de México.

Sus obras se encuentran en colecciones públicas y privadas, destacando: Museo Nacional Centro de Arte Reina Sofía, España; Essex Collection of Latin American Art, Colchester, Inglaterra; Colección Yes Contemporary, Miami; Colección Fundación Paiz para el arte y la cultura, Guatemala; Centro de Arte Fundación Ortiz-Gurdián, Managua, Nicaragua; Museo de Arte Contemporáneo y Diseño de Costa Rica, San José, Costa Rica.

Sandra Monterroso (1974, Guatemala City) began her artistic career in performance art in 1999. She earned a B.A. in Graphic Design in 2001 followed by an M.A. in Design from Universidad Popular Autónoma del Estado de Puebla in Puebla, Mexico. In 2020, Monterroso earned a PhD in Art Practice from the Akademie der bildenden Künste Wien in Vienna, Austria.

She has represented Guatemala in more than twelve biennials, including the Havana Biennial, Cuba; 56th La Biennale di Venezia (*Indigenous Voices – Padiglione Latin America*), The Getty Center, Los Angeles; Fundação Calouste Gulbenkian, Portugal; Centre Pompidou, France; Denver Art Museum, USA; Casa del Lago UNAM, Mexico DF.

Selected collections include: Museo Nacional Centro de Arte Reina Sofía, Spain; Essex Collection of Latin American Art, Colchester, England; Yes Contemporary Collection, Miami; Paiz Foundation Collection for art and culture, Guatemala; Centro de Arte Fundación Ortiz-Gurdián, Managua, Nicaragua; Museo de Arte y Diseño Contemporáneo (MADC) de Costa Rica, San José, Costa Rica.





SANDRA MONTERROSO

Abeja solitaria. Nido de Colores [Lonely bee. Color Nest], 2023-2024

Escultura textil: fibras, madejas de lana y textiles confeccionadas, teñidas con tintes naturales y bordadas, madera, plástico, acero [textile sculpture: different fibers, wool and textiles crafted, dyed with natural pigments and embroidered, wood, plastic, steel]

200 x 120 x 120 cm

SANDRA MONTERROSO





SANDRA MONTERROSO

Nido Azul, 2024

Fibras tejidas, teñidas con indigófera y tintes sintéticos, cuero, hilo, acero
[Woven fibers, dyed with indigofera and synthetic dyes, leather, yarn, steel]
65 x 51 x 37 cm

SANDRA MONTERROSO





SANDRA MONTERROSO

Jicaras, 2024

instalación, 13 jícaras antiguas, 13 madejas de de lana teñidas con indigofera y tinte sintético, madera y barniz[installation, 13 ancient jícaras gourd cups, 13 skeins of wool dyed with indigofera and synthetic dye, wood, varnish]

100 x 194 x 10 cm

SANDRA MONTERROSO



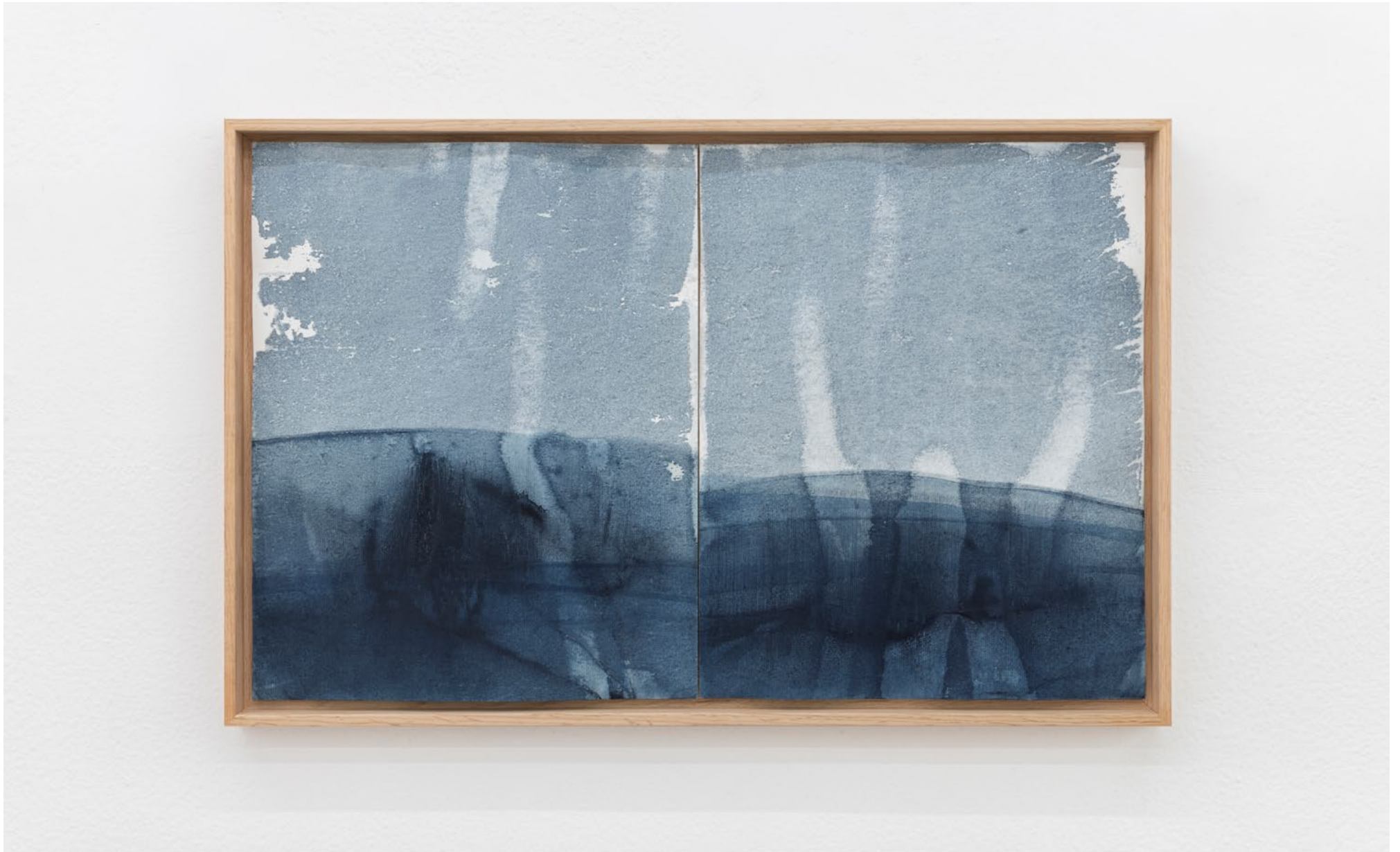


SANDRA MONTERROSO



SANDRA MONTERROSO

Composiciones Acuáticas 9, 2021
Indigófera y acrílico sobre papel
[Indigofera and acrylic on paper]
44 x 33 cm cada [each] | díptico [diptych]



SANDRA MONTERROSO

Composiciones Acuáticas 10, 2021
Indigófera y acrílico sobre papel
[Indigofera and acrylic on paper]
43.6 x 34.5 cm cada [each] | díptico [diptych]

SANDRA MONTERROSO



Tejido 16, 2024

Textil de algodón, lino, teñido y pintado con indigófera, achiote y cochinilla [cotton textile and linen dyed with indigofera and cochineal]

SANDRA MONTERROSO



La Herida, la Venda, la Cura No. 1, 2023

Acrílico, indigófera, cochinilla, gasa, papel de algodón

[Acrylic, indigofera, cochineal, gauze, cotton paper]

76 x 57 cm

SANDRA MONTERROSO



La Herida, la Venda, la Cura No. 3, 2023

Acrílico, indigófera, cochinilla, gasa, papel de algodón

[Acrylic, indigofera, cochineal, gauze, cotton paper]

76 x 57 cm



Vera Chaves Barcellos (1938, Porto Alegre, Brasil). Su formación como artista se desarrolló en distintas geografías, Central School of Arts and Crafts, Inglaterra, St. Martin's School, Inglaterra y Academie van Beeldende Kunsten, Holanda.

Ha realizado numerosas exposiciones en distintos museos y bienales: Bienal de São Paulo, Brasil; Bienal de La Habana, Cuba; Bienal de Venecia, Italia; Bienal del Mercosur, Brasil; Museu D'Art de Girona, España; Museo de Arte Moderno de Bogotá, Colombia; Instituto Nacional de Bellas Artes, México; Instituto Tomie Ohtake, São Paulo, Brasil; SESC Pompéia, São Paulo, Brasil; Fundación La Caixa, Barcelona, España; MASP-Museu de Arte de São Paulo, Brasil.

Sus obras aparecen en las colecciones de instituciones como del Museo Nacional Centro de Arte Reina Sofía, España; Pinacoteca de São Paulo, Brasil; MACBA-Museu d'Art Contemporani de Barcelona, España; Fundación Helga de Alvear, Cáceres, España; MAC-Museu de Arte Contemporânea da Universidade de São Paulo, Brasil; MAM-Museu de Arte Moderna de São Paulo, Brasil.

Vera Chaves Barcellos (1938, Porto Alegre, Brazil). Her training as an artist took place in different geographies, Central School of Arts and Crafts, England, St. Martin's School, England and Academie van Beeldende Kunsten, Holland.

Her work has been exhibited extensively in museums and biennials including: São Paulo Biennial, Brazil; Havana Biennial, Cuba; Venice Biennale, Italy; Mercosur Biennial, Brazil; Museu D'Art de Girona, Spain; Museo de Arte Moderno de Bogotá, Colombia; Instituto Nacional de Bellas Artes, Mexico; Instituto Tomie Ohtake, São Paulo, Brazil; SESC Pompéia, São Paulo, Brazil; Fundación La Caixa, Barcelona, Spain; MASP-Museu de Arte de São Paulo, Brazil.

Her work is part of the collections of institutions such as the Museo Nacional Centro de Arte Reina Sofía, Spain; Pinacoteca de São Paulo, Brazil; MACBA-Museu d'Art Contemporani de Barcelona, Spain; Fundación Helga de Alvear, Cáceres, Spain; MAC-Museu de Arte Contemporânea da Universidade de São Paulo, Brazil; MAM-Museu de Arte Moderna de São Paulo, Brazil.





Paisajes epidérmicos

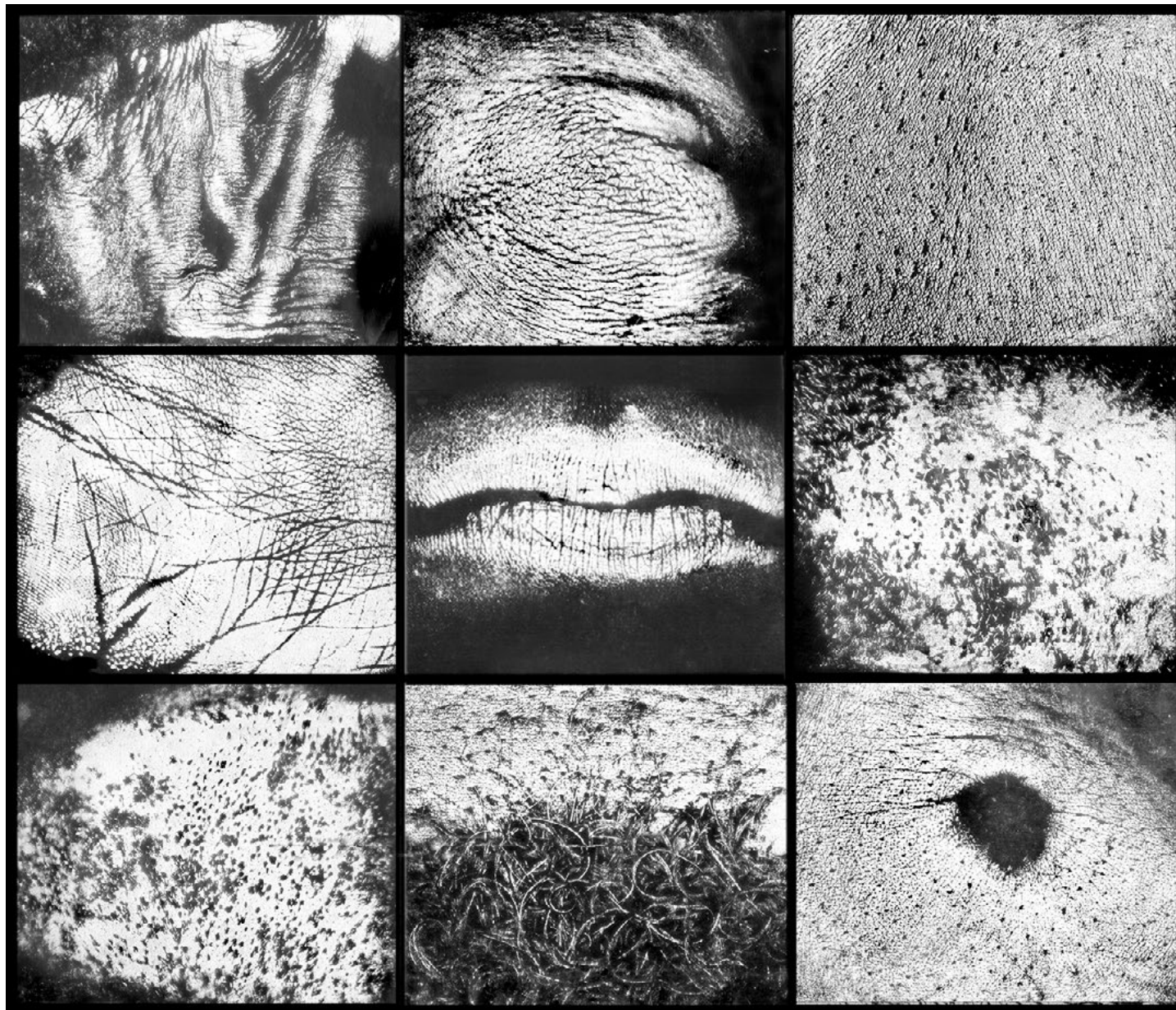
“No pude resistir la tentación de titular a esta obra Paisajes epidérmicos, ya que reúne todo lo que yo quiero de ella. Estos son paisajes epidérmicos que evaden cualquier tipo de cuestiones internas, símbolos o proyecciones, así como cualquier sufrimiento o subjetividad. Existen en la superficie, en la capa exterior de la piel. Estos paisajes son diferentes en cada centímetro, en cada cuerpo humano. Lo que nos deja abierta la idea hacia una documentación constantemente renovable de las marcas del cuerpo.”

Vera Chaves Barcellos, 1977

Epidermic Scapes

”I couldn’t resist the temptation to title this work Epidermic Scapes, which says everything I want about it. These are epidermal landscapes and also evade any kind of internal issues, symbols and projections, or any suffering or subjectivity. They exist on the surface, on the outer layer of the skin. These landscapes are different for each centimeter or each human body. Which leaves the idea open to a constantly renewable documentation of the marks of the body.”

Vera Chaves Barcellos, 1977



VERA CHAVES BARCELLOS

Epidermic Scapes, 1977

Impresión de tintas pigmentadas sobre papel algodón

[Inkjet print on cotton paper]

100 x 120 cm cada [each] | Ed. 4/5 + AP



VERA CHAVES BARCELLOS

Radical Women, 2017 | Hammer Museum, Los Angeles
installation view of *Epidemic Scapes* by Vera Chaves Barcellos (floor)



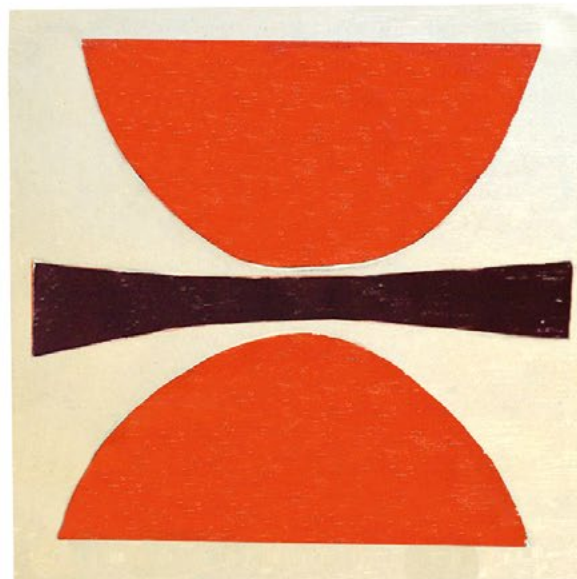
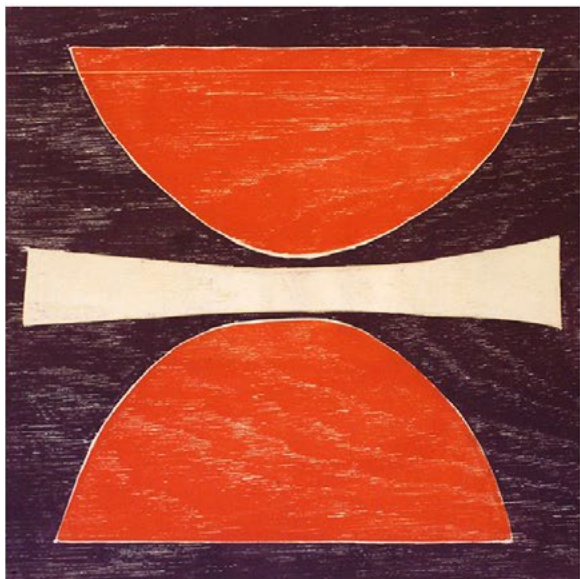
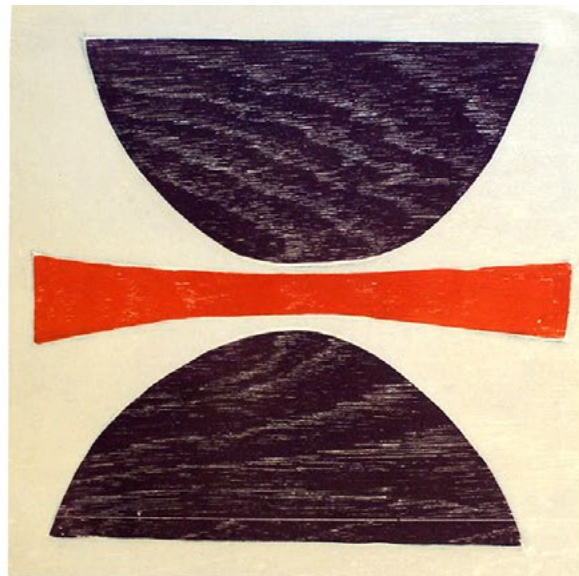
Não deixarei de incluir nestes preceitos um novo método de especulação, que ainda que pareça insignificante, e quase faça sorrir, nem por isso deixa de ser de grande utilidade para avivar o engenho a várias idéias.

É o de olhar muros salpicados de manchas, ou pedras de tonalidades variadas. Se imaginas um lugar qualquer, poderás ver ali semelhanças com paisagens diversas, ornadas de montanhas, rios, rochas, árvores, grandes planícies, vales e colinas de diversas formas; e ainda poderás ver batalhas e gestos rápidos de estranhas figuras e coisas infinitas que poderás reduzir a íntegra e boa forma; ocorre com tais paredes e mesclas como com os sons de sinos em cujos toques encontrarás cada palavra e cada nome que imagines.

Leonardo da Vinci

VERA CHAVES BARCELLOS

Da série Muros (ou homenagem a Leonardo da Vinci), 1977
Gelatina de prata + texto [Gelatin silver print + text]
30 x 21 cm cada (each)



VERA CHAVES BARCELLOS

Sem título/Untitled (Combináveis series), 1969

Xilografia sobre papel japonés [Woodcut on japanese paper]

35 x 35 cm cada [each] / Ed.3 + 2AP



VERA CHAVES BARCELLOS

Sem título/Untitled (Combináveis series), 1969

Xilografia sobre papel japonés [Woodcut on japanese paper]

58 x 47 cm cada [each] / Ed.3 + 2AP



VERA CHAVES BARCELLOS

Sem título/Untitled (Combináveis series), 1969
Xilografia [Woodcut]
30 x 30 cm cada [each] / Ed.3 + 2AP



Shirley Paes Leme (1955, Cachoeira Dourada, Brasil). Tras graduarse en la Universidade Federal de Minas Gerais en Brasil (1975-1978), la artista recibió una beca de la Fulbright Foundation y empezó una maestría en la Universidad de Arizona, Tucson, EEUU (1983). Más tarde se mudó a Berkeley, donde inició un programa de doctorado en la Universidad John F. Kennedy (1986). Además de su práctica artística, la artista también es teórica y académica y ha impartido clases en la Universidade Federal de Uberlândia y Faculdade Santa Marcelina.

Su trabajo ha sido exhibido en numerosas exposiciones y bienales, incluyendo: Lausanne Biennial (1993); Poland Biennial (1995); Bienal del Mercosur, Brasil (1999, 2005); Bienal de La Habana, Cuba (2000); Fundação Calouste Gulbenkian, Portugal (2000); Haus der Kulturen der Welt, Berlín, Alemania (1997); Musée d'art contemporain, Burdeos, Francia (2001); Itaú Cultural, São Paulo, Brasil (2007); Museu da Vale, Vitória, Brasil (2012) entre otros.

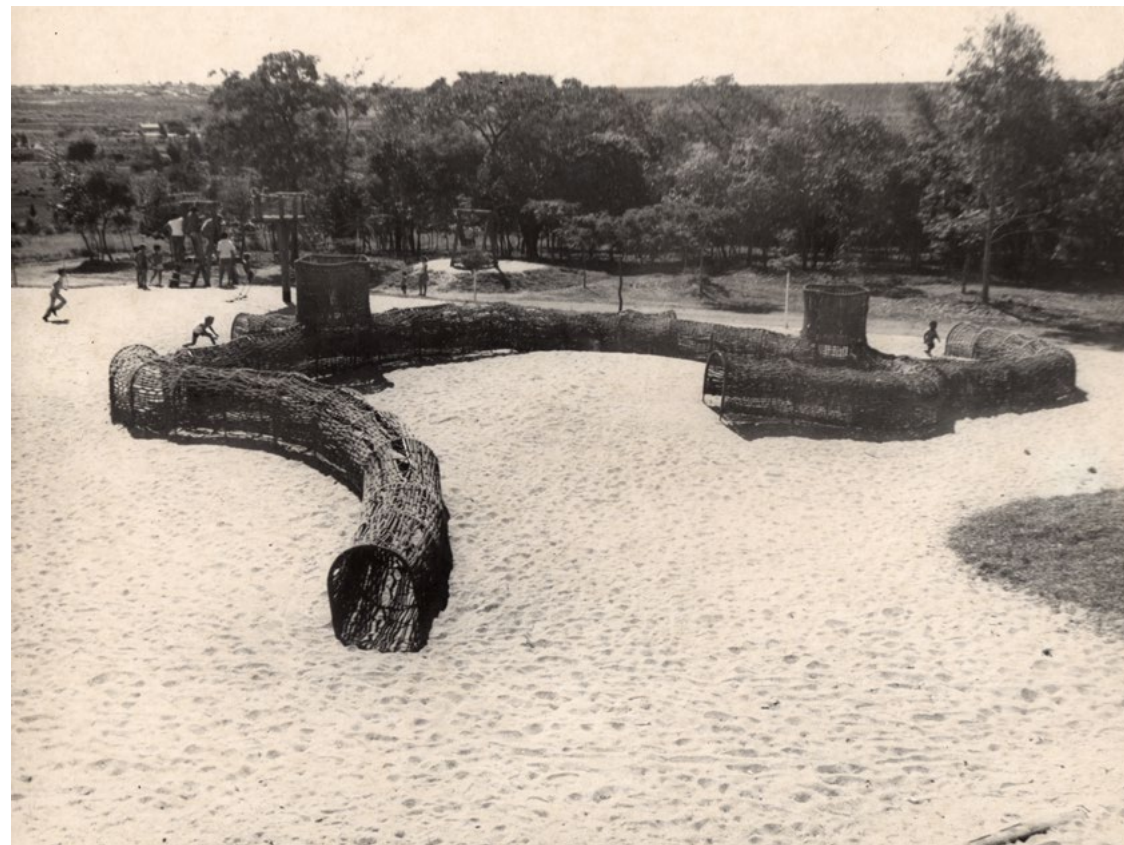
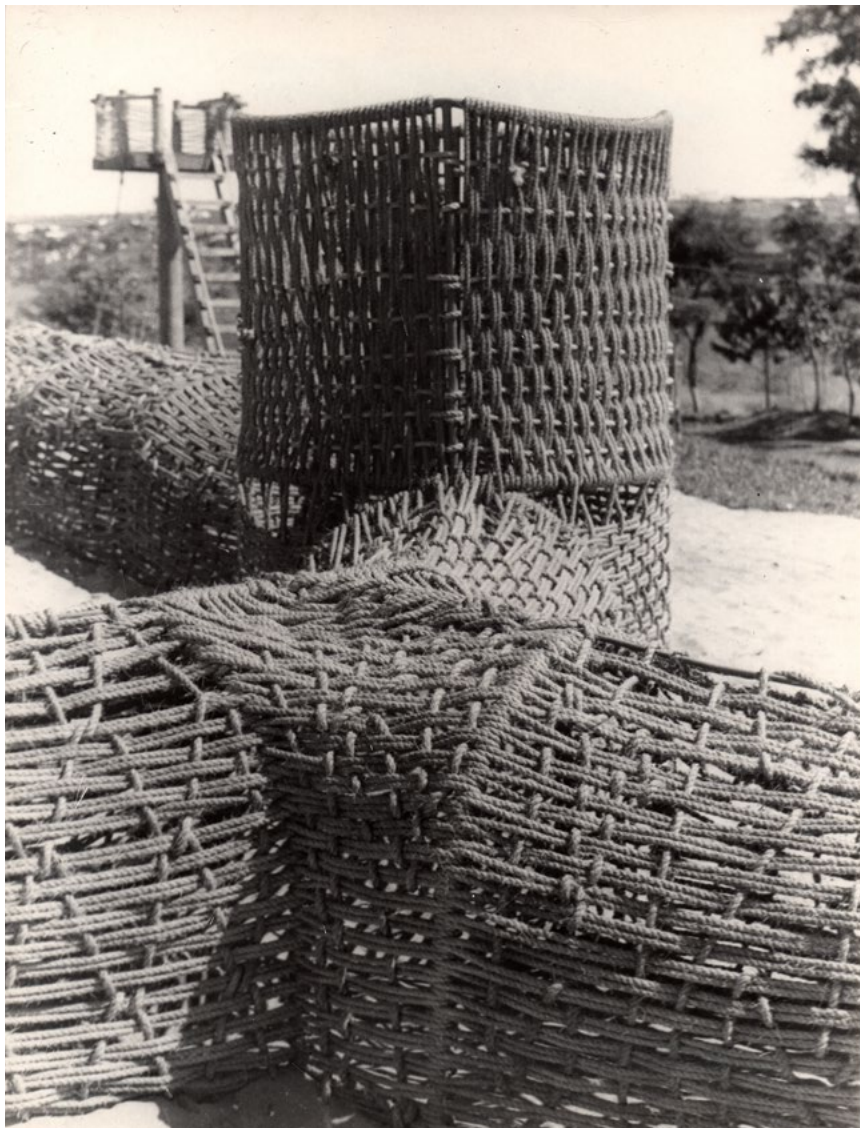
Su obra se encuentra en numerosas colecciones públicas y privadas, como: MAM-Museu de Arte Moderna de São Paulo, Brasil; MAC-Museu de Arte Contemporânea da Universidade de São Paulo, Brasil; Museo Nacional en Aalborg, Dinamarca; Pinacoteca de São Paulo, Brasil; Museu de Arte Moderna do Rio de Janeiro, Brasil; Inhotim, Minas Gerais, Brasil; Patrícia Phelps Cisneros, Nueva York.

Shirley Paes Leme (1955, Cachoeira Dourada, Brazil). After graduating from the Federal University of Minas Gerais, Brazil (1975-1978), the artist received a scholarship from the Fulbright Foundation and began a master's degree at the University of Arizona, Tucson, USA (1983). Later she moved to Berkeley, where she began a doctoral program at John F. Kennedy University (1986). In addition to her artistic practice, the artist is also a theoretical and academic and has taught at the Federal University of Uberlândia and Faculdade Santa Marcelina, Brazil.

Her work has been shown in numerous exhibitions and biennials, including: Lausanne Biennial (1993); Poland Biennial (1995); Mercosur Biennial, Brazil (1999, 2005); Havana Biennial, Cuba (2000); Calouste Gulbenkian Foundation, Portugal (2000); Haus der Kulturen der Welt, Berlin, Germany (1997); Musée d'art contemporain, Bordeaux, France (2001); Itaú Cultural, São Paulo, Brazil (2007); Museu da Vale, Vitória, Brazil (2012) among others.

Her work can be found in public and private collections, such as: MAM-Museu de Arte Moderna de São Paulo, Brazil; MAC-Museu de Arte Contemporânea da Universidade de São Paulo, Brazil; National Museum in Aalborg, Denmark; Pinacoteca de São Paulo, Brazil; Itaú Cultural, São Paulo, Brazil; Gilberto Chateaubriand/Museu de Arte Moderna do Rio de Janeiro, Brazil; Inhotim, Minas Gerais, Brazil; Museum of Art of Brasília, Brazil; Museum of Contemporary Art of Ceará, Brazil; Patrícia Phelps Cisneros, New York.

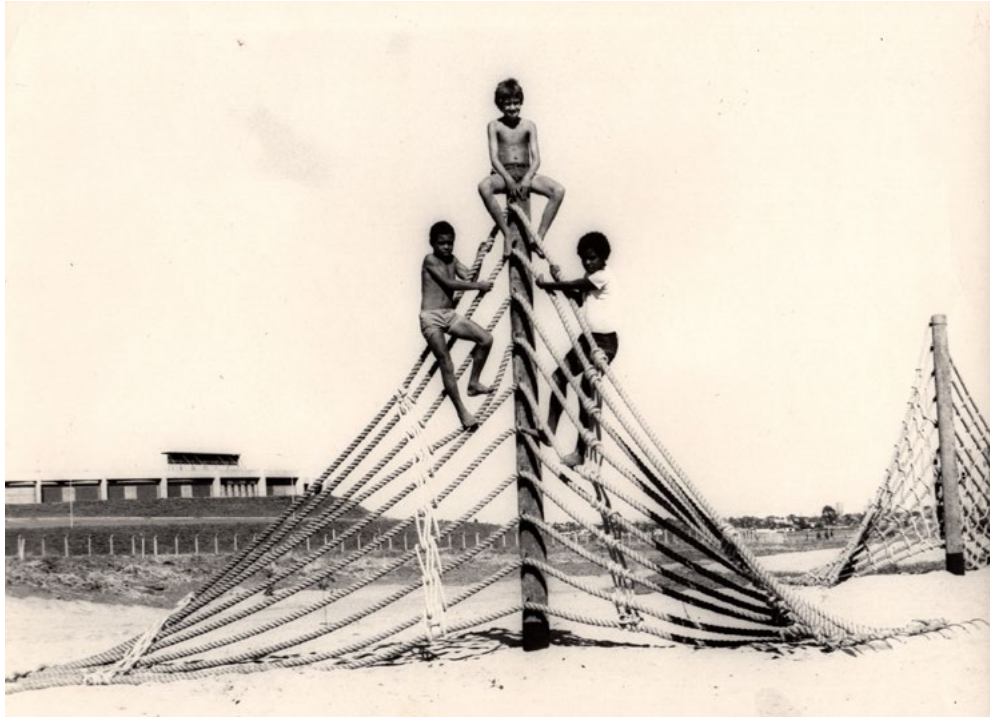




SHIRLEY PAES LEME

*Dream Tunnel, Formas Lúdicas no Espaço (Playground),
Public Park Sabiá, Uberlândia, Brasil, 1979/1983*

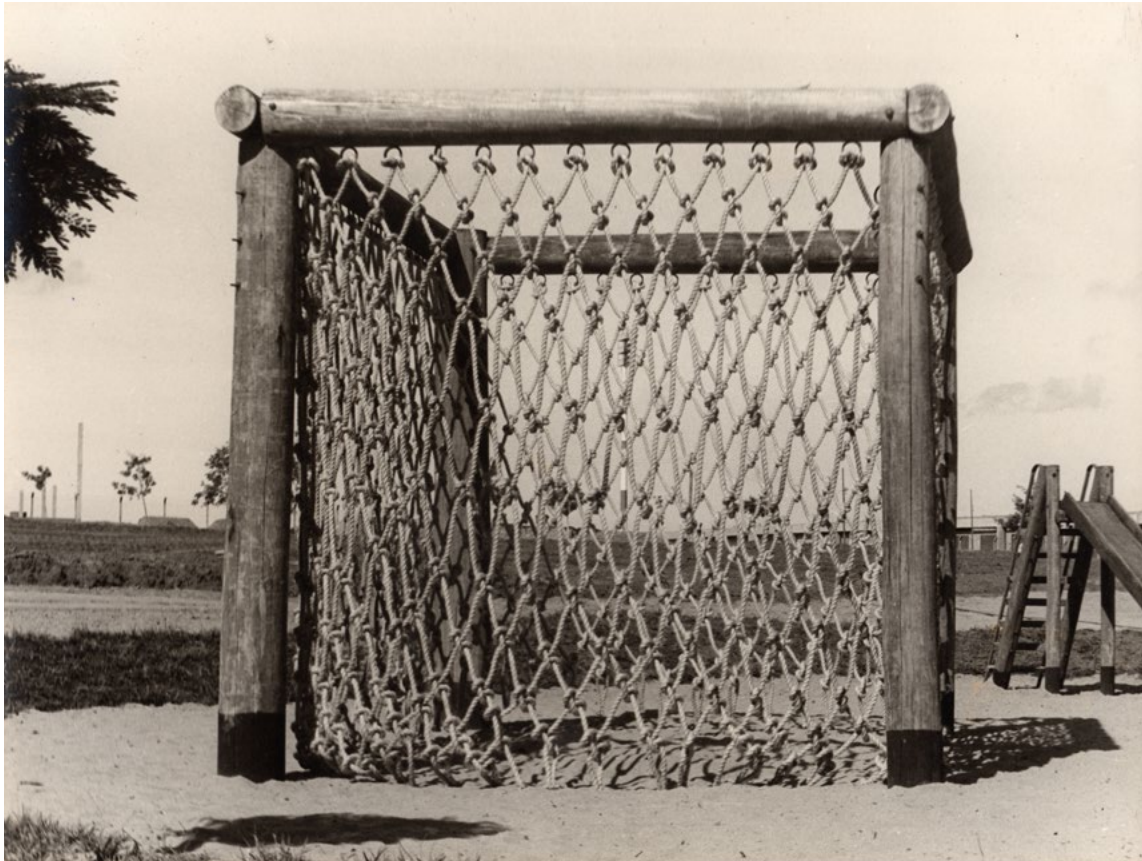
Gelatina de plata y reprografía [Gelatin silver print and reprography] | 24 x 18,5 cm cada [each]



SHIRLEY PAES LEME

*Dream Tunnel, Formas Lúdicas no Espaço (Playground),
Public Park Sabiá, Uberlândia, Brasil, 1979/1983*

Gelatina de plata y reprografía [Gelatin silver print and reprography] | 24 x 18,5 cm cada [each]



SHIRLEY PAES LEME

*Dream Tunnel, Formas Lúdicas no Espaço (Playground),
Public Park Sabiá, Uberlândia, Brasil, 1979/1983*

Gelatina de prata y reprografía [Gelatin silver print and reprography] | 24 x 18,5 cm cada [each]

the child's playneeds, since they pre-establish the movements and activities of the children. Conditions were sought in which the child could have the opportunity to develop his own interests and to create movement according to his own needs and wishes. Each piece of equipment allows for an infinite number of play activities.

My childhood experience on the farm was decisive in creating this project. Swinging on the corral gates, walking on wooden fences, running in between rows of rice sacks were improvisations and creations. The whole mass of information, along with detailed human scale research was considered in the final design.

The construction was made by weaving sisal ropes of several diameters (3/8" to 3"). The weaving is held together by solid and heavy structures of round and smooth wood. The materials used - sisal rope and wood - are strong, expressive and warm, integrating themselves more closely to human nature.

The texture obtained by weaving accentuates the child's interest and tactile curiosity. The ground is set in unequal, irregular levels, without obeying to any specific criterion, creating a feeling of movement. The forms created by the earthwork sought to integrate the area with the forest, augmenting the beauty of the whole.

The slopes are covered with grass and the large flat areas with fine white sand. The forms, created as a result of

the weaving, are functional three-dimensional sculptures, colored by Nature. These forms have their own movement and rhythm; they are integrated into the scenery through their harmonic volumes.

This playground permits the child to have direct contact with Art, thus bringing him inner satisfaction and new discoveries.

The artistic, functional and social objectives of the park have been met, since it is a public park area..

Shirley Paes Leme Paiva Arantes
Creator & Coordinator

PROJECT	Maria Angelica Teixeira Beatriz Santos Shirley Paes Leme Paiva Arantes
COLABORATION	Eronдина Bernardes Maigna Carrijo
PHOTOGRAPHY	Shirley Paes Leme Paiva Arantes
FUNDING	National Foundation for Art - Brazil Brazilian Ministry of Education and Culture Federal University of Uberlândia

*Dream Tunnel, Formas Lúdicas no Espaço (Playground),
Public Park Sabiá, Uberlândia, Brasil, 1979/1983*



SHIRLEY PAES LEME

Garranchos, 1988

Bronce con patina [Bronze with patina]

Dimensiones variables [Variable dimensions]

Edición única [Unique piece]



SHIRLEY PAES LEME

Garranchos, 1985/2020
Bronze [Bronze]
80 x 100 x 45 cm / Ed. 10 + 3AP



SHIRLEY PAES LEME



SHIRLEY PAES LEME



SHIRLEY PAES LEME

Construção vernacular, 1990
Humo sobre tela [Smoke on canvas]
9 x 12 cm cada [each]



SHIRLEY PAES LEME

Paus de ouro, 2013

Madera con hoja de oro de 23k [Wood with 23k gold leaf]

10 x 42 x 8 cm / Ed. 12 + 3AP



SHIRLEY PAES LEME

Sem titulo [Untitled], 2013

Madera con hoja de oro de 23k [Wood with 23k gold leaf]

29 x 2,5 x 1 cm



SHIRLEY PAES LEME

Sem título [Untitled], 2013

Madera con hoja de oro de 23k [Wood with 23k gold leaf]

45 x 13,5 x 0,8 cm



SHIRLEY PAES LEME

Sem titulo [Untitled], 2013

Madera con hoja de oro de 23k [Wood with 23k gold leaf]

26,5 x 26,5 cm

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Zielinsky supports contemporary artistic creations and is committed to promote Ibero-American artists.

BARCELONA · SÃO PAULO · WWW.ZIELINSKYART.COM · INFO@ZIELINSKYART.COM