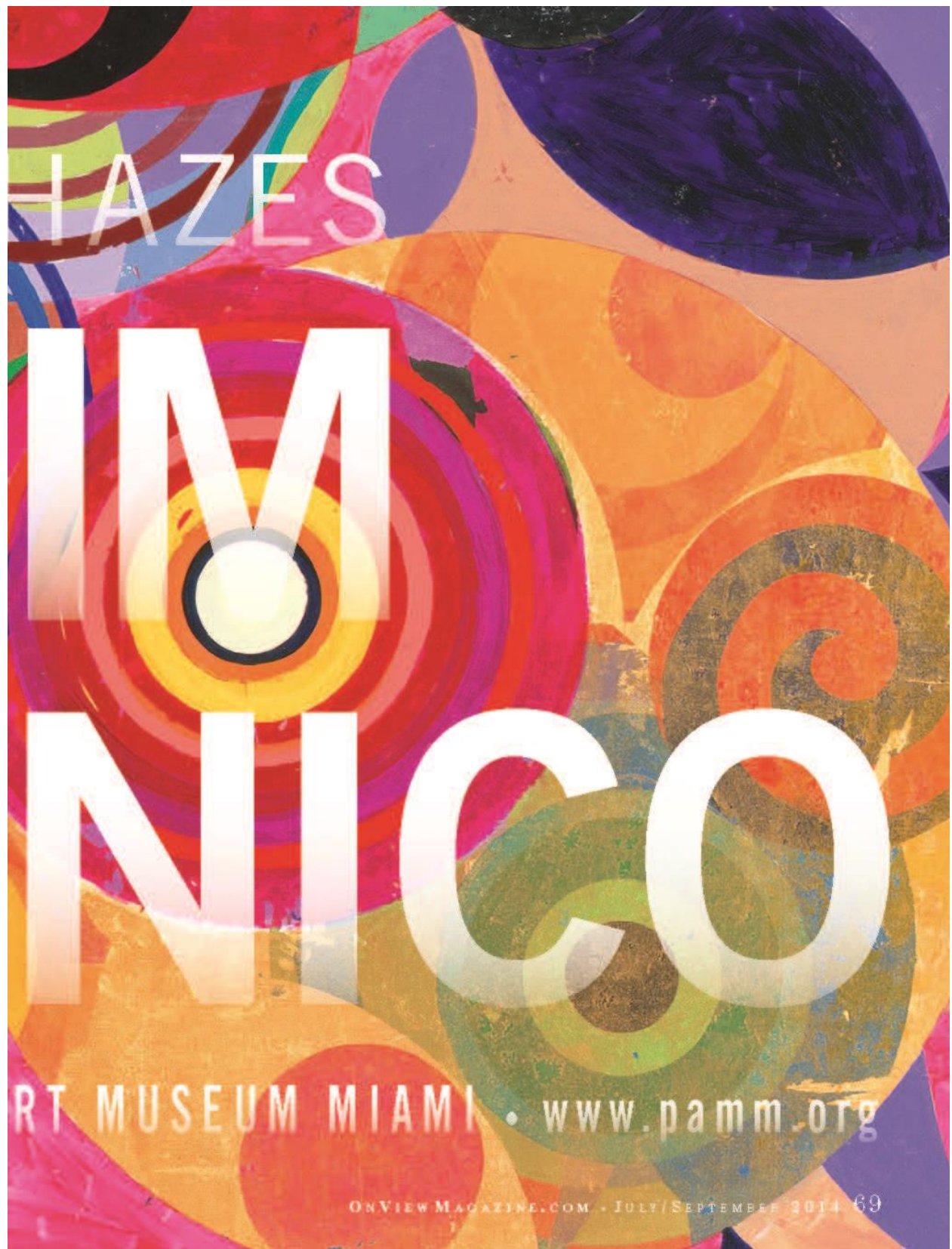


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"Jardim Botânico," *On View*, July/September 2014.

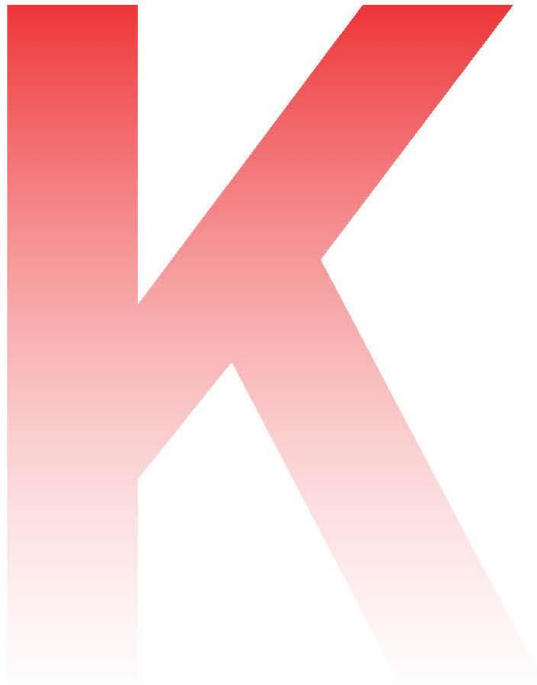


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*Beatriz Milhazes:
Jardim Botânico*

known for her colorful, kaleidoscopic collages, prints, paintings, and installations, Brazilian abstract artist, **Beatriz Milhazes**, is inspired by Latin American and European traditions. The reoccurring arabesque motifs present in her work are inspired by Brazilian lacework, carnival decoration, music, and Colonial baroque architecture. The balance of harmony and dissonance in her work references work by Tarsila do Amaral, Oswald de Andrade, Henri Matisse, Piet Mondrian, Vassily Kandinsky, and Robert Delaunay.

On September 19, **Pérez Art Museum Miami (PAMM)** will present the first major US survey of works by Milhazes. On view through January 18, 2015, *Beatriz Milhazes: Jardim Botânico* will feature over 40 large-scale paintings, collages, and screenprints from the past 25 years of her career.

Opposite page (and previous spread): Beatriz Milhazes, *Popeye* (and detail), 2007-2008, acrylic on canvas, 199 x 139 cm;
Photography: Jason Mandella; © The Artist / Courtesy James Cohan Gallery, New York / Shanghai



“I am seeking geometrical structures, but with freedom of form and imagery taken from different worlds.” —*Beatriz Milhazes*

Above:
Beatriz Milhazes at her studio in
Rio de Janeiro (detail), 2013;
Photo: Vicente de Paulo;
Courtesy Beatriz Milhazes Studio

Opposite:
Beatriz Milhazes, *Chiclete com banana*
(Chewing gum and banana),
2011-2012, acrylic on canvas,
220 x 180 cm; Photography: Manuel
Águas & Pepe Schettino,
© The Artist / Courtesy James Cohan
Gallery, New York/Shanghai

The exhibition will, for the first time, trace the development of her distinct painting style, which is characterized by her use of bold colors, the layering of geometric and decorative forms and motifs from a broad range of art historical movements, including Colonial Baroque, European Modernism, and North American Pop Art. *Jardim Botânico* will feature works never before seen in the Unit-

*Beatriz Milhazes:
Jardim Botânico*

ed States, as well as two new paintings made specifically for PAMM's presentation. The exhibition highlights Milhazes' one-of-a-kind artistic process in which she collages with paint to explore movement and materiality.

The exhibition's title, *Jardim Botânico*, references both the neighborhood in Rio de Janeiro, home to her studio, and the dichotomy in Milhazes' work between structure and rational order, and sensuality, expression, and emotion. Organized by PAMM Chief Curator, Tobias Ostrander, the exhibition follows a loose chronological order, with sequential sections focused around formal investigations. The works flow from Milhazes' fascination in the 1990s with carefully rendered lace, ruffles, and decorative roses and pearls, to her interest in bold colors, stars, hearts, and diagonal lines, through to her incorporation of horizontal and vertical stripes in her large-scale paintings of the 2000s. Her more recent works show an



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increased use of interlocking, pure geometric forms that reference early European Modernism.

“Milhazes’ practice has been largely unexamined in the United States, and this exhibition offers an exciting opportunity to bring her energetic and visually compelling paintings to new audiences. *Jardim Botânico* is also

forward to sharing it with our community and those traveling to Miami.” Milhazes’ paintings, with their exuberant colors and decorative elements, parallel Miami’s tropical environment, art deco architecture, and vibrant atmosphere—bringing the experience of the city to PAMM’s galleries.

Milhazes’ signature paint-

“...this exhibition offers an exciting opportunity to bring [Milhazes’] energetic and visually compelling paintings to new audiences.” —PAMM Director, Thom Collins

particularly resonant in the Miami area, which is home to one of the largest populations of Brazilian-born Americans in the country,” said PAMM Director, Thom Collins. “The exhibition connects the experience of art, architecture and nature, and we are looking

ing technique creates highly textured surfaces that give her paintings grit and physicality which she contrasts with the use of bright colors and geometric forms. By painting individual figurative elements in acrylic onto clear plastic sheets, she is able to test their

Beatriz Milhazes, *Brinquedos populares* (Popular toys), 2009-2010, acrylic on linen, 100 x 112 cm; Photography: Manuel Águas & Pepe Schettino; © The Artist / Courtesy James Cohan Gallery, New York/Shanghai

*Beatriz Milhazes:
Jardim Botânico*

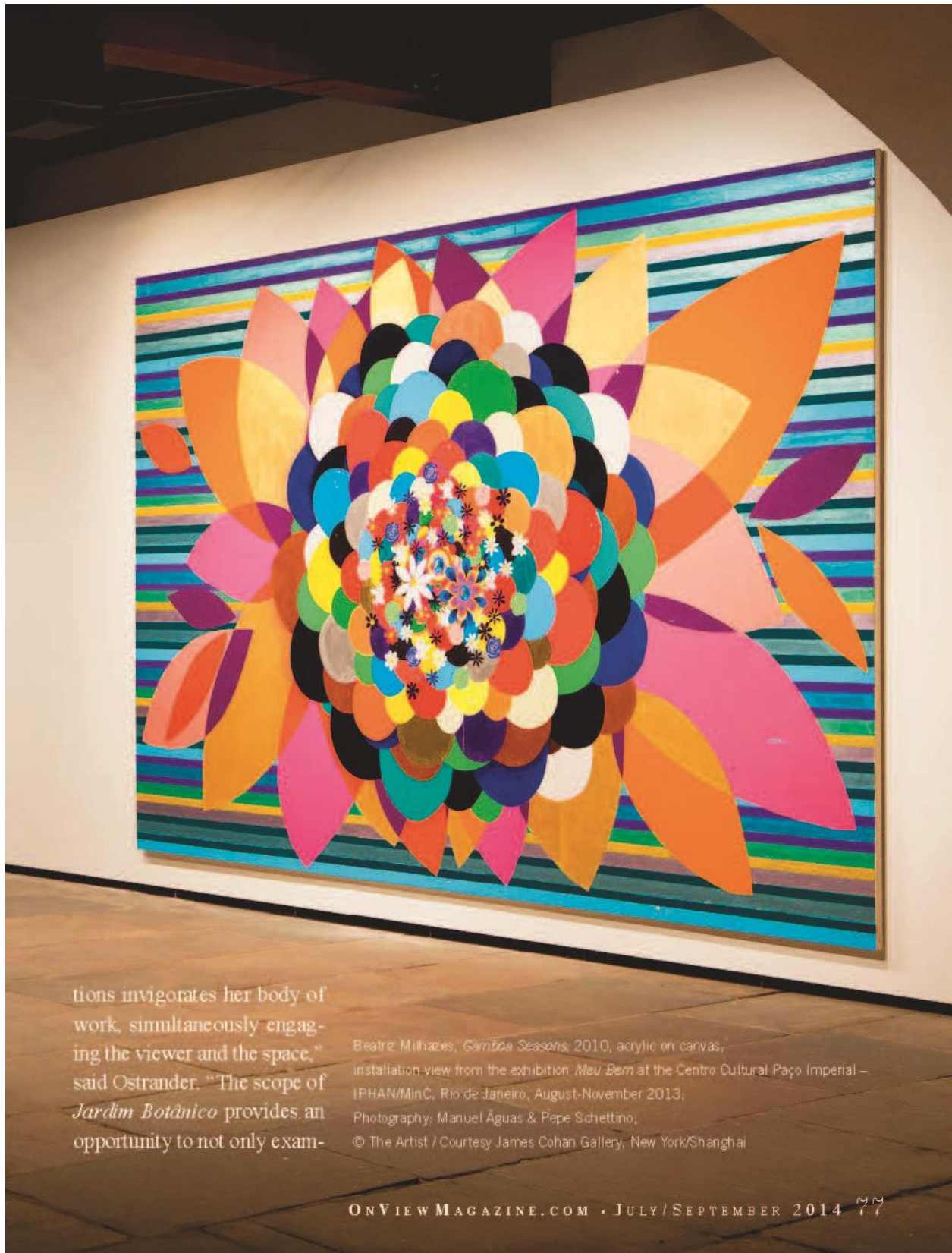
Milhazes sets up an engaging play
between figurative and abstract elements.

placement and layer them on the canvas—manipulating the elements as collage materials. The sheets are glued to the canvas one at a time, creating layers of “decals.” As the glue

dries, she rips each “decal” off to reveal the paint’s “back side,” with the image presented in reverse. This process removes some pieces of paint, giving her paintings a prema-

turely aged look and defying the expectation of a smooth canvas surface.

“The tension between order and emotive abstraction in Beatriz’s composi-



tions invigorates her body of work, simultaneously engaging the viewer and the space," said Ostrander. "The scope of *Jardim Botânico* provides an opportunity to not only exam-

Beatriz Milhazes, *Gambôa Seasons*, 2010, acrylic on canvas, installation view from the exhibition *Meu Bem* at the Centro Cultural Paço Imperial – IPHAN/MinC, Rio de Janeiro, August–November 2013; Photography: Manuel Águas & Pepe Schettino; © The Artist / Courtesy James Cohan Gallery, New York/Shanghai

*Beatriz Milhazes:
Jardim Botânico*

ine the arc of her oeuvre, but to explore how her investigations into decorative and geometric abstraction have inspired work by younger generations of artists. The exhibition emphasizes Beatriz's important artistic contributions and highlights the continued relevance of her practice."

Milhazes' process emerged from a desire to reinvigorate painting, a seemingly static medium that was considered by many to be out of touch with contemporary life. An abstract painter, she is part of a generation of Brazilian artists who became known in the late 1980s, among them, Daniel Senise and Adriana Varejao, for revitalizing painting through references to the medium's history. Milhazes draws the basic motifs of her oeuvre from the history and culture of her homeland as well as from Western art history. Serving as sources of inspiration are the Brazilian movements of Tropicalismo and Modernismo, in which folkloric elements coalesce with influences





Beatriz Milhazes, *Dancing*, 2007, acrylic on canvas, 97 x 137";
Collection of the artist

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from the Americas and Europe, as well as Henri Matisse, Piet Mondrian, Sonia Delauney-Terk, and Bridget Riley.

Born in 1960 in Rio de Janeiro, Milhazes has been exhibiting her work in Brazil since she was in her early twenties, and made her debut in the US at the Carnegie International in 1995. Soon after, she began exhibiting with Edward

do Estacao, Sao Paulo; Ikon Gallery Birmingham, England and Birmingham Museum, Alabama.

Her work can be found at the Guggenheim Museum, the Metropolitan Museum of Art, and the Museum of Modern Art, all in New York City; the Carnegie Museum of Art, Pittsburgh, Pennsylvania; The Museo Nacional

Beatriz Milhazes is internationally recognized as one of Brazil's most important contemporary artists.

Thorpe in New York to rave reviews by critics and curators. Milhazes has since exhibited widely throughout the world, including solo exhibits at PACO Imperial, Rio de Janeiro; Calouste Gulbenkian Foundation, Lisbon; MALBA-Fundacion Costantini, Buenos Aires, Argentina; Beyeler Foundation, Basel; the Fondation Cartier, Paris; Pinacoteca

Centro de Arte Reina Sophia, Madrid, Spain; the 21st Century Museum of Contemporary Art, Kanazawa, Japan; and the Worcester Art Museum, Worcester, Massachusetts.

Milhazes is represented by James Cohan Gallery, New York; Galeria Fortes Vilaça, Sao Paulo; Galerie Max Hetzler, Berlin; and Stephen Friedman, London. **ON VIEW**

Beatriz Milhazes, *Chora, menino*, 1996, acrylic on canvas, 71-27/32 x 75-13/64";
Colección Patricia Phelps de Cisneros, Caracas and New York; © Beatriz Milhazes

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