Paloma Bosquê
b. 1982, Garça, Brazil
Lives and works between Brazil and Europe

Education
2023
Master in Institute Art Gender Nature, FHNW, Basel, Switzerland
2007
Bachelor in Graphic Design, Centro Universitário Senac, São Paulo, Brazil

Solo Exhibitions
2025
She Rock, Karin Guenther, Hamburg, Germany
2024
Noite longa, Mendes Wood DM, São Paulo, Brazil
2022
To Dream Oneself into Existence, Mendes Wood DM, Brussels, Belgium
Matéria, Saint-Martin Bookshop, Brussels, Belgium
2021
one other night, Mendes Wood DM, São Paulo, Brazil
2020
Dark Matter, Blum & Poe, Tokyo, Japan
2019
In The Hot Sun Of A Christmas Day, Mendes Wood DM, New York, USA
2018
Inventory, Mendes Wood DM, Brussels, Belgium
2017
The Hollow and the Seam, Pavilhão Branco – Museu da Cidade, Lisbon, Portugal
2016
Field, Mendes Wood DM, São Paulo, Brazil
2015
The Unsettling, Pivô, São Paulo, Brazil
2014
A Step Under, Mendes Wood DM, São Paulo, Brazil

Group Exhibitions
2025
Elephant, Mendes Wood DM, New York, USA
Em busca do tempo roubado, Flexa Galeria, Rio de Janeiro, Brazil
2024
Regenerative Futures, Fondation Thalie, Brussels, Belgium
When Forms Come Alive: Sixty Years of Restless Sculpture, Hayward Gallery, London, UK
2023
I See No Difference Between a Handshake and a Poem, Mendes Wood DM, Paris, France
El Gran Grito, Kunsthaus Baselland, Basel, Switzerland

Labyrinths and Earthquakes, Galeria Francisco Fino, Lisbon, Portugal
Paper Trails, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands
My Goddesses and My Monsters – A Dialogue with Maria Martins, LGDR, London, UK
Bordar é Cuidar, Galleria 123, São Paulo, Brazil

2022

All season sanctuary, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

2021

A Natural History of Ruins, Pivô, São Paulo, Brazil

2019

Terra Trema, Thomas Dane Gallery, Naples, Italy

2018

Il Coltello Nella Carne, PAC – Padiglione d'Arte Contemporanea, Milan, Italy
Textile Abstraction, Casas Riegner, Bogota, Colombia
MA colectiva, Luciana Caravello Arte Contemporânea, Rio de Janeiro, Brazil

2017

Healing and Repairing, Anozero – Bienal de Arte Contemporânea de Coimbra, Coimbra, Portugal
Off Road, Zeno X, Antwerp, Belgium
Roberto Burle Marx: Brazilian Modernist, Deutsche Bank KunstHalle, Berlin, Germany
Neither., Mendes Wood DM, Brussels, Belgium
Queermuseu – Cartografias da Diferença na Arte Brasileira, Santander Cultural, São Paulo, Brazil

2016

Tudo Joia, Bergamin & Gomide, São Paulo, Brazil
In Between, Bergamin & Gomide, São Paulo, Brazil
Mycorial Theatre, Pivô, São Paulo, Brazil
Projeto Piauí, Pivô, São Paulo, Brazil
Roberto Burle Marx: Brazilian Modernist, Jewish Museum, New York, USA

2015

Kiti Ka' Aeté, The Modern Institute, Glasgow, Scotland, UK
United States of Latin America, Museum of Contemporary Art Detroit, Detroit, USA

2014

Ouro – Um fio que costura a arte do Brasil, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil
Ultrapassado, Galeria Broadway 1602, New York, USA

2013

My Third Land, Frankendael Foundation, Amsterdam, the Netherlands

2012

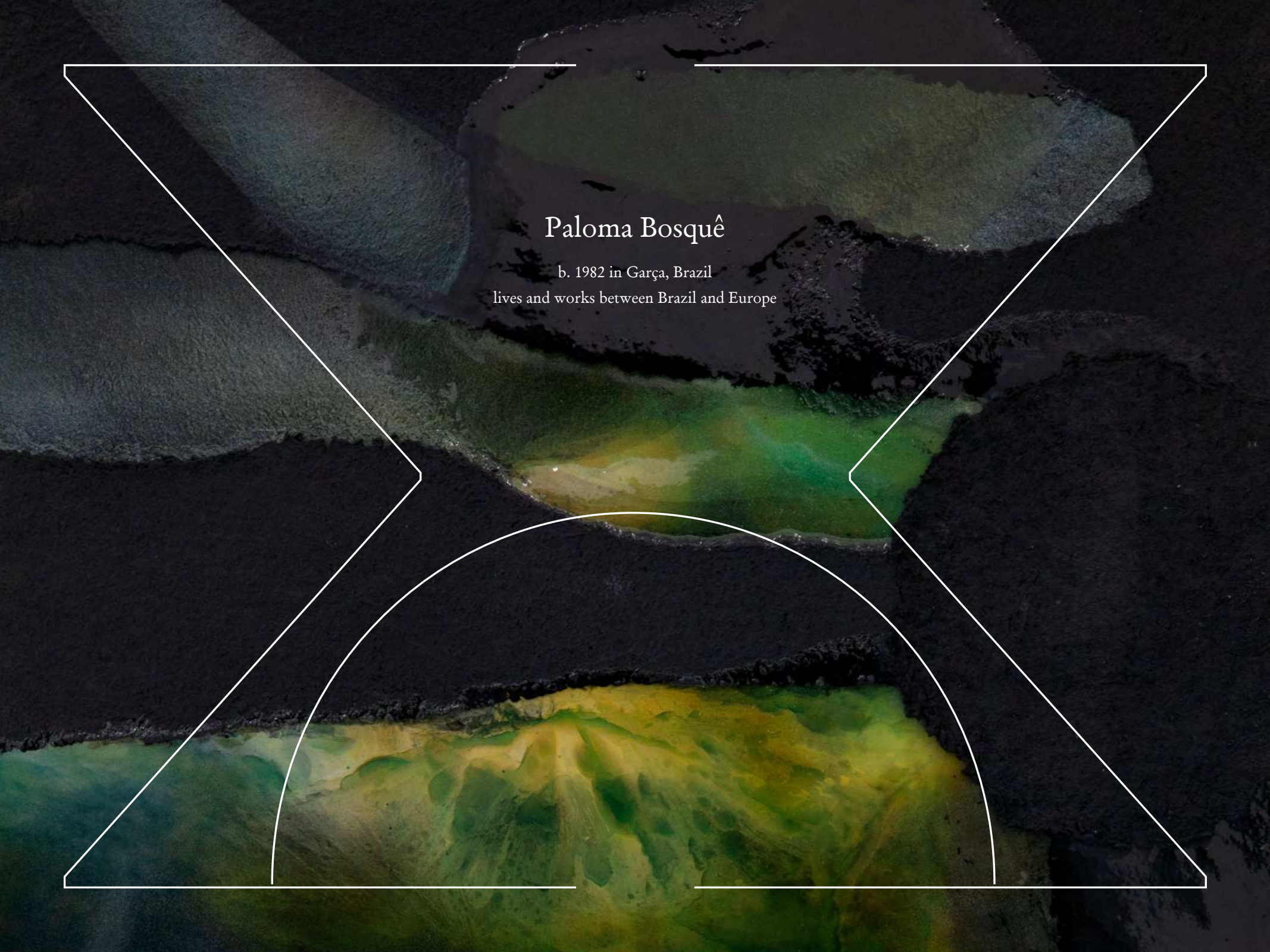
Next Time I would Have Done It All Differently, Pivô, São Paulo, Brazil
Concrete Mirrors, Crypt Gallery, London, UK

2011

Projeto Imóvel, Edifício Copan, São Paulo, Brazil

Awards
Special mention Faena Prize for the Arts, 2022
Nigel Greenwood Art Prize, 2017

Collections
Céline Collection
Fondation Thalie
KADIST Foundation
Marciano Art Foundation
THE EKARD COLLECTION



Paloma Bosquê

b. 1982 in Garça, Brazil
lives and works between Brazil and Europe



Paloma Bosquê's research unfolds through an investigation of the materiality of bodies in constant transformation. Through a daily practice grounded in contact and intimacy with the materials that compose her sculptural vocabulary, Bosquê sees materiality as the result of the interaction between the many visible and invisible elements that consitute our surroundings.

Earth as body; geological processes as sculptural gestures.

Bosquê understands bodies as permeable matter in motion — continuously transforming one another, establishing and dismantling connections within and beyond the domain of the visible.

Paloma Bosquê (b. 1982, Garça, Brazil) lives and works between Brazil and Europe.

Recent solo exhibitions have been held at **Karin Guenther**, Hamburg (2025); **Mendes Wood DM**, São Paulo (2024); **Mendes Wood DM**, Brussels (2022); **Mendes Wood DM**, São Paulo (2020); **Blum & Poe**, Tokyo (2020); **Mendes Wood DM**, New York (2019); **Mendes Wood DM**, Brussels (2018); **Museu da Cidade**, Lisbon (2017); **Mendes Wood DM**, São Paulo (2016); **Pivô**, São Paulo (2015).

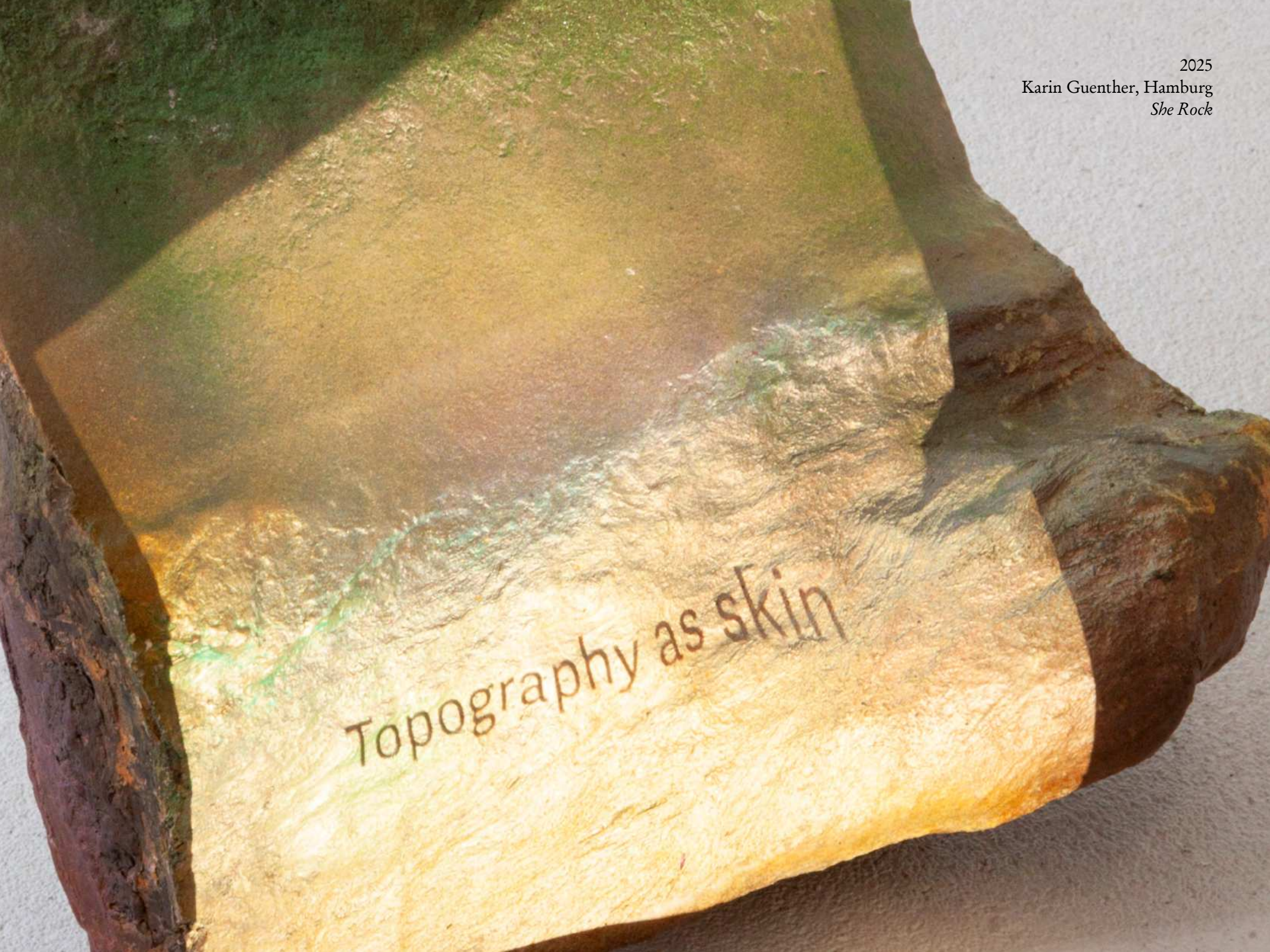
Additionally, her work has been included in institutional group exhibitions at **Casa da Cultura da Comporta**, Comporta (2025); **Fondation Thalie**, Brussels (2024); **Hayward Gallery**, London (2024); **Kunsthaus Baselland**, Basel (2023); **Pivô**, São Paulo (2021); **PAC – Padiglione d'Arte Contemporanea**, Milan (2018); **Bienal de Arte Contemporânea de Coimbra**, Coimbra (2017); **Jewish Museum**, New York (2016); **Museum of Contemporary Art Detroit**, Detroit (2015).



SELECTED EXHIBITIONS



2025
Mendes Wood DM at d'Ouwe Kerke, Retranchement
Artists Who Wear Jewelry



2025
Karin Guenther, Hamburg
She Rock



She Rock, Karin Guenther, Hamburg, 2025



She Rock, Karin Guenther, Hamburg, 2025



2024
Hayward Gallery, London
When Forms Come Alive: Sixty Years of Restless Sculpture



When Forms Come Alive: Sixty Years of Restless Sculpture, Hayward Gallery, London, 2024



2024
Mendes Wood DM, São Paulo
Noite longa



Noite longa, Mendes Wood DM, São Paulo, 2024



Noite longa, Mendes Wood DM, São Paulo, 2024



Noite longa, Mendes Wood DM, São Paulo, 2024



Noite longa, Mendes Wood DM, São Paulo, 2024



2023
Mendes Wood DM, Paris
I See No Difference Between a Handshake and a Poem



I See No Difference Between a Handshake and a Poem, Mendes Wood DM, Paris, 2023



2022
Mendes Wood DM, Brussels
To Dream Oneself into Existence

We often wonder what something is made of as if this information would generate a safer and “more intelligible” relationship with what we experience. The one who asks – the subject – aims to circumscribe and define the object: what I see is something external to me, made of something identifiable, at times by someone, and with a specific meaning. Paloma Bosquê often hears this as the first question someone asks when looking at her work, especially those made in the past three years. The peculiar materiality of her sculptures and their indefinable forms generate a proactive anxiety: to come across something fully present but which simply cannot be fully addressed with any existing language.



To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022



To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022



To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022

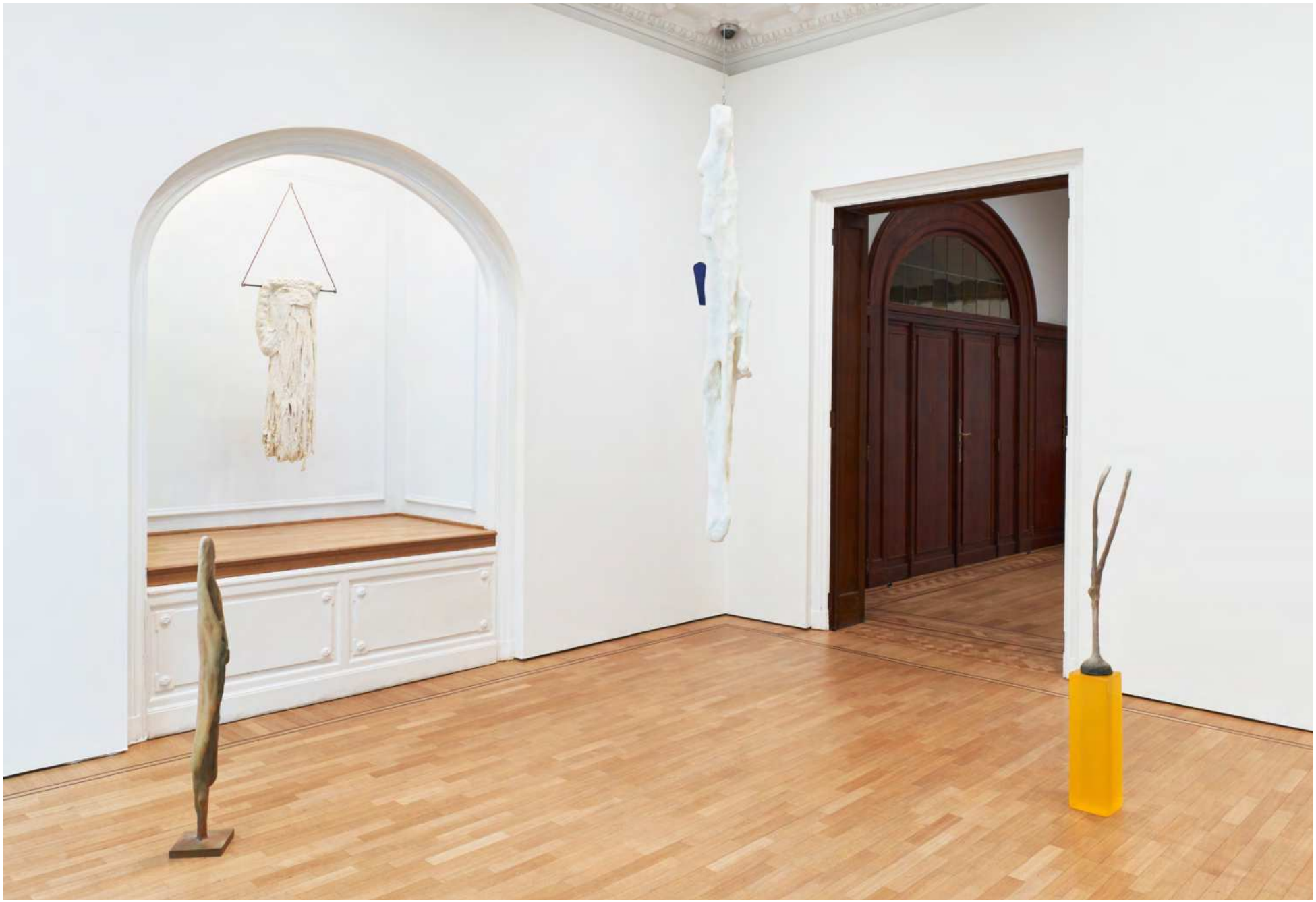


Bosquê's work invites touch, or perhaps a "tactile gaze", that has nothing to do with interactivity. Her sculptures have a haptic condition that is also the grounds to reflect on communality and togetherness from the perspective of what is boundless and impossible to attain. Togetherness is not a harmonious relation of self-enclosed things. Her work is a reminder that no being is intact. Our existence as bodies, human bodies, are merely occurrences, among other things in motion. Jacques Derrida states that the liminality of touch concerns the impossible or possible relations between objects. In other words, the concern with touch is equivalent to the concern with the limits of reality and the possibility of grasping it.

— Fernanda Brenner



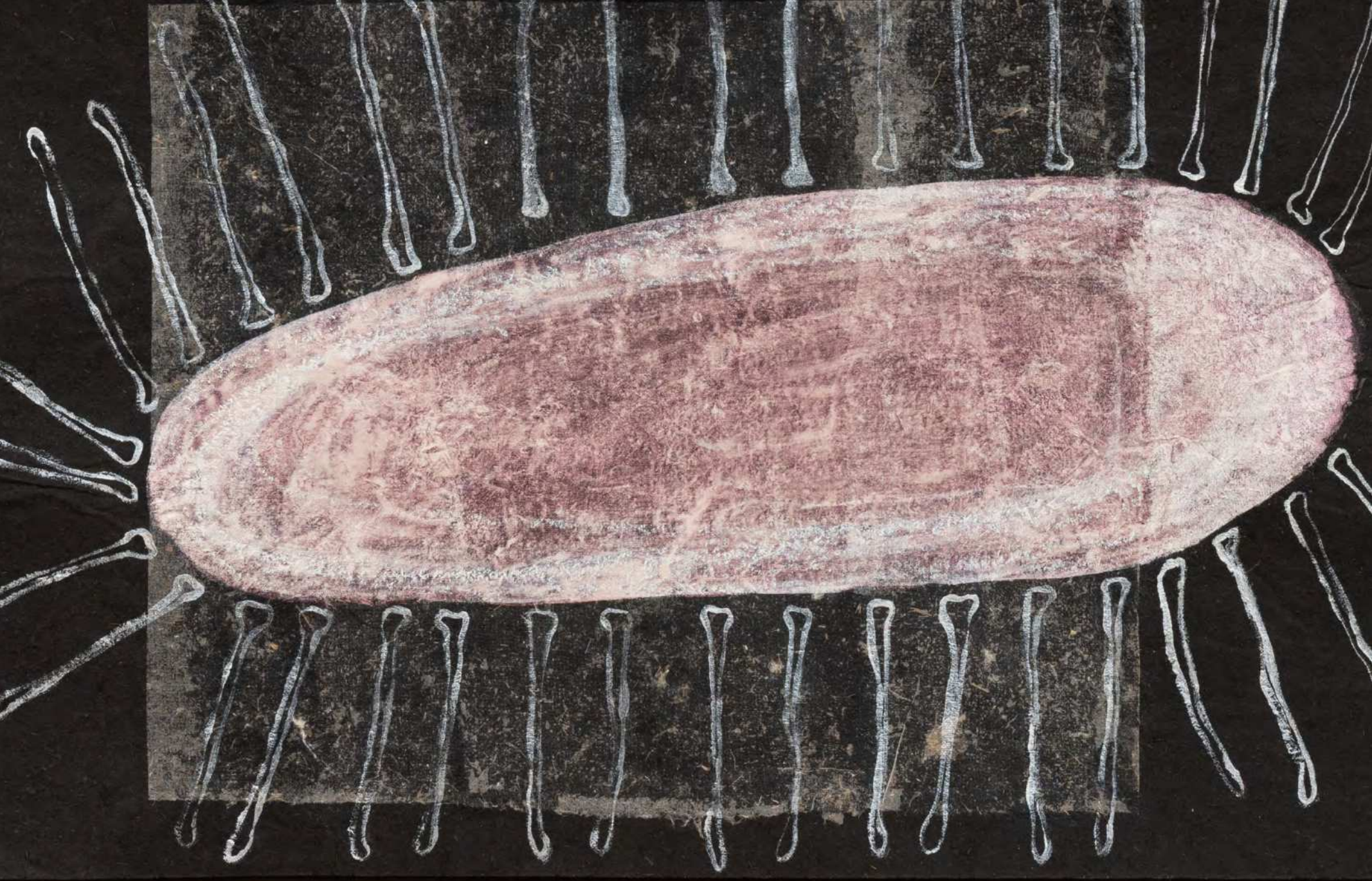
To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022



To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022



To Dream Oneself into Existence, Mendes Wood DM, Brussels, 2022



2022
Saint-Martin Bookshop, Brussels
Matéria



Matéria, Saint-Martin Bookshop, Brussels, 2022



Matéria, Saint-Martin Bookshop, Brussels, 2022



2020
Mendes Wood DM, São Paulo
one other night

noite não noite sim [one other night] presents a series of sculptural objects that, by placing in tension the distinction between the animate and the inanimate, reveal the strengthening of the artist's relationship with the signs and matter that constitute what we understand as the inhuman universe. Matter, after all, never shirks.

The works seem to be constantly imbued with metamorphosis, not only in terms of the process that the substances composing each piece go through, but also, and above all, their transformational character.

Pointing to liminal territories, questioning that which we consider intrinsically human, vegetal or animal, the sculptures of *noite não noite sim* arise from a gesture of reciprocity between the several elements of our terrestrial landscape. In a sort of physical struggle with these elements, and in the counterflow of domination or appropriation of matter, Bosquê works with a gesture of mutual and transversal mobilization. Matter animates the hand and the hand animates matter, which rises up, insisting and challenging the hand with its enigma. What emanates from the encounter between the body of the artist and the body of things? How long does the incision of hand over matter last? At what point does the repetition of this incision gain status of memory?



one other night, Mendes Wood DM, São Paulo, 2020



one other night, Mendes Wood DM, São Paulo, 2020



one other night, Mendes Wood DM, São Paulo, 2020



one other night, Mendes Wood DM, São Paulo, 2020



one other night, Mendes Wood DM, São Paulo, 2020

2020
Blum and Poe, Tokyo
Dark Matter

Dark Matter refers to a form of matter whose existence has been hypothesized since the beginning of the twentieth century but has never been empirically proven. It is thought to consist of elementary particles that hardly ever interact with other known forms of matter and also do not emit light, which makes them exceedingly hard to detect. Although the standard Lambda-CDM model of cosmology calculates that these particles constitute twenty-seven percent of the universe, there is little agreement on how to characterize them.

Bosquê is interested in how the visible appearance of the world results from such immense, instantaneous and vibrant interactions among elements that are not readily perceptible—countless atoms in constant cycles of attraction, repulsion, fluctuation, and charge-shifting. Interactionsoccur in the empty spaces within atoms, in areas between one energy level and another. She has been searching for a horizontal approach towards matter as a means to connect this emptiness and enable a reciprocal relationship of transformation and exchange between herself and the material she forms into an artwork. Furthermore, Bosquê considers this approach to be a political position in terms of understanding the human being as a single actor negotiating and interacting with a myriad of other different, sometimes mysterious beings.



Dark Matter, Blum and Poe, Tokyo, 2020



Dark Matter, Blum and Poe, Tokyo, 2020



2019
Thomas Dane Gallery, Naples
Terra Trema



Terra Trema, Thomas Dane Gallery, Naples, 2019



Terra Trema, Thomas Dane Gallery, Naples, 2019



2018
Mendes Wood DM, Brussels
Inventory

In the present-day jargon of contemporary art, it is common to say that the artist is presenting a new "body of work", as if they were constantly pulling rabbits out of a hat. The works on view are, in fact, new – in the sense of recently produced. However, they are the outcome of well-known work processes as well as developments of formal choices and arguments set forth by the artist for several years; that is, her *Inventory*. Bosquê suggests a change in attitude in relation to the tangible world, where close observation and coexistence with the elements is no different than the attention devoted to our own bodies – the body of work or the body that works. Her works are the result of an ongoing negotiation between her strength and manual abilities, and the response she gets from the materials in movement. However, in spite of frequent recalling corporeal forms, these sculptures are mostly abstract: often gnarled and knit, or amalgamated and stacked. There is a sense of "making it happen" in Bosquê's work that keeps our focus on her materials, as they pass in and out of form, in and out of sense. That play between the mystery of matter and the potential meaning of form.

Bosquê's sculptures are always singular occurrences. She addresses different natural phenomena whilst producing them, as if she were, at all times, aiming to grasp the very essence of all her materials. A warm or cold day may interfere with the wax's melting point, just as the traces of use in each of the wooden frames, which were once used to make artisanal papers, inform the position where the cactus thorns should be placed (*Thorns #4*, 2018). Both the works quickly molded by hand, as well as the more complex projects that entail months of labor and assistance, shy away from the argument of technical valuation of manual labor and the "artist's hand" fetish.

— Fernanda Brenner



Inventory, Mendes Wood DM, Brussels, 2018



Inventory, Mendes Wood DM, Brussels, 2018



Inventory, Mendes Wood DM, Brussels, 2018



Inventory, Mendes Wood DM, Brussels, 2018



2017
Pavilhão Branco – Museu da Cidade, Lisbon
The Hollow and The Seam

For this exhibition, Paloma Bosquê presents a set of 21 new works, each quite different from one another in a formal sense, but whose common denominator is organicity and fluidity. Her artistic process begins with each concrete element and an investigation of its behaviour in relation to space and the rest of existence itself. In this exhibition, it is as if the garden of the Museu de Lisboa and the interior of the Pavilhão Branco cease to have a beginning or an end, interior or exterior, merging into one single arena.

The titles with which she names her works consist of simple proses but are at the same time rich in meaning and nuance. They follow the same line of thought as the works, through which the artist at times attributes a symbolic charge that connects her work with nature and the opposing forces that compose it. The body is a conscious reference, as well as a subtle and erotic relationship between the bodies of the work and that of the spectator, reflected on a desire to touch and feel each work. Contrasting with the latent lightness conveyed by the works is a strong metaphysical component and a deep historical, anthropological, and political charge, not only in each piece but running through the practice of the artist as a whole.

In her works, and in this exhibition, one senses the strong connection to plants, the focused affinity Paloma feels with each material (whether prosaic or refined) and her lack of haste amid the fast-paced world that surrounds her. Paloma consciously desires and achieves exactly that, transforming the moment and stopping time for those who look and live each of her works.



The Hollow and The Seam, Pavilhão Branco – Museu da Cidade, Lisbon, 2017



The Hollow and The Seam, Pavilhão Branco – Museu da Cidade, Lisbon, 2017



The Hollow and The Seam, Pavilhão Branco – Museu da Cidade, Lisbon, 2017



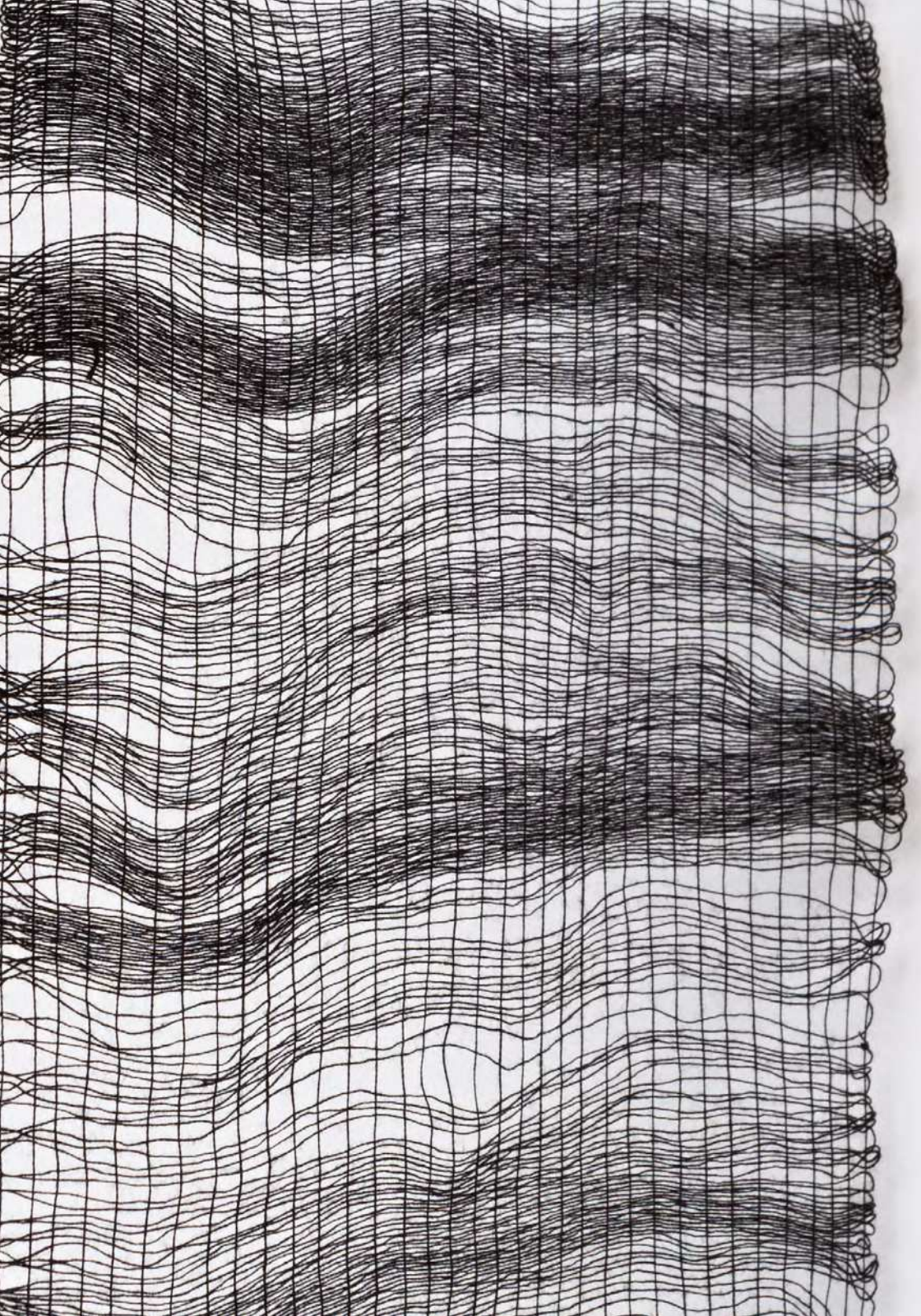
The Hollow and The Seam, Pavilhão Branco – Museu da Cidade, Lisbon, 2017



2017
Anozero – Bienal de Arte Contemporânea de Coimbra, Coimbra
Healing and Repairing



Healing and Repairing, Anozero – Bienal de Arte Contemporânea de Coimbra, Coimbra, 2017



2017
Deutsche Bank KunstHalle, Berlin
Roberto Burle Marx: Brazilian Modernist



Roberto Burle Marx: Brazilian Modernist, Deutsche Bank KunstHalle, Berlin, 2017



2016
Mendes Wood DM, São Paulo
Field

Paloma Bosquê's research draws largely on her daily practice in the studio. In this environment, the artist handles and freely associates different materials, creating original compositions and developing specific methods to combine, juxtapose and join elements that are unlikely to occupy the same space in a different context. Brass, felt, bronze, coal, pitch, bee's wax, beef casing, sheepskin, craft paper, coffee filters and wool are used indiscriminately. The artist is less interested in the origins or the potential symbolic weight of each of the items than in their physical presence. Experimenting with the texture, weight and balance of her materials, she creates an extremely delicate visual landscape that, by frustrating any attempt at interpretation, is highly intriguing.

Each composition is a unique arrangement of materials. Felt and looms are handmade and tailored to the artist's choices, coffee filters bear the scars of wear and tear and no two sheepskins are ever the same. Bosquê focuses on the 'thing itself'; her sculptures are present and require engagement.

The exhibition set-up is an informal reproduction of the artist's working process and of her studio's arrangement. The organisation of pieces in the space reveals the time they spent together during production – many of them were made simultaneously. Walking around the exhibition space is unsettling, the narrow distance between sculptures and the way they are balanced are finely calculated. There are no joins, screws or safety pins, and the negotiation with gravity and between each composition element is a well-fitted arrangement. Everything is balanced and only just right. By experiencing the exhibition, the visitor feels like a child in an antique shop, where everything is equally fragile and fascinating.



Field, Mendes Wood DM, São Paulo, 2016



Field, Mendes Wood DM, São Paulo, 2016



Field, Mendes Wood DM, São Paulo, 2016



Field, Mendes Wood DM, São Paulo, 2016



2015
Pivô, São Paulo
The Unsettling

Paloma Bosquê occupies Pivô's ground floor with a series of sculptures made of brass, lead and rosin – the residual vegetable resin obtained after the distillation of turpentine. Bosquê has been working with this resin for a while, studying its handling and testing its limits. Rosin is classified as an amorphous solid, that is, a variation of a solid state without a defined geometrical form and with a random atomic arrangement. Taking the material's physical presence as a departure point, the artist takes on an unfathomable challenge: to propose certain geometry to the rosin's internal lack of order.



The Unsettling, site specific installation with 5 months duration (1st month), Pivô, São Paulo, 2015



The Unsettling, site specific installation with 5 months duration (1st month), Pivô, São Paulo, 2015



Heated rosin can be easily shaped so the artist experimented with different moulds, organising the material in rectangular blocks scattered around the space, supported by brass structures and under heavy lead sheets. These materials, with such distinct properties, continuously negotiate with each other and with the venue's architecture. Over time, the rosin blocks settle – or unsettle – onto their supports, reacting to their weight, taking on their contours and delicately shaping themselves, and – in due course – onto each situation proposed by the artist. The friction between the organisation of brass and lead, gravity and the rosin's instability places these sculptures exactly where stillness meets movement: in a silent restlessness that can only be observed through time.

O Incômodo unfolds in its duration. The subtle movement of the rosin blocks challenges the dimensions of space and is only revealed to an attentive gaze, such as in Heraclitus' famous fragment: "changing, it rests"



The Unsettling, site specific installation with 5 months duration (1st month), Pivô, São Paulo, 2015



The Unsettling, site specific installation with 5 months duration (1st month), Pivô, São Paulo, 2015

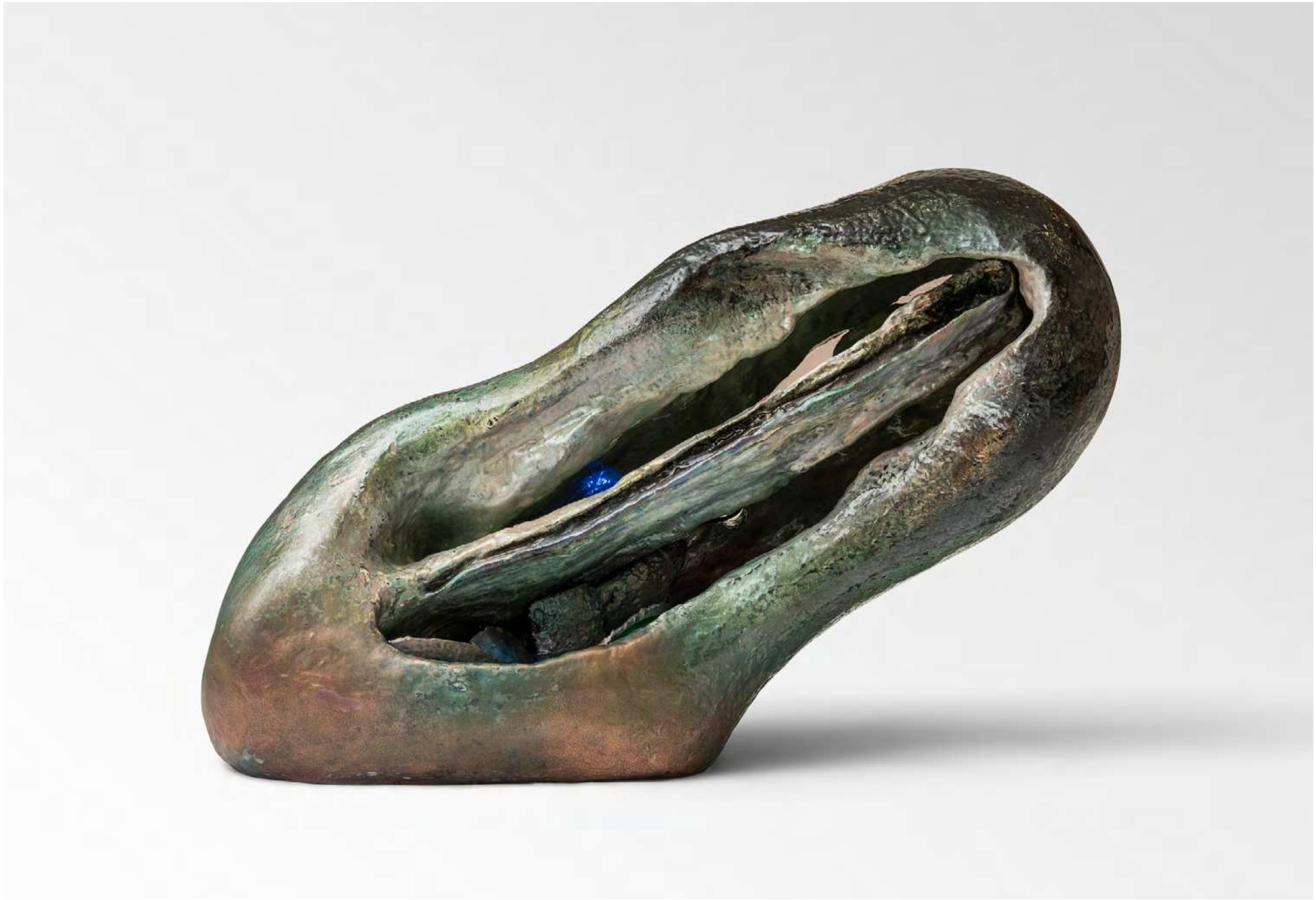


2014
Mendes Wood DM, São Paulo
A Step Under



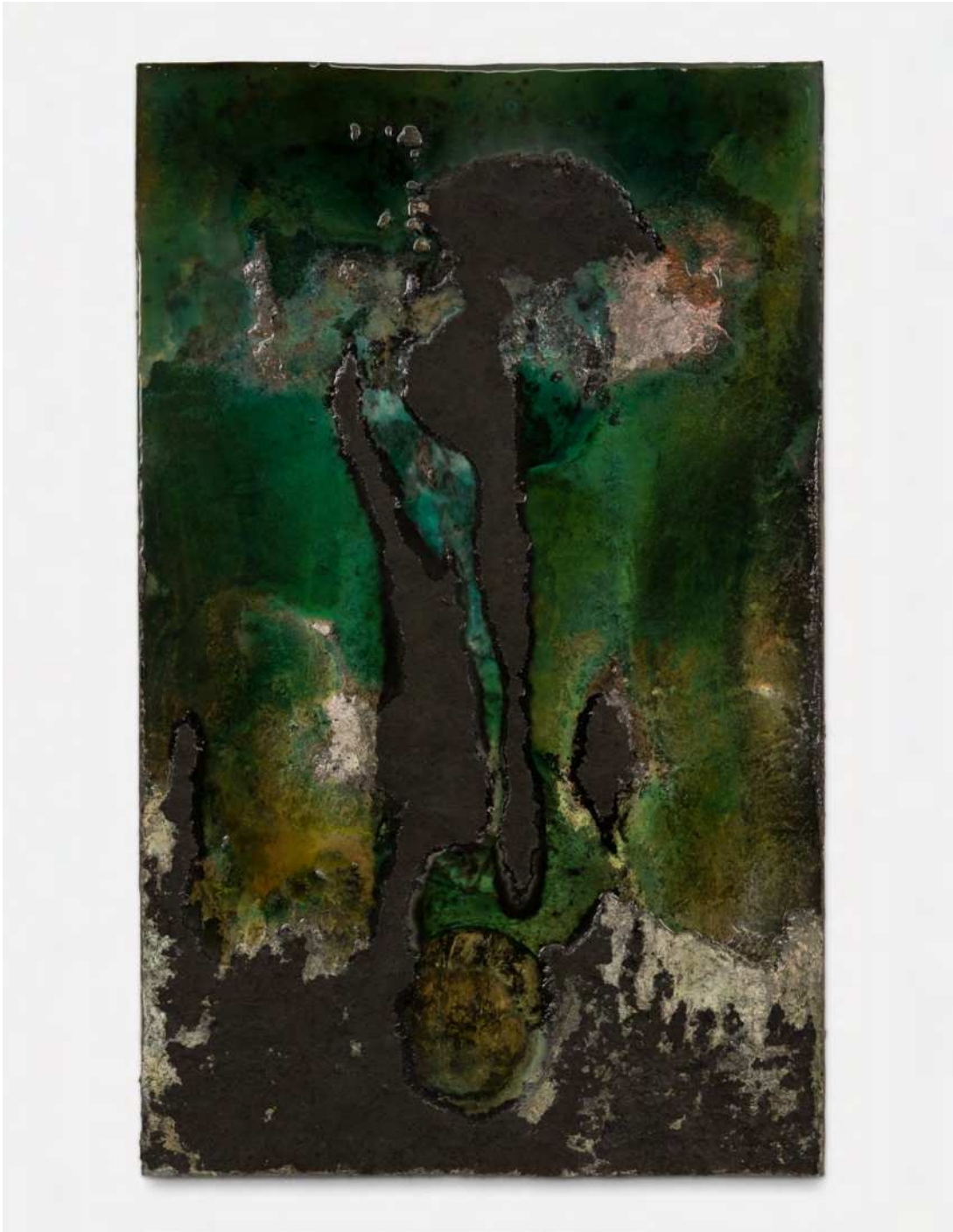
A Step Under, Mendes Wood DM, São Paulo, 2014


SELECTED
WORKS



Paloma Bosquê, *Weeping Rock*, 2025, dyed cotton fiber, Giluform, Epoxy resin, aluminum plate, and water pump, 50 x 75 x 31 cm | 19 3/4 x 29 1/2 x 12 1/4 in, MW.PBS.366





Paloma Bosquê

Plate | Placa, 2025

dyed cotton mass, Giluform, epoxy resin and paint

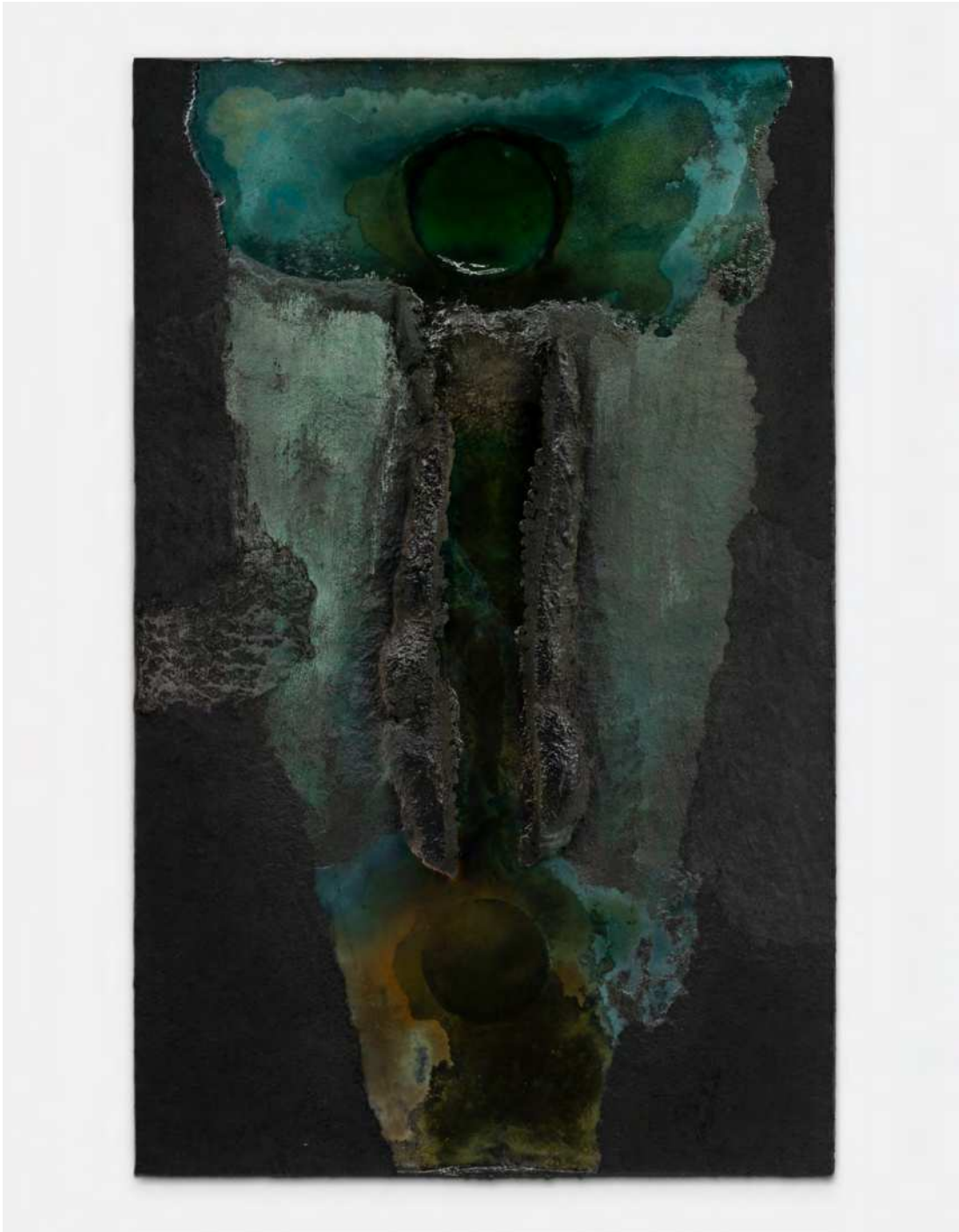
120 x 75 x 7 cm

47 1/4 x 29 1/2 x 2 3/4 in

MW.PBS.362







Paloma Bosquê

Plate | Placa, 2025

Giluform, dyed cotton fiber with PVA glue, epoxy resin and paint

120 x 76 x 7 cm

47 1/4 x 29 7/8 x 2 3/4 in

MW.PBS.312







Paloma Bosquê

Fossile - From Three Suns, 2023

Wool, Giluform and acrylic paint

61 x 87 x 14 cm

24 x 34 1/4 x 5 1/2 in

MW.PBS.348







Paloma Bosquê

Búzio (cosmic pussy), 2024

dyed cotton mass, resin and spray paint

15 x 10 x 7 cm

5 7/8 x 4 x 2 3/4 in

MW.PBS.338







Paloma Bosquê

Fóssil (Cisne), 2024

cotton fiber, stone plaster, wool and acrylic paint

69 x 44 x 35 cm

27 1/8 x 17 3/8 x 13 3/4 in

MW.PBS.327





Paloma Bosquê

Plate, 2023

cotton fiber pigmented with pva glue, stone plaster, resin and acrylic paint

120 x 76 x 7 cm

47 1/4 x 29 7/8 x 2 3/4 in

MW.PBS.321





Paloma Bosquê

Plate, 2023

Giluform, dyed Cotton fiber with PVA glue, epoxy resin and paint

120 x 76 x 7 cm

47 1/4 x 29 7/8 x 2 3/4 in

MW.PBS.316





Paloma Bosquê

God Bird, 2022

wool, Giluform and acrylic paint

101 x 15 x 15 cm

39 3/4 x 5 7/8 x 5 7/8 in

MW.PBS.309





Paloma Bosquê
Plate, 2022
dyed cotton fiber, Giluform,
wool and acrylic paint
48 x 37 x 6.5 cm
18 7/8 x 14 5/8 x 2 1/2 in
MW.PBS.302





Paloma Bosquê
Fossil, 2022
wool, Giluform and glass
68 x 7 x 12 cm
26 3/4 x 2 3/4 x 4 3/4 in
MW.PBS.295





Paloma Bosquê

Two Headed Snake, 2022

dyed cotton fiber, PVA glue, wool, Acrystal, Giluform and Acrylic Paint with resin base

125 x 20 x 13.5 cm

49 1/4 x 7 7/8 x 5 1/4 in

MW.PBS.308





Paloma Bosquê

Drawing, 2022

collage, artisanal paper, acrylic paint, nankin and graphite

29.7 x 21 cm (unframed)

11 3/4 x 8 1/4 in

MW.PBS.298







Paloma Bosquê

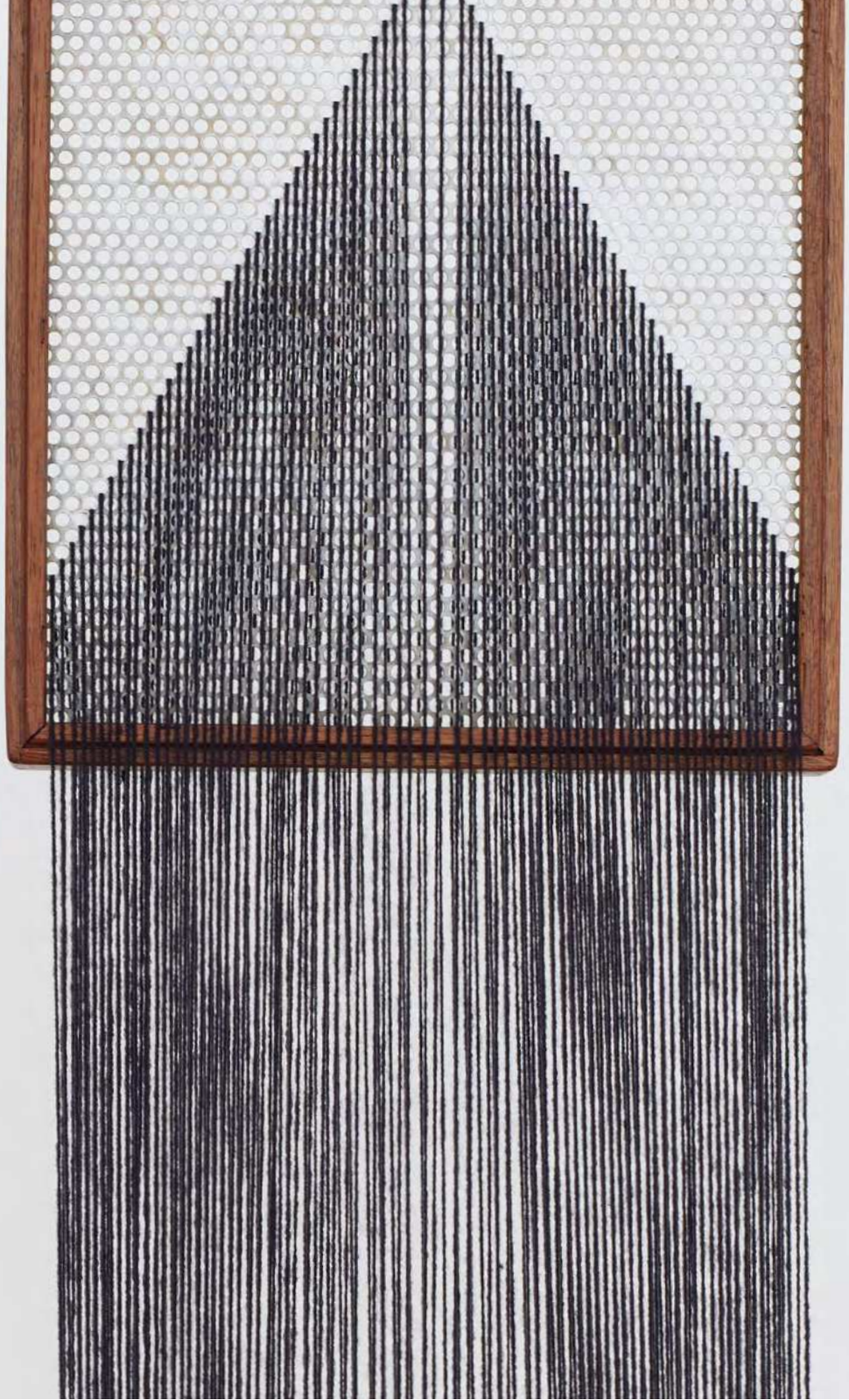
On provisory interaction, 2021

coffe sieve, wool and brass rods

95 x 30 x 4.5 cm

38 5/8 x 11 3/4 x 1 5/8 in

MW.PBS.180





Paloma Bosquê

Plate, 2021

dyed cotton fiber, lead sheet and dental stone

57 x 43 x 13 cm

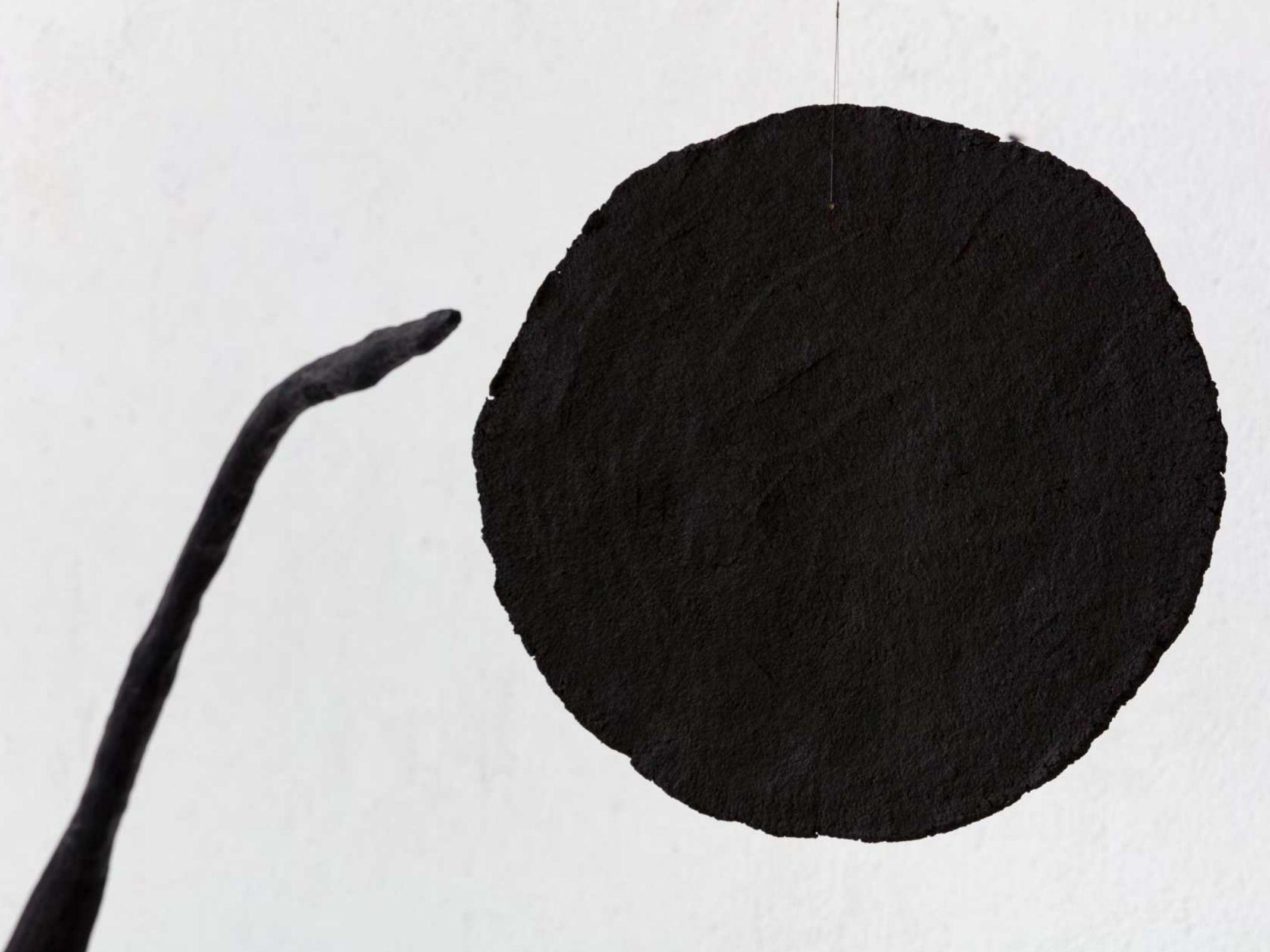
22 1/2 x 16 7/8 x 5 1/8 in

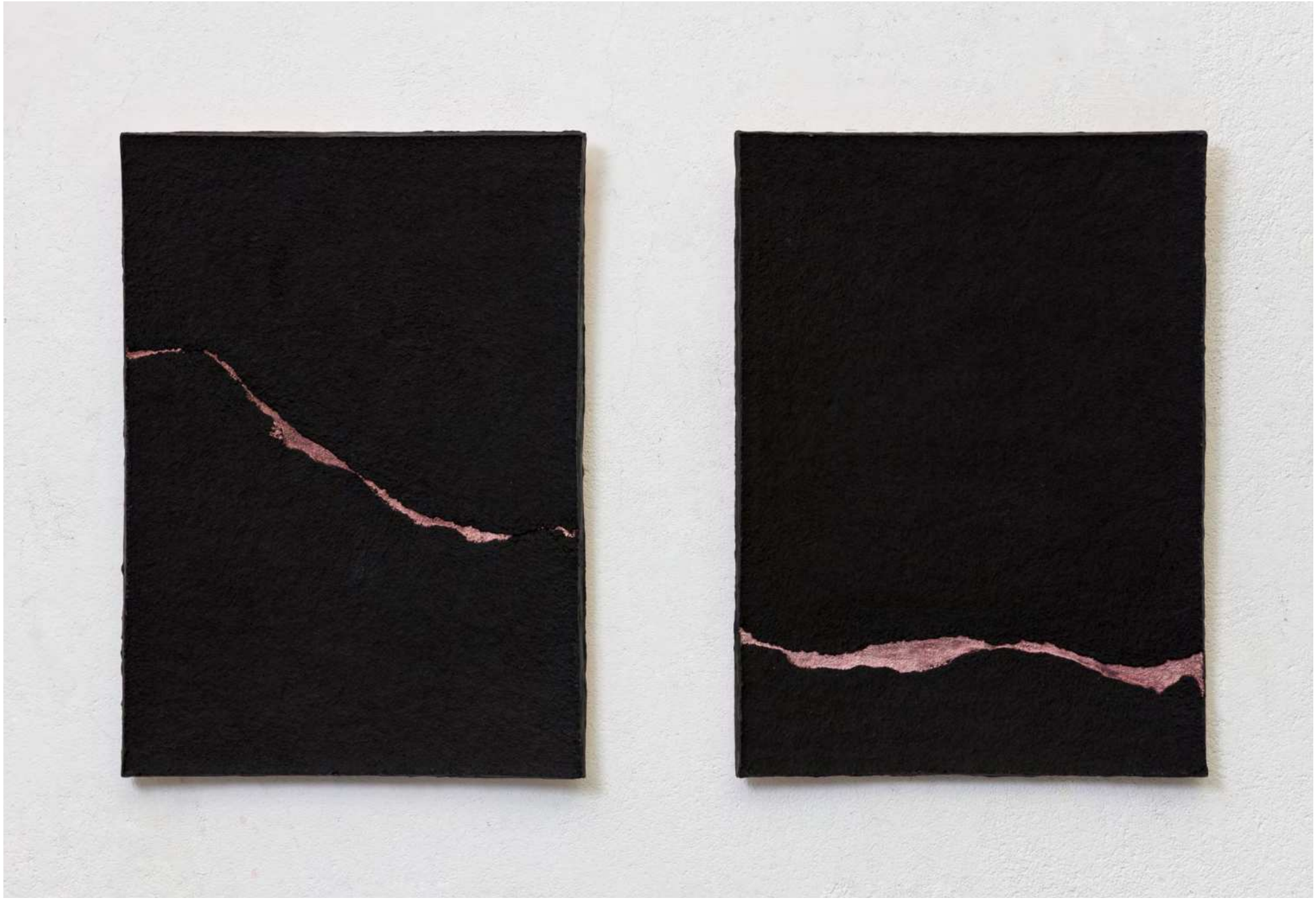
MW.PBS.302





Paloma Bosquê, *One Other Night*, 2020, cotton fibre, dental stone and indian shellac, 157 x 34 x 136 cm | 110 x 22 x 78 cm | 37 x 39 x 0.9 cm, 61 3/4 x 13 3/8 x 53 1/2 in | 43 1/4 x 8 5/8 x 30 3/4 in | 14 5/8 x 15 3/8 x 3/8 in, MW.PBS.252





Paloma Bosquê, *Plates,* 2020, cotton fibre, dental stone and acrylic paint, 57 x 42 x 6 cm | 22 1/2 x 16 1/2 x 2 3/8 in, MW.PBS.233





Paloma Bosquê
In The Hot Sun of a Christmas Day, 2019
narima glass, dental stone and papier mâché
variable dimensions
MW.PBS.192





Paloma Bosquê, *Cell Shell*, 2019, cotton ber, dental stone and paint, 17 x 31 x 21 cm | 6 3/4 x 12 1/4 x 8 1/4 in, MW.PBS.208





Paloma Bosquê

Blind Arrangement - Trapeze and pole, 2018

collagen tripe, brass rods, wood, beeswax with rosin

300 x 45 x 1.5 cm (trapeze)

118 1/8 x 17 3/4 x 5/8 in

158 x 8 x 8 cm (pole)

62 1/4 x 3 1/8 x 3 1/8 in

MW.PBS.178





Paloma Bosquê

Being-nest, 2018

brass rods, hand felted wool

and eggs made of beeswax with rosin

176 x 77 x 10 cm

69 1/4 x 30 1/4 x 4 in

MW.PBS.185





Paloma Bosquê, *Inventory (The Blind Leading The Blind),* 2017-2018, 1 sewn ox tripes panels and 1 beeswax with rosin poles on steel structure, 215 x 240 x 450 cm | 84 5/8 x 94 1/2 x 177 1/8 in, MW.PBS.164





Paloma Bosquê, *Two Stones,* 2017, lead sheet, brass rods, hand felted wool and beeswax with rosin, 202 x 212 x 34 cm | 79 1/2 x 83 1/2 x 13 3/8 in, MW.PBS.I.135



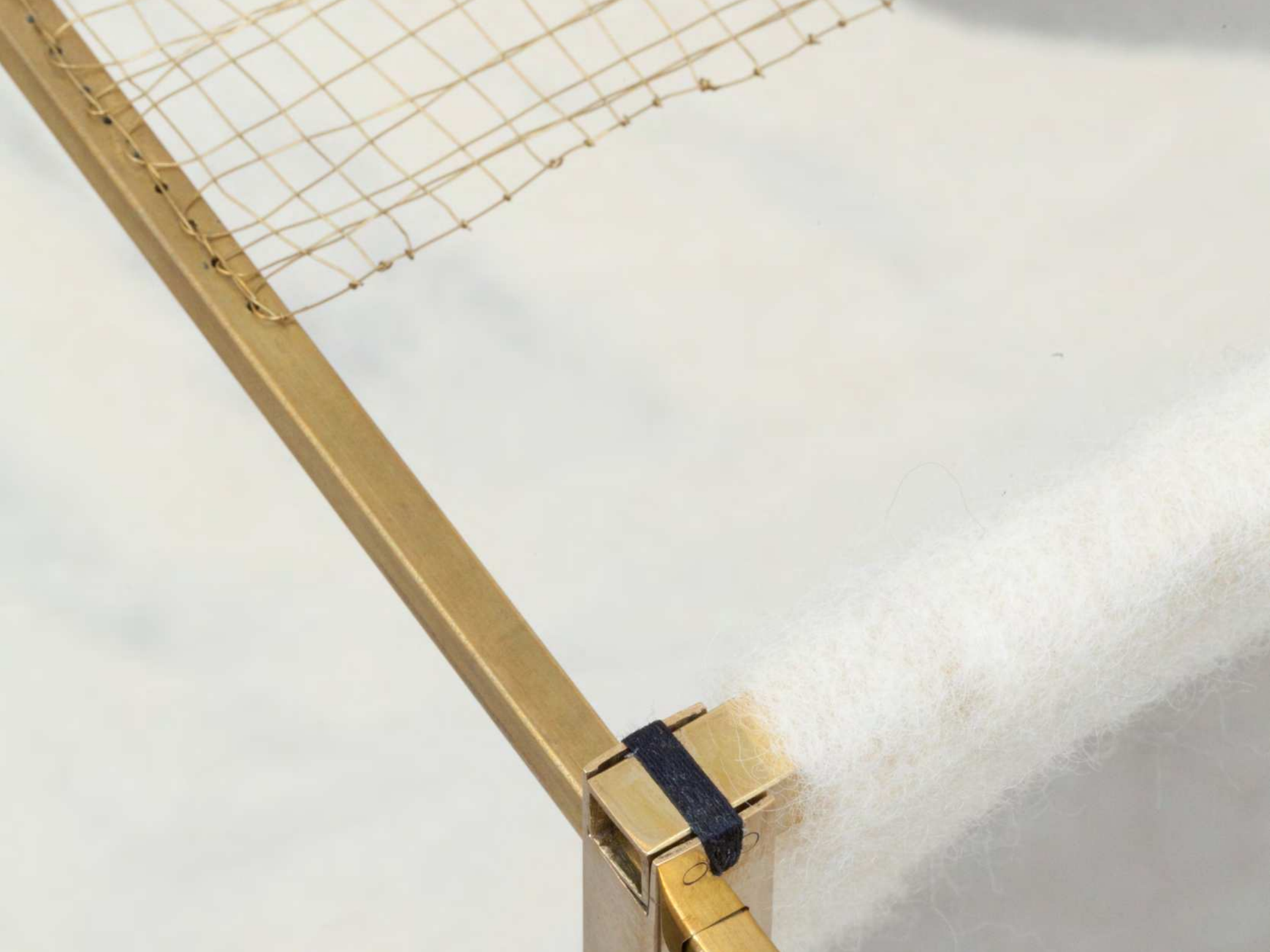


Paloma Bosquê
Lapso #5, 2017
wool and threads
250 x 35 cm
98 3/8 x 13 3/4 in
MW.PBS.I.136





Paloma Bosquê, *Jirau*, 2016, lead sheet, rods and fabric of brass, wool felted by hand and cast bronze, 90 x 132 x 31.5 cm | 35 3/8 x 52 x 12 1/4 in, MW.PBS.I.113





In between senses and matter,
lies a tension which holds things together.
Within this gap I build a shelter.

– Paloma Bosquê

Education

2023

Master in Institute Art Gender Nature, FHNW, Basel, Switzerland

2007

Bachelor in Graphic Design, Centro Universitário Senac, São Paulo, Brazil

Solo Exhibitions

2025

She Rock, Karin Guenther, Hamburg, Germany

2024

Noite longa, Mendes Wood DM, São Paulo, Brazil

2022

To Dream Oneself into Existence, Mendes Wood DM, Brussels, Belgium

Matéria, Saint-Martin Bookshop, Brussels, Belgium

2021

one other night, Mendes Wood DM, São Paulo, Brazil

2020

Dark Matter, Blum & Poe, Tokyo, Japan

2019

In The Hot Sun Of A Christmas Day, Mendes Wood DM, New York, USA

2018

Inventory, Mendes Wood DM, Brussels, Belgium

2017

The Hollow and the Seam, Pavilhão Branco – Museu da Cidade, Lisbon, Portugal

2016

Field, Mendes Wood DM, São Paulo, Brazil

2015

The Unsettling, Pivô, São Paulo, Brazil

2014

A Step Under, Mendes Wood DM, São Paulo, Brazil

Group Exhibitions

2025

Jocelyn Wolff, Paris, France

Elephant, Mendes Wood DM, New York, USA

Energia, TheMerode, Brussels, Belgium

Artists Who Wear Jewelry, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

Blinded by the light, Casa da Cultura da Comporta, Comporta, Portugal

Em busca do tempo roubado, Flexa Galeria, Rio de Janeiro, Brazil

2024

Regenerative Futures, Fondation Thalie, Brussels, Belgium

When Forms Come Alive: Sixty Years of Restless Sculpture, The Hayward Gallery, London, UK

2023

I See No Difference Between a Handshake and a Poem, Mendes Wood DM, Paris, France

El Gran Grito, Kunsthaus Baselland, Basel, Switzerland

Labyrinths and Earthquakes, Galeria Francisco Fino, Lisbon, Portugal

Paper Trails, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

My Goddesses and My Monsters – A Dialogue with Maria Martins, LGDR, London, UK

Bordar é Cuidar, Galleria 123, São Paulo, Brazil

2022

All season sanctuary, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

2021

A Natural History of Ruins, Pivô, São Paulo, Brazil

2019

Terra Trema, Thomas Dane Gallery, Naples, Italy

2018

Il Coltello Nella Carne, PAC – Padiglione d'Arte Contemporanea, Milan, Italy

Textile Abstraction, Casas Riegner, Bogota, Colombia

MA colectiva, Luciana Caravello Arte Contemporânea, Rio de Janeiro, Brazil

2017

Healing and Repairing, Anozero – Bienal de Arte Contemporânea de Coimbra, Coimbra, Portugal

Off Road, Zeno X, Antwerp, Belgium

Roberto Burle Marx: Brazilian Modernist, Deutsche Bank KunstHalle, Berlin, Germany

Neither., Mendes Wood DM, Brussels, Belgium

Queermuseu – Cartografias da Diferença na Arte Brasileira, Santander Cultural, São Paulo, Brazil

2016

Tudo Joia, Bergamin & Gomide, São Paulo, Brazil

In Between, Bergamin & Gomide, São Paulo, Brazil

Mycorial Theatre, Pivô, São Paulo, Brazil

Projeto Piauí, Pivô, São Paulo, Brazil

Roberto Burle Marx: Brazilian Modernist, Jewish Museum, New York, USA

2015

Kiti Ka' Aeté, The Modern Institute, Glasgow, Scotland, UK

United States of Latin America, Museum of Contemporary Art Detroit, Detroit, USA

2014

Ouro – Um fio que costura a arte do Brasil, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

Ultrapassado, Galeria Broadway 1602, New York, USA

2013

My Third Land, Frankendael Foundation, Amsterdam, the Netherlands

2012

Next Time I would Have Done It All Differently, Pivô, São Paulo, Brazil

Concrete Mirrors, Crypt Gallery, London, UK

2011

Projeto Imóvel, Edifício Copan, São Paulo, Brazil

Awards
Special mention Faena Prize for the Arts, 2022
Nigel Greenwood Art Prize, 2017

Collections
Céline Collection
Fondation Thalie
KADIST Foundation
Marciano Art Foundation
THE EKARD COLLECTION



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