

Daniel de Paula

Conceptual artist and researcher Daniel de Paula (1987, Brazil) creates sculptures and installations from objects and images he appropriates, borrows, and acquires from the public sector and corporate entities.

An important aspect of de Paula's practice is the thematization of his negotiations with institutions and the bureaucratic processes and legal procedures that enable his access to the objects and media he uses as raw material in his works. These frameworks broaden de Paula's focus and dredge up intertwined histories of geological, social, political, and global economic developments.



Daniel de Paula
rollover, 2019
Gold-leaf inscription of financial market action
verbs on Rouge de Rance marble plaque sealed
with soybean cooking oil



Daniel de Paula, under (2024), detail, Lumen Travo Gallery

cannibal spirits do violence to words, 2024
At Lumen Travo Gallery, Amsterdam

On occasion of his new exhibition at Lumen Travo Gallery, Daniel de Paula —by means of diverse procedures that include paintings, negotiations, videos and out-of-office messages— interrogates his own artistic practice, critical of the competitive commodity producing art system, while simultaneously accepting the limits of self-critique.

Daniel de Paula, *cannibal spirits do violence to words*,
installation view at Lumen Travo Gallery, 2024





ZELFKRITIEK
IMMOBILISME

Daniel de Paula, *SELF-CRITIQUE / IMMOBILISM* (from the series anti-epiphany), 2024
negotiation; liquitex acrylic on canvas, accumulated nicotine residue from the gallerist's smoking
during the exhibition, corpse scent utilized for training dogs for the detection of bodies by
emergency teams in contexts of infrastructural disasters, aluminum chassis and property tag
25,4 x 33 cm



Daniel de Paula, *cannibal spirits do violence to words*,
installation view at Lumen Travo Gallery, 2024

Inalienable, Imprescriptible and Unseizable, 2023
At LABOR, Mexico

Inalienable, imprescriptible and unseizable is the title of the first solo exhibition for conceptual artist Daniel de Paula on Mexican soil.

The exhibition derives from the need to formulate a critical reflection of coercive processes linked to the territorialization of capital in which state territorial planning and the implementation of energy generating infrastructures are intimately linked to exploitative practices and the abstract logics of property and value production.







Daniel de Paula
Veridical Shadows, or the unfoldings of a deceptive physicality, 2022
16^a Bienal de Lyon

Though it's dark, still I sing, 2021

At 34th Bienal de São Paulo

In 2018, Daniel de Paula, Marissa Lee Benedict and David Rueter managed to rescue, from the Chicago Board of Trade, a “trading pit” that had been used through decades for the negotiation of grains. The device would be discarded as part of a definitive shift to digital transactions.

The resulting work, Deposição [Deposition] (2020), presented for the first time at the 34th Bienal de São Paulo, is at the same time a kind of anti-monument and a platform for public encounters of different natures, which were conceived with the purpose of emphasizing the meeting and confrontation atmosphere prompted by the structure itself. The artists plan for the “pit” a series of public appearances in cultural institutions along the next years, with the aim of promoting discussions beacons by the different political, social, artistic and philosophical views that the object can symbolize.

Daniel de Paula, Marissa Lee Benedict and David Rueter,
Deposição [Deposition], 2020







Daniel de Paula
Circulação, 2019

**Veridical Shadows, or the unfoldings of a deceptive
physicality, 2021**

At Galeria Jaqueline Martins

The first exhibition by Daniel de Paula at Galeria Jaqueline Martins's spaces in Brussels, juxtaposes a variety of objects, including sculptures, a museological artifact on loan from the collection of the Centre Céramique in Maastricht, collages, and a video-installation.

The main concept behind this solo show deals with the attempt to give continuation to the artist's critical investigations upon the abstract forces within capitalism that produce infrastructural space and reproduce violent social relations.







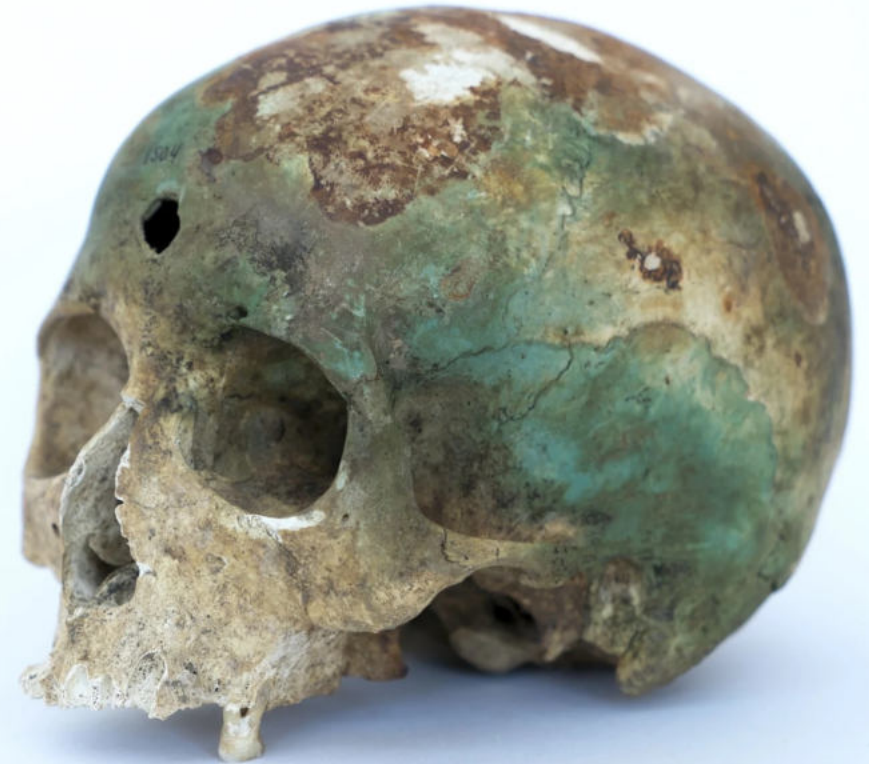
**and materiality becomes nothing but a mere
representation of a structure of dominance, 2020**

At Lumen Travo Gallery, Amsterdam

In occasion of his first solo presentation in the Netherlands, Daniel de Paula presents a series of objects and works that give continuation to his ongoing investigations towards infrastructure and the production of geographical space understood as the reproduction of violent practices that are fundamental to capitalist production. Through a variety of sculptural and conceptual strategies the artist proposes, not only a critical reflection of the physical structures that surround us, but also of the agency and invisible phenomena they conceal.

Daniel de Paula
subject, 2021

Staining and corrosion of human skull from the VI century, result of the oxidation of a metal hair clip present during burial (currently on loan from the archeological collection of the Centre Ceramique in Maastricht)







Daniel de Paula
power-flow, 2019
Fulgurite, infrastructural energy cable and zip ties
70 x 14 cm



Daniel de Paula
power-flow, 2019
Fulgurite, infrastructural energy cable and zip ties
60 x 17 cm



Daniel de Paula
mercantile-mechanistic (586.409 KM), 2019
Truck fifth-wheel coupling device, automotive grease and ground nutmeg
75 x 100 cm



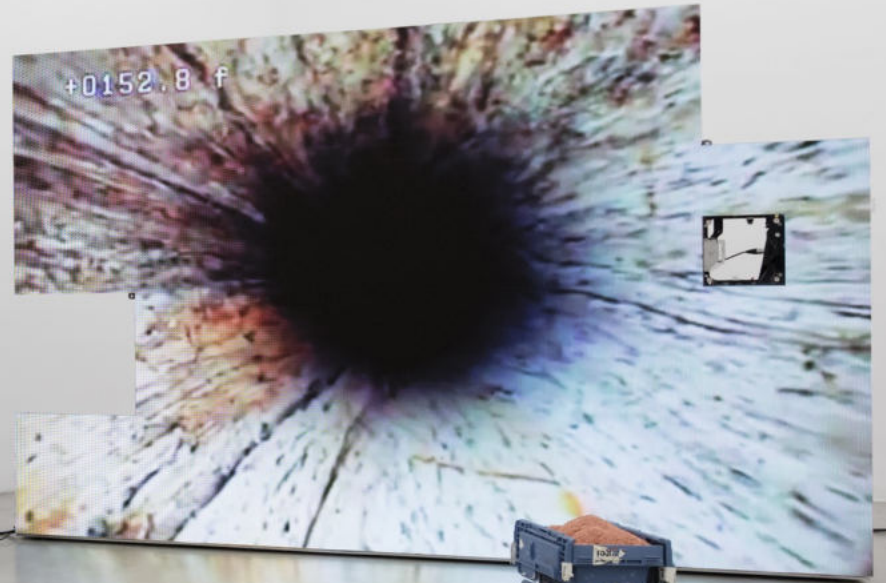


**The control of things over subjects is the control of subjects
over themselves, 2019**

At Francesca Minini Gallery

Through a posture that attempts to overcome the traditional dichotomy of physicality and action, the exhibition articulates and composes, by means of juxtaposing a series of objects and strategies, a critique towards the production of space as the reproduction of abstract social forms and relations of dominance.

The investigative result being, on its most fundamental level, that, as humans endlessly transform and construct space in order to satisfy their necessities, specifically to exchange commodities within a capitalist society, a system of constraint establishes itself, not simply as class-domination, or the control of people by other people, but by the domination of all subjects by abstract social structures constituted by ourselves.





Daniel de Paula
abstract time, 2019



Daniel de Paula
a shadow is a substance (moon), 2015-2016

Daniel de Paula
Brasile. Il Coltello nella Carne, 2018
Exhibition view, PAC, Milan





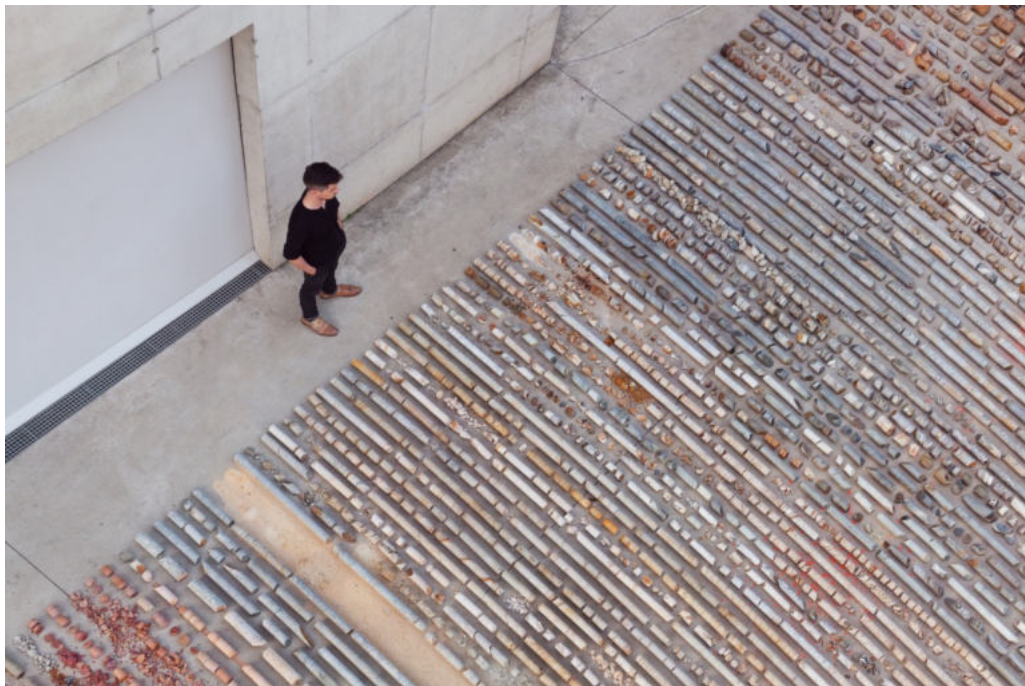
Daniel de Paula, *The Conductive Form Of Dominant Flows*, 2017
Jaqueline Martins Gallery, São Paulo



Daniel de Paula, *course*, 2017



Daniel de Paula, *period*, 2017



Daniel de Paula, *testemunho*, 2015



Daniel de Paula (Boston, 1987) lives and works between São Paulo and Amsterdam.

He graduated in 2012 from FAAP with a BFA in Visual Arts, São Paulo. In 2017 began a masters in Human Geography, USP, University of São Paulo, (interrupted), São Paulo, and in 2018 came to the Netherlands for a post-academic residency at the Jan van Eyck Academie in Maastricht.

Selected solo exhibitions include: "cannibal spirits/do violence to words" at Lumen Travo Gallery, Amsterdam (2024); "infrastutura, instituição, indivíduo", at Jaqueline Martins Gallery, São Paulo (2023); "inalienable, imprescriptible and unseizable" at LABOR, Mexico City (2023). Veridical shadows, or the unfoldings of a deceptive physicality, Galeria Jaqueline Martins, Brussels (2022); "The control of things over subjects is the control of subjects over themselves» at Francesca Minini, Milan (2019); Kunsthalle Gent, Gent (2019); Galeria Jaqueline Martins, São Paulo (2017); Galeria Leme, São Paulo (2015); White Cube Gallery, São Paulo (2014) and Centro Cultural São Paulo, São Paulo (2011).

His works have also been included in relevant institutional group exhibitions such as 16th Lyon Biennial, 34ª Bienal de São Paulo, São Paulo, Fondazione Baruchello, Rome.



CV

Selected solo exhibitions

2024

cannibal spirits/do violence to words, Lumen Travo Gallery, Amsterdam

2023

infrastutura, instituição, indivíduo, Jaqueline Martins Gallery, São Paulo

Inalienable, imprescriptible and unseizable, LABOR Gallery, Ciudad de Mexico, Mexico

2022

16th Lyon Biennial, Manifesto of Fragility, Guimet Museum, France

2021

Veridical shadows, or the unfoldings of a deceptive physicality, Galeria Jaqueline Martins, Brussels

2020

Repose (with Marissa Lee Benedict - David Rueter), Arts Club of Chicago, Chicago, USA.

Materiality becomes nothing but a mere representation of a structure of dominance, Lumen Travo Gallery, Amsterdam, Neatherland.

2019

The control of things over subjects is the control of subjects over themselves Francesca Minini, Milan.

Composition, De Aanschouw, Rotterdam, Neatherland.

Estrutura insuperável, Kunsthal Gent, Belgium.

2017

A forma condutora de fluxos dominantes, Galeria Jaqueline Martins, São Paulo, BR.

2016

Gravidade, Edital ProAC, Cratera de Colônia, São Paulo, BR.

Open Plan, SP-arte, Pavilhão da Bienal, São Paulo, BR.

FLACC, Genk, Bélgica.

2015

Testemunho, Projeto SiTU, Galeria Leme, São Paulo, BR.

2014

Objetos de mobilidade, ações de permanência, White Cube Gallery, São Paulo, BR.

2013

Para estender um corredor, Cité Internationale des Arts, Paris, FR.

2011

Aparição, programa de exposições, Centro Cultural São Paulo, São Paulo, BR.

Group exhibitions

2024

Luleå Biennale (upcoming)

2022

Manifesto of fragility, La Biennale de Lyon, FR

2021

Faz escuro mas eu canto, 34ª Bienal de São Paulo, São Paulo, BR

Not Quite Nearly Fine, Fondazione Baruchello, Rome, Italy

2019

Escrituras contagiadas por Atacama, NoAutomático, Monterrey, Mexico

A Hora Instável, Bruno Múrias Galeria, Lisboa, Portugal

2018

Brasile. Il coltello nella carne, Padiglione d'Arte Contemporanea, Milan

Matriz do Tempo Real, MAC USP, São Paulo, BR

2017

Avenida Paulista, MASP, São Paulo, BR – curadoria Adriano Pedrosa e Tomás Toledo.

Metrópole: Experiência Paulistana, Estação Pinacoteca, São Paulo, BR

We have the weights, we have the measures, Copperfield Gallery, London, UK

Um Piano na Selva, Periscópio Arte Contemporânea, Belo Horizonte, BR

2016

Sempre um ponto de identidade, sempre distinção, Galeria Jaqueline Martins, São Paulo

ARTE PARA TODOS! Liberação e Consumo, Instituto Figueiredo Ferraz, Ribeirão Preto, BR

Esforço-Desempenho, Galeria Athena Contemporânea, Rio de Janeiro, BR

2015

Nós entre os extremos, Instituto Tomie Ohtake, São Paulo, BR

XYZ, Galeria Pilar, São Paulo, BR.

Voragem da História, Observatório, São Paulo, BR

Permanências & Destruições, Oi Futuro, Rio de Janeiro, BR

Falso Movimento, Galeria Luciana Caravello, Rio de Janeiro, BR

Chope Abubuya, Centro de La Cultura Plurinacional, Santa Cruz de la Sierra, BO

2014

la parte que no te pertenece, Galeria Maisterravalbuena, Madrid, ES

Aparição, Galeria Athena Contemporânea, Rio de Janeiro, BR

made by... feito por brasileiros, Hospital Matarazzo, São Paulo, BR

Onsite, TAP - Temporary Arts Project, Londres, UK

Abubuya KM 0, Casa de la Cultura de Trinidad, Trinidad, BO

2013

Open Cube, White Cube Gallery Mason's Yard, Londres, UK
Artista Convidado da 45a Annual de Artes, FAAP, São Paulo, BR.
Espaços Independentes – a alma é o segredo do negócio, Galerias Funarte de Artes Visuais, São Paulo, BR
Equivocábulos, Edifício Lutetia FAAP, São Paulo, BR

2012

da próxima vez eu fazia tudo diferente, Pivô, São Paulo, BR
Processos Públicos, Paço das Artes, São Paulo, Brasil
Documentação - Processos Públicos, Museu da Cultura PUC, São Paulo, BR

2011

Projeto Imóvel, Edifício Copan, São Paulo, BR
O Desvio é o Alvo, Entretanto, São Paulo, BR
I.o.t.e., UNESP, São Paulo, BR

Education

2017

Masters in Human Geography, USP, University of São Paulo,
(interrupted), São Paulo (BR)

2015

Public School of Astrophysics, "Meteorites, Meteors, and Meteoroids",
São Paulo (BR)

2014

School of São Paulo, "PIESP – Program of the School of São Paulo" –
coordinated
by Adriano Pedrosa and Anna Paula Cohen, São Paulo (BR)

2012

FAAP – Fundação Armando Alvares Penteado, BFA in Visual Arts, São
Paulo (BR)

Artistic residencies

2019

De Fabriek, Eindhoven (NL)
Foundation BAD, Rotterdam (NL)

2018-19

Jan Van Eyck Academie, Maastrich (NL)

2016

FLACC, Genk (B)

2014

Kiosko, Santa Cruz de la Sierra (BO)

2014

Red Bull Station, São Paulo (BR)

2013

Cité Internationale des Arts, Paris (FR)

2012

Casa Tomada, São Paulo (BR)

Awards and distinctions

2016

ArtNexus SP-arte, São Paulo (BR)

2015

ProAC – State Government Exhibition Award, São Paulo (BR)

2011

Acquisition Award, CCSP - Centro Cultural São Paulo, São Paulo (BR)

2011

2nd Prize, Instituto Tomie Ohtake, São Paulo (BR)



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