



EDUARDO VER

ARTIST'S PORFTOLIO



BIOGRAPHY

From a very young age, Eduardo Ver has practiced drawing as a playful tool to connect with other stories.

His interest in woodcuts, his main research focus, aroused from his experience at the Cruzeiro do Sul University (Sao Paulo), in the early 2000s. It was also during this period that the artist showed up at the door of Piratininga Atelier, where he worked for more than seven years, until 2012. Under the guidance of the engraver artist Ernesto Bonato, Eduardo Ver has improved in the technique and production of engraving, therefore finding the practice that would guide him in his trajectory as an artist.

Eduardo Ver's technique applies many layers of printing on one paper, that is, for each xylography, he produces several matrices, which are superimposed until reaching a certain degree of three-dimensionality.

According to the artist, the aim is to give rhythm to the works, making all its elements coexist in harmony, in a true state of fraternization.

The “magic” of this procedural complexity provides the spectator with a kind of visual trance experience, proposed by the artist to establish a direct relationship with the rituals of Umbanda, a religion of African and Brazilian origin, which holds the same syncretism that is identified in the work of Eduardo Ver.

This mixture of references in the artist's works is usually associated with elements of nature, such as plants and animals, figures of Orixas and Catholic saints, in addition to allegorical objects. Symbols of Sacred Geometry are also identified, along with others that allude both to the indigenous people of Brazil, as well as to Sufism, the mystical religion of Islam, such as arabesques, for example.

EDUARDO VER

1979, São Paulo – SP, Brazil

BIOGRAPHY

To all this diversified cultural inventory, the artist attributes an elegant palette of colours, inspired by the exercises of observation of the plants that he finds in nature and in the flower shops close to his residence, in the East region of São Paulo city.

In his almost twenty years of artistic production, Eduardo Ver has developed a very original conceptual pace and a refined technical and formal precision, much of which he acquired from his experience with graphic projects.

In his studio, which he calls “Gráfica trabalhando em silêncio” [working in silence print shop], he produces illustrations for publications, such as string books and posters, among others, which can be found in the urban areas of Sao Paulo.

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1979, São Paulo – SP, Brazil



SOLO EXHIBITIONS

- 2024** **Sacro Ofício**
Espaço Força e Luz, Energia Cultural, Porto Alegre - RS, Brazil
- 2023** **The Geometry and the Sacred**
Galeria Estação, São Paulo – SP, Brazil
- 2019** **Working in Silence**
Casa da Árvore, Campinas - SP, Brazil
- 2017** **The Yellow Band reaches Sacred Ethiopia**
CineSesc, São Paulo - SP, Brazil
- Ferryman**
Sesc Jundiaí, Jundiaí - SP, Brazil
- Crossing Arrival**
Museu Casa da Xilogravura, Campos do Jordão - SP, Brazil

- 2017** **Gaya**
Sesc Belenzinho, São Paulo - SP, Brazil
- 2016** **Sacro Ofício**
Centro Cultural da Penha, São Paulo - SP, Brazil
- 2015** **10 years of Eduardo Ver's Engravings**
Museu Casa da Xilogravura, Campos de Jordão - SP, Brazil
- Yara e a Banda**
Galeria Mezanino, São Paulo - SP, Brazil
- Sacro Ofício Procissão**
Sesc Santana, São Paulo - SP, Brazil
- 2014** **Kundalini The Protection**
Sesc Ipiranga, São Paulo - SP, Brazil
- Roots**
Sesc Itaquera, São Paulo - SP, Brazil
- Crossing III O Encanto da Sereia**
Sesc Itaquera, São Paulo - SP, Brazil

**SOLO
EXHIBITIONS**

SOLO EXHIBITIONS

- 2013** Crossing II A Embarcação
Sesc São Carlos, São Carlos - SP, Brazil
- 2012** Crossing I Encontro com o Peixe Misterioso
Sesc Consolação, São Paulo - SP, Brazil
- 2011** Summons of Eternity
Galeria Gravura Brasileira, São Paulo - SP, Brazil
- 2010** Edición Número Cero
Centro de Arte Contemporáneo Wifredo Lam - Havana, Cuba
- The Brown Loom of Eduardo Ver
Atelier Piratininga, São Paulo - SP, Brazil
- 2009** Lambe Lambe Posters
Sesc Pompéia, São Paulo - SP, Brazil
- Poetry in Motion
Sesc Interlagos, São Paulo - SP, Brazil
- 2008** Poetry in Motion
Sesc Pompéia, São Paulo - SP, Brazil

COLLECTIVE EXHIBITIONS

- 2023** Mothers in the Imaginary of Art
Museu Afro Brasil Emanuel Araújo, São Paulo - SP, Brazil
- 2022** Modernism from Here
Paço das Artes, São Paulo - SP, Brazil
- 2021** The Biennial of Illustration Bratislava
Bratislava, Slovakia
- 2019** Xilo Corpo e Paisagem
Sesc Pinheiros, Guarulhos - SP, Brazil
- Xilo Corpo e Paisagem
Sesc Guarulhos, Guarulhos - SP, Brazil
- Landscapes of Piratininga
Galeria Lona, São Paulo - SP, Brazil
- 2018** Fourteenth Naive Art Biennial of Brazil
Sesc Piracicaba, Piracicaba - SP, Brazil
- 2016** The Best of each
Galeria Mezanino, São Paulo - SP, Brazil
- 2014** Third Engraving Biennial Lívio Abramo (Menção Honrosa)
Araraquara - SP, Brazil

COLLECTIVE EXHIBITIONS

- 2014** 6X6 Gravuras
Laboratório das Artes, Franca - SP, Brazil
- 2013** Atelier Piratininga 20 anos
Galeria Gravura Brasileira, São Paulo - SP, Brazil
- 2012** The Studio
Galeria Mezanino, São Paulo - SP, Brazil
- 2011** 15th Biennale Internationale de La Gravure de Sarcelles
Sarcelles, France
- Quinta Bienal de Gravura Olho Latino
Centro de Convenções e Eventos Víctor Brecheret (Menção Honrosa), Atibaia - SP, Brazil
- Bienal Internacional de Gravura de Santos
Santos - SP, Brazil
- 2009** Folk Art, Contemporary Art
Sala Sosunc, Neuquén, Argentina
- Projeto Ser y Grafia
Turbo Galeria, Buenos Aires, Argentina

SELECTED PUBLICATIONS

- 2023** **The Geometry and the Sacred**
Galeria Estação, São Paulo - SP, Brazil
- 2022** **Modernism from Here**
Paço das Artes, São Paulo - SP, Brazil
- 2021** **28th Bienàle Ilustracií Bratislava, Bratislava Castle**
Bratislava, Slovakia
- 2018** **Bienal Naifs**
Sesc Piracicaba, São Paulo - SP, Brazil
- 2016** **Bienal Naifs**
Sesc Piracicaba, São Paulo - SP, Brazil
- 2012** **Espaço Cultural Vagas**
São Paulo - SP, Brazil
- 2011** **15° Biennale internationale de la gravure de Sarcelles**
Sarcelles, France

AWARDS

2016

Outstanding Acquisition Award at the Thirteenth Naive Art Biennial of Brazil
Sesc Piracicaba, Piracicaba - SP, Brazil

EDUCATION

2006

Visual Arts

Universidade Cruzeiro do Sul, São Paulo - SP, Brazil



EXHIBITIONS



2024

Sacro Oficio

Fundação Força e Luz
Porto Alegre - RS, Brazil

Photo: Fundação Força e Luz



2024

Sacro Oficio

Fundação Força e Luz
Porto Alegre - RS, Brazil

Photo: Fundação Força e Luz



2024

Sacro Oficio

Fundação Força e Luz
Porto Alegre - RS, Brazil

Photo: Fundação Força e Luz



WORK





Eduardo Ver

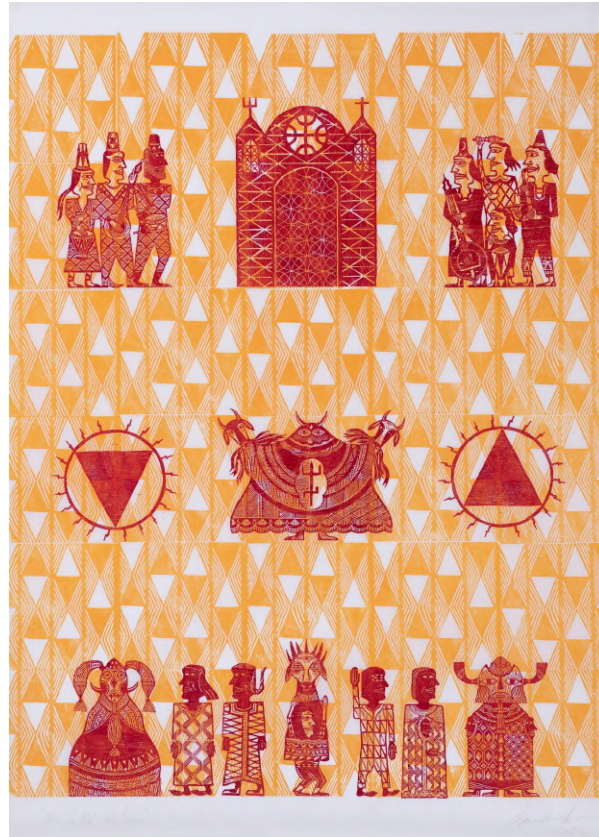
1979, São Paulo - SP, Brazil

Untitled, 2019

Woodcut print on Shojigami paper

180 x 125 cm | 70.87 x 49.21 in

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

Boi Sá Ré, 2022

Woodcut print on Shojigami paper

132 x 94 cm | 51.96 x 37 in

Framed: 141 x 103 cm | 55.51 x 40.55 in

Photo: ©João Liberato

Eduardo Ver

1979, São Paulo - SP, Brazil

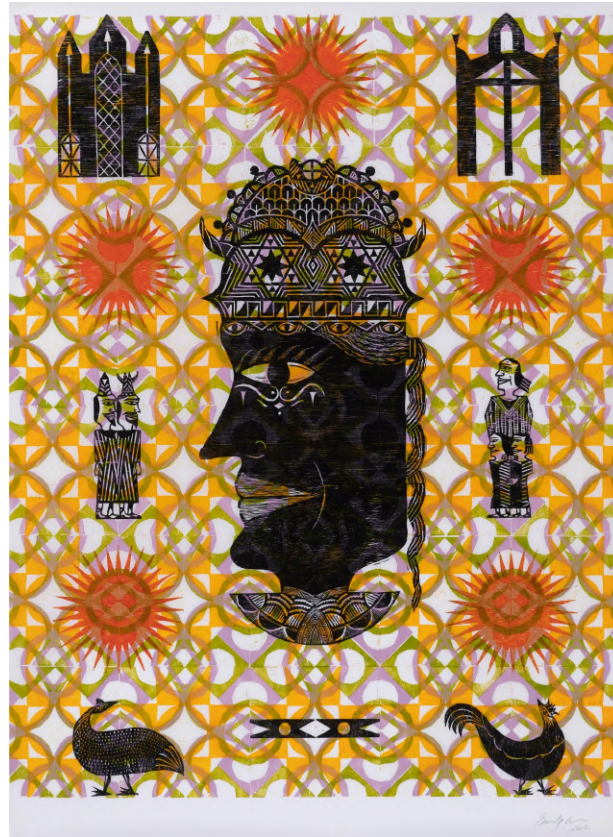
Untitled, 2022

Woodcut print on Shojigami paper

165 x 47 cm | 64.96 x 18.50 in777

Photo: ©João Liberato





Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2022

Woodcut print on Shojigami paper

130 x 94 cm | 51.18 x 37 in

Framed: 140 x 103 cm | 55.11 x 40.55 in

Photo: ©João Liberato





Eduardo Ver

1979, São Paulo - SP, Brazil

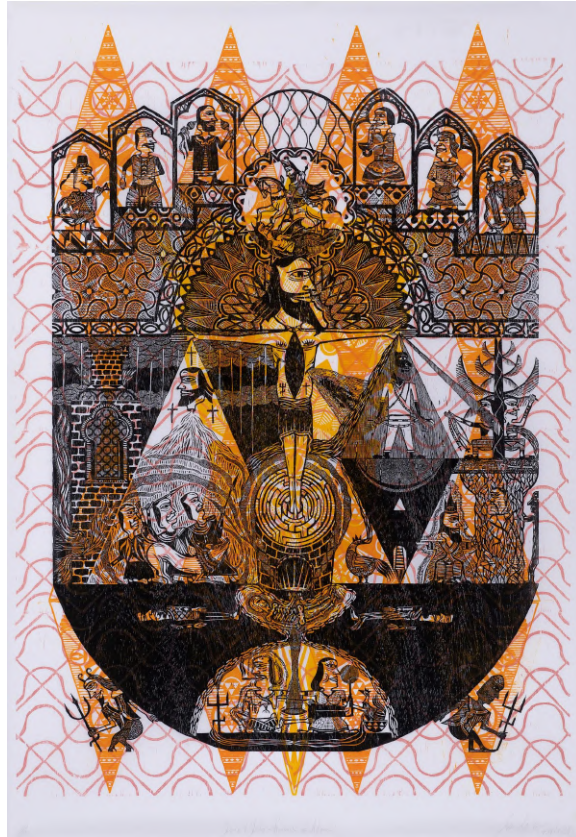
Untitled, 2022

Woodcut print on Shojigami paper

126 x 94 cm | 49.60 x 37 in

Framed: 137 x 103 cm | 53.93 x 40.55 in

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

Sacred work, 2022

Woodcut print on Shojigami paper

137 x 94 cm | 53.93 x 37 in

Framed: 146 x 103 cm | 57.48 x 40.55 in

Photo: ©João Liberato

Eduardo Ver

1979, São Paulo - SP, Brazil

Yemanjá, 2022

Woodcut print on Shojigami paper

132 x 94 cm | 51.96 x 37 in

Framed: 140 x 103 cm | 55.11 x 40.55 in

Photo: ©João Liberato





Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2022

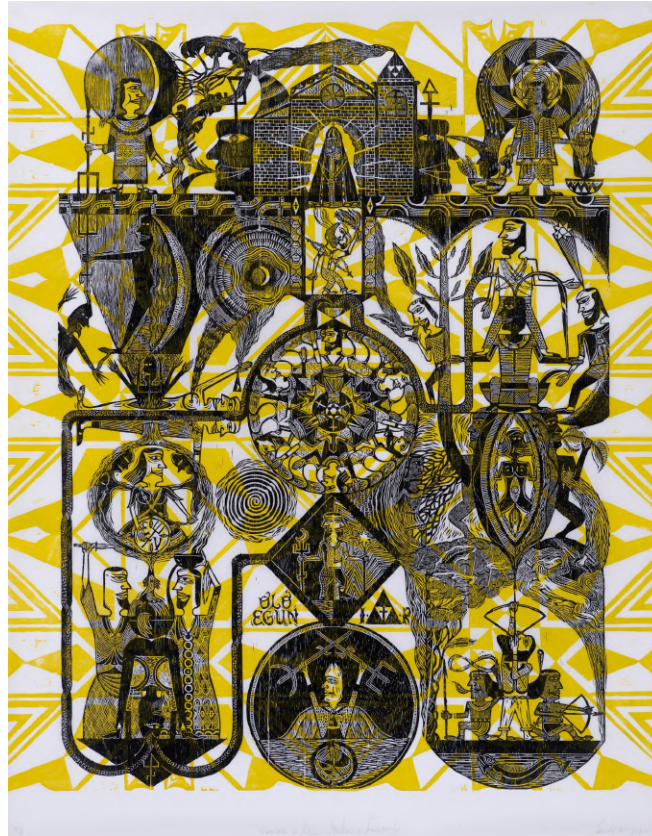
Woodcut print on Shojigami paper

105 x 94 cm | 41.33 x 37 in

Framed: 114 x 114 cm | 44.88 x 44.88 in

Photo: ©João Liberato





Eduardo Ver

1979, São Paulo - SP, Brazil

Fraternity, 2022

Woodcut print on Shojigami paper

120 x 94 cm | 47.24 x 37 in

Framed: 130 x 103 cm | 51.18 x 40.55 in

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

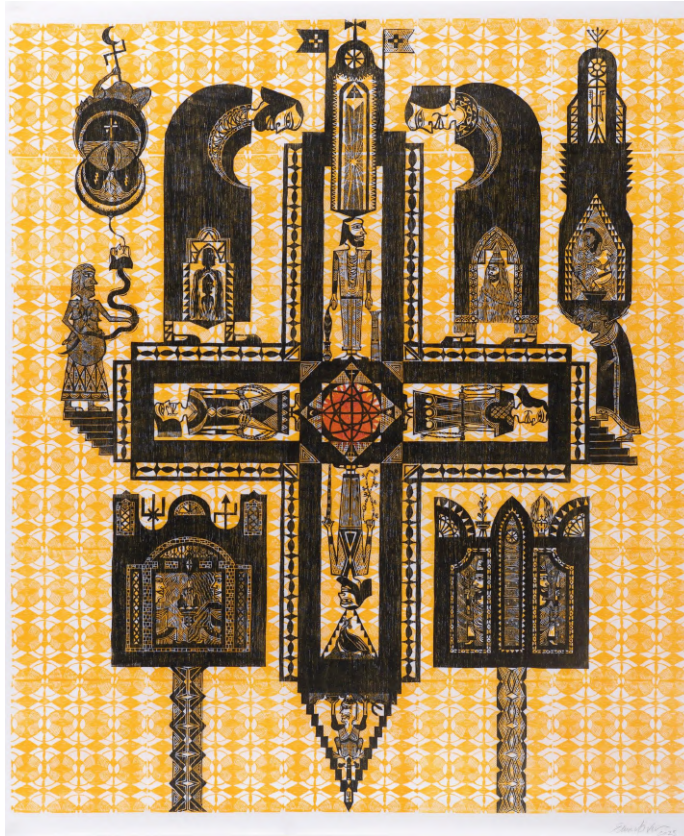
Untitled, 2022

Woodcut print on Shojigami paper

117 x 94 cm | 46.06 x 37.00 in

Framed: 126 x 103 cm | 49.60 x 40.55 in

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2023

Woodcut print on Shojigami paper

115 x 95 cm

Photo: ©João Liberato

Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2024

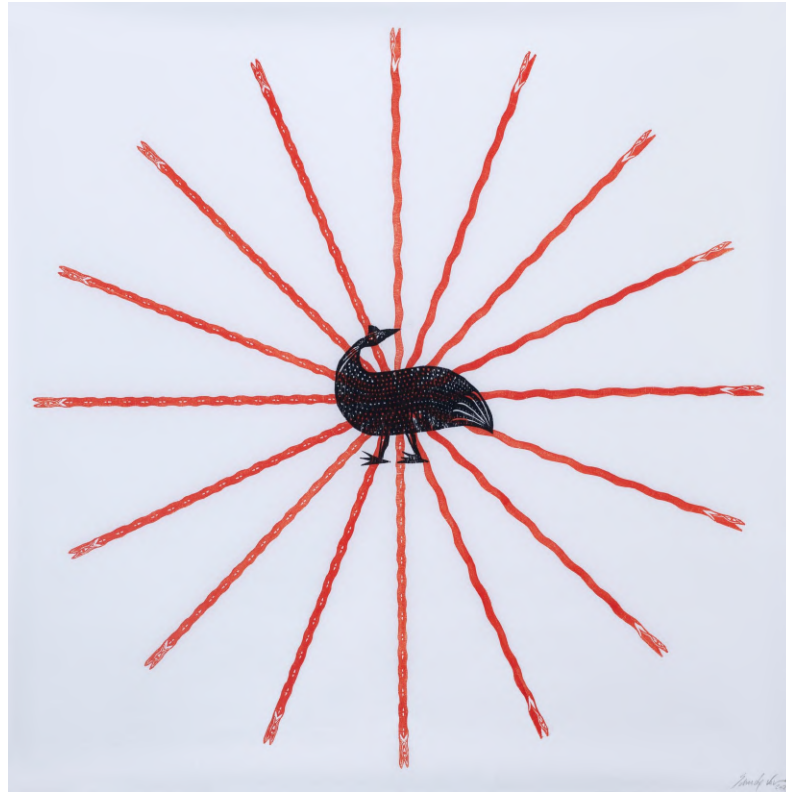
Woodcut print on Shojigami paper

112 x 94 cm

Framed: 120 x 102 cm

Photo: ©João Liberato





Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2024

Woodcut print on Shojigami paper

84 x 84 cm | 33.07 x 33.07 in

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2024

Woodcut print on Shojigami paper

94 x 171 cm | 37.00 x 67.32 in

Framed: 102 x 132 cm

Photo: ©João Liberato



Eduardo Ver

1979, São Paulo - SP, Brazil

Untitled, 2024

Woodcut print on Shojigami paper

112 x 94 cm | 44.09 x 67.32 in

Photo: ©João Liberato



THE GALLERY

Established in 2004 in São Paulo, Brazil, Galeria Estação inaugurated a curatorial program serving a wide-reaching community of noncanonical artistic voices. By creating trans-generational bridges between emerging contemporary and pioneering self-taught artists, Galeria Estação has inspired an integrative network of creative figures and makers from varied geographies and educational backgrounds.

Since 2008, the gallery's innovative artistic program, housed in a state-of-the-art architectural building, has exhibited contemporary Brazilian artists whose cultural backgrounds and vernacular practices complement the primacy of self-taught art —examining the country's under represented artistic styles, working methods, and historical narratives and legacies.

Galeria Estação's artistic director and founder, Vilma Eid, in collaboration with a distinguished group of invited guest curators, have proposed unexpected dialogues in presentations that have transcended traditional accounts of the development of abstract and figural genres in the nineteenth and twentieth centuries, initiating the past and present of Brazilian art. As a result, Galeria Estação is an institutional reference in Brazil, a force for preserving Latin American memories and narratives otherwise dismissed, marginalized, or overlooked in the historiographies of Brazilian art.

Galeria Estação advances its mission to provide unprecedented opportunities for viewers to experience expansive local and global visions of Brazilian art.

Galeria Estação exhibits a large stable of self-taught artists: Agnaldo dos Santos, Agostinho Batista de Freitas, Amadeo Luciano Lorenzato, Artur Pereira, Chico da Silva, Chico Tabibuia, Conceição dos Bugres, Elza O.S, Geraldo Teles Oliveira – G.T.O, Gilvan Samico, Heitor dos Prazeres, Itamar Julião, Izabel Mendes da Cunha, José Antonio da Silva, Madalena dos Santos Reinbolt, Maria Auxiliadora, Mirian Inês da Silva, Sebastião Theodoro Paulino da Silva – Ranchinho, Zica Bergami.

The growing roster of contemporary artists include: André Ricardo, Deni Lantz, Eduardo Ver, Germana Monte-Mór, José Bezerra, Julio Vilani, Santídio Pereira, Cicero Alves dos Santos - Véio.



GALERIA ESTAÇÃO

RUA FERREIRA DE ARAÚJO, 625 - PINHEIROS
MONDAY TO FRIDAY, FROM 11 AM TO 7 PM, SATURDAY FROM 11 AM TO 3 PM

PHONE: +55 (11) 3813-7253
CONTATO@GALERIAESTACAO.COM.BR

WWW.GALERIAESTACAO.COM.BR