



Antônio de Dedé

Biography

Antônio de Dedé [Antonio Alves do Santos]

1953, Lagoa da Canoa, AL, Brazil - 2017, Lagoa da Canoa, AL, Brazil

Showing an easy smile and always with his inseparable hat, he is the eldest of five siblings. He started out by following his father in the carpentry trade and also on farms, at the tender age of eight. He was to help to make sure of the family's sustenance. Since then, he shares his time in a place where the few employment opportunities arise according to the seasons of the year. Hence his commonly uttered phrase: "anyone who lives off only one art is dead." As a young boy, he would watch some typical festivities of his native state of Alagoas to have a bit of fun, these including the *guerreiro* and *reisado* parties. In addition, he would also go to the dances and balls of the area. He really liked to dance, but not anymore. His wife, who had been his companion for over 30 years of married life, "went on her final trip" some four years ago, leaving an immense void amid nostalgia. A caring father, his main concern has been the future of his family, which is quite large. He has nine children – the eldest is 32; the

youngest, nine. His children are already starting to lead their own lives, getting married, leaving the family home, and bringing his first grandchildren into the world.

Dedé says that his incredible skill in the art of sculpture is a “skill given by nature”, something that came to light with observance and also the wish to recreate his father’s work in his own unique way. This is a blessing received from his parents and which he now transmits to his children. He started to do his first “works” also at the age of eight. Toy cars and aeroplanes, made of wood and/or cans were his favourite repertoire at the time. Not long after, came forth the first interested parties – the other children, who were bowled over by his toys. He then enhanced his technique, increased the range of characters that were on show on the shelves of his home – a way of showing his work to the passers-by who could see the work through the cracks the slit in the door. His name then caught on in the local community, and he became known as a “producers of dolls”. With this excellent repercussion in the local area, soon came the first yet sporadic orders, mainly from “*casas de mãe de santo*” (houses used by priestesses of Afro-Brazilian religions). Just over three years ago, however, he said that he “had finally been discovered”. This discovery refers to the arrival of external buyers linked to the universe of popular art, who tried to acquire and publicise his work on a national scale. Since then his work, and more recently also the work of the rest of his family, has been prominent within this field, for the forms, meanings and also the high degree of inventiveness.

Source: “Expressions in wood - Antônio de Dedé Family” – Catalogue of the Edison Carneiro Folklore Museum



Individual Exhibitions:

2013 Antonio de Dedé Exhibition I sculptures, Galeria Estação, São Paulo, SP, Brazil

2008 Colors and Shapes of Antônio de Dedé, Théo Brandão Museum, Maceió, AL, Brazil

Collective Exhibitions:

2020 What Master is it?, Centro Sebrae de Referência do Artesanato Brasileiro (CRAB), Rio de Janeiro, RJ, Brazil

2018 Brazilian Folk Art, Palácio das Artes, Belo Horizonte, MG, Brazil

2015 In the Meanwhile, Galeria Tina Zappoli, Porto Alegre, RS, Brazil

2014 Vivid Memories, Fondation Cartier pour l'art contemporain, Paris, France

2014 Almost figure, almost form, Galeria Estação, São Paulo, SP, Brazil

2012-2013 Janete Costa "A Look", Janete Costa Museum, Niterói, RJ, Brazil

2012 Stories of Seeing, Fondation Cartier pour l'art contemporain, Paris, France

2012 Stubbornness of imagination: Ten Brazilian artists Paço Imperial, Rio de Janeiro, RJ, Brazil

2012 Stubbornness of imagination: Ten Brazilian artists, Tomie Ohtake Institute, São Paulo, SP, Brazil

2011 Folk Sacred Art, Galeria Pontes, São Paulo, SP, Brazil

2011 Artists from Alagoas, Galeria Pontes, São Paulo, SP, Brazil

Public Collections:

Fondation Cartier pour l'art contemporain, Paris, France

Theo Brandão Museum, Maceió, AL, Brazil

Selected Publications:

2018 Brazilian Popular Art: contemporary views, Vilma Eid and Germana Monte-Mór, WMF Martins Fontes Publisher, São Paulo, SP, Brazil

2013 Antonio de Dedé I sculptures, Vilma Eid and Roberta Saraiva, Lis Gráfica, São Paulo, SP, Brazil

2012 Janete Costa “Um Olhar”, Mario Santos, Lis Gráfica, São Paulo, SP, Brazil

2012 Small Dictionary of the Brazilian People, Maria Lucia Montes, WMF Martins Fontes Publisher, São Paulo, SP, Brazil

2012 Stubbornness of imagination: Ten Brazilian artists, Maria Lucia Montes, Martins Fontes, São Paulo, SP, Brazil

2012 Histoires de Voir - Show and Tell, Fondation Cartier pour l'art contemporain, Editoriale Bortolazzi-Stein

Exhibitions



2013 Antonio de Dedé Exhibition | sculptures, Galeria Estação, São Paulo, SP, Brazil







2020 What Master is it?, Centro Sebrae de Referência do Artesanato Brasileiro (CRAB), Rio de Janeiro, RJ, Brazil

Artworks



Untitled, 2012
Carved and painted wood
173 x 160 x 42 cm | 68.11 x 62.99 x 16.53 in



Untitled, 2011
Carved and painted wood
208 x 20 x 25 cm | 81.88 x 7.87 x 9.84 in

With a collection among the most important of the country, Galeria Estação, inaugurated at the end of 2004, devoted itself to revealing and promoting the production of Brazilian non-scholar art. The gallery was responsible for including this language in the contemporary art scene, while editing publications and holding individual and collective exhibitions inside and outside the country.

Galeria Estação works with well-known self-taught artists from various regions of Brazil, such as Agostinho Batista de Freitas, Alcides dos Santos, Amadeo Luciano Lorenzato, Artur Pereira, Aurelino dos Santos, Chico Tabibuia, Cícero Alves dos Santos-Véio, GTO, Gilvan Samico, Itamar Julião, João Cosmo Felix-Nino, José Antônio da Silva, José Bezerra, Manuel Graciano, Maria Auxiliadora, Mirian Inês da Silva, Neves Torres, among others.

Currently the gallery has been incorporating to its cast artists belonging to the contemporary artistic circuit whose works interact with non-scholar creation, such as André Ricardo, José Bernnô, Julio Villani, Germana Monte-Mór, Moisés Patrício e Santídio Pereira.

Starting from this rare competence, the space is able to offer a historical and current panorama of a production that went beyond the limits of self-thought art, at the same time as it investigates names that, independently of the formation, work with elements from the same source.

Galeria Estação

Rua Ferreira de Araújo, 625 – Pinheiros, São Paulo, SP, Brazil – phone: (+5511) 3813-7253

From Monday to Friday, from 11am to 7pm, Saturday from 11am to 3pm

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