



Noemisa

Biography

Noemisa [Noemisa Batista dos Santos]

1947, Caraií | MG – Brasil

When she was very small she learned how to model clay with her mother Joana, pot maker, who in turn introduced to Córrego Santo Antônio, Caraií, the woman water jug with three balls, that is , water jugs with a lid in the form of a woman's head and three-foot base, with rounded ends. The water jug “with three balls for feet”, also called botija, already existed in the region for at least 200 years, but without human attributes. Unlike her mother and grandmother, Noemisa began the art of clay by modeling figures established by their mother and by Noemisa. The family, therefore, adopts its own immediately recognizable style.

Noemisa uses her work to make a real chronicle of life in the rural neighborhood where she lives, she creates her own style and themes, reproducing everyday scenes, such as christenings, weddings, young men with a watch on their wrists driving cars, or the doll maker working the clay. Her art is feminine, with delicate applications of light clay on the women's dresses, on the decoration for the chapel architecture, and party tablecloths. Although she is one of the most original artists Brazilian ceramic art, she lives on her own and in economic hardship. Her work, today known all over the country, was presented at numerous

exhibitions in Minas Gerais and other States. In 1987 her sculptures were part of the exhibition *Brasil, Art Populaires* (Grand Palais, Paris, 1987) and the *Rediscovery Exhibition* (São Paulo Biennial Foundation, 2000), for example. Her art is also found in permanent collection of the Edison Carneiro Folklore Museum, in the Casa do Pontal Museum (Jacques van de Beuque collection), both in Rio de Janeiro, and in the São Paulo, Francisco Museum Brazilian Popular Art, João Pessoa, Paraíba State.

Source: *Pequeno Dicionário do Povo Brasileiro, século XX I Lélia Coelho Frota – Aeroplano, 2005*



Individual Exhibitions:

2017 Chronicle of Noemisa – 50 years of Ceramic, Centro de Arte Popular Cemig, Belo Horizonte, MG, Brazil

Collective Exhibitions:

2022 Earth/ Earth – The Jequitinhonha and its Tradition, Museu da Casa do Pontal, Rio de Janeiro, RJ, Brazil

2022 Brazilian Collection of Alberto and Priscila Freire, Centro Cultural Banco do Brasil CCBB, Belo Horizonte, MG, Brazil

2020 Women in Folk Art, Vilma Eid e Fernanda Pitta, Galeria Estação, São Paulo, SP, Brazil

2020 See you Soon, Museu da Casa do Pontal, Rio de Janeiro, RJ, Brazil

2014 There are schools that are cages and there are schools that are wings – Art and Society Program from Brazil, Museu de Arte do Rio, Rio de Janeiro, RJ, Brazil

2009 Influences of the Art from Vale do Jequitinhonha, Museu da Casa do Pontal, Rio de Janeiro, RJ, Brazil

2006-2007 Cheers to the Living Culture of the Brazilian People, Afro Brazil Museum, São Paulo, SP, Brazil

2000 Brasil + 500 Rediscovery Exhibition Biennial Pavilion, São Paulo, SP, Brazil

2001 Popular Expression, Light Cultural Center, Rio de Janeiro, RJ, Brazil

1987 Brésil, Arts Populaires, Grand Palais, Paris, France

Public Collections:

Edison Carneiro Museum of Folklore, Rio de Janeiro, RJ, Brazil

Casa do Pontal Museum, Rio de Janeiro, RJ, Brazil

Museum of Brazilian Popular Art at the São Francisco Cultural Center, João Pessoa, PB, Brazil

Selected Publications:

2020 Women in Folk Art, Vilma Eid e Fernanda Pitta, Lis Gráfica, São Paulo, SP, Brazil

2008 In the Name of the Author - Artisans from Brazil, Proposal Publisher, São Paulo, SP, Brazil

2008 Brides of the Drought: popular ceramics from Jequitinhonha, Lalada Dalglish, UNESP publisher, São Paulo, SP, Brazil

2008 Paths of Popular Art - Jequitinhonha valley, Casa do Pontal Museum, Rio de Janeiro, RJ, Brazil

2007 Down River - the paths of ceramics in the Jequitinhonha Valley, Catalog, Belo Horizonte, MG, Brazil

2007 Cheers to the Living Culture of the Brazilian People, Afro Brasil Museum, São Paulo, SP, Brazil

2005 Small Dictionary of the Art of the Brazilian People - 20th century, Lélia Coelho Frota, São Paulo, SP, Brazil

2002 The World of Brazilian Popular Art, Casa do Pontal Museum, Ed. Maua, Rio de Janeiro, RJ, Brazil

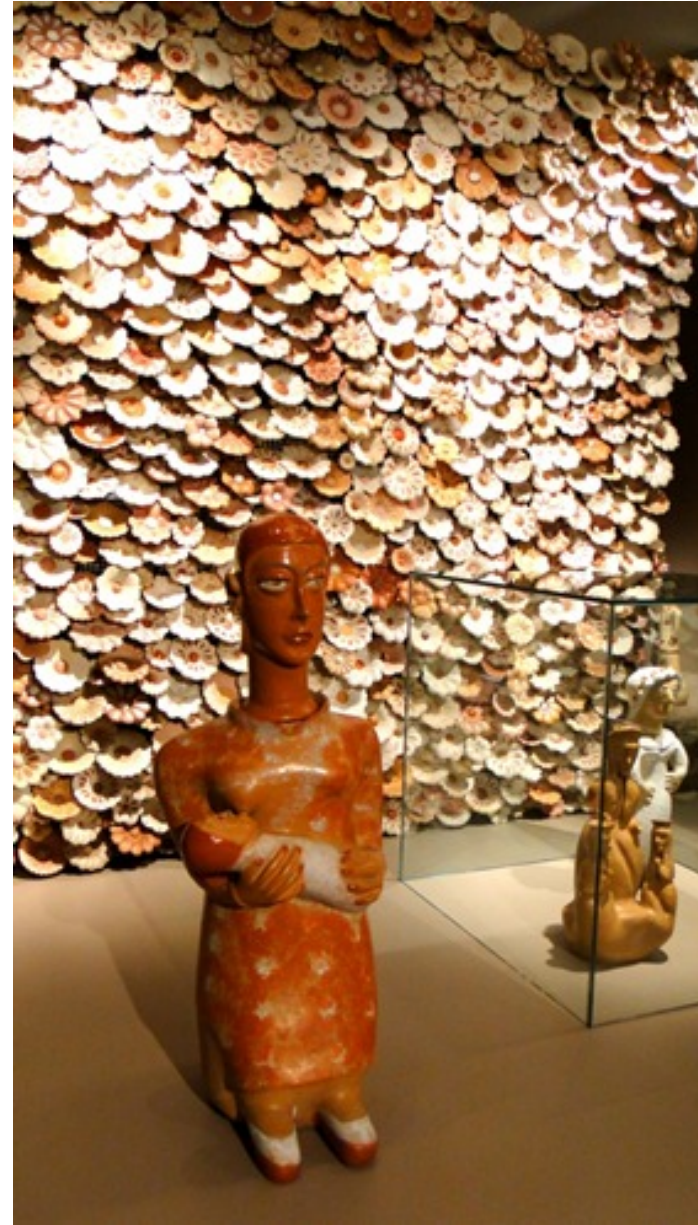
2000 Brasil + 500 Rediscovery Exhibition I Popular Art, Takano Publisher, São Paulo, SP, Brazil

1994 Brazilian Popular Art: pieces from the Casa do Pontal collection, Casa do Pontal Museum, Brasiliana in Frankfurt, Rio de Janeiro, RJ, Brazil

Exhibitions



2017 Chronicle of Noemisa – 50 years of Ceramic, Centro de Arte Popular Cemig, Belo Horizonte, MG, Brazil





2020 Women in Folk Art, Vilma Eid e Fernanda Pitta, Galeria Estação, São Paulo, SP, Brazil



Artworks



Untitled, 90's
Polychrome ceramic
23 x 21 x 11 cm | 9.05 x 8.26 x 4.33 in





Untitled, 90's
Polychrome ceramic
20 x 15 x 15 cm | 7.87 x 5.90 x 5.90 in





Bride and groom, 90's
Polychrome ceramic
26 x 14 x 6 cm | 10.23 x 5.51 x 2.36 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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