

Cícero Alves dos Santos | VÉIO

Mini-Biography

Cícero Alves dos Santos, better known as Véio, was born in 1948 in Nossa Senhora da Glória, (a city in the Northeastern state of Sergipe, Brazil), where he still lives.

Véio didn't attend classic art schools; nevertheless, he has employed his intuition to express himself artistically from an early age. As he puts it: "For people like me, art is like an addiction. If you are not involved in the activity you can even be taken ill". While still a young boy, he would model sculptures out of bees' wax. The transition to wood was a natural development, where the artist expanded the dimensional and poetic sides of his work.

His sophisticated yet peculiar aesthetics has earned him institutional recognition, first in his home country and later internationally. In 2012, his work was shown as part of "Stubbornness of the Imagination" (Teimosia da Imaginação, in Portuguese), at Instituto Tomie Ohtake, in São Paulo. There, it was seen by Hervè Chandès (curator and director of the Fondation Cartier pour l'Art Contemporain, in Paris), who invited Véio to participate at "Show and Tell" (Histoires de Voir, in the original) at the Fondation in that same year. A few years later, in 2014, the artist was again invited to exhibit at Fondation Cartier, taking part in the group show "Vivid Memories". Véio showed over 100 sculptures at his very first individual exhibition outside Brazil, which is taking place alongside the 56th Venice Biennale. Titled "Becoming Marni", this exhibition is curated by the Italian architect Stefano Rabolli. PanseraVéio's sculptures are present in important institutional collections, such as the Pinacoteca do Estado de São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Brazil; Museu de Arte do Rio de Janeiro (MAR), Brazil and the Fondation Cartier pour l'Art Contemporain, France.



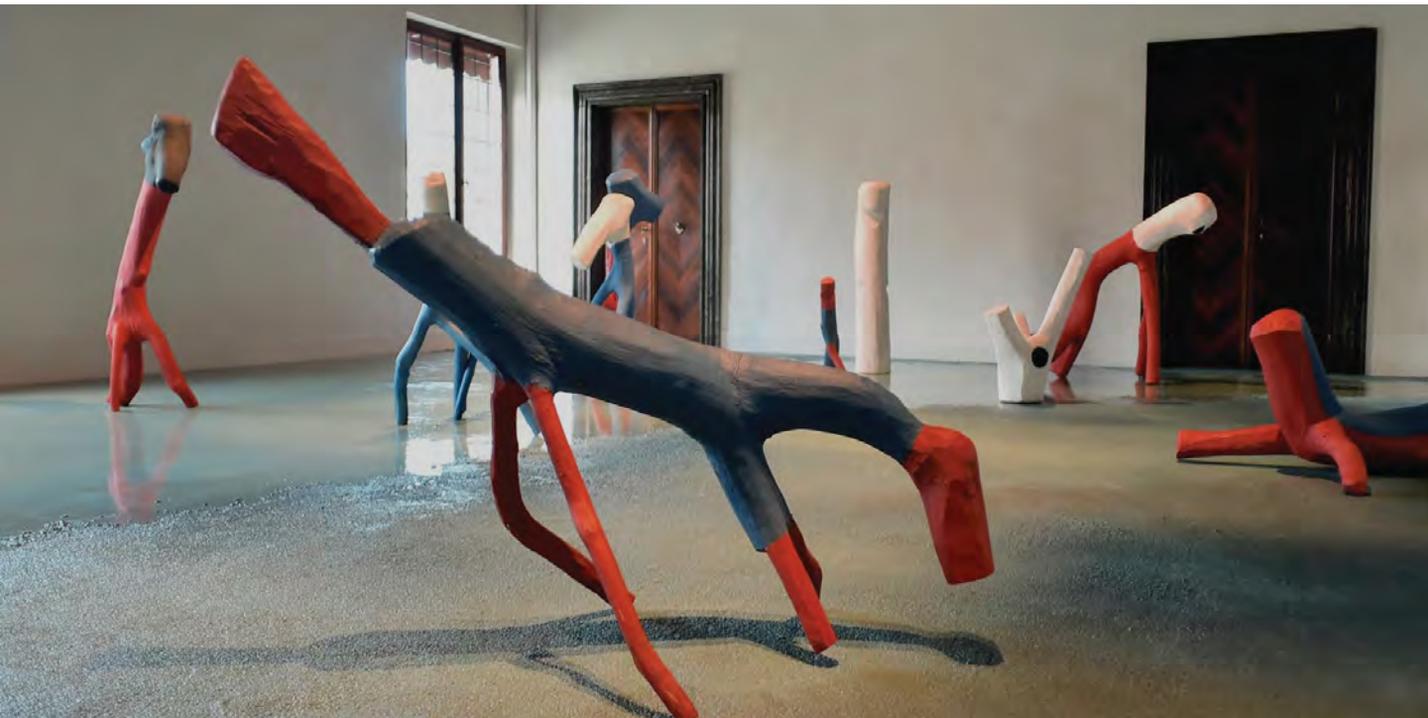
Véio's studio in Nossa Senhora da Glória - Brazil

SELECTED SOLO EXHIBITIONS AND CONFERENCES

- 2019 Animal, Galeria Marcelo Guarnieri , São Paulo | SP - Brazil
- 2018 Véio - the imagination of wood, Itaú Cultural, São Paulo | SP - Brazil
- 2018 Between Art and Design, a dialogue between the artwork of "Veio" and Oscar Niemeyer, Etel Milano, Milan | Italy
- 2017 Suddenly into the World, Galeria Estação, São Paulo | SP - Brazil
- 2017 Suddenly into the World, Gustavo Rebello Art, Rio de Janeiro | RJ Brazil
- 2016 The Many and the One: Brazilian Contemporary Art, Tomie Ohtake Institute, São Paulo | SP Brazil 2016
- Entreolhares – poéticas d'alma Brasileira, Museu Afro Brasil, São Paulo | SP - Brazil
- 2016 Season One, SEEDS Gallery, London | United Kingdom
- 2015 A particular collection - Contemporary art at Pinacoteca collection, Pinacoteca do Estado de São Paulo, São Paulo | SP - Brazil
- 2015 10th Mercosul Biennial, Porto Alegre | RS - Brazil
- 2015 Desdobramentos, SESC Santo Amaro, São Paulo | SP – Brazil
- 2015 Becoming Marni – Selected Works of the brazilian artist Véio, San Gregory Abbey, Venice | Italy
- 2014 Cicero Alves dos Santos - Véio | Sculptures, Galeria Estação, São Paulo | SP - Brazil
- 2014 Frestas Art Trienal, Sesc Sorocaba, Sorocaba | SP Brazil
- 2014 Armadillo: Soccer, Adversity and the Culture of the Caatinga, Museu de Arte do Rio – Mar, Rio de Janeiro | RJ - Brazil
- 2014 Almost a figure, Almost a shape, Galeria Estação, São Paulo | SP - Brazil
- 2014 Vivid Memories Fondation Cartier pour l'Art Contemporain, Paris France
- 2013 Crossed worlds: Art and Popular Imaginary, MAM, Rio de Janeiro | RJ - Brazil
- 2012 Histoires de Voir Fondation Cartier pour l'Art Contemporain, Paris France
- 2012 Stubborn Imagination - Ten Brazilian Artists, Paço Imperial, Rio de Janeiro | RJ -Brazil
- 2012 Stubborn Imagination - Ten Brazilian Artist, Instituto Tomie Ohtake, São Paulo | SP - Brazil
- 2010 Brazilian Art Beyond the System, Galeria Estação, São Paulo | SP - Brazil
- 2010 Véio | Sculptures, MAP – Museum of Popular Art, Diadema | SP - Brazil
- 2009 Imaginary Voices, National Centre of Folklore and Popular Culture - Edison Carneiro Museum, Rio de Janeiro | RJ - Brazil
- 2006 Chipped Nation: Véio's art and metaphor, National Centre of Folklore and Popular Culture, Edison Carneiro Museum, Rio de Janeiro | RJ - Brazil
- 2003 The things we got, Cultural Area of Legislative Assembly, Aracajú | SE - Brazil
- 2001 All Together, Galeria Ox Foot, Rio de Janeiro | RJ - Brazil
- 1999 The art and the knowledge, Cultural Area of Legislative Assembly, Aracajú | SE - Brazil
- 1991 Northeast, Cultural Centre Tancredo Neves, Belo Horizonte | MG - Brazil
- 1986 Véio and Sergipe, Natal Convention Centre, Natal| RN - Brazil

COLLECTIONS PUBLIC / INSTITUTIONAL

- Fondation Cartier pour l'Art Contemporain, Paris - France
- Itaú Cultural, São Paulo | SP - Brazil
- Pavilion of Brazilian Culture, São Paulo | SP - Brazil
- Pinacoteca do Estado de São Paulo, São Paulo | SP - Brazil
- MAR - Rio de Janeiro | RJ - Brazil
- MAM - Rio de Janeiro | RJ - Brazil
- Museu Afro Brasil, São Paulo | SP - Brazil
- SESC Belenzinho, São Paulo | SP - Brazil
- SESC Santo Amaro, São Paulo | SP - Brazil



"Becoming Marni" at San Gregorio Abbey in Venice | Italy

Critics' Comments

The sculpture works by Cícero Alves dos Santos, moves in two main directions:

"The larger pieces, where trunks, branches and roots have significant presence and where Cícero makes only occasional intervention – whether carving or painting – with the intention of making the shapes and figures that he sees in those natural elements he calls "open woods" even more explicit.

Together with the strong vegetable aspect of the materials used in the sculptures, another thing that takes one by surprise is the intensity of the colours used in most of the works. They show an artificial and a pop side, in which half-tones rarely find space and which, initially, show wide differences from the subtleties of natural elements, contrary to the decisive and regular appearance of industrial objects. However, I believe that this opposition ends up intensifying the spontaneous side of natural phenomena. As colours are not that important in the formal definition of the work projects, they help, first and foremost, to highlight the irregularities of the volumes that they cover, without reneging on their organic and vegetable origin".



Cícero Alves dos Santos - Véio
O primata, 2009
Carved and painted wood
127 x 100 x 93 cm
Private Collection



Cícero Alves dos Santos - Véio
Perna longa, 2008
Carved and painted wood
| 88 x 45 x 70 cm
Pinacoteca do Estado de São Paulo

"The second group comprises small carvings made with a pen-knife on small (sometimes very small) pieces of wood (the "closed woods"), totally taken over by the figures into which they are transformed, with the original wood being hardly visible. Even though on some occasions Cícero would cover his works with a coat of paint, in most cases the wood is left bare, without the paint covering the work that has been carried out on the said pieces. Curiously, in Cícero's sculptures we find an inversion of what we see happening on a daily basis: human work, intervention in nature, leads to a miniaturisation of the objects he engenders, when compared to those items where nature stands out (the sculptures of the first group).

This inversion acquires a significance that is even more relevant if we consider that the work of the first group largely owes much of its presence to an extremely wise use of an industrial resource: synthetic paints".

Rodrigo Naves

art critic and exhibition curator of Cícero Alves dos Santos - 2014, at Galeria Estação



Cícero Alves dos Santos - Véio
Os penitentes, 2009
Carved and painted wood | 21 x 06 x 05 cm
Fondation Cartier pour l'art contemporain

“ The first experience of Véio as a sculptor occurred when he was still a child, modelling the black wax of a bee native to the region. These are his only modelled pieces, as all the current pieces are carved in wood.

In a small piece, a man is faced with three pigs. Apparently there is nothing new in this, as the relationship between humans and pigs has lasted a long time. However, something seems out of place. The three pigs stare at the human who remains static. Maybe the animals want to eat, but the human has nothing in his/her hands. The scene is simple and strange at the same time. An unprecedented happening seems about to be consolidated. Maybe a robbery against the human being – or the death of a pig ? ”



Cícero Alves dos Santos - Véio
Porcaria, 2006
Wooden | 14 x 15 x 10 cm
Private Collection

Paulo Monteiro
artist and curator of the exhibition Véio | esculturas - 2009 at
Galeria Estação

“ When Véio says that his work is to bring life back to dead wood, or when Bezerra says that there is a need to “open” the wood to see the sculpture, all ready, inside it (look at where Michelangelo has ended up...), they are bestowing on the materials an authority that formerly rested with tradition. In this sense, they are becoming modern artists. However, as they have not yet established their roots in the rural environment, they see each shape as an animal, as a living being. There is no longer a need for these to be recognisable animals: these are trunk-animals, root-animals, hovering between plant and animal. Véio sculpts with colour, in a way that is always more economical and cleaner. The control that he shows, on reanimating wood with only a few strokes, the domain over his means, calms down the strangeness of the figures, making them almost classical”.

Lorenzo Mammì
art critic and exhibition curator of “Almost a figure, almost a shape”
(Quase figura, Quase forma - in Portuguese) - 2014, at Galeria Estação

“When I saw Véio’s works I was really impressed, as this is a young yet thriving style of art, a naïve yet extremely sophisticated view of things. I feel that this balance between sophistication and innocence is what makes me believe that he is an extraordinary artist.”

Stefano Rabolli Pansera
exhibition curator of the ‘Becoming Marni’ - 2015 and
founder of Beyond Entropy Ltd.

To watch the documentary about VÉIO, please click on the image below



About Us

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, 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 Lilian Camelli, Moisés Patrício and Santidio 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 popular art, at the same time as it investigates names that, independently of the formation, work with elements from the same source.

Galeria Estação

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Monday to Friday, from 11am to 7pm

Saturday, from 11am to 3pm

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