



Thiago Honório ÓPERA

Mar 04, 2023 - Apr 10, 2023

ÓPERA

*"There's a fierce stone,
a boy,
there's the look of the boy tied to the stone,
the look of the boy, my house,
the boy's gaze is sometimes the stone."*

Luís Miguel Navas

This opera does not begin or end in the gallery's territory.

Composed of three acts – flower, flesh, and stone – it demands a body moving through space (to go through the Pueblo) and through time (to go through the myth). There is neither a starting nor arrival point; there is no route. A fable with no moral lesson, Opera is at once the work and its vestige, past and future, memory, and imagination. More than twenty years ago, Thiago Honório produced a work recognized for its polyphonic character; it is unclassifiable.

By moving through the most diverse formats, there is no predefined methodology that guides its production, but a commitment to the challenges posed by its language, in the continuous exercise of expansion of the negotiable horizons of the possible.

ÓPERA

FLOWER

Since then, the ancestral myth of Anahí has been central to the show. Daughter of a "Guaraní cacique" (tribe chief), endowed with a sweet and distinctive voice, she is said to have seen her father murdered by the Spaniards and fought to protect and free her people. When finally captured by the colonizers, she was burned on a tree that later dawned with its canopy covered in flowers of an intense red, in the shape of the flames that killed Anahí, whose coloring also refers to the blood offered for the freedom of her people. Thus, the Ceibo flower was born, today considered a national icon of Argentina and Uruguay.

Honório modeled on a natural scale 600 ceibo flowers in enameled ceramics and spread them throughout the village of Garzón. They are responsible for spraying the exposure, clouding its boundaries and contours. If the traditional exhibition space demands attention centered on the empire of vision, here, on the contrary, its Anahí dilutes our gaze of the landscape, leading us to erratic paths, and ultimately calls us to experience the Pueblo itself as fabular territory, by walking. Hermaphrodites, these flowers contain the male and female organs in a single fleshy structure in the shape of a club. They do not figure like tall branches, but more like wild grass flowers, fresh and fragile between light feet, in erotic suggestion. They want to embrace and burn the landscape, raise the temperature of the heels of the unsuspecting passers-by who chase them like crumbs of João and Maria; a re-enchantment lesson. Outside, they are given not only to the gallery public, curious tourists, and locals, but also to insects that roam them, cows, birds, dogs, and even non-humans or extra-terrestrials. Plínio, the elder, told of the little birds that tried to peck the fruits painted by Zêuxis, such his virtuous seduction. Here, however, the work does not want to falsify reality, but produce a super-reality: a space in which daily life and dream are reflective conditions of mutual creation.

If Garzón is, by its own identity, a place dedicated to suspending us in time and space – a kind of geography always estranged from itself – Honório's work reinforces this dimension with a work that is a "living myth," as Mircea Eliade wanted.

Anahí affirms that being be imaginative with animals and vegetables is also possible.



installation view



scenes from Thiago Honório placing Anahí around Pueblo Garzón

Anahí installation in Pueblo Garzón



Thiago Honório walking through the old train rails for Anahí installation





Thiago Honório

Anahí, 2022

*36 ceibo handmade ceramic flowers in real scale
variable dimensions*



Thiago Honório

Anahí, 2022

*24 ceibo handmade ceramic flowers in real scale
variable dimensions*



Thiago Honório

Anahí, 2022

*12 ceibo handmade ceramic flowers in real scale
variable dimensions*

Anahí installation in Piero Atchugarry Gallery

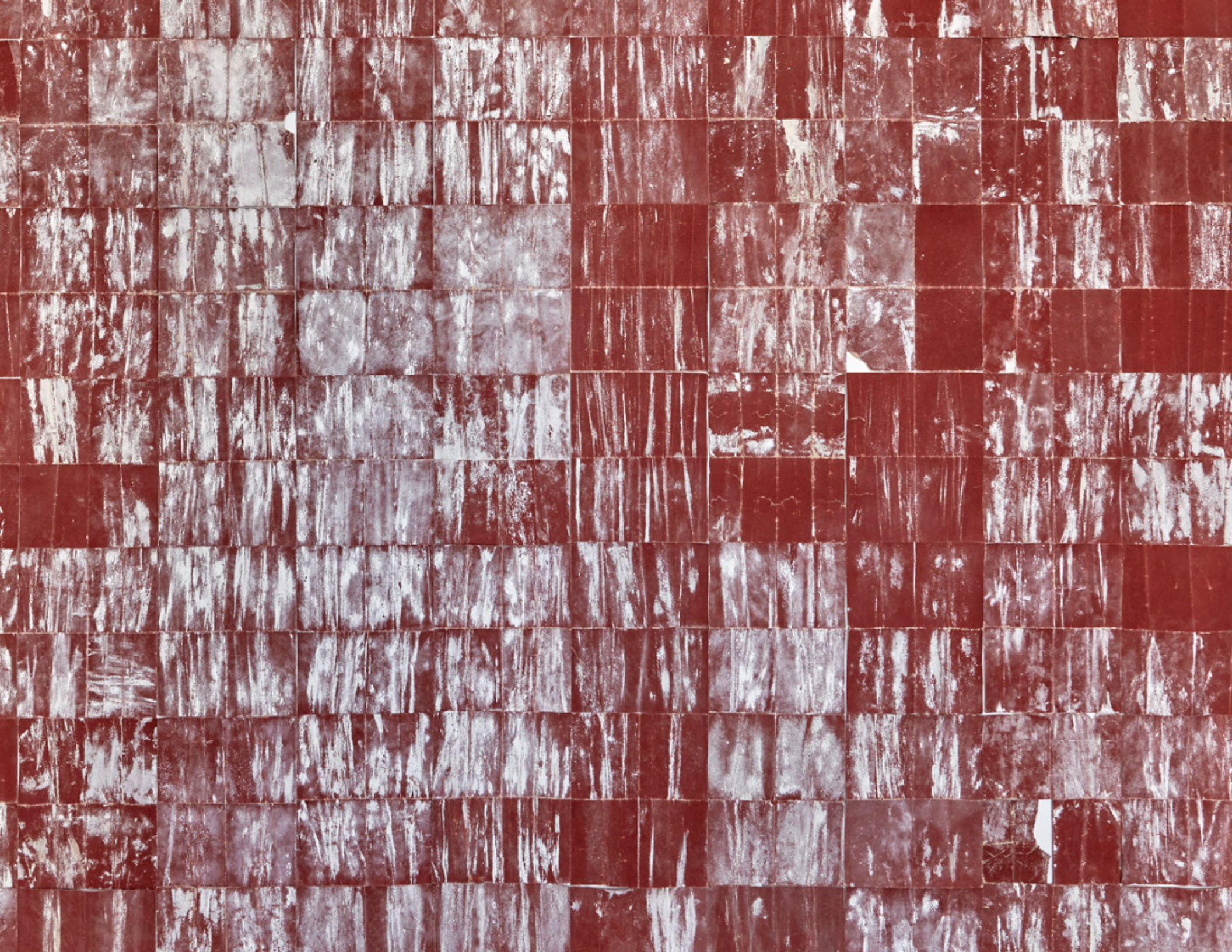


ÓPERA

FLESH

Then, those who finally arrive at the gallery space find the already iconic series Wall Painting, begun in 2013 and has had numerous developments since then. The intense red of the flowers gives way to the red-meat of these compositions made with worn sandpaper in various thicknesses, previously used by the artist to reform his studio and residence. Its orthogonal longing grid is challenged by the organic texture of pieces that are the result of acute friction between two bodies (sandpaper and wall) – an encounter from which one cannot leave unharmed, without marks. The patterns in red and white remind the plot between flesh and fat and try to make the architecture vulnerable, giving to see its bowels or delivering wounds and bruises, in a gesture simultaneously erotic and violent.

Honório leads us to imagine this stable of the 1950s all in living flesh, denied from its history and cultural dimension to be pure body, a membrane that negotiates precariously between the inside and the outside. It would not be appropriate to call it, body-home since there is no suggestion of a soft nest here, ready to cherish and welcome. We are closer to a fragile and unprotected body, exposed to trauma, carrying with it echoes or traces of these other sanded surfaces – house and studio transported in dust debris. Ironically, his gesture makes this architecture a place somewhat “homeless: of itself, what gives a carnal aspect to the sandpaper is precisely its wear: the wound produced on the rough surface, yielding a shape built from its subtraction. “The deepest is the skin,” Paul Valéry would say. Here, the depth is constructed by lack, an absent presence that leads us to finally notice the exhibition space itself as a device unrelated to any fantasy of neutrality; the subject itself; flesh. It is important to note that Wall Painting refers us to the artifices of illusory visuality that make up the Baroque lexicon, using metaphorical dramatization, duplication and simulacrum as rhetorical resources, strategies delighted in the artist’s production.

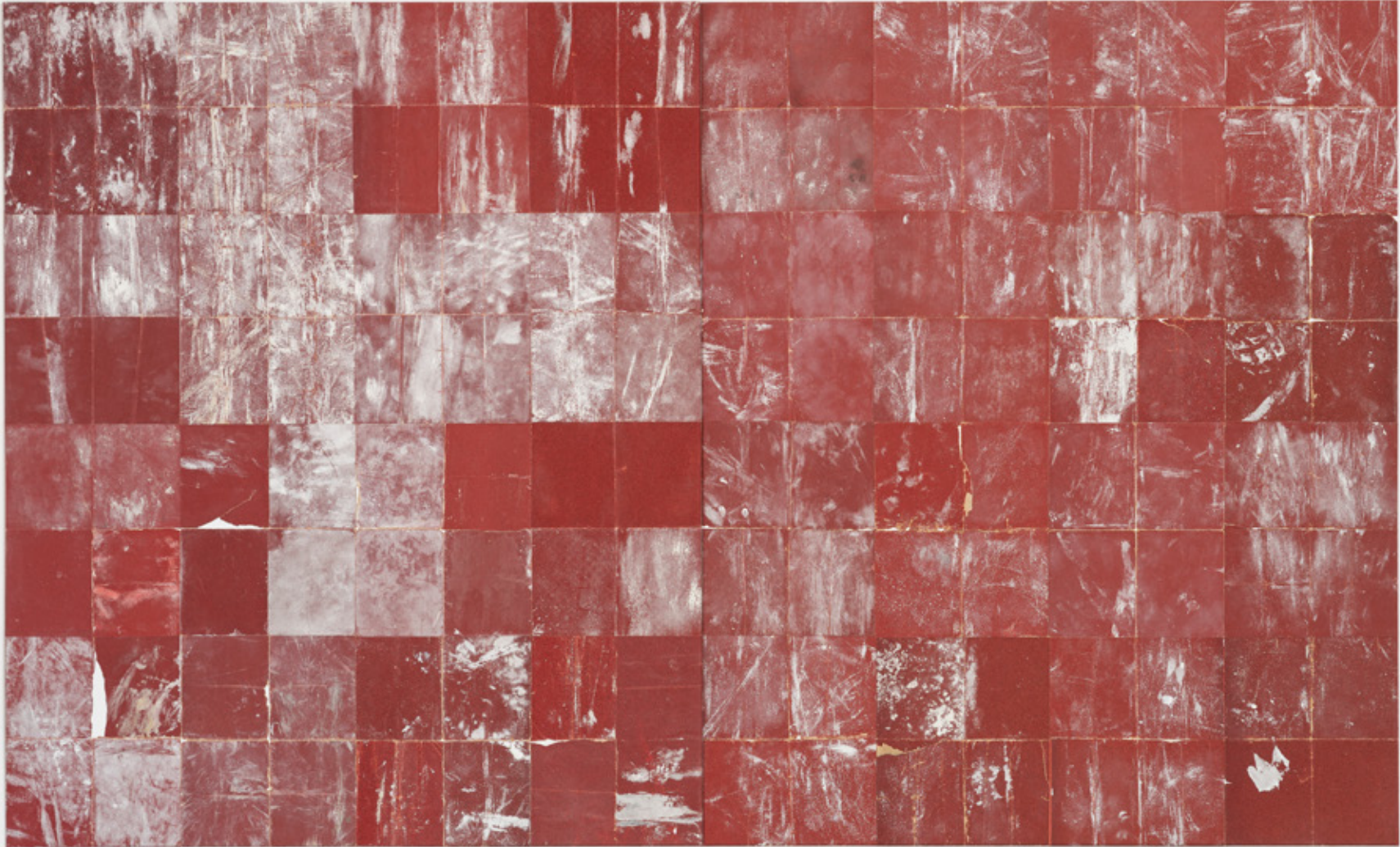


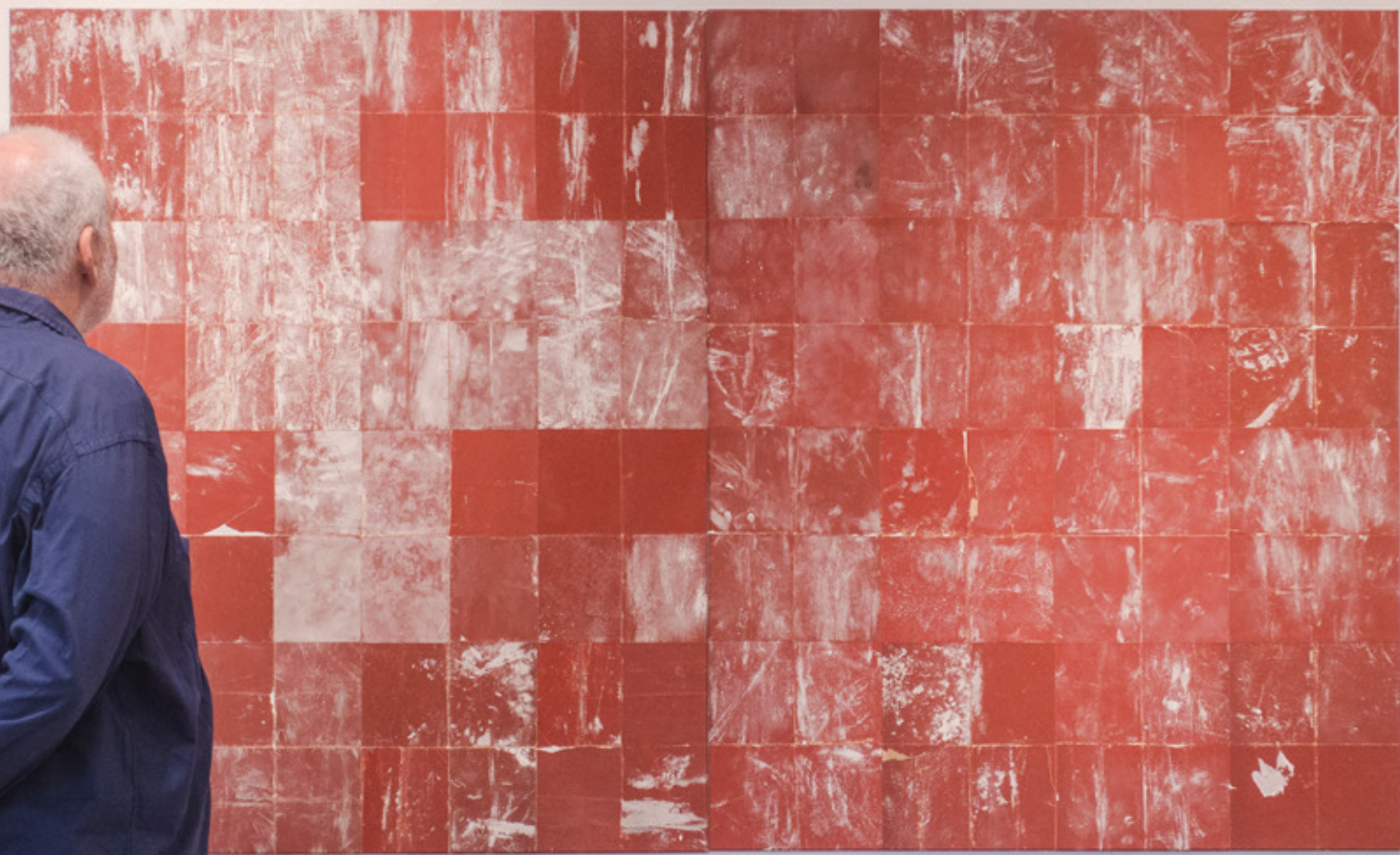
Thiago Honório *Wall Painting, 2013-21*

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

109 x 178 cm

SOLD

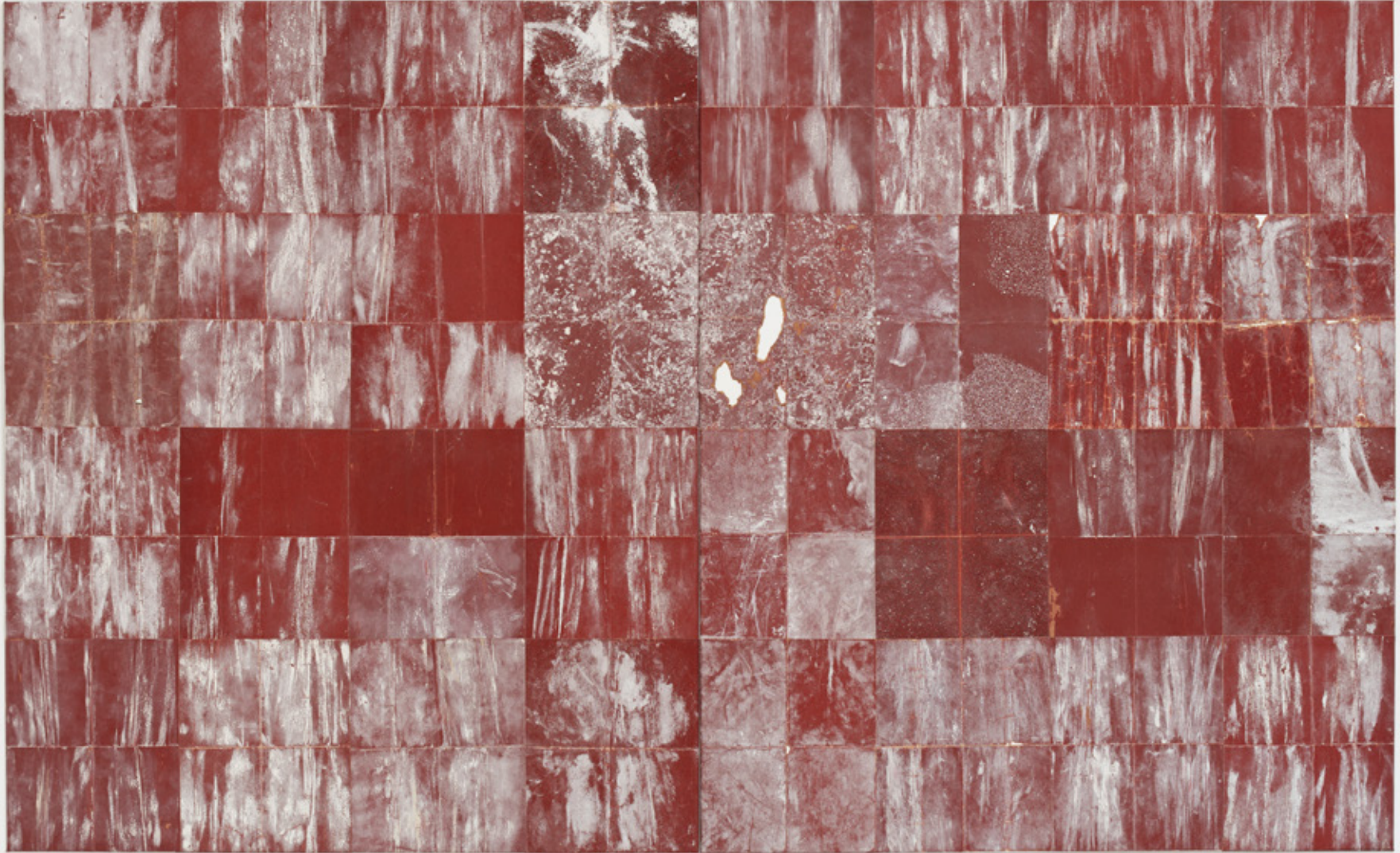




Thiago Honório *Wall Painting, 2013-21*

*Worn-out sandpaper used to paint the walls of
the artist's residence, in São Paulo, during artist
residency.*

109 x 178 cm





Thiago Honório

Wall Painting, 2013-21

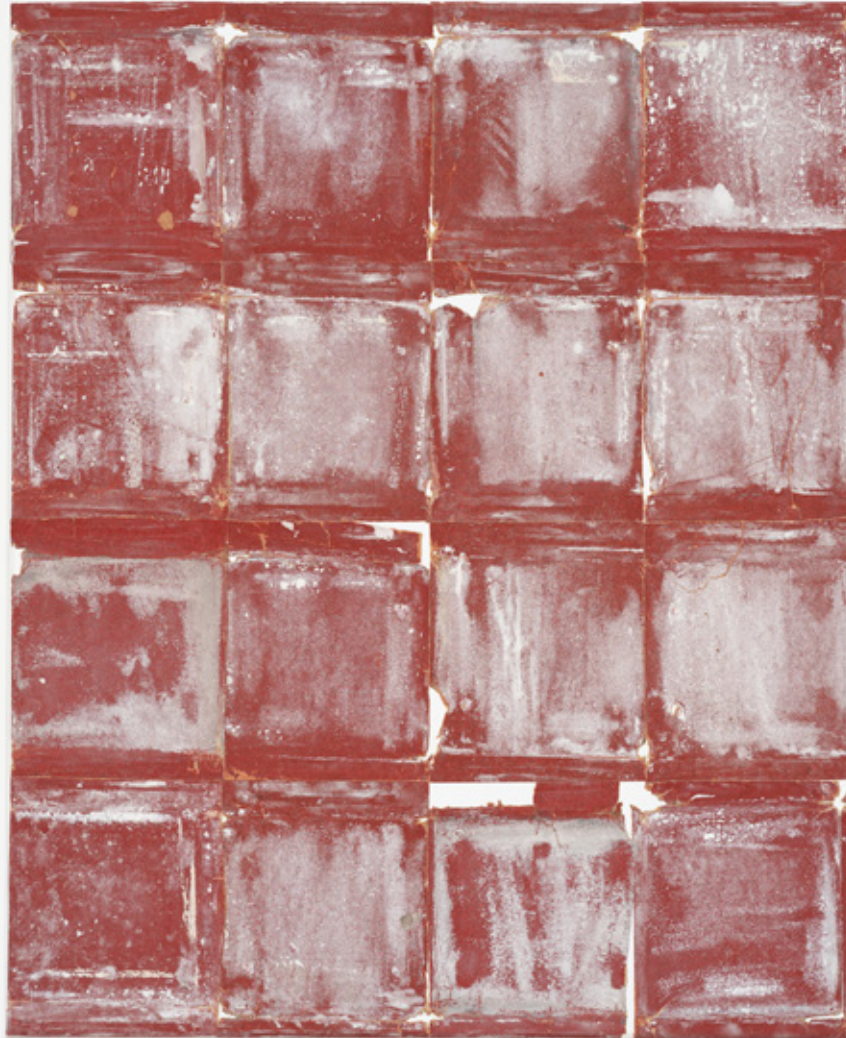
*Worn-out sandpaper used to paint
the walls of the artist's residence, in
São Paulo, during artist residency.
54.3 x 44.3 cm (21.3 x 17.4 in)*



Thiago Honório

Wall Painting, 2013-21

*Worn-out sandpaper used to paint
the walls of the artist's residence, in
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54.3 x 44.3 cm (21.3 x 17.4 in)*



Thiago Honório

Wall Painting, 2013-21

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54.3 x 44.3 cm (21.3 x 17.4 in)



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Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

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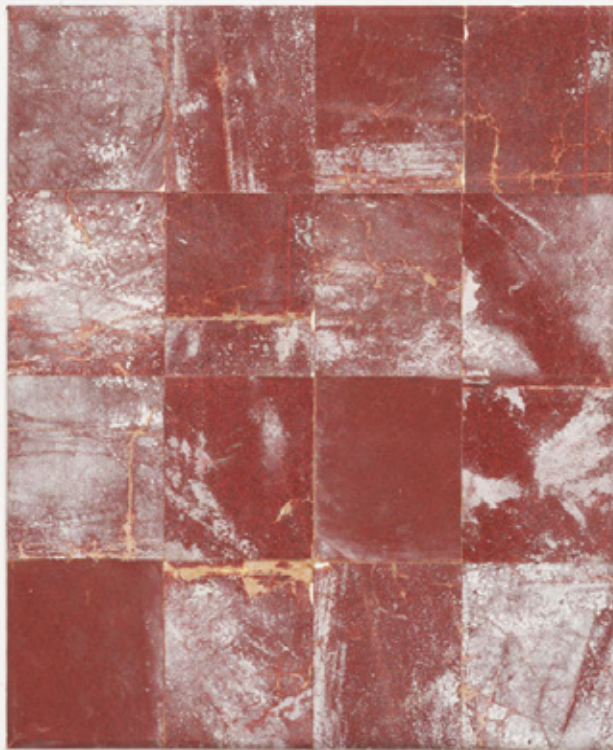


Thiago Honório

Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

271 x 222 cm (10.6 x 8.7 in)



Thiago Honório

Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.
27.1 x 22.2 cm (10.6 x 8.7 in)



Thiago Honório

Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

271 x 222 cm (10.6 x 8.7 in)





Thiago Honório

Wall Painting (quina) , 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

13.3 x 21.4 (5.2 x 8.4 in)



Thiago Honório

Wall Painting (quina), 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

13.3 x 21.4 (5.2 x 8.4 in)



Thiago Honório

Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

13.3 x 10.7 (5.2 x 4.2 in)

SOLD

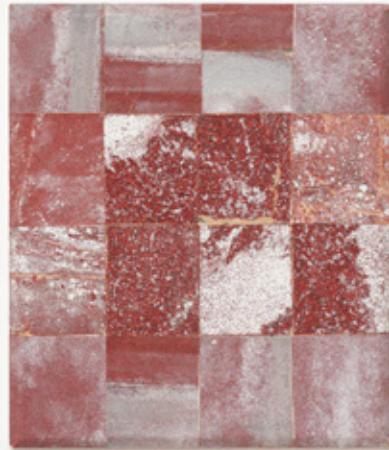


Thiago Honório

Wall Painting, 2013-21

Worn-out sandpaper used to paint the walls of the artist's residence, in São Paulo, during artist residency.

13.3 x 10.7 (5.2 x 4.2 in)



ÓPERA

STONE

Finally, there is also the reassembly of Luzia, whose eyes embedded in the stones aim at us from afar. When he was first in Garzon, to participate in the artistic residency CAMPO AIR in 2019, the artist built a geometric solid formed by irregular stones of gray granite, collected in the vicinity of Pueblo, with the help of a local artisan. In it were encrusted resin eyes carved by a miner's *santeiro* (saint) to images of rocks and devotionals, in direct mention of the same saint. Four years later, the work is reassembled in the same Pueblo, in the same place.

You must walk to her, that is, wanting to see her. From afar, one can see only a hardened totem, closed in on itself while demarcation the essentially gliding landscape. More closely, a pair of eyes seems little by little to humanize the mineral structure, converting it into a hybrid of complex categorization. Now it seems to be a body hidden under the fortified structure, now a stone itself alive, full of subjectivity. Luzia is an object and subject at once.

To the extent that her eyes stare at us, making her a character, we are objectified by her vision. Like Medusa, who had the power to turn those who looked directly at her into stone, sculpture needs to give us a contour of thing, temporarily inverting our roles. Who's looking at who? Recalling Georges Didi-Huberman's famous passage: "What we see is worth — only lives — in our eyes by what looks at us." In the absence of a common language between stone and man, between cattle and people (given nothing free is the fact that perhaps Luzia is more seen by cows than by humans), it is still the exchange of looks a privileged (and mysterious) means of communication.

Thiago Honório

Luzia, 2018/2019

*Geometric solid formed by irregular gray granite stones collected by the artist in the stone quarries around Pueblo Garzón, Uruguay, built with local artisan; resin eyes produced by one sculptor of religious images from Congonhas do Campo, Minas Gerais state of Brazil, for roca and devotional images; cedarwood, cement and sand
1.80 m x 40 cm x 40 cm*









ÓPERA

FLOWER

FLESH

STONE

Opera places us before an aspect indispensable to Honorius' production: It does not seek to respond to the heat of events (not at all interested in presentism closed in the "here and now", for the sake of recent news). On the contrary, another temporality is proposed, more dedicated to dealing with the present as an extemporaneous condition. Echoes of the past and rumors of the future are condensed into these three acts, in this body of works or "body in works", as the artist likes to refer to, perhaps that is why they transport us in so many directions and tributaries. The meaning they build is never univocal or crystalline, and so they find in Garzon an ideal landscape, a house that holds its noisy silence, which makes it vibrate in the wind, and who knows, also the singing of Anahí.



Thiago Honório - Ópera

exhibition view: Wall Painting and Anahí displayed at Piero Atchugarry Gallery



Thiago Honório - Ópera

exhibition view : Anahí installation at Piero Atchugarry Gallery Pueblo Garzón



Thiago Honório - Ópera

Luzia sculpture followed by cows, the work is installed on the way to the River Garzón.

Thiago Honório

Born in 1979 in Carmo do Parnaíba, Brazil.
Lives and works in São Paulo, BR.

He is a visual artist and teacher. Bachelor of Visual Arts from the Institute of Arts of Unesp (2000), Master and Doctor in Visual Arts from ECA/USP, under the guidance of Sônia Salzstein (respectively in 2006 and 2011).

Among the individual exhibitions held, the following stand out: roçabarroca, (MAM/SP, 2020); Luzia (CAMPO AIR, Garzón, UY, 2019); The Red Studio (ISCP, NY, 2018/2019); Solo (Galeria Luisa Strina, SP, 2017); Work (MASP, SP, 2016); (Titles, Paço das Artes, SP, 2015).

In 2020, he received the Gulbenkian | AiR 351 Grant, Portugal. In 2019, he was invited to participate in the artistic residency CAMPO AiR in Garzón, Uruguay; and in 2018 he received the “Director’s Circle” award from the International Studio & Curatorial Program – ISCP, in New York; in 2016, he was part of the 6th Bolsa Pampulha (Art Museum of Pampulha, BH); in 2015, he received the Paço das Artes Artistic Residency Program Award (Paço das Artes, SP); in 2013, he participated in the Red Bull Station, SP Artistic Residency Program; and, in 2012, from the Artistic Residency Program at the Cité Internationale des Arts, in Paris, by FAAP.

Since 2006, he has been a professor of the Visual Arts courses (undergraduate – Bachelor and Bachelor) and, 2016, of Contemporary Artistic Practices (postgraduate) at FAAP. And, since 2014, he has guided groups of artists.

He is the author of the books DULCINÉIA (in collaboration with the collective Dulcinéia Catadora, 1st edition 2017, 2nd edition 2018); Augusta (Ikrek, 2017) and {{{ (Ikrek, 2016), PROAC Artist Book Award 2015.



SOLO EXHIBITIONS

2023

Ópera, Piero Atchugarry Gallery Pueblo Garzón, UY

2021

Revestíbulo, AiR 351, Cascais, PT

2020

roçabarroca, Museu de Arte Moderna – MAM, São Paulo, BR

2019

Luzia, CAMPO AIR, Garzón, UY
Marcador, Estación Garzón, Garzón, UY

2018

The Red Studio, ISCP/NYC, Nova York, EUA

2017

Solo, Galeria Luisa Strina, São Paulo, BR
Dulcinéia, em colaboração com Dulcinéia Catadora, Tijuana, São Paulo, BR
Augusta, Ikrek, Galeria Luisa Strina, São Paulo, BR

2016

Trabalho, curadoria de Fernando Oliva, Museu de Arte de São Paulo – MASP, São Paulo, BR
{[()]}, publicado pela Ikrek / ProAC, Tijuana, São Paulo, BR
Disposição, curadoria de Ana Paula Cohen, ateliê do artista, São Paulo, BR

2015

Títulos, Paço das Artes, São Paulo, BR

2012

Voilà, artista convidado da 44a Anual de Arte, Museu de Arte Brasileira – MAB/FAAP, São Paulo, BR
Suite de variations, Cité Internationale des Arts, Paris, FR

2011

Corte, Galeria Laura Marsiaj, Rio de Janeiro, BR

Exposição, Palácio das Artes, Belo Horizonte, BR

2010

Corte, Galeria Virgilio, São Paulo, BR

2007

Exposição, Galeria Virgilio, São Paulo, BR

2003

Assento do cocheiro, Centro Universitário Maria Antonia, São Paulo, BR
Saltando de banda, Galeria 10,20 X 3,60, São Paulo, BR

2001

Centro Cultural São Paulo – CCSP, São Paulo, BR

GROUP EXHIBITIONS

2022

Histórias brasileiras, curadoria de Adriano Pedrosa, Lilia Schwarcz, Tomás Toledo, Clarissa Diniz, Sandra Benites, Amanda Carneiro, André Mesquita, Fernando Oliva, Glaucea Britto e Isabella Rejeille, MASP, SP, BR
Ausente manifesto, curadoria de Cauê Alves e Pedro Nery, SESC Araraquara, SP, BR
Brasile: l'aspro e il seducente, curadoria de Fabiola Notari, Lovely House e Madame Pagu, MED-PHOTO FEST 2022 – XIV Edizione Internazionale, Monastero dei Benedettini do San Nicolò l'Arena, Catania, IT
Entrelinhas, curadoria de Paula Borghi, Ateliê Shirley Paes Leme, SP, BR
O colecionador, curadoria de José Augusto Ribeiro, Estação Pinacoteca, SP, BR
Alegria, uma invenção, curadoria de Patrícia Wagner, Central Galeria, SP, BR

2021

Mutirão, Espaço NowHere, Lisboa, PT
Ausente manifesto, curadoria de Cauê Alves e Pedro Nery, SESC Mogi das Cruzes, SP, BR
A Máquina Lírica, curadoria de Pollyana Quintella,

Arte, Cidade e Patrimônio: futuro e memória nas poéticas contemporâneas, curadoria de Adriana Nakamuta, Centro Cultural Oi Futuro, Rio de Janeiro, RJ, BR

Táticas de desaparecimento, curadoria de Nathalia Lavigne, Paço das Artes, SP, BR
Gráfico Grafia, curadoria de Carlos M. Teixeira e Marconi Drummond, Museu Histórico Abílio Barreto – MHAB, Belo Horizonte, MG, BR

2020

M.A.P.A – No calor da hora, curadoria de Patrícia Wagner, Rondônia, Porto Velho, BR
Nuestra América, terceira exposição do ciclo comemorativo dos 45 anos da Galeria Luisa Strina, Anexo Galeria Luisa Strina, São Paulo, BR
Narrativas em processo: Livros de artistas na Coleção Itaú Cultural, curadoria de Felipe Scovino, Museu de Arte de Santa Catarina, Florianópolis, BR
Dupla central, Biblioteca Mário de Andrade, São Paulo, BR

2019

CAMPO ARTFEST 2019 | Uncommon Sense: Cambiando Percepciones + Perspectivas, CAMPO AIR, Pueblo Garzón, UY
Paris está em chamas, curadoria de Marcos Moraes, Museu de Arte Brasileira – MAB/FAAP, São Paulo, BR
Narrativas em processo: Livros de artistas na Coleção Itaú Cultural, curadoria de Felipe Scovino, Museu de Arte Moderna – Mamam, Recife; Palácio das Artes, Belo Horizonte, BR
Living Room, curadoria de Amanda Abi Khalil, ISCP/NYC, Nova York, EUA
Luto Tropical, curadoria de Paula Borghi, PASTO, Buenos Aires, AR
Palavras somam, Museu de Arte Brasileira – MAB/FAAP, São Paulo, BR

2018

No name, Museo Nacional de San Carlos, Cidade do México, MX
Cartoneras: releituras latino-americanas,

curadoria de Alex Flynn e Beatriz Lemos, Casa do Povo, São Paulo, BR

Brasil Desamparado: Verzuimd Braziel, curadoria de Josué Mattos, Museu de Arte de Santa Catarina, Florianópolis; Museu Histórico Nacional, Rio de Janeiro; Museu de Arte Contemporânea de Goiás – MAC/GO, Goiânia, BR

Paradoxo(s): Diálogos entre o acervo do MAC USP e o acervo do Paço das Artes, MAC USP, São Paulo, BR

Antes que as traças nos devorem, curadoria de Paula Borghi, Museu Murillo La Greca, Recife, BR
Missread Berlin, Haus der Kulturen der Welt, Berlim, DE

Narrativas em processo: Livros de artistas na Coleção Itaú Cultural, curadoria de Felipe Scovino, Museu Oscar Niemeyer – MON, Curitiba, BR
8º Festival de Fotografia de Tiradentes / convocatória Zum IMS, Sobrado Aimorés, Tiradentes, BR
Imagens do Aleijadinho, curadoria de Rodrigo Moura, Museu de Arte de São Paulo – MASP, São Paulo, BR

Sobre publicações, curadoria de Paula Borghi, Red Bull Station, São Paulo, BR

P/B Acervo MAB, Museu de Arte Brasileira – MAB/FAAP, São Paulo, BR

2017

Livres et revues d'artistes: une perspective brésilienne – Éditions Incertain sens / Cabinet du livre d'artiste, Université Rennes 2, Rennes, FR

60 anos, museu + residência, Museu de Arte da Pampulha, Belo Horizonte, BR

Um atrapalho no trabalho (apud Paulo Leminski), curadoria de Rodrigo Moura, Museu de Artes e Ofícios, Belo Horizonte, BR

Frestas Trienal 2017: Entre Pós-Verdades e Acontecimentos, curadoria de Daniela Labra, SESC Sorocaba, Sorocaba, BR

Almeida Júnior, Engel Leonardo, Maíra das Neves, Thiago Honório, curadoria de Bernardo Mosqueira e Ulisses Carrilho, Solar dos Abacaxis, Rio de Janeiro, BR

Entre nós – A figura humana no acervo do MASP

curadoria de Rodrigo Moura e Luciano Migliacio, Centro Cultural Banco do Brasil – CCBB, Belo Horizonte, BR

Pau-Brasil, curadoria de Jorge Schwartz e Gênese Andrade, no âmbito do lançamento de “Poesias reunidas”, de Oswald de Andrade, Museu Lasar Segall, São Paulo, BR

2016

Rola Roca Roça, curadoria de Paula Borghi, Saracura, Rio de Janeiro, BR

Porque somos elas e eles, curadoria de Josué Mattos, Blau Projects, São Paulo, BR

Boate Azul, em colaboração com Pedro Vieira – 6a Bolsa Pampulha, curadoria de Cauê Alves. Seleção e acompanhamento: Augusto Fonseca, Cauê Alves, Luísa Duarte, Mabe Bethônico e Moacir dos Anjos, Museu de Arte da Pampulha, Belo Horizonte, BR

2015

Coleções 10, organização de Nessia Leonzini e Liu Lage, Galeria Luísa Strina, São Paulo, BR

2014

“... pegaríamos as coisas onde elas crescem, pelo meio”, curadoria de Galciani Neves, Blau Projects, São Paulo, BR

Residências artísticas como ambientes de práticas artísticas, curadoria de Marcos Moraes, MAB/Centro, São Paulo, BR

PIESP 2013/2014, curadoria de Tomás Toledo, Casa do Povo, São Paulo, BR

Encontro de mundos, curadoria de Paulo Herkenhoff, Museu de Arte do Rio – MAR, Rio Janeiro, BR

Pop up Multiplique Boutique – Alex Cerveny, Edgard de Souza, Marilá Dardot, Mônica Nador, Paulo Bruscky, Rochelle Costi e Thiago Honório, curadoria de Gabriela Inui, Galeria Nacional, São Paulo, BR

Entre nós, Marton Estúdio, São Paulo, BR
Alessandra Domingues, Chico Togni, Fabiana Faleiros, Raquel Uendi, Rodolpho Parigi e Thiago Honório, curadoria de Paula Borghi, Galeria Principal, Red Bull Station, São Paulo, BR

2013

o Agora, o Antes, uma síntese do acervo do MAC, curadoria de Tadeu Chiarelli, Museu de Arte Contemporânea – MAC/USP, São Paulo, BR
Dublê, Multiplique Boutique Art Editions, Brazil ArtFair, Miami, EUA

Alessandra Domingues, Chico Togni, Fabiana Faleiros, Raquel Uendi, Rodolpho Parigi e Thiago Honório, curadoria de Paula Borghi, Galeria Transitória, Red Bull Station, São Paulo, BR 2013 – La piel que habito, curadoria de Monica Espinel, Laboratório Curatorial, sp-Arte, Pavilhão Bienal, São Paulo, BR

Alice Miceli, Mariana Manhães, Rodrigo Matheus, Thiago Honório – Estranhamente familiar / Unheimlich, curadoria de Paulo Miyada, Instituto Tomie Ohtake, São Paulo, BR

Convite à viagem – Rumos Artes Visuais 2012/2013, curadoria de Agnaldo Farias, Paço Imperial, Rio de Janeiro, BR

Itinerância da 44a Anual de Arte, artista convidado, FAAP – Campus Ribeirão Preto, Ribeirão Preto; Campus São José dos Campos, São José dos Campos, BR

Confluência, Galeria OÁ, Casa Cor, Vitória, BR
ArtRio, 2a edição – Feira Internacional de Arte Contemporânea do Rio de Janeiro, BR

2012

Intuição et cetera, Itinerância Rumos Artes Visuais 2012/2013, curadoria de Matias Monteiro, Paulo Miyada e Vânia Leal, Museu de Arte Moderna – Mamam, Recife, BR

ArtRio, 2a edição – Feira Internacional de Arte Contemporânea do Rio de Janeiro, BR

Passato imediato, curadoria de João Spinelli, Galeria Marta Traba, Memorial da América Latina, São Paulo, BR

Open Studio – 14 solo shows en une seule nuit, Cité Internationale des Arts, Paris, FR

Swab Barcelona – International Contemporary Art Fair, Barcelona, ES

Volta ao dia em 80 mundos, Itinerância Rumos Artes Visuais 2012/2013, curadoria de Ana Maria Maia,

Convite à viagem - Rumos Artes Visuais 2012/2013, curadoria de Agnaldo Farias, Itaú Cultural, São Paulo, BR

2011

A sangue frio, curadoria de Jacopo Crivelli Visconti, Galeria Moura Marsiaj, São Paulo, BR
Nova Escultura Brasileira, curadoria de Alexandre Murucci, Caixa Cultural, Rio de Janeiro, BR
sp-ARTE / Feira Internacional de Arte de São Paulo – 7º edição, stands Galeria Laura Marsiaj e Galeria Mariana Moura, Pavilhão da Bienal, São Paulo, BR
Coletiva, Galeria Virgílio, São Paulo, BR
Leilão Bem querer mulher, Pinacoteca do Estado, São Paulo, BR

2010

Incompletudes, curadoria de Mario Gioia, Galeria Virgílio, São Paulo, BR
sp-ARTE / Feira Internacional de Arte de São Paulo – 6º edição, stand Galeria Virgílio, Pavilhão da Bienal, São Paulo, BR

2009

Múltiplos e pequenos formatos, Galeria Virgílio, São Paulo, BR
sp-ARTE / Feira Internacional de Arte de São Paulo – 5º edição, stand Galeria Virgílio, Pavilhão da Bienal, São Paulo, BR
Realidades imprecisas, curadoria de Carolina Soares, SESC Pinheiros, São Paulo, BR

2008

MAM 60, curadoria de Annateresa Fabris e Luis Camillo Osorio, OCA, Parque do Ibirapuera, São Paulo, BR
Coletiva/br 2008, Galeria Virgílio, São Paulo, BR
Premiados Salão de Abril / Edição de 2007, curadoria de Cristiana Tejo, Galeria Antonio Bandeira, Fortaleza, BR
X Salão Nacional Victor Meirelles, seleção de Ana Conzález, Anita Koneski, Cauê Alves, Márcio Sampaio e Paulo Herkenhoff, Museu de Arte de Santa Catarina – MASC, Florianópolis, BR

2007

58º Salão de Abril, seleção de Bitú Cassundé, Cauê Alves e Cristiana Tejo, Museu de Arte da Universidade Federal do Ceará – MAUC, Fortaleza, BR
1º Bienal de Arte do Triângulo, seleção de Ana Paula Felicíssimo Camargo de Lima, Cauê Alves, Heliana Ometto Nardin e Marco Pasqualini de Andrade, Uberlândia, BR

2006

MAM [na] OCA, curadoria de Cauê Alves, Felipe Chaimovich e Tadeu Chiarelli, OCA, Parque do Ibirapuera, São Paulo, BR
URBE, curadoria de Cauê Alves, Galeria Casa Triângulo, São Paulo, BR
IX Pratos para arte – Museu Lasar Segall, São Paulo, BR

2004

Fotografia e escultura no acervo do MAM (1995-2004), curadoria de Tadeu Chiarelli, Museu de Arte Moderna de São Paulo – MAM, São Paulo, BR
São Paulo no acervo do MAM, curadoria de Tadeu Chiarelli, Museu de Arte Moderna de São Paulo – MAM, São Paulo, BR
9º Bienal de Santos, curadoria de Juliana Monachesi, Stella Teixeira de Barros e Taisa Palhares, Santos, BR
1º Prêmio Chamex, seleção e curadoria de Agnaldo Farias, Eduardo Brandão, Flávia Ribeiro, Lorenzo Mammì e Stela Barbieri, Instituto Tomie Ohtake, São Paulo, BR

2003

Plano de saúde e casa própria, em colaboração com Thiago Bortolozzo – Galeria Rosa Barbosa, São Paulo, BR

2002

Acervo, Galeria Celma Albuquerque, Belo Horizonte, BR
8º Bienal de Santos, curadoria de Angélica de Moraes, Daniela Bousso e Lorenzo Mammì, Santos, BR
6º Bienal do Recôncavo, São Félix, BR

Mostra SESC de Artes Ares e Pensares, SESC Belenzinho, São Paulo, BR
Edital 2002, seleção de Geraldo Porto, Marco do Valle, Maria Bonomi, Paulo de Tarso e Ricardo Trevisan, Museu de Arte Contemporânea de Campinas “José Pancetti” – MACC, Campinas, BR
5º Prêmio Revelação Artes Plásticas, seleção de Celso Favaretto, Fabio Cypriano e Ricardo Resende, Museu de Arte Contemporânea de Americana, Americana, BR
1º Salão de Arte Contemporânea de São José dos Campos, seleção de Bené Viana, Célia Euvaldo e Rodrigo Naves, Fundação Cultural Cassiano Ricardo, São José dos Campos, BR
27º Salão de Arte Contemporânea de Ribeirão Preto, seleção de Angélica de Moraes, Juliana Monachesi e Sergio Romagnolo, Ribeirão Preto, BR
34º Salão de Arte Contemporânea de Piracicaba, seleção de Antonio Peticov, Celso Fioravante e Leda Catunda, Parque Engenho Central, Piracicaba, BR
II Salão de Arte Uni-BH, Belo Horizonte, BR
Casa dos Contos, Ouro Preto, BR
Três desenhos – Galpão do Instituto de Artes da UNESP, São Paulo, BR

2001

Coletiva do Programa de Exposições, seleção de José Resende, Marco Gianotti, Rejane Cintrão e Renata Lucas, Centro Cultural São Paulo – CCSP, São Paulo, BR
4º Prêmio Revelação Artes Plásticas, seleção de Juliana Monachesi, Ricardo Resende e Tadeu Chiarelli, Museu de Arte Contemporânea de Americana, Americana, BR
Edital 2001, seleção de Agnaldo Farias, Cristina Freire e Marco Gianotti, Museu de Arte Contemporânea de Campinas “José Pancetti” – MACC, Campinas, BR
Flávia Bertinato, Thiago Honório e Vanderlei Lopes, Galeria Rosa Barbosa, São Paulo, BR

2000

Tatiana Ferraz e Thiago Honório – Instituto de Artes da UNESP, São Paulo, BR

Tatiana Ferraz e Thiago Honório – Instituto de Artes
da UNESP, São Paulo, BR
Quarto Barro, Galeria do Instituto de Artes da UNE-
SP, São Paulo, BR

COLLECTIONS

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Itaú Cultural, São Paulo, BR
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Museu de Arte Brasileira – MAB/FAAP, São Paulo,
BR
Museu de Arte Contemporânea – MAC/USP, São
Paulo, BR
Museu de Arte Moderna de São Paulo – MAM, São
Paulo, BR
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