

Born in 1984 in Campinas, Brazil
Lives and works in São Paulo.

Among his recent solo exhibitions are *Madeira de vento*, Quadra, São Paulo, Brazil (2023); *Sementes no bolso*, Casa de Cultura do Parque, São Paulo, Brazil (2021) and *As listras da zebra e as coisas sem pais*, Quadra, Rio de Janeiro, Brazil (2021). He has also taken part in the group shows *De viés*, Quadra, Rio de Janeiro, Brazil (2024); *Olhe bem as montanhas*, Quadra, São Paulo, Brazil (2024); *Uma cadeira é uma cadeira*, Luisa Strina, São Paulo, Brazil (2024); *Coisa livre de coisa*, Massapê Projetos, São Paulo, Brazil (2023) and *Roots of intelligence*, Gisela Projects, New York, USA (2023). Pacheco was nominated for the PIPA Prize (2020) and is featured in the public collection at Museu de Arte do Rio (Rio de Janeiro, Brazil).

MARCELO PACHECO

Marcelo Golfetti Pacheco (Brasil, 1984) lives and works in São Paulo. He graduated from the Law School of the University of São Paulo (USP) in 2009, and received a Masters Degree, in 2013, from the same institution. Currently, his research includes the production of painted objects, sculptures and works made with collage and embroidered fabrics. The artist attended classes at the Université Paris I – Panthéon Sorbonne, in 2008, during an exchange program, when he started to photograph with an analogical camera. In 2013, as part of a collective studio in São Paulo, he begins to experiment with paint. Since 2016, his work has been included in solo and group shows such as the *Salão dos Artistas Sem Galeria* in 2017. He exhibited paintings and his first sculpture during a solo show at Galeria Sancovsky, curated by Douglas de Freitas in 2018. He moved to a new studio, Massapê Projetos, São Paulo, and participated in *Featuring*, 2019, with Thomaz Rosa and Leandro Muniz, creating a site specific work for the space. He was nominated to the prestigious PIPA award in 2020.

The artist develops poetic encounters and situations that explore instrumentality and material availability. By producing spatial arrangements with minimal components in wood, metal, or fabric, and concatenating textures and patterns with attention to the plastic effects of repetition, Pacheco shares alternatives of pleasure in the decorative factuality of objects and in the worldly condition of things. Rescuing his materials from a passive lethargy, the artist activates chromatic and spatial frictions, operating the conversion of unusual three-dimensional elements into pictorial language.