



Maria Auxiliadora

Biography

Maria Auxiliadora Silva

1935, Campo Belo, MG, Brazil | 1974, São Paulo, SP, Brazil

Maria Auxiliadora moved with her parents and siblings to the city of São Paulo, and stopped studying when she was 12 years old to help the family, working as a domestic servant and embroiderer. Her mother, Maria Almeida Silva (1912), also produced very interesting wooden sculptures in African style when interviewed her in 1972, and played a clearly matriarchal role in the family. Eight of her children, at the time, carved, painted or wrote poetry. The father, José Cândido da Silva, retired civil servant, had a gift for music and played the 8-bass accordion. When she was fourteen, Maria Auxiliadora began drawing with charcoal. She soon moved on to gouache and only when she was 26 years old did she try oils. Maria Auxiliadora herself, in deposition to *Mitopoética de nove artistas brasileiros* (1975), where I wrote the first essay about her work, defined her technical career: “My first oils in 1968 were flat, with no relief. But at the end of that year I had already begun doing relief with hair. First using the oil

to fix it because at that time I didn't even know about Wanda's mass. I'd get very thick paint and imprint the hair, very often my own, because very often I'd paint Creoles. I had this idea when I was painting a large picture of candomblé in 1968". Maria Auxiliadora also at that time spoke about the construction of the hybrid work between painting and high relief that characterized her visual expression, in which many saw a leaning towards pop art. In late 1960s and in the 1970s, she very often used to write dialogues leaving the mouths of the characters, like in comic strips. When she began using plastic mass, the undulation of the canvas was even more accentuated. The pronounced relief of the female genital organs, besides obviously underscoring the portrayal of sexuality, reminds us of rare but existing iconographies of orishas, Yemanjá, for example, who suggest fertility. This association is made by the social context shown by Maria Auxiliadora's urban painting. The religious themes are represented in her work with as much intensity and frequency as the amorous themes, which described her being in the world through a great erotic vibration. Auxiliadora was born in Minas Gerais, moved to São Paulo when she was three, and has kept the nostalgic memory of life in the countryside, certainly kept alive by her mother's accounts, and which she also portrayed frequently. However, the themes of candomblé, a caboclo's house, fantastic scenes of dances, festivals, carnivals, loves and possession of orishas will be what comes most spontaneously to the eroded, volcanic surface of her painting. Maria Auxiliadora's art also has an extremely interesting autobiographical soundtrack: she paints herself among relatives, at parties, as a painter before the easel surrounded by inspiring angels. Or in tears, from that hard time when she was told that she had an incurable disease, which caused her death before she was 40.

Individual Exhibitions:

2022 Maria Auxiliadora, Galeria Mendes Wood, New York, NY, United States

2021 Maria Auxiliadora: on the terrace of the world, Galeria Estação, São Paulo, SP, Brazil

2018 Maria Auxiliadora: dialy life, painting and resistance, Museu de Arte de São Paulo MASP, São Paulo, SP, Brazil

1979 Maria Auxliadora, Museu do Sol, Penápolis, SP, Brazil

Collective Exhibitions:

2023 "Reverses and Transverses": Artists Outside the Mainstream (and Friends) at the Biennials, Galeria Estação, Sao Paulo – SP | Brazil

2021 They Were Already Here, Galeria Base, São Paulo, SP, Brazil

2022 Carolina Maria de Jesus: brazil for brazilians, Instituto Moreira Salles IMS, São Paulo, SP, Brazil

2020 Women in Folk Art, Galeria Estação, São Paulo, SP, Brazil

2018- 2019 Lina Bo Bardi Tupí or not Tupí, Brasil 1946-1992, Fundação Juan March, Madrid, Spain

2018 Afro-Atlantic Histories, MASP, São Paulo, SP, Brazil

2017-2018 Histories of Sexuality, MASP, São Paulo, SP, Brazil

2016 Histories of Childhood, MASP, São Paulo, SP, Brazil

- 2015 Picture Gallery in Transformation, MASP, São Paulo, SP, Brazil
- 2009 Brazil Brazilian, Centro Cultural Banco do Brasil, São Paulo, SP, Brazil
- 2005 It is our pleasure, Galeria Brasileira, São Paulo, SP, Brazil
- 2002 Pop Brazil: Brazilian outsider Art, Centro Cultural Banco do Brasil, São Paulo, SP, Brazil
- 2002 6° Biennial of Folk art of Brazil, no SESC Piracicaba, Piracicaba, São Paulo, SP, Brazil
- 2001 Folk Art, Galeria Jacques Ardies, São Paulo, SP, Brazil
- 2000 Brazil 500 Rediscovery Show and more, Fundação Bienal de São Paulo, SP, Brazil
- 1999 The mystic in Brazilian art, no SEX Itaquera, SP, Brazil
- 1994 Great exhibition of Brazilian Folk Art, São Paulo, SP, Brazil
- 1980 Images of Dance, Paço da Artes, São Paulo, SP, Brazil
- 1980 People of the Earth, Paço da Artes, São Paulo, SP, Brazil
- 1975 Color Party, Museu de Arte de São Paulo, São Paulo, SP, Brazil
- 1973 6° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil
- 1972 5° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil
- 1971 17 Naïve Painters of São Paulo, São Paulo, SP, Brazil
- 1971 4° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil
- 1970 6° Contemporary Art Salon of Campinas, Museu de Arte Contemporânea José Pancetti, Campinas, SP, Brazil
- 1970 3° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil
- 1969 26° Salon Paranaense, Federação das Indústrias do Estado do Paraná, Curitiba, PR, Brazil
- 1969 2° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil
- 1968 2° Nacional Biennial of Arts, Museu de Arte Moderna da Bahia, BA, Brazil
- 1968 1° Contemporary Art Salon of Santo André, Paço Municipal, Santo André, SP, Brazil

Public Collection:

Museu de Arte de São Paulo MASP, São Paulo, SP, Brazil

Selected Publications:

2020 Women in Folk Art, Galeria Estação, São Paulo, SP, Brazil

2018- 2019 Lina Bo Bardi Tupí or not Tupí, Brasil 1946-1992, Fundação Juan March, Madrid, Spain

2018 Maria Auxiliadora: dialy life, painting and resistance, Museu de Arte de São Paulo MASP, São Paulo, SP, Brazil

2018 Afro-Atlantic Histories, MASP, São Paulo, SP, Brazil

2017-2018 Hlstórias da sexualidade, MASP, São Paulo, SP, Brazil

2016 Histórias da Infância, MASP, São Paulo, SP, Brazil

2015 Concreto e cristal: o acervo do MASP nos cavaletes de Lina Bo Bardi / organized by Adriano Pedrosa, Luiza Proença. 1^a editor - Rio de Janeiro: Cobogó, São Paulo, MASP

2000 Mostra do Redescobrimento Brasil 500 é mais, Fundação Bienal de São Paulo, SP, Brazil

1988 A Mão Afro-Brasileira , Significado da contribuição Artística e Histórica, Emanuel Araújo, São Paulo, SP, Brazil

1978 Mitopoética de 9 artistas brasileiros- vida, verdade e obra, autora Lélia Coelho Frota, Edição Funarte, Rio de Janeiro, RJ, Brazil

1977 Maria Auxiliadora da Silva, autor Pietro Maria Bardi, editora Giulio Bolaffi

Exhibitions



2021 Maria Auxiliadora: on the terrace of the world, Galeria Estação, São Paulo, SP, Brazil





Foto do Masp

2018 Maria Auxiliadora: dialy life, painting and resistance, Museu de Arte de São Paulo MASP, São Paulo, SP, Brazil



Artworks



Untitled, 1973

Oil on cardboard

33,5 x 25,5 cm | 12.99 x 9.84 in



Untitled, 1973

Oil on cardboard

34 x 25,5 cm | 13.38 x 9.84 in





Iemanjá segurando os seios, 1974

Oil on canvas

65 x 55 cm | 25.59 x 21.65 in



Candomblé, 1970

Mixed media on canvas

85 x 71 cm | 33.46 x 27.95 in







Hora do almoço, 1974

Oil on canvas

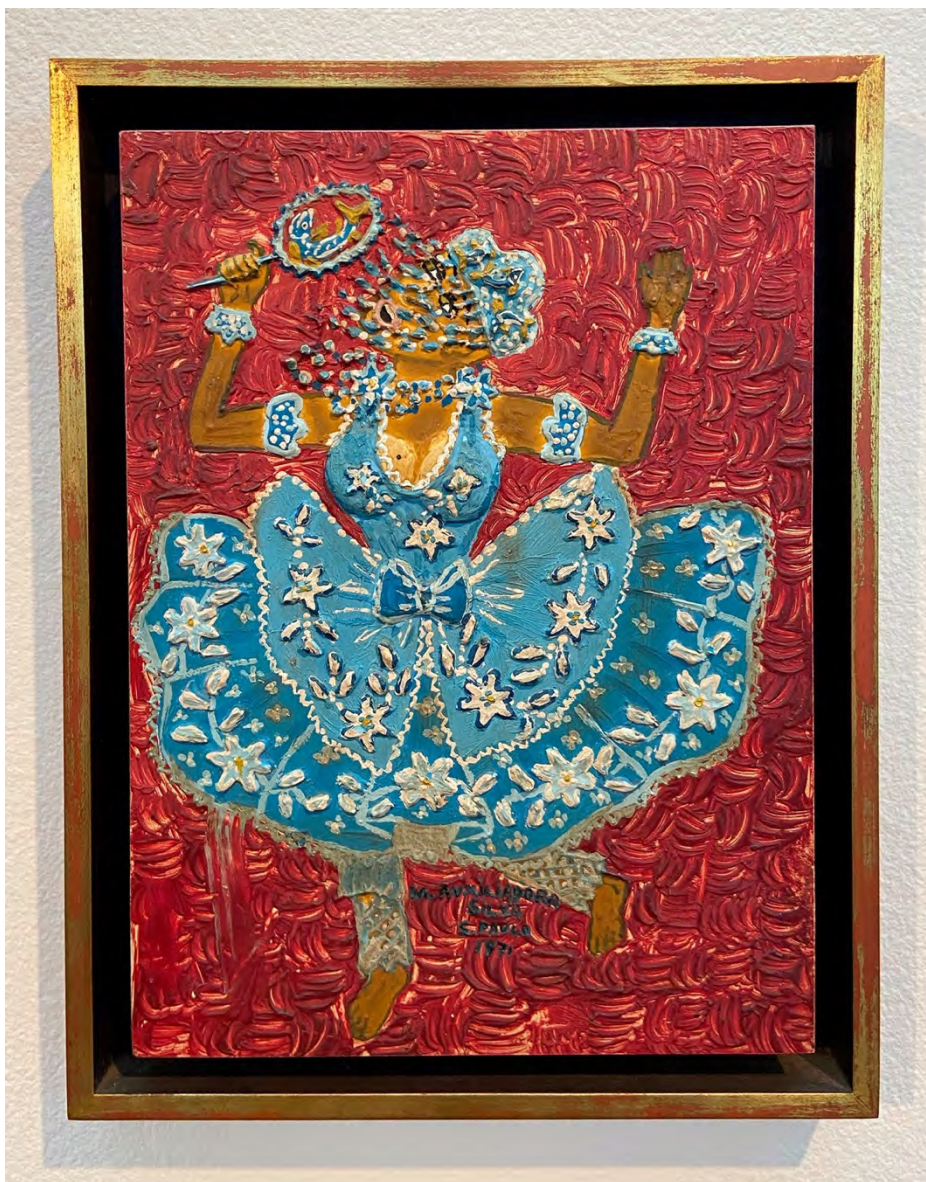
65 x 81 cm | 25.59 x 31.88 in





Untitled,
Oil on canvas
50 x 60 cm | 19.68 x 23.62 in





Untitled, 1971

Mixed media on cardboard

16 x 24 cm | 6.29 x 9.44 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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