



Galeria
Francisco
Fino

Priscila Rooxo

Portfolio

franciscofino.com
galeria@franciscofino.com

Rua Capitão Leitão, 76
1950-052 Lisboa

Mob. +351 912 369 478
Tel. +351 215 842 211

Priscila Rooxo

Priscila Rooxo (b. 2001) lives and works in Rio de Janeiro. At only 17, Rooxo received a Painting scholarship from Rede NAMI to attend the prestigious Parque Lage – School of Visual Arts. In 2021, she began studying at UERJ, while maintaining a collaboration with civic organisations and movements, including NAMI Rede Feminista de Arte Urbana. In September 2022, the artist, one of the youngest and most promising currently working in Brazil, was awarded the FOCO Prize at ArtRio with her solo show *A Mãe tá On*.

Roxxo's work is a reflection on the territorial, gender and class issues experienced in the region she lives in, an area known for high violence and criminality rates and a lack of basic services and infrastructures. Based on an activist and critical practice, Priscila Roxxo's paintings explore themes such as poverty, maternity, social exclusion, the recognition of women's role in society, and the peripheral body and its relationship with notions of social belonging and visibility to subvert habitual cultural classifications and distinctions, namely between high and mass culture. Her practice is visibly influenced by graffiti and the cultural manifestations commonly associated with Rio's periphery.

Recently, Roxxo participated in the group show "Histórias Brasileiras", at MASP – Museu de Arte de São Paulo.

More about the artist





Casa da Roexo, 2023
Acrylic on canvas
140 x 80 x 6 cm



Casa da Roxxo, 2023 (detail)



Época de escola I, 2023

Acrylic on canvas

60 x 90 x 4 cm



Ostentação I, 2023

Acrylic on canvas

20 x 50 x 4 cm



Ostentação II, 2023

Acrylic on canvas

20 x 50 x 4 cm



Fazer dinheiro igual vingança, 2023

Acrylic on canvas

50 x 70 x 4 cm



Fazer dinheiro igual vingança, 2023 (detail)



Taça a mãe ta on, 2023
Inkjet print on plastic gin
Ed. 12 + 1 AP
20 x 10 x 10 cm



Carnaval I, 2023
Acrylic on canvas
60 x 90 x 6 cm



Carnaval II, 2023
Acrylic on canvas
40 x 50 x 4 cm



De role em Mesquita I, 2023

Acrylic on canvas

60 x 90 x 4 cm



De role em Mesquita I, 2023 (detail)



De role em Mesquita II, 2023

Acrylic on canvas

40 x 50 x 4 cm



Bonde das Rooxo - Releitura, 2023

2'00 video

Ed. 3 + 1 AP

Video

Password: releitura



Bonde das Roexo I and II, 2023

Photography

Inkjet print on paper

Ed. 3 + 1 AP

42 x 59 cm (each)



Installation view *Protagonizando a cena*, Galeria Francisco Fino, 2023

Protagonizando a cena

Solo exhibition at **Galeria Francisco Fino**, Lisbon
23 March 2023 – 10 May 2023

Over the last few years we have witnessed an intense historical review from an anticolonial point of view, which seeks to understand the epistemological forms of violence that have shaped art history. At the core of this change, women artists have gained increased prominence. But notice here that “woman” should not be treated as a universal category, given that it is constantly traversed by different social, geographical and temporal markers that greatly transform the experience of being a woman.

The exhibition *Protagonizando a cena* by Priscila Roogo at Galeria Francisco Fino is part of this context. All works exhibited here contain indicators of the place where the artist (born in 2001) lives: the region of Baixada Fluminense in the periphery of Rio de Janeiro. But in contrast to the forms of representation that are often perpetuated by a white

gaze, Roogo portrays the world where she lives driven not by a desire to translate what exists in terms of violence, poverty and pain but to affirm the right to have fun and the right to citizenship and alternative modes of work and sociability. In other words, the artist challenges expectations, offering us a narrative that longs for a present and a future that differ from those that have since time immemorial been written for women from her background.¹

Roogo’s paintings, in which she portrays scenes from her daily life – clothes, suggestions of funk carioca, dancing, chit-chatting on the pavement between beer and barbecue, being on the beach with her girlfriends, caring for children, working – remember that “the personal is political”. It is via the detailed observation of the customs that shape her experience, and the experience of those who surround her, that Roogo builds her practice, providing it with a singular critical voltage. Here we have an artist-ethnographer whose object of study is her own environment.

The gesture that frustrates the expected ways of representing those who have always been made invisible includes the portrayal of things as they are and also how they could be. In the series of paintings titled *Família*, for instance, the departure point is a question that the artist asked her relatives about how they would like to be portrayed. As such, for Roogo, identity is not something fixed but a fluid traffic between “reality” and imagination. This approach includes a sort of

¹ The beginning of Priscila Roogo’s career is marked by a strong link with Rede NAMI (Feminist Urban Art Network) created by artist Panmela Castro, for whom Roogo worked as assistant. Castro is portrayed in one of the paintings in the current exhibition.

ethics of caring around her practice and the people that surround her. This same gesture can also be seen in the series *Suporte caro*.²

The displacement of expected roles continues in the works that challenge the field of art itself and its relationship with the recent and disruptive presence of subjects that until recently were absent from a landscape that was almost always elitist, white and male. This is something we see both in the paintings where the artist is portrayed in spaces dedicated to the arts and in the photographic series *Essa você compra?* and on the billboard *Você aceita uma mina aqui?*. In all of them, we witness the questioning of the sense of strangeness and fear that the body of a spirited peripheral woman - away from the expected role of a silent accessory - causes in the environment of the so-called “world of art”. In *Essa você compra?*, Roogo doubles the bet and turns her own body into the core of the scene, giving us back, in a boomeranged motion, the objectified image which she is so often the target of.

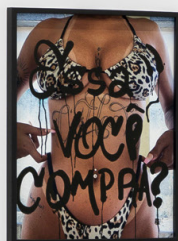
Whilst it is a fact that the act of giving “voice”, “room” and “attention” to those who have never had visibility has become part of the contemporary art game - turning alterity into a commodity – so is the profound transformation that the field of art has experienced with the presence of artists such as Priscila Roogo. The practice of this artist from Mesquita, a municipality of Baixada Fluminense, in an art gallery

in Lisbon marks an encounter of opposites that serves as a reminder that the possibility for a healthy social body is not guaranteed by a respectful distance, but, instead, it is an uncomfortable and contentious proximity that will ultimately waken us to the other so we can imagine new and unprecedented ways of living together.

Luisa Duarte

² With regards to the place of the “other” in the current contemporary art debate see: Bonaventure Soh Bejeng Ndikung’s *Dis-othering as method* (LEH ZO, A ME KE NDE ZA), published in the catalogue of the 21st SESC Video Brasil Biennial _ Imagined Communities, curated by Solange Farkas, Gabriel Bogossian, Luisa Duarte and Miguel López, Editora Sesc, São Paulo, 2019.

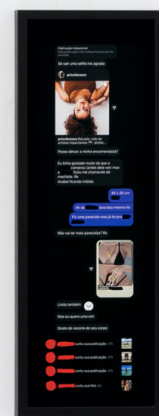
A AQUI?



Installation view *Protagonizando a Cena*, Galeria Francisco Fino, 2023



É sobre vida, 2023
Acrylic on canvas
60 x 90 x 6 cm



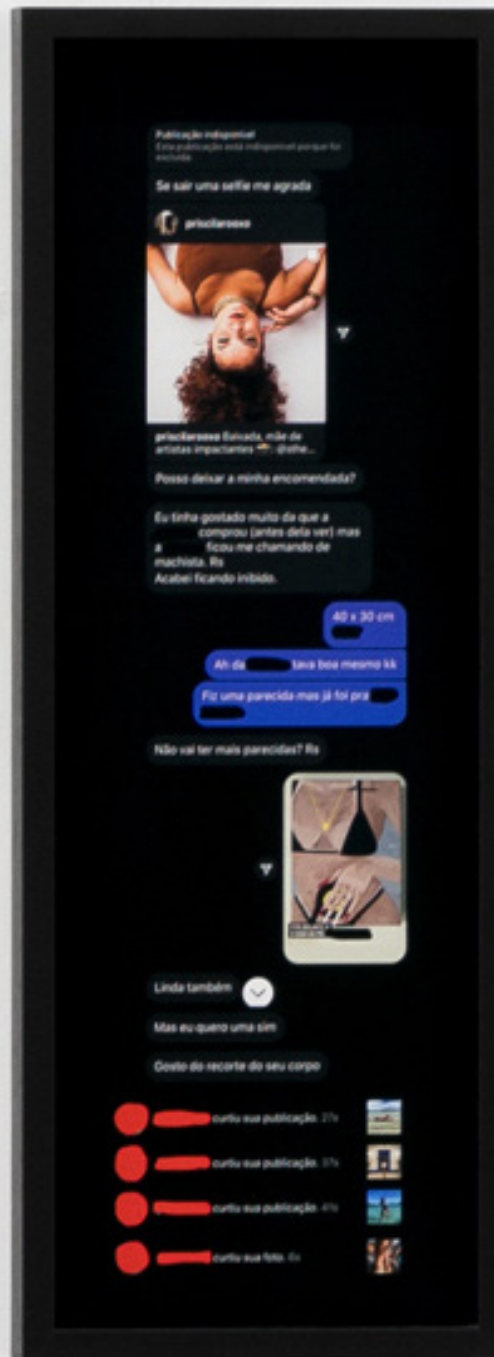
Essa você compra? I-IV, 2023

Posca marker on inkjet print on Radiant paper

62,5 x 50,5 x 3 cm | 62,5 x 22,5 x 3 cm

Ed. 1 + 1 AP

Essa você compra? IV, 2022 (detail)



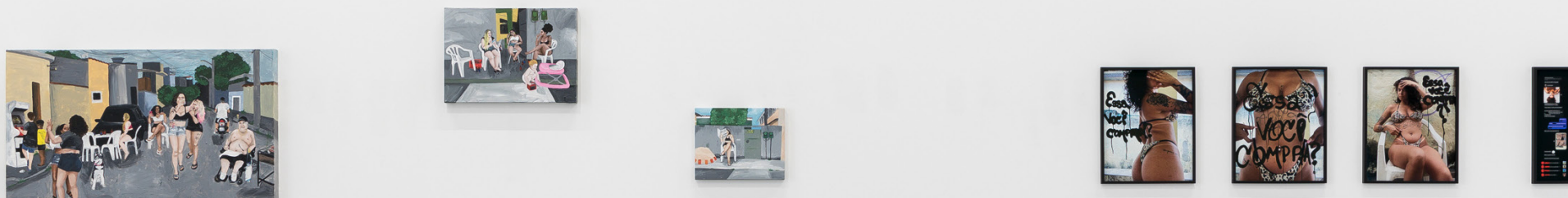


Hackeando o poder, 2023

Acrylic on canvas

38 x 48 x 4,5 cm

VOCÊ ACEITA UMA MINA AQUI?



Você aceita uma mina aqui?, 2023

Glitter on MDF wood

25 x 461 cm | Variable dimensions

Ed. 1 + AP



Portão, 2023
Acrylic on canvas
50 x 70 x 6 cm

VOCÊ ACEITA UMA M



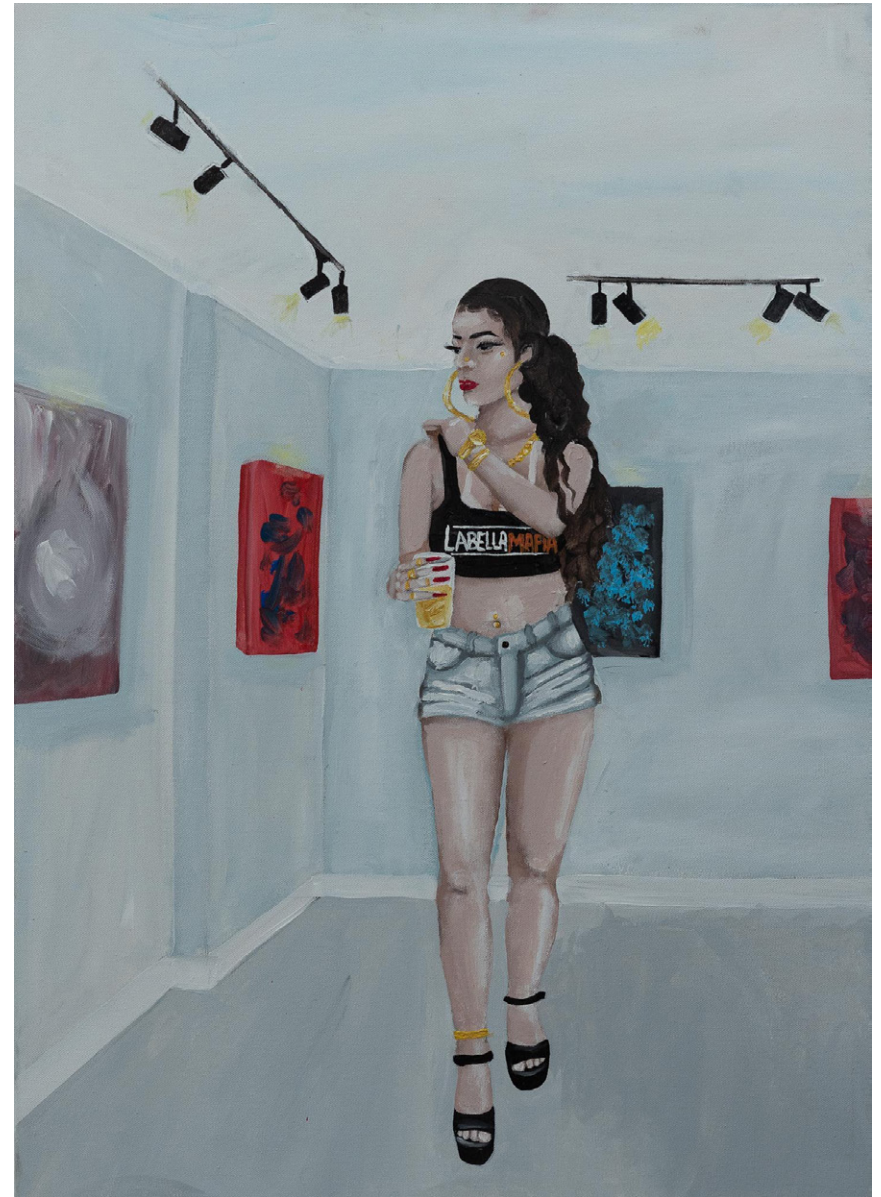
Artistas do ano, 2023
Acrylic on canvas
70 x 50 x 6 cm





Installation view *Protagonizando a Cena*, Galeria Francisco Fino, 2023

Estética de exposição, 2022
Acrylic on canvas
70 x 50 x 4 cm





Estética de exposição II, 2023

Acrylic on canvas

50 x 70 x 6 cm



Installation view *Protagonizando a Cena*, Galeria Francisco Fino, 2023



Estética de exposição III, 2023

Acrylic on canvas

50 x 70 x 4 cm



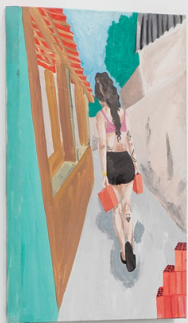
Rua Vênus, 2022
Acrylic on canvas
60 x 89 x 6 cm



Rua Vênus II, 2023

Acrylic on canvas

80 x 140 x 8 cm



Installation view *Protagonizando a Cena*, Galeria Francisco Fino, 2023



Rua Vênus III, 2023
Acrylic on canvas
80 x 140 x 8 cm

Dias de Luta I, 2022
Acrylic on canvas
70 x 50 x 4 cm





Registro 8 and 19, 2023
Inkjet print on Radiant paper
21 x 14 cm (each)
Ed. 3 + 1 AP





Installation view *Protagonizando a Cena*, Galeria Francisco Fino, 2023

José Renato, *Pai*, 2022

Acrylic on canvas

100 x 80 x 4 cm

In the *Família* series, the artist intimately investigates a place of subjectivity of the peripheral body, as she presents the people portrayed not according to their gaze, but as how they would like to be seen socially. In this way, the artist confronts both a discussion about the very notion of portraits in painting and, more broadly, the place of the subject as the holder of their own narrative, understanding how it is established between the individual and the collective.

Carollina Lauriano



Rute Bezerra, Mãe, 2022
Acrylic on canvas
100 x 80 x 4 cm





Rute Bezerra, *Mãe*, 2022 (detail)

Paula Maria, irmã, 2022
Acrylic on canvas
90 x 60 x 4 cm

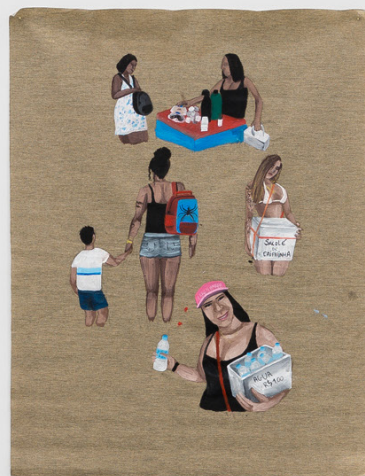


Rafael Vinicius, irmão, 2022
Acrylic on canvas
90 x 60 x 4 cm



Diogo Adriano, irmão, 2023
Acrylic on canvas
90 x 60 x 6 cm





***Suporte caro IV*, 2023**

Acrylic on prepared linen fabric

90 x 70 cm

In the *Suporte Caro* series (2022-2023), Rooxo seeks to highlight the use of materials considered “noble” by young and peripheral artists, criticizing the predilection for “inferior” materials (such as cardboard and waste) often assigned to them. In a gesture that is as simple as it is powerful, the artist creates images of working women on linen, referencing the strong and fundamental female presences in her daily life—such as her mother, aunts and friends.

Carollina Lauriano



Suporte caro V, 2023
Acrylic on prepared linen fabric
90 x 70 cm



Suporte caro VI, 2023
Acrylic on prepared linen fabric
90 x 70 cm





Eu, em um futuro próximo, 2022

Acrylic on canvas

50 x 70 x 6 cm



Resenha e Maternidade, 2022

Acrylic on canvas

50 x 70 x 4 cm



Bronze na laje, 2022
Acrylic on canvas
50 x 70 x 4 cm

Fim de Baile, 2022
Acrylic on canvas
50 x 40 x 4 cm



Pai de geral, 2022
Acrylic on canvas
50 x 40 x 4 cm





Protagonizando a Cena, 2022

Acrylic on canvas

60 x 90 x 6 cm



Vamos brotar, 2022
Acrylic on canvas
50 x 70 x 4 cm



Salto, Short da Labela, Unha Acrigel II, 2022

Identidade series

Acrylic on canvas

40 x 30 x 4 cm (each)

In the *Identidade* series, Rooxo acts as a sort of ethnographer-artist, presenting a set of paintings that represent objects that are part of the identity construction of women living in peripheral areas. By

organizing these objects on a scale, the artist takes us through a universe that has its own characteristics and desires, which need to be respected beyond media judgments, and puts them in opposition to tastes and habits that are considered high culture, in other words, those that are accepted as the norm, giving the subject a place of social acceptance or exclusion.

Carollina Lauriano



Salto, 2022 (detail)

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Tel. +351 215 842 211

Francisco Fino

(Founder and Director)

ffino@franciscofino.com

Tel. +351 912 369 478