

MADRAGO

Yuli Yamagata's (b. 1989, São Paulo, Brazil) works are nurtured by a pop imagery that turns them into objects charged with a familiar strangeness. She often works with sewing and pieces of ordinary fabrics found in popular stores to build a very peculiar visual universe. She is specially interested in a mixture of images and references, ranging from classic design to the vibrant colours of athlete's lycra attires, to develop dynamic works that embody and combine anatomic volumes, fast-food visions and elements of popular culture in textile assemblages, paintings and sculpture. The formal alternation of the bulky and the thin, the gigantic and the tiny, places the artist's practice in the condition of hyperbole, as if her works were always on the verge of screaming, whether out of fright or laughter.

Her most recent solo exhibitions include: NERVO, MAC Niterói, Niterói (2021); Microwave Your Friends, Invitro Cluj, ClujNapoca (2019); Tropical Extravaganza: Paola and Paolina, Secs Niterói (2018); Honra ao Mérito, UFRJ Forum, Rio de Janeiro (2017); X-Treasure Hunt, Pinacoteca de São Bernardo, Sao Paolo (2017); Paisagem Modelo (Sticker Album), Centro Cultural São Paulo, (2016).

Recent group exhibitions include: Farsa, Secs Pompéia, São Paulo, 2020; Samba In The Dark, Anton Kern Gallery, New York (2020); Esqueci de Acordar, Diablo Rosso Gallery, Panama City (2020); Punk Alegria Tropical. Fuck U Mr. President, Galeria Dandi, São Paulo (2019); A parte maldita: um esboço, SIM Galeria, São Paulo (2019); A Burrice dos Homens, Galeria Bergamin & Gomide, São Paulo (2019); Perdona que no te crea, Carpintaria, Rio de Janeiro, Brasil (2019); Rocambole, Kunsthalle Lissabon, Lisbon (2019); La Proxima, Despacio, San José, (2018); Rocambole/ RolyPoly, Pivô Art & Research, Sao Paulo (2018); Reverse Bias, SIM Gallery, Sao Paulo, (2018); Sensitive Surfaces, CCBB Rio de Janeiro (2018); Synthetic nature, Unicamp, Campinas, (2018); A Grandiosa Festa Junina de Santo Antônio do Abacaxi, Solar dos Abacaxis, Rio de Janeiro (2018); Disfarce, Oficina Cultural Oswald de Andrade, São Paulo, Brasil (2018); Novas Poéticas 2016, Fundação Museu do Futuro, Curitiba (2016).