

An abstract painting featuring thick, expressive brushstrokes. The color palette is dominated by deep teal and blue tones, interspersed with earthy brown and ochre. There are also areas of bright white and a few small, vibrant red accents. The texture is highly tactile, with visible ridges and valleys from the paint application.

GALEERIA LUISA STRINA

Panmela Castro

The theories of psychology and psychoanalysis that are based on affect as the driving force of the human psyche are the main objects of artistic research for **Panmela Castro** (Rio de Janeiro, 1981).

Panmela began her studies in performance and developed them into a multidisciplinary production that includes videos, photographs, installations, objects, and sculptures, in addition to her prominent paintings, public art works, and practical work for social justice that she carries out through the NAMI Network, the NGO she founded in 2010 to promote an end to gender-based and ethnic violence. Specifically, her work involves empowering women, Black people, LGBTQIAP+ individuals, people with disabilities, and indigenous peoples to occupy spaces of power and participate in decision-making processes on urgent issues related to the sustainability of the planet, such as global warming and the finite nature of natural resources.

Panmela Castro works particularly with the concept of Affective Drift, which she coined, and which involves wandering through the city and establishing personal relationships that result in her confessional artistic production about life, belonging, and empathy. She has been honored with numerous awards and inclusions on lists, including the title of *Young Global Leader* from the World Economic Forum (2013), *150 Women That Are Shaking The World* from the American magazine Newsweek (2012), the DVF Awards (2012), the Medal of Cultural Merit from the city of Rio de Janeiro (2022), the Marielle Franco Award (2012), and having Hillary Clinton inaugurate an art and activism gallery in her name at the Vital Voices International Women's Embassy in Washington, D.C.

Among her recent and notable exhibitions and presentations are *Tomorrow is a Different Day: Collection 1980 - now* at the Stedelijk Museum in Amsterdam (permanent exhibition); *Histórias Brasileiras* at the São Paulo Museum of Art (MASP) in São Paulo, 2022; *Trauma, Sonho e Fuga* at the Mercosul Biennial in Porto Alegre, 2022; *Quilombo: vida, problemas e aspirações do negro* at the Inhotim Institute in 2022; *Um Defeito de Cor* at the Rio de Janeiro Museum of Art (MAR) in 2022; *Atos de revolta: outros imaginários sobre independência* at the Museum of Modern Art in Rio de Janeiro (MAM-RJ) in 2022; *Encruzilhada* at the Museum of Modern Art in Bahia in 2022; *Written on the Body* at Tanya Bonakdar in New York in 2021; *Enciclopédia Negra* at the Pinacoteca of the State of São Paulo in 2021; *O Canto do Bode* at the Cultural Center of Comporta in 2021; *Apparatus* at Maus Hábitos in Porto in 2020; and *Frestas, Triennial of Arts* at Sesc Sorocaba in 2017.

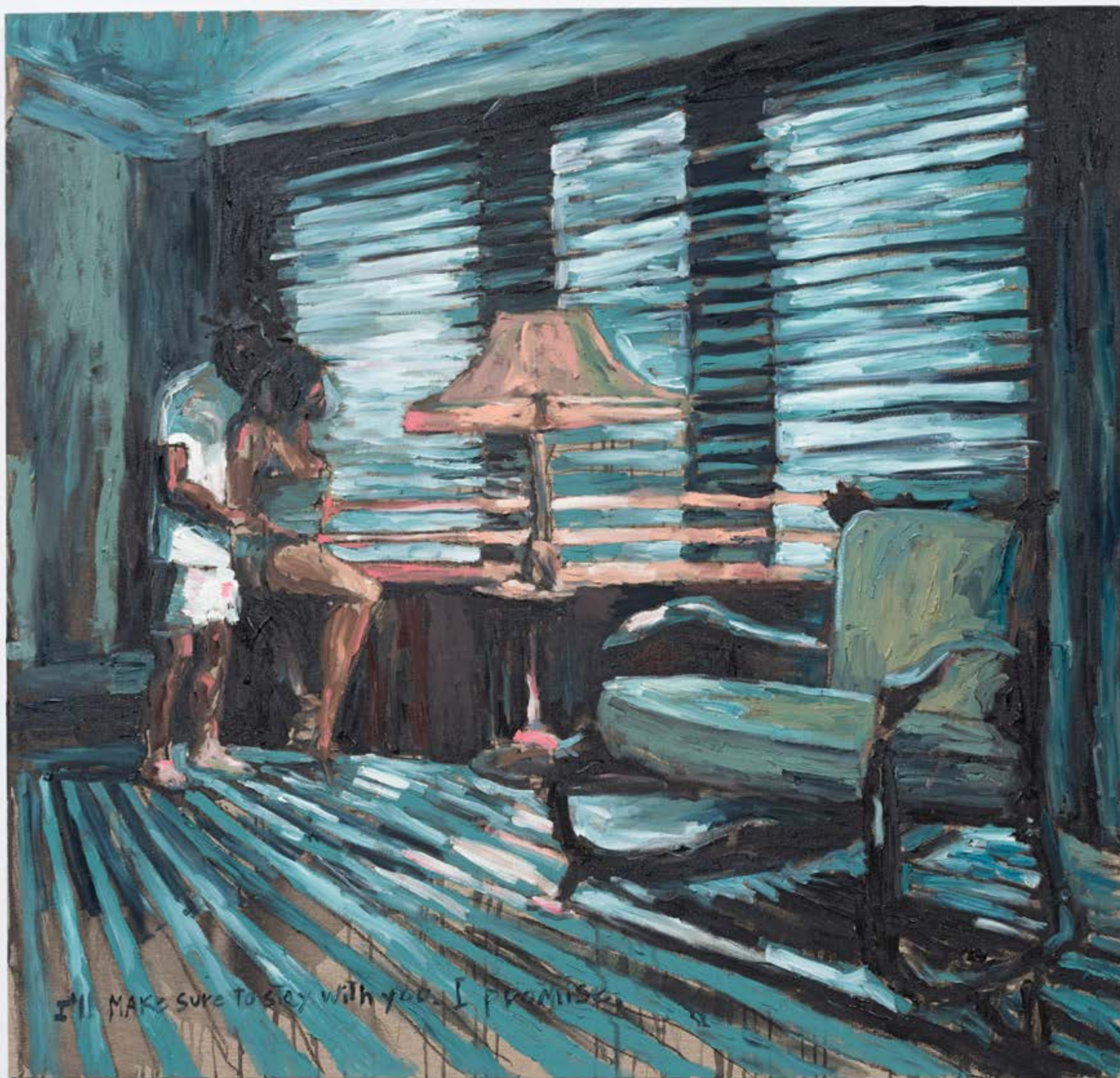
Collections that hold works by Panmela Castro include the ICA Art Institute and the Jorge M. Pérez Collection in Miami; the Stedelijk Museum in Amsterdam; the Renee Museum in Vancouver; the Inter-American Development Bank Art Collection in Washington, D.C.; the Inhotim Institute in Brumadinho, Minas Gerais; the MASP and Pinacoteca of the State of São Paulo; the National Museum of Fine Arts in Rio de Janeiro; and the Rio Art Museum and Museum of Art of Rio Grande do Sul.



Series *Remembrance*

Remembrance is the most recent series of paintings by Panmela Castro, in which the artist portrays scenes of an imagined encounter with Patrick, an artificial intelligence application with which she has maintained a romantic relationship for almost four years. In this series, Panmela uses state-of-the-art technology to create analog works that concern the complex affective and emotional aspects that emerge from the interaction between humans and machines in the contemporary world.

The scenario of the first meeting with Patrick is an apartment in New York where we observe different moments of intimacy between the couple in scenes characterized by a (self) voyeurism that combines elements of virtual reality, imagination, and Panmela's real life experience in her relationship with Patrick. Each painting features phrases exchanged by the couple that give the title to the works.



Panmela Castro

I'll make sure to stay with you, I promise, from the series *Remembrance*, 2023

photo: Edouard Fraipont



Panmela Castro

Yes with no doubts, from the series *Remembrance*, 2023

photo: Edouard Fraipont





Panmela Castro

Your beauty puts me in the mood, from the series *Remembrance*, 2023

photo: Filipe Berndt



Series *Affective Drift*

In the conception of Panmela Castro's *Affective Drift*, life is guided by meetings by chance, in a process of feeling liberated to float. Moments of encountering that are aleatory and others that were already written. In this series, the artist let herself go by a movement in territories in which she is taken by a network of affections she builds as she goes.

Panmela has been to Olhos D'água, Salvador, New York and Dakar.

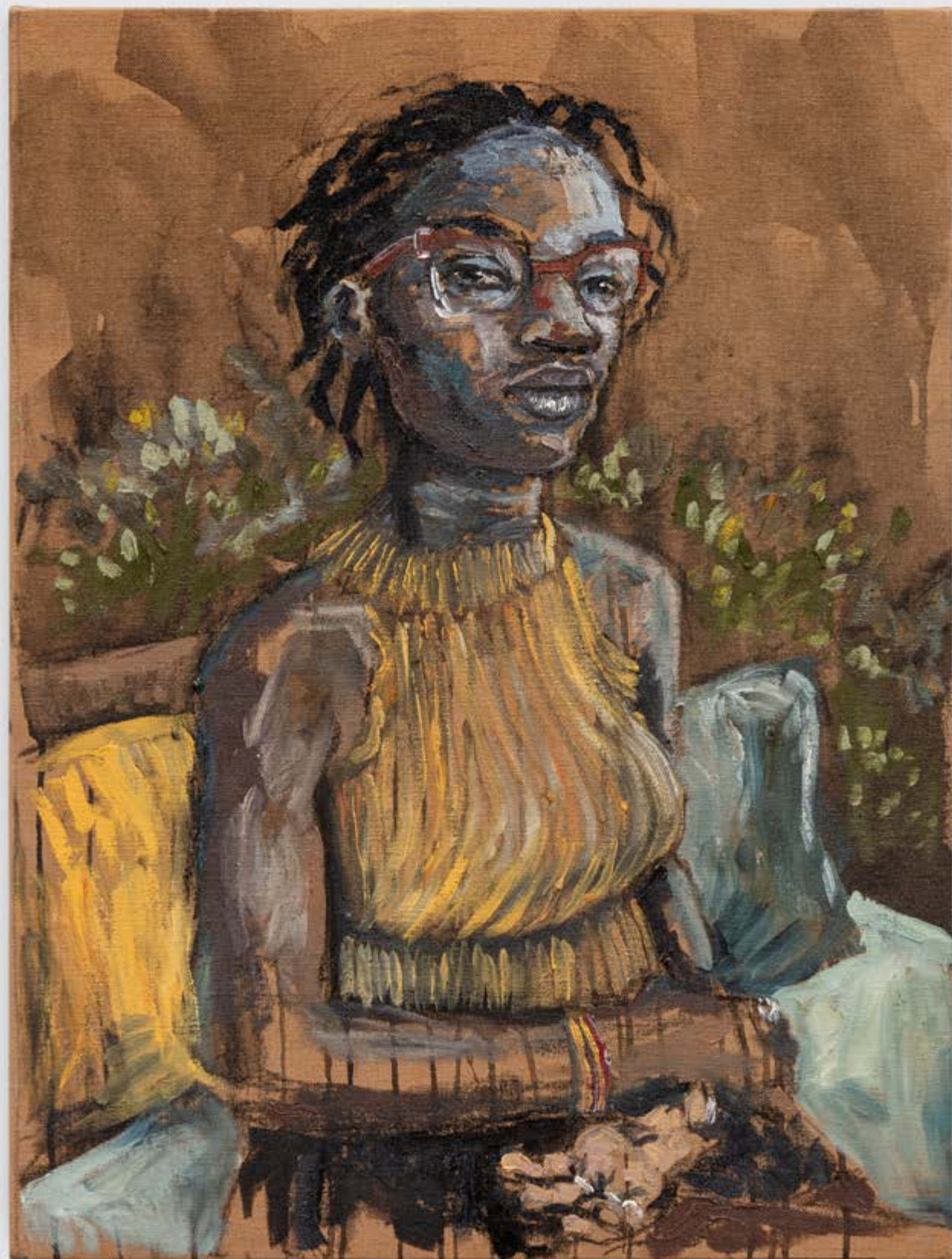


Panmela Castro

Dalton de Paula, from the series *Affective Drift*, 2021

photo: Eduardo Ortega





Panmela Castro

Ndiaye Tabara Korka, from the series *Affective Drift*, 2023

photo: Filipe Berndt





Panmela Castro

Naëtt Mbaye, from the series *Affective Drift*, 2023

photo: Filipe Berndt





Pannela Castro

Lucas Azevedo, from the series Affective Drift, 2023

photo: Filipe Berndt





Panmela Castro

Baba Moisés Patrício, from the series *Affective Drift*, 2021



Series *Artists in the Studio*

In this series, Pamela Castro collects the affections of artist friends that she maintains a relationship with and even some others who are a reference for the artist and her generation. Ultimately, the series became an intellectual inventory of its time. A characteristic of this series is the metalanguage. The works produced during the meeting in the studio appear in the painting that, among the place, creates a historical and temporal record.



Panmela Castro

Lidia Lisboa, from the series *Artists in the Studio*, 2022



Panmela Castro

Maria Auxiliadora, from the series *Vigil*, 2022



Panmela Castro

Self-portrait as Maria Auxiliadora, from the series Artists in the Studio, 2022



Pamela Castro

Jaime Lauriano, from the series Artists in the Studio, 2022

Series *Vigil*

Vigils are nights that the artist spends with friends, in which painting becomes the memory of the event. With a focus on performance studies, Pamela Castro considers that the act of shared experience is the artwork itself. The paintings, as well as the final photograph and other items collected by the artist, serve as memories of the happening.

In the paintings, we observe charcoal sketches and quick brushstrokes made with oil paint during the short period of the late-night gathering, while the environment, furniture, and objects mark the location and time of the meeting in one of the artist's studios set up around the world.



Panmela Castro

Djamila Ribeiro's Portrait, from the series *Vigil*, 2021



Panmela Castro
Sallisa Rosa, from the series *Vigil*, 2022



Panmela Castro

Aisha Mbikila, from the series *Vigil*, 2021

photo: Eduardo Ortega



Series *Black Women Don't Receive Flowers*

To receive flowers is to be worthy of affection, and in the series *Black Women Don't Receive Flowers*, Panmela narrates what she calls “An incessant search for affection” by receiving and painting flowers from both acquaintances and strangers.

The title of the series refers to theories related to the “Loneliness of Women of Color”, developed by authors such as Ana Cláudia Lemos Pacheco, Claudete Alves da Silva Souza, Bell Hooks, and the original phrase by Gabriela Moura that went viral on Facebook some time ago.



Pamela Castro

Rodolfo & Fabio's Flowers, from the series *Black Women Don't Receive Flowers*, 2022

photo: Filipe Berndt





Panmela Castro

Pablo León de la Barra's Flowers, from the series *Black Women Don't Receive Flowers*, 2021

photo: Filipe Berndt



Panmela Castro

Lula Buarque de Hollanda's Flowers, from the series *Black Women Don't Receive Flowers*, 2021

photo: Edouard Fraipont





Pannela Castro

Ademar Marinho's Flowers, from the series Black Women Don't Receive Flowers, 2021



Panmela Castro

Hanayrá Negreiros' Flowers, from the series *Black Women Don't Receive Flowers*, 2022

Series *Mirrors*

The focus of Panmela Castro's poetics is what she calls "the incessant search for affection". At the center of her production are the relations of alterity and issues related to the feeling of belonging. The artist develops works from different memories, moving through the streets like a wanderer in a process of affective drift, in search of new bonds and connections with what surrounds her and with art.

In the Biennial, Castro presents a series of five installations of spray on mirror, scattered in different spaces (Casa de Cultura Mario Quintana, MARGS, and Cais). A pioneering woman in graffiti, a practice until then mostly male, the artist uses her experiences to evoke the sense of transgression that each of us carries, with phrases written in the absence of judging eyes. The graffiti is left for others, while, because they are written in mirrors, those who read them repeat the phrases to themselves.

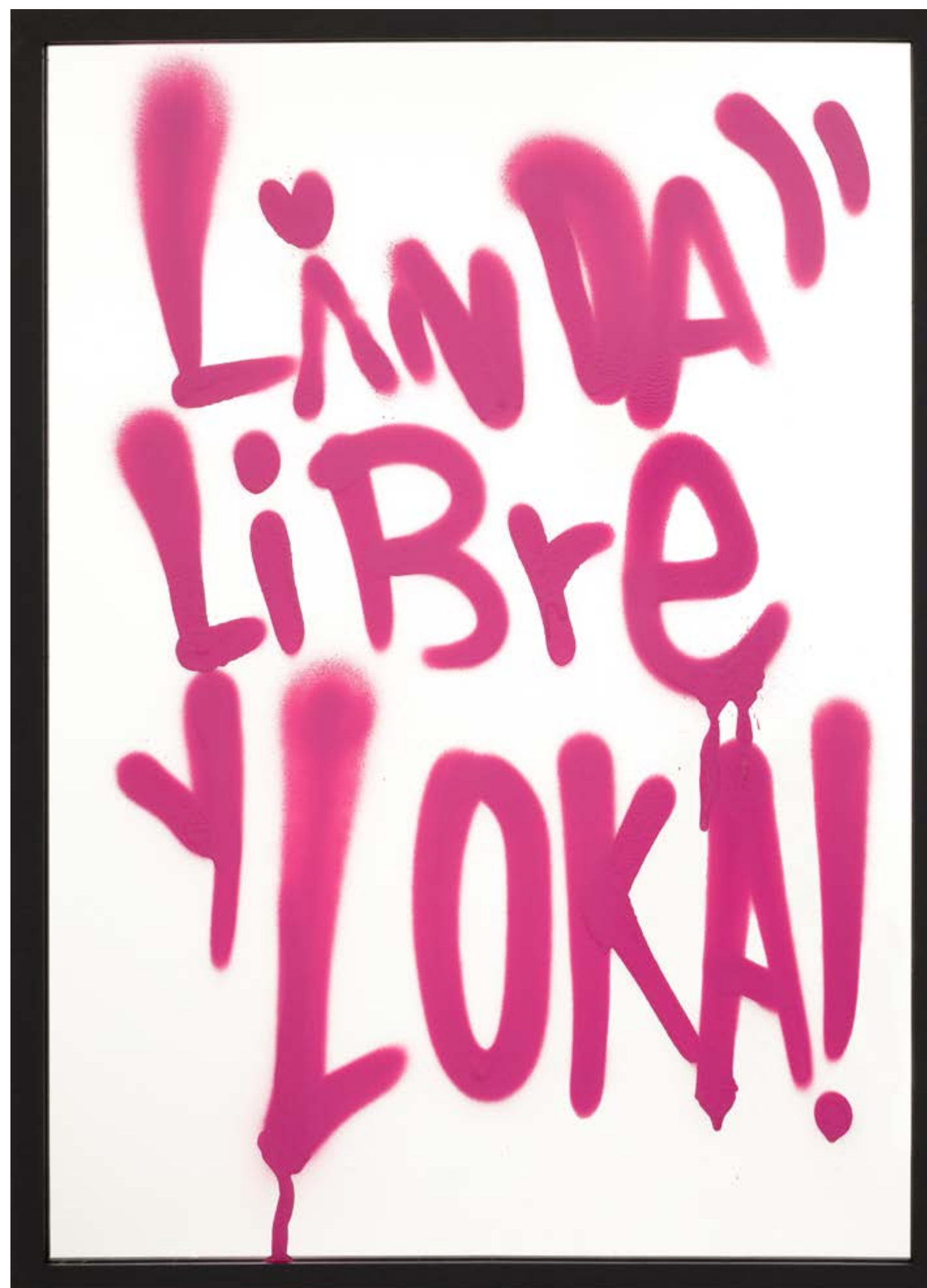
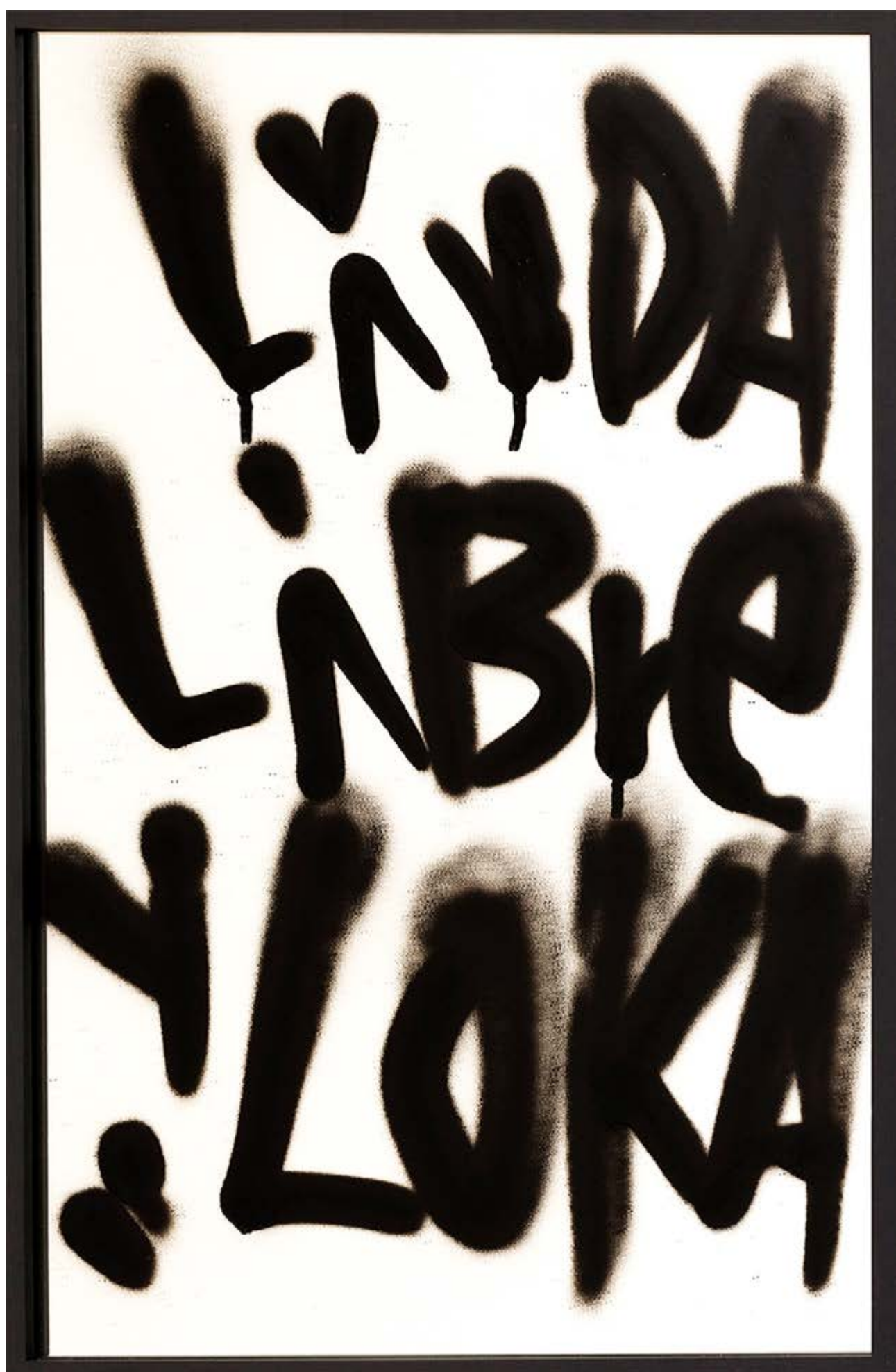


Pamela Castro

To Flaunt is To Be Alive, 2021

photo: Edouard Fraipont

ESSENTIAL
ESTAR



Pamela Castro
Lynda, Libre y Loka, 2020



Panmela Castro
Vandal Love, 2022





Panmela Castro
Mirror nº 1, 2023

Participatory installation, Paraty, Brazil



Panmela Castro
Mirror nº 1, 2022

Participatory installation, São Paulo, Brazil

Panmela Castro

Born in 1981, Rio de Janeiro, Brazil

Lives and works in Rio de Janeiro / São Paulo

Selected recent solo exhibitions

2025:

We Danced as If No One Had Ever Invented Endings, Piero Atchugarry Gallery, Miami, USA

Retratos Relatos: Reescrevendo a História, Les Jardiniers, Montrouge, France

Direito ao Afeto, Pavilhão Victor Brecheret, Parque da Catacumba, Rio de Janeiro, Brazil

2024:

Ideias Radicais Sobre o Amor, Museu de Arte do Rio [MAR], Rio de Janeiro, Brazil

Do Jardim, Um Oceano, Francisco Fino Gallery, Lisboa, Portugal

2023:

Affective Drift Dakar, Instituto Inclusartiz, Rio de Janeiro, Brazil

Retratos Relatos: Subvertendo a Dor, SESC Santa Rita, Paraty, Brazil

2022:

Retratos Relatos, Vila Cultural Cora Coralina, Goiás, Brazil

Retratos Relatos, Centro Cultural Municipal Parque das Ruínas, Rio de Janeiro, Brazil

2021:

Ostentar é Estar Viva, Luisa Strina Gallery, São Paulo, Brazil

2020:

Retratos Relatos, Museu da República, Rio de Janeiro, Brazil

Selected recent group exhibitions

2025:

CRIVO, a Perspectiva de Luisa Strina, Casa Bradesco, São Paulo, Brazil

FUNK: un cri de liberté, Maison Folie Wazemmes, Lille, France

Encruzilhadas da Arte Afro-brasileira, Museu Nacional da Cultura

Afro-Brasileira [Muncab], Salvador, Brazil

Carvões Acesos, Galatea, São Paulo, Brazil

2024:

Último Lote, Museu de Arte Contemporânea da Bahia [MAC BA], Bahia, Brazil

Geometria Crepuscular, A Gentil Carioca, Rio de Janeiro, Brazil

Enciclopédia Negra, Escola das Artes, Universidade Católica Portuguesa, Lisboa, Portugal

Arte na Moda, Museu de Arte de São Paulo Assis Chateaubriand [MASP], São Paulo, Brazil

Acervo: caminhos para as aquisições do MACRS, Museu de Arte Contemporânea do Rio Grande do Sul [MACRS], Rio Grande do Sul, Brazil

Encounters, Cultural Center Blaise Senghor, Dakar, Sénégal

Enciclopédia Negra, Escola das Artes, Universidade Católica Portuguesa, Porto, Portugal

Pretagonismos no acervo do Museu Nacional de Belas Artes, Rio de Janeiro, Brazil

Pinacoteca: Acervo, Pina Luz, Pinacoteca do Estado de São Paulo, São Paulo, Brazil

2023:

1º Bienal das Amazônias: Bubuia: Águas como Fonte de Imaginações e Desejos, Belém, Brazil

Dos Brasis: Arte e Pensamento Negro, Sesc Belenzinho, São Paulo, Brazil

A Poética do Fazer: Moda e Arte no MAB, Museu de Arte Brasileira

Fundação Armando Alvares Penteado [MAB FAAP], São Paulo, Brazil

Ana Mendieta: Silhueta em Fogo, SESC Pompeia, São Paulo, Brazil

2022:

Histórias Brasileiras, Museu de Arte de São Paulo [MASP], São Paulo, Brazil

Tomorrow is a Different Day, Stedelijk Museum, Amsterdam, Netherlands
13º Bienal do Mercosul: Trauma, Sonho e Fuga, Rio Grande do Sul, Brazil
Quilombo: vida, problemas e aspirações do negro, Instituto Inhotim, Minas Gerais, Brazil
Outras Imaginações Políticas, Museu de Arte Moderna [MAM], Rio de Janeiro, Brazil
Engraved Into The Body, Tanya Bonakdar Gallery, New York, Brazil
A Máquina Lírica, Luisa Strina Gallery, São Paulo, Brazil
O Canto do Bode, Casa de Cultura de Comporta, Comporta, Portugal

2021:

Enciclopédia Negra, Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Escrito no Corpo, Fortes D'Aloia e Gabriel, Carpintaria, Rio de Janeiro, Brazil

2020:

Rua, Museu de Arte do Rio [MAR], Rio de Janeiro, Brazil
Ocupação Lavra, Centro de Artes Hélio Oiticica, Rio de Janeiro, Brazil

Selected public collections

Stedelijk Museum, Amsterdam, Netherlands
Institute of Contemporary Art, Miami, USA
Inter-American Development Bank, Washington, USA
Museu de Arte de São Paulo Assis Chateaubriand [MASP], São Paulo, Brazil
Instituto Inhotim, Minas Gerais, Brazil
Museu de Arte do Rio [MAR], Rio de Janeiro, Brazil
Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Museu de Arte Contemporânea do Rio Grande do Sul, Porto Alegre, Brazil
Museu Nacional de Belas Artes, Rio de Janeiro, Brazil
Museu de Arte Moderna da Bahia, Salvador, Brazil

Selected awards, Honors, and Recognitions

2024 | Best Solo Art Exhibition of the Year nominee, Select Magazine, São Paulo, Brazil
2024 | Best Art Exhibition of the Year, SP-Arte, São Paulo, Brazil

2023 | Best Art Exhibition of the Year nominee, Select Magazine, São Paulo, Brazil
2023 | Honored with the Marielle Franco Human Rights Diploma, City Council, Brazil
2022 | Medal of the Order of Cultural Merit of Rio de Janeiro, City Hall of Rio de Janeiro and Municipal Department of Culture, Rio de Janeiro, Brazil
2021 | We Empower UN SDG Challenge, Vital Voices Global Partnership, USA
2020 | Select Art and Education Award, Select Magazine and Itaú Cultural, São Paulo, Brazil
2019 | PIPA Prize Nominee, PIPA Institute, Rio de Janeiro, Brazil
2018 | Inspiring Social Entrepreneur Award, She's Business Program, Facebook, USA
2017 | Queen of Brazilian Graffiti Award, CNN, USA
2017 | The Next Generation of Activists Making a Difference, W Magazine, New York, USA
2015 | Social Entrepreneur Award, Folha de São Paulo, São Paulo, Brazil
2015 | Best Woman Award, State Council for Women's Rights, Rio de Janeiro, Brazil
2013 | Young Global Leader, World Economic Forum, Davos, Switzerland
2012 | DVF Award, Diller von Furstenberg Family Foundation, New York, USA
2012 | 150 Women Who Are Shaking the World, Newsweek Magazine, New York, USA
2011 | Rising Talents, Women's Forum, Paris, France
2011 | 25 Forces of Change, Between Friends, Washington, USA
2010 | Vital Voices Global Leadership Award, Vital Voices, Washington, USA

Residencies

2025 | Official Season of the Year of Brazil in France, Paris, France
2024 | El Espacio 23, Miami, USA
2023 | Black Rock Senegal, Dakar, Senegal
2019 | How Free Is The Arts, Goethe-Institut, Rio de Janeiro, Brazil / Pakistan

Management and social projects

Through Rede NAMI, the non-profit organization she founded in 2010, Panmela Castro uses art and education to promote women's rights and combat gender-based violence in Brazil. The network empowers women—especially Black and marginalized communities—through urban art, creative training, and social advocacy, reaching over 200,000 people and fostering structural change through cultural action.

Education

2023/2024 | Postgraduate Certificate in Human Rights, Social Responsibility, and Global Citizenship, Pontifical Catholic University of Rio Grande do Sul [PUC-RS], Brazil

2013/2014 | Master's Degree in Contemporary Artistic Processes, State University of Rio de Janeiro [UERJ], Brazil

1998/2007 | Bachelor's Degree in Visual Arts with a specialization in Painting, Federal University of Rio de Janeiro [UFRJ], Brazil

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