

EDUARDO MOTTA
Born in 1957 in Santos Dumont, Minas Gerais, Brazil, Eduardo Motta lives and works in Porto Alegre, Rio Grande do Sul, Brazil.

ABOUT

The artist works across video, photography, objects, installation and painting.
His practice engages with peripheral data and materials, including royalty-free image databases, low-resolution images, industrial waste, and felt made from discarded textiles used as a support for painting.
The work investigates the shifting meanings that images and objects acquire through contemporary processes of circulation, as well as the underlying forms of violence and erosion embedded in conditions of production, labor, and social coexistence.

EDUCATION

1977–1980
School of Fine Arts, Federal University of Minas Gerais (UFMG), Belo Horizonte, Brazil. Studied under sculptor Amílcar de Castro.

2019–2021
Contemporary Art Topics: independent course led by Tiago Mesquita.

2021–2022
Artistic Practice and Project Development: professional development programme led by Fernanda Lopes and Ana Maria Maia.

SELECTED GROUP EXHIBITIONS AND BIENNIALS

2026
Hambres que Alimentan: international curatorial project. *Comida* (video), touring exhibition in Ecuador, Peru, Chile, Uruguay, and Italy, including Ibrida Festival of Intermedia Arts.

2025
Ecosistemas Oscuros: 12th SACO International Biennial of Contemporary Art (SACO1.2), Antofagasta, Chile.

2024 *Aquí, en Nosotros, a Nuestro Alrededor*: Galería Prieto Gachi, Buenos Aires, Argentina.

1992 *Utopias Contemporâneas*: Palácio das Artes, Belo Horizonte, Brazil.

1991 *5 Operações*: Galeria Gesto Gráfico, Belo Horizonte, Brazil.

1989 *Encontros*: Museu de Arte da Pampulha, Belo Horizonte, Brazil.

1988 *Abstração em 3 Vias*: Galeria IAB, Belo Horizonte, Brazil; *Mal Traçadas Linhas*: Palácio das Artes, Belo Horizonte, Brazil.

1985 *Velha Mania / 20 Anos de Desenho Brasileiro*: Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil.

SELECTED SOLO EXHIBITIONS

2022
Borra / produção, circulação e falha
Galeria Ista, *Portas Abertas* Programme, Mercosur Biennial, Porto Alegre, Rio Grande do Sul, Brazil.

1989
Paintings
Itaú Cultural, Belo Horizonte, Minas Gerais, Brazil.

1979
Fabulações
Galeria Corpo, Belo Horizonte, Minas Gerais, Brazil.

AWARDS, SELECTIONS AND COLLECTIONS

2026
Istmo: selection for the Instituto Torus critical mentoring programme, Porto Alegre, Brazil.

1988
Prêmio Fiat – Imagem Pública: winning proposal for a public art intervention, Belo Horizonte, Brazil.

PUBLIC COLLECTIONS

2026 Pinacoteca Barão de Santo Ângelo, Institute of Arts, Federal University of Rio Grande do Sul (UFRGS), Porto Alegre, Brazil.

SELECTED RESEARCH, EDITORIAL AND CULTURAL PROJECTS

2010–2024
Collaborator with Sistema Fecomércio/Senac in Northeast Brazil. Developed research, publications, documentation, and cultural projects in collaboration with educators, artists, craft collectives, and students.

1992–2018
Founder and director of RADAR. Developed research, editorial design, publishing, and cultural projects in collaboration with artists, researchers, institutions, and creators of Brazilian **vernacular culture**.

2024
Antonio Rabelo. Joalheiro do Sertão Central: Editora Senac Ceará.

2016
Mestre Espedito Seleiro: Editora Senac Ceará;
Alfaiatarias: Editora Senac Ceará.

2010
O Lugar Maldito das Aparências: Editora Estação das Letras e Cores, São Paulo.
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SELECTED WRITINGS ON THE WORK

2025
Ecosistemas oscuros: vidas extremas en el muelle de Antofagasta: article by Elisa Montesinos, Artishock Revista, published on the occasion of the SACO1.2 Biennial, Antofagasta, Chile.

2022
BORRA – On Violence, Images, and What Remains: essay by Gabriela Motta, published in the exhibition catalogue *Borra / produção, circulação e falha*, Galeria Ista, Porto Alegre, Brazil.

UPCOMING EXHIBITION

2027
Cruzeiro do Sul, Fundação Iberê,
Porto Alegre, Brazil. Selected artist.
Opening March 6, 2027.

EDUARDO MOTTA

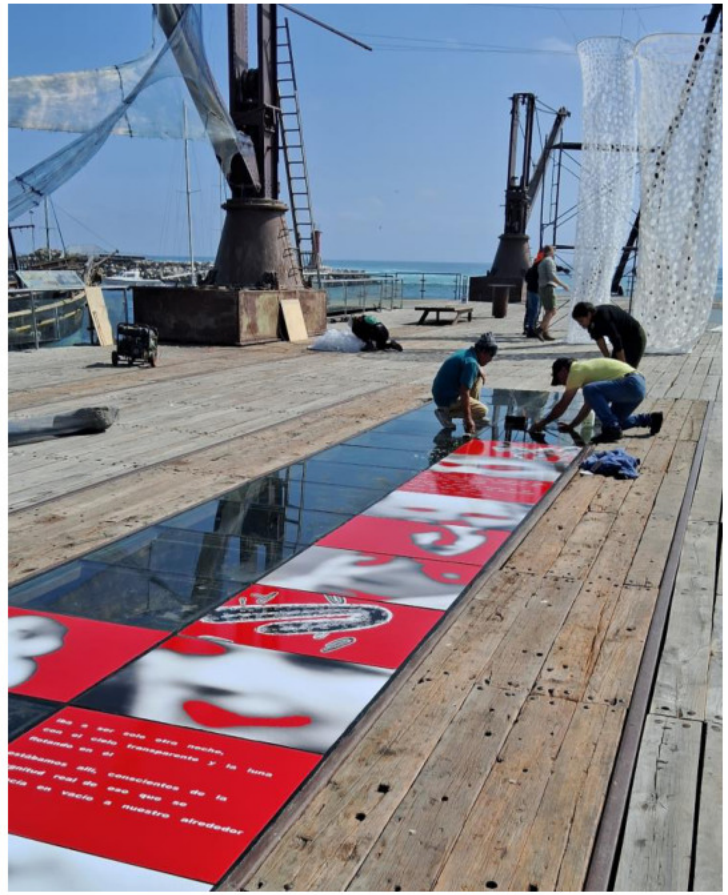
PORTFOLIO

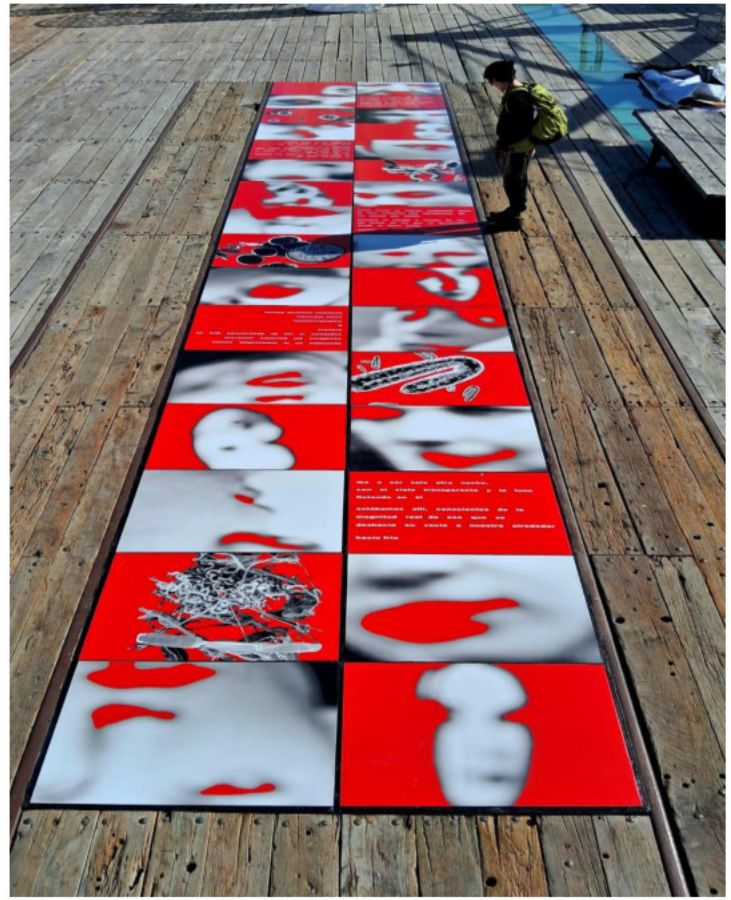


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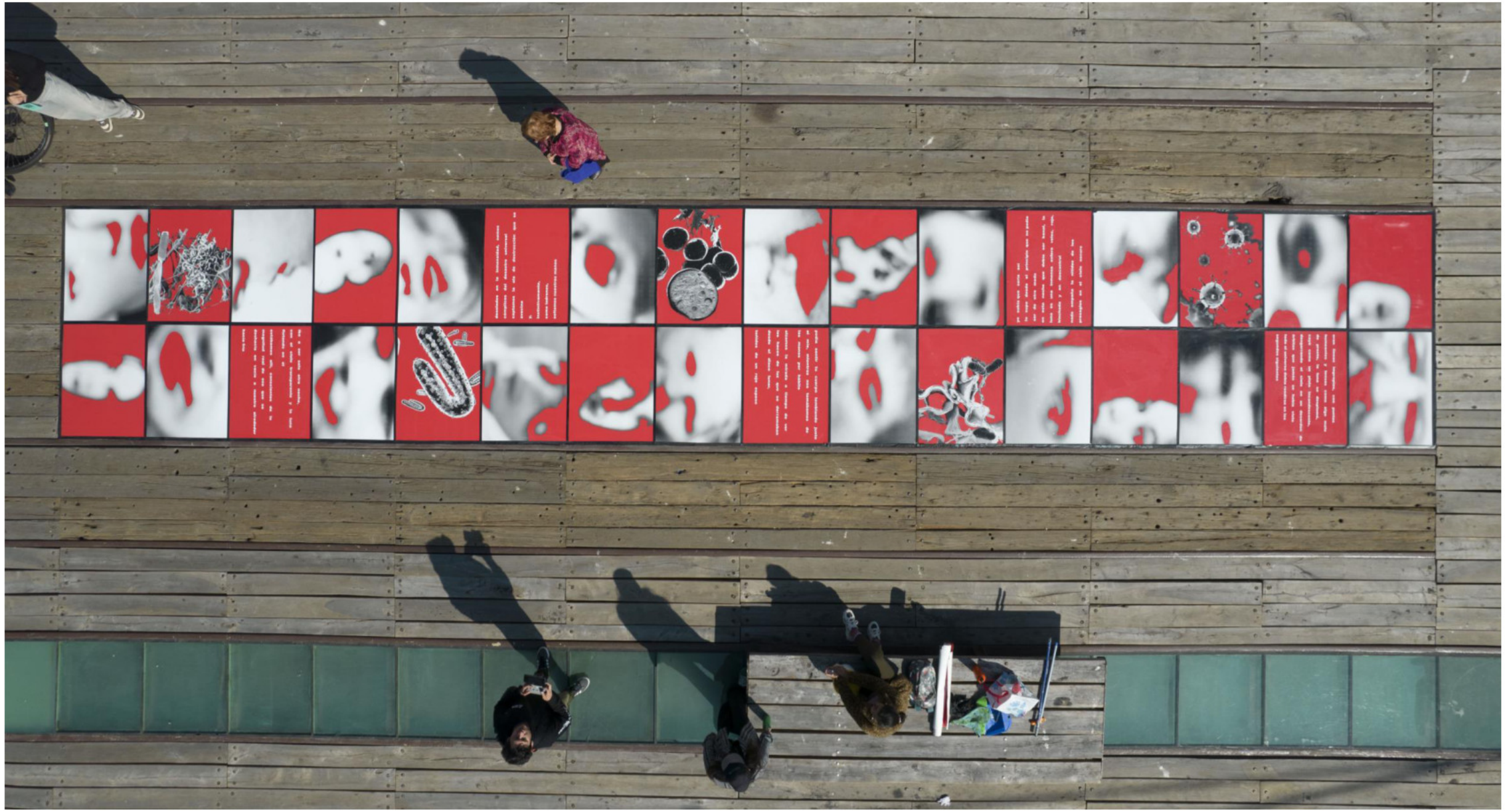




Images and texts installed as a pathway across a glass floor. The photographs were produced from images found in art magazines and scientific publications on microorganisms discovered in the Atacama Desert.

Presented in the exhibition *Ecosistemas Oscuros*, SACO1.2 International Biennial of Contemporary Art (SACO1.2).

Sense, 2025 *(installation)*
Photographs and texts printed on adhesive vinyl | 1.5 × 12 m
Melbourne & Clark Historic Pier, Antofagasta, Chile
SACO1.2 International Biennial of Contemporary Art (SACO1.2)
Installation view



Melbourne & Clark Historic Pier, Antofagasta, Chile
SACO1.2 International Biennial of Contemporary Art (SACO1.2), 2025



Borra, 2022 *(installation)*
7 tonnes of metallurgical industry waste
Approx. 3 × 5 × 1 m

Video
https://youtu.be/rQtNRwJ4j5Q

A four-minute video documents the construction process of **Borra**. A group of eight people was invited to handle seven tonnes of difficult-to-handle industrial waste and build a barricade within a previously marked area on the gallery floor.

The interpretation of the word *barricade*, as well as every other decision, was left entirely to the group, without interference from the artist.



Galeria Ista, Porto Alegre, Brazil
Borra / produção, circulação e falha, 2022



Photographs selected from royalty-free image databases and subsequently altered digitally. The project explores the associations generated by image database indexing systems.

The search terms *transport*, *guardians*, and *landscape* were used, leading respectively to photographs of crashed cars, soldiers in war scenes, and nuclear power plants.

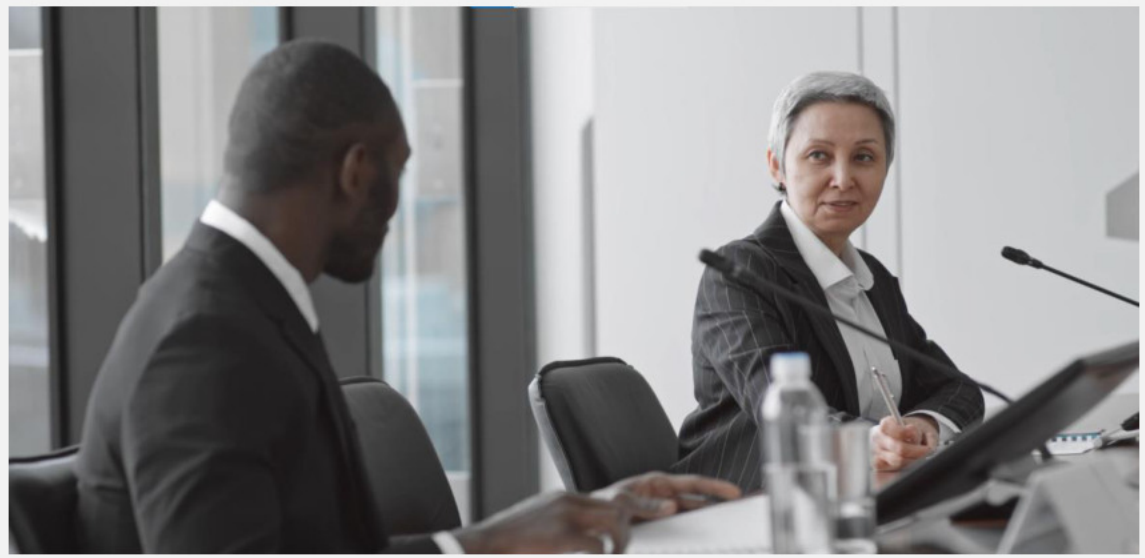
Malfunction | *Transport,* 2022 *(photographs)*
Interventions on photographs of crashed cars
Downloads from royalty-free image databases
Hahnemühle paper print | 90 × 160 cm





“Stylised through the use of high-contrast colours, they become illustrations of war machines: they refer neither to a specific conflict nor to a particular accident, but rather to a certain flatness of images, to our (in)ability to be moved by them.” — Gabriela Motta, curator

Malfunction | *Guardians*, 2022 *(photographs)*
Intervention on photographs of soldiers
Downloads from royalty-free image databases
Hahnemühle paper print | 90 × 90 cm



The Meeting (2022)

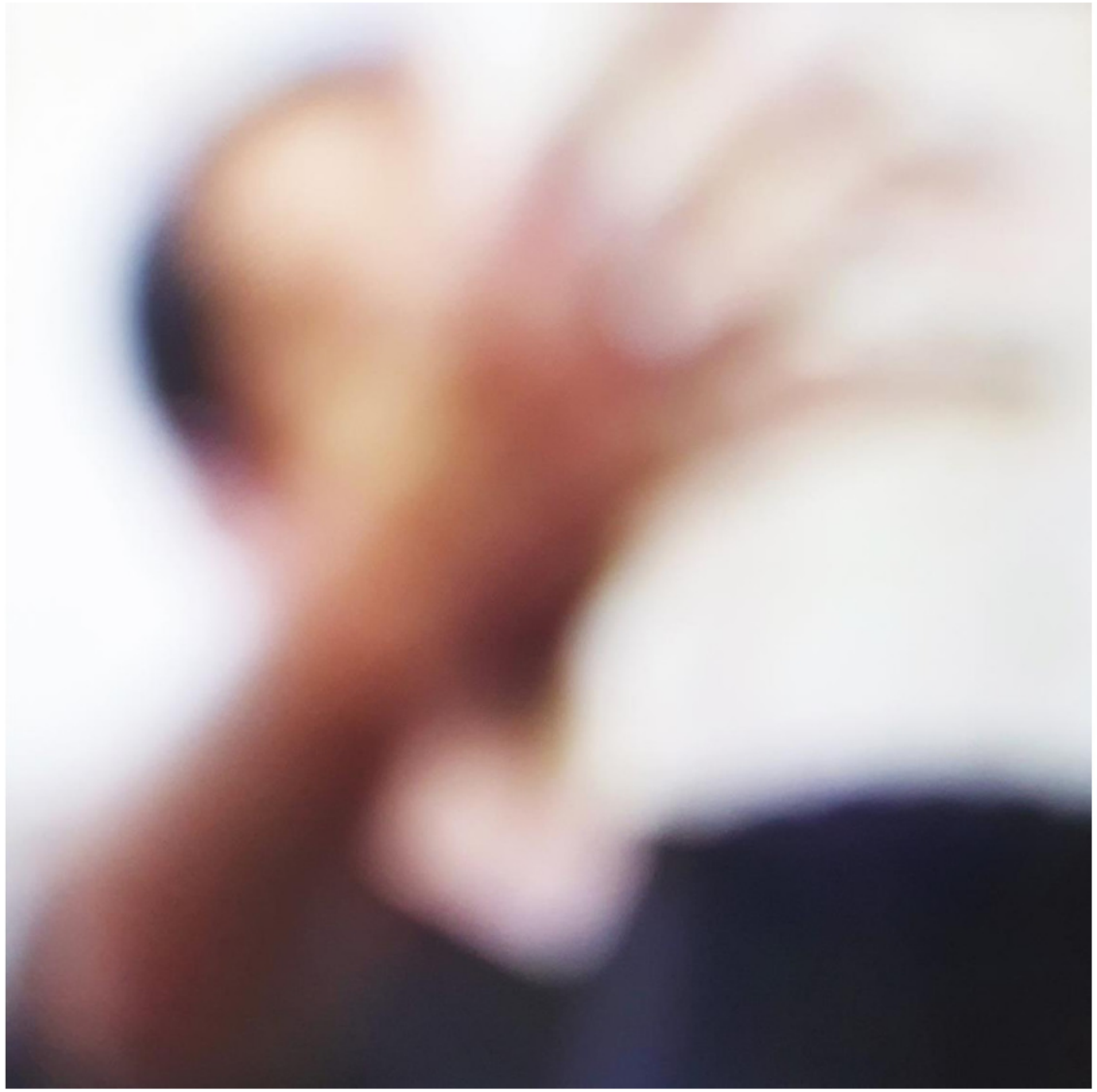
Video (5:49)

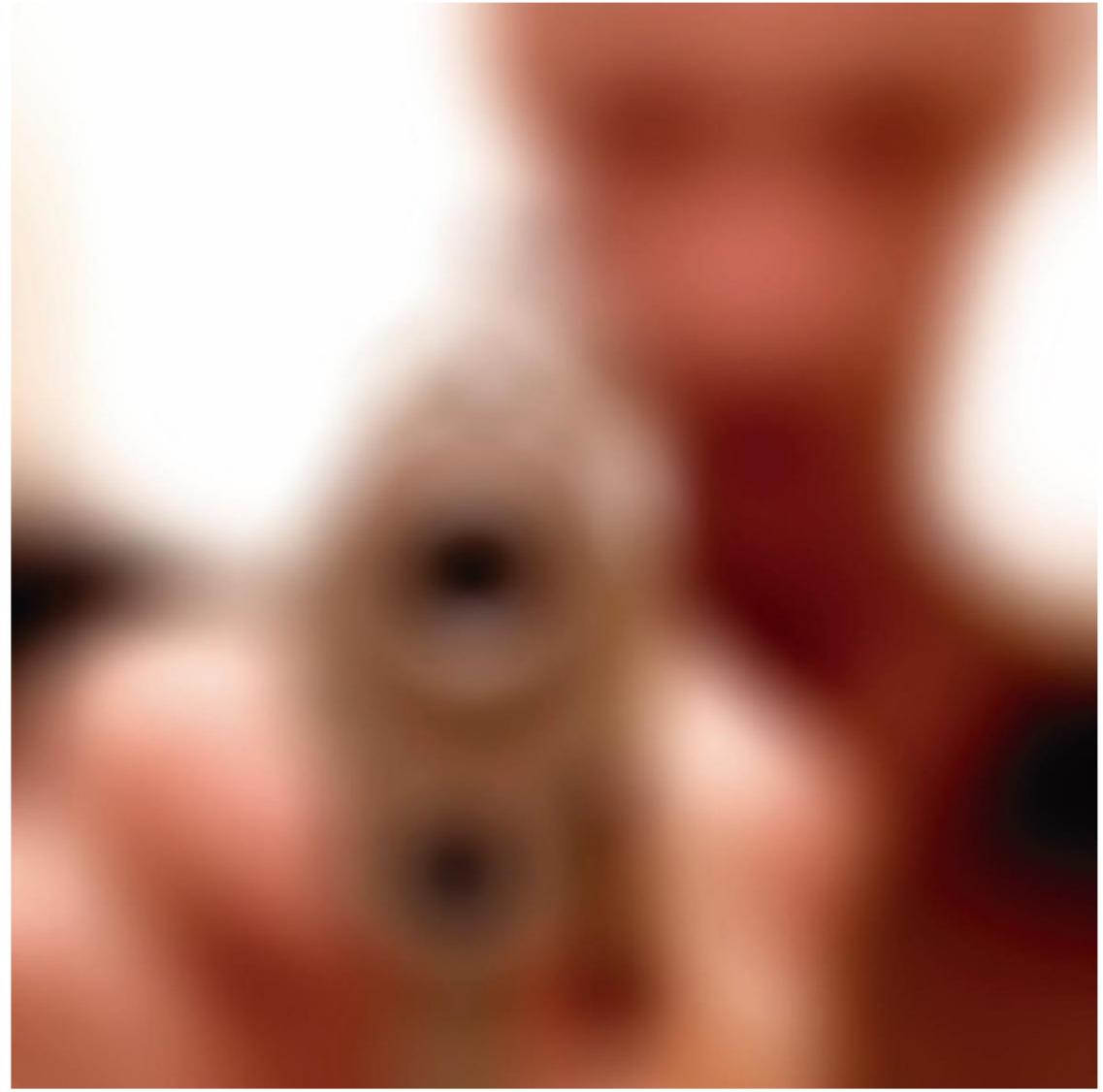
The Meeting explores the erosion of rituals, as well as communicative and cognitive opacity, within a business meeting.

Editing and sound design using royalty-free footage originally produced to depict generic situations in the world of advertising.

Video

https://youtu.be/rzpeIlKxg4E





A silent dialogue between aimed weapons and lifeless bodies. The series brings together photographs made from pages of art magazines and magazines specializing in the sale of firearms.

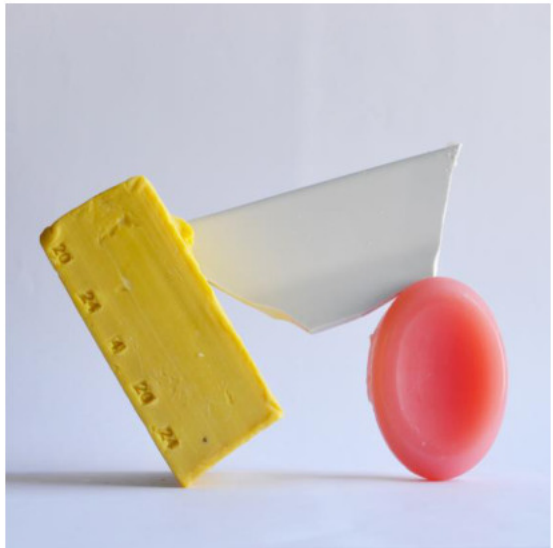
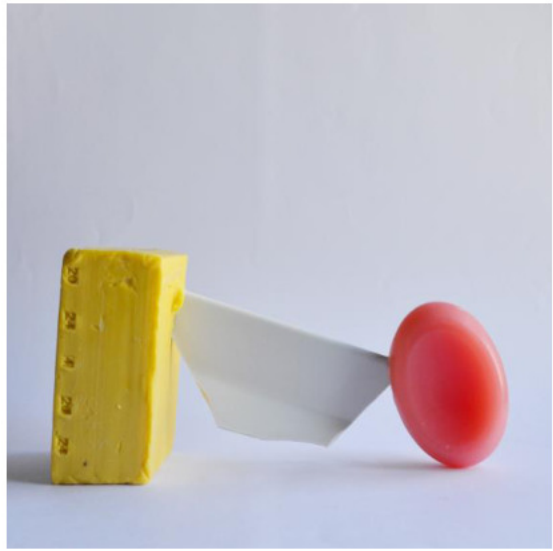
Bala Perdida, 2022 *(photographic series)*
Interventions on photographs from art magazines and advertisements for shooting clubs.
Each framed module: 58 × 58 cm | Each diptych: 58 × 120 cm



Galeria Ista, Porto Alegre, Brazil
Bala Perdida, 2022



Risk Containment, 2022 | photographic sequence of the action | glass, gloves, hammer, brush, spatula, paper bag, adhesive tape



Objetos transitórios
Series of objects and photographs resulting from the manipulation of ordinary materials, mostly perishable. The series works with relationships between perception and narrative through temporal cuts and frames.
32 photographs
01 object
01 video

Jokempô, 2020 | object unfolding
Soap, bar soap and ceramic fragment
Approx. 15 × 18 × 8 cm



Beira, 2026 (photographic series)
Canvas prints mounted on stretcher bars | Variable dimensions





Linear installation proposal with a floor of sand and debris selected to establish chromatic correspondences with the photographs.

Video
https://youtu.be/8u67K-oq5UQ

As part of the project, the video ***PRAIA SYSTEM*** slows one minute of footage to 22 minutes and 40 **seconds**. A procession of workers carrying heavy equipment crosses a beach crowded with bathers. The extreme slow motion brings the moving image close to a *tableau vivant*.

In **Beira**, I work with photographs taken on Brazilian beaches without predetermined framing. During post-production, I select peripheral details, bringing them to the centre of the composition. The technical degradation resulting from extreme enlargement challenges the relationship between photography and painting. The project adopts an anthropological perspective, exploring forms of coexistence within this liminal territory.





Test aerial view showing eight of the twenty-four paintings that make up the complete installation.

Previous works originated from appropriated images or the direct observation of everyday life. With **Dormideira**, I open a new line of enquiry grounded in my own painterly imagination.

The twenty-four paintings on felt made from discarded textiles are installed directly on the floor and depict life-size sleeping male figures dressed in business suits.

Video
https://youtu.be/E_7rFyApN7I



DORMIDEIRA, 2026 (paintings)
Acrylic on felt | 90 × 170 cm (each)



DORMIDEIRA, 2026 (paintings)
Acrylic on felt | 90 × 170 cm (each)