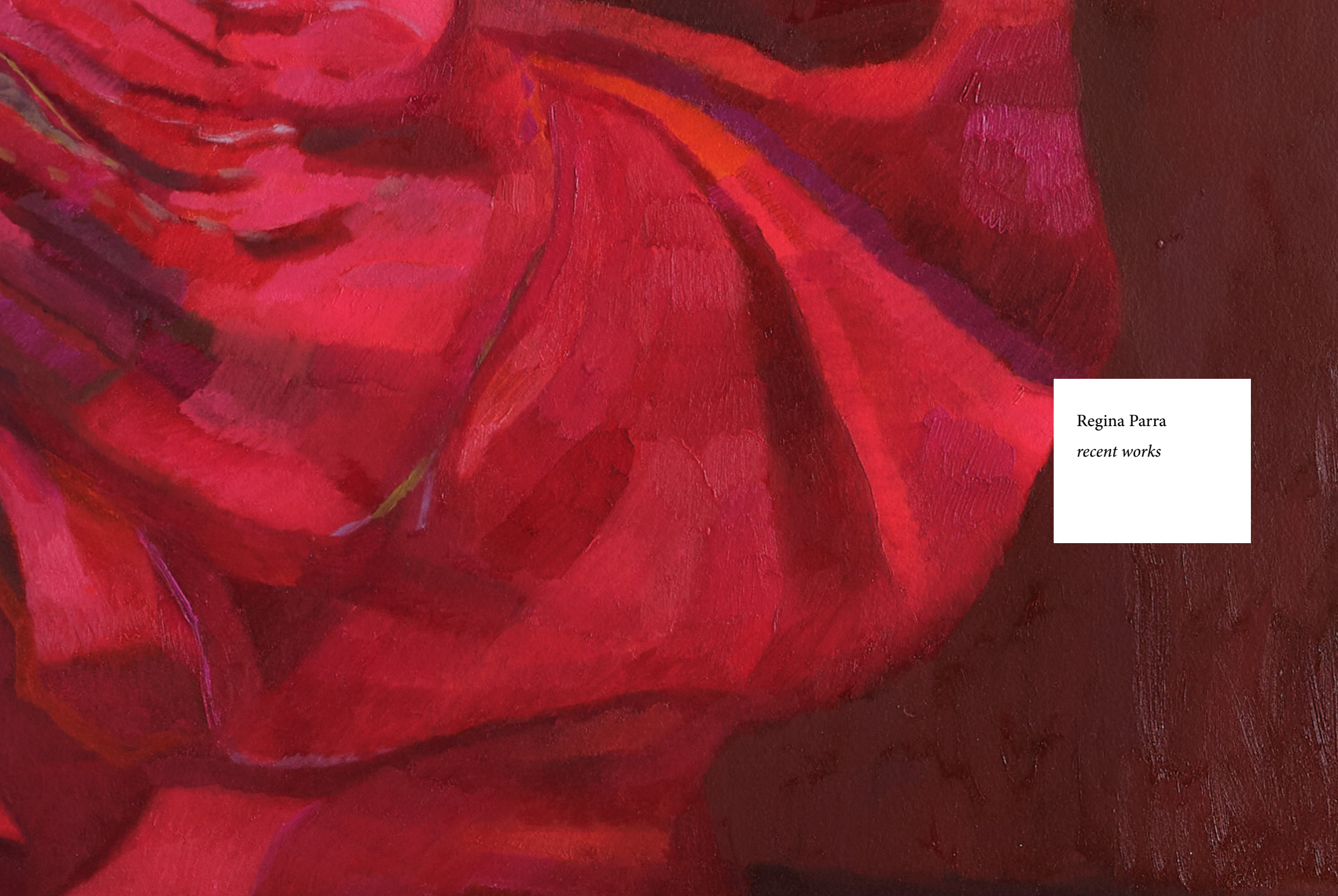




Regina Parra

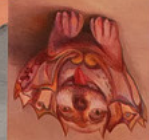
recent works



EU SOU LILITH. SOU EU, AQUELA QUE
ESTRELAS E SOIS. É SOBRE ESSAS DISTÂNCIAS
PARA A ESCURIDÃO, EU ME COLOCO. SÓ
ESCURIDÃO LÁ DENTRO. RESPIRE LAMBDA



NOITE A DISTÂNCIA QUE SEPARA AS ESTRELAS DO SOIS É
EU REINO. DESLIZO MINHA MÃO ENTRE MINHAS
CABEÇA E DIGO: PROVE COM SEUS LÁBIOS!
PROVE BEM! CARNE DE BALEIAS FEMÊAS.



Lilith

Galeria Almeida & Dale

São Paulo



EU SOU LILITH. SOU EU, AQUELA QUE
ESTRELAS E SOIS. É SOBRE ESSAS D
PARA A ESCURIDÃO. EU ME COLOCO
ESCURIDÃO LA DENTRO. RESPIRE LA
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SSOIS É
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LÁBIOS!
FÊMEAS
INFINITAMENTE MAIOR QUE A
COXAS. PUXO AS DUAS DE
COLOQUE SEU NARIZ PERTO. E
NAS PROFUNDEZAS
PERFÍCIE DESSAS
DA ENTRO
ITA
DO

Lilith—imaginar um paraíso pagão, 2025
Oil on paper arches on aluminum in ceramic structure
154 x 110cm, 115 x 77.5cm, 30.5 x 23.5cm
View of the exhibition "Nossa Senhora do Desejo", Galeria Almeida & Dale, São Paulo, 2025





I dream of rivers with
a hundred of mouths

Galerie Mighela Shama
Geneve

Regina Parra: I dream of rivers with a hundred mouths

Text by
Marco Galvan

Regina Parra traces the contours of radical desires and maps the hidden pathways of the unconscious, revealing its subtle strategies of resistance. Her work opens the doors to a world of mystery and enchantment, blending reality and imagination to alter a pre-established social order, offering different ways to explore the cosmology of the female body. The gallery is imbued with the scent of ritual offerings, evoking the embrace of the ocean and the enduring resilience of ancestral roots. From the moment you enter, time dissolves and the everyday fades away, inviting us to explore the hidden potential of the reality we think we know.

In “I Dream of Rivers with a Hundred Mouths,” a captivating narrative unfolds within the gallery space, guided by Odara, an ethereal figure emerging from the whispers of ancient goddesses. The paintings, each a powerful spell or amulet, vibrate with a visceral and natural energy. The works abound with details of contorted bodies, lush fruit, and embroidered silks that transport us into a communion of spirit and flesh, a celebration of feminine strength. Their partially visible

faces and twisted figures are presented as active and vital. The artist’s carnal palette of vibrant reds serves to underpin a subversive assertion: the female body resists dominant forces and enslaving institutions. Parra’s fluid and vibrant brushstrokes create an almost bacchanalian vision of indomitable energy, their rhythm capturing the essence of the Bacchantes, those worshippers of Dionysus who reveled in ecstasy and chaos, icons of unrepentant desire.

Their legacy, woven into the fabric of her paintings, defies the constraints of patriarchal narratives and reclaims the female body as a site of liberation and power. Her works resonate with the dualities of temptation and restraint, love and domination, echoing the complex interplay of desire and fear that has haunted women throughout the ages. Raised in Brazil, Parra’s roots play a significant role in her work, inspired by the profound connection between humanity and nature. In her art, flesh and earth are one, and the boundaries of identity dissolve in a visceral celebration of existence.

Her figures, like shadows cast by the flickering light of a candle, reveal and conceal themselves in equal measure. Both subjects and objects, they embody the paradox of the female experience—a presence that captivates and unsettles. In Parra’s work, bodies become landscapes, contorting and expanding in a dance of sensual liberation.

The sensuality evoked by Parra transcends the dictates of procreation and ownership. Desire is presented as essential to female emancipation, necessary for survival, and inextricably linked to nature, where the same life force flows in our veins, our rivers, and our trees. Freeing the body from social constraints and the oppressive burdens that bind us, these works embrace the celebration of the body and eroticism as an act of resistance and healing.



***Odara*, 2024**

Oil on Arches paper
30 x 22 inches (each)

View of "*Regina Parra: I dream of rivers with a hundred of mouths*", Galerie Mighela Shama, Geneve, 2024



Daughter of Elisium I, II, 2024

Oil on Arches paper on aluminum

60 x 45 inches (each)

View of "*Regina Parra: I dream of rivers with a hundred of mouths*", Galerie Mighela Shama, Geneve, 2024



Bacchant, 2024
Oil on Arches paper on aluminum
60 x 45 inches



Tableaux Rosa
Lyles & King Gallery
Nova York

Tableaux Rosa

Text by
Emily Davidson

Lyles and King is pleased to present Tableaux Rosa, a two-person show featuring paintings by Kate Meissner and Regina Parra. In their own ways, these artists draw from theater and cinema to infuse their paintings with corporeal narratives that suggest female liberation, anxiety, ecstasy or catharsis, feelings heightened by their use of color and form.

In Kate Meissner's work, the human body becomes character and prop: repeated and abstracted in various tightly rendered scenes. Idealized feminine forms are partially lit, their faces turned away, omitted entirely or obscured in shadow. Amidst curtains or in a dressing room, the figures take pleasure in a performance of remaining unknown to us. Their presence is amplified through vibrant color and dramatic lighting – Meissner accentuates the curve of a hip or a breast in velvety, contrasting hues that render her characters otherworldly. Meissner uses bright reds or violets next to acid greens or electric blues to create an optical tension. Her colors vibrate next to one another as a way to seduce us to keep looking. In Vertigo, Meissner fixes our gaze on the torso of a figure who leans

with one leg stretched out in an exaggerated pose. Her legs gape open, emphasized by a weblike, latex suit that acts to camouflage her into a futuristic chamber. Meissner creates a sense of illusion and artificiality, invites us into a vulnerable moment while empowering her subject – a complicated psychology and perhaps driven by the artist's own desire to destabilize.

Parra's paintings depict fleshy fruit submerged in milk – figs and pomegranate sliced open, plums ripening – rendered in sumptuous shades of vermilions and burgundies. The contours of the fruit act curvy and sensual, sometimes next to Parra's hands or legs, and punctuated by a navel or fibrous leaves; details which draw the fruit closer to the reality of our own bodies. She's interested in painting fruit as an offering, to connect with nature and living forces, to investigate what she describes as Pagan Eroticism.

This group of works is titled Bacante after the Euripides play "The Bacchae" and in response to Parra's studies in Greek and Latin American mythology, focused on feminized

deities within the stories. The Bacchantes are liberated female ancestors who celebrate life and its Dionysian force without restraint or repression. Her paintings, oil on paper mounted on aluminum, invoke these coital or ecstatic scenes, eroticizing the historic still-life genre and enlivening Greek Tragedy to render both anew in fleshy sweetness.

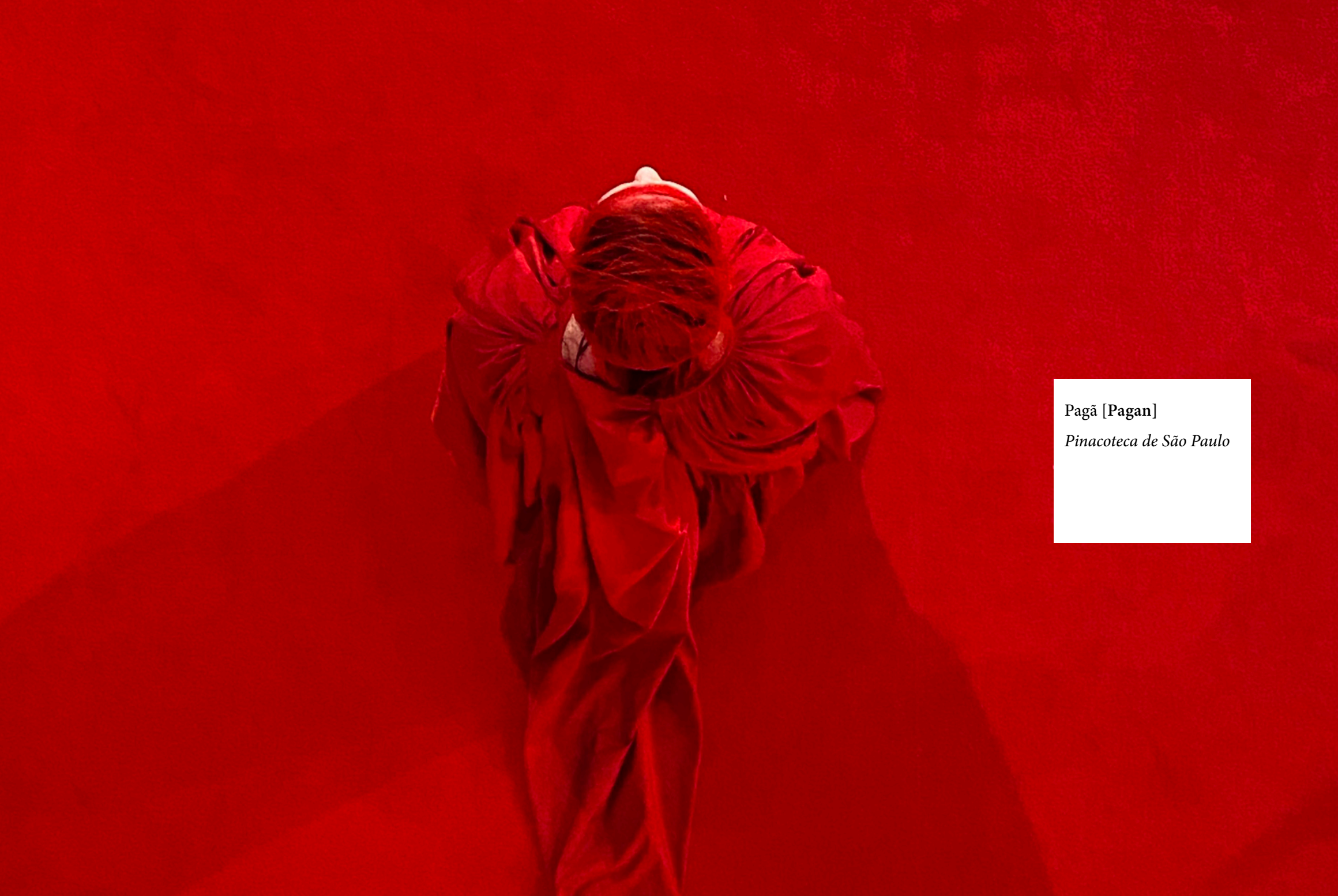


O umbigo de Salome, 2024
Oil on Arches paper on aluminum
60 x 45 inches





***I am the youngest of the Bacchants*, 2024**
Oil on Arches paper on aluminum
60 x 45 inches



Pagã [Pagan]

Pinacoteca de São Paulo

Regina Parra: Pagã [Pagan]

Text:

Ana Maria Maia

Barbarians, idolaters, profanes, laywomen, unfaithful, seers, or simply pagans. Since antiquity, Western imagination has found many ways to characterize women, their bodies, their attitudes, and their sexuality. In a men's world, the feminine has been and still is repeatedly posited as a source of deviations from the norm, and therefore as a danger to collective whenever possible. Confronting this ancient construct, which has long perpetuated patriarchal and sexist thought, Regina Parra has created a series of works establishing a critical feminist position. Now she has spent a whole year developing this transdisciplinary project for Pinacoteca de Sao Paulo, with a similar end in view.

Pagan is set out as a ritual celebration of the female body, pleasure, freedom, and vivid insubordination. As a character, an archetype, or a mirror, as one or as many, and of course as ourselves, the woman named in the work's title undertakes a journey that the public is invited to follow from the moment they enter the gallery dedicated to the show, on the second floor of Pina Estacao. A combination of visual works and live or video/audio performances gives rise to a kind

of play which is spread out in the exhibition space so as to intertwine drama and the experience of visiting the museum, fiction and the sensory reality of each person that goes by. In order to bring her creation to life, Regina has ranged her many-sided work—paintings, drawings, videos, performances, installations, pieces in neon—alongside works by collaborators in other fields of creativity, such as dance, music, costume design, and cinema. What brings all those elements together is theater, the artist's first area of activity. Drama also brings in a logic that has recently become more and more obvious in her visual arts production.

Pagan is structured as a tragedy, the first genre of Greek theater, which tells the stories of mythical characters and whose staging whose staging often leads the members of the audience to see themselves reflected in the play and purges their anguish and sorrow. The central character in this case is a woman who was apparently "well", but renounced her social position and embarked on a process of self-discovery and transformation. The argument refers to the Greco-Roman initiation cult that appears in the frescos of the

Villa of the Mysterues, built in the Italian city of Pompeii in the 2nd century B.C. Regina's interpretation of the story is of a young woman who crosses the gate of the satyrs and offers herself to Dionysus, the god of theater, wine, fertility, and nature. The young woman's path involves going down to the level of animals, literally falling to the ground, and deciding to stay there, crawling and unlearning the whole repertoire she had acquired until then. Only after this will she be able to resume her human form and reborn as a bacchante, a Dionysian priestess who realizes what is seen as divine through her own ecstasy.

Regina Parra presents this story in nine scenes, but intermixes it with other sagas and times. In this flow of approximations and free translations, the young woman from Pompeii gets mixed up with G.H., a woman who accesses a stream of consciousness that reveals her gender and social class condition after she comes across a cockroach while cleaning her apartment in Clarice Lispector's 1964 novel *The Passion According to G.H.* The cockroach, however, ends up being crushed by the closet door.

The "sleep-walker's language"¹ used by the central character of this paradigmatic work of 20th century Brazilian literature in her state of acute crisis reverberates in other oral traditions equally adept at propagating emotions without making them fit into words. Thus, it is also related to the mythology of Electra, with her screams and laments, and to the breathless singing of Joe Strummer (Ancara, 1952 - Broomfield, 2002), lead singer of The Clash, in the song *Straight to Hell* (1982).

In this labyrinth of references and experiences, the vital and erotic force ceases to be a problem and becomes a solution. Instead of acting according to and consenting as law what comes from abroad, this is a call to manifest that which is inherent. For Regina Parra, theater is a ritual of "in-staging, incorporating, in-carnating."²

1. Lispector, Clarice. *The Passion According to G.H.* Minneapolis: University of Minnesota Press, 1988, p.13.

2. Excerpt from the project presented



Exhibition view "Regina Parra: Pagã", Pinacoteca de São Paulo, 2023



Exhibition view "*Regina Parra: Pagã*", Pinacoteca de São Paulo, 2023



O gosto do vivo, 2023

Oil on paper on aluminum

99 x 174 inches

Exhibition view "*Regina Parra: Pagã*", Pinacoteca de São Paulo, 2023



Props-Prothèses, 2023
Terracota and leather
Variable dimensions



Props-Prothèses, 2023
Terracota and leather
Variable dimensions





Pagã I, II, III, 2023
Oil on Arches paper on aluminum
80 x 60 inches (each)



***The SheGoat's song*, 2023**

Performance: 12 minutes

Costume designer: Marina Dalgarrondo

Choreography: Bruno Levorin

Dancers: Maytuti & Maitê Lacerda

View of "Regina Parra: Pagã," Pinacoteca de São Paulo, 2023



***Electra*, 2023**
Performance, 12 minutes
Sound Composition: Ian Gottlieb
Costume Designer: Marina Dalgarrondo
Performers: Stéphanie Lucchese & Luisa Alcantara

Electra

Electra is an original musical duet for two female performers. The work is a co-creation by Regina Parra with the American composer Ian Gottlieb.

The musical composition was created from the untranslatable expressions and laments of Electra, a character from the homonymous Greek tragedy by Sophocles.

In Greek mythology, there are several versions of Electra's story, but the best known would be the one in which she induces her brother to kill her own mother, eager to avenge her father's death. This story was imported by Jung into the sphere of psychoanalysis, going on to describe, in the expression 'Electra complex', the desire that the daughter has for her own father. However, in Regina Parra's creation, Electra is a metaphor for women who keep their screams as an inviolable secret. If we analyze the construction of Electra's screams, we will see that none of them occur excessively. Her lamentations and her expressions of pain and anger are an integral part of the rhythmic and musical economy of her speech. As units of sound, they employ the usual features of ritual lament (assonance, alliteration, internal rhyme, balance, symmetry, repetition) but in unusual ways.

Electra creates, for example, certain unpronounceable concatenations of hiatuses like EE AIAI or EE IO —that keep the voice and mouth open for the entire length of a verse and are as painful to hear as they are to say.

According to essayist and translator Anne Carson, "the presence in Greek drama of bursts of sound expressing strong emotion (such as OIMOI or O TALAINA or PHEU PHEU) presents the translator with an insoluble problem. It has generally been assumed that they would represent a somewhat formulaic body of utterance best translated into English by some dead phrase like Alas! or Woe is me! The truth is, it's not easy to decide what gives power to Electra's scream. Sophocles invented a wailing language for her that works like listening to an X-ray. Electra's screams are bones of sound." From the fact that the performance would be static and sung, with the performers facing each other, the artist chose to make the mouth stand out: covering all the ends and leaving only the mouth showing, highlighting the vocal work.

The two costumes, created by Marina Dalgarrondo, were inspired by Greek draperies that contour the bodies in

such a way that no skin appears, leaving only the mouth on display. To give even more prominence to this part of the body, their entire faces were painted in white, with mouth and teeth in red, as if the lament came out of their mouths.

The choice of red is deliberate: it is the color that guides Regina's work, used in most of her works, and is also the tone of the carpet that covers the entire exhibition space. In this way, the red of the mouth makes the characters blend into the environment. Still, Marina chose to develop two costumes, so they weren't identical, echoing Electra's various interpretations. The eyebrows were also whitewashed and then redrawn to delude whining, angled starting at the center of the forehead and descending in a large arc.

we who keep the scream as an inviolable secret

Ian Gottlieb

♩ = 60

Soprano 1 *p* A - i a - i a - i

Soprano 2 *p* A - i a - i a - i

Alto 1 *p* A - i a - i a - i

Alto 2 *p* A - i a - i a - i

Synth *p*

7 I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i

2

11 A - i e - go ta - lain' e - go

A - i e - go ta - lain' e - go

A - i e - go ta - lain' e - go

A - i e - go ta - lain' e - go

A - i e - go ta - lain' e - go

19 I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i

I - o mo - i mo - i



***Electra*, 2023**

Performance, 12 minutes

Sound Composition: Ian Gottlieb

Costume Designer: Marina Dalgarrondo

Performers: Stéphanie Lucchese & Luisa Alcantara



Minotaur, 2023

Performance: 12 minutes

Costume Designer: Marina Dalgarrondo

Dancers: Karen Marçal, Patrícia Árabe & Sabrina Ferreira

View of Regina Parra: Pagã, Pinacoteca de São Paulo, 2023



The Deviant
Galerie Jacqueline Martins
Bruxelles

Regina Parra: The Deviant

Text
Catarina Duncan

Regina Parra was born and raised in Brazil, a country with a misogynistic and sexist culture, where women are routinely executed simply for being women. Beyond the life-threatening risks and physical violence, psychological violence, which leaves no visible scars, undermines the dignity of so many. In her research for the exhibition *The Deviant*, Regina Parra reveals how the construction of this reality emerged centuries ago, with a project that devalues, excludes, and kills us. Parra explores the references used to construct Western, patriarchal, colonial, and capitalist identity, from ancient Greece to Freud, progressively deconstructing the relationships imposed within this context.

What we feel takes precedence over what we are supposed to feel, thus opening breaches, paths, and roads to freedom. In her notes, the artist writes: "I hear planets in my ears. I feel rivers in my veins." These associations between ears and planets, veins and rivers, connect the body to the whole, a body that, before being a social construct, is nature. We speak of bodies without contours, free and untamed, celebrating the insurrection of yesterday, today, and now. In her works, the artist evokes the memory of women and feminine entities,

from Electra to Lilith, from 19th-century psychiatric patients suffering from hysteria to Caetano Veloso's song "Vaca Profana." The paintings "The Descent," "The Bow," and "The Unrestrained Dance" are inspired by the gestures and postures of women diagnosed as hysterical in Jean-Marie Charcot's photographic archives. The mural tempera paintings are manifestations of the artist's visual and imaginary memories of the Villa of the Mysteries in Pompeii. The performance "Electra" takes its name from the eponymous play that recounts the tragedy of Agamemnon's daughter, in which she murders her mother. The works revisit the narratives of marginalized, expelled, and punished women, considered impulsive and uncontrollable. We discuss the right to madness, desire, pleasure, and intuition.

The exhibition unfolds in acts, following a theatrical narrative that blurs the boundaries between disciplines. Painting, tempera, ceramics, performance, and sound are considered equally important, and all the works are staged. To create narratives oscillating between reality and imagination, between archaeology and myth, the artist describes this choice as "an exercise in political imagination seeking to escape the

white cube of the gallery and the black box of the theater, to invent new landscapes and explore the desires and ways of loving, stolen from millions of women centuries ago." The artistic gesture is presented here as something untamed and uncontrollable, like the female body.

Similarly, the artist forges partnerships and collaborations to break free from the individualistic project, the solitary artist. Encounters are celebrated here as a means of expanding knowledge. The ceramics were created in collaboration with Michael Patrick Dudding in Virginia, USA. The performance "Electra" is a co-creation by the artist with the American composer Ian Gottlieb, the Brazilian performers Luisa Alcantara and Stephanie Lucchese, and the costume designer Marina Dalgarrondo.

Upon entering the exhibition space, we discover the first act, "Fire Flows Beneath the Skin," composed of three tableaux: The Priestess, The Sinner, and The Offering. These works, erotic in nature, evoke ideas of repulsion, death, abjection, and monstrosity. The French philosopher Georges Bataille, in "Eroticism,"

"Death and Sensuality" bridges the worlds of sex and death, highlighting the fundamental contradictions of existence, where sexual desire and death are always accompanied by social taboos. Regina creates "still life" compositions that exalt these ambiguous sensations between pleasure and pain, beauty and decay. The artist describes this space as an environment of free desire: "A tribute to the body and to eroticism as resistance and self-reappropriation. Desire is considered essential to the women's liberation movement. We desire in order to survive."

The second act, entitled "Sinner: For Them, I Am a Violation," is composed of ceramic pieces, a new artistic experience for Regina. These pieces evoke minotaurs, or "profane cows," mythical beings who gush forth milk, pour wine, and exhale the freedom of their bodies with pleasure. These are forces that inspire admiration and repulsion, desire and fear, as was once the case with women, their powers, and their blood. Sculpture, here, is a rite, an object of worship, embodying ritualization as resistance.

The third act, "We Who Keep the Cry as an Inviolable Secret," is presented by the

performance "Electra," mentioned above, which is a collective construction. Its sound was developed from excerpts from the book of Electra, in which the character emits identifiable sounds, whispers, and cries: "OIMOI," "E E AIAI," "PHEU," to name just a few. This singular sound, that of a misunderstood woman, can be translated in multiple ways. The Italian author Silvia Federici, in her work on feminist theory, "Caliban and the Witch: Women, Bodies, and Primitive Accumulation," speaks of the idea of "making the body speak" and "appropriating the body" as acts of resistance, so that, through rituals, songs, and our own connection to the feminine, we can understand the relationship of patriarchy and machismo with colonization and capitalism. These lamentations of "Electra" are also calls for liberation, for a body that transcends reason alone.

The fourth act, "Take Me Away! To a Place Governed by the Law of Desire," leads us into a detailed pictorial exercise, characteristic of Regina's practice, where four large paintings are created from the archives of psychiatric patients at the Salpêtrière Hospital. Here, the body expresses itself once again in a

sensual and exasperating way, affirming the freedom of non-procreative sexuality and authorizing new gestures and positions for the female body. In these works, one can identify neither face nor identity, nor resistance to the imposition of beauty as a condition of social acceptance.

The concept of feminine creation, speech, and writing was developed in the West by feminist thinkers such as Hélène Cixous and Luce Irigaray in the 1960s and 1970s. This project of reshaping our own structures rests on the argument that the language of Western philosophy, literature, and psychoanalysis is necessarily phallogocentric. According to Irigaray, the challenge of feminine writing practice "is not to elaborate a new theory in which women are the subject of the object, but rather to block the theoretical machine itself, by suspending its claim to produce an excessively univocal truth and meaning."

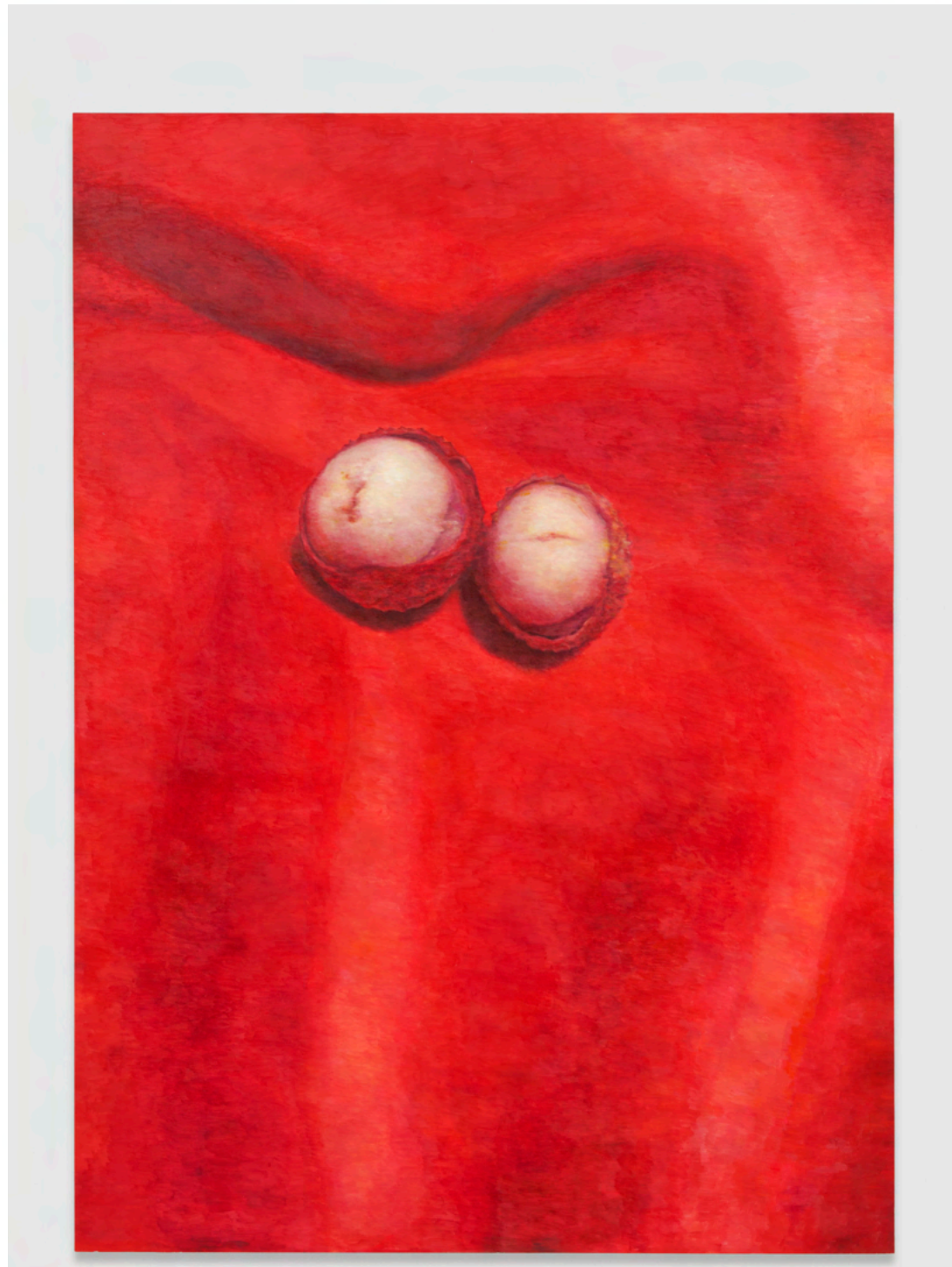
Throughout the four acts, spread across two exhibition rooms, we abandon the term "woman" as it has been constructed and open a space for new ways of understanding ourselves in the world. Is our desire free or limited? How can we conceive of a space

where the feminine can reside? How can we open up space and invent the unexpected, the territory of the future that is pure power and openness? These questions have influenced and nourished the artist's research for the creation of this exhibition.

Any attempt to define this practice, or this exhibition, as a typically feminine production is an impossible feat, because this designation of the "feminine" resists solidification into a definable form. Here, we propose a re-enchantment of the world, centered on the most evident and pleasing fact: we are nature, we emanate from desire, and we can recognize what capitalism has separated, broken, and destroyed. In this way, we establish a sense of wholeness in our lives.



Vie of Regina Parra: The Deviant, Galerie Jacqueline Martins, Bruxelles, 2022



The Sinful, 2022
Oil on Arches paper on aluminum
60 x 45 inches



View of Regina Parra: *The Deviant*, Galerie Jacqueline Martins, Bruxelles 2022



An immoderate dance, 2022
Oil on Arches paper on aluminum
80 x 65 inches





view of Regina Parra: *The Deviant*, Galerie Jaqueline Martins, Bruxelles 2022





Daemon, 2022
Oil on Arches paper on aluminum
11 x 9 inches



Winnie
Instituto Tomie Ohtake
São Paulo

NE
PIC
NE
ME
NA
ME

Winnie

Text
Diego Mauro

Actions marked by repetition and powerlessness, as well as bodies in a state of exhaustion, are elements that Regina Parra's work, whose trajectory is marked by theatrical references, shares with the work of the Irish playwright and writer Samuel Beckett (1906-1989).

Parra's work encompasses performance, video, installation, lighting, and, above all, painting. Her pictorial process appropriates the noise and interference inherent in recent media, such as surveillance cameras or cell phones, lending a certain blur to the figures. Faced with circumstances that forced the artist to reconnect with her physical activities, Parra has opened new avenues of research into movements and gestures akin to dance, in contrast to the immobility of the body itself.

Winnie, the Beckettian protagonist of the play "Happy Days" (1961), submerged up to her waist in the first act and up to her neck in the second, draws from her absurd routine the hope of continuing to live. This feeling of the absence of any event, or of an event yet to come, which indefinitely prolongs the present,

is a recurring theme in the works of this exhibition. In the performance "Winnie" (2019), two performers repeat excerpts from the character's speech, this time separated from the almost impossible dialogue with Willie: now, two Winnies speak to themselves.

Parra's treatment of the brilliant "Happy Days" series allows us to read fragments of the play in negative, that is, in contrast to the illuminated background, accentuating the unconscious irony contained in the optimism of one of Beckett's few female protagonists. In the series of paintings "not me" (2019), inspired by the author's eponymous 1972 play, hands assert themselves and take possession of a female body borrowed from the artist herself. The clash between resistance and oppression disfigures this anatomy: whose hands are these? How long has this quasi-narrative lasted, in which something always eludes us?

NADA
DE
DOR
QUASE
NADA

Happy Days I, 2019

Neon

228 x 122 cm

Exhibition Winnie, Instituto Tomie Ohtake, 2019



Exhibition *Winnie*, Instituto Tomie Ohtake, 2019



NEM
PIOR
NEM
MELHOR
NA
MESMA

Happy Days II, 2019

Neon

228 x 122 cm

Exhibition *Winnie*, Instituto Tomie Ohtake, 2019

ALGUMAS
ESCAPARAM

ANEXO MILLAN

Bacante

Galeria Millan

São Paulo





Bacante, 2019
Performance in collaboration with Ana Mazzei
Exhibition view of *Regina Parra: Bacante*, Galeria Millan, São Paulo, 2019

Bacante

Text
Contardo Calligaris

Of the nine paintings in Regina Parra's exhibition at Galeria Millan in São Paulo, eight are female bodies in cutouts that leave us wondering if they are suffering bodies or orgasmic bodies.

Title of the exhibition: "bacchae." The bacchae, followers of the cult of Dionysus, who officiated orgiastic ceremonies, were well tolerated in ancient Greece (Euripides wrote "The Bacchantes" in 405 BC). When, 200 years later, the cult of Dionysius arrived in Rome, the Romans could not bear it: it was unbearable to see those groups with tambourines and flutes, dancing and fucking, at the corners of the city.

In short, the Bacchantes were the first and perhaps the only religious group forbidden and persecuted in Rome. They are the ancestors of the tempting female body that was hated and rejected ("the door through which evil enters," Tertullian said) from the earliest centuries of Christianity. They are the ancestors of women who were burned and hanged in the middle of the Renaissance for "witchcraft."

Parra's paintings are a perfect and moving vision of the female body that is bequeathed to us by this story. A suffering body that never ceases to be the prototype of joy. A body that must be covered and uncovered, restrained and set free to ward off temptation and to be tempted. A body that fascinates and frightens, that we love free and want to dominate.

Let no one worry excessively: we build our eroticism around these contradictions. And we will continue fantasizing like this: the feminine will not change places so soon. But what could change if we stopped pursuing the women that assume their own desire.



The dangerous one, 2019
Oil on Arches paper
120 x 90 cm each



primeiro, o oferecimento de si



depois, a descida ao nível animal



ele ressurge por pã -
nostalgia de novo, nostalgia duas vezes



primeiro, o oferecimento de si



depois, a descida ao nível animal



ela ressurgue purgada –
nascida de novo, nascida duas vezes



Ophelia
*Padiglione d'Arte
Contemporanea
Milan*

Ofélia

Text

Isabella Rjeille

Ophelia, from William Shakespeare's Hamlet, lends its title to this performance and installation by Ana Mazzei and Regina Parra. The figure of Ophelia has become the symbol of a fragile and irrational femininity, referencing hysteria, a fictional illness created by the French physician Jean-Martin Charcot (1825–1893) in the 19th century.

Ophelia has become the exemplary image of the “mad” woman, contrasting with the supposed rationality of the male characters in Shakespearean tragedy. In the play, she embodies a young noblewoman in love with the protagonist, Hamlet. She finds herself caught in the heart of political and internal conflicts that torment her, leading to a mental breakdown and an emblematic suicide, adorned with flowers and water—a scene widely depicted in art history.

But for Mazzei and Parra, it is not the morbid image of the female body swept away by the waters that matters in Ophelia's story, but rather the fragments of her monologues and dialogues, indicators of the progressive unraveling of her subjectivity due to the

playful status to which she was subjected by the men in her life.

Drawing on this symbolic reference, the artists perform a silent march, during which nine women carry pieces of wood like plaques, inscribed with selected fragments of Ophelia's speeches, from the beginning to the end of the tragedy. Removed from their original context, these phrases become slogans, threats, or signs of submission and dependence.

In this type of silent procession, the pieces of wood sometimes form banners, sometimes battle shields. Some women display small objects resembling bladed weapons; a confrontation with the public seems imminent. The performance lies at the intersection of theater—one of the artists' primary influences—and political demonstration, where the figure of Ofelia is reinterpreted not as an alienated and passive character, but as a presence that returns to disrupt the patriarchal order.

—Text by Isabella Rjeille, curator of the São Paulo Museum of Art (MASP). For the exhibition “Feminist Histories,” MASP_São Paulo Museum, 2019.



TENHO MEDO
QUE SIM

ESTA OUVINDO?

Ophelia, 2018

Performance in collaboration with Ana Mazzei

View of *Brazil: Knife in the Flesh*, Padiglione d'Arte Contemporanea, Milan, 2018



Ophelia, 2018

Performance in collaboration with Ana Mazzei

View of *Brazil: Knife in the Flesh*, Padiglione d'Arte Contemporanea, Milan, 2018

A young woman with dark, curly hair is standing in a large, modern museum space. She is wearing a white short-sleeved button-down shirt and blue jeans. She holds a wooden frame that supports a rectangular sign. The sign has the text "TANTO MAIOR O MEU ENGANO" written on it in black, sans-serif capital letters. The background shows a multi-level museum interior with a grid-like ceiling structure, track lighting, and other visitors in the distance. A red architectural element is visible on the right side of the frame.

TANTO MAIOR
O MEU ENGANO

Ophelia, 2018

Performance in collaboration with Ana Mazzei
View of *Histórias Feministas*, MASP, São Paulo, 2019



Ophelia, 2018
Performance in collaboration with Ana Mazzei
View of *Histórias Feministas*, MASP, São Paulo, 2019



É preciso continuar, 2018
Neon installed at Largo da Batata, São Paulo, 2018
510 x 450 cm

É preciso continuar

Text
Bernardo Mosqueira

Drawing on research into the relationship between oppression and insubordination, artist Regina Parra has been creating paintings, videos, performances, and installations since 2005 that explore and celebrate resistance. Born in São Paulo in 1984, she earned a Bachelor of Fine Arts degree under Paulo Pasta in 2008 and a Master of Fine Arts degree under Lisette Lagnado in 2011. She initially trained in theater in 2000 with Antunes Filho.

From the outset, her theatrical experience has brought to her work a unique perspective on the multiple layers of meaning that can simultaneously intersect compositions of human bodies, objects, and spaces. In 2008, Parra joined the “2000e8” group, formed by eight São Paulo artists who had participated in a curatorial project by Paulo Pasta and shared a desire to explore the potential of contemporary painting. Since then, her work has increasingly focused on signaling the colonial legacy, searching for, displacing, and

distorting the active traces of the injustices of patriarchy, colonialism, and capitalism.

In archaeology, it is often the fragments of objects (unfinished, damaged, abandoned) that, by raising further questions, ultimately prompt us to examine more closely the culture from which they originated. Similarly, Regina’s works, while fundamentally politicized, do not assail us with absolute dogmas or supposedly complete answers to the political dilemmas of the present. It is the gaps in her work that raise important questions about our culture and, above all, about our actions in the face of structures of power, control, and oppression.

At a time when narratives about Brazil are being contested with maximum intensity, within the traditional framework of political demonstrations in São Paulo, Regina Parra’s work invites us to examine our insurrectionary impulses and our thresholds of resistance. What compels us to tolerate oppression? Where does the critical point of insurrection

lie? At what point can dissatisfaction transform the immobility of submission into disobedient creations? How can faith in the insurrectionary movement trigger a transformation of power structures? How will it be possible to build this new system, this new present? We must continue.

A photograph of a dense, lush green forest. In the center, a neon sign is mounted on two thin black poles. The sign consists of two horizontal rectangular frames, each containing a word in bright orange-red neon. The top frame contains the words 'A GRANDE' and the bottom frame contains the word 'CHANCE'. The forest is filled with various types of trees and thick undergrowth, with sunlight filtering through the canopy in some areas.

A GRANDE
CHANCE

Chance, 2015

Neon installed at Parque Lage, Rio de Janeiro, 2015

200 x 260 cm

Chance

Text
Jochen Volz

Neon is commonly used to capture attention. Used for short, direct advertising slogans, its luminous lettering is a visual invitation. Regina Parra uses this mechanism, and her poetic form adopts the same structure. The rapid phrase "The Big Chance," written in red, is an enigmatic invitation. Thus, it is also the encounter with the light that produces a fleeting effect. In this visual contact, there is a brief alienation of the field of vision. The light, an invitation that seems like an opportunity, creates a pause, a moment of dispersion, where the entire environment begins to move and where the gaze is dominated by the red light during a brief impact.

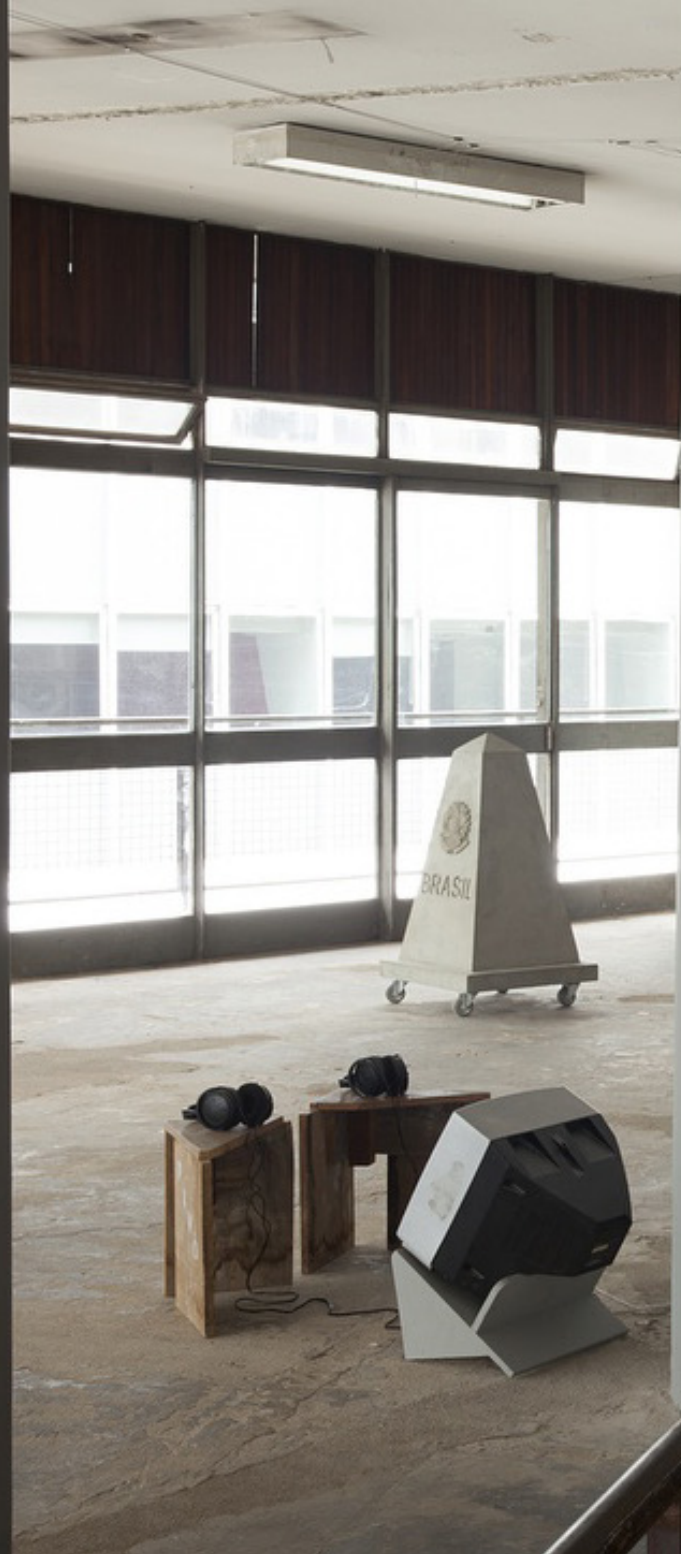
Since the beginning of her career, the artist has explored various languages, such as painting, installation, and performance. Her works highlight human issues such as immigration, the movement of bodies, and femininity, but also focus on the city, as seen in her paintings created from images of security cameras monitoring people's movements in the street or in public spaces like the subway. Her early neon signs forged

an intimate connection with the city itself, inserting a textual narrative into the artwork and creating a dialogue alluding to the urban landscape. The 2011 work "Atrás das Janelas" (Behind the Windows) was installed on the roof of a building in downtown São Paulo. It bore the phrase "Desires have fallen asleep behind the windows," evoking the intimacy and anesthesia of urban life in a luminous work imbued with a powerful, public, and visual impact.

But gradually, the artist began to conceive her works in a more intimate way, and the piece "Chance" stands out from this. In a recent interview with Trip magazine, Parra revealed that the artwork was born during a dramatic period in her personal life, when she was struck by a serious illness.

"A Great Chance" ultimately poses a question: if the possibility is great, so too is uncertainty, and soon hesitation and anxiety take hold. The artwork illuminates this personal moment, yet communicates with intensity, allowing each viewer to perceive their own chance. However,

the resulting feeling is one of immediate mistrust; after all, it is a movement, a change. Offering a dialogue with urban reality, at the heart of the crowd, in the land of promises, opportunities, and simple seductions, the artwork questions what exactly this great chance might be.



É possível, mas não agora
Pivô
São Paulo

É possível, mas não agora It is possible, but not right now

Text
Ana Maria Maia

Sound waves guide Regina Parra from Praça da Sé, an iconic São Paulo landmark, to a ghetto not far from the city center, on Coimbra Street in the eastern zone, where a contingent of immigrants, primarily Bolivians, arrive in the city in search of work. The journey of just over three kilometers reveals socio-economic boundaries far more than geographical ones. The small radio the artist carries makes audible, though invisible, the presence of a community marginalized by law and stigmatized by precarious contracts in the textile industry of the Brás and Bom Retiro neighborhoods.

As Regina approaches the square, the radio picks up the frequency of Impactos Calientes, one of the region's many pirate radio stations, whose programming is entirely in Spanish, produced by Bolivians, and aimed at a Latin American audience. A salsa dance leads the artist to her final destination, Coimbra, where, amidst the saltenha stalls and a population with indigenous features, she herself becomes a stranger and a migrant. The experience, which gives rise to the video "7,536 Steps (Through a Geography of Proximity),"

articulates certain essential factors not only for this project, but also for the nine projects presented in this solo exhibition. Walking appears here as synonymous with wandering or endless searching, capable of refuting the one-sided markers of departure and arrival, as well as the destabilizing convictions that generate prejudice and xenophobia. Another recurring structure is the individual scale, which leads the artist to delineate viewpoints—sometimes their own, sometimes those of others—and to forge alliances with individuals and small groups, such as the Migrant Assistance Center (CAMI), thus refuting the approach of large institutions, the press, and the state, whose debates and policies are insufficient to address the increase in migration to Brazil in recent decades.

The exhibition "It's Possible, But Not Now," or other similar artistic initiatives, obviously do not fill the gaps left by the media and state initiatives. Nor do they replace organized social movements. However, they can contribute to public agendas on the subject by generating resources that promote

empowerment, visibility, and protest. They can bring art closer to current realities and orient it toward the practice of social mediation. In this context, to establish interfaces with its environment and pave the way for effective interventions, artistic production must necessarily reshape its audiences, its venues, and its purpose; it must become detached from its own traditions.

Who is an exhibition on migration issues in Brazil aimed at? Those who regularly attend art exhibitions, complicit in the desire to cultivate a critical mass of the present and defend social justice? Those who fear a loss of control, the silent and the excluded, the immigrants themselves? Given the size of São Paulo, Pivô, like Sé, is also relatively close to Coimbra and the Kantuta Square in Canindé, another meeting point for immigrants. However, to guarantee a space dedicated to cultural activities and channels for those deprived of them in society, all it takes is a metro station just steps from home.

Such immense challenges, surrounded by equally grandiose emergencies, place the exhibition in a perfect balance between

utopia and frustration. At the same time, the mantra "It's possible, but not now" resonates, repeated in Kafka's short story by the castle guard to the man who tried to enter, without success. Taken out of context and adopted as the title, the phrase leans sometimes toward the realm of possibility, sometimes toward negation, which, by presenting itself in its temporary form (now), establishes a sense of anticipation and projects the dream toward an indeterminate, yet nonetheless satisfying, date. It is important here to emphasize this projective mechanism, common to migratory flows as well as to art.

However, at the same time, it is important to persist in formulating gaps that transform the search for possibilities into an obligation of the present. By transforming this exhibition into a viewpoint on the city, a translation laboratory, a games room (literally, with the Futebolín installation) and a forum for debates planned for the afternoon of its opening, the question that must be answered, during the two months of the event and with whoever is here, is: how is this possible now?



View of Regina Parra: É possível, mas não agora, Pivô, São Paulo, 2014





Metegol, 2014

Installation

View of Regina Parra: *É possível, mas não agora*, Pivô, São Paulo, 2014

REGINA PARRA

EDUCATION

MA in Art History, Faculdade Santa Marcelina (FASM), São Paulo, Brazil

Thesis: “Anri Sala: Territories of Passage and Recognition of Otherness”

Advisor: Lisette Lagnado · CAPES Merit Scholarship

BFA, FAAP—Fundação Armando Alvares Penteado, São Paulo, Brazil

FAAP Merit Scholarship

Painting Course, École Nationale Supérieure des Beaux-Arts, Paris, France

SOLO EXHIBITIONS

2024 I dream of rivers with a hundred mouths, Galerie Mighela Shama, Geneva, Switzerland

2023 Pagan, Pinacoteca do Estado, São Paulo, Brazil

2022 The Deviant, Galeria Jaqueline Martins, Brussels, Belgium

2019 For a geography of proximity, Museum of Santa Catarina, Santa Catarina, Brazil

2019 Still I Rise, FAMA Museum, Itu, Brazil

2019 Bacchae, Galeria Millan, São Paulo, Brazil

2018 Regina Parra Video Works, O Sítio, Florianópolis, Brazil

2016 Why are you trembling, woman?, Galeria Millan, São Paulo, Brazil

2014 It is possible but not right now, Pivô, São Paulo, Brazil

2011 Behind the Windows, Centro Cultural, São Paulo, Brazil

2010 Eldorado, Fundação Joaquim Nabuco, Recife, Brazil

2009 Mise-en-scène, Paço das Artes, São Paulo, Brazil

2009 Rumour, Galeria Leme, São Paulo, Brazil

SELECTED GROUP EXHIBITIONS

2025 Lyles & King—10th Anniversary, Lyles & King Gallery, New York, USA

2025 Read My Lips, Maestria Gallery, Paris, France

2025 Nossa Senhora do Desejo, Galeria Almeida & Dale, São Paulo, Brazil

2025 Corpo a corpo, Casa de Cultura do Parque, São Paulo, Brazil

2024 Tableaux Rosa: Kate Meissner & Regina Parra, Lyles & King Gallery, New York, USA

2024 Structure & Story, Elizabeth Foundation for the Arts, New York, USA

2023 Colección MACBA, Barcelona Museum of Contemporary Art (MACBA), Barcelona, Spain

2023 Tropisme Équateur, Le Crédac—Centre d’Art Contemporain d’Ivry, Ivry-sur-Seine, France

2023 The Living Room: We Are Two Abysses, Art Genève, Geneva, Switzerland

2023 Meu corpo: território de disputa, Galeria Nara Roesler, São Paulo, Brazil

2022 Ophelia, Americas Society, New York, USA

2022 Forest: Ancestry and Dystopia, Fundación Pablo Atchugarry, Miami, USA

2021 Longing for Something, Mana Contemporary, Jersey City, USA

2021 Biblioteca Floresta, Sesc Belenzinho, São Paulo, Brazil

2021 Tactics of Disappearance, Paço das Artes, São Paulo, Brazil

2021 Boundaries, VillageOne, New York, USA

2020 Beyond Appearances: Women Looking at Women, Kunstraum, New York, USA

2019 Feminist Histories, MASP—Museum of Art of São Paulo, São Paulo, Brazil

2019 Panorama da Arte Brasileira, MAM—Museum of Modern Art, São Paulo, Brazil

2019 What I really want to tell you..., Atchugarry Art Center, Miami, USA

2019 Eco Shifters, Fondazione Fabbrica del Cioccolato, Blenio Valley, Switzerland

2019 Pinacoteca: Recent Acquisitions, Pinacoteca, São Paulo, Brazil

2019 Arte Atual, Tomie Ohtake Institute, São Paulo, Brazil

2018 Holes in Maps, 601 Artspace, New York, USA

2018 Olho tentacular, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

2018 Biblioteca: Floresta, MARP—Museum of Ribeirão Preto, Ribeirão Preto, Brazil

2018 Olho chamado realista, Sesc Minas, Tiradentes, Brazil

2017 FUSO—International Video Art Festival, National Museum of Art, Lisbon, Portugal
2017 Say the Same Thing, OnCurating Project Space, Zurich, Switzerland
2017 Sights and Sounds, Jewish Museum, New York, USA
2017 Arquitetura e paisagem urbana, Museu Brasileiro da Escultura, São Paulo, Brazil
2017 Acervo Videobrasil no Cambridge, Ocupação Hotel Cambridge, São Paulo, Brazil

2015 O espírito de cada época, Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil
2015 Encruzilhada, Parque Lage, Rio de Janeiro, Brazil
2014 Art Triennial, Sesc Sorocaba, Sorocaba, Brazil

2013 Suspicious Minds, Galeria Vermelho, São Paulo, Brazil
2013 Suspended Time, Miami, USA
2013 Cães sem Plumas, Galeria Nara Roesler, São Paulo, Brazil
2013 Arquivo Vivo, Paço das Artes, São Paulo, Brazil

2012 17th Videobrasil International Biennial, Sesc Videobrasil, São Paulo, Brazil
2012 Mostra Extranatureza, Bienal do Mercosul, Porto Alegre, Brazil

2011 Rice and Beans, Wynwood, Miami, USA
2011 A Carta da Jamaica, Oi Futuro, Rio de Janeiro, Brazil
2011 Arte Pará, Museu do Estado do Pará, Belém, Brazil
2011 À Sombra do Futuro, Instituto Cervantes, São Paulo, Brazil

MAIN LECTURES / TALKS

Bodies Under Constraint: Social Roles and Gendered Power in Latin America — Ace Hotel in partnership with Residency Unlimited (R.U.), New York, USA

The Artist as a Proposer: From Contemplation to Embodied Engagement— Association of Art Historians Annual Conference, University of Reading, UK

Making the Personal Political: Feminist Art and Social Power — Casa Vogue in partnership with Vogue Magazine, São Paulo, Brazil

Art and Eroticism: From Ancient Greece to Contemporary Art — in conversation with Contardo Calligaris, Galeria Millan, São Paulo, Brazil

For a Geography of Proximity — in conversation with Moacir dos Anjos, Fundação Joaquim Nabuco, Recife, Brazil

RESIDENCIES

2026 Cité Internationale des Arts, Paris, France
2024 Studio Program Elizabeth Foundation for the Arts, New York, USA
2021 Monira Foundation Residency Program, New Jersey, USA
2020 The Watermill Center Residency Program, Watermill, USA
2019 Annex_B Residency Program, New York, USA
2018 Residency Unlimited, Brooklyn, USA
2014 Pivô Residency Program, São Paulo, Brazil
2009 Red Bull House of Art, São Paulo, Brazil

AWARDS

2018 3M Public Art Award, São Paulo, Brazil
2017 SP-Art Fair Prize, São Paulo, Brazil
2011 Video Award, Fundação Joaquim Nabuco, Recife, Brazil
2011 Videobrasil Biennial Prize, São Paulo, Brazil
2006 First Prize, Visual Arts Annual FAAP, São Paulo, Brazil

COMMISSIONS / PUBLIC PROJECTS

2025 Aterradora Liberdade, public art commission by Casa Vogue, curated by Rodrigo Avelar, São Paulo, Brazil
2021 Forbidden Bird, public art commission by The55Project, curated by Omar Lopez-Chaoud, Miami Beach, USA
2020 The impossible, public art commission by São Paulo municipality, São Paulo, Brazil
2018 I will go on, public art commission by 3M Public Art Award, curated by Bernardo Mosqueira, São Paulo, Brazil
2015 Chance, public art commission by Parque Lage, curated by Bernardo Mosqueira, Rio de Janeiro, Brazil
2011 7536 Steps for a Geography of Proximity, video commission by Fundação Joaquim Nabuco, curated by Moacir dos Anjos, Recife, Brazil
2011 The Pearls, as I have written, video installation commission (Videobrasil Biennial Prize), São Paulo, Brazil

MUSEUM COLLECTIONS

ICA—Institute of Contemporary Art, Miami, USA

MACBA—Barcelona Museum of Contemporary Art, Barcelona, Spain

Pinacoteca de São Paulo, São Paulo, Brazil

MASP—Museum of Art of São Paulo, São Paulo, Brazil

FAMA Museum, Itu, Brazil

Videobrasil Biennial, São Paulo, Brazil

Fundação Joaquim Nabuco, Recife, Brazil

Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil