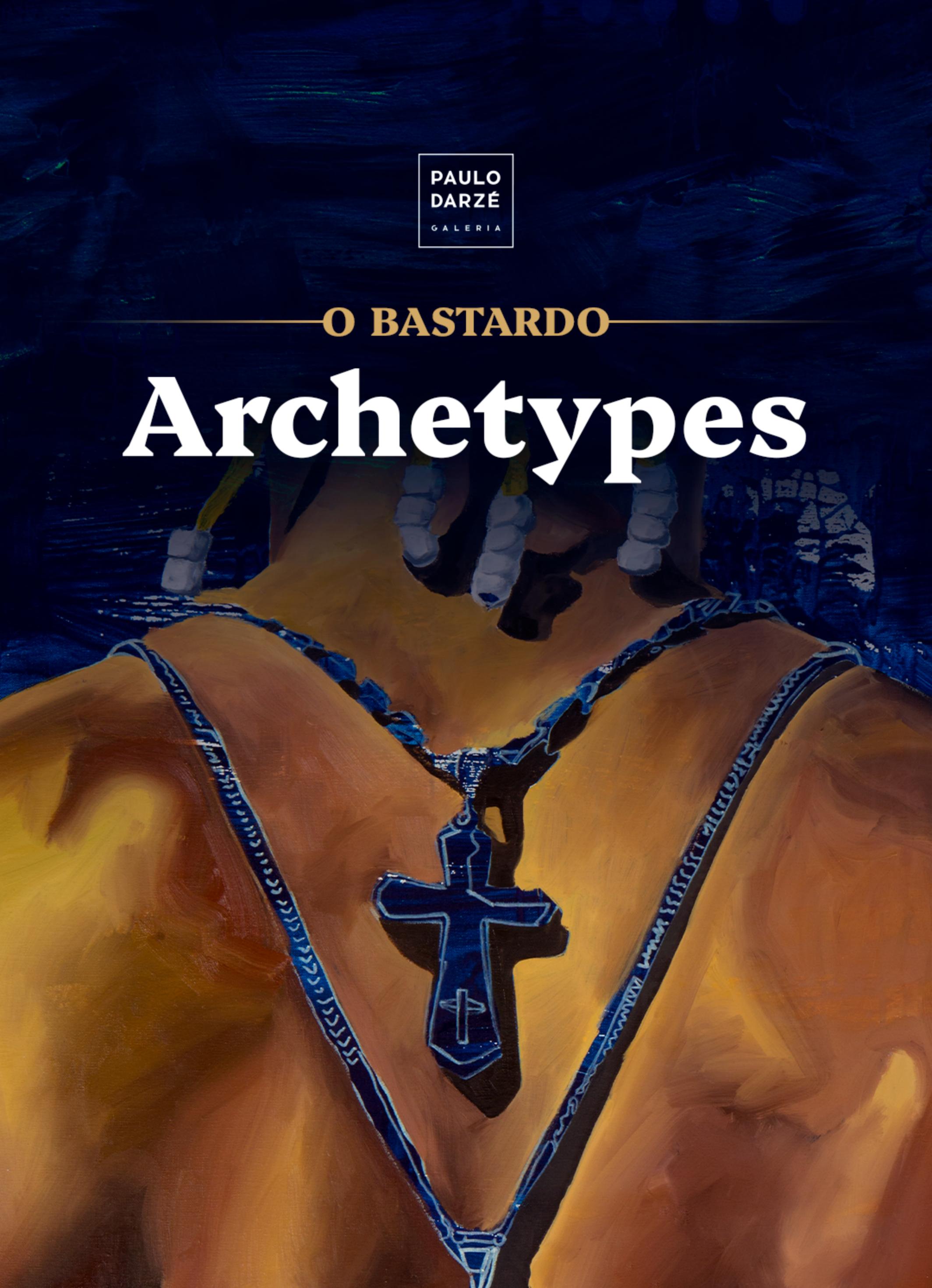


PAULO
DARZÉ
GALERIA

O BASTARDO

Archetypes



Opening
July 22 • 7 pm

Exhibition
until August 23, 2025

Address: Rua Dr. Chrysippo de Aguiar, 8
Corredor da Vitória, Salvador





A boy and his skateboard, 2025

oil, acrylic and posca pen on linen • 160 x 120 cm



Abre caminhos, 2025

oil, acrylic and posca pen on linen • 160 x 120 cm

O Bastardo was born in 1997 in Mesquita, in the Baixada Fluminense region, and began expressing himself with spray cans and graffiti in the streets at the age of 15, already exploring an artistic dialogue between the intimate and the collective. Between family memories and social unrest, the artist traced his path to the classrooms of the Escola de Artes Visuais do Parque Lage and the École des Beaux-Arts in Paris.

His work spans video art, painting, and urban media, and is marked by a poetic and political gesture: to give visibility to new protagonists, reconfigure images of the Black population, and break with conventional narratives. By blending life experience and aesthetics, the artist turns his autobiography into a space of belonging, empowerment, and reinvention.





O único e maior fenômeno, 2025
oil, acrylic and posca pen on linen • 92 x 72 cm



Untitled, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm

Archetypes



In the exhibition *Archetypes*, O BASTARDO deepens his visual investigation into Black ancestry and its symbolic unfoldings in the present, transforming his figures into portals between past, present, and future. The series of works presented here draws from ancestral archetypes to challenge how these foundational images traverse the diaspora and are updated in contemporary bodies and narratives.



Here, figures such as Exu do not appear as allegory or exoticism, but as active presences: energy in motion, everyday divinity, a bridge between worlds. Exu, the messenger and lord of the crossroads, is embodied as a philosophical and spiritual ideal that guides the radical freedom of Black people — and, in this light, his appearances on canvas are also political, educational, and emotional essays.

With his vivid color palette — sunlit yellows, earthy greens, and cosmic blues — the artist proposes a new iconography for Black bodies, in which ancestral heritage is not evoked as a relic but as a living and current force.

The yellow of Oxum colors the hair, the basketball, the crown, the cap details, the national team jersey, the dreadlocks with beads, the star, and the leopard print proudly worn on the heads of Black models, and is here understood as a symbol of pride.

Blue — the color of Ogum and Iemanjá — is also a point of arrival for the artist. It serves as the background of the canvas, referencing the sky and the sea, but also as a foundation for the display of luxury brands. Status symbols play an important role in O Bastardo's visual vocabulary. The Louis Vuitton logo hinted at in the background, the word Nike on the jacket, the Speed Cat on the helmet, and the Drive Fast on the cap become icons of the Black community. Because in this work, what is represented is not victimization, but agency; not the slavery of the past, but the utopian freedom of the present and future.

Green, the color of Oxóssi, outlines difference. Difference that highlights the central character; difference in the styled hoodie, in the branded coat. Blue reigns, but it is green that underlines, marks, displaces, and summons the strength of contemporary quilombos.

In this exhibition, O Bastardo claims another lineage: one built through affection, reinvention, and ancestral listening. If academic portraits enshrined

whiteness under symbols of authority and dominance, in the work of this messenger, the artistic gesture is rooted in a grassroots Afrofuturism — one that does not seek only the aesthetic of science fiction, but rather a possible future gestated in the present by Black hands. It is an earthly Afrofuturism, grounded in inherited wisdom. The bodies portrayed project this coming time with the tools once denied to them, but now cultivated, practiced, and embodied.

As in other phases of the artist's work, references to urban symbols — fashion brands, sneakers, hairstyles, visual elements of culture — are not mere citations. They function as internal codes, affirmations of belonging, layers of identity construction. Here, however, these elements merge with the religious and philosophical symbols of African cosmology, tracing an arc from orixá to sneaker, from crossroads to tattoo studio, from terreiro to trap.

“O Bastardo deepens his visual investigation into Black ancestry and its symbolic unfoldings in the present, transforming his figures into portals between past, present, and future”

Archetypes is an exhibition that proposes the reconstruction of universal images from a Black centrality — multiple, plural, spiritual, and political. If every painting carries a past, O Bastardo's work also rehearses a tomorrow. A tomorrow that listens to its el-

ders so the young can create without fear. And in this way, the artist reminds us that the true revolution of images begins when we see ourselves in them — whole, multiple, complex.

The contrast of blue against Black skin, the clothes and adornments, the models — so full in these portraits — make the body of work a beautiful and utopian document of a Brazil that remains deeply unequal and continues to cry out for democracy.

Lilia M. Schwarcz



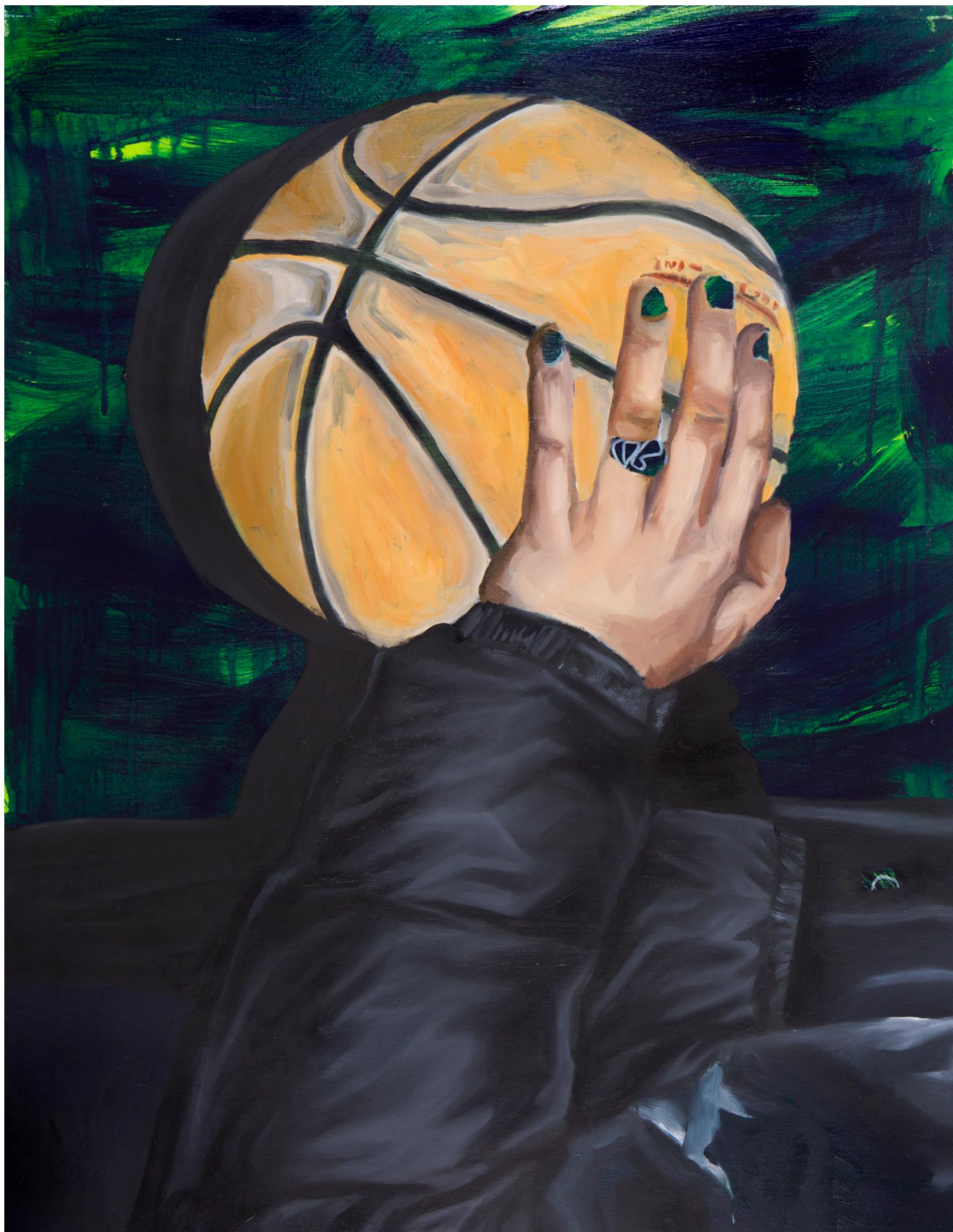


The girl with the flower earrings, 2025
oil, acrylic and posca pen on linen • 92 x 72 cm



Balotelli, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



Untitled, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



Untitled, 2025
oil on linen • 92 x 72 cm



Ghetto princess, 2025
oil on linen • 92 x 72 cm



Fashionista, 2025
oil on linen • 92 x 72 cm



A world in my mind II, 2025
oil, acrylic and posca pen on linen • 92 x 72 cm



Sabotage, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



A world in my mind, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



Brothers, 2025
oil on linen • 160 x 120 cm



King, 2025
oil on linen • 92 x 72 cm



***“O Bastardo claims another lineage:
one built through affection, reinvention,
and ancestral listening”***



I'm not shy, 2025
oil on linen • 92 x 72 cm



Believer, 2025
oil on linen • 92 x 72 cm



Untitled, 2025
oil on linen • 92 x 72 cm



Untitled, 2025
oil on linen • 60 x 60 cm



Fé, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



Star boy, 2025
oil and acrylic on linen • 92 x 72 cm



Untitled, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm



Forever, 2025

oil, acrylic and posca pen on linen • 92 x 72 cm

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DARZÉ**

G A L E R I A