

SUR GALLERY PRESENTS



BETWEEN THE SACRED...

Solo exhibition by Rosindo Torres

10 January to 28 February 2026

comunica@galeriasur.com

[@sur.galeria](https://www.instagram.com/sur.galeria)

galeriasur.com

C/ Ros de Olano, 10 -2 Gracia 08012 Barcelona

Curatorial text

Franquilandia Gonçalves, Fabiola Pretel and Lincoln Dias

Between the sacred and the terrifying

Rosindo Torres' work is presented here through an autobiographical lens, offering a journey spanning more than thirty years of his artistic career. The son of a working-class Catholic family in one of Brazil's industrial suburbs, his mother's religiosity and his time in the seminary were decisive in shaping the genesis of his practice. The colour of the saints' robes, the scent of burning candles, and the whisper of prayers form the foundation of his sensibility. Among saints with distant gazes, whether marked by the sweetness of grace or the pain of martyrdom, the groundwork of a turbulent sensitivity, charged with fascination and anguish, was forged.

Particularly significant is the ambiguous figure of Saint Sebastian, serenely enduring arrows piercing his half-naked body, signalling from the outset the fragile boundary between pain and pleasure, as well as the arduous path toward redemption.

Although he later left the seminary to devote himself fully to his artistic vocation, religiosity continues to permeate his poetics, not as a declaration of faith nor as a linear narrative, but as a symbolic pulse that transforms lived experience into language. Through a precise and almost surgical excavation of memory fragments, the artist weaves together threads linking martyrdom and ecstasy, remnants and redemption. Questions, doubts, emotions, fantasies and digressions form part of the creative drift that compels him to transform his own history into the raw material of his art. Objects, paintings, interventions and performances emerge as fragments of an intimate body, where the personal unfolds into critical reflection.

Religiosity, however, is approached in a broader sense. The artist juxtaposes images of Catholic saints with entities rooted in Afro-Brazilian and Indigenous spiritual traditions, whether from *Umbanda*, *Quimbanda* or *Candomblé*, activating the imagery of a country shaped by hybrid religious practices. Syncretism, deeply embedded in Brazilian culture, enabled the identification of *orixás* with Catholic saints, thereby facilitating the devotional practices of enslaved peoples within a context of colonial domination. Even today, statues of Saint George or the twin saints Cosmas and Damian can be purchased in the same shops that sell Afro-Brazilian ritual objects, alongside images of *Exús* and *Pombagiras*.

Conceived as highly provocative dispositifs, the works invite viewers to activate a restless sensitivity toward overly familiar images whose meanings appear fixed and stabilised. To recognise and to question; to doubt or to accept; to feel discomfort or faith. The gaze thus becomes an act, confronting us with what we carry within ourselves, what we believe, what we choose to preserve, and what we dare to question.

Within contemporary art, the process of engaging with an image displaced from its sacred context depends upon the emancipated viewer, who draws upon their own repertoire to interpret the work. In this sense, Torres' practice transcends the terrain of spiritual contradiction, cultural inheritance and shared memory, entering instead the poetic and political dimension of images.

SPECIAL THANKS
TO THE ARTIST ROSINDO TORRES
AND TO THE ENTIRE TEAM MENTIONED AT THE END OF THE CATALOGUE
FOR MAKING THE PROJECT POSSIBLE
BETWEEN THE SACRED...

Comments on each work: To enrich the reader's aesthetic experience, the curator adds short contextualising texts in the footnotes. Far from defining or interpreting the works, this information is complementary and offers some interesting facts about the creative process or insights into the artist's poetics, nothing more.

The artist, the curator and Sur Gallery

THE ARTIST

ROSINDO TORRES [1963] Brazil

His work encompasses painting, objects, installation, performance and artistic appropriation, exploring everyday life, popular culture and the Christian universe. Since the 1990s, he has been investigating the connections between art and theology from philosophical, sociological and phenomenological perspectives, constructing a unique vision of the world. His career includes participation in art festivals, solo and group exhibitions, awards in competitions and presence in public and private collections in Brazil.

THE CURATOR

FRANQUILANDIA GONÇALVES [1974] Brazil

The director of Galería Sur is an art historian, visual artist, and cultural manager with extensive experience in Brazil. Her professional career includes participation in academic research groups (2007–2012, CAR/Ne@ad UFES); a management position at an art gallery (2012–2016, Galería Homero Massena); team coordination in public museums (2017–2019, PMV/Secretariat of Culture) and the Museum Education Laboratory collective (2013–2026, LEM).

THE SUR GALLERY

Opened in autumn 2024, it is the only contemporary art gallery in Spain dedicated exclusively to Latin American artists. A unique and essential space for art professionals and collectors looking for exclusive works, special projects or surprising discoveries in the visual arts.



Between oratories and nativity scenes

For this panoramic overview of Rosindo Torres' career, the selection begins with works first exhibited in Brazil in the 1990s. These small-format, three-dimensional pieces, characterised by a deliberately kitsch aesthetic, function as critical devices that question exhausted imagery and entrenched conventions.



Cover your foot as much as the blanket allows, 1996. Object/shelf with miniatures

Sleep with this noise, 1996. Object/shelf with miniatures

30 x 25 x 7,5 cm c/u - Sur Inventory 25047RT, 25046RT

Two versions of Nativity scenes unfold through the curious interplay between their compositions and their titles, both drawn from popular Brazilian sayings. In the work *“Cover Your Feet Only as Far as the Blanket Reaches,”* the figure of Joseph holding the Child appears surrounded by miniature porcelain penguins. In *“Sleep with That Noise,”* Mary occupies the centre with the Child, encircled by blenders.

For those who grew up in Brazil during the 1970s and 1980s, it was common for the blender—noisy, multifunctional and the central appliance of the kitchen—to share space atop the refrigerator with a serene porcelain penguin. Originally, in the 1950s, this decorative object was used in furniture stores to identify the newly introduced “freezer cabinet” and was offered as a gift to customers who purchased one. In the decades that followed, it became an unquestioned domestic custom. By appropriating these familiar elements, Rosindo Torres reflects on the distribution of social roles within the Holy Family.



The more human we are... the more divine we will be, 1994
 Oratory object/ wood
 19 x 14 x 8,5 cm c/u - Sur Inventory 25052RT; 25055RT; 25056RT





The more human we are... the more divine we will be, 1994
Oratory object/ wood
19 x 14 x 8,5 cm c/u - Sur Inventory 25057RT; 25054RT; 25053RT

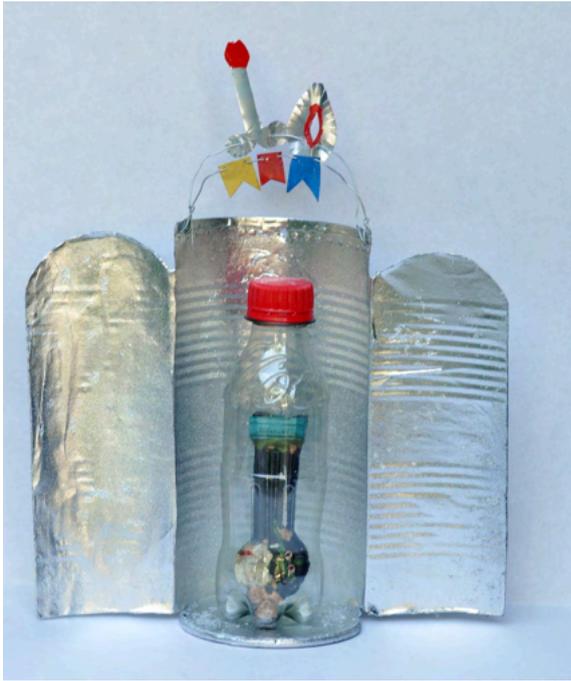


The series, conceived as twenty-four oratories, was first exhibited at the FAFI Cultural Space in Vitória, Espírito Santo, Brazil, in 1994. On that occasion, the exhibition was vandalised: several works were destroyed and the artist subjected to public insult. For the present exhibition, six of the original pieces have been reconstructed. For the artist, this act of reconstruction functions as a gesture of remembrance: an acknowledgment of the intense reactions provoked by his ambiguous interpretation of the young Saint Sebastian.



Without the titles, 2024
Object/ Plastic Figure, metal support and fabric strainer
20 x 8 x 10 cm c/u - Sur Inventory 25044RT; 25045RT

Symbolically, Saint Anthony is regarded in Brazil as the granter of lovers' wishes. This belief is deeply embedded in Brazilian popular culture, much like the enduring tradition of artisanal coffee preparation. The cotton cloth strainer serves as a tribute to grandmothers and to the preservation of habits that remain inscribed in the senses. For the exhibition *Entre lo sagrado* (Between the Sacred), the artist revisits these formative childhood traditions and introduces the figure of Saint George, revered in Catalonia as the patron saint of lovers.



Languid Languages, 1998. Object/ Aluminium, paper and plastic
30 x 22 x 10 cm c/u - Sur Inventory 25048 RT; 25049RT; 25059RT; 25051RT

There are many ways of engaging with the sacred. Saint Anthony is one of the most venerated Christian saints in Brazil, and his feast day is celebrated in June with colourful flags, music and traditional foods. Widely regarded as the patron saint of love across several Latin American countries, he is often invoked by those seeking a romantic partner. It is customary for single individuals to place his image face down (or even submerge it in a bottle) while awaiting the fulfilment of their wish, turning it upright once their prayer has been answered.



Attributed, 1995. Thumbnails and prayer brochures
25 x 7x 4 cm c/u - Sur Inventory 25069RT; 25070RT

This series was first exhibited in Brazil in 1995, as part of the exhibition *Desire for Madmen*. Composed of small objects shaped from fragments of memory, the works evoke an inner world on the verge of collapse. They articulate a tension between fragility and strength, surrender and resistance.

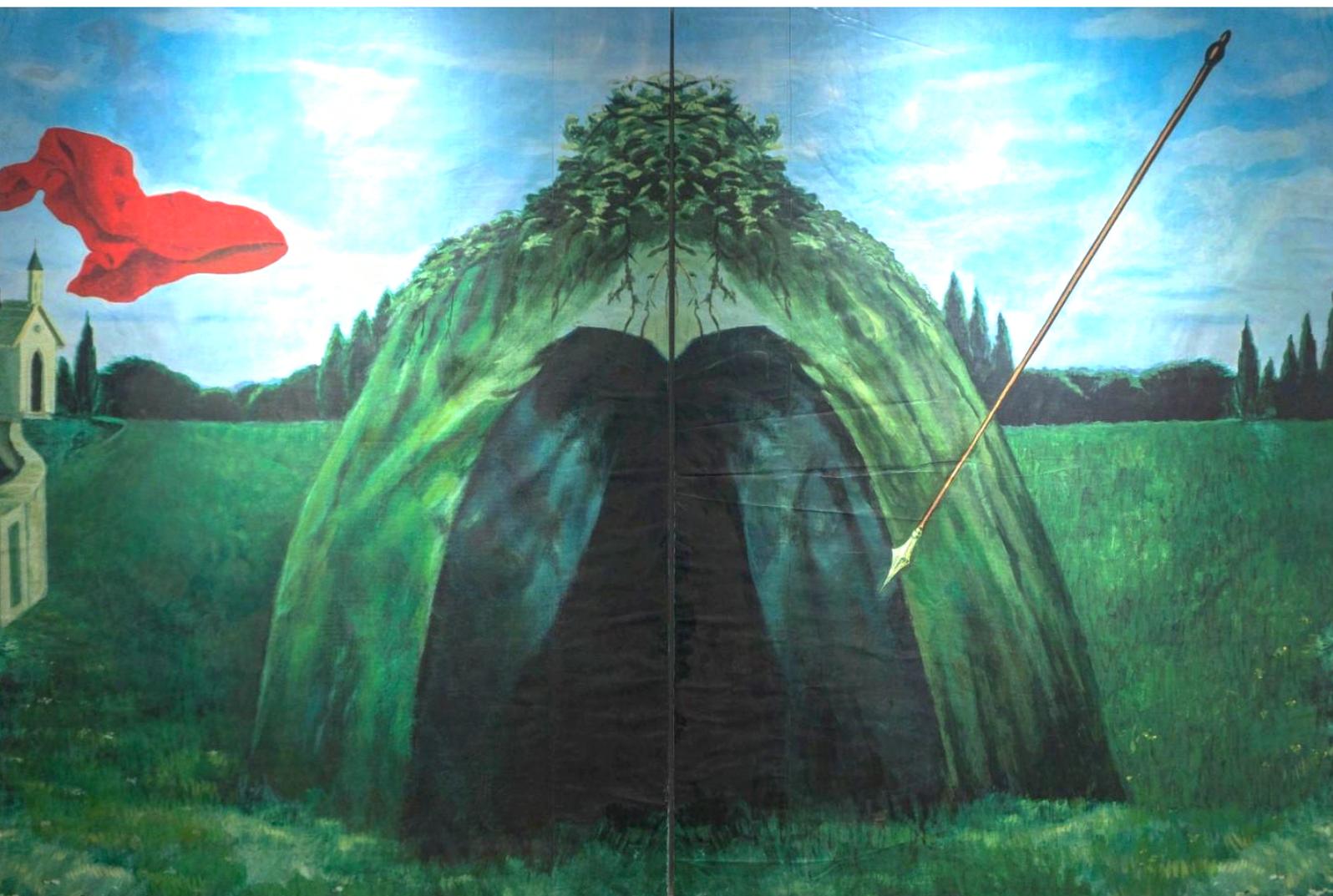
Between attributes, saints and ghosts

The creation of paintings and objects through appropriation, intervention, and assemblage foregrounds a sustained critique of social power structures. In Rosindo Torres' work, fragments of memory interact with elements drawn from both the Christian universe and Afro-Brazilian religious heritage, generating multilayered readings that extend far beyond surface appearances.



Attributes for a young warrior, 2024
Painting (intervention on popular poster)
38 x 28,5 x 2,5 cm c/u- Sur Inventory 25064RT

The Christian knight is an emblematic and widely recognised icon whose mythical and legendary aura transcends geography and religion. The figure is present in the cultures of Catalonia, England, Portugal, Georgia, Ethiopia, and Bulgaria. In Brazil, the warrior on horseback is celebrated as *Oggún*, the *Orixá* of war in the Yoruba pantheon.



The Angel Never Flies Over the Battlefield, 2015/25
Painting on vinyl canvas print – Diptych
196 x 146 x 5 cm c/u - Sur Inventory 25063RT

Rosindo Torres deliberately plays with perception. By stripping the scene of superfluous elements, he compels the viewer to reassess the composition through its essential components. Absence becomes expressive; what is removed resonates, activating the senses and the imagination.



Attributes for Rebellious Youth, 2019/20
Painting on print (glaze)
39,5 x 29,5 x 4 cm c/u - Sur Inventory 25075RT

In erasing the incarnate image of saints, the artist invites close attention to the attributes of Christian iconography. The absent figure assumes a spectral dimension – an absence that paradoxically transforms into a veiled presence.



What does *María de Fátima* say? 1998. Painting and objects on popular imagery (printed reproduction)
 38 x 28 2,5 cm c/u - Sur Inventory 25066RT; 25067RT; 25068RT



The witness, 1998.
 Painting and objects on popular imagery (printed reproduction)
 40 x 28 x 4,5cm
 Sur Inventory 25065RT

Kneeling, a gesture embedded in Christian liturgy and associated with humility, becomes a point of departure for works drawn from female iconography. Through collage and assemblage of everyday objects, the artist constructs complex and enigmatic narratives. The title of this series carries an ironic undertone, referencing the 1998 Brazilian soap opera in which actress Glória Pires portrayed the ambitious villain *María de Fátima*: a character still remembered for her cruelty and manipulation.

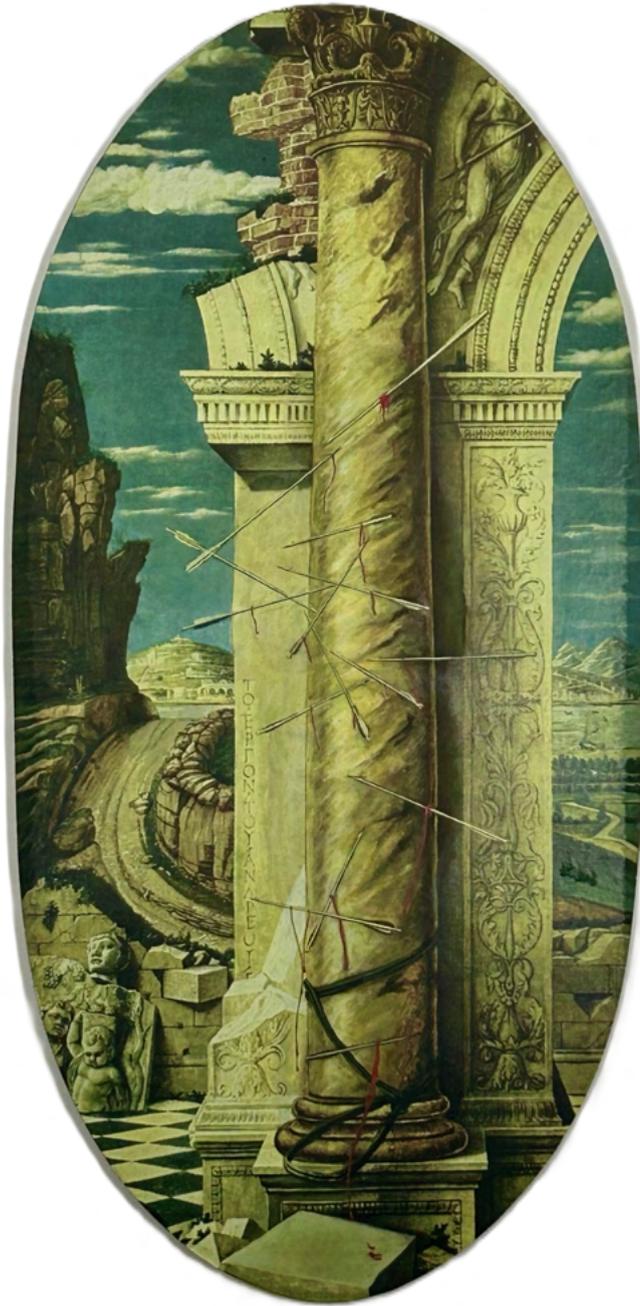


Avatar, 2018/20. Intervention on print (glaze) Wooden support
42 x 26 x 4,5 cm c/u - Inventario Sur 25073RT



Too many organics, 2021. Intervention on print
14 x 10,5 cm c/u - Inventario Sur 25074RT

The black and white aesthetic characteristic of classical engravings and antique book illustrations forms the backdrop for new compositions. Rosindo Torres uses white correction fluid to erase extraneous details, isolating and preserving the essential forms within the image.



Fifteen attributes for a young man in love, 2013

Painting reproduction

120 x 50 x 4 cm - Sur Inventory 25058RT

By appropriating a painting by the Italian Renaissance master Andrea Mantegna, Rosindo Torres not only pays homage to the artist but also underscores the role of art in shaping Western myth and collective imagination.

Appropriation - Text and Image

The deconstruction of common assumptions and the appropriation of everyday objects operate as subtle parodies of Western society. Through these gestures, the artist critiques human frailty, the failures of patriarchy, and the commodification of faith — a spirituality tailored to consumption.



The collective, 2024
Object/ Resin and plastic figures on wooden support
20 x 30 cm - Sur Inventory 25043RT

Doubt is a recurring element in his work. The deliberate ambiguity present in each piece carries a certain cruelty. *El colectivo* revisits memories of First Communion: a central female figure is surrounded by twenty-four children. Beneath the group's angelic sweetness lies an undercurrent of unease: evoking the often invisible and silenced realities of sexual harassment and bullying.



Catechesis, 2020
Cardboard puzzle
29 x 22, 5 cm - Sur Inventory 25079RT

Mechanical puzzles serve as potent visual supports. The artist suggests that narratives do not always interlock as seamlessly as they appear; life frequently confronts us with distortions and fragments that resist coherence.



Secular Devotions, 2024
Object / Glass, plastic and watercolour paint
77 x 5 x 2 cm - Sur Inventory 25041RT

In a symbolic gesture, Rosindo Torres affirms the visibility of the LGBTQIA+ community through seven delicate glass bottles shaped like Brazil's patron saint, Our Lady of Aparecida.



Inviolable, 2024
Object/glass and plastic
27 x 22 x 15 cm
Sur Inventory 24042RT

An unusual collection of fifteen images of saints in a glass ampoule, originally used as a sweet jar.



Encyclopaedia of Wonderful Life series, 2020. Analogue collage
Sur Inventory 24080RT; 24081RT; 24059RT; 24062RT; 24061RT; 24060RT

During the pandemic, the artist encountered an illustrated encyclopaedia titled *The Wonderful Life*, highly popular in the 1970s and filled with outdated or discredited scientific theories. In his hands, this material becomes fertile ground for visual dialogue, reconfigured through inventive collage.



Healings and anguish, 2024. Painting on cotton fabric print
40 x 88 cm each diptych. Sur Inventory 24077RT; 24076RT; 24078RT

One of the absurd aspects of the rise of the far right in Brazil over the last decade, and the quantitative increase in neo-Pentecostal churches on the outskirts of large cities, finds expression in everyday commerce. Domestic objects emblazoned with messianic slogans, such as tea towels printed with biblical verses, become ideal ready-mades. These seemingly innocuous items subtly reinforce machismo and misogyny within the private sphere.



Without the titles, 1992
Arpillera, objects and printed words – 27 x 36 x 2 cm each diptych
Sur Inventory 24071RT; 24072RT

The juxtaposition of certain words and images can provoke discomfort or controversy. It was perhaps for this reason that these diptychs were banned from an institutional exhibition in Brazil in 1992. Hidden for thirty-four years, the work now stands as the oldest previously unpublished piece presented at Sur Gallery.

Publications

ARTEINFORMADO - IBERO-AMERICAN ART SPACE

[Link to ArteInformado broadcast](#)

EXIBART

[Link to Exibart's broadcast](#)

Biography and recent activities of the artist

[Link to Artist Updates](#)

Activities

10 January 2026, 6 p.m. Opening ceremony attended by the artist

17 January 2026, 6 p.m. Guided tour by the artist and gallery owner / free for all audiences

Until 13 February 2026 Open schedule for guided tours for academic centres

Until 28 February 2026 Free admission for all visitors



More information

BETWEEN THE SACRED...

A project for the 2025–2026 season Sur Gallery

TEAM

Director Franquilandia Gonçalves

Curator Franquilandia Gonçalves

Text Franquilandia Gonçalves, Fabiola Pretel, Lincoln Dias

Photograph Josué Sarmento Antunes, Alexandre Raft, Valentina Miccheli

Assembly Alexandre Raft

Review of texts and languages Clàudia Larumbe Serra

Communication and marketing Fabiola Pretel

Commercial advisor in London Helena Hammer

Operational support in Brazil Gabriela Carvalho y LEM collective (Museum Education Laboratory)

Institutional support for the artist's trip to Spain Call for international mobility with resources from Funcultura - Secretariat of Culture - Government of the State of Espírito Santo, Brazil

C/ Ros de Olano, 10 - Bj 2 Barcelona 08012

Open Tuesday to Saturday, from 4pm to 8pm (except public holidays)

IG: @sur.galeria

web: galeriasur.com

contact: comunica@galeriasur.com



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