

OSGEMEOS

Cultivating Dreams

June 22 – August 16, 2024

New York

We like to give people an opportunity to play with their imaginations—to see what they want to see. We want people to really fly away when they see our work.

— Gustavo Pandolfo to Oscar Holland for CNN Style



OSGEMEOS, *Cultivando os Sonhos (Cultivating Dreams)*, 2023 (detail)

Lehmann Maupin is pleased to present *Cultivating Dreams*, the gallery's sixth solo exhibition with OSGEMEOS, the renowned Brazilian artistic duo of twin brothers Gustavo and Otavio Pandolfo. Featuring 13 new paintings and a site-specific immersive installation, the exhibition invites us into the vast and magical landscape of *Tritrez*, a dreamworld invented by the artists and developed in their work over the past three decades. The intricate patterns and vibrant colors employed in the works in *Cultivating Dreams* invoke a multisensory joy that is characteristic of OSGEMEOS' expansive oeuvre. The exhibition precedes the artists' first US museum survey exhibition *OSGEMEOS: Endless Story*, on view at the Smithsonian's Hirshhorn Museum and Sculpture Garden from September 29, 2024 to August 3, 2025 which is accompanied by a fully-illustrated catalogue, published by Rizzoli.

Best known for their signature figurative style, OSGEMEOS have created an entire universe of fantastical yellow characters rendered in thin outlines, enlarged faces, and simplified features. Yellow is significant because the artists often dream in a yellow hue; they explain, "[yellow] has been a very spiritual color for us since we started drawing. When we were drawing at our mother's house, the sun would come through the windows and the studio would become yellow. So we always found it mystical, peaceful, and harmonious."¹ OSGEMEOS have also incorporated found elements—sequins, sculptural framing elements, and LED lights—that serve to heighten the surreal quality and visual effect of their painterly scenes, constructing hybrid compositions that poetically blur distinctions between the body and architecture, geometry and landscape, public and private, reality and fiction.

OSGEMEOS began their careers during the 1980s at the height of the hip-hop movement and amidst the transgressive world of urban graffiti on the streets of their São Paulo neighborhood, Cambuci. This formative period for the artists serves as the inspiration for numerous works throughout the exhibition. In *Hoje vai ter som! (There'll be music today!)* (2023), a solitary figure wearing futuristic razor glasses, a rainbow-colored shirt, floral pants, checkered sneakers, and a single glove stands next to his boombox in the middle of a city square. A dog with a matching bejeweled glove lays on his back in front of the boombox on a piece of cardboard as though caught mid-performance. Subtle, surreal elements reveal themselves upon closer inspection. The human figure appears to have a house emerging from the top of his head, and behind him is a sky of swirling pixelated color.

Each painting in *Cultivating Dreams* is marked by intricate, technicolor patterns that emulate the contours of the vivid dreams the artists have said that they often share as twins. Drawing on subject matter from the fields of astronomy, art history, and music, the works feature a range of

characters, including a dream traveler, a rocket man, a moon goddess, and a venus. In *A Vênus (The Venus)* (2023), OSGEMEOS depicts a woman lounging comfortably in a giant scallop shell, dressed in a sequined purple turtleneck and bright green and yellow floral pants, casually holding a large pearl in her right hand. The work is reminiscent of Sandro Botticelli's *The Birth of Venus* (1485), which depicts the goddess of love and beauty standing on a giant scallop shell with ivory skin glowing and her blonde hair flowing around her. Though not a direct response to Botticelli, OSGEMEOS' Venus offers an updated depiction of the ubiquitous representations of the goddess. With her bluegreen hair slightly wet and windswept, the artists portray Venus as a hip woman who represents a far more expansive and contemporary depiction of beauty.

In two key works in the exhibition, *The Moon* (2023) and *The Sun* (2023), OSGEMEOS create sister altars for the sun and the moon. Each painting features a single figure, each of them framed within an architectural structure. *The Moon* depicts a woman wearing a headpiece that resembles the celestial object. Her floral purple and blue dress is adorned with a green bib and pendant that features a view of a house in a field and a lighthouse—a recurring motif. Her hands are crossed over the top of a planet surrounded by colorful rings, set against an ethereal, vibrant blue skyscape. In contrast, *The Sun* features a man wearing a sun headpiece, with striped red pants and a floral red and blue buttoned up shirt. Unlike the power, beauty, and grace of the Moon, the Sun stands sheepishly, arms dangling at his sides and toes turned inward.

In its unapologetic embrace of imaginative exploration and joyful expression, *Cultivating Dreams* resists didactic representation and literal interpretation. As described by Marina Isgro, "in their view, worldbuilding—whether it takes the form of participating in a subculture or visualizing the contours of *Tritrez*—is less about pure escapism than about creating a shared space for self-expression and human connection."² This exhibition exemplifies OSGEMEOS' ability to create worlds, within worlds, within worlds, that nonetheless touch on a multitude of personal and global references. Like many of their exhibitions, *Cultivating Dreams* transforms the gallery space into a multi-layered experience designed to provoke the sense of awe and wonder encountered in a lucid dream state.

Cultivating Dreams is on view concurrent to *Talk to Nature*, an exhibition of new work by San Francisco-based artist Barry McGee, who has maintained a collaborative friendship with OSGEMEOS since the early 90s when they first met in Brazil. Together, the complimentary exhibitions present a microcosm of contemporary life.

1 Marina Isgro, "Endless Story: OSGEMEOS at the Hirshhorn," in *OSGEMEOS: ENDLESS STORY*, edited by Marina Isgro (New York: Rizzoli Electa, 2024), 2.

2 Isgro, "Endless Story," 7.

OSGEMEOS (b. 1974, São Paulo, Brazil; live and work in São Paulo), translated as “the twins” in Portuguese, is a collaborative art duo comprised of twin brothers Gustavo and Otavio Pandolfo. As children, the brothers developed a distinct way of playing and communicating through artistic language, but it was with the invasion of hip-hop, and the explosion of Brazilian culture during the 1980s that OSGEMEOS began to use art as a way of sharing their dynamic and magical universe with the public. Combining traditional, folkloric, and contemporary elements of Brazilian culture with graffiti, hip-hop, music, dreams and international youth culture, the artists have created an expansive body of work that includes murals, paintings, sculpture, site-specific installations, and video. They use a symbolic visual language often inspired by their dreams that, as twins, they claim to share. In addition to the use of bright colors and elaborate patterns, they are best known for their paintings that feature long-limbed yellow-skinned figures with thin outlines, enlarged faces, and simplified features. The yellow skin color indicates a universal figure, rather than a direct reference to a specific race or culture, which reflects the highly diverse population of Brazil and the world. The use of doors, canvas and mirrors, both literal—painting directly on discarded doors and incorporating reflective surfaces into their works—and as motifs, signal access to another realm or an entry point to the psyche, pulling viewers into their surreal and chimerical world.

Solo exhibitions of OSGEMEOS’ work have been organized by The Hirshhorn Museum and Sculpture Garden, Washington D.C. (2024); Centro Cultural Banco do Brasil - Belo Horizonte, Belo Horizonte, Brazil (2023); Centro de arte contemporáneo de Málaga (CAC Málaga), Málaga, Spain (2022); Museu Oscar Niemeyer, Curitiba, Brazil (2021); Pinacoteca do Estado de São Paulo, São Paulo, Brazil

(2020); Storage by HyundaiCard, Seoul, South Korea (2020); Fosun Foundation, Shanghai, China (2020); Frist Art Museum, Nashville, TN (2019); The Mattress Factory, Pittsburgh, Pennsylvania (2018); Museu Casa do Pontal, Rio de Janeiro, (2015); Institute of Contemporary Art, Boston, MA (2012); Berardo Collection Museum, Lisbon (2010); and Museum Het Domein, Sittard, Netherlands (2007).

Select group exhibitions and biennials featuring their work include *Artists Inspired by Music: Interscope Reimagined*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA (2022); *Globe as a Palette: Contemporary Art from The Taguchi Art Collection*, Hokkaido Obihiro Museum of Art, Hokkaido, Japan (2019); *Apreensões e Objetos do Desejo: obras doadas pela Receita Federal ao MNBA*, Museu Nacional de Belas Artes, Rio de Janeiro (2015); *Gigantes por su propia naturaleza*, Institut València d’Art Modern, València, Spain (2011); *Art in the Streets*, Museum of Contemporary Art, Los Angeles (2011); *Viva la Revolucion: A Dialogue with the Urban Landscape*, Museum of Contemporary Art, San Diego, CA (2010); and *When Lives Become Form: Creative Power from Brazil*, Museum of Contemporary Art, Tokyo (2008).

Their work is in numerous international public collections, including The Frank-Suss Collection, London, United Kingdom; Museu de Arte Moderna, São Paulo, Brazil; Museu de Arte Brasileira, São Paulo, Brazil; the Museum of Contemporary Art, Tokyo Art Museum, Tokyo, Japan; and Museo de Arte de Puerto Rico, Santurce, Puerto Rico.

Major public commissions include HangarBicocca, Milan (2016); Parallel Connections, Times Square Arts: Midnight Moment, New York (2015); Wynwood Walls, Miami (2009); Tate Modern, London (2008); and Creative Time, New York (2005).



**LEHMANN MAUPIN**

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.

NEW YORK

501 W 24th Street
New York, NY 10011
+1 212 255 2923

CONTACT

Julie Niemi, julie@lehmannmaupin.com
Associate Director of Public Relations

McKenna Quatro Johnson, mckenna@lehmannmaupin.com
Communications & Research Associate

General Inquiries
newyork@lehmannmaupin.com