

YHURI CRUZ



PORTFOLIO 2023
© Yhuri Cruz



YHURI CRUZ

Olaria, Rio de Janeiro, Brasil. 1991

Yhuri Cruz is a visual artist, writer and playwright, who develops visual and literary practice through collective performative and installative propositions – a series of works he names "Cenas Pretofágicas". He is moved by issues such as power dynamics, historical fictions, inhabiting institutional criticism and discussing repressed social and spiritual violence, but also critical fabulation and black emancipatory fantasy. He is currently showing his solo show 'Revenguê: A scene-exhibition', at the Museu de Arte do Rio (MAR). His works are in national and international public and private collections.



Solo shows

2023

REVENGUÊ: An exhibition-scene, Museu de Arte do Rio, curadoria: Marcelo Campos, Amanda Bonan, Jean Carlos Azuos & Thayná Trindade RJ

2019

PRETOFAGIA: An exhibition-scene, Centro Municipal de Arte Hélio Oiticica, curadoria: Marcelo Campos, RJ

Cenas Pretofágicas (*The performances series*)

2023

REVENGUÊ – The scene, Museu de Arte do Rio, curadoria: Marcelo Campos, Amanda Bonan, Jean Carlos Azuos & Thayná Trindade RJ

2022

NEGROCIACÃO / NEGROTIATION #1: MY TONGUE LIES IN YOUR MOUTH AND I WANT IT BACK, Instituto Inclusartiz, curadoria: Lucas Albuquerque, RJ

2021

IT IS MYSELF, TERROR, IT IS MYSELF, Live-scene online, parceria com SESC

2020

ANASTÁCIA AS VENUS, Live-cena online, parceria com Pivô Pesquisa

THE SLAVE'S GRAVE IS THE CITY, Solar dos Abacaxis, RJ

2019

PRETOFAGIA – The scene, Centro Municipal de Arte Hélio Oiticica, curadoria: Marcelo Campos, RJ

FAROL FUN-FUN: PANGEIA, Museu da República, durante o 12º Encontro de pesquisadores do PPGAV – UFRJ, RJ

Group shows

2023

DOS BRASIS, Sesc Belenzinho, curadoria: Igor Simões, Lorraine Mendes e Marcelo Campos, SP

FUTURAMA, Parque das Ruínas, curadoria: Daniel Toledo e Consuelo Bassanesi, RJ

HUMANO, Galeria Bacorejo, RJ

2022

QUILOMBO, Instituto INHOTIM, MG

NEGROS NA PISCINA, Pinacoteca do Ceará, curadoria: Fabiana Moraes e Moacir dos Anjos, CE

UM DEFEITO DE COR, Museu de Arte do Rio de Janeiro, RJ

HISTÓRIAS BRASILEIRAS, Museu de Arte de São Paulo (MASP), SP

NECROBRASILIANA, Museu de Arte do Paraná e Fundação Joaquim Nabuco, curadoria: Moacir dos Anjos, PE

GAMBOA: NOSSOS CAMINHOS NÃO SE CRUZARAM POR ACASO, Instituto Inclusartiz, curadoria: Lucas Albuquerque, RJ

ENCICLOPEDIA NEGRA, Museu de Arte do Rio, curadoria: Jaime Lauriano, Lilia Schwartz, Pedro Monteiro, Marcelo Campos e Amanda Bonan, RJ

MISTURAS, Galpão Bela Maré, curadoria: Clarissa Diniz e Jean Carlos Azuos, RJ

PIXINGUINHA: UM MAESTRO BATUTA, Museu de Arte do Rio, curadoria: Marcelo Campos, Maurício Barros de Castro e Julio Ludemir, RJ

ESSA MINHA LETRA: LIMA BARRETO E OS MODERNISMOS NEGROS, Muhcab, curadoria: Jaime Lauriano, Lilia Schwarz e Pedro Monteiro Meira

ALEGRIA, UMA INVENÇÃO, Central Galeria, curadoria: Patrícia Wagner, SP

O MENOR ESPAÇO ENTRE DOIS PONTOS É UM RISCO, Galeria Oásis, curadoria: Nico Dantas e Lucas Rehnman

2021

PROTAGONISMOS: MEMÓRIA, ORGULHO E IDENTIDADE, Museu da História e da Cultura Afro-Brasileira, RJ

CAROLINA MARIA DE JESUS: UM BRASIL PARA OS BRASILEIROS, Instituto Moreira Salles, curadoria: Hélio Menezes e Raquel Barreto, SP

CRÔNICAS CARIOCAS, Museu de Arte do Rio, curadoria: Conceição Evaristo, Luis Antonio Simas, Amanda Bonan e Marcelo Campos, RJ

BAILE DE MÁSCARAS, Exposição Online, curadoria: Alexandre Silva, RJ online

Group shows

2020

CASA CARIOCA, Museu de Arte do Rio, curadoria: Marcelo Campos e Joyce berth, RJ

MANJAR: À CONSTRUÇÃO, Solar dos Abacaxis, curadoria: Bernardo Mosqueira, Catarina Duncan e Ana Clara Simões, RJ

2019

APARELHO, Maus Hábitos, curadoria: Tales Frey, Porto, Portugal

PROGRAMA CARMEN, A Galeria Aberta, curadoria: Daniele Machado, RJ

INUNDAÇÃO, Museu Casa do Pontal, curadoria: Marcelo Campos, RJ

CORPOS-CIDADES, Pence Coletivo, curadoria: Gustavo Barreto e Ismael David, RJ

HOSPEDANDO LÉLIA GONZALEZ, Escola de Artes Visuais do Parque Lage | Biblioteca, curadoria: Tanja Baudoin, RJ

A VIDA NÃO É SÓ A PRATICIDADE DAS COISAS, Galeria Sílvia Cintra + Box 4, curadoria: Juliana Cintra e Omar Salomão, Rio de Janeiro, Brasil

ABRE-ALAS 15, A Gentil Carioca, curadoria: Opavivará!. AVAF e Renato Silva, Rio de Janeiro, Brasil

SERENDIPITY, C. Galeria, curadoria: Luiz Otávio Zampar. RJ, Brasil

2018

10MA BIENAL INTERNACIONAL DE ARTE SIART BOLÍVIA - LOS ORÍGENES DE LA NOCHE, Museo Nacional de Arte, curadoria: Keyna Eleison, La Paz, Bolívia

FORMAÇÃO E DEFORMAÇÃO, EAV Parque Lage, curadoria: Keyna Eleison e Ulisses Carrilho, RJ, Brasil

MANIFESTO AFROFUTURISTA, Caixa Preta, curadoria: Rafael BQueer, RJ, Brasil

ENCRUZILHADAS, Galpão Bela Maré, curadoria: Jean Carlos Azuos, RJ, Brasil

GREVE GERAL, Centro Cultural Phábrika de Arthes, curadoria: Rafael Amorim, RJ, Brasil

BELA VERÃO, Galpão Bela Maré, curadoria: Jean Carlos Azuos e Alexandre Silva, RJ, Brasil

FLUTUANTES, Paço Imperial, curadoria: Grupo Escola sem sítio, RJ, Brasil

2017

NOVAS POÉTICAS, Galeria Cañizares, curadoria: Phillipe F, Salvador / Bahia, Brasil

CORPUS URBIS, UNIFAP (Universidade Federal de Amapá), Amapá, Brasil

Awards

2019

IV Prêmio Reynaldo Roels Jr. – *Winner* with the project “O

Cavalo é Levante (Monumento à Oxalá e ao trabalhador),

exposto no Campo de Santana

Prêmio PIPA 2019 - *Nominee* ao prêmio PIPA 2019 (Prêmio

Investidor Profissional de Arte

Residencies

2022

Pro-Helvetia – *Residência RESIDENCY.CH, Switzerland*

YBYTU – *Residência YBYTU , São Paulo*

2020

Pivô Pesquisa – *Residência Pivô Pesquisa – Ciclo II (online), SP*

2019

Residência Vocabulo [Yhuri Cruz +] – *Centro Municipal de Arte*

Hélio Oiticica, RJ

Programa Carmen – *Maio e Junho, A Galeria Aberta, RJ*

SOLO

SHOWS

REVENGUÊ
(AN EXHIBITION-SCENE)
Museu de Arte do Rio
Rio de Janeiro

2023



REVENGUÊ
(AN EXHIBITION-SCENE)
Museu de Arte do Rio
Rio de Janeiro
2023

**Artworks, concept,
text and direction
of the scene:**
Yhuri Cruz

**Artists-creators
of the scene:**
Alex Reis
Almeida da Silva
Caju Bezerra
Dani Câmara
Leo Moraes
Jade Maria Zimbra
Pedro Bento
Yhuri Cruz

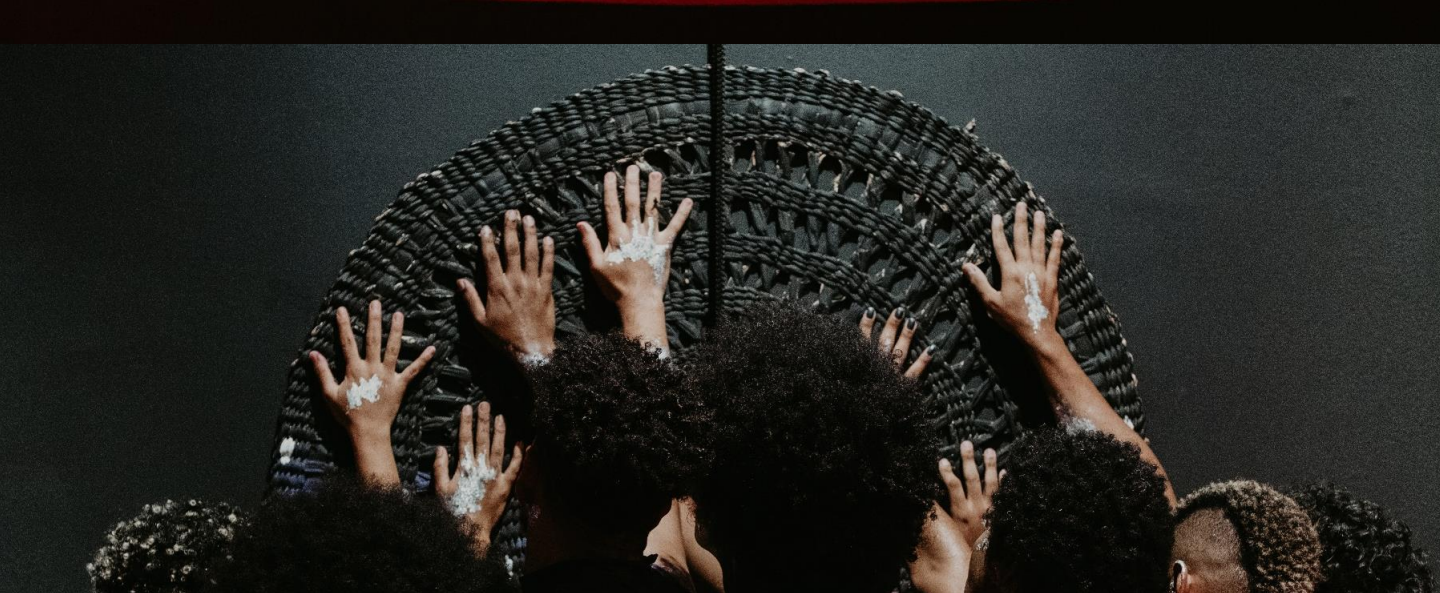
Curators:
Marcelo Campos
Amanda Bonan
Jean Carlos Azuos
Thayná Trindade

Scenography:
Gisele de Paula
Yhuri Cruz

Photography:
Tayna Uraz
Marcos Reis

Creative process:
<https://youtu.be/1zAmwJix-W8>













REVENGUÊ: An exhibition-scene

Museu de Arte do Rio, 2023

Curators: Marcelo Campos, Amanda Bonan, Jean Carlos Azuos, Thayná Trindade

Revenguê is an exhibition-scene, where the artist aims to understand the exhibition space as a possible and powerful platform for staging fictions, activating the works as well as activating their contemplation. Revenguê tells the story of two planets, outside of the solar system, where the beings are made of stone and need to cross an interplanetary bridge to find come to life again and again. Inspired by the space opera aesthetics as well as black emancipatory science fiction, Yhuri Cruz proposes a new planet with new politics, different from the humanity paradigms.

PRETOFAGIA

(AN EXHIBITION-SCENE)

Centro Municipal de
Arte Hélio Oiticica
Rio de Janeiro

2019



PRETOFAGIA
(AN EXHIBITION-SCENE)
**Centro Municipal de
Arte Hélio Oiticica**
Rio de Janeiro
2019

***Exhibition, concept,
text and direction
of the scene:***
Yhuri Cruz

**Artists-creators
of the scene:**
Alex Reis
Caju Bezerra
Dani Câmara
Davi Pontes
Ellen Correa
Mayara Velozo
Nelson da Silva
Pedro Bento
Yhuri Cruz

**Curator
and assistant:**
Marcelo Campos
Fernanda Carvalho

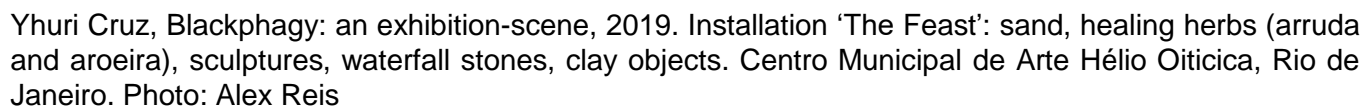
Photography:
Alex Reis
Bernardo Feitosa
Pedro Linger

Creative process:
<https://www.youtube.com/watch?v=yttYkbtmViA>









NARRAR
É
PODER





Yhuri Cruz, Blackphagy: an exhibition-scene, 2019. Blackphagy series, pastel on paper. Centro Municipal de Arte Hélio Oiticica, Rio de Janeiro. Photo: Alex Reis





PRETOFAGIA (BLACKPHAGY): An exhibition-scene

Centro Municipal de Arte Hélio Oiticica, 2019

Curator: Marcelo Campos

"In Pretofagia (Blackphagy), Yhuri aspires to dive, in himself, in otherness, in a collectivized becoming of the self. In the dramatic essay written by Yhuri, which is staged 4 times throughout the exhibition period, Yhuri reflects that the "black subjective body" is projected as "a body within the body". As a result of Yhuri's residency at CMAHO, in which he invites artists, performers, black psychoanalysts to discuss and debate racialization through wider viewpoints, from art to psychoanalysis, from theater to daily life. Black and white are the predominant colors in the works presented. Stage and audience, body and voice, oneself and others. (...) The theater proposed in acts by Yhuri, brought up during the residency in the exhibition space, thinks of the black body as an invention, just "as a scene", which is characterized by crossings between dualities and collectivizations. The characters become, transform, refuse, allow themselves. They walk in procession, fight in a tug of war and show off to the audience. The words read in the beginning by Yhuri all return to the silent body, performing refusals and enacting postures facing the abyss. Duality, on stage, gains serious accent. And the uniqueness of the gestures both approaches catharsis, trance and meditation".

(Excerpts from Marcelo Campos's curatorial text)

CENAS
PRETO FÁGICAS

(THE
PERFORMANCES
SERIES)



**LIGHTHOUSE
FUN-FUN:
PANGEA**

**Museu da República,
Rio de Janeiro
2019**

**Exhibition, text and
direction of the scene:**
Yhuri Cruz

**Artists-creators
of the scene:**
Tatiana Henrique
Yhuri Cruz

Colaborator:
Alex Reis

Photography:
Alex Reis
Luiz Baltar







Yhuri Cruz, Lighthouse Fun-Fun: Pangea, 2019. Detail of the triptych *Pangea*, painted during the scene Lighthouse Fun-Fun. Museu da República, Rio de Janeiro. Photo: Alex Reis.





LIGHTHOUSE FUN-FUN: PANGEIA

Museu da República, 2019

Lighthouse Fun-Fun is an exhibition-scene experience, along the lines of the Pretofagia (Blackphagy) research, where the artist aims to understand the exhibition space as a possible and powerful platform for staging fictions, activating the works as well as activating their contemplation, and transforming a possibly passive art audience into the audience of a scene. Farol Fun-Fun is a short story written by Yhuri Cruz that describes the creation of the universe and the first drawings and paintings of Time. In the story, the characters Dark, Time and Lighthouse Fun-Fun, together, are responsible for writing what we understand as life and image. Pangea, the subtitle of the exhibition, refers to the triptych object created on stage after a three-day season at the Museum of the Republic, Rio de Janeiro. *How to ritualize the creation of art objects?* is one of the directions for the creation of Lighthouse Fun-Fun and the work Pangea. Inspired by the stories of Nana and Osala, and Pretofagia (Blackphagy) as a method of creation, Yhuri Cruz seeks to understand *Lighthouse Fun-Fun* within a logic of autonomy, incorporation and embodiment of its subjectivities.



**THE HORSE IS
THE RISING:
MONUMENT
TO OSALA AND
TO WORKERS**
(IV Prêmio Reynaldo Roels)

Concept:
Yhuri Cruz

Colaboration:
Amigxs e familiares

**Logistics and
assistance:**
Fernanda Carvalho
Alex Reis

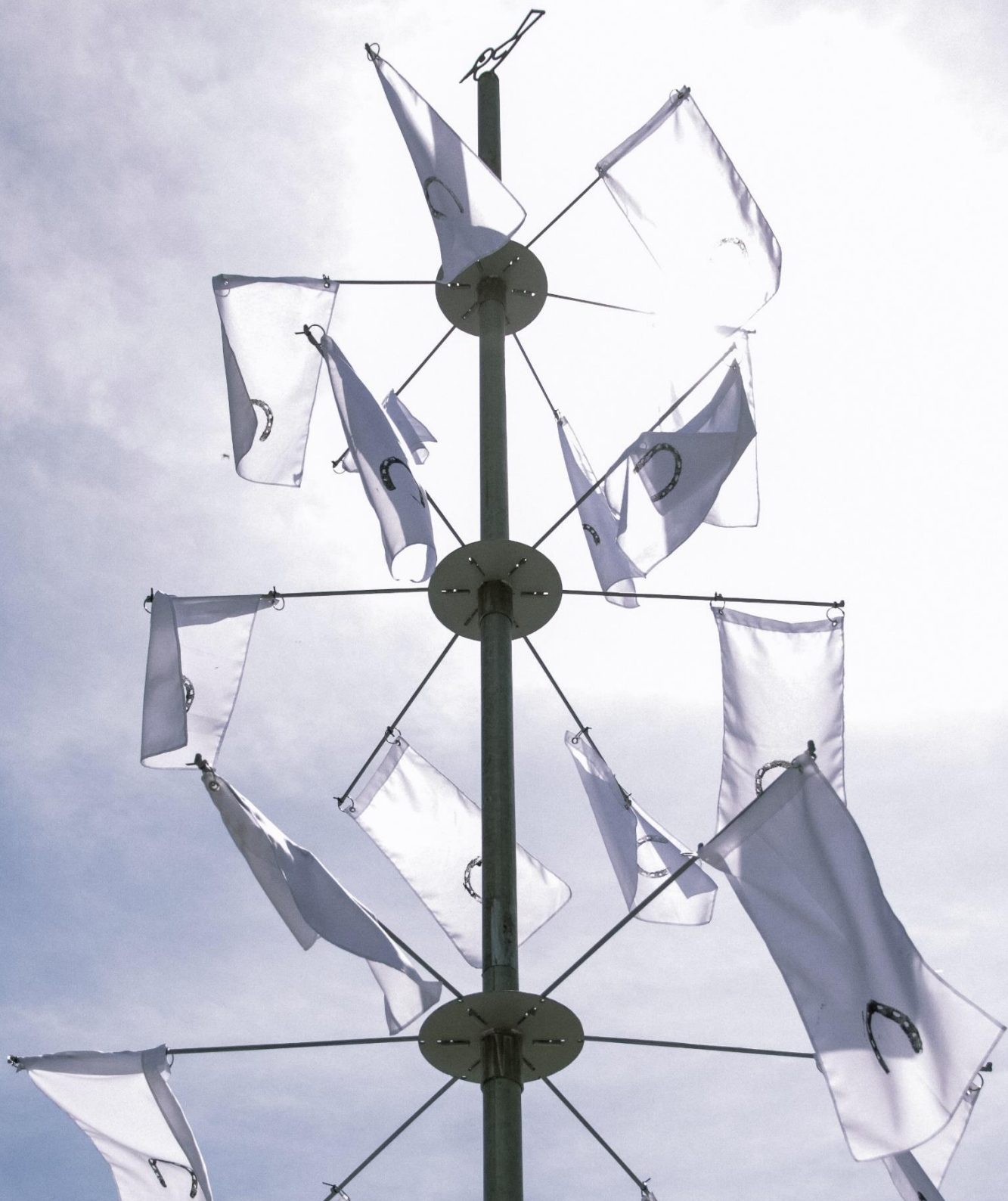
Photography:
Jessica Senra





Yhuri Cruz, *The Horse is the Rising: Monument to Osala and to workers*, 2019. Performance *Diaspora: from Olaria train station to Campo de Santana*, Rio de Janeiro. Photo: Jessica Senra.







THE HORSE IS THE RISING: MONUMENT TO OSALA AND TO WORKERS

Campo de Santana, Rio de Janeiro, 2019

The Horse is the Rising (Monument to Osala and to workers) is a public art installation inspired by the artist's poem '*I ride in marble fields*', from 2018. Taking the horse as a multicultural code within Brazilian and African-brazilian culture, the artist seeks to draw parallels between (1) the horses present in colonial and post-colonial monuments and their signifiers, (2) the flags that these monuments bring and their ideological conceptions, and (3) the horse as a representation of the human being that embodies (receives and allows oneself be ridden by) entities and deities within religions of African and Afro-Brazilian origin. The entities discussed here are Osala and the worker himself / herself, who, in this project, is recognized as an entity (spiritual agent) of the social space. The work consists of the Diaspora performance, the construction of the monument and the distribution of hominy at the end of the process.

THE SLAVE'S GRAVE

Solar dos Abacaxis,
Rio de Janeiro
2020

Concept, text e direction
of the scene:
Yhuri Cruz

Artists-creators
of the scene:

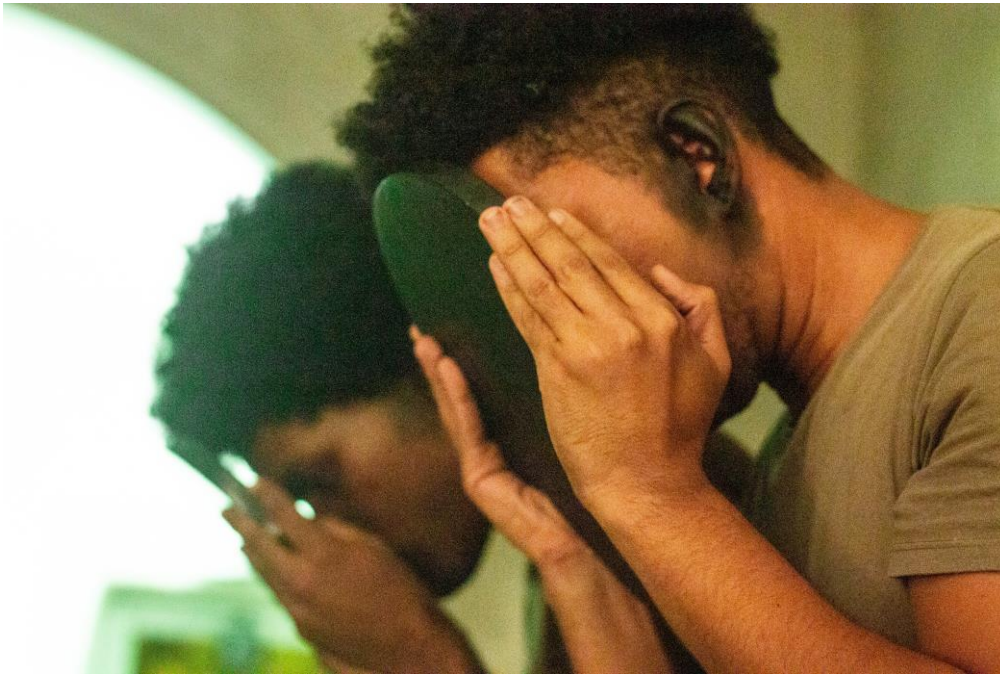
Alex Reis
Dani Câmara
Clara Anastácia
Jade Zimbra
Leo Moraes
Nelson da Silva
Yhuri Cruz

Music:
Leo Moraes

Photography:
Gabrielle dos Santos

Video:

https://youtu.be/rG_iqlrkelA





Yhuri Cruz, The slave's grave, 2020. PRETUSI #1, #2 e #3 used in the performance. Solar dos Abacaxis, Rio de Janeiro. Photo of Gabrielle dos Santos.







THE SLAVES'S GRAVE

Solar dos Abacaxis, 2020



The Slave's Grave is a scene elaborated to be part of Yhuri Cruz's Pretofagia (Blackphagy) research. Understanding the scene as a device of action, emancipation and strengthening, the artist brings together experimental singing, live music improvisation and performative action into what he considers a "pretophagic operetta", collaborating with three singers and a pianist. The scene is based on the artist's narrative poem written in 2019 made specially for a 1843 house in Rio de Janeiro (pre-abolition construction). The Slave's Grave tells the saga of a black man of the 19th century, who used to be forced to work on a sugar cane plantation in Brazil. While working on the plantation, this black man used to hear a racist song (named "The Slave's Grave") being played for white people's amusement in the slavemaster's house. Carrying this sonic trauma, the ghost of this black man crosses time and redirects the same trauma in the present, turning the song into a haunt. It is a blackphagic scene that understands terror and suspense as possible aesthetic categories of fabulation and healing. For the scene, the artist creates two more masks from the PRETUSI series (used in Pretofagia).

ANASTACIA AS VENUS – A SCENE OF TRANSLATION

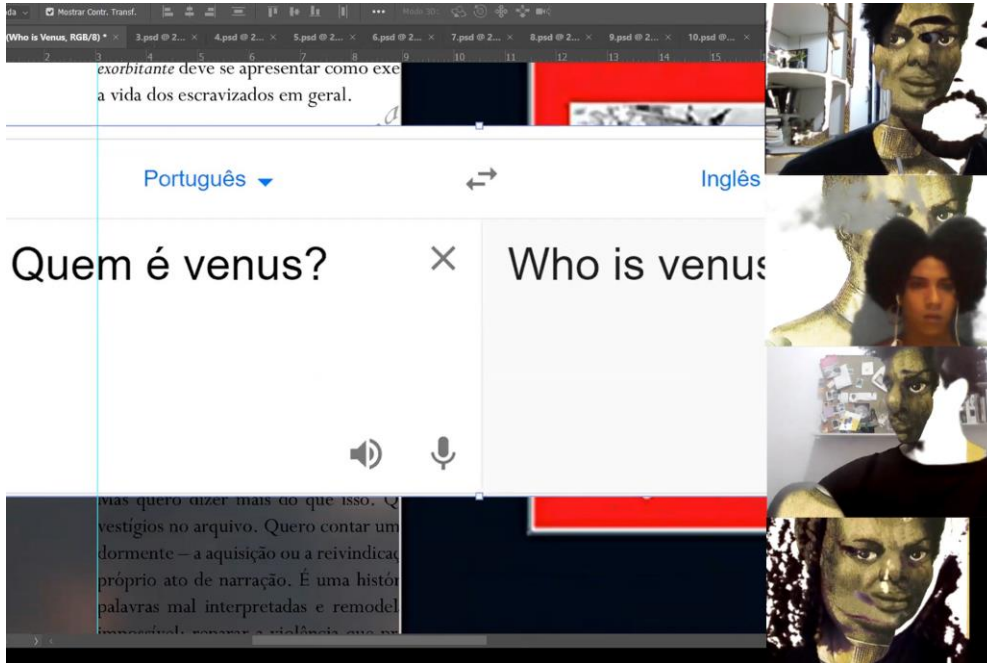
Pivô Pesquisa (Online),
São Paulo
2020

Concept, text e direction
of the scene:
Yhuri Cruz

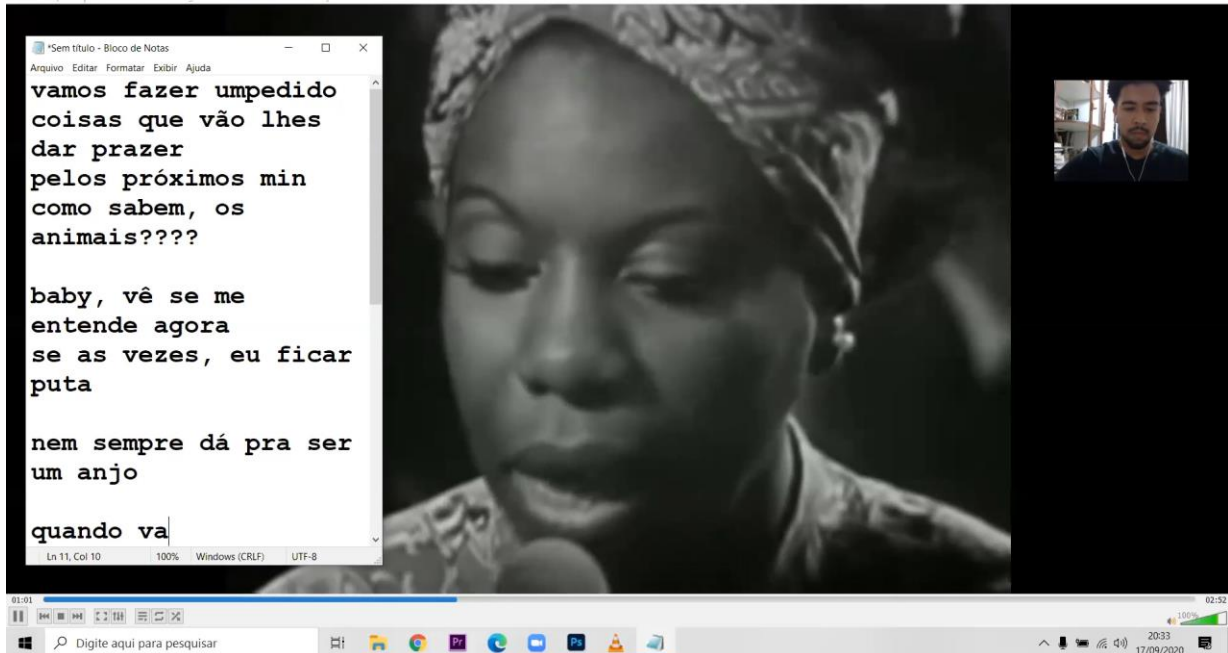
Artists-creators
of the scene:
Caju Bezerra
Iagor Peres
Jade Zimbra
Yhuri Cruz

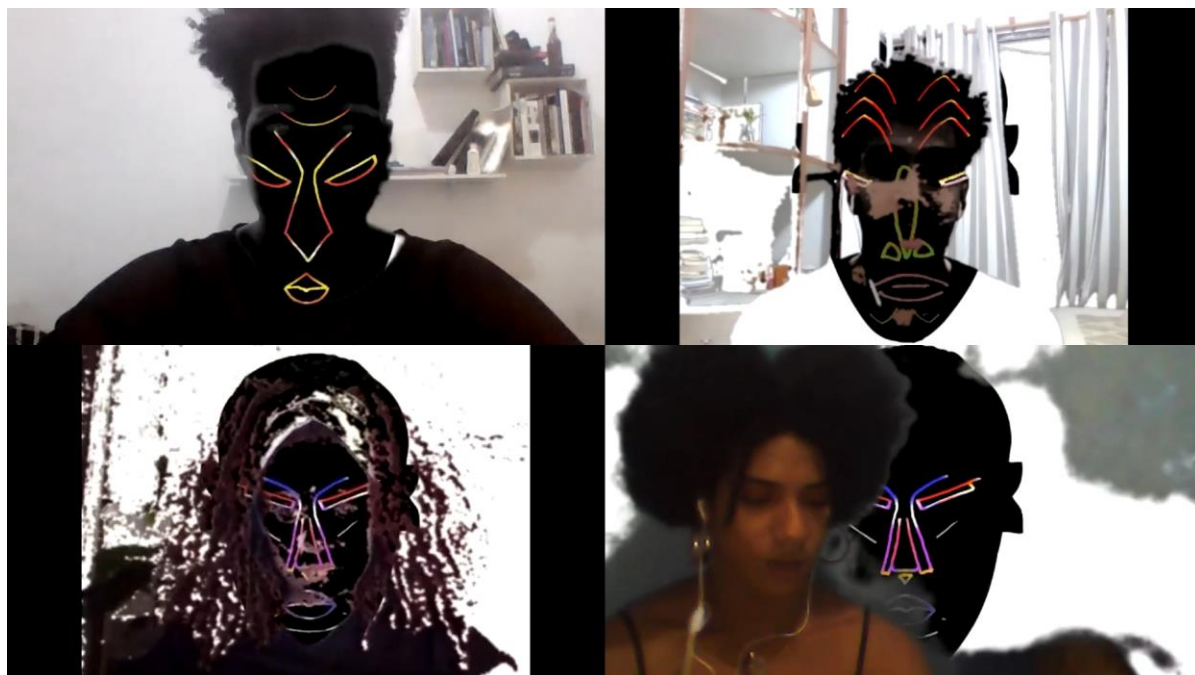
Video:

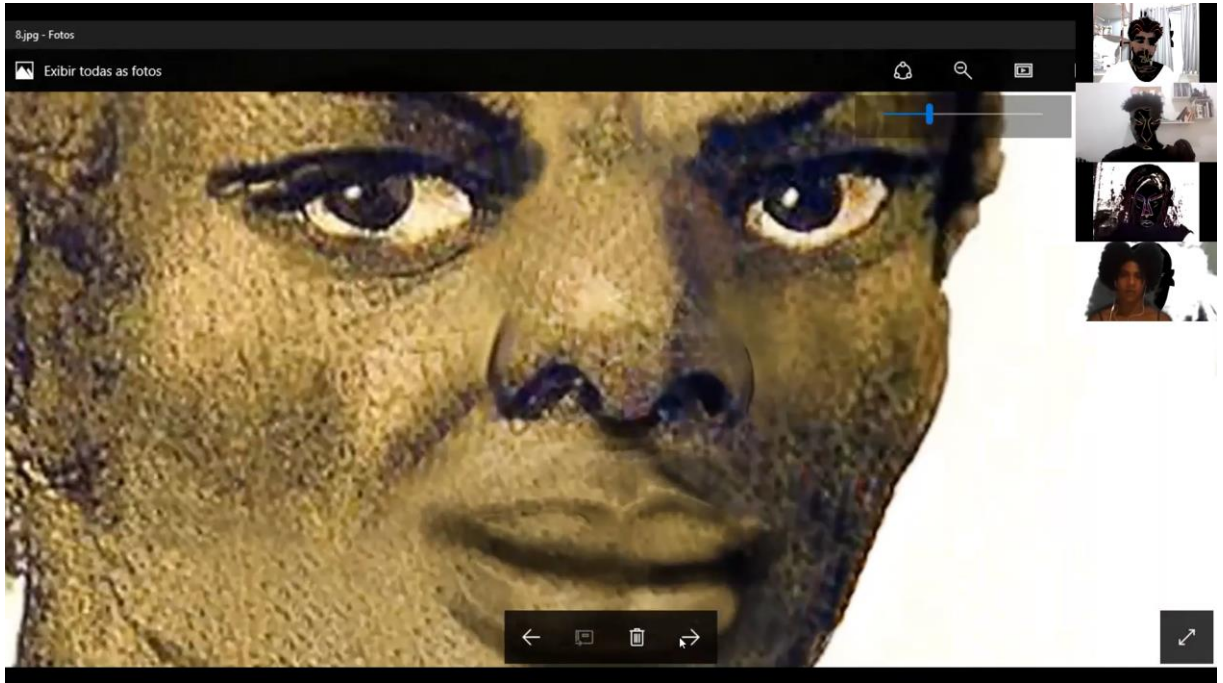
<https://youtu.be/g4QmC-SJSTU>

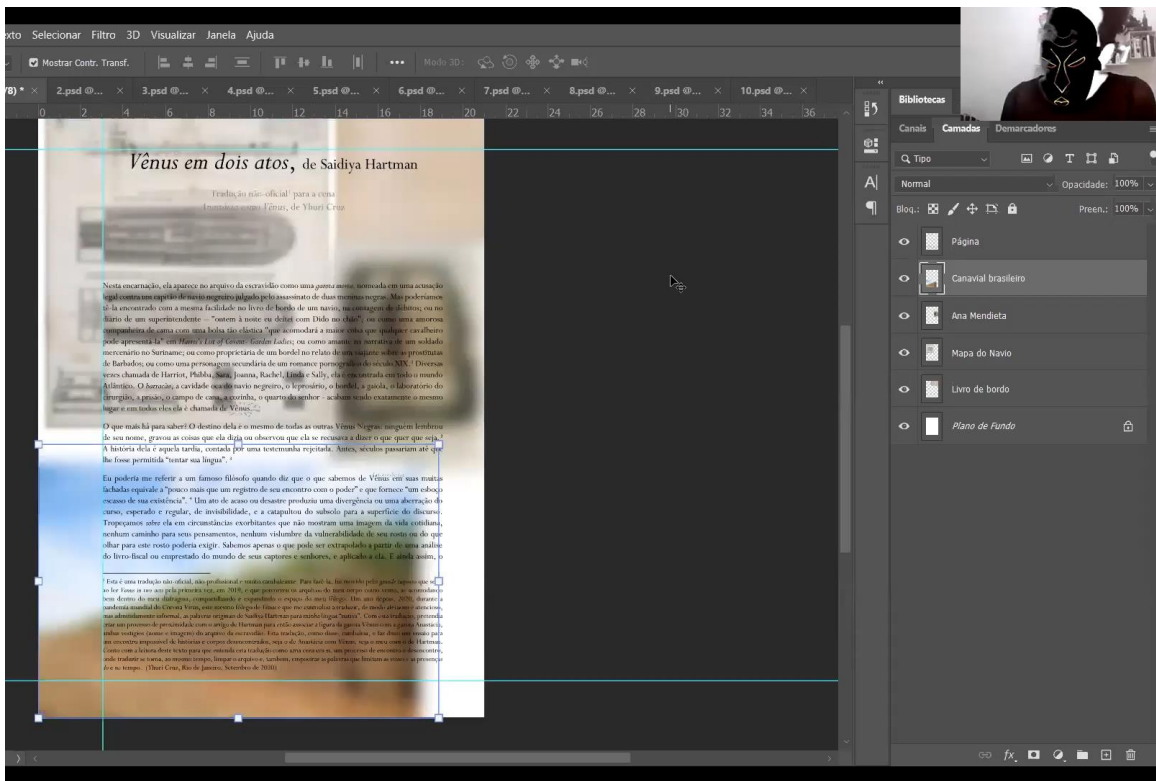
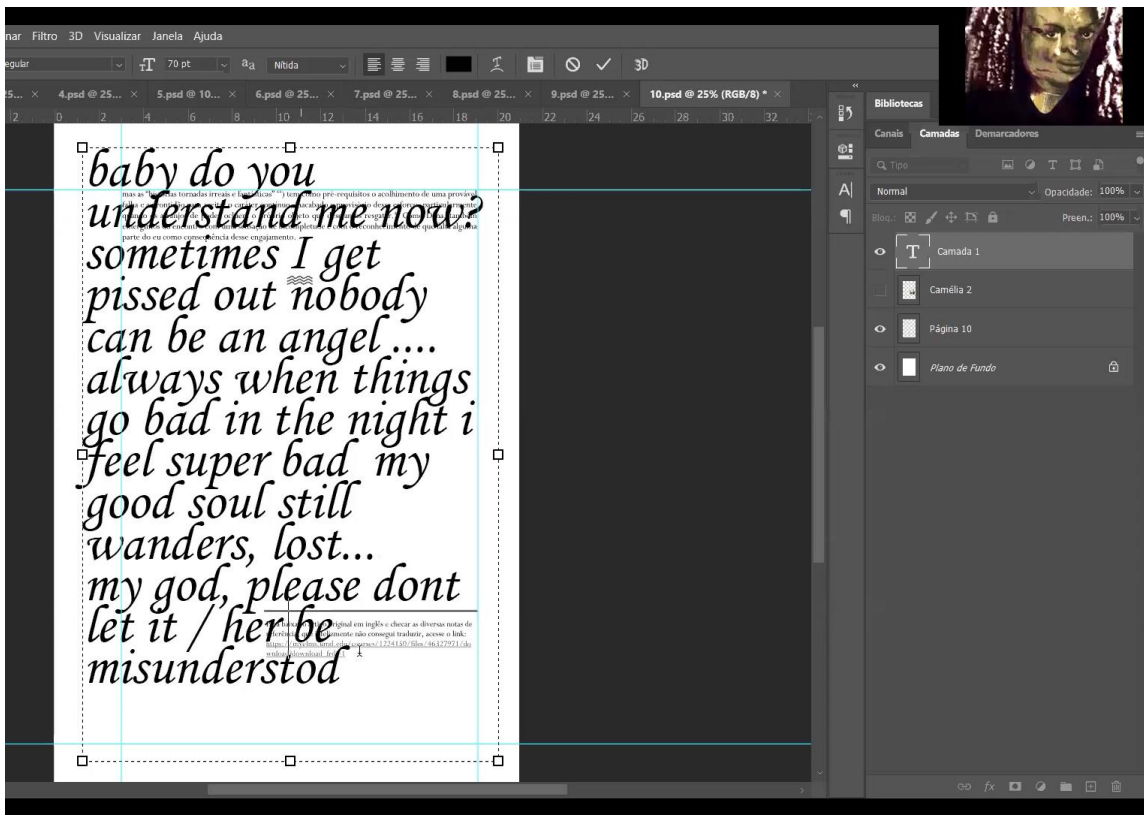


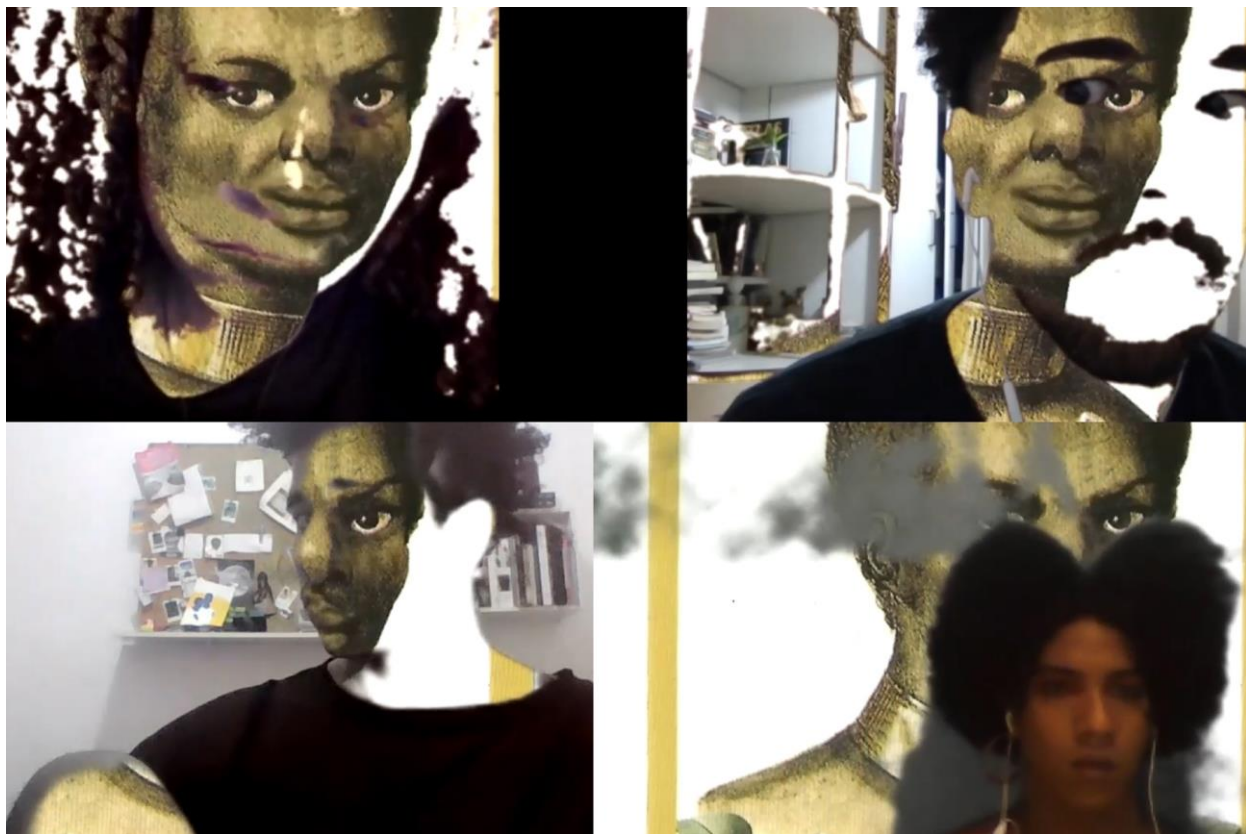
Nina sings Don't Let me be misunderstood TRADIÇÃO.mp4 - Reprodutor de Mídias VLC
Mídia Reprodução Áudio Vídeo Legenda Ferramentas Exibir Ajuda











ANASTACIA AS VENUS, A SCENE OF TRANSLATION

Pivô Pesquisa (Live-scene on Zoom), 2020

The live-scene *Anastacia as Venus, a translation scene* is elaborated after an unofficial translation by artist Yhuri Cruz for the article “Venus in two acts”, written by the American author Saidiya Hartman. As part of Cruz's dramaturgical (pretophagic) research, the scene is an experiment of historical simultaneity at a time of distance (pandemic time). The aim of the scene is to bring closer the figure of Anastacia, an Afro-Brazilian historical, religious and mythical icon, to the figure of Venus, a ghost from the slavery archive investigated by Hartman. Having the concept of critical fabulation as a guideline, the performers engage on multiple actions such as singing, debating, editing files and translating live as an attempt to expand the limits of the archive. As a result of the time and actions on the scene (translation and staging), a PDF file of the unofficial translation of “Venus in two acts” is generated at the end. This PDF is available for download on the artist’s website.



O TÚMULO DA TERRA

[THE TOMB OF THE EARTH]

Short-film

11:30min

2021

**Direction, screenplay and
editing:**

Yhuri Cruz

Cast:

Almeida da Silva, Jade Maria

Zimbra, Caju Bezerra, Alex

Reis e Yhuri Cruz

Camera:

Clara Cavour, Yhuri Cruz e

Rodrigo D'Alcântara

Soundtrack:

Julius Eastman's 'Evil Nigger'

Sound edition:

Yhuri Cruz

Local support:

Escola de Artes Visuais do

Parque Lage, Valéria Adalgiza

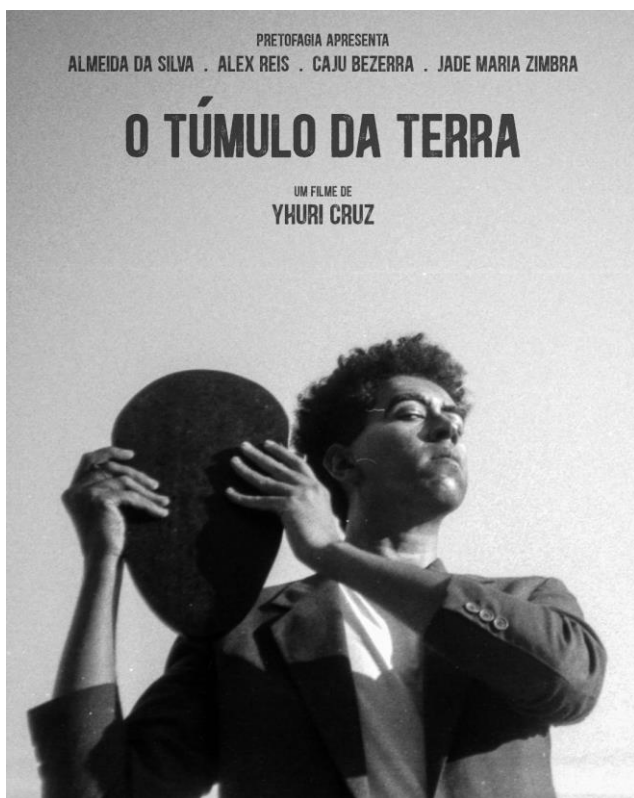
e Antonio Carlos

Video:

<https://vimeo.com/509225755>







O TÚMULO DA TERRA [THE TOMB OF THE EARTH]

Short-film, 11:30min, 2021

"The Tomb of the Earth" (2021), by Yhuri Cruz, is an intense short film conceived as a black expressionist fable. Inspired by the director's poem "The Tomb of the Earth (PRETUSI)", the film tells the origin of 'Pretusi', a stone mask, through the journey of a faceless man, who is pursued and tormented by his own subjectivity incarnated in his peers. The film is the first audiovisual production to integrate the PRETOFAGIA (Blackphagy) research.

*OBJECTS
AND
INSTALLATI
ONS
SELECTED*

PORTRAIT-TOMBSTONE OF ROSALINA: THE MISADVENTURES OF A FUGITIVE

Sculpture
Collection of replicas of colonial lockers and doornobs on granite
35 x 30cm
2022



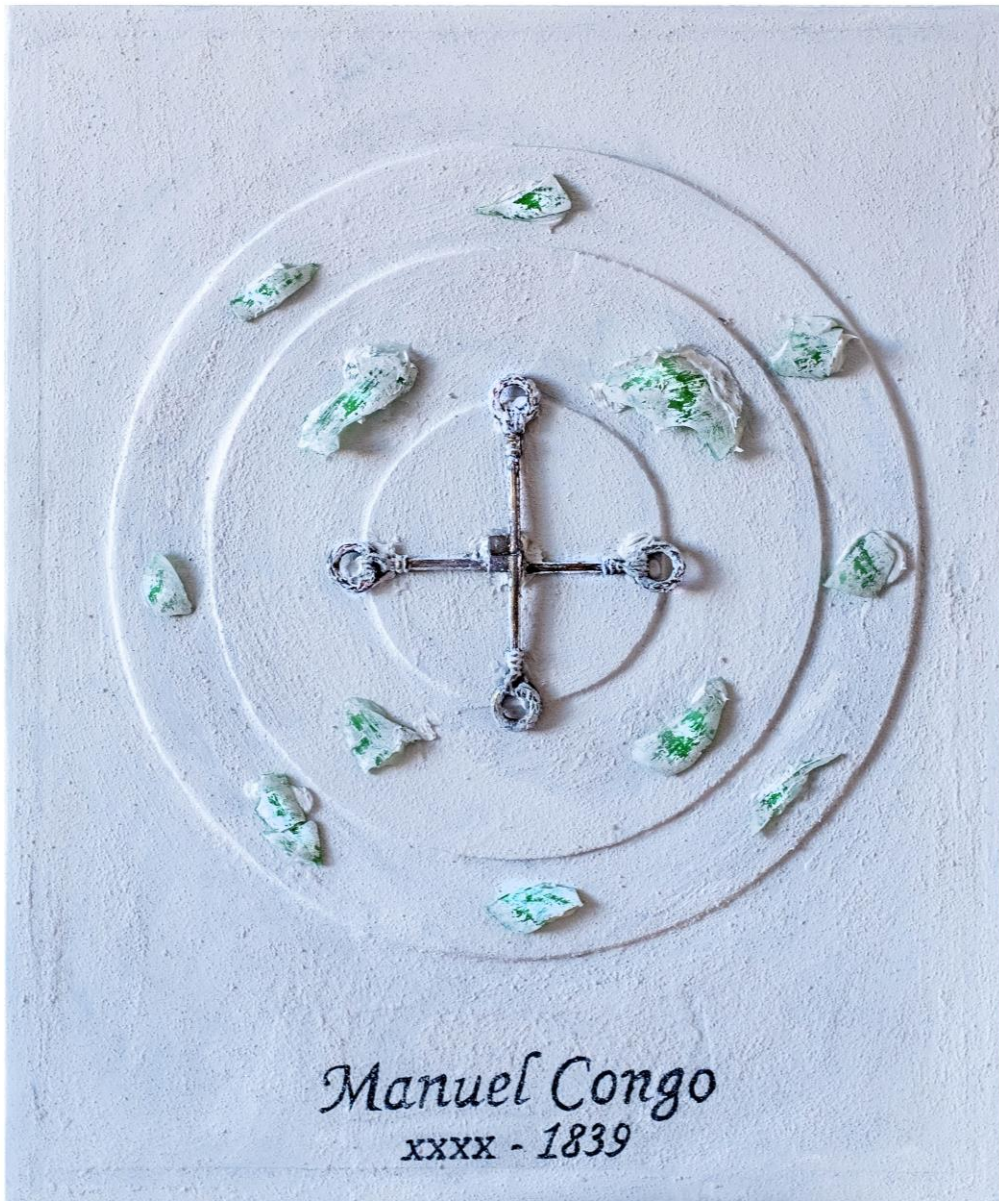
*PORTRAIT-TOMBSTONE OF ROSALINA:
THE MISADVENTURES OF A FUGITIVE*

Sculpture
Collection of replicas of colonial lockers and doornobs on granite
35 x 30cm
2022



*PORTRAIT-TOMBSTONE OF
MANUEL CONGO: THE KEYS
FOR THE KING'S LAND*

Sculpture
Metal Keys, glass crumbles and acrylic on granite
60 x 50cm
2022



PORTRAIT-TOMBSTONE OF
MANUEL CONGO: THE KEYS
FOR THE KING'S LAND

Sculpture
Metal Keys, glass crumbles and acrylic on granite
60 x 50cm
2022



TREMOR (SERIES)

Tremor I – Uma guerra
anunciada

Tremor II – Revoadá

Installation site-specific
*Fabric, ropes, marble and
granite crumbles* Around
column

*Variable dimensions
2022*





TREMOR (SERIES)

Tremor I – Uma guerra
anunciada

Tremor II – Revoadá

Installation site-specific
*Fabric, ropes, marble and
granite crumbles Around
column*

*Variable dimensions
2022*



THE STARVING NIGHT

Sculpture
Granite, steel and iron
2,30 x 1,20 x 1,20m
2021



THE STARVING NIGHT

Sculpture
Granite, steel and iron
2,30 x 1,20 x 1,20m
2021



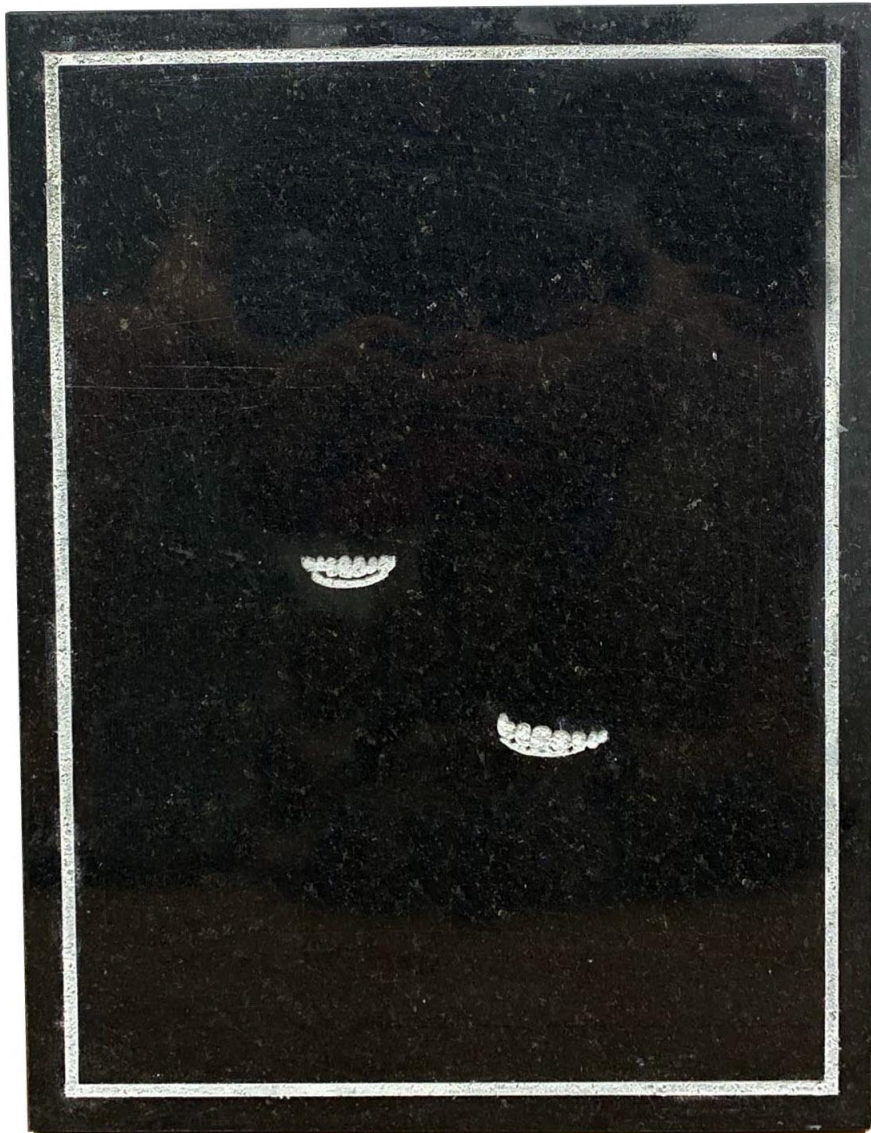
FLASH OF THE SPIRIT
(SERIES)

Sculptures
Acrylic on granite
60 x 50 cm
2020



FLASH OF THE SPIRIT
(SERIES)

Sculptures
Acrylic on granite
60 x 50 cm
2020



PRETUSI
(SERIES)

Granite etched and painted
40 x 25 cm
2019-2020

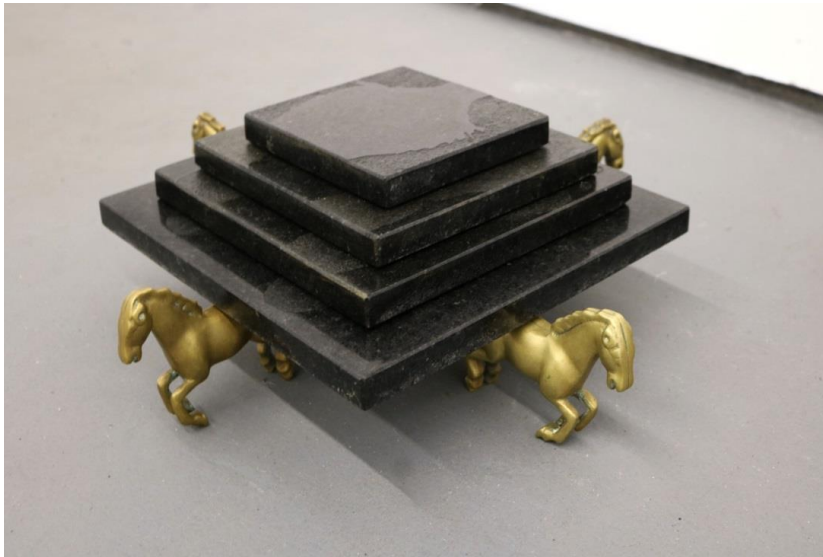
Pretusi #1, 2019



SPIRITUAL SCULPTURES (SERIES)

Granite etched and bronze
horses
2018-2020

Dengo (I), 2018
Diáspora (II), 2018
Evocação (III), 2018



TUG OF WAR (SERIES)

Marble, marble fragments
and rope
110 x 50 cm
2019-2020

Abyss, 2019



PRETOFAGIA
(BLACKPHAGY)
(SERIES)

Pastel on paper
62 x 48 cm
2019



PRETOFAGIA
(BLACKPHAGY)
(GRAND SCENES)

Giz pastel sobre papel
100 x 70 cm
2020



FRESCO-
MONUMENTS
(SERIEs)

Monument to presence
Painting on the wall
7m x 65 cm
2018



*FRESCO-
MONUMENTS*
(SERIES)

Fresco Pretofagia (Blackphagy)
Painting on the wall
10m x 1,5 cm
2019

Translation: “ – Life, I’m eating you”.



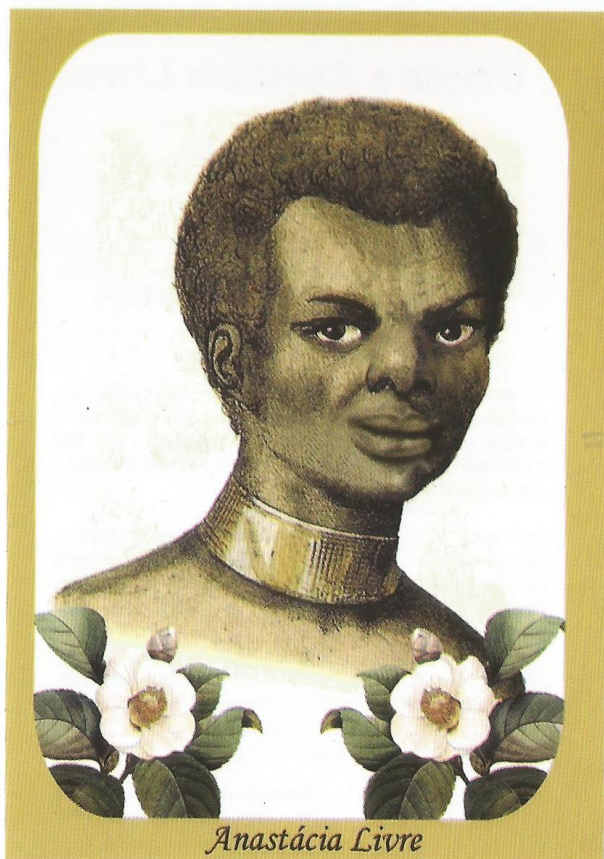
*FRESCOS-
MONUMENTS*
(SERIES)

“Fresco-monument to voice”,
part of the work “Monument to the voice
of Anastácia”
Painting on the wall
5m x 60 cm
2019



MONUMENT TO THE VOICE OF ANASTÁCIA

"Fresco-monument to the voice"
and distribution of santinhos of
Anastácia Livre
10 x 7 cm
2019



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Vemos que algum algoz fez da tua vida um martírio, violentou tiranicamente a tua mocidade, vemos também no teu semblante macio, no teu rosto suave, tranquilo, a paz que os sofrimentos não conseguiram perturbar.

Isso quer dizer que **sua luta** te tornou superior, **conquistaste tua voz**, tanto que Deus levou-te para as planuras do Céu e deu-te o poder de fazeres curas, graças e milagres mil a **quem luta por dignidade**.

Anastácia, **és livre**, pedimos-te ... roga por nós, proteja-nos, envolva-nos no teu manto de graças e com teu olhar bondoso, firme e penetrante, afasta de nós os males e os maldizentes do mundo.

Monumento à voz de Anastácia
Yhuri Cruz, 2019

MONUMENT TO THE VOICE OF ANASTACIA

"Fresco-monument to the voice"
and distribution of santinhos of
Anastácia Livre
10 x 7 cm
2019



