

A woman with dark hair, wearing a light-colored short-sleeved button-down shirt, stands in the center of a deep, rugged canyon. The canyon walls are composed of layered, reddish-brown rock formations with vertical erosion patterns. The lighting is bright, casting shadows that emphasize the textures of the rock.

MARLENE ALMEIDA ACUTE EARTH

22 May – 19 July 2025

Private View: Wednesday 21 May, 6–8pm

CARLOS/ISHIKAWA

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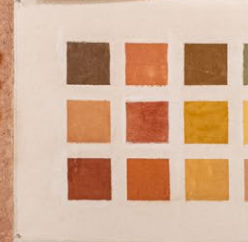
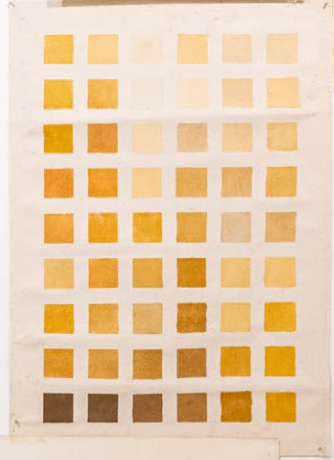
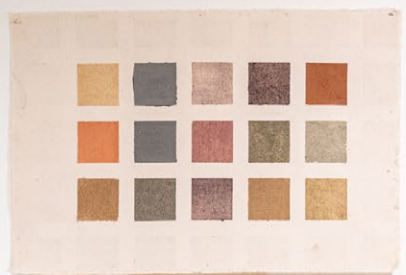
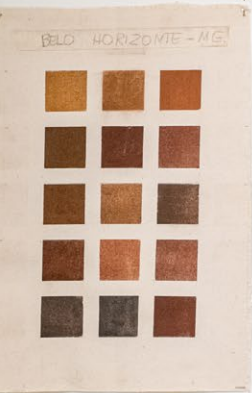
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AGUDA COMO SERRA





Marlene Almeida
Acute Earth

Marlene Almeida (b. 1942, Brazil) is a pioneering Brazilian artist whose work unfolds at the confluence of art, ecology, and ancestral memory. For over five decades, her practice has been deeply rooted in the materiality of the earth – literally and symbolically. Since the 1970s, she has explored the expressive potential of natural pigments, particularly mineral earths and plant-based binders, collecting and processing clays from across Brazil's diverse geological landscapes. These pigments are not merely tools, but central to her aesthetic, conceptual, and philosophical approach.

Almeida's artistic journey is a lifelong research project that fuses fieldwork, craftsmanship, and poetic expression. Her travels – often called 'expeditions' – are acts of both geological exploration and intimate ritual. In each collection of soil, she finds a fragment of time, history, and place. These materials give rise to her vivid paintings, installations, and sculptural works, where the land itself becomes both medium and message.

Beyond technical experimentation, her work is a philosophical inquiry into transformation and impermanence, inspired by thinkers like Heraclitus and ancient treatises on art and alchemy. The recurring motif of "Terra" (Earth) in the titles of her exhibitions – *A Cor da Terra*, *Fruto da Terra*, *Corpus Terrae*, *Terra Nua*, among others – speaks to her devotion to grounding art in natural and cultural origins.

Marlene's process is slow and meditative. Each colour she creates emerges from a deep engagement with matter: collecting, decanting, drying, grinding, and tempering earths to produce unique tones. Over more than 50 years of dedicated research, Marlene has collected and created a vast, vibrant spectrum of pigments derived from the land itself – a rich and nuanced palette she lovingly refers to as her “Museum of Brazilian Earths.” Her works retain the textures and chromatic subtleties of their origins, celebrating the land's fragile power and chromatic diversity. Through her practice, she reclaims forgotten artisanal knowledge, questions industrial aesthetics, and offers an ecological and poetic counter-narrative to modern production.

Her dedication extends beyond her studio. She has led workshops across Brazil and internationally, generously sharing her knowledge to inspire sustainable practices in art-making. The pigments she offers are not only colorants but acts of cultural and environmental stewardship.

Marlene Almeida's work is a rare synthesis of art, science, memory, and activism – a “rainbow of the earth,” as the critic Mário Schenberg described it. In her hands, colour is not only seen but felt; the earth is not only painted but remembered.

















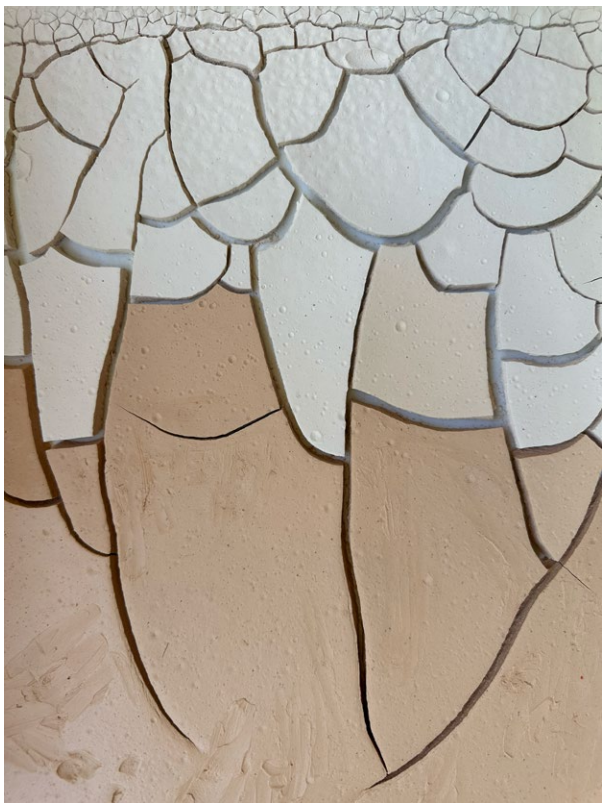


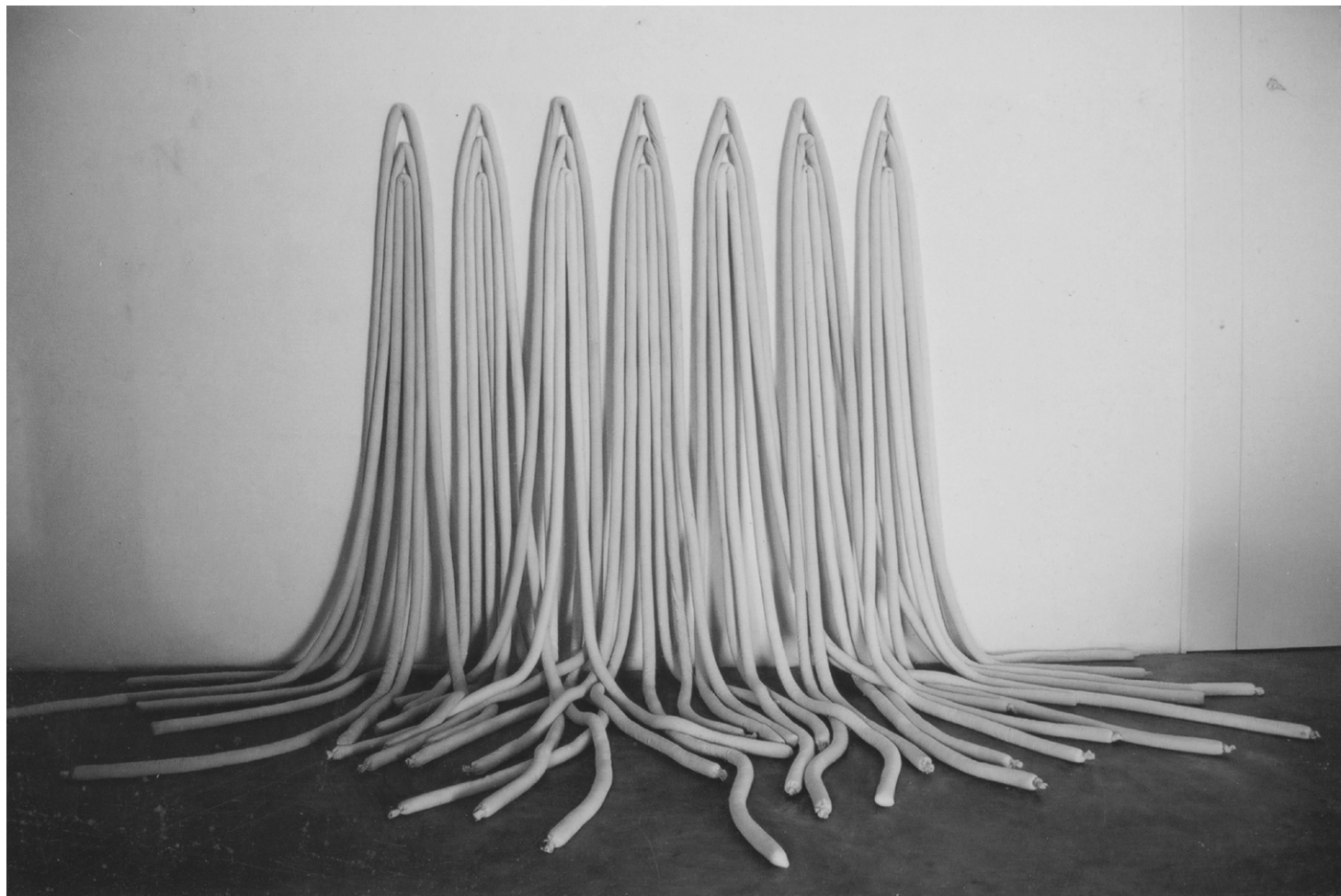
The Earth I Love
doesn't bear floors,
has none of the strange scent
of cement and lime.
Its folds have not been excavated
by cunning gentlemen, beneath the screams
of their machines.
My earth is red like blood,
Deep as the abyssal entrails,
But it is gentle and soft
like early morning breezes.
It speaks every language,
and with them
softly sings an ancient song!
— Marlene Almeida, 2025

A terra que amo
não suporta andares,
Não tem o estranho cheiro
de cimento e cal.
Suas dobras não foram escavadas
por ardilosos senhores, sob o grito
de suas máquinas.
A minha terra é vermelha como sangue,
Profunda como as entranhas abissais,
Mas é mansa e suave
como as brisas matinais.
Fala todas as línguas,
e com elas
canta baixinho uma avita canção!
— Marlene Almeida, 2025

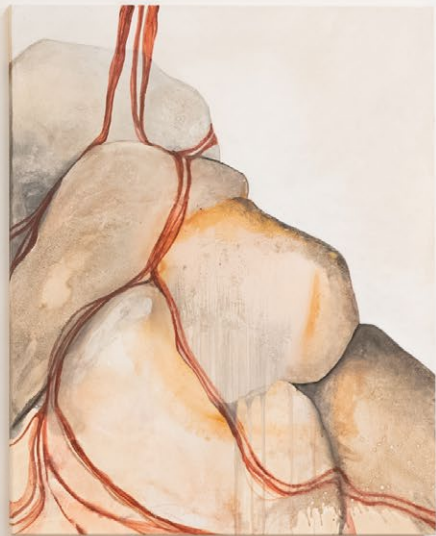


















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Front cover: Portrait of the artist, 1983

Back cover: Portrait of the artist, 2021

- 2-3, 11-12, 16, 20, 22-23, 27, 30, 32-34, 39, 43-44:** Landscape and pigment research from the artist's archive
- 4-5, 24-25, 46:** Artist's studio, João Pessoa, 2024. Photo: Fred Jordão
- 6-7, 17, 40-42:** Installation view, *Histórias da Terra*, Galeria Marco Zero, Recife, Brazil, 2024. Photo: Danilo Galvão
- 8:** *Tempo voraz II*, 2012. Photo: Estudio Em Obra/MAM São Paulo
- 13, 45:** Installation view, *Passatempo*, Centro Cultural São Francisco, João Pessoa, Paraíba, Brazil, 1999. Photo: Roberto Coura
- 14-15:** *Derrame*, 2024, installed in *38º Panorama da Arte Brasileira*, Museu de Arte Moderna de São Paulo, Brazil, 2024. Photo: Estudio Em Obra
- 18-19:** *Testemunhos*, 1990. Photo: Antonio Augusto
- 21:** *Caminhos da Montanha*, 2024
- 26:** Detail view, *Vermelho como Terra*, 2024. Photo: Sergio Guerini/Levi Fanan, courtesy Almeida & Dale
- 31:** *Bisascos*, 2024. Photo: Danilo Galvão, courtesy Galeria Marco Zero
- 35:** *Abismo na parede*, 2019
- 36-37:** *Outros Tempos*, 2004
- 38:** *Terra Profunda III*, 2024

