



*Fever Nights*, Maya Weishof's first solo exhibition in France at Galerie Hussenot, Paris.  
October 20th - November 12th 2022.

Born in 1993 in Curitiba, Brazil, Maya Weishof presents her latest paintings on the occasion of the end of a yearlong residency at Cité Internationale des Arts in Paris. There, she nurtured her obsession for the hidden weirdness in occidental history of art by researching new types of monstrous figures extending from gargoyles to caricatures, developed her spectrum of allegories with a new focus on the images of fear and pushed to their limits her formal painting strategies such as the density of her works, the size of her formats or her painted frames.

Maya Weishof's works explore the definition of humanity, framing its limits or expanding its surroundings with her generous sense of composition. Where human definition sets on a sense of separation between nature and culture, eroticism, sexuality, sensuality, or on a broader sense, passion, pulls us back to our animal condition. Investigating the history of representation of, the artist finds herself captivated by the twists, surprises and deformations that she finds in this formal library, gathering and rebuilding images that tackle our humanity in all its vulnerability. Through painting and drawing as well as other mediums freely explored, the artist uses fragments, distortions, caricatures and hybrid creatures when conceiving images in which body and landscape reveal themselves as substance to one another. Maya Weishof's paintings therefore escape the premise of a narrative that is linear or closed in itself, expanding the figurative aspect to an imaginary of multiple semantic unfoldings.

The two works on display, *The Magical Circle* (2022) and *Febriil* (2022), are hung opposite each other, thereby establishing a limit for the audience's circulation in the exhibition space. Instead of enclosing the environment, the canvases function as mirrors that reflect each other, therefore creating windows – or portals – to landscapes that are simultaneously bucolic and apocalyptic.

Drawing from a vast repertoire of images – ranging from art history, architectural manuals, and illuminated manuscripts from the Renaissance and Medieval eras to cartoons – Maya's latest research focuses on depictions of fear and how it can be shown on the body, especially in those found in representations of the apocalypse. As a result, these initially bucolic scenes, which resemble Fauvism's lush approach to colour and form, become the verge of a terrible or fantastic event. The twilight, seen in the paintings, not only announces the night but brings with it the entire western culture's imagery of the night. The result is images that bring forth both the dangers and pleasures of the night: the oneiric and the shadowing of reason, the magical creatures, and the monsters lurking in the shadows.

The thematic explorations are followed by a different treatment of the pictorial surface by Weishof. In the scenes depicted, there is a spatial amplification not yet seen at large in the artist's production, and the frames painted directly on the canvas open to vast landscapes of distant horizons in which characters inhabit different planes. Simultaneously, the melting of shapes and boundaries, the vivid colours and the fiery gestures, which give the feverish aspect to her work, also find room for experimentation in the current stage of Maya Weishof's practice.

Maya Weishof is represented by the Millan Gallery, Sao Paulo, Brazil

Among her solo shows, the following stand out: *Headless*, curated by Kiki Mazzucchelli, Kupfer, London, 2022; *Espelho Espanto*, Simões de Assis, and *Primeiros Sóis, auroras*, São Paulo, 2020. She integrated the group shows *Arte Atual – por muito tempo acreditei ter sonhado que era livre*, curated by Priscyla Gomes, Tomie Ohtake Institute, Sao Paulo, 2022; *Insólitos*, curated by Pollyana Quintella, Museu de Arte Contemporânea do Parana, Curitiba, 2022; *Opera Citoplasmática*, Museu Oscar Niemeyer, Curitiba, 2022; *Setas e Turmalinas*, curated by Gisela Domshke, Casa de Cultura do Parque, Sao Paulo, 2022; *Female Voices of Latin America*, MADC, Costa Rica and *Electric Dreams*, curated by Raphael Fonseca, Nara Roesler, Rio de Janeiro, 2021; *Contigere*, Cisterna Galeria, Lisbon and *Monster High, Olhão*, São Paulo, 2020. Her works are part of the collection of the Rennie Museum, Vancouver and the Museu Oscar Niemeyer, Curitiba.