

Swiss Re's Art Collection in São Paulo

A selection



**People are
continually
crossing paths,
sharing opinions.
The resulting
conversations
ignite the mind,
excite interest,
and spark ideas.**

Why we collect art

Why would a global re/insurer like Swiss Re ever engage in art, build a prominent collection and even commission art projects? Re/Insurance is first and foremost about enabling risk, encouraging progress and making societies more resilient. That is how economies can develop, entrepreneurs thrive, knowledge build. Swiss Re is recognized as a thought leader and is one of the most admired companies in its industry. It has a long tradition, a strong identity and extremely loyal employees.

Re/Insurance products and services, however, are complex, intangible and require explanation. That is one of the reasons why Swiss Re has always engaged in art and architecture. Both help project the company's ability to face the unknown, to deal with future challenges but more importantly, they help create an emotional profile and foster dialogue. Art and architecture express the core values of the corporation, support its brand recognition, establish a link to society and offer great identification for employees around the world. Moreover, clients and other stakeholders benefit from the experience of the unique atmosphere and quality of Swiss Re's workplaces and its iconic buildings.

But there is more to it. While art and architecture have become an important visual expression of the company's identity, they also underpin Swiss Re's commitment to offering a stimulating work environment and to bringing diversity to life – every day.

Anne Keller
Head Art, Curating & Collection
Art at Swiss Re

The art at Swiss Re's São Paulo office

As part of the workspace branding, the relocation of the São Paulo office was completed with a new tailor-made art concept. São Paulo, with its numerous cultural institutions and rich architectural tradition is particularly suited for an art concept with a local reference. Besides the aspiration to show contemporary art that reflects the culture and spirit of São Paulo, special care was taken to ensure that the artworks enhance and support the vivid atmosphere of the new office location. The nine artists selected to exhibit are from São Paulo and other cities across Brazil, and use photography, painting and print media. Their works constantly reference their local environments, be these in the form of urban football scenes captured as night visions, black and white photography of impressive architecture inspired by the Bauhaus period or excavated layers of paint reminiscent of abandoned walls across the city.

The reception area displays the powerfully expressive work of São Paulo-based artist Marcia de Moraes and was commissioned as a site-specific work for this entrance space. Using graphite and colored pencil, de Moraes created a dynamic and boldly coloured abstract drawing. She invites the viewer to dive into this lively and seductive polyptych characterised by thousands of careful details and local references. In this sense, art is not only an aesthetic experience but also a way to lift and engage the spirit to embark on new perspectives and journeys.

Rahel Robert
Art Collection Manager
Art at Swiss Re

MARCIA DE MORAES

*1981 in São Carlos, Brazil

 Lives in São Paulo

 Works with painting, drawing and collage

In every abstract stroke and shading with coloured pencils, Marcia de Moraes is searching for a poetic home for her creations. Her work creates harmony between the techniques she uses – she firstly focuses on sketching graceful, fluid outlines with graphite, before filling in the possibilities she has created with bold colours, where no two shapes or colour combinations are the same. Her work is a visual whirlwind, constantly in transformation, with its unique hues and expressive lines. She produces diptychs and polyptychs where the strokes and colours cross the boundaries of the paper, sometimes following clear paths and other times taking divergent trails. On occasions when the artist is not satisfied with a merely two-dimensional plane, she cuts and fragments it, before reconstructing the different parts to create a new dynamic. In these collages, the small drawings, resized by being split, are pieced together once again. These then create a series of unlikely encounters in different planes and produce an unexpected three-dimensionality. This three-dimensional exploration inspired her recent journey into enamelled ceramic sculptures.



Details

The weight of the eyelids (o peso das pálpebras)

Graphite and colored pencil
on paper

140 x 460 cm
(polyptych of 5 pieces)

© 2020, Marcia de Moraes

The drawing *The weight of the eyelids* (*o peso das pálpebras*) is a site-specific work for the São Paulo office. It is shaped by the same visual vocabulary that influenced de Moraes drawings and collages ten years ago, including: tongues, teeth, eggs, umbilical cords, cylindrical and circular structures, bones, stems and tails.



The weight of the eyelids (o peso das pálpebras), 2020

FABIANO AL MAKUL

*1973 in São Paulo, Brazil

 Lives in São Paulo

 Works with photography

A photographer since 2013, the artist participated in collective and individual exhibitions in São Paulo, Belo Horizonte, Rio de Janeiro, Goiânia, Miami and more recently in Lisbon. Throughout his career, his work has been characterised by a non-systematic research on chance, where he seeks to reframe the look on scenes that would normally go unnoticed. He appropriates the color, shadow, light and the poetics of each image as a support for the creation of unique photographs and compositions known as polyptychs.

Urbanised by the fraternal organisation Freemasons, the city of Paraty (Brazil) had a predominant color of blue. In the secondary alleys of the Historic Center, the houses still bear the romanticism of other times and are named after maidens. Antonela, Carmela, Jasmim's house, among others. Over the years, new tones took on the facades in a harmonic way. In a closer look, there is an enormous wealth of details, especially around its doors and windows, forming a composition of poetic gestures from which the work Para Ti originated, in shades of yellow, green, lilac and blue. Launched 2017 at the São Paulo art fair SP-Arte, the "Paraty" series portrays the artist's intense color research, which values the aesthetics and simplicity of each scene.

Details

Para Ti, o Amarelo (from the Paraty series), 2017

Natural pigment inkjet printed
on Hahnemuhle Photo Rag
cotton paper

126 x 126 cm

Para Ti, o Azul (from the Paraty series), 2017

Natural pigment inkjet printed
on Hahnemuhle Photo Rag
cotton paper

126 x 126 cm

Poliptico Amarelo Palha (from the Polipticos series), 2018

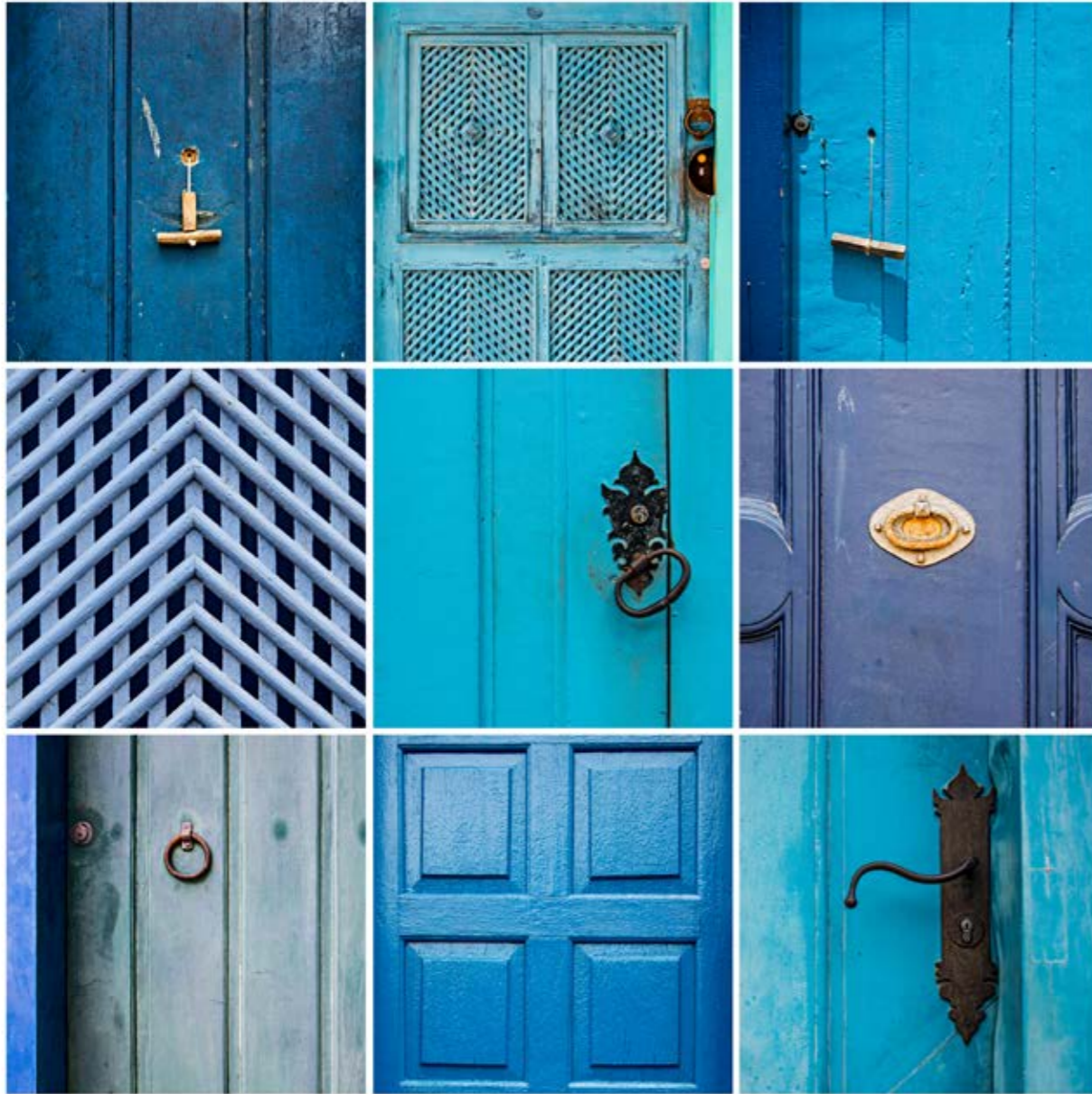
Natural pigment inkjet printed
on Hahnemuhle Photo Rag
cotton paper

125.5 x 179.5 cm

© 2020, Fabiano al Makul



Para Ti, o Amarelo, 2017



Para Ti, o Azul, 2017



Políptico Amarelo Palha, 2018

LEONARDO FINOTTI

*1977 in Uberlândia, Brazil

 Lives in São Paulo

 Works with photography

Leonardo Finotti is a visual artist whose trajectory has centered around two complementary themes: Through his photography he rigorously explores Modern Architecture and investigates anonymous or informal urban spaces. After graduating in Architecture and completing a post-graduate programme at the Bauhaus Foundation (Dessau, Germany), Leonardo began his career as a photographer in Portugal, where he lived for six years, working with some of the leading Portuguese architects. He then set out on a systematic project aimed at rereading of Modernism around the world, which he continued upon his return to Brazil.

The series of black-and-white images in the São Paulo office depicts the dialogue between the spaces of the first modernist construction in Brazil and the records of some examples of the architecture of “Bauhaus inspiration”. The images provide a unique poetical immersion that sheds light on the concepts and principles of the Bauhaus style present in the São Paulo cityscape. Here, as in Europe, the constructivist approach resulted in simple geometries and monolithic volumes. The aesthetic and technical expressions contained in these images are a re-interpretation of the constructivist style.

Details

Laje #02
(from the **Urbanometria series**),
2017

Inkjet print

85 x 85 cm

Passarela #01
(from the **Brutiful series**), 2006

Inkjet print

85 x 85 cm

Muro, 2017
Inkjet print

90 x 90 cm

© 2020, Leonardo Finotti



Laje #02, 2017



Passarela #01, 2006



Muro, 2017

MARCELO CIPIS

*1959 in São Paulo, Brazil

 Lives in São Paulo

 Works with painting

Graduating in architecture at FAU USP, Marcelo Cipis began his activities as an editorial illustrator in 1977 the artist spent some time in Europe where he discovered new ways of seeing paintings which then influenced him on his own style and work. After visiting several museums he began to see painting as he had never done before. He falls in love with the lines, brush strokes, and the uniqueness that separate painting from graphics and from the reproductions contained in books and magazines. He decides that he wants to work as a visual artist, in the broadest sense of the word.

The “*Slices*” series displayed in the São Paulo office was given this title, because the artist wondered what it would be like to “*slice*” a mathematical painting using a thick layer of paint. From this slicing, images that were previously hidden inside would be revealed.

“Blue popcorn is blue popcorn; The jacket is camouflaged with interpenetrating shapes; The image of the match suggests solidified fire; the image of a cigar smoker came to my mind, and Heitor Villa-Lobos was honoured.” – Marcelo Cipis

Details

Pipoca Azul
(from the Slices series), 2018
Acrylic on paper

51 x 41 cm

Villa Lobos Fumando Um Charuto
(from the Slices series), 2018
Acrylic on paper

51 x 41 cm

Fósforo
(from the Slices series), 2019
Acrylic on paper

51 x 41 cm

© 2020, Marcelo Cipis



Pipoca Azul, 2018




Villa Lobos Fumando Um Charuto, 2018




Fósforo, 2019

MANOELA MEDEIROS

*1991 in Rio de Janeiro, Brazil

 Lives in Rio de Janeiro and Paris

 Works with sculpture, painting, performance and installation

Her research uses different media, mainly sculpture, painting, performance and installations to articulate relations between language, nature and ruin. Manoela studied at EAV Parque Lage (Rio de Janeiro, 2009 et 2015) and École des Beaux-Arts (Paris, 2012).

The “*Ruin*” painting series is made from the accumulation of different layers of paint on canvas that are then excavated by the artist, thus creating an image that resembles the walls of abandoned buildings in the city. The walls of these ruins, mimicked in the painting, are meant to express the reconciliation between human beings and nature. Architecture, once designed to protect humans from their external environment begins to transform once it is no longer inhabited. Vegetation, rainwater, sun, fungi and insects begin to re-occupy and decompose the original space. The structure is then gradually returned to the earth.



Details

Ruin #3, 2019

Excavation on canvas

65,5 x 50 cm

© 2020, Manoela Medeiros



Ruin #3, 2019

LUIZ BRAGA

*1956 in Belém, Brazil



Lives in Belém



Works with photography

In the work of Luiz Braga, the contrasts between the human landscape and the landscape of architecture are intertwined. His work reflects the stereotypical and superficial views about the Amazon. His use of colour is iconic in contemporary Brazilian photography.

His images explore the formal aspects of the relationship between people and their environments, mainly on the outskirts of Belém and the Amazon where he produced his most recent series. The aesthetic and conceptual attributes of the photographs encompass such a power that they resemble a short story, or a full novella with a beginning, middle and end. Very often in Braga's work, there is no need to have a robust set of images to tell a story. Each one of them has a life of its own.



Details

Arquibancada Salvaterra, 2015

Pigment print on photographic cotton paper

70 x 105 cm

Futebol na Praia, 1988

Pigment print on photographic cotton paper

70 x 105 cm

Circo, 2008

Pigment print on photographic cotton paper

70 x 105 cm

© 2018, Luiz Braga



Arquibancada Salvaterra, 2015



Futebol na Praia, 1988



Circo, 2008

PAULO CLIMACHAUSKA

*1962 in São Paulo, Brazil

 Lives in São Paulo

 Works with painting, sculpture and installation

Paulo Climachauska's works are deeply rooted in his fascination with the relationships between economy, society and art. He examines the idea of art as a socioeconomic element and its association with the abstraction of capital and its financial derivatives. The artist always addresses this issue with a 'double meaning', using and subverting icons as levers to question established forms of interpretation. Be it redesigning the world through the systematic and repetitive action of mathematical subtractions or using known figures from the worlds of gambling and speculation, the artist moves freely through the fields of economics, sociology and history. In fact, the evolution of Climachauska's works can be largely attributed to the way he rethinks, reconsiders and deconstructs principles deeply rooted in an ideological system that aims to undermine challenges to the status quo.



Details

Natureza economica Arquipelago, 2014
Acrylic on canvas

120 x 100 cm

Blefe B, 2012
Painting on silkscreen on canvas,
Ed. 5 (5/5)

113 x 80 cm

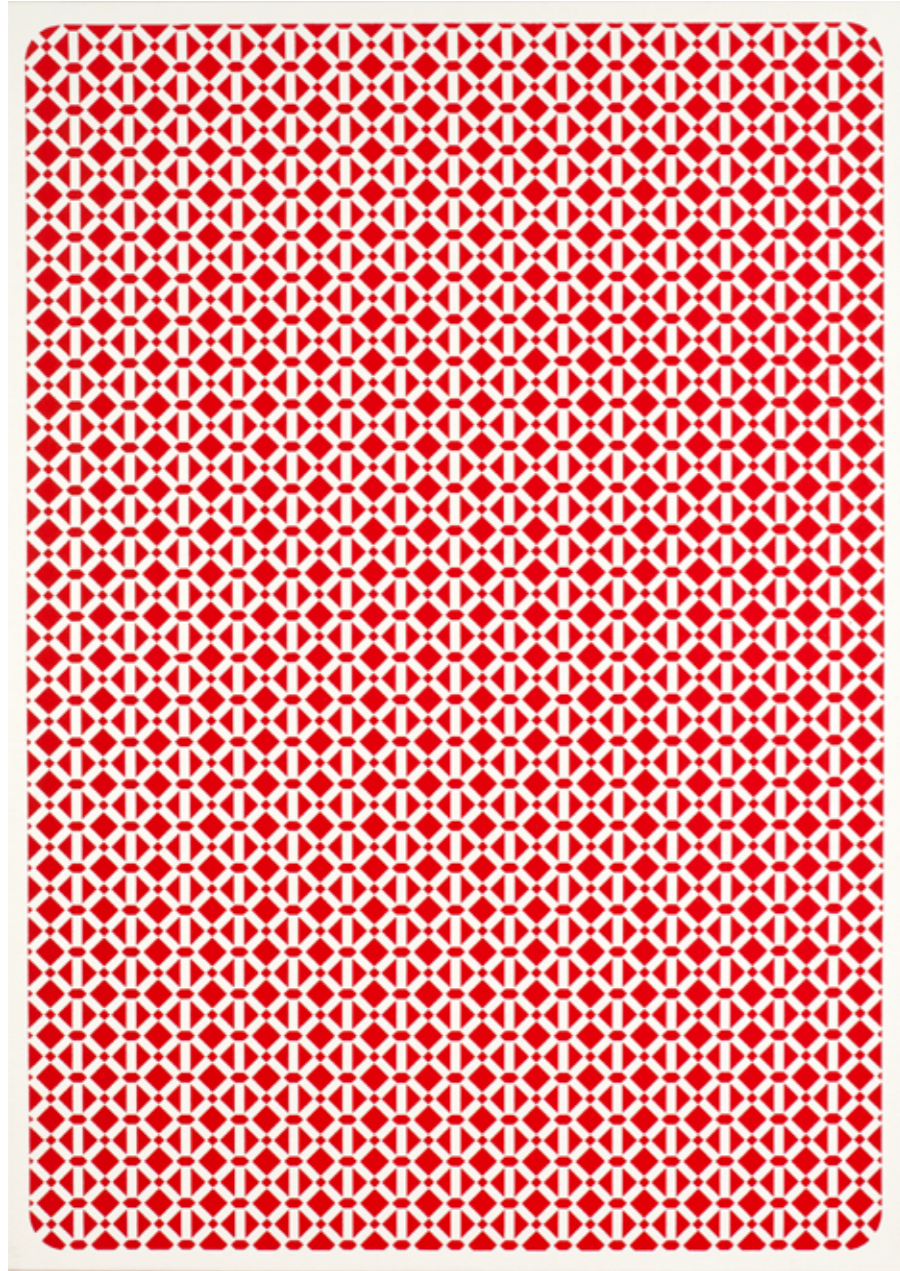
Blefe F, 2012
Painting on silkscreen canvas,
Ed. A.P.1

113 x 80 cm

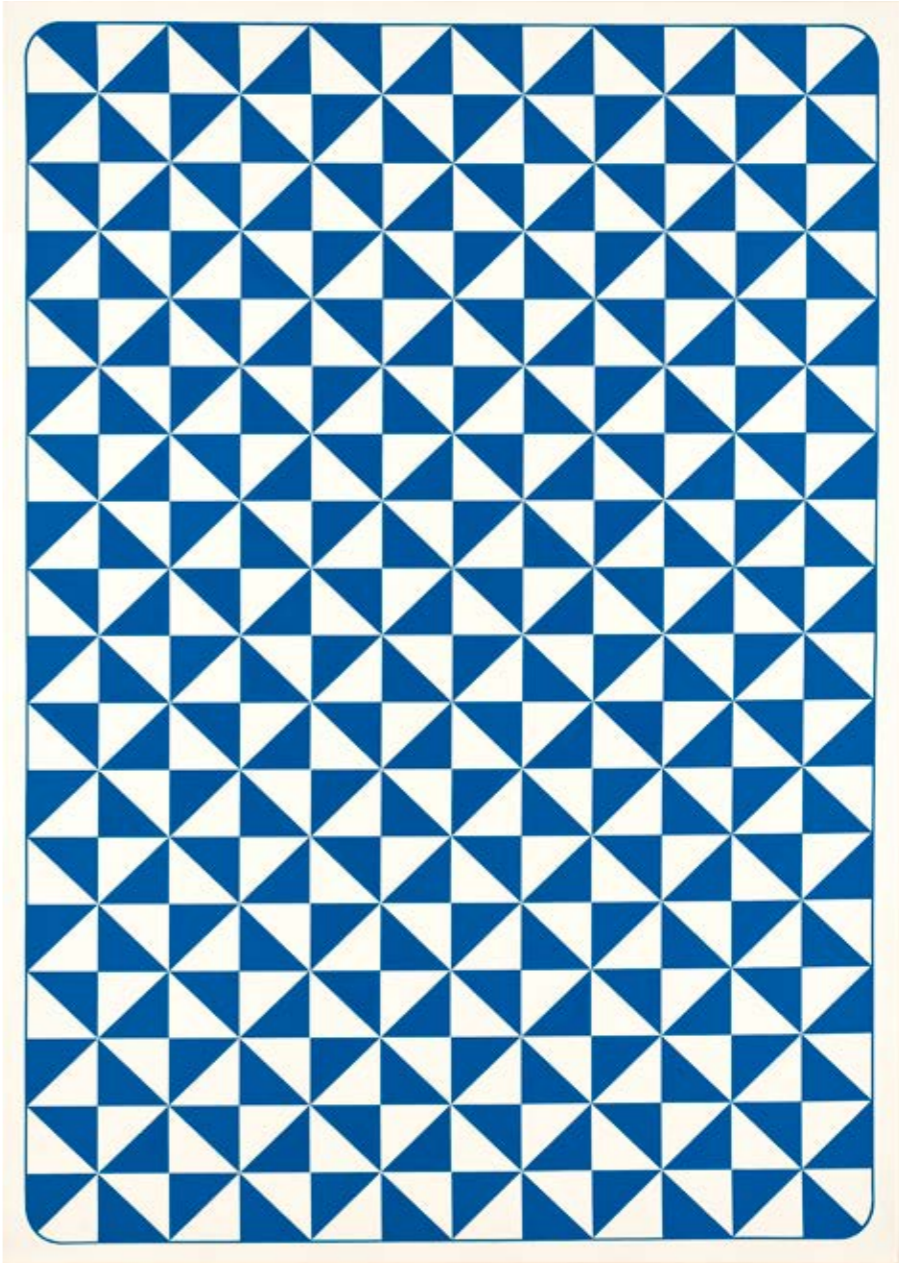
© 2018, Paulo Climachauska



Natureza economica Arquipelago, 2014



Blefe B, 2012



Blefe F, 2012

Facts and Figures on Swiss Re's Art Collection

Global collection
focusing on contemporary art



4000 works
by around 1000
international
artists

40 locations
Placed in 40 group-wide
locations

**Commissioned
artworks**
Various commissioned
artworks, being the most
prominent artistic
expression of
the collection



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The weight of the eyelids (o peso das pálpebras), 2020

© 2020, Marcia de Moraes

