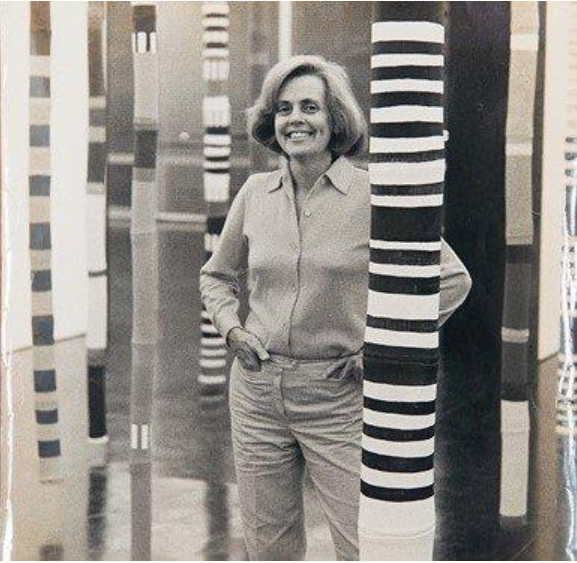


Artist Resources – Ione Saldanha (Brazilian, 1919 – 2001)



Saldanha, unknown date; Photograph: unknown

[Saldanha at Salon 94](#)

[Saldanha at Almeida & Dale](#)

Read a 1985 [interview](#) with Saldanha about how the Black-and-White Salon influenced her work and Brazilian modernism more broadly. The digitized text is available through the Documents of Latin American and Latino Art at the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.

[Etel Adnan, Ione Saldanha & Carolee Schneemann: Of the Self and of the Other](#) was at Galerie Lelong in 2018, showing historical and recent paintings, sculptures, and works on paper by the three artists. Read a [review](#) in Artforum by Ania Szremksi.

In 2021, [Ione Saldanha: The Invented City](#) was on display at Museu de Arte de São Paulo (MASP), inserting the "pioneering though overlooked figure" into the history of 20th century Brazilian Art. Watch a video about the exhibition on [YouTube](#).

Saldanha was featured at the 2024 Venice Biennale in the group exhibition, [Foreign is Everywhere](#), curated by Adriano Pedrosa. Read an article in [Ocula Magazine](#) highlighting Saldanha's work as one of "6 Standout Artists" in the exhibition and another in [Artnet](#) featuring five "Overlooked Modernists" who "Take Center Stage at the Venice Biennale."

[Ione Saldanha: The Time and The Color](#) was installed at Salon 94 in 2024, her first-ever solo exhibition in the United States.

The curator of the exhibition, Catarina Duncan, wrote:

“The artist followed an intuitive practice, exploring diverse supports for her painting. Though the supports varied—in addition to *bambus*, there are flat *ripas* and large, circular spools—she was always a painter, even when engaging with three-dimensional objects as both supports and subjects for studying abstraction and color. “Color is what makes me paint,” she once summarized. She worked mostly with oil until 1967, later experimenting with tempera in a range of color palettes to depict geometric forms. Letting go of the canvas meant renouncing strict traditions that no longer served her practice. Saldanha moved in the direction of simplicity, even precarity.”

Read a [review](#) in Art in America by Alex Greenberger: "How Ione Saldanha Flattened Space, Stretched It Out, Then Flattened It All Again."

Cecilia Brunson Projects installed [Brazil Tempera Reimagined](#) in 2025, featuring Saldanha's work in conversation with Alfredo Volpi (1896-1988), Eleonore Koch (1926-2018), and André Ricardo (b. 1985) as artist who explore tempera painting in modern Brazil.



Saldanha, unknown date
Photograph: unknown



Lone Saldanha (Brazilian, 1919-2001)

Untitled, ca. 1960s

Acrylic and bamboo

Shah Garg Collection; L2025:17.1

Lone Saldanha was a pioneering figure in Brazilian modernism. Over her seven-decade career, Saldanha explored urban landscapes, geometry, and color in a wide variety of media – from architectural paintings to geometrically abstract sculptures. **Untitled** is part of her *Bambus* series of colorful bamboo stalks that were recently featured in the Venice Biennale exhibition *Foreigners Everywhere*. To produce the work, Saldanha harvested the bamboo and allowed it to dry for over a year before sanding and preparing the surface. The final layers of color were completed in a single day. The artist reflected that she worked “to feel the earth with your hand and be a little like the earth. To take a tree, be the tree and be together with the tree.”

On view March 12 – June 15, 2025