

Ilê Sartuzi *Contrato*

PRESS RELEASE

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Photograph by Ilê Sartuzi based on a frame from Robert Bresson's *Pickpocket* (1959)

IMAGES

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ABOUT

Luisa Strina presents *Contrato* [Contract], a solo exhibition by Ilê Sartuzi featuring a series of new works in video, painting, and installation that intertwine the structures of the art system and its bureaucracy to tricks and movements of the economy.

With a conceptual and research-based practice, Sartuzi investigates the less visible aspects of the structures that shape cultural environments. The exhibition unfolds from a set of five contracts that draw on legal and financial concepts to prompt reflections on the art system, the roles of its various agents — including the artist himself — and the specificities of a commercial space such as the gallery. These contracts also serve as catalysts for performative and installation-based actions. “Every contract is, in a sense, a spell: a set of words and symbolic gestures that establish a new reality,” writes Pedro Zylbersztajn, invited by Sartuzi to author the exhibition text.

In *Consignação (Cildo)* [Consignment (Cildo)] (2025), for instance, the artist intervenes in the architecture to establish the consignment of *O morto, seu corpo, seu fantasma e uma testemunha* (1991) by Cildo Meireles. Sartuzi cuts through the wall separating the exhibition room from the art storage racks to bring Meireles’ work into his own exhibition. In doing so, he assumes responsibility for its sale for the duration of the contract, thereby adopting a role typically distinct from that of the artist.

In *vista / vista restrita* [view / restrictive view] (2025), Sartuzi stipulates that gallerist Luisa Strina may not enter the exhibition space, experiencing the show only through “video or sound recordings, published (or unpublished) texts,

conversations, descriptions, and rumors.” Four CCTV cameras transmit images of the exhibition to a monitor placed on the gallerist’s desk, transforming her into a kind of security chief.

Other works stretch the boundaries between artistic action and transgression, as in the contract in which the buyer agrees to be robbed by the artist — revealing the paradoxical and performative nature of such agreements. “Here, contracts are something between promises and scores. They lay down obligations but also insinuate performances. They attribute gestures and roles that must be fulfilled by certain actors over a specified timespan,” writes Zylbersztajn.

In the video *all fixed, fast-frozen*, the classic magic trick known as “cups and balls” is performed using ice. As the magician makes the balls disappear and reappear, whispered words simultaneously describe what is seen on screen while echoing financial market jargon, linking the dynamics of illusion to those of speculation.

ABOUT THE ARTIST

Ilê Sartuzi (Santos, Brazil, 1995) lives and works between São Paulo and London. He holds a BA from USP – Universidade de São Paulo (2019) and an MA from Goldsmiths, University of London (2024). The artist received the PIPA Prize (Brazil, 2021) and the Bienal de Artes Mediales Award (Chile, 2022). Sartuzi is also one of the founders of *arte_passagem*, an independent space that operated in São Paulo between 2018 and 2022.

His solo exhibitions and projects include: *A CRIME, A CONFESSION AND A TRADE*, NiCOLETTi (London, 2025); *Truque*, MAC-USP (São Paulo, 2025); *Vaudeville*, Pedro Cera (Lisbon, 2023); *cabeça oca espuma de boneca*, SESC Pompeia (São Paulo, 2022); *A. E A de novo*, auroras (São Paulo, 2021); among others.

He has participated in group exhibitions at institutions such as Kunstverein Ludwigshafen (Germany, 2025); Austrian Cultural Forum (London, 2024); Pinacoteca do Estado de São Paulo (2021, 2023); Videobrasil (São Paulo, 2021); Museu Oscar Niemeyer (Curitiba, 2022); BIENALSUR (2021); Instituto Moreira Salles (2020); among others. His work has been featured in leading art publications and media outlets including The New York Times, The Guardian, Frieze, The Art Newspaper, ArtReview, Artforum, and Folha de São Paulo, and is part of public and private collections such as the Pinacoteca do Estado de São Paulo, the Moraes-Barbosa collection, Instituto PIPA, Videobrasil, and the British Museum.

DETAILS

Ilê Sartuzi: *Contrato*

Opening: November 4, 2025, 6pm–9pm

Dates: November 4, 2025 – February 13, 2026

Hours: Monday to Friday, 10am–7pm; Saturday, 10am–5pm

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In parallel with Ilê Sartuzi’s exhibition, Luisa Strina is also presenting *Montañas bajo el mar* by Federico Herrero in Room 1.