AFTER USE

Zé Tepedino

19.10-12.12.2026

ORMA

Zé Tepedino

[Rio de janeiro, 1990]

Lives and works in Rio de Janeiro

Zé Tepedino's (b. 1990, Rio de Janeiro, BR) practice is deeply rooted in the material and visual fabric of Rio de Janeiro, drawing from its urban environment and coastal geography. Working across sculpture, assemblage, painting and spatial intervention, he incorporates found and repurposed materials—weathered wood, textiles, plastics, construction debris and everyday objects—retaining traces of use, exposure and previous lives. Material trajectories remain legible, foregrounding tensions and affinities between disparate surfaces, textures and forms. Tepedino's vocabulary toys with juxtaposition: the contrast between industrial and organic, rigid and pliable, man-made and accidental, precarious and solid animate his compositions, alongside a recurring interplay of colour and volume. Across scales and media, his work recasts the vernacular and the overlooked through a sculptural language in which humour, instability and intuition intersect with residual histories and transformation.


ITAIPAVA
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After Use — Zé Tepedino

By Matteo Bergamini

Zé Tepedino's practice (Rio de Janeiro, 1990) belongs to a rich tradition of artistic approaches that repurpose elements of the real world, revealing everyday life at its most lyrical.

His work draws on a distinguished lineage, notably the Nouveau Réalisme: the avant-garde movement that, more than any other, embraced the found object (objet trouvé) as a starting point for imagining forms, primarily in sculpture and installation, moving beyond the mere recovery and reuse of materials.Founded in Paris in 1960 by Pierre Restany and a group of artists including Arman, Yves Klein, Daniel Spoerri and Jean Tinguely, the movement claimed: 'New Realism = new ways of perceiving reality.'

It is from the reality of Rio de Janeiro that Tepedino draws his inspiration. Beaches, rocks, urban sceneries and tourist landmarks, as well as the city's social inequalities, inform a practice in which he stitches, ties and joins materials, bringing fragments of Rio's distinctive identity into dialogue. Clothes hangers, parasol panels, blankets, towels, surfboards, tarpaulins, beach-chair fabric and scraps of paper, found on his journeys between home and studio or on excursions around the metropolis, are reworked to unveil a new poetic existence. An act of reclamation, a second chance at beauty after everyday use. As Zé explains: 'My connection with these materials—beach tents, parasols, flip-flops—grew gradually. It is the pieces of canvas that really captivate me. Over time, the material develops a patina, an ageing that turns it into something close to painting. I do not see it as waste, but as something in another state of energy. It is these traces, these materialities at the margins, with their histories and potential for transformation, that truly move me.'

The shared histories of these objects acquire an identity through titles rooted in their own geography. Grumari, composed of sections of beach chairs and parasols, evokes the beach of the same name on Rio's western coastline; Nildo 101 pays tribute to the vendor; Ave, assembled from pieces of tarpaulin and parasol, recalls Lygia Clark's Bichos. Another defining aspect of Tepedino's object-based poetics is his commitment, as he puts it, to working within the reach of his arm: maintaining a direct relationship with materials that fall within the scope of his gaze and imagination. 'The work is a response to my surroundings; I am almost simply a conduit. 'This attentiveness also reveals an emotional dimension running through his processes: an embodiment of Rio's most authentic soul. Just as Marcel Duchamp encapsulated Air de Paris (1919) in a glass ampoule given to his friend and patron Walter C. Arensberg, Tepedino offers us a breath of Rio's landscape beyond the postcards, through a distinctive body of work with an unmistakable style.

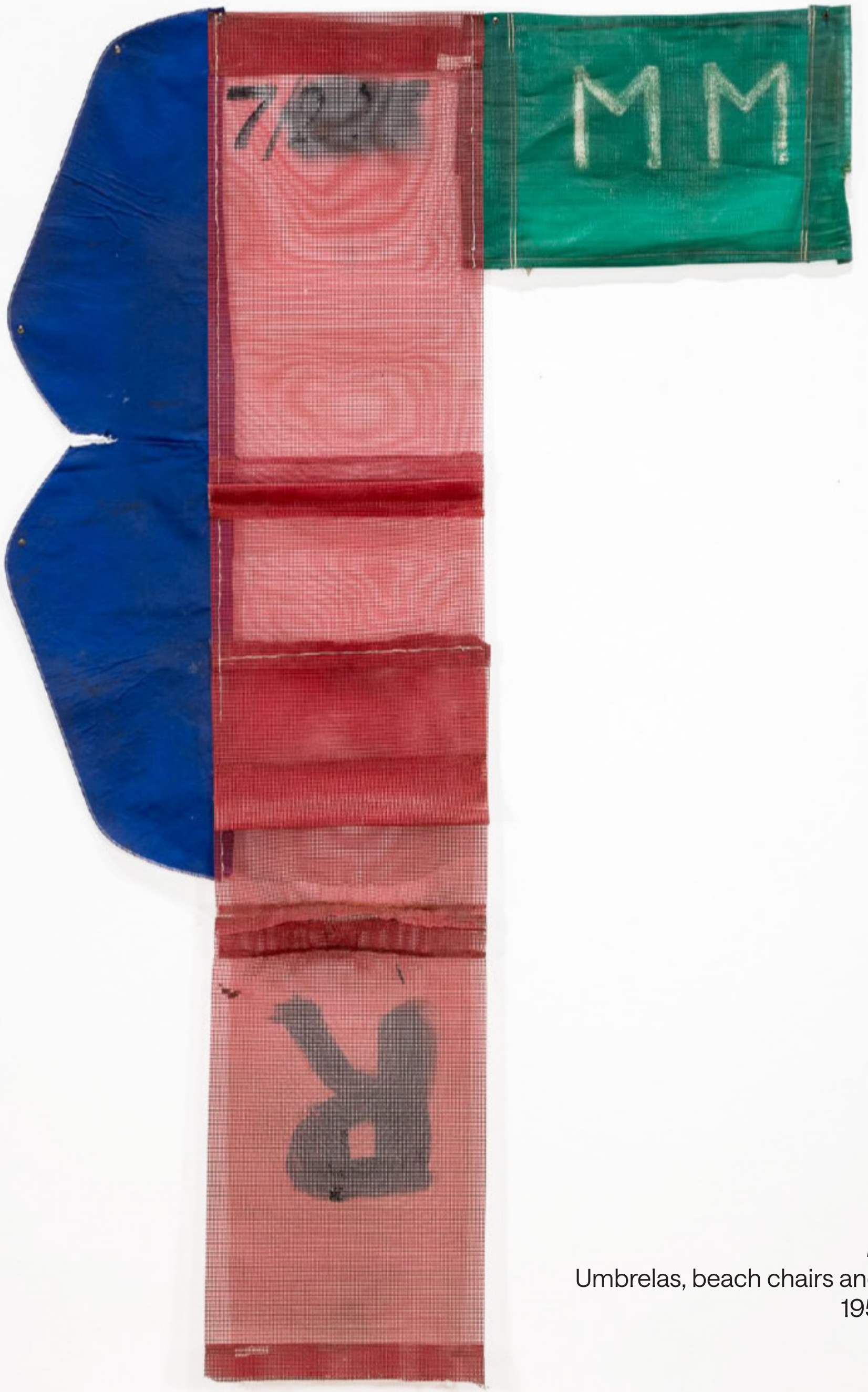
The works, too, retain the scale of the objects from which they are made. 'Working within the limits of the original object is important when affirming the essence of things,' the artist emphasises. In After Use, a dialogue unfolds between the Cidade Maravilhosa and the Ville Lumière, where atmosphere and surfaces alike become emblems of identity. Carioquice—the distinctive spirit of Rio—spills into the Parisian setting through its colours and the beauty of unexpected forms. Here, the Brazilian walker and the flâneur come together, both recapturing the city through images at once enchanted and spontaneous, reworking them through a process of post-production and anticipation.



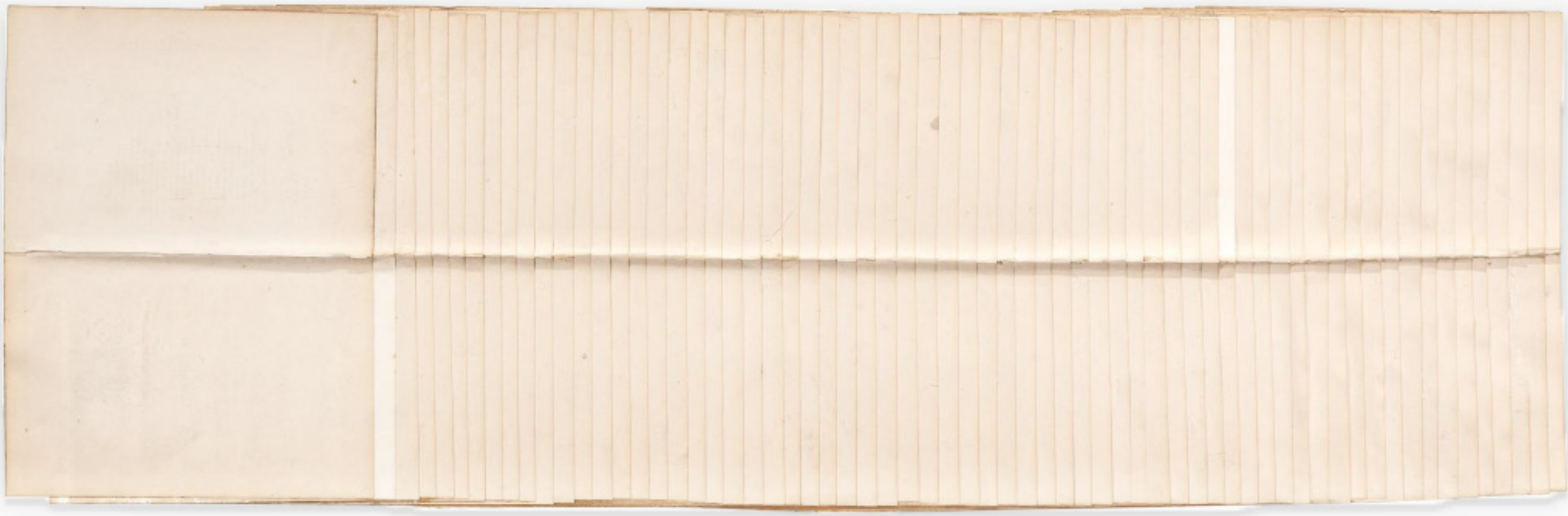


Corta Vento, 2022
Umbrelas, beach chairs and stitching
205 × 145 cm

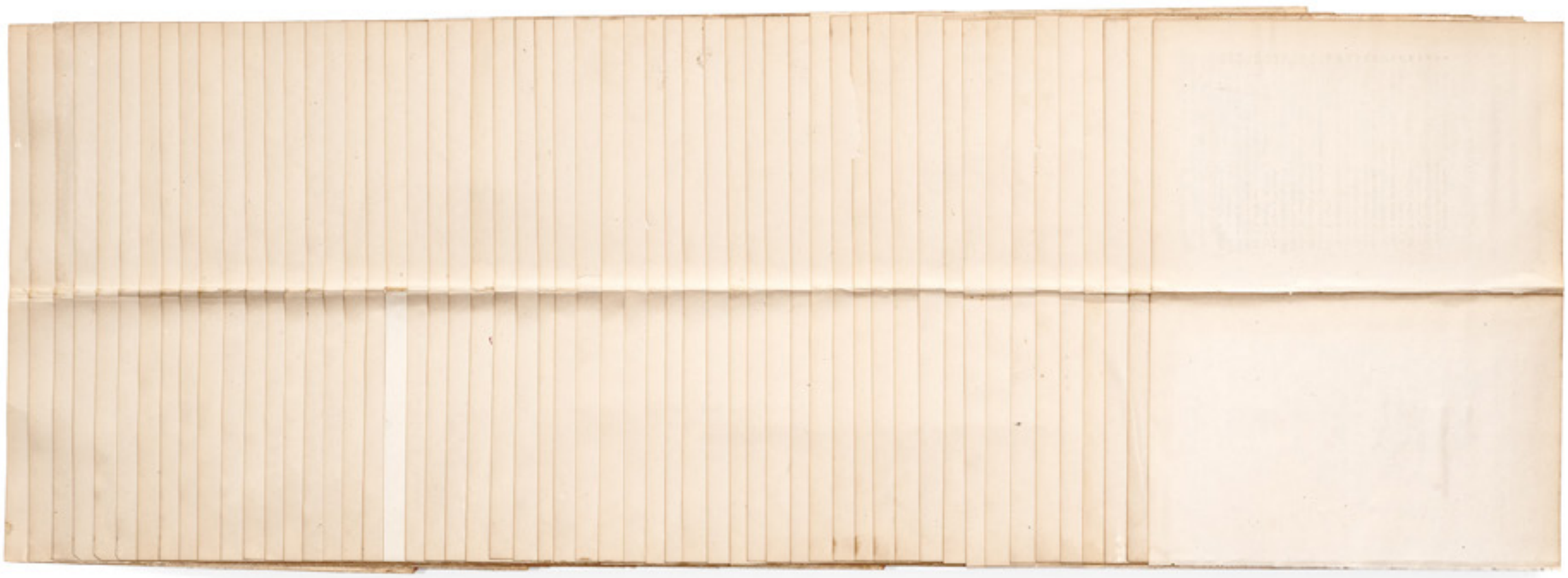




MM. 2022
Umbrelas, beach chairs and stitching
195 × 120 cm



Viagem pelo Jardfim, 2024
Book leaves
27 × 86 × 2 cm

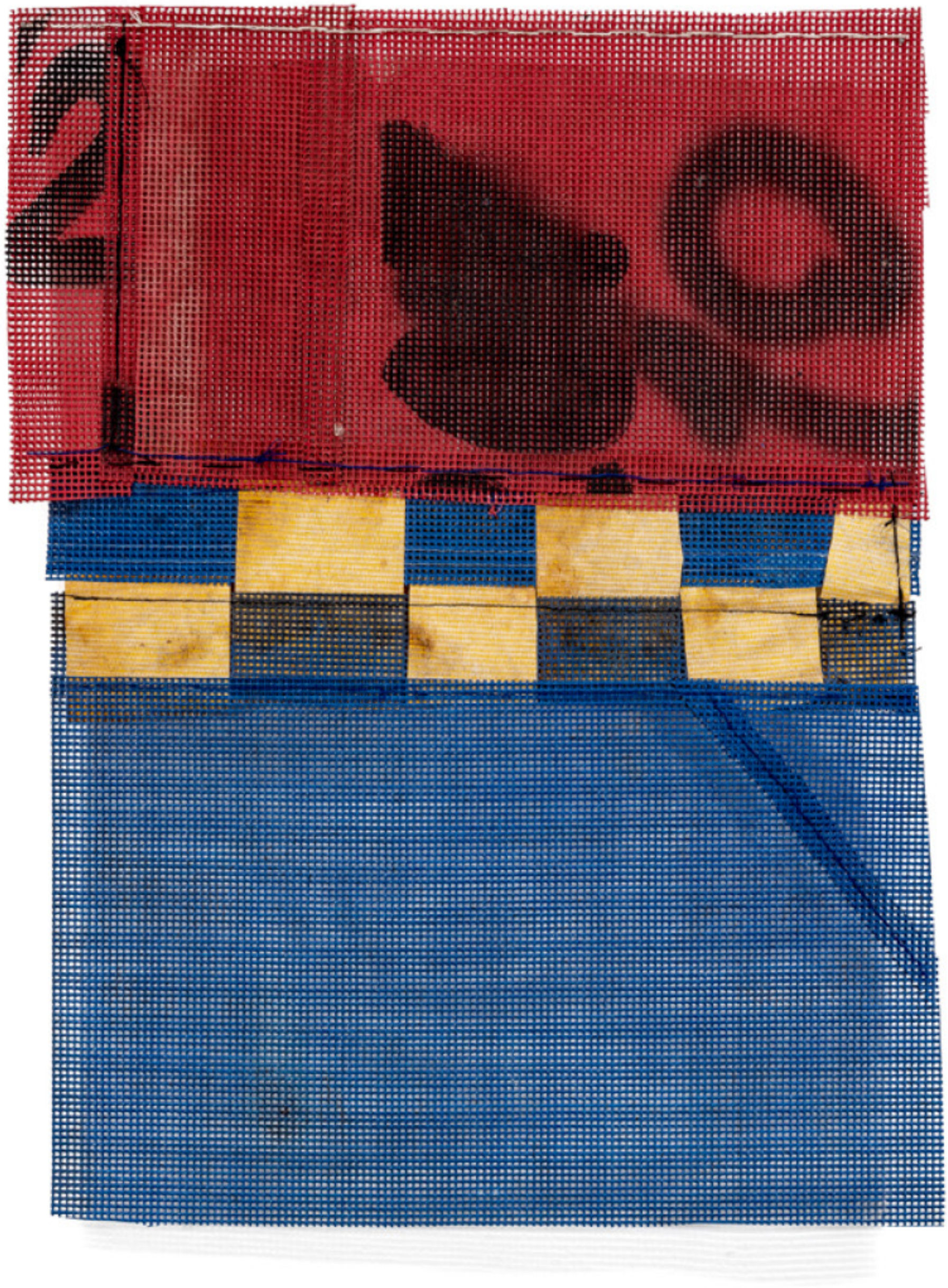


Minotauro, 2024
Book leaves
27 × 86 × 2 cm



Grumari, 2024
Beach chairs,umbrleas and stitching
44 × 36 cm





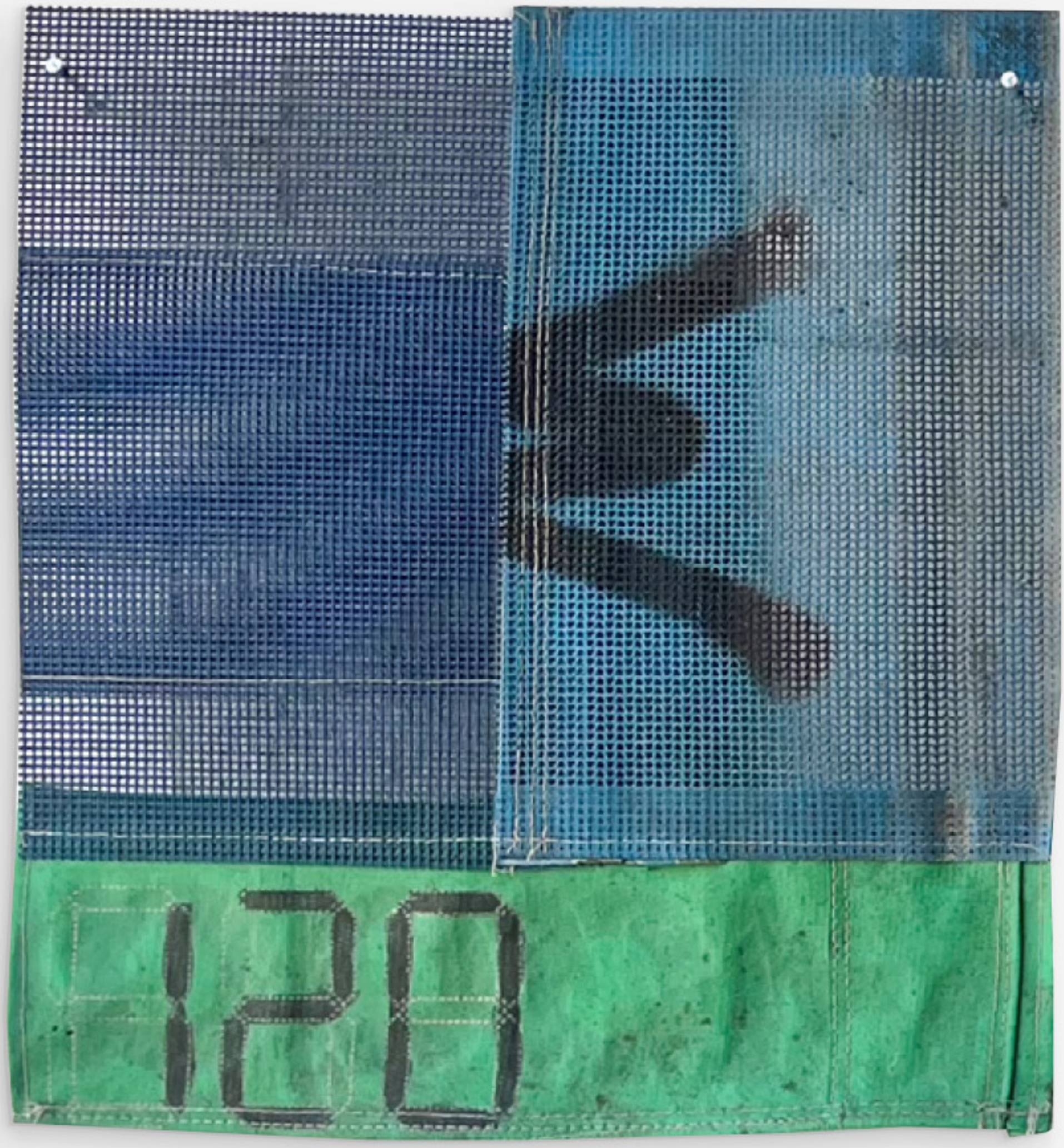
Sotaque, 2024
Beach chairs,umbrleas and stitching
46.5 × 36 cm



Sem titulo, 2026
Beach chairs seat and umbrela
30 × 30cm



Sem titulo, 2026
Beach chairs seat and umbrela
30 × 30cm



Sem titulo, 2026
Beach chairs seat and umbrela
30 × 30cm

128x



128x, 2024
Umbrelas and stitching
170 × 220 cm



Nildo 101, 2026
Umbrelas and stitching
170 × 120 cm





Amuleto, 2023
Umbrelas
250 × 160 cm



Fresta, 2024
Beach umbrelas, nails and wood
5 × 260 × 2 cm



Fresta II. 2024
Beach umbrelas, nails and wood
491 × 5 × 3cm



Sem titulo, 2026
Flip-flops and wood
30 × 16,5 × 3,5 cm



Sem titulo, 2026
Wood
25 × 40 cm



Marina, 2024
Variable textiles and aluminium bar
160 × 163 cm



Ave, 2025
Umbrelas and tarps
155 × 135 cm



Group exhibition

2026
Aberto 6, Casa Bola, Eduardo Longo
Vocês vão ter que me engolir, Galeria Cavalo, Rio de janeiro, Brasil
Syntax of a thread, Mama Project, New York, USA.

2025
Meu Quintal é Maior que o Mundo, curated by Priscyla Gomes, Casa Triângulo, São Paulo, Brazil

2024
Ainda Viva, curated by Bruna Costa and Paula Borghi, Galeria do Parque – Casa de Cultura do Parque, São Paulo, Brazil
Miolo, curated by Tainan Cabral, Cavalo, Rio de Janeiro, Brazil

A Fonte Deságua na Floresta, curated by Paula Borghi, Residência Fonte, São Paulo, Brazil

Rio: a Medida da Terra, curated by Luisa Duarte, Flexa, Rio de Janeiro, Brazil

2023
Funk, Museu de Arte do Rio, Rio de Janeiro, Brazil Arlivre * Artelive: Arte, Ecologia e os Comuns, Aterro do Flamengo, Rio de Janeiro, Brazil

Les Marcel: Collection R. Patt, Le Botanique, Brussels, Belgium Melodia, curated by Domenico de Chirico, Fonte, São Paulo, Brazil

Dialetos do Firmamento, Anita Schwartz Galeria de Arte, Rio de Janeiro, Brazil

2022
Matéria Bruta, Fábrica Bhering, Rio de Janeiro, Brazil If I Were You, curated by Rafael D'Alo, Kupfer, London, England

O Cru e o Cozido, curated by Pollyana Quintella, Galeria Athena, Rio de Janeiro, Brazil

Heat, curated by Victor Gorgulho, Quadra, Rio de Janeiro, Brazil

Sol, curated by Alexandre da Cunha, Marli Matsumoto Arte Contemporânea, São Paulo, Brazil

Saravá, Projeto GAS, curated by Bianca Bernardo, Anita Schwartz Galeria de Arte, Rio de Janeiro, Brazil

Abre Alas 17, curated by Deri Andrade, Maxwell Alexandre and Pollyana Quintella, A Gentil Carioca, Rio de Janeiro, Brazil

2019
960 p, curated by Carla Chaim, Marcelo Amorim and Nino Cais, Fonte, São Paulo, Brazil Sob um Pequeno Sol, curated by Cadu Feliz, Solar Grandjean de Montigny - Pontifícia Universidade Católica do Rio de Janeiro, Rio de Janeiro, Brazil

2018
Marquise, 456, Rio de Janeiro, Brazil

2016
Ponto Cego, curated by Antonio Bokel and Marcelo Macedo, Estúdio Baren, Rio de Janeiro, Brazil

Solo exhibition

2026
Keep this between us, Ysasi Gallery, Los Angeles, USA
Cassino, Baliza, Rio de Janeiro, Brasil

2025
Vento Corta, Casa Triângulo, São Paulo, Brasil

2024
Marina, curated by Amanda Abi Khalil, Gallery Isabelle, Dubai, UAE

Fresta, curated by Domenico de Chirico, ABC-Arte, Genoa and Milan, Italy

2023
Segurando um Espelho Tentei te Mostrar o Amanhã, Studio O.M. Art, Rio de Janeiro, Brazil

Tudo é a Forma que Fala, critical essay by Kiki Mazzucchelli, Casa Triângulo, São Paulo, Brazil

2022
O Raio Verde, curated by Julie Dumont, ZSenne, Brussels, Belgium

Artistic residency

2022
ZSenne Art Lab, Brussels, Belgium

2021
Fonte, São Paulo, Brazil

Education

2017
Procedência e Propriedade, with Charles Watson, Atelier Novo Mundo, Rio de Janeiro, Brazil

2016
Bachelor degree in Visual Communication, Pontifícia Universidade Católica do Rio de Janeiro, Rio de Janeiro, Brazil

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