

STEPHAN DOITSCHINOFF

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STEPHAN DOITSCHINOFF (1977)

Lives and works in São Paulo, Brazil

Self-taught, Doitschinoff develops works in painting, sculpture, video, installation, and performances. Awarded “Most Promising Artist” by the APCA (Sao Paulo Art Critics Association), he has held exhibitions in institutional spaces like the Irish Museum of Modern Art/Ireland, San Diego Contemporary Art Museum /USA, Fondation Cartier/France, São Paulo Museum of Modern Art (MAM)/Brazil, São Paulo Museum of Art (MASP)/Brazil, Afro Museum/Brazil, and The XXII Curitiba International Biennial/Brazil.

Doitschinoff has had two books published by the German Publisher Gestalten: CALMA, the Art of Stephan Doitschinoff (2008), and CRAS (2012). Among his recent projects, the church-sect Cvltto do Fvtrv stands out with its diverse actions (Marches, Hymns, Church, Videogames) and the installation “Inter-ventu” (2017).

He has works in important private collections and in the collection of the Irish Museum of Modern Art – IMMA (Dublin, Ireland)

Stephan Doitschinoff ‘s WORK

Stephan Doitschinoff’s work materialises through many different mediums from painting, installation and public art to video, music and performance. Throughout these approaches there is always a visible uniqueness within it’s content and body of research.

His work carries both cryptic and symbolic messages and what at first glance seems to be a visual narrative impregnated with either religious or dogmatic references, under a deeper look, reveals a process of appropriation of structure and re-signification.

Some of the central manifestations in religion and the military are used as support throughout his work, for example:

The configuration of the temple, the altar, the procession, the anthropomorphic characters that represent divinities, the uniform, the medals, and the street parades. On the other hand there is no dogma, the content is aimed at promoting reflection and critique, not necessarily connected to religion or the military.

Doitschinoff removes the mystic and ideological contents adding symbols created from personal reflections in accordance to contemporary themes, as the “corporate democracy”, the role of plants and psychoactive substances in western society, and the lack of control caused by strict social systems that do not leave room for an individual’s full self-development.

As the structure of religion and the military are captivating for the general public, Stephan explores them a method of communication

Stephan explores the scenario of religion and the military as methods of communication as these are an universal language with the power to captivate public attention through familiarity on account of their vast presence in society since the beginning of time.

Among his main influences and research references for dialogue at the present moment are the artists Maurizio Cattelan and Mathew Barney, the psychologist and linguist Steven Pinker, the physicist Leonard Milodinov and the activist Kalle Lasn.

Text by Nathalia Cruz



INTERVENTU, 2017

Installation:

Wood, brass, cooper and fabric.

As ABove So Below

Curated by Rachel Thomas and Sam Thorne.

Irish Museum of Modern Art (IMMA)

Stephan Doitschinoff's (São Paulo, 1977) Interventu (from Latin Intervention) has its origin in a research about votive practice and the various kinds of ex-votos, which are objects offered to saints and divinities in exchange for a grace. From the appropriation of original ex-votos from Juazeiro do Norte (Brazil), intervention in objects of the same nature, yet to be ritualized (anatomical sculptures in wood or paraffin), the addition of lace, paraffin, brass and fire, and the creation of other entities, the artist conceived a great altar for the façade of the Irish Museum of Modern Art. The altar is composed of the following works. Nubes lacrimarum, Spectrum, Votive Palma, Mandala, and four portals with modified ex-votos made for the project.

Nubes Lacrimarum (from Latin Tear drop Cloud) and Spectrum (from Latin Ghosts) are sculptures made of second hand clothes, specially bridal, first communion, and baptism dresses, as well as bed linen. In the pilgrimage sanctuaries this kind of clothing is very often offered as a gift to the saints, besides photographs, paintings (portraits), and various objects (graduation rings, crutches, baby layettes, and cribs). In each layer of fabric in the cloud and ghosts (hand stitched in the most part), histories, wishes and promises reverberate in space.

The cloud structure is inspired in the banners used in parades, and the baldachin of the cathedrals, which in the installation guard the Votive Palma ex-voto. In the conception of the ghosts, the color and volume were directly influenced by Afro-Brazilian religions (candomblé, Umbanda, quibanda), specifically the Mães de Santos' (Ialorixás) clothing. The triangular shape is similar to Virgin Mary's representations. Each Spectrum integrates a portal with wooden ex-votos decorated with lace and brass.

Palma Votiva (from Latin Votive Palm) was sculpted in brass and deep-drawn carved, casted, cut and welded pieces, and has eighteen symbols incrustated in its palm. The symbols are recurrent in the artist's work, most of them created by the artist's (like Scythe with Moth, Crowned Bowels, and Crooked Steps Ladder), except for the candles (from Umbanda). Doitschinoff regards it as a giant ex-voto.

The Mandala painted on the floor, with steel cables linked to Palma Votiva is similar to those used in Umbanda and pagan ritual representations. It is believed that the elements around a central core create a force field with enough power to open a channel to the sacred. The so-called magical circles found in various traditions (Buddhist, Tibetan, Hindu) are used in meditations and ritualistic activities in order to reach interiorization and integration of the "self" with the "whole". The hand guarded by the cloud and connected to circles, suggests a communication space to other worlds.

The four portals with ex-votos created with paraffin and modified with lace, brass and fire, form the base of the altar. Each portal suggests a way to reflection about the votive practice, pilgrimages, and journeys to devotion sites. Joyous spirits dressed for a miracle celebration can be found in the portal with Spectrum and lace decorated ex-votos.

Fire is the element that marks the process of disposing the offerings (wood, photographs). The burned ex-votos refer to the ritualistic liberation of grace. Every day hundreds of ex-votos are offered in several chapels and altars in the pilgrimage towns. As it's impossible for the sanctuary to keep the ever growing number of offerings, they are burned from time to time in big bonfires. The believers' requests are symbolically taken to the heavens in smoke, and the matter returns to the earth.

In the Southeastern region of Brazil, the most traditional ex-votos are made of paraffin. In this context, the artist appropriate this kind of offering and creates ex-votos in the shape of bibles with peyote and morning glory, hand with psilocybe cubensis (psychoactive mushroom) and heart with an eye. One of the most iconic Christian symbols is used as support to criticize demonization and native nations ritualistic practices criminalization, their use of plants and psychoactive fungi in rituals.

Ex-votos modified with golden brass thread imply the color of spiritual elevation in magic and religion, color often used in other works by the artist (paintings, sculptures, medals) and in the cover and back cover of CALMA (2008) and CRAS (2012). The addition of brass thread is also part of the study about obsessive practice in the production of Arthur Bispo do Rosário (1911-1989), who saw the transformation of everything around him in sacred objects to be presented do the Creator in the judgement Day as a "divine mission".

For Doitschinoff, among the various religious manifestations which characterize the search for a direct communication between the individual and the divine, the ex-voto is still near to pagan rituals. In the multi religious altar universe, religious elements mix themselves with shamanic and artistic ones, invoking ritualistic manifestation of primitive freedom.

Text by Sabrina Leal







SPECTRUM I, 2017

Installation:
Wood, lace and fabric.





INTERVENTU (preassembly), 2017

Installation:
Wood, brass, cooper and fabric.

Stephan Doitschinoff's Studio





NUBES LACRIMARUM, 2017

Lace and fabric.



About Remote Viewing

"Plants, and fungi with psychoactive properties, (Ayahuasca, the *Psilocibe cubensis* mushroom, the Peyote cactus (*Lophophora williamsii*) and the Morning Glory plant (*Ipomoea*) are deeply rooted in the spiritual, medicinal and rites of passage of native peoples who had their population marginalized culture, giving way to the law, culture and tradition of the conqueror.

On the other hand, what is inserted in a book can be institutionalized or immortalized, whether in a law manual, a book of laws, rules and conduct, a dictionary, a Bible or a sacred book; publications have the property of raising their content to the mainstream, of legalizing or inserting a new paradigm in society. The book as an object can represent the law (of men or of god), legality, what is accepted or has institutional support.

The insertion of images of ritualistic and psychoactive plants, fungi and cactus may be seen as a proposal for symbolic historical repair, or even claiming the place of honor, prominence and power not only of these plants and substances but of all that they represent.

REMOTE VIEWING, 2019

Installation: Paraffine and pigment





REMOTE VISION, 2019
(detail)

Sculpture: Paraffine







WE WILL BE HERE FOREVER, 2019

Solo exhibition at Janaina Torres Galeria, São Paulo



PIRA, 2019

detail



PIRA, 2019

detail



Cipó dos Espíritos (Vine of Spirits)

The book carved in rapadura showing a relief of a vine with foliage that makes reference to Ayahuasca, (mixture of two plants, the Jagube / Mariri vine - *Banisteriopsis caapi*, and the Chacrona - Queen Plant - *Psychotria viridis*), which together are the basis of visionary ritualistic drink also known as hoasca, daime, iagê, santo-daime and vegetal, used by native peoples since time immemorial.

Now, not only Ayahuasca but also Jurema Preta (a tree from northeastern Brazil that also contains high doses of DMT) represent the religion of the forest, the spirituality of the forest and the desert, the Jurema Sagrada, are the roots of medicine - physical and spiritual and the communication of native people with their ancestors and family members (trees, animals and other elements of Nature).

The religion of the forest had to be erased along with the forest itself to make way for the mills. Before the devices came the missions. Even before the bandeirantes arrived to enslave the natives, the missionaries arrived with the mission to catechize, beginning the process of erasing the culture.

Sugarcane was planted on large rural properties called latifundium or plantation. These properties were also known as engenhos. For the sugar production and commercialization process to be profitable for the colonial enterprise, the mills introduced the most demeaning form of exploitation of human labor: slavery, initially enslaving the natives and later bringing Africans to Brazil.

CIPÓ DOS ESPÍRITOS (VINE OF SPIRITS), 2019

Sculpture: Rapadura (raw sugarcane)

CVLTO DO FVTVRV, 2013 - 2020

Cvlto do Fvtvrv is a project that intends to create and develop a “sect-church”, as well as its relevant structure unfolding into real and virtual reality: ceremonies, temples, anthropomorphic icons of divinities, manifest, hymns, publications, uniforms, outfits, medals, identification and loyalty cards, engagement programs, social network and website.

The action is built as each of the items mentioned above is developed; the public are made aware of the basic concepts, and participate in interactive actions. Some of the steps have already been executed and can be seen at the site www.fvtvrv.org

The artist have presented Cvlto do Fvtvrv performances at:

2018. Verbo - Mostra de Performance Arte - Galeria Vermelho | Membership Desk
2017. IMMA - Irish Museum of Modern Art | Cvlto do Fvtvrv March
2016. MAM - Museu de Arte Moderna de São Paulo | Cvlto do Fvtvrv March
2016. MAM - Museu de Arte Moderna de São Paulo | Membership Desk
2016. MAM - Museu de Arte Moderna de São Paulo | Panoptic Wave
2016. Valongo Festival | Three Planets March
2015. Praça das Artes | Three Planets March
2015. Centro Cultural Banco do Brasil | Three Planets March





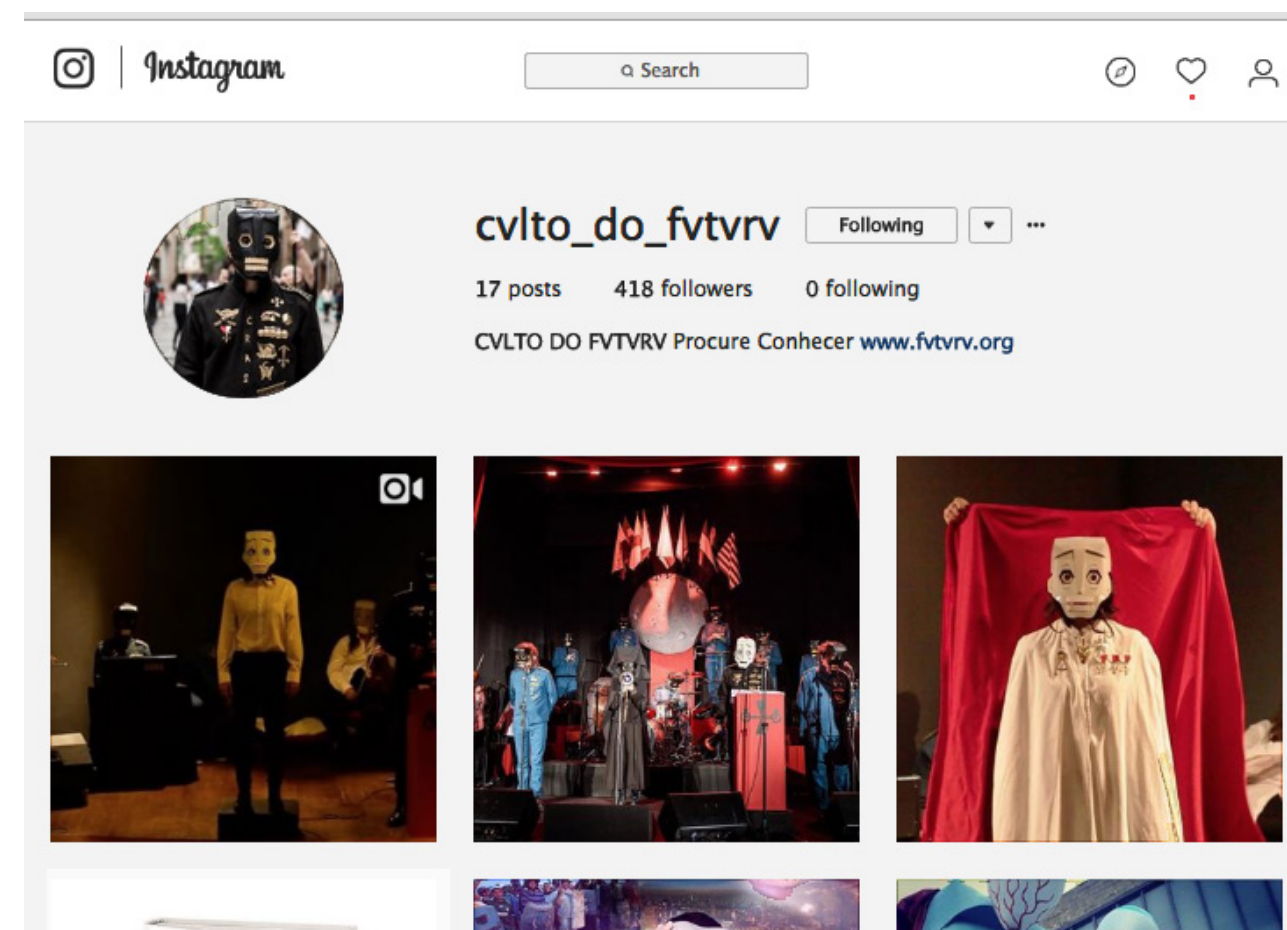




Cvltto do Fvtvrv, Uniform and Medals (2015). Coffin ring (2015). Cvltto do Fvtvrv ring (2015)



Cvltto do Fvtvr, website (2015)



Cvltto do Fvtvr, social medias, Facebook (above) and Instagram (both 2015)

THREE PLANETS MARCH, 2014

Performance:

Masks, uniforms, medals, identification cards, banners, hymnals, musical instruments.

CCBB (Centro Cultural Banco do Brasil) Music Performance
curated by Fernando Ribeiro

Happened in Sao Paulo in October 2015.

The action is part of the project “Cvlto do Fvtvrv”, in which the artist proposes to create engagement actions involving a sect-church.

The public was asked to previously subscribe at www.fvtvrv.org in order to participate in the procession. Subscription would generate an identification card. The participants were asked to dress accordingly (dress code for the march: black pants, black shoes, and white shirt), and would receive identification cards, brooches, masks, banners, and hymnals.

The meeting start point for the action was the Municipal Theater in downtown Sao Paulo, heading towards Centro Cultural Banco do Brasil. During the procession the hymn “Three planets”, composed by Stephan in partnership with Lia Paris and Mixhell (Iggor Cavaleira and Laima Leyton), was sung.









MARCHA AO CVLTO DO FVTVRV, 2016

Performance:

Masks, uniforms, medals, identification cards, banners, hymnals, musical instruments.

“Education as prime matter”

Curated by Felipe Chaimovich and Daina Leyton

MAM - Museum of Modern Arts of Sao Paulo







MEMBERSHIP DESK, 2015/2016/2018

Installation:
Tables, chairs, fabrics, printed banners, off set publications, fanzines, brooches, printed and framed pictures.

Praça das Artes / Municipal Theater of São Paulo (2015)
Museum of Modern Art of São Paulo (2016)
14^a Verbo - Mostra de Performance Arte (2018)

Inspired in religious and corporative volunteers desks, the installation offered publications and printed material available to the public: The Elucidário, The Pyramid, The Three Planet hymnal, and followers responsible for receiving filled out adhesion registration files for volunteering at future actions.



Cvlto do Fvtvrv, Membership Desk, 14ª Verbo - Mostra de Performance Arte (2018)



Cvlt0 do Fvtvrv, Membership Desk, Irish Museum of Modern Art, Dublin (2017)

3 PLANETS – PANOPTIC WAVE, 2016

Multimedia Installation:
Modified kneeler with joystick and integrated buttons.
Videogame, animations and videos.

“Education as prime matter”
Curated by Felipe Chaimovich and Daina Leyton

Museum of Modern Arts of Sao Paulo - MAM

This multissensorial installation is composed of a videogame, a video, backlights and animations. The Three Planets hymn, makes it clear that if we go on with the current rhythm of consumption, we would need three more planets to survive. The installation is interpreted in LIBRAS (Brazilian sign language).

The phrase by Richard Serra, “Popular entertainment is basically propaganda for the status quo” opens the videogame, which permeates the universe of schools, corporations, prisons, mental facilities, and gated communities or condos: closed spaces structuring a disciplinary society where everyone can and will be watched. This experience leads to reflection on control that transcends the physical and encompasses the virtual and psychic, and how it is possible to acquire and expand awareness.

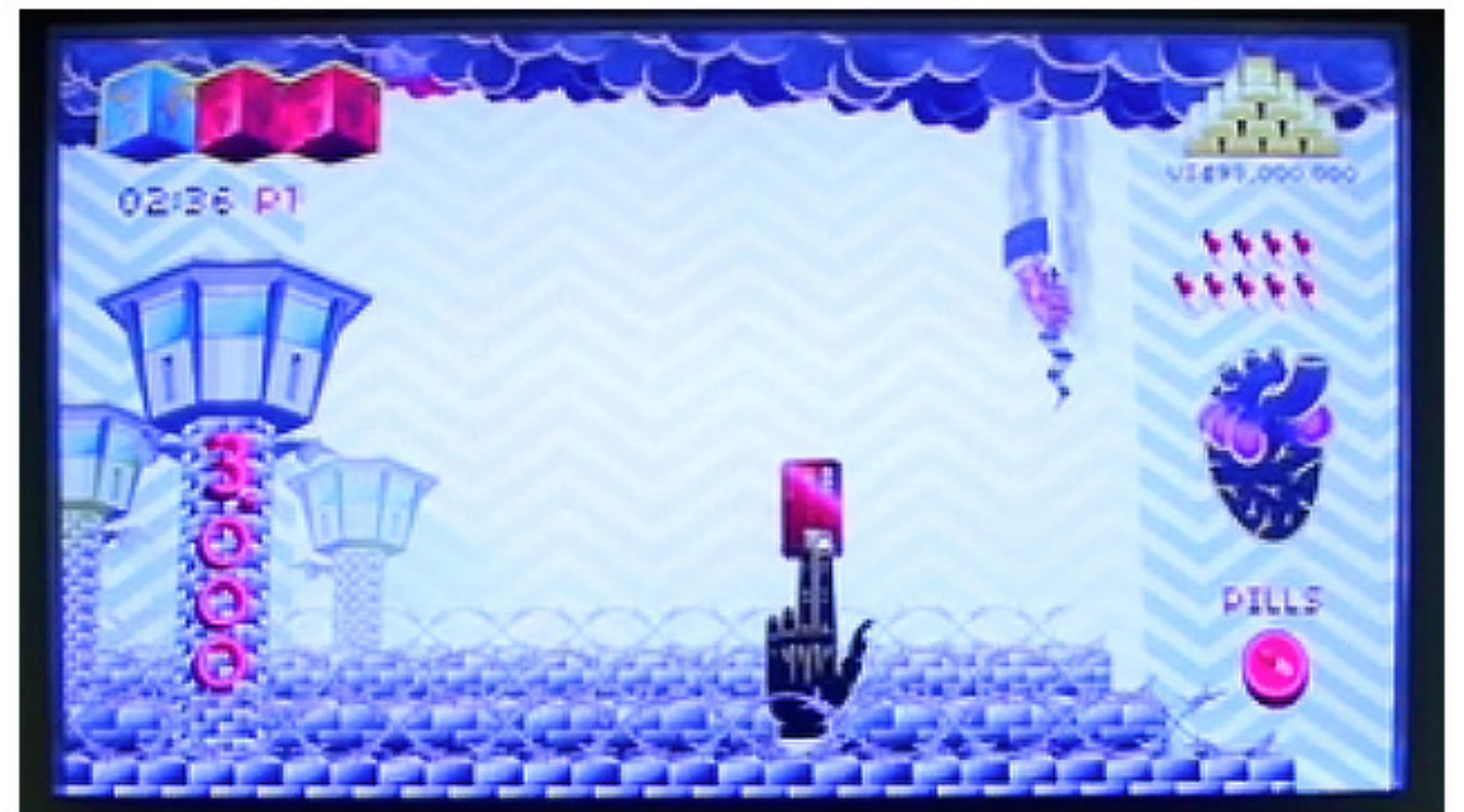
I Dominate, I Am Not Dominated

Stephan Doitschinoff’s works in this show flows from the appropriation of structures and symbols, in order to announce different codifications to which we are constantly exposed, and at risk of considering as part of our own culture what actually is a dominant impregnated with power culture one.

The Latin motto NON DVCOR DVCO, in the city of São Paulo coat of arms, means “I am not conducted, I conduct”, or “I dominate, I am not dominated”. The fact that this affirmation is the official motto of our city is an opportunity for us to reflect about the rigidity of conduct and thought we find ourselves reproducing while trying to preserve meaningless good for nothing values.

Text by curator Daina Leyton





CVLTO DO FVTVRV, 2017

IMMA – Irish Museum of Modern Art.
Dublin, August 2017

“Wilder Beings Command”
Curated by Rachael Gilbourne and Janice Hough

Performance:

Edible jelly, Masks, uniforms, medals, identification cards, banners,
giant puppets, hymns, hymnals, musical instruments.





Cvltio do Fvtrvr, Irish Museum of Modern Art, Dublin (2017)



Cvltó do Fvtrv, Irish Museum of Modern Art, Dublin (2017)



Cvltó do Fvtrv, Irish Museum of Modern Art, Dublin (2017)



NEW ASCETICISM, 2016

Installation:

Modified books – screen printed and hand painted.

Acrylic on wood, light bulbs

Printed paper pennants

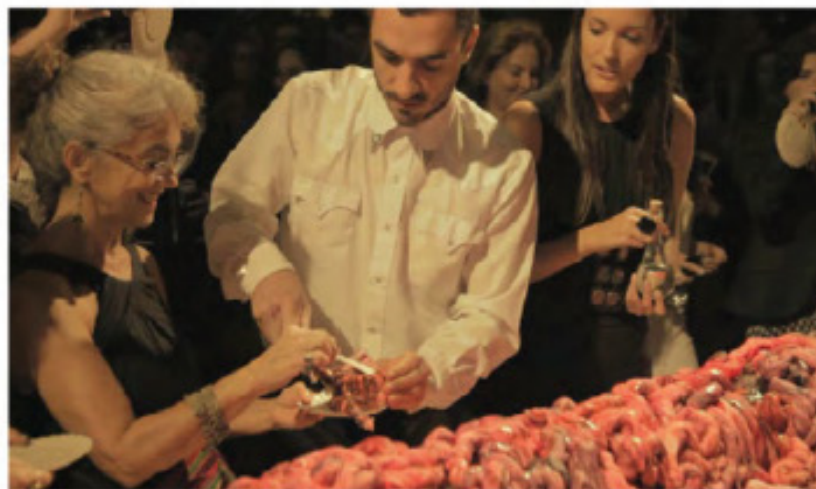
“De dentro para fora – De fora para dentro” (Inside out – Outside in)

Curated by Teixeira Coelho, Baixo Ribeiro and Mariana Martins

MASP - São Paulo Art Museum

The installation was composed of about 300 object-books, most of which on obsolete constitutional law. The relatively recent publications, from 2000 on, were purchased at second hand stores for a few cents each, and underwent interventions that subverted meaning and transformed them into sacred books icons.

The installation referred to the period of law duration, and to the process of its legitimation or expiration. Some laws can be annulled in a few years, while others can be valid for hundreds or thousands of years, like the ones based on writings considered sacred.



FREE WOMB, 2011

Perfomance

Curated by Raphael Castoriano

Art Rio, Rio de Janeiro

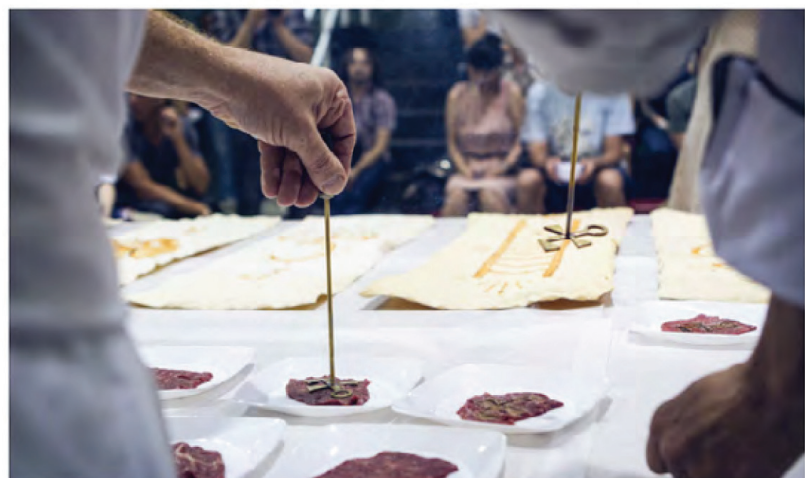


TABLE AND HEXAGON, 2012

Museum of Modern Art of São Paulo

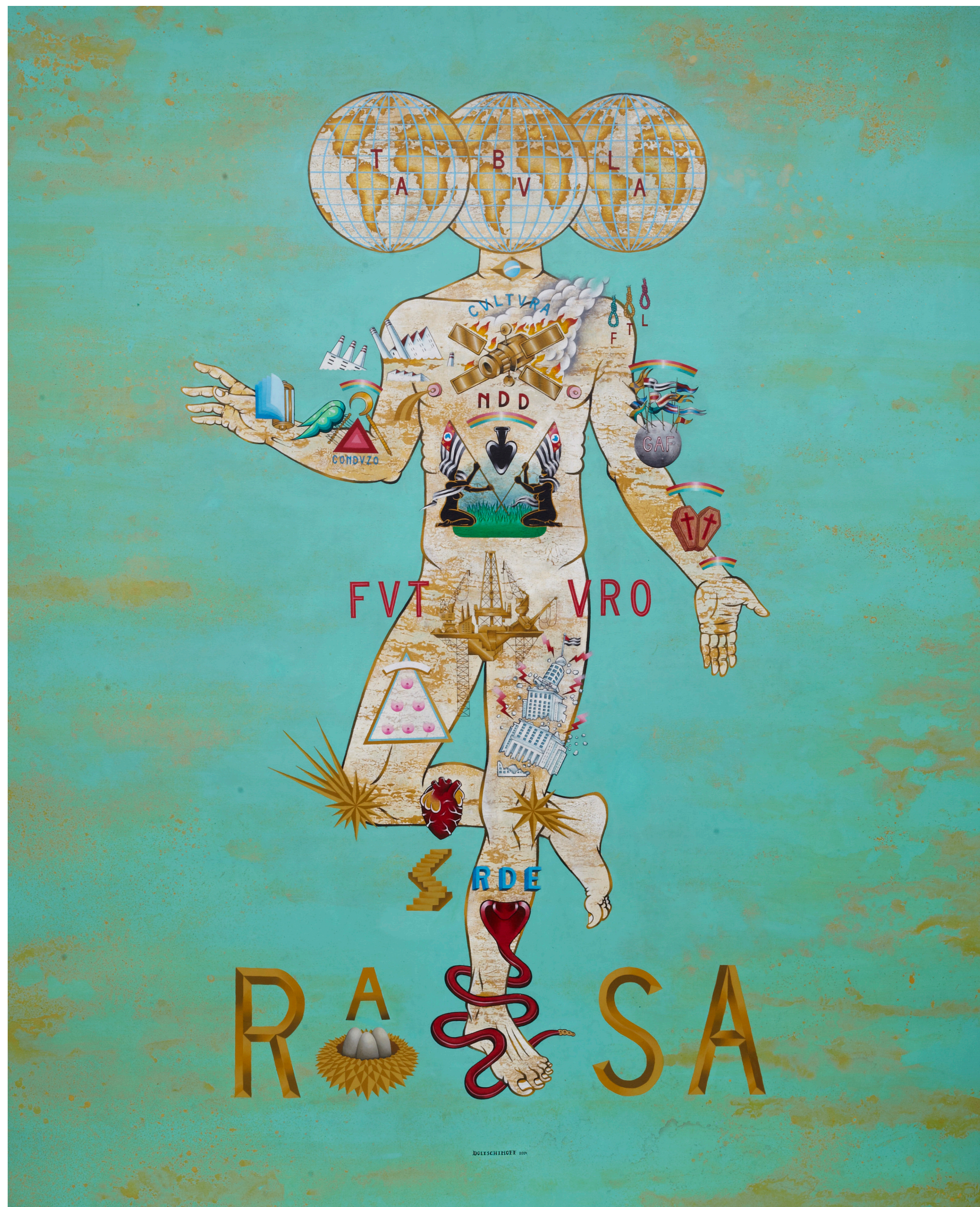
This happening in partnership with chef Alex Atala, was presented at in 2012.

“Mesa e Hexagono” (Table and Hexagon) was developed during the preparation, live, of varied symbolic dishes, alluding to a ritual based on the alchemic process “Nigredo-Albedo-Rubedo”, and then served to a public of approximately fifty people. Techniques such as painting, carving, and sculpting were brought to the performance scope, allied with the food preparation and intake ritualization.



ETERNAL LIFE, 2019

acrylic on canvas
330 x 194 cm



3 WORLDS

3 WORLDS is a fundamental work in the production of Stephan Doitschinoff.

Anthropomorphic figures and entities in mythology commonly synthesize complex narratives, for example - a statue of Jesus on an altar is not just there to decorate but to synthesize the values and dilemmas presented in its history, the concept of salvation through love, forgiveness and compassion. Or even the figure of San Francisco symbolizes humility, poverty, love and respect for animals and nature (he called all creatures brothers: brother sun, sister moon, brother wolf, sister water - even the presence of animals was common in their preaching). Another example is Iemanjá, who, in addition to other things, is known as the lunar goddess, rules the cycles of nature that are linked to water and characterizes the "Change", in which every woman is subjected due to the influence of the cycles of the moon, in addition to to be related to the maternity archetype. It is also required in matters of affection, to resolve conflicts in love.

3 Mundos was created as an entity synthesizing some of the dilemmas and challenges we face at the beginning of this century, each symbolized by a symbol displayed on its body, many of which are part of the Elucidário.

Created in 2013 and inspired by the figure of the Tarot (The World), the anthropomorphic figure is the centerpiece of the Cvltto do Fvtrv and features some of its main icons: the 3 Planets, the Flaming Satellite, the Studded Moon and the Scythe with Moth.

3 Mundos inspired the hymn Três Planetas (2015), the performance March of the Three Planets (2015) and appears as a banner in several actions by Cvltto do Fvtrv, as in the video Fvtrv's March by Cvltto do Fvtrv (2017).

3 WORLDS, 2013

acrylic on canvas
230 x 190 cm

THE VIRTUES OF IDOLATRY, 2018

acrylic on canvas
240 x 194 cm





WE WILL BE HERE FOREVER, 2019

Solo exhibition at Janaina Torres Galeria, São Paulo

ÁGUA PRETA, 2013

acrylic on canvas
240 x 194 cm



A MÃO, 2015

Ceramic Sculpture
230 x 180 x 50 cm

Afro Brazil Museum / Ibirapuera Park





10 BILLION - SITE SPECIFIC, 2015

London & River Plate Bank Building - Recife, Brazil

10 BILLION

The installation occupied a historic building in downtown Recife. It was built in the 19th century, originally to be the London & River Plate Bank premises. The construction refers to a post-apocalyptic era where plants overpower buildings and remainders of civilization.

The conception of “10 Billion” emerges through reflections of Stephen Emmott’s homonym book, which speaks in length about demographical explosions and their apocalyptic consequences, and opens discussions by Estonian philosopher Slavoj Žižek, during Occupy Wall Street, 2011.

“Think about the strangeness of today’s situation. Thirty, forty years ago, we were still debating about what the future would be: Communist, Fascist, Capitalist, whatever. Today, nobody even debates these issues. We all silently accept that global capitalism is here to stay. On the other hand, we are obsessed with cosmic catastrophes: the whole life on Earth disintegrating because of some virus, because of an asteroid hitting the Earth, and so on. So the paradox is that it’s much easier to imagine the end of all life on Earth than a much more modest radical change in capitalism” Slavoj Žižek

The main hall of the building was filled with trees of different species, and giant bromeliads, as well as construction debris, metal structures, and a series of six neon panels of approximately 79x98 inches each, showing icons related to themes broached in the discussion.

The neon panels awakened dialogue, for they are a symbol of the American dream, with the façades and luminous store signs in an environment where there was neither electricity, nor consumers, or even products to commercialize. They draw an anachronistic parallel, which emphasizes the problematic irony raised by Emmott and Žižek.

At the end of the installation, the set of plants was donated to the Recife Botanical Garden.

STEPHAN DOITSCHINOFF
1977 - Lives and work in São Paulo

Awards

“New Artist of the Year” – APCA (Art Critics Associate of São Paulo)
“Esthetic Interactions Award – Funarte / Ministry of Culture
“Jabuti Award” / “Palavra Cigana” – Cosac Naify publisher

Public Collections

Irish Museum of Modern Art – IMMA (Dublin, Ireland)

SELECTED EXHIBITIONS

Individuals

2019
‘We Will Be Here Forever’ Janaina Torres Gallery, São Paulo – Brazil
2015
“3 Planet Lifestyle”, Jonathan Levine Gallery, New York, USA
2014
‘Tres Mundos’ Gallerie LJ, Paris – France
‘Jurema Preta’ Diesel Art Gallery, Tokio – Japan
2013
‘FVTVRV’ Choque Cultural Gallery, São Paulo – Brazil
2012
“Heri, Hodie, Cras”, Gestalten Space, Berlin, Germany
2011
“Novo Asceticismo”, Jonathan Levine Gallery, New York, USA
2010
“Cras”, Choque Cultural Gallery, São Paulo, Brazil
2008
“Novo Mundo”, Jonathan Levine Gallery, New York, USA
“Fim do Mundo”, Anno Domini Gallery, San Jose, USA
2007
“Temporal”, Choque Cultural Gallery, São Paulo, Brazil
2002
Exhibitions Program of Cultural Center of São Paulo (CCSP), São Paulo, Brazil

Collectives

2020
Mushrooms: The art, design and future of fungi, Somerset House, London, UK
2019
“Pinta Art Fair” Janaina Torres Galeria, Miami, USA
“SP Arte” com Janaina Torres Galeria, São Paulo, Brazil
2018
“14ª Verbo Mostra de Performance Arte”, Galeria Vermelho, São Paulo, Brazil
2017
“As Above, So Below: Portals, Visions, Spirits & Mystics”
Irish Museum of Modern Arts, Dublin, Ireland
2016
“Educação Como Matéria Prima” Museum of Modern Art - MAM, São Paulo, Brazil
2015
“Bienal Internacional de Curitiba”, Curitiba, Brazil
2010
“Viva La Revolucion”, MCASD – Museum of Contemporary Arts San Diego, USA
2009
“De dentro para fora / De fora para dentro”, MASP, São Paulo, Brazil
“Os Mágicos Olhos das Américas”, Afro Brasil Museum, São Paulo, Brazil
“Chimera” at Scope / Miami Art Basel, Curated by David Hunt, Miami, USA
“Born in the Streets”, Fondation Cartier, Paris, France
2002
“Programa de Exposições do Centro Cultural São Paulo”, São Paulo, Brazil

PUBLIC ART PROJECTS

2010 – 2012
“A Mão” – Ceramic sculpture
Award““Esthetic Interactions – FUNARTE / MINC
Ibirapuera’s Park / Afro Brazil Museum, São Paulo, Brazil
2011
‘Brilho do Sol’ – site specific Installations at neighborhood streets of Mouraria, Lisboa, Portugal
2008 - Permanent
Santa Luzia Chapel - Lençóis, BA, Brazil
2006 - 2008
Temporal – Murals and site specific installations at neighborhoods/communities of Lençóis, Tomba Surrão, Sem Teto e Alto da Estrela and Municipal Cemetery of Lençóis, Lençóis, Bahia, Brazil

HAPPENINGS / PERFORMANCE

2018
“Balcão de Adesão” – 14^a Verbo Mostra de Performance Arte / Galeria Vermelho, São Paulo, Brazil

2017
‘Marcha ao Cvlto do Fvtvrv’ – Irish Museum of Modern Art, Dublin, Ireland

2016
‘Marcha ao Cvlto do Fvtvrv ’ – Museum of Modern Art, São Paulo, Brazil

2015
‘Marcha dos Três Planetas II’ Praça das Artes / Municipal Theater, São Paulo, Brazil

2015
‘Marcha dos Três Planetas’ – Downtown streets of São Paulo / Bank of Brazil Cultural Center, São Paulo, Brazil

2013
‘Cras do Micélio’ – Vila Madalena’s streets / Choque Cultural Gallery, São Paulo, Brazil

2012
“Mesa e Hexágono” with Alex Atala, Museu of Modern Art - MAM, São Paulo, Brazil

2012
“A Lei do Ventre Livre”, curated by Raphael Castoriano/ Kreemart - Art Rio, Rio de Janeiro, Brazil

2011
‘Brilho do Sol’ – Mouraria’s streets, School of Belas Artes, Lisboa, Portugal

2010
‘Tudo é Vaidade’ – Vila Madalena’s streets, Choque Cultural Gallery, São Paulo, Brazil

PUBLICATIONS / BOOKS AND CATALOGS

2020
Mushrooms: The art, design and future of fungi, Somerset House, London, UK, Catalog

2018
“Verbo 2018 - 14^a Verbo Mostra de Performance Arte”, Galeria Vermelho, São Paulo, Brazil. Catalog

2017
“As Above, So Below: Portals, Visions, Spirits & Mystics” Catalogue, Irish Museum of Modern Arts, Ireland

2016
“Moderno MAM Extra” Museum of Modern Art - MAM, Sao Paulo, Brazil

2015
“Igual Diferente” Museum of Modern Art - MAM, Sao Paulo, Brazil
“Luz do Mundo” Catálogo - Bienal de Curitiba - Brazil

2012
“Cras”, Gestalten, 200 pages / monograph, (Gestalten), Germany

2011
“Viva la Revolucion”, A Dialog With the Urban Landscape (Gingko Press), USA
“Walls and Frames” Fine Art from the Streets (Gestalten), Germany

2010
“Beyond the Streets – The 100 Leading Figures in Urban Art” (Gestalten), Germany
“Urban Interventions – Personal Projects in Public Spaces” (Gestalten), Germany
“Closer to God – Religious Architecture and Sacred Spaces” (Gestalten), Germany
“De Dentro Para Fora De Fora Para Dentro” Art Museum of São Paulo - MASP, Brazil

2009
“Né Dans La Rue” (Fondacion Cartier Pour L’Art Contemporain) France

2008
“Calma – The art of Stephan Doitschinoff”, 160 pages / monograph, (Gestalten), Germany
“The Upsetter” (Gestalten), Germany

2007
“Black Magic, White Noise” (Gestalten), Germany
“Supersonic, Visuals for Music” (Gestalten), Germany

2006
“BLK MRKT ONE” (Gestalten), Germany
“Disorder in Progress” (Gestalten), Germany

2005
“A Matter of Illustration” (Victionary Hong Kong) “Illusive” ” (Gestalten), Germany
“Brazil Graffiti” (Thames And Hudson), England

2004
“Sonic, Visuals for Music” (Gestalten), Germany
“Graffiti World” (Thames And Hudson) England