



Kinetic Kaleidoscope

Brazilian artist Beatriz Milhazes creates vibrant two- and three-dimensional works that combine simple, abstract shapes with stylized representations of her country's native flora. Modern art, cultural celebrations, and natural beauty converge in her distinctive "chromatic free geometry."



Marola, 2015

Take a closer look

Beatriz Milhazes (b. 1960) first translated her distinctive motifs into three dimensions when creating dynamic scenery for dance performances. Take a spin around *Marola* to see it from various distances, sides, and angles. Notice how it responds to and transforms its environment through movement, sound, reflection, and refraction.

Something to talk about

Milhazes has said her work is not “an easy or comfortable beauty.” What about this piece do you find enjoyable or beautiful? What is jarring, confusing, or uncomfortable to you?

In her own words

“I am an abstract [artist] and I speak an international language, but my interest is in things and behaviors that can only be found in Brazil.”

Who knew?

Milhazes credits five women artists as inspirations: fellow Brazilian Tarsila do Amaral (1886–1973); color composer Sonia Delaunay (1885–1979); shape shifter Elizabeth Murray (1940–2007); perennial painter Georgia O’Keeffe (1887–1986); and Op(tical) artist Bridget Riley (b. 1931).

Beatriz Milhazes, *Marola*, 2015; Acrylic, hand-painted enamel on aluminum, stainless steel, and polyester flowers, 100 x 72 x 56 inches; Gift of Tony Podesta Collection; © Beatriz Milhazes Studio; Image courtesy of White Cube Gallery; Photo by Ben Westoby

