

OSGEMEOS

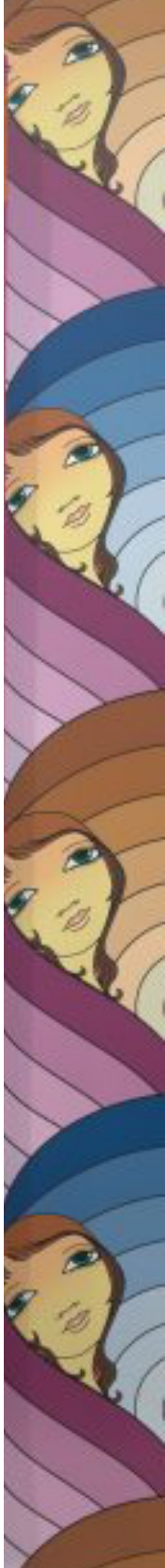
Endless Story

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EXHIBITION ENTRANCE

OSGEMEOS: Endless Story

WALL TEXT

OSGEMEOS: Endless Story is the first US museum survey and largest US exhibition of work by identical twin brothers Gustavo and Otavio Pandolfo (b. São Paulo, Brazil, 1974). Working under the name OSGEMEOS—Portuguese for “the twins”—the brothers are among the leading artists to emerge from the global graffiti scene. They first became known in the 1990s for their distinctive bony-limbed characters, which they spray-painted on Brazilian city walls and highway underpasses. Since then, the twins have expanded their worldwide reach and collaborative vision to depict a fantastical universe in progressively ambitious formats, from large-scale paintings to immersive installations. Their works combine motifs drawn from graffiti culture and the twins’ Brazilian heritage with elements of the magical and surreal.

Now OSGEMEOS have taken over the third floor of the Hirshhorn to lead viewers through their story. Alongside paintings, sculptures, and installations made for museum spaces and documentation of their outdoor graffiti and murals, the artists share hundreds of rarely seen drawings illuminating their creative development over the past forty years. The arc of their stylistic development can also be seen here in the escalator lobby, where they have painted two of their signature characters: one in their 1990s style on the entrance wall, and one in their current style on the exit wall. As divisions between artists writing on city walls and those finding success in contemporary art institutions continue to fall away, *OSGEMEOS: Endless Story* highlights the work of a standout duo who explore universal themes of human connection and the transportive power of imagination with irresistible visual style.

Curated by Marina Isgro, Associate Curator of Media and Performance Art, with CJ Greenhill Caldera, Curatorial Assistant

OSGEMEOS: Endless Story is supported by a generous grant from The Andy Warhol Foundation for the Visual Arts. Major support has been provided by Marc and Lynne Benioff and the Teplitzky Family, Thailand. Additional funding has been provided by Mike and Sue Rushmore, the Hirshhorn International Council, and the Hirshhorn Collectors' Council. Exhibition programming has received federal support from the Latino Initiatives Pool, administered by the National Museum of the American Latino.

Come Closer

[QR code] Scan for accessibility resources, information about upcoming programs, and more.

Take a Video Tour

[QR code] Unlock behind-the-scenes insights on your journey through *OSGEMEOS: Endless Story*. Start here!

Think Like an Artist

Grab a pencil and an Artist Blackbook—your exhibition guide and personal sketchbook.

Share Your Experience

Take photos. No tripods or selfie sticks. Bright smiles are welcome. Tag **#hirshhorn** to find your pictures on **hirshhorn.si.edu**. Follow **@hirshhorn**.

VISUAL DESCRIPTION

The exhibition entrance is a large, solidly white wall with an open doorway cut into its right side. On the wall to the left of the doorway, large black text reads “OSGEMEOS: ENDLESS STORY.” Directly to the right of the text, seeming to float just above the floor, is a spray-painted figure. Mostly yellow and outlined in dark red, he wears a pointed hat over frayed short hair and large glasses on his forehead. In his right hand, he holds what looks like a paint dropper, with a small red drip at its end. In his left, he holds a small tube of what might be red paint. Introductory text and a brochure holder sit on the walls to the right of the doorway. Visitors can glimpse an animated video through the doorway.

The exhibition follows the Hirshhorn’s doughnut-shaped building, with long, curved galleries and hallways that trace a continuous clockwise path, ending in the escalator lobby, where visitors begin.

Move through the exhibition’s entrance doorway.

GALLERY 1

SECTION WALL TEXT

MURALS

OSGEMEOS are renowned for their outdoor murals, which respond in playful and clever ways to the shapes of building façades and structures. The twins created their first mural in São Paulo in the late 1980s. In 1999—as their work was garnering increasing international attention—they were invited to create a mural in Munich, Germany, their first outside South America. Since then, they have painted murals in more than thirty countries around the world.

Many of OSGEMEOS's murals feature large characters called *Giants* standing against or emerging from unpainted backgrounds, a style that the duo were the first to use. In other memorable works, the twins transform building features such as chimneys and roofs into hats and hairstyles for their figures. OSGEMEOS do not use projected images to realize their murals, as many artists do. Instead, they sketch small plans—some of which are visible in the case in this gallery—and then translate them by hand to the scale of the wall, working side by side on a single lift.

GALLERY DESCRIPTION

Described clockwise, left to right

As you move through the doorway, you enter a small, rectangular gallery. The doorway is cut into a large charcoal-gray wall covered from the ceiling to 2 feet above the floor with a salon-style arrangement of brightly-colored, poster-size photographs of large-scale OSGEMEOS artworks in cities around the world. Many of the photos show murals on large outdoor walls that include one or more building-size yellow figures with OSGEMEOS's characteristic facial features: flat eyes; long, pencil-thin dark eyebrows; a large nose; and a wide, thin mouth. A few photos show massive inflatable versions of these figures. Three photos show the two artists—bearded identical twins wearing paint-covered clothes—standing near their artworks or actively spray-painting a wall. In front of these photos, along the left wall as one enters the gallery, are two glass cases filled with drawings, preparatory sketches, and models.

The far left wall is covered from floor to ceiling with a photograph of a mural on a large wall. Tall apartment buildings are seen behind the mural. The mural has a deep-red background and features four figures: three standing male figures and one female figure crouching on one knee. The standing figures' arms are crossed across their shoulders, and the middle figure holds a boombox on his shoulder. His shirt shows a small man standing between two train cars. The leftmost figure wears a hat that is painted on the building's chimney, extending above the rest of the mural. The crouching woman holds a jean jacket that says "NEW YORK" in graffiti-style lettering and includes a cartoon drawing of the Statue of Liberty. At the bottom left of the mural, another boombox sits on the ground.

The next wall to the right is completely filled with a projection that shows two videos on rotation. The first is a large, silent animation in which figures in the artists' signature style seem to come out of the wall and then morph into balls that stack up and fill the screen. The second video follows an animated OSGEMEOS-style 3D character into an underground subway tunnel as he spray-paints a subway car with shiny gold metallic paint that drips onto the train tracks. The sounds of a passing subway train changes into a hip-hop beat. As the character paints, the paint pools on the ground before bubbling up to form a shimmering bronze version of the character

himself, who now stands on a train track that floats in the clouds as a slowing train approaches. As the music fades out, the character transforms into a small statue that spins into an empty purplish space next to the words “RELEASE IN NOVEMBER 2022. OSGEMEOS LIMITED EDITION BRONZE SCULPTURE.”

The next wall to the right is covered from floor to ceiling with a photograph of another mural on a large city wall, done in the same style as the first, with similar characters. It features four side-by-side standing figures wearing street clothes in front of a deep-red background. The third figure from the left crouches slightly and holds a boombox behind his back.

ARTWORK LABELS

Here and opposite:

Rock On to the Break of Dawn, permanent murals, 14th Street, New York City

2017

Photos: Martha Cooper

Parallel Connection

2015

Video; color; sound; 2:30 min.

Courtesy of the artists

The Giant

2023

Video; color; silent; 1 min.

Animation studio: flour animation

Directors: Pedro Conti and Denis Cisma

Courtesy of the artists

The left corner of the gallery opens to a hallway that leads to the next gallery.

GALLERY DESCRIPTION

Described from left to right

The left wall, a dark charcoal gray, is filled with a timeline ranging from 1974 to 2024. The right wall holds three framed textile works. To the left of the textiles hangs a framed photograph of the artists' mother covered with layers of loose textiles.

WALL TEXT

[Timeline]

1974

Gustavo and Otavio Pandolfo are born in the Cambuci neighborhood of São Paulo. Their parents, Margarida Leda Kanciukaitis and Walter Pandolfo, have two older children, Arnaldo and Adriana Pandolfo.

1983

The twins encounter hip-hop culture through friends. They begin to draw, influenced by their brother, Arnaldo. Their parents enroll them in a free art course at the Pinacoteca do Estado de São Paulo.

1986

Soon they start to attend hip-hop gatherings at the São Bento subway station in São Paulo. As young b-boys, they make graffiti pieces, rap, and breakdance. They receive the nickname OSGEMEOS—Portuguese for “the twins”—from DJ Hum.

1987–1989

OSGEMEOS draw regularly, searching for an original style. Their early influences include the book *Subway Art* (Martha Cooper and Henry Chalfant, 1984) and the artist Speto. During this period, they write graffiti in Cambuci and elsewhere in downtown São Paulo.

[Caption]

OSGEMEOS's graffiti on their childhood home, São Paulo, 1987

1992–1993

The brothers meet American artist Twist (Barry McGee), who is visiting São Paulo. He becomes a friend, interlocutor, and major influence on the brothers' work. The three collaborate for the first time.

[Captions]

Top: OSGEMEOS and Barry McGee (center), Fortaleza, Brazil, May 2017

Bottom: Tinho (front) and OSGEMEOS, graffiti, Avenida Paulista tunnel, São Paulo, 1994. Photo: Ben Mor

1995

OSGEMEOS and Herbert Baglione publish *FIZ Graffiti Attack*, a magazine about pioneering graffiti art in South America.

[Caption]

Photo: Herbert Baglione

1998–1999

The American urban art magazine *12ozProphet* publishes an article about OSGEMEOS, introducing them to an international audience.

German artists Loomit and Peter Michalski travel to São Paulo to create a large mural with the brothers.

Shortly afterward, Loomit, Michalski, and Astrid Weindl organize a trip to Germany for OSGEMEOS, where they paint a mural at the graffiti event ISART.

[Captions]

Top: *12ozProphet*, 1998

Bottom: OSGEMEOS and Loomit, mural, ISART festival, 1999

2001

OSGEMEOS participate in the group exhibition *Urban Discipline* in Hamburg, Germany.

2003

The duo have their first two solo gallery exhibitions in the United States: *Pavil*, at the Luggage Store Gallery in San Francisco, and *Break*, at the New Image Gallery in Los Angeles.

[Caption]

OSGEMEOS, *Pavil*, Luggage Store Gallery, San Francisco

2004

OSGEMEOS are invited to work in Athens for the 2004 Olympic Games. They create two large murals, one of which includes a large character called a *Giant*, which will become a frequent motif in their work. It is the first *Giant* painted on a building façade.

With the artist ISE, the twins begin the *Wholetrain* project, in which they use train cars as a canvas for their work.

[Caption]

Giant, Olympic Games

2005

The brothers open the solo exhibition *Cavaleiro marginal (Marginal Knight)* at Deitch Projects in New York City. They also create their first mural in the city, in front of the Coney Island subway station.

[Caption]

Cavaleiro marginal (Marginal Knight), Deitch Projects

2006

OSGEMEOS open *O peixe que comia estrelas cadentes (The Fish That Ate Shooting Stars)*, their first exhibition at Galeria Fortes Vilaça (now Fortes D'Aloia & Gabriel), in São Paulo. They participate in group shows in Cuba, Italy, and England.

[Caption]

Photo: Lost Art

2007

OSGEMEOS create a temporary intervention on the façade of the Museum of Contemporary Art of Barcelona.

In Ayrshire, Scotland, with Nina Pandolfo and Nunca, they paint the front of Kelburn Castle, transforming the site into a popular tourist destination still open for public visits.

[Caption]

Courtesy of Kelburn Castle

2008

The brothers are among six artists selected for the important exhibition *Street Art* at Tate Modern in London. They paint one of their *Giants* on the building's façade.

OSGEMEOS's work travels through several Brazilian cities in the large exhibition *Vertigem (Vertigo)*, which is awarded best exhibition by the São Paulo Association of Art Critics.

[Captions]

Left: *Giant*, Tate Modern

Right: *Vertigem*. Photo: Lost Art

2009

The twins are invited to create a mural at the intersection of Houston and Bowery streets in New York. The Houston Bowery Wall, an iconic location for the graffiti scene, was once the site of a 1982 mural by artist Keith Haring.

Finok, Nina Pandolfo, Toes, and OSGEMEOS create the first mural for the warehouse district in Wynwood, Miami, now a significant tourist site.

[Captions]

Top: Houston Bowery Wall mural

Bottom: Wynwood Walls mural. Photos: Allen Benedikt

2010

The brothers unveil a mural on the façade of the Museu de Arte Moderna, São Paulo. Almost 60 feet wide, the monumental piece presents a scene from Tritrez, a fantastical universe imagined by Gustavo and Otavio.

The duo's solo exhibition *OSGEMEOS: Pra quem mora lá, o céu é lá (OSGEMEOS: For Those Who Live There, It's Heaven)* opens at the Museu Coleção Berardo in Lisbon. With the Italian artist Blu, they paint a large mural on the façade of an abandoned building.

[Caption]

Mural, Museu de Arte Moderna. Photo: Lost Art

2011

OSGEMEOS participate in *Art in the Streets*, the first major US museum survey of graffiti and street art, curated by Jeffrey Deitch, Roger Gastman, and Aaron Rose at the Museum of Contemporary Art, Los Angeles.

[Caption]

Photo: Ben Mor

2012

OSGEMEOS have their first solo museum exhibition in the United States, at the Institute of Contemporary Art/Boston, creating the first mural on the city's Rose F. Kennedy Greenway.

[Caption]

Photo: Geoff Hargadon

2013

The brothers collaborate with British artist Banksy in New York, exhibiting two canvases painted together under the High Line elevated park.

OSGEMEOS create two large murals on the sides of the Luggage Store Gallery building in San Francisco, one with American artist Mark Bodē, son of famous cartoonist Vaughn Bodē.

[Caption]

OSGEMEOS and Banksy, collaborative paintings exhibited as part of *Banksy, Better Out Than In*, New York City, 2013. © Banksy. Courtesy of Pest Control Office

2014

The brothers paint the entire body of a Boeing 737 jet, which requires more than 500 spray cans and 100 hours of work to complete.

The duo open an immersive exhibition called *A ópera da lua (The Moon Opera)* at Galpão, a space run by Fortes D'Aloia & Gabriel gallery in São Paulo, drawing a record number of visitors.

They participate in the Vancouver Biennale with a 360-degree mural painted on 65-foot-tall barrels.

[Captions]

Left: Photo: Flavio Samelo

Right: Courtesy of Vancouver Biennale

2015

The brothers participate in the *Midnight Moment* program in New York's Times Square. For a month, from 11:57 pm to midnight, an animation featuring their characters plays across the square's electronic billboards.

They install *O bunker*, a permanent sculpture, at the Museu Casa do Pontal in Rio de Janeiro.

[Caption]

Photo: Ben Mor

2016

The Palais de Tokyo, Paris, commissions OSGEMEOS and French photographer JR to create a work for the tunnels below the museum. Their politically charged mural, *Manutention*, addresses the site's World War II history: it once served as a storage place for items confiscated from the Jewish community by the Nazis.

At Pirelli HangarBicocca in Milan, Italy, OSGEMEOS create a site-specific painting for the collection that seemingly transforms part of the building into a subway car.

[Caption]

Manutention, Palais de Tokyo. Photo: Ben Mor

2017

The brothers create two immense murals honoring American hip-hop culture on the sides of two buildings on 14th Street in Manhattan. In the same year, they create their first permanent mural in Stockholm; the work is more than 68 feet tall.

[Caption]

OSGEMEOS in front of 14th Street mural. Photo: Martha Cooper

2018

OSGEMEOS present a solo exhibition, *Lyrical*, at the Mattress Factory in Pittsburgh.

The twins open *Déjà Vu* at Lehmann Maupin's Hong Kong gallery.

They paint murals in Düsseldorf and Munich, both featuring monumentally scaled figures.

[Caption]

Courtesy of Mattress Factory. Photo: Tom Little

2019

With the urban dance group Flying Steps, they produce a multimedia show, *Flying Pictures*, for the Hamburger Bahnhof in Berlin.

Another solo exhibition of the duo's work, *In Between*, opens at the Frist Art Museum in Nashville, Tennessee.

An exhibition at Fortes D'Aloia & Gabriel's Carpintaria space in Rio de Janeiro puts OSGEMEOS in dialogue with kinetic artist Julio Le Parc.

[Caption]

Photo: Vartan Bassil / Flying Steps

2020

The exhibition *OSGEMEOS: Segredos (OSGEMEOS: Secrets)* opens at the Pinacoteca do Estado de São Paulo. Over the next three years, it travels to four other venues in Brazil: Museu Oscar Niemeyer in Curitiba, Centro Cultural Banco do Brasil in Rio de Janeiro and Belo Horizonte, and Instituto Ricardo Brennand in Recife.

The twins hold their first exhibition in South Korea, at Hyundai Card Storage in Seoul.

[Captions]

Top left: *OSGEMEOS: You Are My Guest*, Seoul. Photo: Jeon Byung Cheol

Top right and bottom: *Segredos*. Photos: Filipe Berndt

2022

OSGEMEOS produce their first bronze sculpture, a 14-inch figure called *The Giant*, in an edition of 32, in collaboration with Hong Kong studio AllRightsReserved.

The brothers stage an exhibition at the Contemporary Art Center of Málaga, Spain.

The twins collaborate with Futura 2000 on a mural at Benjamin Cardozo High School in Bayside, Queens.

[Captions]

Top: *OSGEMEOS*, Málaga

Bottom: Queens mural. Courtesy of Branded Arts. Photo: Martha Cooper

2023

OSGEMEOS present an installation at Noor Riyadh, the largest light art festival in the world, in Saudi Arabia.

They paint a large mural for MURAL Festival in Montreal.

[Caption]

MURAL Festival, Montreal

2024

The twins open *Cultivating Dreams*, a major exhibition at Lehmann Maupin in New York City.

The duo's largest US exhibition to date, *OSGEMEOS: Endless Story*, opens at the Hirshhorn Museum and Sculpture Garden in Washington, DC.

Original text by Thierry Freitas, from the exhibition OSGEMEOS: Segredos (OSGEMEOS: Secrets), Pinacoteca do Estado de São Paulo, 2020–2021. Translated from Portuguese by Marcelo Cipolla and Anita Di Marco. Unless otherwise noted, all images are courtesy of the artists.

ARTWORK LABELS

Left to right:

Margarida L. K. Pandolfo, Gustavo and Otavio Pandolfo's mother, surrounded by her latch-hook rugs, 2020

OSGEMEOS and Margarida Leda Kanciukaitis Pandolfo (b. São Paulo, Brazil, 1943)

Mãe e filhos (Mother and Sons)

2000

Yarn and fabric latch-hook rug

Courtesy of the artists

OSGEMEOS DJs

2021

Yarn and fabric latch-hook rug

Courtesy of the artists

No túnel do metro (In the Subway Tunnel)

2019

Yarn and fabric latch-hook rug

Courtesy of the artists

GALLERY 2

SECTION WALL TEXT

EARLY WORK

Gustavo and Otavio Pandolfo shared a creative vision even as young children: they constantly sketched scenes from cartoons and comic books, often drawing side by side on the same page. The twins grew up in Cambuci, a working-class immigrant district of São Paulo. By the early 1980s—the final years of Brazil’s military dictatorship—hip-hop music and graffiti were exploding in popularity, having made their way from the United States and Europe via movies and books. Gustavo and Otavio began to breakdance and DJ, acquiring the nickname OSGEMEOS from musician DJ Hum (b. São Paulo, Brazil, 1967). They interpreted American streetwear with the means available to them: for example, they recruited their grandmother to sew Adidas-style tracksuits, such as the one in this gallery.

OSGEMEOS also began to write graffiti on the walls of their home and neighborhood. In 1993, their work drew the attention of the American graffiti writer Barry McGee (b. San Francisco, California, 1966), who was traveling through São Paulo and soon introduced them to the international graffiti world. The works on view in this gallery chart their creative development from their childhood through the early 2000s, with drawings and archival materials selected by the artists themselves. Together, they show how OSGEMEOS incorporated influences from popular culture, their family, their neighborhood, and fellow artists to form a distinct visual language.

GALLERY DESCRIPTION

Described clockwise, left to right

The left wall curves slightly outward outward and is completely covered with enlarged images of the artists' drawings, including depictions of figures, city life, and letter designs. Near the text at the far left of the wall, a series of small framed photographs of the artists as kids hang in a line. Just to the right is a set of posters and images of breakdancing and hip-hop culture. Along the wall, on large, square white pedestals fixed to the ground, are three b-boy outfits on mannequins encased in glass.

The wall at the far end of the gallery is filled with a large glass case. The case holds small artworks and objects, including painted wooden boxes, cups and bowls painted with OSGEMEOS's characters' faces, stencils, and sculpted figurines. To the right and left of the case are two open doorways.

The next wall to the right curves slightly into the gallery and is painted bubblegum pink. One sculpture and six medium-sized vertical paintings hang across the middle of the wall. At their center is a framed painting with a mustard-yellow background depicting a group of people whose skin matches the background. The central figure has short, wavy red hair and wears a red plaid shirt. A child sits on this figure's shoulders and rests their cheek on the person's head. Seven additional people and a black and white dog surround the central figure. In the background is a horse with blinders wearing saddlebags.

The final wall to the right of the entry hallway is filled with a reproduction of a photo of the two artists as preteens wearing b-boy clothes. One holds a microphone. At the center of the wall, overlaying the photograph, is a set of framed photographs of breakdancers and hip-hop performers, along with posed group photos. The photos hang around a video screen showing documentary and news footage about the hip-hop scene in Brazil in the 1980s.

Four 20-foot-long glass-topped white cases fill the center of the gallery. The cases hold notes, drawings, photographs, and ephemera from the artists' archives.

ARTWORK LABELS

Left to right:

Untitled

2009

Wood and tin

Courtesy of the artists

***O intervalo do sonho* (The Dream Interval)**

1995

Acrylic on canvas, collage, mug, and glass

Courtesy of the artists

***O escritor* (The Writer)**

1996

Acrylic on canvas

Courtesy of the artists

***A família* (The Family)**

1996

Spray paint on canvas

Courtesy of Margarida L. K. Pandolfo

***O inverno* (The Winter)**

1996–1997

Acrylic on canvas

Courtesy of the artists

Untitled

1995

Oil on canvas

Courtesy of the artists

Untitled

c. 1990s

Acrylic on canvas

Courtesy of the artists

Enter the next gallery through the doorway to the left or right of the case on the far wall.

GALLERY 3

SECTION WALL TEXT

TRITREZ

An invented mystical world called Tritrez lies at the center of much of OSGEMEOS's work. "There's nothing to worry about in Tritrez; everything's in complete harmony," they have explained. "We can feel the smell of the wind, see many colors in the river; all the fish have particular colors and lights, you can touch whatever you want, and different flowers grow up along your path." The twins began to depict Tritrez in drawings in the 1980s, some of which are on view in the cases here. Today, they have expanded their universe into fully three-dimensional forms, such as the altarlike constructions at either end of this gallery, holding figures in streetwear who pose like gods or saints. These sculptures, and the surrounding paintings, combine mystical and sacred geometry, references to 1970s and 1980s movies such as *The Holy Mountain* (1973) and *Flash Gordon* (1980), and the Afrofuturist style of hip-hop groups such as Afrika Bambaataa's Soulsonic Force, offering a warm and inviting vision of modern spirituality.

GALLERY DESCRIPTION

Described clockwise, left to right

The left and right walls are covered from floor to ceiling with patterned wallpaper. Its alternating balloon shapes are filled with blue and brown lines. To the left of the balloon shapes is a female face with light-yellow skin, wavy brown hair that flows down her neck, and greenish-blue eyes. To the right of the shapes is another female face, this one with chocolate-brown skin; short cropped, dark-brown hair with bangs; and black eyes. Alternating between the balloon shapes and the female faces are spade-shaped forms with eggplant-purple lines.

The left wall curves slightly outward. Four large-scale paintings of different shapes hang on it.

On the far wall, an altarlike installation contains a single nude mustard-yellow figure standing on a four-tiered raised platform painted in light to dark shades of green. Vases in various shapes and colors sit on each corner of the tiered steps. The nude figure is shown unzipping his skin from the chest up, revealing a glowing head and torso within. Behind the figure is a painting depicting swirling cloudlike forms in cream and shades of orange, with a floral border. To either side of the altar are narrow 10-foot-tall steps in rainbow colors. Sitting on top of each set of steps is a sculpture of an open hand with an eye centered on its palm.

The right wall curves slightly inward. Four vertical paintings, each featuring a single figure or object, hang on it.

The back wall between the two entry doors is filled with another brightly colored, altarlike installation. At the center are three sculpted figures, slightly smaller than life-size, standing in front of mirrors. Over the two open doorways are platforms holding two large male busts. The one on the left has shiny gold hair and wears a salmon-colored triangular eye mask that flashes blue. The figure on the right has a sparkly red hat, and the top of his head is covered with a silver boombox with flashing colored lights in its speakers. At the top of the altar, at its center, is a downward-pointing triangular painting of a male figure in an orange landscape. He holds a purple tophat in his right hand, and a yellow snake wraps around his left.

At the center of the gallery are two rectangular cases filled with notes, drawings, and photographs.

ARTWORK LABELS

Left to right:

The Lyrical

2018

Acrylic, spray paint, and sequins on MDF

Private collection

Courtesy of Lehmann Maupin, New York, Seoul, and London

Tritrez Part II

2011

Mixed media with sequins on wood

Courtesy of the artists

Tritrez

2014

Spray paint and sequins on wood

Courtesy of the artists

***O farol* (The Lighthouse)**

2010

Mixed media on wood

Courtesy of the artists

The Tritrez Altar

2020

Installation with sculpted and painted elements

Courtesy of the artists

***Boa noite* (Good Night)**

2015

Acrylic and spray paint on canvas

Collection of Carl Amorosino

Courtesy of Lehmann Maupin, New York, Seoul, and London

Conectando (Connecting)

2019

Ink on glass and wood, Plexiglas, sequins, and light bulbs

Courtesy of the artists

A deusa (The Goddess)

2019

Mixed media with gold leaf on MDF

Courtesy of the artists

A ópera da lua (The Moon Opera)

2014

Acrylic on wood door

Courtesy of the artists

Enter the next gallery through the open doorway to the left.

GALLERY 4

SECTION WALL TEXT

MUSIC

Music and dance are driving forces in OSGEMEOS's work. As children, the twins listened to their grandfather's classical music, the rock and roll and pop that their brother and sister preferred, and the hip-hop that played at the São Bento subway station in São Paulo, where b-boys and b-girls hung out to dance. "Music makes people fly away, get out of reality," the artists have said. "When you listen to something, when you dance, you feel free, you have an opportunity to find something in yourself that you didn't know."

The liberatory power of music animates the paintings and sculptures on view here. In *Jegue Boombox*, for example, OSGEMEOS depict a figure who breakdances to sounds from a boombox carried by a donkey (or *jegue* in Portuguese). Other works directly incorporate sound. *Gramophone*, for example, combines the horns of a nineteenth-century-style phonograph with modern turntables and can be activated by a DJ; the speaker boxes on the wall, painted with expressive faces, emit music arranged by the artists themselves.

GALLERY DESCRIPTION

Hallway described clockwise, left to right

Through the doorway, a narrow hallway leads to the next gallery. The walls are painted bubblegum pink. Two large paintings hang on the left wall. The painting on the right depicts three adults and two children. The central figure is flat but sculptural and seems to pop out from the canvas, with screws on his joints. He has mustard-yellow skin and sequined red-orange hair. He wears a blue shirt with the words "POPPIN JOZE" on its front, red and tan plaid shorts, and purple shoes with blue laces. To his left is a person with mustard-yellow skin and short dark-brown hair. The person wears an orange and lavender patterned sequined crop top and floral-patterned shorts and stands on a radio. The female figure on the right has dark skin and hair. She wears a floral-patterned sundress and flip-flops. She holds a tan-skinned infant with a curl of red hair on its otherwise bald head. The infant wears a green sequined shirt and floral-patterned bottoms. Pressed against the woman's left leg is a young child with her thumb in her mouth. She has mustard-yellow skin and dark hair and wears a lavender crop top and a floral-patterned skirt. A black and white dog lies on shelves in the background. Childlike drawings cover the wall behind the figures.

Two painted boxes that resemble home shrines hang at the center of the right wall. On the wall immediately to the right of the doorway is a sculpture of a boat with a house at its center. A small figure sits in the doorway of the house.

GALLERY DESCRIPTION

Gallery described clockwise, left to right

The left wall is covered with small framed paintings of faces, resembling family portraits in a home. Each face is different. Some paintings show two faces. Each frame and painting are slightly different in size, shape, and decoration. At the right of the group of paintings is an arched mirror, with a small painting of a figure in the corner of its frame. When you stand in front of it, your reflection seems to join the portraits.

To the right, filling a corner of the gallery, are almost a hundred speakerboxes, two guitars, and a few boomboxes. Each is painted with a face. The circular speakers at the center of the boxes represent the mouths of some faces. On a flat platform on the floor in the corner is a large gramophone on wheels. The body of the gramophone is bright yellow, with three faces in OSGEMEOS's signature character style. The left and right faces are male, with small beady eyes, thin eyebrows, and circular speakers serving as their mouths. At the center, slightly recessed, is a female face with wider eyes, a green tint above her eyebrows, and full red lips. The top of the gramophone holds two turntables. To the right and left, two black gramophone horns rise up and point outward. To the right of the wall display is a small pink pedestal painted with a yellow face that seems to emerge from inside. Atop the pedestal, encased in a glass vitrine, is a painted boombox, a cassette tape, a pair of white gloves, and small Polaroid photos of the artists.

The wall to the right is painted baby blue and holds two large paintings of the artists' signature figures.

Music can be heard in the gallery. The soundtrack features music created by OSGEMEOS, which combines electronic beats with samples of different genres, including hip hop, electronic, and funk.

ARTWORK LABELS

Hallway, left to right:

Jegue Boombox

2013

Mixed media on wood

Collection of Polo Molina

O dia da festa de break (The Breakdancing Party's Day)

2016

Mixed media on panel

Collection of Polo Molina

Thinking

2018–2020

Mixed media and found objects

Courtesy of the artists

Gallery, left to right:

Retratos (Portraits)

2023–2024

Mixed media on MDF

Courtesy of the artists

The Break Dance Show

2021

Mixed media with sequins on MDF

Courtesy of KWu Project LLC

Courtesy of Lehmann Maupin, New York, Seoul, and London

The Layup Afternoon Train

2017

Spray paint and sequins on canvas

Collection of KAWS

GALLERY 5: LERNER ROOM

GALLERY DESCRIPTION

Described clockwise, left to right

As you enter the large open room, the wall to your left consists of glass windows overlooking the National Mall. Large government buildings, open lawns, and dirt and gravel pathways can be seen across the cityscape. Vinyl stickers of alien spaceships and floating train cars of various sizes and shapes are fixed to the windows, making it appear that aliens are floating over the National Mall.

The next wall to the right holds brightly colored geometric borders that suggest the outlines of walls and windows. To the left, an open doorway leads to a dark hallway. To the right of this doorway is a painted figure, slightly smaller than life-size, holding a boombox. Small colored lights flash around the figure's outline.

The next wall to the right curves slightly into the gallery and is painted spearmint green. A large open doorway in its center leads to a curved inner gallery. To either side of the doorway is a large grid of 360 album covers, each of which OSGEMEOS have painted over with surreal and humorous details.

ARTWORK LABELS

Village Façades

2020

Installation with sculpted and painted elements

Courtesy of the artists

360 capas de disco (360 Record Sleeves)

2020–2021

Mixed media on plywood

Courtesy of the artists

On windows:

Untitled

2024

Vinyl window installation

Courtesy of the artists

Enter the next gallery through the open doorway at the far side of the gallery, just to the right of the windows.

GALLERY 6

GALLERY DESCRIPTION

Described clockwise, left to right

A 10-foot-tall vertical painting depicts a lone figure in a moonlit seascape. The background is filled with green and blue waves. In the upper right corner is a brightly lit crescent moon with doughy eyes and full lips. In the center of the lower half of the painting is a figure with mustard-yellow skin and dark hair. He wears a floral-patterned lavender shirt and floral-patterned red, yellow, and blue pants. His head and arms rest on a small wooden boat with a small house ornament at its end. His feet rest on another small wooden boat with a lighthouse ornament at its end.

Opposite the painting is a brightly colored wall. At its top, near its center, is painted a half figure with yellow skin and a third eye on his forehead. He is outlined with small red lights. A closed door with glass windows sits underneath the figure. Two large glass windows flank the door. Through the windows, one can see a bedroom. A large sculpture of a brightly shining crescent moon with open eyes is tucked into a small bed in the room's left corner. The rest of the room holds vintage furniture—a small table and chairs, a grandfather clock, a writing desk, and an armchair—and is decorated with paintings, sculptures, and other objects. Floral rugs cover the floor. A rooster stands on the floor to the right.

A recording of Luciano Pavarotti singing *Nessun dorma*, a big, tenor-sung aria with full orchestra, fills the gallery.

ARTWORK LABELS

Left to right:

Untitled

2012

Mixed media on canvas

Courtesy of the artists

The Moon Room

2014–2022

Installation featuring mixed-media sculpture, found objects, paint, and sound

Courtesy of the artists

Enter the next gallery through the open doorway to the left.

GALLERY 7

SECTION WALL TEXT

PLACES

The works in this gallery exemplify OSGEMEOS's depiction of real and imagined places. Many of their paintings refer to the distinctive landscapes of Brazil, including its beaches and countryside, which have a strong presence in the country's music and literature. Here, the artists installed several of their canvases side by side so that they seem to align into a single continuous scene.

Other works in this gallery envision places farther from home. UFOs, alien abductees, and interplanetary travel often appear in OSGEMEOS's paintings and sculptures, drawn from the twins' interest in science-fiction movies.

GALLERY DESCRIPTION

Hallway described clockwise, left to right

Through the doorway, a narrow hallway leads to the next gallery. Its walls are painted bright yellow. Two large paintings hang on the left wall. The first is rectangular, with a thin grass-green wooden frame. At the center of the painting, a male figure stands next to a donkey. He has yellow skin and short purple hair. He wears a hat decorated with shiny sequins. The hat holds a small building on shoreline under a blue sky, with fluffy white clouds and a sun with a face. A unicorn head with a silver horn sticks out of the side of the hat. The figure holds a small black and white dog under his right arm. The dog has a small gold horn like a unicorn's. The figure's left arm is wrapped around the donkey's neck. The donkey's face is covered with a pink mask decorated with flowers. The donkey has a horn like a unicorn's that lights up in different colors. The figure and donkey stand on a rainbow floating on a sea of blue, orange, yellow, and pink balls, which fill the rest of the painting. In the background, a small pink church also floats on the balls.

On the right wall hang two works: a large painting of a woman inside a drinking glass holding large ice cubes and two cherries and a small painting of two figures emerging from a rainbow-colored background.

Gallery described clockwise, left to right

Along the long, curved yellow wall to the left, five large paintings hang close to one another, with less than an inch between their frames. The paintings show figures in landscapes with distinct horizon lines. They are hung so that the horizon lines meet across all five paintings, making them look like one continuous landscape.

Large paintings hang on the next two walls, to either side of an opening to a hallway. A large horizontal painting hangs at the center of the final wall, directly to the right of the entryway.

At the center of the gallery is a large sculpture on a round white platform. The sculpture shows a silver UFO with rotating lights around its edge and a cone-shaped beam of different colors, shifting from yellow to orange to red to pink to purple to blue, until it meets a small circle of green grass. A figure stands in the center of the beam with his arms at his sides.

ARTWORK LABELS

Hallway, left to right:

Someone to Share the Dreams

2018

Acrylic, spray paint, and sequins on board

Collection of Kambiz Shahbazi and Nazgol Saati

Courtesy of Lehmann Maupin, New York, Seoul, and London

Nós ainda temos tempo (We Still Have Time)

2011

Mixed media on wood

Collection of Ben Mor

Summer Time

2021

Mixed media on MDF

Collection of Jodi and Robert D. Rosenthal

Courtesy of Lehmann Maupin, New York, Seoul, and London

Untitled

2012

Mixed media on wood

Collection of Sophia, Lily, and Max Bratman

Gallery, left to right:

O anjo abduzido (The Abducted Angel)

2015

Mixed media with sequins on MDF and wood door

Collection of Brian and Vanessa Beletic

Courtesy of Lehmann Maupin, New York, Seoul, and London

Mr. Popping

2012

Mixed media on canvas

Collection of Polo Molina

O primeiro dia de verão (The First Day of Summer)

2021

Mixed media with sequins on MDF

Pellegrini Collection

Courtesy of Lehmann Maupin, New York, Seoul, and London

Quero que você sente de novo (I Want You to Feel Again)

2015

Acrylic, spray paint, and sequins on canvas

Collection of Steve Aoki

Um sonho em minhas mãos (A Dream in My Hands)

2015

Acrylic, spray paint, and sequins on canvas

Coleção Paula Lavigne e Caetano Veloso

Chuva de verão (Summer Rain)

2008

Mixed media on wood

Collection of Polo Molina

The Garden

2020

Mixed media with sequins on MDF

Private collection

Courtesy of Lehmann Maupin, New York, Seoul, and London

The Sunset

2019

Mixed media with sequins on MDF

Private collection

Courtesy of Lehmann Maupin, New York, Seoul, and London

The Composer

2019

Mixed media on MDF

Vichie Collection

Untitled

2011

Mixed media on wood

Private collection

***O abduzido* (The Abductee)**

2020

Resin sculpture with painting and sequins, colored acrylic, LED lights, MDF, and synthetic grass

Courtesy of the artists

Continue down a hallway to the right of the gallery. An opening on the left leads to a small rectangular room, "Gallery 8." The hallway continues to the next gallery.

GALLERY 8

SECTION WALL TEXT

ZOETROPE

Untitled (Zoetrope)

2014

Mixed media

Courtesy of the artists

A zoetrope is a nineteenth-century device used to produce the illusion of motion before the invention of cinema. A series of drawings or sculptures, each displaying a phase of movement, is positioned on a cylinder; as the cylinder spins, the images combine to suggest continuous movement. OSGEMEOS created this oversized zoetrope over the course of about five months in 2014, carving each sculpture by hand. They aimed to bring their characters to life for viewers, in three dimensions and in action, the way they have always seen them in their minds. For OSGEMEOS, the zoetrope is a tool used to awaken the imagination and transform static thoughts into movement.

GALLERY DESCRIPTION

Described clockwise, left to right

The walls of the gallery are painted with a deep-blue, cloud-filled sky, with notes of pink and purple in the far corner. Floating amid the clouds and filling up the majority of the opposite wall as you enter is an oval pink and blue flying saucer. Along its top are glowing pink circles. Two male figures perch on the right edge of the UFO, with their legs pulled up in front of them and their arms draped around each other's shoulders. The figure to the right holds a small black and white dog on his lap. The figures wear glowing pink eye masks. At the center of the UFO, a projected video runs on repeat. It depicts a series of actions happening around a central column: (from the center outward) a single stem flower grows and shrinks; a hand waves up and down; a wheel pops out of the ground with water flowing out of its spout; a mushroom grows up and down; a figure rows a small boat; and a naked figure does a front flip.

In the center of the wall to the right, an open window reveals a zoetrope, a circular series of sculptures that when activated seem to move through the same actions that are shown in an animation on the wall to the left. When the zoetrope is turned on, it spins slowly at first, and then speeds up as a strobe light starts to flash at the same rate that the sculpture moves. As a result, the sculptures seem to be in continuous movement.

An ominous soundtrack of disjointed drumming and crashes of thunder plays in this gallery.

GALLERY 9

SECTION WALL TEXT

GRAFFITI

Many of OSGEMEOS's paintings depict imagined scenes from the so-called golden age of graffiti: the late 1970s and early '80s. During those years, young people in New York City developed graffiti into a modern art form, often using subway trains as their canvases. In *1980 (2020)*, for example, OSGEMEOS show three figures writing their tags, or stylized personal signatures, on a New York train. The character at left holds a can of KRYLON spray paint and wears a tank top depicting "Cheech Wizard," an underground comics character created by the artist Vaughn Bodē (b. Utica, New York, 1941–1975), an important influence on OSGEMEOS and other early graffiti writers. This work and others depict the close friendships that form among writers, who navigate risky situations together while practicing an art form that is often illegal.

The lightboxes in the following gallery depict examples of OSGEMEOS's own graffiti in São Paulo. As in the studio paintings, graffiti writers themselves are frequent subjects; in some cases, they are shown spray-painting messages against censorship and in defense of artistic freedom. To the artists, real graffiti exists outside museums, institutions, and galleries.

GALLERY DESCRIPTION

Described clockwise, left to right

To the left hangs a large painting of two figures on subway tracks. Wire fencing covers the surface of the painting, cut down the center between the two figures. Metal wire cutters are fixed to the four corners of the painting's frame.

The next wall is covered from floor to ceiling with a grid of 902 drawings and lettering designs. On a short platform in front of the drawings sits a large cabinet sculpted in the shape of graffiti letters that form the word "GEMEOS." The letters, almost 5 feet high, are painted yellow, with a mostly red outline.

Three large paintings of OSGEMEOS figures and trains hang on the other two walls.

At the center of the gallery, a small vitrine holds a miniature model subway car painted with a long yellow OSGEMEOS face. Its eye and the top of its nose are visible behind a red shroud.

ARTWORK LABELS

Left to right:

Jabaquara

2011

Spray paint, sequins, and iron on wood

Courtesy of the artists

Untitled

2022

Wood, iron, and spray paint

Courtesy of the artists

Letter Studies

2024

902 unique marker drawings wheatpasted on wall

Courtesy of the artists

1980

2020

Mixed media with sequins on MDF

Courtesy of the artists

Untitled

2008

Acrylic and spray paint on wood panel

Collection of Lance Armstrong

Untitled

2009

Spray paint on wood

Courtesy of the artists

**Prototype of model train, based on German Federal Railroad “Silberling”
commuter cab control car, with track and fence**

2024

Plastic, stainless steel, zinc, brass, nickel silver, and LED lights

Courtesy of the artists and Märklin Model Railways

GALLERY 10

SECTION WALL TEXT

COLLABORATIONS

Over the past four decades, OSGEMEOS have collaborated with some of the world's most celebrated artists, many of whom also come from graffiti backgrounds. At the center of this gallery are two paintings created with Banksy (b. Bristol, England), the anonymous artist known for his distinctive stencils and political activism. One canvas depicts an OSGEMEOS figure amid riot police painted by Banksy, while the other shows a policeman by Banksy amid a crowd of colorful OSGEMEOS characters. These two paintings were first exhibited in 2013, in an action that Banksy organized under New York's High Line elevated park. Other works in this gallery were created with Martha Cooper (b. Baltimore, Maryland, 1943), the legendary photographer known for documenting New York's 1970s and '80s graffiti scene, and with other artists such as JR (b. Paris, France, 1983) and José Parlá (b. Miami, Florida, 1973).

OSGEMEOS frequently collaborate with family members as well; another painting on view here was made with Arnaldo Pandolfo (b. São Paulo, Brazil, 1963), the artists' older brother.

GALLERY DESCRIPTION

Hallway described left to right

The exhibition continues down a charcoal-gray hallway. On the left side of the hallway is a larger-than-life-size painting of a pair of figures standing in a graffiti-covered subway car.

To the right of this painting, a salon-style arrangement of lightboxes of various sizes shows photographs of graffiti that the artists created in São Paulo. Most of these photos include one or two people spray-painting statements in Portuguese. At the center of the lightboxes, a vertical video screen shows a rotation of additional images of graffiti made by the artists in the city.

Gallery described clockwise, left to right

Paintings of various sizes hang around the gallery. Each is a collaborative work made by OSGEMEOS and another artist.

On the wall directly to the right as you enter, two large square paintings hang side by side. The painting on the left shows a yellow-skinned figure at its center, completely surrounded by rows of stenciled grayscale policemen in riot gear. The central figure wears a bright-red plaid shirt and a patterned red bandana that covers its head and face, leaving only its eyes exposed. The painting on the right depicts the opposite: a lone stenciled grayscale policeman in riot gear amid rows of OSGEMEOS-style figures wearing bright-red patterned clothing and brightly colored head and face coverings.

ARTWORK LABELS

Left to right:

OSGEMEOS and Martha Cooper (b. Baltimore, Maryland, 1943)

The Playground

2016

Mixed media on canvas

Collection of Mark and Marie Schwartz

Courtesy of Lehmann Maupin, New York, Seoul, and London

OSGEMEOS and Daze (b. New York City, 1962)

Three Generations

2024

Acrylic and spray paint on canvas

Courtesy of the artists

OSGEMEOS and Arnaldo Pandolfo (b. São Paulo, Brazil, 1963)

Untitled

2012

Mixed media on canvas

Collection of Stephen A. Blumenthal

OSGEMEOS and José Parlá (b. Miami, Florida, 1973)

Untitled

2024

Mixed media

Courtesy of the artists

OSGEMEOS and Barry McGee (b. San Francisco, California, 1966)

Untitled

2024

Acrylic and spray paint on wood

Courtesy of the artists

OSGEMEOS and JR (b. Paris, France, 1983)

Untitled

2015

Mixed media on reclaimed door

Courtesy of the artists

OSGEMEOS and Banksy (b. Bristol, England)

Untitled

2011

Spray paint on wood panel

Courtesy of Pest Control Office

EXHIBITION EXIT

GALLERY DESCRIPTION

On the large white wall to the immediate left of the exhibition exit, a figure spray-painted directly onto the wall appears to be wading through snow. His skin is yellow, and his thick orange-red hair and beard frame his face. His hair pokes out the top of a purple tophat. He wears a pink-patterned shirt and blue pants decorated with a face. He holds two bloblike yellow creatures in his left arm.

On the next wall to the right, a projection shows an OSGEMEOS-style figure holding a spraypaint can appearing to emerge from the wall and then disappear back into it.

PLAZA

ARTWORK LABEL

OSGEMEOS

b. São Paulo, Brazil, 1974

The Little Giant

2023

Nonporous fabric, paint, and fan

© OSGEMEOS

Courtesy of the artists

The Little Giant is presented as part of the exhibition *OSGEMEOS: Endless Story*, currently on view at the Hirshhorn Museum and Sculpture Garden. Originally fabricated for Instituto Ricardo Brennand, Recife, Brazil.

VISUAL DESCRIPTION

The Little Giant is a temporary inflatable sculpture at the center of a large, empty metal fountain. It depicts a seated figure with his legs propped up in front of him, arms crossed and elbows resting on his knees. He has yellow skin and a swirl of purple hair. He wears a salmon-pink shirt and brown pants.

HIRSHHORN

 Smithsonian

