

ave preta mística mystical black bird 2022

Pencil, colored pencil, oil pastel, and spray paint on torn paper, sixty-one sheets

The Museum of Modern Art, New York. Fund for the Twenty-First Century

Hear Tadáskía recite her poetic text and discuss the inspiration behind her book. Enter the numbers on moma.org/audio.



196/197

animated play III (brincando animada III)

2023/2024

Charcoal and dry pastel on wall

The artist explains how this immersive wall drawing came to life. To listen, enter the number on moma.org/audio.



198

CENTER OF ROOM:

arrangement (arranjo) 2019/2024

Bamboo, beachgrass, willow branches, wire, beads, eggshells sewn with gold thread, face powder, black liquid, clear liquid, plates, fruits, and vegetables on platforms with charcoal and dry pastel, diptych

Collection the artist

Learn about the role of nature in Tadáskía's work. Enter the number on moma.org/audio.



199

While briefly hospitalized as a child, Tadáskía discovered reading, writing, and drawing as ways to imagine community. This work was inspired in part by a storybook she received during her hospital stay, and in the artist's words, serves as "a fable, but without the moral." The hopeful tale is also influenced by the writings of Black feminist thinkers like Audre Lorde. It begins with a dedication to her "Black sisters and Black brothers," to "Black women and Black trans people," as well as to "people who care about children and to people who are equally children at heart."

“When I was drawing, my mother, Elenice Guarani, and my aunt, Gracilene Guarani, who are both Black, Afro-Indigenous women, told me to add more color because color is life,” the artist has said. From her earliest art-making experiences as a child, collaboration has been a central aspect of Tadáskía’s practice. To produce this large wall drawing, she worked with a team of assistants over several weeks as they built up its prismatic palette.

Coloring assistants: Karen del Aguila, Antônia Bara, René Dominguez, Nereida Patricia, and Anthony Rosado

In keeping with her improvisational approach, Tadáskía’s sculptures are made in response to the exhibition site. She approaches their creation with an openness to materials—often organic—that will continue to change over time. Raised in the Pentecostal church, the artist sometimes incorporates objects, including cattails, beads, or stones, that are significant within various Afro-Brazilian religions like Candomblé. Her choice of materials derives from the relative magnetism of certain elements: “There is a vibration in things and people we meet, which sometimes pulls together, sometimes pulls apart.”