

ABOUT THE ARTIST



Davinci Barcelo (b. 1983, Philadelphia, Pennsylvania) is a self-taught painter based in Atlanta, Georgia, working primarily in oil. His practice explores themes of love, betrayal, joy, and survival, drawing directly from lived experience.

Beginning his professional career in 2020, Barcelo's work evolved from depictions of communal celebration to more introspective examinations of life's turning points. Embracing deliberate imperfection as a marker of human presence, his paintings function as visual records of memory, choice, and consequence.

Collector Preview

Exhibition Statement



Time to Be Seen presents a chronological body of work by Davinci Barcelo that situates painting as testimony rather than spectacle. Rooted in lived experience, the exhibition addresses economic pressure, emotional fracture, civic memory, and moral consequence with measured clarity. These paintings do not illustrate events, they distill moments.

Several works are structured as intentional pairings, generating dialogue through shared narrative. References to Atlanta's highways function to evoke collective, cultural memory. Contemporary reinterpretations of biblical allegory explore cycles of trust, power, and betrayal, underscoring the persistence of these themes across time.

In a world of A.I., Barcelo's approach embraces imperfection as an authentic marker of human presence. Surface, gesture, and compositional restraint reinforce the sense that each work records something endured, not imagined.

Time to Be Seen offers collectors an opportunity to engage in an experience defined by consistency of vision, emotional gravity, and cultural specificity. This is work that asserts its relevance quietly, as over time it will be seen.



Protect Him Tour, 2024

Photo: Georgiana Vereen



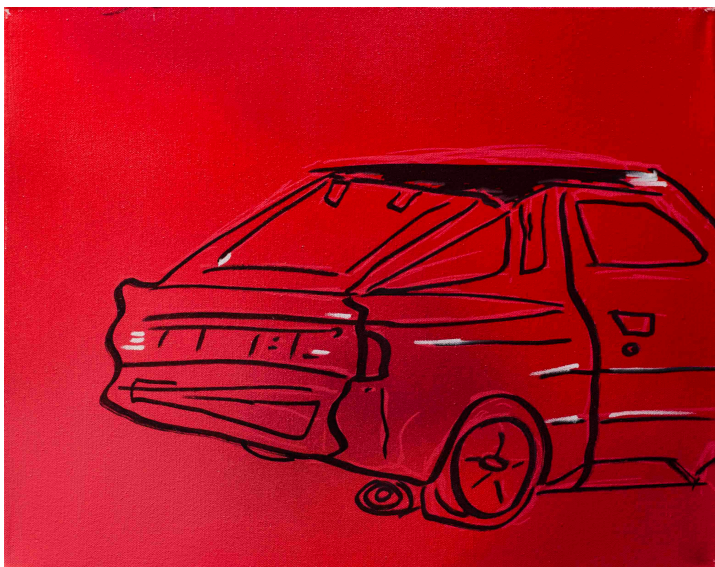
Acrylic on canvas
16 x 21

Davinci Barcelo
Negative Note, 2024

Negative Narrative captures the instant when a constraint becomes physical reality. A figure grasps his chest while reading the red letter, suspended between disbelief and acceptance.

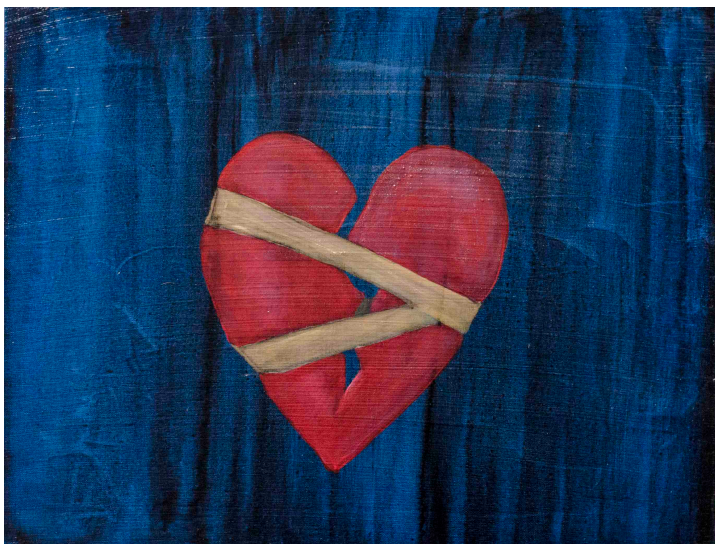
The work aims to isolate the precise moment when emotion crosses from information to thought into the body, marking the shift from abstract to lived consequence.

Rather than depict debt itself, the painting displays the silent pressure of reckoning that occurs before an outward response is made possible.



Acrylic on canvas
21x 16

Davinci Barcelo
Cherry Conquest, 2021



Acrylic on canvas
21 x 16

Davinci Barcelo
Emotional Recovery, 2026



Oil on canvas
22 x 34

Davinci Barcelo
Atlanta 1992, 2022



Oil on canvas
22 x 34

Davinci Barcelo
Atlanta 2022, 2022



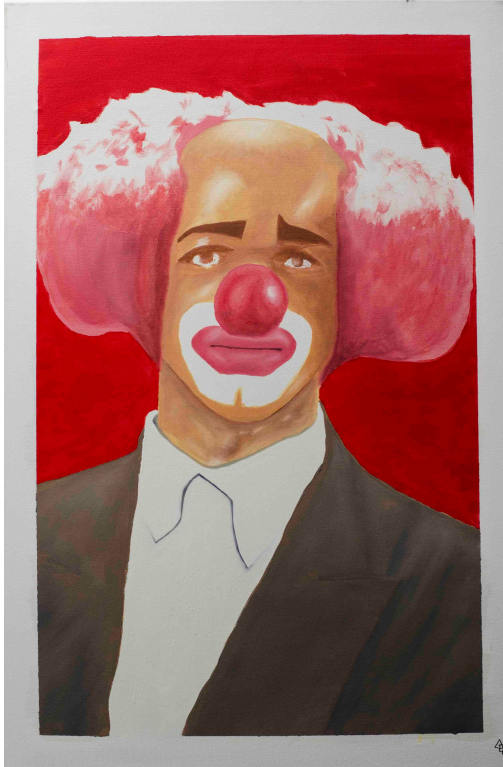
Oil on canvas
22 x 34

Davinci Barcelo
Freaknik 96, 2022



Oil on canvas
22 x 34

Davinci Barcelo
ATLiens, 2022



Davinci Barcelo
African American Man, 2023



Oil on canvas
 22 x 34

Davinci Barcelo
His Story, 2023



Oil on canvas
36 x 38

Davinci Barcelo
Hwy 285, 2022



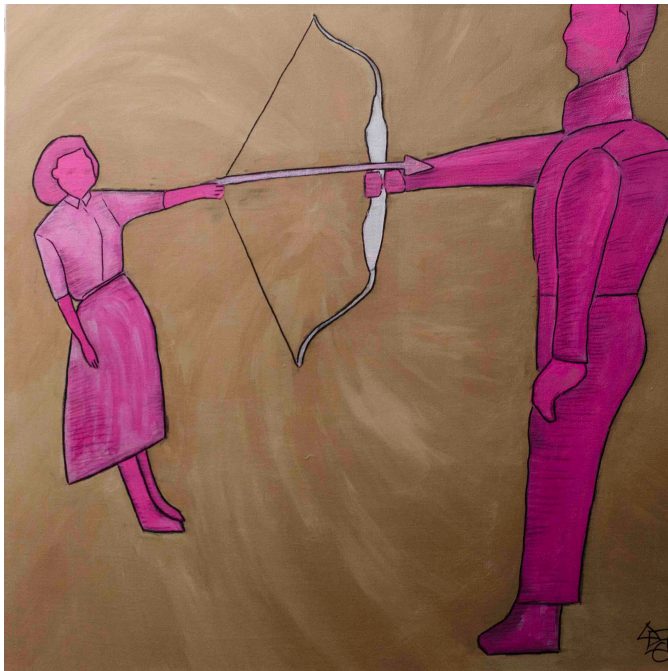
Oil on canvas
36 x 38

Davinci Barcelo
Hwy 75/85, 2022



Oil on canvas
36 x 38

Davinci Barcelo
Jezebel, 2023



Acrylic on canvas
36 x 38

Davinci Barcelo
Letting go, 2023



Acrylic on canvas
36 x 38

Davinci Barcelo
Danson, 2025



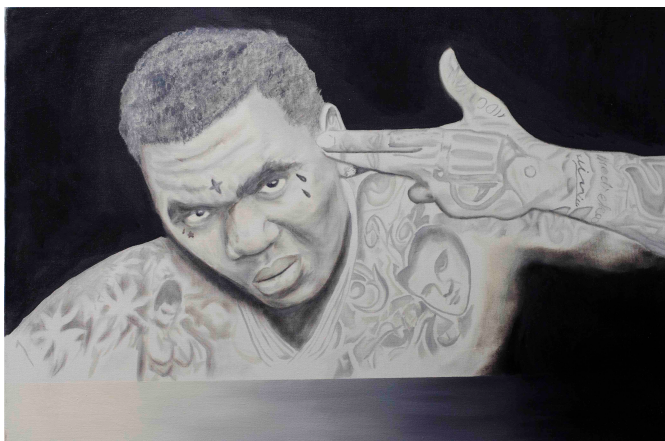
Acrylic on canvas
36 x 38

Davinci Barcelo
Chelilah, 2025



Oil on canvas
7 ½ x 8 ½

Davinci Barcelo
Watch out, 2022



Oil on canvas
34 x 22

Davinci Barcelo
Kevin Gates, 2022



Acrylic on canvas
46 x 34

Davinci Barcelo
Missed, 2025

Artist Biography

"The deliberate imperfections authenticate the human element."

Davinci Barcelo

Davinci Barcelo has cultivated a painting practice distinguished by its refusal of academic convention and its insistence upon lived experience as primary historical text. Committed to freehand execution without mechanical aid or formal instruction, Barcelo positions personal narrative as material evidence rather than anecdotal digression. His work operates where memory becomes document, where imperfection signals presence, and where the threshold between choice and consequence remains perpetually visible.

Born in Philadelphia in 1983, from a fashion designer mother and musician father, Barcelo demonstrated early preoccupation with visual language, sketching compositions by age six. Entirely self-taught, his practice developed in deliberate isolation from institutional frameworks, mentorship structures, and corrective technologies. This autodidactic foundation informs both method and philosophy. Each painting privileges the unmediated transaction between cognition, gesture, and surface, treating irregularity not as deficiency but as confirmation of human authorship.

Between 2022 and 2026, Barcelo presented work in excess of thirty-two exhibitions throughout Atlanta. Institutional recognition arrived through a commissioned installation at Trap Music Museum and a municipally acclaimed mural rendering the Sage Gardens in Old Fourth Ward. The mural project, sponsored by Blick Art Materials, engaged the metropolitan area's largest community garden through participatory creation, earning substantial recognition from civic leadership and local tastemakers for its innovative approach and public engagement.

Barcelo's practice extends beyond traditional exhibition into performative synthesis. Each painting accompanies an original musical composition, performed live at exhibition openings. This integration of visual and sonic narrative catalyzed Atlanta's hybrid arts movement, a convergence of visual art, rap performance, and emerging fashion design that fundamentally reshaped the city's cultural landscape. Barcelo conceived, organized, and sustained this model, establishing the enduring framework for artist markets that continue to define the region's creative economy.

Currently based in Atlanta, Georgia: Davinci Barcelo advances toward increasingly ambitious statement works that position memory as material, imperfection as authentication, and personal history as legitimate archive. His practice asserts a coherent vision: that the unvarnished human chronicle, executed without institutional mediation or technical correction, warrants serious and sustained attention.

Booking Terms

Exhibition and Appearance

Transportation

1. Airfare: Round trip first class or business class for artist and personnel.
2. Ground: Chauffeured airport transfers to and from, and gallery transit.
3. Security: Dedicated point of contact to mitigate unknown territory risk.

Lodging

1. Hotel: 5 or 4 star accommodations.
2. One private room for the artist, additional room is shared (if applicable).
3. Location within reasonable proximity to host or venue.
4. Reasonable per diem to be provided via room services.

Tech Rider

1. Two (2) microphones
2. Two (2) monitors
3. One (subwoofer)
4. One (projector)
5. Host to provide power supply to support gear.

Insurance

1. All artwork must be insured or covered by the host for the entire duration of transit, installation, exhibition, uninstall, and return.
2. Insurance coverage must be made payable to Daniel Barnett.

Return of Art

1. Host is responsible for the professional packaging, shipping, and insured return of all artworks upon conclusion of the exhibition.
2. Tracking and confirmation of delivery required.

Installation and Deinstallation

1. Handling is by professional art handlers only.
2. Schedules are to be coordinated in advance with the Artist.

General Expectations

1. These terms outline baseline expectations to ensure a professional, secure, and successful exhibition and appearance.
2. Any deviations should be discussed and agreed upon in advance.

OFFICIAL PRICE LIST
Time to Be Seen

16 × 21 / 21 × 16

- Negative Narrative (2024) \$8,500
- Cherry Conquest (2021) \$6,500
- Emotional Recovery (2026) \$9,000

22 × 34 (Oil on Canvas)

- Atlanta 1992 (2022) \$16,000
- Atlanta 2022 (2022) \$16,000
- Freaknik '96 (2022) \$18,500
- ATLiens (2022) \$18,500
- African American Man (2023) \$21,000
- His Story (2023) \$19,500

36 × 38 (Core Works)

- Hwy 285 (2022) \$36,000
- Hwy 75/85 (2022) \$36,000
- Jezebel (2023) \$42,000
- Letting Go (2023) \$38,000
- Danson (2025) \$44,000
- Chelilah (2025) \$44,000

Portrait / Icon

- Kevin Gates (34 × 22, 2022) \$28,000

Small Format

- Watch Out (7½ × 8½, 2022) \$3,500

Large Acrylic

- Missed (46 × 34, 2025) \$34,000