Claraboia

26–30 Aug 2026 Booth A09

SP-Arte Rotas 2026

Claraboia Launches a New Phase Dedicated to Representing and Supporting Young Artists

After opening in May 2025, Claraboia is entering a new phase in its trajectory. After a first year marked by curatorial projects, exhibitions, and initiatives focused on experimenting with formats and developing specific proposals, the gallery is now shifting its program's focus to representing artists, assuming a broader and more sustained commitment to their artistic research and careers.

This new phase stems from the gallery's natural development, and it will now place special emphasis on emerging artists. Through a careful selection of artists, Claraboia seeks to be present at a pivotal moment in their careers, offering constant artistic guidance, close dialogue, and strategic support for the development of their research and their integration into the contemporary art scene. More than simply presenting works, the gallery aims to build trajectories and strengthen emerging artistic practices.

The gallery maintains a special focus on artists from the North, Northeast, and Central-West regions of Brazil—not as an exclusive limitation of its program, but as an area of attention and interest that directs its gaze toward different contexts, repertoires, and forms of production. This perspective is also linked to the career of its director, photographer and entrepreneur Renata Vale, from Ceará.

This new phase of Claraboia also kicks off with the presentation of its first group of represented artists: Jane Batista, Samara Paiva, Emer Freire, Bernardo Liu, Rafael Kamada, Ana Sant'Anna, and Hugo Sá. The chosen names reflect the gallery's focus on artists with consistent bodies of work and evolving artistic trajectories, establishing relationships built on existing dialogues and a long-term perspective, as well as providing significant representation of artists from Brazil's North and Northeast regions.

The gallery has been building a relationship with Jane Batista since 2022, when the artist was invited by Renata Vale to participate in an artist residency. Since then, the partnership has deepened, including Claraboia's support for her institutional solo exhibition in Buenos Aires, Argentina, thereby consolidating an ongoing dialogue between the artist and the gallery. The relationship with Samara Paiva has also been developed over time, beginning with her participation in art fairs and the organization of a solo exhibition as part of the gallery's 2026 program. The transition to full representation of her work is a natural progression of this relationship, allowing Claraboia to expand its collaboration with the artist and more closely follow the various dimensions of her research and artistic journey.

The list also includes Emer Freire, an artist who, following international residencies, was announced as a participant in the 39th Panorama da Arte Brasileira, a biennial exhibition at MAM São Paulo. Bernardo Liu, Rafael Kamada, Hugo Sá, and Ana Sant'Anna round out the group; these are artists who have already been establishing a presence on the contemporary art scene, having been presented by Claraboia at art fairs. Ana, Bernardo, and Rafael are also developing their careers on the international stage.

Furthermore, Claraboia's program will continue to combine solo and group exhibitions through collaboration, viewing these partnerships as a core mission of this space, which is more open to experimentation. It will continue with its program of lectures "Encontros e atravessamentos" featuring speakers such as Lilia Moritz Schwarcz, Sidarta Ribeiro, Guilherme Wisnik, and Maria Homem, as well as other initiatives that bring together different languages, generations, and perspectives within contemporary Brazilian art.

by **Pedro Scudeller**

Ana Sant'Anna
Quando a noite é luminosa,
2026 (detail)
Oil on canvas
30 × 30 cm (11.81 × 11.81 in)

Ana Sant'Anna
Bernardo Liu
Emer Freire
Gabriel Ribeiro
Gabriel Roemer
Hugo Sá
Isabel Cordovil
Jane Batista
Loren Minzú
Mandú
Paula Juchem
Rafael Kamada
Samara Paiva
Vicente Baltar

Anna Sant'Anna

(Salvador, BA)

My work is rooted in a connection with nature and the landscape. So, in order to do what I do, I need to have experiences and listen to what the landscape has to say to me. Drawing on my experiences, I go to my studio and transform them into artworks. This transformation begins with studies I create from memory. I don't use photographs to paint; what remains is my memory.

I live in Salvador, which allows me to be in touch with the sea. Water is an element that's always present in my work. I walk along the waterfront practically every day. Many of the colors you see in my work stem from these observations, especially the colors of the sunset.

The question of light, the idea of non-chronological time, and the question of transience... I always ask myself, what was this landscape like many years ago? Is the landscape I'm in now the same as it was then? Of course it isn't. Furthermore, the main tools that drive my creative process are my intuition and my subjectivity. So, in my studio practice, I'm guided by intuition. There's a blend of my lived experiences and what guides me from the subjective realm—from the unconscious.

My works are the result of these two intersections—my inner world and my outer world. For example, the presence of stones in my work stems largely from an artist residency I did in Chapada Diamantina and my connection to that region. The stones found there are also found here on the beaches. I'm someone who spends a lot of time looking at the sky. So, I'm interested in the colors, the stars, and the points of light. I like to think of them as points of connection that we share. To think that we're not alone in this world, to think that there's something far beyond it.

I see images and landscapes as self-portraits; all the forces of nature dwell within us. Each one represents a kind of force; and each one is necessary in the dynamics of life.

Ana Sant'Anna
Atrás do véu, 2026
(detail)
Oil on canvas
50 × 40 cm (19.6 × 15.7 in)

(Rio de Janeiro, RJ)

Bernardo Liu

Bernardo Liu
Sapo de copas, 2026 (detail)
Oil, acrylic, and oil pastel on canvas
120 × 100 cm (47.2 × 39.3 in)

At this stage of my research, I've been focusing a lot on the relationship between painting and the sensation of dreaming or recalling my memories. My work speaks deeply to emotional memories. So, in all these pieces, I incorporate elements and forms of painting and technique that end up highlighting certain objects, while others leave you with a vague, imaginative recollection. An image that isn't very clear.

And the central question right now is to establish this correlation between elements that physically exist and those that are imaginary or arising from a certain memory which are often not as clear as the realistic elements present in the paintings. I like to think of these paintings as a state of suspension. The development of the paintings stemmed from this premise, from this concept. Each painting proposes this correlation between a realistic image and elements that often appear as a trace or a vestige. So there's this dichotomy between what is real and alive, and what is imaginary. Between what is actually there, present right in front of us, and what is a recollection, a memory, the past, or an emotional connection.

I also draw an analogy to time in my work. How the passage of time gradually becomes just a memory. I've been developing a project that relates the paintings to different moments of the day, both through their color palette and their titles: from morning, through the afternoon, to night, and the different moments when these elements exist and interact during these periods. For some time now, I've been gradually blurring that horizon line, creating a transition that shifts gradually in color. Instead of a very fixed scene, where you see the ground, the background, and the sky, now you see a scene that starts from something a bit hazy. I've been thinking about how I can distort this increasingly realistic image, how I dissolve it in my painting. The paintings themselves appear as if they were a demonstration of this process; they create this atmosphere.

It ends up coming a lot from that dreamlike place as well. You have very vivid memories in your head, but at the same time, when you try to remember where that place was, it becomes a distorted image, or you combine memories of other places to create a new one.

Emer Freire (São Paulo, SP)

My work revolves around the relationship between bodies and hybrid environments. I'm interested in the figure of the chimera — that being with multiple ramifications — and in imagining what happens when organism, machine, nature, and technology cease to be separate categories. We live surrounded by objects, forms, and beings, so I ask myself: what else can emerge from what already exists?

During a residency in Italy, my work was influenced by nature and the rural environment, whereas in São Paulo, my work incorporates a "post-apocalyptic" metropolitan aesthetic, treating the body and objects as components of a larger system.

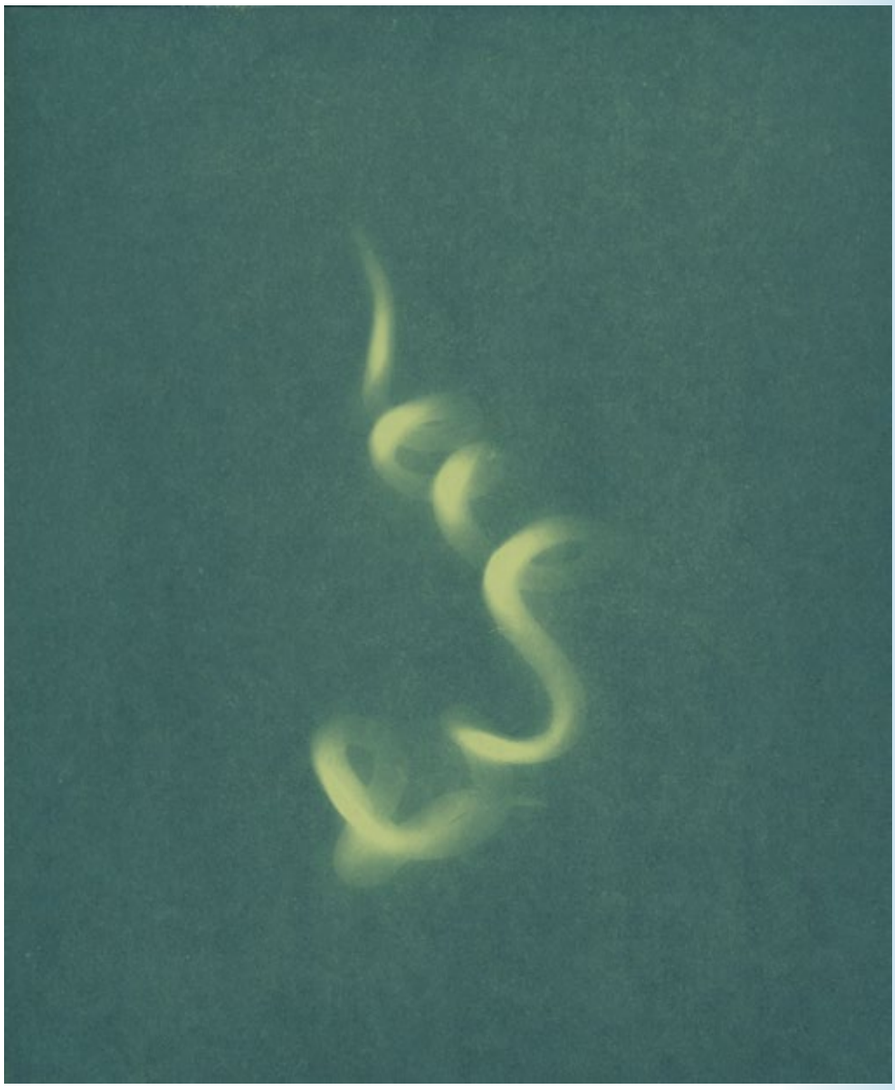
For Rotas, I'm presenting paintings and sculptures that seek to give form to these ideas. I'm interested in creating structures where matter seems to be constantly changing states, as if everything were still in the process of formation. Neon runs through these works like a breath, a flow that connects different forms of life and matter. I like to imagine that nothing exists in isolation. Everything intersects, affects, and transforms what it permeates.

Emer Freire
Corpo sem órgãos, 2026
(detail)
Aluminum plate, beeswax, paraffin, oil paint, UV resin
30 × 30 cm (11.8 × 11.8 in)

From the series *Mal-adaptativo*, 2025
Mechanical claw, lead, red neon gas, resin, aluminum clamps
45 × 24 × 13 cm
(17.7 × 9.4 × 5.1 in)

Gabriel Ribeiro

(Rio de Janeiro, RJ)



In my practice, I combine sculpture and photography as a way to experiment with sunlight and the passage of time. I think I'm interested in bringing together, or even creating a tension, between these two types of presence: that of sculpture, which is the most tangible, and this other presence that appears more in the form of a trace.

I often work with the logic of the photogram, which is an analog photography technique that does not require the use of a camera; and this is what allows me to treat the photographic image with a more dynamic, more adaptable approach. I'm also interested in a type of photosensitivity that's almost as if it were stored in materials not necessarily designed to react to light, such as polyurethane foam, a material that's usually hidden, used for padding or upholstery.

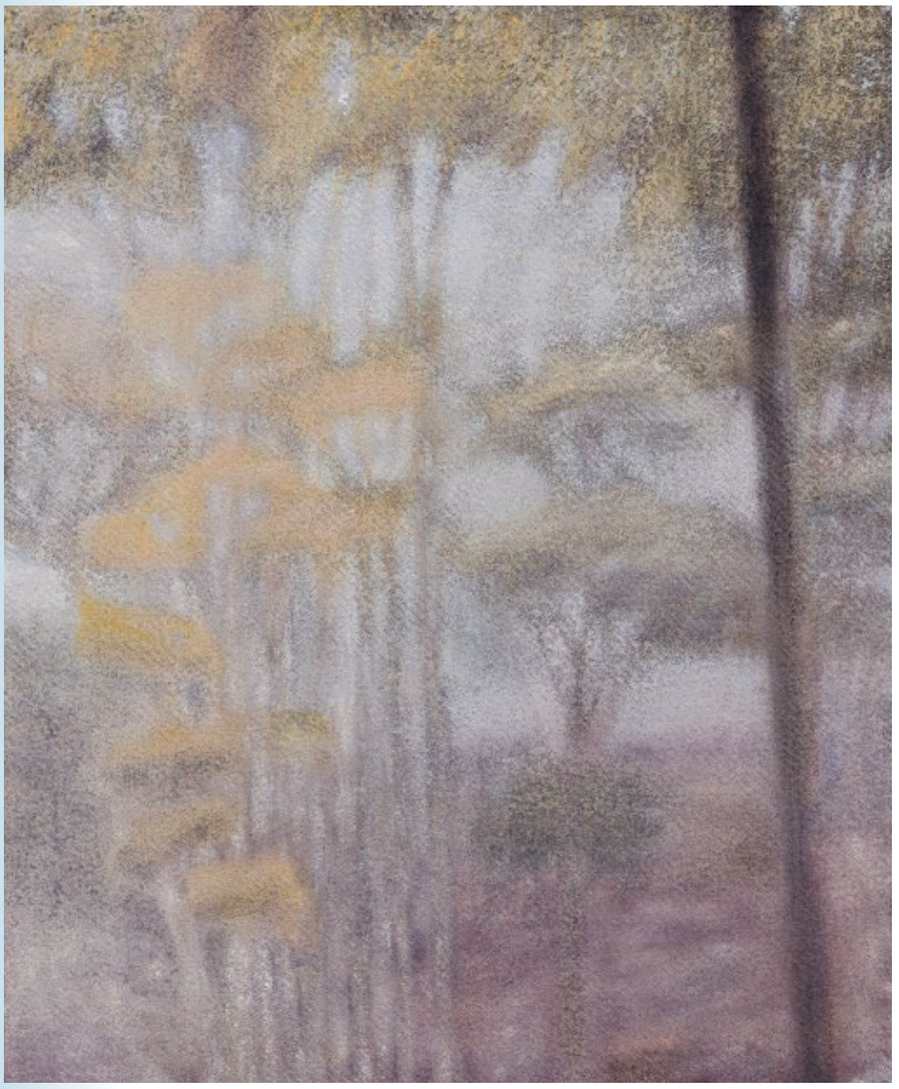
For the past four years, I've been working with this material as a light-sensitive surface, capable of capturing images when subjected to long periods of exposure to the sun. Beneath masks, objects, and under the sun's relentless rays, the foam reacts, and through this cumulative process of reaction, an image gradually takes shape over the course of months; two, three, sometimes four months.

I observe that the works tend to undergo some form of stress caused by the environment and the passage of time. Thus, these processes, which are normally avoided, such as dehydration, photodegradation, or even fading, are harnessed, as these forces are capable of transforming both the material and the very meaning of the work itself.

Gabriel Ribeiro
Lightbenders and Spiral Joints III, 2023
Cyanotype print on fiber paper
25 × 21 cm (9.8 × 8.2 in)

(São Paulo, SP)

Gabriel Roemer



Gabriel Roemer
Vou lembrar que fiz esse caminho milhares de vezes, 2026 (detail)
Oil on wool
60 × 50 cm (23.6 × 19.7 in)

I've been thinking a lot about paintings as works that emerge from behind the canvas. I feel that, increasingly, the process of constructing the support structure is part of the painting process and sometimes takes longer than the painting itself. The layers of paint, so to speak, are the final stage of the painting, whereas the process begins with assembling the stretcher frame, choosing the textile support, and mounting it on the canvas, while considering the dimensions, depths, sides, heights, and widths.

I begin the painting already armed with a body of information that ultimately guides me in shaping the image and the visual quality of the future painting. And that is why I feel that my works sometimes have a somewhat ethereal and sparse quality, almost as if they were still taking shape and emerging on the surface. I use these different textile supports, such as wool and jute, or different weaves like knit or tweed.

And each of these preparations, each of these canvases, requires different preparations and also carries a different materiality. I feel that the choice of fabrics for these supports already provides me with a certain element — for example, a photographic one — which is a kind of grain, a kind of pixel, a kind of photographic quality itself. Not that the painting is based on a photograph, but it emerges as a photographic process, both in terms of development and in the material quality of the photograph that is imprinted on these different textiles. And "impression" here refers to our impression of the image, not a print in and of itself.

So the paintings end up having a quality of very thin pictorial layers and glazes, with a texture that I feel comes from behind the fabric rather than from the front, from the accumulation and that more dense, incisive texture common in oil painting. Another thing that also attracts me in the construction of these works is the painting as an art object, and the art object as an index of different relationships and ways of accessing the art object itself. What interests me is that when you look at the work, you recognize, somewhere, its different parts: the fabric, the paint, the support, the space where it is placed, the time it takes for the image to reach the eye. I seek to slow down a process of light, a light that comes late, a light that is almost yet to come.

Hugo Sá

(Caruaru, PE)

My research begins with observation. I used to take photographs, save the images, and eventually started bringing them into painting. I work a lot with the construction of stalls, makeshift structures, tents, and objects that come from memories of my childhood at the Caruaru market, with pots, jars, and scales. On these scales, I place pieces of fruit, and shapes of animals and houses begin to emerge, which I'm now incorporating into my work. But my research is currently very focused on memory and on the photographic fragments of the places I pass through.

My paintings have a particular characteristic: I apply a lot of paint, and then I scrape it away. At some point, there is a gradient in the background, or within the figure itself, and I make marks with some pointed object, scraping away the surface to reveal the color underneath.

The colors emerged through the process. I began to gravitate toward certain colors and gradually selected this palette. Part of the palette I use today came from when I returned to Caruaru, and from thinking about the wear of time, of walls, and of paint on materials such as metal and zinc.

Something else I developed through my practice in the studio was this idea of the groove. I use a lot of acrylic gesso because it removes the weave of the fabric, leaving a very smooth surface that reminds me of a layer of wall plaster. With the silk made stiffer, I can create these grooves, especially using old brushes. When I was a kid, the stalls were already painted that way; now the paint is faded and worn, with layers upon layers. That's really old.

At the same time that there is this visual effect – which in my mind evokes this layer of time – when I make a looser brushstroke using this technique, it creates a sense of movement. And this movement dialogues well with both the object and the background.

The gradient I use in the composition creates a break, a point of escape for the gaze. I make a transition within the same color, from lighter to darker. In most of the paintings, there is a spot of fluorescent paint; sometimes I add a little touch of gold, which makes you navigate through the painting.

Hugo Sá
Pontes e fruteiras, 2026
(detail)
Oil and beeswax on canvas
20 × 30 cm (7.87 × 11.81 in)

Isabel Cordovil
Três cruzes [bichos], 2026
(detail)
Iron and enamel
100 × 55 × 5 cm
(39.3 × 21.6 × 2 in) (each)

(Lisboa, Portugal)

Isabel Cordovil

My work generally deals with questions of representation and engages with questions such as: What role does materiality play in representation? What are the limits of my agency as an artist and as a person who creates? In the act of representation, what is the greatest possible expansion? What kind of disobedience is permitted in the act of reproducing a symbol? Something that is already assimilated into the language of symbols? The material I use and work with the most is iron. It is equally present in the history of art as it is in construction. What interests me about the leather piece is a kind of wind that passes over it, giving it a narrative autonomy that exists in a certain paradox with its weight, of course.

And in the candles, it is almost the clear disjunction between the drawing of the fire — a consequence, evidence of something — and a proposal made by its author, by a candle that could not have made it.

What interests me is condensing that experience of what is missing as much as possible, the idea that the body is there, yet isn't; that the body reacts or doesn't react. And how can I create an invention, a condensation of that experience? It's not about spectacularizing it, but about making it evident. And how that evidence allows for the generation of information surrounding this work. Just because there isn't a specific date and time doesn't mean that the viewer won't need a kind of attention, the attention of the body in the face of the event. The event might be nothing more than viewing a piece in an exhibition. But I feel that emphasizing the performative aspect highlights that every practice is meant to be experienced.

I have a large team, but when I'm working on metal pieces, that's my limit, that's all I can handle. Anything more than that, I just can't do. So, the first test body, the prototype, is always mine, it's the producing body. So, when I'm experimenting with a creation, I'm always thinking about how it will relate to someone other than myself. But the first person to test it and have that intimate physical connection is me. Therefore, I can never separate it from the idea of confrontation.

Jane Batista (Piripiri, PI)

I am a photographer, performer, poet, and visual artist. I began taking photographs in 2020, as a self-taught artist, using only my cell phone. Photography emerged as a need to transform personal experiences into images.

Self-portraits were the beginning of this journey, and since then, my own body has become one of the main territories of my investigation. My creative process grows out of my memories, everyday life, and the relationships between body, home, and territory.

Many of my photographs are made inside my own home, using simple objects, food, fabrics, and elements from nature to create images that move between the real and the symbolic. I also photograph Titanzinho, the community where I live, understanding the landscape and the people as part of my own history. I believe my work speaks about memory, belonging, femininity, the body, and imagination.

Rather than offering answers, I seek to create images that invite the viewer to feel, remember, and construct their own meanings. For me, creating these images from lived memories is a moment of great joy. Knowing that, when I close my eyes, I can return to these memories that have not yet been forgotten.

They also give me the certainty that it was worth living through all of this, and that today I can translate it into these images, allowing people to learn a little about my story and to know and feel a little of what I may be feeling through these memories held within the photographs.

Jane Batista
Untitled *(Flamboyant 02)*, 2025
Digital cell phone photography
Framed fine art print

Loren Minzú

(São Gonçalo, RJ)

My practice wanders, moves through different languages, devices, and gestures. I approach my research as a journey that I am slowly revealing. In it, I work primarily with the plant kingdom in all its breadth, with pottery techniques, and with optical phenomena.

I am interested in simultaneity, in encountering and leaving clues along the way. For approximately two years now, I have been lingering in this space that is the possibility of pottery. This practice is deeply primordial to our species, and essential to fundamental gestures such as collecting water and relating to food.

At the same time, I explore relationships with extra-human language, rituals, historical records, and visual writing in some sense. By lingering within this practice, I can move along other paths that are more internal to it. This allows me to present it by calling these moments compositions, then sonnets, then songs. And this time, *Kamasutras*.

The two works I am presenting at Rotas are, above all, devices. They may, or tend to, reveal a very primordial element of my research: the gesture of fitting together, of encounter. It is the arrangement of weight and contour that allows this form to stand in space and, in a certain way, to rest there imposingly.

This larger form is composed of forms in relation to one another. Forms that, at some point in time, enabled someone to make the first collection of water at the edge of a river; to deposit or store frankincense oil; or to receive flowers.

This repetition interests me. I think there is a rigor, a temporal cadence, a choreographic orientation that constructs this object, which is also utilitarian, and which carries a historical and geographical formation. This form is a composition, a song, a *Kamasutra*. It is a very important element of my research, and I am very happy to share it with you.

Loren Minzú
Untitled, from the series *Kamasutra*, 2026 (detail)
High-temperature ceramics
181 × 40 × 36 cm
(71.2 × 15.7 × 14.2 in)

Mandú

(São Paulo, SP)

Mandú
Da primeira fumaça do cachimbo, do bater de asas de um beija flor, from the series *Retomadas*, 2026
(detail)
Polychromatic pencil on Canson paper
29 × 21 cm (11.4 × 8.2 in)

In the series *Retomadas*, which began in 2024 and continues to the present, I seek to approach drawing from a cosmo-localized perspective, driven by the idea of territory as an element that influences my artistic gesture. All the drawings that make up this series were produced in São Paulo, Rio de Janeiro, and Bahia, territories that ground me as a person, and I intend to continue in this vein. I view drawing as a kind of ancestral language, common to all peoples.

It is an experience that we name in human languages as “desenho,” drawing, “dibujo,” “ta’anga,” among others. In the *Retomadas* series, I seek to investigate precisely this encounter, or rather, this reunion with this practice as a kind of return to a familiar cosmology. A return to a language that is often considered dead, yet remains alive in our gestures of appearing and disappearing.

I think of this in conjunction with a visual analogy, the dreamlike quality of this polychromatic pigment, precisely at the moment it comes into contact with the black paper I use. And I also think of the very voids within the drawing that precede my gesture. This happens at the very moment of its creation, and something there also tells the story of the material itself, which I find fascinating.

From this encounter, then, I seek to weave visual narratives about collective returns, of those creatures making their journey back home, driven by a desire for rest, a return to the core, a return to the origin, and in my case, a return to the smoke.

Paula Juchem

(Santa Maria, RS)

The house where I grew up was next to a tile factory. Back then, in the 1980s, I remember my grandmother would give me an allowance of one *barão*, which I would save up so I could go to the tile factory and buy a big chunk of clay. The people at the factory would wrap it in newspaper, and I would walk back home, holding that package of clay tightly against me. I would spend the entire Sunday modeling the city: buildings, houses, stalls. And nowadays, there are moments when I'm in the studio and realize that I'm returning to that performance, to that installation. Because whenever I need to put a work together, I start with a table covered in pieces.

It's quite strange to think about this, because I try to move away a little from these stacked forms. I think I'm going to change my process, but then I realize that it's always the same. The work only feels ready to happen when my studio table is covered with small and medium-sized pieces that will be combined to give shape to a work.

I have a degree in industrial design and worked for many years as an illustrator. But when I had the opportunity to discover ceramics through an illustration project applied to three-dimensional form, I had my first professional experience with the medium, with someone guiding me through the process. When I put my ceramic piece in the kiln an then glazed it, I thought: this material is really something. Since then, I've known that my ground is the ground of glazed ceramics. My identity lies in multiple firings and multiple layers of glaze.

I think the work gains a deeper texture each time I repeat the process. It goes into the kiln, comes back out, receives another layer of glaze or glass, and sometimes some kind of metal.

The process of having all these pieces and then combining them, sometimes on a cord, sometimes within an iron structure, creates a greater occupation of the space. I feel good in an environment that is full. I'm tropical, South American, and also Baroque. I like the scraped, the excessive, which I think my work has.

Paula Juchem
Minhoca, 2026 (detail)
Glazed ceramics
90 cm (35.4 in)

Rafael Kamada

(São Paulo, SP)

I'm interested in understanding how issues intrinsic to painting can take on new meanings when assimilated through the experience of the present. It is in the act of creating itself, in the direct relationship with what happens on the surface and with the decisions that are made, undone, and revised, that I am able to understand what I am seeking.

It's like a major negotiation: I take an action and have to respond to what it produces. There's no plan. Sometimes a decision confirms something I've been looking for; other times, it creates a problem that forces me to rethink everything I was doing. There are initial intentions, but I'm not committed to sticking to them. I think much of my work happens in this clash between what I want to do and what the painting ends up demanding of me.

The decisions I make are intuitive and directly linked to what I've learned from previous works. For me, there's no such thing as a bad day in the studio because every time I paint, I learn something new, even when it doesn't work out. Realizing that I don't recognize myself in a piece also makes it clearer what I'm looking for, or what doesn't make sense to me. That's why I'm interested in incorporating error and affirming doubt as part of the pictorial language. This accumulation of processes gradually forms a kind of substrate from which the paintings emerge.

Rafael Kamada
Untitled, 2026 (detail)
Oil on canvas
40 × 45 cm (15.7 × 17.7 in)

Samara Paiva

(Maués, AM)

Through painting, I explore the possibilities of the body in relation to certain emotional states and to intimate, domestic spaces. My canvases depict figures in moments of introspection and vulnerability, in compositions that evoke both an emotional and subjective charge and a social reflection.

To think about how this Black woman can be free, how she can be the master of her own body. I speak for myself, but I also speak for many Black women. And I feel that home is the place where you build your narrative, your space, your safe haven. My place of belonging is home. That's what I bring to my work.

I only came to understand myself as an artist when I began to weave my own narrative into my work. And by "narrative," I mean something formal, like the study of color, or the use of the Black figure, or the female figure as well. I spent a year teaching myself drawing, and the following year I started painting. I studied the use of oil paint, but I also delved deeper into color, which was something that really caught my attention and that I wanted to master. I felt that most representations of Black people were closely associated with cooler colors. I wanted to go against that grain.

I study photography extensively; I have some photographic references that I always turn to before starting a piece, and I let those photographs flood my mind in some way. It's a very important iconographic research process for my work, so I've been collecting photographs — mostly featuring Black women — as well as stills from African cinema. But I also take my own photos when I need a reference, a pose, or compositions with everyday objects.

I don't like to over-plan a drawing. I like to have an element of surprise in the painting and let it take its own direction. I feel like I'm guiding it, but the work has a life of its own; I need to know how to listen and have the sensitivity to understand what it wants. It's a conversation, sometimes fast-paced, without being able to hear much, in a somewhat self-centered way, but ideally, I'm able to listen to this work little by little; that's my perfect creative process.

Knowing when to stop is part of my approach to painting. The thought process behind musical composition and that behind painting are very similar. It's about balancing the full parts, the empty parts, the lower notes, and the higher notes.

At the same time, thinking about this means negotiating with the viewer how much information I want to convey to them. I think the magic is also about maintaining the mystery and allowing it to unfold.

Samara Paiva
Para Oxum III, 2026 (detail)
Oil on canvas
22 × 16 cm (8.6 × 6.3 in)

Vicente Baltar

(Rio de Janeiro, RJ)

I am a visual artist; I work in sculpture, drawing, and the performing arts.

My work explores form and contemporary thought through imaginary fictions, as well as the intersection between the fantastic and the ordinary.

Through my work with materials, I point toward a possible environment in which to construct other relational and temporal categories. In my artistic practice, I seek to combine technical languages such as ceramics, iron welding, and blown glass to develop a poetics that weaves together gestures and forms. By studying the qualities and specific characteristics of clay, a central element of my sculptures, I explore the idea of developing an imagery-based vocabulary through these structured figures, giving form to the beings that appear in my series.

Here, in this exhibition, I present a series of works that interrelate the ideas of gesture, body, and time, exploring through materiality other ways of conceiving our own bodies in the world. And my desire is to present form and narrative within abstract scenes, where it is possible to imagine life in the face of what is indistinct and what has no name.

Vicente Baltar
Voo 6, from the series
Sintomas Alados, 2026 (detail)
Glazed ceramics and iron
60 × 40 × 110 cm
(23.6 × 15.7 × 43.3 in)

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Capa e contracapa (Cover and Backcover)
Hugo Sá
Mesa, 2026 (detail)
Oil and beeswax on canvas
50 × 40 cm (19.7 × 15.7 in)

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Ana Sant'Anna
Quando a noite é luminosa, 2026
Oil on canvas
30 × 30 cm
(11.81 × 11.81 in)

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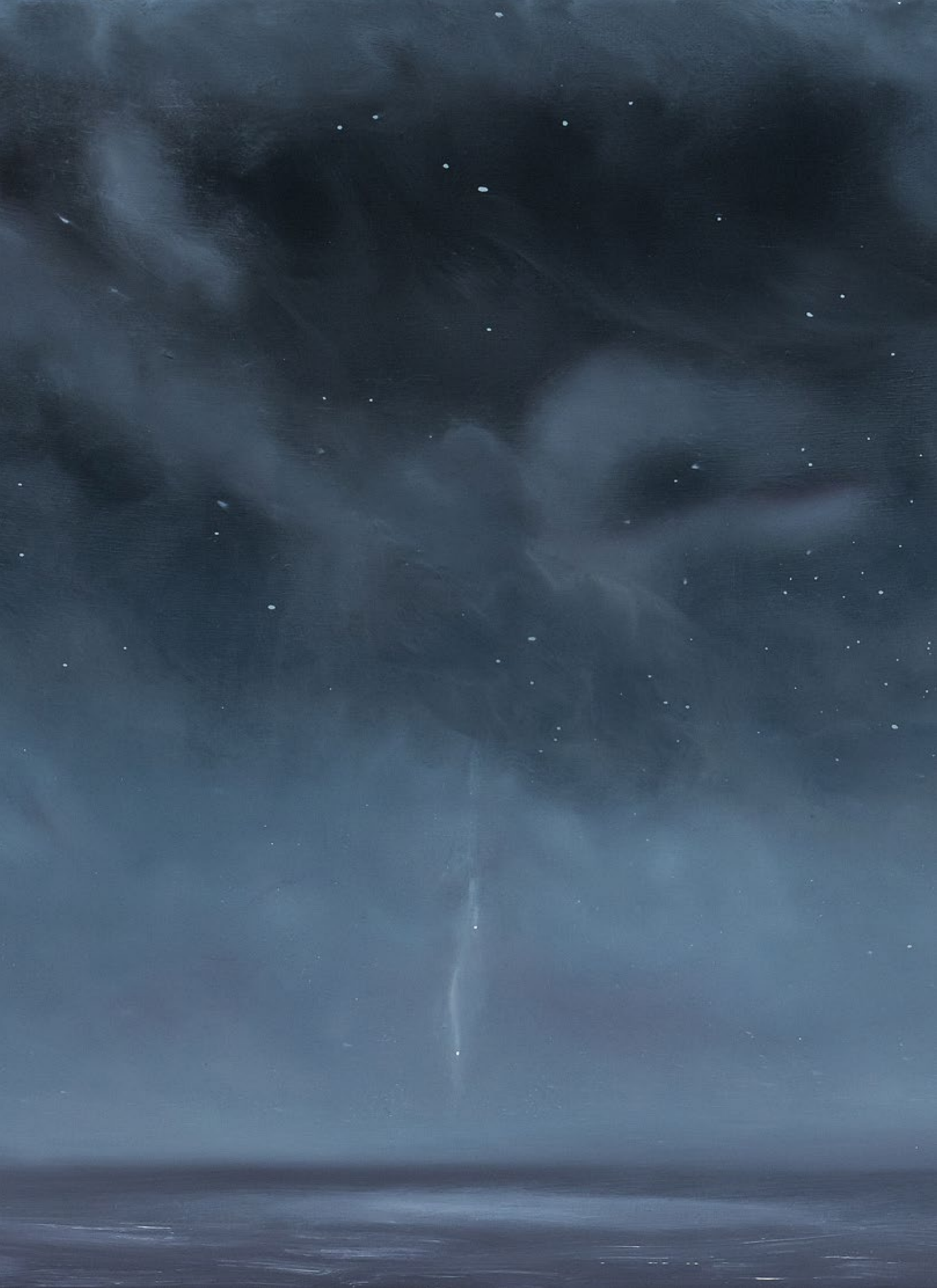

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