



Claraboia

Emer Freire

Emer Freire

(São Paulo, SP, Brazil, 1995)

Emer Freire creates systems from industrial and organic elements with the aim of suspending notions of categorization and separation among the materialities that constitute the planet. The artist, who holds a degree in Visual Arts from the University of São Paulo (2021) and is currently pursuing a master's degree in Visual Poetics at the same institution, understands our habitat as a contaminated universe, where matter is always changing state, as if everything were still in formation. His installations and objects interfere in the life cycles of discarded artifacts present around him, assimilating their characteristics and placing them in relation to one another. Through his practice, the artist seeks to give body and visibility to his questions and to his intellectual and affective processes, often still in the making, in an incessant movement of building a language.

To compose his works, Emer uses objects often found in scrapyards, such as wires, rods, tubes, plates, clamps and precast pieces of varied shapes that attract him for some reason, whether for their eroticism, strangeness or constructive potential. These elements are coupled with materials such as glass, moss, coarse salt, paints and resins of diverse colors, textures and malleabilities, creating a symbiosis in which each part depends on the other for the whole to function. By resignifying them, Emer constructs a poetic territory in which time and matter merge in continuous metamorphoses. Like a body, the couplings at times carry signs of life: the glycerin fog, so present in his work, simulates breathing; the neon, a blood vessel. References drawn from literature and post-apocalyptic sci-fi films influence the visibility of the works, particularly because the artist lives in a large metropolis like São Paulo, where a profusion of debris, ruins and human and nonhuman ecosystems operate uninterruptedly.

After an artistic residency at the Fabrica Research Center, Treviso, Italy, in 2024-2025, which placed him in another

research environment, Emer's perception of his own process changed as he introduced other elements into his works. Hybridity, which pointed to a binarism or duality, ceased to play a central role in the artist's production when he came into contact with the writings of theorists such as Gilles Deleuze and Donna Haraway. Posthumanist thought and the idea of assemblage (or *agencement*, in French), which presupposes constant dialogue among everything that exists, came to ground the works and support what the artist had been doing intuitively. His research seeks to break with the anthropocentric separation between humanity and nature, proposing a worldview in which everything is interconnected and feeds back into itself.

The reincarnation proposed by the assemblage of objects creates unsuspected dialogues that question the separation between beings, forms, nature, technology and objects imposed by the logic of hierarchization. For the artist, everything produced on the planet derives from the planet's own resources — the separation between human and environment is an illusion. Emer's work suggests the possibility of imagining alternative forms of coexistence and encounter.

He held the solo exhibitions *Mal-adaptativo*, Baliza, Rio de Janeiro, Brazil (2026); *We Flee Toward the Thing We Try to Escape*, Fabrica Research Center, Treviso, Italy (2024); *Quimera*, Espaço Carçoço, São Paulo, Brazil (2024); the duo show *Mecanosfera*: Bárbara Banida e Emer Freire, Claraboia, São Paulo (2026); and participated in group exhibitions such as 39th Panorama of Brazilian Art, MAM São Paulo, Brazil (2026); *Soft Machines*, MAC USP, São Paulo, Brazil, and VCA Victorian College of the Arts, Melbourne, Australia (2025); *Concordar em discordar*, A Gentil Carioca, Rio de Janeiro, Brazil (2025); *Campo brutal*, Massape Projeto, São Paulo, Brazil (2024); *Carga viva*, Centro Cultural Correios São Paulo, Brazil (2023); *No olho do furacão*, Nonada, Rio de Janeiro, Brazil (2023); among others.





Mecanismo íntimo, 2024

Truck exhaust, iron, resin, moss

373 × 193 × 67,5 cm (26 3/8 × 146 7/8 × 76 in)





39th Panorama da Arte Brasileira, *After It's All Said*
Group show curated by Diane Lima
MAM São Paulo, Brazil, 2026



39th Panorama da Arte Brasileira, *After It's All Said*
Group show curated by Diane Lima
MAM São Paulo, Brazil, 2026

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Ponta de cobra, crosta de carne, 2021
Coarse salt, resin, fiberglass, expanding foam,
automotive paint, automotive clear coat
65 × 135 × 48 cm (25 5/8 × 53 1/8 × 18 7/8 in)



Ponta de cobra, crosta de carne, 2021
Coarse salt, resin, fiberglass, expanding foam,
automotive paint, automotive clear coat
65 × 135 × 48 cm (25 5/8 × 53 1/8 × 18 7/8 in)



39th Panorama da Arte Brasileira, *After It's All Said*
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“My process is guided by experimentation and by the encounter between different materials and organisms. Moving between sculpture and installation, I work with metal structures, industrial waste, glass, soil, water, plants and other living elements, trying to create situations in which these materials can coexist and be transformed by one another. I am interested in thinking of these materials not as something inert, but as bodies marked by time, wear, exposure and the capacity to generate new structures that favor a reconnection with the materiality of the world.

I often start from found materials and let the process itself point the way, allowing accidents, infiltrations, growths and erosions to become part of the work. I am interested in observing how different temporalities and forms of life can inhabit the same structure, blurring the boundaries between organism and construction, nature and artifice. Through these encounters, I seek to create forms of intimacy and coexistence with the more-than-human world, cultivating an attention to that which remains alive, even in contexts marked by ruin and exhaustion.”

Emer Freire

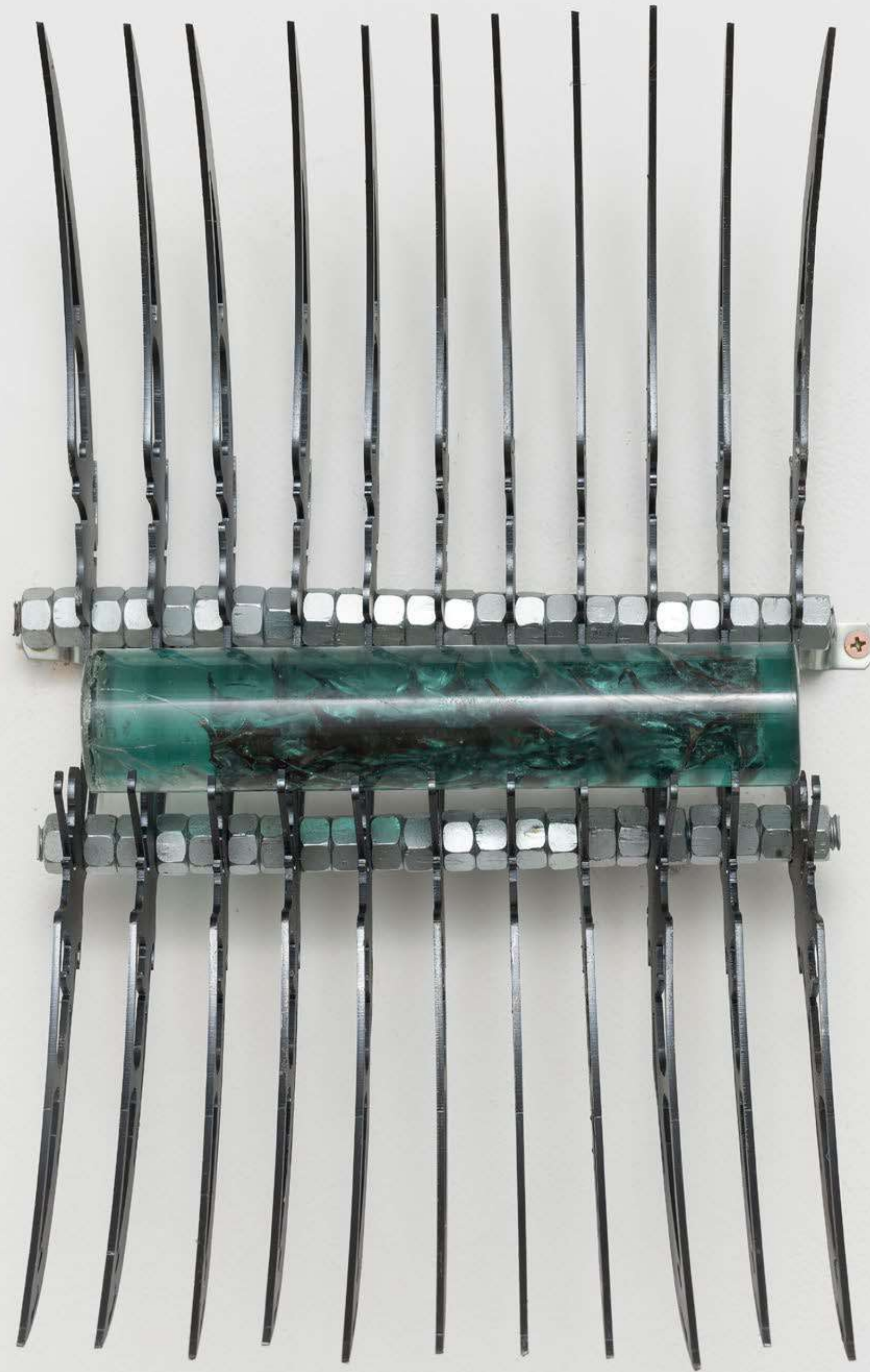




Monólito residual, 2026

Expanding foam, resin, and automotive paint
175 × 60 × 60 cm (68 7/8 × 23 5/8 × 23 5/8 in)

Claraboia



Ritual de acoplamento I, 2026
Carbon steel, resin, acrylic tube, and
crown of thorns cutting
37 × 22 × 20 cm (14 5/8 × 8 5/8 × 7 7/8 in)



Claraboia

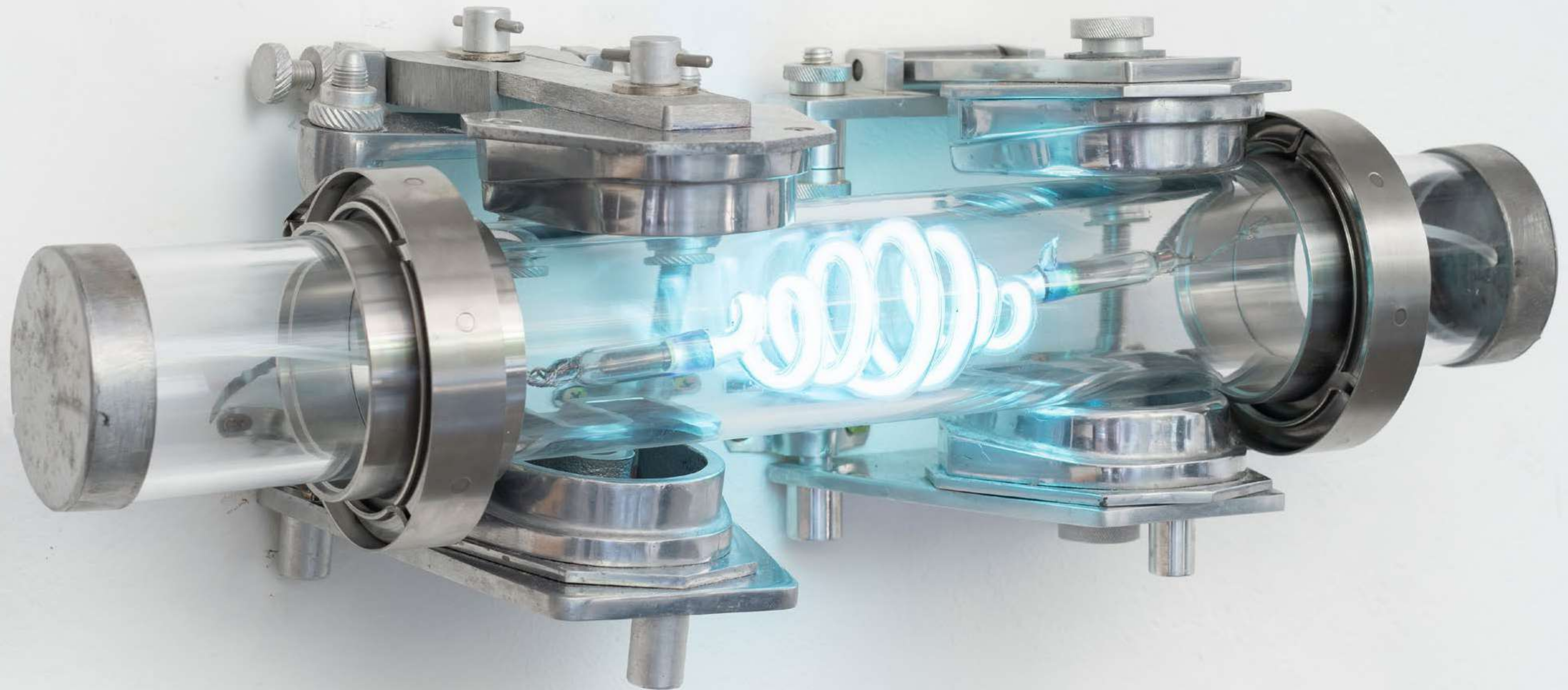


Ritual de acoplamento II, 2026
Carbon steel, resin, acrylic tube,
crown of thorns cutting and neon
38 × 38 × 21 cm (15 × 15 × 8 1/4 in)

Photo: Julia Thompson



Clarabøia

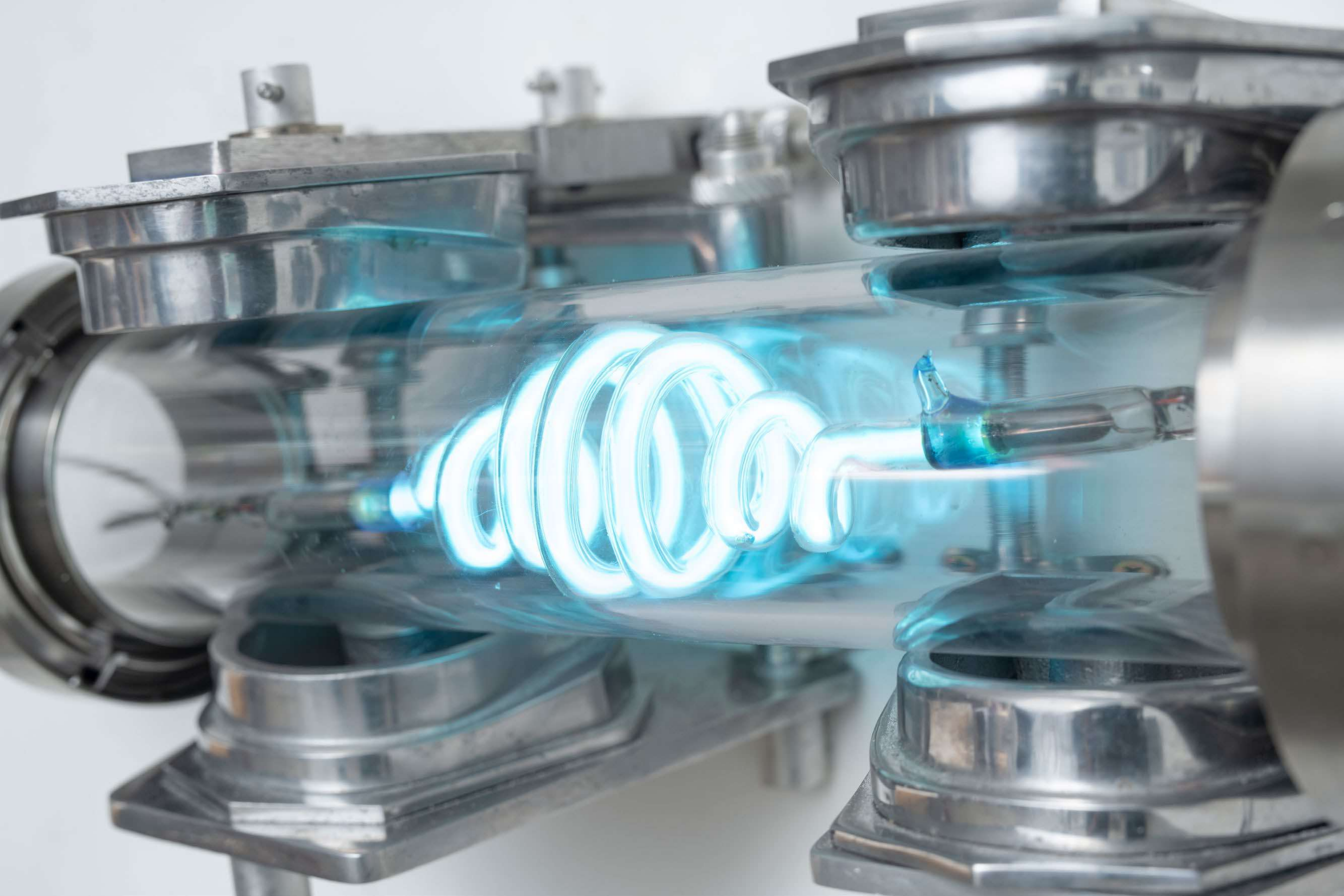


Incisor, 2026

Orthodontic typodont holder, acrylic tube, neon,
and stainless steel clamps

15 × 35 × 17 cm (5 7/8 × 13 3/4 × 6 3/4 in)

Photo: Julia Thompson



Claraboia



Espécime 01
Espécime 02
from the series *Exoesqueletos*, 2026

Carbon steel plate, silicone and paraffin
59 × 44 cm (23 1/4 × 17 3/8 in)
58 × 43 cm (22 7/8 × 16 7/8 in)

Claraboia



Espécime 00, from the series *Exoesqueletos*, 2026
Carbon steel plate, silicone and paraffin
108 × 101 cm (42 1/2 × 39 3/4 in)

Photo: Julia Thompson



Mecanosfera

Duo show curated by Lucas Dilacerda

Claraboia, São Paulo, Brazil, 2026

Photo: Julia Thompson

“Emer Freire appropriates industrial objects to de-function them and couple them with other materialities, creating poetic machines that subvert aesthetic and ontological binarisms. His works foster contaminations between technological and organic systems, generating unpredictable compositions that escape the traditional categories of painting, sculpture, and installation. It is not the hybrid that interests the artist, but rather the radical dematerialization of matter. Unlike the non-objectual movement of the 1960s and 70s, Emer is interested in questioning the division, separation, and hierarchization of matter. In this sense, his dematerialization is not a simple refusal of the object. The artist goes further and dematerializes the very notion of matter, at its structural, and therefore radical, root. His works collapse the classical and

modern notions of matter (Aristotelian hylomorphism and Kantian transcendental formalism) and establish a new, post-human notion of matter, before which we are invited to ask what time and what space belong to that aesthetic body.

[...]

Emer operates like a bird building a nest: gathering diverse materialities to create an environment conducive to the birth of a new life. In this way, the artist weaves a critique of the waste and refuse produced by neoliberal technocapitalism, drawing on unproductive objects to reuse them and reinsert them into the art system. Returning them to the world in artistic form. His works foster a material democracy, in which different materialities establish other politics of being together.”

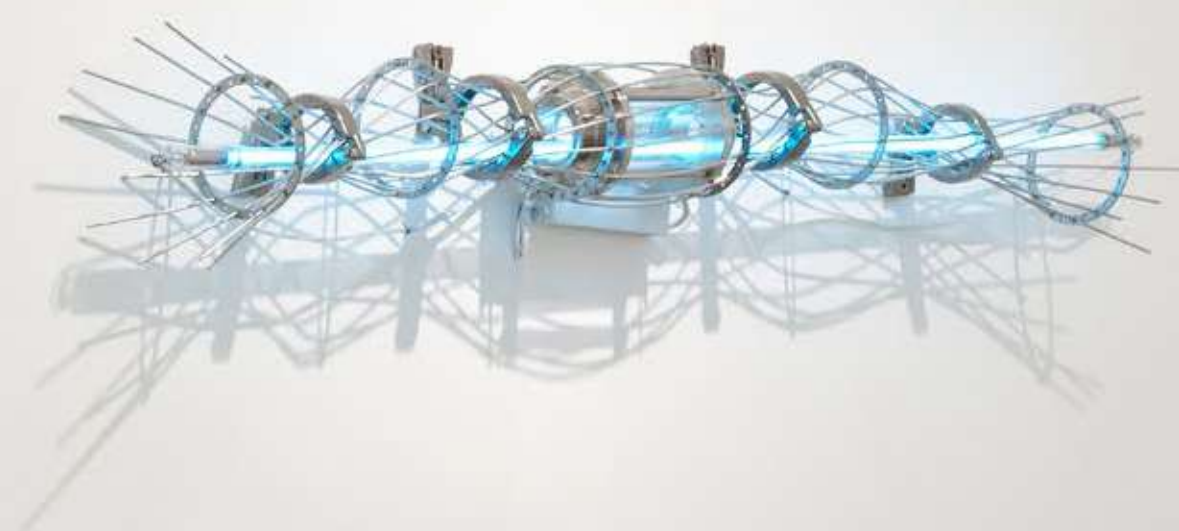
Lucas Dilacerda

Excerpt from curatorial text for the exhibition *Mecanosfera*



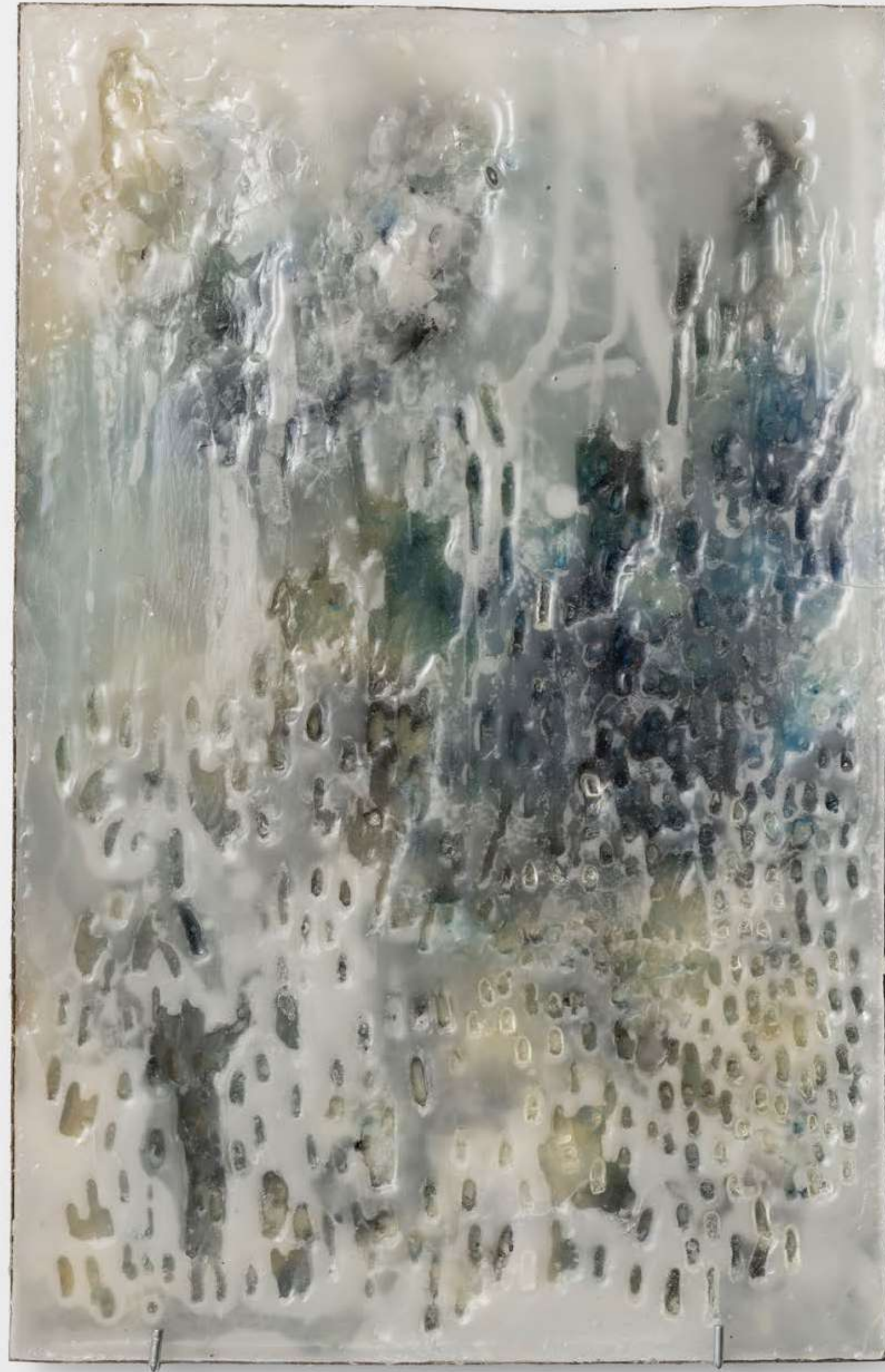
O condutor II, from the series *Agenciamentos*, 2026
Galvanized iron, metal clamps, line sight glass,
aluminum welding rods, and neon
10 × 100 × 18 cm (4 × 39 3/8 × 7 1/8 in)



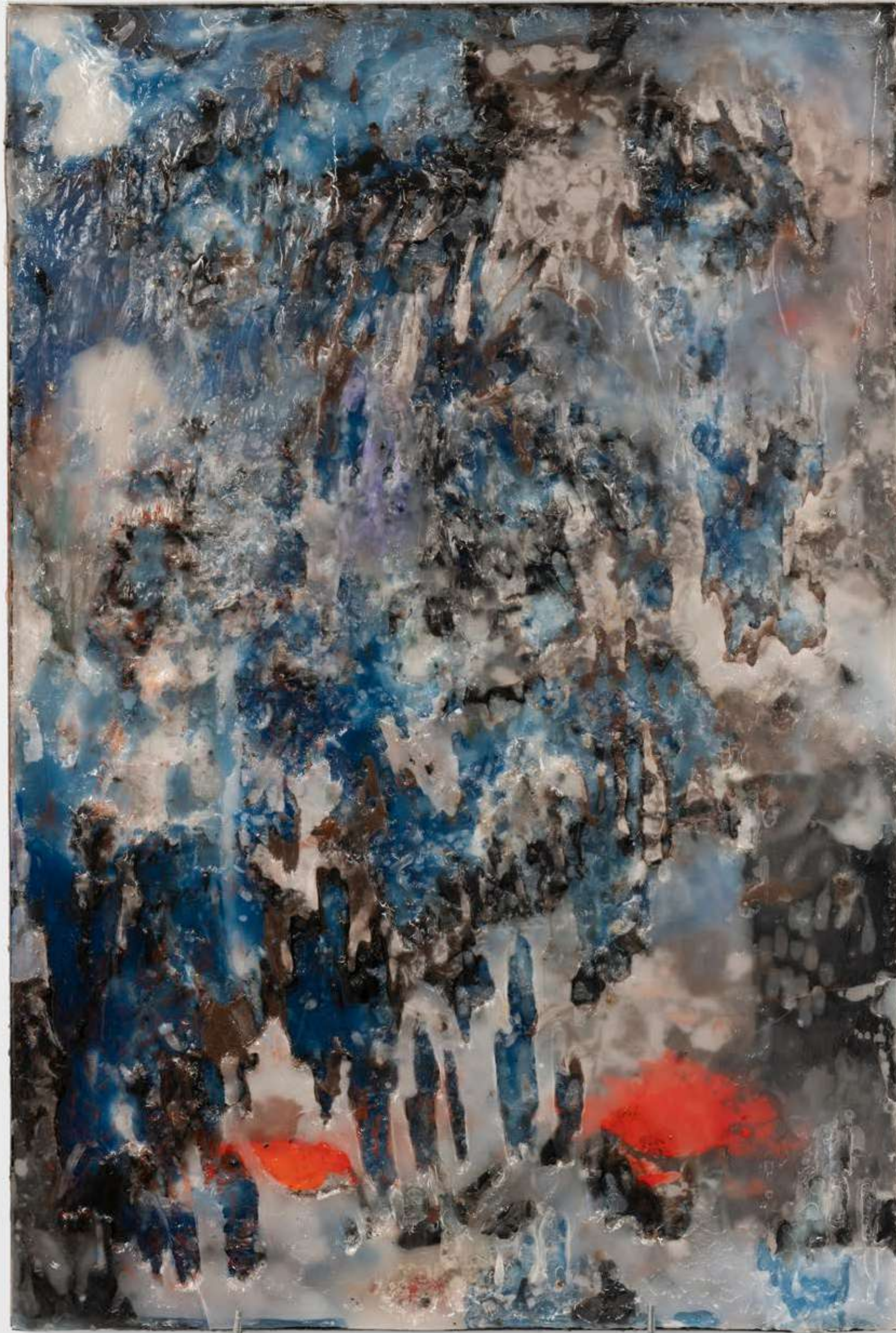


Mecanosfera
Duo show curated by Lucas Dilacerda
Claraboia, São Paulo, Brazil, 2026

Photo: Julia Thompson



Corpo sem órgãos, 2026
Paraffin, expanding foam, metal structure,
resin, varnish, automotive paint
60 × 40 cm (37 3/8 × 51 1/8 in)



Primeira natureza [III], 2026
Beeswax, paraffin, UV resin, iron sheet
81 × 54 cm (31 7/8 × 21 1/4 in)

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Corpo sem órgãos, 2026

Aluminum sheet, beeswax, paraffin, oil paint, UV resin

30 × 30 cm (11 3/4 × 11 3/4 in)

Photo: Julia Thompson





Primeira natureza (I), 2026

Aluminum sheet, beeswax, paraffin, oil paint, UV resin

60 × 60 cm (23 5/8 × 23 5/8 in)





Primeira natureza (II), 2026

Aluminum sheet, beeswax, paraffin, oil paint, UV resin

60 × 60 cm (23 5/8 × 23 5/8 in)





Céu da pedra
Group show curated by Ana Roman
Claraboia, São Paulo, Brazil, 2026

Photo: Julia Thompson

“In his installations, industrial, synthetic, and organic materials come together without retaining stable identities.

Paraffin, expanded foam, resin, metal, and automotive paint create ambiguous surfaces in which skin, minerals, fungi, marine organisms, and volcanic matter seem to coexist. More than simply representing hybrid bodies, his works transform the material itself into a continuous field of mutation.”

Ana Roman

Excerpt from the curatorial text for the exhibition *Céu da pedra*

Claraboia

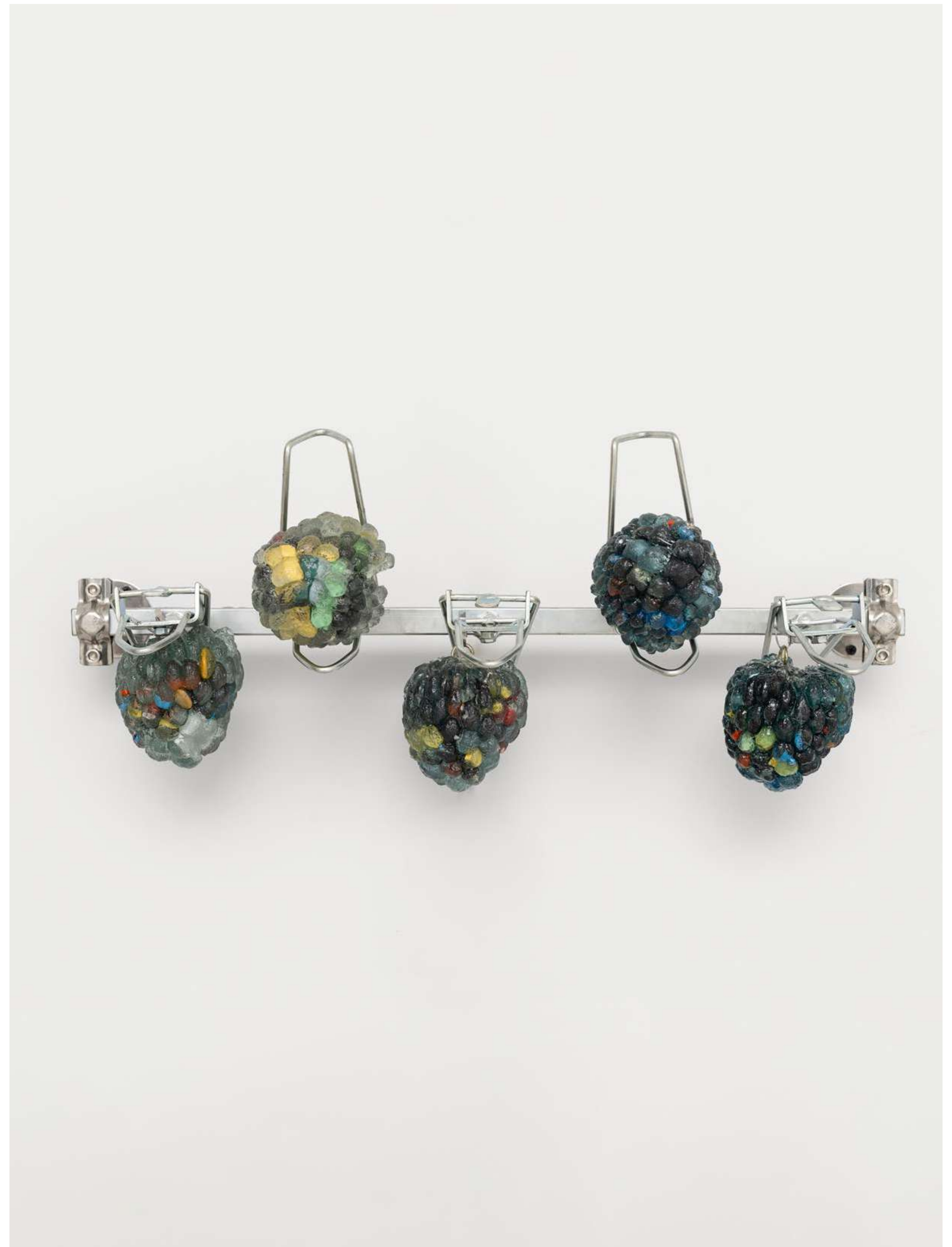


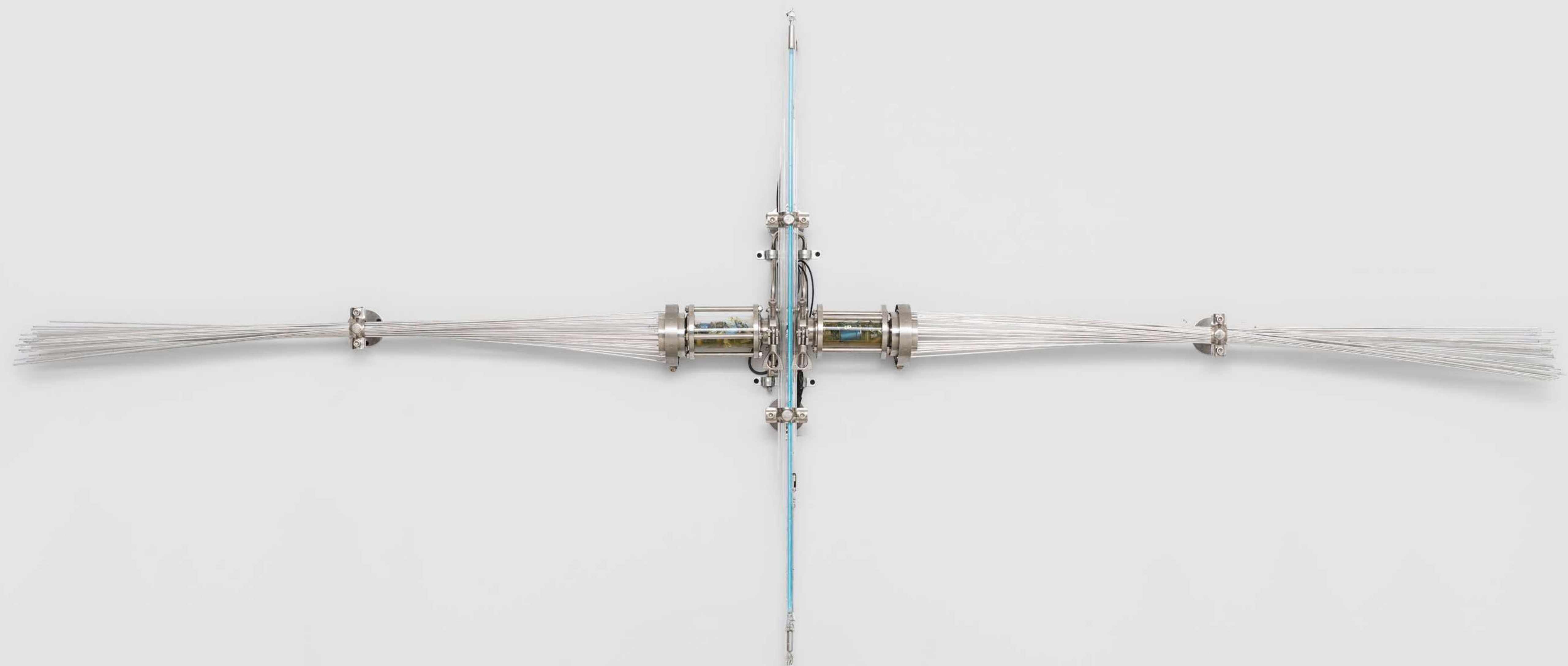
O condutor, 2026

Resin, electronic waste, fishing rod holder, production line display, floor-raising bracket, hose bracket, aluminum welding rods, borosilicate glass from a coffee maker, argon neon, stainless steel clamp, water, lead, and a replacement for the crown of thorns

Dimensions variable

Photo: Julia Thompson





Claraböia



Untitled, from the series *Mal-adaptativo*, 2026
Resin, lead, moss, support
58 × 44 × 40 cm (22 7/8 × 17 3/8 × 15 3/4 in)

Photo: Giulia Muller





Mal-adaptativo
Solo show curated by Matheus Morani
Baliza, Rio de Janeiro, Brazil, 2026

“Interested in creating a liminal space, in which we are seized by a state of estrangement before the familiar, the artist proposes discussions on a perception disoriented by defense systems and by an obsession with vulnerability.

Using materials such as resin, aluminum, steel, mercury, lead and carbon dioxide, Emer Freire creates an evidently fabricated space, industrial in language, charged with a strong semantic dimension tied to the idea of humanity as we know it. By foregrounding the strangeness of these everyday materials, the artist proposes a decentralization of the representation of the body, in search of ways of inhabiting it that are more uncertain and anchored in doubt.”

Matheus Morani

Excerpt from the curatorial text for the exhibition *Mal-adaptativo*

Claraboia



Mal-adaptativo, 2026

Mechanical claw, lead, red neon gas, resin, aluminum clamps

45 × 24 × 13 cm (17 3/4 × 9 1/2 × 5 1/8 in)

Photo: Giulia Muller



Mal-adaptativo, 2026
Mechanical claw, lead, blue argon gas neon
36 × 21 × 12 cm (14 1/8 × 8 1/4 × 4 3/4 in)





We Flee Toward the Thing We Try to Escape, 2024
Grass, soil, moss, clay, twigs, acrylic tube, water, aquatic plants
Dimensions variable





We Flee Toward the Thing We Try to Escape
Solo show curated by Carlos Casas
Fabrica Research Center, Treviso, Italy, 2024



We Flee Toward the Thing We Try to Escape
Solo show curated by Carlos Casas
Fabbrica Research Center, Treviso, Italy, 2024

Photo: Diego P Cruz



We Flee Toward the Thing We Try to Escape
Solo show curated by Carlos Casas
Fabrica Research Center, Treviso, Italy, 2024

Photo: Diego P Cruz



Delírio terminal, 2026

Neon, UV resin

162 × 43 cm (63 3/4 × 16 7/8 in)



Lagoa de ossos, 2024

Coarse salt, resin, fiberglass, expanding foam,
automotive paint, automotive clear coat

150 × 95 cm (59 × 37 3/8 in)



Quimera
Solo show curated by Mariane Beline
Espaço Caroço, São Paulo, Brazil, 2024

“His plastic investigation conceives a microcosm that sustains a universe of its own, establishing links between natural and material creatures through touch, amalgamating them in invisible combinations as a form of relationship, floating between diverse treatments, and leaving a trace of doubt as to whether the elements are minerals, plants, animal-like creatures or even mutant beings.

The microscopic and the macro blur together, and may be a fungal or plant formation that consumes and constitutes itself in a mutualism, an indispensable association among the pieces, or even a view of satellite images of universes yet to be discovered. This conscious micro, synchronously macro-corporeal, reframes the continuous material and symbolic metamorphosis that proves how time is circular and perpetual.”

Mariane Beline,
Excerpt from the curatorial text for the exhibition *Quimera*



Prazeres estranhos - Laocoonte, 2023
Resin, metal ventilation pipe, expanding foam,
fiberglass, hydro-dipping, airbrush painting
130 × 60 × 8 cm (51 1/8 × 23 5/8 × 15 in)



Temor, 2023
Expanded foam, fiberglass, resin,
airbrush painting, vibration motor
170 × 90 cm (66 7/8 × 35 3/8 in)



Emer Freire

(São Paulo, SP, Brazil, 1995)

Solo shows

2026
Mal-adaptativo, curated by Matheus Morani, Baliza, Rio de Janeiro, Brazil

2024
We Flee Toward the Thing We Try to Escape, curated by Carlos Casas, Fabrica Research Center, Treviso, Italy

Quimera, curated by Mariane Beline, Espaço Caroço, São Paulo, Brazil

Group shows

2026
Mecanosfera, curated by Lucas Dilacerda, Claraboia, São Paulo, Brazil

39th Panorama da Arte Brasileira: *After It's All Said*, curated by Diane Lima, MAM São Paulo, Brazil

Céu da pedra, curated by Ana Roman, Claraboia, São Paulo, Brazil

2025
Concordar em discordar, curated by Matheus Morani, A Gentil Carioca, Rio de Janeiro, Brazil

Soft Machines, MAC USP São Paulo, Brazil and VCA Victorian College of the Arts, Melbourne, Australia

2024
Campo brutal, curated by Caio Bonifacio, Massapê Projeto, São Paulo, Brazil

O meio é a mensagem, curated by Mariane Beline, Galeria Simões de Assis, São Paulo, Brazil

2023
Carga viva, Centro Cultural Correios, São Paulo, Brazil

No olho do furacão, Nonada, Rio de Janeiro, Brazil

Fetichê retrato, Nonada, Rio de Janeiro, Brazil

Nonada não está aqui, Nonada, Rio de Janeiro, Brazil

Epílogo, Espaço das Artes, São Paulo, Brazil

Blecaute, Cratera, São Paulo, Brazil

2022
A palavra e o verso, Nonada, Rio de Janeiro, Brazil

Revés, Cratera, São Paulo, Brazil

Membrana, Espaço Bueiro, São Paulo, Brazil

2020
Sem eira nem beira, Cratera, São Paulo, Brazil

2019
Funeral, Estúdio Piscininha, São Paulo, Brazil

2017
Fim, Espaço das Artes, São Paulo, Brazil

Education

2026–
Master's Degree: Visual Poetics, Universidade de São Paulo, Brazil, advisor PhD. Lucia Koch

2021
Undergraduate Degree: Artes Visuais, Universidade de São Paulo, Brazil

Residencies

2024–2025
Fabrica Research Center, Treviso, Italy

Prizes

2021
Exposição Nascente USP, winner in the category Painting and Sculpture, São Paulo, Brazil

2019
Exposição Nascente USP, honorable mention for *Cão* in the category Engraving, São Paulo, Brazil



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