

Claraboia

REFRESCO

ArtRio 2026
Rafael Kamada

16–20
Sep 26

Booth S2

Axia Marina da Glória
Rio de Janeiro

ArtRio 2026

Rafael Kamada

Rafael Kamada's painting is structured around the relationship between color, gesture, and space. In his canvases, references to nature — flowers, foliage, water, and landscapes — appear in recognizable ways, without becoming literal representations. The forms are continually crossed by the gesture of painting, so that figure and background, abstraction and representation, coexist on the same surface.

Color is a central element of this process. Kamada does not start from a fixed palette, but explores the different possibilities of a single tone through the amount of paint, transparency, and the intensity of the brushstroke. These variations mean that color stops functioning merely as fill and instead begins to construct the space of the painting. Gesture also plays a fundamental role: his brushstrokes spread in different directions and can vary significantly in thickness and intensity. Earlier layers remain visible at certain points, creating a relationship between what sits in the foreground and what seems to recede. The surface thus holds different moments of the painting process together and produces a sense of depth that does not rely on traditional perspective construction.

This is the field in which Kamada's work moves: his paintings may suggest a landscape or a plant form, but these references do not remain stable — they dissolve and reorganize as the eye moves across the canvas. The artist builds images in which recognizing a form is just one element of a broader experience, shaped by color, matter, and movement. There is, then, a constant tension between construction and chance. Although the canvases display a rigorous organization, this structure is not immediately evident.

The artist works from a continuous exchange between gesture, matter, and surface, allowing the process to modify the initial plan. The result is a painting in which order and disorder do not appear as opposites, but as parts of the same system of construction. Different layers and gestures remain simultaneously present, making the painting felt less as a fixed image and more as a field in transformation. Nature, when it appears, is not merely a subject, but a starting point for investigating how forms, colors, and different states of matter can coexist on a single surface.

At ArtRio 2026, Refresco and Claraboia present a group of works bringing together different aspects of this research. The collaboration between the two galleries brings Rafael Kamada's production closer to the Rio de Janeiro public, presenting a painting built around the relationship between precision and unpredictability, recognition and dissolution, structure and movement. Rather than defining an image, his canvases propose an experience in which perception itself remains in process.



Photo: Julia Thompson

Rafael Kamada

1993, São Paulo, SP, Brazil

Lives and works in São Paulo, SP, Brazil

Rafael Kamada's work stems from an ongoing exploration of the pictorial medium. Each piece is constructed as a negotiation between the artist's intentions and what materializes on the canvas. Painting unfolds as an event in which intuition and improvisation advance together. One action leads to the next, and decisions are continually affirmed, undone, and revised. Attentive to light, color, and space, Kamada works with paint in different textures, producing surfaces marked by variations in density and transparency. Viewed as a whole, the works establish a tension between restraint and revelation: they oscillate between appearance and suppression, making what remains veiled just as important as what is revealed to the eye.

Rafael Kamada held the solo exhibition *After a Few Seasons*, Storage, New York, USA (2026); and participated in group exhibitions such as *Abstract Paintings*, Scroll NYC, New York (2026); *Morar na cor*, Flexa, Rio de Janeiro, Brazil (2026); *Ponto de mutação*, Almeida & Dale, São Paulo, Brazil (2025); *O silêncio da tradição: pinturas contemporâneas*, Centro MariAntonia da USP, São Paulo (2025) and *Mais brincar*, Galeria Refresco, Rio de Janeiro (2025).

Rafael Kamada

Untitled, 2026
Oil on canvas
60 × 50 cm (23 5/8 × 19 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
60 × 50 cm (23 5/8 × 19 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
50 × 40 cm (19 3/4 × 15 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
40 × 50 cm (15 3/4 × 19 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
30 × 40 cm (11 3/4 × 15 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
30 × 40 cm (11 3/4 × 15 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
30 × 40 cm (11 3/4 × 15 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
20 × 30 cm (7 7/8 × 11 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
20 × 30 cm (7 7/8 × 11 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
20 × 30 cm (7 7/8 × 11 3/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
80 × 60 cm (31 1/2 × 23 5/8 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
80 × 60 cm (31 1/2 × 23 5/8 in)

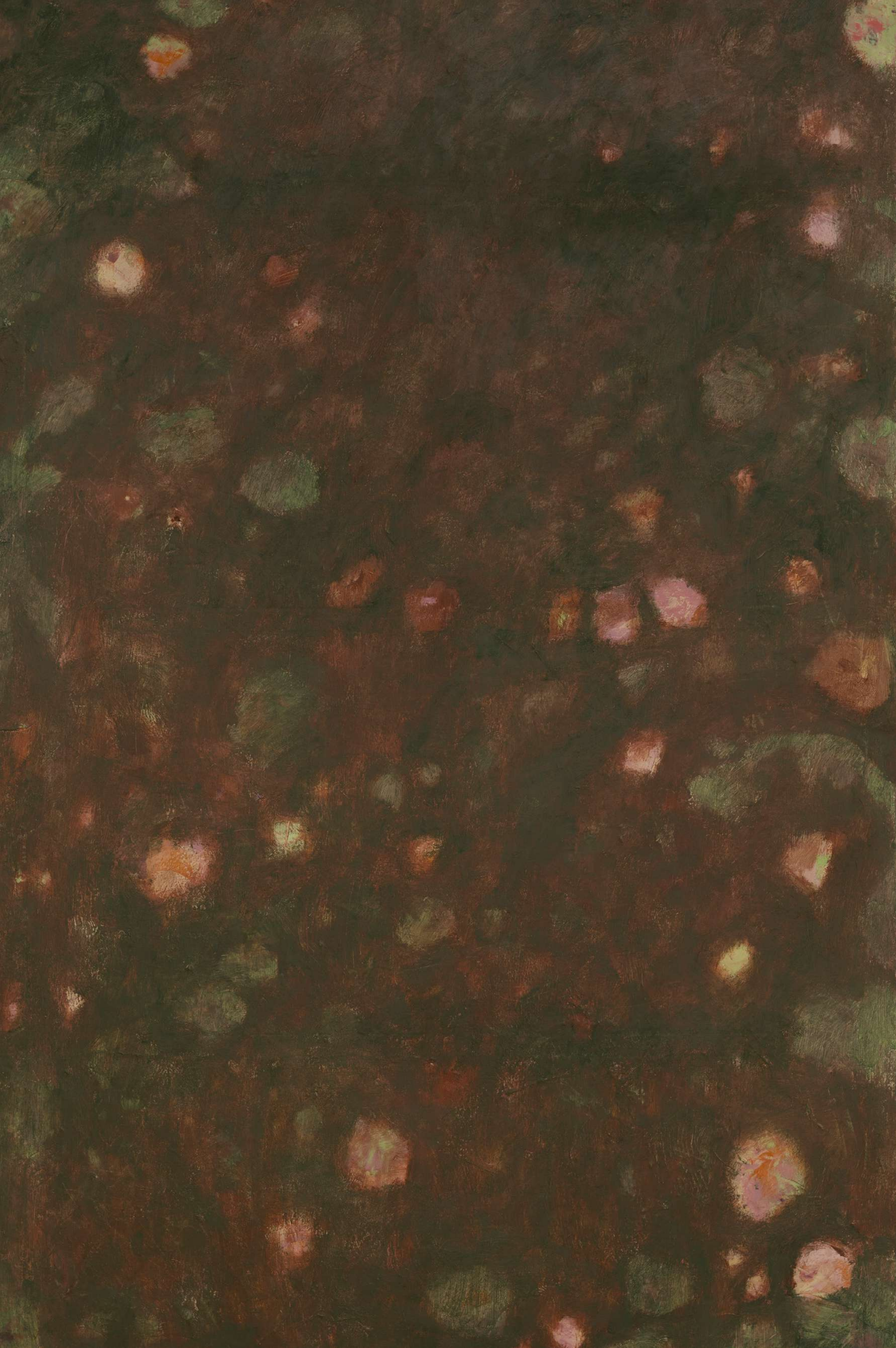




Rafael Kamada

Untitled, 2026
Oil on canvas
155 × 80 cm (61 × 31 1/2 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
140 × 270 cm (55 1/8 × 106 1/4 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
150 × 105 cm (59 × 41 3/8 in)





Rafael Kamada

Untitled, 2026
Oil on canvas
100 × 80 cm (39 3/8 × 31 1/2 in)





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