



Claraboia

Céu da pedra

CURATED BY

Ana Roman

08 Aug – 19 Sep 26

Céu da pedra

I. Stones from the Sky

For nearly 2,000 years, it was inconceivable that the same stone material could belong to both the sky and the Earth. Reports of flashes of light cutting through the night, rumblings that shook the ground and large stones appearing out of nowhere were not uncommon. However, what was missing was a cosmology capable of accounting for these events.

Since the time of Aristotle,¹ Western thought has assumed that the universe is divided into two distinct realms of matter: below the Moon lies the world of creation and decay, where everything is born, transformed and disappears. Above it stretched an incorruptible sphere composed of a perfect substance. The separation between these realms was ontological: acknowledging that any element found on Earth had a celestial origin would mean recognising a continuity between the two realms and thereby undermining one of the most enduring images of the Western cosmos.

This certainty finally crumbled on 26 April 1803, when thousands of fragments rained down on the small town of L'Aigle in Normandy.² Physicist Jean-Baptiste Biot was sent by Napoleon to investigate the event. His report confirmed not only that mineral fragments had passed through the atmosphere, but also forced Western science to accept something that had seemed absurd for centuries: the cosmos is composed of various fragments that often reach the Earth's surface.

We now know that the story is even more fascinating: some meteorites formed around 4.56 billion years ago, before the Earth was even formed. Some contain presolar grains that formed in stellar atmospheres or during the explosions of stars that died before the birth of our Sun. They are fragments from a time that predates the very Solar System we inhabit.

The philosophical implications of this discovery may be even more radical than its astronomical significance: a meteorite may predate the mountain on which it lies, the oceans and the Earth itself. In other words, this fragment of rock could act as a record of the formation of matter — a silent witness to stellar explosions that occurred billions of years before life existed.

The French writer Roger Caillois, who was initially associated with the Surrealist movement, may have been one of the first writers to grasp the poetic dimension of this fact without confining it to the realm of metaphor. In *The Writing of Stones*, originally published in French as *L'Écriture des pierres*³ in 1970, he presents a collection of agates, quartz and onyx to demonstrate that certain stones appear to yield images even before the existence of painting. Mountains, rivers, vegetation, clouds, organisms, maps and constellations emerge on their surfaces — figures that matter seems to generate of its own, prior to any intention to represent or draw.

Caillois turned one of the most persistent ideas in Western tradition on its head: the notion that we alone attribute images to stones. In his view, it is the stones that continually produce images for us. This hypothesis brings geology closer to the realm of the imagination: the stone ceases to be an inert object and, in Aby Warburg's terms,⁴ becomes a field of survivals, matter in which past times remain latent, ready to re-emerge.

If matter is subject to so many durations, no form can be completely stable. Perhaps this is one of the oldest artistic intuitions. Even before geology revealed the deep history of the Earth, artists were already imagining a world in constant metamorphosis, where stones could become bodies, bodies could turn into mountains, trees could take on animal-like appearances and minerals could grow like organisms. Art seems to have recognized early on that no form exists in isolation, but always in continuity with others.

II. The Sky of the Stones

To say that every stone contains a sky is to take that notion to its ultimate conclusion. No stones is merely a mineral fragment. Within its matter, geological processes, cosmic memories, fossilized organisms, chemical transformations and circulating histories coexist. Each stone is a meeting point between different periods of time and different worlds.

As mentioned earlier in this text, viewing it in this manner challenges one of the most enduring premises of Western thought: the notion that the world can be comprehended in terms of distinct entities. If all matter is constituted by

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relationships that span scales, times and forms of life, it becomes difficult to establish where one being ends and another begins, or even to conceive of these beings as existing prior to the bonds that constitute them.

Classification came to play a central role in the formation of modern science precisely in the face of this difficulty. From the 18th century onwards, taxonomy became one of the main tools for organizing knowledge. To name something came to mean distinguishing, delimiting and ordering it. Minerals, plants and animals became distinct kingdoms, and nature and culture came to denote independent domains; subject and object occupied opposing positions within the same conceptual framework. While this process produced one of the most sophisticated descriptive systems of modernity, it also obscured the continuities that connect the beings inhabiting the world.

Perhaps this is why many contemporary discussions in ecology, anthropology and philosophy are once again questioning these divisions. However, this is not a recent discovery: various indigenous cosmologies and other non-Western systems of thought have never conceived of the world in these terms, so recent reflections often engage with these traditions, although their contributions are not always explicitly acknowledged.

In the contemporary world, we question the very act of classification itself, rather than simply proposing new categories. For example, the feminist physicist and theorist Karen Barad⁵ suggests that subjects, objects and organisms do not preexist the relationships they establish; rather, they emerge from them. Humans, minerals, animals, technologies and landscapes are not independent entities that subsequently interact with one another; rather, they evolve through the material and historical bonds that constitute them. From this perspective, a stone is not merely an object belonging to the mineral kingdom; it is a provisional condensation of geological, chemical, biological and cosmological processes whose existence depends on the relationships continually transpiring through it.

On the other hand, anthropologist Marisol de la Cadena⁶ expands on this issue by showing that, in Andean communities, mountains, rivers and lakes are part of collective life, existing independently of any metaphorical or human projections. A mountain does not first exist as a stone and then as a sacred being; it exists as a participant in the shared world. While the differences between stone, plant, animal and human remain, they no longer function as absolute boundaries.

This shift in perspective allows us to understand the works brought together in *Céu da pedra*. None of them is interested in representing nature as an external object. Instead, the forms remain open-ended: industrial materials take on the qualities of living bodies; landscapes acquire

a skin-like density; mineral surfaces evoke biological processes; and synthetic materials behave like organisms. Rather than reinforcing boundaries, the works reveal the continuities that span different forms of existence. This shift in thinking also changes the way we understand artistic creation. For a long time, the prevailing idea was that the artist imposed a form on the material. However, the works in this exhibition suggest otherwise: form emerges as the result of a process of negotiation between materials, gestures, temporalities and various forces. Minerals, pigments, fibers, metals, gravity, oxidation, erosion and time all contribute to the constitution of the work, each in its own way. Matter ceases to function as a passive medium and begins to respond to, resist, transform and guide the artistic process itself.⁷

In *Céu da pedra*, what is at stake is not the construction of a new taxonomy, but rather the suspension of inherited classifications. The works brought together inhabit a realm of uncertainty where stone, body, plant, landscape and technology are no longer rigid categories, but are perceived through the relationships they establish with one another.

III. Stratigraphy

Like a stratigraphic structure, the progression of *Céu da pedra* is organized into layers. The works do not follow a linear narrative; instead, they overlap different times and materials, causing scales that we normally perceive as separate to coexist. However, stratigraphy does not merely reveal the composition of a terrain. It also enables us to understand the processes that produced each layer: the forces that compressed, displaced, accumulated, transformed, or left marks on the material.

The first layer of the exhibition revolves around the idea of contact and impression. The entrance itself suspends any immediate recognition. In Junia Penido's large painting, a horse's hoof, enlarged to the point of losing its scale, dissolves into hairs, shadows, and reliefs that blend with geological features. The image delays recognition and holds the viewer's gaze in a liminal space between figure and surface. Next to it, Rafaela Foz presents a stone made of cardboard molded by the pressure of the real stone embedded within it: the cardboard retains the mark of the force that pressed against it; the real stone exists in the action capable of transforming another material.

In a second set of works, the boundaries between body, landscape, architecture, and organism become unstable, as if the forms themselves were in the process of metamorphosis. In *Mergulho* by Alex Červený, the body appears as a plant: a contour that does not enclose an interior, but branches out into lines, roots, stems, and veins; a design that grows outward from itself, always toward open space.

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In the works of Isabel Cordovil, Antonio Dias, Liuba Wolf and Gabriella Barbosa, the body loses its formal stability. Iron, cement, skin, bronze, bone, and metal come together without ever settling on a single identity. Cordovil explores the erotic as a situation, in a play of illusion between matter and form: iron pieces assume human postures, distilling the body into an almost mineral synthesis of its anatomy. In Gabriella Barbosa's paintings, fragments of bodies slowly emerge from layers of paint; eroticism ceases to reside in the representation of the body and instead takes root in the very surface of the painting, in the textures that bring skin, flesh, and pigment closer together. Between geometric precision and chromatic intensity, Antonio Dias creates images in which desire, restraint, and conflict converge, resisting any stable resolution. In Antonio Dias's work, bone and the male member condense desire and violence, shifting eroticism into a zone of tension between attraction and wounding. Liuba Wolf's small bronze sculpture oscillates between bird, tool, and archaeological artifact.

There are also the works of João Nascimento, in which anatomy, architecture, and cartography become inseparable. In *Candieiros*, bones, metal fittings, and structural elements merge into a single anatomy, transforming the body into a territory sedimented by diverse memories. Meanwhile, in Vicente Baltar's sculptures, ceramics and silver are juxtaposed in forms that oscillate between seed, cocoon, organ, and fossil, forms that seem to inhabit our sleepwalking dreams. In Ivens Machado's work, concrete abandons its monumental rigidity and takes on an almost biological vulnerability: whether an architectural fragment, a vertebra, or a vestige, his sculpture transforms cement into a body marked by time.

In the exhibition, little by little metamorphosis gives way to sedimentation: it is no longer simply a matter of bringing distinct forms together, but of perceiving how they accumulate duration. Mandú's drawings introduce this shift: luminous forms slowly emerge from the black paper, as if they were still in the process of appearing. In Marina Woisky's work, ornamental images disappear beneath layers of mortar and resin until they acquire an almost geological thickness; animals become fossils or fragments of an indeterminate time. In Paulo Agi's paintings, animal bodies, vegetation, and landscape occupy the same continuous plane, with no clear separation between figure and background. The works are linked less by what they represent than by the processes they share: they accumulate, compress, and crystallize, turning time into a material dimension.

It is at this point that the exhibition reaches its deepest level. amorí's work seems to grow slowly from the ground. Wood, leather, iron, burlap, and latex remain recognizable, but they no longer fulfill the functions we have assigned to them. Wood becomes a joint; iron follows the curve of a

branch; leather resembles tree bark; latex flows through the structure like sap. The sculpture occupy a space between architecture and organism, ruin and growth.

This condition also permeates Emer Freire's work. 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.

In Elena Damiani's work, transformation takes on a different duration: geology, archaeology, cartography, and scientific drawing overlap in works that deal with matter as an archive of temporalities. Stones, maps, and diagrams cease to belong to distinct fields of knowledge, revealing that every surface preserves traces of the processes that produced it. Matter thus appears not only as form, but as memory.

From this point on, the course shifts its focus once again: whereas up to this point the subject matter was examined through its processes of transformation, the focus now turns to understanding how these processes leave traces. The image, light, writing, and gesture become different modes of inscription.

In Francesco João's paintings, the manual gesture approaches the logic of mechanical reproduction. Painted by hand, the images appear as if printed, blurring the boundaries between painting, technique, and reproduction. In the series *Fluir*, Ana Sant'Anna draws on the experience of walking to construct surfaces in which line, color, and material condense the rhythms of the landscape without describing it. In Gabriel Ribeiro's photographs, the image arises from the direct action of matter upon matter. The incidence of light on photosensitive paper produces the image without resorting to representation, transforming photography into a record of a material event. In Mira Schendel's work, word, drawing, void, and support no longer occupy distinct functions. Writing no longer merely organizes meanings; it becomes a stroke, a rhythm, a thickness, and a presence, acquiring a material existence inseparable from the matter that sustains it. In Rebeca Carapiá's sculptures, the word extends this shift by abandoning paper and inscribing itself in space. Folded, curved, and tensioned in copper and iron, it transforms into a form of writing that is, at the same time, body, landscape, and territory.

Finally, in the works that conclude the exhibition, these operations cease to concern only materials and become means of imagining the world. In Sílvia Moan's works, sky, forest, and memory condense into a single sensory experience, transforming the night into an inhabited territory. In Raúl Díaz Reyes's works, drawing, architecture,

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words, and signs remain in a state of constant translation, rejecting any single or definitive language. In Matheus Mestiço’s paintings, ancestry, territory, celestial bodies, animals, and enchantment coexist without hierarchy, composing a cosmology grounded in the relationships between diverse forms of life.

IV. For an Ecological Mindset

Throughout its itinerary, *Céu da pedra* blurs some of the boundaries that shape our perception of the world. Stone and body, organism and architecture, image and matter, sky and Earth cease to appear as separate realms, revealing instead the relationships which continually constitute them. The exhibition's proposed stratigraphy makes visible the layers of time, matter and memory that coexist within each form.

It is at this point that Timothy Morton’s⁸ reflections become particularly fruitful. In *Ecological Thought* he argues that ecological thinking involves more than merely paying attention to nature or advocating its preservation; it requires us to reconsider our understanding of existence. No being exists in isolation. The world is made up of an immense network of relationships — a mesh — in which minerals, atmospheres, technologies, rivers, bacteria, plants and humans produce one another mutually, with no exterior and no vantage point from which they can be observed.

The works brought together in *Céu da pedra* do not merely illustrate this idea; they make it tangible. A mark retains the pressure of a previous encounter, light produces images, writing acquires physical depth, industrial materials behave like organisms and minerals hold cosmic memories. Instead of stable identities, we find processes, encounters and transformations.

Perhaps this is the stones' sky: not a place above them, but the web of relationships inscribed in their very matter. Each stone is open to the times and forces that constitute and act upon it.

Ana Roman, curator

¹ Aristotle, *On the Heavens*, I, 2-3. The theory of celestial incorruptibility, based on the existence of a fifth element — ether — underpinned Western cosmology for nearly two millennia, persisting among Arab commentators and Scholastics until it was called into question by observations of comets in the 16th century. Even in the face of these observations, the theory continued to be accepted.

² The fascinating story of this meteor shower can be read at: <https://www.smithsonianmag.com/smart-news/1803-rain-rocks-helped-establish-existence-meteorites-18096301/>

³ French edition: CAILLOIS, Roger. *L'Écriture des pierres*. Paris: Albert Skira/Flammarion, 1970. English edition: CAILLOIS, Roger. *The Writing of Stones*. Translation by Barbara Bray. Charlottesville: University Press of Virginia, 1985.

⁴ See: WARBURG, Aby. *The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*. Translated by David Britt. Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1999.

⁵ BARAD, Karen. *Meeting the Universe Halfway: quantum physics and the entanglement of matter and meaning*. Durham: Duke University Press, 2007.

⁶ DE LA CADENA, Marisol. *Earth Beings: ecologies of practice across Andean worlds*. Durham: Duke University Press, 2015.

⁷ These ideas resonate with the theories of anthropologist Tim Ingold, who, for example, proposes thinking of creation as a process of correspondence: to create is to follow the rhythms, resistances, and potentialities of materials, allowing the work to emerge from the relationship between diverse agents. See: INGOLD, Tim. *Being Alive: Essays on Movement, Knowledge and Description*. Abingdon: Routledge, 2011.

⁸ MORTON, Timothy. *The Ecological Thought*. Cambridge: Harvard University Press, 2010.

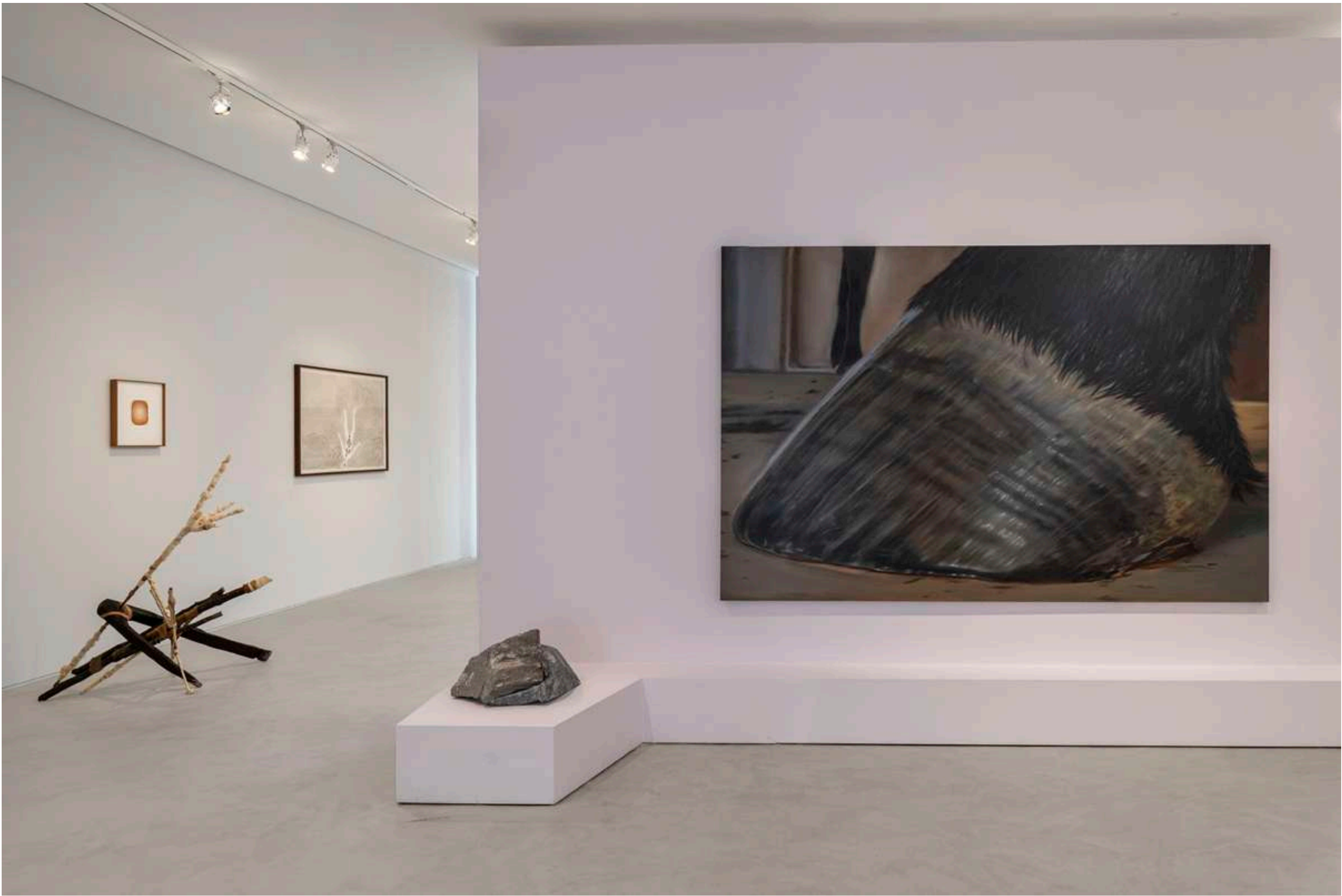


Photo: Julia Thompson



Photo: Julia Thompson

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Alex Červený, amorí,
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Elena Damiani, Emer Freire,
Francesco João, Gabriel Ribeiro,
Gabriella Barbosa, Isabel Cordovil,
Ivens Machado, João Nascimento,
Junia Penido, Liuba Wolf,
Mandú, Marina Woisky,
Matheus Mestiço, Mira Schendel,
Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan e Vicente Baltar.

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Silvia Moan, Vicente Baltar.

Alex Červený
1963, São Paulo, SP, Brazil
Lives and works in São Paulo, SP, Brazil

Alex Červený works mainly with painting, engraving, drawing, and watercolor, exploring in his poetics the narrative possibilities of the work of art. The images he creates draw on the universe of medieval representations, Renaissance altarpieces and Surrealism, adding to them literary references and everyday culture.

Among his most recent solo exhibitions are *Orbis sensualium pictus*, Millan, São Paulo, Brazil (2024); and *Mirabilia*, Pina Estação, São Paulo (2023). Among the main group shows, he was featured in are *Ecologias do corpo*, Paço Imperial, Rio de Janeiro, Brazil (2026); *Exposition Générale*, Fondation Cartier Fondation Cartier por l'art contemporain, Paris, France (2025); *Fullgás - artes visuais e anos 1980 no Brasil*, CCBB, Brazil (2025); 15th Gwangju Biennale, South Korea (2024); and *Siamo Foresta*, Milan Triennale, Italy (2023). He also took part in the 21st Bienal de São Paulo, Brazil (1991). His work is part of collections such as: Fondation Cartier pour l'art contemporain, France; MAM São Paulo, Brazil; Pinacoteca de São Paulo, Brazil; and Itaú Cultural, Brazil.

Alex Červený

Mergulho, 2013

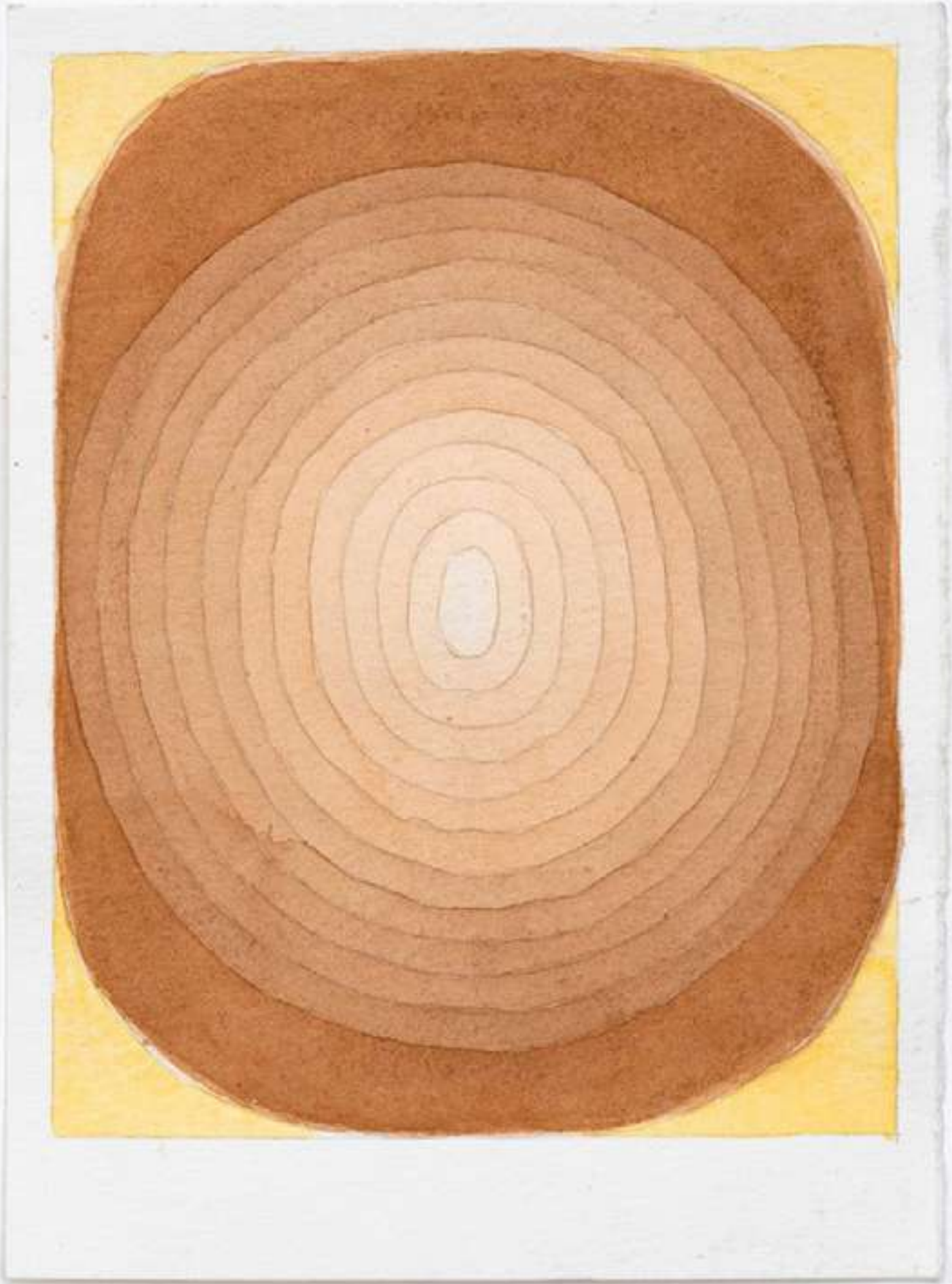
Watercolor, graphite, and silver sheet on paper

90 × 125 cm (35.4 × 49.2 in)



Alex Červený

Untitled, 2020
Pencil and watercolor on paper
18.3 × 13.7 cm (7.20 × 5.39 in)



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Silvia Moan, Vicente Baltar.

Claraboia

amorí

1995, Ribeirão, PE, Brazil

Lives and works in São Paulo, SP, Brazil

The practice of amorí moves between sculpture and oil painting, exploring the repetition of forms across landscapes of memory and symbolic constructions. Rooted in experiences of rural environments in Brazil’s Northeast, her work engages natural materials and residual matter such as latex, wood, iron, and ceramics. Through these elements, she develops a poetic language that connects organic matter to cosmic fabulations, intertwining personal memory, rural imaginaries, and references to fields including astronomy, archaeology, and agriculture. Her sculptures, installations, and paintings often evoke processes of accumulation, transformation, and temporal passage.

Recent solo exhibitions include: *radiante radiante clarão*, Portas Vilaseca, Rio de Janeiro, Brazil (2026); *queda das estrelas 2*, Verve Galeria, São Paulo, Brazil (2025); and *À medida que as estrelas colapsam*, Torre Malakoff, Recife, Brazil (2024). Recent group exhibitions include: *Telúricos*, Galeria Nara Roesler, São Paulo (2026); *Noites de sol*, Oficina Francisco Brennand, Recife (2025); *Fogo corredor*, Portas Vilaseca, Rio de Janeiro (2025); *Meu quintal é maior que o mundo*, Casa Triângulo, São Paulo (2025); *Abre Alas 20*, A Gentil Carioca, Rio de Janeiro (2025); *Fibra viva*, Sesc Garanhuns, Brazil (2024); *Diadorim*, Nonada, São Paulo (2024); *Caos primordial*, Nonada, Rio de Janeiro (2023); *LANCE*, Centro Cultural São Paulo (2022).

amori

Parte de cima parte do chão, 2025
Wood, iron, latex, cotton thread, and leather
Variable dimensions





amori

Feixe, impacto, 2025
Wood, iron, latex, cotton thread, and leather
Variable dimensions





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Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Ana Sant'Anna

1992, Salvador, BA, Brazil

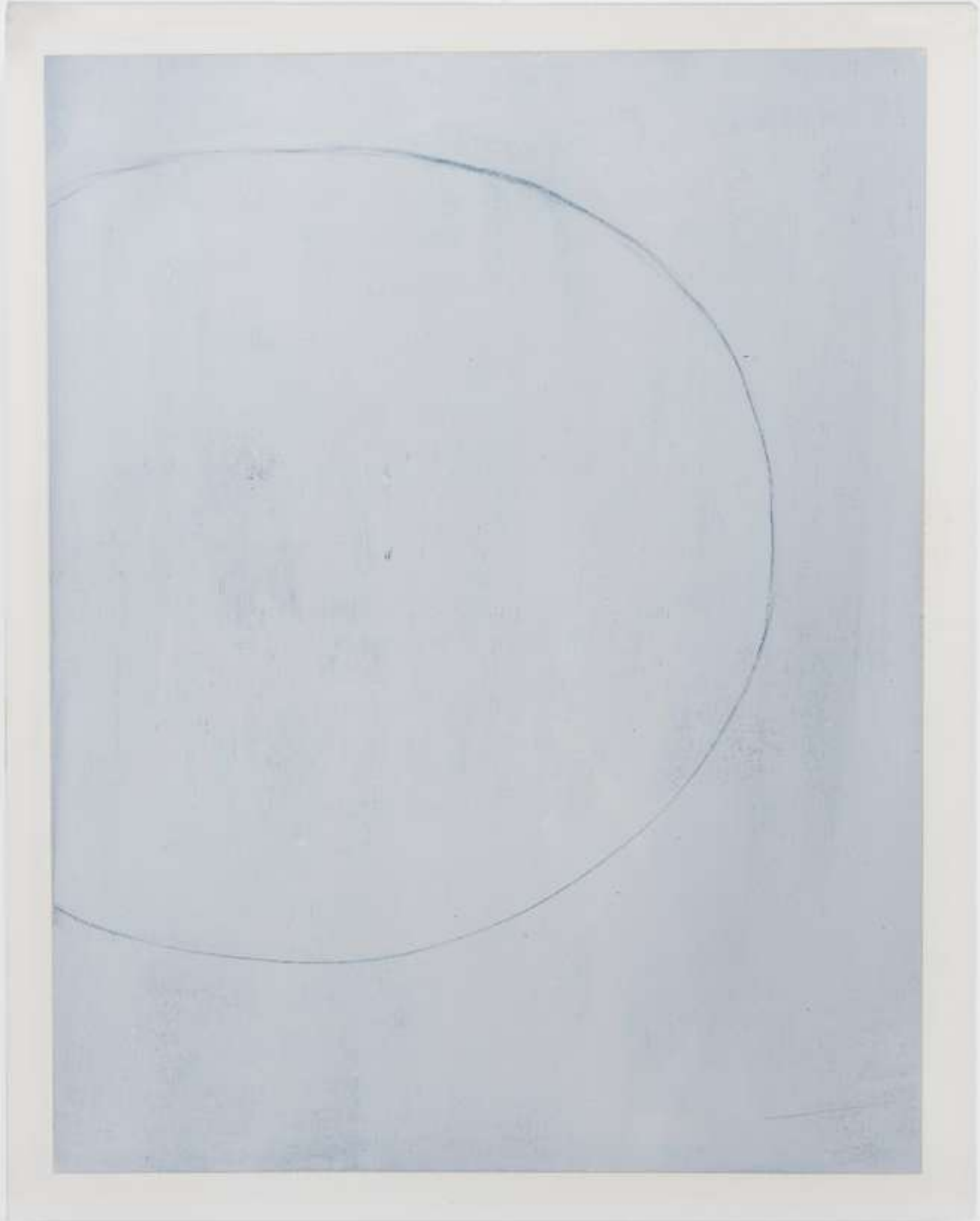
Lives and works in Salvador, BA, Brazil

Ana Sant'Anna works across multiple media, developing a practice that seeks to make the subtle visible: luminosity, transience, and the experience of a non-chronological sense of time. Her work emerges from movement and attentive listening to the places she inhabits and traverses, transforming wonder and heightened perception into artistic material. Her research unfolds as a cartography of impermanence, where each work preserves the vibration of a fleeting moment and invites the viewer to inhabit the interval between dissolution and permanence.

She received the Branco de Melo Award (2022) from the Fundação Cultural do Pará, Brazil, and the Encouragement Award at the 19th Salão Ubatuba de Artes Visuais, Brazil (2023). She was artist-in-residence at the Instituto Sacatar in Itaparica, Brazil, the Labverde program in Manaus, Brazil, and Mirante Xique-Xique in Igatu, Brazil. She held the solo exhibition *Maré* at ArteFASAM Galeria, São Paulo, Brazil (2023) and participated in group exhibitions, notably *Telúricos* at Galeria Nara Roesler, São Paulo (2026); *Construção, vento e entremarés*, held respectively at Claraboia, São Paulo, and Flexa Galeria, Rio de Janeiro, Brazil (2025), and in a duo show at Galeria Marília Razuk, São Paulo.

Ana Sant'anna

Fluir, 2023
Oil pastel and stick on paper
30 × 24 × 4 cm (11.8 × 9.4 × 1.6 in)



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Antonio Dias

1944, Campina Grande, PB, Brazil — 2018, Rio de Janeiro, RJ, Brazil

Throughout a career that spanned more than five decades, Antonio Dias created an artistic practice marked by radicalism, experimentalism, and a keen perception of the artistic dilemmas of his time. An essential reference for the *Nova Objetividade Brasileira* movement, Dias transited between techniques such as drawing, painting and installation, exploring images from mass culture and minimalist visual language. By investigating the signs of art, Dias inserted himself into the field of criticism of language and the ideological system that constitutes it.

Solo and retrospective exhibitions dedicated to the artist have been held at institutions such as Instituto de Arte Contemporânea, São Paulo, Brazil (2021); MAM São Paulo, Brazil (2020, 2001); MAM Rio de Janeiro, Brazil (2018, 2001, 1974); Fondazione Marconi, Milan, Italy (2017); Fundação Iberê Camargo, Porto Alegre, Brazil (2014); Pinacoteca de São Paulo (2010); MAMAM, Recife, Brazil (2002); MAC Niterói, Brazil (2000); Fundação Calouste Gulbenkian, Lisbon, Portugal (1999); Centro de Arte y Comunicación, Buenos Aires, Argentina (1973); among others. He has participated in the Venice Biennale, Italy (1978, 1980); the Paris Biennale, France (1965, 1973); the Bienal de São Paulo, Brazil (1981, 1998, 2010, 2018, 2021). His work is included in collections such as MoMA, New York, USA; Daros Latinamerica Collection, Zurich, Switzerland; Museum Ludwig, Germany; MALBA, Buenos Aires, Argentina; MAM São Paulo; MAC USP, São Paulo, Brazil; Pinacoteca de São Paulo, Brazil; among others.

Antonio Dias

Untitled, 1991
Acrylic on canvas
40,4 × 150,7 cm (15.9 × 59.3 in)



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Elena Damiani

1979, Lima, Peru

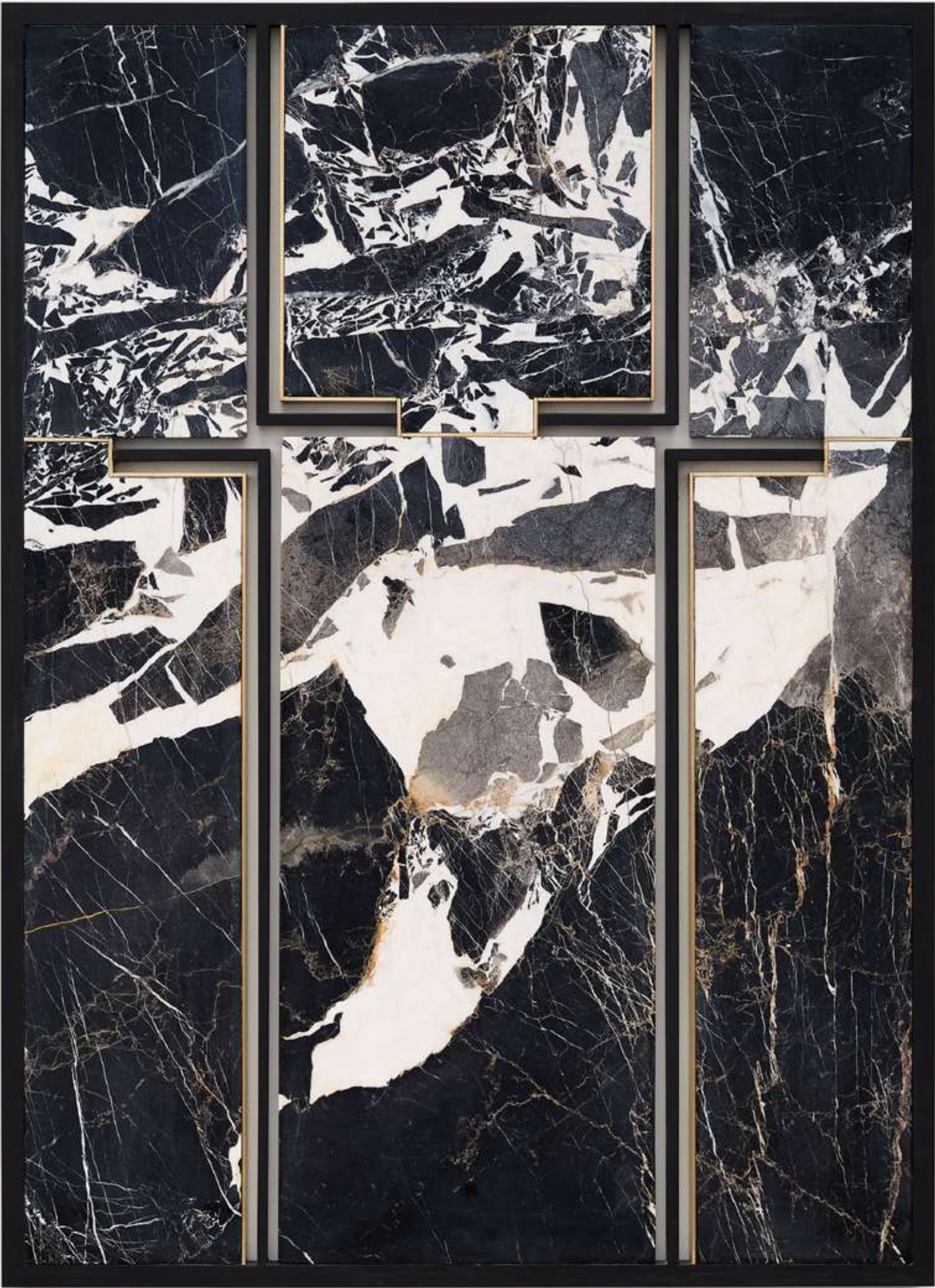
Lives and works in Lima, Peru

Through a variety of media, Elena Damiani reinterprets documented geology, archaeology, and cartography, presenting natural elements and processes as incomplete and ambiguous spaces where multiple times and topographies merge. The artist collects found materials that have an embedded narrative, such as books, photographs, video footage, and public records. These materials are then stripped from their initial context and recomposed into works that point out the manipulability of cultural items and information. In her practice, Damiani constantly oscillates between past and present, science and narrative, from the factual to the invented and from the personal to the collective.

Recent solo exhibitions include *As formas interiores*, Almeida & Dale, São Paulo, Brazil (2025); *Ensayos de lo solido*, MAC Lima, Peru (2022); and *In the Box: Elena Damiani's Dust Tail*, Chrysler Museum of Art, Norfolk, USA (2017). She has participated in several biennials, including the Seoul Mediacity Biennale, South Korea (2023); the Cuenca Biennial, Ecuador (2018); and the Venice Biennale, Italy (2015); as well as group exhibitions at institutions such as MoMA, New York, USA (2023); Museo de Arte Zapopan, Guadalajara, Mexico (2022); DePaul Art Museum, Chicago, USA (2020); among others. Her work is included in institutional collections such as MoMA; Museo de Arte de Lima, Peru; Museo Tamayo Arte Contemporáneo, Mexico; Cisneros Fontanals Art Foundation, USA; and Kadist Art Foundation, USA and France.

Elena Damiani

Filters II (N9), 2025
Duralumin, brass, and stone slab
110 × 80 × 2 cm (43.3 × 31.5 × 0.8 in)



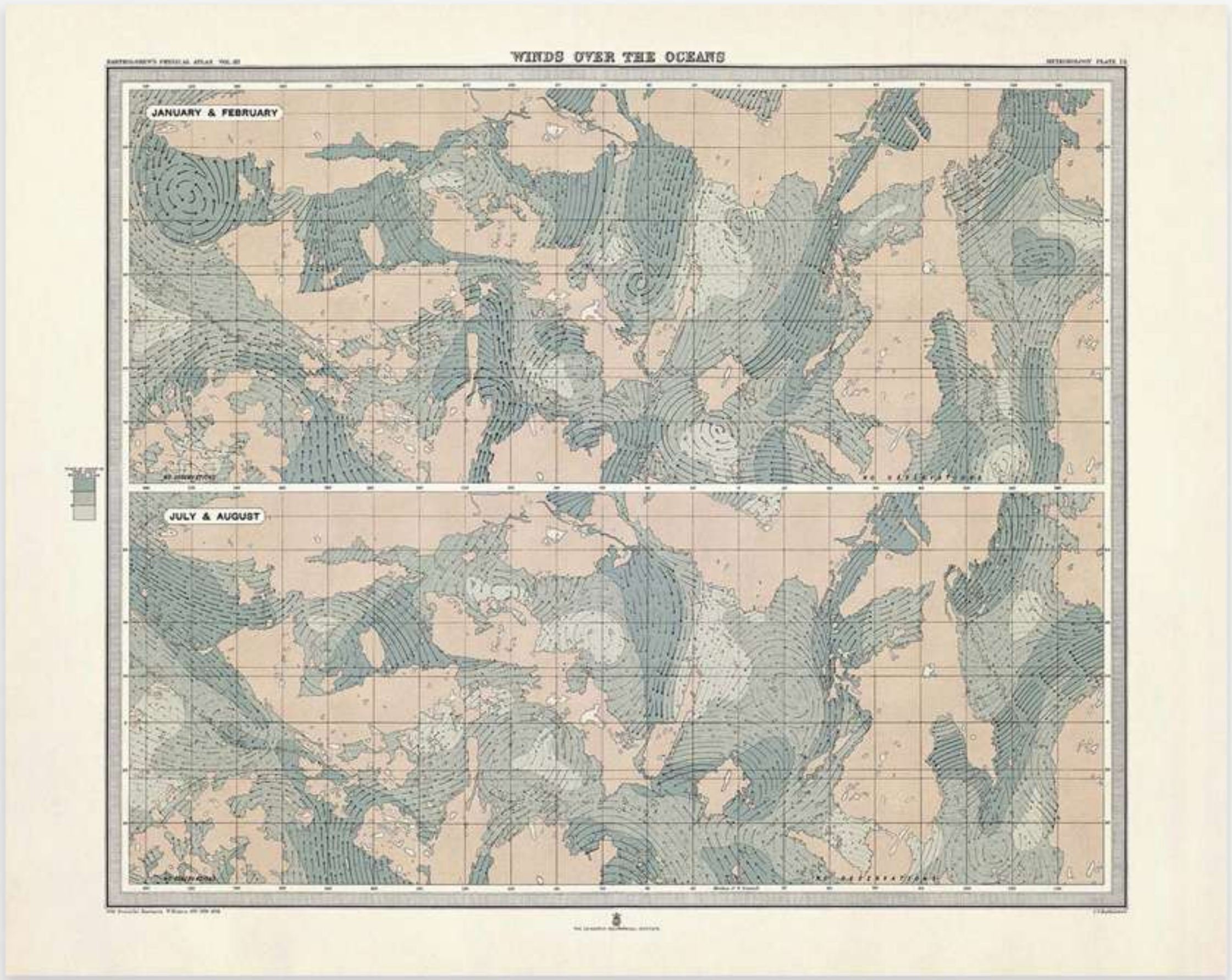
Elena Damiani

Crystal/Image No. 3, 2013
Digital print on silk chiffon
60 × 60 cm (23.6 × 23.6 in)



Elena Damiani

Aeolian Maps I, from the series *Aeolian Maps*,
2019
Inkjet print on cotton paper
63 × 75 cm (24.8 × 29.5 in)



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Emer Freire

1995, São Paulo, SP, Brazil

Lives and works in São Paulo, SP, Brazil

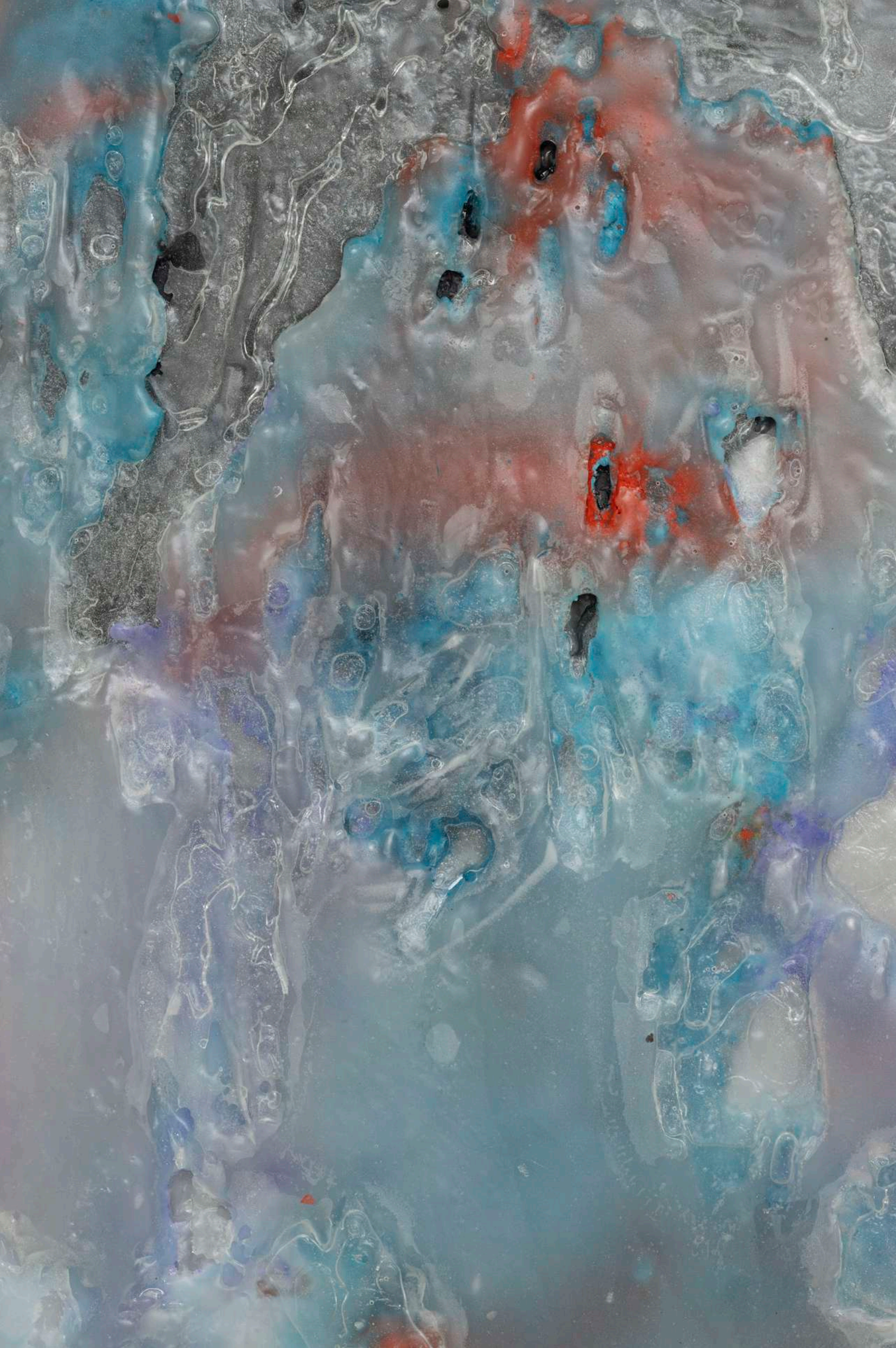
Emer Freire is an artist who investigates materiality through experimental processes, combining industrial and organic materials in hybrid sculptures that blur the boundaries between painting and sculpture. His practice explores the concepts of transformation and mutualism, creating ambiguous forms that raise questions about their nature — whether they are minerals, plants, animal-like creatures, or even mutant beings. By reinterpreting discarded materials and diverse techniques, he constructs a poetic realm where time and matter merge in continuous metamorphoses.

He held the solo exhibitions *Mal-adaptativo*, Baliza, São Paulo, Brazil (2026); *We Flee Toward the Thing We Try to Escape*, Fabrica Research Center, Treviso, Italy (2024); *Quimera*, Espaço Carço, São Paulo (2024); and participated in group exhibitions such as *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*, Massapê Projetos, São Paulo (2024); *Carga viva*, Centro Cultural Correios São Paulo, Brazil (2023); *No olho do furacão*, Nonada, Rio de Janeiro (2023); among others. Freire will participate in the 39th Panorama of Brazilian Art, MAM São Paulo, Brazil (2026).

Emer Freire

Primeira Natureza (I), 2026
Aluminum plate, beeswax, paraffin, oil paint, and UV resin
60 × 60 cm (23.6 × 23.6 in)

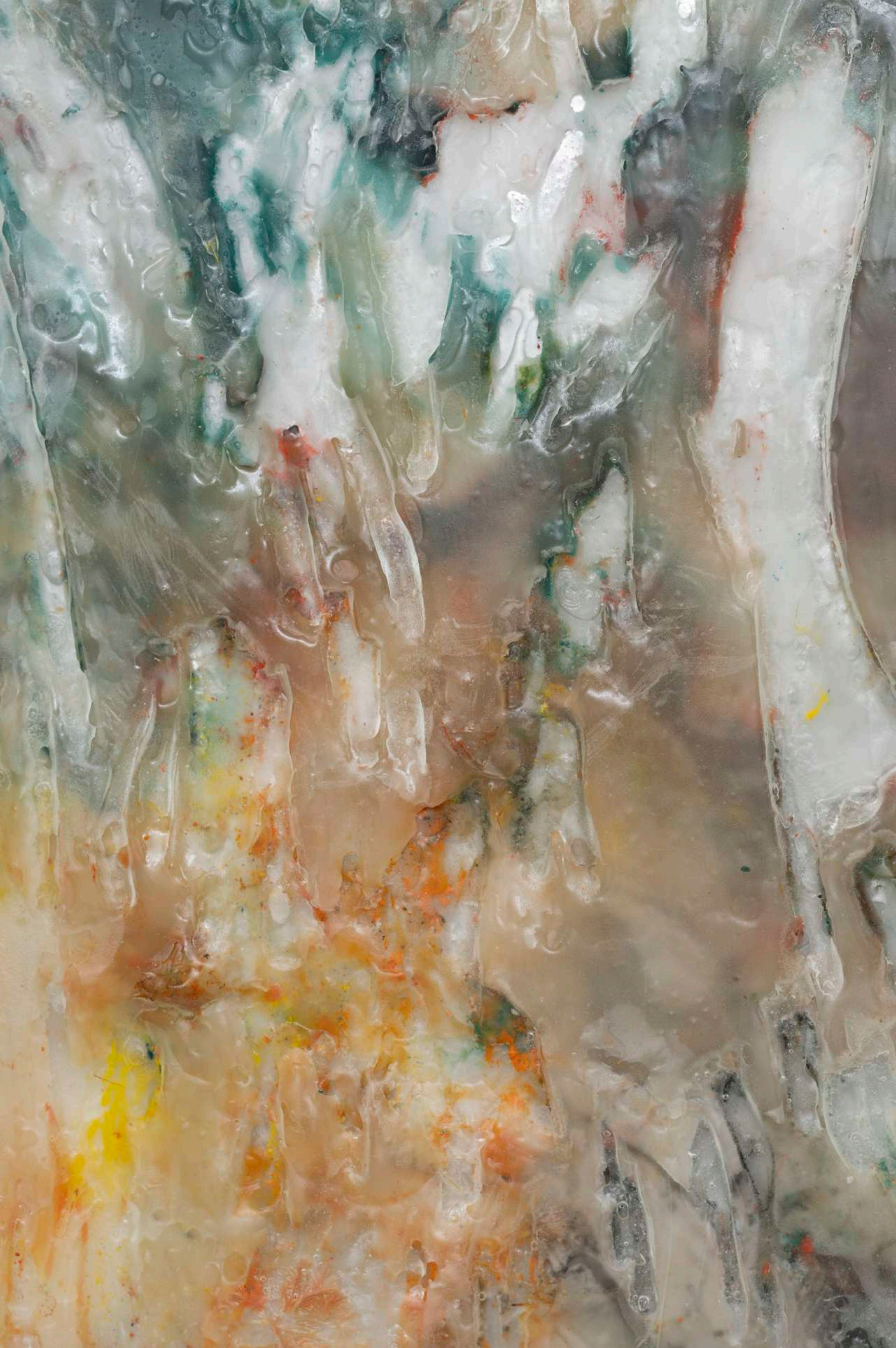




Emer Freire

Primeira Natureza (II), 2026
Aluminum plate, beeswax, paraffin, oil paint, and UV resin
60 × 60 cm (23.6 × 23.6 in)





Emer Freire

0 condutor, 2026

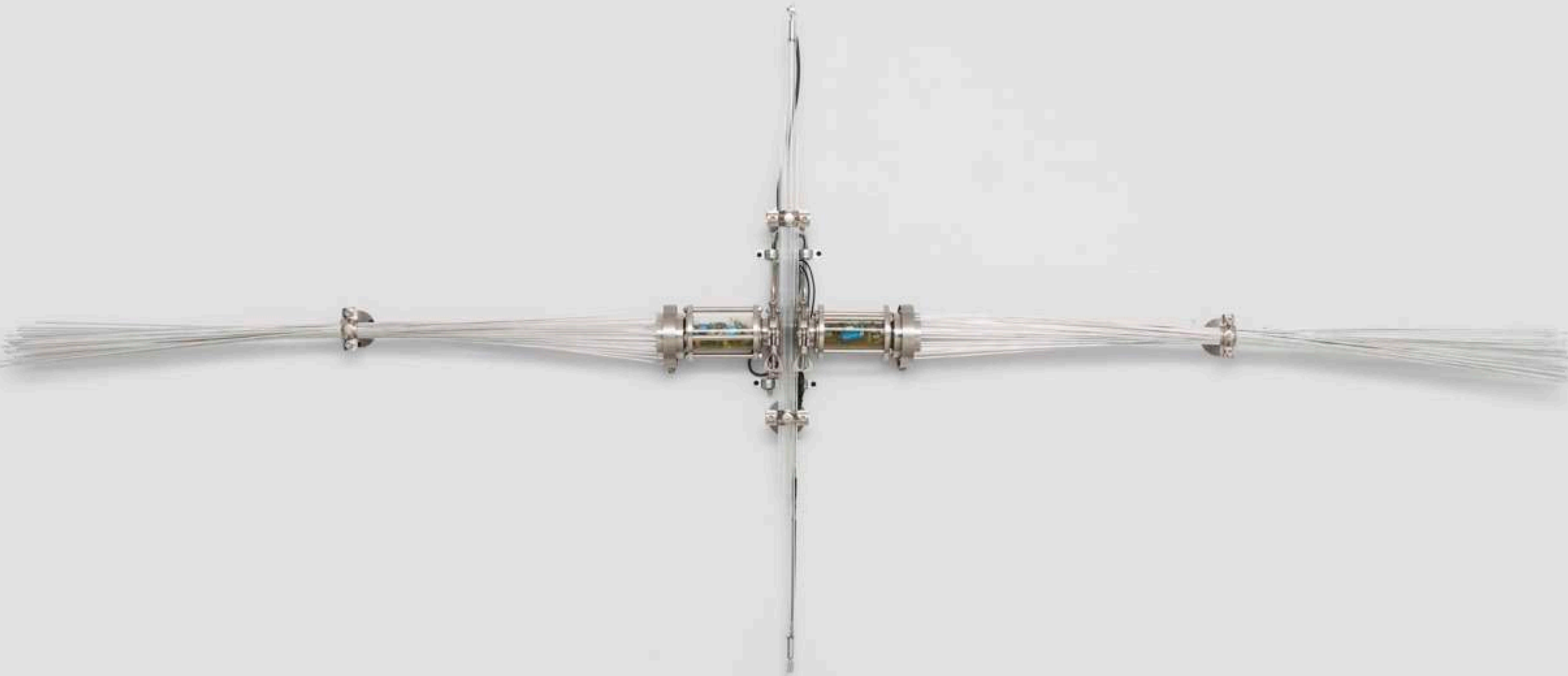
Resin, electronic waste, fishing rod holder, production line inspection viewer, raised floor support, hose bracket, aluminum welding rods, borosilicate coffee pot glass, argon neon, stainless steel hose clamp, water, lead, and a crown of thorns seedling
Variable dimensions

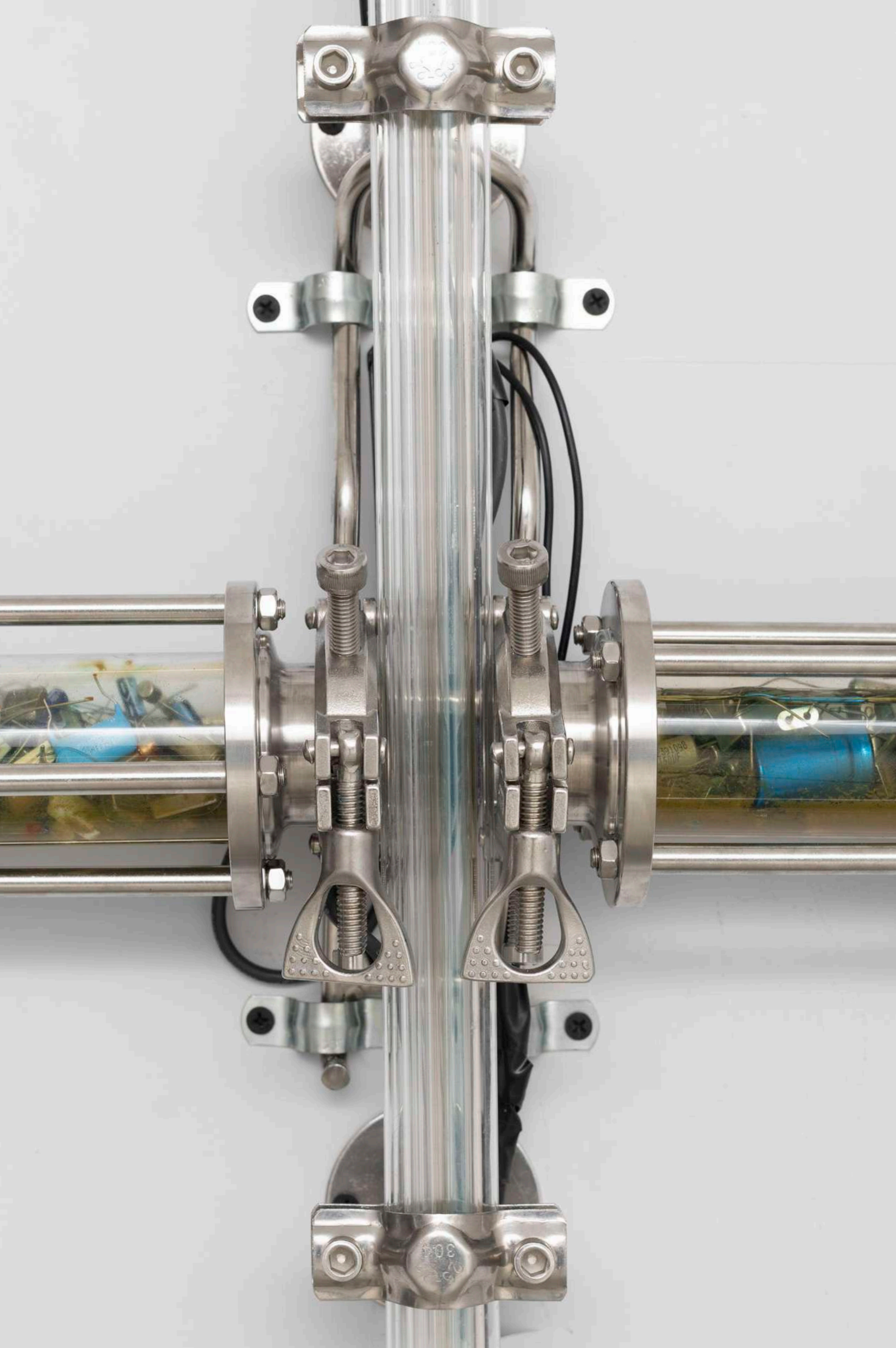


Emer Freire

0 condutor, 2026

Resin, electronic waste, fishing rod holder, production line inspection viewer, raised floor support, hose bracket, aluminum welding rods, borosilicate coffee pot glass, argon neon, stainless steel hose clamp, water, lead, and a crown of thorns seedling
Variable dimensions





Emer Freire

0 condutor, 2026

Resin, electronic waste, fishing rod holder, production line inspection viewer, raised floor support, hose bracket, aluminum welding rods, borosilicate coffee pot glass, argon neon, stainless steel hose clamp, water, lead, and a crown of thorns seedling
Variable dimensions





Emer Freire

O condutor, 2026

Resin, electronic waste, fishing rod holder, production line inspection viewer, raised floor support, hose bracket, aluminum welding rods, borosilicate coffee pot glass, argon neon, stainless steel hose clamp, water, lead, and a crown of thorns seedling
Variable dimensions





Emer Freire

0 condutor, 2026

Resin, electronic waste, fishing rod holder, production line inspection viewer, raised floor support, hose bracket, aluminum welding rods, borosilicate coffee pot glass, argon neon, stainless steel hose clamp, water, lead, and a crown of thorns seedling
Variable dimensions





Emer Freire

0 condutor, 2026
Resin, electronic waste, fishing rod holder, production
line inspection viewer, raised floor support, hose
bracket, aluminum welding rods, borosilicate coffee pot
glass, argon neon, stainless steel hose clamp, water,
lead, and a crown of thorns seedling
Variable dimensions (3 pieces)





Emer Freire

Untitled, from the series *Mal adaptativo*, 2026
Resin, lead, moss, and support
58 × 44 × 40 cm (22.8 × 17.3 × 15.7 in)





Céu da pedra

CURATED BY

Ana Roman

Alex Červený, amorí,
Ana Sant'Anna, Antonio Dias,
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Francesco João, Gabriel Ribeiro,
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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Francesco João

1987, Milan, Italy

Lives and works between São Paulo, Brazil and Milan, Italy

Francesco João's practice explores the ambivalence of the pictorial method, stressing the duality between the immediacy and the over-complexity of the medium, immersed in a constantly-changing, hyper-evolving loop of reconfiguration. Delving deep into the calibrated tangibility of the canvas, João's gesture is oriented towards the production of images that embody ideas. In his work, the coalescence of the enigmatic and the pragmatic is tangible, as it is the association of simple, direct scenarios with extra complications that often hijack the linearity of his paintings. This dualism triggers the idyllic mystery that is latent in João's production – that feeling of ethereal fascination when facing the stretchers wrapped in raw canvas.

He has held solo exhibitions at venues such as Gathering, London, United Kingdom (2024); Fondazione Zimei, Rome, Italy (2023); Mendes Wood DM, Brussels, Belgium (2019); Mendes Wood DM, São Paulo, Brazil (2017); Pivô, São Paulo, Brazil (2016); among others. Notable group exhibitions include: *Now, Tomorrow*, Marli Matsumoto Arte Contemporânea, São Paulo, Brazil (2025); *Cremona Contemporanea*, Palazzo Guazzoni Zaccaria, Cremona, Italy (2024); *Untitled, for Now*, Marli Matsumoto, São Paulo, Brazil (2023); *x_minimal*, Cassina Projects, Milan, Italy (2021); among others.

Francesco João

Untitled, 2018
Gouache on canvas
145 × 100 × 6 cm (57.1 × 39.4 × 2.4 in)





Francesco João

Untitled, 2017
Gouache on canvas
145 × 100 cm (57.1 × 39.4 in)



Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Gabriel Ribeiro
1990, Rio de Janeiro, RJ, Brazil
Lives and works in Lisbon, Portugal

Gabriel Ribeiro explores the connections between time, matter, and meaning by working at the intersection of photography and sculpture. Through his work, he pursues those elusive moments when a perfect alignment of place and matter produces unexpected biomorphic discoveries. By appropriating mechanical, physical and ephemeral vocabularies, he has endowed ordinary laboratory objects with an existence that flirts with speculative science, creating a system in which mechanical behavior, the circulation of fluids and the body's internal workings overlap.

He has held solo exhibitions at Galeria Foco (2025) and Duplex Gallery in Lisbon, Portugal; and at the Epronceda Institute of Arts and Culture in Barcelona, Spain (2023); he has participated in group exhibitions at institutions such as the Galeria Av. Da Índia – Galerias Municipais de Lisboa in Portugal; and Cordoaria Nacional in Portugal. He is currently pursuing his Ph.D. in Sculpture at the Lisbon School of Fine Arts in Portugal.

Gabriel Ribeiro

Conduíte III, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



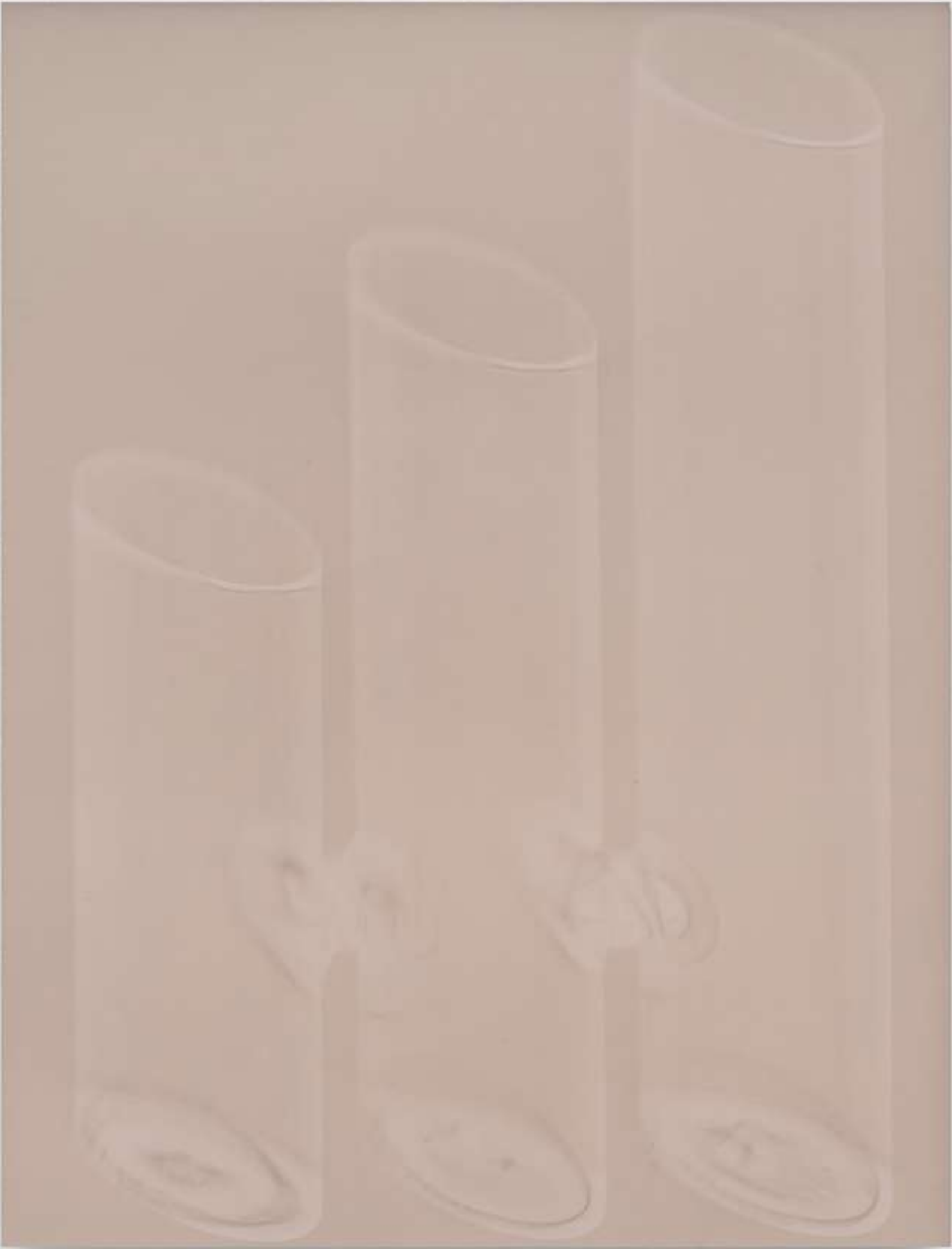
Gabriel Ribeiro

Conduíte IV, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



Gabriel Ribeiro

Conduíte V, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



Gabriel Ribeiro

Conduíte VII, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



Gabriel Ribeiro

Conduíte VIII, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



Gabriel Ribeiro

Conduíte IX, 2026
Lumen photogram
24 × 30,5 cm (9.4 × 12 in)



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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Gabriella Barbosa

2000, São Paulo, SP, Brazil

Lives and works in São Paulo, SP, Brazil

Gabriella Barbosa departs from an exercise in collecting images of everyday life, which serve as a visual framework for her pictorial and object-based work. Small details and unpredictable nuances of reality form the basis of autonomous compositions, the differences of which are emphasised by pictorial techniques such as cropping, changes in scale and opacity effects. Her works reveal an ambiguous realm of imagery, where unexpected erotic aspects of matter – desire, revulsion, strangeness and mystery – emerge from the most mundane.

In 2026, she presented her first solo exhibition, *Catarata*, at Marli Matsumoto Arte Contemporânea, São Paulo, Brazil. She participated in the group exhibitions *Impulso*, Galeria Superfície Vila Modernista, São Paulo (2026); *Olhos da pele*, MAC USP, São Paulo (2023); and *Sagrado abjeto*, UERJ, Rio de Janeiro, Brazil (2023).

Gabriella Barbosa

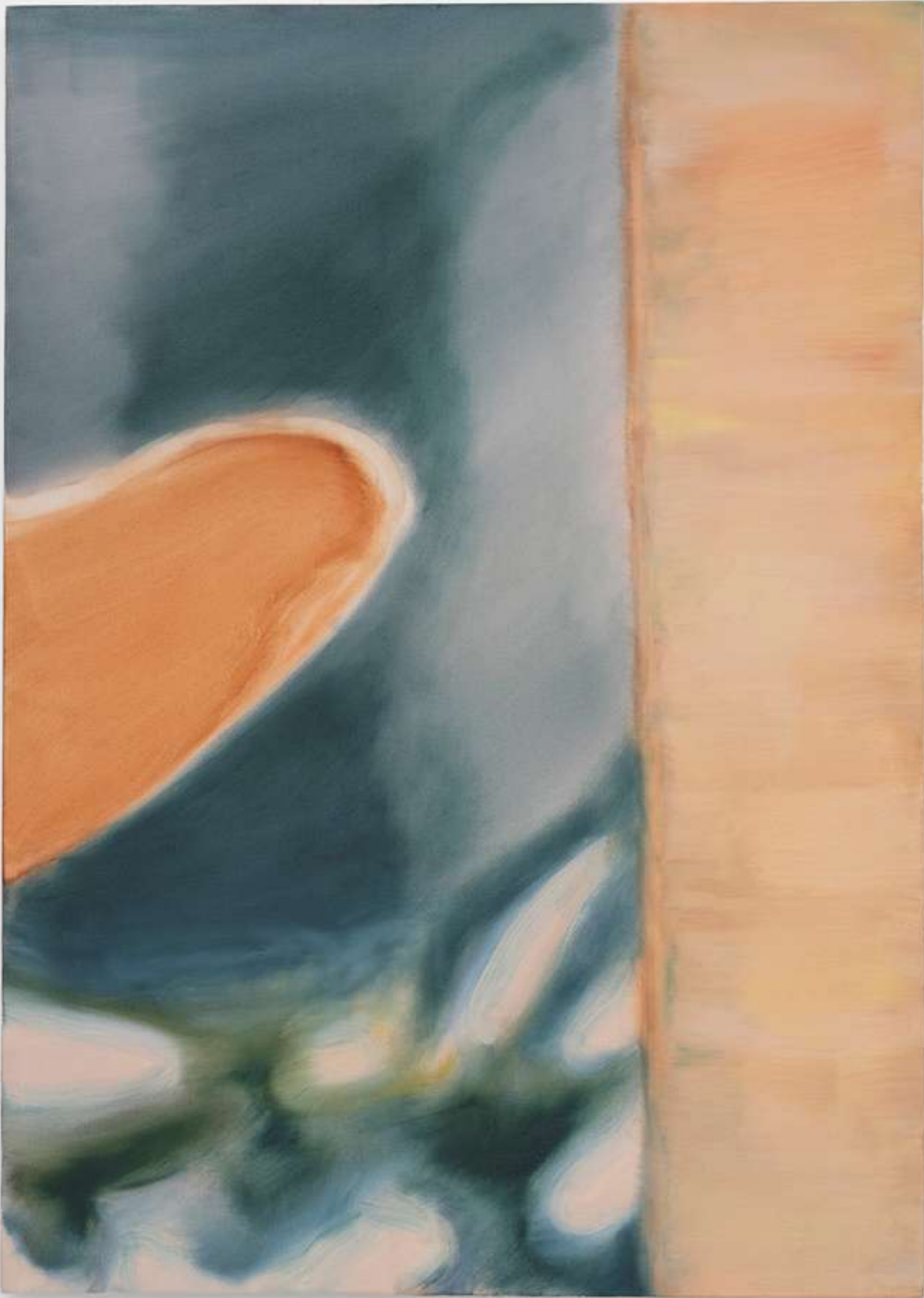
Ruína, 2026
Oil and thermoplastic rubber on canvas
20 × 30 cm (7.9 × 11.8 in)

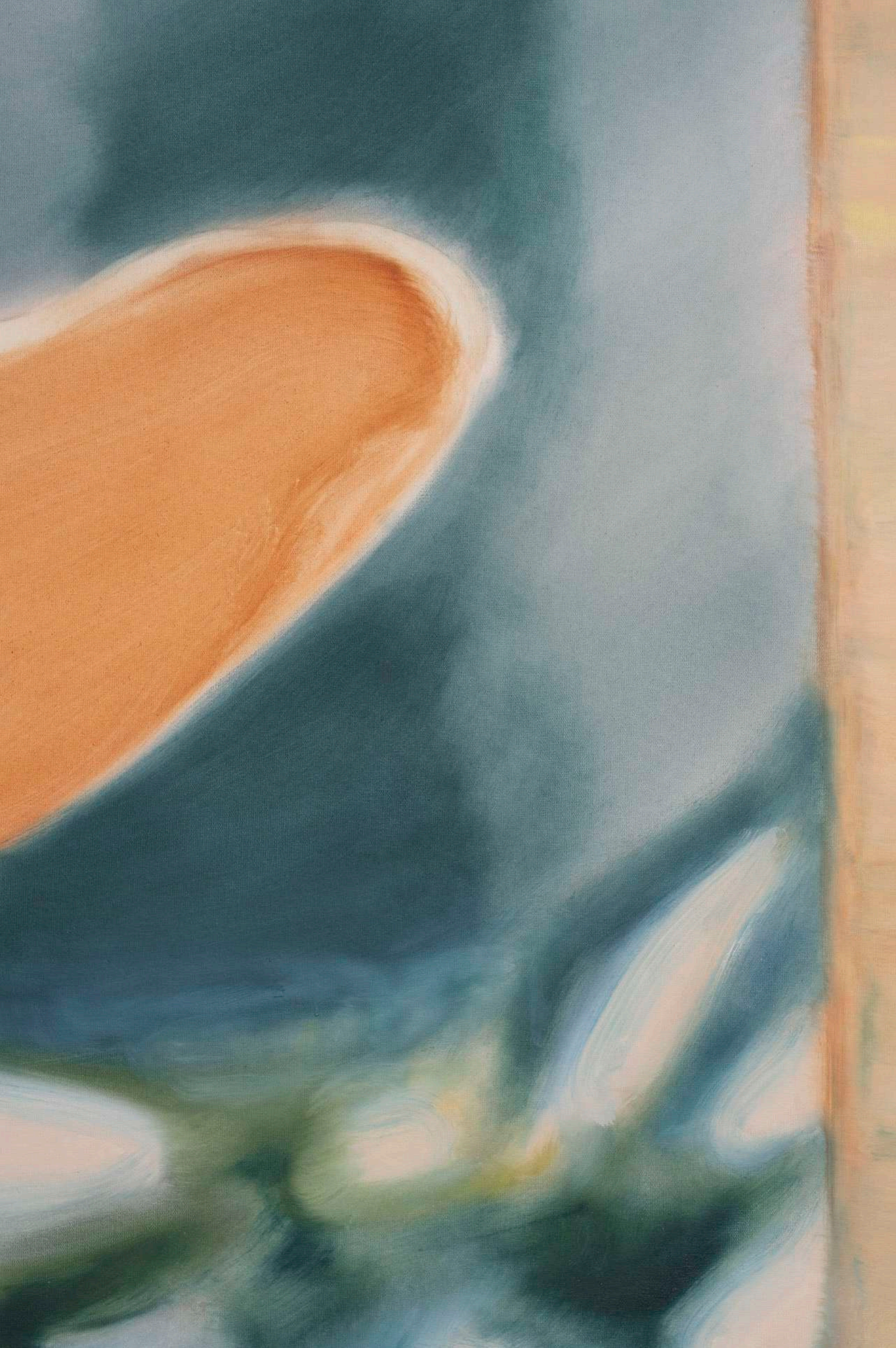




Gabriella Barbosa

Soft Touch, 2026
Oil on canvas
70 × 50 cm (27.6 × 19.7 in)





Gabriella Barbosa

Lagoa azul, 2026
Oil and thermo-moldable rubber on canvas
35 × 45 cm (13.8 × 17.7 in)



Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Isabel Cordovil
1994, Lisbon, Portugal
Lives and works in Lisbon, Portugal

Isabel Cordovil’s work explores the fusion of narrative archaeology and symbolic reinvention. Spanning installation and sculpture, her work is often characterised by a theatrical sensibility and a deep engagement with the materials, forms and rituals of the iconographic tradition to reimagine and reinterpret myths, folklore, religious imagery, literature, dreamlike landscapes and the collective unconscious. Although the human body is physically absent in her work, it functions as a mediation device, providing a space for exploring themes such as gender identity, political discourse, finitude and mortality.

Cordovil has held solo exhibitions such as *Murmur#2: Juliet and Juliet*, MACAM, Lisbon, Portugal (2025); *The Enigma of Arrival*, Pedro Cera, Lisbon, Portugal (2025); and has participated in group exhibitions at institutions such as the Centro de Arte Oliva, São João da Madeira, Portugal (2026); Centre Cultural La Nau, Valencia, Spain (2026); BoCA - Biennial of Contemporary Arts, Lisbon, Portugal, and Madrid, Spain (2025); MNAC, Lisbon, Portugal (2024), among others. Her works are included in collections such as MACAM, Lisbon, Portugal; the Culturgest Collection, Caixa Geral de Depósitos, Portugal; and the Coleção de Arte Contemporânea do Estado, Lisbon, Portugal, among others.

Isabel Cordovil

Cabeça e coração, 2026
Iron, leather, and cement
110 × 92 × 24 cm (43.3 × 36.2 × 9.4 in)





Isabel Cordovil

Couro curvo, 2026

Iron

72 × 24 × 16 cm (28.3 × 9.4 × 6.3 in)



Isabel Cordovil

Colo, 2026

Iron

60 × 50 × 41 cm (23.6 × 19.7 × 16.1 in)



Céu da pedra

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Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Ivens Machado

1942, Florianópolis, SC, Brazil — 2015, Rio de Janeiro, RJ, Brazil

Throughout his work, Ivens Machado associated the brutality of matter with primordial biological tensions and constructive strategies drawn from vernacular architecture. The use of obsolete building materials and the deliberate unfinishedness of his pieces liken them to ruined bodies, imbued with organic and naturalistic allusions. Iron, broken glass, concrete, and debris, employed as compositional elements, mount an attack on the presumed purity of art in the modern era. Across his oeuvre, Machado establishes a circuit between the human body, in its constitutive vulnerability, and the sculptural body, in its inherent instability.

Recent solo exhibitions have been held at institutions such as Carré d'Art – Musée d'Art Contemporain de Nîmes, France (2025); and the Museu Oscar Niemeyer (MON), Curitiba, Brazil (2019). He has participated in group exhibitions such as *Vai, Vai Saudade*, MADRE, Naples, Italy (2024); *Building Material: Process and Form in Brazilian Art*, Hauser & Wirth, Los Angeles, USA (2017); and *On the Edge: Brazilian Film Experiments of the 1960s and Early 1970s*, MoMA, New York, USA (2014). His works are included in institutional collections such as the Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Pinacoteca de São Paulo, Brazil; MAM São Paulo, Brazil; MAC USP, São Paulo, Brazil; MAM Rio de Janeiro, Brazil; Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil; the Blanton Museum of Art, Austin, USA; the Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil; MAC Niterói, Brazil; the Museu de Arte de Brasília, Brazil; MAM Bahia, Salvador, Brazil; Paço Imperial, Rio de Janeiro, Brazil; and Palazzo Di Lorenzo, Gibellina, Italy.

Ivens Machado

Untitled, c. 1990
Polychrome cement and ceramics
22 × 53 × 60 cm (8.7 × 20.9 × 23.6 in)



Claraboia

Ivens Machado

Untitled, s.d.
Concrete, roof tiles, stone, and iron
110 × 130 × 70 cm (43.3 × 51.2 × 27.6 in)





Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

João Nascimento

1995, Porto Seguro, BA, Brazil

Lives and works in São Paulo, SP, Brazil

João Nascimento creates cartographies of the body to explore his idea that the body and territory are one and the same. Using drawing and painting as his tools, he creates an intersection between anatomy and the mind, from which language and symbols emerge. In his paintings, the artist composes organic forms, often with sharp edges, using contrasting layers and textures in a play of planes that alternately conceals and reveals.

He held the solo exhibitions *O contorno do abismo*, Luis Maluf, São Paulo, Brazil (2026); *Soul Is a Place*, The Bunker, Los Angeles, USA (2025); and participated in group exhibitions such as *Alumbramento*, Museu da República, Brasília, Brazil (2025); *Direito à forma*, Instituto Inhotim, Brumadinho, Brazil (2023); *Water Marks: We Must Remember*, Cromwell Place, London, UK (2021), among others. He was artist-in-residence at The Cabin, California, USA (2025); at the Instituto Sacatar, Itaparica, Brazil (2024); and at Pivô Pesquisa, São Paulo, Brazil (2023).

João Nascimento

Candieiros, 2026
Acrylic on canvas
120 × 120 cm (47.2 × 47.2 in)





João Nascimento

Bússola, 2026
Acrylic on canvas
50 × 50 cm (19.7 × 19.7 in)





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Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Junia Penido
1997, Belo Horizonte, MG, Brazil
Lives and works in Belo Horizonte, MG, Brazil

Junia Penido is a painter who holds a degree in Architecture and Urban Planning from the Universidade Federal de Minas Gerais. She develops her paintings through the magnification and displacement of iconography, aiming to evoke situations of strangeness and ambiguity. Penido explores the process of transferring elements from images, photographs and digital films, such as shot sequences, lighting, textures and angles, into paintings. Her work reveals an interest in the constructive process of the image, and in the way paint, as a material, is capable of carrying and conveying meaning.

She held the solo exhibition *Rabo de cavalo* at the Nonada gallery, Rio de Janeiro, Brazil (2025), and participated in the group exhibitions *Inverno dentro do bosque*, Galeria Luciana Brito, São Paulo, Brazil (2026); *O spleen e a flor* at Martins & Monteiro, São Paulo (2025); and *Olhos da pele*, MAC USP, São Paulo (2023).

Claraboia

Junia Penido

Casco, 2026
Oil on linen
163 × 250 cm (64.2 × 98.4 in)





Céu da pedra

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Silvia Moan, Vicente Baltar.

Liuba Wolf

1923, Sofia, Bulgaria – 2005, São Paulo, SP, Brazil

Throughout the second half of the 20th century, Bulgarian-Brazilian sculptor Liuba Wolf created a pioneering body of work that demonstrates a profound mastery of the balance of contrasts: polished finish and raw forms, weight and dynamism, as well as contemporary and ancestral references. Primarily working in bronze, Liuba developed a bestiary positioned on the edge between figuration and abstraction. Whether resting on concrete blocks or taking the form of reliefs, jewelry, or drawings, her dark-toned pieces transfigure the organicity of animals and plants.

Her first solo show was held in Galeria Domus, São Paulo, Brazil, in 1950. Among the institutions that have dedicated solo exhibitions to her are MAM Rio de Janeiro, Brazil (1965); Pinacoteca de São Paulo, Brazil (1966); Hakone Open-Air Museum, Japan (1985); the Museu Lasar Segall, São Paulo, Brazil (2016); and MuBE, São Paulo, Brazil (2022). She participated in several editions of the Bienal de São Paulo, Brazil (1963, 1965, 1967, 1975, and 1981). Her works are part of the collections of Brazilian institutions such as MAM Rio de Janeiro, the Pinacoteca de São Paulo, and the Fundação Bienal de São Paulo; and international institutions such as the Fonds National d'art contemporain and the Musée de la Sculpture en Plein Air, in Paris, France; and the Neues Museum Nürnberg in Germany.

Liuba Wolf

Untitled, 1978
Bronze
62 × 28 × 19 cm (24.4 × 11 × 7.5 in)





Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Mandú

1998, São Paulo, SP, Brazil

Lives and works in Rio de Janeiro, RJ, Brazil

Mandú reconstructs territories, memories, and traces through sculptures, drawings, and photographs. Considering his production to be cosmocalized and viewing drawing as a form of ancestral language, the artist uses the medium to investigate his family's cosmology, carefully considering the whispers that emerge from experiences and dreams.

He was an artist-in-residence at the Oficina Solar program at Solar dos Abacaxis, Rio de Janeiro, Brazil (2025) and at Casa da Escada Colorida, São Paulo, Brazil (2024). He has participated in exhibitions such as A exposição at Casa Brasil, Rio de Janeiro (2025), Insurgências indígenas at Sesc Quitandinha, Petrópolis, Brazil (2025), and the Mostra de Arte da Juventude, Sesc Consolação, São Paulo (2023), among others. He is currently participating in FAAP’s artist residency program in São Paulo (2026).

Mandú

Para descansar dentro do sol IV, 2026
Polychrome pencil on paper
29 × 21 cm (11.4 × 8.3 in)



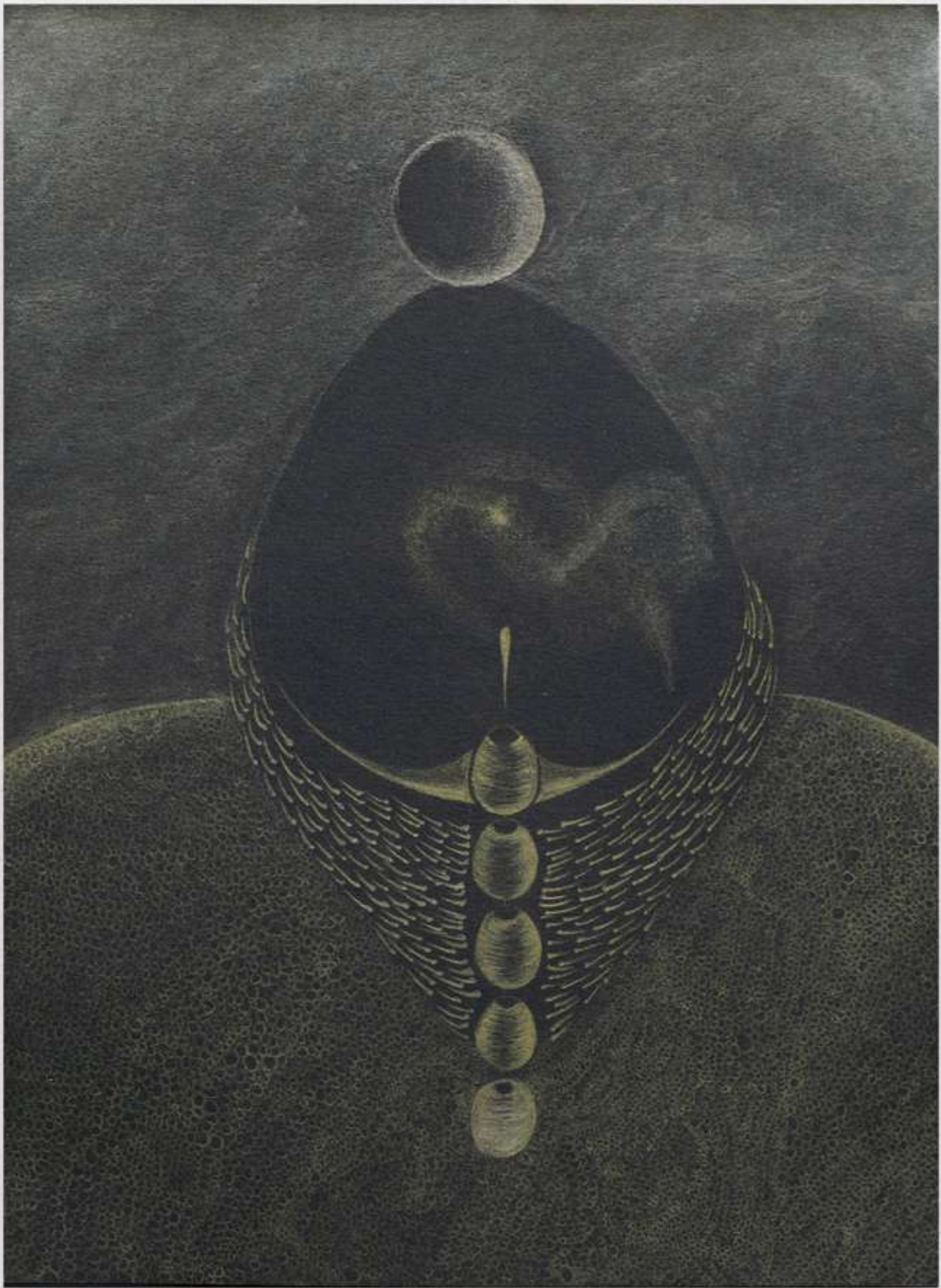
Mandú

7 luas e um cachimbo, da série *Retomadas*, 2026
Polychrome pencil on paper
29 × 21 cm (11.4 × 8.3 in)



Mandú

Murmurar a lua, 2026
Polychrome pencil on paper
29 × 21 cm (11.4 × 8.3 in)



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Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Marina Woisky
1996, São Paulo, SP, Brazil
Lives and works in São Paulo, SP, Brazil

Marina Woisky relies on images of decorative objects and ornaments with organic forms as a substrate for her artistic production. Distorted, displaced, and compressed through successive material transpositions and the passage of time, these images undergo a transformation by the artist into extraordinary and chimerical animals and landscapes. Her works fall in the liminal space between bi and three-dimensionality. Through this, the artist addresses the representation, a fundamental issue in the arts, as well as notions of taste and the very status of the image in contemporary society.

Woisky presented the solo exhibition *Pedras e bichos d’água* (2023) and *VRUMMM*, in partnership with artist Julia Gallo (2024), at Millan, São Paulo, Brazil. In addition to *Through the Garden Bars*, a solo show at L.U.P.O., Milan, Italy (2024). Group exhibitions she was featured in include *Echoes and Mirages*, Almeida & Dale, São Paulo, Brazil (2025); *Till the Cows Come Home*, at the Banquet Gallery, Milan, Italy (2025); 38th Panorama of Brazilian Art, MAM São Paulo, Brazil (2024); and *Contra-Flecha: Arqueia, mas não quebra*, at Almeida & Dale (2023). Her work is featured in the collection of the Pinacoteca de São Paulo, Brazil.

Marina Woisky

Cavalos se abraçando, 2025

Print on fabric and mortar

170 × 100 × 88 cm (66.9 × 39.4 × 34.6 in)



Marina Woisky

Besouro, 2024
Print on fabric, dyed plush, cement, and resin
2 × 127 × 51 cm (0.8 × 50 × 20.1 in)



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Silia Moan, Vicente Baltar.

Matheus Mestiço
1987, Bocaiuva, MG, Brazil
Lives and works in Rio de Janeiro, RJ, Brazil

Matheus Mestiço is a visual artist. He began his artistic practice in 2014 with the purpose of reclaiming his Afro-Indigenous ancestry. His work evokes ancestral and subjective elements of enchantment, stemming from the contemplation of nature and time. Through various media, the artist develops an intuitive syntax, organizing forms, elements, and moments that are intrinsically connected, creating a personal pictorial narrative.

He presented his work for the first time in the exhibition *Despertar do inconsciente* at Casa Bicho in Rio de Janeiro, Brazil (2022). In 2026, he held the solo exhibition *(Forjar) Um céu para os meus ancestrais* at the Centro Cultural dos Correios in Rio de Janeiro and participated in the group exhibition *Eu chorei rios: arte dos povos originários* da América at FGV Arte in Rio de Janeiro. In 2023, Mestiço was nominated for the PIPA Award, one of Brazil’s leading contemporary art awards.

Matheus Mestiço

Caiporilê, 2025
Oil, oil pastel, acrylic, ballpoint pen, and permanent marker on canvas
20 × 30 cm (7.9 × 11.8 in)





Matheus Mestiço

Sambaqui do Encantado - Formas mágicas do tempo, 2026
Oil, acrylic, colored pencils, and oil pastels on wood
48,5 × 17 cm (19.1 × 6.7 in)





Matheus Mestiço

Paisagem ancestral com lua azul, 2025
Oil, ballpoint pen, oil pastels, acrylic paint,
and permanent marker on canvas
29 × 23 cm (11.4 × 9.1 in)





Céu da pedra

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Gabriella Barbosa, Isabel Cordovil,
Ivens Machado, João Nascimento,
Junia Penido, Liuba Wolf,
Mandú, Marina Woisky,
Matheus Mestiço, **Mira Schendel**,
Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Mira Schendel

1919, Zurich, Switzerland — 1988, São Paulo, SP, Brazil

Mira Schendel’s work stands out for its original way of blending lightness, energy, sensitivity, and a strong intellectual motivation. Hardly aligned with any current of modern art, her work transcends the artistic debates of her time. Schendel produced paintings, sculptures, installations, drawings, printed and handmade books, and she was also a poet and graphic artist. The relationship between image and word, the limits of language and perception, and her engagement with philosophy, in particular phenomenology, are fundamental aspects of her career.

Schendel took part in group shows such as the Bienal de São Paulo, Brazil (1951, 1955, 1963, 1965, 1967, 1969, 1981, 1989, 1994, 1998, 2010); the Biennale di Venezia, Italy (1968), and exhibited at the Signals Gallery, London, UK (1966), a venue of intense exchange for Brazilian and foreign avant-garde artists. Retrospectives of her work have been held at the Tate Modern, London, UK (2013); Pinacoteca de São Paulo, Brazil (2014); MAM São Paulo, Brazil (2018); Instituto Tomie Ohtake, São Paulo, Brazil (2024), among others. Her work is included in collections such as Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; MoMa, New York, USA; Tate Modern; Museum of Fine Arts Houston, USA; Pinacoteca de São Paulo; MAM São Paulo; MAC USP, São Paulo, Brazil; Itaú Cultural, São Paulo, Brazil; MAC Niterói, Brazil; among others.

Mira Schendel

Objeto gráfico, 1967
Graphite on rice paper
50 × 50 cm (19.7 × 19.7 in)



Céu da pedra

CURATED BY

Ana Roman

Alex Červený, amorí,
Ana Sant'Anna, Antonio Dias,
Elena Damiani, Emer Freire,
Francesco João, Gabriel Ribeiro,
Gabriella Barbosa, Isabel Cordovil,
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Matheus Mestiço, Mira Schendel,
Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Paulo Agi

1997, Paranaíba, MT, Brazil

Lives and works in São Paulo, SP, Brazil

Paulo Agi's pictorial exploration involves reconstructing both concrete and imaginary memories. Using images of nature, such as clouds, rural animals, and Pantanal wildlife, drawn from documentaries, news reports, and online archives, he creates scenes that are shaped by regional experience and emotion. In his works, animals and humans emerge from nocturnal landscapes or are illuminated by lightning, fires or security systems. These figures, isolated in rarefied landscapes, are rendered through dense patches of paint — a compositional approach capable of suspending the notion of time and space and lending the works an intense, dreamlike quality.

In 2025, he held his first solo exhibition, *Quimera* (2025), selected through a call for proposals by Casa Fiat de Cultura in Belo Horizonte, Brazil, and in 2026, he presented *Zamboada* at Gruta, an independent project space in São Paulo, Brazil. He has participated in numerous group exhibitions at galleries, independent venues, and institutions, such as Gazometro di Roma, Italy (2026); Galeria Contempo, São Paulo, Brazil (2026); Lapa, Lapa, São Paulo, Brazil (2025); Museu de Arte de Ribeirão Preto, Brazil (2025); MAC USP, São Paulo, Brazil (2023); the Museu Histórico da Cidade do Rio de Janeiro, Brazil (2024); among others.

Claraboia

Paulo Agi

Asas dessa manhã, 2026
Oil on canvas
80 × 90 cm (31.5 × 35.4 in)



Céu da pedra

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Ivens Machado, João Nascimento,
Junia Penido, Liuba Wolf,
Mandú, Marina Woisky,
Matheus Mestizo, Mira Schendel,
Paulo Agi, **Rafaela Foz**,
Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Rafaela Foz

1994, São Paulo, SP, Brazil

Lives and works in São Paulo, SP, Brazil

Rafaela Foz explores time, suspension and conceptual contrasts as boundaries between matter and image, weight and lightness, presence and impermanence. In her multimedia practice, materials such as charcoal dust, stones, mosaics, minerals and found objects act as vectors of time – geological, bodily and historical. Her works unfold through subtle actions that activate the architectural space and establish a connection with the viewer’s body. Moving between drawing, installation, projection, and gesture, the artist interweaves elements that evoke fragmented landscapes, dense atmospheres, and the materiality of the work – always in tension with aesthetic contemplation and the systems that shape our perception.

Recent solo exhibitions include *The Wild, Rebounding, Essex Flowers*, New York, USA (2025), and *Everything That Returns with Vigor*, Soda, São Paulo, Brazil (2025). She has participated in group exhibitions at institutions such as the SVA Curatorial Department, New York, USA (2026); Paço das Artes, São Paulo, Brazil (2025); MAB FAAP, São Paulo, Brazil (2012, 2015, 2017, 2023); Pivô, São Paulo, Brazil (2019); Sesc Quitandinha, Petrópolis (2018), Brazil, among others.

Rafaela Foz

Untitled, 2026
Cardboard rock and crumpled rock
15,5 × 44 × 42 cm (6.10 × 17.32 × 16.54 in)





Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silvia Moan, Vicente Baltar.

Raúl Díaz Reyes
1977, Madrid, Spain
Lives and works in São Paulo, SP, Brazil

Raúl Díaz Reyes is a multidisciplinary artist working across media including painting, sculpture and textiles. Exploring language as a specific cultural object, he aligns his practice with the tradition of Conceptual Art. His visual imagination stems from his continuous investigation of contemporary aesthetics and semiotics, engaging in a dialogue with art history, abstraction, architecture, design, landscape architecture, poetry, geometry, music and archaeology.

Among his most recent solo exhibitions are those held at venues such as Centro Párraga, Murcia, Spain (2026); Zielinsky, São Paulo, Brazil (2025); El Apartamento, Madrid, Spain (2024); and group exhibitions such as the Cerveira International Art Biennial, Cerveira, Portugal (2026), MAB FAAP, São Paulo, Brazil (2025), and the Centro Cultural Fundación Unicaja, Seville, Spain (2025). His works are included in collections such as the Pilar and Joan Miró Foundation, Mallorca, Spain; Calcografía Nacional, Madrid, Spain; MAB-FAAP, São Paulo, Brazil; the Real Casa de la Moneda Foundation, Madrid, Spain; and the Kloster Bentlage Foundation, Rayne, Germany, among others.

Raúl Díaz Reyes

Corpo no ar (azul), 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)





Raúl Díaz Reyes

Corpo no ar (amarelo), 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)





Raúl Díaz Reyes

Legba (branco), 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)



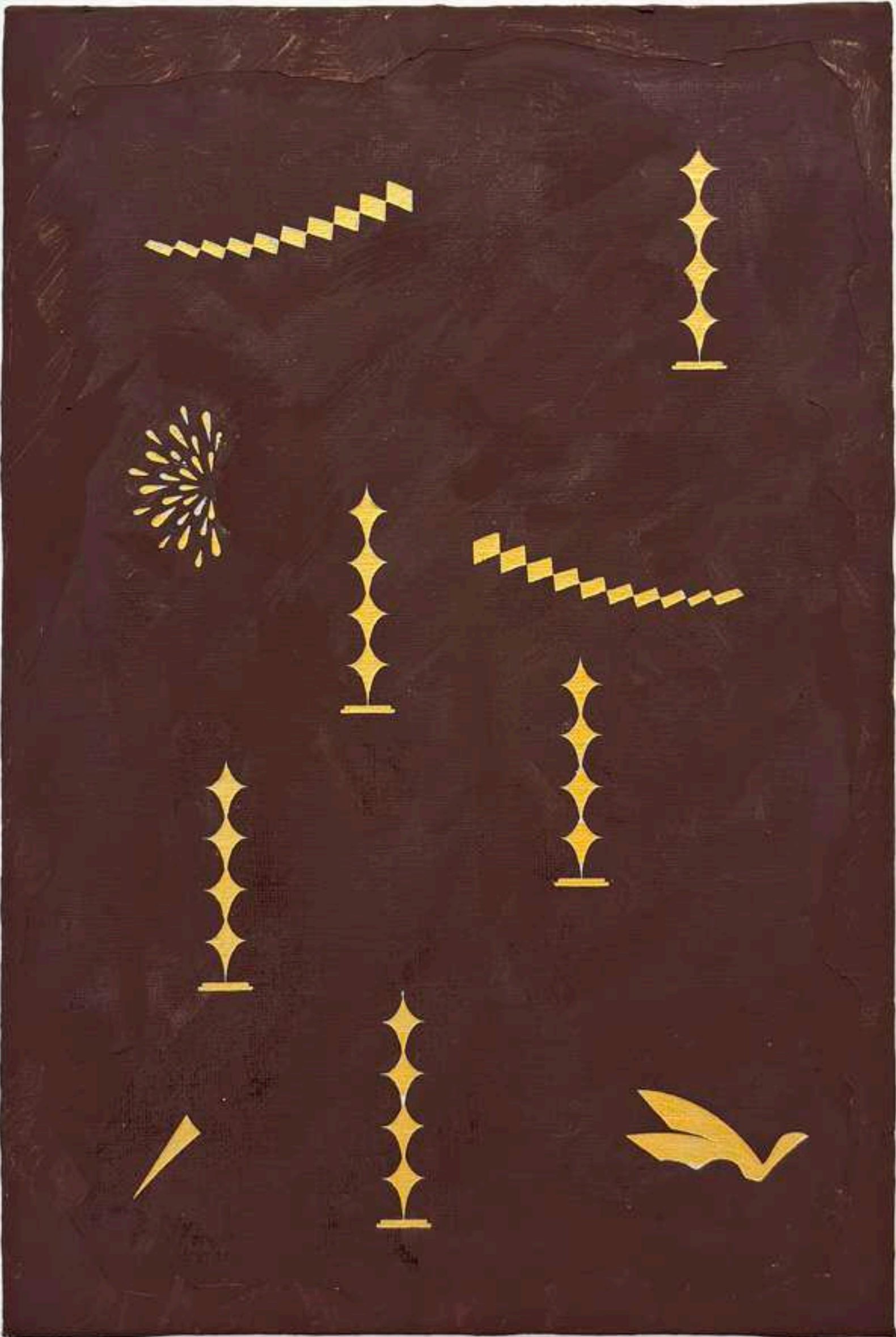
Raúl Díaz Reyes

Njila (pintura-pintura), 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)



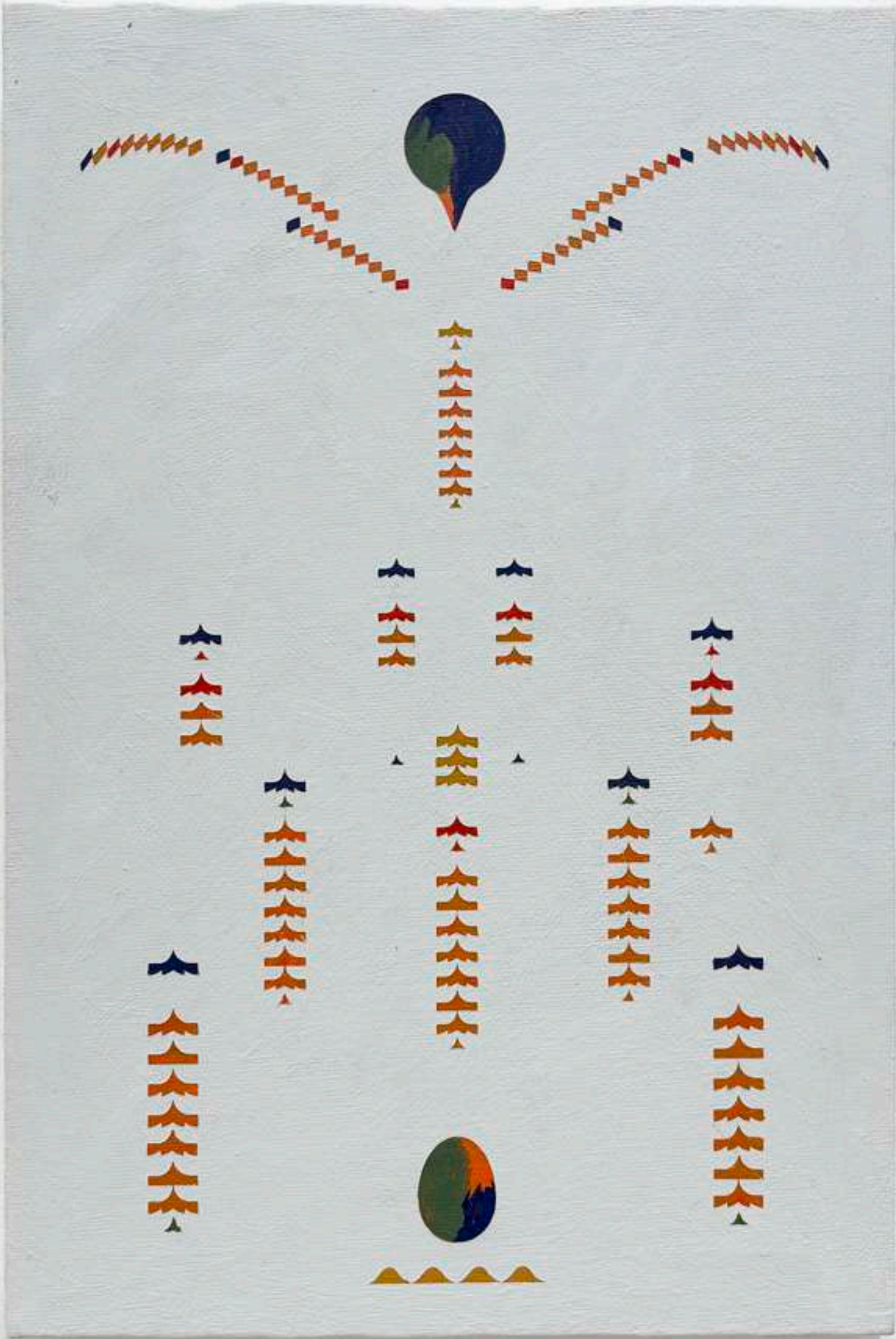
Raúl Díaz Reyes

Dendalai, 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)



Raúl Díaz Reyes

Legba (pastel), 2026
Acrylic on canvas
20 × 30 cm (7.9 × 11.8 in)



Céu da pedra

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Paulo Agi, Rafaela Foz,
Raúl Díaz Reyes, Rebeca Carapiá,
Silia Moan, Vicente Baltar.

Rebeca Carapiá

1988, Salvador, BA, Brazil

Lives and works between Salvador, BA, and São Paulo, SP, Brazil

Using mainly iron and copper, Rebeca Carapiá's work takes the form of sculptures, installations, drawings, and engravings, in which torsion, bonding, and approximation of these materials constitute an abstract calligraphy. With words as their starting point, Carapiá's pieces inflate, bend, and slice language in an exercise to dislocate it from a linear and monolithic position. As such, her work shapes itself as a distinctive language, the result of the bond between body, terrain, memory, and knowledge stemming from the artist's own experiences, as well as those imbued in the materials of the pieces.

The artist has participated in group exhibitions at institutions such as the Instituto Tomie Ohtake, São Paulo, Brazil (2025, 2022); Sesc Belenzinho, São Paulo, Brazil (2023); and Lunds Konsthall, Sweden (2022); as well as the 36th Bienal de São Paulo, Brazil (2025); the 38th Panorama of Brazilian Art at MAM São Paulo, Brazil (2024); the 3rd Frestas – Trienal de Artes at Sesc Sorocaba, Brazil (2021); and the Valongo Festival Internacional da Imagem in Santos, Brazil (2019). Her work is included in the collections of MAM Bahia, Salvador, Brazil, and the Pinacoteca de São Paulo, Brazil.

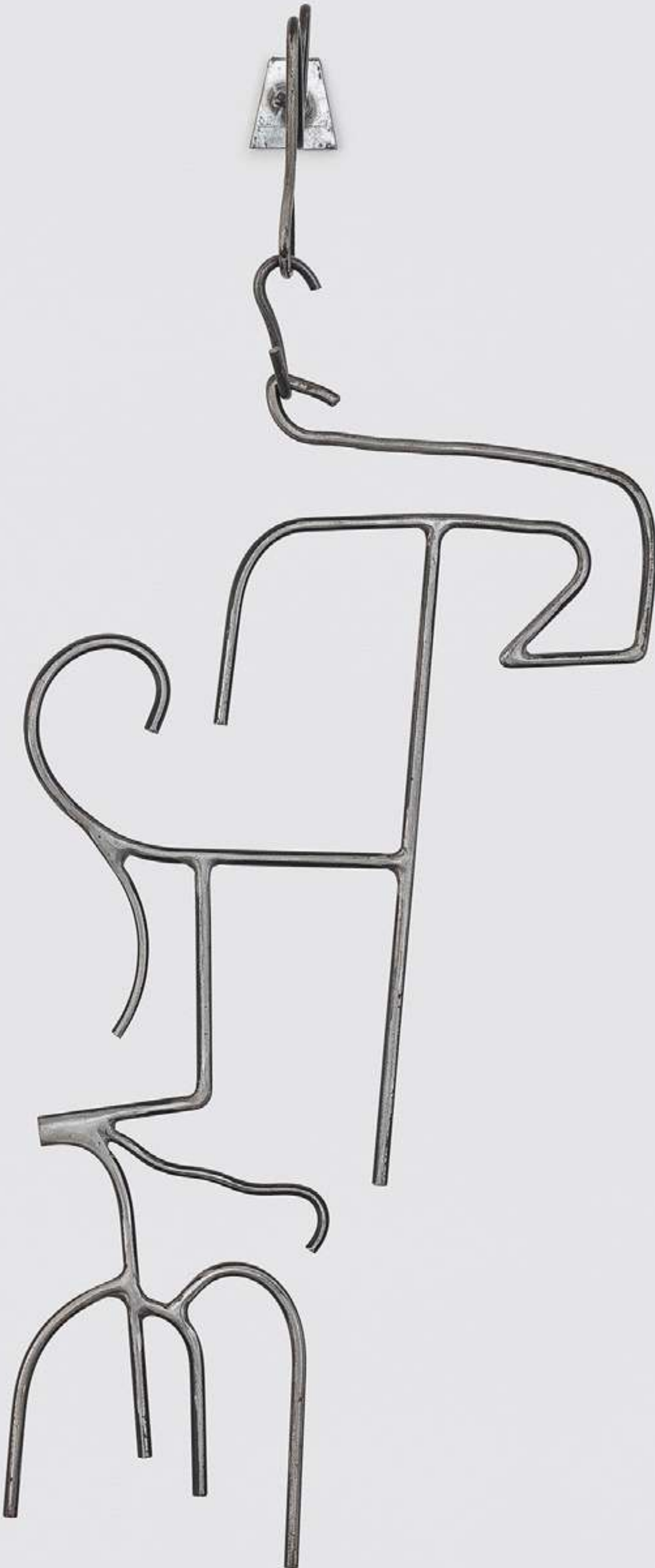
Claraboia

Rebeca Carapiá

Caderno de notas 10, 2024

Twisted iron

61 × 33 cm (24 × 13 in)



Claraboia

Rebeca Carapiá

Caderno de notas 8, 2024

Twisted iron

67 × 35 cm (26.4 × 13.8 in)



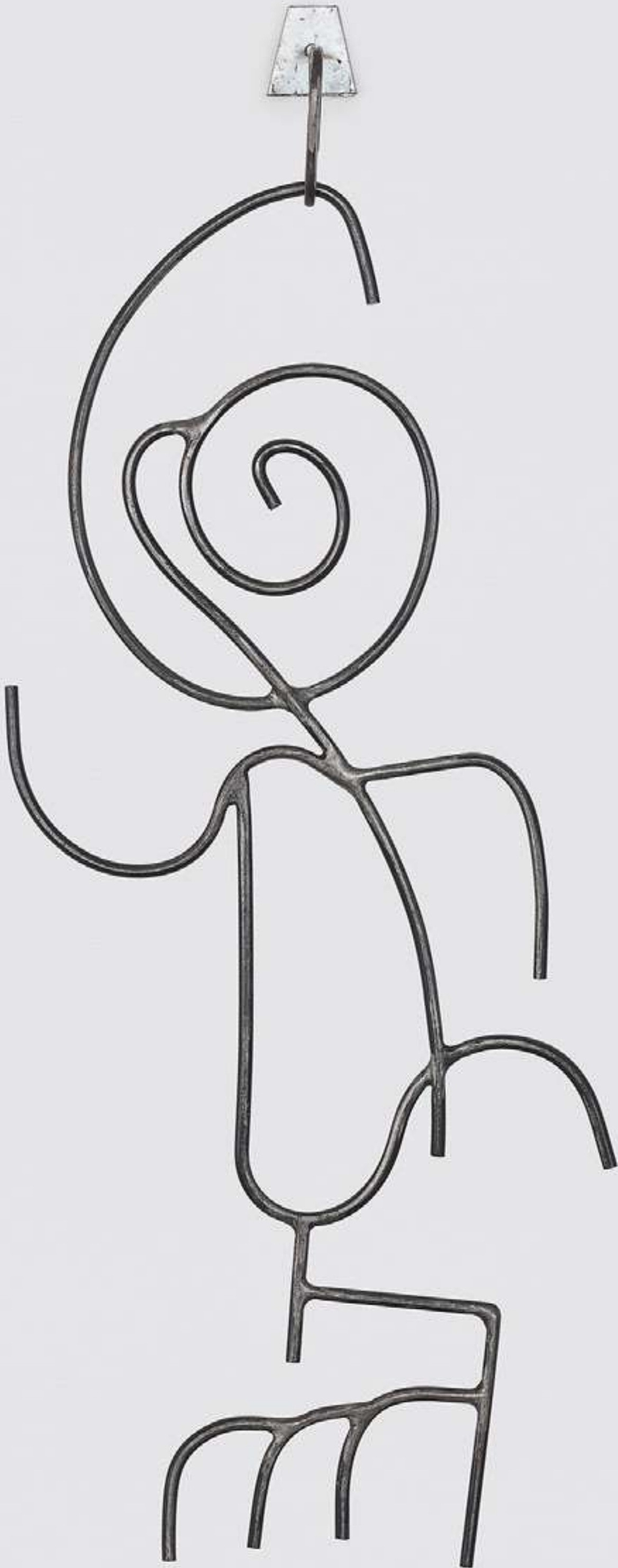
Claraboia

Rebeca Carapiá

Caderno de notas 7, 2024

Twisted iron

74 × 27 cm (29.1 × 10.6 in)



Céu da pedra

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Silia Moan, Vicente Baltar.

Silia Moan

1987, Escada, PE, Brazil

Lives and works in Recife, PE, Brazil

Silia Moan is a visual artist and graphic designer. Through her expanded paintings, she explores the relationships between the visible and invisible layers of the world that constitute life, offering her own testimony to the interrelationships between all beings and nature. Her work is inspired by visual traces and memories from her experiences over the past ten years living alongside indigenous peoples and communities in the Amazon, and features broad, fluid brushstrokes that invite reflection on the cosmopolitics of life, in which dreams play a fundamental role.

Since 2016, she has participated in exhibitions at galleries such as A Gentil Carioca (2025, 2024) and Galeria Central (2025); art fairs such as Arpa in São Paulo, ArtRio in Rio de Janeiro, and Pinta Sud|ASU in Asunción, Paraguay; and institutions such as Centro Cultural Inclusartiz in Rio de Janeiro (2024) and Largo das Artes in Rio de Janeiro (2024). In 2025, the artist participated in a residency at Domo Damo in São Paulo, Brazil.

Silia Moan

Toda pedra tem um céu, 2026
Excavated ceramic with titanium oxide
37 × 32 cm (14.6 × 12.6 in)





Claraboia

Silia Moan

Morada da lua, 2026

Excavated ceramic with titanium oxide, zinc oxide,
and black slip

34 × 20cm (13.4 × 7.9 in)



Silia Moan

Pele de lua, 2026
Excavated ceramic with titanium oxide
20 × 12 cm (7.9 × 4.7 in)





Silia Moan

Lua de pedra I, 2026
Carved white marble
8 × 3 cm (3.1 × 1.2 in)



Silia Moan

Lua de pedra noturna, 2026
Carved petro granite
8 × 3 cm (3.1 × 1.2 in)



Silia Moan

Lua de pedra II, 2026
Carved white marble
8 × 3 cm (3.1 × 1.2 in)



Céu da pedra

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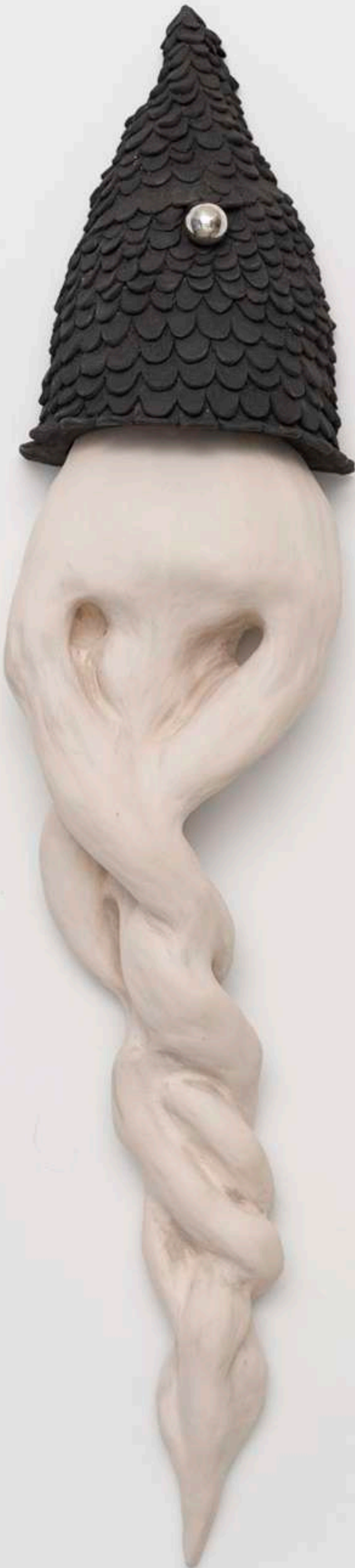
Vicente Baltar
1999, Rio de Janeiro, RJ, Brazil
Lives and works in Rio de Janeiro, RJ, Brazil

Vicente Baltar incorporates a variety of media into his artistic practice, including drawing, sculpture, painting, performance, theatre and dance. He focuses his work and research on developing narratives and cultivating imaginaries that explore places of affection, collective relationships, and the atmosphere of everyday life. The artist seeks an in-between space where he can explore the contrasts between the fantastical realm and daily existence. Baltar connects the material condition of his works to a radical conception of human and natural existence. This exploration has led him to create scenes and atmospheres featuring a contrast between space and the body, symbolically speculating on alternative worlds and ways of understanding time.

Baltar has exhibited at institutions such as the Escola de Artes Visuais do Parque Lage, the Museu de Arte do Rio (MAR), the Escola de Belas Artes, the Paço Imperial, the Projeto Hélio Oiticica, the Instituto Moreira Salles, Galpão Bela Maré, and Espaço Cultural Cine Taquara, in Rio de Janeiro, Brazil.

Vicente Baltar

Tempo 7, from the series *Notívagas*, 2026
Ceramics and silver
65 × 20 × 10 cm (25.6 × 7.9 × 3.9 in)





Claraboia

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