

Galeria **Francisco Fino**

## **Art Brussels 2026**

**Helena Almeida  
Daniela Ângelo  
Vasco Araújo  
José Pedro Cortes  
João Motta Guedes  
Alfredo Jaar  
Igor Jesus  
Ali Kazma  
Adrien Missika**

Prime Section  
Booth 5C – 16

[franciscofino.com](http://franciscofino.com)  
[galeria@franciscofino.com](mailto:galeria@franciscofino.com)

Rua Capitão Leirão, 76  
1950-052 Lisboa

Mob. +351 912 369 478  
Tel. +351 215 842 211



**Helena Almeida**



## Helena Almeida

*Untitled, 1975*

Gelatin silver black-and-white photographic print with black ink and horsehair  
22 x 52 cm | 24,5 x 54 cm (framed)

[Helena Almeida introduces a] play between two planes: the plane of the photographed image, the artist herself, performing an action, and the consequence, or tool, of such action, which gains a sense of materiality that surpasses the medium that supports the image. Thus, the photographic image is the testimonial space which produces the veracity of the real element that emerges from it, that can be inferred from it. This element of reality — a strand of

horsehair — marks, in the space outside the representation, a represented gesture, which, due to the very nature of the photographic process, is perceived by the viewer as having happened sometime in the past. However, this past gesture emerges as consequence in the present, because the physical element that factually passes onto the space is an actual drawing created by a representation, i.e. the past of the photograph invades the present, clarifying the temporal difference between both moments, on the same instant it implodes on the present. — Delfim Sardo\*

\* Excerpt from "Feet on the ground, head in the sky" by Delfim Sardo, in *Feet on the Ground, Head in the Sky*, 2<sup>nd</sup> ed., Bial, 2004, p. 18.

# Helena Almeida

Helena Almeida (Lisbon, 1934 - Sintra, 2018) was born in Lisbon, where she lived and worked until 2018. She graduated in Painting from Lisbon's Fine Art School in 1955. In 1964, she was granted a scholarship in Paris by the Gulbenkian Foundation.

Almeida's work covers a wide range of media, including painting, drawing, performance, video, installation and photography. In her first solo show in Portugal (Buchholz, 1967), Almeida presented a group of geometric and abstract paintings that challenged the conventional canvas' limits.

Around 1969, the artist started photographing herself, usually performing different poses in her studio, either alone, interacting with objects found in this space (chairs, benches, mirror fragments) or accompanied by architect and artist Artur Rosa, her husband. Helena Almeida's practice is often associated with distinctive blue, black or red acrylic ink strokes painted over black and white photographs. In series like *Tela Habitada*, *Estudo para um enriquecimento interior*, or *Desenho Habitado*, the artist can be seen interacting with isolated painting and drawing materials, such as a canvas, a pen, a brush or ink, exploring the plastic and disciplinary potentiality of Painting.

Her work has been shown in different galleries, museums and institutions, both in group and solo shows, such as: "WOMAN. The feminist avant-garde from the 1970s, Works from the Sammlung Verbund" (International Center of

Photography, NY, USA, 2019), "Work is never finished" (The Art Institute of Chicago, USA, 2017), "My work is my body, my body is my work" (Serralves, Porto, 2015 and Jeu de Paume, Paris, 2016), "Dubai Photo Exhibition: a Global Perspective on Photography" (The Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award & World Photography Organisation, UAE, 2016), "A Needle Walks into a Haystack" (TATE Liverpool, UK, 2014), "Bigger Splash—Painting after Performance" (TATE Modern, UK, 2012), "Dance—Walk—Draw" (Skidmore College: tang-The Frances Young Tang Museum and Art Gallery, USA, 2012), "Inside Me" (Kettle's Yard, UK, 2009), "Pink fabric for clothing" (Fundación Telefónica, Spain, 2008), "Intus" (Biennale di Venezia, Italy, 2005), "Wack! Art and Feminist Revolution" (MOCA-The Museum of Contemporary Art, LA, USA, 2005), "Helena Almeida" (Europália, Musée de Charleroi, Belgium, 1991) and Biennale di Venezia (Italy, 1982).

Her work is included in great national and international collections, such as: Art Institute (USA), Contemporary Art Museum of Chicago (USA), Fundação Calouste Gulbenkian (Portugal), Hara Museum of Contemporary Art (Tokyo, Japan), MoMA (USA), Museo Nacional Centro de Arte Reina Sofía (Spain), Tate Gallery (UK), The National Museum of Western Art (Tokyo, Japan), Buhl Collection (USA), among others.

**More about the artist**

A ceramic vase with a white lid and a brown and white patterned body, displayed on a wooden pedestal. The vase has a complex, organic pattern of brown and white, resembling marbled paper or a natural material. The lid is white with several small, dark, circular spots. The vase is placed on a light-colored wooden block. The background is a plain, light green wall.

Daniela Ângelo



**Daniela Ângelo**

*Untitled, 2023*

Inkjet print on Fine Art paper

154 x 90 cm

Ed. 2 + 1 AP

Daniela Ângelo's *Untitled, 2023* is a prime example of the artist's focus on the appropriation of everyday objects and museum

collections to resignify and rehearse new narratives that question the mechanisms of knowledge production and collective memory. Daniela Ângelo selects objects programmatically, isolated from external references and portrayed in a surrealist atmosphere, through rigorous light work that allows their sculptural qualities to crystallize.

# Daniela Ângelo

Daniela Ângelo (1996, Almada) lives and works in Lisbon.

She studied Photography at Ar.Co - Centro de Artes e Comunicação Visual, Lisbon (2019).

In 2024, her solo exhibitions included Babuíno Talismã, Galeria da Boavista, Lisbon, and Ovo Celeste, Convento dos Capuchos, Almada, and in 2023, the exhibition Bouquet, Galeria Ocupa, Porto, and in 2022, Meteoro, Duplex Air, Lisbon.

Also in 2024, Ângelo was nominated for Plat(t)form 2024 by the Fotomuseum in Winterthur, Switzerland, and received a grant from the Atelier-Museu Júlio Pomar for an artist's residency at Residency Unlimited, New York.

In 2021, she was shortlisted for the Vila Franca de Xira Photography Biennial and was invited to the talk "Lisboa Ano Zero: com Catarina Botelho e David Gueniot", Teatro do Bairro Alto, Lisbon. Since then she has taken part in several

group exhibitions, such as: 'Time is the (...) Unit' (Lucy), Cine-Teatro de Elvas; Highly Confusing Times, Arbag, Lisbon; Sempre e Nunca Mais, M.A.C.E., Elvas (2024); Nucleossíntese: with Miguel Palma, Galeria Helder Alfaiate, Ericeira; We Loved Each Other for One Month, Galeria Francisco Fino, Lisbon; Contravisiões, Parte II, Museu de Arte Contemporânea de Elvas, Elvas; Labirintos e Abalos Sísmicos, Galeria Francisco Fino, Lisbon; O Encantado Só Anda no Horário da Maré, Graça (2023); Perguntas À Ficção, Edifício Arco-Íris, Elvas; Quem Nos Salva?, Museu de Arte Contemporânea de Elvas, Elvas; Matter-Affect, Galeria No-No, Lisbon; Sleepers Eyes, Buraco, Estrela; Gravitas, Fundação Leal Rios, Lisbon; Depois do Banquete, Teatro Thalia, Lisbon (2022); Error 417: Expectation Failed, Galeria Municipal do Porto, Porto; Casa da Dona Laura Itinerante, Casa do Capitão, Lisbon; BF20 - Vila Franca de Xira Photography Biennial, Vila Franca de Xira, Lisbon (2021).

**[More about the artist](#)**



**Vasco Araújo**



**Vasco Araújo**

*Entre Actos #2*, 2020

Painted wood, LCD monitor, headphones,  
media player and video

3'23" | 165 x 45 x 40 cm

Performer: Luiz Antunes

Voice: Francisco Fino

Text: Diogo Bento

[Watch video](#)



Detail of Vasco Araújo's *Entre Actos #2*, 2020

The title of *Entre Actos #2* [Between Acts #2] by Vasco Araújo evokes the notion of an interval or interlude—something that exists in between, in relation to a larger whole—while also suggesting an individual, introspective viewing experience. This video sculpture presents a reinterpretation of Jacques-Louis David's painting *La Mort de Marat* (1793), constructed through the narration of the letter written by the subject shortly before his death.

Often drawing on antiquity as a metaphor for the present, David depicts in this painting the imminent moment of death of one of the leaders of the French Revolution, transforming the event into a myth by displacing the reality of death into an enduring image.



Installation view of **Vasco Araújo**'s solo exhibition *PATHOSFORMEL* at Rialto6, Lisbon, 2022

# Vasco Araújo

Vasco Araújo was born in 1975 in Lisbon, the city where he continues to live and work.

He completed his first degree in Sculpture in 1999 at FBAUL (Lisbon University School of Fine Art), and attended the Advanced Course in Visual Arts at Maumaus in Lisbon, from 1999 to 2000. Since then, he has participated in various solo and group exhibitions both in Portugal and abroad, also taking part in residency programmes, such as The University of Arts, Philadelphia (2007); Récollets, Paris (2005); and the Core Program (2003/04), Houston. In 2003, he was awarded the EDP Prize for New Artists.

His most recent solo shows include: “A Moment Apart”, MAAT, Lisbon (2019); “Vasco Araújo”, M-Museum, Leuven, Belgium, (2018); “Decolonial desires”, Autograph ABP, London, (2016); “Potestad”, MALBA – Museu de Arte Latino-Americana de Buenos Aires, Buenos Aires (2015); “Under the Influence of Psyche”, The Power Plant, Toronto (2014); “Debret”, Pinacoteca do Estado de S. Paulo, S. Paulo (2013); “Avec les voix de l’autre”, Musée d’art de Joliette, Joliette (2011); “Mais que a vida”, Fundação C. Gulbenkian/ CAM, Lisboa and MARCO, Vigo (2010), among others.

His most recent group shows include: “Bienal del Bioceno – Cambiar el Verde por Azul” 15.<sup>a</sup> Bienal de Cuenca, Cuenca, Ecuador (2021); “Triângulo atlântico” Bienal Mercosul, Porto Alegre, Brazil (2018); “All that Falls”, Palais de Tokyo, Paris (2014); “Investigations of a Dog”, Fondazione Sandretto Re Rebaudengo, Turin (2009); “Everything has a name, or the potential to be named”, Gasworks, Londres (2009); “Em Vivo Contacto”, 28<sup>o</sup> Bienal de S. Paulo, São Paulo (2008); “Artes Mundi, Wales Internacional Visual Art Exhibition and Prize”, National Museum Cardiff, Cardiff (2008), among others.

His work has been published in various books and catalogues and is represented in several public and private collections, such as at the Centre Pompidou, Musée d’Art Moderne (France); Museu Coleção Berardo (Portugal); Fundação Calouste Gulbenkian (Portugal); Fundación Centro Ordóñez-Falcón de Fotografía – COFF (Spain); Museo Nacional Reina Sofia, Centro de Arte (Spain); Fundação de Serralves (Portugal); Museum of Fine Arts, Houston (USA); Pinacoteca do estado S. Paulo (Brazil).

## **More about the artist**



**José Pedro Cortes**



**José Pedro Cortes**  
*Neófito*, 2025  
Inkjet print on Fine Art paper  
48 x 34 cm  
Ed. 2/5 + 2 AP



Installation view of **José Pedro Cortes' *Aqui e em todo o lado***, Brotéria, Lisbon, 2025

In *Neófito*, José Pedro Cortes depicts the figure of the Neophyte (the one who has just been baptized). We see a (statue of a) male figure undressing, his face covered by the arms that remove the clothes he was wearing, while part of his body is already fully exposed. This gesture traces a transition between states, making visible what exists between the before and the after. In a way, it calls for our attention so that we may accompany him in the plunge he is about to undertake. From this point, it becomes important to define the experience of submersion, to reflect on places of impermanence, and to recognize the physical and psychological tension to which this body “in passage” will be exposed.

This movement of absolute surrender, of a meditative or contemplative state—one that

is by no means passive—runs counter to the superficiality with which one may involuntarily move through life. To a certain extent, it speaks about the way we perceive the world.



**José Pedro Cortes**

*Bode*, 2026

Inkjet print on Fine Art paper

70 x 52,5 cm

Ed. 1/3 + 2 AP

# José Pedro Cortes

José Pedro Cortes (Porto, Portugal, 1976) studied at Kent Institute of Art and Design (Master of Arts in Photography) in the UK. In 2005, after 3 years living in London, he moved back to Lisbon and was part of Gulbenkian Creativity and Artistic Creation Program in Photography. On that same year, Cortes had his first solo exhibitions at Centro Português de Fotografia and Silo Gallery, both in Porto, Portugal. In that year, Cortes was also selected for the Photo London - Emerging Artists Presentations and, in 2006, took part in the Getty Images curated exhibition New Photographers 2007.

Since then Cortes had several institutional solo exhibitions, namely 'One's Own Arena' at Museu da Eletricidade/MAAT, (Lisbon, 2015), 'Costa' at CGAC - Centro Galego de Arte Contemporânea (Santiago de Compostela, 2015) and in 2018 'A Necessary Realism, a major exhibition at MNAC, the National Museum of Contemporary Art, spanning 15 years of work.

Cortes was also one of the photographers for EPEA — European Photo Exhibition Award 01, with work shown in four European venues in 2012 and 2013 (Deichtorhallen Hamburg, Germany, Centre Gulbenkian Paris, France, Fondazione Monte di Luca, Italy, and Oslo Peace Center, Norway); was also chosen for the project European Eyes on Japan 2014 (with book and exhibition); and O Processo SAAL: Arquitectura e Participação, 1974-1976, with work shown at Museu de Serralves, and at

the Canadian Centre for Architecture, Toronto. In 2014 Cortes participated in the event Live Editing Show at LE BAL, Paris, where visitors could produce a book in collaboration with the artist. In 2014, he was shortlisted for the BES Photo award with exhibitions at Museu Berardo, Lisbon, and Instituto Tomie Ohtake, in São Paulo, Brazil. In 2016 was one of the commissioned artists for the BF16 - Bienal de Fotografia de Vila Franca de Xira with his installation Reinforced Concrete.

In 2018, the prestigious 1000 Words Magazine, selected José Pedro Cortes as one of the 10 photographers who have built significant bodies of work and emerged as increasingly influential practitioners, from 2008 to 2018.

From the beginning of his career, he sees the book form as an important medium in presenting his work. He has published Silence (2005), Things Here and Things Still to Come (2011; included in 'Photobook: A History Vol.III'), Costa (2013) and One's Own Arena (2015) and A Necessary Realism, published in 2018, an overview of his work, with essays by Shoair Mavlian, Julião Sarmiento, David Santos and Nuno Crespo. All his books were published by Pierre von Kleist editions, a publishing house that he co-founded and directs from Lisbon, with more than 45 books published.

**[More about the artist](#)**



**João Motta Guedes**



**João Motta Guedes**  
*Bringing the flowers to you*, 2025  
Bronze  
81 x 33 x 47 cm

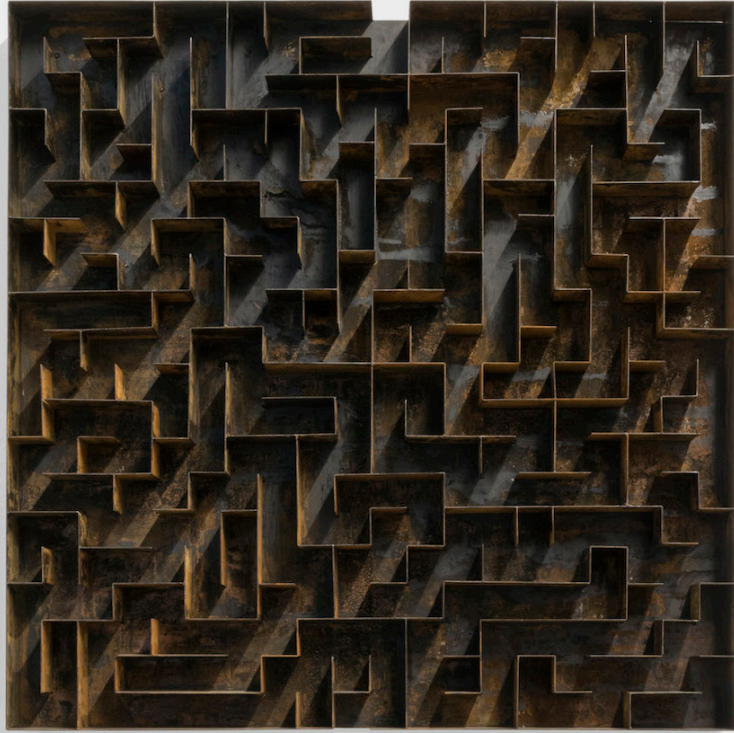
*Untitled (bringing the flowers to you)* is a series of sculptures of bronze backpacks carrying flowers. The sculptures highlight the tension between weight and lightness, suggesting a gesture of love through the title.

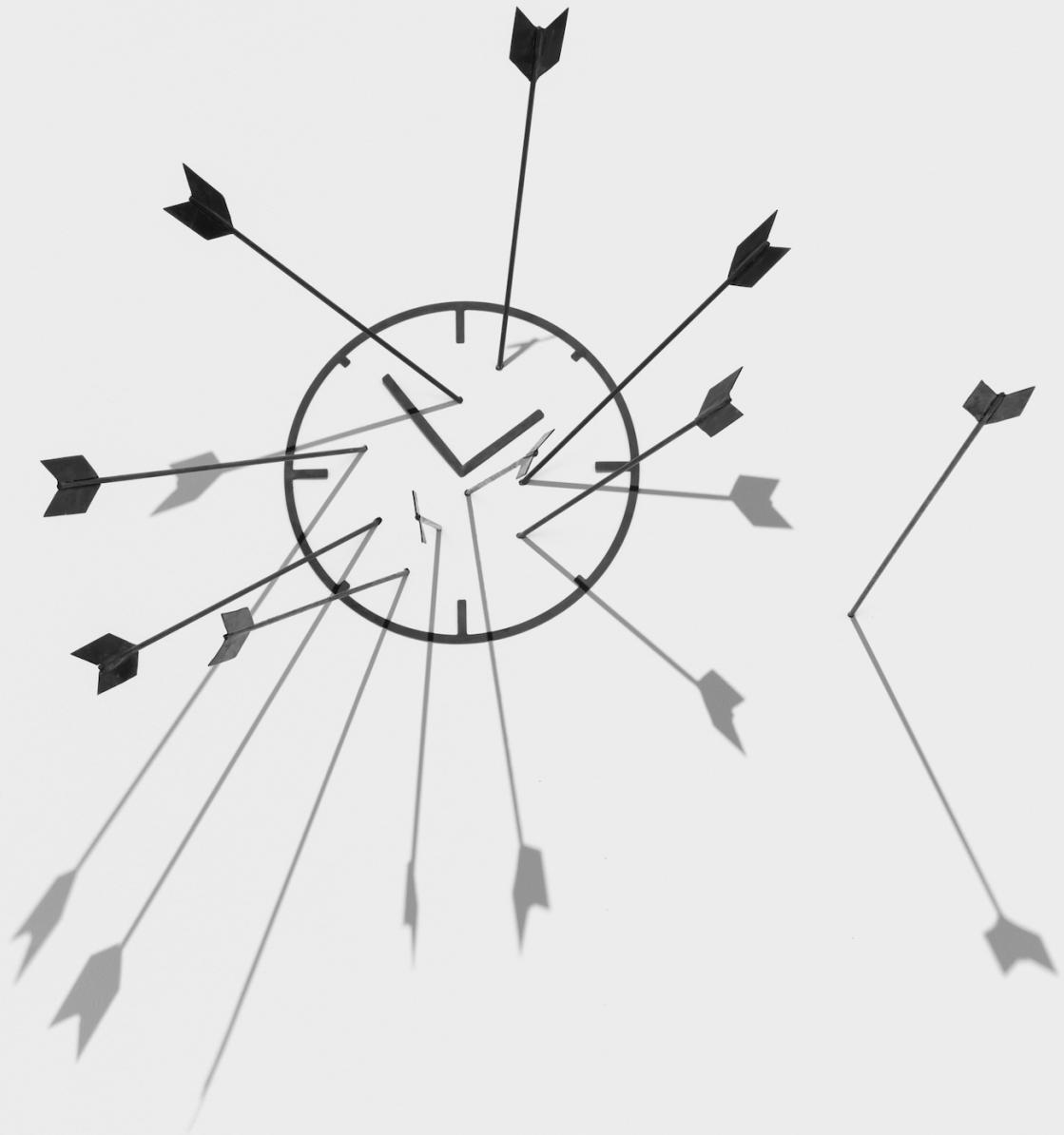


Installation view of **João Motta Guedes**' *Poems of Tomorrow*, Galeria Francisco Fino, Lisbon, 2026



**João Motta Guedes**  
*The only way out is through, 2026*  
Iron  
92 x 92 x 15 cm





**João Motta Guedes**

*Taking a break from all your worries, 2025*

Iron

Arrows: 70 cm (each)

Clock: 40 cm ø

Overall: Variable dimensions

In Motta Guedes' iron clock, *Taking a break from all your worries* (2025), time is struck, held, suspended. Each black arrow becomes a poem of tomorrow – a promise, like knowing the sun always rises. Tomorrow is always arriving, full of propositions and possibilities. What the poems of tomorrow bring into the present remains open.

# João Motta Guedes

João Motta Guedes (1995). He began his academic career with a degree in Law at the University of Lisbon (PT), participated in the Pontifical Catholic University exchange program in Rio de Janeiro (BR), and completed an International and European Master's Degree in Law at the NOVA University of Law in Lisbon (PT), having participated as a researcher in various academic publications and conferences. In 2019, he decided to dedicate himself to his artistic thinking and practice, which have always gone hand in hand through poetry over the years, finishing his Master's Degree in Painting at the University of Fine Arts of the University of Lisbon (PT).

Rooted in the belief that poetry is a powerful force to question, dream and shape reality, the work of João Motta Guedes (1995) is centred in a poetic vision that searches for the meanings of life. His practice engages in a philosophical and political dialogue with the viewer while investigating how emotions such as freedom, vulnerability, sadness, love and violence, among others, manifest as symptoms of the human condition. Having predominantly a post-conceptual and experimental nature, João Motta Guedes' work appears in media such as installation, sculpture and poetry -

written or assuming other visual forms - as ways of reflecting on life as a metaphor for a journey. Based on a dreamlike discourse and playful narratives, the artist seeks to question the way forward through oneiric expressions that elevate the observer to a utopian look at society and life, resulting in a comprehensive record of symbolic and metaphorical images that enhance poetry as the answer to the formulated questions.

His solo exhibitions include: "You came to start the revolution" (2023), at Galeria Zé dos Bois; "How to Live?" (2023), at Galeria NAVE; and "No feeling is final" (2024), at Galeria Municipal da Boavista. He recently held the Glogauair residency in Berlin (DE); and among others, he has taken part in several group exhibitions such as the "Young Art Prize" (2023), "False twins" (2023) at Appleton Square, "The garden of forking paths" (2023) at Buraco, and, promoted by Galeria NAVE, the exhibitions "A dream brought me here" (2024); "Be my guest" (2024), at Galeria NAVE; 'Wanderlust', at Artes Mota Galiza in Porto and '(0 / 1) o zero e o um'; at the National Museum of Natural History and Science (MUNHAC), in Lisbon.

**[More about the artist](#)**

**Alfredo Jaar**



Alfredo Jaar

*I CAN'T GO ON. I'LL GO ON.*, 2016

Neon

150 x 150 cm

Unique

# Alfredo Jaar

Alfredo Jaar (Santiago, Chile, 1956) is an artist, architect, and filmmaker whose practice spans more than four decades and is marked by a rigorous and uncompromising engagement with the world. Working across photography, film, installation, and new media, Jaar develops hybrid artistic strategies to address urgent socio-political realities and the ethical limits of representation. His work invites viewers to reflect critically on how humanitarian crises, human suffering, and global inequalities are perceived, mediated, and often neglected within international discourse, while maintaining a strong formal and aesthetic presence. Over the course of his career, Jaar has persistently examined issues such as genocide, forced migration, and the imbalances of power between industrialized and developing nations, challenging audiences to confront what is too often overlooked or suppressed.

His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010, 2021) as well as Documenta in Kassel (1987, 2002).

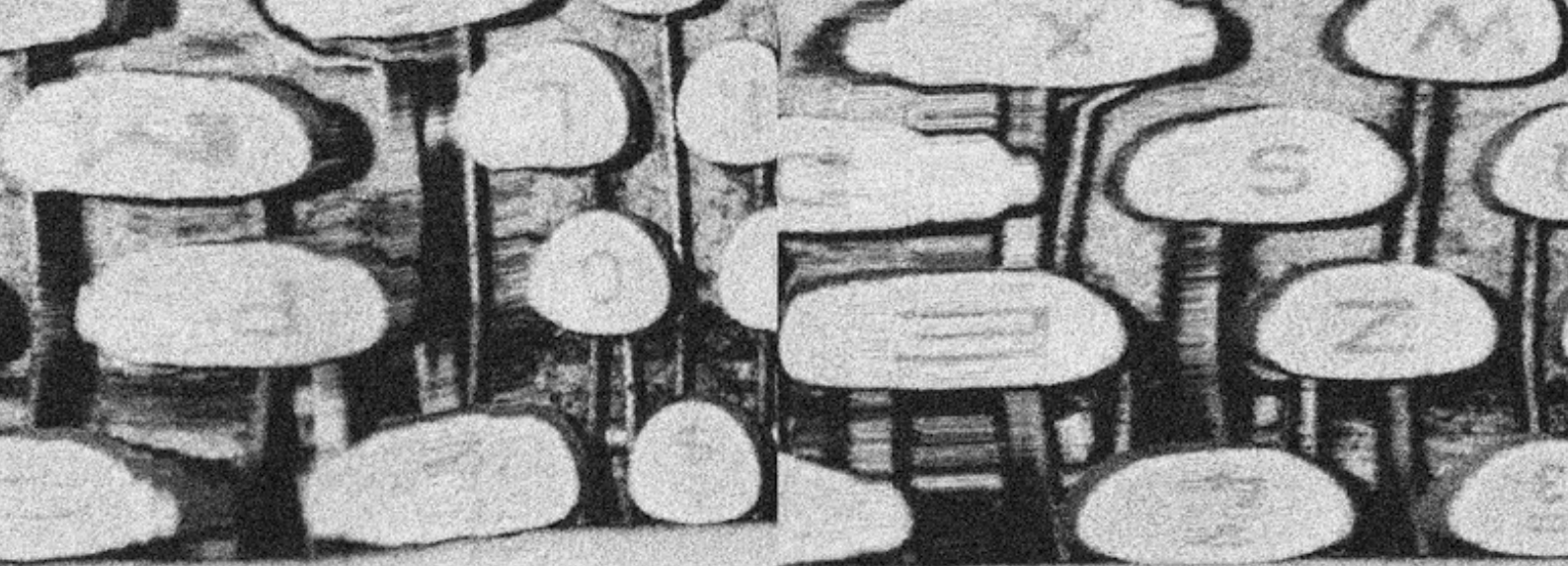
Important individual exhibitions include The New Museum of Contemporary Art, New York (1992); Whitechapel, London (1992); Moderna Museet, Stockholm (1994); The Museum of Contemporary Art, Chicago (1995); and The Museum of Contemporary Art, Rome (2005). Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie and Neue

Gesellschaft für bildende Kunst e.V., Berlin (2012); Rencontres d'Arles (2013); KIASMA, Helsinki (2014); Yorkshire Sculpture Park, UK (2017); Zeitz MOCAA, Cape Town, South Africa (2020); SESC Pompeia, Sao Paulo (2021), Museum of Contemporary Art, Hiroshima (2023), and KINDL, Berlin (2024).

The artist has realized more than seventy public interventions around the world. Over eighty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020. In 2024 he was awarded the IV Albert Camus Mediterranean Prize. In 2025 he was selected as the recipient of the Edward MacDowell Medal and received the 11th Prix Pictet.

His work can be found in the collections of The Museum of Modern Art and Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, Museu de Arte de São Paulo; TATE, London; Centre Georges Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebeck; Hiroshima City Museum of Contemporary Art and Tokushima Modern Art Museum, Japan; M+, Hong Kong; and dozens of institutions and private collections worldwide.

**[More about the artist](#)**



Igor Jesus





**Igor Jesus**

*Máquina de escrever*, 2026

Silver gelatin print

105,5 x 136 cm

Ed. 1/2 + 1 AP

This series of works by Igor Jesus unfolds in two connected ways. The flowing forms across the photographic images suggest objects in a liquid state—echoing Zygmunt Bauman’s idea of modernity as fluid, where identity is shaped by movement rather than fixed form.

Using handcrafted lenses—produced by the artist—the camera itself transforms solids into something unstable and shifting.

At the same time, this process points to an animist logic, as described by Henry Garuba, where objects can hold agency and the visible and invisible coexist. Together, these works propose an alternative cosmography—one that embraces instability and invites a more fluid way of understanding a constantly changing world.

# Igor Jesus

Igor Jesus was born in 1989 in Lisbon, where he lives and works. He has a degree in sculpture from the Faculty of Fine Arts of the University of Lisbon. In 2022, he was one of the winners of the Caixa para Jovens Artistas Competition - Caixa Geral Depósitos Collection; in 2019 he won the Crear/sin/prisa award, Cervezas Alhambra / ARCO partnership; in 2017 he was a finalist for the EDP Foundation's EDP New Artists Award. In 2017, he was also awarded a scholarship by the Calouste Gulbenkian Foundation in partnership with Künstlerhaus Bethanien in Berlin for an Artist Residency program.

He has exhibited his work regularly, including solo exhibitions: "Animistic Glass: multidimensional visions", Galeria Fundação Amélia de Mello, Lisbon, 2024; "Grande Palacio", L21 Gallery, Palma, 2024; "Banho Maria" - Escola das Artes, Porto, 2022; "Clavier à Lumier" - Rialto6, Lisbon, 2021; "Chamber" - Capela Carlos Alberto, Porto, 2020; "Safelight" - Galeria Filomena Soares, 2019; "Strob" - No Entulho/Artworks, Porto; "BoundtotheEarth" - Kunstraum Botschaft, Berlin; "Anthropophag" - Cologne Art Fair, Cologne, 2018; "Love you to the bones" - Filomena Soares Gallery; "Liebe bis unter die haut" - Künstlerhaus Bethanien, Berlin, 2017 and "Chessari" - Solar Gallery, Vila do Conde, 2016.

His most recent group exhibitions include: "Contemporânea Film(e)", Lisbon, 2024; "RANDOM", Azan Contemporary Art, Lisbon,

2024; "Escola da Libertinagem" - Galeria Francisco Fino and "Aqui Somos" Rede, Rialto6 & Mace, Elvas, 2022; "Uppercut Editions" - Uppercut, Lisbon, 2021; "Água, vinho e coroas de flores" - Uppercut, Lisbon; "Murro no Estômago" - Galeria da Boavista, Lisbon; "El fantasma de una oportunidad" - La Nave, Madrid, 2019; "Collaboration" - Schijf, Rosendal & Quinta do Quetzal, Vidigueira, 2018; "Tawapayera" - Atelier Museu Júlio Pomar, Lisbon; EDP New Artists Award - EDP Foundation, Lisbon; "Offene Werkstätten" - Künstlerhaus Bethanien, Berlin; "Themorus" - Porto Municipal Gallery, Porto, 2017; "Artists' Film International" (at MAAT, Lisbon, Whitechapel Gallery, London, Istanbul Modern, Turkey, GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy, and Projecto 88, Bombay, India); "O lince não conhece fronteiras", Fondation d'Entreprise Ricard, Paris, 2016, among others.

His works are part of several public collections, such as: António Cachola Collection, Elvas, Portugal; Fernanda Ribeiro Collection, Lisbon, Portugal; EDP Foundation Collection, Lisbon, Portugal; Norlinda and José Lima Collection, São João da Madeira, Portugal; TFRA - Teixeira de Freitas e Associados, Lisbon, Portugal; among other private collections in Portugal, Spain, Belgium, The Netherlands and Brazil.

**[More about the artist](#)**



**Ali Kazma**



**Ali Kazma**

*Safe*, 2015

Single channel HD video

3 min

1/5 Ed. + 2 AP

**Watch video** (password: alikazma)



Still of Ali Kazma's *Safe*, 2015

Ali's work has always been connected with conservation: he is talking about a heritage, about what we don't want to lose, what must be preserved. *Safe* is certainly the most emblematic work in this respect: some of the seeds locked up there are probably disappearing from the "outside" world. This work is very symptomatic of Ali's art, which deals with the question of what is acquired and the anxiety of loss, the possibility of losing this world itself.

But that doesn't make him an "ecological" artist. We could, rather, describe him as an "eco-iconic" artist, that is to say, an artist who is as concerned about the image as he is about the world. He is vitalist in his creation of images, distressed at the state of the world, engaged in a continuous back and forth of perception and creation. As he always does, Ali here both looks at the world in order to preserve its traces and stages these traces so that his

vision of the world is clearly understood as a poetic vision.

[Paul Ardenne, interview with the artist and Barbara Polla for the exhibition *Subterranean* at Jeu de Paume, 2017.]

# Ali Kazma

Ali Kazma (Istanbul, Turkey, 1971) is a lens-based media artist living and working in Paris. He has a master of arts degree from the New School in New York City.

Questioning social organisation and the value of human activity, he highlights the relationship between the visible and the invisible aspects of reality by looking closely at the management of labour, time, bodies, gestures, space and processes. Kazma's attentive eye collects specific activities in a broad range of economic, industrial, scientific, medical, social and artistic spheres.

He has an interest in spaces of social and cultural significance, places of production, in industries and handicraft, as well as in the details of machinery and ritualistic, repetitive daily tasks.

The artist, who represented Turkey at the 55th Venice Biennale - Pavilion of Turkey in 2013, had a comprehensive solo exhibition at Jeu de Paume, Paris in 2017. Ali Kazma's other solo exhibitions include Istanbul Modern Museum (2025), The Image Center (Toronto, 2025), Nouveau Musée National de Monaco (2023), MUNTREF (Buenos Aires, 2018), Arter (Istanbul, 2015), Hirshhorn Museum (Washington, 2010).

Group exhibitions and biennials include Maison Européenne de la Photographie (Paris, 2024), Lenbachhaus Museum (Munich, 2024), 6th Kuandu Biennale (Taipei, 2018), 7th Moscow International Biennale of Contemporary Art (Moscow, 2017), MAXXI (Rome, 2016), Musée d'Art Contemporaine de Lyon (Lyon, 2013), 30th Sao Paulo Biennial (Sao Paulo, 2012), Istanbul Biennial (Istanbul, 2001, 2007, 2011), Muzeum Sztuki Lodz (Lodz, 2012), Istanbul Modern (Istanbul, 2011), Museum Kunstpalast (Düsseldorf, 2010) and New Museum (New York, 2010).

He has received the UNESCO Prize for Promotion of the Arts in 2001 and the Nam June Paik Award in 2010. The artist's works have been included in a number of institutional collections including MoMA, New York, Tate Modern (London), CNAP (Paris), Istanbul Modern, MEP (Paris), Nouveau Musée National de Monaco, MONA (Tasmania), Sztuki Museum (Lodz), Fondation Cartier (Paris), TBA21 (Vienna), and VKV Foundation Collection (Istanbul).

## **More about the artist**



**Adrien Missika**



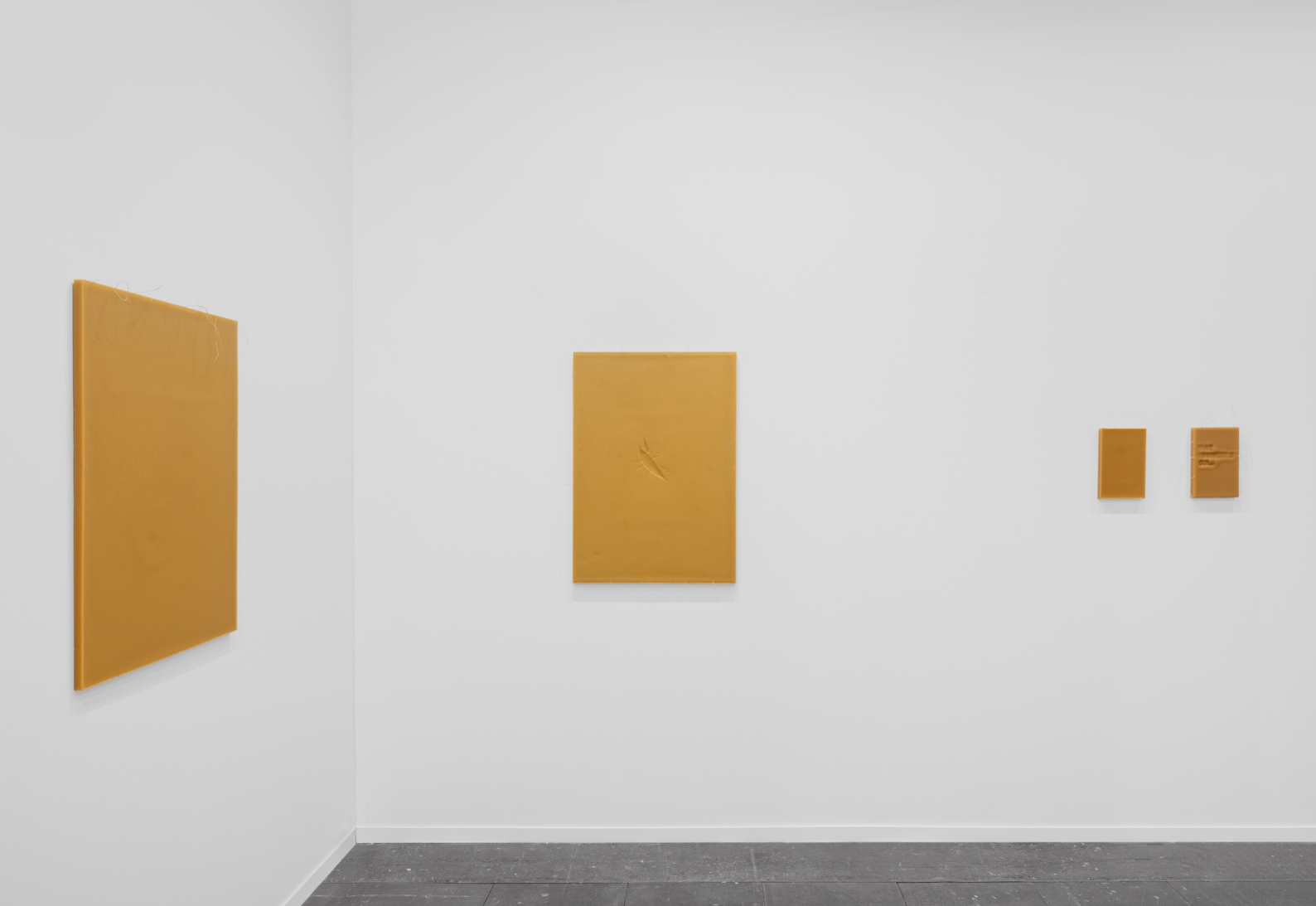
**Adrien Missika**

*Shelfter (Voyage au Bout de la Nuit)*, 2018  
Concrete filled fabric, screws, Louis-Ferdinand  
Céline "Voyage au bout de la nuit" book  
20 x 32 x 11 cm

*Shelfter* is a series of wall mounted hybrid objects standing somewhere between sculpture, shrine, bookshelf and bunker. Made of hard concrete filled fabric, they are water resistant and fireproof. Each one is a vault-shelf for a single book.



**Adrien Missika**  
*Vigiles du vivant (9)*, 2026  
Beeswax, cotton wicks  
92 x 65 cm



Installation view of **Adrien Missika's** *Vigiles du vivant* series, ARCOmadrid, 2026

*Vigiles du vivant* is a series of rectangular slabs of pure beeswax, functioning as candle paintings in slow motion. Emerging from a ritualistic and mystical lineage, the pieces are not complete until they are lit. During the exhibition, each work is activated through multiple wicks, turning the gallery into a site of transformation.

As the wax liquefies, the surface becomes a shifting skin: it sweats, bleeds, and reconfigures itself. The work “paints itself” through gravity and heat, while the flame occasionally licks the wall, leaving a blackened mark, a fossil of light, a bruise on the architecture.

The project confronts the climate crisis through a fragile economy of matter. Beeswax is produced by honeybees, a species increasingly at risk. Burning the works becomes both a gesture of mourning and a form of testimony: a disappearing

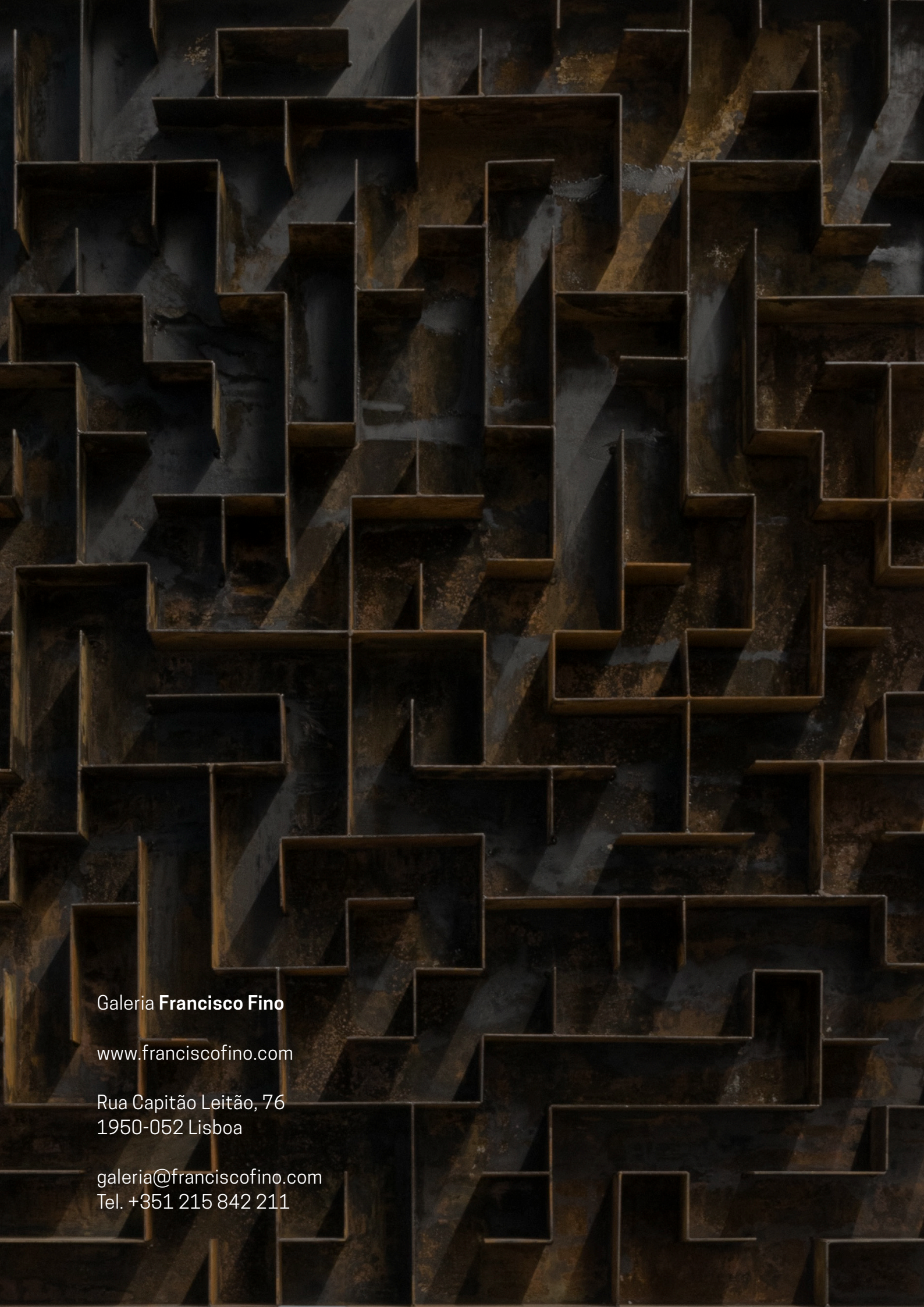
world melting before our eyes. Yet within that loss, new forms keep emerging, suggesting that even collapse carries its own unsettling kind of renewal.

# Adrien Missika

Adrien Missika (Paris, 1981) lives and works in Paris. Co-founder of the art space 1m3 in Lausanne in 2006, he graduated from ECAL (École cantonale d'art de Lausanne) in 2007. He has had numerous personal exhibitions including: 21er Haus in Vienna, Kunsthaus Glarus, Switzerland, Centre Culturel Suisse, Paris; Centre d'art contemporain Genève, Switzerland and Palais de Tokyo in Paris. His work has also been shown in many group exhibitions, among which at Centre Pompidou, Paris; Metro Pictures, New York; Aargauer Kunsthaus, Aarau; Nouveau Musée National de Monaco, Montecarlo; Le Magasin, Grenoble; Fotomuseum Winterthur and Centre Pompidou Metz. In 2009 he was awarded the Swiss Art Award, in 2011 the Prize of the Fondation Ricard and the Kiefer Hablitzel Prize.

The work of Adrien Missika humorously investigates the natural and the cultural. Using epistemology as a base for research, his conceptual approach drifts into poetic and hypothetical narratives. Through a variety of media, from video, photography, sculpture to installation and action, the work digs into the wide range of natural and environmental sciences, such as biology, landscape architecture and geography to name a few. Overcoming the logic of capitalism, Missika's artistic practice nurtures a space for possible worlds.

**More about the artist**



Galeria **Francisco Fino**

[www.franciscofino.com](http://www.franciscofino.com)

Rua Capitão Leitão, 76  
1950-052 Lisboa

[galeria@franciscofino.com](mailto:galeria@franciscofino.com)  
Tel. +351 215 842 211