

An abstract painting with a complex composition of dark, muted colors like teal, green, and brown, interspersed with vibrant patches of red and yellow. The texture is visible, suggesting a thick application of paint.

Galeria **Francisco Fino**

## Contemporary Istanbul

Helena Almeida  
Vasco Araújo  
Diogo Evangelista  
Alfredo Jaar  
Ali Kazma  
David Maljković  
Adrien Missika  
Ânia Pais

Booth **B108**

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A black and white photograph showing the lower legs and feet of a person wearing high-heeled shoes. They are standing on a wet, reflective surface, likely a sidewalk or street, which creates a clear reflection of their legs and shoes. The image is high-contrast, with the dark shoes and legs standing out against the lighter, wet pavement. The text "Helena Almeida" is centered in the middle of the image.

**Helena Almeida**



**Helena Almeida**

*Untitled, 2004*

Gelatin silver black-and-white photographic print  
130 x 130 cm

Within Helena Almeida's process, the body emerges simultaneously as subject, instrument, and material of the work. By occupying the space of the image, it renders visible a set of tensions fundamental to the artist's practice: between presence and representation, between gesture

and inscription, and between the physical space of action and the two-dimensional plane of the image. Lines that seem to extend beyond the paper, stains of color that suspend the gesture, or movements suggesting resistance and displacement become recurring elements within a visual vocabulary that continuously questions the limits of the pictorial field.



**Helena Almeida**

*Lavada em Lágrimas #3, 2009*

Gelatin silver black-and-white photographic print

114 x 175 x 4,7 cm



**Helena Almeida**

*Saída Negra*, 1995

Gelatin silver black-and-white photographic prints

71 x 48 cm (each)

AP



Detail of Helena Almeida's *Sáida Negra*, 1995



Detail of Helena Almeida's *Sáida Negra*, 1995

# 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.

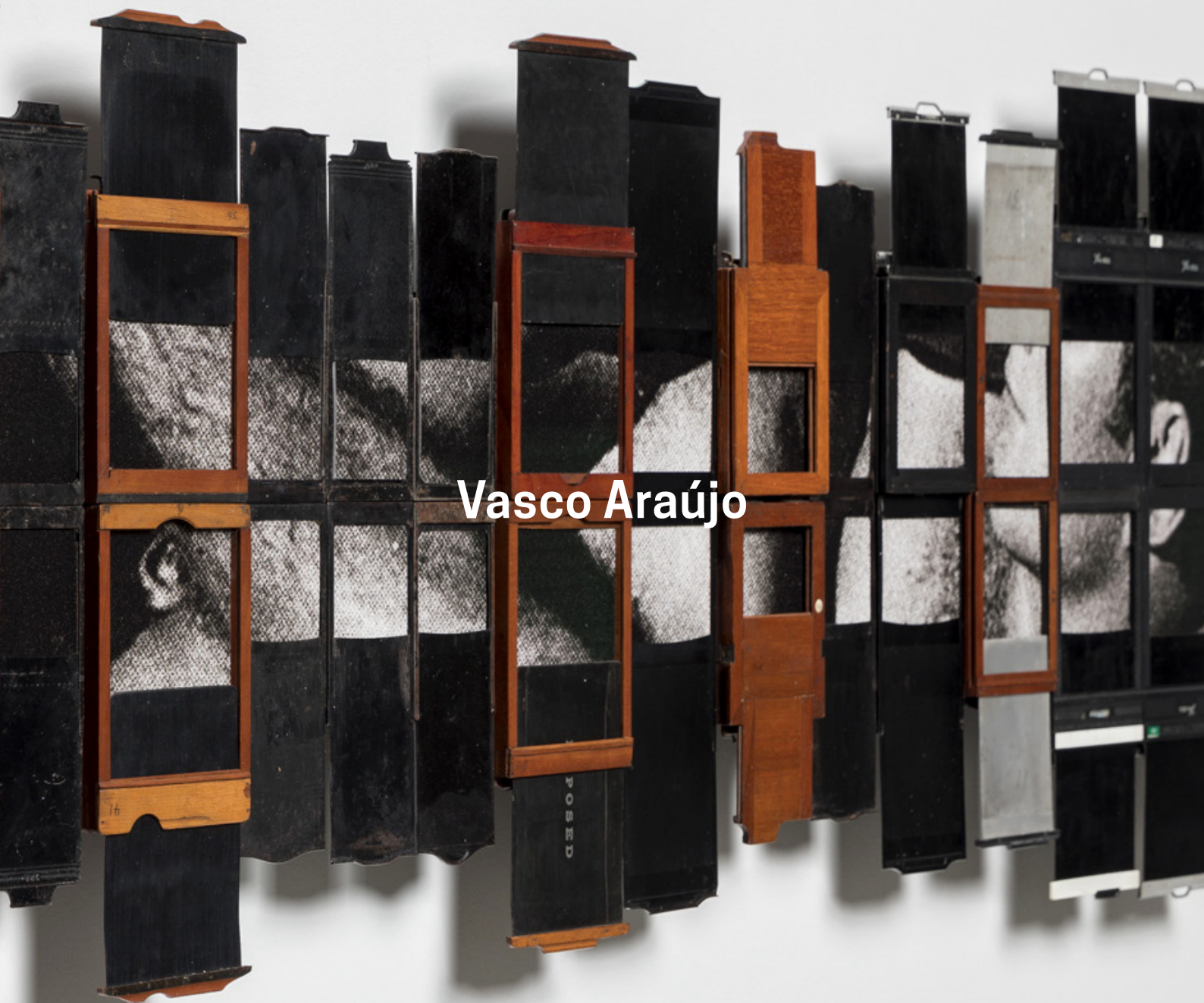
Her work has been shown in different galleries, museums and institutions, both in group and solo shows, such as: "WOMAN. The feminist avant-garde from the 1970s, Works from the Sammlung Verbund" (International Center of Photography, NY, USA, 2019), "Work is never finished" (The Art Institute of Chicago, 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

Vasco Araújo





**Vasco Araújo**

*Punctum #18*, 2022

Photo camera chassis (wood and metal), digital  
photograph glued on PVC and plasticized  
54 x 170 x 4 cm

The *Punctum* series, photographs mounted on the chassis of old cameras, are formed by photographs in interrupted sequences, thus becoming hostages to the instruments of their production. This series tells us about the (historical) time of the photographic image and the strangeness of what is not revealed.

# 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.

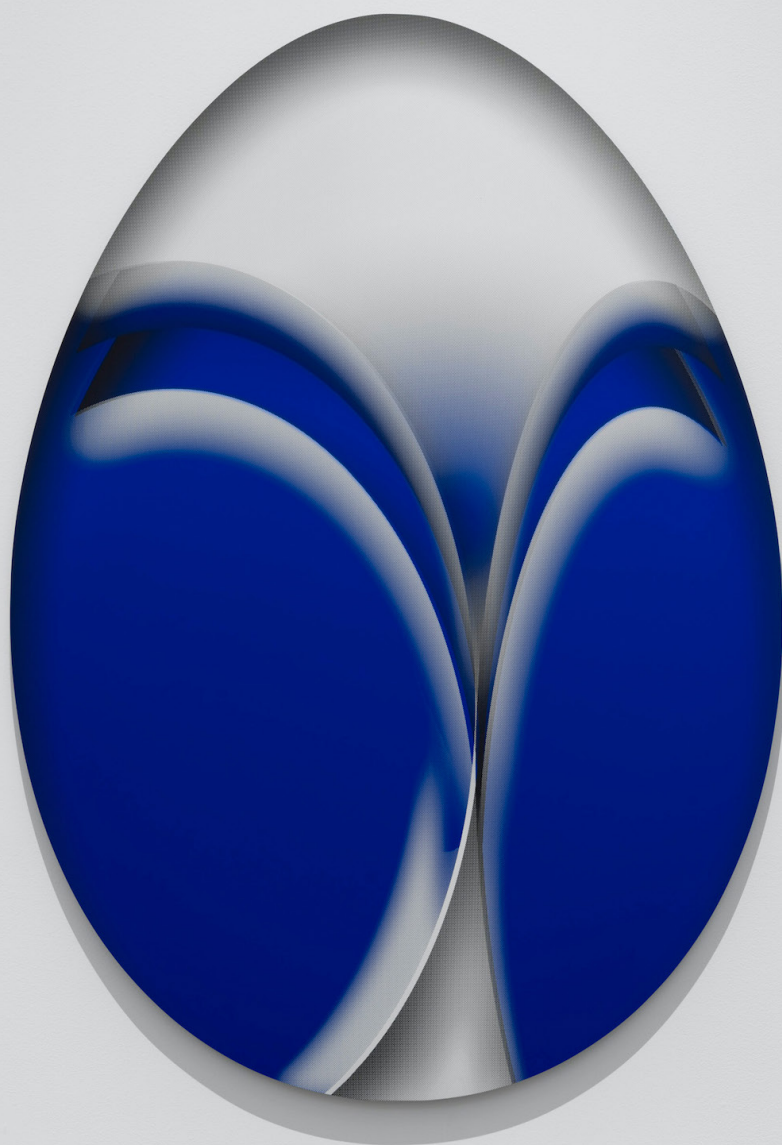
His most recent group shows include: “Bienal del Bioceno – Cambiar el Verde por Azul » 15.<sup>a</sup> Bienal de Cuenca, Cuenca, Ecuador (2021); “Triângulo atlântico” Bienal Mercosul, Porto Alegre, Brazil (2018); “All that Falls”, Palais de Tokyo, Paris (2014); “Investigations of a Dog”, Fondazione Sandretto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



**Diogo Evangelista**



**Diogo Evangelista**

*Kernel*, 2025

Acrylic mirror, UV-cured paint

181 x 128 cm

Drawing from historical themes and artistic tradition, Evangelista invites us to reflect on the emergence that originates from a precise starting point the “causal core”. Reconfigured within this context, the egg as primordial

symbol stands as the fundamental duality between inception and evolution, imparting the works with both timelessness and immediacy. The reflective surfaces multiply the surrounding space, creating virtual-synesthetic atmospheres that engage viewers directly. Each piece transcends mere visual representation and opens up a liminal space where form and perception interact, inviting the viewer into a dialogue with the unknown.

# Diogo Evangelista

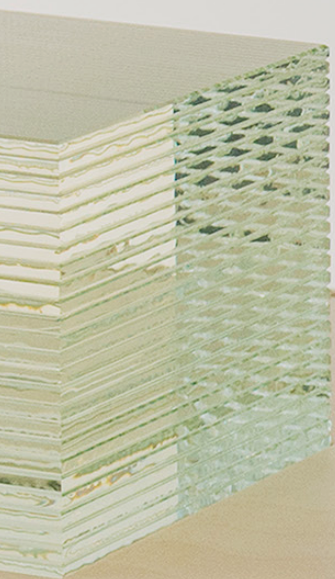
Diogo Evangelista (1984, Portugal) lives and works in Lisbon.

Diogo Evangelista develops an artistic practice that explores the delicate intersections between nature, technology, perception, and transformation. Through diverse media and series, he investigates the liminal spaces where scientific observation, mythological imagination, and personal experience converge. Each of his works seeks to challenge traditional boundaries of representation, inviting viewers to contemplate the ephemeral and interconnected nature of existence. Deeply fascinated by symbols of transition — butterflies, eggs, lightning, reflections — which serve as metaphorical vehicles for understanding complex existential narratives. His approach is simultaneously introspective and universal, employing techniques that range from traditional watercolor to advanced computational representations. He aims to create visual languages that transcend mere aesthetic experience, transforming viewers' perceptions of reality, identity, and interconnectedness.

Themes of regeneration, uniqueness, and systemic interdependence are central to his work. Whether exploring the individual pattern of a butterfly, the cosmic potential of an unknown planet, or the spectral movements of digital spirits, Evangelista constantly challenges viewers to see beyond surface appearances and recognize the profound complexity underlying seemingly simple forms. His art is a continuous dialogue between the physical and metaphysical, between personal experience and universal symbolism — an ongoing exploration of how we perceive, interpret, and connect with the world around us.

Recent exhibitions include: A line as two sides (with José Taborda) (Dialogue Project Space, Lisbon, 2024), Plutão (Colégio das Artes da Universidade de Coimbra, 2023), Magnetic Fields (Galeria Francisco Fino, Lisbon, 2022), Iris (Brotéria, Lisbon, 2021), Blind Faith (UCP – Escola das Artes, Oporto, 2020), Old Sins (Armário, Lisbon, 2020), Organic Machinery (Galeria Francisco Fino, Lisbon, 2019) Spinning Wheel (CAC, Vilnius, 2018), Greater Than the Sum (DRAF, London, 2017) Espaço de Fluxos (ZDB, Lisbon, 2017) Utopia/Dystopia (MAAT, Lisbon, 2017), The Eighth Climate (What Does Art Do?) (11th Gwangju Biennale, 2016), Matter Fictions (Museu Coleção Berardo, Lisbon, 2016), H Y P E R C O N N E C T E D (MMOMA, Moscow, 2016), Magician's Right Hand, (Futura, Prague, 2016), Hybridize or Disappear (Museu do Chiado – Museu Nacional de Arte Contemporânea, Lisbon, 2015), As one hand touches the other (Videoex, Zurich, 2015), Between the spider and the mind there is a hand – Outdoor I (Warm, São Paulo, 2015), BES Revelação (Serralves Museum, Oporto, Portugal, 2014) and The World of Interiors (The Green Parrot, Barcelona, 2014).

## **More about the artist**



Alfredo Jaar





**Alfredo Jaar**

*You and Me and the Others*, 2020

Glass, Mirror, Wooden Base

Cubes: 15 cm x 15 cm x 15 cm (each)

Overall: 32 cm x 108.5 cm x 48 cm

Ed. 5/6 + 3 PA



Detail of Alfredo Jaar's *You and Me and the Others*, 2020



**Alfredo Jaar**

*Hiroshima, Nagasaki, Fukushima, 2019*

Three modified wall clocks, metal plates

Clock: 38 cm diameter x 5 cm deep

Overall dimension: variable

Ed. 3 + 2 AP



Detail of Alfredo Jaar's *Hiroshima, Nagasaki, Fukushima*, 2019



Alfredo Jaar

*CULTURE = CAPITAL.*, 2011

Neon

15 x 183 cm

Ed. 5/8 + 4 AP



In *Culture = Capital*, Alfredo Jaar makes reference to Joseph Beuys' claim "Kunst = Kapital." Throughout his oeuvre, Beuys repeatedly engaged with the issue of how art co-shaped society and politics, and was of the opinion that the creativity of each individual person represented the capital, and with it also the potential, of a society. Ultimately, Beuys condensed his complex theories in a formulaic equation that, in the form of multiples, became the bearer of his ideas.

Jaar's neon work broadens the citation to include the concept of culture. Both concepts are inseparably linked by the equal sign and are mutually dependent. Within a social model, capital supports culture, while, vice versa, culture should be an essential part of our social capital. Particularly in times of financial crisis, when ever larger savings are being made in a society's true capital.

# 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).

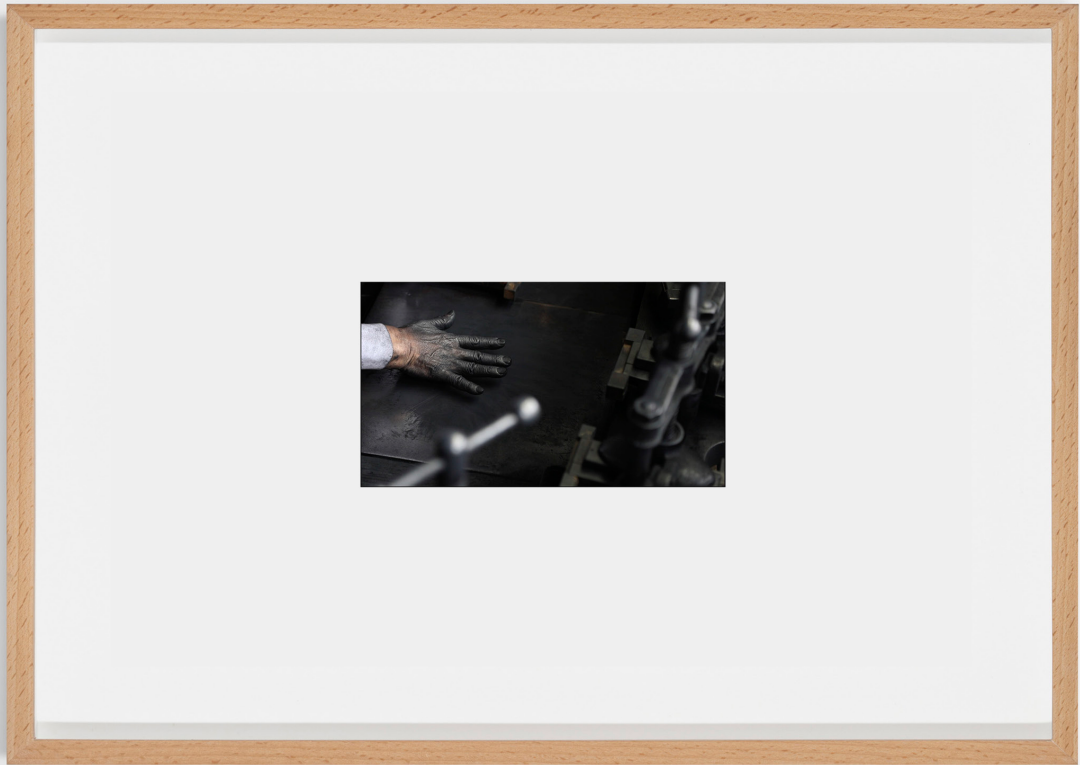
The artist has realized more than seventy public interventions around the world. Over eighty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020. 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**



**Ali Kazma**



**Ali Kazma**

*Mr. Okabe*, 2026

Archival pigment print (7 x 12,5 cm), Hahnemühle  
photorag ultrasmooth 305 gsm, oak frame

25 x 35 cm

Ed. 1/3 + 2 AP



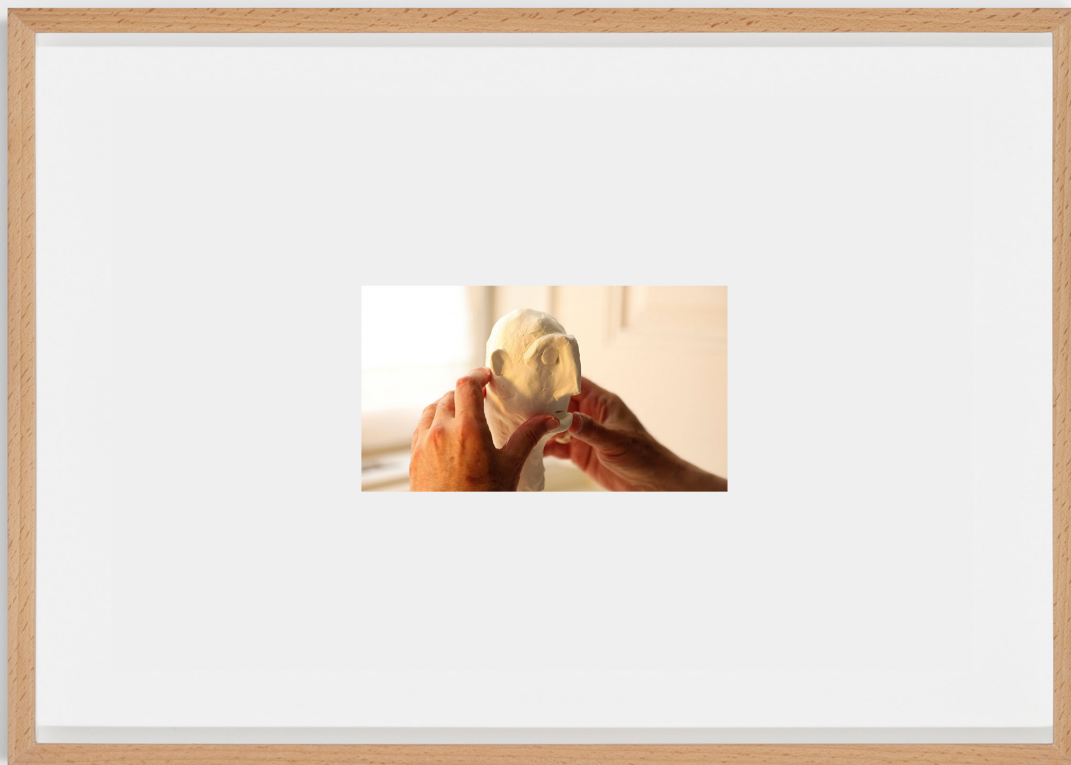
**Ali Kazma**

*Alev Hanım*, 2026

Archival pigment print (7 x 12,5 cm), Hahnemühle  
photorag ultrasmooth 305 gsm, oak frame

25 x 35 cm

Ed. 1/3 + 2 AP



**Ali Kazma**

*Mr. Manguel, 2026*

Archival pigment print (7 x 12,5 cm), Hahnemühle  
photorag ultrasmooth 305 gsm, oak frame

25 x 35 cm

Ed. 1/3 + 2 AP

# 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

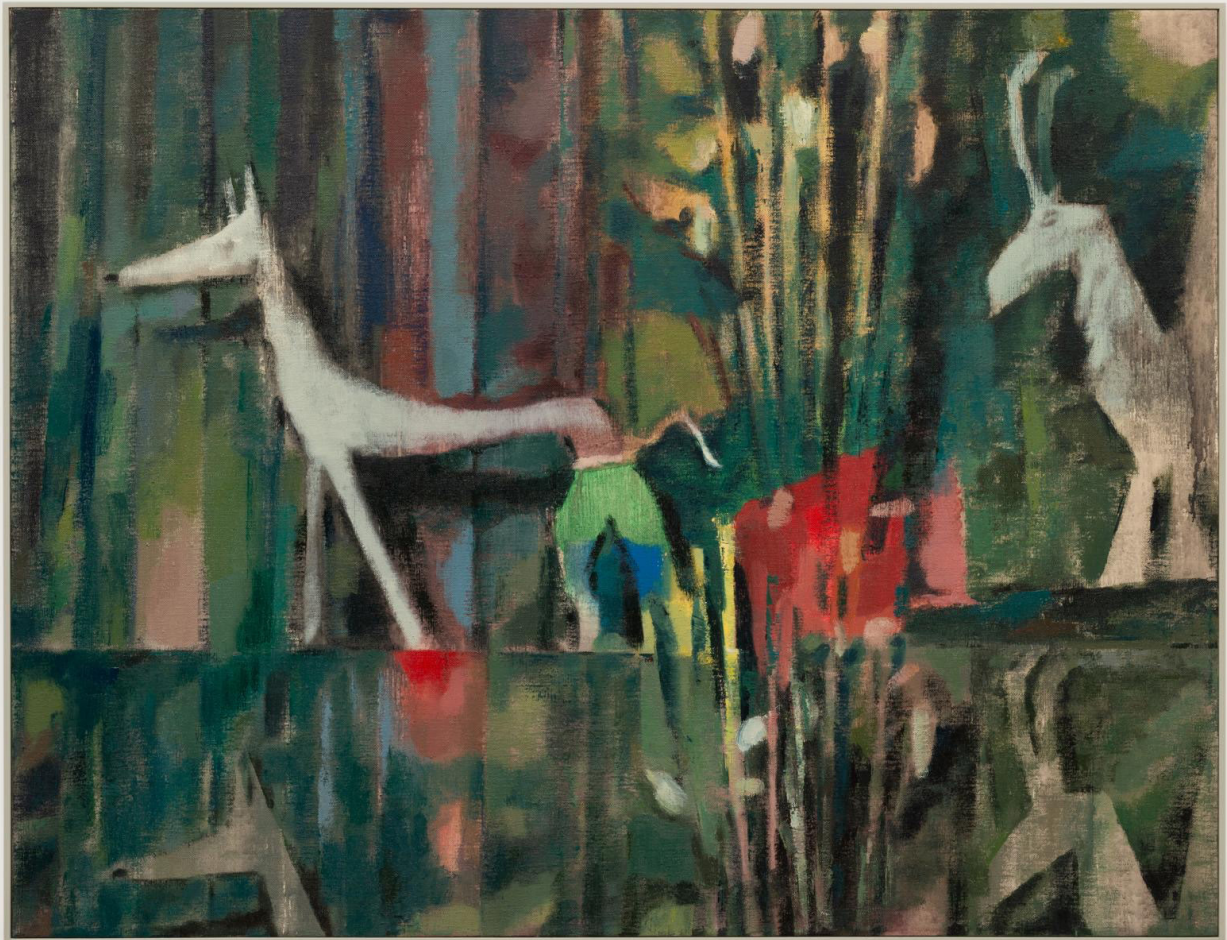
(Düsseldorf, 2010) and New Museum (New York, 2010).

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).

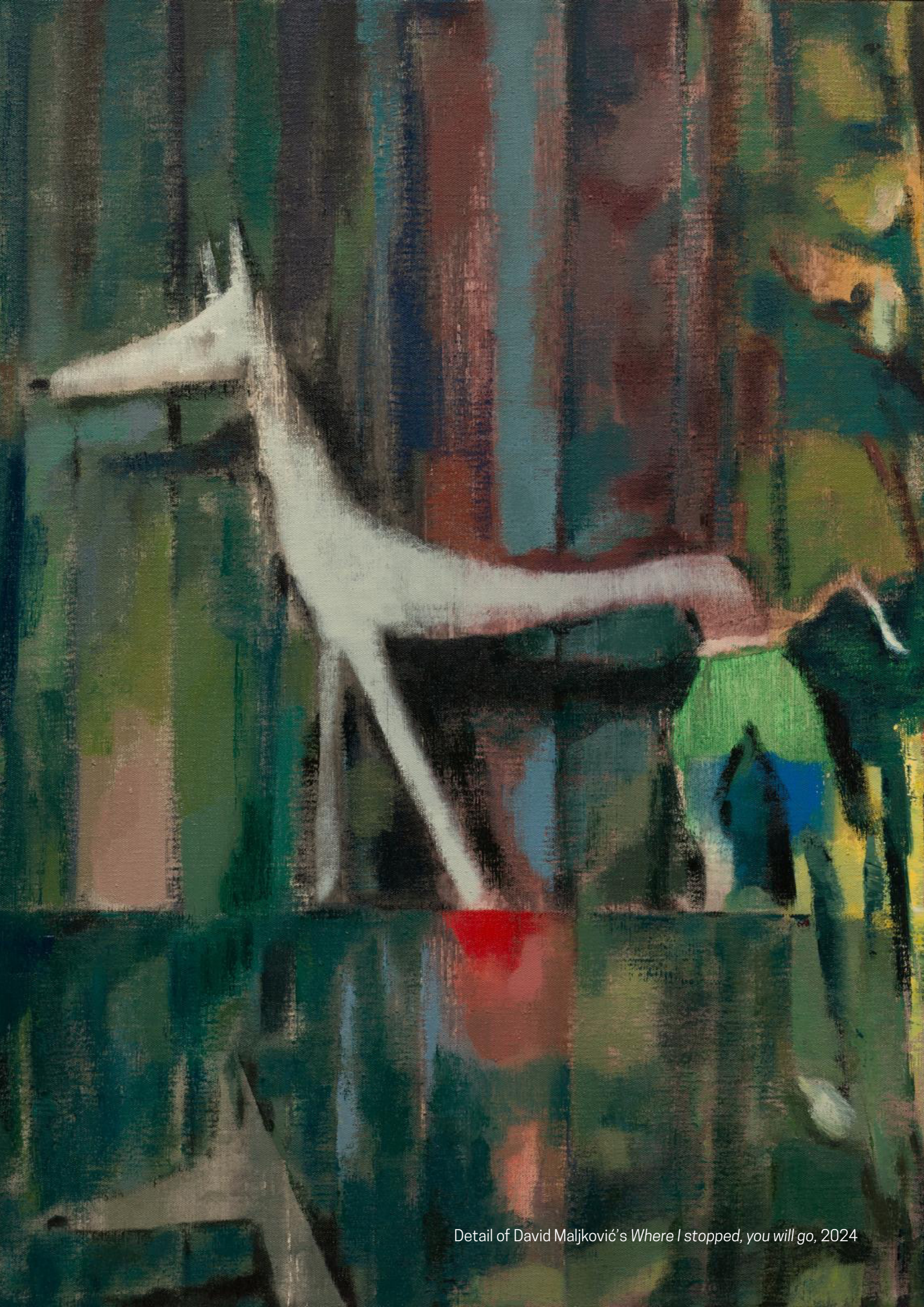
## More about the artist

An abstract painting featuring a central figure in a vibrant red garment, possibly a dress or robe, standing amidst a complex, layered composition of dark and muted colors. The background is composed of various shades of green, blue, and brown, with visible brushstrokes and textures. The overall style is expressive and somewhat somber, with the red figure acting as a focal point. The text "David Maljković" is overlaid in white, centered horizontally and slightly above the middle vertically.

David Maljković



**David Maljković**  
*Where I stopped, you will go, 2024*  
Oil on canvas  
89 x 116 cm



Detail of David Maljković's *Where I stopped, you will go*, 2024

# David Maljković

At the core of Maljković's (Rijeka, 1973) practice is a regimented exploration of formalist concerns. Whilst narrative is the driving element at the origin of a project, the artist's varied means of visual implementation consistently and profoundly modifies and compromises its supremacy, whether that is through photography, video, sculpture, installation, collage or painting. The process of construction within a set of formal directives encrypts his narratives and postulates what he describes as a new semantic logic. Virtually all of Maljković's work is engaged with historical and technological markers that are characterized by situations both local and universal. In each, the erosion and corruption of memory are the subjects that are left to the viewer.

Maljković is known for a multifaceted practice that, through a collagist approach referencing the works of other artists and his own earlier works and exhibitions, considers individual and collective attitudes toward the complexity of time, whilst also playing with the nature of the gaze. Through painting, he continues to address the themes he has also examined through photography, film, installation, sculpture, and collage.

David Maljković was born in Rijeka, Croatia. He studied at the Academy of Fine Arts at the University of Zagreb and the Rijksakademie in Amsterdam, and is currently based in Zagreb. Among Maljković's selected solo exhibitions are: The Renaissance Society, Chicago; Palais de Tokyo, Paris; Kunstmuseum Sankt Gallen; BALTIC Centre for Contemporary Art, Gateshead; GAMeC, Bergamo; CAC Vilnius; Sculpture Center, New York; Kunsthalle Basel; Van Abbemuseum, Eindhoven; Secession, Vienna; Museo Reina Sofia, Madrid; Whitechapel, London; CAPC

Musee d'art Contemporain, Bordeaux; and MOMA PS1. His work has been exhibited in museums such as Kunsthhaus Bregenz; MAXXI Rome; MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain; The Power Plant, Toronto; Wiels Contemporary Art Centre, Brussels; and Centre Pompidou, Paris. He has participated in numerous large-scale group shows, including the 11th Gwangju Biennale; 56th Biennale di Venezia; La Triennale, Paris; the 29th Sao Paulo Biennial; 11th and 9th Istanbul Biennial; the 4th Tirana Biennial; and the 5th Berlin Biennale, among others. His works are part of major public collections, such as Centre Pompidou, Paris; MUMOK, Vienna; Museo Reina Sofia, Madrid; MOMA, New York; Stedelijk Museum, Amsterdam; and the Tate Collection, London, among others.

## More about the artist

**Adrien Missika**



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



*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**



Ânia Pais



**Ânia Pais**

*Até às entranhas*, 2026

Hand-frayed fabric and terracotta

240 x 150 cm

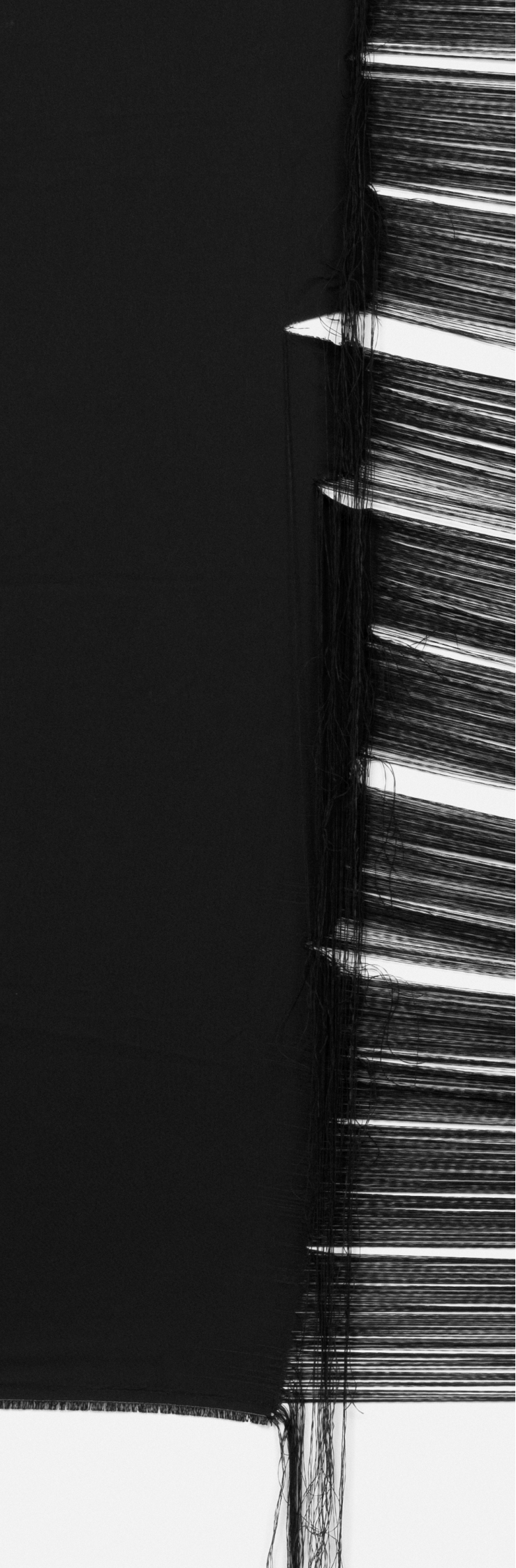


Ânia Pais

*Fissura I*, 2019

160 x 300 cm

Hand-frayed fabric and loose black threads on the floor



Ânia Pais's work enters a Serrana house with both feet firmly planted. Her body of work, made with many hands, redraws the strength of the family fabric. The possibility of returning to the place where she grew up is its driving force, while the journey of discovering her own history sets the rhythm for the delicate robustness of her pieces. From earth to skin, the feminine power of her work is an image of the grandmothers and trees she grew up with—a morphological imaginary in which memories of a former regime still intersect with the bodies of resistance that guide her.

The earth and those who inhabit it are one and the same. The hands that till it and the earth itself are one and the same. Ania Pais proposes an imaginary of unity and security in the roots that sustain her, as she looks towards the mountains at the bottom of the valley. Dismantling as a working method is, in itself, a commitment to a place of female resistance, shaped by women, men, and nature, together since the days of her village.

Filipa Morgado

# Ânia Pais

Ânia Pais (São Miguel, Azores, 1998), raised in Atalaia, Covilhã, is a Portuguese visual artist. She holds a Bachelor's and a Master's degree in Painting from the Faculty of Fine Arts of the University of Lisbon. Her practice spans installation-sculpture, textiles, photography, and performance. Her work explores the bonds that constitute us and the ways in which we choose to respond to them. Through the transformation of matter, she reflects on what we inherit, what we transform, and what we choose to carry forward, questioning the responsibility of living with what we receive and the possibility of imagining other forms of existence.

She has regularly presented her work in Portugal and internationally, with recent solo exhibitions including *Começo, meio e começo* (Solo project, Galeria Belo-Galsterer, Lisbon, 2026), *Shadows of the Landscape* (Contemporar Gallery, Cluj-Napoca, 2025), *Enxoval* (Segundas na Z, Galeria Zé dos Bois, Lisbon, 2025), and *In Perpetuum* (Cisterna, FBAUL, Lisbon, 2023).

She has also participated in exhibitions and biennials in Portugal, Canada, Romania, France, the United States, and Greece, including the *Biennale Internationale du Lin de Portneuf* (Québec, 2025); *CONTEXTILE – International Contemporary Textile Art Biennial* (2026); *Territórios sem Fronteiras*, Bienal Internacional de Arte de Cerveira (2026); *MANIF*, at the Tribunal da Relação de Coimbra and the Supremo Tribunal de Justiça (2025), *O fio que nos une* and *Sempre e nunca mais*, at the Museu de Arte Contemporânea de Elvas (2025 and 2024); *PREMIÈRE*, Centre d'Art Contemporain Abbaye Saint-André (Meymac, 2022); *Small Changes, Big Impact*, Washington Dulles International Airport (2022), *Αδράνεια II*, Bageion Hotel, Athens (2021), and *Elogio da Matéria*, Sociedade Nacional de Belas-Artes (2019).

Her practice has been further developed through artistic residencies including STUDIOTOPIA 2.0 – Enter the Symbiocene (Creative Europe, Romania), BILP – Biennale Internationale du Lin de Portneuf (Canada), and the CAU Artistic Residency in the Peruvian Amazon and Andes, developed in collaboration with the Shipibo-Konibo and Aymara communities. In 2025, she received the PRIX SIMONS from the Biennale Internationale du Lin de Portneuf and the 2nd Prize at the JOV'ARTE Young Biennial. She was also selected for the international STUDIOTOPIA 2.0 – Emerging Artists programme, the Project Rooms of the Porto Photography Biennial, and the PEA 2024 – Portuguese Emerging Art publication.

Her work is held in the collections of the António Cachola Collection, the Municipal Art Collection of Porto, the Municipal Collection of Art of Loures, and the Cultivamos Cultura Collection.

# Galeria **Francisco Fino**

## Represented Artists

**Gabriel Abrantes**  
**Helena Almeida**  
**Daniela Ângelo**  
**Vasco Araújo**  
**José Pedro Cortes**  
**Diogo Evangelista**  
**Karlos Gil**  
**João Motta Guedes**  
**Alfredo Jaar**  
**Igor Jesus**  
**Ali Kasma**  
**David Maljković**  
**Adrien Missika**  
**João Penalva**  
**Priscila Roexo**  
**Tris Vonna-Michell**

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At the Gallery  
On view until 26.09.2026

**Alfredo Jaar**  
*One Million Points of Light*

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Upcoming exhibitions  
Opening 10.10.2026

**Gabriel Abrantes**  
Solo exhibition

**Bin Koh**  
Solo exhibition

Francisco Fino began its activities in 2012 with the presentation of exhibitions in different cultural spaces in the city of Lisbon. Operating in different territories – museological institutions and commercial establishments – the gallery presented itself, in the early years, in a nomadic format, in line with the dynamic of mobility of the contemporary art system. The proposed programme, with exhibitions of artists such as Fernanda Gomes, David Maljković, and Tris Vonna-Michell, among many others, positioned this mobile gallery project as a nonstop platform of presentation, diffusion and promotion of national and international contemporary art.

In 2017, Galeria Francisco Fino settled into a fixed location, while continuing to position itself within the full breadth of cultural geography through partnerships and links with diverse institutions and events that form the artistic network. The representation of artists of various nationalities is linked to a programme of cultural research, anchored in the production of critical and analytical discourse through investment in a policy of regular publications and other supports of knowledge sharing.

In parallel to its commercial activity, Galeria Francisco Fino establishes itself as a space of dialogue between artists, curators and other agents in the artistic field, committed to aesthetics and contemporary cultural cartography.



Galeria **Francisco Fino**

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