

Galeria **Francisco Fino**

ARCOmadrid 2025

Gabriel Abrantes
Helena Almeida
Vasco Araújo
Vivian Caccuri
José Pedro Cortes
Diogo Evangelista
João Motta Guedes
David Maljković
Adrien Missika
Pedro Paiva
João Penalva
Priscila Roexo

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Gabriel Abrantes

Gabriel Abrantes

Gabriel Abrantes (North Carolina, USA, 1984) lives and works in New York and Lisbon. He shown his work at museums such as Tate Britain (London), Tate Modern (London), the Palais de Tokyo (Paris), the MIT List Visual Arts Center (Boston), Museu Serralves (Oporto) and Kunst-Werke (Berlin), ICA (London), Lincoln Center (NY), Caixa Forum (Madrid), CAM – Gulbenkian (Lisbon), the Salzburger Kunstverein (Salzburg), MAAT (Lisbon) amongst others. His films premiered in competition at Cannes film festival, the Venice Biennale, the Berlinale and Locarno International Film Festival, where he won the Golden Pardino for “A History of Mutual Respect” (2010).

He won the EFA award at the Berlinale Shorts competition with “The Artifical Humours” (2016), which was commissioned for the São Paulo Biennale exhibition “Live Uncertainty” (2016), and participated in the 16th Lyon Biennale, with “A Brief History of Princess X” and “Les Extraordinaires Mésaventures de la Jeune Fille de Pierre” (2022). In 2018, his film “Diamantino” (2018), which he co-directed with Daniel Schmidt, won the Grand Prize at

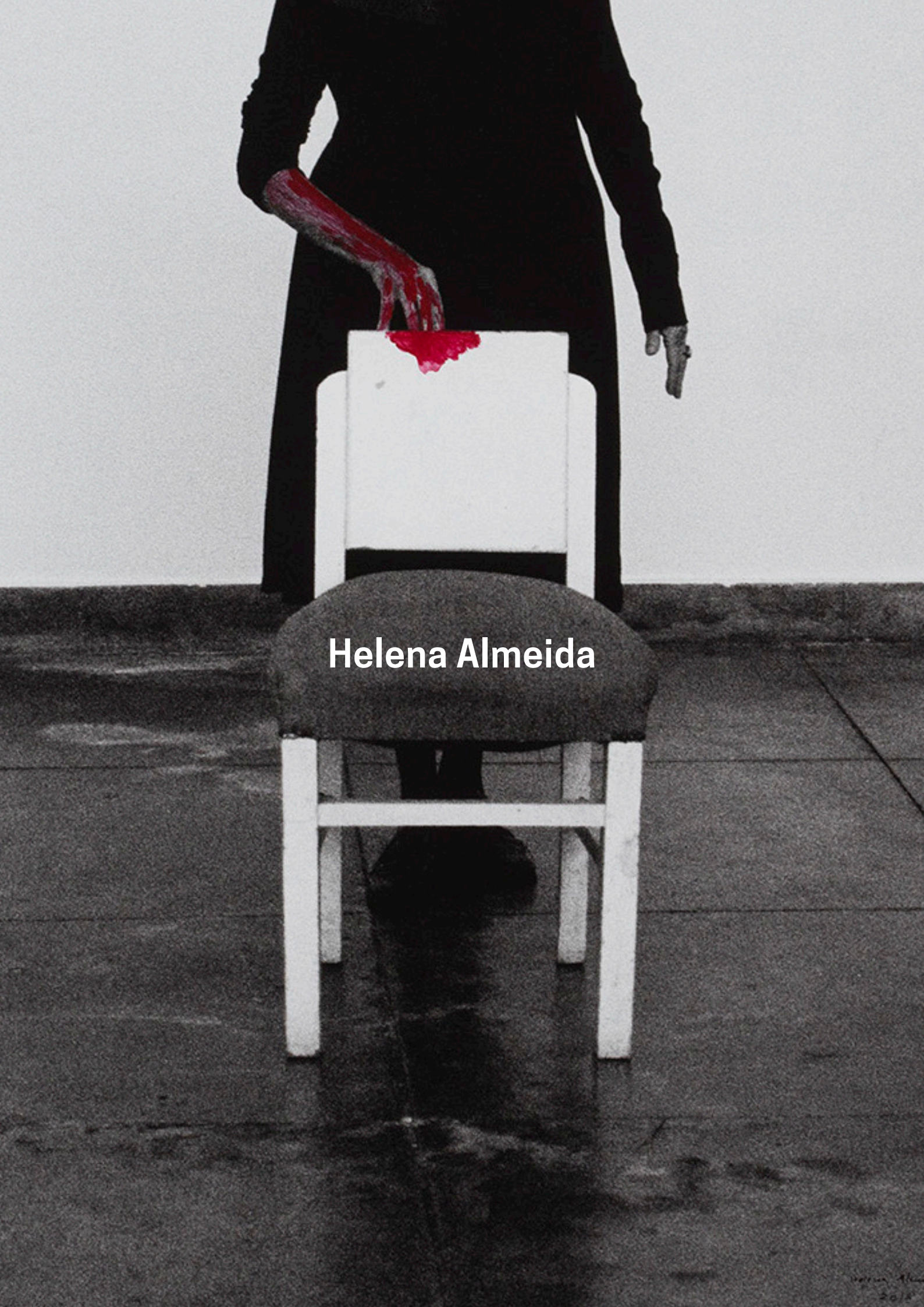
the Semaine de la Critique in Cannes. In 2014 he was a commissioned artist of the Biennial d’Image Mouvement - Centre d’art Contemporain de Genève (Switzerland). He received the EDP Young Artists Award in 2009. Gabriel Abrantes explores cinematographic language in his moving image work – he writes, directs, produces and occasionally acts in them.

The films confront historical, social and political themes through an investigation of post-colonial, gender and identity questions. His work layers improbable readings, twisting traditional narratives while flirting with absurdity, folklore, humor, and politics. Building on the appropriation of Hollywood genres, such as the melodrama, romantic comedies, the war film, adventure movies, etc., and stirring it with a familiar archive of symbolic references, popular culture and contemporary anxieties, Abrantes challenges the way these visual narratives have shaped a common take on History while eroding the frontiers of this conceptual repertoire.

More about the artist



Gabriel Abrantes
Portrait (Pan Flute Rabbit), 2020
Oil on linen
60 x 45 cm



Helena Almeida

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

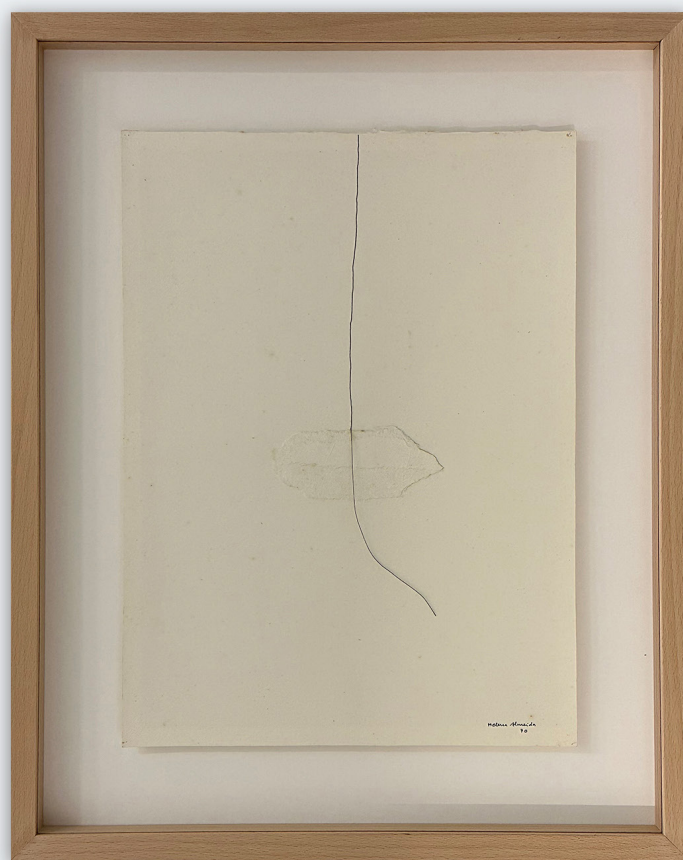


Helena Almeida

Dentro de mim, 2018

B/W photograph with red acrylic paint

134 x 86 cm



Helena Almeida

Untitled, 1970

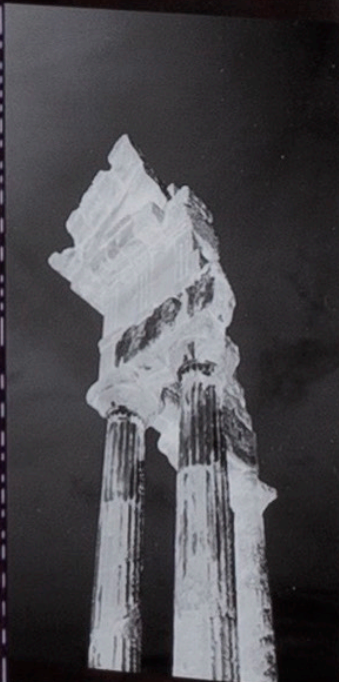
Laminated paper, ink with horsehair

45 x 38 cm



Helena Almeida
Untitled, 1997 - 2007
Screen printing
53,5 x 73 cm
Ed. IX/XXV

Vasco Araújo



Vasco Araújo

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

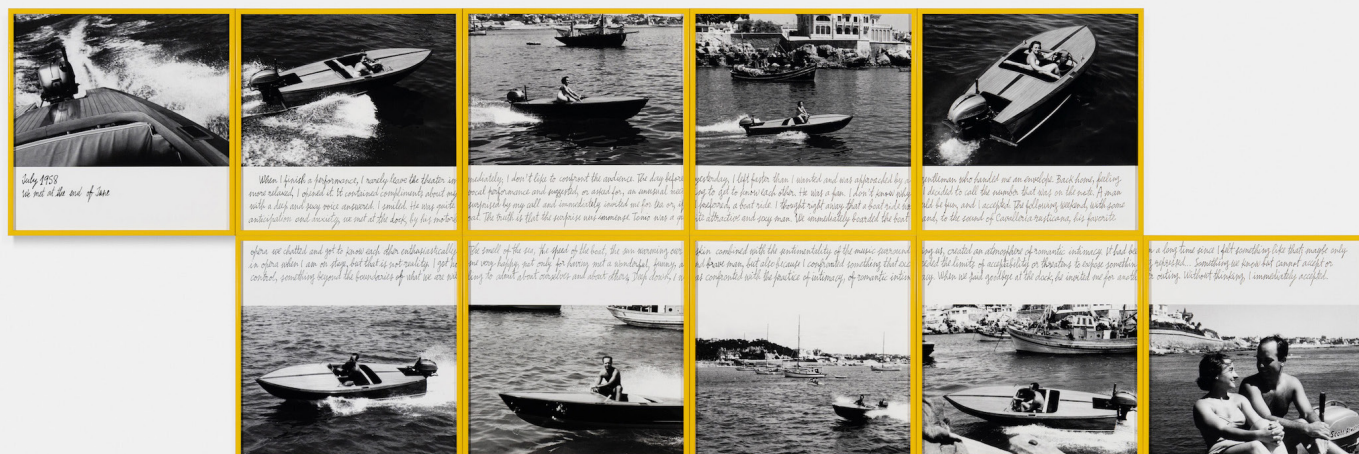
He completed his first degree in Sculpture in 1999 at FBAUL (Lisbon University School of Fine Art), and attended the Advanced Course in Visual Arts at Maumaus in Lisbon, from 1999 to 2000. Since then, he has participated in various solo and group exhibitions both in Portugal and abroad, also taking part 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.^a 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^ª 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



Vasco Araújo

Diva's Intimate Archive, 2024

10 digital black and white photographs printed on 310gr William Turner paper (30 x 30 cm each), text written in black pen
180 x 60 cm

Diva's Intimate Archive presents a set of ten photographs accompanied by a handwritten text. The work transports the viewer to an episode from 1958, narrated through the voice of a diva who surrenders to the unexpected nature of a romantic encounter. The account evokes the mystery and intensity of discovery, intertwining the protagonist's performative world with the vulnerability of true intimacy. Opera, ever-present

in her life, becomes the perfect metaphor for the emotion that arises during this boat trip to the sound of Cavalleria Rusticana. The black and white photographs reinforce the notion of fragmented memories, recalled with emotion and a touch of melancholy. At the same time, the work questions the boundaries between what can be revealed and what remains repressed, between the public persona and the private experience. *Diva's Intimate Archive* is not merely a record of a moment but an invitation to reflect on the nature of intimacy and the impact of unexpected passion in shaping the self.



*July 1958
We met at the end of June*



When I finish a performance, I rarely leave the theater in more relaxed, I opened it. It contained compliments about my with a deep and sexy voice answered. I smiled. He was quite anticipation and anxiety, we met at the dock, by his motor



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The smell of the sea, the speed of the boat, me very happy, not only for having m ling to admit about ourselves and abo



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July 1958.

We met at the end of June. When I finish a performance, I rarely leave the theater immediately; I don't like to confront the audience. The day before yesterday, I left faster than I wanted and was approached by a gentleman who handed me an envelope. Back home, feeling more relaxed, I opened it. It contained compliments about my vocal performance and suggested, or asked for, an unusual meeting to get to know each other. He was a fan. I don't know why I decided to call the number that was on the note. A man with a deep and sexy voice answered. I smiled. He was quite surprised by my call and immediately invited me for tea or, if I preferred, a boat ride. I thought right away that a boat ride would be fun, and I accepted.

The following weekend, with some anticipation and anxiety, we met at the dock, by his motorboat. The truth is that the surprise was immense. Tonio was a quite attractive and sexy man. We immediately boarded the boat and, to the sound of *Cavalleria rusticana*, his favorite

opera, we chatted and got to know each other enthusiastically. The smell of the sea, the speed of the boat, the sun warming our skin, combined with the sentimentality of the music surrounding us, created an atmosphere of romantic intimacy. It had been a long time since I felt something like that; maybe only in opera when I am on stage, but that is not reality.

I got home very happy, not only for having met a wonderful, funny, and brave man, but also because I confronted something that exceeded the limits of acceptability or threatens to expose something repressed... Something we know but cannot accept or control; something beyond the boundaries of what we are willing to admit about ourselves and about others. Deep down, I was confronted with the practice of intimacy, of romantic intimacy.

When we said goodbye at the dock, he invited me for another outing. Without thinking, I immediately accepted.



Vasco Araújo

Rehearsals: Cascando, 2023

Colour digital photographs sewn and glued
onto black PVC, text written on glass with oil
coloured pen
90 x 70 cm

The *Rehearsals* series are photographs of
building interiors, fragments of classic statues
and curtains sewn in assemblies to form new

narratives. All the stage directions that Samuel
Beckett left for his theatre and radio plays are
written on each frame's glass. This series tells
us about absence, loneliness, it also tells us
about the encounter, the performative memory
and the paradoxical flow of going to meet
another place.



Vasco Araújo

Rehearsals: Rough for Radio II, 2023

B/W digital photographs sewn and glued onto

black PVC, text written on glass with oil

coloured pen

90 x 70 cm

An abstract artwork featuring a central white, irregularly shaped figure that resembles a stylized human form or a cloud. The figure is set against a background of a fine, dark grid pattern. The grid is composed of small squares, some of which are filled with light blue or yellow, creating a textured effect. The overall composition is framed by dark, irregular outlines that suggest a larger, more complex structure. The text "Vivian Caccuri" is centered on the white figure.

Vivian Caccuri

Vivian Caccuri

Vivian Caccuri (1986, São Paulo, Brazil) investigates musical cultures and sound productions in a broad sense, proposing experiments with sound that go further than the auditory field and encompass the visual, the corporeal and the technological. Through objects, installations, performances, and original music, Caccuri creates situations that disorient the everyday experience and, consequently, interrupt perceptions sedimented in culture and ingrained in cognitive structures. The artist sheds light on historical and cultural conditionings that establish distinctions between noise, music, natural sounds, and silence. The constructions of Soundsystems in various materials and contexts highlights the collective meaning and, so often, the censorship of certain musical expressions. Thus, her work assumes a strong political sense. In recent years, mixing scientific data and fiction, Vivian Caccuri has investigated mythologies involving the mosquito and other insects. Narrated in embroidery and drawings, these works retell and update stories that describe the human aversion to these animals, both as epidemic agents and for their sound emissions.

Graduated in Fine Arts in 2007, she has held the shows *Descomprimidos*, at Millan, São Paulo, Brazil, *Mosquito Revenge*, at Kunsthall 44Møen, Møen, Denmark, and *The Shadow of Spring*, in collaboration with Miles Greenberg, at the New Museum, New York, USA, all in 2022. The artist has also participated in several group exhibitions in Brazil and abroad, among which are, in 2022, *Brazilian Histories*, at Museu de Arte de São Paulo, MASP, the 13th Bienal do Mercosul, Porto Alegre. In 2020, the artist participated in *Freedom is outside the skin*, Kunsthall 44Møen,

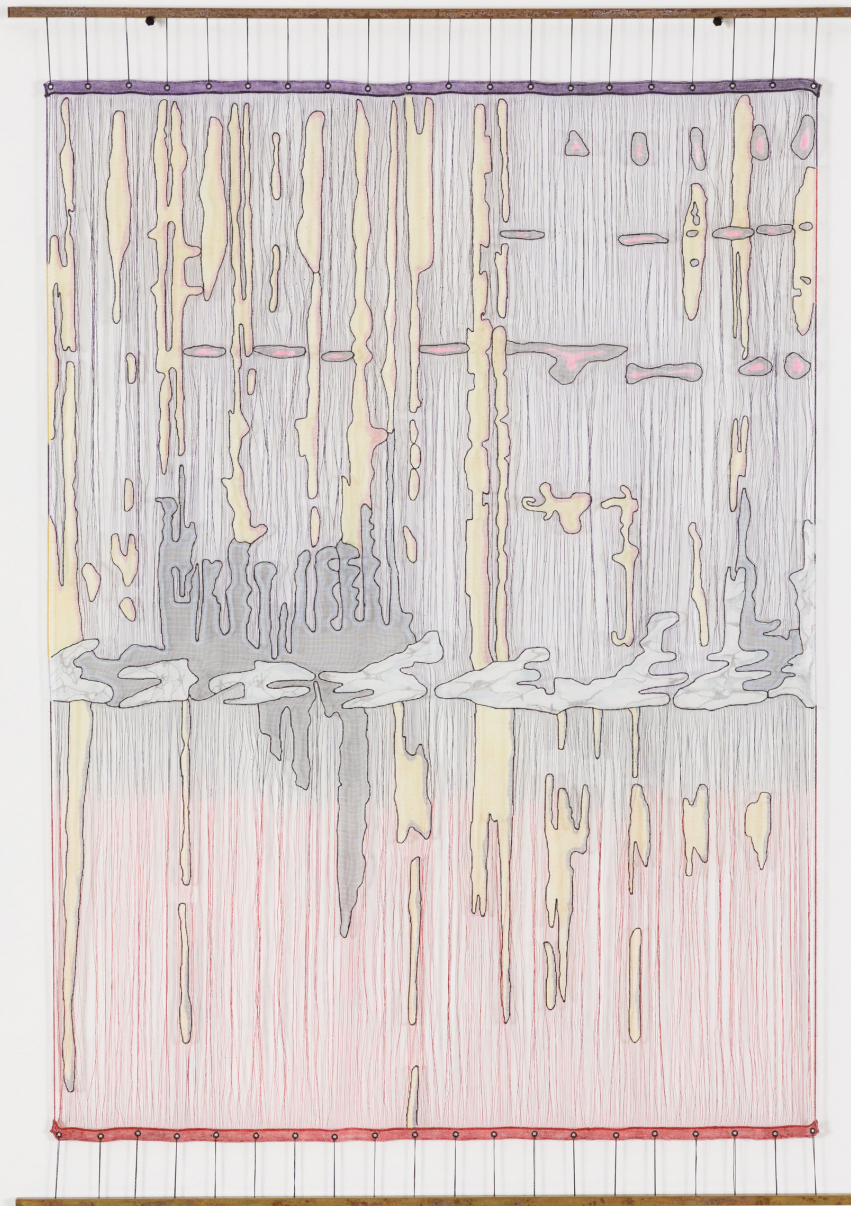
Møen, Denmark, and *The Musical Brain*, at the High Line Art, New York, USA.

In the previous year she presented a work commissioned by the Serpentine Galleries in *The Shape of a Circle in the Mind of a Fish with Plants*, London, UK. Other noteworthy exhibitions include the 32nd Bienal de São Paulo: Living Uncertainty, in 2016, the People's Biennale - Kochi-Muziris Biennale, 2018, Kochi & Kerala, India, the 11th Bienal do Mercosul, in 2018, and the 33rd Panorama de Arte Brasileira at the Museum of Modern Art of São Paulo, in 2013.

Caccuri has also collaborated with various musicians, such as Arto Lindsay, Gilberto Gil, Fausto Fawcett and Wanlov. The artist wrote and published the book *O que Faço é Música*, investigating the first vinyl records made by visual artists in Brazil, in 2013, which won the Funarte Prize for Critical Production in Music.

She also participated in the book *Making it Heard: A History of Brazilian Sound Art*, a compilation of texts about sound in Brazilian art, published by Bloomsbury NYC. The artist won the awards: Sergio Motta Art and Technology Award, in 2011; Rumos Itaú Cultural, in 2008; and was nominated for the Future Generation Art Prize, 2017 and was a finalist for the PIPA Prize 2018.

Vivian Caccuri's work is featured in the collections of the Museu de Arte do Rio, Rio de Janeiro; Pinacoteca do Estado de São Paulo, São Paulo and the Institute of Contemporary Art, Miami Beach, USA.



Vivian Caccuri

Coração de pedra (Sonograma Series), 2025

Mosquito netting, waxed cotton, cotton, acrylic resin and brass

151 x 106 x 3 cm

In *Sonograma*, sound data from music tracks, conversations, and other audio recordings become the raw material for abstract pieces built using color, thread, rhythm, and length to express the relationship between time and space.

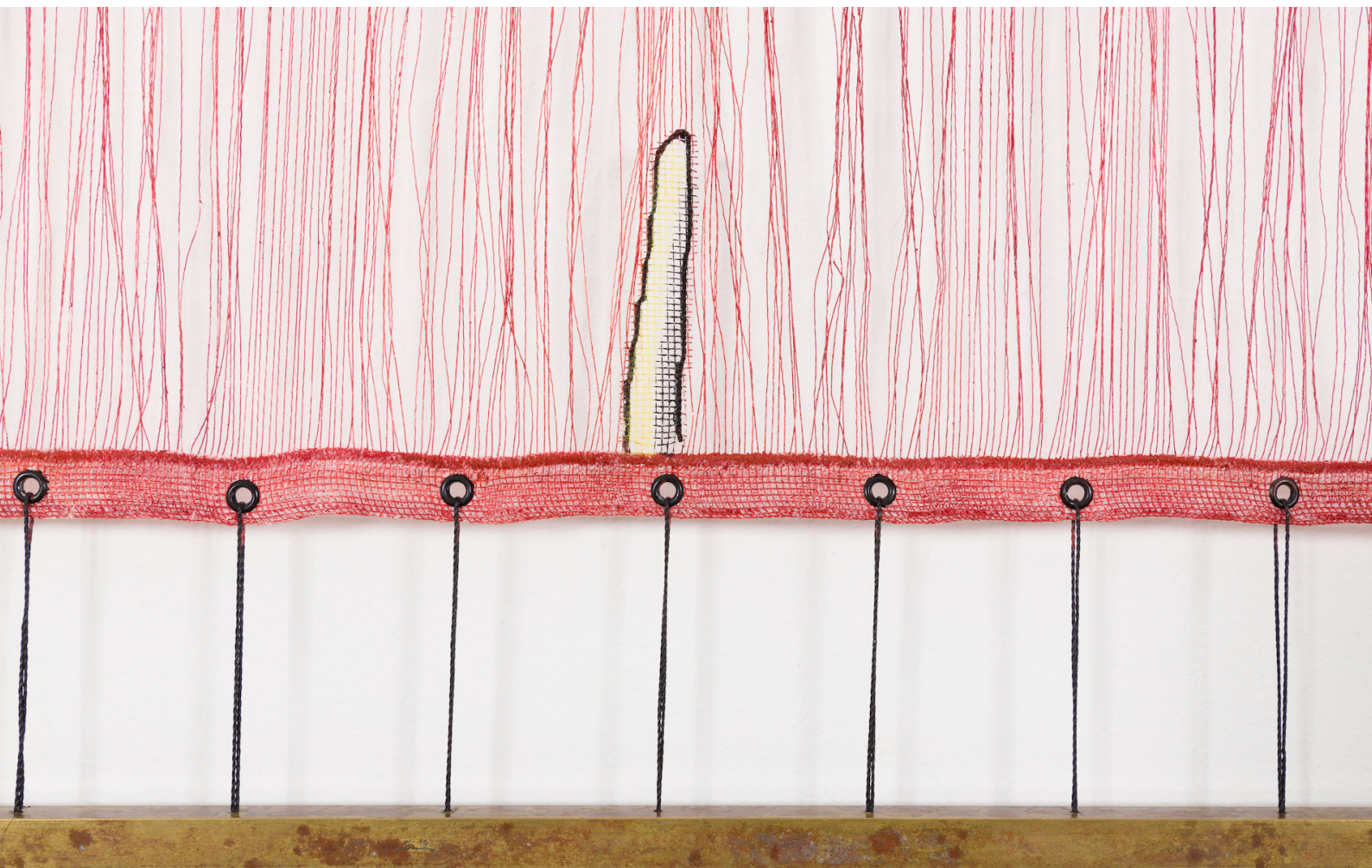
Painted on large mosquito nets—a recurring material in Caccuri's work, which she has used since her early investigations into the *Aedes aegypti* mosquito—the forms are embroidered and then unwoven, transferring traces of the original sound waves onto the synthetic matter. Threads embroidered over the mosquito nets combine different fragments of drawings, ranging from expansive and spacious to tiny and intricate.

Sonograma emerges from the results of another way of listening: this time, not to sound, but to literature. In an excerpt from the book *Água Viva*, Clarice Lispector speaks to someone who is not present—a parallel with sound—but is nonetheless esteemed: “I see that I’ve never told you how I listen to music – I gently rest my hand on the record player, and my hand vibrates, sending waves through my whole body: and so I listen to the electricity of the vibrations, the last substratum of reality’s realm, and the world trembles inside my hands.” This excerpt is impressive for its poetically rich description of the transformation of perception. It emphasizes the tactile aspect of sound, which is, first and foremost, energy. While sound requires molecules to propagate, it is in the interaction between matter and frequency that it is not only perceived, but also transmitted globally after numerous technological transformations. Caccuri is interested in these vibration ecosystems also in a political dimension,

as Marcus Boon eloquently claims: there is such a politics of vibration.

Caccuri breaks the sound into fragments, desiring to offer the audience scraps made to be caressed visually. Displaced from their original context, the tracks in *Sonograma* are presented in fragmented forms of threads, drawings, and color. Sometimes they trace the spectrums of sound, while at other times they break free from their purpose, becoming unstable topographies. It is in this unintelligible writing, lost in time and space, that sound sheds its primary quality to become a visual artifact—at the cost of becoming ruin. Perhaps, in a distant future, we will create a machine that can read these spectrums. For now, however, Caccuri preserves the silence of a muted synthesis within the optical noise.

Lucas Albuquerque



A photograph of a desert landscape. In the background, a massive, layered rock formation, possibly a mesa or butte, rises steeply. The rock face shows distinct horizontal strata. The sky is a pale blue with some light clouds. In the foreground, a flat, sandy desert floor is visible. A small, simple building with a flat roof and two small windows stands in the middle ground. To the right of the building, there is a small cluster of green trees or shrubs. The overall scene is arid and desolate.

José Pedro Cortes

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



José Pedro Cortes
Wadi Rum, 2008
Inkjet Print on Paper
183 x 148 cm
Ed. 1 + 1 AP



José Pedro Cortes

The spirit of the time, 2024

Inkjet Print on Fine Art Paper

160x120 cm

Ed. 2 + 1 AP

The background features a large, abstract geometric composition. A prominent red shape, resembling a stylized '4' or a jagged arrow, points towards the bottom left. Overlapping this red shape are several black geometric elements, including a long, narrow vertical strip and several triangular and quadrilateral shapes that create a layered, three-dimensional effect. The overall aesthetic is minimalist and modern, using high-contrast colors and sharp angles.

Diogo Evangelista

Diogo Evangelista

Diogo Evangelista (1984, Portugal) lives and works in Lisbon. He 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: "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 Gallery, 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



Diogo Evangelista
Sprite (Babylon blue/Black), 2025
Spray paint on clear acrylic glass
203 x 35 x 1,8 cm



Sprite is a new series of wall-oriented works exploring the intersection of natural phenomena, mythology, and visual technology. Inspired by positive lightning discharges connecting storm clouds to the ground, the series captures the ethereal and transient essence of supernatural entities. The works manifest as floating and translucent images, reminiscent of European mythological sprites - fairy-like creatures inhabiting the liminal space between reality and imagination. Each piece is designed to appear suspended over the background, without overwriting it, evoking the spectral nature of a digital spirit.

Utilizing techniques that echo computational graphic representation, the series plays with the idea of traceless movement, like an object gliding through space without disturbing its surroundings. The works capture the unpredictable and luminescent energy of lightning, transforming them into visual narratives that challenge the observer's perception between the physical and the metaphysical. "Sprite" invites viewers to contemplate the ephemerality of existence through a visual language that transcends boundaries between science, mythology, and art.



Diogo Evangelista
Sprite (Madrid red/Vampire violet), 2025
Spray paint on clear acrylic glass
203 x 35 x 1,8 cm



Diogo Evangelista
Sprite (Mango/Ebony brown), 2025
Spray paint on clear acrylic glass
203 x 35 x 1,8 cm



João Motta Guedes

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).

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.

João Motta Guedes explores concepts of freedom, vulnerability, love and violence. His artistic productions reflect life as a metaphor for a journey where different paths emerge, allowing the discovery and sharing of experiences about the meaning of feeling and being human. His artistic language appears in media such as installation, sculpture, photography, drawing, the written word and poetry, and has a predominantly projective and experimental character. Based on a discourse and poetic narratives, he seeks to question the way forward through dreamlike expressions that elevate the observer to a utopian look at society and life, resulting in a comprehensive record of symbolic and metaphorical images that highlight poetry as an answer to the questions posed.

More about the artist



João Motta Guedes

Untitled (spectrum of a rainbow), 2025

Baseball bat, colored pencils

80 x 30 x 30 cm

Ed. 2 + 1 AP

It is through the paradoxical nature of the sculpture *Untitled (spectrum of a rainbow)* that themes linked to the exercise of violence and the subversion of innocence are questioned. The reconfiguration of objects linked to childhood and play gives rise to new interpretations

that contradict the meanings inherent in the symbolism present in these universes. On the one hand, the chromatic dimension and the very shape of the sculpture suggest a tension and a balance of forces; on the other hand, there is an aggressive gesture contained in the sculpture that refers to the paradox of a destructive action that can also be creative, materializing in an object that condenses the power of the gesture of drawing.



João Motta Guedes

Untitled (distance between our arms), I and II,
2025

Barbed wire, iron, legal codes, powder

Variable dimensions

150 x 120 x 60 and 150 x 80 x 60 cm

The sculptures *Untitled (distance between our arms), I and II* refer to barriers used to restrict movement and metaphorically mirror the physical and legal limits present in contemporary societies. At the same time, they question the

nature of the social contract as the foundation that sustains modern states, highlighting the impossibility of passage and the illegitimacy of the use of force and repression. The relationship between barbed wire and perforated codes encourages a critical view of ideas of justice and how they are implemented through the law, resulting in sculptures that summon up humanist dimensions about the exercise of freedom and the way we relate to each other.



Detail of *Untitled (distance between our arms), I and II*, João Motta Guedes, 2025

An abstract painting featuring a complex composition of bold, expressive brushstrokes. The color palette is rich and varied, including deep reds, vibrant yellows, cool blues, and earthy greens, all set against a background of white and grey. The strokes are thick and textured, creating a sense of movement and depth. The overall effect is one of dynamic energy and emotional intensity.

David Maljković

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 Musée 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.

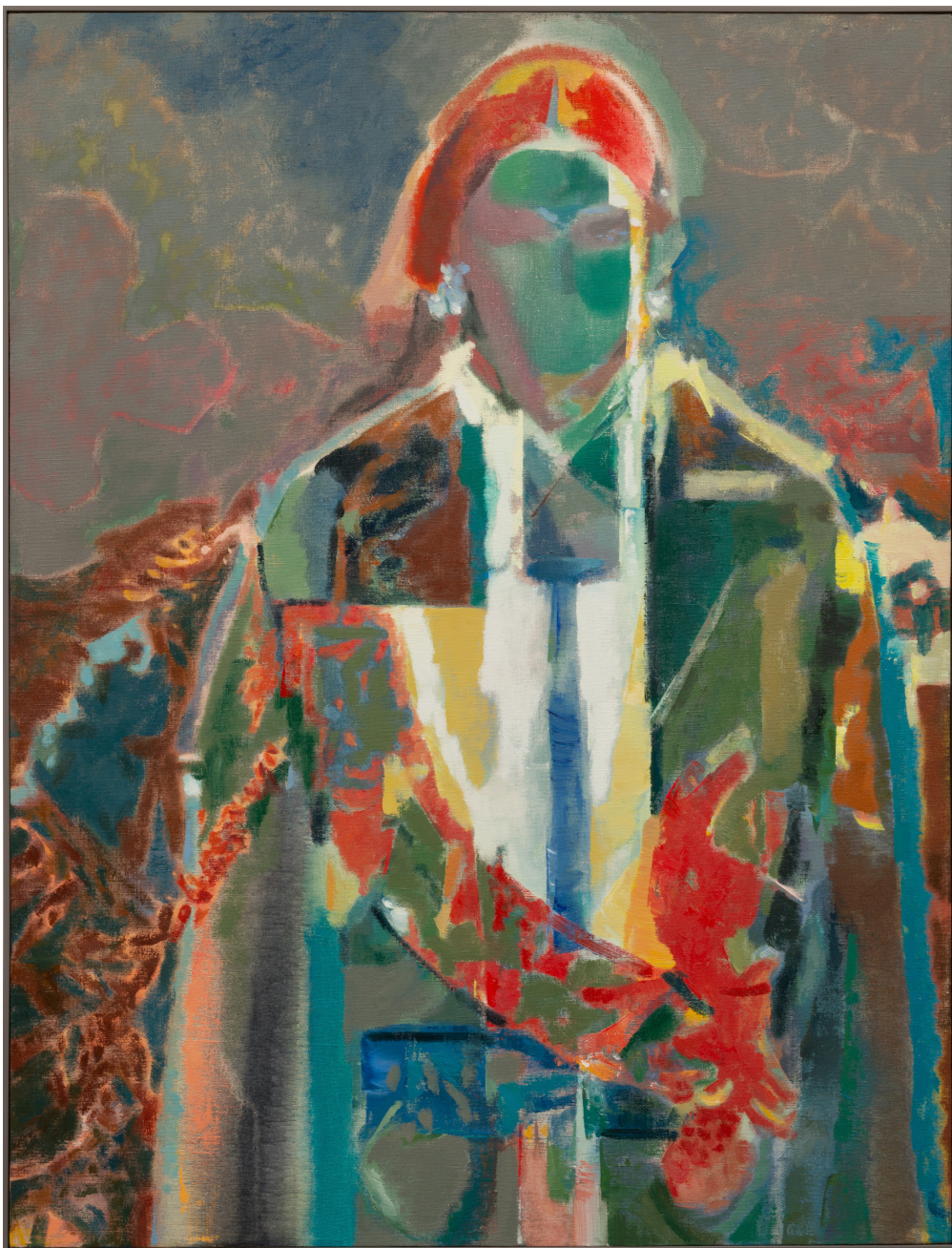
More about the artist



David Maljković
Right to Beauty, 2025
Oil on canvas
146 x 114 cm



Detail of *Right to Beauty*, David Maljković, 2025



David Maljković
Model, 2025
Oil on canvas
116 x 89 cm



Adrien Missika

Adrien Missika

Adrien Missika (Paris, 1981) lives and works in Berlin. 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



Adrien Missika

Diana, 2024

Color photograph, C-print on Fuji mat paper,
frame from recycled wood

120 x 81,5 cm

Ed. 3



Adrien Missika

La Pensée Sauvage, 2024

Color photograph, C-print on Fuji mat paper,
frame from recycled wood

119,5 x 81,5 cm

Ed. 3



Adrien Missika

Silvain Overlooking the Sea, 2011-2024

Color photograph, C-print on Fuji mat paper,
frame from recycled wood

53 x 76,5 cm

Ed. 3



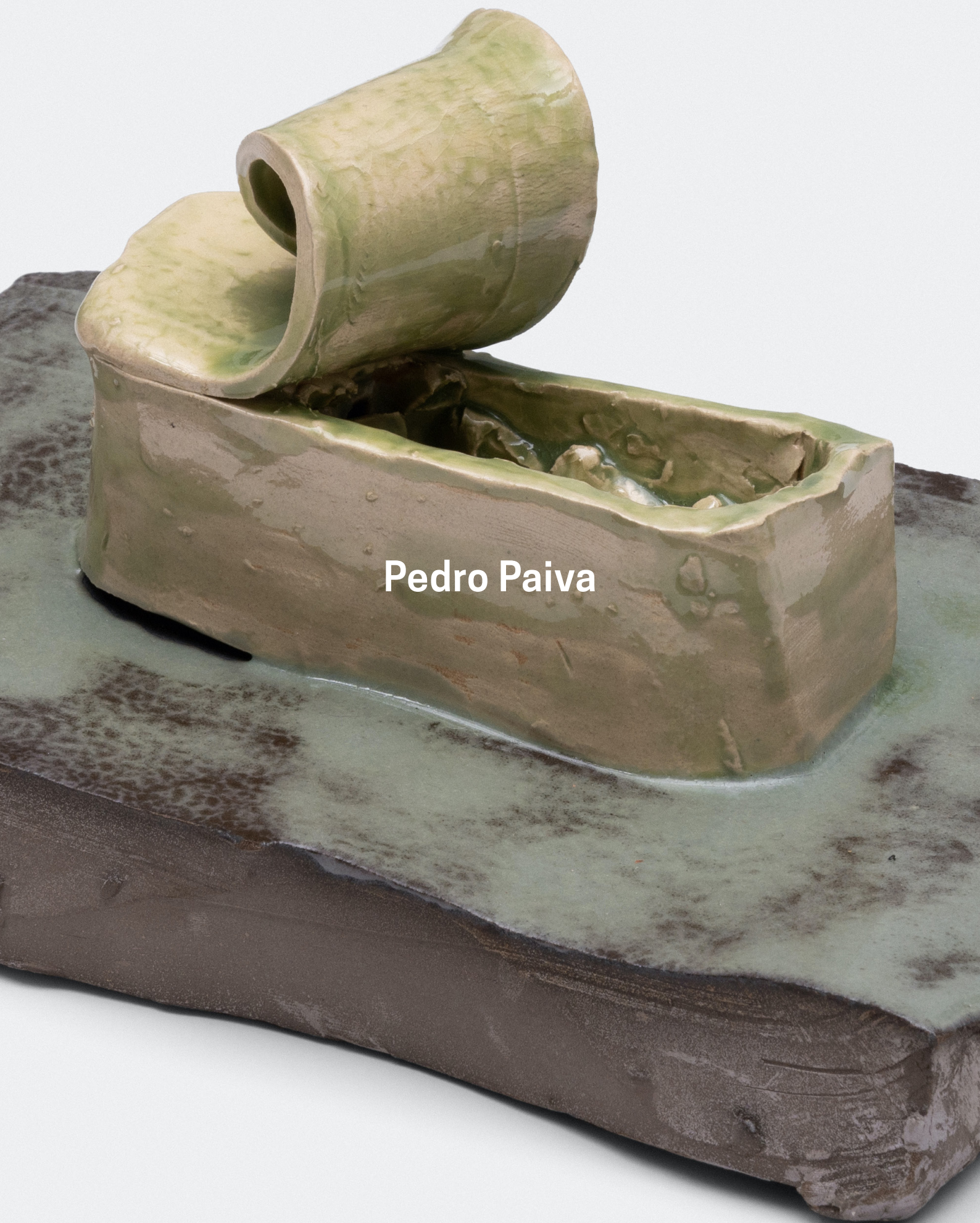
Adrien Missika

I Do Not Want to Die Alone, 2024

Color photograph, C-print on Fuji mat paper,
frame from recycled wood

35 x 23,5 cm

Ed. 3



Pedro Paiva

Pedro Paiva

Lisbon, Portugal, b.1977 in Lisbon. He attended the Faculty of Fine Arts School at the University of Lisbon and the UDK, Universität der Künste, Berlin. Paiva has been working as a visual artist since 2001, when he began an artistic partnership with João Maria Gusmão, that continued until 2021. Over the last twenty years, this work has been presented in museum exhibitions, art galleries, cinemas and even theater stages. In recent years Pedro Paiva premiered his fictional feature film *A Moeda-Viva*, as well as collaborating with Cláudio da Silva and Carolina Dominguez in the theater production *Woyzeck, Fuk'em'ol!*, premiered in 2023.

His long-standing multidisciplinary collaboration with João Maria Gusmão began in 2001, in the field of experimental analog film, photography and installation, while simultaneously developing an essayistic discourse. The use of obsolete image reproduction processes, such as 16mm

film or slide projections, supports an aesthetic vocabulary based on philosophical references such as Nietzsche or fantastic and science fiction literature.

Their career has been consolidated internationally at events such as the São Paulo Biennial, Brazil (2006), Mercosul Biennial, Porto aPhotoEspaña, Madrid (2008). They represented Portugal at the 53rd Venice Biennale in 2009.

Their work is represented in several international museum collections, including: Museo Nacional Centro de Arte Reina Sofía, MACBA, Centre Georges Pompidou, Tate Modern, SFMOMA, Philadelphia Museum of Art, Nouveau Musée National de Monaco and the Serralves Museum.

More about the artist



Pedro Paiva
Lata de atum, 2024-2025
Clay
14 x 24 x 18 cm



Pedro Paiva
Ferro de engomar, 2024-2025
Clay
33 x 52 x 25 cm



Pedro Paiva

Um nó aparentemente complicado, 2024-2025

Clay

19 x 20 x 9 cm



Pedro Paiva

Eremita com erecção ou leopardo deitado,
2024-2025

Clay

28 x 20 x 10 cm



Pedro Paiva
Máscara Sobre Máscara, 2025
Clay
48 x 36 cm



Detail of *Máscara Sobre Máscara*, Pedro Paiva, 2025



João Penalva

João Penalva

João Penalva was born in Lisbon in 1949. He lived in London from 1976 to 2021, and in Lisbon from 2021 to the present.

After starting his career in contemporary dance from 1968 to 1976, including a period with Pina Bausch's company (1973-74) and co-founding The Moon Dance Company with Jean Pomares (1976), he moved to London. There, he received a scholarship from the Calouste Gulbenkian Foundation to study at the Chelsea School of Art (1976-81). Initially focused on painting, his practice expanded in the 1990s to include various media such as film, photography, and installation. His body of work integrates text and imagery as foundational elements. Drawing from diverse sources like music, found objects, and archival materials, his work often involves deep research that informs the final piece. One of the core aspects of his work is exploring communication in its many forms, blending both formal and theoretical approaches within complex narratives that mix reality and fiction.

Penalva represented Portugal in the 23rd Bienal de São Paulo and in the 49th Venice Biennale. He also exhibited in the 2nd Berlin Biennale and the 13th Biennale of Sydney.

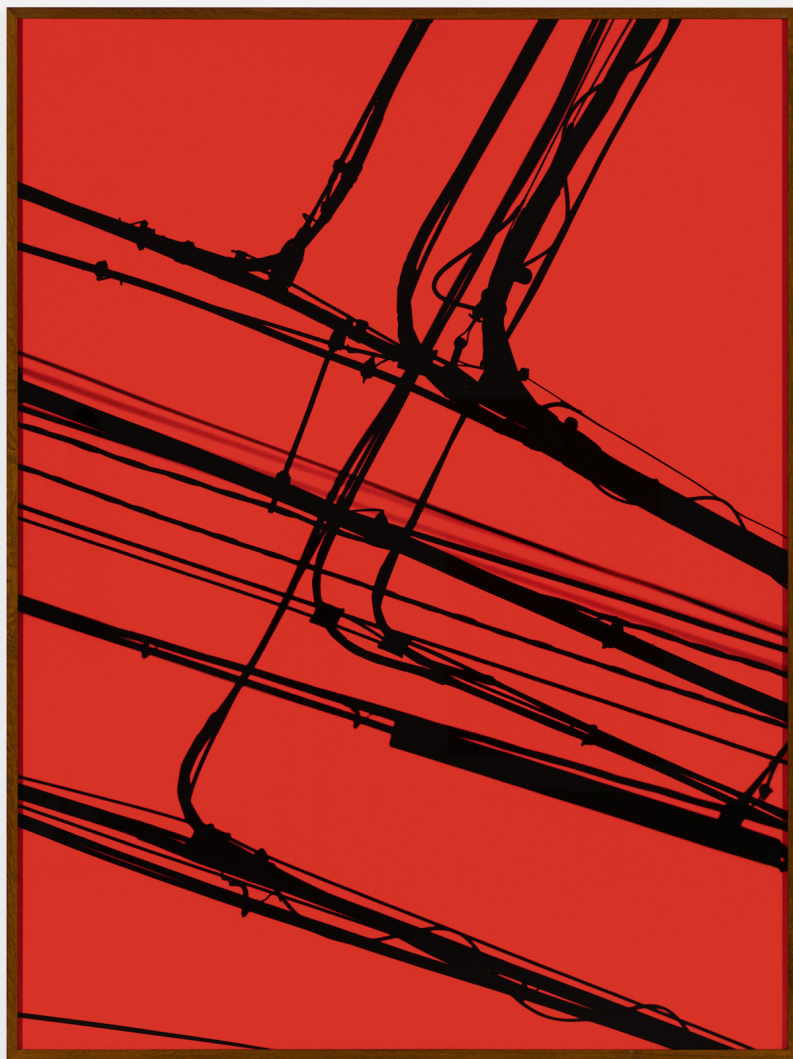
Solo exhibitions include: Centro Cultural de Belém, Lisbon; Camden Arts Centre, London; Contemporary Art Centre, Vilnius; Galerie im Taxispalais, Innsbruck; Tramway, Glasgow;

Rooseum Center for Contemporary Art, Malmö; Institute of Visual Arts, Milwaukee; Power Plant, Toronto; Serralves Museum, Porto; Ludwig Museum Budapest; Irish Museum of Modern Art, Dublin; DAAD Gallery, Berlin; Mead Gallery, University of Warwick, UK; Lunds Konsthall, Lund; Berlinische Galerie, Berlin; Calouste Gulbenkian Museum, Lisbon; Brandts Kunsthallen, Odense, Denmark; Trondheim Kunstmuseum, Norway; LOGE, Berlin; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Culturgest, Porto; Lumiar Cité, Lisbon; Appleton Square, Lisbon.

Group exhibitions include, among others: Haus der Kunst, Munich; Museum Folkwang, Essen; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatliche Kunstsammlungen Dresden; Württembergischer Kunstverein, Stuttgart; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, Melbourne; National Museum of Contemporary Art, Seoul; Museum of Contemporary Art, Taipei; Bombas Gens Centre d'Art, Valencia; Tramway, Glasgow; Wellcome Collection, London; South London Gallery, London; Lunds Konsthall, Sweden; Hayward Gallery and Tate Modern, London.

Penalva was awarded the DAAD Berlin Artist's Residency in 2003; the Bryan Robertson Award in 2009; The Paul Hamlyn Foundation Award in 2020.

More about the artist



João Penalva

Namba-naka 2 cho-me (#3), 2005-06

Looking up in Osaka Series

Archival pigment print on Innova Smooth Cotton

High White 315 gsm paper, dry-mounted on Alu

Reynobond, acrylic glass, oak frame

203 x 153 x 6 cm



João Penalva

Namba-naka 2 cho-me (#4), 2005-06

Looking up in Osaka Series

Archival pigment print on Innova Smooth Cotton

High White 315 gsm paper, dry-mounted on Alu

Reynobond, acrylic glass, oak frame

203 x 153 x 6 cm



Moth-eaten pair of trousers. Never used.

João Penalva

Moth-eaten pair of trousers. Never used., 2010

Pigment print on Hahnemühle Photo Rag Bright White 310g
paper mounted on Dibond, card, Plexiglass, waxed oak frame

178 x 135 cm

Ed. 3 + 1 AP



João Penalva

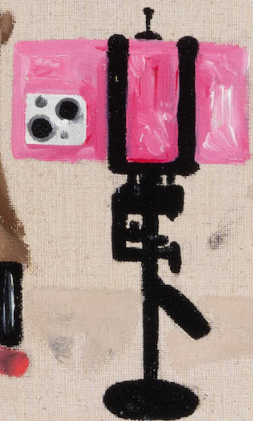
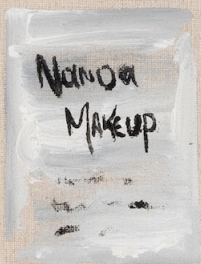
Kichiya Japanese paper doll, 2018

Solarised silver gelatine print dry-mounted on Dibond,
museum board, typed paper, oak frames, glass

83.8 x 63.8 cm



Priscila Roexo



Priscila Rooxo

Priscila Rooxo (b. 2001) lives and works in Rio de Janeiro.

At only 17, Rooxo received a Painting scholarship from Rede NAMI to attend the prestigious Parque Lage School of Visual Arts. In 2021, she began studying at UERJ, while maintaining a collaboration with civic organisations and movements, including NAMI Rede Feminista de Arte Urbana.

In September 2022, the artist, one of the youngest and most promising currently working in Brazil, was awarded the FOCO Prize at ArtRio with her solo show *A Mãe tá On* [Mother's On].

Her work is a reflection on the territorial, gender and class issues experienced in the region she lives in, an area known for high violence and criminality rates and a lack of basic services and infrastructures. Based on an activist and critical practice, Priscila Rooxo's paintings explore themes such as poverty,

maternity, social exclusion, the recognition of women's role in society, and the peripheral body and its relationship with notions of social belonging and visibility to subvert habitual cultural classifications and distinctions, namely between high and mass culture.

Rooxo's practice is visibly influenced by graffiti and the cultural manifestations commonly associated with Rio's periphery.

In 2023, Rooxo presented her first solo exhibition, *Protagonizando a Cena*, at Galeria Francisco Fino. Recently, she participated in the group shows *Corpos Insurgentes*, Universidade Estadual do Rio de Janeiro, 2023; *Funk: Um grito de liberdade*, Museu de Arte do Rio, 2023; *Artista de Artista*, Galeria Luisa Strina, 2023; *Histórias Brasileiras*, at MASP – Museu de Arte de São Paulo, among others.

More about the artist



Priscila Rooso
Suporte Caro VIII, 2024
Acrylic on prepared linen fabric
90 x 70 cm



Priscila Rooso
Suporte Caro IX, 2024
Acrylic on prepared linen fabric
90 x 70 cm

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