

Galeria **Francisco Fino**

## **ARCOmadrid 2026**

**Helena Almeida**

**Daniela Ângelo**

**Vasco Araújo**

**José Pedro Cortes**

**Diogo Evangelista**

**Karlos Gil**

**João Motta Guedes**

**Alfredo Jaar**

**Igor Jesus**

**Ali Kazma**

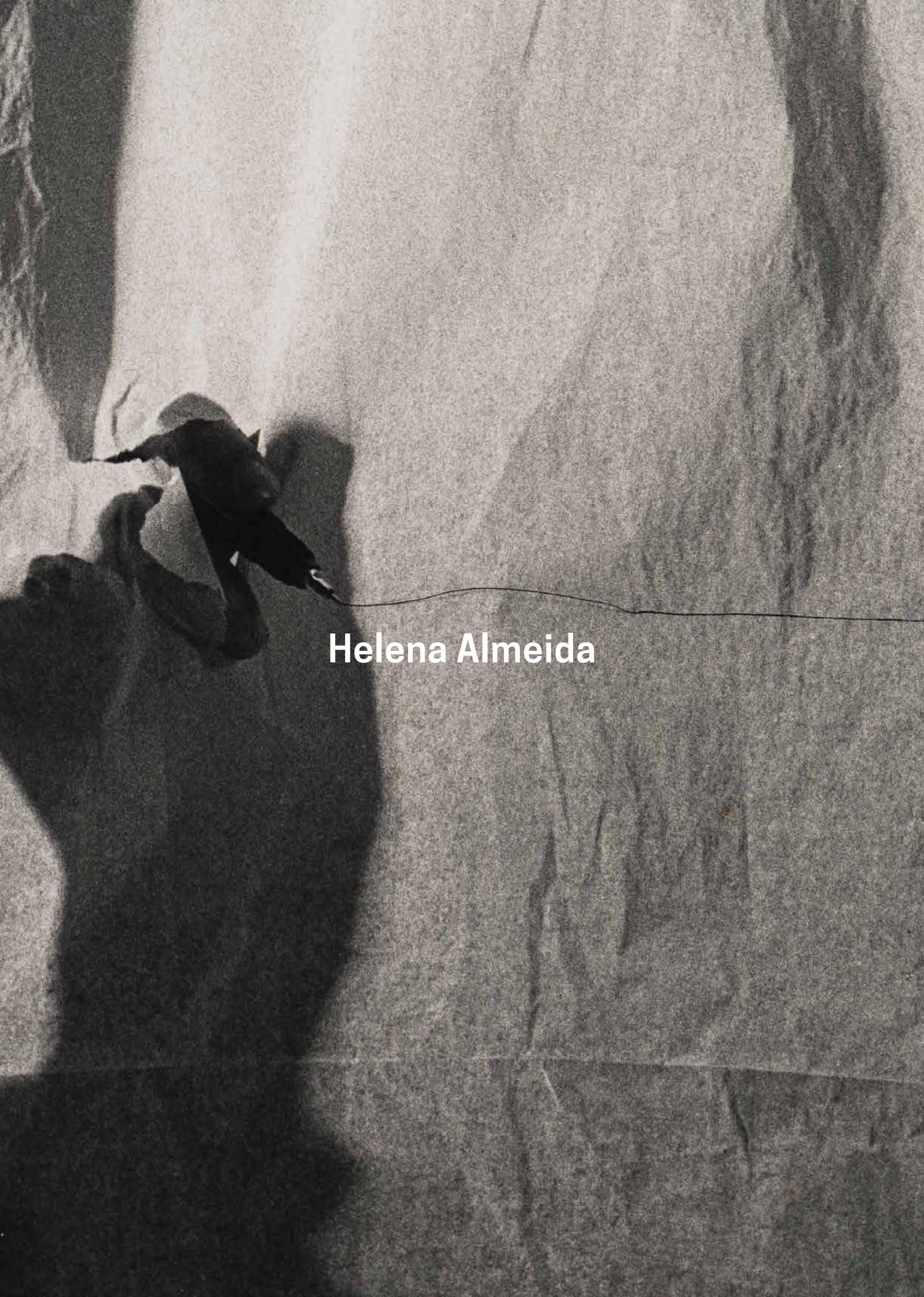
**David Maljković**

**Adrien Missika**

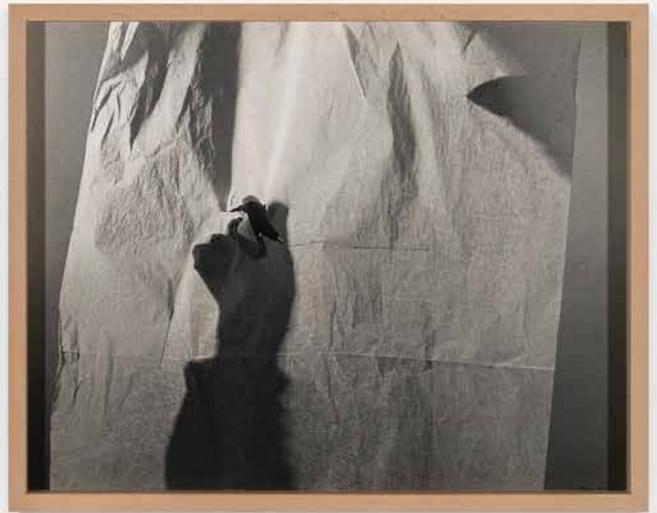
**João Penalva**

General Section

Booth **9A10**



**Helena Almeida**



**Helena Almeida**

*Untitled, 1977*

Gelatin silver black-and-white photographic print  
with black ink and horsehair

40 x 50,5 cm (each) | 42,5 x 52,5 cm (framed, each)

Ed. 3/3



**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**

*Eu estou aqui*, 2004

Gelatin silver black-and-white photographic print

130 x 130 cm



**Helena Almeida**

*Lavada em Lágrimas #3, 2009*

Gelatin silver black-and-white photographic print

114 x 175 x 4,7 cm

# 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).

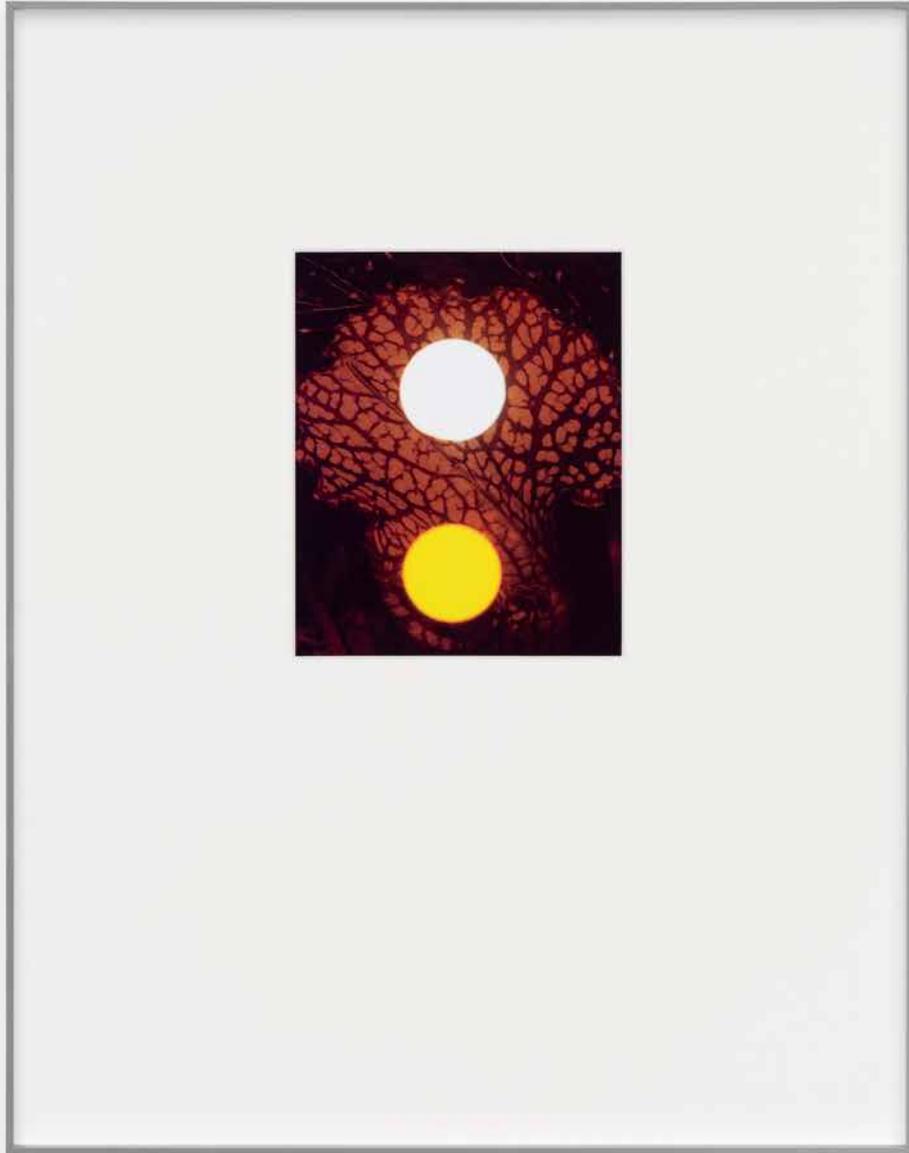
Her work is included in great national and international collections, such as: Art Institute (USA), Contemporary Art Museum of Chicago (USA), Fundação Calouste Gulbenkian (Portugal), Hara Museum of Contemporary Art (Tokyo, Japan), MoMA (USA), Museo Nacional Centro de Arte Reina Sofía (Spain), Tate Gallery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

**More about the artist**



Daniela Ângelo





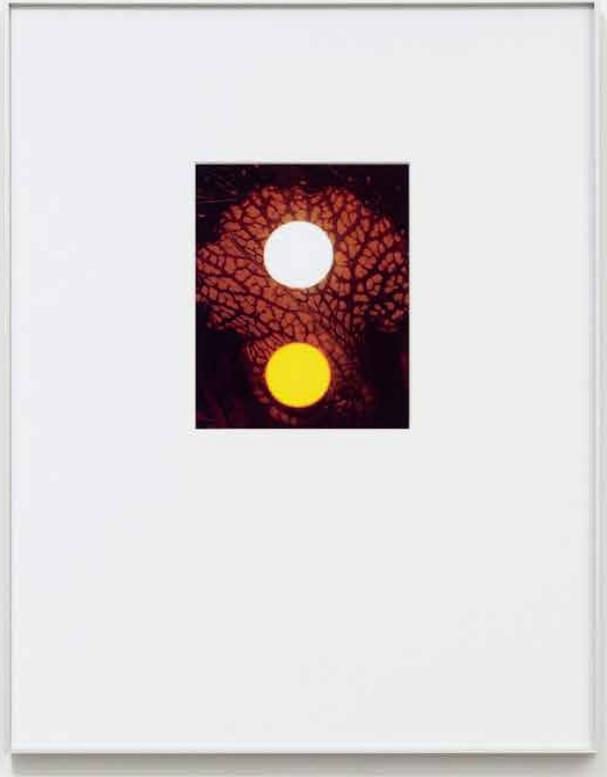
**Daniela Ângelo**

*Bouquet for Araki*, 2023

Inkjet print on Fine Art paper

32 x 26 cm | 90 x 70,5 cm (framed)

Ed. 1/3 + 1 AP



Installation view of *Bouquet for Araki* at *Quimera*, Galeria Francisco Fino, 2025



**Daniela Ângelo**

*000, 2025*

Inkjet print on Fine Art paper

50 x 50 cm | 90 x 90 cm (framed)

Ed. 1/3 + 1 AP



**Daniela Ângelo**

*Cão de Crista Chinês*, 2025

Inkjet print on Fine Art paper

50 x 50 cm | 90 x 90 cm (framed)

Ed. 1/3 + 1 AP



**Daniela Ângelo**

*Maneki-neko*, 2025

Inkjet print on Fine Art paper

50 x 50 cm | 90 x 90 cm (framed)

Ed. 1/3 + 1 AP



**Daniela Ângelo**

*R*, 2025

Inkjet print on Fine Art paper

50 x 50 cm | 90 x 90 cm (framed)

Ed. 1/3 + 1 AP

# Daniela Ângelo

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

Her work focuses 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.

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**

ts two bass of waltz time  
at Major, MUSIC MASTER  
ys E instead of F. Resounding  
violently.) (Tearfully.) (Vio

Vasco Araújo





Detail of Vasco Araújo's *Rehearsals: Embers*, 2023





**Vasco Araújo**

*Punctum #19, 2025*

Photo camera chassis (wood), digital  
photographs glued on PVC and plasticized  
58,5 x 12,2 x 6,2 cm

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.

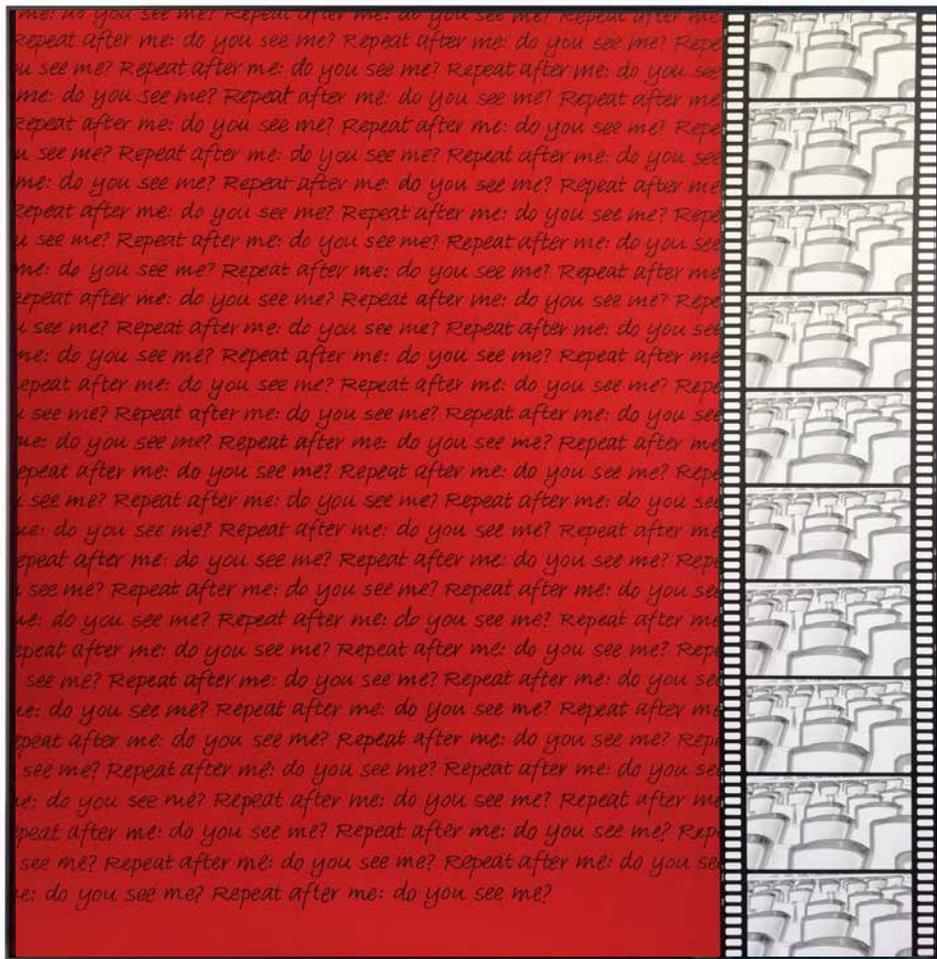
The *Punctum* series, photographs mounted on the chassis of old cameras, are formed by



**Vasco Araújo**

*Punctum #20, 2025*

Photo camera chassis (wood), digital  
photographs glued on PVC and plasticized  
55 x 30 x 6,4 cm



Vasco Araújo

Repeat after me: Do you see me, 2020

Red paper with black pen and digital photograph

110 x 108 cm



(TELEOLOGY OF POWER)

Madam, it isn't possible to govern decently because man is not decent.  
Since the walls have ears, I will tell you everything I know in Latin:  
*Quod principi placuit legis habet vigorem. Non est potestas nisi a Deo.*  
Cry out: all must submit to authority.



Vasco Araújo  
*Impero*, 2010  
Colored digital photograph  
129 x 82 cm



**Vasco Araújo**

*When what you see reminds you of your love, 2021*

Acrylic resin, rope

27 x 15 x 12 cm

# 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”, 28ª 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**

José Pedro Cortes



**José Pedro Cortes**

*Desert, Tangier, 2024*

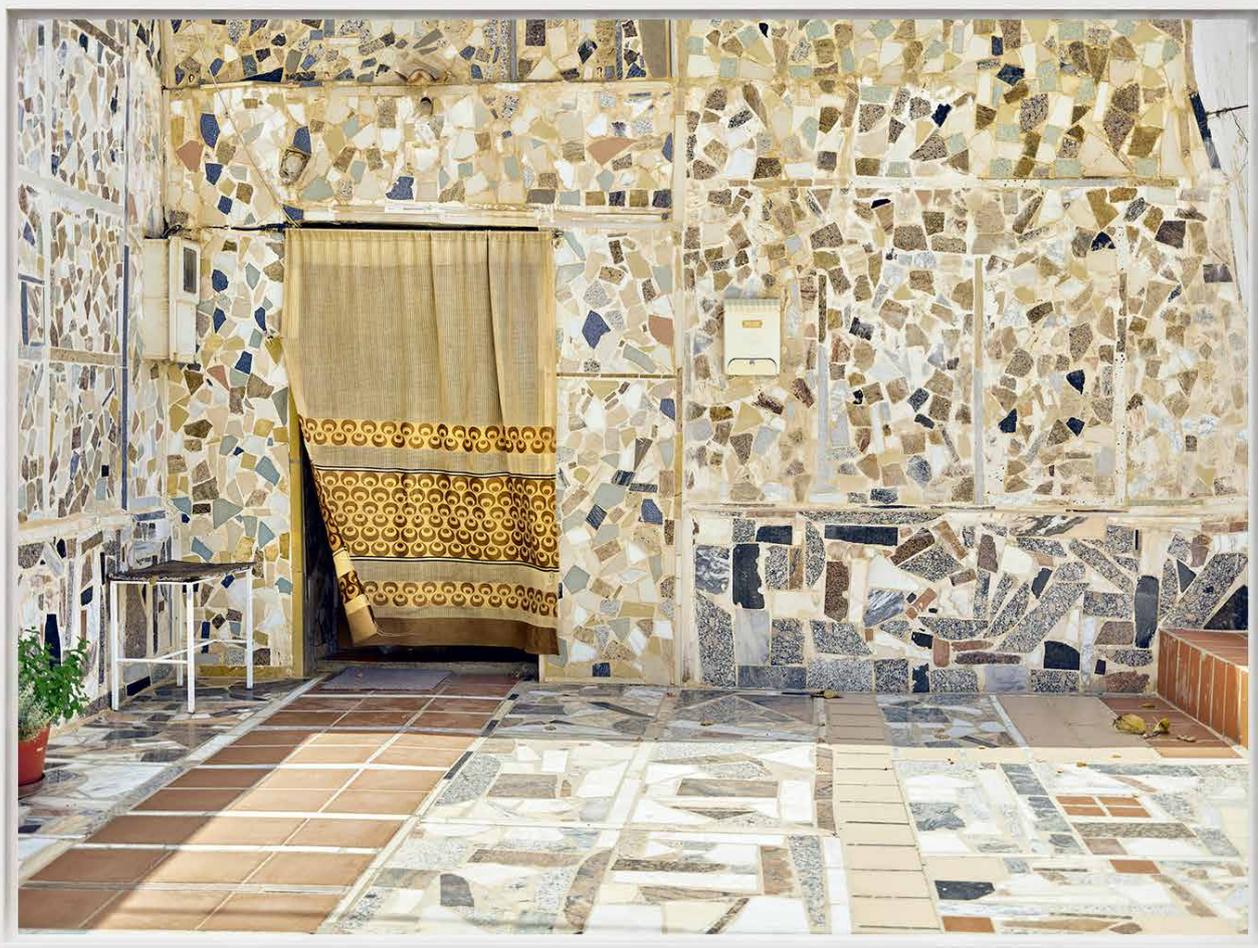
Inkjet print on Fine Art paper

180 x 130 cm

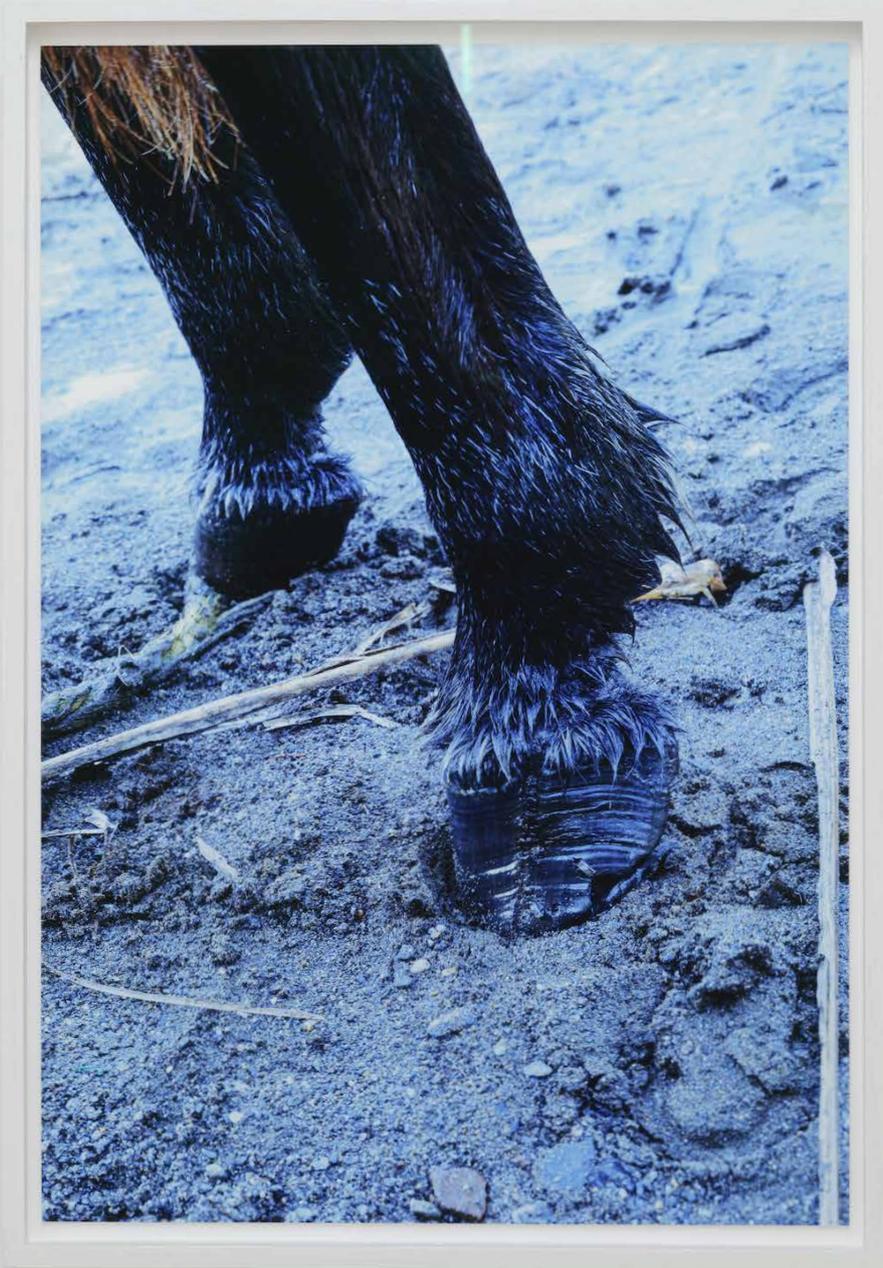
Ed. 1/1 + 1 AP



**José Pedro Cortes**  
*Plastic Door*, 2019  
Inkjet print on Fine Art paper  
190 x 150 cm  
Ed. 1/1 + 1 AP



**José Pedro Cortes**  
*Untitled*, 2023  
Inkjet print on Fine Art paper  
120 x 160 cm  
Ed. 1/2 + 1 AP



**José Pedro Cortes**  
*Chão fértil*, 2023  
Inkjet print on Fine Art paper  
48 x 34 cm  
Ed. 1/5 + 2 AP



Installation view of *Aqui e em todo o lado*, Brotéria, 2025

# 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

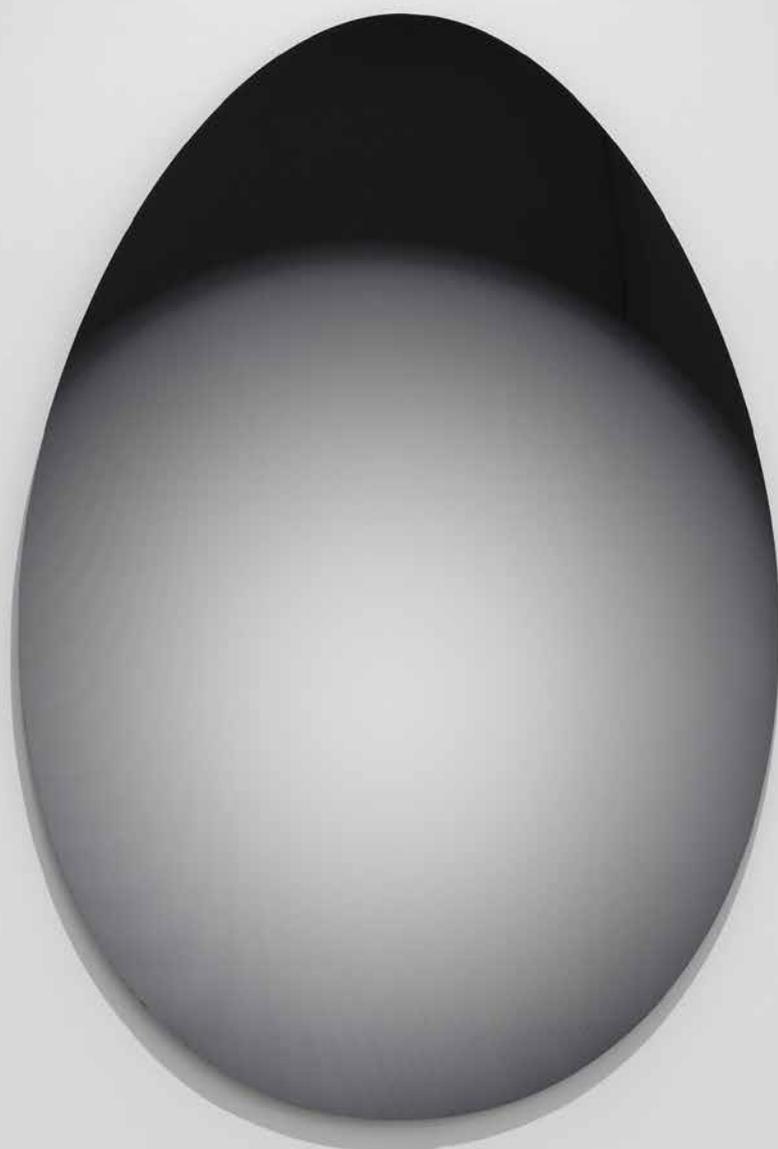
the Canadian Centre for Architecture, Toronto. In 2014 Cortes participated in the event Live Editing Show at LE BAL, Paris, where visitors could produce a book in collaboration with the artist. In 2014, he was shortlisted for the BES Photo award with exhibitions at Museu Berardo, Lisbon, and Instituto 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](#)**





**Diogo Evangelista**

*Nib*, 2025

Acrylic glass, UV-cured paint

182 x 129 cm



Installation view of *CORE*, Galeria Francisco Fino, 2025



**Diogo Evangelista**  
*Nub*, 2025  
Acrylic mirror, UV-cured paint  
185 x 121 cm



Installation view of *CORE*, Galeria Francisco Fino, 2025

# 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](#)**



**Karlos Gil**

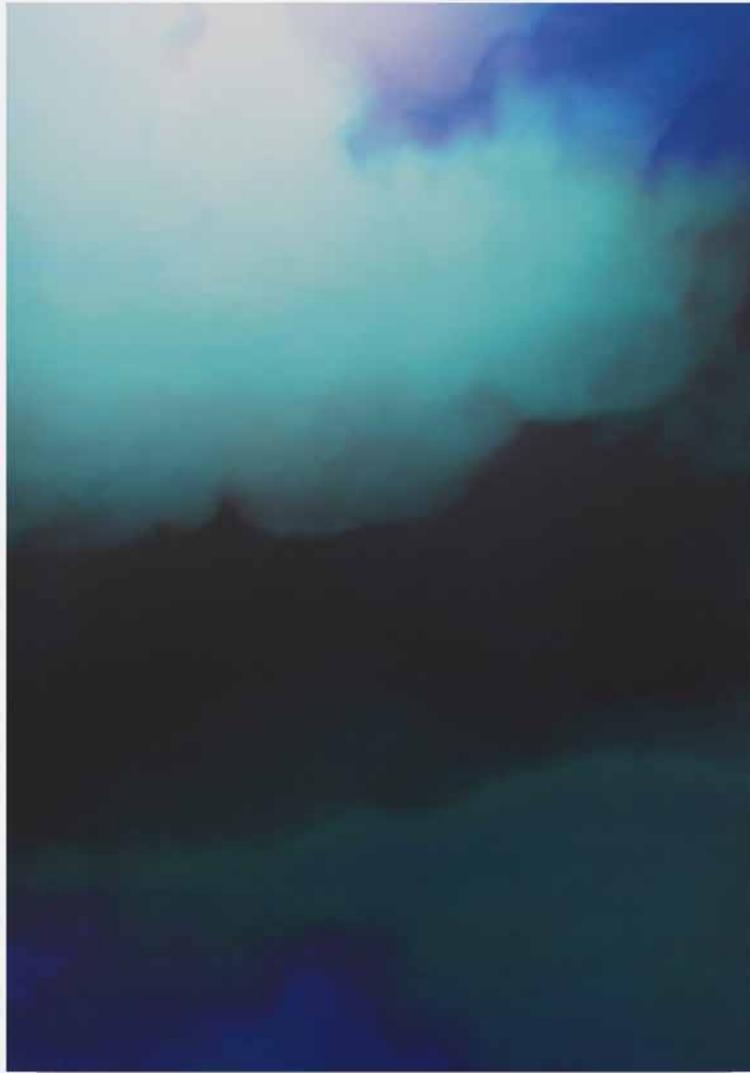


**Karlos Gil**

*Vortex (10:51)*, 2025

Dichroic heliography and thermo optical emulsion  
on stainless steel plate

200 x 140 cm



**Karlos Gil**

*Vortex (09:37)*, 2025

Dichroic heliography and thermo optical emulsion  
on stainless steel plate

200 x 140 cm



**Karlos Gil**

*Spectre*, 2025

Drawings made of Timefall (Anarres) leftovers,

BIOCOAL paper, seeds, lichens

50 x 70 cm



**Karlos Gil**

*Spectre*, 2025

Drawings made of Timefall (Anarres) leftovers,

BIOCOAL paper, seeds, lichens

50 x 70 cm



**Karlos Gil**

*Spectre*, 2025

Drawings made of Timefall (Anarres) leftovers,  
BIOCOAL paper, seeds, lichens

50 x 70 cm



**Karlos Gil**

*Spectre*, 2025

Drawings made of Timefall (Anarres) leftovers,  
BIOCOAL paper, seeds, lichens

50 x 70 cm



**Karlos Gil**

*Spectre*, 2025

Drawings made of Timefall (Anarres) leftovers,

BIOCOAL paper, seeds, lichens

50 x 70 cm

# Karlos Gil

Karlos Gil (Talavera, 1984) explores ideas of nature and its transformation over deep geological to explore the “otherness” of our surrounding world. His practice examines the complex and often contradictory ways in which human beings relate with the natural world, layering his artworks with encrypted stories from science fiction, occultism, underground culture, nihilism, mythology and industrial and biological evolution. His latest projects are conceived as scenarios that generate new possibilities of co-dependence between events and the objects they produce, always reflecting on a manifest impression of the “fall of time”, decadence, ruin or obsolescence of historical time.

Karlos Gil uses the exhibition itself as his medium, amplifying, dislodging or re-circuiting the characteristics of the context and thereby constructing an interdependency between the work and its host. Employing the phenomenological apparatus of the cinema,

he produces images that act as conduits of memory and meaning.

Karlos Gil studied at the School of Visuals Arts in New York and the School of Fine Arts in Lisbon and Madrid, where he obtained a doctorate in 2016. He has had several international exhibitions in spaces like Centre Pompidou, Paris; HKW, Berlin; NTU CCA, Singapore; MoCA–Museum of Contemporary Art, Beijing; Gasworks, London; Witte de With, Rotterdam; Fondazione Baruchello, Rome; CRAC-Montbeliard; Galería Luisa Strina, Sao Paulo; 1646, The Hague; Le Fresnoy, Lille; Centro Botín, Santander, CA2M, Madrid. He has taken part in the 3rd International Young Art Biennial of Moscow (2012) and Ars Electronica (Linz, Austria) in 2020. Karlos Gil is on the roster of Galeria Francisco Fino in Lisbon.

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

The background of the image is a complex, abstract pattern of overlapping, translucent green and white lines. These lines vary in thickness and orientation, creating a dense, web-like structure that resembles a microscopic view of fibers or a complex network. The overall effect is one of depth and intricate detail, with the lines intersecting and layering to form a rich, textured appearance.

**João Motta Guedes**



**João Motta Guedes**

*Promise you will protect me V, 2026*

Glass

Variable dimensions

# 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](#)**

A blurry photograph of a person with dark hair, seen from behind, wearing a bright blue dress. The person is standing in a field with a light-colored ground and green bushes in the background. The text "Alfredo Jaar" is overlaid in white on the person's back.

Alfredo Jaar



**Alfredo Jaar**

*Six Seconds*, 2000

Lightbox with color transparency

91 x 61 cm

Ed. 3 + 3 AP

Jaar's poignant work, *Six Seconds*, deals evocatively with the aftermath and emotional turmoil of genocide. The young girl in the photograph had lost her entire family in the

mass killings in Rwanda in the mid 1990s.

Unable to speak, she simply walked away when Jaar tried to approach her. The shot is blurry due to her moving away from the artist. Six seconds is how long Jaar's encounter with her lasted. In previous discussions Jaar has noted the impossibility of accurately representing another's life. The story or image that an artist tries to convey is always "out of focus".



**Alfredo Jaar**

*Amábamos Tanto la Revolución, 2024*

Neon

160 x 83 cm

Ed. 3/3 + 2 AP

AMÁBAMOS

TANTO

LA

REVOLUCIÓN

# 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](#)**

A photograph of a person's legs from the waist down, wearing a white bikini bottom. The person is standing on a sandy beach with some green foliage in the background. The name "Igor Jesus" is overlaid in white text in the center of the image.

Igor Jesus



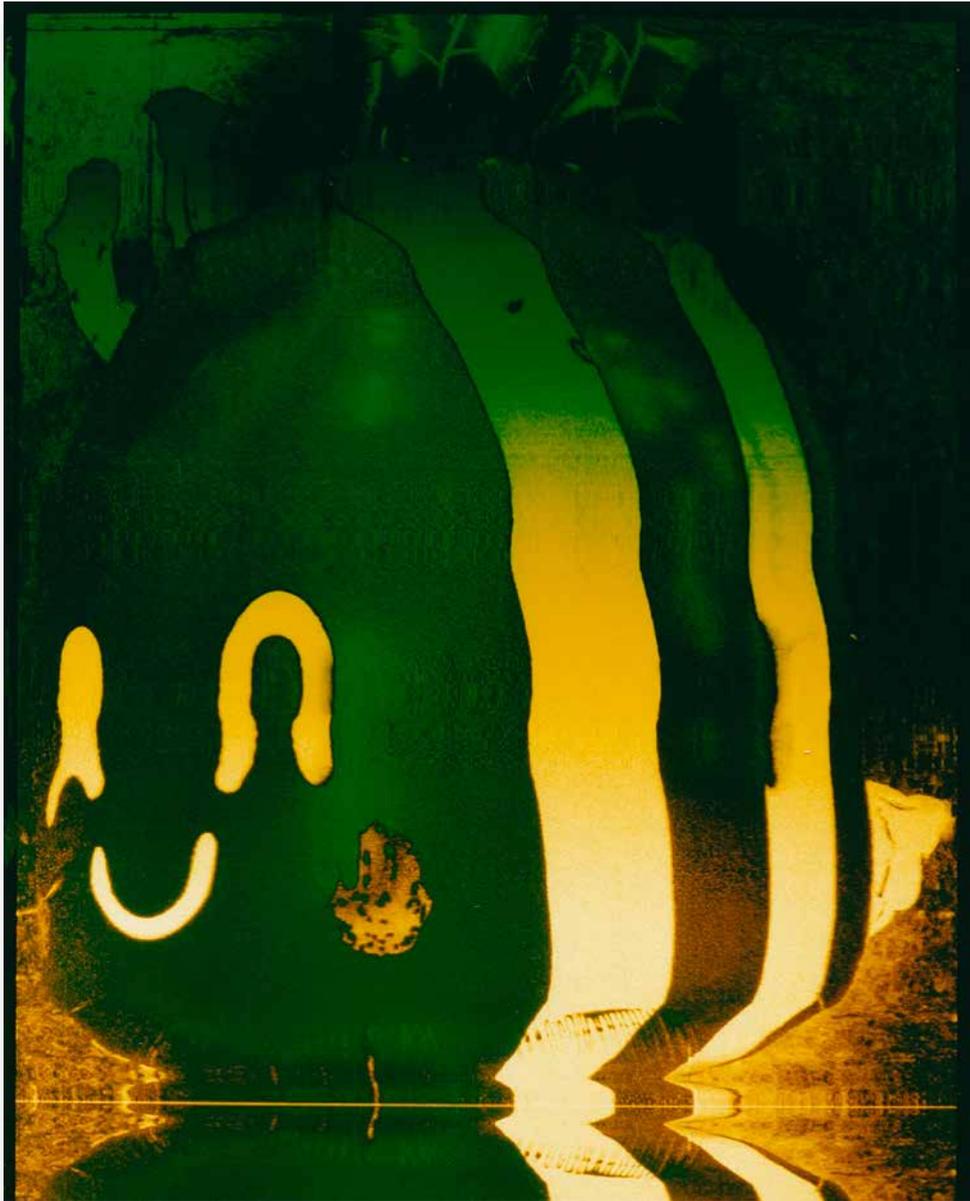
**Igor Jesus**

*Daltónico*, 2026

Chromogenic print (RA-4)

180 x 127 cm

Ed. 1/2 + 1 AP



**Igor Jesus**  
*Peixe-balão*, 2026  
Chromogenic print (RA-4)  
160 x 127 cm  
Ed. 1/2 + 1 AP

# 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; "BanhoMaria" - 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](#)**

A close-up photograph showing a person's hands holding a stack of papers. The person is wearing a light-colored long-sleeved shirt. The papers are being held over a spiral-bound notebook with a white cover and a wooden desk. In the foreground, a brass stamp with a glass globe is visible on a dark blue mat. The text "Ali Kazma" is overlaid on the image.

Ali Kazma



**Ali Kazma**

*Clerk*, 2011

Single channel HD video

3 min, 30 sec

Courtesy of the artist and Vehbi Koç Foundation

1/2 AP + Ed. 5



In his series titled “Obstructions” which has recently earned him the Nam June Paik Award, Ali Kazma has entered spaces of production, maintenance and repair that are often not visible in our everyday life and has tried to understand the human instinct to construct, transform and protect oneself and the world around him; together with the meaning of this process in the context of human nature. In videos he has shot in factories, workshops, repair clinics, slaughterhouses, kitchens and artist’s studios, he has recorded striking images of the efforts of people dedicated to production and imposing order, imbued with the will to stop, or at least slow down the process of dissolution. In his work titled “Today”, (realised for the “Istanbul Pedestrian Exhibitions 2: Tünel-Karaköy” 2005) which formed the basis for the “Obstructions” series, he recorded 32 short videos depicting the often unnoticed micro-activities taking place within the everyday routine of the public space the exhibition was located in; the production processes of consumption-oriented products and even artistic works; the maintenance and repair works undertaken in the area; and in brief,

every single type of activity related to physical and social human requirements, and included among them a notary’s clerk act of stamping official documents with surprising speed and incredible dexterity.

In “Clerk”, Ali Kazma revisits the notary public in “Today”. Instead of the production and work areas predominant in the general structure of “Obstructions”, Kazma here uses a professional studio and trains his camera on the hand of the notary’s clerk, which grants approval with each stamping of a document.

“Clerk” focuses on the performance the hand repeats mechanically. As the stamp is repeatedly brought down, the significance of the owner of the hand is reduced with each blow. As the hand, the symbol of the impartiality and justice with its supra-identity status unceasingly raises and lowers the circuit-breaker of the institutional approval machine, it echoes the drone of the functioning of institutional order.

[Emre Baykal, written 2011 for the Arter Group Show Second Exhibition.]

# 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.

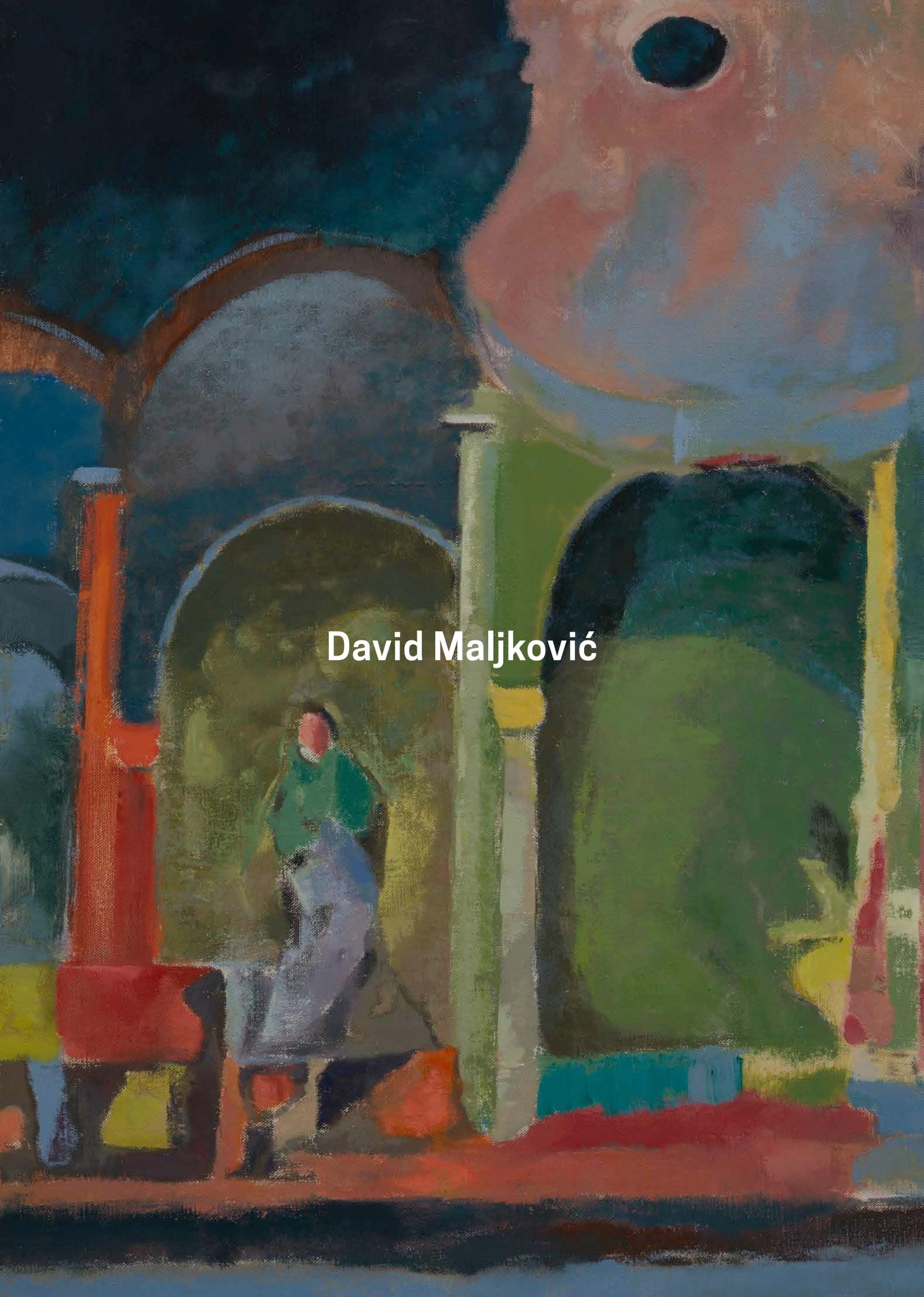
He has an interest in spaces of social and cultural significance, places of production, in industries and handicraft, as well as in the details of machinery and ritualistic, repetitive daily tasks.

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).

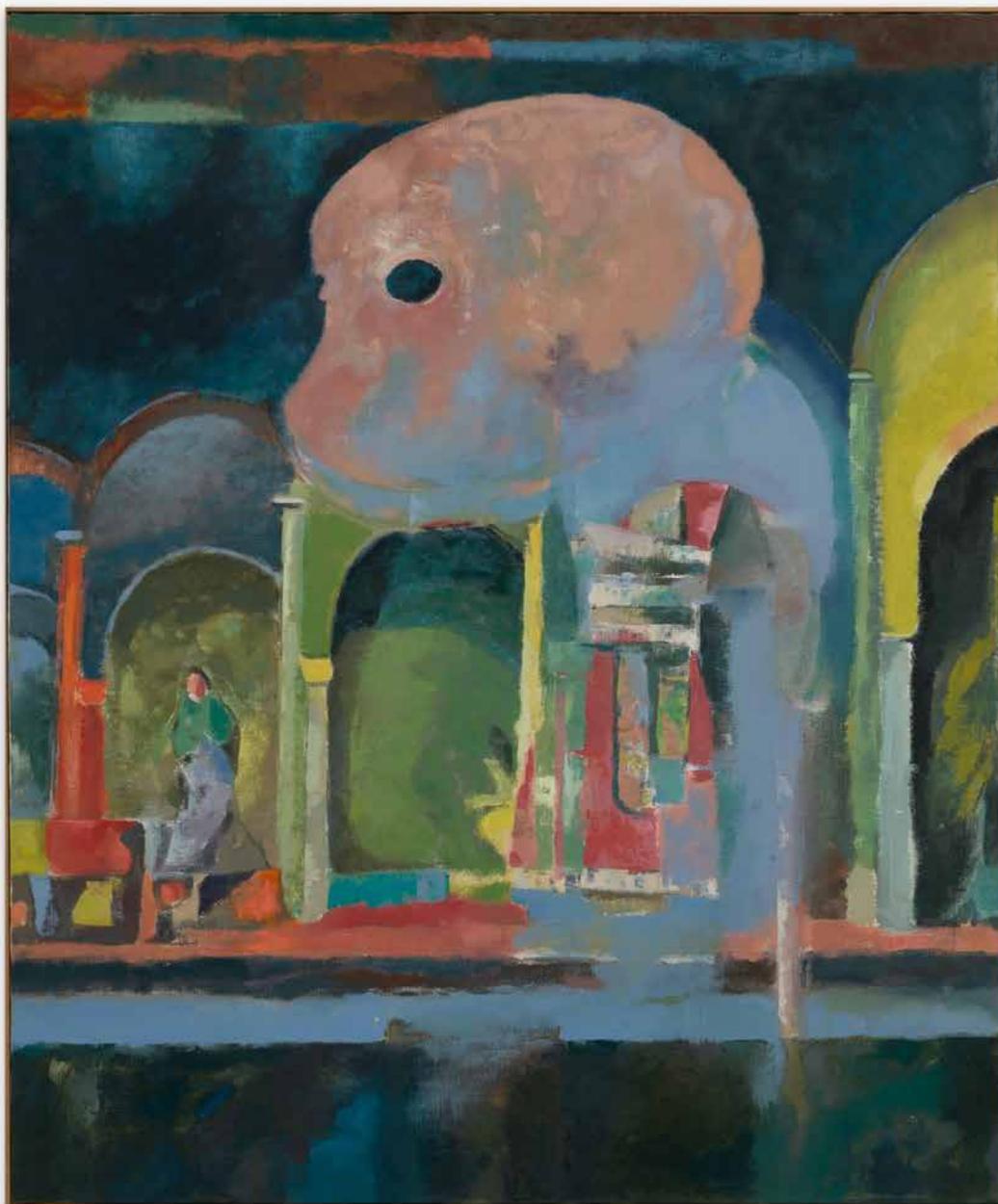
Group exhibitions and biennials include Maison Européenne de la Photographie (Paris, 2024), Lenbachhaus Museum (Munich, 2024), 6th Kuandu Biennale (Taipei, 2018), 7th Moscow International Biennale of Contemporary Art (Moscow, 2017), MAXXI (Rome, 2016), Musée d'Art Contemporaine de Lyon (Lyon, 2013), 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**



David Maljković



**David Maljković**  
*Years without a codebook, 2025*  
Oil on canvas  
150 x 130 cm



**David Maljković**  
*An Ancient Visitor*, 2021  
40 x 50 cm  
Oil on canvas

# 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](#)**



**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

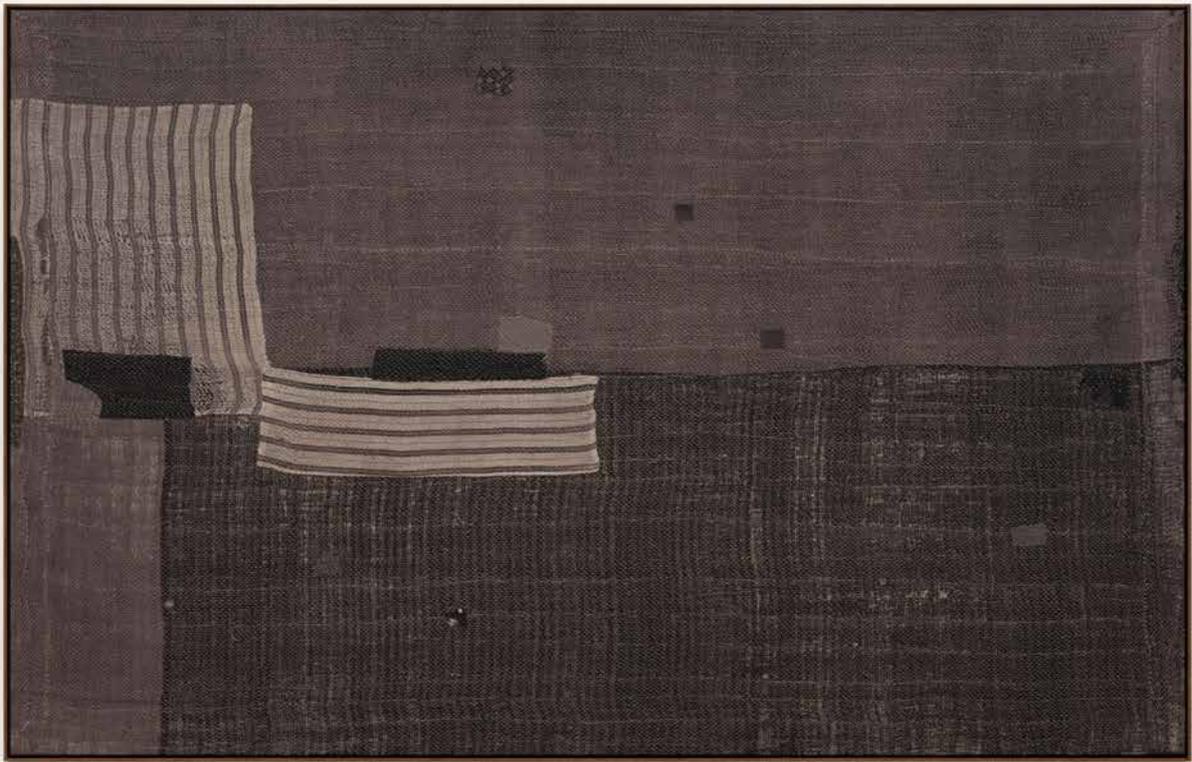
# Adrien Missika

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

**João Penalva**



**João Penalva**  
*Reclining Nude (Abstract)*, 2025  
UV print on linen, oak frame  
179 x 277 x 4 cm



**João Penalva**

*Philharmonie, after Erich Fritz Reuter (1911-1997), 2025*

Oil and oil pastel on linen and burlap collage and oak frame

172 x 279 x 4 cm

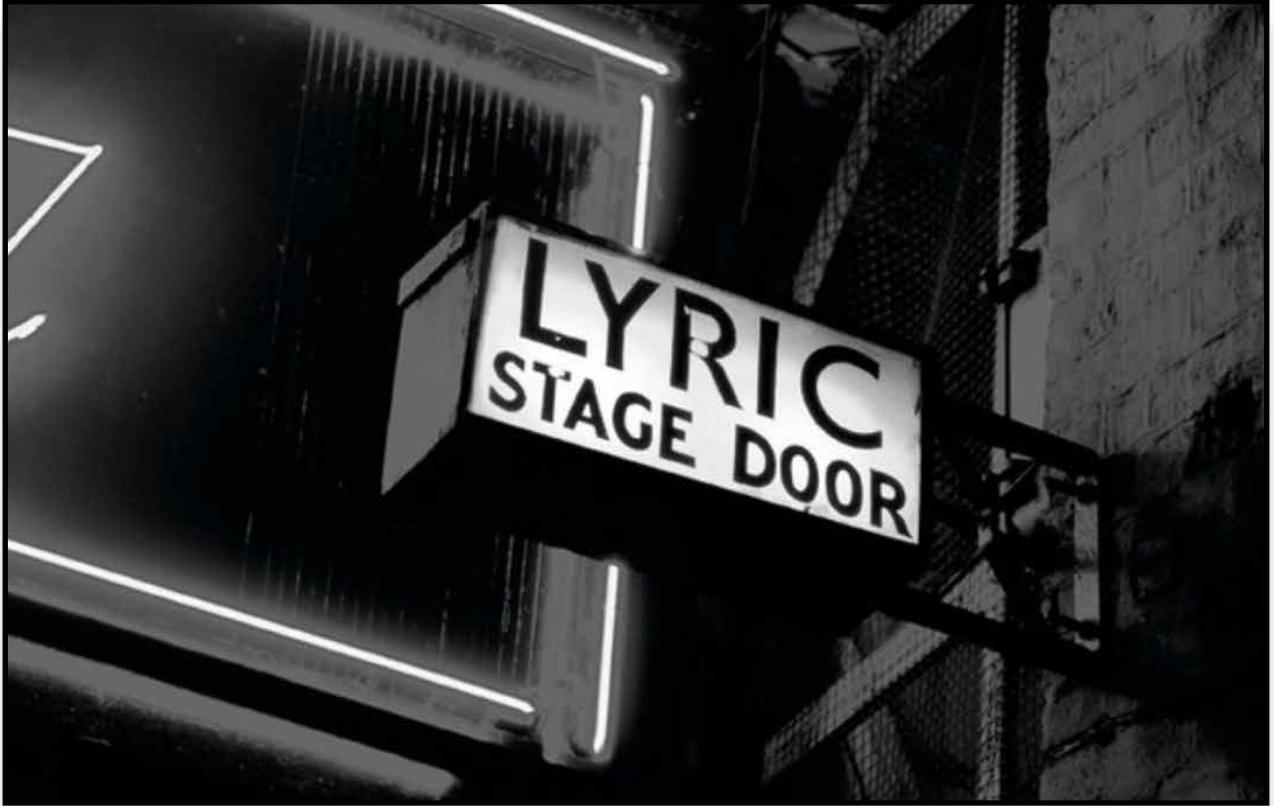


The pattern of this triptych is inspired by the stone mosaic designed by the sculptor Erich Fritz Reuter for the floor of the entrance hall of the Berlin Philharmonic building, designed by the German architect Hans Scharoun in 1963 as a concert hall. Reuter's mosaic combines areas of white stone with others that are coloured and represent, in their proportions and progression, one of the best-known musical cryptographies — the BACH motif, created by J.S. Bach himself and later used by many composers in his honour. It takes the sequence of notes B-A-C-H in German notation, or si bémol-la-do-si in French notation.

Reuter is better known for his numerous public commissions, mostly large-format sculptures in bronze or stone. This mosaic stands out from all other works of his for its conceptual origin, transposing what is musical into the visual realm.

I have spent many hours in the studio looking at this pattern, following its lines up and down these canvasses and know it well by now. It has no centre, nothing stands out, its rhythms are all over the place yet perfectly balanced.

I spent the 1980s and 90s painting the Harlequin costume pattern as if it were my own, knowing full well that it belongs to Picasso more than any other artist. Recently, I have been thinking that it is time to let the work of others back into my work in an explicit way. Why not start with an artist whose work does not, generally, interest me? The only definition of art that has seemed sensible to me since my student days is that art is what artists do, so it may well be that in the work of any artist, no matter how uninteresting it may seem to me, there may be something to lead me somewhere that I would not have reached by myself.



**João Penalva**

*Lyric Stage Door*, 2006

Pigment print on Inova FineArt Natural White 315 g paper  
dry-mounted on Dibond, acrylic glass, lacquered teak frame

76 x 120 x 3 cm

Ed. 3/3 + 1 AP

# 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](#)**

Galeria Francisco Fino in partnership with

**Beltrán de Montauzon**



**Beltrán de Montauzon**

*Cuadrado, 2026*

Aluminium & Iroko wood

Set of 6 pieces

Chairs: 68 cm (w) x 68 cm (d) x 76 cm (h)

Tables: 68 cm (w) x 68 cm (d) x 18cm (h)

Unique

Cuadrado is the fruit of a collaboration that started 5 months ago between Beltrán de

Montauzon and Francisco Fino. The idea was to create an original set of pieces to be used during the fair, while keeping a coherent dialogue with the other pieces showcased in the ARCO stand. A combination of strong architectural lines and raw materials, the piece reinforces Beltrán's work as functional art, and breaks down traditional barriers between art and design.

# Beltrán de Montauzon

Following his first visit to Mexico, aged 4, Beltrán de Montauzon (1998, French, Spanish) knew he wanted to become an architect. Ever since, constant exposure to diverse travel, art and culture has nourished his perception towards achieving an elevated understanding of space, beauty and well-being. After completing his Masters in Architecture, he worked in Paris for a year, before founding his studio in 2023, driven by the urge to materialize his ideas.

With no defined scale, location, or subcategorization, his studio is open to explore its potential in an unlimited array of directions. They navigate a realm between architecture and functional art, where matter and shape are the common denominators of what they create. By properly understanding the relationship between these two elements, they manage to construct a delicate perspective that helps them project orchestrated perceptions.

## **Latest exhibitions**

2026, GARAJE, curation project, Madrid.

2025, A Montra, Galeria Bessa Pereira, Lisbon

2025, THEMA, Objective Gallery, Paris

2025, Centro Social, Comporta

[Read more](#)

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