



Galeria **Francisco Fino**

# Art Brussels 2025

**Vivian Caccuri**  
**David Maljković**  
**Pedro Paiva**

Main Section  
Booth 5E - 21

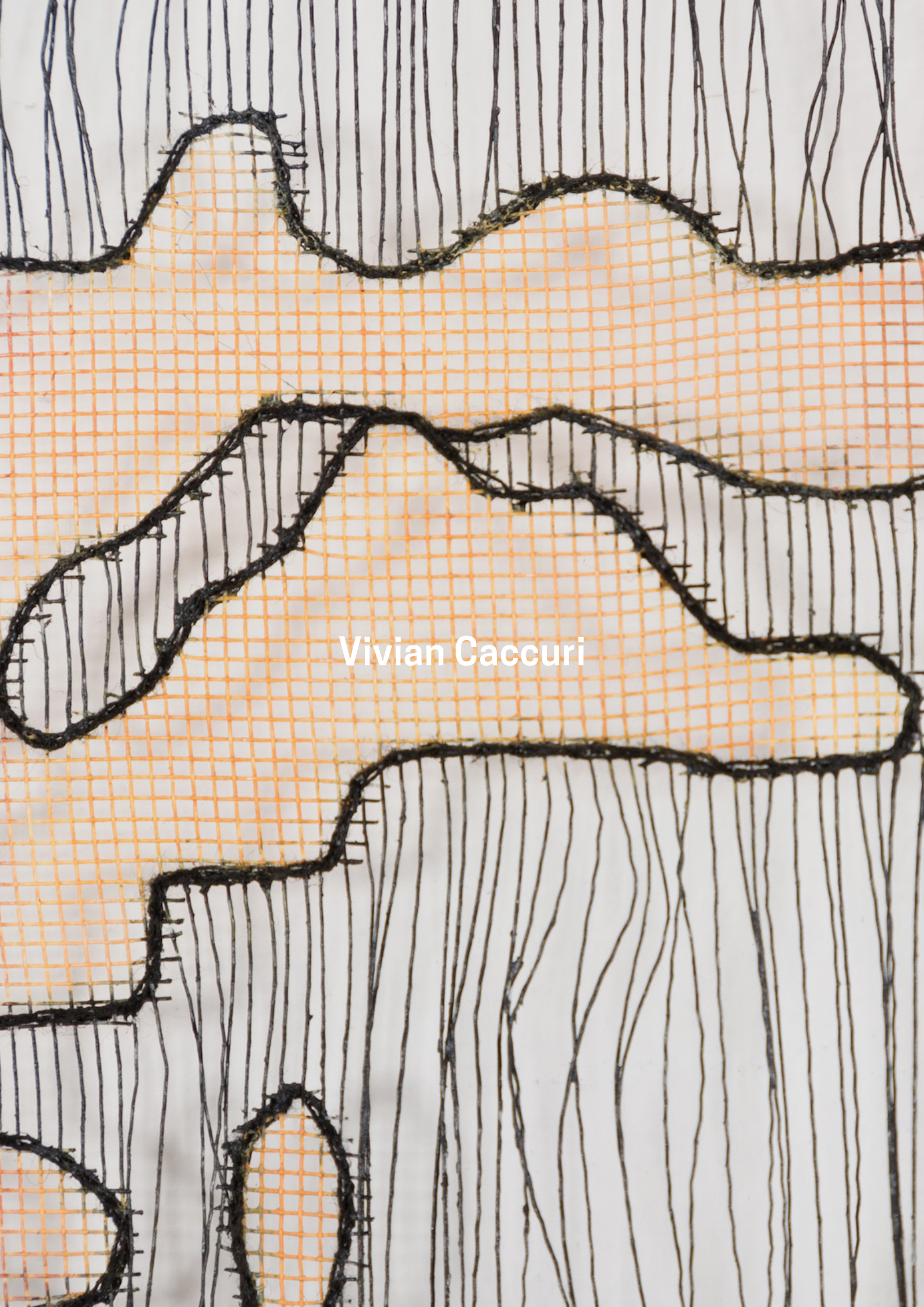
[franciscofino.com](http://franciscofino.com)  
[galeria@franciscofino.com](mailto:galeria@franciscofino.com)

Rua Capitão Leirão, 76  
1950-052 Lisboa

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



Installation view at Art Brussels, 2025



Vivian Caccuri



**Vivian Caccuri**

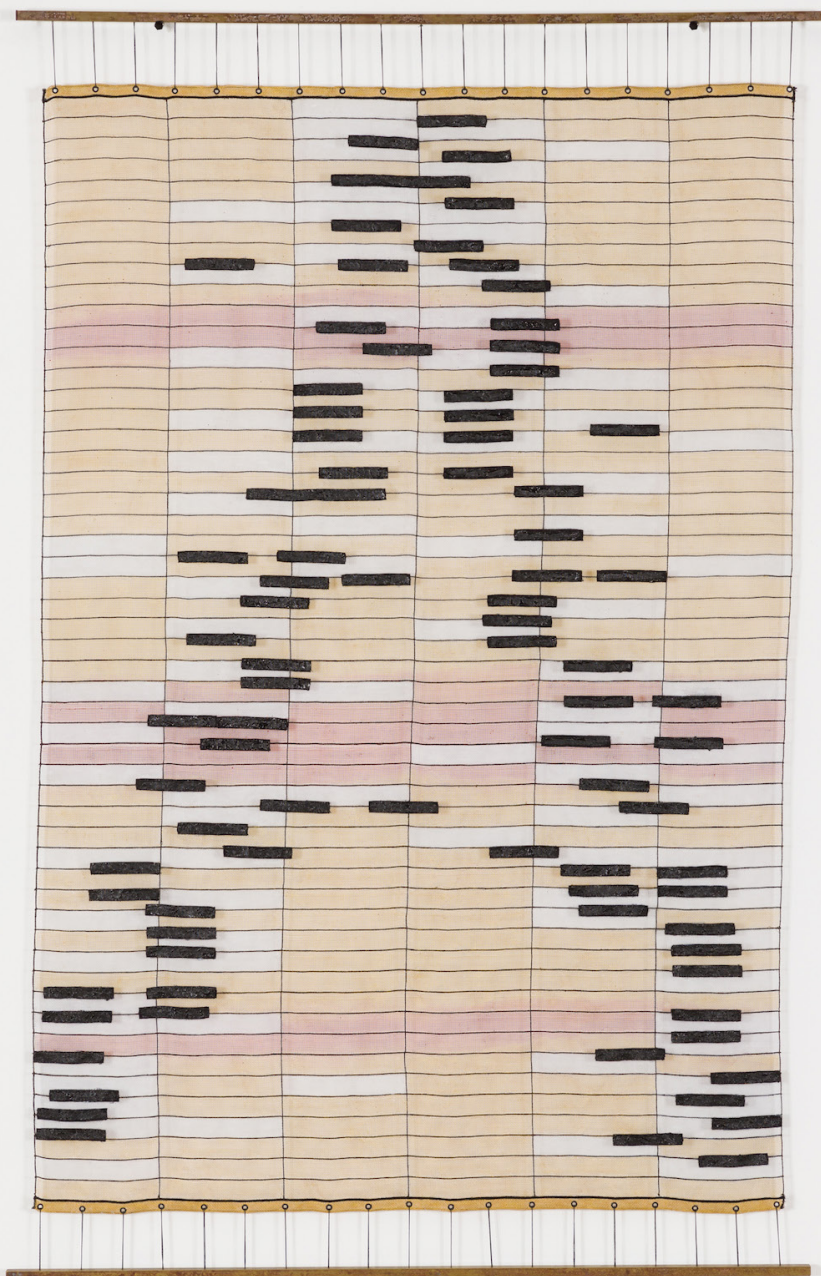
*Fantasia da ordem - Acorde*, 2025

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

161 x 101 x 3 cm



Installation view of *Fantasia da Ordem - Acorde*, Vivian Caccuri, 2025

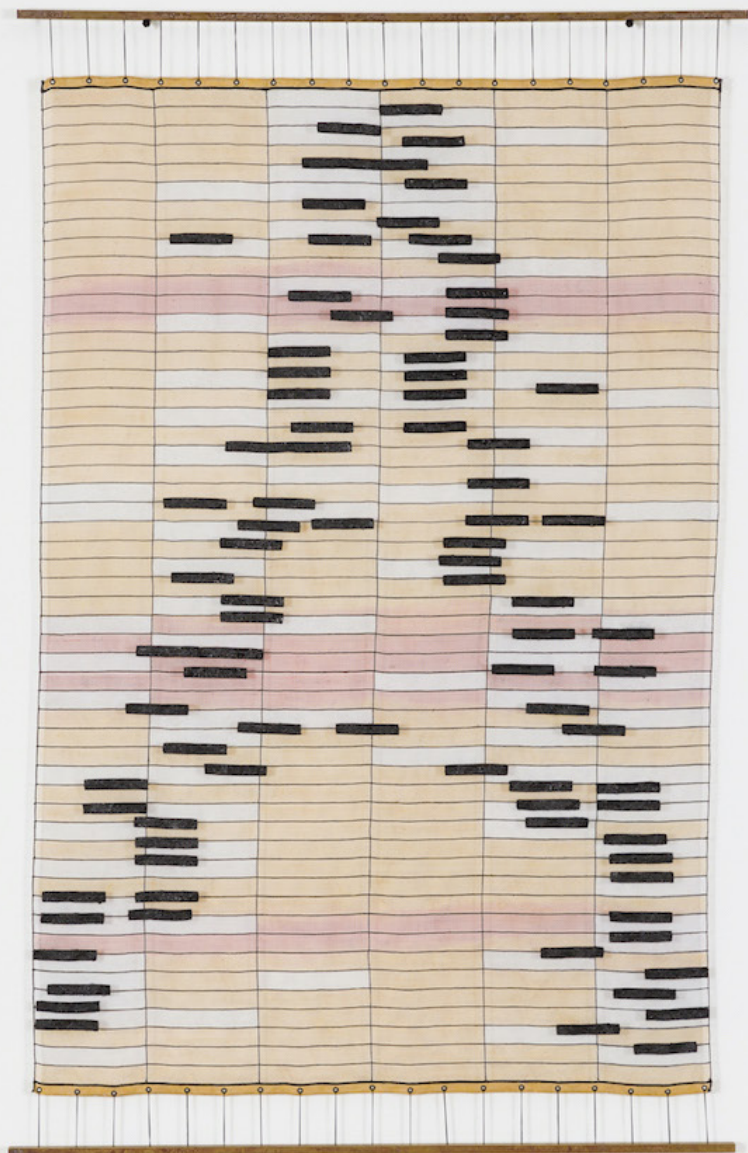


**Vivian Caccuri**

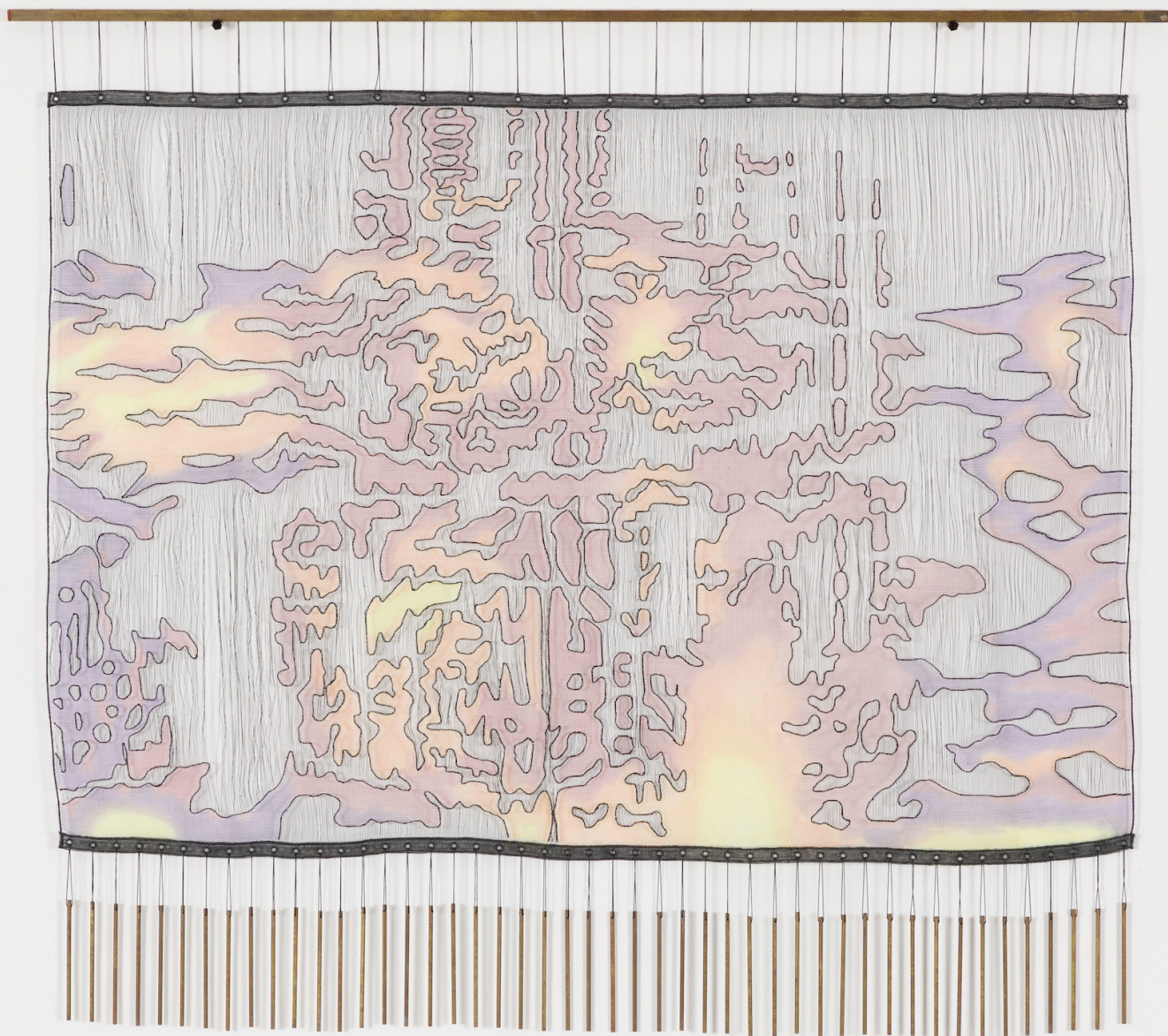
*Fantasia da Ordem - Ascendente*, 2025

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

159 x 101 x 3 cm



Installation view of *Fantasia da Ordem - Ascendente*, Vivian Caccuri, 2025



**Vivian Caccuri**

*Leitura Noturna*, 2025

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

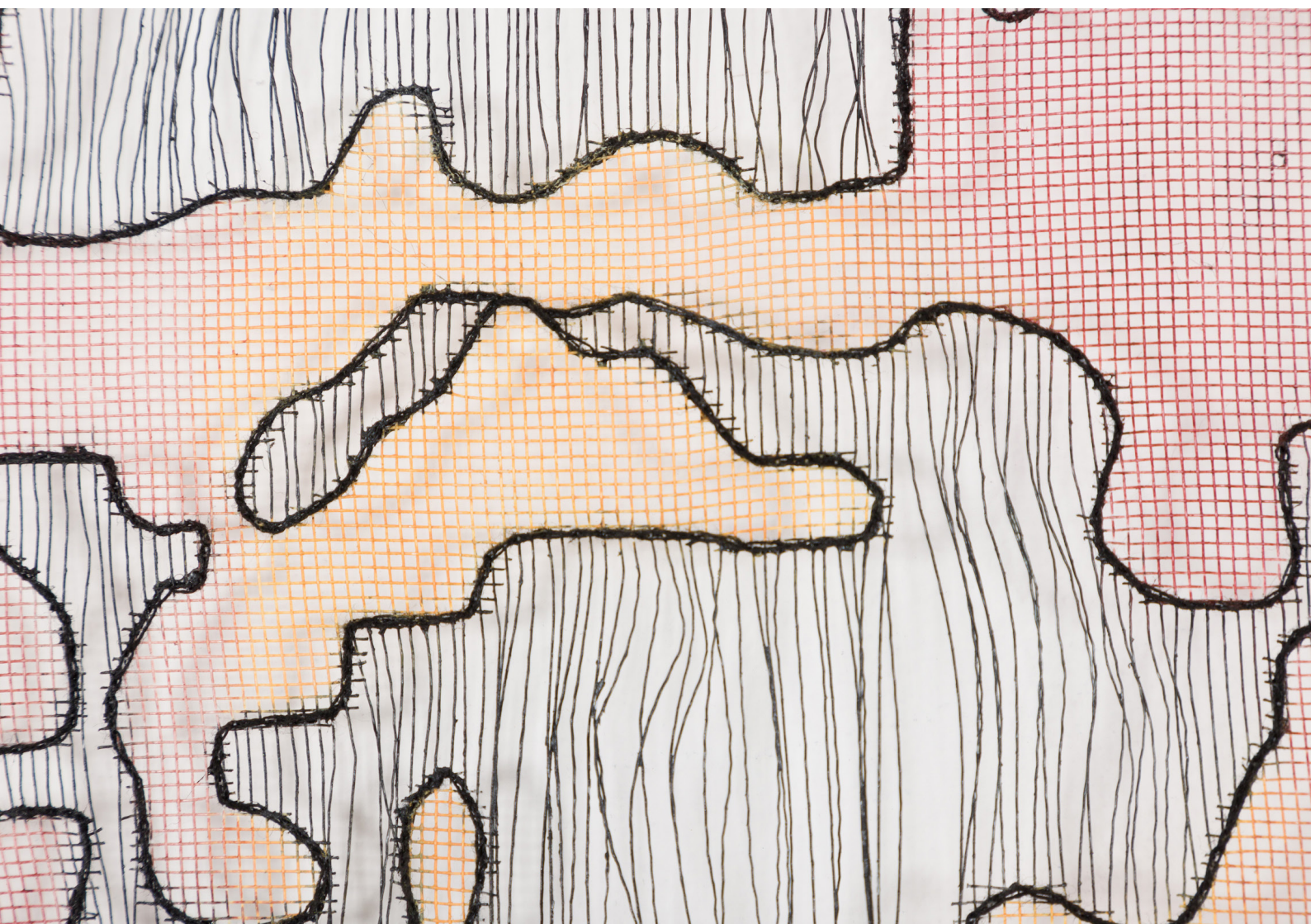
112 x 127 x 3 cm

*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



# 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 Kunsthal 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 13<sup>th</sup> Bienal do Mercosul, Porto Alegre. In 2020, the artist participated in

*Freedom is outside the skin*, Kunsthal 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 32<sup>nd</sup> Bienal de São Paulo: Living Uncertainty, in 2016, the People's Biennale - Kochi-Muziris Biennale, 2018, Kochi & Kerala, India, the 11<sup>th</sup> Bienal do Mercosul, in 2018, and the 33<sup>rd</sup> 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.



Installation view at Art Brussels, 2025

An abstract painting featuring a large, pale, circular form in the upper center, resembling a face or a celestial body with a dark, circular feature. The background is composed of various colors including green, blue, red, and grey, with visible brushstrokes and textures. The overall style is expressive and modern.

David Maljković



**David Maljković**  
*Years without a codebook, 2025*  
Oil on canvas  
130 x 97 cm



Detail of *Years without a codebook*, David Maljković, 2025



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



Detail of *Years without a codebook*, David Maljković, 2025



**David Maljković**  
*Colors Guardian - After A.P., 2025*  
Oil on canvas  
116 x 89 cm

Detail of *Colors Guardian* - After A.P, David Maljković, 2025



# 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 Kunsthaus 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**



Installation view at Art Brussels, 2025

A dark blue, textured sculpture of a head and neck, possibly by Pedro Paiva. The sculpture is highly detailed, with visible cracks and a mottled surface. The head is tilted slightly to the right, and the neck is visible below. The texture is rough and uneven, with some lighter blue and brownish tones showing through the dark blue. The background is plain white.

Pedro Paiva



Pedro Paiva  
*Backlight by Green Flash*, 2025  
Clay  
Variable dimensions



Installation view of *Backlight* by Green Flash, Pedro Paiva, 2025



Detail of *Backlight by Green Flash*, Pedro Paiva, 2025

# 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**



Installation view at Art Brussels, 2025



Galeria **Francisco Fino**

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

Rua Capitão Leitão, 76  
1950-052 Lisboa

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