



BRUNA AMARO

portfolio

2023

detail **RURAI** [RURAL], 2021

acrylic paint, sequins, beads, and cotton thread embroidered by hand on canvas
25 x 26 x 5cm

Bruna Amaro [São Paulo, 1988] is a visual artist, performer, and researcher. Master in Aesthetics and Art History from USP and graduated in Visual Arts from UNESP, her work presents a combination of academic research and themes related to the carnival, religiosity, and gender violence. From these, her production has been reflecting on textile making and the reproduction of images using carnivalesque materialities and handicrafts.

Among her main exhibitions are the group shows “Rasgar o enunciado”, Instituto Artistas Latinas, ArtRio 2023, Rio de Janeiro/RJ; “Good Vibes”, Ateliê 397 na SP-Arte 2023, São Paulo/SP; “A-FIAR”, Galeria do Lago, Museu da República, Rio de Janeiro/RJ (2023); “28º Salão de Artes Visuais de Vinhedo”, Vinhedo/SP; “19º Programa de Exposições” and the “46º SARP- Salão de Artes Nacional e Contemporâneo de Ribeirão Preto”, MARP, Ribeirão Preto/SP (2022); “ESCAPAMENTOS/ESCAPEMENTS”, São Paulo/SP; “MITA: Cosmologias da Diversidade/MITA: Cosmologies of Diversity”, São Paulo/SP; “Ninguém vai tombar nossa bandeira/Nobody’s going to drop our flag”, São Paulo/SP (2021); “A noite não adormecerá jamais nos olhos nossos/The night will never fall asleep in our eyes”, Baró Galeria, São Paulo/SP; “Baile da Aurora Sincera”, Solar dos Abacaxis, Rio de Janeiro/RJ (2019); the performance and installation “Lavagem/Ablution” held at Bouge B Festival, Antwerp/BE (2018); and the solo exhibition “Maneater” held at Bethany Arts Community, Ossining/USA, in 2019.



Azar de quem cruza [Mischaunce for anyone who crosses the path], 2023

Acrylic paint, fabric, beads, and sequins hand embroidered on canvas.
86 x 105 x 6 cm



details **Azar de quem cruza [Mischance for anyone who crosses the path]**, 2023

Acrylic paint, fabric, beads, and sequins hand embroidered on canvas.
86 x 105 x 6 cm



AS* PAPANGUS, 2022

Act I, performance at Bananal Arte e Cultura Contemporânea, São Paulo/SP.

What is the place for our bodies in the city, on the streets, and at carnivals? When is a woman's body considered public or private? What is the quality of these bodies in these two places? What do they face and when do they delight? Who is entitled to festive anonymity and who is responsible for this possibility of collective pleasure?

These and many other questions accompanied the construction process of the performance AS* PAPANGUS, idealized by the artist Bruna Amaro. Divided into two acts that took place in São Paulo, April 2022, and Berlin, May 2022, a group of more than 50 women participated in this process.

For both acts, meetings were proposed that preceded the performance with the objective of thinking and structuring what motivates and strengthens them to be on the streets in a festive procession. The costumes and masks used by the two groups have as an initial reference the figure of the Papangus- which had its origin in the city of Bezerros, Pernambuco- but it brings a new perspective thinking about these flag bodies as an expression of desires and presence in a society that violates them daily.



são paulo, abril 2022



são paulo, february 2023

photos Maria Clara Loureiro

AS* PAPANGUS - our carnival, our bodies, our fight , 2022
 solo exhibition and **Act II** of the performance at the Oyoun
 Kultur NeuDenken gUG, Berlin/DE.

For the exhibition in Berlin, the artist and the curator Dami Choi also prepared a series of content related to gender violence in Brazil that was shared on the institution's social media and created a space in the exhibition where articles and books are available for consultation by visitors.

In 2022 the AS* PAPANGUS performance was a project commissioned by the institution Oyoun | Kultur Neu-Denken gUG and was supported by the Goethe Institut. In the year 2023, it took place autonomously from the organization of women interested in occupying the streets of Barra Funda, a neighborhood of São Paulo, on the pre-carnival Saturday once again.

[Click to access more information about the performance and video recordings--> AS* PAPANGUS](#)



photos: Natascha Gass





Performers São Paulo: Thais Aline Ferreira, Lúcio da Silva, Flávia Fernandes Belletati, Carmen Cardoso Garcia, Ana Paula da Paz Alves, Juliana Bueno, Iasmin Souza Ribeiro, Larissa Maranhão, Clarissa Teixeira Ximenes, Anelise Torres Blanco, Camila de Sousa Trindade, Gabriela Bergamasco, Ana Luiza Chieffi, Iara Santa Clara Coutinho, Graciela Pereira Cruz Soares, Mariana Queiroz da Silva, Melissa Menezes, Gabriela Zuculin, Andressa Arena da Silva, Núria Cordeiro Vieira, Tatiana Burg Mlynarz, Tereza Ferreira Zolli, Verônica Borges Carneiro da Conceição, Gabriela Raphael Duarte, Roseli de Lima Santos, Maíra de Souza Oliveira, Tatiana Cristina de Argenton e Queiroz, Alessandra Cristiane de Mello, Natália Onori Ferraz, Paula Montes, Ana Lucia da Silva Santos, Jucilene Braga Rodrigues, Julia Lima, Nyx Helena Tunes Zampieri, Lourdes Arasy Benítez Espinola

Contributors São Paulo: Eliana Amaro dos Santos (Seamstress), Paula Correa Pedroso (Producer), Yve Zolli Nolasco (Producer), Fernanda Andrade (Videographer), Suellen Santana Amaral (Videographer), Cássia Roberta Araújo de Oliveira (Photographer), Maria Clara Silva Loureiro (Photographer)

Performers Berlin: Pamela Bassi, Natalia Aly, Mizgina Rengin, Mayara Teston Barrios, Katia Akemi, Jarita Freydank, Fatima Ismayilova

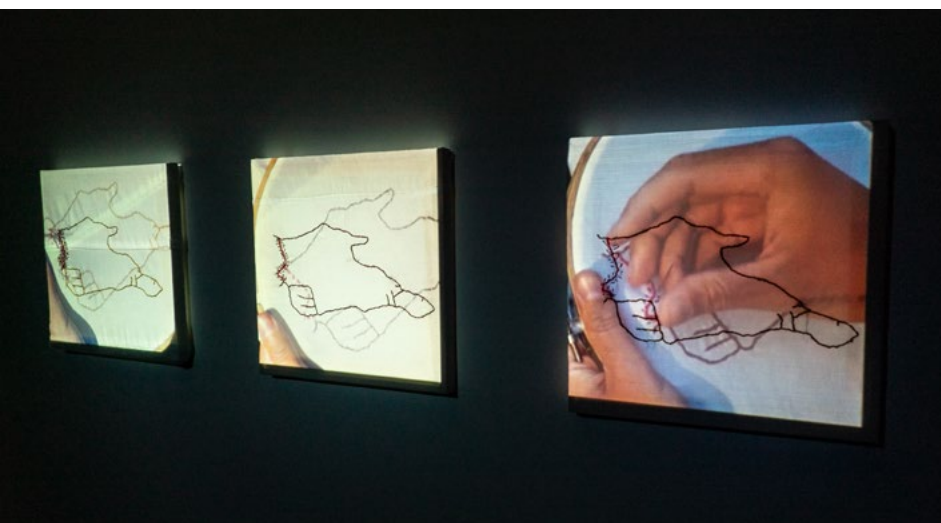
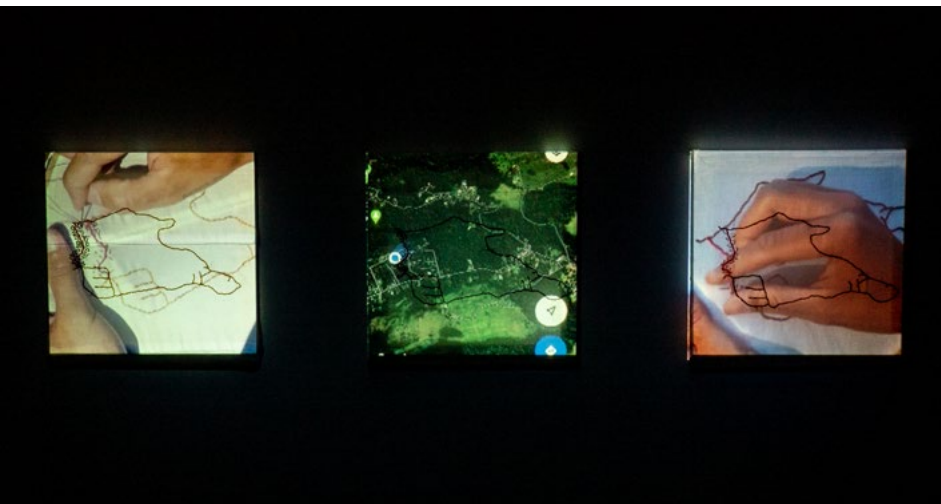
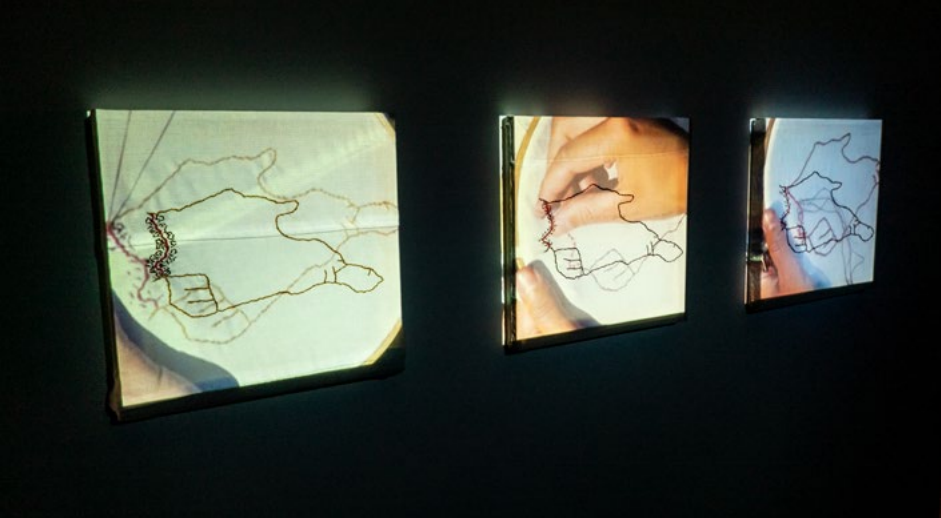
Contributors Berlin: Yuki Kojima (Fabric installation in the staircase), Thais Nepomuceno (Videographer), Natascha Gass (Photographer).

photos: Natascha Gass



As Papangus, 2020

watercolor and ink on cotton paper,
30 x 42cm



Daninha, 2022

three-channel video installation on embroidery.

E se nada houvesse entre nós, São Paulo/SP. Curator: Clarissa Ximenes.

A term used to refer to a type of plantation that grows undesirably, “Daninha” is made from audio, video, and embroidery recordings created after a series of solitary walks by the artist through the territory around her place of an artistic residence. The same route taken in different situations – sometimes in a group, in pairs, or alone – triggered reflections and sensations arising from the experience of the woman’s body in the world: how it is projected into the landscape and what it raises.



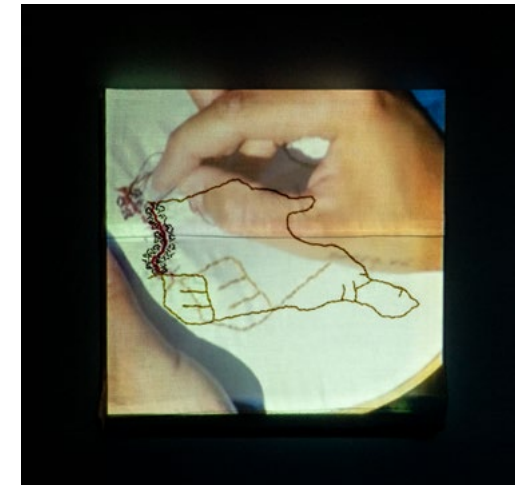
*Get around the uncharted territory for 10 days.
Walk along two roads and a track with a total of 6km
for some of these 10 days.*

*This was one of the procedures I used with the
intention of raising my awareness of the territory of
Serrinha do Alambari. Such walks were crucial for the
reflections that I present in Daninha.*

*Is a woman walking alone part of the landscape?
What are the landscapes for a woman's body?
How to walk alone without fear?*

*These and other questions surrounded me throughout
the residency while I proposed to walk in different
formations: sometimes in groups, in pairs, but mostly
alone. This walk alone was strongly connected with
reflections that are part of my poetics, in which I
present issues related to gender violence, however,
bringing them to a personal sphere.*

*My walks were recorded in photo, video, audio,
mapped by apps, and embroidered at the end. At
the beginning and during this process, such mate-
rials were produced without the intention of a final
product; were being collected in order to record and
keep the sensations experienced at the time with as
much detail as I could. Daninha began to take shape
while still in the residency: a sketch outlined in the first
lines written about my first walk alone. This sketch,
initially about an individual experience, turned out to
be collective when I read these same lines to the other
resident artists.*

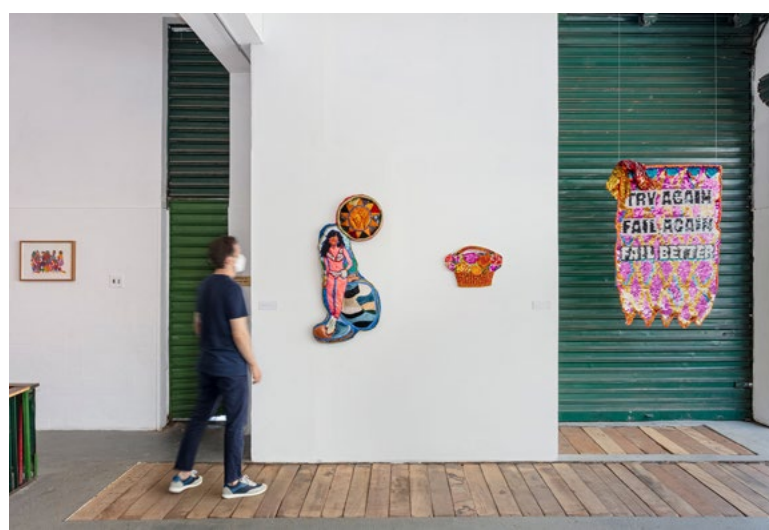
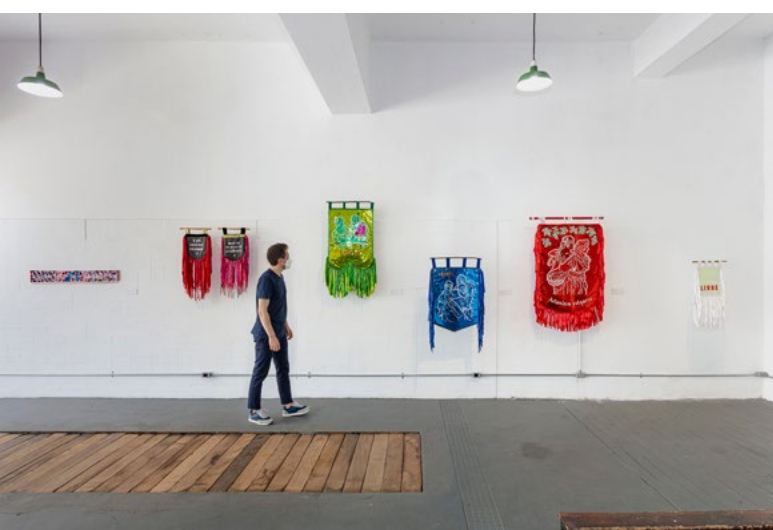


[Link to access part of the video Daninha, 2022](#)



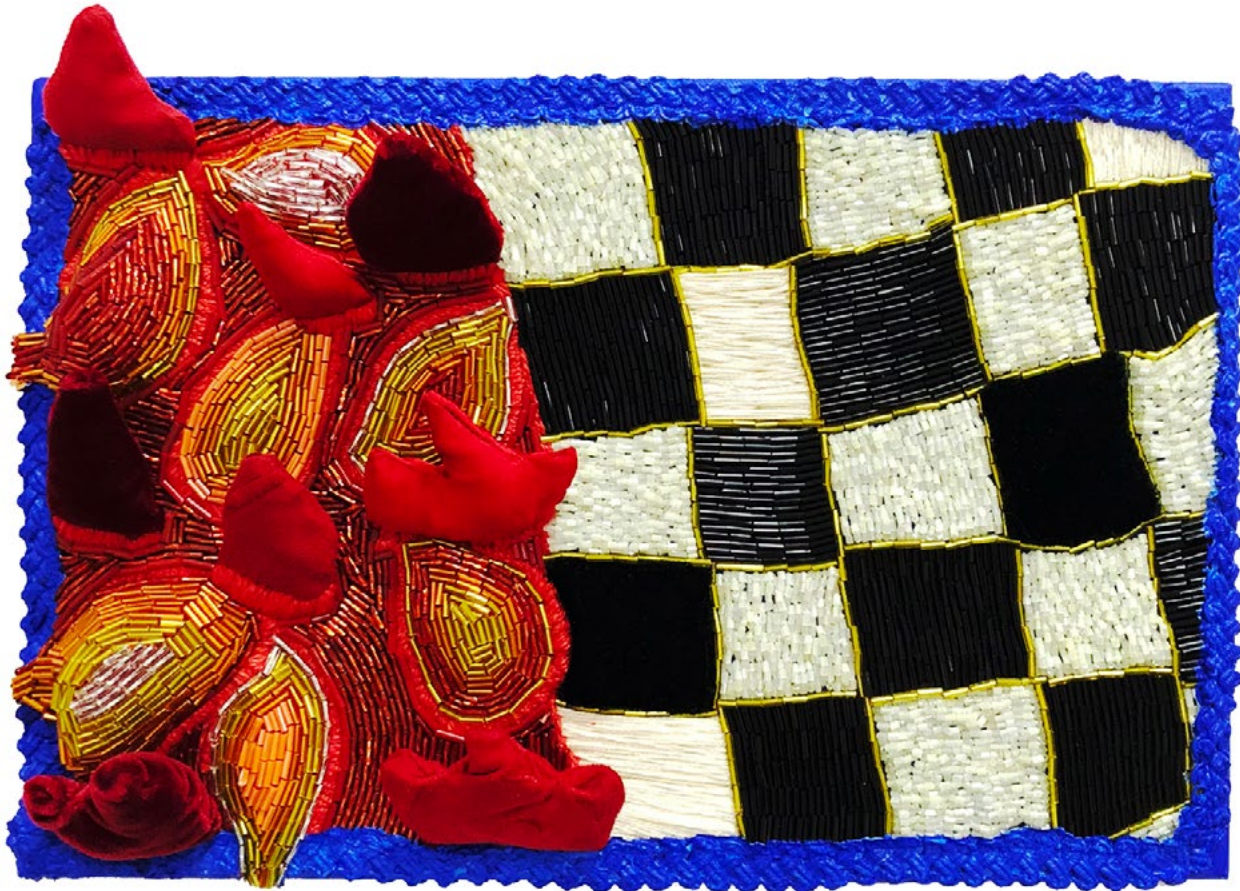
**Ninguém pediu para eu fazer isso [Nobody
ask me to do this], 2022**
Solo exhibition at Bananal Arte e Cultura
Contemporânea
Curator: Julia Lima

photo: Filipe Berndt



[Click to access more information about the exhibition "Ninguém pediu para eu fazer isso"](#)

photo: Filipe Berndt



Pega fogo, cabaré [Catch fire, cabaret], 2022

Bugle beads, hand-embroidered beads on fabric,
acrylic blanket, and acrylic paint on canvas.
25 x 26 x 5cm

Pega fogoinho [Catch small fires], 2022

Bugle beads, hand-embroidered beads on fabric,
acrylic blanket, and acrylic paint on canvas.
11 x 16 x 3cm





Fogo, toguinho, togão, 2023

Acrylic paint on fabric.
17 x 23 x 5cm.



Pai [Father], 2022
from the series We carve an idol out of our fear and call it God

Acrylic blanket, bugle beads, and cotton thread embroidered
by hand on canvas.
24 x 24 x 4cm



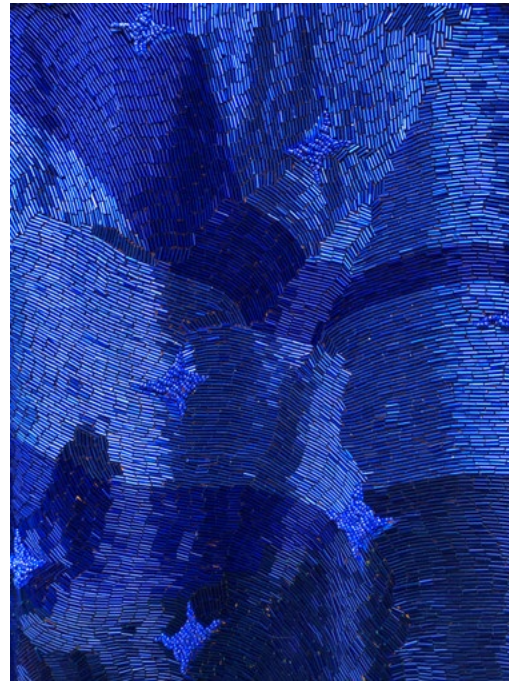
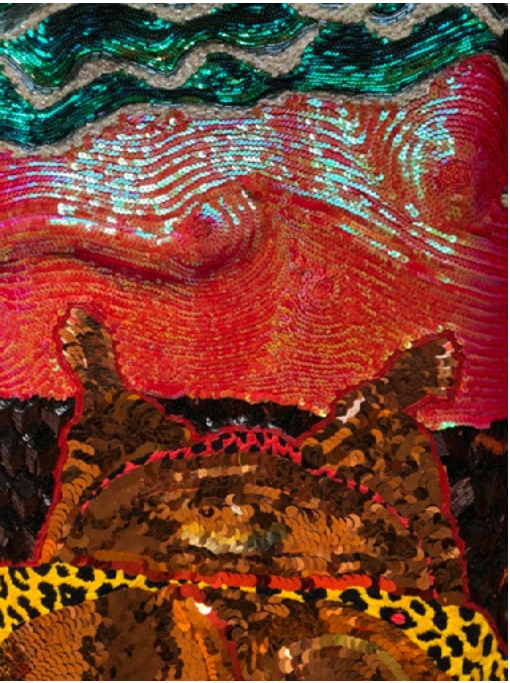
Filho [Son], 2022
from the series We carve an idol out of our fear and call it God

Acrylic blanket, bugle beads, and cotton thread embroidered
by hand on canvas.
15 x 15 x 4cm

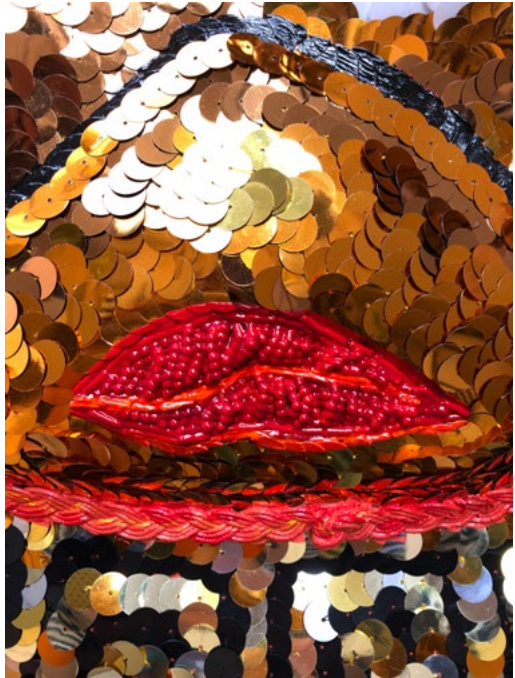


You've never seen my body until you touch it, 2021

metal hook, wood, acrylic blanket, acrylic paint, enamel, cotton thread, sequins, and hand-embroidered beads on fabric.
170 x 78 x 7cm



details **You've never seen my body until you touch it, 2021**

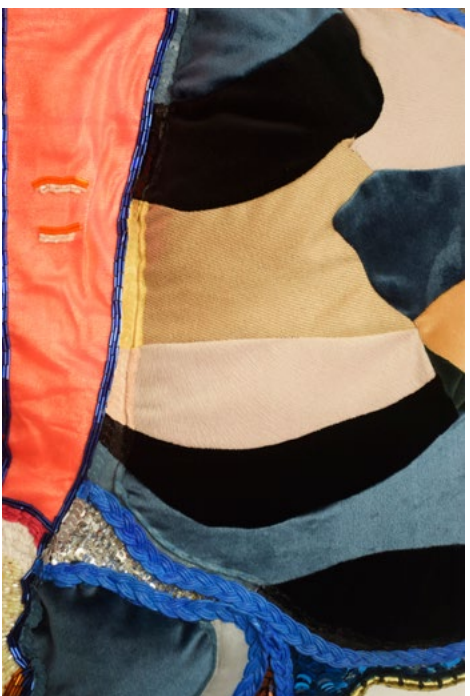


metal hook, wood, acrylic blanket, acrylic paint, enamel, cotton thread, sequins, and hand-embroidered beads on fabric.
170 x 78 x 7cm



Mother stands for comfort, 2022

sequins, bugle beads, fabric, wool yarn, acrylic
blanket, and acrylic paint on wood,
118 x 58 x 13cm



details **Mother stands for comfort**, 2022
sequins, bugle beads, fabric, wool yarn, acrylic blanket,
and acrylic paint on wood,
118 x 58 x 13cm



Vó [Grandma], 2022

sequins, beads, beads, wool, cotton thread, and
acrylic blanket on wood.

45 x 32 x 4cm



detail **V6**, 2022

sequins, beads, beads, wool, cotton thread, and
acrylic blanket on wood.

45 x 32 x 4cm



Agulheiro [Needle holder], 2022

watercolor on cotton paper.
24 x 32cm



RURAI (RURAL), 2021

acrylic paint, sequins, beads, and cotton thread embroidered
by hand on canvas
25 x 26 x 5cm



detail **RURAI** (RURAL), 2021

acrylic paint, sequins, beads, and cotton thread embroidered by hand on canvas
25 x 26 x 5cm





Ruraisinho, 2023

beads, bugle beads, and cotton thread embroidered by hand on fabric and acrylic blanket.
5 x 5 x 3cm



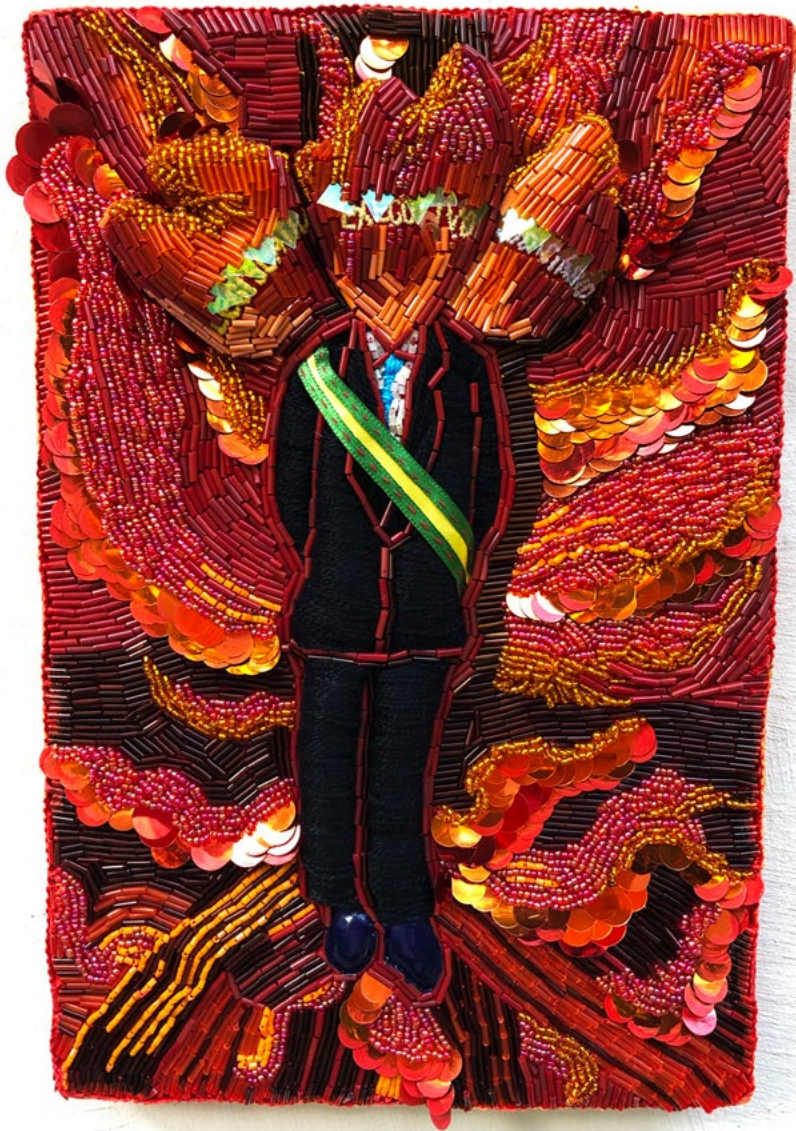
At the invitation of the Acervo Rotativo project, created by the artist and curator Laerte Ramos, I developed *Ruraisinho*, a miniature of the work *Rurais*, from 2021, which was one of my first works in which I experimented with new textures, fills, and reliefs for embroidery.



Dominguinho, 2021

acrylic paint and hand-embroidered beads on canvas,
13 x 12,5 x 3 cm





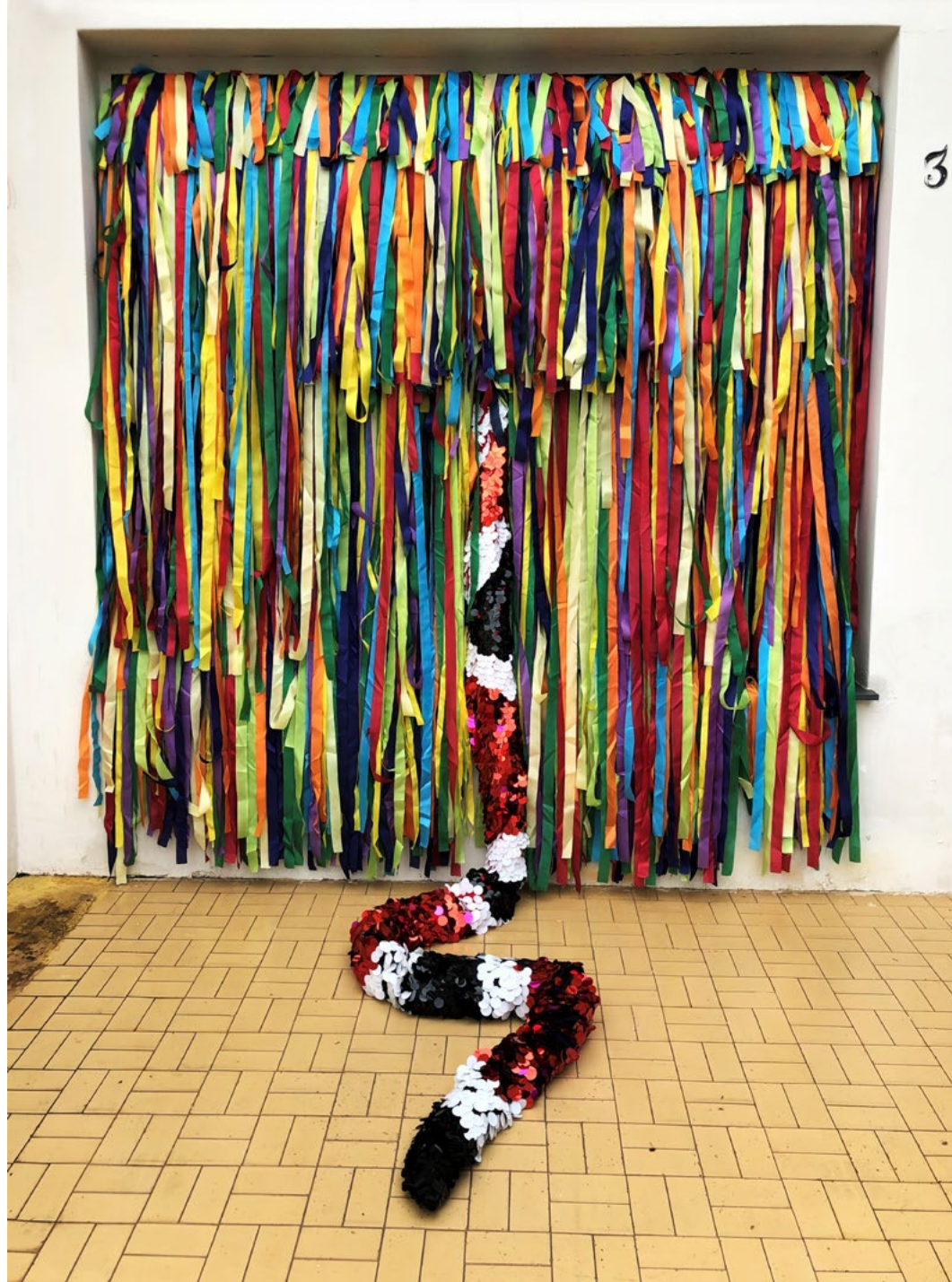
Quando chove merda, nunca é garoa
[When rains shit, it's never drizzle], 2021

sequins, beads, nail polish, fabric, and acrylic paint on canvas,
31 x 21 x 3cm



detail **Quando chove merda, nunca é garoa**
[When rains shit, it's never drizzle], 2021

sequins, beads, nail polish, fabric, and acrylic paint on canvas,
31 x 21 x 3cm



MASSA REAL, 2021

installation. Ribbons and sequins embroidered by hand on fabric.
2,70 x 2,50 x 1,50m
Ninguém vai tombar nossa bandeira, São Paulo/SP.
Curator: Julia Lima.

MASSA REAL is an installation proposed to occupy my house window during the carnival period due to the coronavirus pandemic and the impossibility of being on the streets during one of the biggest Brazilian parties. In this big banner, the materials are subverted: the ribbons that are generally used to compose the borders of banners are in this work their own structure; the mast that is often made invisible becomes the central object of the composition. A snake-mast that defies its flagship.



detail **MASSA REAL**, 2021

installation. Ribbons and sequins embroidered by hand on fabric.
2,70 x 2,50 x 1,50m

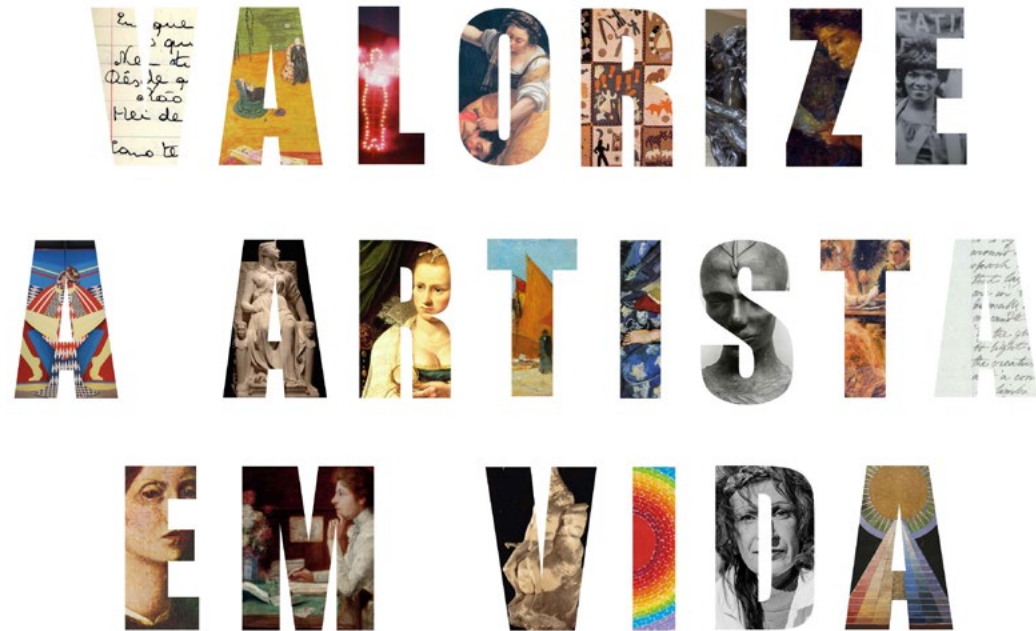
VALORIZE A ARTISTA EM VIDA

(VALUE THE WOMAN ARTIST IN LIFE), 2020

multimedia. Face Track filter for Instagram.

22 letters make up the sentence, and in each of them, an artist fills them. 22 female artists who found it difficult to assume their artistic practice, or had their trajectories recognized late, if not posthumously. Some murdered directly or indirectly by this patriarchal society which, by denying its existence and protagonism, must be blamed for a history of women artists around the world with few records and diversity of narratives.

This work was developed thinking about the consumption of images through social networks and the possibilities of using the tools available in these to share information and new narratives for women artists living today.

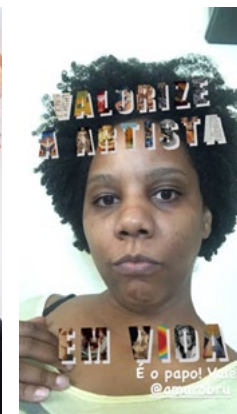
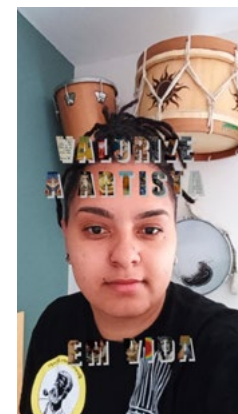
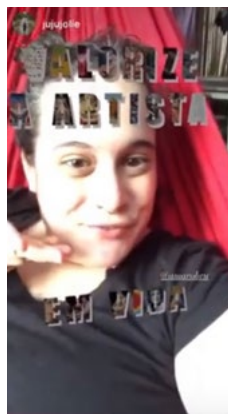
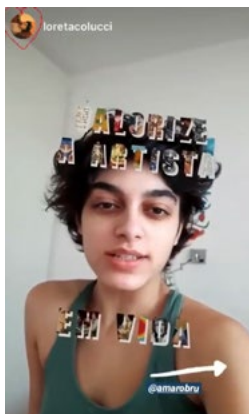
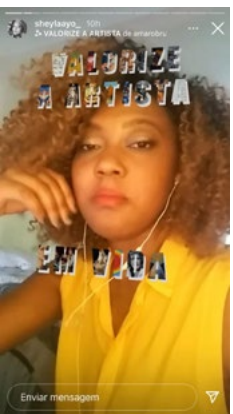
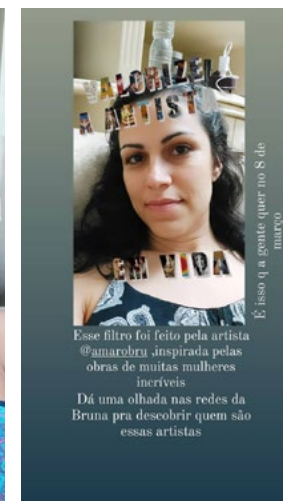
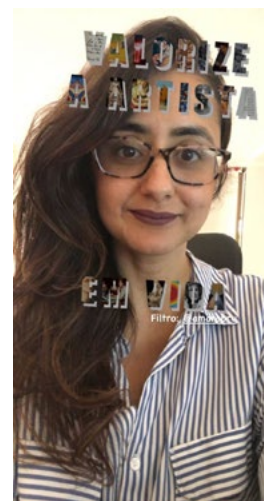


V Carolina Maria de Jesus
A Florine Stettheimer
L Ana Mendieta
O Artemisia Gentileschi
R Harriet Powers
I Camille Claudel
Z Bertha Worms
E Marsha P. Johnson

A Gloria Gómez Sánchez
A Edmonia Lewis
R Clara Peeters
T Tina Blau
I Suzanne Valadon
S Nancy Elizabeth Prophet
T Georgina de Albuquerque
A Mary Shelley

E Elizabeth Siddal
M Abigail de Andrade
V Julieta de França
I Alma Thomas
D Sylvia Rivera
A Hilma af Klint

VALORIZE A ARTISTA EM VIDA - VALUE THE WOMAN ARTIST IN LIFE



Some records of the use of the filter on Instagram.

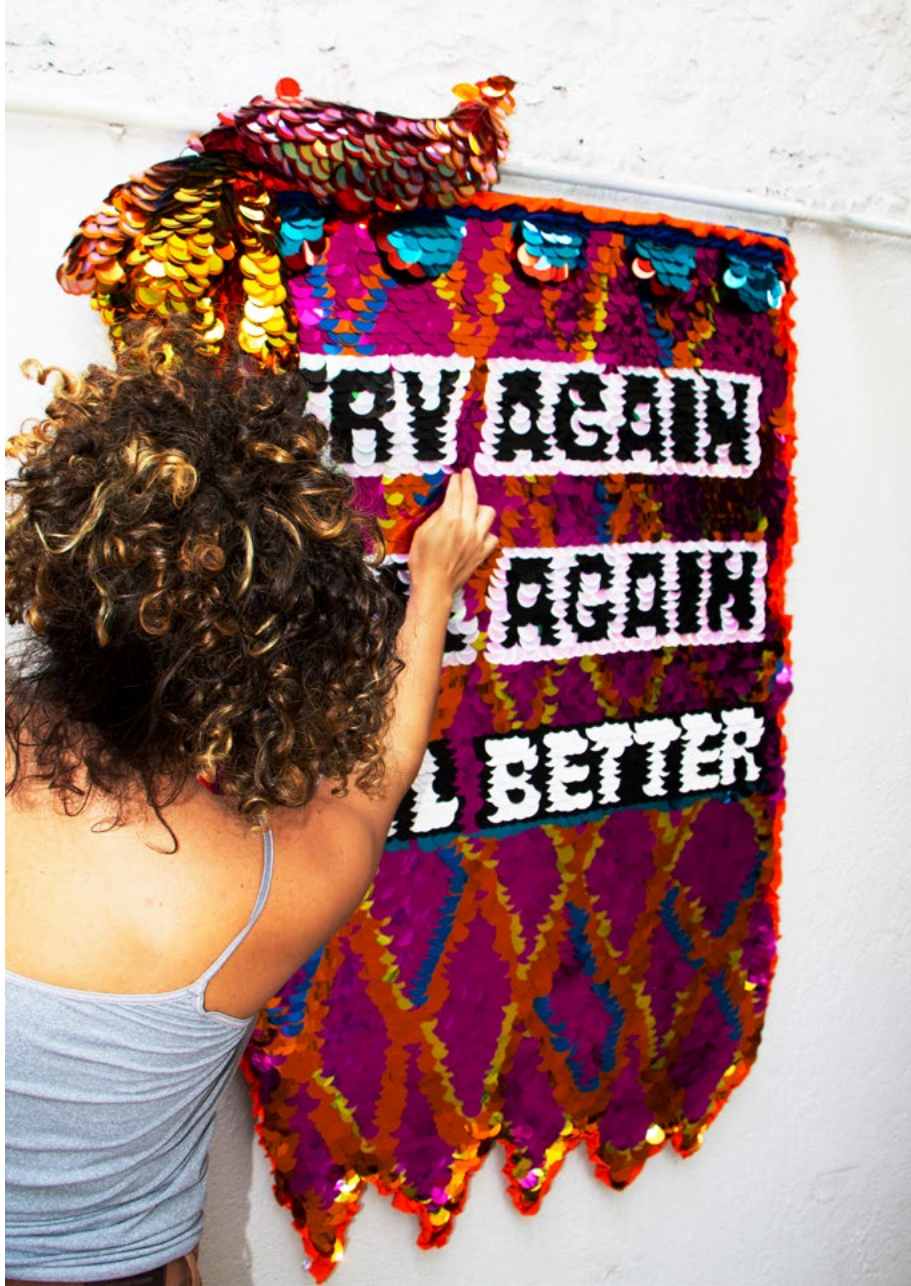


TRY AGAIN, FAIL AGAIN, FAIL BETTER, 2020

acrylic paint on sequins hand-embroidered on canvas,
157 x 97 x 25cm

TRY AGAIN, FAIL AGAIN, FAIL BETTER, a phrase by Samuel Beckett present in the play *Worstward Ho*, is part of a series of works in which the word works as a triggering synthesis for its materialization. With a certain tone of humor in the face of the attempts and failures of the artist profession, the works in this group present textures, colors, and phrases that can be triggered by the gesture. In addition to an invitation to touch, which allows access beyond the gaze, these works exist as object art, but they expand while I think of them as paintings without ink. An exercise in color composition, sometimes without traditional painting pigments, in other times in the dialogue, and seeking balance and contrasts between materialities.

The works that also make up this series are: *Ninguém me pediu para fazer isso* (Nobody asked me to do this), *UPDOWN* and *TO THE LEFT*, all produced in 2020.



detail **TRY AGAIN, FAIL AGAIN, FAIL BETTER**, 2020

acrylic paint on sequins hand-embroidered on canvas,
157 x 97 x 25cm



Ninguém pediu para eu fazer isso
(Nobody asked me to do this), 2020

sequins and beads embroidered by hand in fabric,
14 x 104 x 0,7cm



detail **Ninguém pediu para eu fazer isso**
(Nobody asked me to do this), 2020

sequins and beads embroidered by hand in fabric,
14 x 104 x 0,7cm

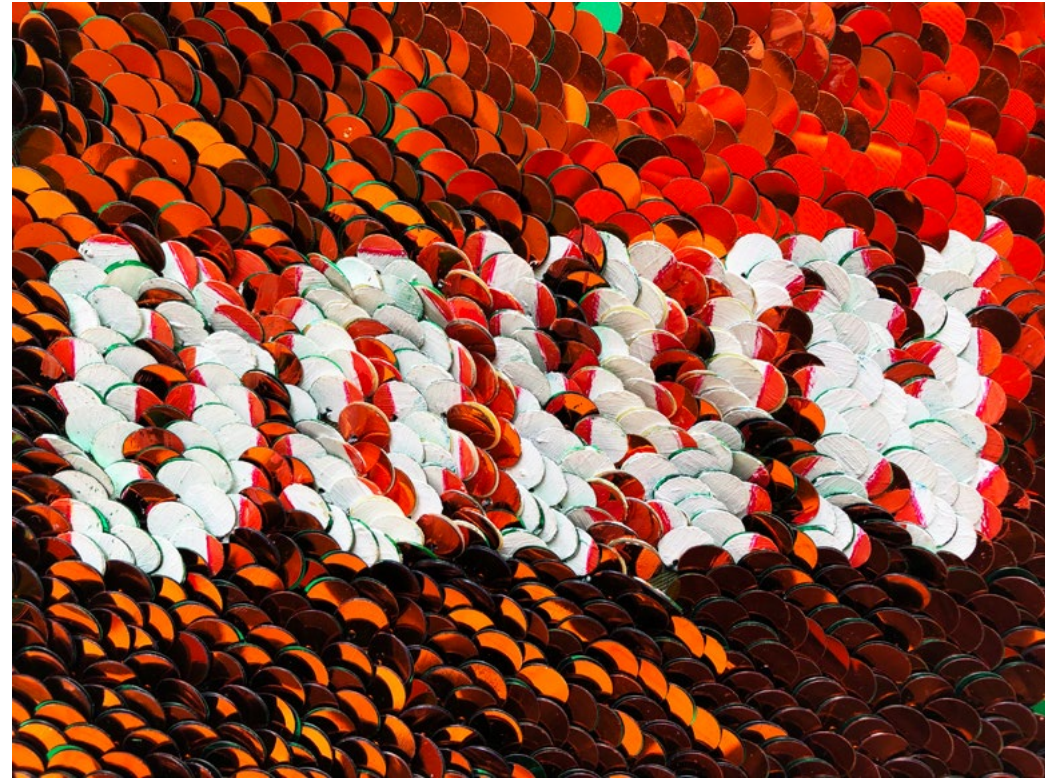


UPDOWN, 2020

acrylic paint on sequins hand-embroidered on canvas,
20 x 20 x 2cm

UPDOWN is an exercise in interpreting color, politics,
and movement.
This work invites the gesture to happen with the
visualization of the two words that compose it: UP, in
green, and DOWN, in orange.





detail **UPDOWN**, 2020

acrylic paint on sequins hand-embroidered on canvas,
20 x 20 x 2cm



Noite inteira, dia inteiro, meia noite, meio dia
(All night, all day, midnight, half-day), 2020

acrylic paint on sequins hand-embroidered on canvas,
Ø 13cm



TO THE LEFT, 2020

acrylic paint on sequins hand-embroidered on canvas, 26 x 49 x 0.7cm



TO THE LEFT, 2020

acrylic paint on sequins hand-embroidered on canvas,
26 x 49 x 0.7cm



TO THE LEFT is a suggestion of a movement towards red that can be understood as a political position, or as a religious identification when we think of Afro-Brazilian religions, with the colors red and black associated with left-wing entities, such as Exus and Pombagiras.

The gesture remains an invitation for the phrase or red color to be exposed.



TOO MUCH TOUCH, 2019

sequin and satin ribbon on fabric,
58 x 45cm

This artwork was done after artistic residency abroad where the ways of receiving and showing affection came up against the clash of cultures in a new territory and their different habits.

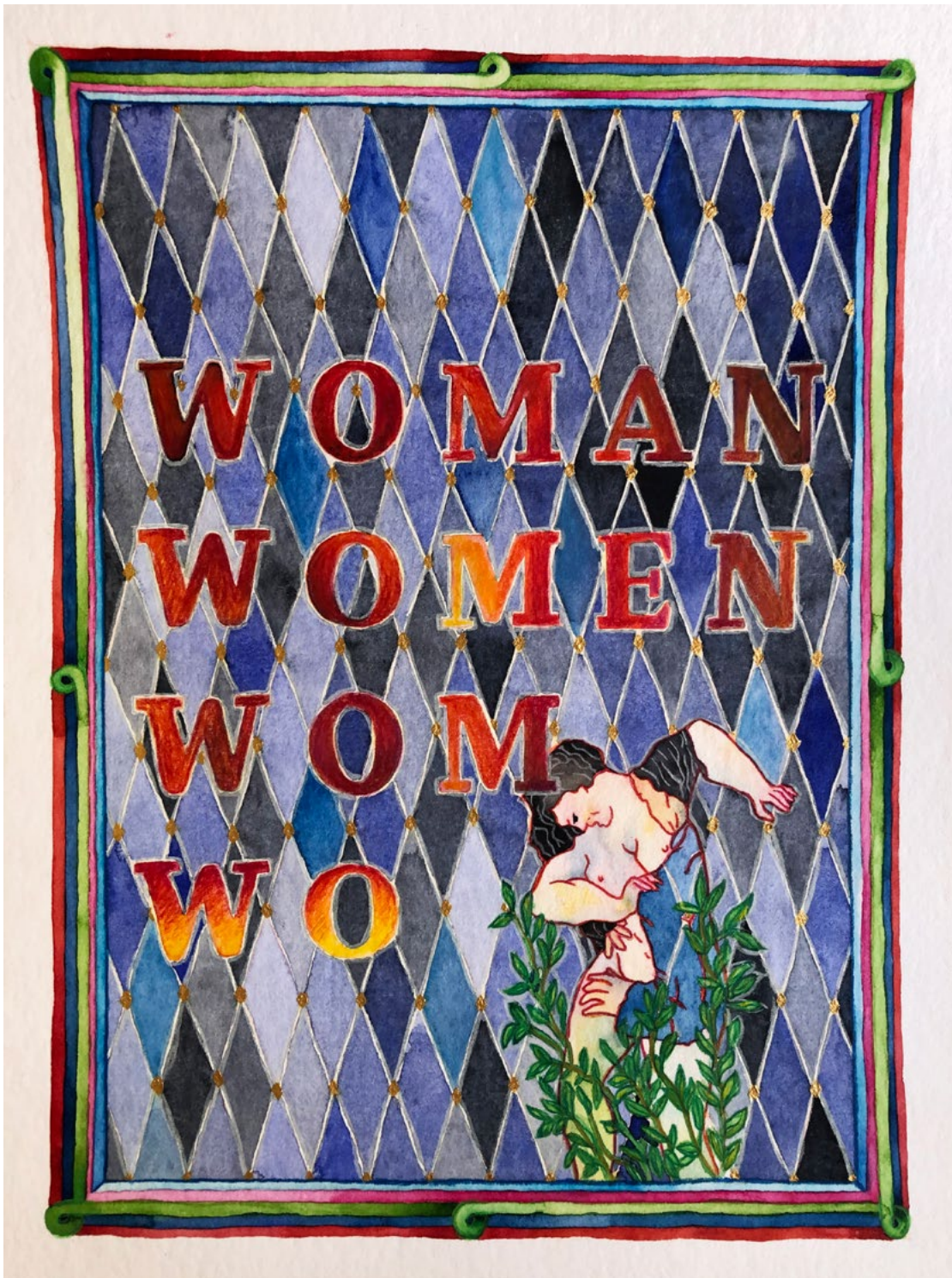


WOMAN is one of the works that make up the homonymous series in which the words *woman* and *women* are highlighted in different places in the writing. The choice to cross out the letters *man* and *men* seeks an aesthetic exercise where the idea of a male presence is removed from within the word. With this withdrawal, a turnaround by absence, a knockout, walkover, wo, guarantees the existence of one of the genres.

WOMAN, 2019

cotton thread embroidered on fabric.

27 x 37cm



WO, 2021

watercolor and acrylic paint on cotton paper.
32 x 24cm



Walk over, 2019

cotton thread embroidered on fabric.
32 x 25cm



Daphne I, 2019

bay leaf and cotton thread embroidered on fabric,
35 x 24 x 2cm



Daphne II, 2019

bay leaf and cotton thread embroidered on fabric,
32 x 21,5 x 1cm



Daphne III, 2019

bay leaf and cotton thread embroidered on fabric,
37 x 27 x 2cm



Corra I [Run I], 2019

cotton thread embroidered on fabric.
23 x 26cm



Corra II [Run II], 2019

cotton thread embroidered on fabric.
25 x 27cm



Study for Artemisia vulgaris, 2019

cotton thread embroidered on fabric.
40 x 26cm



Addio, Oloferne, 2019

graphite pencil, lipstick and cotton thread embroidered by hand on fabric.
37,5 x 32,5cm



Como falar de violências sem ser violenta? How to talk about violence without being violent?, 2019

Diptych.

graphite pencil and cotton thread on fabric.

25.5 x 25.5cm / 25.5 x 24.5cm each



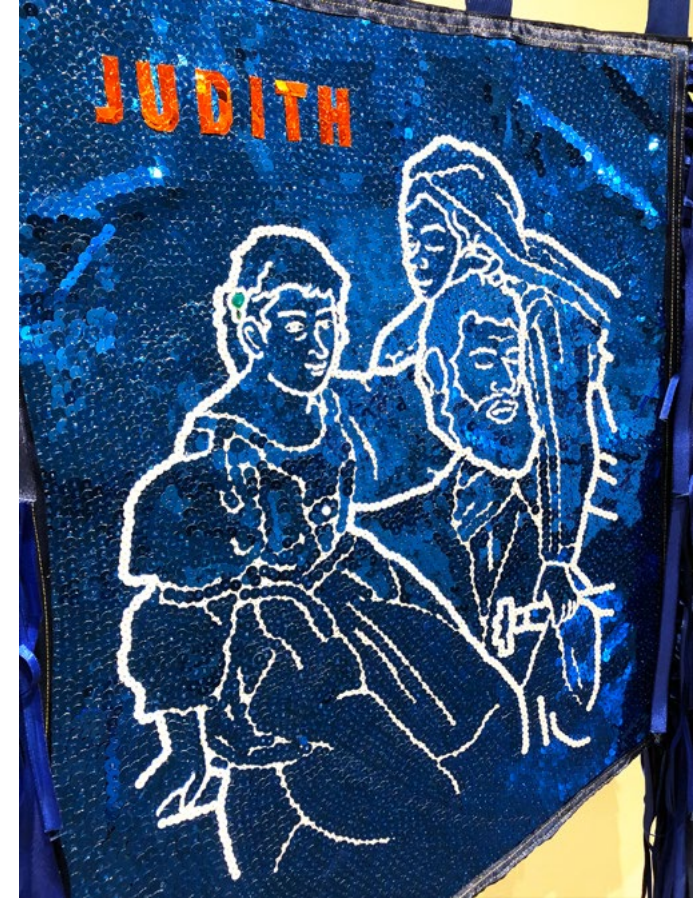
Salome, 2019
rosebush, sequin, and ribbon
satin on fabric, 100 x 60cm

MANEATER, 2019

Installation
Bethany Arts Community, Ossining/NY

MANEATER is an installation project that is part of a research on the representation in the history of art (specifically in the 16th and 17th centuries) of victorious women in the face of violence inflicted by men. With reinterpretations of some of these paintings, this installation was performed during an artistic residency in October 2019 at Bethany Arts Community, Ossining, New York / USA.

The four banners belonging to this installation were *Salome*, *Judith*, *O que queremos celebrar?* and *What do we want to celebrate?*.



Judith, 2019
rose bush, sequin and ribbon
satin on fabric, 95 x 60cm



O que queremos celebrar? (What do we want to celebrate?), 2019
rose bush, sequin and ribbon
satin on fabric, 75 x 40cm





What do we want to celebrate? 2019
rose bush, sequin and ribbon
satin on fabric, 75 x 40cm

O que queremos celebrar? and *What do we want to celebrate?* propose a reflection on the images that are normally printed on these objects. When we carry images of strong women, conquering not just a man, but an idea of male sovereignty, what do we celebrate?



Tempo Fim (End Time), 2019

Performance
Sesc Ipiranga, São Paulo/SP



Tempo Fim (End Time), 2019

Performance
Sesc Ipiranga, São Paulo/SP

Performance performed by artists Beatriz Coelho, Janette Santiago, Bruna Amaro, Luciara Ribeiro, Sydney Salvatori, Cauê Silva, Paula Salles, Bia Rodrigues and Adriana Aragão at the Ounjé- Alimento dos Orixás exhibition.





photo: Wallace Domingues

Your head in my hand, boy, 2019

brass bar, sequin and satin ribbon on fabric,
80 x 24 x 6cm | 81 x 24 x 6cm | 72 x 24 x 6cm [each one]

In a biblical episode, Judith beheads Holofernes, an Assyrian general, with the help of her maid and this scene is immortalized in several paintings throughout history.

Based on this theme, I present in *Your head in my hand, boy* a reworking of the formats traditionally used for making structures that work as flags or banners handled in various popular manifestations. Having Holofernes' head in his hands proposes a reflection beyond the head of that individual itself, but what the head of a man cut off by a woman, who in doing so saved an entire people, represents in a society in which every two hours a woman is murdered in hate crimes motivated by gender.



Artemisia vulgaris, 2019

wood, sequin and satin ribbon on fabric, 170 x 80cm
Baile da Aurora Sincera, Solar dos Abacaxis, Rio de Janeiro/RJ

Artemisia vulgaris is a banner (estandarte) that bears a reproduction of a painting by the Italian artist Artemisia Gentileschi, entitled "Judith and her maid" and that illustrates the biblical passage where Judith's beheading of Holofernes occurs.

An image of two women who are at risk together, an image of sorority exposed in the exhibition BAILE DA AURORA SINCERA during Carnival, a period in which the numbers of sexual violence against women increase by 90% according to 2017 data from the National Policy Secretariat for women in the federal government.

photo: Renato Mangolin

In addition to the image, we have the title of the work, the same name in Portuguese for the medicinal plant also known as mugwort, chamomile-of-the-field, wormwood, fire-weed, weed-of-john, queen-of-herbs, among others. Used by women in the treatment of urogenital diseases, the consumption of their tea in high doses, however, facilitates the processes of interrupting an unwanted pregnancy. The sagebrush (*Artemisia*) leaves also make up the sky where these women lean.





Com quantos nós se faz uma rede? Ato 1
(How many of us make a network? Act 1), 2018
Immersive installation | gourds, sisal, glass and water
Casa Aberta, São Paulo/SP



Com quantos nós se faz uma rede? Ato 1
(How many of us do a network? Act 1), 2018

Immersive installation | gourds, sisal, glass and water
Casa Aberta, São Paulo/SP

How many of us do a network? Act 1 is an immersive installation conceived from participations, experiences and aesthetic references found in some of the Afro-Brazilian religions and in the spaces that sell the materials and objects necessary for the performance of their services, among them the stores of religious articles.

The first work of this set is formed by a large cascade of sixty gourds intertwined with sisal ropes, which descend towards the ground and disperse on the ground.

água de Cabaça [Gourd water] was an immersive proposition that integrated the installation. In it, a gourd with drinking water, placed on top of a small wooden trunk, was available to those who were thirsty. This gourd went through the curing process where, for 21 days, it received water changes until it became a container free from the bitterness of the fruit.

LAVAGEM | ABLUTION, 2018

Installation and performance developed by Bruna Amaro, Juliana dos Santos and Daniel Lie.

Bouge B Festival, Antwerp, Belgium.

LAVAGEM is an open process that began with the construction of the installation and the activation of this space through the perception of the possible, and impossible, agencies of our bodies in it. The triggering actions of this non-verbal process, at first, have a strong reference to the body movements present in rites of Asian and Afro-Brazilian matrices.

This work is part of a group of three trigger actions: Post-Rotten / Clitórea / Lavagem, held at the Bouge B Festival, Antwerp, on April 26-27-28, 2018. These three actions are part of the CENTRO DE project DEATH FOR THE LIVING, designed by Daniel Lie. A hybrid project of artistic languages with elements of the visual arts, performance, and dance that involves offerings and ritualistic practices.





Dagbê, a sound object that consists of an adaptation of the instrument Agbê, also known as Xequerê, created by Bruna Amaro, Juliana dos Santos and Daniel Lie for LAVAGEM, presented at the Bouge B Festival, Antwerp, in April 2018.

photo: Robbie Depuydt



open process LAVAGEM | ABLUTION, 2018

Performance
Duration: 1 hour
Casa Triângulo, São Paulo/SP

Performance at Casa Triângulo by artists Bruna Amaro, Juliana dos Santos and Daniel Lie at the exhibition Filhas do Fim by Daniel Lie.

BRUNA AMARO

brazilian, 1988

www.brunaamaro.com
www.instagram.com/amarobru

artistic residencies

2022

. Residência das Plantas, Bananal Arte e Cultura Contemporânea e Silo Arte e Cultura, Serrinha do Alambari/RJ.

2019

. Bethany Arts Community, New York/USA.

solo exhibitions

2022

. AS* PAPANGUS - our carnival, our body, our fight, Oyoun Kultur NeuDenken gUG, Berlin/DE. Curator: Dami Choi.

. Ninguém pediu para eu fazer isso [No one asked me to do that], Bananal Arte e Cultura Contemporânea, São Paulo/SP. Curator: Julia Lima.

. MANEATER, Bethany Arts Community, Nova Iorque/EUA.

group exhibitions

2023

. Rasgar o enunciado, Instituto Artistas Latinas, ArtRio 2023, Rio de Janeiro/RJ. Curator: Ana Soler.

. Transbordar em si, Ateliê 31, Rio de Janeiro/RJ. Curator: Ana Soler.

. Good Vibes, Ateliê 397, SP-Arte 2023. Curator: Thaís Rivitti and Bruna Fernanda.

. A-FIAR, Galeria do Lago, Museu da República, Rio de Janeiro/RJ. Curadoria: Isabel Portella e Filipe Chagas.

2022

. E se nada houvesse entre nós, Bananal Arte e Cultura Contemporânea, São Paulo/SP. Curadoria: Clarissa Ximenes.

. 28º Salão de Artes de Vinhedo, Vinhedo/SP. Comissão de seleção: Ciano Soares, Luísa Paraguai e Tatiana Dantas.

. 19º Programa Exposições, MARP, Ribeirão Preto/SP. Selection commission: Nilton Campos e Sílvia Furegatti.

2021

. Escapamentos, Bananal Arte e Cultura Contemporânea, São Paulo/SP. Organization: Clarissa Ximenes.

. MITA: Cosmologias da Diversidade, São Paulo/SP. Curators: Felipe Moraes and Ana Carla Soler.

. 46º SARP- Salão de Arte de Ribeirão Preto nacional-contemporâneo, Ribeirão Preto/SP. Selection commission: Claudinei Roberto e Samantha Moreira.

. Ninguém vai tombar nossa bandeira, São Paulo/SP. Curator: Julia Lima.

2019

. Tempo Fim, Sesc Ipiranga, São Paulo/SP.

. A noite não adormecerá jamais nos olhos nossos, Baró Galeria, São Paulo/SP. Curator: Carollina Lauriano.

. Baile da Aurora Sincera, Solar dos Abacaxis, Rio de Janeiro/RJ. Curator: Bernardo Mosqueira.

2018

. Unidos da Barra Funda, Olhão Arte, São Paulo/SP.

. LAVAGEM/ABLUTION, Bouge B Festival, Antwerp/BE. Curator: Amanda Piña.

. Open Process Performance Lavagem, Casa Triângulo, São Paulo/SP.

other projects

. Corpo Brincante, Sesc Vila Mariana, São Paulo/SP. Ambientação para o carnaval da unidade.

2020

. TUDO QUE É BATUQUE, Sesc Vila Mariana, São Paulo/SP. Ambience for the carnival.

2018

. COM QUANTOS NÓS SE FAZ UMA REDE? Ato 1, Casa Aberta, São Paulo/SP.

2017

. Consultant for the exhibition Death Center for the Living, by visual artist Daniel Lie in Vienna Festwochen, Austria.

academic education

2021

. Project discussion at the Clínica Geral, Ateliê 397, guided by Carollina Lauriano and Raphael Escobar.

2020

. Artistic accompaniment at the Center for discussion and construction in Visual Arts, OFICINAS, guided by Julia Lima and Bruno Novaes.

2015- 2018

. Master in Aesthetics and Art History by PGEHA USP with CAPES Master's Scholarship.

2008- 2014

. Graduation in Visual Arts by the Institute of Arts at UNESP, Bachelor and Licenciature.

2013- 2020

. Member of the Center for the Study of Contemporary Religiosity and Black Cultures, CERNe- USP.

2013

. Scientific Initiation Scholarship FAPESP.

2012

. Historia del Arte Argentino y Americano at the Universidad Nacional de Tucumán, in San Miguel de Tucumán, Argentina. University exchange with Grupo Montevideo Scholarship.