



We are strong at dissolving rocks

Artistic Investigation & Process

Lis Haddad



Beginning of a journey

Conceived by the artist Lis Haddad, the project *We Are Strong at Dissolving Rocks* emerged in the second half of 2024 during the artistic residency of the Casco Pós-Balsa program, in the district of Riacho Grande, in São Bernardo do Campo (São Paulo, Brazil).

Situated within a rural territory, the project arose as an investigation into relationships of affection, mutualism, and symbiosis between humans and more-than-humans; an exercise in observation, listening, and creation that engages with the place as a living organism.

In 2025, the project was awarded funding through the National Aldir Blanc Policy public grant for cultural promotion, which enabled its expansion into two further editions focused on territories impacted by mineral extraction. In March 2026, the research reached Igatu (Chapada Diamantina, Bahia), and between April and May of the same year, it expanded to Aranha (Brumadinho, Minas Gerais).

As it moved across different territories, the project also traversed three distinct Brazilian biomes - the Atlantic Forest, the Caatinga, and the Cerrado - broadening the mapping of relationships among species, landscapes, and ways of life.

Now, the project seeks to strengthen itself within other rural territories of Brumadinho, a region that in 2019 suffered the collapse of a mining tailings dam, constituting one of the largest socio-environmental crimes in Brazilian history. Six years later, the intention is to continue creating spaces of listening and exchange, where residents, through their materiality and memory, may recognize themselves as interconnected with other species and as part of the local ecology.

The project is envisioned as a spark through which new layers of relationship and perception of the surrounding environment may be activated and strengthened, allowing possible and more sensitive futures to inhabit the imagination of those who become interwoven with it.

Ecologies of encounter

We Are Strong at Dissolving Rocks is structured as a relational art practice with an ecological and investigative dimension, in which the work is not confined to the objects produced, but is constituted through the encounters that make it possible. The project activates situations of coexistence, listening, and exchange with local masters, communities, cultural agents, and also with other beings that inhabit the territories, making the relational field simultaneously both method and material.

In this sense, the relationships established throughout the process are not merely a means for creation, but an inseparable part of the work itself. By shifting the focus from individual authorship toward a network of interdependencies, the project proposes art as a situated practice that emerges through connection and returns to the territory new forms of belonging, memory, and collective imagination.

Lines of Life: Mapping Connections Between Humans and More-than-Humans

The project's central axis is the mapping of what the artist Lis Haddad calls *lines of life*: networks of interdependence that connect humans and more-than-humans within a landscape.

Guided by the listening of local narratives and by direct observation, the research unfolds into an artistic methodology that consists of identifying connections of affection, mutualism, and symbiosis between species, translating them, and materializing them into works that express the systems of coexistence within a region. These bonds do not appear merely as a theme, but as the organizing principle of the work itself. When translated into visual language, they reveal modes of existence that are always constituted through relation.

In Riacho Grande, for example, a rural area of São Bernardo do Campo, São Paulo (BR), the project's greatest collaborator was the master marquetry artisan Celso Marcelino, known as Xina.

His profound respect and admiration for more-than-humans emerged throughout all the conversations he shared with the artist.

In his account about the toucan, he says:

"Everyone speaks badly about the toucan, saying it is a predator because it goes into other birds' nests and eats the chicks. What nobody knows is that it always leaves one alive — it never kills them all. It knows there is a tomorrow... something humans do not."

While Xina presented his relationship with local species, Haddad's work became an investigation into the web of connections between them.

The toucan, a figure of affection for Xina, is the main disperser of the seeds of the Juçara palm, a tree of enormous importance to the Atlantic Forest. With its long beak, as it feeds on the fruit, the bird carries the seeds across great distances, ensuring the regeneration of the vegetation. The roots of the Juçara palm, in turn, establish a symbiotic relationship with specific fungi, exchanging essential nutrients that sustain the balance of the ecosystem. These processes, often invisible to the naked eye, expanded the artist's understanding of interdependence as a driving force of life.

Through this logic of listening, investigation, and creation, the project gradually took shape. Each mapped line of life became a compositional principle. Embroideries, ceramics, and other artistic works formed a body of work deeply anchored in the territory.

More than documenting, the objective of *We Are Strong at Dissolving Rocks* is to reimagine these relationships through art, highlighting the interdependence between humans and more-than-humans. An invitation to reflect on how we coexist and contribute to sustaining the fabric of life.

Metodology

The project adopts an open-studio methodology and situated investigation, grounded in active listening and exchange with local residents. Within an accessible and collaborative space for artistic experimentation, the different stages unfold simultaneously, articulating both collective processes and the artist's ongoing production in her own studio, where the experiences lived through these encounters are elaborated into more intimate and reflective layers. This movement between the shared and the individual ensures that creation takes place simultaneously as collective exchange and as the sensitive distillation of lived experience.

- Installation and activation of the temporary studio as a space for encounter and collective creation;
- Gathering and recording narratives through conversations, interviews, and active listening with local residents;
- Collection of visual references and materials drawn from the landscape and the community's accounts;
- Creation of artworks, in which fragments of stories, symbols, and images from the territories are translated into visual compositions, developed both within the collective context and in the artist's studio;
- Visual and documentary recording of the entire process;
- Final presentation of works-in-process for the community.





In the first edition, two bodies of work developed in parallel were established and continued throughout the following editions: one in textile and the other in ceramics.

While large textile panels illustrate the relationships taking place above the ground, ceramic tiles reproduce the microscopic patterns created by the bonds between roots, fungi, and bacteria beneath the earth.

Textile Panels

The aesthetic of the panels was developed from the marquetry techniques and principles taught by Xina and later adapted to fabric. The incorporation of frames made from the textile itself, the combination of textures and patterns within the compositions, and the bidimensionality of the imagery are some examples.

An additional symbolic layer emerged when Haddad began to perceive framing as a landscape cutout akin to the structure of window frames. From that moment onward, the plants and animals represented in the works started to exceed the contours defined by the margins, a composition evocative of the insurgent movements of nature, which insists on resisting control.

On the reverse side of the textiles, phrases spoken by local residents are embroidered, reaffirming their presence within the tracing of these lines of life.

Ceramics

For the ceramic series, the symbiotic patterns formed between roots and mycorrhizal fungi are recreated. The pieces, made as 15 x 15 cm tile-like plaques, are coated with engobes produced from earth pigments collected from each location.

The firing process is carried out using the ephemeral kiln technique — a brick tower filled with charcoal and the ceramic pieces to be fired — always built within the territory where the immersion takes place.



We Must Learn How to Swim in the Forest (Embaúba), 2024
Fabric and beads
220 x 130 x 40 cm (including support)



Detail of the work We Must Learn How to Swim in the Forest



**The Animal Has Lived Here
Longer Than I Have (Toucan), 2024**
Fabric and beads
200 x 120 x 40 cm (including
support)

0 bidno

Amelia



**What Harms Is Always Beside
What Heals** (Juçara), 2024
Fabric and beads
220 × 100 × 40 cm



Detail of the work *What Harms Is Always Beside What Heals*



1st edition: **Riacho Grande**, SP

Ruin, a Living Organism of Encounter

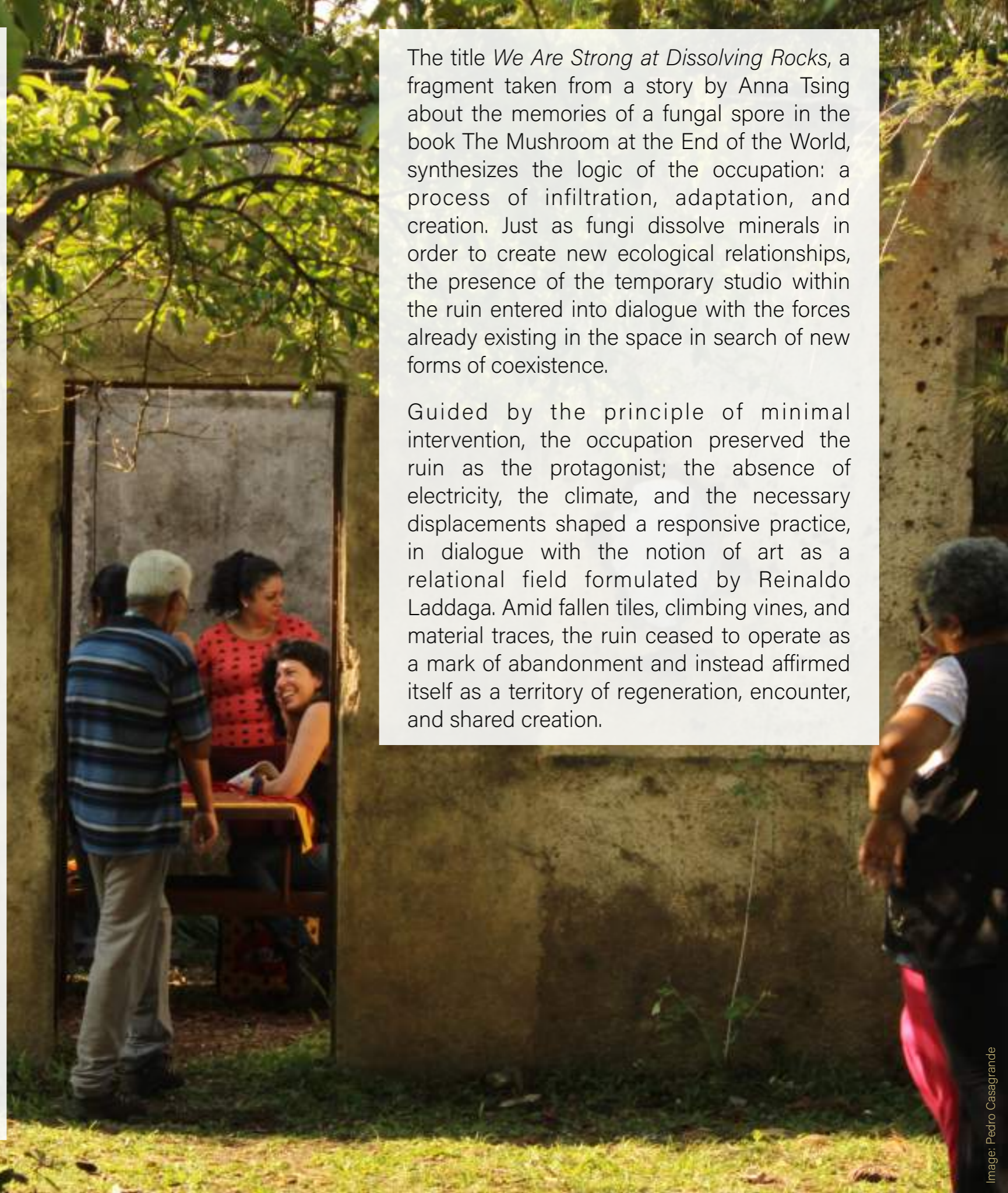
In Riacho Grande, the studio occupation took place within a ruin located in the former Aldeias Infantis NGO complex, a group of buildings that today houses a daycare center, a nursing home, the Lar Christian woodworking studio, and the Baluarte Ceramists Association. More than a backdrop, the ruin became a living organism of coexistence and observation, directly shaping the ways of producing, inhabiting, and perceiving the territory.

The project took place within the context of the Casco residency program and lasted a total of six weeks, articulating online curatorial meetings, technical visits, and production within the artist's own studio. The situated immersion in Riacho Grande lasted two weeks, and it was during this period of continuous presence that the research found its most relational dimension, shaped by everyday encounters and direct experience of the place.

The closest relationship developed during the residency was with the master marquetry artisan Celso Marcelino, known as Xina, whose workshop, the Lar Christian woodworking studio, is located directly across from the ruin occupied by Haddad. During the immersion period, encounters between the two became almost daily, unfolding through conversations about the landscape, the region's more-than-humans, and local ways of life. At the same time, Haddad began attending marquetry lessons with Xina, establishing a practical and sensitive exchange that brought the procedures of marquetry closer to the compositions developed in her textile panels.

The title *We Are Strong at Dissolving Rocks*, a fragment taken from a story by Anna Tsing about the memories of a fungal spore in the book *The Mushroom at the End of the World*, synthesizes the logic of the occupation: a process of infiltration, adaptation, and creation. Just as fungi dissolve minerals in order to create new ecological relationships, the presence of the temporary studio within the ruin entered into dialogue with the forces already existing in the space in search of new forms of coexistence.

Guided by the principle of minimal intervention, the occupation preserved the ruin as the protagonist; the absence of electricity, the climate, and the necessary displacements shaped a responsive practice, in dialogue with the notion of art as a relational field formulated by Reinaldo Laddaga. Amid fallen tiles, climbing vines, and material traces, the ruin ceased to operate as a mark of abandonment and instead affirmed itself as a territory of regeneration, encounter, and shared creation.



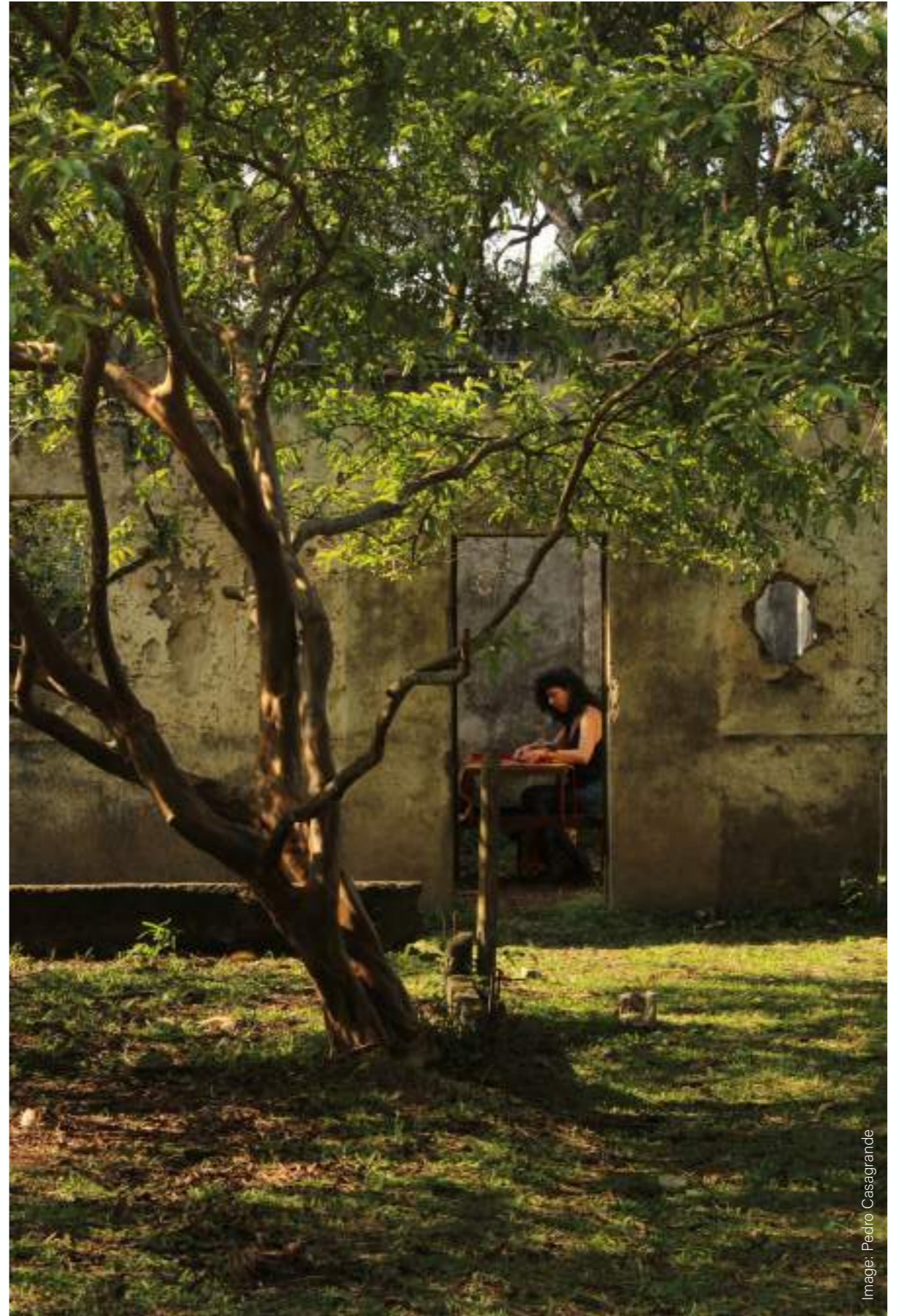
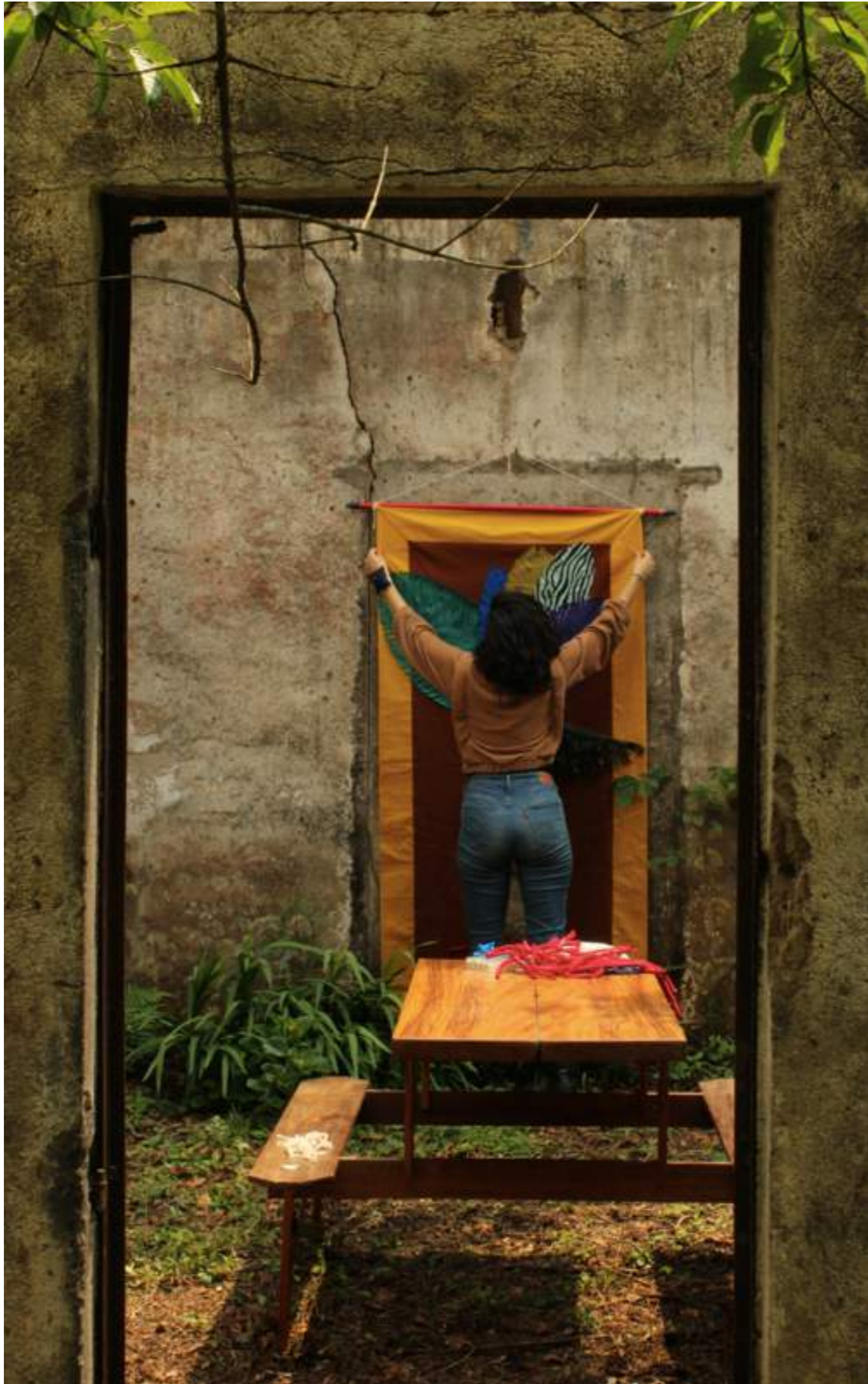


Image: Pedro Casagrande

Temporary Studio Occupation during the first edition in Riacho Grande, São Paulo, Brazil



Image: Pedro Casagrande

Organic public engagement during the studio occupation



Organic public engagement during the studio occupation

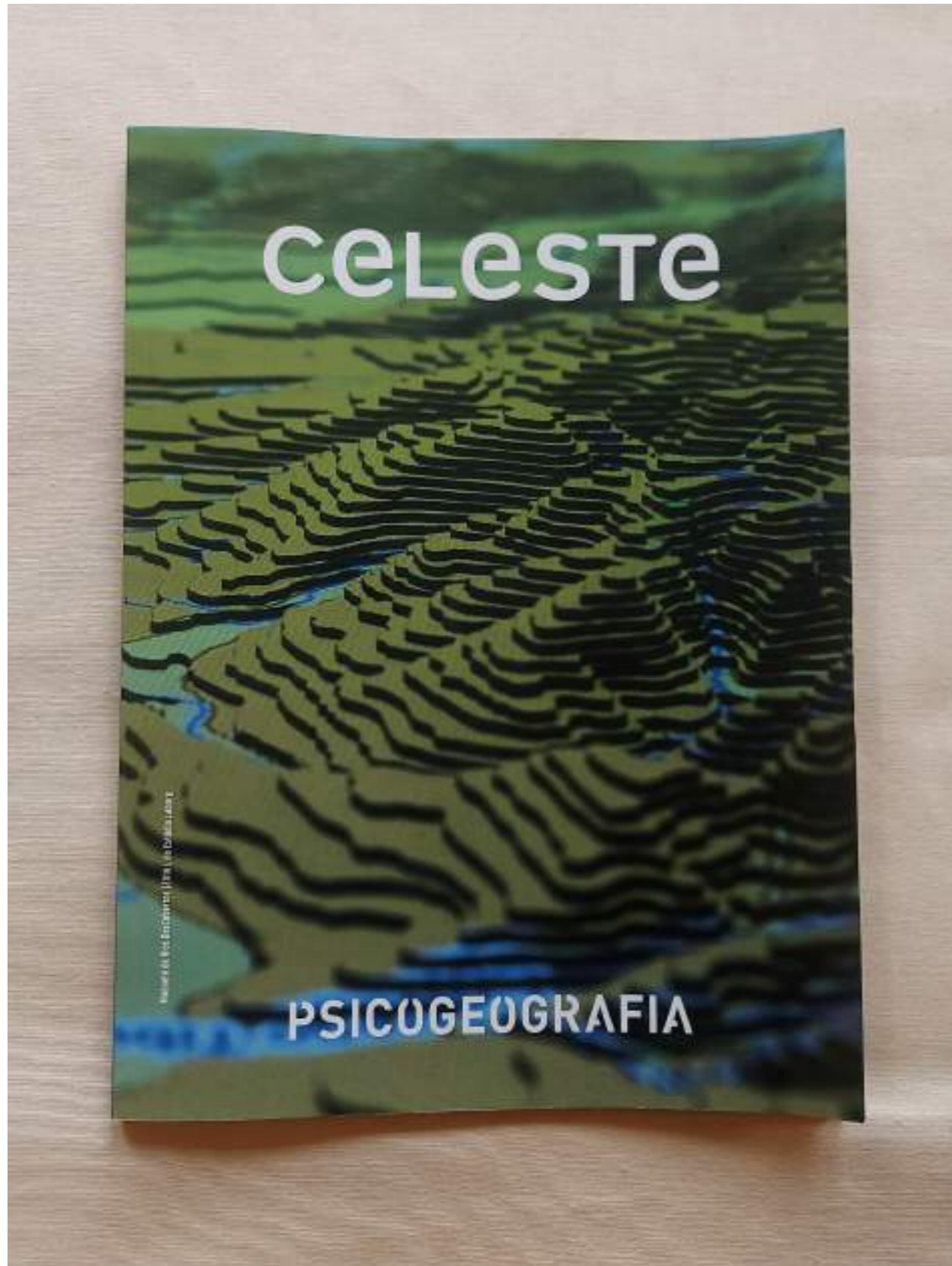



Visit from students and faculty members of the Federal University of ABC (UFABC), São Paulo



Celeste Magazine 4, São Paulo, 2024

Text by curator Bruna Fernanda





2nd edição: **Igatu**, BA

Knowledge Forged Through Mining

Developed during the Mirante Xique-Xique residency, this edition unfolded over ten days of immersion in Xique-Xique de Igatu. Founded in the nineteenth century through diamond mining in the Chapada Diamantina region, the village - now home to around 300 inhabitants - carries within its landscape the simultaneous marks of mineral extraction and the continuous regeneration of life among the rocks.

This time, the studio did not occupy a fixed place; instead, it became mobile, taking shape wherever encounters emerged: in the home of someone inviting others for coffee, in the community garden, in the village squares, or along the paths traveled throughout the stay. This displacement transformed the very notion of occupation, allowing the research to be structured less around a defined space and more around the relationships built throughout the experience.

The coexistence with local masters such as Chiquinho, a miner by inheritance and a profound connoisseur of the region's plants, and Tuninha, a former miner and now caretaker of the community garden, revealed forms of knowledge forged through the direct relationship between body, extraction, and territory. Amid narratives about mining, cultivation, and permanence, the research began to perceive the territory as a field of overlapping temporal layers, where memory, survival, and transformation coexist.

At the end of the residency, the artist was invited by Casa7, in Salvador, to publicly present the developments of the research, expanding the circulation of the reflections produced during the immersion and connecting the project to other contexts of debate surrounding territory, memory, and ecology.



Textile production during the artist residency



Visit to Chiquinho's home, a resident of Igatu



Meeting with Tuninha, a keeper of Igatu's traditional knowledge, at the community garden



Organic public engagement during the studio occupation



Textile experimentation during the artist residency



Temporary studio set up in a public space



3rd edition: **Aranha**, MG

Bem-Vindo
a Aranha





Learning from Children to Listen to the Landscape

In Aranha, a rural district of Brumadinho, Minas Gerais, the third edition of the project found in childhood a way of perceiving the territory. Conducted over the course of three weeks, in the form of a self-managed residency, the research established a partnership with the Leon Renault Municipal School, drawing closer to the daily life of the fifth-grade class and to their ways of relating to the landscape.

Within this context, the research shifted toward the children's curiosity about local species and the way they activated exchanges with the older residents of the community. The studio expanded between the school, the town square, and communal gathering spaces, transforming collective making into an exercise in listening to the territory. From the relationships built in Aranha emerged lines of life connected to the jabuticaba tree and the yellow ipê tree.

More than representing the landscape, the residency sought to temporarily inhabit its rhythms, understanding art as a practice of proximity, coexistence, and shared imagination. The partnership established with the Leon Renault Municipal School continues to unfold, expanding into new possibilities for collaboration already under development between the artist Lis Haddad, the school, and the local community.



Image: Elisa Mendes

Organic public engagement during the temporary studio occupation in a public space



Organic public engagement during the temporary studio occupation in a public space

Textile Workshop - Leon Renault Municipal School

Developed with the 25 students of the fifth-grade class at Leon Renault Municipal School, in Aranha, Minas Gerais, the textile workshop became part of the third edition of *We Are Strong at Dissolving Rocks* as a collective investigation into the bonds between beings and the memories inhabiting the region. Structured in four stages, the workshop articulated listening, observation, research, and shared creation.

The first stage consisted of collecting stories and accounts from the village's older residents, seeking to identify plant species present in the knowledge systems and everyday life of the community. Next, the students gathered plant specimens found around the school and along the paths traveled during collective walks. These materials became the starting point for classroom conversations and for the sharing of the information gathered by each child, expanding the investigation toward the relationships between species and their forms of coexistence within the territory.

From these exchanges, a study of visual representation emerged, observing ways of translating forms, textures, and ecological relationships into images. The process unfolded into the creation of collective textile compositions and flags, in which embroidery, drawing, and sewing operated as tools for symbolic elaboration and the shared construction of narratives.

As the closing moment of both the workshop and the residency, the works were presented in an exhibition held in the village's central square. Bringing together, side by side, the works created by the children and those produced by Haddad, the exhibition was conceived without authorship identification, shifting the focus from individual production to the collective experience that gave rise to the works. During the exhibition, an open embroidery workshop expanded the participation of residents and passersby, transforming the exhibition into not only a space of presentation, but also a continuation of encounter and shared creation.







Images: Lis Haaddad

Textile Workshop - Leon Renault Municipal School



Final exhibition and embroidery workshop in the central square



Final exhibition and embroidery workshop in the central square



Final exhibition and embroidery workshop in the central square



Final exhibition and embroidery workshop in the central square

Results of the Immersions

From 2024 to the present, the project has carried out three artistic immersions across three distinct territories in the states of São Paulo, Bahia, and Minas Gerais, totaling approximately 50 days of residency, situated investigation, and open studio practice. Three Brazilian biomes were also mapped throughout this journey: the Atlantic Forest, the Caatinga, and the Cerrado.

Over the course of the project, two textile workshops, three public process-based presentations, and one exhibition were developed, in addition to the consolidation of an ongoing institutional partnership with a public school. The actions directly involved 25 children, alongside countless encounters with local residents, masters, educators, artists, and passersby.

Among the mappings that emerged through encounters with the communities, seven lines of life were chosen to take form. Some have already been completed, while others remain in process:

1st edition — Riacho Grande, São Paulo

Xina — Toucan — Juçara Palm — Mycorrhiza

Xina — Aztec Ants — Embaúba Tree — Mycorrhiza

2nd edition — Igatu, Bahia

Chiquinho — Xique-Xique Cactus — Glittering-bellied Emerald Hummingbird — Mycorrhiza

Chiquinho — Imbé Plant — Beetle — Mycorrhiza

3rd edition — Aranha, Minas Gerais

Children from Leon Renault Municipal School — Sayaca Tanager — Jabuticaba Tree — Mycorrhiza

Children from Leon Renault Municipal School — Black Carpenter Bee — Yellow Ipê Tree — Mycorrhiza

Children from Leon Renault Municipal School — Tegu Lizard — Guabioba Tree — Mycorrhiza

To date, the project has produced 14 flags and 34 ceramic tiles, incorporating symbolic, ecological, and narrative elements drawn from the researched territories.

Alongside this body of work, the project also encompasses works developed within the context of the textile workshops carried out with local participants, including four collective flags. These works constitute an expanded nucleus of the project's production, in which authorship dissolves into shared creative processes, and the artwork emerges from dynamics of encounter, listening, and collective making, incorporating the symbolic, technical, and narrative repertoires of those involved.

Although not necessarily structured as complete lines of life, these pieces integrate the body of the project by foregrounding collective processes of image-making and memory construction within the territory, activating textile practice as a language of mediation and coexistence.



Expansion and Future of the Project

Throughout its different editions, the research has been consolidating a situated methodology capable of adapting to the particularities of each territory without losing its relational dimension. In the long term, the objective is to transform this investigation into a broad collection of works and experiences spanning different biomes and cultural contexts across the world, integrating institutional and museum collections while also strengthening networks of exchange among artists, educators, communities, and scientists.

There is also a desire to deepen and strengthen the project's presence in the territories where it has already taken place. Beyond the temporary framework of each immersion, the research seeks ways of maintaining exchange and dialogue with the people, initiatives, and ecological communities encountered along the way.

An important objective for future stages of the project is the development of methodologies for documentation, communication, and continued participation capable of sustaining these relationships over time. This remains an open question within the research: how can a project rooted in presence and encounter continue to nurture connections after the immersion has ended?

As the number of editions grows, another possibility begins to emerge: the project itself becoming a platform for exchange between territories. By creating opportunities for stories, practices, ecological knowledge, and artistic experiences to circulate across different contexts, the research seeks to weave connections between communities that may never meet directly, yet share common questions about coexistence, interdependence, and care. In this sense, the project aspires not only to map lines of life, but also to contribute to the formation of a living network between territories.

The development of these articulations, together with the support of artistic residencies, institutional funding, and diverse partnerships, will allow the project to continue expanding as a living platform for creation, listening, and exchange, where art affirms itself as a tool for bringing forms of life closer together.

Lis Haddad

b. 1981, Belo Horizonte, Brazil

Lives and works in São Paulo and Brumadinho, Brazil.

Lis Haddad is a visual artist whose practice articulates art, relational processes, and knowledge production. Her work investigates the relationships between materiality and the subtle dimensions of human experience, even when rooted in concrete and political themes. Through processes of making that demand time, repetition, and sustained attention, her research seeks to understand how memory manifests and becomes inscribed within matter.

Working primarily with textile practices, writing, and listening devices, her production is organized through ongoing series and investigations into the relationships between humans, more-than-humans, and different cosmologies. These processes materialize into objects and installations that move across different scales and condense, in form, the time and density of making.

Alongside this practice, she develops open-studio propositions and activations in public space, expanding her work into relational contexts. Her production thus articulates process and formal resolution within the artwork itself, constituting a consistent body of work directed both toward exhibition spaces and toward process-based investigations.

Selected Solo Exhibitions

- The Skin Is the Deepest, MUMO – Fashion Museum, Belo Horizonte, Brazil (2016)

Selected Group Exhibitions

- Artistic Ecology, Memorial da América Latina, São Paulo, Brazil (2024)
- Mined Landscapes, Museu da Inconfidência, Ouro Preto, Brazil (2024)
- 14th Florence Biennale, Fortezza da Basso, Florence, Italy (2023)
- Water Bodies, MaHalla, Berlin, Germany (2022)
- Over (the) Mine, Ebenböckhaus, Munich, Germany (2022)

Selected Artistic Residencies

- Mirante Xique-Xique, Igatu, Brazil (2026)
- Casco Residency, São Bernardo do Campo, Brazil (2024)
- AIR Munich, Munich, Germany (2022)
- Projekthof Karnitz, Germany (2022)

Selected Art Education Projects and Programs

- Exploring Visual Cultures International Conference, Pretoria, South Africa (2023)
- Exploring Visual Cultures Summer School, Documenta 15, Kassel, Germany (2022)
- Understanding of and Intervening in an Ethnological Collection Project, University of Augsburg, Germany (2022)



CV - SELECTED ACTIVITIES

EDUCATION

Visual Arts, Education, and Creative Processes: A Transdisciplinary Perspective

Special Student in the Visual Arts Master's Program
University of São Paulo (USP)
São Paulo, Brazil | 2026

Sculpture and 3D Design

Akademie der Bildenden Künste München
Munich, Germany | 2022

- Curatorship and Exhibition Design - Experiences of Nature Through Artistic Processes

Special Student in the Visual Arts Master's Program
Federal University of Bahia | 2021-2022

Postgraduate Degree in Gem and Jewelry Design

Universidade do Estado de Minas Gerais
Belo Horizonte, Brazil | 2009/2010

Bachelor's Degree in Social Communication

Centro Universitário de Belo Horizonte | 2000/2003

PROFESSIONAL EXPERIENCE

Art | Education

Curatorship and Production

Studio Manager for Sofia Borges Studio, 2025–present

Management of the artist's studio, production follow-up, artwork logistics, and support for exhibition and institutional projects.

Lab. Cenas Locais (Situada-s), 2024/25

Laboratory for reflection, training, and articulation of situated artistic initiatives and processes connected to socio-environmental contexts.

Executive and communications producer

São Paulo, Brazil

Emerge Artes / Artvsm, 2016/2022

Curator, institutional space producer, and collaborator of the Emerge Artes platform
Belo Horizonte, Brazil

The House, 2014/2015

Curator and producer
Rio de Janeiro, Brazil

Coordination, Mentorship, and Facilitation

Exploring Visual Cultures

Member of the international collaborators' panel
2022 – present

WEBS Collective, 2024

Facilitator
Transnational NGO focused on art and education

People Beyond Borders, 2023

Facilitator
Berlin, Germany / Online

Understanding of and Intervening in an Ethnological Collection Project, 2022

Collaborating artist with Prof. Dr. Ernst Wagner
Art Education Department, University of Augsburg

ARCH College of Design and Business, 2017/2018

Coordinator of the Jewelry and Postgraduate Departments:
3D Design / Interior Design / Jewelry
Jaipur, India

Workshops

We Are Strong at Dissolving Rocks - Textile Workshop, 2026

Creator and facilitator
Aranha, Minas Gerais, Brazil

Every Island Has Its Own Flag, 2024

Creator and facilitator
Workshop for children and teenagers addressing the theme of democracy through textile practices
With support from the Global Research Network on Parliaments and People (GRNPP) and funding from the European Research Council (ERC)
São Paulo, Brazil

The Expanded Jewel, 2015–2018

Creator and facilitator of a creative process lab featuring discussions and experiences related to jewelry across the fields of art, design, and fashion.
Brazil & India

Lectures and Publications

Art, Ecofeminism, and the Anthropocene, 2024

Museu Universitário de Arte (MuNA)
Uberlândia, Minas Gerais, Brazil

International Art Education Conference EVC, 2023

Paper presented: Woman's agency in Artist Practices: A Perspective on the Jardinalidades Project
University of Pretoria, South Africa / Online

Exploring Visual Cultures Summer School – Documenta Fifteen, 2022

Project: Re-interpreting an Ethnological Museum in Germany Together with Students from Augsburg University
www.explore-vc.org/en/documenta-xv/evc-summer-school.html
Kassel, Germany

The Making and Thinking of Hands: Indian Textile Craft, 2020

Urdume Institute
Online

URDUME – Journal of Textile Art and Self-Awareness, 2019–2020

Contributing Writer
National distribution and www.urdume.com.br

EXHIBITION

Solo Exhibition

A Pele é o Mais Profundo (The Skin Is the Deepest Thing), 2016

MUMO – Museu da Moda de Belo Horizonte
Belo Horizonte, Brazil

Group Exhibitions

Na Planta #2, 2025

Curated by Mariana Tassinari
São Paulo, Brazil

Cuide-se (Take Care), 2025

São Sebastião, Brazil

O Poço e o Pêndulo (The Pit and the Pendulum), 2025

Curated by Lola Fabres and Luciano Nascimento
São Paulo, Brazil

Furia, 2025

Curated by María Rivas, Breno Notini y Nora Daoud
Sevilla, ES

Ecologia Artística (Artistic Ecology), 2024

Curated by Guadalupe Carrizo
Memorial da América Latina
São Paulo, Brazil

Notas do Além Balsa (Notes from Beyond the Raft), 2024
UFABC
Santo André, Brazil

Refundação (Refoundation), 2024
Galeria Reocupa, São Paulo, Brazil
Museu da Inconfidência, Ouro Preto, Brazil

Paisagens Mineradas (Mined Landscapes), 2024
Curated by Isadora Canela and Marina Kilikian
Matilha Cultural, São Paulo, Brazil
Associação Fotoativa, Belém, Brazil
Museu da Inconfidência, Ouro Preto, Brazil
Fundação Nacional de Artes, BH, Brazil

Trama x Trama x Trama, 2024
Lapa, Lapa
São Paulo, Brazil

XIV Florence Biennale, 2023
Florence Biennale
Fortezza da Basso, Florence, Italy

O Triângulo dos Delírios (The Triangle of Deliriums), 2023
Curated by Aurora Martínez
São Paulo, Brazil

Clínica de 2 às 7 (2 to 7 Clinic), 2023
Mentored by Rubens Mano and Thais Rivitti
Ateliê 397
São Paulo, Brazil

Arte Adivinhatória (Divinatory Art), 2023
Curated by Rita Barbosa
Desapê Galeria
São Paulo, Brazil

Tramas da Memória (Threads of Memory), 2022
Curated by Rodrigo Mogiz and Livia Limp
Museu de Artes e Ofícios
Belo Horizonte, Brazil

Water Bodies, 2022
Curated by Benjamin Merten
MaHalla
Berlin, Germany

Over (the) Mine, 2022
Ebenböckhaus
Munich, Germany

Pandemia / Pandemônio / Pândega, 2020
Curated by Miriam Mirna Korolkovas
Núcleo de Joalheria Contemporânea
Online

MASK, 2020
Curated by Alice Floriano
Galeria Alice Floriano
Online

ART FAIRS

ArtRio 2025
Invited artist represented by Galeria Marco Zero

Art-PE 2025
Invited artist represented by Galeria Marco Zero
(October 2025)

AWARDS

3rd Place, AngloGold Ashanti Auditions Brazil Award, 2010
Palácio das Artes
Belo Horizonte, Brazil

RESIDÊNCIAS ARTÍSTICAS

Nós Somos Fortes em Dissolver Rochas (We Are Strong at Dissolving Rocks), 2026
Artist-run residency project selected for funding through the Aldir Blanc National Policy for Cultural Development (PNAB).
Aranha, Minas Gerais, Brazil.

Mirante Xique Xique, 2026
Idealização Denis Rodriguez e Leonardo Remor
Igatú, BA.

Casco Residência, 2024
Idealização Lola Fabres e Luciano Nascimento
Curadoria Paula Borghi e Bruna Fernanda
São Bernardo do Campo, região do Pós Balsa, SP

Projekthof - Karnitz, 2022
<https://projekthof-karnitz.de/>
Karnitz, DE

AIR Munich, 2022
<https://www.artistinresidence-munich.de/>
Munique, DE

ARTIST DEVELOPMENT PROGRAMS & MENTORSHIPS

Clínica Geral – Ateliê 397, 2023
Mentored by Rubens Mano and Thaís Rivitti
São Paulo, Brazil

Jardinalidades – Poetics of the Earth Lab, 2023
Mentored by Gabriela Leirias and Teresa Siewerdt
São Paulo, Brazil

Collective Process Residency: Remote Creation, 2021
Participating artists: Lis Haddad (SP), Sofia Meinberg (MG), Julie Belfer (SP), Alex Rocca (PR), Ana Coutinho (RJ), Paulo Otero (SP), Luiz Martins (RJ), Brazil

Artist Mentorship with Julie Belfer, 2021
Online

Espanca! Theatre Group, 2016
Artist and researcher in the creative nucleus Criatura
Tutored by Aline Vila Real, Alexandre Sena and Pablo Bernardo
Belo Horizonte, Brazil

Pigmalião Escultura que Mexe, 2016
Artist and researcher in the creative nucleus The Construction of the Giant
Belo Horizonte, Brazil

Galpão Cine Horto Theatre Group, 2016
Artist and researcher in the costume design creative nucleus
Tutored by Ana Luisa Santos
Belo Horizonte, Brazil

ADDITIONAL EDUCATION (LAST 5 YEARS)

Textiles: Sensibility, Politics and Texts, 2024
Urdume Institute
Online

The Sensitivity of Thread, 2024
Urdume Institute
Online

The Spider's Perspective, 2023
Bioinspiration Lab
Liquen Projetos
Online

Exploring Visual Cultures Summer School

Documenta XV, 2022

<https://www.explore-vc.org/en/documenta-xv/evc-summer-school.html>

Kassel, DE

International Summer University 2022 –

Transmedia Storytelling | Kolleg für Management
und Gestaltung nachhaltiger Entwicklung gGmbH

Karnitz, DE

Visual Arts and Decolonial Thought, 2021

Museu de Arte Moderna de São Paulo

São Paulo, Brazil

**The Making and Thinking of Hands: Reflections on
Craftsmanship, 2020**

Urdume Institute

Online

Thank you

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