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Jahn und Jahn  
Rua de São Bernardo 15  
1200-823 Lisboa

7.2. – 14.3.2026  
Rua de São Bernardo 15

António Júlio Duarte  
Carlos Noronha Feio  
Catarina Dias  
Jorge Queiroz  
Julius Heinemann  
Navid Nuur  
Raphaela Melsohn  
Sara Bichão

Notas de Rodapé

curated by Luiza Teixeira de Freitas  
Preview: February 6, 6 – 9 pm

Jahn und Jahn  
Baaderstraße 56 B und C  
80469 München

# Notas de Rodapé

"Ideas relate to objects as constellations relate to stars."

Walter Benjamin

"Notas de Rodapé" [Footnotes] is a collective exhibition built around what usually remains on the margins: fragments, deviations, interruptions, and ways of thinking that resist a linear organization of meaning. Like an annotated page, where meaning expands beyond the main text and infiltrates the side comments, additions, and seemingly secondary notes, this exhibition proposes a space for discontinuous, open, and relational reading.

Bringing together works by António Júlio Duarte, Carlos Noronha Feio, Catarina Dias, Jorge Queiroz, Julius Heinemann, Navid Nuur, Raphaela Melsohn, and Sara Bichão, the exhibition articulates diverse artistic practices that share a common attention to the interval, suspension, and instability of images and narratives. These are works that reject immediate transparency and are often constructed from incomplete gestures, fragmentary processes, or open structures, inviting the viewer to a slow and non-hierarchical experience of approximation.

The exhibition space is conceived as a field of relationships, where the works are not organized according to a closed path or a dominant center, but rather as a set of points that activate each other. Painting, drawing, photography, sculpture, and installation coexist as scattered notes that illuminate each other, producing provisional meanings, subtle affinities, and areas of tension. Visitors are invited to move around as if leafing through a notebook: jumping between fragments, returning to images, accepting deviation as a method and doubt as a condition of the gaze.

The notion of "footnote" runs through the exhibition not only as a metaphor, but as a critical position. That which traditionally occupies a secondary place – the detail, the residue, the commentary, that which escapes the main discourse – becomes central here. The works operate in this unstable territory, where form remains open and meaning is not fixed, favoring evocation over explanation, suggestion over affirmation.

Walter Benjamin's quote serves as the conceptual axis of the exhibition by proposing a way of thinking that is organized by constellations, that is, by relationships between scattered elements that only make sense when they encounter each other and in the distance between them. In "Notas de Rodapé", meaning emerges precisely from this relational gesture: from the approximations between different practices, from the formal and conceptual echoes between works, from the voids and margins where the imaginary finds space to expand.

Like constellations, this exhibition does not offer a definitive map or a single interpretation. Rather, it proposes a field of possibilities, an invitation to look, relate, and imagine based on what normally remains outside the center, but which is essential to understanding the complexity of the whole.

Luiza Teixeira de Freitas



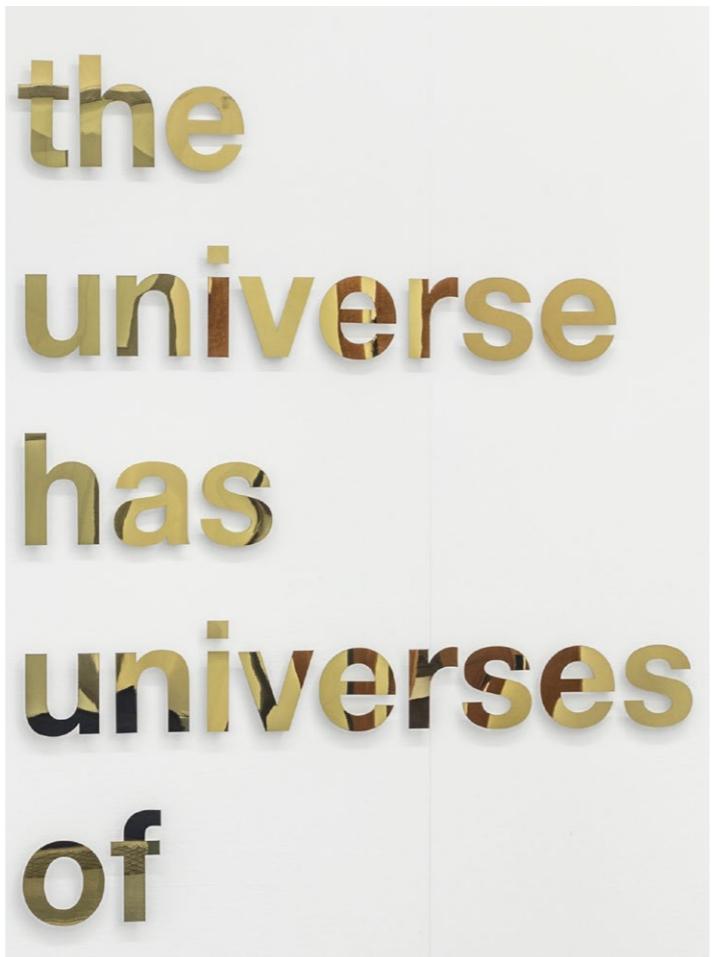
Installation view, *Notas de Rodapé*, Jahn und Jahn Lisboa, 2026

Portuguese version [here](#).

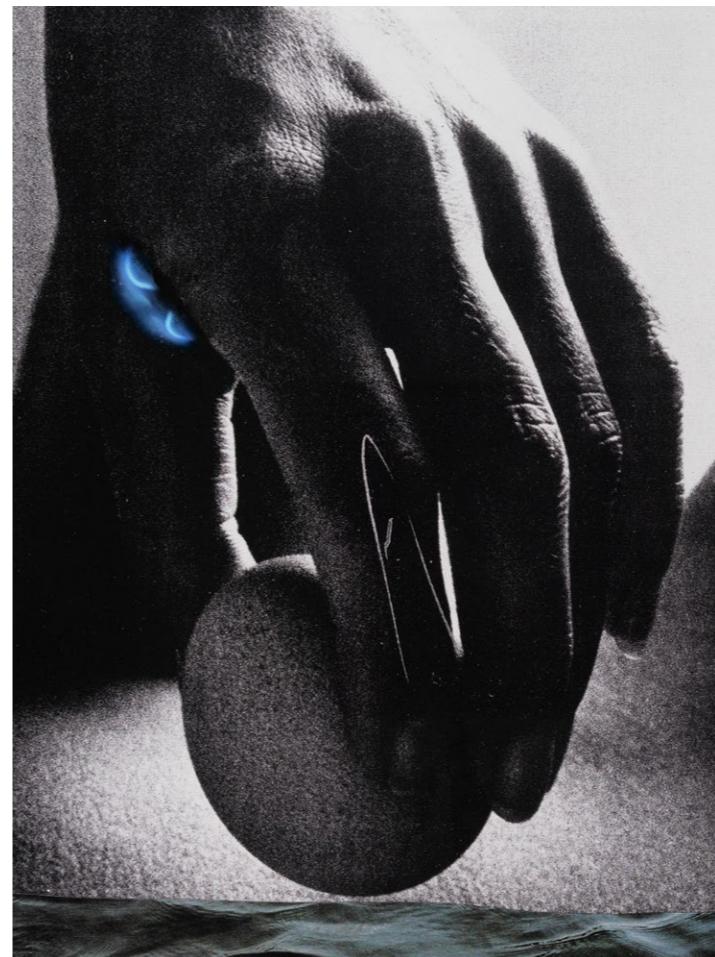
António Júlio Duarte



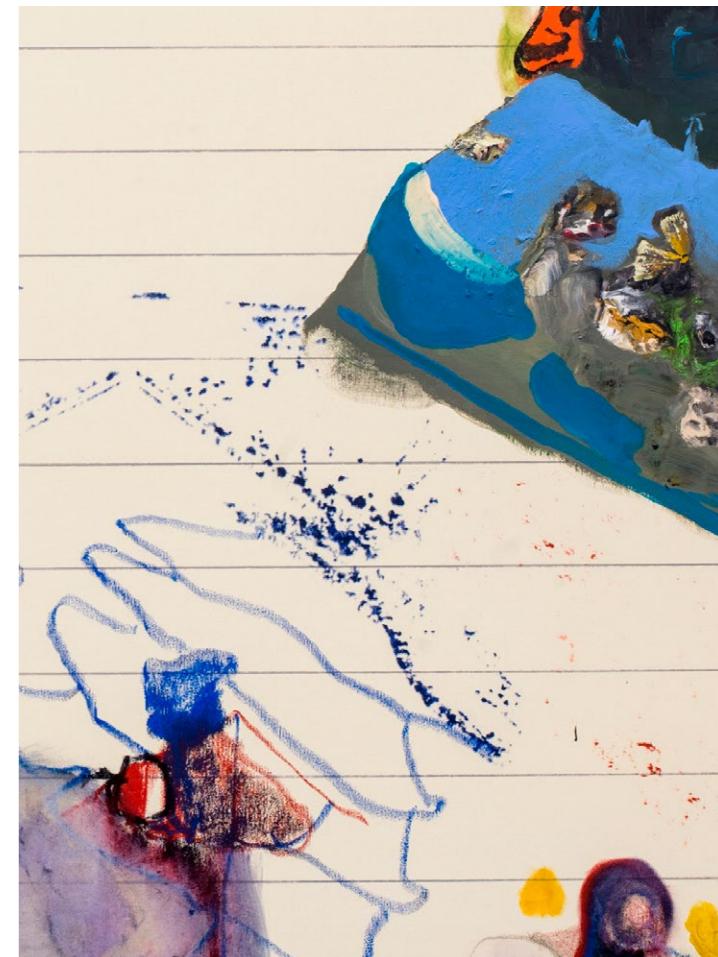
Carlos Noronha Feio



Catarina Dias



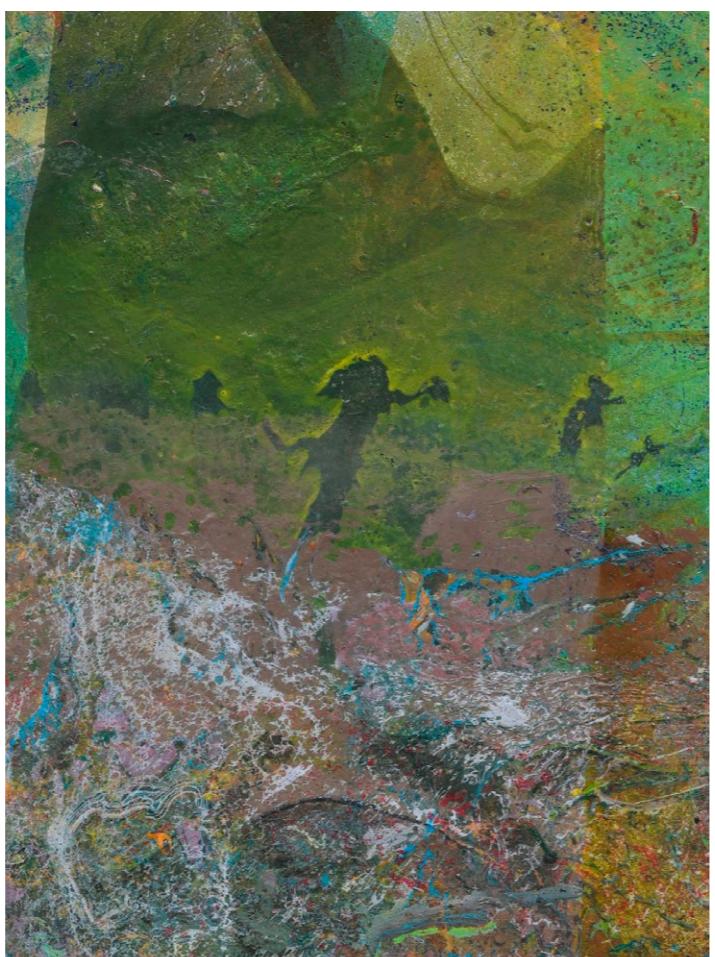
Jorge Queiroz



Julius Heinemann



Navid Nuur



Raphaela Melsohn



Sara Bichão



## António Júlio Duarte

António Júlio Duarte (Lisbon, 1965). His work has been exhibited regularly, in Portugal and abroad, since 1990. A selection of recent solo shows includes "Rumble Fish" at Appleton Square, Lisbon 2024; "Febre" at Museu de Serralves, Porto 2023; "Guiné-Bissau 1990" at Galeria Bruno Múrias, Lisbon 2023; "Eclipse" at Galeria Bruno Múrias, Lisbon, 2020; "White Noise" at Quartel da Arte Contemporânea de Abrantes, 2017; "América" at Galeria Pedro Alfacinha, Lisboa, 2017; "Suspension of Disbelief" at Centro de Artes Visuais, Coimbra, 2016; "Mercúrio" at Galeria Zé dos Bois, Lisboa, 2015 and "Japão 1997" at Centro Cultural Vila Flor, Guimarães, 2013.

He is the author of multiple books, among others: "Guiné-Bissau 1990" (2023), "Against the Day" (2019), "Ensaio" (2018), "Japan Drug" (2014) e "White Noise" (2011), published by Pierre Von Kleist Editions; "Ph. António Júlio Duarte" published by Imprensa Nacional-Casa da Moeda em 2022; "W" (2021) published by Antumbra Publishing House; "Deviation of the Sun" (2013) published by Centro Cultural Vila Flor e "The Candidate" published by GHOST Editions in 2012.



António Júlio Duarte, *The Drop*, Shanghai, 2023  
inkjet print mounted on aluminium  
100 × 100 cm, framed  
Ed. 3 + 2 AP

(ADJ/PH 3)



António Júlio Duarte, *Drum, Dallas, Texas, USA*, 2009  
inkjet print mounted on aluminium  
80×80 cm, framed  
Ed. 3 + 2 AP

(ADJ/PH 2)



António Júlio Duarte, *Remendo, Lisboa*, 2019-2023  
inkjet print mounted on aluminium  
60×40 cm, framed  
Ed. 3 + 2 AP

(ADJ/PH 1)

## Carlos Noronha Feio

Carlos Noronha Feio (Lisbon, 1981) lives and works in Oeiras. In his work, Noronha Feio consumes, juxtaposes and performs media as research into cultural, local and global identity, adopting culturally significant images, locations and symbols as a form of creative interference with meaning, demonstrating the almost arbitrary nature in which cultural significance is interpreted. He holds a PhD from the Royal College of Art, London. Selected solo shows include: *An Other World is Possible*, Coventry Biennial of Political, Critical, Social Art, Coventry (2025); *Milk and Honey*, 3+1 Arte Contemporânea, Lisbon (2024); *Arkipélgo*, curated by Irlanda Ferreira, CNAD - National Centre for the Arts, Crafts and Design, Cape Verde (2023); *(sunsight!)/(sunclipse!)*, outside installation, curated by Susanne Prinz, with the support of Fundação Calouste Gulbenkian, Rosa-Luxenburg-Strasse 27 + 28, Berlin (2022); *at the end of it all there's the beginning, the negotiation!*, 3+1 Arte Contemporânea, Lisbon (2021); *o peculiar é um detalhe no todo comum*, Q22, Colégio das Artes, Coimbra (2021); *Zero/Zero*, (with Délia Jasse) Galeria Municipal de Almada, Lisbon (2019); *(sunsight!)/(sunclipse!)*, 3+1 Arte Contemporânea, Lisbon (2019); even if at heart we are uncertain of the will to connect, there is a common future ahead, Narrative projects, London (2018); *A Matter of Trust*, Garage Museum of Contemporary Art, Moscow (2017); *banhados pela luz brilhante do pôr do sol*, 3+1 Arte Contemporânea, Lisbon (2015); and *Oikonomia: A Matter of Trust*, MNAC – Museu Nacional de Arte Contemporânea do Chiado, Lisbon (2015). Group shows include: *Antropoceno: Em busca de um novo humano?*, curated by Adelaide Ginga, MACAM, Lisbon (2025); *X Biennial of São Tomé and Príncipe*, curated by Ricardo Barbosa Vicente and João Carlos Silva, São Tomé and Príncipe (2024); *Liberdade, Portugal um lugar de encontro*, curated by João Pinharanda, UCCLA - União das Cidades Capitais de Língua Portuguesa, Lisbon (2024); *A Revolução na Noite*, curated by Ana Anacleto, Centro de Arte Oliva, S. João da Madeira (2023); Armando Martins Art Collection/MACAM, Mace 15 Anos, Elvas, Portugal (2022); José Carlos Santana Pinto Art Collection, Mace 15 Anos, Elvas, Portugal (2022); *Pintura: Campo de Observação Parte II*, curated by João Pinharanda, Cristina Guerra Contemporary Art, Lisbon (2021); *de Dentro e Fora – Colectiva de artistas de Cabo Verde*, curated by Ricardo Barbosa Vicente, Centro Cultural de Cabo Verde e União das Cidades Capitais de Língua Portuguesa, Lisbon (2021); *Dissonâncias*, MNAC, Lisbon (2020); *Sonho Europeu: Obras da Coleção Norlinda e José Lima*, Centro de Cultura Contemporânea de Castelo Branco (2019); *The fabric of felicity*, Garage Museum of Contemporary Art, Moscow (2018); *Variations Portugaises*, Centre d'Art Contemporain de Meymac (2018); *Futures*, CAC Vilnius (2017); *You Are Now Entering \_\_\_\_\_*, CCA Londonderry/Derry (2012); and *Image Wars*, Abrons Art Centre, New York (2011). From 2009 up to 2014 he was a director of The Mews Project Space in London's east end. Noronha Feio's work is included in the publications "The Art of Not Making: The New Artist/Artisan Relationship" as well as in "Nature Morte: Contemporary Artists Reinvigorate the Still Life Tradition", published by Thames & Hudson. He is present in several collections including: Armando Martins Collection, Portugal; MAAT – Fundação de Arte EDP, Portugal; Norlinda e José Lima Collection, Portugal; Saatchi Collection, UK; Fundação PLMJ, Portugal; MNAC – Museu do Chiado, Portugal; MAR – Museu de Arte do Rio, Brazil; Vasco Santos Collection, Portugal; amongst other national and international private and public collections.

(crescei flores!)

Carlos Noronha Feio, (crescei flores!), 2018  
text in gold-plated stainless steel, floating 1 cm from the wall  
16 × 130 × 1 cm  
Ed. 3 + 2 AP

(CNF/S 1)

(a  
drop  
in  
the  
universe  
has  
universes  
of  
its  
own!)

Carlos Noronha Feio, (a drop in the universe has universes of its own), 2019  
text in gold-plated stainless steel, floating 1 cm from the wall  
210 × 81 × 1 cm  
Ed. 3 + 2 AP

(CNF/S 2)

## Catarina Dias

Catarina Dias, b. 1979 in London, lives and works in Lisbon. 2001–2002 Advanced Course in Visual Arts, Ar.Co, Lisbon; 2002–2003 Master in Fine Arts, Byam Shaw School of Art, University of The Arts, London; 2002 Nomination CELPA/Vieira da Silva Revelation Prize; 2011 Nomination EDP Foundation's New Artists Award.

Her works are part of the collection of EDP Foundation – Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon; António Cachola Collection – Museu de Arte Contemporânea de Elvas (MACE), Elvas, PT; Portuguese State Contemporary Art Collection (CACE); Contemporary Art Collection of Lisbon City Council (CML Collection, Museu de Lisboa/EGEAC), Lisbon; Norlinda e José Lima Collection of Modern and Contemporary Art – Centro de Arte Oliva, São João da Madeira, PT; Ilídio Pinho Foundation Collection, Porto; etc.

Selected solo shows: 2025 Ghost Currency, Jahn und Jahn, Munich; 2025 For Every Last Thing, Rialto6, Lisbon; 2024 Through Wet Air, Pavilhão Branco, Galerias Municipais de Lisboa, Lisbon; 2024 INVERTED ON US, MAAT, Lisbon; 2023 WE KNOW YOU DON'T SEE US, Jahn und Jahn, Lisbon; 2019 Mamute Galeria Vera Cortês, Lisbon; 2016 a cor de um eclipse (with Pedro H. Paixão), Ar Sólido, Lisbon; 2016 This is Heat, Old School #42, Lisbon; 2015 Digging for fire in a long multilayered stream, Vera Cortês Art Agency (Part I) & Appleton Square (Part II), Lisbon; 2010 clone MYD, Espaço Avenida, Lisbon; 2010 MYSTIC DIVER, Black Pavilion, Lisbon; etc.

Her works have been exhibited in group shows of the following museums and institutions: 2025 Centro de Arte Contemporânea de Coimbra, PT; 2025 MAC/CCB – Museum of Contemporary Art, Lisbon; 2024 Quetzal Art Center, Quinta do Quetzal, Vidigueira, PT; 2023 António Cachola Collection, Elvas, PT; 2021 New Space, Lisbon; 2019 Uppercut, Lisbon; 2018 MACE, Museum of Contemporary Art of Elvas, PT; 2016 & 2017 Galeria Municipal do Porto; 2016 Ar Sólido, Lisbon; 2014 Módulo, Lisbon; 2013 Parkour, Lisbon; 2009 EDP Foundation, Museu da Electricidade, Lisbon; etc.



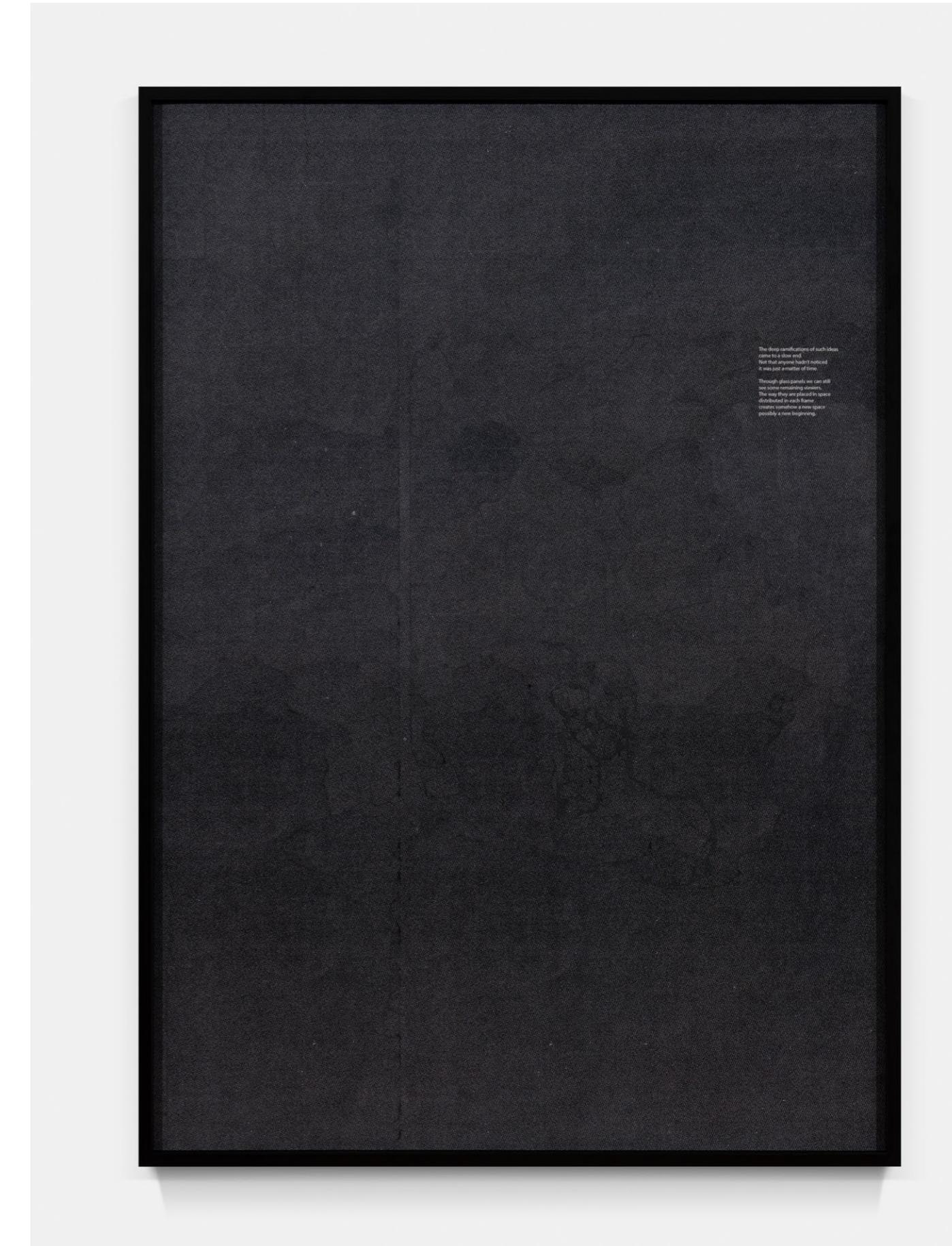
Catarina Dias, *Algorithmic\_silence*, 2026  
gouache, bic pen, archival pigment print on paper  
157 × 110 cm, framed

(CD/D 127)



Catarina Dias, *WHAT'S WHAT*, 2026  
oil pastel, graphite, archival pigment print on paper  
157 × 110 cm, framed

(CD/D 128)



Catarina Dias, *GLASS PANELS*, 2026  
gouache, archival pigment print on paper  
157 × 110 cm, framed

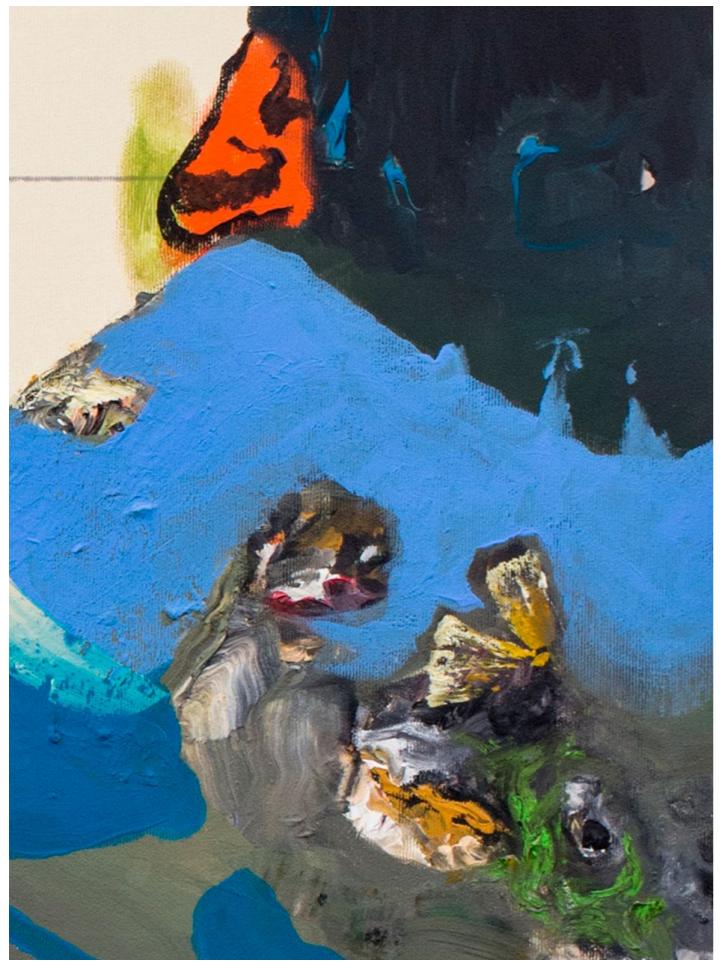
(CD/D 129)

## Jorge Queiroz

Jorge Queiroz is a Portuguese painter and draftsman. His practice, which straddles the domains of painting and drawing, often proceeds in bodies of work. In this instance, Queiroz has developed an ensemble whose thematic concerns are centered in questions of art itself such as possible ways of interconnecting elements in the pictorial space; at heart, they grapple with coincidence and the relation between order and disorder. Queiroz is a master of the unconstrained gaze. What propels him is a visuality that projects the union of man and nature and seeks to limn its pictorial equivalent. Steering a path between abstraction and concretion, he devises modes of representation that gesture toward reality as it presents itself to the eye while also being thoroughly ingrained in the reality of color. Queiroz simulates interior and exterior spaces. His visions revolve around mental and figurative-formative landscapes. We observe him savoring the greatest liberty a painter can achieve: the freedom to abandon himself entirely to the present moment. Surfing the ground in colors, making the paint gurgle and undulate, escaping, in the creative process, one island for the next, he forges expressions of a conquest in uncharted terrain. Jorge Queiroz summons images from a surging stream of ideas. He swims through time and space, treasuring up a store of signifiers that symbolizes the attainability of the unattainable – in pictures whose compelling force is virtually impossible to resist.

Jorge Queiroz, born 1966 in Lisbon, lives and works in Lisbon, PT. Education: 1999 Master in Fine Arts at the School of Visual Arts, New York, USA; 1991–1993 Ar.Co – Centro de Arte e Comunicação Visuais, Lisbon. Residencies: 2004 Künstlerhaus Bethanien, Berlin; 2007 Récollets International, Paris; 2011 Civitella Ranieri Foundation, Civitella Ranieri Umbertide, IT Awards: 2009 Shortlist of the Prix de dessin contemporain, Fondation Daniel et Florence Guerlain; 2015 AICA Fine Arts Award (AICA/MC/Millennium bcp Prize for Visual Arts and Architecture); 2022 Grand Prize, Sovereign Portuguese Art Prize, The Sovereign Art Foundation (SAF). Queiroz participated in the 50th Venice Biennale in 2003, the 26th São Paulo Art Biennial in 2004, and the 4th Berlin Biennale for Contemporary Art in 2006. His works are held in numerous public collections and international museums, including MoMA – Museum of Modern Art, New York; SFMOMA – San Francisco Museum of Modern Art; Centre Pompidou, Paris; Calouste Gulbenkian Foundation, Lisbon; Deutsche Bank Collection, Frankfurt a.M.; La Banque Postale Collection, Paris; Portuguese State Contemporary Art Collection, Lisbon; FNAC – Fonds National d'Art Contemporain, Paris; Carré d'Art Musée d'Art Contemporain, Nîmes; Cottrell-Lovett Collection, New York; Serralves Foundation Collection, Porto; CaixaForum, Madrid.

Selected solo shows: 2025 Intruso no Labirinto - Centro de Artes Visuais, Coimbra; Il Giorno più Lungo - Rolando Anselmi Gallery, Rome; 2024 Três Moscas, 2012 – 2024, MAAT – Museum of Art, Architecture and Technology, Lisbon (with André Maranha, Francisco Tropa and Pedro Morais). Curated by Sérgio Mah; 2023 Shape of the echo and other works, Galerie Nathalie Obadia, Brussels; In between flatlands, Jahn und Jahn, Munich; Alka-Seltzer, Rialto6, Lisbon; 2022 Calouste Gulbenkian Museum, Centro de Arte Moderna, Lisbon (with Arshile Gorky); 2021 Galeria Bruno Múrias, Lisbon; 2021, 2015, 2010, 2007 & 2004 Galerie Nathalie Obadia, Paris; 2020 & 2007 Museu de Arte Contemporânea de Serralves, Porto; 2019 Pinksummer Contemporary Art, Genoa; 2018 Sismógrafo, Porto; 2017 & 2011 Galerie Nathalie Obadia, Brussels; 2017 3+1 Arte Contemporânea, Lisbon; 2015 Pavilhão Branco, Museu da Cidade, Lisbon; 2014 & 2010 Sikkema Jenkins & Co., New York; 2012 Fundação Carmona e Costa, Lisbon; 2010 Galería Helga de Alvear, Madrid; 2008 & 2006 Thomas Dane Gallery, London; 2006 Horst-Janssen-Museum, Oldenburg; 2004 Künstlerhaus Bethanien, Berlin; 2004 Studio Guenzani, Milan; 2001 Derek Eller, New York; 2001 Midway Initiative Gallery, Saint Paul, MN, USA. Selected group shows: 2025 Coleção Arte Contemporânea - Lisboa Cultura, Lisbon; Orlando Museum of Art; 2024 Kunsthaus Kaufbeuren; Quetzal Art Center; Museu de Arte Contemporânea de Serralves; 2023 Calouste Gulbenkian Museum, Lisbon; 2022 FRAC Nouvelle-Aquitaine MÉCA, Bordeaux; 2022 Museu de Arte Contemporânea Nadir Afonso – MACNA, Chaves, PT; 2021, 2015, 2011 & 2009 Drawing Biennial, Drawing Room, London; 2021 MAAT – Museum of Art, Architecture and Technology, Lisbon; 2019 Wilhem-Hack-Museum, Ludwigshafen am Rhein; 2017, 2014 & 2013 Centre Pompidou, Paris; 2016 Musée des Beaux-Arts, Rennes; 2013 Palais de Tokyo, Paris; 2012 Centro Gallego de Arte Contemporáneo, Santiago de Compostela; 2008 FRAC Picardie, Amiens; 2008 Perna Foundation, Ravello; 2008 Kunstverein Bielefeld; 2007 MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; 2006 4th Berlin Biennale for Contemporary Art; 2004 26th São Paulo Art Biennial, Brazil; 2003 50th Venice Biennale; 2001 Museum Boijmans Van Beunigen, Rotterdam.



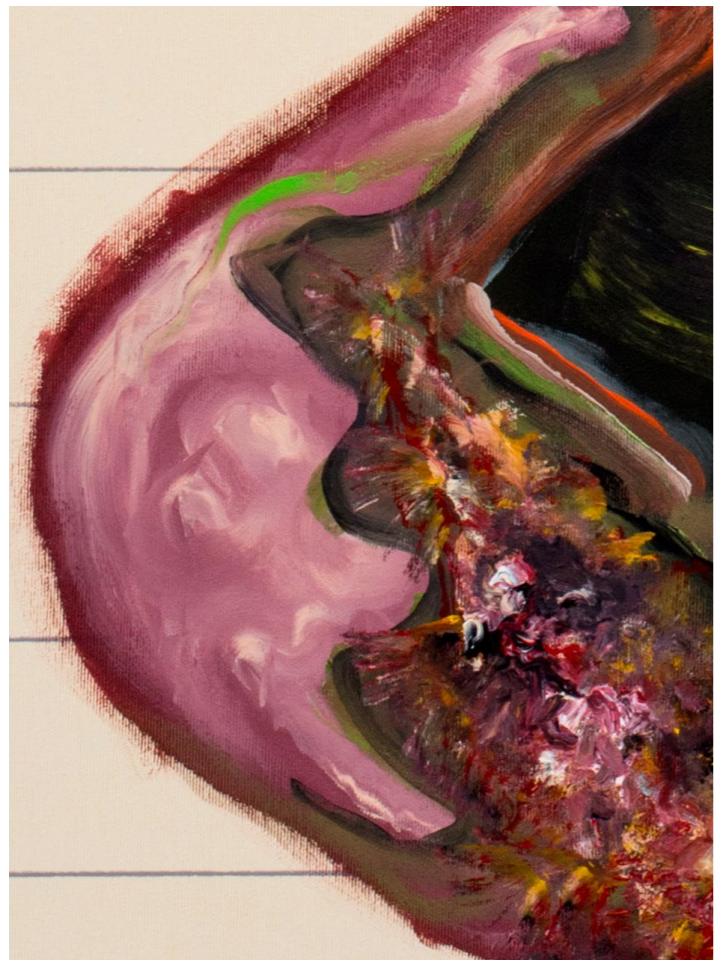
Jorge Queiroz, *footnotes*, 2019  
detail

(JQ/P 43)



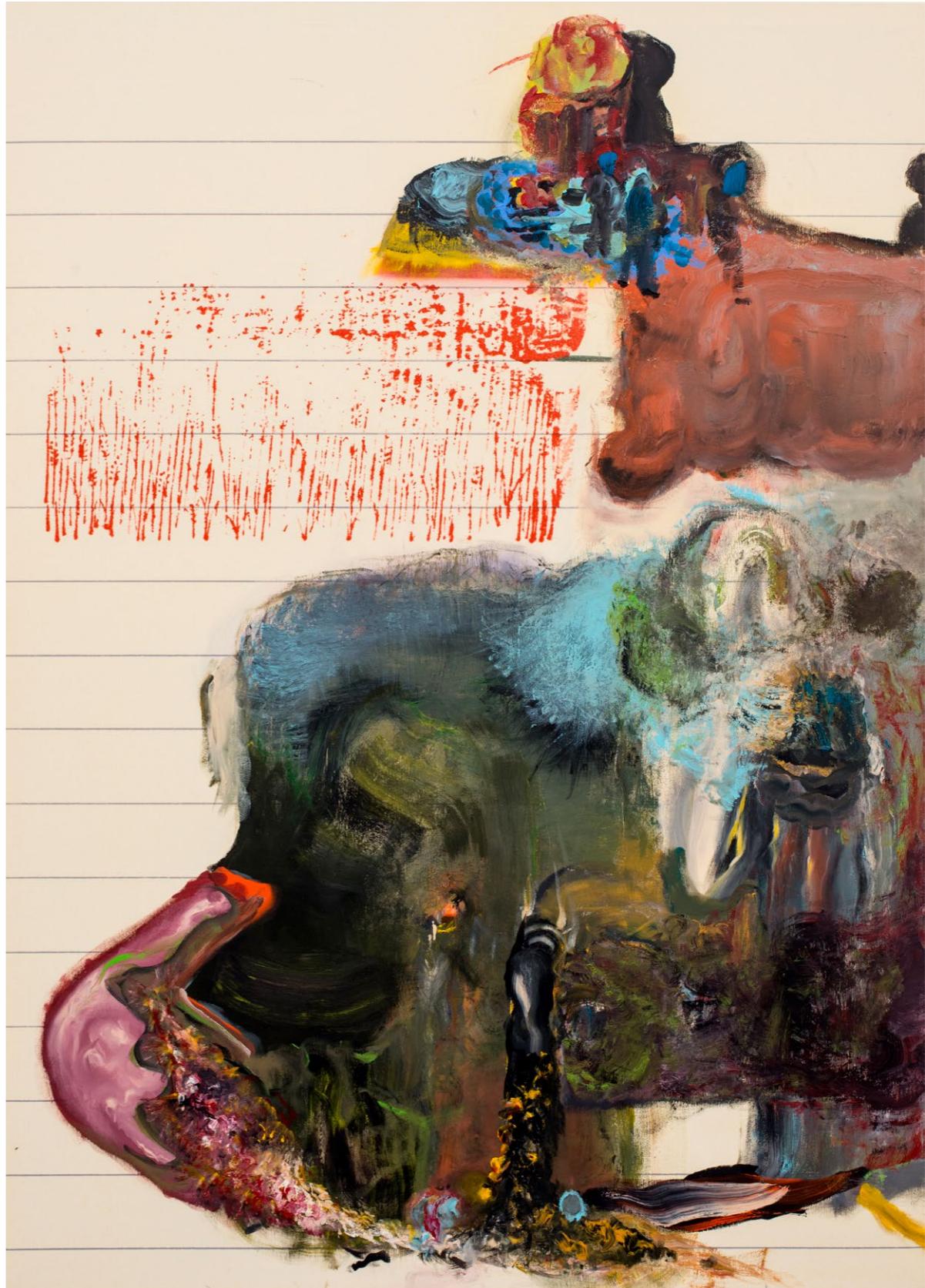
Jorge Queiroz, *footnotes*, 2019  
acrylic on canvas  
120×80 cm

(JQ/P 43)



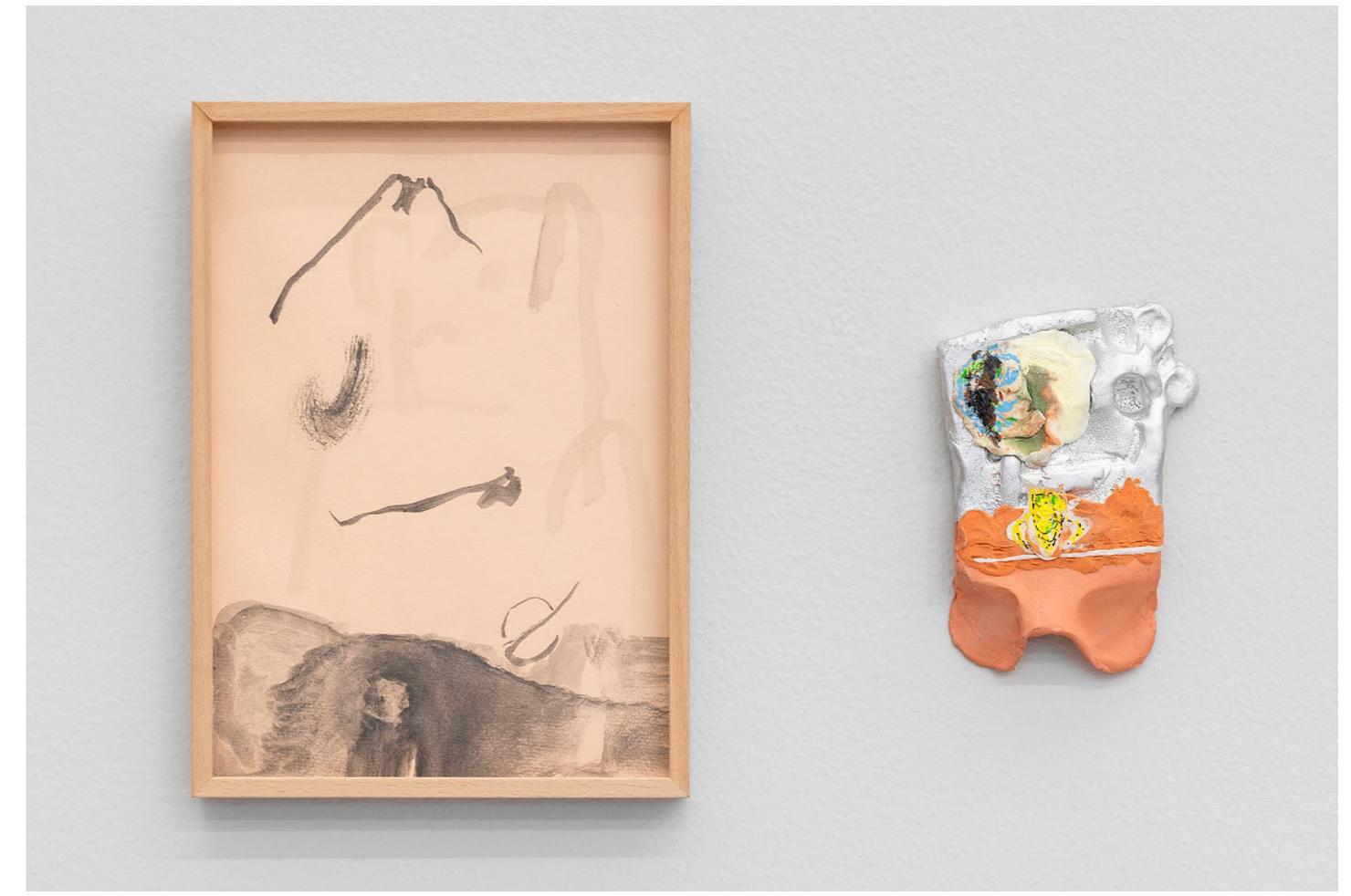
Jorge Queiroz, *footnotes*, 2019  
detail

(JQ/P 44)



Jorge Queiroz, *footnotes*, 2019  
acrylic on canvas  
120 × 80 cm

(JQ/P 44)



Jorge Queiroz, *Nó #3, 2024*  
graphite ink on paper, Fimo with metallic ink, oil pastel, and acrylic ink pencil  
30 × 21.5 × 3 cm (drawing), 16.5 × 12 × 2.5 cm (object)

(JQ/D 7)

## Julius Heinemann

Julius Heinemann is interested in the subjective experience of space, time, colour and light. Through paintings, drawings and installations, his work examines what we see and how we create reality – individually, collectively – questioning the physical, sensual and cultural paradigms on which our perception of the world is based.

Heinemann studied Photography at the Folkwang University, Essen, as well as the HGB Leipzig, and holds an MA in Sculpture from the Royal College of Art, London. He has received numerous scholarships, notably from the DAAD and the Van Eyck Academy, Maastricht, and participated in artistic residencies in Brazil, Mexico and Italy. He has exhibited internationally, among others, in London, Amsterdam, Zurich, Bogotá, Mexico City and São Paulo.



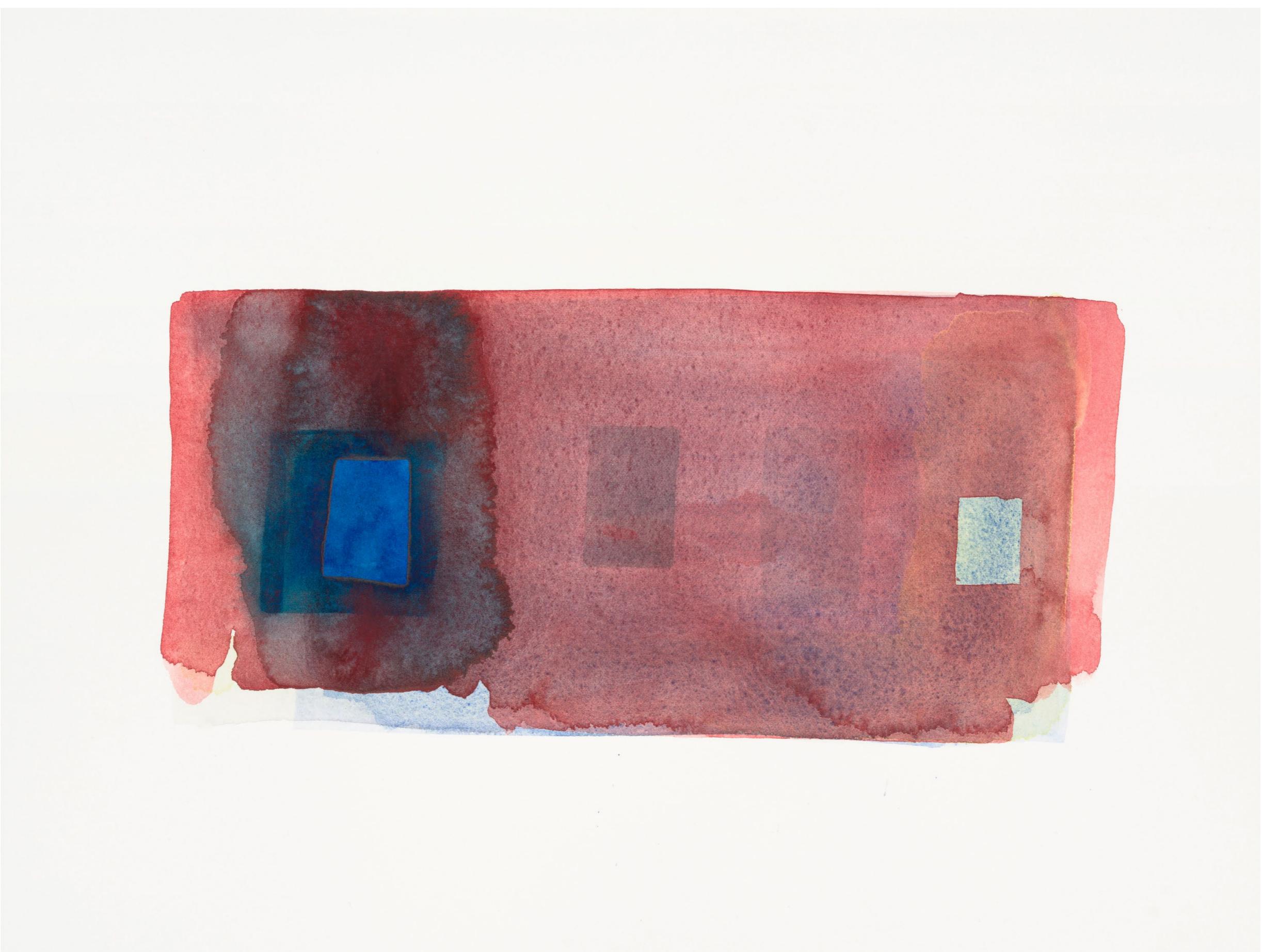
Julius Heinemann, *Untitled (#64)*, 2023  
watercolor on paper  
36 × 27 cm, artist frame 43 × 34 cm

(JH/D 170)



Julius Heinemann, *Untitled (#114)*, 2023  
watercolor on paper  
36 × 27 cm, artist frame 43 × 34 cm

(JH/D 171)



Julius Heinemann, *Untitled (#64)*, 2023  
watercolor on paper  
27×36 cm, artist frame 34×43 cm

(JH/D 223)



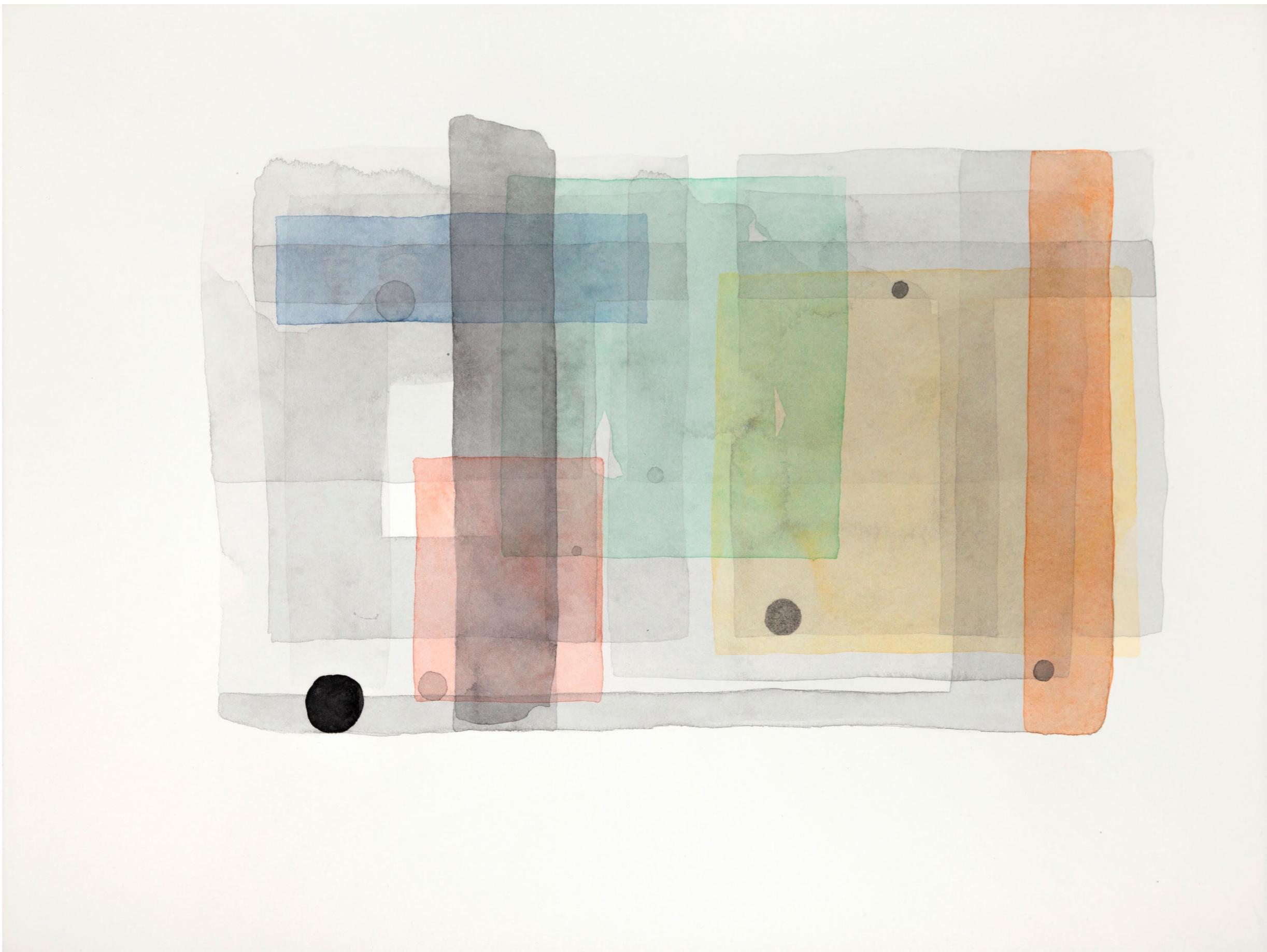
Julius Heinemann, *Untitled (#121)*, 2023  
watercolor on paper  
36 × 27 cm, artist frame 43 × 34 cm

(JH/D 180)



Julius Heinemann, *Untitled (#125)*, 2023  
watercolor on paper  
36 × 27 cm, artist frame 43 × 34 cm

(JH/D 182)



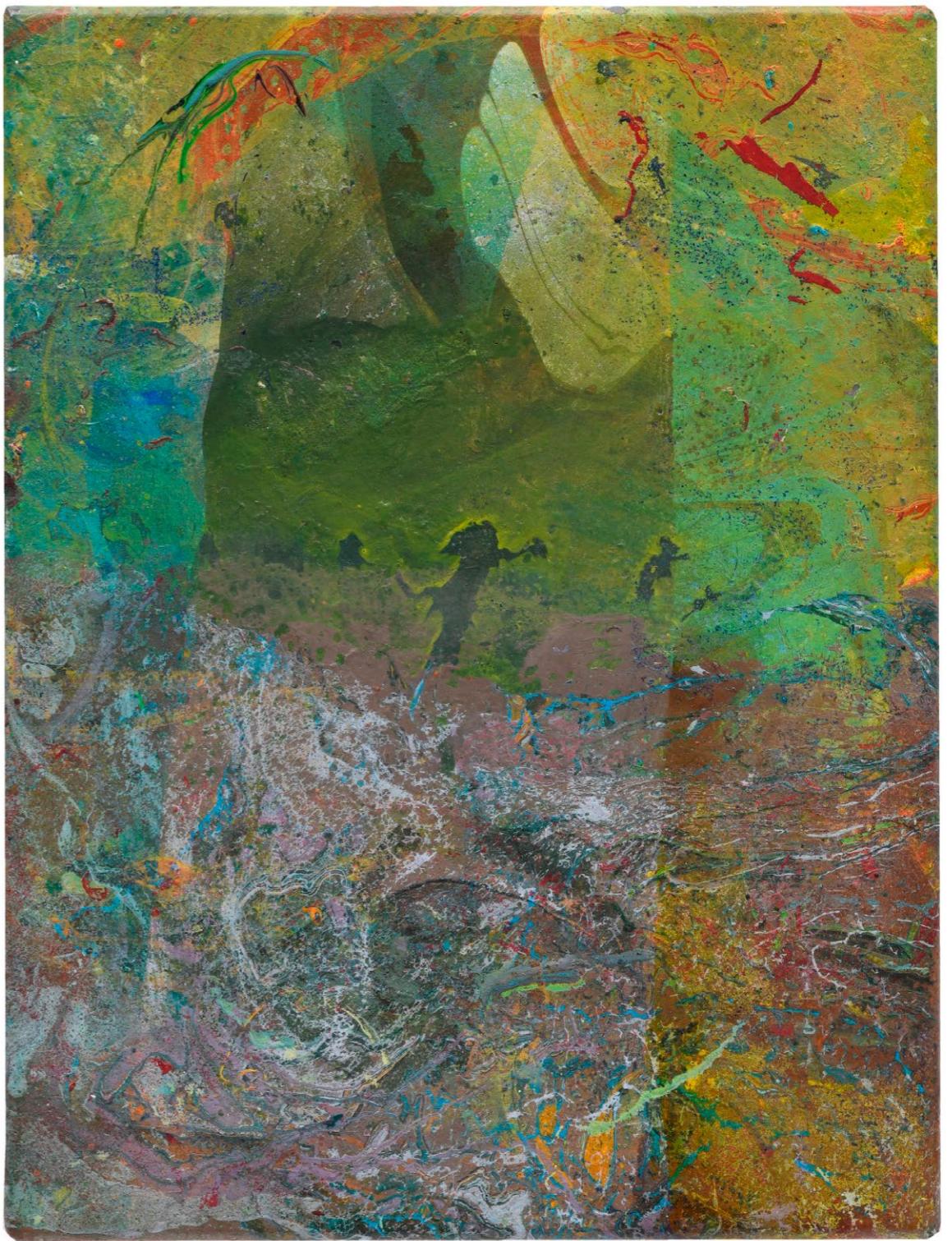
Julius Heinemann, *Untitled (#21)*, 2023  
watercolor on paper  
27×36 cm, artist frame 34×43 cm

(JH/D 141)

## Navid Nuur

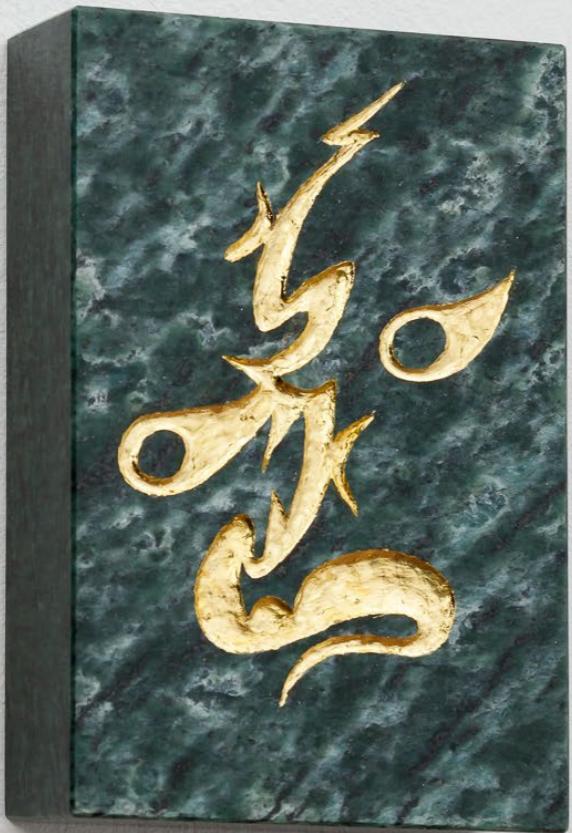
Navid Nuur, b. 1976 in Tehran, lives and works in The Hague. Education: 1999–2001 Homeschool vor de Gunsten (HKU), Utrecht; 2002–2003 Piet Zwar Institute, Rotterdam; 2002–2004 MA Plymouth University. Selected Awards: 2010 Volkskrant Prize Charlotte Kohlerprijs, 2011 Royal Award for Painting in Amsterdam, 2013 Discovery Prize Art Basel Hong Kong (together with Adrian Ghenie). His works can be found in significant collections including the Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Musée National d'Art Moderne, Paris; Neuer Berliner Kunstverein, Berlin; Kunsthalle Zürich, Zurich; etc.

Selected solo exhibitions: 2025 soda, Kyoto, Japan; 2024 Oude Kerk, Amsterdam, Netherlands; 2023 soda, Kyoto, Japan; 2023 Jahn und Jahn, Lisbon, Portugal; 2023 Parliament Gallery, Paris, France; 2022 Galerie Max Hetzler, Berlin, Germany; 2021 Galeria Plan B, Berlin, Germany; 2021 Galerie Max Hetzler, London, UK; 2020 Kunstmuseum Den Haag, The Hague, Netherlands; 2020 Museum Marta Herford for Art, Architecture and Design, Herford, Germany; 2020 Jahn und Jahn, Munich, Germany; 2019 NDSM-WERF, Amsterdam, Netherlands; 2019 Galerie Max Hetzler, Paris, France; 2019 Gallery Sofie Van de Velde, Antwerp, Belgium; 2018 Plan B, Berlin, Germany; 2017 Be-Part, Platform voor Actuele Kunst, Waregem, Belgium; 2017 Martin van Zomeren Gallery, Amsterdam, Netherlands; 2017 Galerie Max Hetzler, Berlin, Germany; 2016 Galerie Martin van Zomeren, Amsterdam, Netherlands; etc.



Navid Nuur, *Mono no aware ness*, 2010-2023  
mixed media on stainless steel panel  
22×16×2.3 cm

(NN/M 87)



Navid Nuur, *Hope I*, 2012-2023  
serpentinite, gold leave  
12×8×3.2 cm

(NN/M 85)

Navid Nuur, *Untitled*, 2023  
ceramic and candle light  
H= 23 cm, Ø 15 cm



(NN/S 120)

## Raphaela Melsohn

Raphaela Melsohn's works require our bodily presence, provoking alternatives on how to inhabit space by contamination and collaboration. Her work is premised by matter, relationship between people, and how space informs our existence. Cracks, flow, holes, organic forms, and footprints are present to reconfigure social and spatial norms.

Master in Visual Arts from Columbia University (2022) and Bachelor in Visual Arts from FAAP (2016). She taught "Printmaking on, through, and below the matrix" at Columbia University (2022). Among her solo exhibitions are "Cortando linha se faz espaço" at the LABOR gallery (2024), "uma casa feita de chão" at Marli Matsumoto (2023), "vestir armadilha" at the casamata (2016), and "investigações em VIDEO: registro, deslocamento do olhar e FORMAS DE PENSAR" Paço das Artes at MIS (2016). Among other shows are the two-person show "nada acontece duas vezes" with Pedro França (Círculo de Artes Plásticas de Coimbra, 2025), "Donde tejen las arañas" (Proyectos Multipropósito, 2025), "After Eden" (RGR, 2024), "Antes e Agora, Longe e Aqui Dentro" (Museu Oscar Niemeyer, 2024), "Por muito tempo acreditei ter sonhado que era livre" Arte Atual (Instituto Tomie Ohtake, 2022), "Columbia MFA Thesis" (Wallach Gallery, 2022), "Biblioteca Floresta" (SESC Belenzinho, 2021) and "Eco Shifters" (Fondazione La Fabbrica del Cioccolato, 2019). She has been a resident artist at SURO (MX), Frans Masereel Centrum (BE), AZ West (US), YBYTU (BR), Pivô (BR), AnnexB (US), and Red Gate Residency (CH). In 2022 she was commissioned to make a public work in relation to Helio Oiticica's Subterranean Project at Socrates Sculpture Park in New York City.



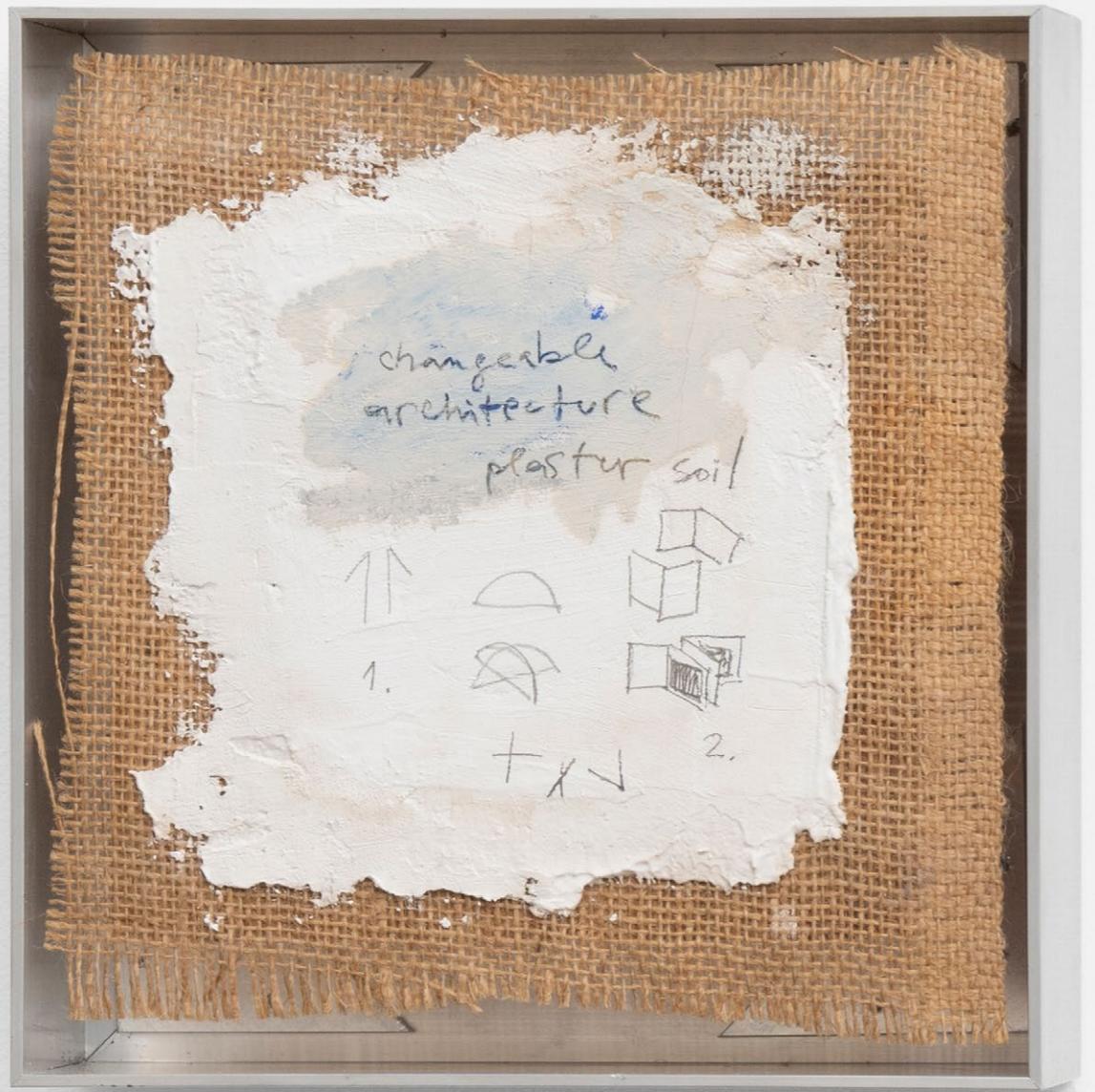
Raphaela Melsohn, *REPEAT REPEAT REPEAT*, 2025  
ceramic  
6 elements,  $70 \times 20 \text{ Ø cm}$  (each)

(RM/S 1)



Raphaela Melsohn, *REPEAT REPEAT REPEAT*, 2025  
ceramic  
6 elements,  $70 \times 20 \text{ Ø cm}$  (each)

(RM/S 1)



Raphaela Melsohn, *Changeable architecture - plaster soil*, 2022  
oil stick, pencil on gesso and jute, metallic frame  
23 × 23 × 5 cm

(RM/P 2)



Raphaela Melsohn, *Structure 2 - two separate arches*, 2022  
oil stick, pencil on gesso and jute, metallic frame  
20 × 20 × 5 cm

(RM/P 3)



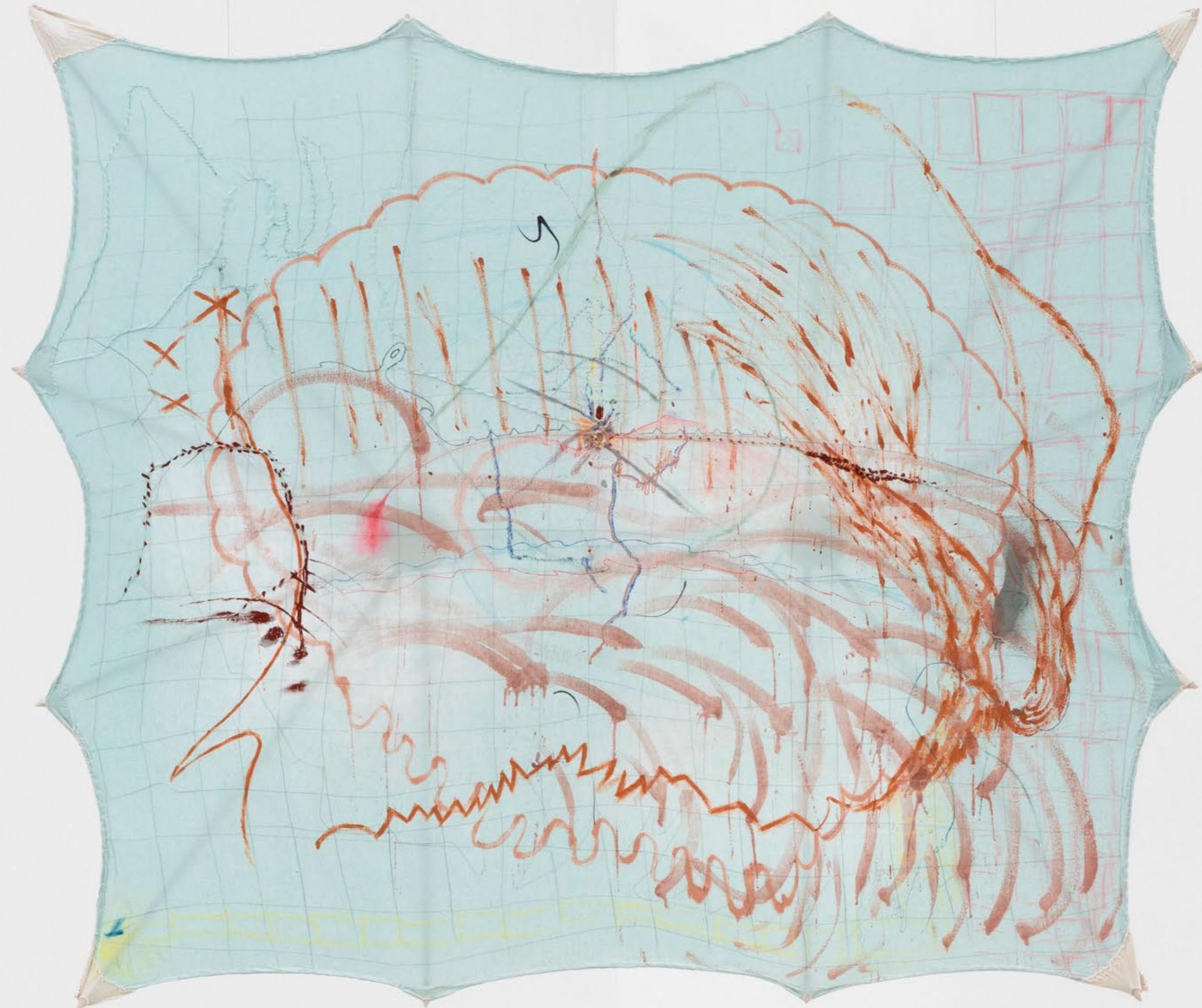
Raphaela Melsohn, *Puddle, slowly sinking the ground*, 2023  
wire, oil stick, pencil, gesso on jute and wood, metallic frame  
24.5×21×5 cm

(RM/P 1)

## Sara Bichão

Sara Bichão's working process binds with emotional channels: to heal, to purge, to perpetuate, to play. The works are sculptural with a chromatic atmosphere specific to its own, which at times, are activated by the artist through performative actions. The materials used are often collected/offered/stolen, or come from other recycled and organic resources. More recently, Bichão has also been exploring experimental writing. Sara Bichão is currently developing a long-term collaboration with La S Grand Atelier – Art Brut et Contemporain, in Belgium.

She was an artist-in-residence at Residency Unlimited (New York, USA) and Finisterrae (Ouessant, FR) in 2022, and has attended other residencies over the past years including: Porta 33 (2020, Madeira, Portugal); Cité Internationale des Arts (2019, Paris, FR); Artistes en Résidence (2017, Clermont Ferrand, FR). She received scholarships from the French Institute (2019, 2022), the Calouste Gulbenkian Foundation (2014) and the Luso-American Foundation (2022).



Sara Bichão, *Fell asleep II*, 2024  
fabric, gravel, acrylic paint, ink, pastel, graphite, vinyl  
185 × 220 × 3 cm

(SB/S 1)



Sara Bichão, *Untitled (amulet)*, 2023  
stone, ceramic, earth, plastic, wire  
14 × 10 × 7 cm

(SB/S 3)

Sara Bichão, *Untitled*, 2023  
ceramic, aluminium spoon  
7.5 × 10 × 4.5 cm



(SB/S 2)



Sara Bichão, *Untitled (amulet)*, 2023  
ceramic, fabric, yarn, plastic, satinless steel, almonds  
25 × 6 × 4.5 cm

(SB/S 4)

Sara Bichão, *Untitled (amulet)*, 2023  
earth, feathers, nutshells  
12 × 8 × 5 cm



(SB/S 5)



Sara Bichão, *Untitled (amulet)*, 2023  
ceramic, earth, fabric, iron, wire, plastic, yarn, stainless steel  
27 × 15 × 14 cm

(SB/S 6)



Installation view, *Notas de Rodapé*, Jahn und Jahn, 2026