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Art Brussesls 2025 preview

**artbrussels41st**

**Booth 5B-34**

Rua Miguel Bombarda, 570  
4050 - 379, Porto

[www.galeriapresenca.com](http://www.galeriapresenca.com)  
[info@galeriapresenca.com](mailto:info@galeriapresenca.com)

+351 224 005 050  
+351 915 503 049



For Art Brussels, Galeria Presença would like to present the works of three artists: Isaque Pinheiro, Diogo Pimentão and Marisa Ferreira; whose works coincide in their chosen artistic medium – sculpture – and they greatly complement each other's, giving us a sense that one reveals in abundance a characteristic we find hidden in the other, whether by similarity or contrast. In this sense, each artwork explains the next, creating a private language hidden in plain sight.

Isaque Pinheiro (Lisboa, 1972), is a skillful artist that mainly works with heavy materials such as marble and cement. His art reflects a deep, critical exploration of his ideas, while at the same time playing with irony and humor. With the use of this wit and sarcasm, Isaque is capable of transforming a heavy “stone” into a playful and light object, creating this duality of weight in one piece alone. With such ease in representing movement and daily objects in a lighter tone, Isaque challenges our perception of the materials, often forgetting that we are actually looking at one of the most difficult materials to restructure.

Diogo Pimentão (Lisbon, 1973) is a multidisciplinary artist whose preferred artistic mediums are sculpture and drawing. By using mainly materials as paper and graphite, he unites these two elements, elevating materials historically seen as mere supports, and making them the protagonists and worthy of consideration on their own.

Either in his drawings or sculptures, Pimentão has a way of transforming an art form that is solely recognized by its two-dimensionality, into a third-dimension one. In this way, from the simple paper and pencil, come alive forms that move according to our perspective and create the illusion of sturdiness and strong-presence from something so fragile.

In Marisa Ferreira's (Guimarães, 1983) sculptures, we observe the use of strong metals, copper and aluminum being folded and bent as if it were paper. Ferreira uses geometrical shapes and simple lines to create a three-dimensional structure that plays with the perspective of its observer, while at the same time reflecting back to the viewer by use of mirrors and reflective surfaces. The artist, in contrast with the two previously mentioned, creates the liveliness of her pieces through strong, vivid and primary colours. This vibrant use of color, combined with the dynamic qualities of her sculptures, invites viewers to engage in an interactive experience, where perception and reality continuously shift and transform.

Together, these three artists create a harmonious exploration of sculpture's potential. Each artist offers a distinct voice, allowing us to experience how sculpture can simultaneously embody heaviness, fragility, and vividness in a beautifully complementary way.



## Isaque Pinheiro

Landscapes are at the heart of the history of painting.

Before we arrive at the chosen landscape, there is a path, a decision-making process that excludes several other landscapes that, in a way, contextualize the choice and involve the artist during the framing process.

However, we currently live in an age of images, the overwhelming majority of which come to us with pre-defined frames, in increasingly immersive media, but without actually having the landscape in front of us and without fully exercising the choice. We see through the eyes of others, mere representations.

Despite this, we have the feeling that we have witnessed these landscapes, that we know them because they have been shown to us so many times.

In my studio, I have chosen the greatest of all landscapes for a painting exercise - the Planet as a whole - a landscape that contains infinite landscapes.

Although I feel like I've seen it hundreds of times, but without ever having actually seen the real landscape of the planet, I'm left with the representation of a representation with a whole sequence of supports that make it possible.

Anchored in this sequence of logics come the works "Blue Planet" and "Landscape on a Blue Planet", the latter as a reinforcement of the former towards infinity, in an exercise of moving away from reality.

It is pertinent to question the way we see, the way things are shown to us, where they come from, who really saw them, etc., since quantity is not in question.

According to Alberto Caeiro, "... I am the size of what I see  
And not the size of my height..."  
Would Caeiro think the same today?



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## Isaque Pinheiro

*Landscape over Blue Planet, 2025*

Steel and engraved Estremoz marble painted with  
acrylic paint and gilsonite

187 x 74 x 69 cm





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## Isaque Pinheiro

*Blue Planet, 2025*

Steel and engraved Estremoz marble painted with  
gilsonite

146 x 57 x 49 cm



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## Isaque Pinheiro

*Untitled, 2025*  
Engraved Estremoz marble  
42 x 40 x 3 cm





## Diogo Pimentão

Diogo Pimentão (Lisbon, 1973) lives and works in London. He studied at Ar.Co. in Lisbon, the Sculpture Seminar in Gotland, and the International Sculpture Center in Pêro Pinheiro, Sintra. The practice of drawing, especially using graphite, is the central axis of his work. He conceives it as a form of contact between a material and a support through a repetitive gesture, sometimes blind or procedural, but he also frequently employs cement, often in tension with paper. His research combines randomness with a rigorous technique, through traces and marks, lines, or strokes. The sheet can be folded, raised in space, or placed on the floor.

He has had solo exhibitions at institutions such as the Irish Museum of Modern Art (Dublin), Museu de Arte Contemporânea – Coleção António Cachola, Galeria Yvon Lambert, Kentkler International Drawing Space (Brooklyn), and FRAC Rouen Normandie. Among his group exhibitions are the Centre National d'Art et de Culture Georges Pompidou (Paris), Museu Calouste Gulbenkian (Lisbon), Fundação Serralves (Porto), Centre d'Art La Panacée (Montpellier), and CAPC (Bordeaux).

His work is present in European art centers and institutions, as well as significant private collections in both Europe and the United States, including the Fonds National d'Art Contemporain (Paris), Centre National d'Art et de Culture Georges Pompidou (Paris), Pomeranz Collection (Vienna), Collection Lambert (Avignon), European Central Bank, Fundação Serralves (Porto), Museu de Arte Contemporânea – Coleção António Cachola, Fundação Leal Rios (Lisbon), Fundação EDP (Lisbon), Fondazione Sandretto Re Rebaudengo (Turin), and MONA – Museum of Old and New Art (Australia).



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## Diogo Pimentão

*Lumen (intent)*, 2023  
Paper and graphite  
157 x 119 cm (Frame)







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## Diogo Pimentão

*Existence (dispersions)*, 2025  
Concrete, plaster and graphite  
59.2 x 50.6 x 3 cm



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## Diogo Pimentão

*Concept Formation (chance #6), 2022*

Paper, wood fiber veneer, foam board and graphite  
139 x 139 x 4 cm





## Marisa Ferreira

Marisa Ferreira (b. 1983, Portugal), lives and works between Oslo and London. With a background in visual art and art in public space, Marisa is currently a Phd candidate at the Royal College of Art, London with the thesis title: “Waste Matter. Public Art and the (Im)Materiality of Post-Colonial Memory”, and a research member of SpaceX – Spatial Practices in Art and ArChitecture for Empathetic EXchange.

Her work draws from childhood memories of being born in a context of loss and industrial decline that characterized the north of Portugal in the 1980s, and focuses on industrial ruins and processes of (de) industrialization and its harmful socio-ecological impact. Through practice-led and interdisciplinary methodologies, recent works investigate the intersection between colonialism and the Anthropocene to discuss themes of waste, entropy, space, justice, climate crisis, and extractivism.

Ferreira's work is part of national and international art collections, such as Louis Vuitton Art Collection, Norlinda and José Lima Collection, Stavanger KunstMuseum, Norwegian Tax Authorities, REV Ocean, ConocoPhillips, Deloitte, Wintershall, and Messmer Foundation. Marisa is a member of the Norwegian Artists Association (NBK), the Norwegian Sculptors Association (NBF) and the Royal Society of Sculptors in the UK. Ferreira has received multiple art grants from the Norwegian Arts Council and her doctoral programme is fully funded by the Foundation for Science and Technology (FCT).



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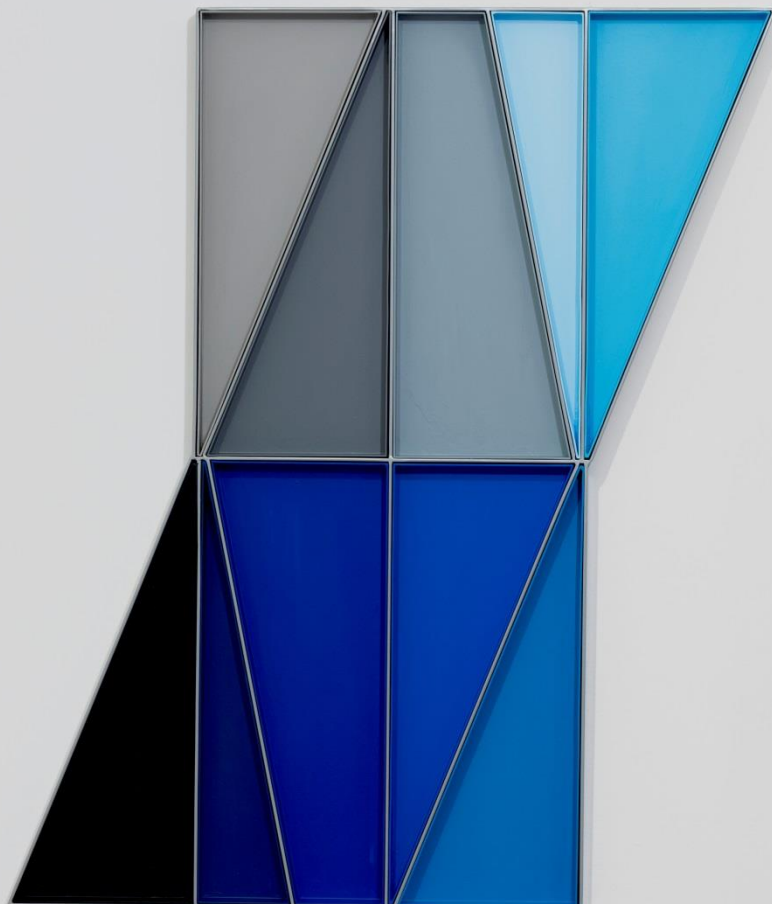
## Marisa Ferreira

*Series fragmented windows shadow #3, 2021*  
Powder-coated steel and mirrored stainless steel  
107 x 80 cm





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## Marisa Ferreira

*Uneven Geographies #2, 2023*

Acrylic painting, aluminium, powdercoating stainless steel  
101 x 85 cm



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## Marisa Ferreira

*Stratigraphy and (De)sedimentary series copper, 2022*

Copper

120 x 80 x 12 cm





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For any inquiries please contac us.

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+351 915 503 049