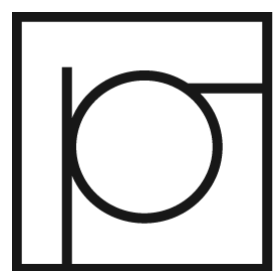




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By Art Brussels

Jan van Rijswijcklaan 191, 2020 Antwerp, Belgium

13 DEZEMBRO/ DECEMBER – 15 DEZEMBRO/ DECEMBER 2024



## DIOGO NOGUEIRA (1999, Porto)

He holds a degree in Fine Arts from the Faculty of Fine Arts of the University of Porto and is currently pursuing a Master's degree in Fine Arts at the School of Arts and Design of Caldas da Rainha.

His practice delves into the realms of imagery, iconography, and sexuality through mediums such as painting, drawing, ceramics, and installation. This approach emerges as a ritual aimed at forging connections between the personal and the collective.

Gesture, humor, and irony stand as central themes within the vibrant scenarios where amorphous figures move. Often drawing on natural motifs, the artist seeks to create new universes and possibilities for social relationships. By referencing mythological symbols, the animal, human, and natural elements merge into a carnival where social norms dissolve.

Since 2018, he has participated in national exhibitions, both solo and group, at venues including the National Museum Soares dos Reis, Oliva Art Center, Graça Brandão Gallery, and Presença Gallery. His work has also been shown internationally at the Academy of Fine Arts in Murcia, Spain, the Academy of Fine Arts

in Buenos Aires, Argentina, and Nonada Gallery in São Paulo, Brazil.

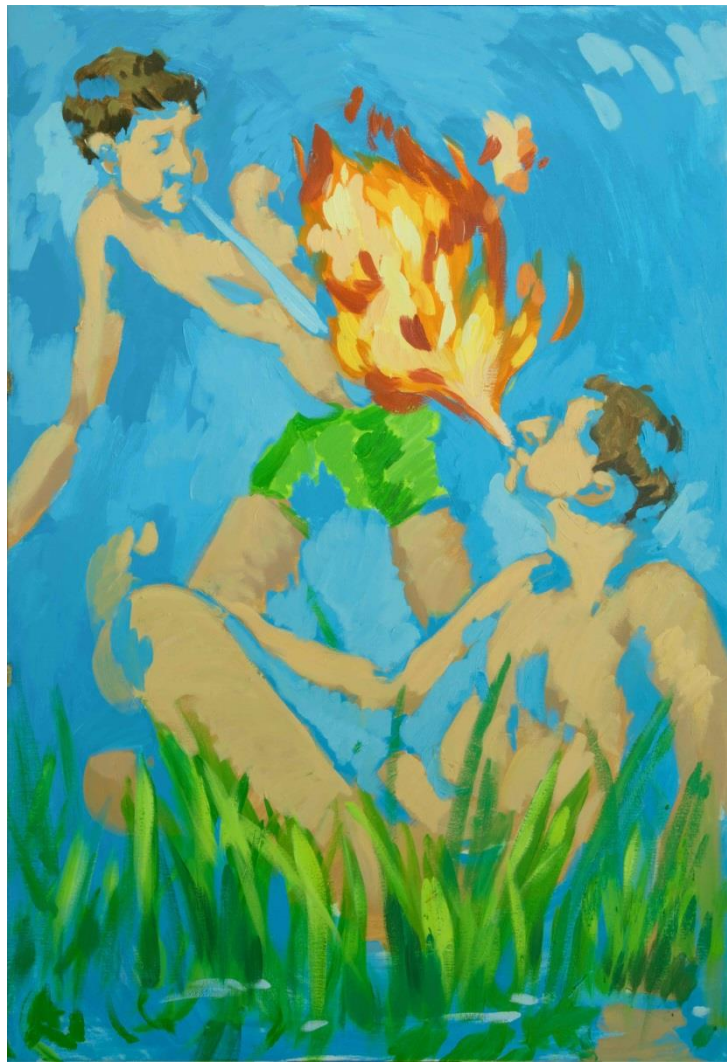
He has undertaken various artist residencies, such as O Bueiro, Fórum Maia (as part of the Maia Contemporary Art Biennale '23), and the Côa Museum. His work is represented in private and public collections across Portugal, Spain, Germany, England, Italy, and Brazil, including the Solverde Casinos & Hotels Foundation, APF Foundation, Norlinda and José Lima Collection, and the Cerveira Art Biennial Foundation.







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*Uma troca de ideias pouco controversas, 2024*  
120 x 80 cm  
Oil on canvas



*Sabemos o que queremos #3, 2024*  
30 cm (diameter)  
Oil on canvas



## JIÓN KIIM (b. Busan, Korea)

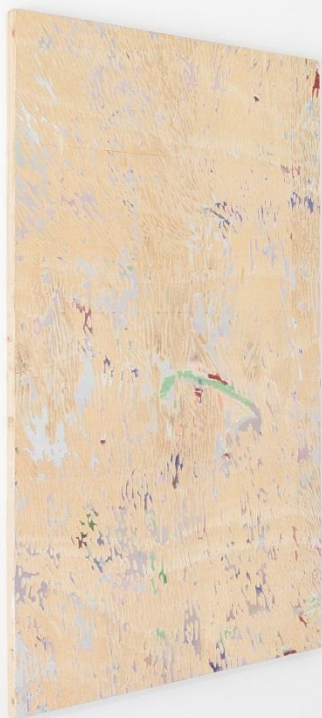
She lives and works since 2017 in Porto, Portugal. She holds a Diploma in Fine Arts from the HfBK Dresden. She studied at the Kunstakademie Stuttgart and the Faculty of Fine Arts at U. Porto and Industrial Design (BFA) at Hongik Univ. in Seoul. Her practice is transdisciplinary and encompasses various media, with drawing at its core, as well as painting, photography, and installations. The works of Jíón Kiim appear to inhabit the interstice between language and the

ineffable that defines the space of the artistic gesture and its form. Her work is often based on her surroundings, oscillating between chance and necessity, or ambiguity and clarity, to create forms and gestures that reflect contemporary times.

Her work is represented in Porto Municipality's Art Collection and has appeared in venues and publications such as Casa da Cerca, Galeria Municipal de Almada, On The Surface: photography conference, MAAT (Lisbon), Galeria Municipal do Porto, Museu do Porto, Casa Museu Marta Ortigão Sampaio, O Instituto, Clube Desenho, Revista Dose #6, scopio editions, Ci.CLO Biennial 19, Galeria aSede, Galeria Dentro, and Palacete Pinto Leite (Porto).

Also, Alfaia (Loulé), Memory Center (Vila do Conde), Salon Sophie Charlotte (Berlin-Brandenburg Academy, Berlin),

GnRation (Braga), ZAWP (Bilbao), Living Art Museum (Reykjavik), Art Space O (Seoul), Motorenhalle, Ex14, and Oktogon (Dresden), among others. Recently, she has been selected as an artist-in-residence for, among others, Hangar in Lisbon, funded by DG Artes, and for Westwerk Artists Centre, with a grant from the Ministry of Culture and Media in Hamburg. She is currently a member of the Clube Desenho Studio in Porto and the Collective Tempestade







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*Untitled , 2024*  
56 x 40 cm  
Carved painting on wood with was finish



*Untitled , 2024*  
56 x 40 cm  
Carved painting on wood with was finish



## PEDRO GOMES (Moçambique, 1972)

Lives and works in Lisbon. The artist's body of work is rooted in the discipline of Drawing, approached as an expanded field that transcends conventional representation and serves as a tool for mapping reality. Over the last few decades of the 20th century, Drawing emerged as an autonomous artistic discipline, shedding much of its traditional role as a preliminary or purely experimental medium. Within this context, Gomes' practice has gained significant relevance, particularly for its innovative engagement with these contemporary premises.

On one hand, the act of designing architectural structures, buildings, or interior spaces often requires a freeform, intuitive approach where three-dimensional spaces emerge rapidly from uninhibited sketches. On the other hand, the artist's meticulous investigation of refined techniques transforms these representations into layered experiments that explore the complexities of museum spaces. This duality—between spontaneous conceptualization and

rigorous technical exploration—creates a productive tension in Gomes' work.

The result is a body of drawings that defy straightforward interpretation. These works become dynamic surfaces, inviting viewers to engage with multiple layers of meaning and perspectives. By presenting this interplay of contradictions, Gomes expands the possibilities of Drawing as a medium, pushing its boundaries and challenging the ways we see, perceive, and interact with it.







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*Sem título, 2024*  
76 x 100 cm  
Acrylic on canvas



## ISAQUE PINHEIRO (Lisbon, 1972)

Isaque Pinheiro is an artist who explores different media through his art, where classical and contemporary issues relating to the artist's workshop are often explored in unison, and an intense critical reflection is taken on what he presents to us, assisted by a certain technical mastery. This is mostly evident in his sculpture exhibitions, particularly made of marble, where irony and expertise meet.

The artist has participated in numerous collective and individual exhibitions, and has exhibited in several art galleries, museums and biennials in several countries. The most relevant ones have been in Portugal and Brazil, where he presents his work regularly and intensively.

His work is represented in many institutional collections, such as: Portuguese State's Contemporary Collection (CACE), Fundação PLMJ (Lisboa), Fundação EDP | MAAT (Lisboa), Museu Amadeu de Sousa Cardoso (Amarante),

Coleção Marín Gaspar (Alvito), Museu da Fundação Bienal de Cerveira (V.N. Cerveira), Centro Galego de Arte Contemporânea (Santiago de Compostela), Fundação Caixanova (Espanha), Fundação Edson Queiroz (Fortaleza, Brasil), e ainda em diversas coleções privadas em vários países.





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*Coisas do pequeno gigante, 2024*

3.5 x 65 x 24 cm

Black marble and engraving paint