

**BRIZOLA
CAMARGO**

A N E X O

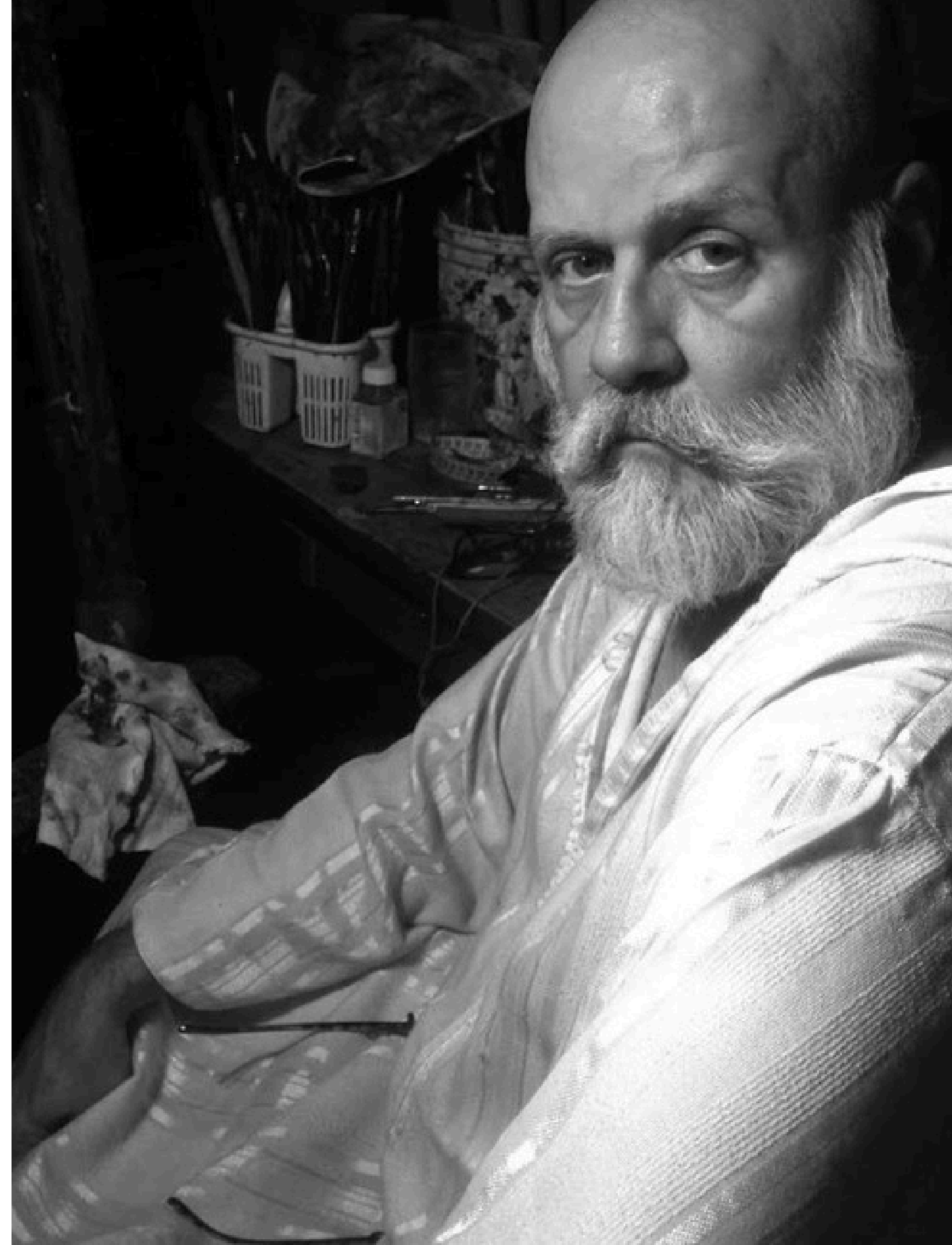
NOTTHESAMO

LEO BRIZOLA

In 2025, Leo Brizola completed 50 years of artistic production. One of the leading representatives of Minas Gerais art of his generation, he has built a body of work marked by a Mannerist aesthetic, reframed through contemporary perspectives. His research engages with classical mythology, art history, and existential and contemporary questions, combining technical rigor with conceptual depth.

Throughout a consistent career, he has developed a mature and diverse body of work, with particular emphasis on painting, drawing, embroidery, and photography. This exhibition presents a representative selection of his production, bringing together emblematic works from different periods and, for the first time, a group of recent works dedicated to the founding myths of Western civilization as we know it.

BRIZOLA CAMARGO @ 2026



Foreign Body: Anatomy of Friction

Leo Brizola

Foreign Body: Anatomy of Friction

Every transformation begins with an intrusion.

A foreign body crosses a surface, interrupts an order, and introduces unease. Sometimes it takes the form of a serpent. At other times, a ghost, a creature, a memory, a desire, a presence impossible to name, or something unsettling. What matters is not its appearance, but its ability to alter everything it touches.

The figures inhabiting Leo's work seem intimately familiar with this process. Women, creatures, masks, animals, and hybrid figures share the same symbolic territory, where the boundaries between the human and the imaginary become unstable. Nothing is completely defined. Nothing remains intact.

There is something theatrical in his paintings. Curtains open, characters occupy center stage, and creatures emerge from the margins as though crossing a stage or a dream. Yet this is not a linear narrative. What we see are fragments of a mythology of his own, built from apparitions, encounters, and metamorphoses.

In this universe, beauty never appears as a state of perfection. It emerges as the consequence of transmutation.

The pearl, a recurring image in his work, runs through the exhibition as a kind of metaphor. Before becoming radiance, it was irritation. Before becoming ornament, it was intrusion. Born from what disrupts a harmonious order, it carries the memory of the wound that gave rise to it. Its beauty exists not despite friction and discomfort, but precisely because of them.

Perhaps this is why Leo's figures carry such a strange ambiguity. They are at once vulnerable and sovereign, delicate and unsettling. They inhabit the instant when something is about to change, when one identity begins to dissolve to make way for another form, still unknown.

In Foreign Body: Anatomy of Friction, the strange does not appear as an external threat. It is already present. It inhabits bodies, landscapes, gestures, silences, and minds. It is the invisible force that transforms, displaces, and reinvents. Like the pearl, each image is born from an encounter between wound and form.

And it is within this space of tension—between what passes through us and what we choose to become—that Leo's work finds its power.

We cling to the exterior of things, unaware that everything that moves us lies hidden within them.

Plotinus, Enneads

Monica Grizol



Angel
Oil on canvas
180 × 130 cm
2026
R\$ 20.000,00
US\$ 3.670

Interpretation of the Work: Angel (2026)

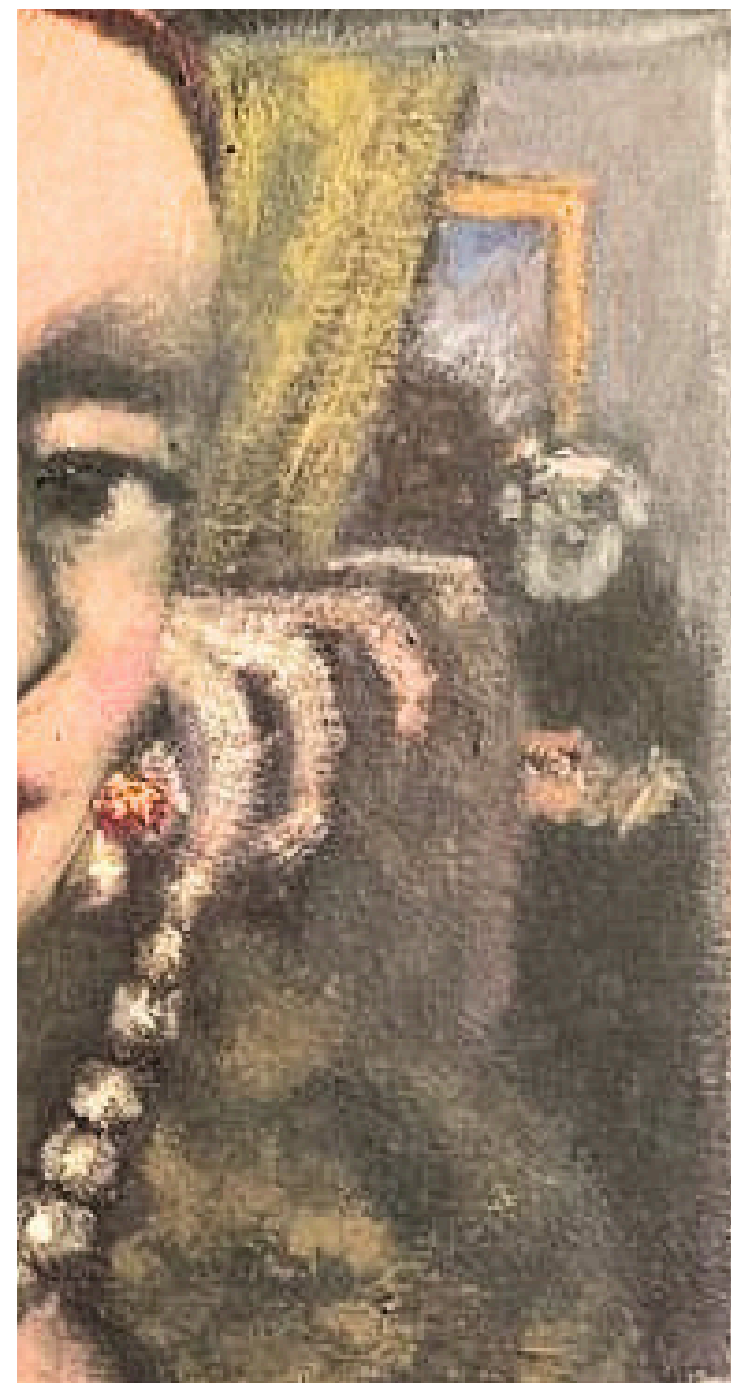
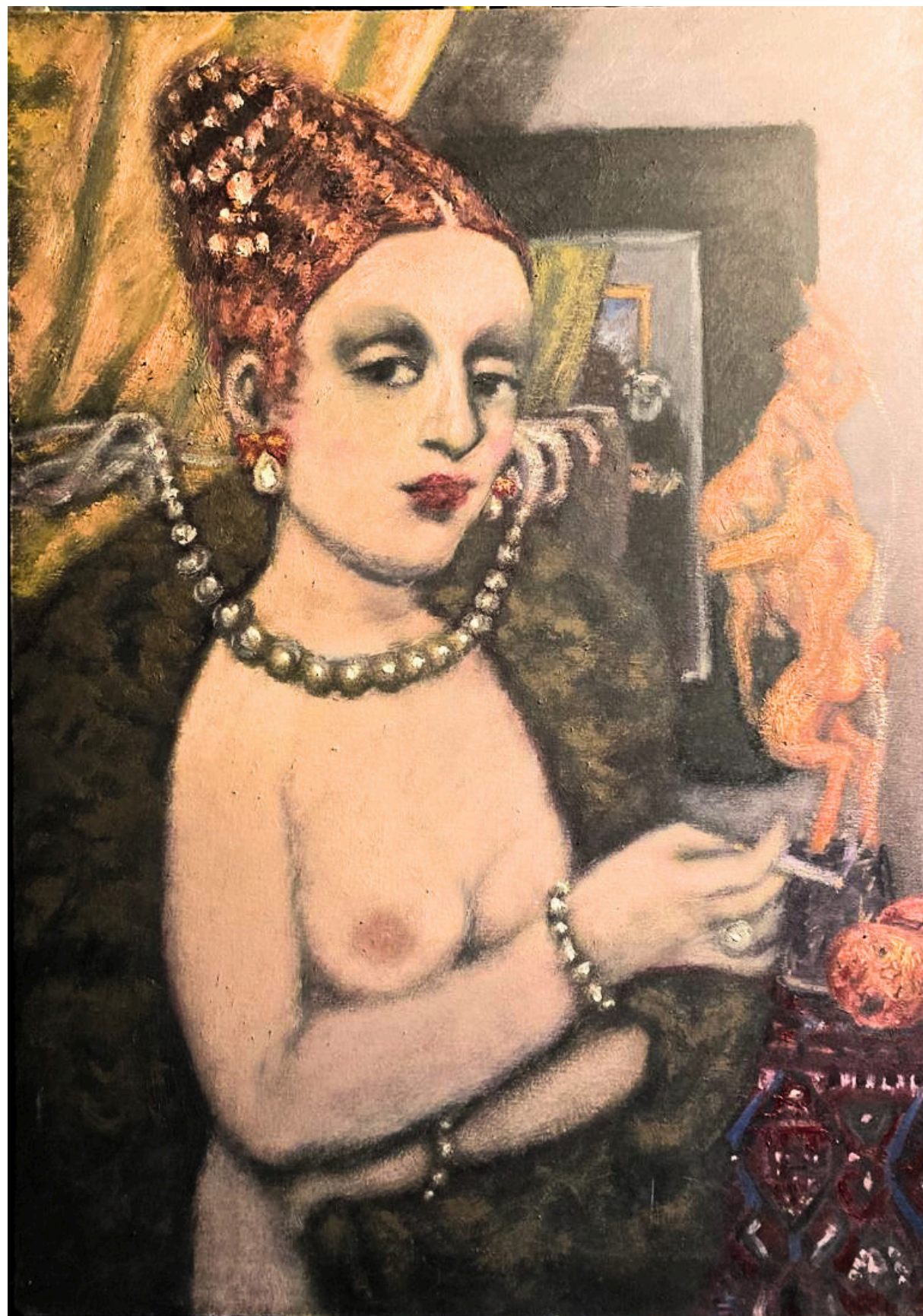
In Angel, Leo Brizola constructs a space in which memory, imagination, and art history coexist without submitting to a narrative logic. The composition brings together a painter before his canvas, hybrid creatures, animals, and a winged figure that silently crosses the scene. Rather than arranging these elements in a linear sequence, the painting presents them as fragments of the same symbolic universe, where different times and references come to share the same space.

The winged figure that gives the work its title departs from traditional angelic iconography. It does not appear as a divine messenger or a symbol of salvation, but as a mediating presence, situated between the human and the fantastic. Its dominant position establishes a kind of threshold, connecting distinct worlds without ever dissolving their differences.

In the background, a painter works before his canvas, evoking the very tradition of Western painting. Around him, distorted

faces, marine creatures, and fantastic figures coexist naturally, suggesting that the creative process arises precisely from the coexistence of the familiar, the strange, and the artist's shadows.

More than representing an angel, the work investigates the very act of creation. The painting suggests that no image is born in isolation: every creation is traversed by other images, other memories, and other narratives. Between tradition and invention, reality and fantasy, Angel presents imagination as a territory where different times continue to converse and transform one another.



Attire
Oil on canvas
70 × 50 cm
2026
R\$ 10.000,00
US\$ 1.835

Interpretation of the Work: Attire (2026)

In Attire, Leo Brizola transforms ornament into symbolic language. The title refers to adornment as a construction of identity, suggesting that what dresses the body also participates in shaping who we are. The portrait abandons the function of representing a specific character in order to investigate the delicate boundary between appearance and essence.

Pearls, a recurring element in the artist's work, occupy a central place in this construction. More than adornments, they carry the memory of the friction that gave rise to them. Each pearl preserves the trace of a transformation; together, they cease to represent beauty alone and become a silent narrative about time, experience, and the human capacity to transform pain into catharsis.

The female figure appears with the solemnity of aristocratic portraiture in the European tradition. Her serene posture and restrained gaze contrast with the small fantastic creature

discreetly emerging in the background. As in much of Brizola's work, the foreign body does not appear as a threat, but as an inevitable presence, suggesting that every identity is traversed by invisible forces beyond our control.

The gesture of removing the necklace goes beyond simply undressing: it belongs to a symbolic tradition in art history in which relinquishing a precious ornament suggests a passage between states of existence and the proximity of death.

More than reflecting on ornament, Attire proposes a reflection on what ornament reveals. The work suggests that true beauty does not reside on the surface of images, but in the stories they silently carry. Between tradition and imagination, Brizola transforms portraiture into a space where memory, transformation, and identity remain inseparable.



Mousiké — from the Greek, the art of the Muses.

Oil on canvas

90 × 60 cm

2026

R\$ 12.000,00

US\$ 2.202

Interpretation of the Work: Mousiké (2026)

The title refers to the Greek term Mousiké, originally used to designate the art of the Muses. In Antiquity, the word was not limited to music, but encompassed all forms of artistic and intellectual creation: poetry, theater, painting, memory, and philosophy. By recovering this concept, Leo Brizola shifts painting into a territory where art is understood as a creative principle capable of bringing together different times, narratives, and traditions.

The composition is organized like a stage. The curtain, a recurring element in his work, introduces the idea of the theatrum mundi, revealing a carefully staged scene. At the center, the female figure occupies an almost hieratic position, while characters distributed across different planes seem to participate in the same symbolic ritual. Rather than illustrating a specific episode, the painting presents artistic creation as a meeting place between the human, the mythological, and the imaginary.

Throughout the composition, small figures discreetly inhabit the architecture, suggesting that no image exists in isolation. In Brizola, every painting is born from the memory of other images.

References to classical tradition, religious painting, and the fantastic imaginary coexist naturally, forming a universe in which different historical times remain simultaneously present.

More than representing the art of the Muses, Mousiké investigates the very origin of creation. The work suggests that every artistic manifestation arises from the dialogue between memory, imagination, and tradition. Between reality and myth, Leo Brizola transforms painting into a space where different forms of knowledge continue to coexist, reaffirming art as a permanent territory of invention and transformation.



White Figure

Oil on canvas

70 × 90 cm

2023

R\$ 10.000,00

US\$ 1.835

Interpretation of the Work: White Figure (2023)

The white figure does not appear as an invader, but as a presence already incorporated into the character's existence. Its gesture is discreet: one hand rests on the woman's shoulder, without violence or confrontation. There is no resistance between them, but coexistence. The strange ceases to be an external element and becomes an inseparable part of identity itself.

The creature remains undefined. Its incomplete anatomy and almost spectral appearance prevent any precise identification. It may be understood as memory, trauma, desire, death, or the unconscious. Its power lies precisely in this impossibility of being named. As in much of Leo Brizola's production, defining the symbol matters less than preserving its imaginative power.

The character, in turn, does not direct her gaze toward this presence. She looks directly at the viewer, as though she had already learned to coexist with what accompanies her. The painting's tension arises not from threat, but from the

naturalness with which the two share the same space.

Pearls reappear as a silent counterpoint. Born from the friction between a foreign body and the oyster, they symbolize the possibility of transforming the experience of pain into beauty. Thus, the creature comes to represent not only what wounds us, but also what inevitably constitutes us.

The work suggests that every identity is built through coexistence with its own foreign bodies. We are not only what we choose to show, but also what we carry with us, even when we cease to notice it.



Self-Portrait

Oil on canvas

100 × 100 cm

2024

R\$ 15.000,00

US\$ 2.752

Interpretation of the Work: Self-Portrait (2024)

Far from the tradition of self-portraiture as an affirmation of identity, Self-Portrait presents the artist immersed in a universe of images that seem to precede him and survive him. Leo Brizola does not occupy the center of the composition as its absolute protagonist; he shares the space with hybrid figures, fragmented faces, and fantastic creatures that emerge as manifestations of his pictorial imagination, evoking the expressiveness and deformation found in the modern tradition, especially in artists such as Picasso.

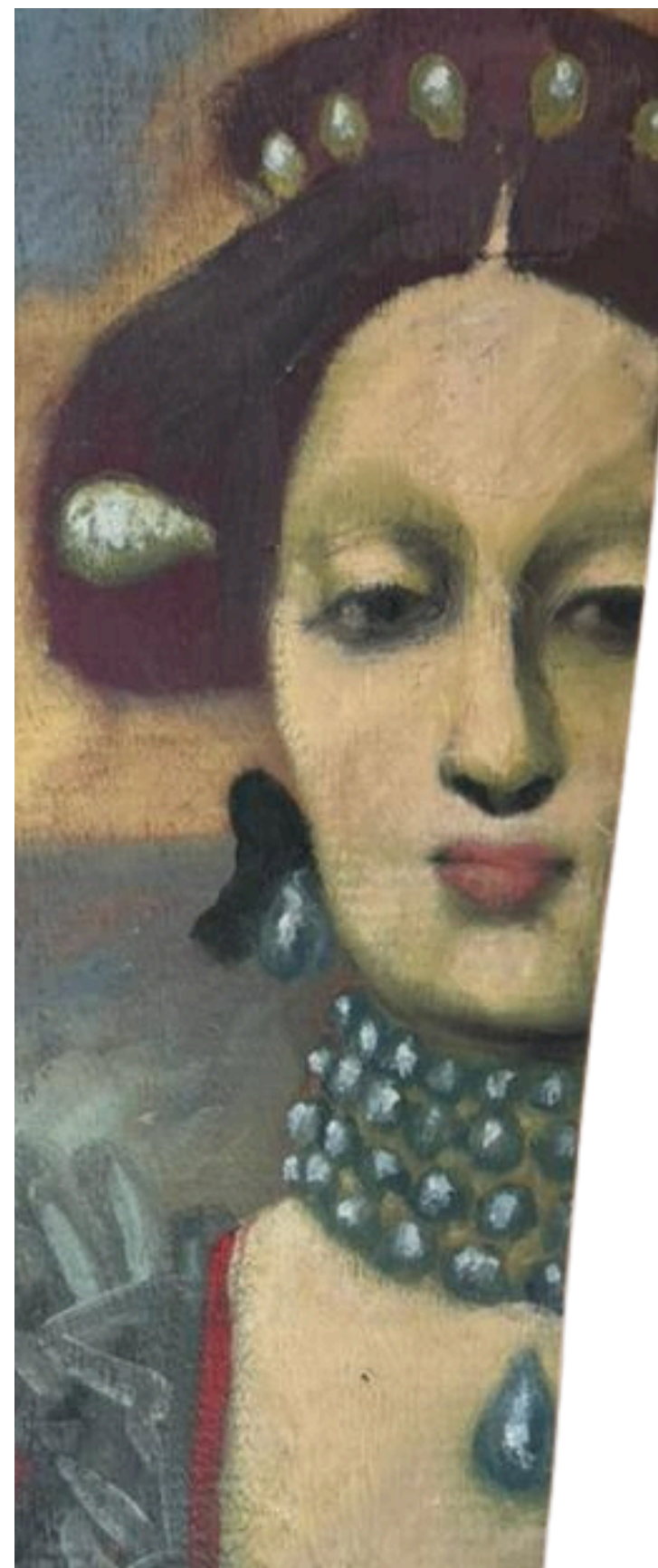
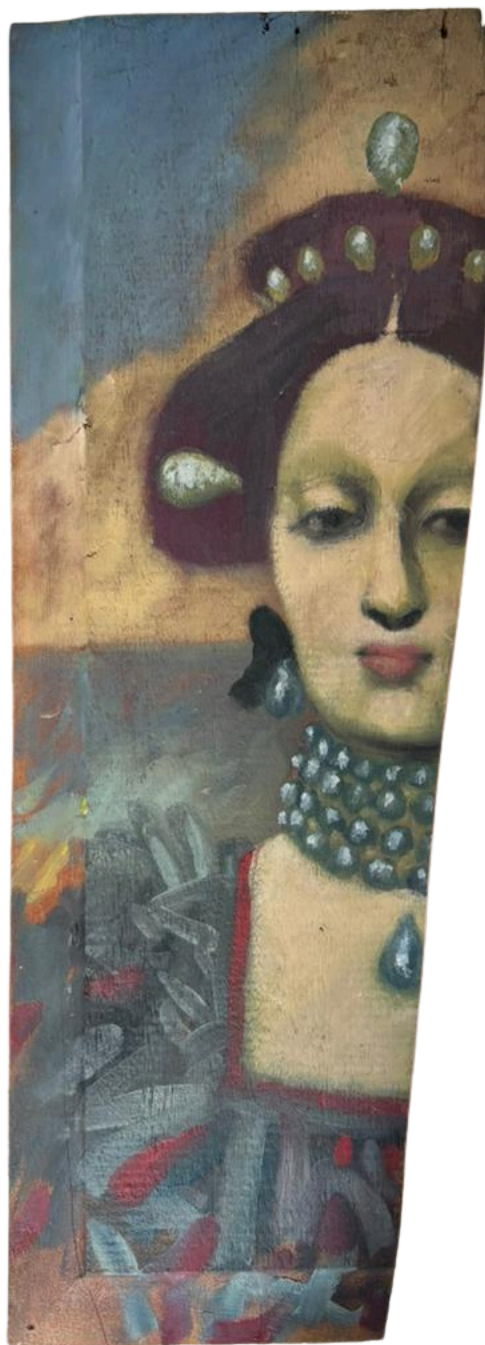
The artist appears holding his palette, reaffirming the gesture of painting. Yet the true subject of the work seems to be the act of creation itself. The figures surrounding him do not function as independent characters, but as presences inhabiting the same symbolic territory from which his painting emerges. The self-portrait ceases to represent a physiognomy and instead reveals a mental landscape.

The coexistence of the human figure and these fantastic entities dissolves any separation between reality and imagination. In

Brizola, the imaginary does not appear as an escape from the real, but as its continuation. The creatures do not invade the painting; they constitute the very matter from which it is made.

Also striking is the contrast between the artist's serenity and the expressive intensity of the figures around him. While the fantastic faces bear distortions, vigorous brushstrokes, and heightened gestures, the painter maintains a restrained and contemplative posture. This tension suggests that the creative process arises precisely from the coexistence of control and impulse, consciousness and imagination.

More than representing his image, Self-Portrait proposes a reflection on artistic identity itself. The work suggests that a painter is defined not only by appearance, but by the symbolic universe from which the work continually emerges. The true self-portrait may lie not in his face, but in the images that surround him and silently participate in the construction of who he is.



Pearls
Oil on wood
45 × 17 cm
2026
R\$ 4.000,00
US\$ 734

Interpretation of the Work: Pearls (2026)

This work is born from an act of reclamation. Instead of a traditional canvas, Leo Brizola chooses to paint on a fragment of wood found abandoned on the farm. The marks of time, the irregularities of the surface, and its asymmetrical form cease to be imperfections and become part of the image itself. The support does not merely receive the painting: it participates in it.

The choice of material directly engages with one of the central axes of his research. Just as the pearl transforms a foreign body into beauty, discarded wood is reintegrated into the world through painting. What once seemed destined to disappear becomes the support for a new narrative. Transformation ceases to be merely a represented theme and becomes the very material of the work.

The portrayed figure emerges only partially, as though revealed by the wood itself. Her face remains serene, while the pearl necklace reappears as a symbol of an existence built through

successive layers of experience. Each pearl retains the memory of the friction that formed it; together, they become beauty without erasing the marks of their formation.

More than representing a character, the work proposes a reflection on what endures. Between the found support, the incomplete image, and the metaphor of the pearl, everything points to the same idea: time does not necessarily destroy things; at times, it is precisely what gives them meaning.



Black Cat
Oil on canvas
50 × 50 cm
2024
R\$ 6.000,00
US\$1.150,00

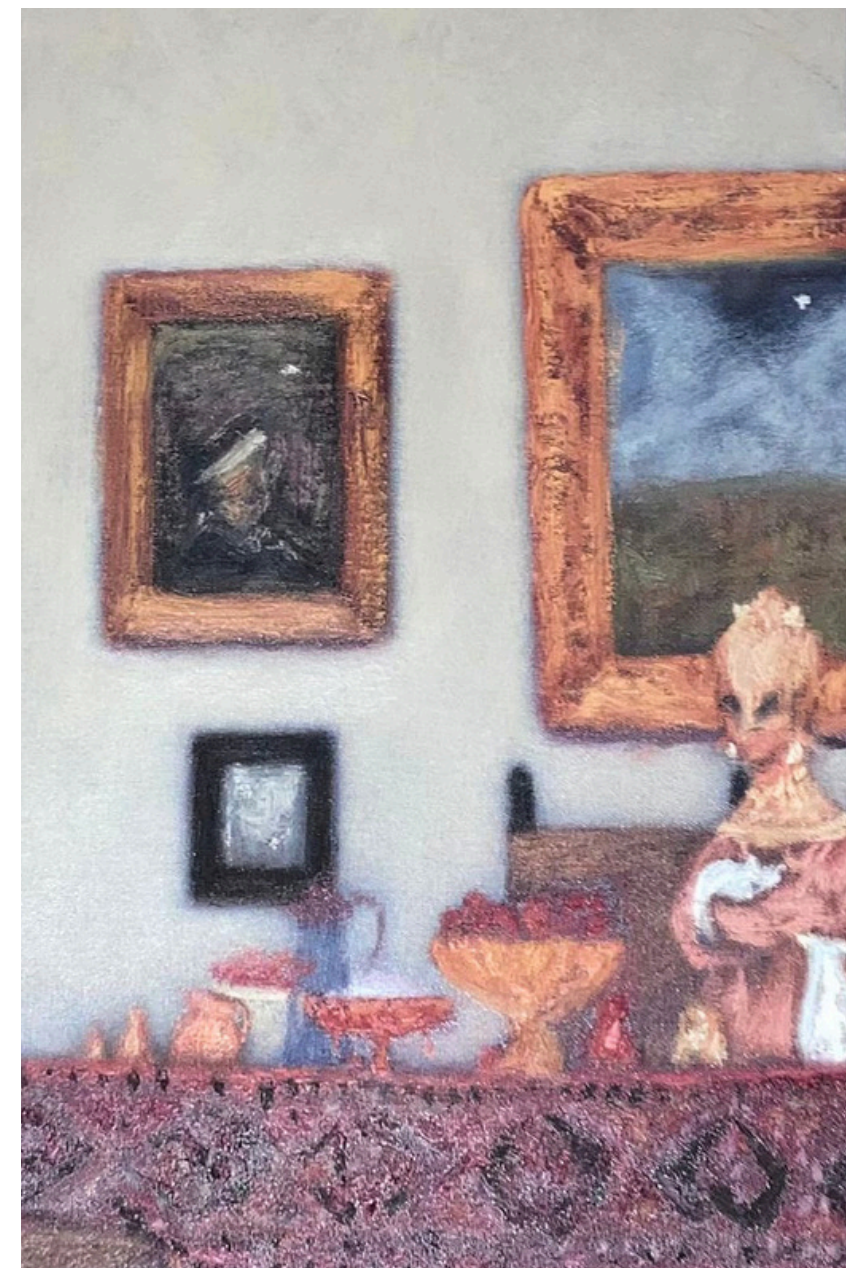
Interpretation of the Work: Black Cat (2024)

In Black Cat (2024), Leo Brizola constructs an image that evokes the tradition of portraiture and studio painting while shifting it into a territory of ambiguity and estrangement. The figure, partially turned away and holding a palette, interrupts the act of painting to direct a gaze toward the viewer, creating a scene suspended between action and pause.

The composition suggests a dialogue with art history while preserving something enigmatic. The setting, the paintings in the background, and the character's posture reinforce the idea of representation within representation: the work seems to reflect on the very act of painting, looking, and constructing images.

The title introduces an additional layer of meaning. Associated with mystery, omen, and the symbolic imagination, the “black cat” functions less as a literal presence than as an atmosphere. The work inhabits precisely this threshold between the familiar and the unsettling, transforming the portrait into a scene of silence,

tension, and imagination.



Blue Curtain
Oil on canvas
50 × 50 cm
2024
R\$ 6.000,00
US\$ 1.150

Interpretation of the Work: Blue Curtain

In this work, Leo Brizola constructs a domestic scene that seems to exist between memory and fantasy. The setting is recognizable—a laid table, paintings, curtains, decorative objects—but the figures inhabiting it introduce a sense of displacement and strangeness.

The character in the blue dress, seen from behind, occupies almost the entire side of the composition and guides the viewer's gaze into the scene. Around her, other presences emerge like characters in a narrative whose origin remains undefined.

Once again, Brizola transforms domestic space into a stage. The familiar ceases to be entirely safe and begins to accommodate distinct bodies, images, and times, as though memory, art history, and imagination coexisted within the same environment.



Saci Pererê
Oil on canvas
70 × 60 cm
2024

Private collection: Iasmine Souza

Interpretation of the Work: Saci Pereré (2024)

In Saci Pereré, Leo Brizola relocates one of the most emblematic figures of Brazilian popular imagination into a symbolic universe where mythology, classical painting, and cultural memory coexist. Saci leaves the realm of illustrative folklore to become an enigmatic presence, inserted into an open narrative free from any commitment to traditional representation.

The female figure, constructed through the language of European aristocratic portraiture, establishes a deliberate contrast with the folkloric character. Far from representing opposing worlds, both share the same pictorial space, suggesting that cultures considered learned and popular belong to the same field of imagination. The painting dissolves these boundaries and proposes a hybrid mythology in which Brazilian and European references cease to compete and begin to converse.

The serpent, a recurring element in the artist's work, silently crosses the composition. More than a symbol of temptation or threat, it represents transformation, renewal, and knowledge. Its sinuous

movement connects the different planes of the painting, guiding the viewer's gaze and establishing continuity among the figures.

The ornamental richness of the clothing, marked by jewelry, embroidery, and intricate patterns, contrasts with Saci's discreet presence in the background. This opposition between exuberance and simplicity does not establish a hierarchy; rather, it highlights Brizola's interest in bringing different visual traditions together. The extraordinary is not reserved for the characters of official history; it also inhabits popular myths.

By bringing together apparently irreconcilable elements, Saci Pereré proposes a reconsideration of the very idea of cultural heritage. The work suggests that Brazilian identity is constructed precisely through the coexistence of diverse narratives, where folklore, art history, and contemporary imagination cease to be isolated categories and become part of the same symbolic experience.



Lise (Diptych)

Oil on canvas

60 × 30 cm

2026

R\$ 5.500,00

US\$ 1.009

Interpretation of the Work: Lise (Diptych) (2026)

In *Lise (Diptych)*, Leo Brizola constructs a narrative divided between two spaces that seem to coexist without ever fully meeting. The diptych format introduces a physical as well as symbolic separation: two scenes, two times, or two states of consciousness are placed in dialogue through a threshold that never completely dissolves.

The title discreetly evokes the tradition of nineteenth-century European painting, possibly referring to Renoir's depictions of Lise Tréhot. Brizola, however, does not seek historical quotation. The female figure becomes a point of departure for the construction of a universe of his own, where classical references coexist with fantastic and symbolic elements.

The two characters seem to inhabit distinct worlds. On the left, a figure with white puffed sleeves prepares herself, while a large fish and an octopus with sweeping tentacles emerge as silent presences, suggesting a territory governed by imagination and the unconscious.

On the right, another woman remains with her back turned before an environment organized by paintings and architecture, evoking a space of memory, culture, and contemplation. Between them, a vertical band functions as an axis of passage, separating and at the same time connecting these two dimensions, times, and spaces.

As in much of Brizola's work, the painting offers no conclusive narrative. It captures a suspended instant in which different realities coexist without hierarchy. The fantastic does not interrupt everyday life; it discreetly passes through it, suggesting that the imaginary inhabits the same spaces as ordinary experience.

Lise (Diptych) thus proposes a reflection on the multiple territories of identity. Between memory and imagination, psyche, art history, and personal mythology, the work suggests that every image is traversed by other images, and that every narrative remains inevitably incomplete.



Reserved
Acrylic on canvas
30 × 30 cm
2019

Interpretation of the Work: Alien (2019)

In *Alien*, Leo Brizola relocates a figure widely recognized from popular culture into a domestic environment marked by intimacy and the tradition of interior painting. Rather than depicting an invasion, the work proposes a silent encounter between the extraordinary and the everyday. The alien does not interrupt the scene; it seems to belong there.

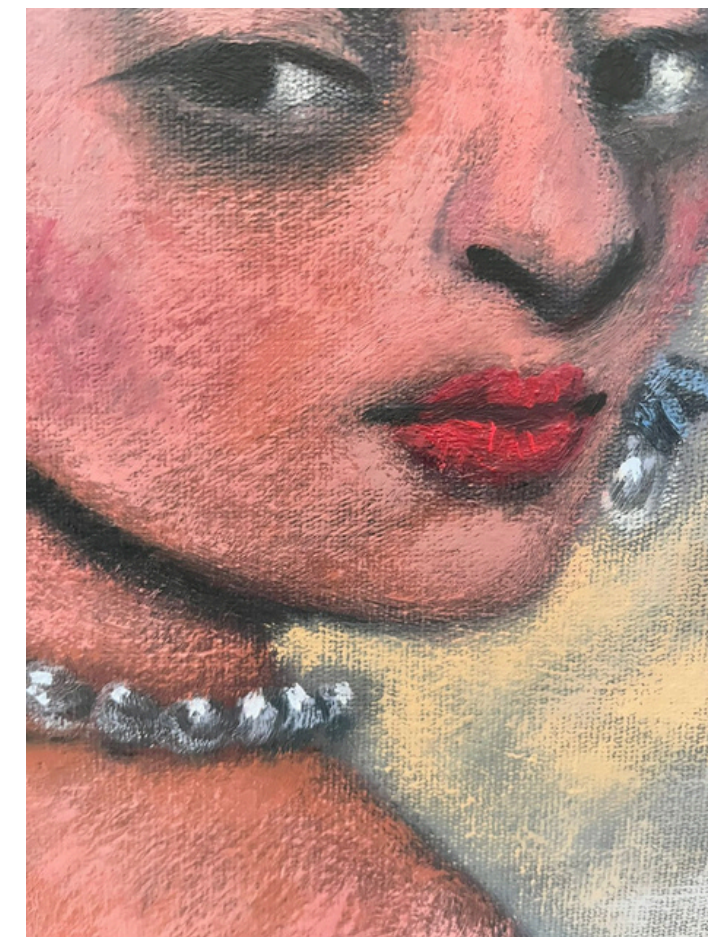
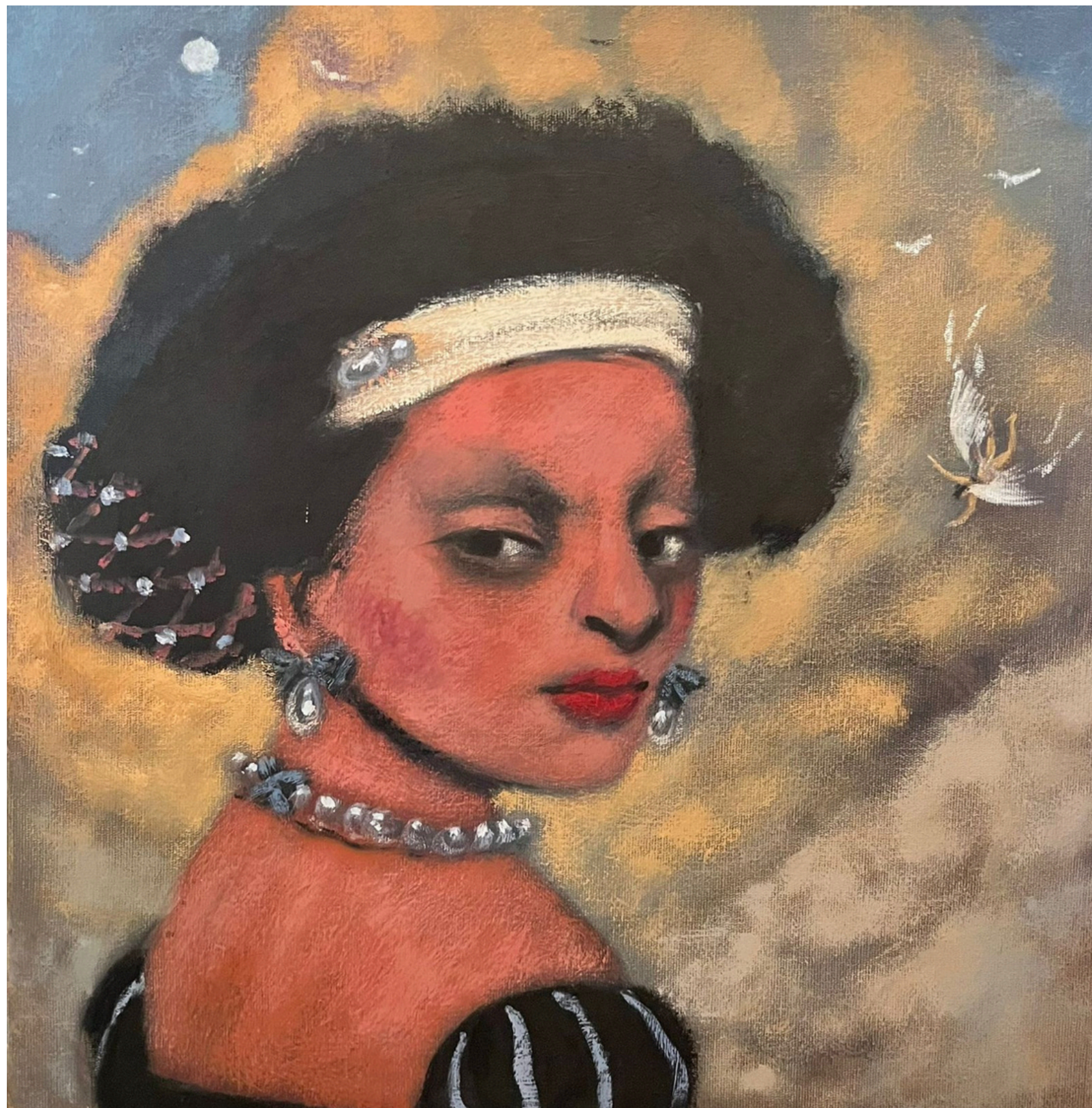
The composition is built upon a tension between familiarity and estrangement. The laid table, carefully arranged objects, and small painting on the wall evoke the stability of domestic life. Yet the creature's presence dissolves any sense of normality. The “foreign body” ceases to be an external element and naturally occupies this space, suggesting that what appears unknown to us may always have inhabited the interior of human experience.

The curtains, a recurring element in Brizola's work, open the composition like a stage. By revealing the creature, they transform the room into a theatrical scene, evoking the idea of

the *theatrum mundi*, in which reality and representation become inseparable. The viewer is invited not only to observe the image, but to participate in a narrative whose logic remains deliberately incomplete.

By choosing a character belonging to the imaginary of science fiction, Brizola expands the concept of the “foreign body” beyond biology or mythology. The alien becomes a metaphor for everything that challenges our perception of normality: the unknown, the unconscious, the other, and above all, that which remains irreducible to language.

Rather than provoking fear, the work awakens a subtler unease. It suggests that the strange does not arrive from outside; it merely reveals itself when the curtains finally open.



Fall of Icarus

Oil on canvas

40 × 40 cm

2024

R\$ 7.000,00

US\$ 1.284

Interpretation of the Work: Fall of Icarus (2024)

In Fall of Icarus, Leo Brizola revisits one of the best-known myths of the Western tradition without depicting its central episode. The fall takes place discreetly in the background of the painting, while a female figure looks toward the viewer with absolute serenity. By shifting the narrative focus, the artist transforms the myth into a reflection on what remains after the fall.

The character neither witnesses nor reacts to the event. Her attention is directed outside the painting, establishing a direct relationship with the observer. Icarus's failure ceases to be a spectacle and becomes a silent presence integrated into the landscape. The extraordinary happens, but life goes on.

Pearls, a recurring element in Brizola's production, broaden this reflection on transformation. While Icarus represents the desire to exceed one's own limits, pearls remind us that beauty is born from the friction between a foreign body and that which receives it. Both images speak of change, but by different paths: one

through rupture, the other through endurance.

More than revisiting a classical myth, Fall of Icarus proposes a reflection on the human condition. The work suggests that every aspiration toward transcendence inevitably coexists with the possibility of falling, and that often it is precisely the fall that transforms memory, body, and imagination.



Venus and Cupid

Oil on canvas
2026

Price upon request

Interpretation of the Work: Venus and Cupid (2026)

In Venus and Cupid, Leo Brizola revisits the tradition of mythological painting to construct a scene in which myth, theater, and imagination coexist within the same symbolic space. The goddess occupies the center of the composition, yet the narrative is not organized around her. Around her, characters, animals, and hybrid figures share the same stage, as though they belonged to a reality in which different times and stories no longer existed separately.

The curtains, a recurring element in the artist's work, reveal the scene as a stage. The painting evokes the tradition of the *theatrum mundi*, according to which life presents itself as a great performance in which identities, desires, and roles are continually enacted. Myth ceases to belong to the past and begins to exist as a permanent experience of imagination.

Although the title refers to Venus and Cupid, desire does not appear as a romantic theme, but as a force that runs through the

entire composition. Gazes, gestures, and silent presences establish relationships that are never fully resolved, creating an open narrative in which the viewer is invited to construct their own paths among the figures.

More than reinterpreting an episode from classical mythology, Venus and Cupid proposes a reflection on the persistence of images. In Brizola, myth is not quoted; it is reenacted. Between memory and invention, reality and fantasy, the painting suggests that every image continues to live because it finds new ways to be narrated.



Rest on the Flight into Egypt
Oil on canvas
tondo Ø 120 cm
2026
R\$ 15.000,00
US\$ 2.752

Interpretation of the Work: Rest on the Flight into Egypt (2026)

In Rest on the Flight into Egypt, Leo Brizola takes one of the most recurrent themes in religious painting as the starting point for a narrative in which myth, memory, and imagination coexist. The reference to the biblical episode remains only a point of departure. In its place emerges a scene suspended between the sacred and the fantastic, where symbolic characters occupy a territory beyond historical time.

The female figure replaces the traditional representation of the Holy Family. In her arms, a small animal becomes an image of care, fragility, and protection. Beside her, a spectral presence silently accompanies the scene. It is impossible to determine whether it is an angel, a guardian, or a manifestation of the unknown. Its ambiguity expands the narrative and transforms the journey into an inner experience.

The landscape, recurrent in Brizola's production, ceases to function as a mere setting and becomes a space of passage.

Between the luminous sky and dark vegetation, the painting establishes a threshold where reality and imagination cease to be opposing categories. The journey is not only geographical but symbolic: a passage between different states of existence.

More than revisiting a religious episode, Rest on the Flight into Egypt proposes a reflection on what accompanies every human displacement. Between protection and vulnerability, memory and transformation, the work suggests that every journey is traversed by invisible presences and that, often, true transformation occurs precisely during the pause.



Green and Yellow

Oil on canvas

Ø 120 cm

2026

R\$ 15.000,00

US\$ 2.752

Interpretation of the Work: Green and Yellow (2026)

In Green and Yellow, Leo Brizola constructs a still life that moves beyond the tradition of the genre to become a subtle allegory of Brazil. The green of the vegetation and the yellow of the fruit immediately evoke the colors of the national flag, yet their presence never becomes an explicit symbol. Rather than patriotic celebration, the painting establishes an atmosphere of quiet beauty traversed by a tension that is difficult to name.

Abundance occupies the center of the composition. Flowers, fruit, and carefully arranged objects suggest prosperity and stability. Yet this order is discreetly interrupted by small figures. Almost imperceptible at first glance, they introduce a foreign body into the scene, shifting the reading of the image and revealing that every appearance of balance may conceal silent forms of violence.

More than representing the colors of a country, Green and Yellow questions what they have come to symbolize. The exuberance of

nature contrasts with the perception of a wealth that does not always translate into collective fulfillment.

Between prosperity and stagnation, abundance and restraint, the work suggests that Brazil's greatest contradiction may lie not in a lack of resources, but in the historical difficulty of transforming them into a common project. Its critique remains quiet, inviting the viewer to reflect on the invisible structures that cause such a fertile territory to coexist, repeatedly, with persistent scarcity.



Coronation
Oil on canvas
120 × 90 cm
2026
R\$ 16.000,00
US\$ 2.936

Interpretation of the Work: Coronation (2026)

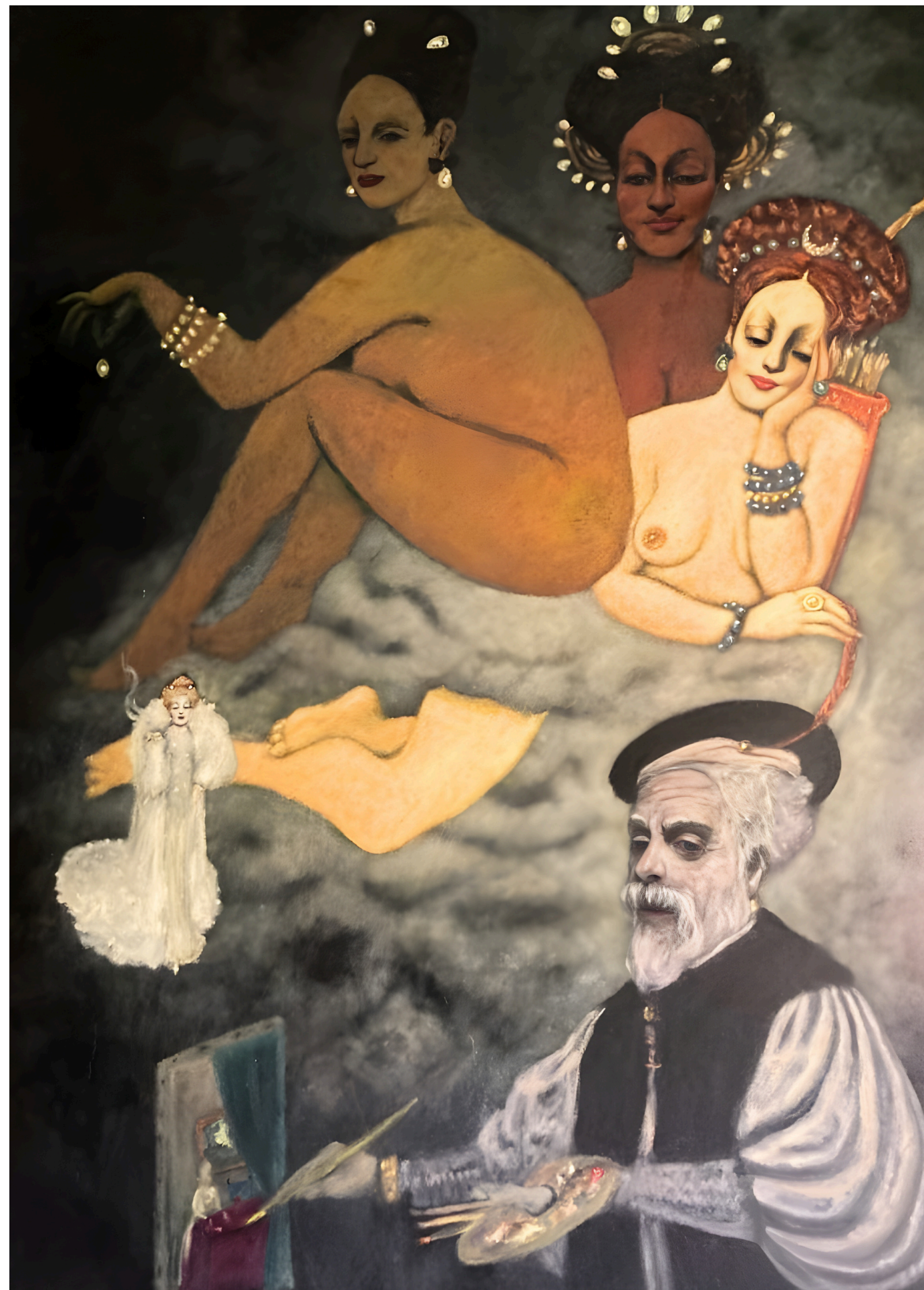
In Coronation, Leo Brizola transforms a traditional motif of religious painting into a reflection on artistic creation. The composition brings together a painter in the foreground and, in the background, a ritualistic scene in which one figure places a crown upon another. The coronation ceases to represent an act of power and becomes a symbol of transformation.

The artist occupies the center of the composition holding his palette, establishing a direct relationship between the act of painting and the construction of his own identity. Around him, hybrid figures and fantastic elements dissolve any separation between reality, memory, and imagination. In Brizola, painting never records only the visible world; it reveals an inner universe continually traversed by other images, symbols, and signs.

The blue curtain, recurrent in his work, reinforces the theatrical dimension of the scene. Like a stage curtain, it reveals an event that seems to exist outside historical time. The coronation

unfolds as a silent rite, suggesting that every act of creation entails a symbolic transformation of the creator.

More than representing a specific moment, Coronation proposes a reflection on artistic practice itself. The work suggests that the artist is not born complete, but is continually constituted through a relationship with tradition, memory, and the images that precede him. The true coronation is not a prize, but the instant in which painting begins to transform the one who produces it.



Diana
Oil on canvas
2026
Price upon request

Interpretation of the Work: Diana (2026)

In Diana, Leo Brizola revisits the Roman goddess of the hunt and the moon to construct a painting in which myth, memory, and imagination coexist. The composition abandons any narrative intention and brings together characters from different times and of different natures, as though all inhabited the same symbolic territory. Mythology ceases to be a distant story and becomes a language through which painting reflects on itself.

The female figures occupying the upper part of the composition embody the artist's imagination in dialogue with classical tradition, while also condensing attributes frequently associated with Diana: autonomy, mystery, and an intimate relationship with nature and the hunt. Their arrangement creates an atmosphere of suspension, where time seems to slow and different images begin to coexist.

In the lower part, the painter holds his palette before the canvas, establishing a silent dialogue between the artist and his muses. In

Brizola, to create is to establish a continuous conversation with images that cross centuries and interact with one another.

More than representing a classical Greco-Roman divinity, Diana reflects on the persistence of myths in contemporary art and the present day. Between tradition and invention, reality and fantasy, the work suggests that these figures remain alive because they continue to be revisited and reinterpreted. Myth ceases to belong to the past and becomes an active presence in the construction of the contemporary imagination.



Note
Oil on canvas
100 × 100 cm
2026
R\$ 15.000,00
US\$ 2.752

Interpretation of the Work: Note (2026)

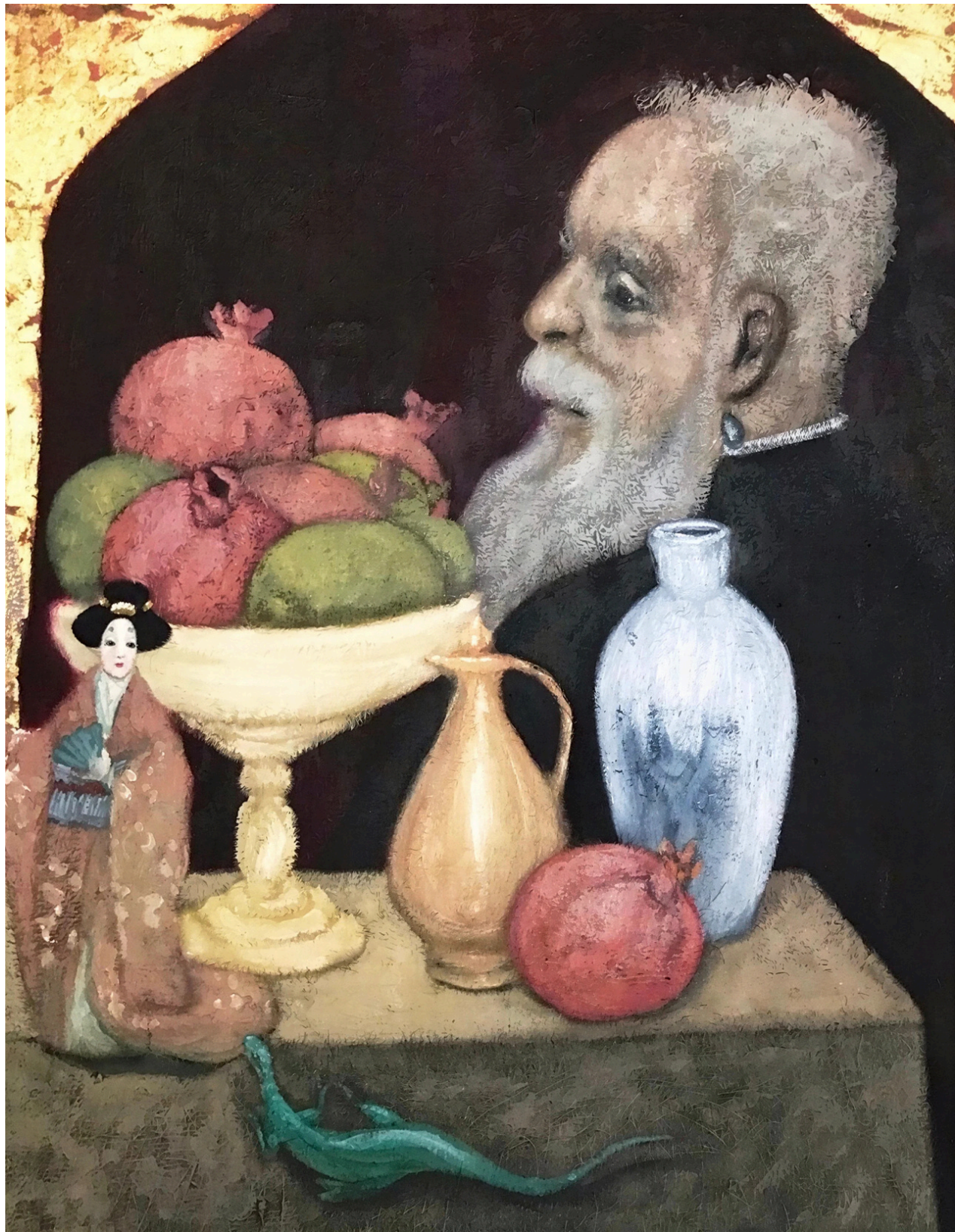
In Note, Leo Brizola constructs a painting whose narrative is organized around what remains unsaid. The small sheet of paper becomes the silent axis of the composition, suggesting that absent words may carry greater power than any explicit gesture. More than an object, the note functions as a mediator between presences, memories, and desires.

The scene is constructed as a carefully staged interior. The curtain, a recurring element in the artist's work, reinforces the idea of the *theatrum mundi*, revealing to the viewer an intimate event that seems to exist between confidence and representation. In the background, the male figure appears only partially, like someone observing or discreetly participating in the scene without ever fully occupying the narrative space.

On the table, everyday objects create an atmosphere of apparent serenity. Yet, as in much of Brizola's production, a foreign body silently infiltrates the composition, suggesting that every image

contains an invisible dimension. The fantastic does not rupture reality; it emerges naturally from it, shifting the reading toward a territory where imagination and memory coexist.

More than representing correspondence, Note investigates the power of images to communicate what remains impossible to say. Between silence and revelation, presence and absence, the work suggests that every narrative is constructed both by what is shown and by what remains hidden. It is precisely within this interval that painting finds its greatest symbolic power.



Geisha
Oil on canvas and gold leaf
30 × 40 cm
2025
R\$ R\$ 7.000,00
US\$ 1.355

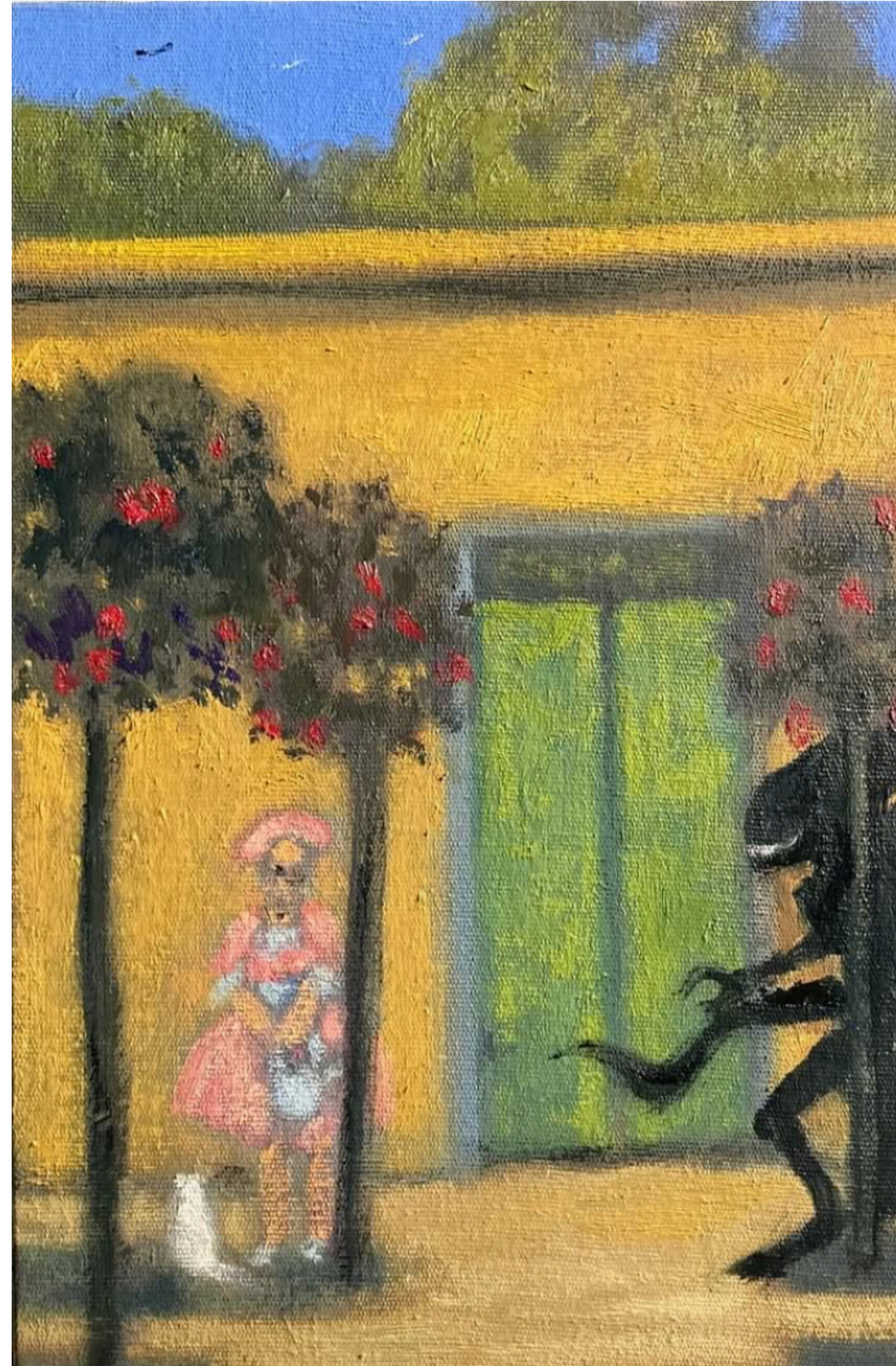
Interpretation of the Work: Geisha (2025)

In *Geisha*, Leo Brizola constructs a scene in which different times, cultures, and symbols seem to coexist within the same memory. The female figure, delicately positioned in the foreground, introduces an almost ritual presence into the composition. Her reduced scale in relation to the other elements does not diminish her force; on the contrary, it turns her into a point of silent tension, as though she carried a narrative of her own, displaced from its original context and inserted into the artist's intimate universe.

Around her, fruit, vases, and objects are arranged like a still life, while the male figure appears in the background, observing the scene. This overlap between portrait and still life produces an ambiguous atmosphere: we do not know whether we are looking at a memory, a collection of affective objects, or an imaginary encounter. As in other works by Brizola, the elements seem less interested in constructing a linear narrative than in establishing symbolic relationships among presence, memory, and desire.

The application of gold leaf reinforces the precious and almost sacred dimension of the image. The gold brings the painting closer to ancient iconographic traditions while contrasting with the domestic intimacy of the scene. In this context, the geisha ceases to function merely as the representation of a specific cultural figure and comes to occupy the place of the foreign body: a displaced presence that crosses the composition and reorganizes the meaning of everything around it.

Thus, *Geisha* operates as a small archaeology of Brizola's imagination. Objects, characters, and apparently distant references meet within the same pictorial territory, where the exotic, the familiar, and the fantastic cease to be opposites. The painting suggests that memory respects neither geographical nor temporal boundaries: it gathers fragments, reinvents contexts, and transforms displacement into poetic possibility.



Lise and Alien
Oil on canvas
10 × 20 cm
2026
R\$ 3.500,00
US\$671,00

Interpretation of the Work: Lise and Alien (2026)

In Alien (2026), Leo Brizola brings together two apparently distant universes: the tradition of art history and science fiction.

The female figure references Pink and Blue, The Cahen d'Anvers Girls (1881), by Pierre-Auguste Renoir, a work portraying the sisters Alice and Elisabeth Cahen d'Anvers, immortalized in pink and blue dresses.

By placing this established image before an alien, Brizola creates a temporal and symbolic displacement. The classical and the strange begin to coexist within the same landscape, as though they naturally belonged to the same universe.

The work thus transforms a historical reference into a new narrative, bringing together eras, repertoires, and different ways of imagining the body, the unknown, and otherness.

Drawings 1980



Ideal Union

Mixed media with graphite and ink on paper

40 × 50 cm

1980

R\$ 3.500,00

US\$ 642

Conversation

Mixed media with graphite and ink on paper

40 × 50 cm

1980

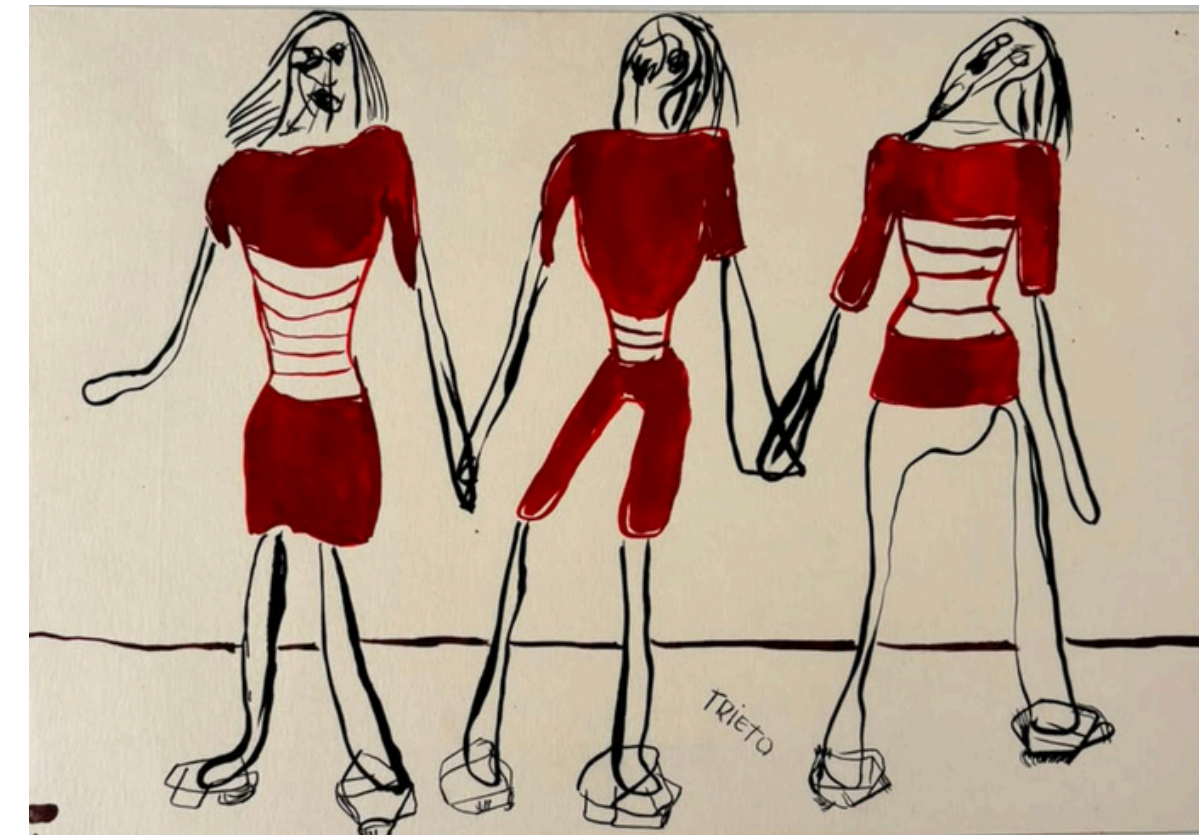
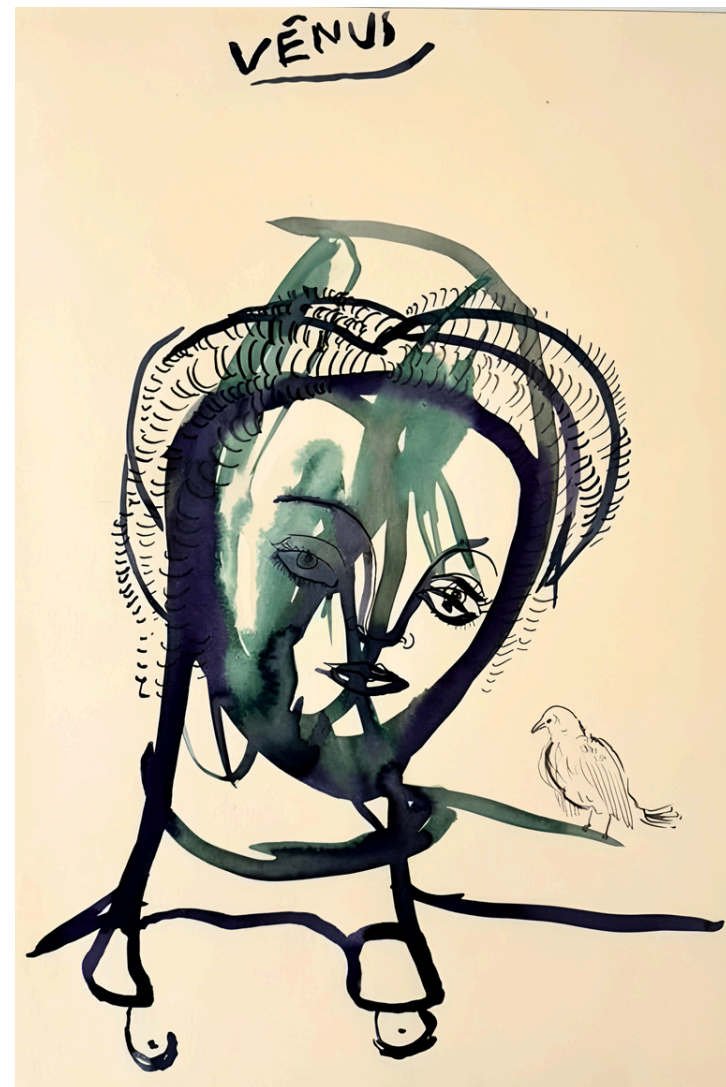
R\$ 3.500,00

US\$ 642





La Múmia
Mixed media with graphite, ink and watercolor on paper
40 × 30 cm
1980
R\$ 2.000,00
US\$ 367



Mixed media with graphite, ink and watercolor on paper

1980

R\$ 1.000,00

US\$ 193,50



Self-Portrait
Oil on canvas
10 × 20 cm
2020
R\$ 5.000,00
US\$ 965

Curated by: Cida Brizola
Curatorial texts: Maria Brizola
Graphic design: Milena de Camargo

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