

INHABITED

28.05.26 — 17.07.26

TADÁSKÍA



L'APPARTEMENT

THEA MONTAUTI d'HARCOURT LYGINOS

Laís Amaral, Jaider Esbell, Sonia Gomes, Amadeo Luciano Lorenzato, Mestre Didi, Paulo Monteiro, Antonio Oba, Heitor dos Prazeres, Chico da Silva, Tadáskia, Rubem Valentim.

INHABITED

28.05 – 17.07.2026

The group exhibition, INHABITED, at L'Appartement Gallery brings together the work of eleven Brazilian artists active across the twentieth and twenty-first centuries, tracing a set of shared concerns that persist through time: the relationship between form and belief, material and memory, abstraction

and lived experience. The central idea of the exhibition is that form is never neutral in the Brazilian context. It is always inhabited by something invisible: a belief system, a memory, a lived experience. Across painting, sculpture, and assemblage, form in the Brazilian context operates as a carrier of meaning—shaped by Afro-Brazilian religions, Indigenous cosmologies, and everyday experience. It becomes a site where material and immaterial dimensions intersect, where the visible holds within it systems of belief, ritual, and memory.

Rather than tracing a linear trajectory from modern to contemporary, INHABITED reveals a set of ongoing conversations. Bringing into dialogue key representatives of modern Brazilian art with contemporary artists who draw from and reactivate this legacy, the exhibition considers how artistic practices in Brazil are deeply intertwined with spiritual, cosmological, and vernacular systems of knowledge.

In the works of Mestre Didi and Rubem Valentim, abstraction becomes a structured spiritual language. Drawing from Candomblé and Yoruba symbolic systems, their practices transform geometry into a coded vocabulary, where repetition, rhythm, and sign articulate systems of belief. Valentim, in particular, took the free-flowing and syncretic universe of popular and spiritual traditions as a starting point to develop a precise and rigorous visual language. Integrating symbols such as the arrow, triangle, circle, and the double-edged axe associated with Candomblé deities, he translated sacred emblems into a refined geometric lexicon.

In his hands, these forms—removed from their ritual context—are reorganised into compositions of striking clarity, where colour and structure attain a sense of balance between the rational and the metaphysical. A deeply religious man who described himself as an “artist-priest,” Valentim understood his practice as a form of spiritual transmission. His paintings, sculptures, and reliefs become sites where making itself is an act of belief—where, as he stated, “there is no salvation outside of making.” Through this process, geometry becomes not only a formal device but a vehicle for spiritual elevation, where symbolic systems are both preserved and transformed. This lineage finds a contemporary resonance in the work of Antonio Obá, whose practice similarly engages with ritual, symbolism, and the body as sites of spiritual and cultural inscription, reactivating religious imagery within a critical and deeply personal framework.

This relationship between image and cosmology extends into the work of Jaider Esbell and Tadáskia. Engaging with Indigenous and Afro-diasporic perspectives, their practices collapse distinctions between figuration and abstraction, constructing images that operate simultaneously as narrative, map, and symbolic field. Their works propose other ways of seeing and understanding the world, grounded in relational and non-Western epistemologies, where the spiritual and the material are inseparable.

Alongside these practices, artists such as Chico da Silva, Heitor dos Prazeres, and Amadeo Luciano Lorenzato articulate forms of vernacular modernity. Developed outside dominant art historical frameworks, their works draw from landscape, imagination, and daily life, yet are structured through pattern, repetition, and intuitive systems. In their hands, modernism becomes something lived rather than theorised—rooted in experience rather than ideology, and often shaped by an underlying symbolic and spiritual sensibility embedded in everyday life.

Material itself becomes a site of memory in the work of Sonia Gomes and Laís Amaral. Through processes of accumulation, layering, and transformation, their practices foreground tactility and making as forms of knowledge. Fabric, pigment, and surface retain traces of gesture and time, carrying histories that are both personal and collective, where material becomes a vessel for memory, affect, and spiritual resonance. In parallel, the work of Paulo Monteiro explores the tension between materiality and form through a more restrained and introspective language, where subtle shifts in surface, line, and colour evoke a contemplative engagement with painting as both object and process.

Across these diverse practices, recurring themes emerge: the persistence of symbolic systems, the inseparability of material and meaning, and the continuity of cultural knowledge across generations. What connects these artists is not a shared style, but a shared understanding of form as something inhabited—by memory, by spirituality, and by lived experience.

“

In some of my sculptures, I generally work without a prior plan. I gather and renew organic materials, so they don't rot, but over time fruits, vegetables, and liquids need to be refreshed. I enjoy this renewal; it feels like a promise.

”

TADÁSKÍA

TADÁSKÍA



Tadaskia (b. 1993, Rio de Janeiro, Brazil) is a Brazilian artist, writer and performer who lives and works in Rio de Janeiro. Her practice is grounded in an ongoing exploration of language, identity and subjectivity, spanning drawing, painting, writing, performance and video. Moving fluidly between visual and literary forms, Tadaskia constructs a body of work that resists fixed categorisation.

Her work is characterised by a minimal and gestural visual language, often combining drawing and writing in compositions that foreground intimacy, repetition and fragmentation. Text operates not only as content but also as material, shaping the rhythm and structure of the work. Through this approach, Tadaskia explores themes

related to Blackness, gender identity, desire and interiority.

Tadaskia's practice also extends into performance and moving image, treating the body as a site of inscription and transformation. Across media, her work engages with processes of presence, disappearance and rearticulation, often privileging vulnerability and openness over resolution. This expanded approach situates her practice within broader contemporary discussions surrounding language, embodiment and the politics of representation.

Her work has been presented internationally in institutional and gallery contexts, including exhibitions at Museu de Arte de São Paulo (MASP) and with Mendes Wood DM, among others. Tadaskia's practice is increasingly recognised within contemporary art discourse for its distinctive integration of text, image and performance.



TADÁSKÍA

Marienkäfer auge lady beetle eye II, 2023

Oil, acrylic, charcoal, olive oil and oil pastel on animal wool

158 x 154 cm

62 1/4 x 60 5/8 in.

(TAD-01)

Price (excl. VAT): 60'000^{USD}

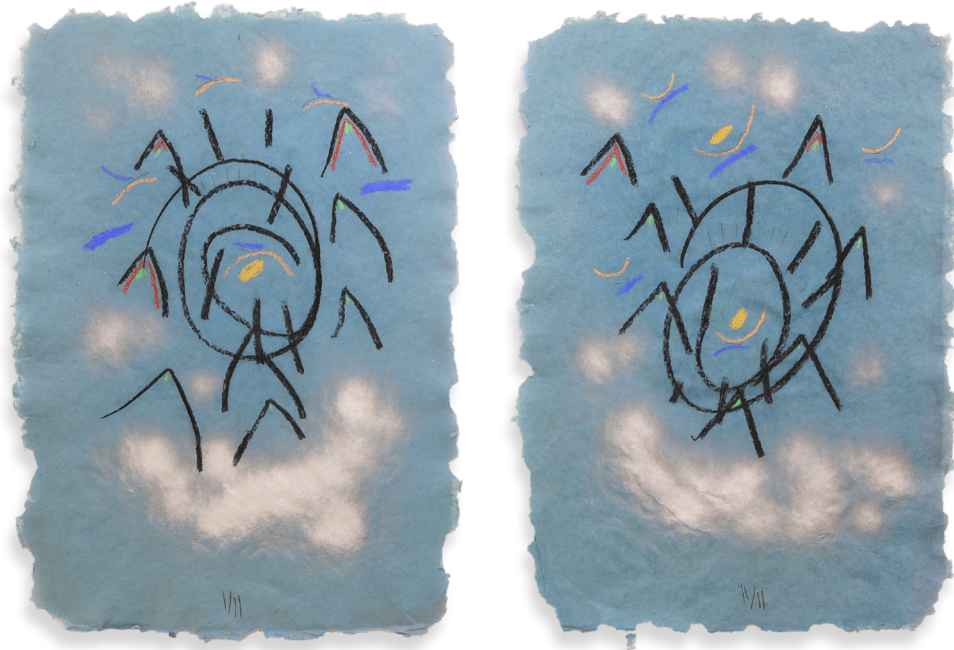
Marienkäfer auge lady beetle eye II (2023) reflects Tadáskía's expanded approach to drawing, in which painting functions as an extension of line-based practice. Created during the artist's first visit to Austria, the work incorporates 100% animal wool sourced locally from the same region, grounding the piece materially within the context of its production. Her practice is characterized by the use of heterogeneous materials including oil, acrylic, charcoal, and organic substances such as olive oil to produce layered and unstable surfaces. These combinations resist fixed categorization between drawing and painting. Across her work, forms remain deliberately indeterminate, often oscillating between abstraction and figuration. Recurrent motifs such as eyes or organic shapes are not presented as stable symbols but as mutable elements within a broader visual system. The composition prioritizes transformation and continuity rather than discrete representation, aligning with the artist's ongoing investigation into fluid identity, material presence, and perceptual ambiguity.

Provenance

Galeria Joan Prats, Barcelona

Private collection





TADÁSKÍA

Untitled, 2023

Charcoal, graphite, dry pastel and spray on recycled paper

Each: 100 x 70 cm

39 3/8 x 27 1/2 in.

(TAD-02)

Price (excl. VAT): 28'000^{USD}

Provenance

Galeria Joan Prats, Barcelona

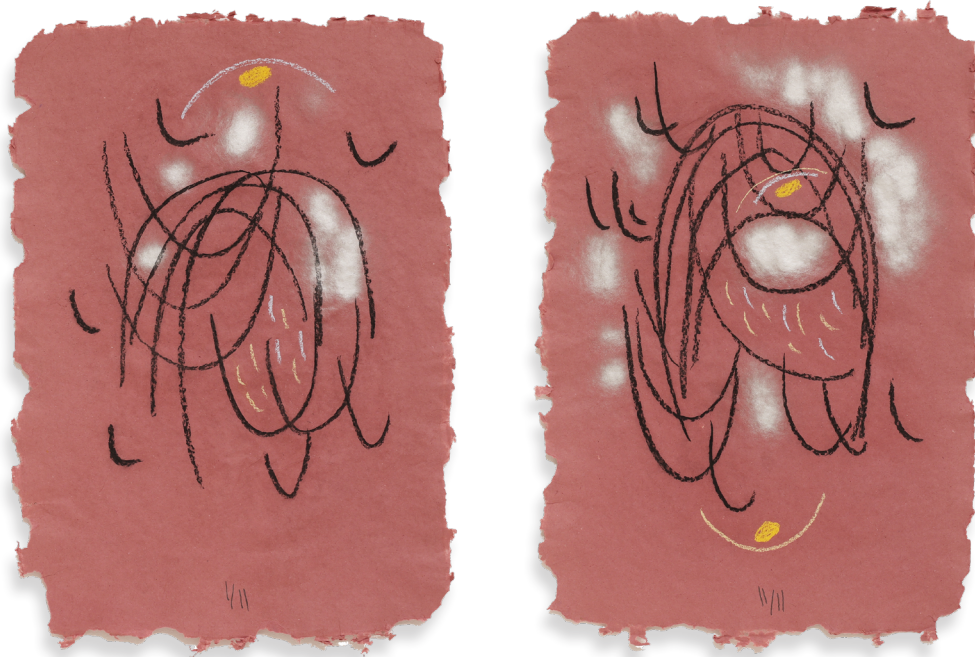
Private collection

Exhibited

rara ocellet, Galeria Joan Prats, Barcelona, 29 March-20

May 2023





TADÁSKÍA

Untitled, 2023

Charcoal, dry pastel and spray on recycled paper

Each: 100 x 70 cm

39 3/8 x 27 1/2 in.

(TAD-03)

Price (excl. VAT): 28'000^{USD}

Provenance

Galeria Joan Prats, Barcelona

Private collection

Untitled (2023) works belong to Tadáskia's core drawing practice, which underpins her broader production. Executed with charcoal, graphite, pastel and spray on recycled paper, they emphasize immediacy, material fragility and process. Her drawings are typically produced in series and function as interconnected yet autonomous works. Forms remain unresolved, resisting stable identification and operating between abstraction and figuration.

The use of recycled paper reinforces an interest in temporality and transformation. These works are not preparatory but constitute a primary component of her practice, forming part of an ongoing investigation into drawing as a system of visual and conceptual inquiry.



L'APPARTEMENT

THEA MONTAUTI d'HARCOURT LYGINOS



Our overarching ambition is to cultivate a dynamic community that engages both seasoned collectors and younger generations, while revitalising the Geneva art scene.

Founded by Thea Montauti d'Harcourt Lyginos, L'Appartement is a space dedicated to hosting focused exhibitions that highlight specific artists projects and dialogues.

Through diverse exhibitions, collaborations and off-site projects, L'Appartement Gallery, Geneva aims to create a dynamic podium for emerging and established artists worldwide and to create a dialogue between modern, contemporary art and design. At the core of the gallery's vision is the nurturing of emerging talents alongside historically significant artists.

Embracing a modern, hybrid gallery model, L'Appartement seeks to build connections between the art industry and other sectors, thus expanding the influence of art on diverse audiences. Nestled on the second floor of a historic building in Geneva, the gallery offers an intimate setting for collaborative initiatives, involving artists, international galleries and independent curators. Complementing the gallery's presence in Geneva, in July 2026, the gallery will host an off-site exhibition in the cycladic island of Antiparos, curated by Craig Burnett.