

INHABITED

28.05.26 — 17.07.26

AMADEO LUCIANO LORENZATO



L'APPARTEMENT

THEA MONTAUTI d'HARCOURT LYGINOS

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

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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. 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 Tadáskía. 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.

A largely self-taught artist, Lorenzato (b. 1900, Belo Horizonte, Brazil; d. 1995, Belo Horizonte, Brazil) remained relatively unknown outside Brazil during his lifetime. He nonetheless developed a distinctive body of work grounded in everyday observation, rendering the colours and textures of his surroundings. His paintings frequently return to favelas, semi-urban environments, and agricultural scenes, situating lived experience at the centre of his practice.

Amadeo Luciano LORENZATO



Born to Italian immigrants, he began working as a painter's assistant before

pursuing studies in fine arts in Vicenza. His time in Europe brought him into contact with the work of artists such as Matisse, Picasso, Cézanne, Courbet, Van Gogh, Monet, and Manet, encounters that would inform his evolving visual language. After returning to Brazil, a leg injury in 1956 marked a turning point, leading him to devote himself fully to painting.

While recognised by a close circle during his lifetime, Lorenzato was long framed as a regional figure. More recent attention has prompted a reassessment of his work, positioning it within a broader understanding of Brazilian modernism and its intersections with international art history.

Some of the artist's solo exhibitions include: **Mendes Wood DM**, Paris (2024); **David Zwirner**, New York (2024); **Gomide&Co**, São Paulo (2021); **Mendes Wood DM**, Brussels (2020); **S|2 Gallery**, London (2019); **David Zwirner**, London (2019); **Mendes Wood DM**, New York (2019).

Lorenzato's work features in collections such as Fundação Clóvis Salgado, Belo Horizonte; He Art Museum, Guandong; MASP, São Paulo; Museu de Arte da Pampulha, Belo Horizonte; Nouveau Musée National de Monaco, Monaco; Pinacoteca do Estado de São Paulo, São Paulo.

“

I have to see the landscape, the things.
If I don't see, I don't paint.

”

AMADEO LUCIANO LORENZATO



SEM TÍTULO [UNTITLED], 1990s

oil on hardboard

46.5 x 60.5 cm

18 1/4 x 23 7/8 in

(ALO-15)

Signed and dated on lower right

Price (excl. VAT): 220'000 USD

Provenance

Private Collection, São Paulo

Private Collection, São Paulo

Private Collection, Switzerland





SEM TÍTULO [UNTITLED], 1984

oil on hardboard

50 X 41 cm

19¾ X 16 in

(ALO-07)

Signed and dated on lower right

Price (excl. VAT): 140'000 ^{USD}

Provenance

Private Collection, Brazil

Private Collection, Europe





SEM TÍTULO [UNTITLED], 1979

oil on hardboard

36.7 x 31 cm

14 1/2 x 12 1/4 in

(ALO-05)

Signed and dated on lower right

Price (excl. VAT): 75'000 ^{USD}

Provenance

Private Collection, Brazil

Private Collection, Europe

Private Collection, Italy



“

Well, I don't know exactly what style it is. It's painting [...] some say it's primitive, others say it's naïve or surrealist... don't know... I just paint.

”

AMADEO LUCIANO LORENZATO



CASAS, 1979

oil on eucatex

40 x 30 cm

15¾ x 11¾ in

(ALO-01)

Signed and dated on lower right

Price (excl. VAT): 95'000 ^{USD}

Provenance

Private Collection

Private Collection





SEM TÍTULO [UNTITLED], 1979

oil on hardboard

28.5 x 23.3 cm

11¼ x 9½ in

(ALO-06)

Signed and dated on lower right

Price (excl. VAT): 35'000 USD

Provenance

Private Collection, Brazil

Private Collection, Europe

Private Collection, Italy



Lorenzato

979



SEM TÍTULO [UNTITLED], 1974

oil on metal mesh

61 x 49 cm

24 x 19 1/4 in

(ALO-04)

Signed and dated on lower right

Price (excl. VAT): 110'000 ^{USD}

Provenance

Artist's Studio

Private Collection, Brazil (Acquired in the 1980s)

Private Collection of Delcir da Costa

Private Collection, Europe





FAVELA, 1970s

oil on hardboard

60 x 45 cm

23 5/8 x 17 3/4 in

(ALO-09)

Signed and dated on lower right

Price (excl. VAT): 95'000 ^{USD}

Provenance

Private Collection, Brazil

Private Collection, Brazil

Private Collection, Europe

Private Collection, Italy



Lorenzato's work is distinguished by a highly personal visual language that balances figuration and abstraction. Drawing inspiration from the landscapes and everyday scenes of Belo Horizonte and its surroundings, he transformed familiar environments into compositions built from simplified forms and subtle rhythms. Hills, houses, roads, and vegetation appear reduced to elementary geometric shapes, creating images that are both structured and poetic. Rather than reproducing reality faithfully, Lorenzato sought to reinterpret the world through memory and sensation, translating the ordinary into quiet, contemplative landscapes.

A defining characteristic of his practice is his distinctive textured technique. Influenced by his background in construction and decorative finishing, Lorenzato developed a method of applying paint using improvised tools, often associated with wood or marble finishing. This process created a tactile surface in which layers of paint build delicate patterns across the canvas. The resulting textures give the paintings a material presence that contrasts with the simplicity of their forms, producing landscapes that feel both intimate and atmospheric.

His compositions are also notable for their economy of elements. Clouds, trees, and mountains are suggested through minimal shapes and soft color harmonies, yet they convey strong emotional resonance. Through this restrained approach, Lorenzato captured the essence of everyday places while evoking themes of memory, solitude, and the quiet beauty of daily life. His paintings invite viewers to slow down and observe the subtle rhythms of landscape and environment.

In recent years, Lorenzato's work has gained increasing international recognition, with major galleries presenting exhibitions of his paintings in cities such as New York, London, Hong Kong, and Brussels. His work has been exhibited by leading contemporary galleries including David Zwirner, Mendes Wood DM, and Gomide & Co, contributing to renewed scholarly and curatorial attention to his practice.

Today, Lorenzato is increasingly recognized as an important figure in Brazilian modern art. His paintings bridge vernacular sensibilities, modernist abstraction, and deeply personal landscape representation, positioning him as an artist whose work resonates beyond its local context. With his inclusion in the 60th Venice Biennale and the growing presence of his work in international collections, Lorenzato's legacy continues to expand.



SEM TÍTULO [UNTITLED], 1993

oil on canvas

70 x 50 cm

27 1/2 x 19 3/4 in

(ALO-02)

Signed and dated on lower right

Price (excl. VAT): 100'000 USD

Provenance

Private Collection, Brazil

Private Collection, Europe





SEM TÍTULO [UNTITLED], 1992

oil on hardboard

65 x 50 cm

25 5/8 x 19 3/4 in

(ALO-03)

Signed and dated on lower right

Price (excl. VAT): 120'000 ^{USD}

Provenance

Private Collection, Brazil

Private Collection, Europe





SEM TÍTULO [UNTITLED], 1980

oil on hardboard

38.3 x 29.3 cm

15 1/8 x 11 1/2 in

(ALO-14)

Price (excl. VAT): 135'000 ^{USD}

Provenance

Private Collection, Brazil

Mendes Wood MD, Brussels

Private Collection, Europe





SEM TÍTULO [UNTITLED], 1974

oil on eucatex

30 x 25 cm

11 3/4 x 9 7/8 in

(ALO-12)

Price (excl. VAT): 92'000 ^{USD}

Provenance

Galeria Estação, São Paulo

Private collection



Love + Light

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.