

entremarés

Ana Sant'Anna e
Anália Moraes

GALERIA
MARILIA
RAZUK

10.05.25 - 14.06.25

CURATED BY JACOPO CRIVELLI VISCONTI

Ana has a notebook where she jots down thoughts, scattered reflections, and ideas. Her handwriting is so orderly and precise that the page looks lined, even though it isn't—it's blank and white, like a canvas before the first brushstroke. Ana's paintings are as calm and orderly as her writing. They depict a landscape at dusk, the foam of a wave, a delicate mist, a star rising where, moments before, the moon had been. Perhaps painting is her attempt to stop time, as if having all the time in the world would allow her to hold in her hand this world that is constantly dissolving. It's like going to the beach to gaze at the sea, she writes. It's the sea of Salvador, and this comparison seems to suggest a connection with something in the past, or possibly something yet to come—but in the text from which it is taken, the phrase somehow stands as solitary and self-contained as it is here. As if it didn't need to make complete sense. When one writes for oneself, and not for others, there are things that don't need to be explained, because it's like thinking, and thinking is always done for oneself, never for others. I suspect there is something in Ana's paintings that is almost like a thought, something that is only hers. Going to the beach, sitting for a while, watching the sea, paying attention to the movement of the clouds, the waves, the subtle changes in the sky's color, rummaging in the sand until finding a pebble or a shell—a little nothing, marvelous, perfect. Gestures like these constitute the core, the deepest and most central element of Ana's life and artistic practice. Anália's as well. So deep and central that they do not need to be explained, do not need to justify themselves by something that came before, or maybe something that is still to come. Like a thought. Like going to the beach to look at the sea.

Anália goes to the beach to look at the sea; many of her days begin this way. Or end this way. I suspect the best ones begin and end this way. I also suspect she doesn't have the yearning to suspend time, to crystallize a moment and make it eternal. On the contrary, it is the flow of things that draws her gaze, the flow that defines the endless motion of the waves, the dynamic that transforms earth into ceramics, the chemical reactions — predictable and yet uncontrollable — that fire provokes in her pieces. Many of the materials she uses, such as wax or glass, are susceptible to new transformations, remaining, in that sense, in a state of endless potential. They are solid in our time, in the rhythm of life as we know it, but conceivably in another time they could be fluid, or even liquid. In the time of sedimentation, of fossils, of geological layers, glass might not even be glass, but silica sand that, for a few moments, yielded to fire to become a bottle, a window, or (now) the transparent armor that coats a pulsating skeleton of ceramics.

And in that same dilated time, the glaze that covers other pieces might not yet exist, because first it has to be stone, or mineral, or an oyster shell, like those Anália went to find one day on the other side of the island, then burned, ground, burned again, and finally mixed into some alchemical and poisonous potion that left her ceramics dark, dense, shiny, restless.

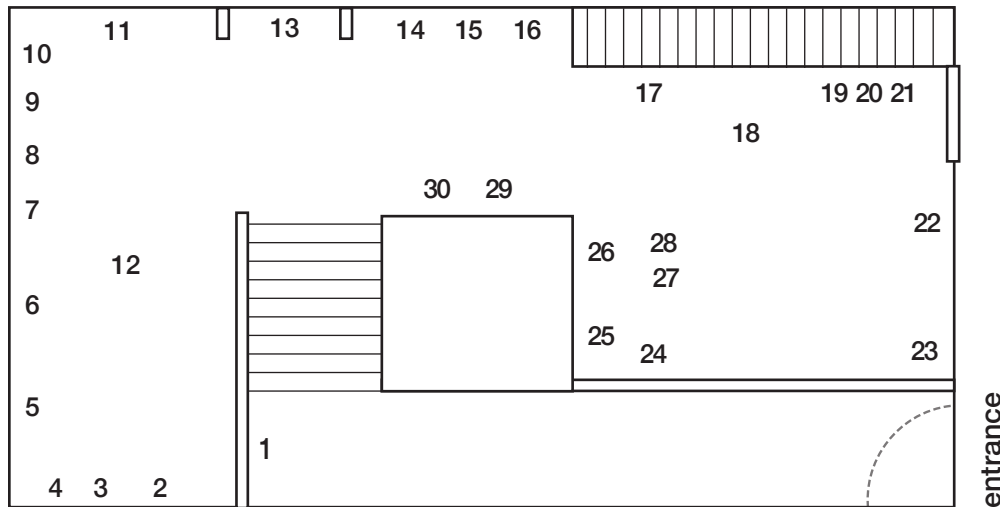
Such distinct relationships with time—on the one hand, the desire to suspend it; on the other, to immerse oneself and flow with it—dissolve when one realizes that in the work of both artists there is an analogous vibration, a kind of background noise that, I suspect, does not come from the works themselves, but from the way Ana and Anália are in the world, how they relate to the sea, the sky, the sand, the earth, the way they walk, the stones or branches they collect in their wanderings. It is no coincidence, then, if it is exactly in the gesture of collecting—borrowing from the world for a while something that belongs to no one (and that will, at some point, belong to no one again), that the practices of the two come closest. Ana delicately places on light, raw wooden tables some branches that seem to converse silently among themselves, small pieces of wood, some stones. A little further away, a layer of soy wax delicately embraces the fragments of rocks, tiles, plastic, and other materials that Anália gathered from the rivers and beaches of Ilhabela. When the tide begins to recede, it is common for the toy the sea had been amusing itself with until that moment—left on the sand and taken back on the next wave—to remain there, waiting, at the extreme limit of the intertidal zone, that area belonging neither to the sea nor to the land, or belonging a little to both. It won't be long; soon the sea will rise again and take the toy back. This exhibition is a bit like that: a hiatus, a suspension of time, and at the same time the unceasing flow of time.

Jacopo Crivelli Visconti

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EXHIBITION MAP

GALERIA
MARILIA
RAZUK



1. ANÁLIA MORAES
(11148)
Escudo, 2024
Escultura em cerâmica e vidro
30 x 50 x 12 cm

2 - ANA SANT'ANNA
(11144)
Retidão, 2025
Óleo sobre tela
30 x 40 cm
R\$ 9.800

3. ANÁLIA MORAES
(11163)
Coleção Instável n.1, 2025
assemblage cera de soja,
alumínio e objetos variados como
madeira, rochas, azulejos, plásticos
e outros materiais recolhidos dos
rios e praias de Ilhabela
100 x 70 x 1 cm

4. ANA SANT'ANNA
(11139)
Morada, 2025
Óleo sobre tela
25 x 25 cm

5. ANA SANT'ANNA
(11171)
Baía, 2025
Óleo sobre tela
24 x 30 cm

6. ANÁLIA MORAES
(11162)
Sem título, 2025
Escultura
85 x 75 cm

7. ANA SANT'ANNA
(11145)
Sussurro, 2025
Óleo sobre tela
35 x 27 cm

8. ANA SANT'ANNA
(11194)
Unum, 2025
Óleo sobre tela
30 x 30 cm

9. ANÁLIA MORAES
(11150)
Paisagem sensível, 2025
Escultura em cerâmica
41 x 32 x 3 cm

10. ANA SANT'ANNA
(11195)
Lucidez, 2025
Óleo sobre tela
30 x 30 cm

11. ANÁLIA MORAES
(11147)
Eco celular, 2024
Escultura em cerâmica e vidro
23 x 125 x 1,5 cm

12. ANA SANT'ANNA
(111200)
Escuta, 2025
Galhos, sementes, conchas,
pedras, vidros rolados, folha seca,
osso, caderno, tampo de madeira,
oito tijolos
8,5 x 144 x 210 cm

13. ANA SANT'ANNA
(11173)
Começo, 2025
Óleo sobre tela
30 x 30 cm

14. ANÁLIA MORAES
(11192)
Paisagem sensível VIII, 2025
Escultura em cerâmica e prata
41 x 32 x 3 cm

15. ANA SANT'ANNA
(11172)
Chegada, 2025
Óleo sobre tela
30 x 24 cm

16. ANÁLIA MORAES
(11158)
Paisagem sensível VI, 2025
Escultura em cerâmica,
vidro e concha de ostra
41 x 32 x 3 cm

17. ANA SANT'ANNA
(11140)
Mensagens do passado, 2025
Óleo sobre tela
27 x 35 cm

18. ANÁLIA MORAES
(11193)
Sem título, série Embriões, 2025
Escultura em cerâmica
45 x 29 x 12 cm

19. ANA SANT'ANNA
(11141)
Rios do tempo, 2025
Óleo sobre tela
30 x 20 cm

20. ANA SANT'ANNA
(11146)
Pósterio, 2025
Óleo sobre tela
35 x 27 cm

21. ANA SANT'ANNA
(11196)
Terra fossilizada, 2025
Óleo sobre tela
30 x 24 cm

22. ANÁLIA MORAES
(11161)
Sem título, 2025
Escultura
30 x 90 cm

23. ANA SANT'ANNA
(11024)
Maré, 2021
Pigmento mineral sobre papel
41 x 21 cm cada
Edição: 2/5

24. ANÁLIA MORAES
(11151)
Paisagem sensível, 2025
Escultura em cerâmica
41 x 32 x 3 cm

25. ANA SANT'ANNA
(11199)
Selene, 2025
Óleo sobre tela
30 x 24 cm

26. ANÁLIA MORAES
(11149)
Costela n.11, 2024
Escultura em cerâmica e vidro
30 x 50 x 12 cm

27. ANÁLIA MORAES
(11160)
Água Dura n.3, 2023
Escultura em silicone, cerâmica
e vidro
35 x 30 x 60 cm

28. ANÁLIA MORAES
(11198)
Água Dura n.4, 2023
Escultura em cerâmica e vidro
49 x 30 x 60 cm |

29. ANA SANT'ANNA
(11143)
Miríade, 2025
Óleo sobre tela
30 x 30 cm

30. ANÁLIA MORAES
(11197)
Paisagem sensível IX, 2025
Escultura em cerâmica e madrepérola
41 x 32 x 3 cm