

26.06 - 16.08.25

# CORPO DE PROVA

Claudio Cretti, Manuel Brandazza e Raphaela Melsohn  
Curatorship Camila Bechelany

GALERIA  
MARILIA  
RAZUK

The expression "corpo de prova" (translated as body of proof) is a technical term in engineering that refers to a molded object used to test the properties of a material, such as strength, stability, and durability. Here, the term is borrowed to reflect on sculptural practices organized around formal and material experimentation. The exhibition *Body of Evidence* brings together works by Claudio Cretti, Manuel Brandazza, and Raphaela Melsohn, three artists with distinct trajectories but who share a poetics centered on matter, presence, and the relationship with the scale of the human body.

The artworks reveal a common vocabulary of processes: stacking, fitting, and suspension — articulation strategies that test physical limits, balance, and stability. In all cases, the form emerges from the continued interaction between the artist and the materials, in an expanded studio time. The sculptural project does not start from rigid execution plans but from sketches, schematic drawings, and formal tests, often themselves converted into works.

Claudio Cretti's *Mafuá de trens* series, composed primarily of wood and metal, constitute assemblages with a strong sculptural presence, often displaying anthropomorphic or zoomorphic features. Their creation process starts collecting objects — pieces found in markets, workshops, and antique shops — which, upon losing their original function, reveal plastic qualities. These materials coexist in the studio with pieces sculpted from scratch in granite, marble, wood, or metal (traditional sculptural materials) until the artist, through successive attempts, finds the best configuration to sustain a vertical form. Drawing also occupies a central place in Cretti's practice, being part of the organization of sculptural thinking. As critic Lorenzo Mammi observed: "drawings are sculptures, and sculptures are drawings." The series of monotypes *Cabinet for Dreamlike Matters* reinforces this symbiosis between media: overlays of lines, collages, and colors evoke ambiguous, organic forms with almost corporeal density. None of the images start from mimetic representation — they constitute a record of gestures heading towards abstraction, in continuous transformation.

In dialogue with Cretti's works, the exhibition includes new works by Manuel Brandazza, which continue his long-term project in homage to the Paraná River and draw inspiration from the sculptural work of Maria Martins (1894–1973), during her moment of reclaiming Amazonian myths and representations of water-related allegories like Yara, Iemanjá, and the Cobra Grande metamorphosed into tropical plants. Brandazza created suspended textile sculptures and engravings on wood that echo Martins' figures, making the connection between body, territory, and narrative visible. Since 2021, Brandazza has been developing a series of works that combine ancestral and fictional references with the ecological importance of the southern region of South America, composing a unique universe. His engravings on wood are highly detailed, depicting mythical characters, animals, objects, and elements of the local flora. In the

work Yara, complex overlapping lines reveal a female figure wrapped in a serpent, accompanied by various other symbols and figures related to the river. The artist covered one of the gallery walls with clay, leaving handprints across the surface, creating an abstract and deep texture. This gesture directly inscribes the artist's body mark in the space — a trace and record of their presence. This mural painting serves as the backdrop for the suspended sculptures *XVTS*, *Yara*, and *Mulher Monstera Yara*, composing an immersive environment where the viewer moves as if submerged in the river's mud, among fragmented figures. Are these disjointed bodies the disappeared victims of the 1970s Argentine dictatorship? Or the indigenous people exterminated along the Paraná River?

In conversation, Raphaela Melsohn's ceramic sculptures draw attention for their scale and uncertain balance. Like Cretti's works, her forms are constructed through the fitting of parts, and like Brandazza, they are shaped based on the artist's body measurements, leaving visible impressions on the material. In her recent works (*Lovers* and *Stacking Modularity*), one can discern the marks of Melsohn's fingers on the surface. Her process emphasizes material and gravity, testing the limits of clay and incorporating chance as part of the result — indeterminacy is intrinsic to the making. Everything is the body, articulation, and matter. With abstract, voluptuous forms and no fixed molds or pre-established models, the sculpture here moves away from the monument. The boundaries between sketch and final work, outline and volume, space and object, blur. There is also a refusal to aestheticize form as an end in itself.

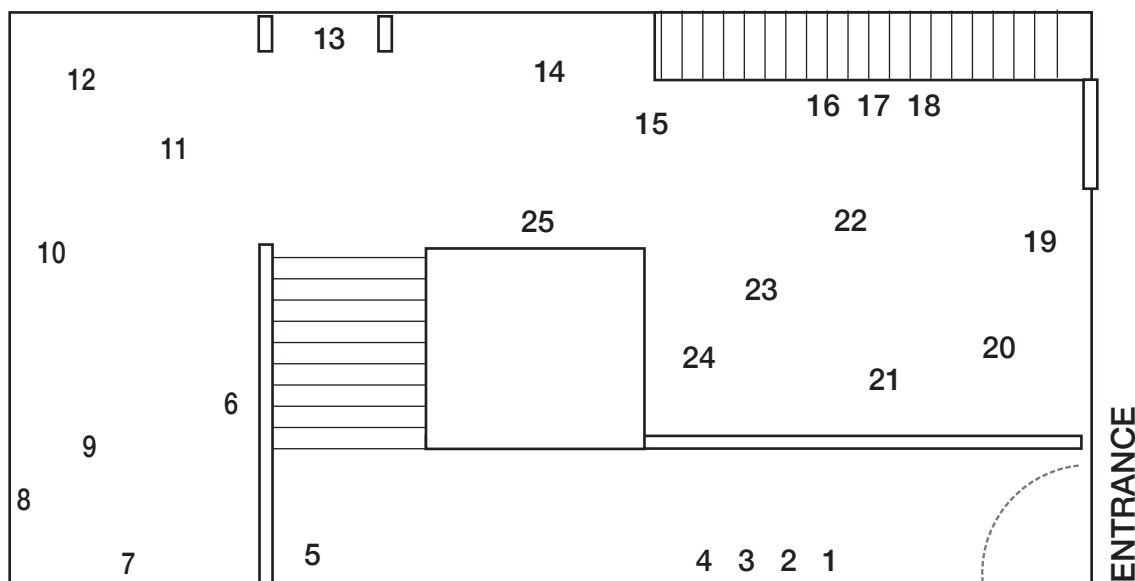
Finally, looking at these artworks by Claudio Cretti, Manuel Brandazza, and Raphaela Melsohn, the exhibition investigates how shape is created in the manipulation of rigid or malleable materials, in the reconfiguration of everyday objects, and in the activation of bodily memory. Stacking, suspension, and fitting are compositional tools that give body to the works, asserting impermanence as a fundamental element.

The artworks gathered suggest that creating shape is also questioning its limits and imagining other relationships with space. The intersections between matter, structure, and body — diverse in nature — are placed in dialogue, creating a field of possible relation. The works present themselves as presences in coexistence with the viewer, requiring a continuous negotiation and point of view on their own terms.

Camila Bechelany

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## EXHIBITION MAP



1 to 4. CLAUDIO CRETTI  
Untitled (from the series Cabinet for  
Dreamlike Matters), 2024  
Monotype, graphite, watercolor and collage  
on paper  
37,5 x 29,5 cm each

5. CLAUDIO CRETTI  
Ora Bolas, 2025  
Various woods, wool and oxhide  
133 x 50 x 34 cm

6. RAPHAELA MELSOHN  
Stacking modularity, 2025  
Ceramic  
118 x 22 x 23 cm

7. MANUEL BRANDAZZA  
However, 2025  
Sgraffito on wood, mud from the  
Paraná river and varnish  
160 x 130 x 4,5 cm

8. MANUEL BRANDAZZA  
Ríos encadenados, 2025  
Sgraffito on wood, mud from the  
Paraná river and varnish  
81 x 57 cm

9. CLAUDIO CRETTI  
Untitled (from the series Mafuá de Trens),  
2025  
Varied wood pieces, marble, gourd,  
waxed thread and wood  
90 x 75 x 55 cm

10. MANUEL BRANDAZZA  
Yara, 2025  
Watercolor, embroidery and fantasy pearls  
on organza and silk  
115 x 80 x 15 cm each

11. MANUEL BRANDAZZA  
Mulher Monstera Yara, 2025  
Watercolor, embroidery and fantasy pearls  
on organza and silk  
200 x 40 x 15 cm

12. MANUEL BRANDAZZA  
XVST, 2025  
Watercolor, embroidery and fantasy pearls  
on organza and silk  
145 x 60 x 25 cm

13. CLAUDIO CRETTI  
Untitled (from the series Mafuá de Trens),  
2025  
Wood, umbrella shaft, waxed thread, glass  
beads, acrylic paint, gouache and metal balls  
58 x 58 x 28,5 cm

14. RAPHAELA MELSOHN  
Pieces of me remained as I built a space with  
my fingers, 2025  
Ceramic  
140 x 76 x 18 cm

15. CLAUDIO CRETTI  
Gogoia, 2025  
Welding slag, marble and wooden pieces  
160 x 20 x 20 cm

16. MANUEL BRANDAZZA  
3 ríos serpiente, 2025  
Sgraffito on wood, mud from the  
Paraná river and varnish  
47 x 27,5 x 3 cm

17. MANUEL BRANDAZZA  
Niebla se eleva, 2025  
Sgraffito on wood, mud from the  
Paraná river and varnish  
47 x 27,5 x 3 cm

18. MANUEL BRANDAZZA  
No entanto Yarara, 2025  
Sgraffito on wood, mud from the  
Paraná river and varnish  
47 x 27,5 x 3 cm

19. RAPHAELA MELSOHN  
Intertwined, 2023  
Ceramic  
23 x 90 x 60 cm

20. CLAUDIO CRETTI  
Untitled (from the series Mafuá de Trens),  
2025  
Brass object, cotton thread, iron, copper,  
metal balls and marble  
203 x 20 x 30 cm

21. CLAUDIO CRETTI  
Untitled (from the series Mafuá de Trens),  
2025  
Pieces of various woods, pigmented concrete,  
straw fiber, concrete, fabric and acrylic paint  
169 x 20 x 20 cm

22. CLAUDIO CRETTI  
Untitled (from the series Mafuá de Trens),  
2025  
Iron, marble, piece of wood, waxed string,  
wooden drumsticks and cloth  
176 x 56 x 63 cm

23. RAPHAELA MELSOHN  
Lovers, 2025  
Ceramic  
70 x 45 x 55 cm

24. CLAUDIO CRETTI  
Cobra Coral (from the series Pendentes), 2025  
Felt, wool, string, wood, metal and ceramics.  
220 X 30 X 30 cm

25. MANUEL BRANDAZZA  
Islas del delta, 2025  
Wood, mud from the Paraná river and varnish  
180 x 80 cm