

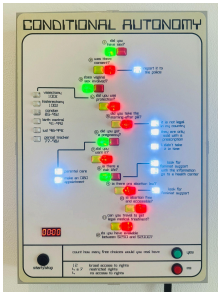
The uterus is also a fist

Curated by Talita Trizoli and Renata Freitas

March 27 - May 23, 2026

Following Left Wall

Bustos, Guillermina, *Conditional Autonomy*, 2025, print on acrylic, metal and plastic box with electronic circuit., 16.5 x 12 in, interactive piece



A rectangular wall-mounted box made of metal and plastic is shown against a plain white background. Its surface is pale with a thin dark border. At the top, bold black text reads “CONDITIONAL AUTONOMY.” Below, a printed flowchart is arranged vertically with numbered steps, small text, and connecting lines. Each step includes paired green and red square buttons or indicators. On the left side, a column lists items with percentages inside small gray boxes. Near the lower left, a digital display reads “8888,” above a round black “start/stop” button. At the bottom right are two larger buttons: green “yes” and red “no.”

Rikia Amaral, *Sekhmet*, 2021, granite base, eggshells, wax, thread

10.24 × 14.96 × 10.24 in



A clustered arrangement of eggshells is stacked into a mound on a dark, flat granite base. The shells vary in color from off-white to light brown, with some showing natural speckling and surface marks. Red wax is poured over the eggshells, forming drips and streaks that run vertically and collect along edges. Some shells have darkened or charred patches. The eggshells are held together with thin thread, visible in places between the forms.

Liane Roditi, *Immobile*, series: *Furniture and Utensils*, 2022, photo printed on 100% cotton paper, 23.6 x 15.7 in



A tall, dark wooden cabinet fills the frame, its paneled doors partly open to reveal shelves of stacked white plates. On the upper shelf, plates are arranged in two neat piles. Smaller stacks sit on the middle shelf. In the lower right compartment, a nude human body is tightly folded, with bent legs and torso pressed into the space. Three tassels in red, yellow, and beige hang from the center. Below, a single drawer spans the width above a woven basket on the floor.

Rosa Bunchaft, *Family Court: Adam’s Rib & Rod*, 2023-25, photo-installation, 8 pieces



A group of wall-mounted works is displayed on an off-white gallery wall in a loose, asymmetrical arrangement. On the left is a large vertically oriented blue textile or paper piece with frayed edges, containing a photographic image of a long covered walkway with repeating arched supports, a tiled floor, and rows of small planters or benches along both sides. To the right are four smaller works: a dark circular framed image near the top, a vertically oriented ornate frame with a monochrome image below it, a rectangular beige-toned framed print to the upper right, and a small blue photographic print beneath it. At the top right, a red triangular cloth with white printed text is pinned to the wall. A small white wall-mounted light fixture extends below the grouping.

Renata Freitas, *Poetic License*, 2025, watercolor, graphite pencil, india ink, and pastel on interfacing and hospital bedsheet, 51.2 × 63 in



This wall-mounted artwork is composed of layered and crumpled fabric suspended from two metal hooks attached to wire hangers. The material forms an irregular, asymmetrical shape with soft folds, torn edges, and hanging strips. Its surface is predominantly white, overlaid with areas of pale pink, peach, yellow, orange, and light green. Watercolor-like washes spread across the fabric, while graphite pencil, india ink, and pastel marks appear as lines, smudges, numbers, and gestural traces. Some sections are translucent, revealing overlapping layers beneath. The fabric extends downward unevenly, with one longer vertical section on the right.

Ludmilla Ramalho, *The mother*, 2025, Photo printed on Hahnemühle Photo Rag Ultra Smooth 305 gsm, 16.5 x 23.4 in



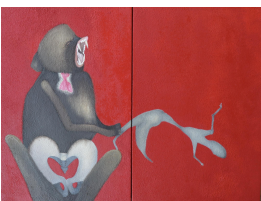
The image shows the back view of a person standing against a plain light gray background. Their hair is tied up in a loose bun at the top of the head. The upper body is bare, with shoulders and back fully visible. On the left shoulder blade area, there is a red circular painted mark. Inside the circle, the word “MOM” is written in lighter, unpainted letters. The person’s arms are relaxed and positioned close to the body.

Ludmilla Ramalho, *Mom*, 2025, stainless steel stamp, 9.45 × 3.15 in



This is a steel stamp with the word “MOM” fully engraved, leaving the letters as empty cut-out shapes, placed on a white surface.

Rikia Amaral, *The Bruce effect*, 2025, oil on canvas, 23.6 x 31.49 in



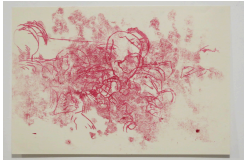
The image shows a painting on a red background divided by a vertical seam. On the left side, a dark-colored primate-like figure sits facing right, with an open mouth showing teeth. It wears a pink tie shape on its chest. Its legs are bent, and a light-colored shape appears between them. The figure holds a thin, stick-like object extending toward the right. On the right side, a pale, simplified human figure appears stretched or falling, with elongated limbs and head.

Natali Tubenchlak, *Prenhe, Cat 3*, 2025, stencil, and pen on paper, 38 x 26 in



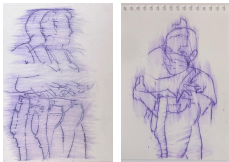
The painting shows a stylized animal figure resembling a cat against a smooth blue background. The figure is peach-colored with dark patches on the head, back, and limbs. It stands upright on one leg, with the other leg bent and lifted. The arms are slightly raised and bent forward. The figure wears knee-high, vertically striped socks and simple shoes. Several small, rounded shapes appear across the torso, each emitting elongated green droplet forms. Additional green droplets are scattered around the figure, spaced across the blue background.

Leticia Ranzani, *Let them give birth until they die 2*, 2025, watercolor drawings and thermographic paper transfer on paper, 11,6 x 8,25 in



This artwork consists of a horizontal composition on cream-colored paper. Crimson-red ink creates a textured, mottled background that appears stamped or sponged. Overlaid on this texture are fine, expressive line drawings in the same red ink, depicting overlapping, skeletal-like figures and abstract organic forms. The lines are thin and gestural.

Leticia Ranzani, *Contour 1 & 2*, 2025, watercolor drawings and thermographic paper transfer on paper, each 11,6 x 8,25 in



Two vertical sketches rendered in purple ink on white paper feature distorted, overlapping figures. The left drawing shows three repeating profiles of a figure blurred by horizontal hatching. The right page, a perforated sketchbook sheet, depicts a person with a masked face and raised hand, also layered with vertical purple strokes that create a vibrating, translucent effect.

Leticia Ranzani, *Survival mode 1 & 2*, 2025, watercolor drawings and thermographic paper transfer on paper, each 8,5 x 5,7 in



Two sketchbook pages feature minimalist watercolor and pencil sketches on white paper with perforated edges. The left vertical page depicts a woman in a vibrant neon pink dress holding a child rendered in a soft grey wash. The right horizontal page shows a close-up portrait of a woman with saturated purple hair cradling an infant. Both artworks use thin pencil outlines.

Leticia Ranzani, *Let them give birth until they die 1*, 2025, watercolor drawings and thermographic paper transfer on paper, 8,5 x 5,7 in



A vertical sketchbook page features a dense, dark charcoal background. The surface is heavily worked with textured strokes that leave some white paper visible at the edges. Layered over this dark field are fine white lines forming overlapping, skeletal outlines of multiple figures. The linework is frantic and tangled, creating a complex web of forms where specific anatomical details are difficult to isolate. The composition is high-contrast and fills most of the page.

Leticia Ranzani, *Obrasileopaisquemaismataativista*, 2023, artist book, watercolor and graphite, 8.6 x 7.8 x 7 in



This displays 2 pages filled with sketches and Portuguese and English text. The left page is divided into four horizontal panels featuring neon pink highlights, depicting a curled infant, abstract circular forms, and a face. The right page contains varied illustrations, including a blue-toned circular object, two portraits with orange backgrounds, and a figure with large, wide eyes.

Leticia Ranzani, *Notebook n X+1 Artwork*, 2020, artist book, gouache, 6.2 x 4.3 x 6.6 in



So The left page features a bright pink, pointed uterus form painted on a white background with visible brushstrokes and small black ink splatters. The right page displays a high-contrast inversion; a solid black ink field surrounds a similar uterus shape. This side appears three-dimensional, with several layers of paper physically cut away to reveal pink and white edges beneath.

**Leíner Hoki, *Ambas madres*, 2025, spray, acrylic paint, oil, and tattoo ink on canvas
27.5 x 31 in**



A painting against a solid light blue background depicts several figures in a sketch-like manner. Two central women and an infant are rendered in a saturated neon pink wash. The woman on the left holds the child and drinks through a straw from a cup held by the woman on the right. Both wear garments with bright lime green and floral patterns. Additional figures in the background are faintly outlined, and a red lizard is sketched onto the right figure's skirt.

Leíner Hoki, *The Angel Makers*, 2025, mixed media on paper , 8.27 x 11.69 in



Three vertically stacked, white-framed artworks are displayed against a plain white wall. Each piece features crimson-red ink on cream-colored paper. The top frame shows a woman in a striped dress leaning on a chair, surrounded by small, winged cherub-like figures. The middle frame depicts two figures in historical or ceremonial attire walking horizontally, accompanied by two large lizards and small cursive handwriting below. The bottom frame features four seated women rendered in a sketched style, layered with blocks of handwritten text in both red and black ink. A single lizard is positioned at the top of this composition.

Natali Tubenchlak, *Prenhe, Bitches 1*, 2019, silkscreen and pen on paper, 16.5 × 11.7 in



This work features a light pink background with a central figure drawn in dark blue outlines. The subject is an anthropomorphic, pregnant dog-like creature standing on its hind legs, tilted slightly backward. It wears white, ribbed socks and simple, lace-up shoes. Its front paws are raised toward the upper right corner. Along its torso, several dark blue teats are visible. Radiating outward from the belly and back are numerous teardrop-shaped red marks that appear to float in the surrounding space. The line work is clean and minimalist, contrasting the bright red accents against the background.

Ludmilla Ramalho, *You bitch!(stillshot)*, 2022, video performance, Full HD16:9, 2:17 min



This video materializes the objectification of the maternal body by placing a bovine skull over the performer's face as she breastfeeds her daughter. The work emerges from the traumatic experience of motherhood under a regulating social gaze, one that sanctifies the female body during pregnancy and reduces it to a "cow-body" during breastfeeding.

**Natali Tubenchlak, *Necrófagos/The Founder Mother*, 2025, silkscreen on 100% cotton fabric,
26 × 38 in**



A central, kneeling nude woman is depicted in black outlines against a solid crimson red background. Her face is obscured by wavy, shoulder-length hair. She is flanked by two large, dark blue vultures; her right arm rests on one, while the other perches on her raised knee. The vulture on the left holds a small white object in its beak near her breast. The color palette is restricted to high-contrast red, blue, black, and white.

Mariana Feitosa, *Nulled Existence*, 2025, acrylic on canvas, 98.5 x 31.5 in



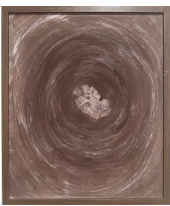
An elongated, white fabric banner hangs vertically, secured at the top by a wooden strip. The center of the textile features a large, bilaterally symmetrical form rendered in blurred, monochromatic grey ink. This central shape possesses a feathered, semi-translucent quality, with two distinct pointed sections at the bottom where ink has dripped downward. Layered over this grey form are several rust-colored, orange stains concentrated in the middle and lower-left areas. A few small, dark grey ink splatters are visible near the bottom hem of the white fabric. The entire composition utilizes a soft-focus, bled-ink aesthetic against the plain textile.

Liane Roditi, *Deviation* (stillshot), 2022, video performance , HD 16:9, 4:58 min



This video shows a map of affections in which painting dissolves into social and symbolic data, intertwined with feelings, experiences, and stories that shape women's lives.

Liane Roditi, *Suction*, series: *Body in Motion*, 2025, acrylic on canvas, 16.5 x 13.4 in



This painting, housed in a dark wooden frame, features a circular, tunnel-like composition rendered in shades of earthy brown and muted white. Concentric, gestural brushstrokes create a swirling texture. In the middle of this dark focal point lies a cluster of pale, flesh-toned shapes that resemble small, interconnected forms. The canvas texture is visible beneath the paint, and the overall color palette is restricted to monochrome sepia tones.

Raffaella Yacar, *The Relief*, 2024, velvet, silk, glass, plexiglass, gelified limmat river water, clay, 27.6 × 27.6 × 78.7 in



A dark blue velvet fabric hangs vertically against the wall, draped from a single point, which creates long, shimmering folds. Near the top, black glass beads pinch the material. On the floor right under the velvet piece, there's a plexiglass box, containing gel and a small clay sculpture

Raffaella Yacar, *The Discomfort*, 2025, graphite, ink, and marker on paper, each 8 x 11 in



Twenty-four small, rectangular sheets of off-white paper are pinned directly to a plain white wall in a grid-like installation. The arrangement consists of four rows; the first five columns contain vertical sheets, while the final column on the right features horizontal ones. Each paper contains a minimalist drawing. These sketches vary from fine-lined botanical and skeletal forms to denser, abstract scribbles. Several drawings feature isolated anatomical or biological shapes centered on the page.