

Biografias resumidas

INÊS MOURA (1984, Coimbra, Portugal)

Inês Moura lives and works in Abrunheira, a small village near Coimbra, in central Portugal. She is active as an artist, researcher in the arts, and educator. Her artistic practice crosses various mediums — such as photography, drawing, writing, sound, collage, sculpture, installation, site-specific work, and performance — seeking to build a body of work around concepts like border, place, identity, belonging, journey, and migration, deeply connected to her autobiographical experience of deterritorialization. This experience was shaped by nearly twelve years living in São Paulo, Brazil, from where she returned to Portugal in November 2020. Coimbra, Lisbon, and São Paulo are cities — places that structure her fragmented identity, marked by displacements. Her work often summons image, language, material space, and the body as ways to explore her relationship with Nature, the places she inhabits, and a layered archaeology of memory and temporality.

She holds a degree in Fine Arts – Painting from the Faculty of Fine Arts of the University of Lisbon (FBAUL, 2009) and a master's degree in Arts – Visual Poetics and Artistic Processes from the Institute of Arts of the Paulista State University (IA-UNESP, 2013), where she presented the dissertation *Between Portugal and São Paulo: an artistic journey in process*. Between 2011 and 2013, she was part of GIIP – the International and Interinstitutional Research Group in Art, Science, and Technology (IA-UNESP), under the supervision of Rosângela Leote.

Between 2009 and 2011, she was part of the editorial and production team for the fourth issue of the magazine MARTE – From Artistic Creation to Spatial Intervention, with editorial coordination by Sara Antónia Matos. She won the BES Revelation Award in 2009, with an exhibition at the Serralves Foundation. She was a scholarship holder of the Luso-Brazilian Merit Scholarship Program from Santander Universities (2009) and of FAPESP (Foundation for Research Support of the State of São Paulo) during her master's studies (2011–2013).

In 2024, she was one of the artists selected for the PEA Edition – Portuguese Emerging Art. She regularly holds solo exhibitions – *Carvão* (2025, MIRA Galerias); *Entre Manhãs* (2024, Casa-Museu Bissaya Barreto); *Interstício* (2023, CAV) – and participates in group exhibitions, including: *Entre Caminhos* (2025, 35th Edition of Encontros da Imagem – Garagem Avenida); *Atlânticos* (2025, Museum of the Portuguese Language, São Paulo); *Azul em Festa* (2025, Maritime Museum of Ílhavo); *O Vaguar do olhar* (2025, Chiado Building – Museum of the City of Coimbra); *Lost in Translation. Drawing. 13 Years. 13 Artists* (2025–26, Galeria Belo-Galsterer, Lisbon); *Serpente Infinita* (2025, BF24) *Entre o Céu e a Terra* (2022, 15 Years of MACE) *Zoom In Zoom Out* (2022, MNAC), *Chama Plural* (2016, Consulate-General of Portugal in São Paulo). Her work is included in public and private collections such as AA | Contemporary Art Collection, Isabel and Carlos Collection, CAV, and CAPC.

Ânia Pais (1998, São Miguel, Açores)

(born in Açores and raised in Atalaia, Covilhã)

She is a Portuguese artist based between the village of Atalaia (Covilhã) and Lisbon. She holds a bachelor's degree in Painting and a master's degree in the same field from the Faculty of Fine Arts at the University of Lisbon.

She has been exhibiting since 2017, having participated in group and solo exhibitions in Portugal, Greece, France, the United States, and Canada. In 2020, she began her master's degree in Painting at FBAUL, with installation as the main focus of her research, drawing inspiration from the experience of landscape.

Throughout her career, she has placed special importance on participating in artist residencies as a way to expand her research and deepen her creative process. In 2023, she was awarded the Rama Grant – Artist Residencies, as part of the 8th Edition of the Young Art Award, organized by the Millennium BCP Foundation and Carpe Diem Art and Research. In 2024, she completed an artist residency with Cultivamos Cultura in S. Luís (Odemira), Alentejo; she was also selected for Project Rooms – Porto Photography Biennial and received a grant from the Calouste Gulbenkian Foundation (@gestoninho).

Her work is part of the António Cachola Collection.

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31.03.
–30.05.
2026

INÊS MOURA *Carvão*

ÂNIA PAIS

Começo, meio e começo

co-curated by
Alda Galsterer &
Alexia Alexandropoulou



Carvão

de Inês Moura

„Die Bäume sind Gedichte,
die die Erde in den Himmel schreibt.“
Johann Wolfgang v. Goethe 1

Like a phoenix...

I start this text for Inês Moura's first solo exhibition at our gallery – “Carvão” – with a quote by Goethe, which evokes a poetic image celebrating the connection between the earth, trees, and the sky, reflecting her deep relationship with nature – as a source of knowledge, rest, and spiritual strength.

In Inês Moura's work, we encounter a similar fascination. It is in nature and in the forest, where she goes for walks, and finds inspiration for her work: “a practice I turn to frequently as a way of observing the world around me and as a method of artistic creation” (qt. artist, 2021).

The origin of this exhibition lies in the smallest room of the gallery, with a piece of charcoal that Moura found in 2021 in a burned forest, and from which emerges the first group of works – the frottage of that same piece of charcoal that covers the walls of this room like a frieze. The image that appears in the frottage recalls the form of human lungs, thus establishing a parallel between the human organ and what forests represent for our life on earth, where they perform exactly the same function.

That piece of charcoal is the residue of a fire that destroyed a forest, turning a world of color into a darker world in tones of black and grey.

And so, the artist says, “from the same piece of burnt wood, different processes of visual discovery and graphic writing emerged, taking the form of drawings, photographs, collages, and frottage, exploring the various materialities and meanings that charcoal, as material, can assume”.

For this new presentation at the space of Galeria Belo-Galsterer, new drawings were also created from remnants of the first works from 2021, updating with a new language the works that originally gave rise to this ‘journey’.

From that smaller room of the gallery, which connects to the larger room, the exhibition unfolds into several works across the remaining spaces. The triptych in the entrance shows us a path in three moments and invites us to explore this exhibition with attention. The accompanying work is a drawing that later meets its counterparts in the large room, returning to the idea of charcoal drawing, transforming it into photography, and the exhibition that continues in the large room becomes kind of a unique installation, *reborn from the ashes...*

Alda Galsterer, March 2026

1 Quote by Johann Wolfgang von Goethe (séc. XVII) “Trees are poems that the earth writes into the sky,” whose connection to the forest was very strong, more than landscape the forest was a place of reflection and inspiration, a symbol of life and nature, as well as object of his scientific curiosity.

2 All artist's quotes belong to the handout created and written by the artist herself for the original presentation of *Carvão*, shown in 2021, at Mira Galerias, Porto.

Começo, meio e começo

de Ania Páis

Ânia Pais's practice unfolds from a close relationship to the land. Her work emerges through gestures shaped by inherited knowledge, manual work, and the persistence of memory. What takes form is a living structure in which family, territory, and history stay in a constant dialogue.

In this installation, a long white textile hangs from a piece of wood, extending down to the floor where it lands on a surface of charcoal. The fabric carries visible traces of its making. Its edges are left open, threads falling, as if the work resists closure.

There is a strong sense of descent. The material does not simply hang; it falls, it arrives, it settles. When ending on the floor, it faces the charcoal, a material connected with the memory of fire. The softness of the textile and the fragility of the charcoal create an opposition. It feels like a point of contact where different states meet.

The presence of the wood matters here. It holds the textile, but it also brings the work back to its origin. Something cut and shaped, which still carries its own story. Between the wood on top and the charcoal below, the piece stretches across different moments of transformation.

The title, *Começo, meio e começo*, helps to read this. It doesn't describe a clear order. Thus, the beginning is not only at the start, and the end is never quite an end. Things return, shift, and start again from another point. This is also visible in how the work is made. The textile comes from above, but it only fully exists when it reaches the ground. The charcoal serves as an in-between space. It becomes a state where something has already changed, but at the same time, it is the point where something else can start again.

Time here does not move in a linear way. It folds, overlaps, and remains present. The same can be said of the body. Like water, it moves through different states without disappearing. The vertical forms in this work seem to follow this movement. They repeat, but never in the same way. In Gaston Bachelard's thinking, matter is never only material; it carries memory within it. Here, that memory is not fixed. It shifts, settles, and continues.

There is no clear endpoint. Only a moment where things meet, rest briefly, and continue, already shaped by what came before.

Alexia Alexandropoulou, March 2026

References:

Gaston Bachelard, *The Poetics of Space*, 1958