Resumed biographies

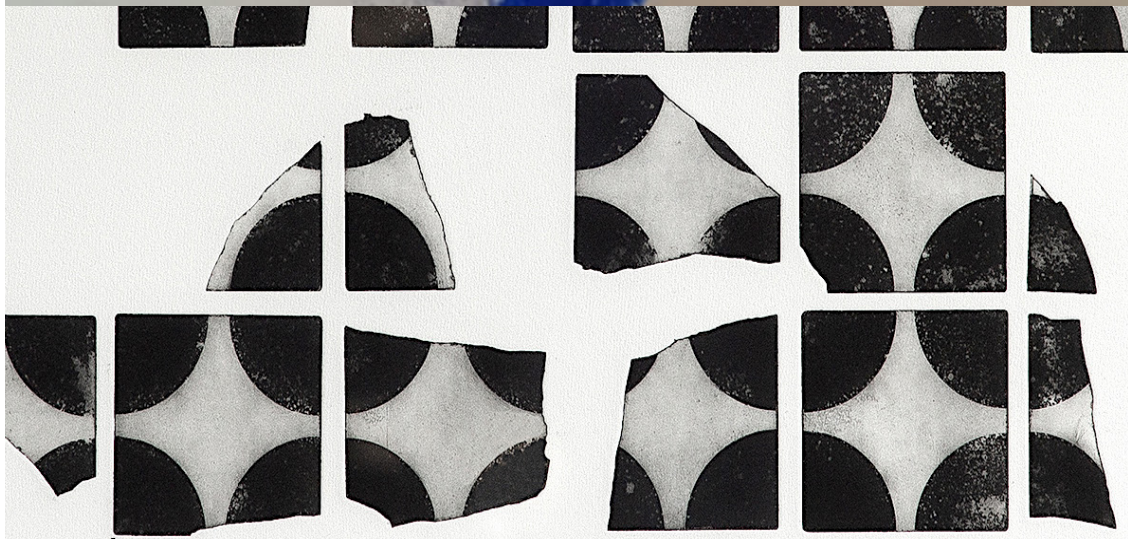
Maria Sassetti (1986) Lisbon, PT

Maria Sassetti lives and works in Lisbon, PT.
Sassetti holds a degree in Painting from the Faculty of Fine Arts at the University of Lisbon and continued her studies in London at the Chelsea College of Art and Design. Since 2008, she has participated in numerous exhibitions, including solo, group, and collaborative projects, creating works primarily on paper. Her work typically involves delicate and intricate drawings and installations on paper that invite viewers into a contemplative space where the fragility and texture of paper become central themes. This is in line with her broader exploration of materials and light, often blurring the boundaries between drawing, painting, and installation art.
She has exhibited her work nationally and internationally, notably at the following institutions: Drexel University Museum of Natural Sciences, Philadelphia, PA, USA; Chelsea College of Art and Design, London, UK; Fundación Pons, Madrid, ES; the MNAA National Museum of Ancient Art, Lisbon, Portugal; the Berardo Collection Museum, Lisbon, PT (now MAC/CCB); the Carpintarias de São Lázaro Cultural Center, Lisbon, PT; the Oliva Creative Factory, S. João da Madeira, PT; and the SNBA (National Society of Fine Arts), Lisbon, PT.
Her work is represented in various public and private collections, including the Vasco Collection, Lisbon, PT; The Academy of Natural Sciences / Drexel University Collection, Philadelphia, PA, USA; the Jens Myhren Thompson Collection, DK; the Fernando Figueiredo Ribeiro Collection, Abrantes, PT; and the Medeiros e Almeida House-Museum, Lisbon, PT; Carris Museum Collection, Lisbon, PT; Sonae Sierra - Centro Colombo Collection, Lisbon, PT; and the University of Fine Arts Collection, Lisbon, PT, as well as in private collections in Portugal, Spain, the United Kingdom, France, Belgium, Luxembourg, Switzerland, Italy, Denmark, Sweden, and the U.S.

Pedro Boese (1972) Beira, MZ

Pedro Boese lives and works in Berlin, DE.
Boese applies a basic mathematical framework—which he devised himself—to his artistic work, which includes large-format paintings and delicate aquatint prints. Through a simple mechanical intervention, circles and rectangles are projected from basic plane geometry into the complex world of fractals, causing the foreground and background to suddenly meet on the same plane within the image. His works often consist of individual modules that can be arranged in various ways.
For several years now, Pedro Boese has been increasingly dedicating his artistic talent to printmaking.
In 2017, he directed the printmaking studio at the Kulturwerk of the bbk berlin, and since 2018, he has been a professor of printmaking at the Weissensee Academy of Fine Arts in Berlin, having held several exhibitions dedicated solely to this medium and technique.
His work is represented in various public and private collections, including the Kupferstichkabinett of the Staatliche Museen zu Berlin, DE; the Grafische Sammlung of the Museum Folkwang in Essen, DE; the Kupferstichkabinett of the Kunstmuseum Basel, CH; the Museum für Druckkunst in Leipzig, DE; the EST art foundation in Leiden, NL; Graphothek Berlin, DE; Ponte Sor Cultural Center, PT; Leiria City Council, PT; and others.





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Dar Tesouros

by Maria Sassetti

Delicate making

"Tenderness is the language of love
when it has no words»
(Clarice Lispector)

Maria Sassetti, well known for her abstract works, surprises us in this exhibition by bringing figurative drawings into dialogue with installations connected to Suminagashi, the Japanese technique she has been exploring over the last years.
For this exhibition, she presents 40 new works in a series titled *Dar Tesouros* (Gifting treasures), which also lends the exhibition its name. Each work meticulously depicts an object she has received as a gift. Seemingly ordinary objects take on a deeper meaning through the act of love and intention behind them. The affection of her three-year-old son is expressed through the small objects he collects for the "treasure" he keeps for his mother. By preserving these delicate objects on paper, Sassetti finds her own way of returning the love she has received; these are gestures of affection that need no words.
With a delicate touch, she draws the small objects entrusted to her, returning love with love. The word that comes to mind when describing this relationship, is empathy: an attentive and generous way of relating to others, something we find all too rarely in the world we live in, where harshness commands attention and seems to prevail. This makes it all the more important to return to empathy.
2026 also clearly marks the return to figuration in Sassetti's work.[1] In the depiction of these objects, we can recognise what Umberto Eco called "visual interpretation", through which the artist translates reality into a system of signs.[2]
Looking at Maria Sassetti's exhibition, these 40 signs bring other words to mind: alongside delicacy, there are fragility and transience. Both emerge in the way she captures the objects through her line, as well as in the choice of materials for installations such as "Estendal" and "Molde #1". Through their materiality and technique, these works evoke something fleeting and delicate, reminding that life itself is just as fragile.

Alda Galsterer
Lisbon, October 2026

[1] I remember *Cura de Sol,* Sassetti's solo exhibition at Casa das Artes Bissaya Barreto in Coimbra (July–October 2026), which seems to have sparked a development that has clearly carried through into this new solo exhibition at our gallery
[2] Eco, U. (1990). *The Limits of Interpretation.* Indiana University Press.

Shaped Modules + gravuras

by Pedro Boese

Constructive Destruction

When we enter the room presenting Pedro Boese's *Shaped Modules + gravuras*, we look at works that may appear to be Azulejos-tiles at first. But their materiality tells us otherwise, drawing us closer until we discover torn pieces of wood on which paintings unfold in uncommon and surprising colour combinations. My first impression on entering the room was of suddenly seeing parts of a house undergoing renovation, sections torn away and set aside. This destructive act, implicit in the work, brings to mind the concept of *pars pro toto*: the fragment that implies the whole.
This fragmentation, or construction through fragments, is also found in the three aquatint prints, each composed of 23 parts. The first work dates from 2011, and the other two stem from it. Their compositions differ, and the colours have changed as well. These works demand an attentive and pro-active gaze.
The artist uses a grid in his minimalist constructions. It is more evident in the prints, although it is also present in all four paintings on display. The grid creates structure and rhythm, but there is also a disruption: small disturbances make each of Pedro Boese's works vibrating and unique.
I would like to end with a quote from the artist: "In my paintings and prints, I examine the interplay of geometric form, colour, and the support. Through the removal of layers and the dissolution of forms, I reveal the underlying structure, establishing a dialogue between formal integrity and deconstruction. My process is guided by a modular principle: fragmented circular segments, organised within a grid, evoke a sense of order. This modularity enables a range of formal variations, while a minimalist approach provides the stillness required to shift the focus entirely to chromatic constellations."

Alda Galsterer
Lisbon, October 2026