

Greta Coutinho



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My current artistic research investigates the concept of ravage — devastation — within the feminine psychic universe. Originating in psychoanalytic theory, the term refers to a state of emotional ruin, abandonment, and excessive self-giving produced through a painful relationship with the Other. It designates a silent collapse: not an explosive tragedy, but a slow erosion of subjectivity through love, sacrifice, and unrealistic ideals of devotion.

In my visual practice, this psychological condition materializes through objects and domestic environments: shoes left behind, delicate glasses, empty dresses in enclosed spaces. These elements compose what I perceive as a spectacle of remnants — traces of emotional surrender, of an internal death that leaves no visible wound yet shapes existence profoundly.

My current body of work brings together ceramic sculpture, embroidery, monotype printmaking, and oil painting. Each medium carries symbolic and historical weight in relation to femininity. Ceramics and embroidery have been associated with women's labor for centuries — practices tied to domesticity, care, fragility, and continuity across generations. Plates, cups, vases, and textile surfaces embody beauty on the verge of rupture, always exposed to fracture or wear.

Monotype printing introduces imperfection, stains, and corrupted lines — visual metaphors for psychic instability and emotional residue. Oil painting, a medium historically dominated by European male artists, becomes in my work a space for sombre feminine presences: silent portraits, suspended moments of intimacy, melancholy, and internal collapse.

The convergence of these practices allows me to visually articulate the psychological suffering experienced by many women — shaped by social expectations of excessive devotion, domestic confinement, emotional availability, and perpetual beauty. Rather than illustrating narratives, I seek to construct atmospheres of absence, tension, and quiet devastation.

The research phase is essential to my process. I do not begin with predefined outcomes; instead, I rely on prolonged experimentation, material exploration, and conceptual reflection.

My artistic trajectory is rooted in personal and collective experience. I was raised by my grandmother, mother, and sisters in the outskirts of São Paulo, growing up under strong expectations of femininity, obedience, and self-restraint. Art became my means of resisting the narrowing of possibilities imposed on women's lives. I developed my practice in Brazil, exhibiting in major salons and being represented in São Paulo by Galeria Contempo before relocating abroad.

As an immigrant artist, I am particularly interested in how emotional structures, vulnerability, and relational suffering transcend cultural borders while manifesting through different social contexts. My research seeks to approach what is universally human in psychic experience — the way individual histories intertwine with collective narratives. In this sense, I resonate deeply with Rimbaud's phrase, "I is another," understanding subjectivity as something constantly shaped by encounters, exchanges, and shared emotional structures.

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Essay on paper, 2026

oil on Fabriano paper

90 × 54 cm

(available)



**The body when
the word falls,
2026**

oil on canvas
100 x 70 cm
(available)



Devotion, 2026
oil on Fabriano paper
78 x 58 cm
(available)



**In a dance of silent
choreography, 2026**

oil on canvas
100 x 70 cm
(available)



The body when the word falls, 2026

oil on canvas

100 x 70 cm

(available)



Spectacle Night, 2025
Charcoal monotype on paper
A3
(available)



MARGINAL ATTRACTION |
COLLECTIVE EXHIBITION BY THE
RESEARCH GROUP "FIGAS" FROM
UNESP (SÃO PAULO STATE
UNIVERSITY)

Painting produced to be part of the collective exhibition "Marginal Attraction," exhibited at the Art Gallery of UNESP-SP, coordinated by the FIGAS Research Group - Feminism, Image, Gender, and Art, a group that I participate in to expand my critical and analytical repertoire about the images that I conceive, produce, and release into the world. This semester, we have been guided by the book "The Image of Women in the Modern West: Witches and Cannibal Tupinambas" by Isabelle Anchieta, which we brought as a starting point for an extensive dialogue on how we have become/are transformed into witches, evil old gluttons, and perverse.

The painting references the myth of the sabbath, a legendary ceremony that served as a justification for the persecution of women. According to the constructed myth, based on images spread throughout medieval Europe and also anchored in the anti-Semitic sentiment of the time, the sabbath was a meeting of witches, with demonic and sexual practices. Thus, the work can be seen as the interpretation of this moment immediately following the sabbath, with ecstatic and melancholic faces, but also as the contemporary sequel to this historical moment, in which the "postsabbath" shifts from time and can ambiguously be interpreted as the pursuit of pleasure and freedom of women when in each other's company.

After the Sabbath, 2023

oil on canvas
100x 100 cm



To live between vrøvl and skørhed and to know it, 2026

charcoal on paper

100 × 70 cm



Spectacle Night, 2026
embroidery of costume design
drawings
50 x 40 cm
(available)



Spectacle Night, 2025-2026:
embroidery on fabric and tulle
52 x 44 cm
(available)



The Silence of Complicity, 2024

oil on canvas

120 x 100 cm

(available at [Galeria Contempo](#))

**Stages of
Consciousness,
2024**

oil on canvas
70x50cm

Work selected by
curator from
Contempo
Gallery for a
exhibition at art
fair SP-ARTE 2025





2025
handmade ceramic little
shoes, high-fired and glazed



**To Yield the Body, to Let
the Waters Spill, 2025**

oil on canvas
70 x 50 cm

Work selected by curator
from Contempo Gallery for a
exhibition at art fair SP-ARTE
2025



**Solitude for Two,
2025**

oil on canvas
70 x 50 cm



Autobiography of Blue, 2022

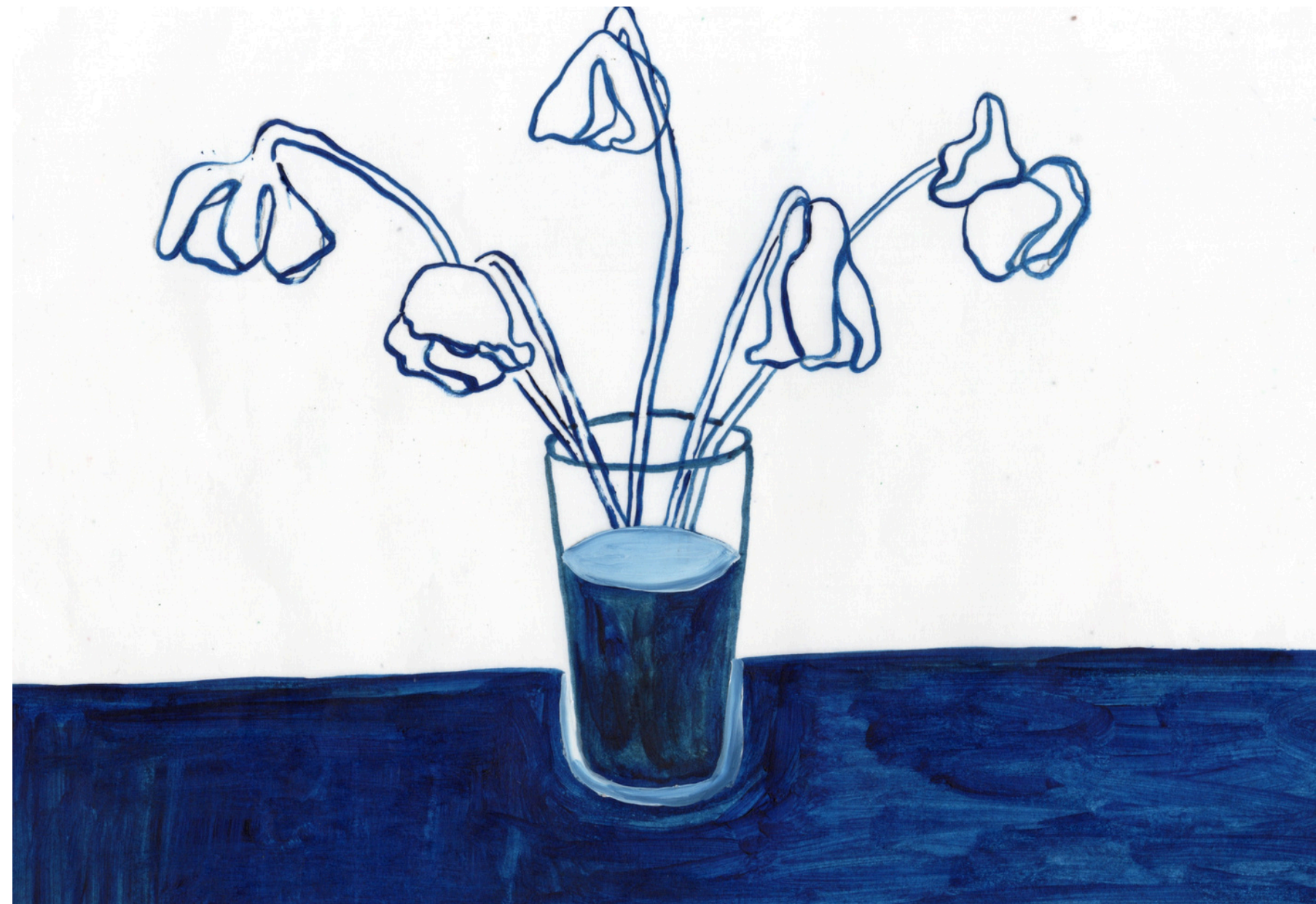
oil on canvas

70 x 50 cm

Work selected for publication in issue No. 7 of Revista Matilda and by curator Vic Donatangelo for a solo exhibition at Casa Syla, São Bernardo do Campo.



Paintings for the Jane
Austen's book - Antofágica
oil on paper





Spectacle Night, 2025
Charcoal monotype on paper
A3
(available)

. bio,

Brazilian visual artist, lives and works in Århus, Denmark.

She holds a degree in Literature from the University of São Paulo (2016), a degree in Visual Arts (2020) from the Pan-American School of Art and Design, and postgraduate degree in Psychoanalysis, Art, and Literature at the ESPE Institute.

In recent years, she has been part of writing study groups with Ana Estaregui, Noemi Jaffe (at Escrevedeira, SP-Brazil), Angélica Freitas, and Aline Bei, as well as painting study groups (both practice and reflection) with Regina Parra, Paulo Pasta (at Tomie Ohtake, SP-Brazil), Anna Costa e Silva (at the Visual Arts School of Parque Lage, RJ-Brazil), the Uncool Artist community, Taller Diligente (in Buenos Aires, Argentina), and Aguafuerte Taller (in Santiago, Chile). She is currently a member of FIGAS – the Research Group on Feminisms, Images, Genders, and Arts at UNESP.

In her visual research, she seeks to connect different languages—such as painting, writing, video, and ceramics—with the intention of portraying the psychoanalytic theme of female devastation, the inheritance of female complicity, and the shared experience of anguish and the burden of inhabiting the female body.



In the State of São Paulo, represented by Galeria Contempo
Alameda Gabriel Monteiro da Silva, 1644 –
Jardim América, São Paulo – SP, 01442-002
+55 11 3032-5795 | +55 11 96450-5748

In Paris, represented by Maira Galerie

Outside the galleries, she works independently.
She also runs Estúdio Rause..

partipation,

2026, April, São Paulo, Brazil | SP-Arte, Bienal Pavilion

Participation in the SP-Arte art fair with Contempo Gallery.

2025, August, São Caetano do Sul, BR | Pinacoteca de São Caetano do Sul

Selected to participate in the group exhibition *Vitrine*, scheduled to open on August 26, 2025.

2025, May, São Bernardo do Campo, BR | Galpão

Selected for the group exhibition *Mostra Galpão* with the video-poem *Circular Dance of Memory*.

2025, March, São Paulo, BR | SP-ARTE Biennial Pavilion

Participation in the SP-Arte art fair with Galeria Contempo.

2025, February, São Paulo, BR | Galeria Contempo

Group exhibition "*cons.tru.ção | open definition*," curated by Matheus Drumond at Galeria Contempo.

2024, November, São Paulo, BR | Ocupação Artemisia

Group exhibition "*Silenciam, mas eu futuro*," curated by the collectives @ocupacaoartemisia, @nauapi, and @coletivo_cuscuz, with the support of @festivalmixbrasil in celebration of LGBTQIA+ diversity.

2024, February, São Paulo, BR | Galeria Contempo

Group exhibition "*The House, the City, and the Sea*," curated by Luana Rosiello at Galeria Contempo.

IA/UNESP, December 2023

Participation in a group exhibition with the FIGAS Group at the UNESP Institute of Arts on December 2, 2023.

Casa Sylá, September 2023

Invited by cultural producer and curator Vic Donatangelo for a solo exhibition at Casa Sylá, in São Bernardo do Campo, from September to October 2023.

Galeria Contempo, June 2023

Selected through an open call to be represented by Galeria Contempo in São Paulo.

15th Bunkyo Grand Art Exhibition, June 2023

Selected for the exhibition held in October 2023.

Contemporary Art Salon of Formosa, GO, May 2023

Two works selected through the public call of the Federal Institute of Goiás for participation in a group exhibition at the Couros Museum Foundation of Formosa, held in June 2023.

Nano Art Market, March 2023

Selected by curator Daniela Avellar to include several works in the Nano Art Market collection.

Clube de Artista Defensores de Almagro – CADA, Buenos Aires, May 2022

Participation in the Open Studio of CADA artists.

Espaço Cultural Correios Niterói, Rio de Janeiro, January–February 2022

Pan Techné exhibition, a tribute to the 1922 Modern Art Week. Curated by Oscar D'Ambrosio and Eliana Tsuru.

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2026, January | FILEX Award

Tem gente que ocupa muito espaço dentro da gente was selected for the catalog of the second edition of the [FILEX Award](#), a book-game project developed in collaboration with artist [Vitor Rocha](#).

2025, November | Travessa Magazine, Psychoanalysis, Art and Culture

Selected paintings for the inaugural issue of [Travessa Magazine](#).

2025, July | Sense and Sensibility, by Jane Austen

Paintings for the novel by Jane Austen, published by [Antofágica Publishing](#).

2025, June | Parapeito, by Rita de Podestá

Cover painting for Parapeito, the new novel by Rita de Podestá, published by [Cachalote Publishing](#).

2024, February | From Disenfranchised Grief to Collective Grief, A Clinical-Political Case

Etching for the cover, by invitation of the author Sandra Luzia de Souza Alencar, published by [Blucher Publishing](#).

2024 | FIGAS Group - UNESP

Publication of a work in the book [\(A\)trações marginais: tensionando feminismos, imagens, gêneros, artes e sexualidades, 5th edition, 2024](#).

2024, February | Victoria Ocampo and Virginia Woolf – Correspondence

Cover illustration by invitation of designer Cris Gu and editor Joice Nunes, published by [Bazar do Tempo Publishing](#).

2023, September | O Mal das Flores

Co-authorship with a series of monotypes illustrating the poetry book O Mal das Flores by Gabriela Azevedo, published by [Urutau Publishing](#).

2023, March, São Paulo, BR | Revista Pagu

Selected to feature on the cover of the magazine, 5th edition, 2024, in contribution to the feminist thought of [UNICAMP's Gender Studies Center](#).

2023, February, São Paulo, BR | Periódico-Periódico

Selected for the 1st edition of [Periódico-Periódico](#).

2023, February, Curitiba, BR | Revista Mathilda

Selected for Volume 7 of [Revista Mathilda](#).

2021 | Zaranza, by Rita de Podestá

Collage selected for the cover of Zaranza by Rita de Podestá, published by [Reformatório Publishing](#) and finalist for the 2022 Jabuti Prize.

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[Studio Rause](#)