

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

oil on canvas  
100 x 70 cm



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

oil on canvas  
100 x 70 cm



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

oil on canvas

100 x 70 cm



**Girl in the café, 2026**  
oil on Fabriano paper  
77.5 × 50 cm

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## ***Old Songs, But Not So Old***

The series *Old Songs, But Not So Old* draws on photographs of Brazilian children from the 1980s and 1990s — my own photographs, as well as images from my family archive and from friends — and connects their titles to fragments of children’s songs. The lyrics of these nursery rhymes carry images and ideas laden with symbolic weight, shaping our personalities and turning us into possible adults surrounded by the imaginary worlds embedded within them.

Themes such as “The ring you gave me was made of glass and broke / The love you had for me was little and came to an end,” “A man knocked at my door and I opened it,” or “Little Rose is daring, she likes to dance with a partner / Never knowing whom to choose, she stays with whoever is left” sing verses that normalize and reinforce fragility, abuse, submission, and the erasure of the feminine, prompting reflection on the relevance of symbolic construction through language within the imaginary world of childhood.

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**series *The imaginary coming at a gallop*, 2026**

monotype

63 × 30 cm



***I Bringing news from childhood, 2026***

monotype

60 × 42 cm



**On a ride-on toy motorcycle (1998), 2026**

oil on Fabriano paper

65 × 42 cm

(available)



**Childhood on a blanket of flowers (1989), 2026**

oil on Fabriano paper

65 × 52 cm



**A man knocked on my door and I  
opened it (1990), 2026**

oil on Fabriano  
65 × 52 cm



I entered this play of taking seriously the importance of words in our childhood: what stayed with you from the nursery rhymes you heard? Which of these discourses do you still carry within you? You, girl, woman, are you still waiting for that glass ring? And if it breaks, what will happen to you? What do you do with the little love they have for you?

I stepped into this circle dance and fully immersed myself in these questions because they have been with me for a very long time; and I believe they are with many other people too. Manifesting the childlike part of ourselves through images and songs is what has been moving and interesting me lately — digging into every lyric, every story, every dangerous term that inhabits them: our imagination being formed through the word of the Other when we are children, and that carries an enormous dimension and responsibility.

**The ring you gave me was glass and it broke, 2026**

oil on Fabriano paper

67 × 52 cm

(available)



**Handkerchief in hand, it fell to the ground, beautiful girl of my heart, 2026**

oil on Fabriano paper

65 × 52 cm



**Old feelings, 2026**

oil on Fabriano

100 × 70 cm



**series *Landscapes on childhood*, 2026**

monotype

60 × 63 cm



**series *Landscapes on childhood*, 2026**

monotype

60 × 42 cm



**series Bringing news  
from childhood, 2026**

monotype  
42 × 30 cm

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***Other Narratives & Themes***

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**Spectacle Night, 2025**  
Charcoal monotype on paper  
A3



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



**Spectacle Night, 2026**  
embroidery on fabric and tulle  
52 x 44 cm



**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 the  
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**

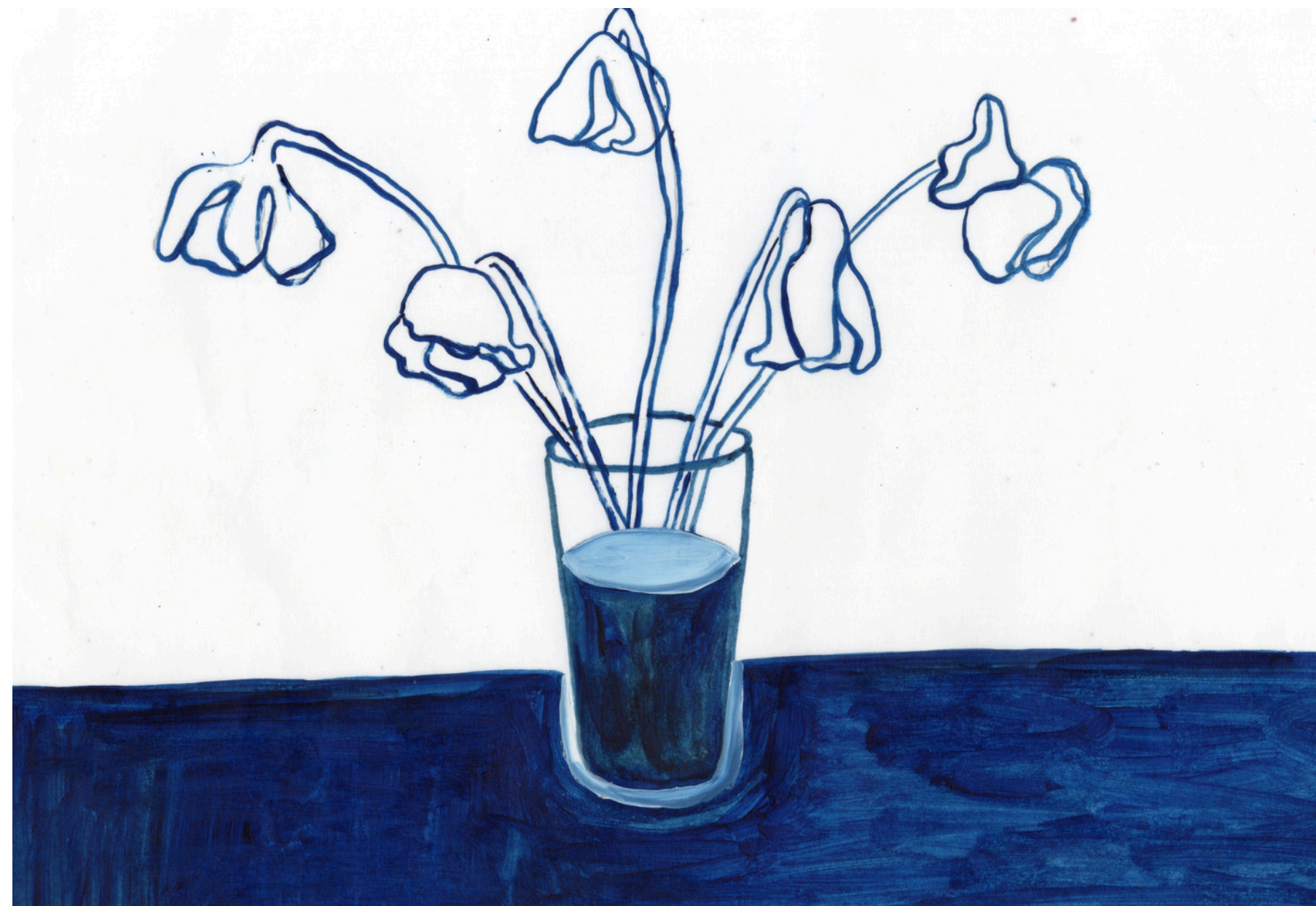
oil on canvas

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

## . 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, a postgraduate degree in Psychoanalysis, Art, and Literature at the ESPE Institute, and is in continuous training as a psychoanalyst.

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 –  
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In Paris, I have a working relationship with 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.

## . publication,

### **2026, May | *Durou um momento, não teve fim***

Painting selected by designer Luciana Facchini for the new novel by Gabriela Zambiasi, published by [Todavia](#).

### **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.

# Greta Coutinho

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