

# Brisa Noronha

Brisa Noronha (1990, Belo Horizonte, BR) works with various media such as drawing, painting, photography, video, ceramics, and porcelain.

Her research revolves around the active participation of materials throughout the creative process, focusing on the paths, limits, and instabilities defined by the interaction with each material. Her works are tied to the investigation of practice, resulting from experiments that bring together intentional action and the unexpected, order and spontaneity.

She holds a Master's degree in Visual Arts from the Universidade de São Paulo (2020–2023) and a Bachelor's degree in Social Communication from the Pontifícia Universidade Católica de São Paulo (2015), as well as in Visual Arts from Faculdade Santa Marcelina (2015). In 2017, she received a grant from the Freedom to Create program of the Arteles artist residency in Finland.

In 2015, she was awarded at the 22nd Praia Grande Plastic Arts Salon in São Paulo.

Among her recent solo exhibitions, notable ones include: *Every Fragile Body*, Luisa Strina, São Paulo, SP (2025); *Os ossos do mundo*, Sé Galeria, São Paulo, SP (2021); *MIA Anywhere*, MIA Collection Virtual Museum (2020); *As saboneteiras*, Museu de Arte de Ribeirão Preto (2019); *Guardar uma coisa*, Galeria Murilo Castro, Belo Horizonte (2018); *Gesto*, Museu de Arte de Blumenau (2018); *O Estado das formas*, Projeto Mesmo Lugar - Qual Casa, São Paulo (2015).

Brisa Noronha has also participated in group exhibitions that have opened space for new and relevant discussions in the contemporary art scene, such as: *Mãe*, Espaço Cama, São Paulo, SP (2022); *Semana Sim, semana não: paisagens, corpos e cotidianos entre um século*, Casa Zalszupin, São Paulo (2022); *Diamante-grafite-carvão*, Fonte, São Paulo (2021); *Nothing's gonna change my world?*, Gr\_und, Berlin, Germany (2021), among others.

Société Interludio is pleased to present *Come quando quasi*, the first solo exhibition in Italy by the Brazilian artist Brisa Noronha.

Featuring a new body of works, the show is accompanied by a critical text by Gabriella Rebello Kolandra.

The title refers to the introduction of Paulo Leminski's book *Distraídos venceremos*, published in 1987. A poet from Brazil known for his concise, ironic and deeply sensitive writing, Leminski transformed distraction into a poetic strategy — a form of resistance to excessive rationalisation and the impositions of the productive world. The expression evokes the power of a gaze that allows itself to err, digress and escape linear logic, affirming the almost as a fertile space for creation.

Noronha brings together a set of oil paintings and sculptures in porcelain and brass wire, presented in dialogue in the exhibition space. The works explore tensions between delicacy and structure, fluidity and restraint, gesture and matter. In the paintings, layers of colour and the movement of brushstrokes construct atmospheres that reveal the time of making — an extended time, of overlaps, pauses and resumptions, in which the image seems to emerge more from the process than from a previously defined intention. In the sculptures, the apparent fragility of porcelain meets the design of wire, creating forms that seem suspended between balance and displacement, as if inhabiting a moment before falling or settling.

## Come quando quasi

Opening  
Sunday 29 March, 6 pm  
30 March - 17 May 2026

Opening hours; 4 - 8 pm  
Tuesday - Sunday  
Monday closed



Société Interludio  
Via Torino 3, 10020 Cambiano (Torino)  
+39 3891765360 / societeinterludio@gmail.com