

nara roesler

flávia ventura



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flávia ventura

b. 1991, Belo Horizonte, Brasil

lives and works in São Paulo, Brasil

Flávia Ventura develops a practice that investigates the body as a mutable device for sensorial experimentation, proposing shifts in discourse and agency in relation to sexuality, gender, power, and violence. They hold a BA in Fine Arts, specializing in Painting, from Escola Guignard (UEMG), and were awarded the 2025 PIPA Prize. Their work proposes the creation of fictional narratives that exist between reality and fantasy, engaging with abstraction to construct body-mental landscapes through painting and its expansive possibilities.

Drawing from the observation and critical reinterpretation of hegemonic pornography, their research operates within a critique of the “male gaze,” proposing displacements and inversions in regimes of visibility surrounding the eroticization of bodies. Naked cis-male bodies, or bodies traversed by gestures of penetration led by women, function as a discursive strategy to challenge normative imaginaries of sexuality, reconfiguring the meanings of penetration, whether physical, psychic, or symbolic. Their investigation extends to the inorganic dimensions of the body and to the relationships between nature and technology, configuring fields of erotic, aesthetic, and political experimentation. Earthy tones of natural and artificial pigments simultaneously evoke skin and transforming earth.

As an invitation to mystery and subjectivity, their work proposes a reflection on time and impermanence. The manipulation of materials is conceived as a ritualistic and performative gesture, in which abstraction, far from distancing itself from the body, acts as a strategy of openness that establishes zones of ambiguity by proposing bodies that flow across genders and merge with animals, plants, objects, and landscapes, dissolving hierarchies among these forms of existence.

selected solo exhibitions

- *34ª Programa de Exposições Centro Cultural São Paulo*, São Paulo, Brazil (2025)
- *(segredo)*, Galeria Lume, São Paulo, Brazil (2022)
- *Água Viva*, GAL, Belo Horizonte, Brazil (2022)
- *Tramas da Resistência*, Aliança Francesa, Belo Horizonte, Brazil (2018)

selected group exhibitions

- *Telúricos*, Galeria Nara Roesler, São Paulo, Brazil (2026)
- *Inconformadas*, Claraboia, São Paulo, Brazil (2026)
- *Premiados PIPA 2025*, Paço Imperial, Rio de Janeiro, Brazil (2025)
- *Um furo no olho*, OMA Galeria, São Paulo, Brazil (2024)
- *A verdade está no corpo*, Paço das Artes, São Paulo, Brazil (2023)
- *Programa de Exposições*, Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil (2023)
- *20ª Território da Arte*, Palacete das Rosas, Araraquara, Brazil (2023)
- *Sangria*, FUNARTE, Belo Horizonte, Brazil (2023)
- *Vestígios*, Sesc Tocantins, Palmas, Brazil (2021)
- *Inverno Estelar*, Espaço Comum Luiz Estrela, Belo Horizonte, Brazil (2020)
- *Arte na Luta*, Aliança Francesa, Belo Horizonte, Brazil (2018)

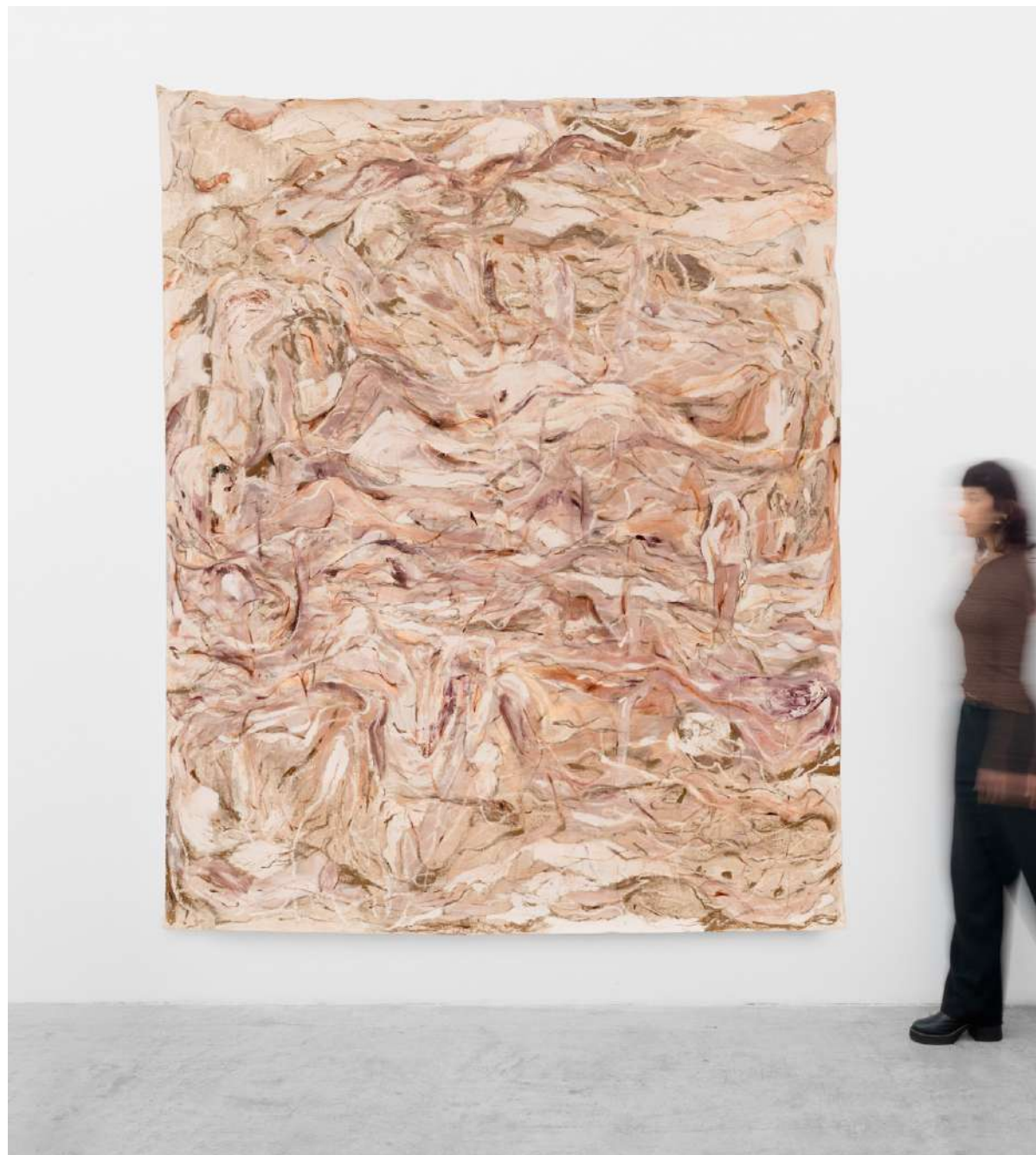
inner landscapes

Drawing on visual repertoires that traverse pornography, the artist constructs compositions marked by the interpenetration of forms and the instability of the image. The recurrence of intertwined bodies produces a fragmentary visual language, as if the painting sought to register not the scene itself, but its intensity, movement, and energy.

This process is connected to an investigation into self-unknowing as a method of creation. In dialogue with ecofeminist perspectives and the reflections of philosopher Donna Haraway, whose work questions the boundaries between human and nonhuman and proposes forms of existence grounded in the interdependence of species, bodies, and environments, Ventura displaces the human from a central position in order to conceive of it as part of a broader network of relations.

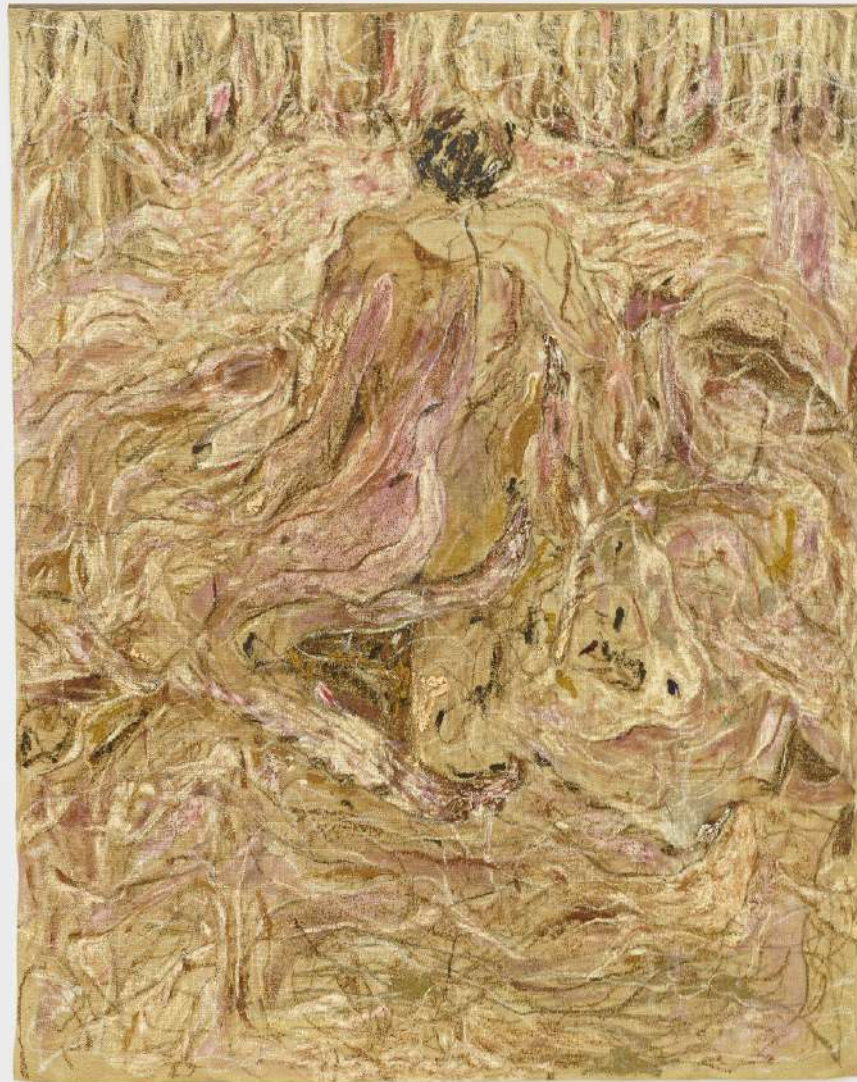
From this perspective, the opening of the body toward abstraction becomes a way of questioning identity boundaries, blurring gender roles, and imagining continuities between body, mind, and landscape. Internal reforestation thus emerges as a mirror of external reforestation: an exercise in transformation that understands the subject as permeable, relational, and in a constant state of becoming.

*Morning (Paisagens
internas series), 2026*
oil paint on linen
250 x 200 cm
98.4 x 78.7 in





*Night (Paisagens
internas series), 2025*
oil paint on jute
250 x 200 cm
98.4 x 78.7 in





In Flávia Ventura's *Paisagens internas*, eroticism ceases to be restricted to the representation of encounters between bodies and instead becomes a state of openness and connection with the world. In many of her paintings, figures become almost indistinguishable, merging into one another and into the pictorial field itself. Body and landscape, figure and ground, desire and matter become confused within dense surfaces, where sex dissolves into color, gesture, and pictorial mass.

detalhe da obra
Noite (série *Paisagens
internas*), 2025

*Early morning (Paisagens
internas series), 2026*
oil paint on linen
250 x 200 cm
98.4 x 78.7 in







*Lusco-fusco (Paisagens
internas series)*, 2026
oil paint on linen
250 x 200 cm
98.4 x 78.7 in

According to curator Ana Avelar, “Through abstraction, Ventura challenges the frameworks of the ‘male gaze,’ creating figures and volumes that put the meanings of penetration, flesh, and eroticism under tension. The pictorial matter is manipulated through a gesture that is, at once, performative and ritualistic—as if the artist were touching and reconfiguring an expanded, mutable, fluid body. It is precisely through this dissolution of boundaries that the artist formulates an other body: a body-landscape, a forest-body, a body that escapes, contests, and resists.”

*Sunset (Paisagens
internas series)*, 2025
oil paint on linen
250 x 200 cm
98.4 x 78.7 in







ways of licking time

Formas de Lamber o Tempo, a work begun in 2022 and conceived to remain in process until the end of the artist's life. Consisting of a small fragment of wood that is continuously painted over the years, accompanied by photographic documentation that creates a constantly expanding digital body that grows alongside the work, the piece shifts painting from the realm of the finished object to that of duration, experience, and continuous transformation.

In dialogue with philosopher Paul B. Preciado's reflections on the body as a space for experimentation and the production of subjectivity, Ventura understands artistic practice as a process of reciprocal contamination between life and creation. Painting begins to influence lived experience, even as experiences return to the surface of the work. More than a support, the fragment of wood becomes an extension of the body itself, recording its transformations and making the passage of time the very substance of the painting.

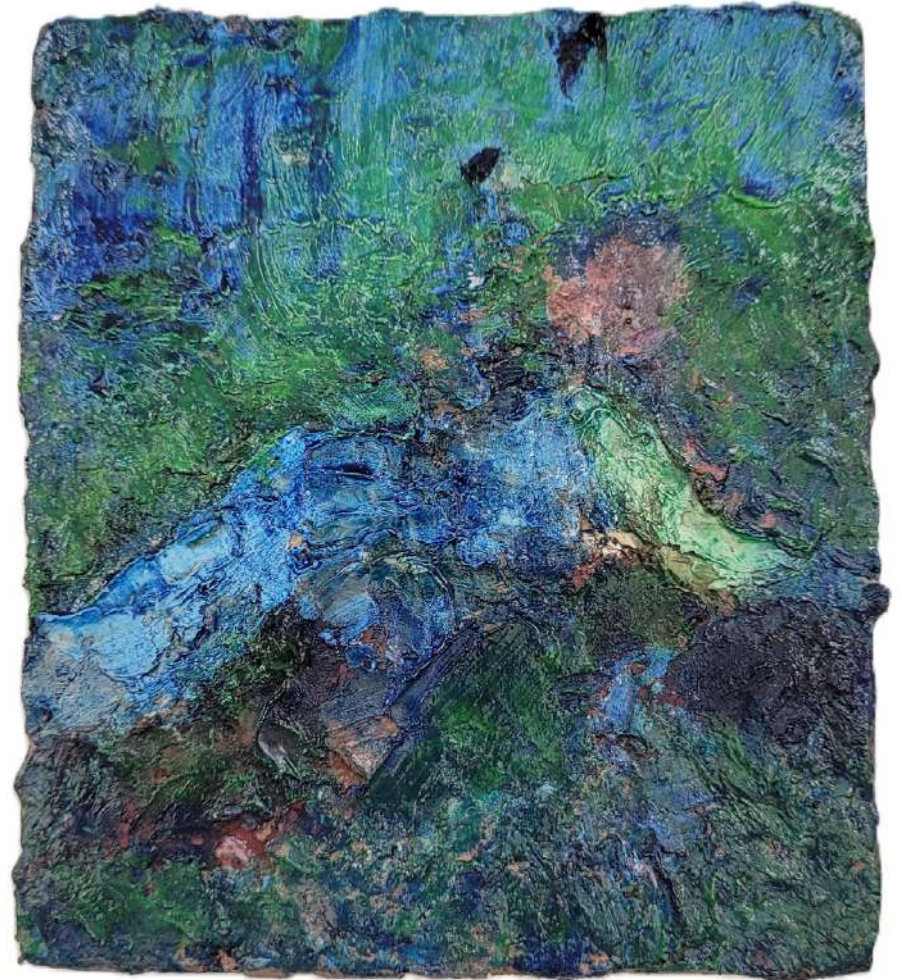


exhibition view
34º Programa de Exposições
Centro Cultural São Paulo, 2025
São Paulo, Brazil

Unlike the large canvases produced by the artist, in which the body is summoned on an expanded scale through expansive gestures, *Formas de Lamber o Tempo* operates on a reduced and intimate scale. Its small size demands a closer gaze and preserves something of the private sphere of its making. When exhibited, the work presents the viewer not with an isolated moment, but with the accumulation of successive moments in the artist's trajectory, making visible the continuities and transformations that run through her practice over time.



Formas de Lamber o Tempo,
2022–present
oil on wood
15 x 13 cm



both images
Formas de Lamber o Tempo,
2022–present
oil on wood
15 x 13 cm



both images
Formas de Lamber o Tempo,
2022–present
oil on wood
15 x 13 cm



pinturas quentes

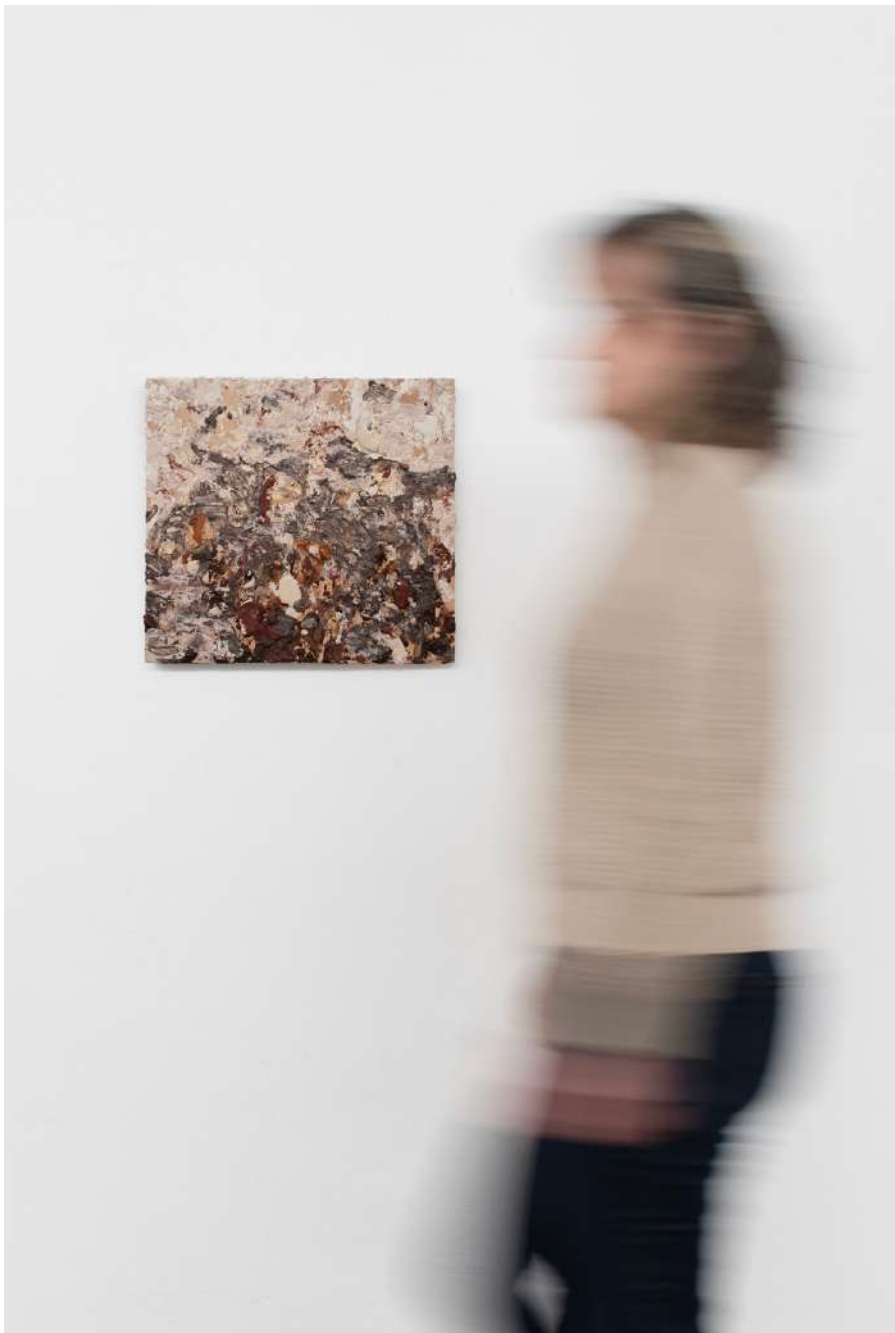
In the *Pinturas Quentes* series, executed in encaustic, the pictorial matter acquires an ever-greater density, becoming thicker and more corporeal. The gestural quality that, in earlier works, seemed to move fluidly across the surface of the canvas begins to condense into more restrained movements, in response to the very nature of the medium. The viscosity and the time required to manipulate encaustic impose a different rhythm on the process of making, causing the body, previously almost dance-like across the surface, to manifest itself in a slower, more concentrated, and tactile manner.

*Untitled (Pinturas
quente series)*, 2024
encaustic on wood

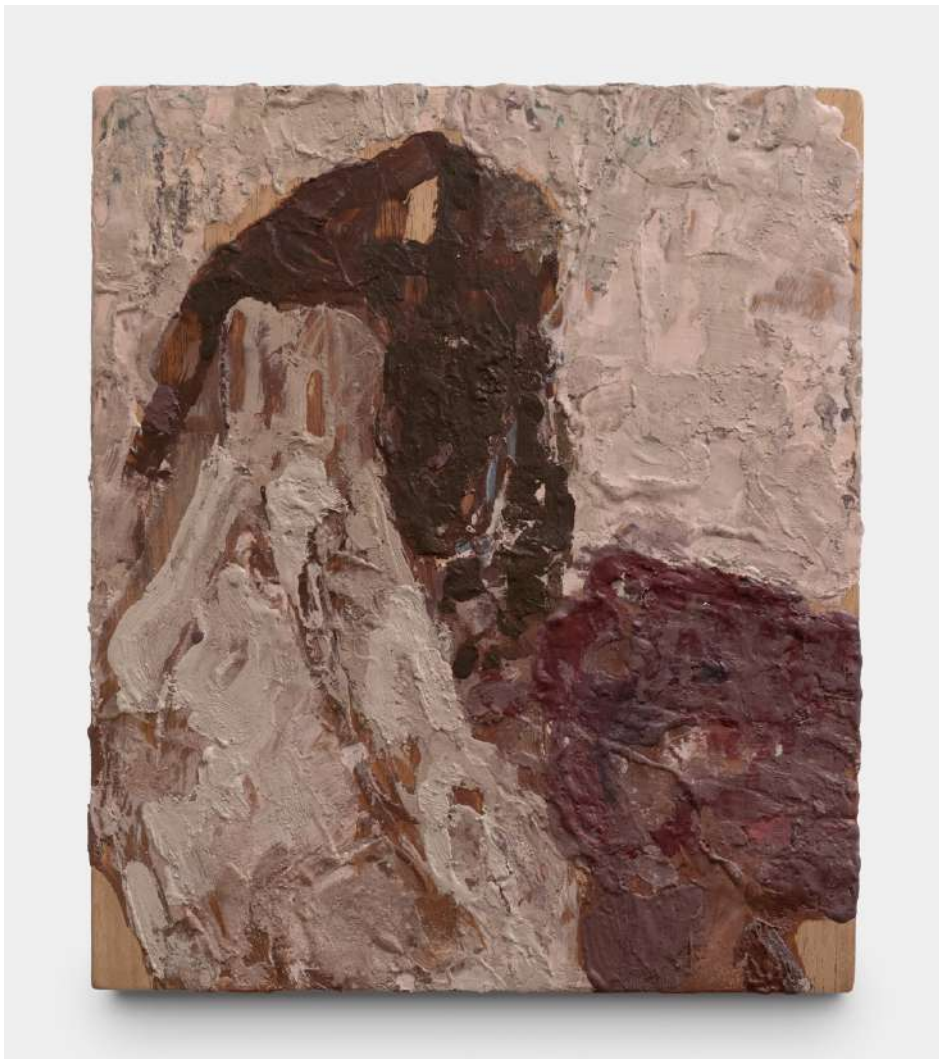


*Untitled (Pinturas
quente series)*, 2024
encaustic on wood
34 x 38 x 2,5 cm

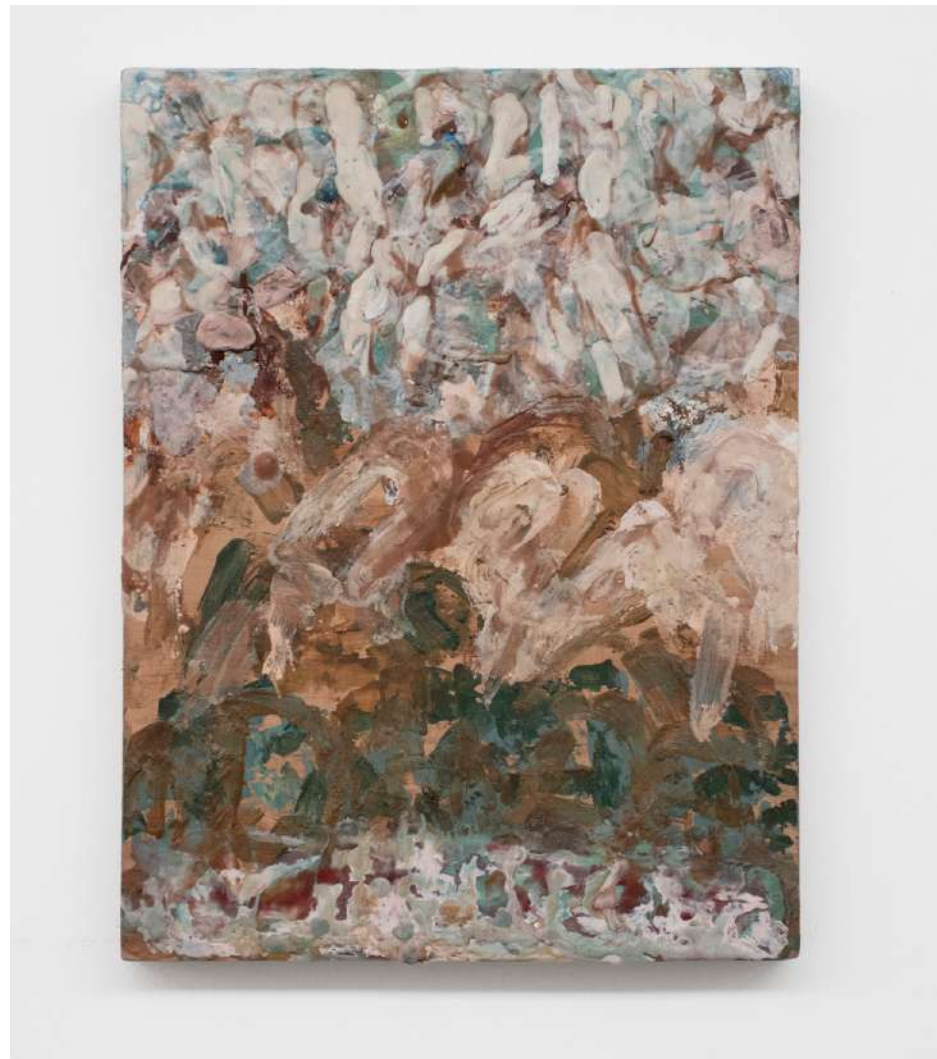




*Untitled (Pinturas
quente series), 2024*
encaustic on wood
photo: Ana Aliaga



*Untitled (Pinturas
quente series), 2024*
encaustic on wood
35 x 30 x 3,5 cm



*Untitled (Pinturas
quente series), 2024*
encaustic on wood
40 x 30 cm



the boys

In the body of work comprising *Os Garotos* and the series *Penetráveis* and *He loves to sck my plastic h4rd c0ck*, Flávia Ventura's research into eroticism shifts toward an investigation of pornographic images and the regimes of visibility that structure the representation of desire. The artist is interested not only in pornography itself, but also in the narratives, power relations, and constructions of gender that permeate its production and circulation, as well as in its historical affinities with painting.

From this field of observation, Ventura develops a body of work that brings together reinterpretations of images from art history and the pornography industry, critically examining the ways in which bodies are framed, desired, and visually consumed. The body of work incorporates inversions of gender roles, the centrality of the male nude, and reflections on penetration understood in an expanded sense, both as a relation between bodies and as a symbolic and pictorial operation.

The boys, 2023
oil paint on canvas
170 x 150 cm
66.9 x 59.1 in



—
Untitled (Penetrables series), 2023
acrylic paint on canvas
274 x 163 cm
107.9 x 64.2 in

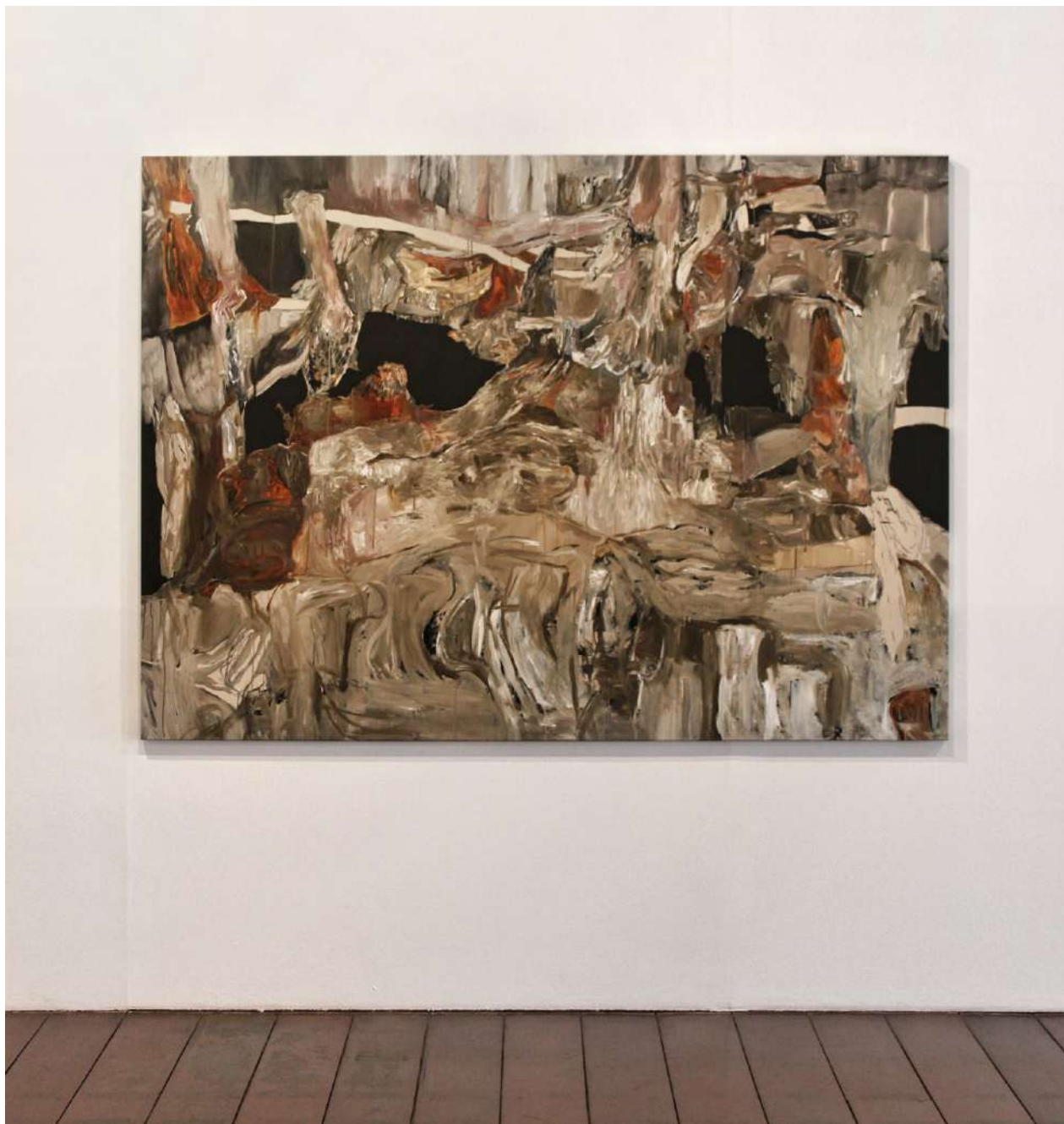




*Untitled (He loves to sck
my plastic h4rd c0ck series), 2023*
oil paint on linen
60 x 60 cm



*Untitled (He loves to sck
my plastic h4rd c0ck series), 2023*
oil paint on linen
60 x 60 cm



the little death

Produced since 2022, these works mark a moment in which Flávia Ventura imagines pleasure as an autonomous field, independent of the male gaze and desire. Drawing on reinterpretations of pornography, the artist symbolically erases male bodies, leaving voids or inserting female bodies, reconfiguring the image to place female orgasm at its center.

A pequena morte, 2022
acrylic paint on canvas
160 x 220 cm





Untitled, 2022
acrylic paint on canvas
100 x 100 cm
photo: Ana Pigosso



A festa das mulheres, 2022
acrylic paint on canvas
160 x 220 cm



Untitled, 2022
acrylic paint on canvas
100 x 100 cm
photo: Ana Pigosso



Untitled, 2022
acrylic paint on canvas
70 x 90 cm
photo: Ana Pigosso



Untitled, 2022
acrylic paint on canvas
100 x 100 cm



when the plane encounters space

Among the body of works in which painting moves away from the wall and begins to occupy space, one of the first such movements occurs in *No dia em que chovi, o céu desabou brilhando* (2022). In this work, executed in black, white, and shades of gray, the canvas ceases to be confined to the two-dimensional plane and assumes an installation-like dimension, projecting itself into the exhibition space. In works produced during the same period, the pictorial plane begins to open into voids, unfolding into structures that occupy the environment and cause the materiality of painting to advance beyond its conventional limits.

As it expands into space, painting acquires an even more evident corporeal dimension. During this period, the artist's investigation begins to understand the body as a tool for experimenting with the world. Body and painting operate within the same circuit of intensities, in which lived experience nourishes the image, and the image continually returns to experience.



A Pedra, 2023
oil paint on linen
200 x 250 cm



exhibition view
34º Programa de Exposições
Centro Cultural São Paulo, 2025
São Paulo, Brazil



A mulher abençoada, 2018
acrylic paint on canvas
205 x 168 cm



Untitled, 2023
acrylic paint on canvas
70 x 60 x 80 cm



Untitled (*Octopus
Vulgaris series*), 2024

drawings in motion

The *Desenho em Movimento* series marks the beginning of Flávia Ventura's artistic research during her training at Escola Guignard in Belo Horizonte. Coming from an intensive drawing practice connected to the world of fashion, the artist begins to shift this repertoire toward other fields of experimentation, bringing drawing closer to the body, performance, and experience.

During this period, drawing ceases to function solely as an instrument of representation and comes to be understood as a trace of the presence of a body in action. The artist is interested not in recording the body's appearance, but its movements, displacements, and ways of occupying space. From this investigation, she creates performances with dance artists and ephemeral actions in public spaces, conceived to exist only in the moment of their realization.

Performance Ações de
Apartamento BH, 2019
Belo Horizonte, Brazil





Desenho em Movimento, 2020
videoperformance with Ítalo
Augusto - Prêmio FUNARTE



Flávia Ventura, 2026
Photo: Jana Cavalli

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