

Rebeca Carapiá
Salvador, BA, Brazil, 1988

Flutuantes
[Floating], 2024,
twisted iron and copper

Artist's collection

Rebeca Carapiá is a blacksmith-draftsperson, a writer of forms whose work is rooted in the unique handling of iron, the raw material used to create organic contours that evoke abstract calligraphies and enigmatic, dense, and luminous symbols. In her practice, the artist weaves narratives emerging from the tension between the material's brutality and malleability, creating works that are both free dances and inscriptions of stories rooted in Salvador's Cidade Baixa and her subjective experiences. Her choreographic sculptures and abstract canvases engage in a continuous dialogue between body, language, and territory, rejecting compulsory representation and simplified categorizations. Plates and rebars are transmuted into fluid lines to reveal a bodily language that navigates between pleasure and labor, manifesting a poetry that liberates the essence of iron from its material condition, allowing it to unfold into multiple dimensions.

At the 38th Panorama, Rebeca Carapiá presents a large commissioned piece for the exhibition that evokes both urban writing and codes from other eras. Her steel-and-copper sculpture forms a text laden with strength and meaning, but whose access extends beyond the boundaries of that which can be easily deciphered. The piece, magnetic and sinuous, invites the observer to traverse a labyrinth of intricate meanings that reveal themselves through proximity and sensitive engagement. Its unique grammar simultaneously articulates materiality and mystery, fluctuation and gravity, discourse and erasure, austerity and transcendence, establishing an autonomous mode of insertion into the world.