

**Adriano Amaral**

Ribeirão Preto, SP, Brazil, 1982

***Cabeça D'água*, 2024,**      Artist's collection  
aluminum plates, MDF, plastic,  
lamps, PVC, aluminum, carbon  
steel, stainless steel, acrylic,  
liquid silicone, pneumatic  
cylinder, resin, silicone,  
aluminum powder, and seeds

**Adriano Amaral combines materials and processes from different contexts to create unique objects and environments. The artist uses parts of industrial equipment and products, as well as animal, vegetable, and mineral residues to compose neoteric elements that establish their own biological rules. In his work, it is even difficult to discern between solid, liquid, and gaseous, or to know what is emerging and what is decomposing. By taking sculptural thought as his method, Adriano Amaral operates on a delicate balance between free intuition and laboratory practice. In this sense, his work proposes complex experiments to discuss the physical and spiritual quality of the things that make up the world and the human journey on the planet. In his environments, composed of different temporalities and temperatures, we always dive into the unknown, into the unfathomable mystery wedged between the organic and the artificial, the body and the machine, the telluric and the alien, nostalgia and novelty. In the undefined zones invoked by the artist, everything that initially seems inexplicable brings us closer to new affections and perspectives. Between what has already been and what is yet to come, the urge for new frequencies heralds the dawn of the Anthropocene and, with it, the inescapable implications of human actions with their inner nature and the Earth's ecosystem, shedding light on existential questions of the past, present, and possible futures.**

**For the 38th Panorama, the artist created the work *Cabeça D'água* (2024), an octagonal capsule that can be contemplated as a sculpture in itself or experienced as an architectural structure containing different gestures. On its walls, pieces from the series *Pinturas protéticas* [Prosthetic**

**Paintings] (2022–), made with laser-cut silicone, transliterate prosaic images collected by the artist from the internet or his everyday life into tangible holograms of acid colors and traces whose patterns evoke both digital projections and embroidery or filigree. Around them, other sculptures refer to a nature reshaped by the effects of enduring technology. They are like pagan talismans from the future, conjuring a new iconography. The atmosphere of the environment, marked by an esoteric and ritualistic character, is condensed by its central piece: an octagonal tank with a viscous liquid in which replicas of hominid skulls covered by a languid shroud descend continuously from the ceiling to be bathed. With this installation, Adriano Amaral revives the symbolic tradition of the eight-sided and angles geometric form. In many places around the world, since antiquity, the octagon commonly appears in architectural and ornamental patterns. Its symbolism is connected to the integration between the material and the spiritual worlds, through the harmony between the square—symbolizing earth—and the circle, representing heaven, the divine dimension. Not incidentally, in some traditions, the octagon is associated with regeneration or rebirth leading to spiritual elevation.**