



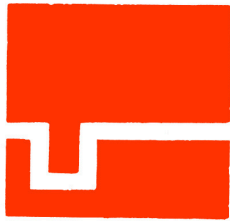
PROGOLAS



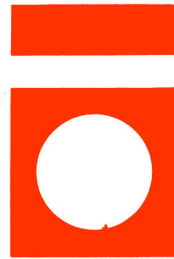
BANCO ANDRADE ARNAUD
(D P Z)



CURSO BAHIENSE
(João N Ribeiro)



UNIVEST



ORCAL
(Bernardo e Ana Fereiro/Hatziuko Hiratsuka)

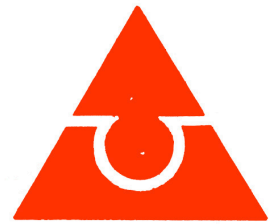


ALPLAN

ARMADILHA (VISUAL)
PARA PRENDER O DIABO



ARCOBRÁS



AMELCO



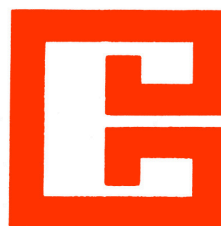
Babilônia



SUPERAGRO



BANCO DO ESTADO DA BAHIA
(Jacques Corbosier)



CARVALHO HOSKEN



BANCO COMERCIAL DO NORDESTE

RedSkyFalls (REPLICA) Alexandre Estrela

CONNECTED BY SEISMIC ENERGY
TO THE PORTUGAL PAVILION
BIENNALE ARTE 2026 VENEZIA

23.05–22.11.2026
Monday to Saturday, 6PM–10PM
Galeria Zé dos Bois
Rua da Barroca, 59
zedosbois.org

The *Réplicas* are chimeric sentinels that react to seismic activity with animal-like behavior. Like other species, they freeze in fear at the onset of the tremor, which overrides their internal rhythms and forces everything into synchrony.

This exhibition is part of a network of *Réplicas* that react to the planet's seismic activity in real time, expanding Alexandre Estrela's installation *RedSkyFalls* presented at Portugal Pavilion in Biennale Arte 2026, Venice. *Réplicas* will be on view at five institutions — The Wattis Institute (San Francisco), REDCAT (Los Angeles), MALI (Lima), MUAC–UNAM (Mexico City), and Galeria Zé dos Bois (Lisbon) — located in seismically active regions where the works' response will more likely be to synchronous with the physical experience of a tremor.

RedSkyFalls (Réplica)

Galeria Zé dos Bois

Curated by Ana Baliza | Ricardo Nicolau

Organization and Production Galeria Zé dos Bois

Installation Skog Productions (Pedro Palma, Ricardo Milne)

Verso: Page torned from *A Marca e o Logotipo Brasileiros*, by Wladimir Dias-Pino and João Felício dos Santos, Rio de Janeiro: Rio Velho, Editorial Department, 1974, p. 20 (1:1 reproduction).

The Portuguese delegation for the 61st International Art Exhibition – La Biennale di Venezia is commissioned and organized by the Ministry of Culture, Youth, and Sports of the Portuguese Republic and the Directorate-General for the Arts.

ZDB is funded by the Portuguese Republic — Culture, Youth and Sports / Directorate-General for the Arts and has the support of the C.M.L. (Lisbon City Council) and the Institute for Financial Management of Social Security. ZDB is part of RPAC — Portuguese Network of Contemporary Art.

(VISUAL) TRAP TO CAPTURE THE DEVIL

I have a friend who, in the 1980s, was accused of damaging public property for tearing a page from an art catalog at the Bibliothèque Kandinsky in the Centre Pompidou. The page had cast a spell on her. This compulsive act led to her being detained overnight and barred from the museum for years.

If there is one page I would rip out from a library without fear or remorse, it would be page 20 of *A Marca e o Logotipo Brasileiros*. The book is a unique visual atlas (as extraordinary as, if not more so than, the *Atlas Mnemosyne!*) that collects corporate logos of Brazilian companies, many now defunct, and puts them alongside classical and modern references from art history without hierarchy: a repertoire to inspire young artists, designers, and visual poets on the experimental path of Universidade da Selva.

On my page, Dias-Pino (founder of *Poema/Processo* and designer of this master-piece) places, among the geometric symbols, an illustration of a Babylonian bowl, with the caption: *Armadilha (visual) para prender o diabo* [In English, *(visual) trap to capture the devil*]. These enchanted objects were used in Mesopotamia between the 6th and 8th centuries, buried beneath doorsteps and in the corners of houses. Inside, an Aramaic inscription traced a spiral from the edge to the center, luring the demon through the writing until it was captive at the bottom of the bowl. By placing the bowl among the logos, Dias-Pino draws a parallel between its form and labyrinthine path and the logo: both are technologies designed to captivate perception. The designer, he suggests, is the artisan of a vessel that captures the viewer's attention even before it contains anything at all. This torn-out page distills the book itself, revealing it as a manual for reading and drawing almost magical geometric shapes, symbols waiting for someone to fill them with meaning.

The fly is a creature between worlds; it lands on the corpse and on the table, enters the wound and the temple, crosses the threshold between the pure and the impure. In antiquity, it was consulted as an oracle, for its transgressions made it wise. Today, we know, or try to know, this insect. For over a century, the fruit fly, *Drosophila melanogaster*, has been the most studied animal in the lab maze, sustained by the belief that deciphering its behavior might also mean deciphering ourselves. Its trails resemble writing and its saccadic flight like a calligraphic stroke, a form of graphomancy.

For this exhibition, three flies were placed within Brazilian logos, arenas of syncretic geometry. There, skeletal traces – animated by the saccadic movement of flies stolen from behavioral neuroscience laboratories – explore the limits of the forms that contain them. The corporate brand becomes the fly's territory, and its flight, perhaps, an encrypted oracle that speaks to us of past experiences or future events. Of it, I know only that it ceases, freezing for an instant whenever, without warning, somewhere in the world, the earth trembles.

Alexandre Estrela, May 2026

RedSkyFalls (Réplica), Alexandre Estrela

Réplicas (fruit flies) inside logo-shaped arenas, 2026. Video animation modulated by animal behavior data, projected onto painted MDF screens, variable dimensions, color, mono sound, endless. Animation, generative systems and sound: Ian Duclos; animated sequences: Rui Almeida.