

LITHIUM X FACTORY



The Green Fly (1/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COORTE REAL



Two Miracles (2/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COORTE REAL



A Miracle (3/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COPRTE REAL



Butt I Love You (4/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COOPTE REAL



Skydiving (5/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COORTE REAL



Holy Horse (6/6)
2021
60 x 85 cm
Printed on aluminium

3.666 K
for a limited series
of 6 prints on metal

GRAÇA COORTE REAL

Microcrystalline wax,
black ink, perspex,
found object



Untitled
2018
45x100x35 cm

3.999 K



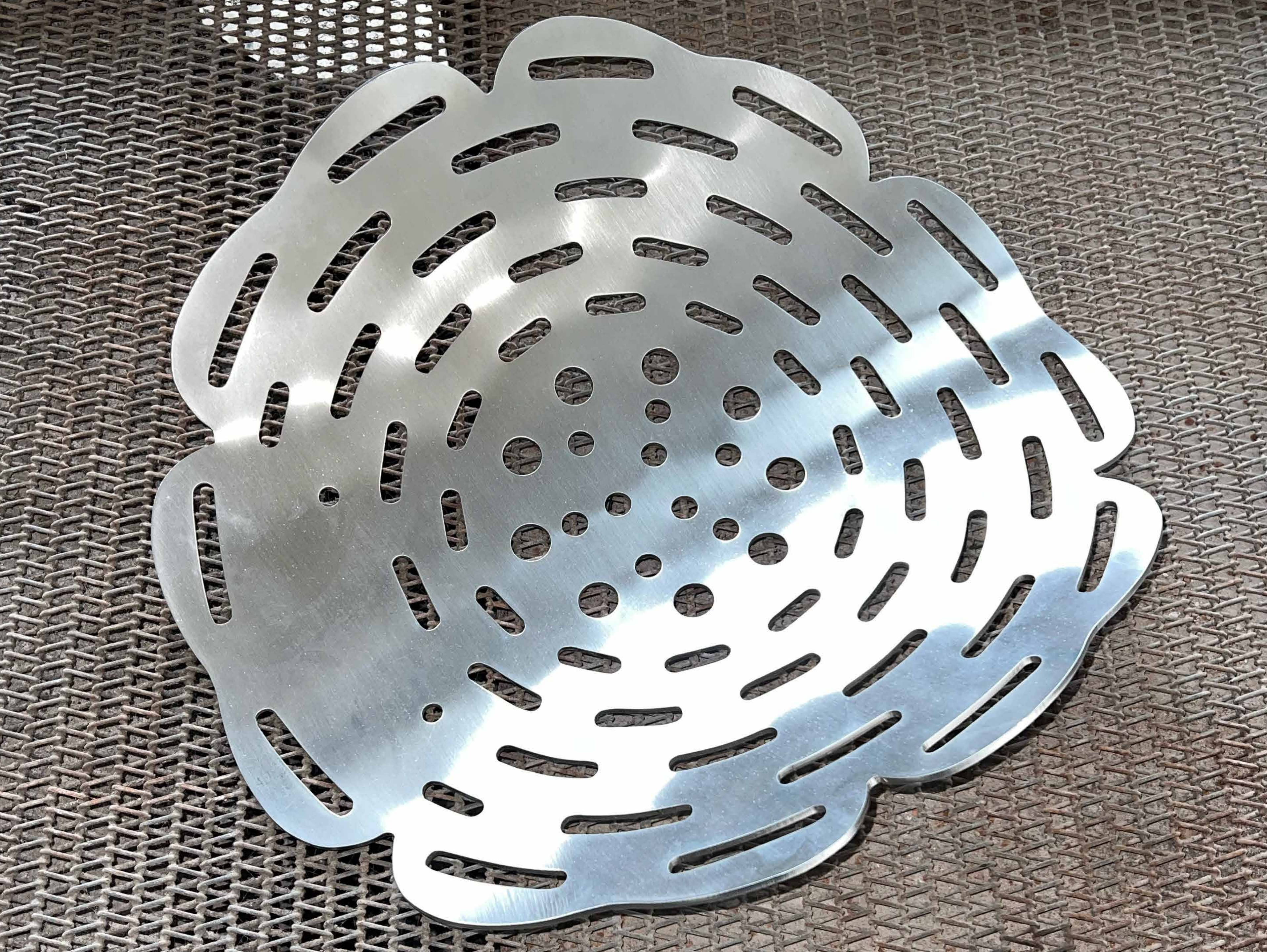
LUCRÉZIA BRACCO



Untitled
2021
140x54x165 cm
Plaster, Fiberglass,
timber rod, steel

3.666 K

LUCIO PREZIOSA BRACCIA



Drain 1, 2022

Stainless steel

35 x 26 x 21 cm

3.666 K

GABRIEL RIBEIRO



NOT ALIVE NEVER DIED



I'm Not Stopping Now I, 2023
Found object, spray paint

3.3333 K



NOT ALIVE NEVER DIED

NOT ALIVE NEVER DIED

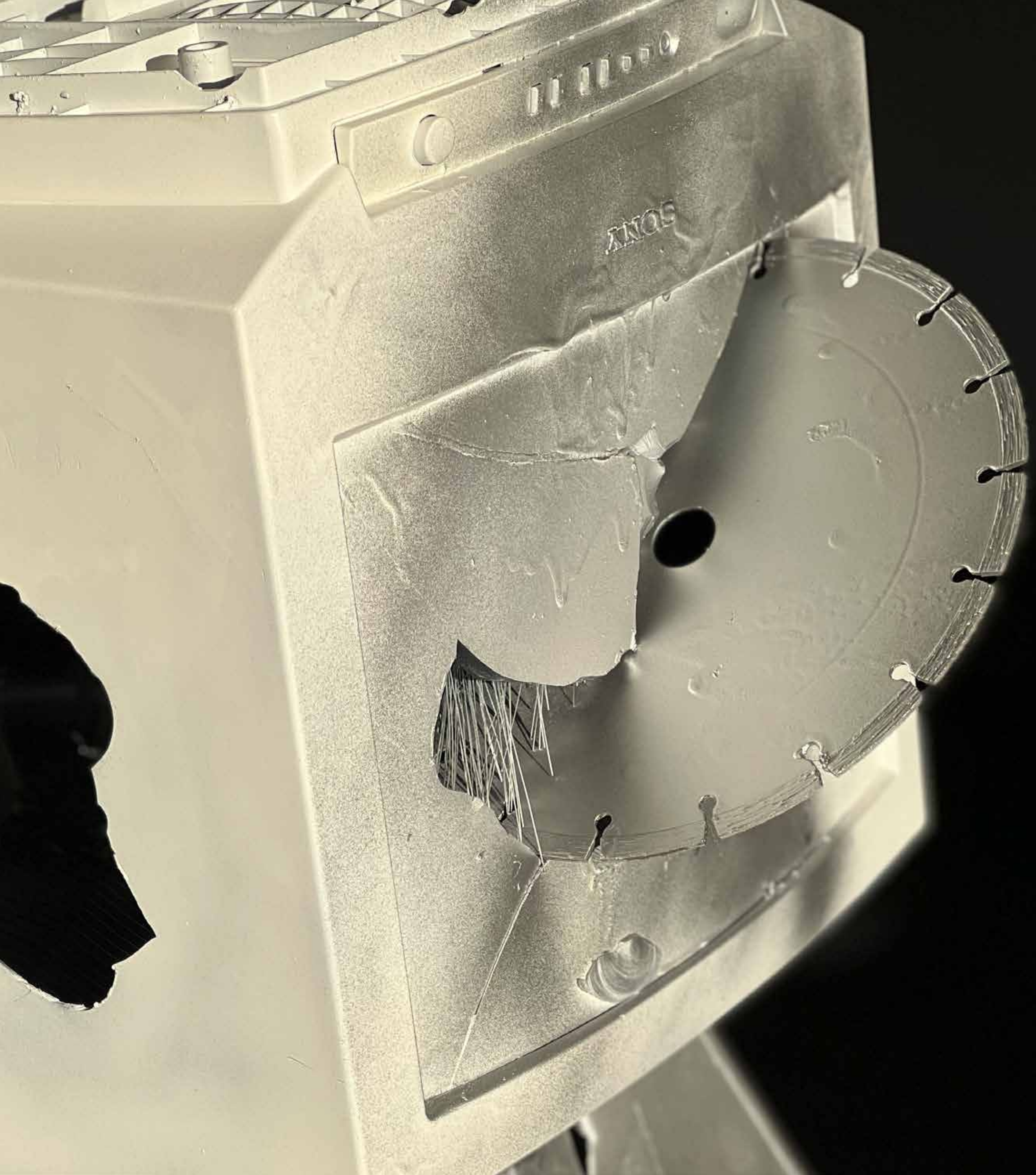


SEELVA

Misinformed I, 2023
Found objects, spray paint



0.0000 K



FILIPPE REAL MARRINHHEIRO



Untitled I

LEFT | 150x120 cm

Untitled II

RIGHT | 150x100 cm

9.999 K

price for both



Untitled III , 2023
95 x 75 cm

3.666 K

FILIPPE REAL MARRINHEIRO

АЛЮОНА ХИРЕКОВА

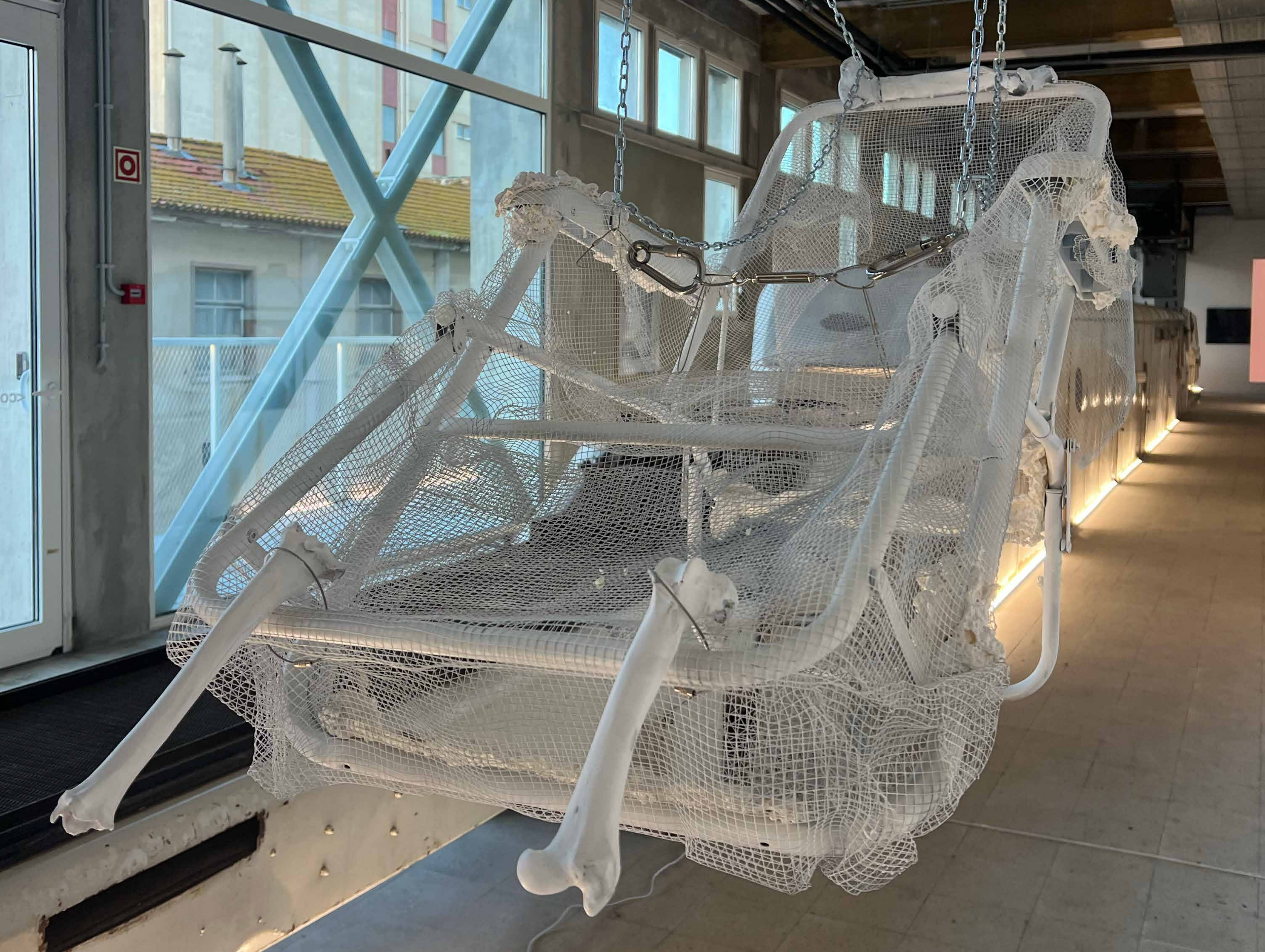


3.333 K

Tin Soldiers, 2021
Tin, Electroplated and casted
Chestnut leaves and sticks

ALYONNA HREKOVA



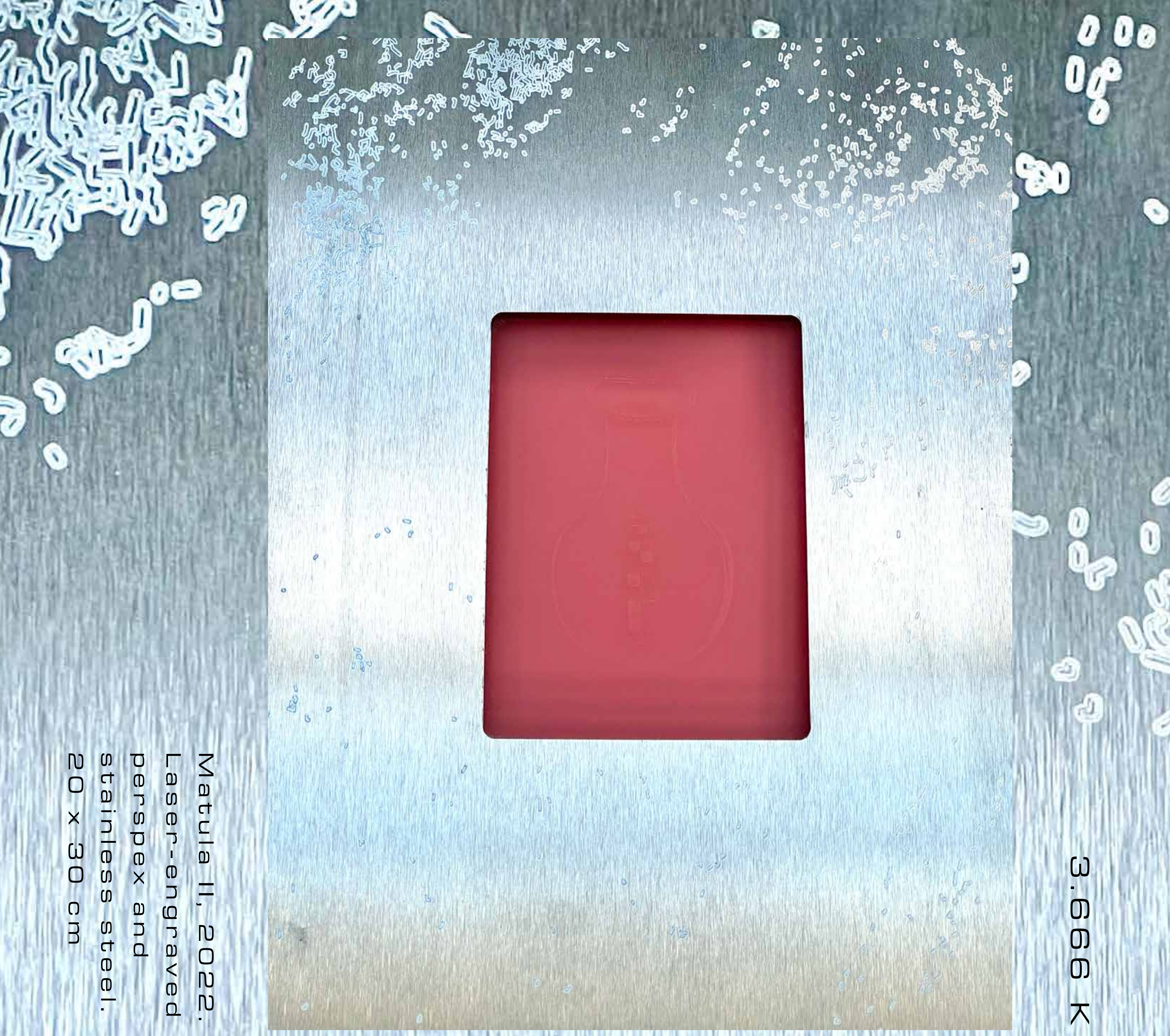


Untitled, 2023
Found objects,
bones, spray paint

6.666 K

SELVA

3.666 K



Matula II, 2022.
Laser-engraved
perspex and
stainless steel.
20 x 30 cm

GABRIEL RIBEIRO

Untitled, 2022
Laser-engraved
perspex

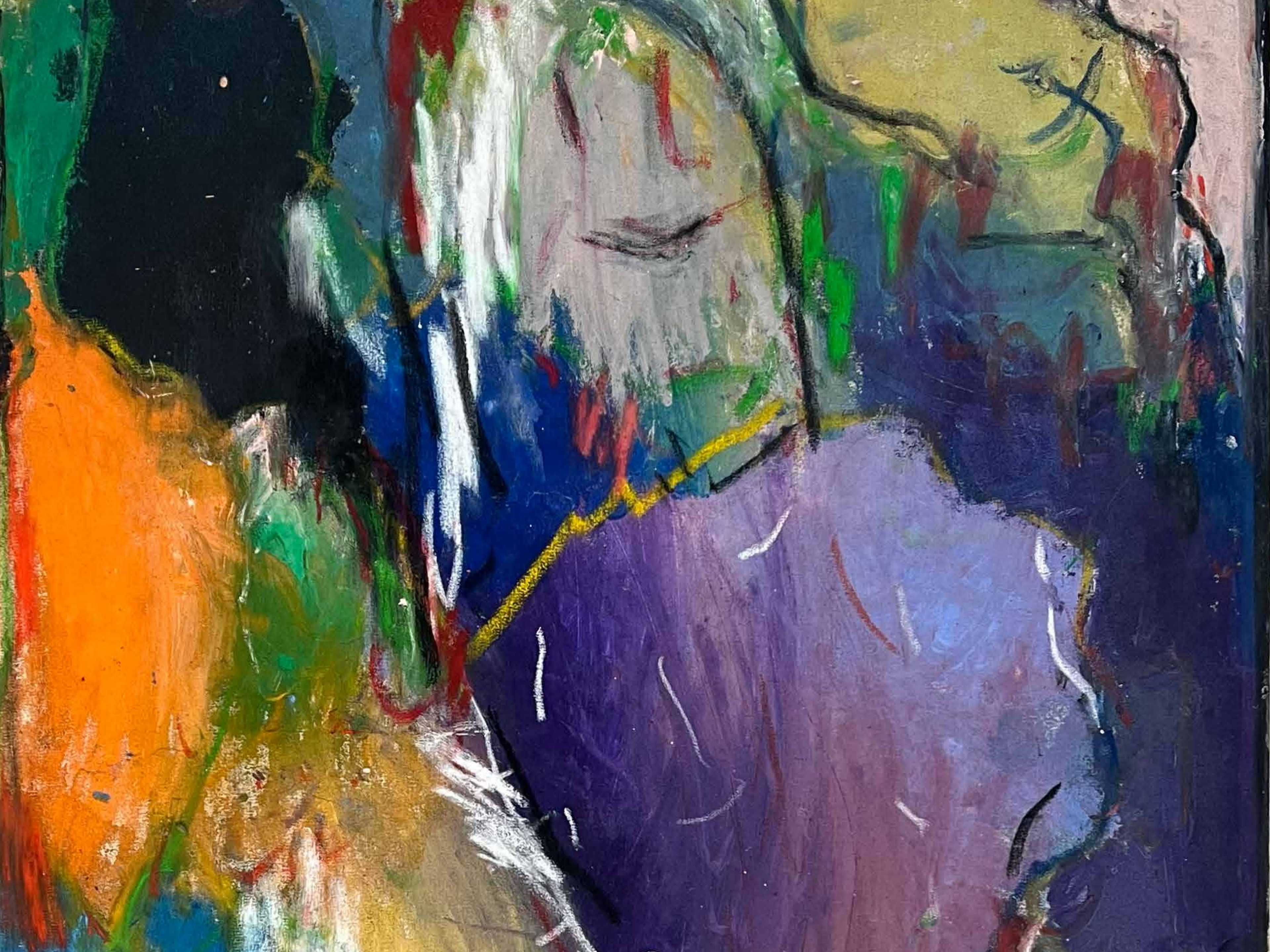
3.333 K



Pesquisa sobre cidades, 2021
Mixed Media on canvas
100x120cm

3.000 K

PEDRO LINARES



Écorce Solaire, 2018
Peinture acrylique et
pastel sur toile de lin.
60x92cm

3.000 K

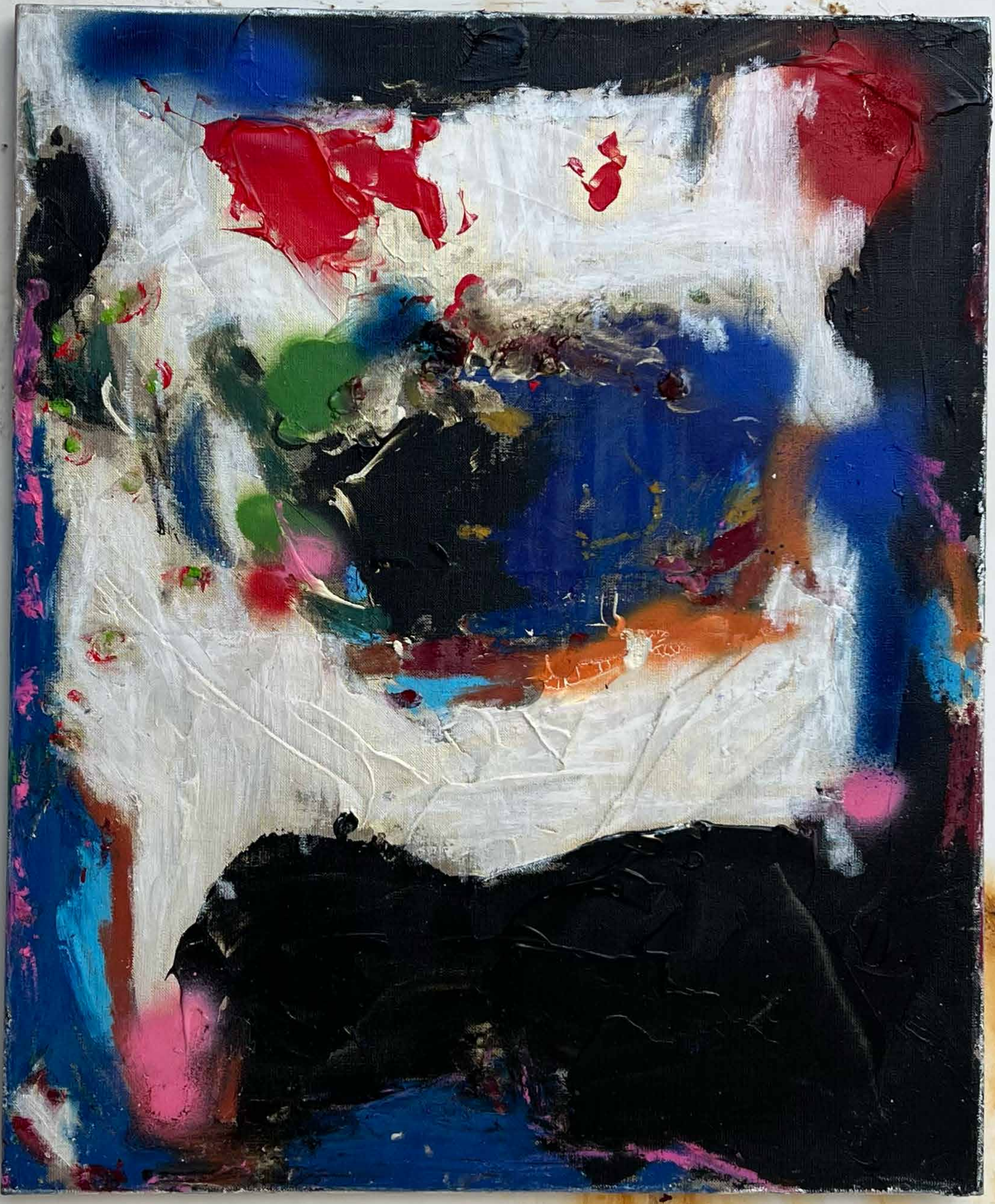
DYLANN EZENKRIEL



Investigation Festive, 2018
Acrylique et pastel sur
toile de lin.
80x60cm

3.000 K

DYLLAN EZENKRIEL



Nébuleuse II, 2023
Acrylique et pastel sur
toile de lin.
80x60cm

3.000 K

DYLLAN EZENKRIEL



Trinidad, Très Amigos, 2023
Acrylique et pastel sur toile
de lin.
200x200cm

3.999 K

DYLLAN EZENKRIEL



You're My Disco, 2023
Found objects, spray paint

3.000 K

NOT ALIVE NEVER DIED





Come Sweet Death, 2022

Casia wood, aluminium, black steel
bolts and nuts, steel hooks, rubber
Variable dimensions

9.999 K

EMMA PIDRÉ



I'm Trouble and you always knew it
(Love Letters), 2022
70 x 60 cm

3.000 K

TIAGO EVANGELISTA



All my rings are Gold, pure Gold,
2022
70 x 60 cm

3.333 K

TIAGO EVANGELISTA



Heavy Duty, 2023
Pallet wrap and action
protection on canvas
120x80cm

3.999 K

LINNEA SKOOGLOSSA

LINNEEA SKOOGGLÖSSA





GODSPEED, 2023

Found objects, spray paint

3.333 K

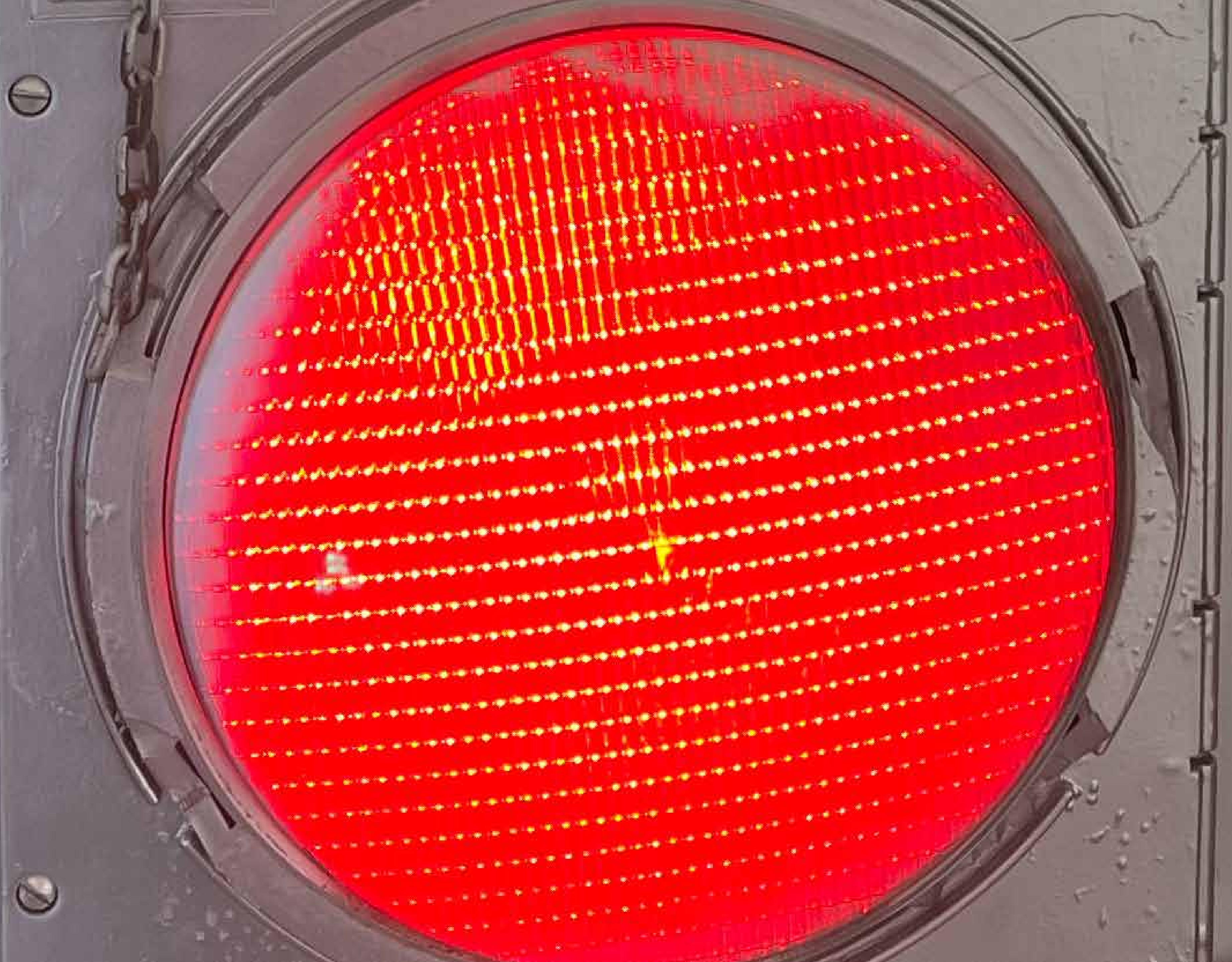
NOT ALIVE NEVER DIED



I'm Not Stopping Now II, 2023
Found objects, spray paint

3.333 K

NOT ALIVE NEVER DIED



I'm Not Stopping Now II, 2023
Found objects, spray paint

@NOTALIVENEVERDIED

NOT ALIVE NEVER DIED



@GS_POT0003

Graça was born in
Lisbon, 1993

Revealing a strong
interest in arts
since an early age,
Graça spent her
first years of life
closely witnessing
her grandmother
producing
sacred art,
who naturally
became her first
artistic influence.

Today, the artist keeps
finding and exploring the
appearance of these
religious elements.

Graça sees these symbols
in the exterior
environment and
its mundane objects and
figures, excelling their glow
through digital techniques.

GRAÇA CORTI REAL

@QUESTIONEVERYONE

Lucrezia is an Italian sculptor based in Lisbon.

The experience created by an object within the individual, is what the artist has been exploring through the creation of her work.



The interest in the human figure has persistently been part of the work, serving as a tool to transform existential thoughts into material form, for the purpose of creating a metaphysical place of experience. The body is the self, and it perceives the world through the senses, which affects the way an individual relates to the external world. What we experience is dictated by the way our body responds to the information received from the senses. It is through the self that the phenomenology of art is able to evaluate the realms of the physical and the conceptual.

The word phenomenon can be defined as an object known through the senses, rather than by thought or intuition.

The strive to create metaphysical places of experience, is fulfilled by the playful use of scale, the autonomy of the object and the optical quality of the form itself.

These enhance the abstract quality and visual perception of the object. Sculpture itself has an almost human presence in the space it lives within. This is furtherly enhanced when the scale of the object becomes significant or bigger compared to the viewer. Consequently, through the use of scale, the multidimensional qualities of the form, as well as the autonomy of the sculptures, forces the viewer to circumnavigate the object; both physically and mentally, in order to perceive and make sense of the three dimensional form it is exposed to.

SELVA

An idea can come at any time, and I really need to develop it in that moment, and see it physically. Immediately.

If you see the work, you will see a series.

Another thing is using the material, and using it until I totally run out of it.

Or even until its totally done, used, finished, I will not run out of ideas on how to use it.

My process is very experimental too. Without fear, without being afraid of mixing textures, colours or materials. Go forwards or backwards all the time. It's a process of creating I learned from studying architecture.

There are steps, and you go forward, try this, go back again.

Go right back to the beginning, try again. But the work is spontaneous, and I push the materials as much as it can offer me, and what it can do. From this comes a sense of continuity. You can see there is a relationship, but without becoming identical.

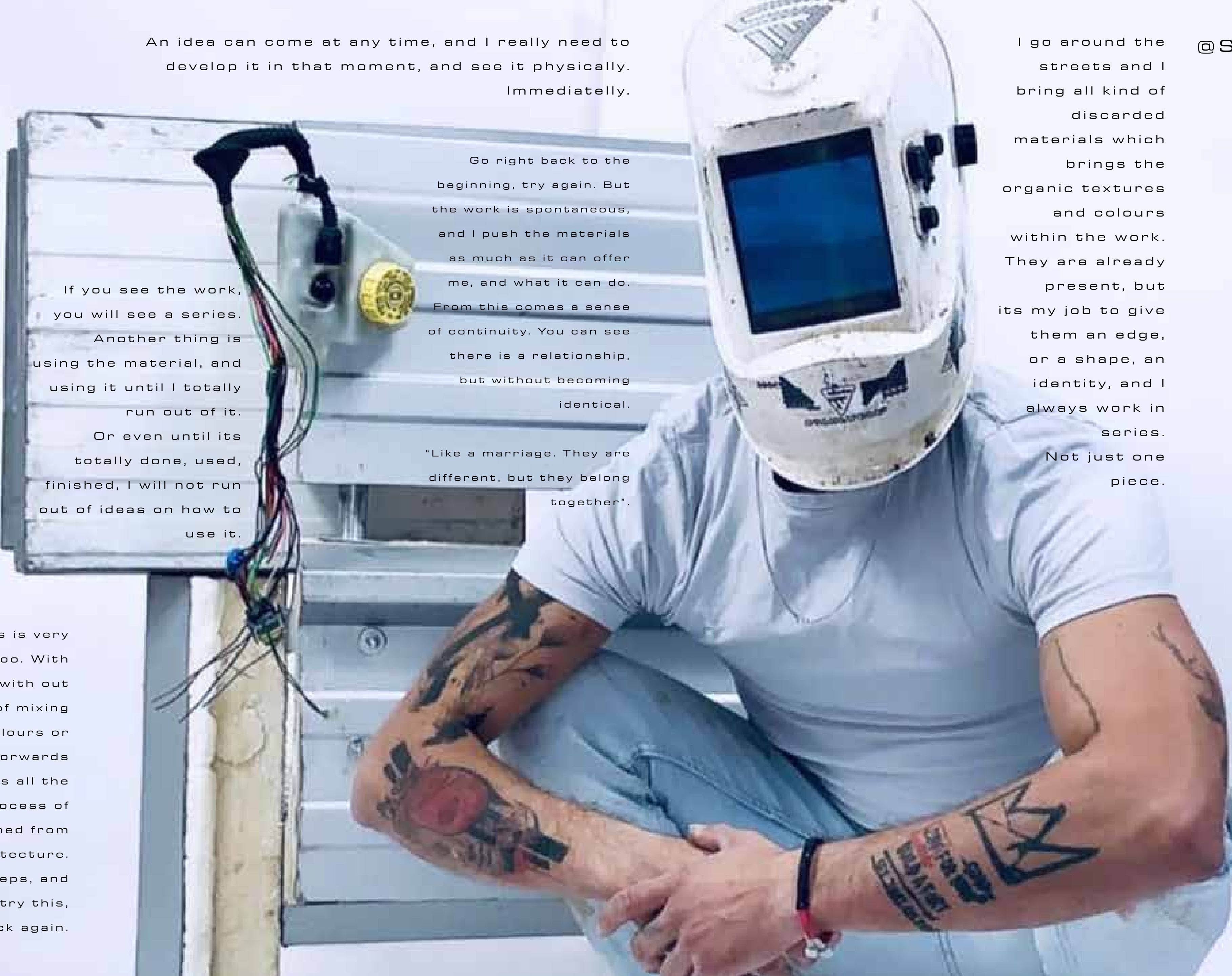
"Like a marriage. They are different, but they belong together".

I go around the streets and I bring all kind of discarded materials which brings the organic textures and colours within the work. They are already present, but its my job to give them an edge, or a shape, an identity, and I always work in series. Not just one piece.

@SELVA_____

Argentinian artist. Influenced by his studies in Architecture, Industrial Design & Fine arts with an interest in the fashion scene. As well as his brief moment in Copenhagen developing his work, he is now settle down in his studio at Rummelsburg, East Berlin. "FIRST & PROBABLY ONLY COMMANDMENT OF LIFE". The artist uses and expands both passion and pain as the energy impulses of creation, which in his opinion are the engine of every human being.

Through them people can become big or small, can laugh and cry, can make and destroy in matter of seconds. Through discarded material he creates functional art. Tender yet caustic paintings, imposing brutalist furniture and lighting. Selva refines these rough and abrasive materials into objects of striking beauty whilst leaving the crudeness of the material visible and present. "Its all about, how are you gonna manage/use your passion and pain?".



GABRIEL RIBEIRO



@GBRLRBR

Gabriel Ribeiro
b 23.10.90
Rio de Janeiro, Brazil
Lives and works in Lisbon

Gabriel Ribeiro's practice often explores the possibility for dialogue between video, photography and sculpture, while deliberately embracing frictions that erupt in their articulation. Through the merging of these mediums, Ribeiro has been concerned with creating immersive environments which are often encountered in a state of unfolding or becoming.

Sculptures are ripe or actively sweating while a stock-photo lays half-digested on the floor, succumbed to a regurgitated horizontality. Silicones, agar-agar, wax, treacle and petroleum jelly are key substances that act both as signifiers and performers of this capacity to mislead, transform, develop or escape.

In his practice, Ribeiro interweaves historical references, speculative fiction, phenomenology and other ghostly matters as a way of conjuring the tension of in-betweenness, through which meaning can be sustained, dissolved, or created anew.

This conjectural and unfixed tendency informs a series of projects that summon the obscure impermanence of the material world, capable of producing unintelligible effects, often classified as monstrous.

@PDRAUM

Pedro Liñares (b. 1988) is a multi disciplinary brazilian artist that works in different mediums.

Based on a non-narrative approach to his works, explores how imagnetic information can be layered and reused for new signifiers based on preexisting images databases culled from a variety of areas of interest.

His works are rendered in videos, installations and paintings that suggest slices of our contemporary reality and its moral complexity.

His research engages questions of power and its representation as they do with quotidian images through their ambiguity of meaning.

Since 2016 exhibiting his works in group shows at Rio de Janeiro and Lisbon, Pedro has sold various works to private collections in Brazil and Portugal.

+ SELECTED SHOWS / SCREENINGS

2015 | Fundamentação
EAV Parque Lage | Rio de Janeiro

2015 | Ilha | Casa Kolor | Rio de Janeiro

2016 | Imersões | Casa França-Brasil | Rio de Janeiro

2019 | PRÉMIO SGPCM | Belas-Artes | Lisbon

2020 | I will take the Risk | Galeria Azan | Lisbon

+ EDUCATION

2014 - 2016 | Fundamentação Scholarship at
Escola de Artes Visuais do Parque Lage
Rio de Janeiro | Brazil

2016 - 2018 | Bachelor in Visual Arts
Faculdade de Belas-Artes da Universidade Federal do
Rio de Janeiro | Brazil

2017 - 2020 | Master degree in Multimedia Art | Faculdade de Belas-Artes da Universidade de Lisboa | Portugal

PEDRO LIÑARES



Filipe Real Marinho (1990, Portugal) is a contemporary artist who lives and works in Lisbon.

In his work, the artist explores the constant physical mutation of space, the removal of the physical mark and degradation, thus challenging the limits of the use of the urban environment.

His painting is about image and about painting in its purest form sharing an uncompromised vision and assuming the error, the emotion and the spontaneous shapes that resides in the works themselves.

@FILIPEREALMARINHEIRO

FILIPEREALMARINHEIRO

АЛЮОНА ХРРЕКОВА



Chestnuts have been a symbol of Kyiv since at least the early 20th century.

The symbol of the capital was formed in the era of revolution, two world wars, famine, soviet repression and oppresion of national and personal expression, and embodies the visions of the future of Kyiv: a utopian garden city, a democratic city of freedom, prosperity, peace and eternal spring.

@GRE_.NKA

DYLAN
HAPPY
ARTIST
RESUME

Born in France (Val d'Oise).
Lives & works in Paris, FR.

Dylan is an artist working on the various aspect
of the anthro-pology and metaphysical subjects.

Who develop is own form and
daring gesture, by breaking classical cultural codes and affirming
an irrational form of Arts.

Rhythm, Consciousness, Instinct, Direct-Expressionism.

The significant colors in the paintings express themselves as a
powerful and direct language between the viewer and the canvas.

Shapes and lines reveal characters with multiple expressions and facets.

Participant of group exhibitions and festivals, including the Black
Square National Award in the field of contemporary art.

+ PUBLICATIONS AND EXHIBITIONS

2017 : "L'EAU DE VOS YEUX, DOUZE ARCHITECTURES GÉNIALES".
Organisé par les soins d'Édgar Sarin,
11 bis rue Elzévir, 75003 Paris.

2018 | Exposition à l'Hôtel KUBE | Paris

.2019 - 2020 | "SUBLIMINAL SENTIMENTAL DUPPYS".
Exposition personnelle au JAH - JAH | Paris

2019 | "LET US IN TOGETHER"
107 rue Henri Barbusse 92110 Clichy

@DYLAN__HAPPY

TIAGO EVANGELISTA

Born in 1987 in Viseu,
Portugal.
BA in Fine Arts from
Esad, Caldas da
Rainha.

Tiago's work is
highly influenced by
graffiti, industrial /
military facilities and
the graphic spray
language that are
used by a range of
workers from
construction to road
maintenance crews.

Being son of a
mechanic, the garage
aesthetic is very
appealing and often
recurrent in his work.
From security tape
lines, technical car
drawings, brand logos
and floor spray marks
on concrete.

Often his work
captures this
aesthetic language to
a contemporary art
level, specially from
paintings but also
installations with car
parts.

@EX.AMANTE

Linnea Skoglösa is a
multifaceted artist
based in London.

Primarily occupied
with subject matters
such as universal
desires,
online interactions
and power systems.

Currently attending
her Bachelor degree
at Slade School
of Fine Art.

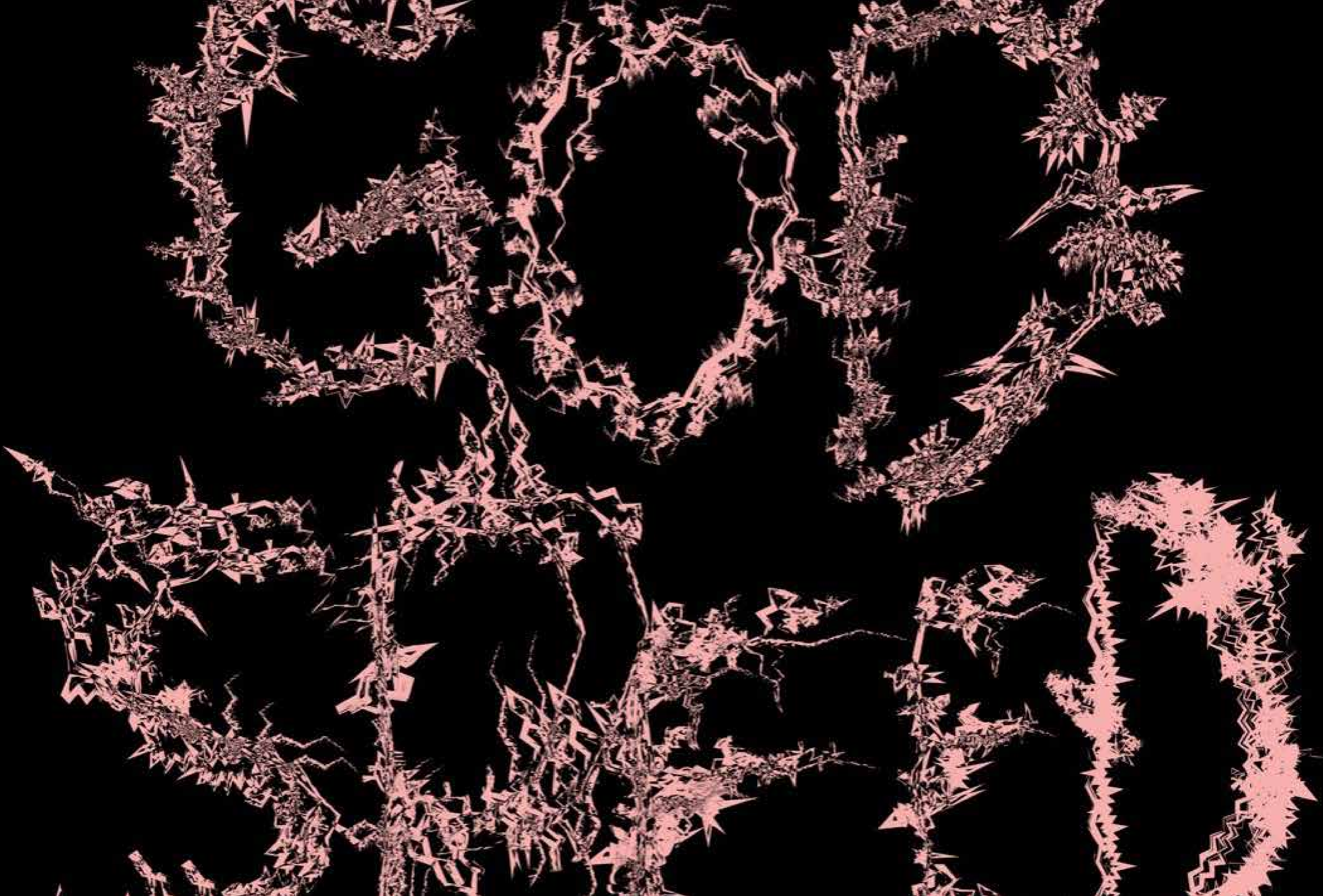
@LINNEASKOGLÖSA

LINNEA SKOGLÖSA



EMMA PIDRÉ

Pidré uses the installation as a model of reflection on the tensions between subject, object, space and the power relations mediated by desire, eroticism, and structures of oppression. His work emerges from the spectrum between the digital and the material represented in hyper-aesthetic bodies that intercept the space or confronts the individual who navigates it. This same narrative in turn investigates the relationship between machine, worker and methods of production. Using repetition and computerized tools, his work is infected by the alienation of post-modernism rooted in a dystopian cyberpunk vision crossed with post-internet art, and re-signification of the gothic mixed with techno/IDM subculture of the 90s. Part of his reflexion touches on the appropriation of the "low" culture aesthetics and its elements by the high class society and vice versa, with the intention of opening a dialogue on the viral nature of cultural codes and the repressed desire hidden behind the rejection of the "other". "Hippies Create Police. Police Create Hippies." wrote Ram dass.



@LITHIUM.ARTDEALER