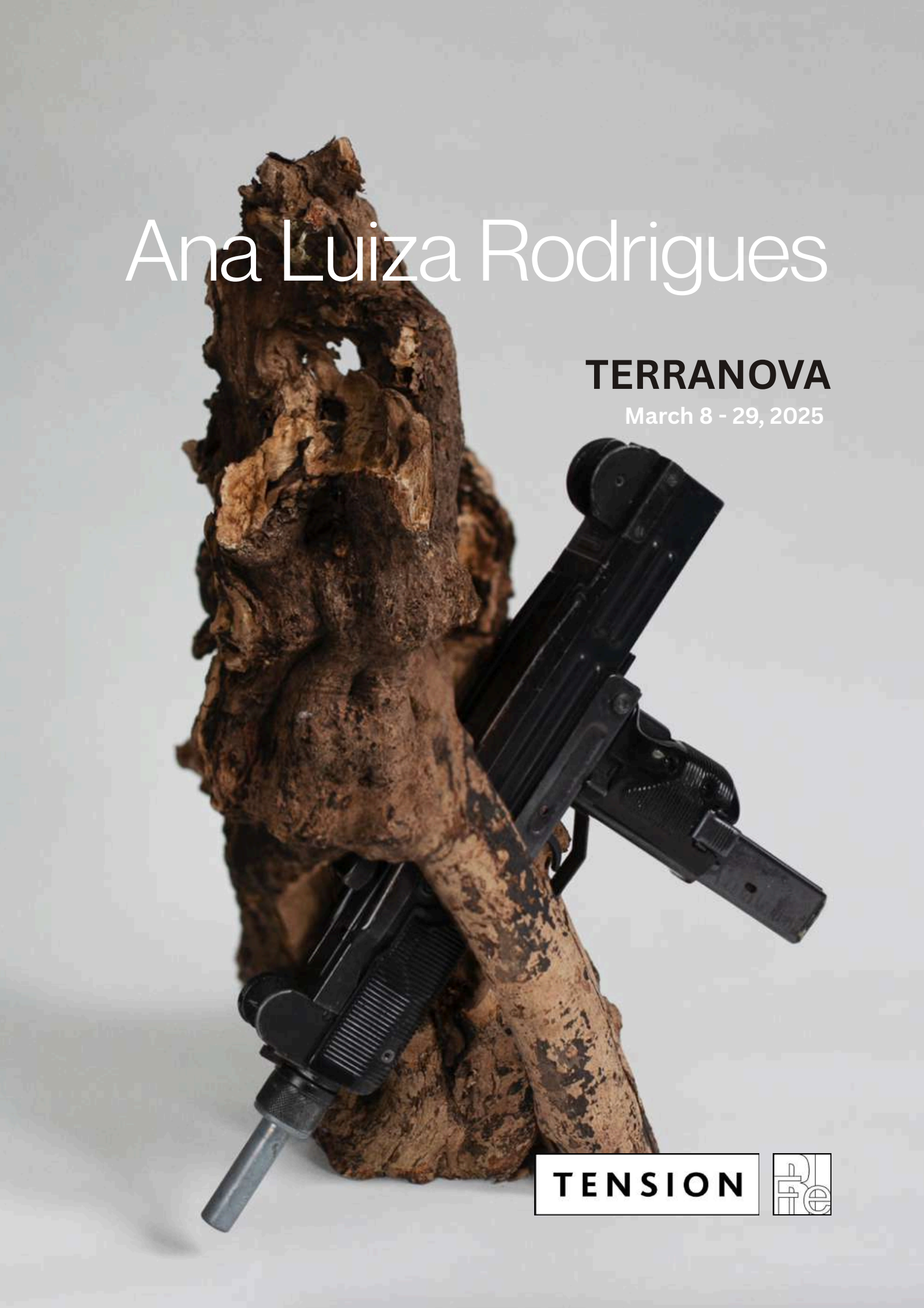
Ana Luiza Rodrigues

TERRANOVA

March 8 - 29, 2025



TENSION

Terranova evokes land rediscovery that intertwines metaphors for decolonisation, migration, and cultural hybridity. It reflects the ever-changing landscapes shaped by climate change and human intervention while addressing sustainability and environmental activism. Rooted in the historical violence against nature and land, Terranova seeks demystification and renewal through poetic minimalism, blending pop influences with Arte Povera's use of everyday objects with a perspective of persistence and resistance.

At its core, Terranova explores the interference and conjunction between aesthetic beauty and a poetic desire for change. It urges reflection and action against violence and insecurity with the intent of an ecological balance. Thus, it links everyday objects and incongruent materials, revealing new perspectives that challenge conventional meanings.

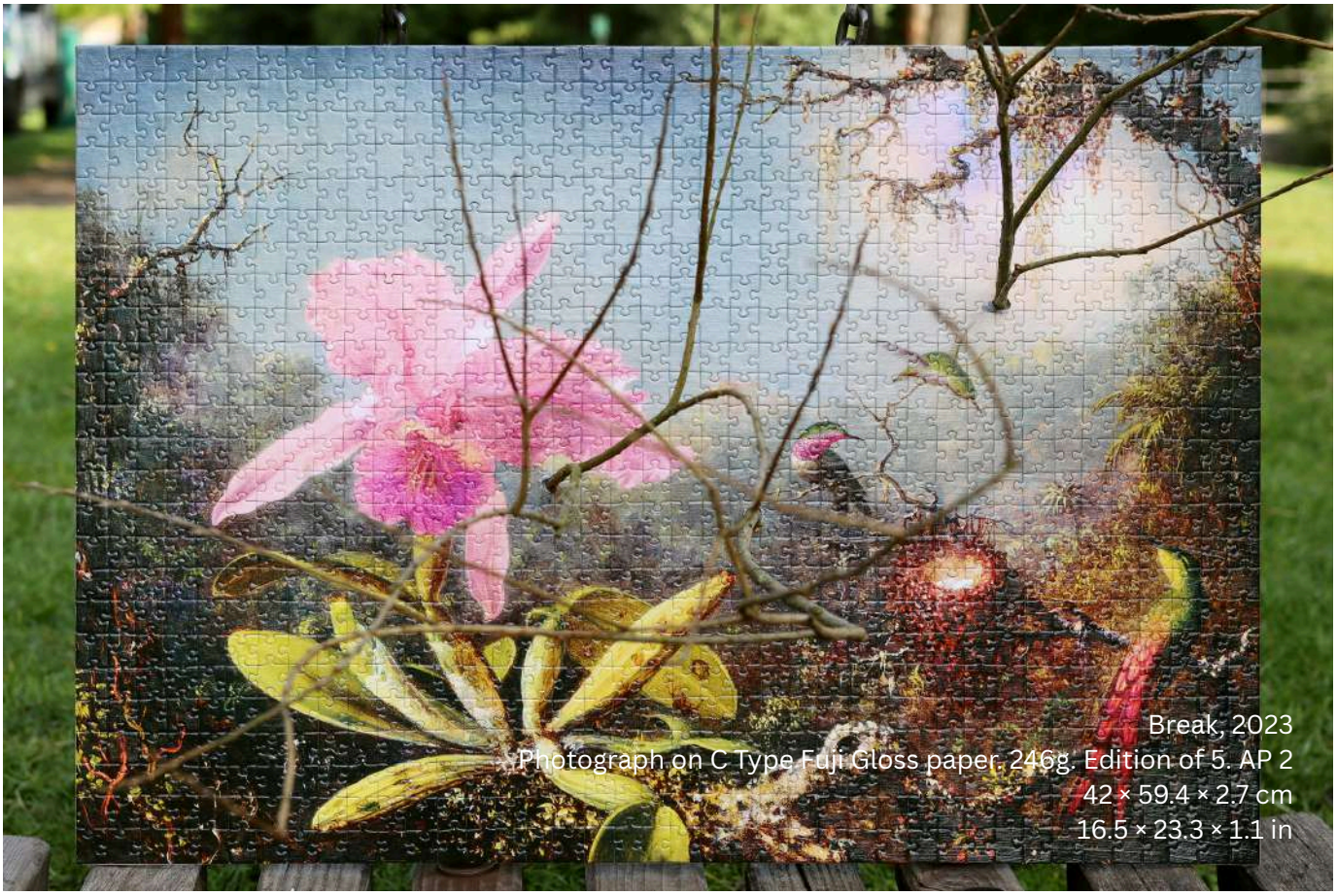
Rodrigues' artistic approach employs asymmetrical interventions through repetition, transformation and reactivation. Her artworks describe the constant interplay between dualities—similarities, discontinuities, and unexpected relationships between objects and nature. The narrative thrives on simultaneous juxtapositions, inverting utopian analogies and layering the unreal over the banal.

Rodrigues' holds a BA in Advertising and Marketing from Mackenzie University, Brazil. (2001), holds a Post Graduation in Art History from FAAP, Brazil (2004), and received with distinction her MA in Contemporary Photography; Practices and Philosophies from Central Saint Martins, London (2019).

Ken Turner

Breathe, 2025
Puzzle, foam, wood, dried flowers
72 × 63.5 × 35 cm
28.3 × 25 × 13.7 in

Crossfire, 2022
Pastic, steel, concrete
31 × 7.7 × 28.5 cm
12.2 × 3 × 11.2 in



Break, 2023
Photograph on C Type Fuji Gloss paper. 246g. Edition of 5. AP 2
42 × 59.4 × 2.7 cm
16.5 × 23.3 × 1.1 in

Chasm, 2023
Photograph on C Type Fuji Gloss paper. 246g. Edition of 5. AP 2
42 × 59.4 × 2.7 cm
16.5 × 23.3 × 1.1 in

Aperture, 2023
Photograph on C Type Fuji Gloss paper. 246g. Edition of 5. AP 2
42 × 59.4 × 2.7 cm
16.5 × 23.3 × 1.1 in

TERRANOVA
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8 - 29 MARCH

Trauma, 2021
Wood, metal, plastic
53.5 × 37 × 32 cm
21 × 14.5 × 12.5 in

Trolly, 2025
Metal, plastic, rubber
115 × 62 × 140 cm
45.2 × 24.4 × 55.1 in

“My artistic approach involves asymmetrical interventions through repetition, transformation, and reactivation of the everyday objects that surround us” - Ana Luiza Rodrigues.

BBC Radio London
LONDON

Meditation, 2025
Wood, metal, paper, plastic
72 × 26 × 23 cm
28.3 × 10.2 × 9 in

Mail, 2025
Wood, paper
68 × 92 × 98 cm
26.7 × 36.2 × 38.5 in

Untitled (Beauty and Meaninglessness), 2019
Wood, plastic, ink
67.5 × 61 × 7 cm
26.5 × 24 × 2.7 in

Once Upon a Time in Memory, 2022
Wood, fabric, steel, plastic
16.5 × 24.5 × 22 cm
6.4 × 9.6 × 8.6 in

Untitled (Pelota), 2020
Leather, plastic, cord
18 × 32 × 20 cm
7 × 12.5 × 7.8 in

Mirrors II (Diptych), 2025
Mirrors, photography. Unique
2 cubes: 10 x 10 x 10 cm
2 cubes: 3.9 x 3.9 x 3.9 in

Untitled (Cigarettes II), 2020
Photograph on Hahnemühle Fine Art Paper, Baryta, 300g. Edition of 5. AP 2
52.8 × 37.8 × 2.7 cm
20.8 × 14.9 × 1.1 in

Ricardo Fernandes interviews Ana Luiza Rodrigues

RF About the inspiration behind your first solo show in London entitled "Terranova", how did the themes of decolonization, migration, and cultural hybridity influence your creative process?

ALR My inspiration for my first solo exhibition in London was to present a cohesive narrative that intertwined key themes central to my practice —decolonization, migration, and cultural hybridity—all of which are deeply embedded in my personal experience. Terranova reclaims narratives of land and nature, challenging the historical violence of colonization while offering a renewed perspective on belonging and ownership. Rooted in my identity as a Brazilian, the theme of migration emerges through everyday objects, symbolizing movement, displacement, and memory. Thus, this fusion of traditions creates unexpected juxtapositions that generate new meanings and disrupt rigid cultural boundaries.

RF Your work often addresses sustainability and environmental activism. How do you see "Terranova" contributing to the conversation around climate change and human intervention?

ALR I raise questions via poetical and critical concepts that contribute to climate change and human intervention as present with: Trauma, 2021 refers to the deep and disturbing experience of the calamities currently experienced in Brazil. Some major concerns are the deforestation of the Amazon Rainforest and the booming of arms possession. Apart from this, it also explores the interference and conjunction of aesthetic beauty through a poetic desire for change by making us reflect on our actions against violence, insecurity, fear and genocide. This is done by looking into our memories and the delicate balance between life and death, culture and nature. Crossfire, 2022 magnifies the symbolism of the firearm, elevating it to a pedestal while strategically positioning the fire within the red rose. This deliberate placement draws a direct connection to Untitled (Pelota) (2020), where the rose serves as a central element, evoking the iconic 1960s slogan: "Make love, not war”.

RF "Terranova" blends pop influences with Arte Povera's use of everyday objects. Can you elaborate on how you chose the materials and objects for your art practice and their significance?

ALR The materials and objects I choose carefully reinforce the ideologies, values and purposes behind each piece. Everyday objects while layered with meaning, are often subverted by changing their original function through visual paradoxes that challenge perceptions and the tension between beauty and meaninglessness in everyday objects. Through this exploration, I reveal shifting values, perspectives, and meanings that transcend the symbolic and imaginary rooted in the influences of Arte Povera and Minimalist and Pop Art.

RF Your artistic approach involves asymmetrical interventions through repetition, transformation, and reactivation. How do these techniques help you explore the dualities and unexpected relationships between objects and nature?

ALR Certainly, my artistic approach involves asymmetrical interventions through repetition, transformation, and reactivation of the everyday objects that surround us. I explore dualities by repeating the seemingly meaningless relationships between objects while emphasizing beauty, femininity, and a poetic investigation of nature — the fundamental pillar of life.

RF What was the most rewarding aspect of your first solo show in London, and how has the experience at Tension Fine Art gallery impacted on your artistic journey?

ALR I'm truly honoured and thrilled to have the opportunity to exhibit my work in my first solo show in London at Tension Fine Art, thanks to the incredible support and encouragement of Ken Turner, whom I met at CSM a few years ago. This achievement would not have been possible without your support, Ricardo, who expanded my visual perception and deepened my understanding of the meticulous details involved in the process. This experience will undoubtedly shape and influence my creative process forward.

Acknowledgements

We would like to express our gratitude to all partners for supporting the artist and our both contemporary art galleries.

Furthermore, our heartfelt gratitude to all allies, and collaborators who have contributed to the realization of this exhibition and catalog; your dedication and passion have made this endeavor a resounding success.

Ana Luiza Rodrigues lives and works in London, UK.
She is represented by Ricardo Fernandes Gallery, Paris.
This individual exhibition is curated by Ken Turner - Tension Fine Art, London, Uk, in collaboration with Ricardo Fernandes Gallery, Paris, France.

Contacts

www.tensionfineart.co.uk

www.ricardofernandes.biz

Credits

Photos: Ana Luiza Rodrigues
Texts: Ana Luiza Rodrigues, Ken Turner, Ricardo Fernandes
Design: Ricardo Fernandes Gallery