Luisa Strina presents *What Remains After the Blue Is Gone*, by Juliana dos Santos

For her first solo show at the gallery, the artist brings together works made between 2020 and 2026, turning the colors revealed through the oxidation of the *Clitoria ternatea* flower into the palette for her recent work



Juliana dos Santos
Untitled, from the series Involução, 2026

watercolor and clitoria ternatea flower on cotton and paper
50 x 28 x 75 cm
photo: Ding Musa

IMAGES

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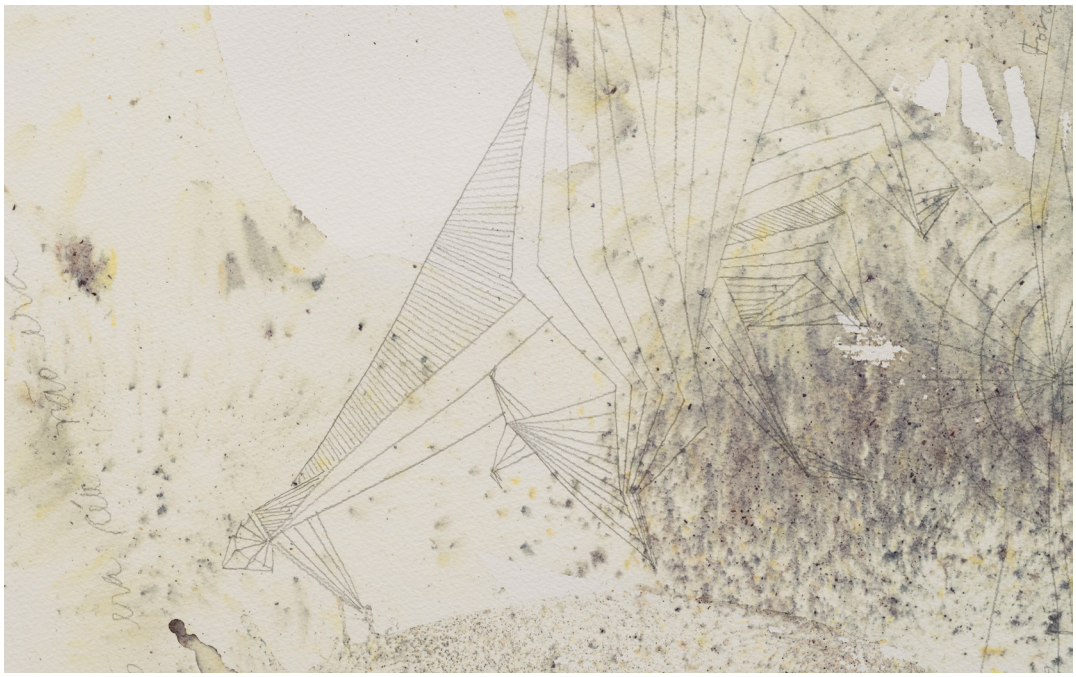
ABOUT

In Juliana dos Santos's paintings, blue is always changing. Extracted from the flowers of *Clitoria ternatea*, the pigment oxidizes over the years, giving way to yellows, greens, grays, and brownish violets. This process is central to the artist's painting practice and to her collaboration with the flower, coming to the fore in *What Remains After the Blue Is Gone*, her first solo exhibition at Luisa Strina since she joined the gallery in September 2025. The exhibition brings together sculptures and paintings in watercolor, acrylic, and oil made between 2020 and 2026. It opens on Saturday, November 28, from noon to 4 p.m. The accompanying essay is by Zoe Diao, a researcher and curator who has followed the artist's work for two years.

The recent works grew out of the artist's close observation of how the pigment oxidizes in the earlier works on view. Pieces from 2020 and 2021, already at an advanced stage of oxidation, reveal the hues that inform the new paintings and

make up what dos Santos describes as a "palette of time." In 2025, the artist presented another stage of this research in her solo exhibition *Temporã* at the Pinacoteca de São Paulo, as well as at the 36th Bienal de São Paulo.

Among the earlier works are pieces made during the pandemic in which Dos Santos covered drawings and notes with the flower's pigment. As the blue oxidizes, the marks it concealed begin to reappear. These works are presented in frames for the first time. In *The Chromatic Timekeeper*, the essay that accompanies the exhibition, Diao reads them as markers of time. "The visuality changes alongside materiality, and the artwork becomes a timekeeper depicting temporality itself," she writes.



Juliana dos Santos
Untitled, from the series O que fica depois que o azul se vai, 2021
(detail)

clitoria ternatea flower and graphite on cotton paper
265 x 130 x 5 cm
photo: Ding Musa

Dos Santos also explores the properties of paper and cotton fabric, folding, bending, and layering them to create sculptural forms. Suspended planes and loose layers suggest movement and extend the relationship between surface and body. Used here for the first time in her practice, oil paint joins acrylic and mineral watercolors, adding texture and depth to her exploration of color.

The exhibition also includes works made and signed jointly by the artist and her mother, Eliana de Oliveira. "I first learned how to compose with color from my mother," says Dos Santos, who learned to combine hues while helping Eliana assemble patchwork quilts. For the works on view, Eliana picks out passages of color from paintings discarded by the artist, cuts out the sections that interest her, and assembles them into new compositions. Dos Santos situates this way of working within the tradition of quiltmaking, which she connects to knowledge passed down by Black women across the diaspora. She recognizes in her mother's geometric arrangements, where the placement of fabric scraps creates depth, the same logic that shapes the patterns formed by the pigment from *Clitoria ternatea* as it spreads across the paper. "I wet the paper and blow on the flower. Every time I do it, the flower responds differently, but it still follows a universal pattern," she says.

ABOUT JULIANA DOS SANTOS

Juliana dos Santos was born in São Paulo in 1987. She holds a PhD in Arts from the Institute of Arts at São Paulo State University (UNESP) and teaches in the Visual Arts program at FAAP.

Her solo exhibitions include *Temporã* at the Pinacoteca de São Paulo (São Paulo, 2025), which marked the launch of Chanel's residency program in partnership with the museum. She also presented *Como terminar uma tese: o tempo da cor* at GDA (São Paulo, 2024), *Quando a cor chega no azul* at CCSP (São Paulo, 2021), and *Entre o azul e o que não me deixo/deixam esquecer* at MIS-SP as part of Paço das Artes' Temporada de Projetos (São Paulo, 2019). Her collaborative projects include *What is not inherited* with Dan Lie at Kunstverein Braunschweig (Braunschweig, Germany, 2023) and *Projeto Vitrine* with Sonia Gomes at Pivô (São Paulo, 2022). She also planted *Clitoria ternatea* seedlings in Inhotim's Jardim de Todos os Sentidos as part of the institution's public program.

Dos Santos participated in the 36th Bienal de São Paulo (2025), the 3rd Frestas – Trienal de Artes (Sorocaba, 2021), and the 12th Bienal do Mercosul (Porto Alegre, 2020). Selected group exhibitions include *Dos Brasis: arte e pensamento negro* at Sesc Belenzinho (São Paulo, 2023), *Um oceano para lavar as mãos* at Sesc Quitandinha (Petrópolis, 2023), and *Enciclopédia Negra* at the Pinacoteca de São Paulo (2021). Her work is held in the collections of the Pinacoteca do Estado de São Paulo and the Jorge M. Pérez Collection / El Espacio 23 in Miami. In 2027, she will present a solo exhibition at the Forest Festival of the Arts Okayama: Clear Skies Country in Japan.

ABOUT ZOE DIAO

Zoe Diao is a New York–based researcher and curator whose work focuses on the environmental humanities, narrative practices, and material culture. Over the past decade, she has worked in curatorial and research roles at the Ullens Center for Contemporary Art in Beijing, Whitechapel Gallery in London, and the Guggenheim Museum in New York. She has translated and edited more than 15 publications, and her essays and research articles have appeared in several countries. Born and raised in China, she graduated from the China Academy of Art in Hangzhou and earned two master's degrees, first at Durham University in the United Kingdom and then at Columbia University in New York.

DETAILS

Juliana dos Santos: *What Remains After the Blue Is Gone*
Opening: Saturday, November 28, 2026, 12–4 pm
Dates: November 28, 2026 – January 30, 2027
Holiday break (gallery closed): December 21, 2026 – January 4, 2027
Hours: Monday to Friday, 10am–7pm; Saturday, 10am–5pm
Address: Luisa Strina | Rua Padre João Manuel, 755 | São Paulo, Brazil

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Running concurrently with *What Remains After the Blue Is Gone* (Room 1), the gallery presents Pedro Zylbersztajn's *Certain Things in Certain Places* in Room 2.