

A presença de mulheres em cargos de liderança é um barômetro da democracia e da equidade em qualquer sociedade. A exposição **Lugar de Poder: Muito mais que um rosto bonito** parte dessa premissa para construir um mosaico de imagens, documentos, relatos e obras que refletem o percurso histórico e contemporâneo das mulheres brasileiras nesses espaços de decisão.

É difícil que, por muito tempo, os espaços de poder fossem controlados por apenas homens. As mulheres, embora a par de homens, viviam e atuavam em condições desiguais. Essa realidade mudou lentamente, mas não sem grandes lutas. Hoje, embora ainda haja disparidades, as mulheres brasileiras conquistaram avanços significativos em diversos setores da sociedade.

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Lugar de poder é lugar de escuta, escuta e mudança

Esta exposição parte da premissa "quem escuta muda". Não se trata apenas de ouvir, mas de ouvir para mudar. É preciso ouvir as vozes das mulheres em todos os espaços de decisão, desde o nível comunitário até o nível nacional. Somente assim será possível construir uma sociedade mais justa e equitativa.

por RENATA FREITAS

MUITO MAIS QUE UM ROSTO BONITO

Essa exposição não se trata apenas de registrar o passado, mas também de apontar para o futuro. Ela busca inspirar as mulheres brasileiras a se engajarem mais ativamente na vida pública e política, contribuindo para a construção de uma sociedade mais justa e equitativa.

Embora as mulheres tenham avançado no cenário político brasileiro, ainda há um longo caminho a ser percorrido. A desigualdade salarial, a falta de licença-maternidade adequada e a violência contra as mulheres são alguns dos desafios que precisam ser enfrentados. É preciso continuar lutando por uma sociedade mais justa e equitativa.

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Das mãos à Constituição: a luta que mudou o Brasil

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A luta Lilyda de Barros: empoderamento nas mãos das mulheres

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Observar o tempo e o espaço: a luta de Maria da Penha

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A PAUTA FEMININA É FEMINISTA

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TER PODER É DENTRO DO PODER SOBRE VOCÊ

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Artigo 1º - 3. Conquistar uma sociedade mais justa e equitativa

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Quantas mulheres?

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Dois dedos e fotos. O abismo entre o que é e o que deveria ser

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Locus of Power: Beauty Is Not the Measure

By Renata Freitas

The presence of women in leadership positions is a barometer of democracy and equity in any society. The exhibition **Locus of Power: Beauty Is Not the Measure** builds on this premise to create a mosaic of images, documents, testimonies, and artworks that reflect the historical and contemporary journey of Brazilian women toward spaces of decision-making.

It is well known that, for a long time, spaces of power were structured to be occupied by men. Women were left with roles of support, listening, and backing. Although this exclusionary model has been formally overcome, it still persists in institutional dynamics and is reflected in alarming statistics. According to IBGE (2023), although women represent 51.1% of the Brazilian population, they hold only 39.1% of managerial positions in the country. The inequality intensifies in top leadership roles: only 17% of companies have a woman in the CEO position, as reported by the Ethos Institute, in partnership with the IDB and UN Women. This absence is not due to a lack of competence or qualifications. Data from the Continuous PNAD of IBGE (2022) show that Brazilian women have, on average, more years of schooling than men: 9.8 years versus 9.1. Despite this, they still earn, on average, 22% less than their male colleagues in the same roles. The equation is clear: the system still imposes invisible — and visible — barriers to female advancement.

An emblematic example of this historic exclusion is that until 2016, the National Congress did not have a women's restroom in the Senate plenary — a striking sign of the prolonged absence of women in these decision-making spaces. In the legislative field, institutional precariousness remains evident: maternity leave for parliamentarians, especially at state and municipal levels, continues to lack provision or regulation in the internal rules of most legislative assemblies and city councils in the country.

In practice, this means that when a female parliamentarian needs to take maternity leave, there are no clear guidelines on how her replacement or the continuity of her mandate will be managed. This normative gap creates legal uncertainty and, more worryingly, can result in the temporary suspension of female political representation. Adding to this context is another revealing fact: the typification of political violence against women in Brazil is a recent legislative achievement. Only in 2021 was this form of violence recognized and incorporated into the national legal framework — a fundamental step to ensure gender equity in the full exercise of political rights.

This scenario has been systematically denounced by activists, parliamentarians, and civil society organizations as one of the main obstacles to gender equality in politics. It reveals how Brazilian institutions still operate under a historically exclusionary logic — a logic that fails to fully and equitably contemplate the realities and needs of women exercising power. Complementing this structural analysis of exclusion, a study by the Getúlio Vargas Foundation (FGV), conducted in 2021, revealed that only 13% of leadership positions in Brazil's 500 largest companies are held by Black women — a group that simultaneously faces the effects of racism and structural sexism. This is a persistent invisibility, so often naturalized that it is barely perceived. This exhibition project aims precisely to break this cycle of erasure: to make visible those who have always been present — women who have always worked, led, and sustained communities, but historically have not had their names inscribed on marble plaques or power records.

According to the World Economic Forum (2023), Brazil ranks 57th in the global gender equality index — behind countries such as Rwanda, the Philippines, and Bolivia. The international projection is alarming: if the current pace is maintained, the world will take approximately 131 years to achieve full parity between men and women. In light of this estimate, there is no doubt that urgency is needed. Art, as a field of critique, memory, and imagination, plays an essential role in accelerating this process — creating possible futures where today gaps, silences, and omissions prevail.

Place of power is a place of listening, building, and change

If this exhibition starts with the question "Who represents Brazil?", it does not offer a single answer but proposes multiple hearings. Each artwork, each data point, each image here is a call to action — an invitation to recognize that female presence in decision-making spaces is a matter of justice, democracy, and humanity. The place of power can no longer remain the privilege of a few. It is a territory to be disputed, reimagined, and occupied — not only with beautiful faces but with voices, bodies, and ideas that

have historically been silenced. As philosopher and researcher Djamilia Ribeiro points out in her works, it is not just about including women in spaces of power, but transforming the structures that have historically excluded them.

In 2024, Erika Hilton, the first Black transgender federal deputy elected in Brazil, was verbally assaulted by a colleague to whom she responded with the iconic speech. **I Refuse to Tolerate** — honors the resistance and resilience of women through Erika's speech: "I will not tolerate being disrespected, interrupted, or subjected to low-level, vulgar comparisons. Those who escape this diplomacy will have to answer criminally for any stereotyped and criminal attempts against my identity."

Female exclusion repeats itself in different spheres of power. The artwork **Immortality's Chairs** highlights the history of the Brazilian Academy of Letters, created in 1897. Only in 1977 was Rachel de Queiroz accepted as the first female immortal. Since then, among the 294 people who have occupied the 40 chairs of the ABL, only 12 are women. The first Black writer, Ana Maria Gonçalves, was elected in July 2025. None have been Indigenous or transgender so far.

Are we, or are we not, Brazilian citizens? The question, posed by Mietta Santiago to Getúlio Vargas in 1931, echoed as a cry of urgency at the residence of the then head of the provisional government in Belo Horizonte. This moment marked one of the most emblematic episodes in the struggle for women's suffrage in Brazil, when leaders of the Brazilian Federation for Women's Progress (FBPF) pressured Vargas to guarantee women's inclusion in the electoral system. Faced with Vargas's hesitation to take a direct stance on the issue, Mietta launched the question that would echo for decades as a symbol of structural exclusion faced by Brazilian women. Mietta, a lawyer, poet, and activist from Minas Gerais, had already made history by filing a writ of mandamus in 1928 that guaranteed her the right to vote, based on the interpretation of Article 70 of the 1891 Constitution — which spoke of "Brazilian citizens" without specifying gender. Her victory opened precedents and strengthened the movement led by Bertha Lutz in Rio de Janeiro and other suffragists across the country. The organized pressure was so strong that in 1932 the new Electoral Code finally recognized women's right to vote in Brazil — albeit initially restricted to those with their own income or public office.

But the suffrage victory was not only legislative — it was logistical, political, and social. In a country where women were widely discouraged from participating in public life, going to the polls required breaking practical and symbolic barriers. To this end, suffragists developed a series of strategies, including the creation of special daycare centers on election day so that mothers could

vote without worrying about child care. They also organized carpool networks and mobilization among neighbors and colleagues to ensure maximum voter turnout.

The effort was so significant that in the first elections with female participation, a specific area was instituted in polling stations called the "Marias Section" — a symbolic but also segregated space that revealed both the achievement and the limits of inclusion at that historical moment.

The artwork **The Marias' Voting Section**, part of the exhibition **Locus of Power: Beauty Is Not the Measure**, delves into this little-known episode of national political history. Through documents, visual records, and artistic reinterpretations, the installation reconstructs the environment of these first female ballot boxes, questioning: why was it necessary to separate female voters? What does this gesture reveal about how female presence was tolerated rather than fully accepted in decision-making spaces?

The artwork **Are we women, Brazilian citizens or not?** reenacts the moment of verbal confrontation between Mietta Santiago and Getúlio Vargas as a landmark of political insurgency. The question, re-signified in the exhibition space, becomes a permanent provocation: to what extent has full citizenship for women been — and continues to be — conditioned, limited, and postponed? By bringing these works into dialogue, the exhibition rescues fundamental episodes of the fight for women's voting rights and invites the public to reflect on ongoing challenges. Because democracy is not made only with the right to vote — it demands voice, presence, and real decision-making power.

This is not about celebrating isolated icons but about denouncing structures, presenting data, valuing memories, and provoking thought. In times of setbacks and resistance, making this listening is also a way of governing the future.

Recognizing Now: Time and Gesture as Political Acts

Two artworks from the exhibition **Locus of Power: Beauty Is Not the Measure** remind us that female recognition should neither be postponed to the future nor relegated to memory. In the piece **Zeitgeist**, the artist proposes a visual manifesto against posthumous homage — that all-too-common tendency to value women only once they are no longer with us. The work questions the recurring praise of "women ahead of their time," an expression that often masks the negligence with which female contributions are treated in the present.

The piece is a call to the urgency of now. It celebrates women who shape the contemporary through their gestures, decisions, creations, and resistances. And it summons us to an ethical commitment: to recognize, while alive, those who move structures

and reshape horizons. Because waiting for the future to value what is done today is a form of silencing.

Next to it, the artwork **Handshake** presents a direct and powerful symbol: the gesture of equality. It is an agreement, but not submission — it is the encounter of equals. The handshake here is both metaphor and image of mutual respect, of a possible balance among human beings. In times of structural inequality, this simple gesture becomes a political act.

Together, these two works engage in a dialogue about time and relationship. One tells us: recognizing women cannot be a retroactive act. The other insists: equity is only realized when we stop measuring strength and start building together. Both speak of the present — and it is here that women’s power must be legitimized. Not later. Not in memory. But now.

From Hands to the Constitution: The Letter That Changed Brazil

Women from all regions of the country united their voices and achievements in the historic Women’s Letter, which secured fundamental rights in the 1988 Constitution.

In the years preceding the 1988 Constitution, women organized within the National Council for Women’s Rights (CNDM), known as the “Lipstick Lobby,” gathered letters sent by women from all over Brazil. These letters were written by hands that work the land, the factory, the school, and the home. They came from rural and urban areas, demanding basic rights, equality, and justice.

The artwork **Their Letters Come from All Over Brazil** tells the story of hundreds of women who took part in this fundamental civil participation movement. The letter was presented to the Constituent Assembly with the emblematic signature made by Ana, Maria, Joana, Amparo... “We, Brazilian women.”

It was the most successful female collective movement in the country’s political history. 85% of the proposals indicated in the Brazilian Women’s Letter to the Constituent Assembly were incorporated into the 1988 Constitution.

The moment of victory was captured in a historic photograph in the Senate plenary: women from diverse backgrounds celebrating with raised arms, flowers in their hands, and placards in the galleries. It was the triumph of the Lipstick Lobby.

The artwork **Lipstick Lobby**, directly inspired by this image, transforms the photographic record into a symbol of collective achievement. By highlighting the gestures of celebration and the presence of women in that space of power, the piece reaffirms the political place of those who helped write the Constitution with their own hands.

Hidden Gazes, Revealed Power

In 2011, President Dilma Rousseff sanctioned two fundamental laws for transparency and the preservation of Brazil’s historical memory. The first created the National Truth Commission, responsible for investigating serious human rights violations committed between 1946 and 1988, including the military dictatorship (1964–1985). The second was the Access to Public Information Law, which ended the eternal secrecy of official documents, allowing access to previously inaccessible archives.

Among the released documents and images stands out a photograph from Dilma’s own trial. In the image, she appears seated, with a firm and distant gaze, while the men around her — her torturers — hide their faces: a gesture of cowardice and shame in front of the camera, as if trying to erase the crime itself. This photo inspired the artwork **I Carry My Power Within Me**, which recalls the president’s phrase during her imprisonment: “They want you to lose your dignity.” It evokes the inner strength and resistance that sustained Dilma and so many other women during the dark years of the dictatorship, reinforcing the importance of memory and the fight for human rights.

Not a flower, a lady, or a doll. She was a congresswoman. She was a mayor. She was a minister. She was a poet. She was a scientist.

In a country where women are the majority of the population but a minority in decision-making spaces, the image remains a field of political contestation. Photographs from yesterday and today help narrate a story marked by slow achievements, invisibilities, and persistent resistance.

On February 24, 1932, Brazil took a decisive step toward democracy by officially recognizing women’s right to vote. The advance, although late and limited — since it only benefited literate women — represented a break from centuries of exclusion and the beginning of a struggle far from over. Among the symbolic milestones of this trajectory stands the image of Carlota Pereira de Queirós, physician and educator, signing the 1934 Constitution. The first female federal deputy in Brazil, Carlota was also the only woman present at that year’s Constituent Assembly. The photograph captures the solemn moment when she, standing firm with pen in hand, inscribed the names of Brazilian women into the country’s political history.

Forty-five years later, Eunice Michiles — the first woman to hold a seat in the Federal Senate after redemocratization — is portrayed seated at a table, with a bouquet of flowers carefully arranged before her. The gesture, though at first glance seemingly courteous,

carries layers of symbolism and ambiguity. In an interview, Eunice recalled her inauguration in 1979: “I was received with flowers and poetry — which was, nevertheless, a form of discrimination. I realized immediately that it was a reception to the lady, not the colleague.” The image crystallizes the contrast between celebrating female presence and the difficulty in recognizing her as a political equal. The flowers, which could symbolize a welcome, become, under critical reading, an emblem of subtle resistance toward a woman daring to occupy a space historically reserved for men. Before her, only Princess Isabel had held a seat in the Senate by dynastic right. Unlike the monarchical figure, Eunice faced both veiled and explicit resistance. Despite her competence and ability to navigate politics, none of her bills were approved during her first term. Only in 1986, already as a federal deputy, did she advance, supported by the emerging strength of the female caucus.

We also see women voting in Rio de Janeiro in 1933 for the first time. The photograph shows ladies in hats and dresses in polling stations — scenes that may seem ordinary today but were a revolution in motion at the time.

Decades earlier, in 1929, Alzira Soriano from Rio Grande do Norte made history by becoming the first woman to hold the office of mayor in Brazil and Latin America, in Lajes (RN). In one of the most well-known images of her inauguration, she appears surrounded by suited men, standing out with her hat and dignified posture, at a ceremony that seemed to deny and acknowledge her space of power simultaneously.

Another historic photograph reveals Laélia de Alcântara, teacher and community leader, beside the then Senate president Jarbas Passarinho. She was the first Black woman to speak in the Federal Senate plenary, in a moment that broke layers of invisibility and institutional racism.

The physician Nise da Silveira, depicted in photographs elderly but always active, represents another kind of leadership. A humanist psychiatrist, she revolutionized treatments in Brazil by rejecting aggressive practices such as electroshock and investing in art and affection as forms of care. Her image, often alongside patients or artworks created in hospital studios, echoes a form of power based on listening.

This image clearly expresses the logic of exceptional presence. Rosa Weber became only the third woman to preside over the Federal Supreme Court since its foundation, succeeding Ellen Gracie and Carmem Lúcia. In a century-old court with a historically male composition, her rise represents a milestone — but also highlights the slow pace of structural change. During her term, Weber was recognized for her firm stance on fundamental rights and her institutional leadership marked by sobriety. In the

photograph, she appears at the center of the scene, surrounded by male colleagues, all in robes — a silent portrait of persistent imbalance in spheres of power. The visual contrast leaves no doubt: Rosa Weber’s individual achievement does not hide the fact that gender parity remains an unfulfilled promise in the Brazilian judiciary.

These images, captured over two centuries, share something that goes far beyond aesthetics: they are documents of presence, affirmation, and resistance. Each breaks a layer of silence, affirming that history was not made by men alone — and that female presence is an essential part of the country’s construction. They show that representation is not just about holding a position. To represent is to be recognized, to have legitimacy, to build references so other women can see themselves as leaders, scientists, artists, decision-makers.

Still, women’s presence in power spaces remains marked by the logic of exception. The woman who leads is often treated as an anomaly — a temporary visitor to a space still presumed male. Faces change, names renew, but the scene remains: a woman surrounded by dozens of men. The artwork **Beauty Is Not the Measure**, therefore, a provocation. A refusal of the superficial way female power is often seen. Because representing is not just about being there. It is about influencing decisions, writing laws, creating public policies, redesigning futures. And for that, more than appearance is needed: space, listening, and real power to act.

The Word Woman

Bertha Lutz, Brazilian scientist, suffragist, and diplomat, was one of four women who signed the United Nations Charter, signed in San Francisco on June 26, 1945, at the conclusion of the United Nations Conference on International Organization. Bertha played a decisive role in securing the inclusion of explicit references to the principle of gender equality in Articles 1 and 8 of the Charter. The main dispute at the time concerned the direct mention of the word “woman.”

The artwork **The Word Woman** stems from Bertha Lutz’s struggle to highlight the importance of naming what has historically been omitted. By insisting on the inclusion of the word “woman” in the UN Charter, Bertha denounced that the absence of naming is also a form of exclusion — and that saying “woman” is a political act of recognition and existence.

Among the 160 delegates from 50 countries who remained until the end of the negotiations and contributed to the final drafting of the treaty, only four were women: besides Bertha Lutz, there were Virginia Gildersleeve (United States), Minerva Bernardino

(Dominican Republic), and Wu Yi-fang (China). However, only Minerva Bernardino actively supported Lutz's initiative — forming with her a Latin American duo that played a historic role in defending women's rights in the founding of the UN.

Article 1 - 3: Achieve international cooperation to solve international problems of an economic, social, cultural, or humanitarian character; promote and encourage respect for human rights and fundamental freedoms for all, without distinction as to race, sex, language, or religion.

Article 8: The United Nations shall not make any restrictions on the eligibility of men and women to participate, on equal terms, in its principal and subsidiary organs.

From Data and Facts.

The Gap Between Merit and Opportunity: Female Representation

In a country where only 16.9% of the presidencies of large companies are held by women (Panorama Mulher 2024), the artist book **Female Representation** offers a critical look behind the scenes of corporate power. The work compiles weekly records of promotions to senior positions published by the Brazilian press throughout 2024, cross-referencing these announcements with gender statistical data. By transforming cold numbers into a sensitive narrative, the book exposes the chasm between merit and opportunity and challenges the naturalization of inequality within leadership structures.

The Experimentation of Freedom

Colorful, tactile, and enigmatic, the installation **Comes Without a Manual** invites the public to experiment and reflect. Composed of 18 textile blocks of various sizes, colors, and textures, all equipped with velcro strips allowing multiple ways to connect, the work has no rules or instructions. Visitors are encouraged to create freely, becoming authors of their own assembly.

This absence of a manual symbolizes the deconstruction of fixed molds that uphold social and gender norms. By dismantling symbolic structures, *Comes Without a Manual* proposes freedom as a principle of reinvention and questions the rigidity of imposed identities.

Who Are You?: Self-Representation and Resistance

At the center of the installation, the question "Who are you beyond social labels?" resonates as an invitation to the exercise of self-representation. The gesture is simple — write, draw,

respond — yet it creates a living mosaic of diverse, complex, and often contradictory identities. The interactive work **Who Are You?** functions as a space of listening and expression, challenging labels and opening gaps for plurality. In a context marked by normalization and silencing, the proposal emerges as a radical act of resistance and affirmation.

How Many Are We?

On the streets, on social media, and at the polls, the provocation remains: how many women truly occupy decision-making spaces in Brazil? The series of posters *Democracy in the Making* takes this reflection to the city walls. With 17 street posters combining short phrases, statistical data, and excerpts from historical speeches, the work transforms the street poster into a critical platform. Its direct language expands the reach of the message, calling, challenging, and mobilizing the public. Amid setbacks and narrative disputes, **Democracy in the Making** reaffirms an essential truth: there is no full democracy without gender equity.

Recent data from IBGE reinforce the gap:

- Brazil has 104.5 million women, representing 51.5% of the population (2022 Census). The majority identify as Black.
- In 2023, 40.2 million households had a woman as head of household — 56.4% of them Black or Brown.
- Women earn, on average, 19.4% less than men (PNAD Continuous, 2022).
- Black women earn 50% of the income of white men.
- Only 6% of the largest Brazilian companies have women in leadership positions.
- In medium-sized companies, women hold 37% of leadership positions — a 2% decrease from the previous year (Ipsos Institute, 2023).
- In the federal public sector, 42.4% of senior leadership positions are held by women, with only 15% of them Black or Brown (RAI/CGU, 2023).

The exhibition **Locus of Power: Beauty Is Not The Measure** challenges the superficial view of female power. Here, the pretty face is not a decoration: it is symbol, presence, history. It presents portraits, videos, and documents that reveal the multiple layers of struggle, exclusion, resistance, and re-existence of women in decision-making spaces. More than a record, it is a collective exercise of memory and projection, restoring to women the right to occupy, transform, and rewrite power — understood not only as a position, but as a territory built with affection, creativity, and justice.



Renata Freitas

Nascida em São José dos Campos (SP), é artista visual, designer e pesquisadora. Sua produção emerge de uma investigação crítica sobre gênero, poder e representatividade, articulando diferentes linguagens — como pintura, lambe-lambe, escultura, instalações e publicações — para refletir sobre a construção do ser e existir como mulher no imaginário social contemporâneo. Suas obras tensionam as fronteiras entre arte, dados e política, abordando a ausência de mulheres nos espaços de decisão.

Ancorada em estatísticas, documentos institucionais, mídias e políticas públicas, Freitas propõe uma arte documental que identifica, questiona e reinventa. Suas obras não apenas denunciam desigualdades de gênero, mas imaginam novas formas de presença simbólica e concreta nos espaços de liderança. Ao unir rigor conceitual, sensibilidade estética e escuta ativa, sua produção visual dialoga com o cotidiano e a memória coletiva das mulheres brasileiras.

Doutora e mestre em Comunicação e Semiótica pela PUC-SP e graduada em Desenho Industrial pela FAAP, realizou exposições individuais como Lugar de Poder: Muito mais que um rosto bonito (2025), contemplada pela Fundação Cultural Cassiano Ricardo; Ser e existir no tempo (2024); e Escuta-me, tenho algo a dizer (2024), ambas em São José dos Campos. Participou de coletivas como Mundividências: arte nas ruas (2024), financiada pela Lei Paulo Gustavo; Casa de Mulheres (MAM-BA, 2024); e foi selecionada para a Apexart Open Call (Nova York, 2026). Suas obras integram os acervos do Parque de Inovação Tecnológica de São José dos Campos (PIT-SJC) e do Instituto Mulher Empresa (IME), em Santa Cruz de la Sierra, Bolívia.

Born in São José dos Campos (Brazil), Renata Freitas is a visual artist, designer, and researcher. Her work emerges from a critical investigation into gender, power, and representation, articulating multiple languages — such as painting, street posters (lambe-lambe), sculpture, installations, and publications — to reflect on what it means to be and exist as a woman within the contemporary social imaginary. Her practice explores the boundaries between art, data, and politics, focusing on the underrepresentation of women in decision-making spaces.

Grounded in statistics, institutional reports, media sources, and public policies, Freitas develops a documentary approach to art — one that identifies, questions, and reimagines. Her work not only exposes gender inequalities but also envisions new symbolic and concrete forms of female presence in leadership spaces. By combining conceptual rigor, aesthetic sensitivity, and active listening, her visual language resonates with the everyday realities and collective memory of Brazilian women.

Freitas holds a PhD and a Master's degree in Communication and Semiotics from PUC-SP and a Bachelor's degree in Industrial Design from FAAP. She has presented solo exhibitions such as Lugar de Poder: Muito mais que um rosto bonito (2025), funded by the Fundação Cultural Cassiano Ricardo; Ser e existir no tempo (2024); and Escuta-me, tenho algo a dizer (2024), both in São José dos Campos. Her group exhibitions include Mundividências: arte nas ruas (2024), funded by the Paulo Gustavo Law; Casa de Mulheres (MAM-BA, 2024); and the upcoming Apexart Open Call show (New York, 2026), for which her project was awarded second place. Her works are part of institutional collections such as the Technological Innovation Park of São José dos Campos (PIT-SJC) and the Instituto Mulher Empresa (IME) in Santa Cruz de la Sierra, Bolivia.