

Artistic SOPHIA ZHONG Metamorphosis



AO-MO



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Artistic Metamorphosis: Unlocking the Worlds of Sophia Zhong

“I found I could say things with color and shapes that I couldn’t say any other way – things I had no words for.” ~Georgia O’Keeffe

"Artistic Metamorphosis" marks a vital milestone in the creative trajectory of Sophia Zhong. Staged at the threshold of her high school graduation, as this solo retrospective is far more than a visual chronicle of coming-of-age; it is a celebration and exploration of Sophia’s continued artistic evolution as a “world observer”, “world builder”, injecting her love and joy found in the craft into her artworks.

The exhibition is woven around the core thread of transformation, mapping her growth across three conceptual dimensions. The viewer is guided through a time machine-like journey; through Sophia’s artworks from initial inspirations of childhood toys, games and Chinese tales documented by whimsical pencil sketches to intricate etchings and paintings in Area A, the sense of playfulness continuously bleeding into the dense composition of her exciting, self-constructed worlds filled with lively character interactions and comedic situations in Area B, this retrospective of which concludes in Area C, a display of Sophia’s interaction with the wider artistic world, from multimedia experimentation to collaborations with others, such as surrealist master Cruzeiro Seixas, across her artistic journey.

By translating private childhood memories and everyday observations into a universal, shared artistic language, "Artistic Metamorphosis" proves Sophia’s resilience, conceptual rigor, and visionary capacity as an emerging artist. It is a heartfelt look back at where she came from, and a brilliant starting block for her leap into the future art world.

- Yanbei

艺术蜕变:解锁仲梓萱的艺术世界

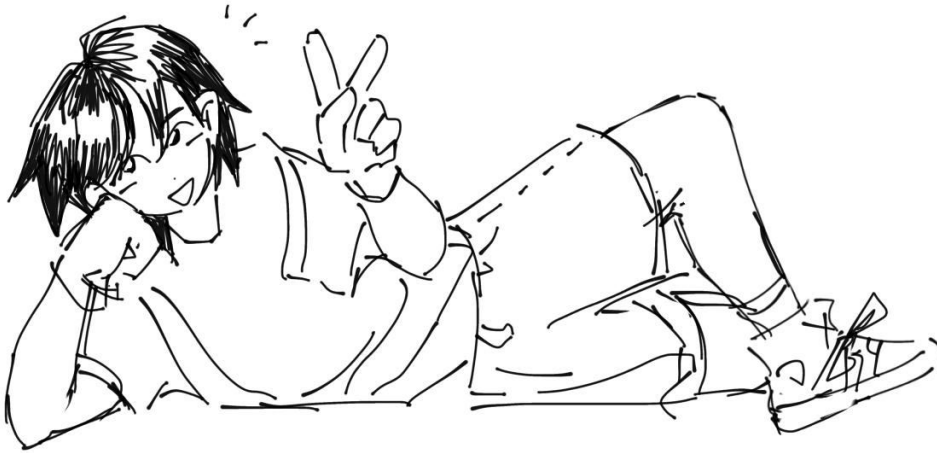
“我发现我可以用色彩和形状表达我无法用其他方式表达的东西——那些我无法用语言描述的东西。”——乔治亚·欧姬芙

《艺术的蜕变》是仲梓萱(Sophia Zhong) 艺术创作生涯中一个至关重要的里程碑。这场在高中毕业之际举办的个人回顾展,不仅是一份关于成长的视觉记录,更是一场对于她从“世界观察者”到“世界构建者”转变的艺术演进之庆贺与探索。她将真诚热爱与纯粹快乐悉数注入到了作品之中。

展览以“蜕变”为核心线索,在三个概念维度中勾勒出她的成长轨迹,观众将跟随展览的指引,踏上一段如同时光机般的旅程;从仲梓萱最初以童年玩具、游戏和中国故事为灵感创作的艺术作品(A区充满奇思妙想的铅笔素描记录),到精细的蚀刻版画和绘画,这种玩乐精神不断渗透到她精心构建的、令人兴奋的、充满生动人物互动和喜剧场景的B区作品中。本次回顾展在C区落下帷幕,C区展示了仲梓萱与更广阔的艺术世界的互动,从多媒体实验到与超现实主义大师克鲁塞罗·塞沙斯(Cruzeiro Seixas)等其他艺术家的合作,贯穿了她的艺术历程。

通过将私密的童年记忆与日常观察转化为一种共通的、可共享的艺术语言,《艺术的蜕变》见证了仲梓萱所具备的创作韧性、严谨的概念构思以及远见卓识。这是对她艺术起点的一次深情回望,也是她迈向未来艺术世界的精彩起点。

Yanbei | 雁北
AOMO Gallery
Oeiras, 5th June 2026

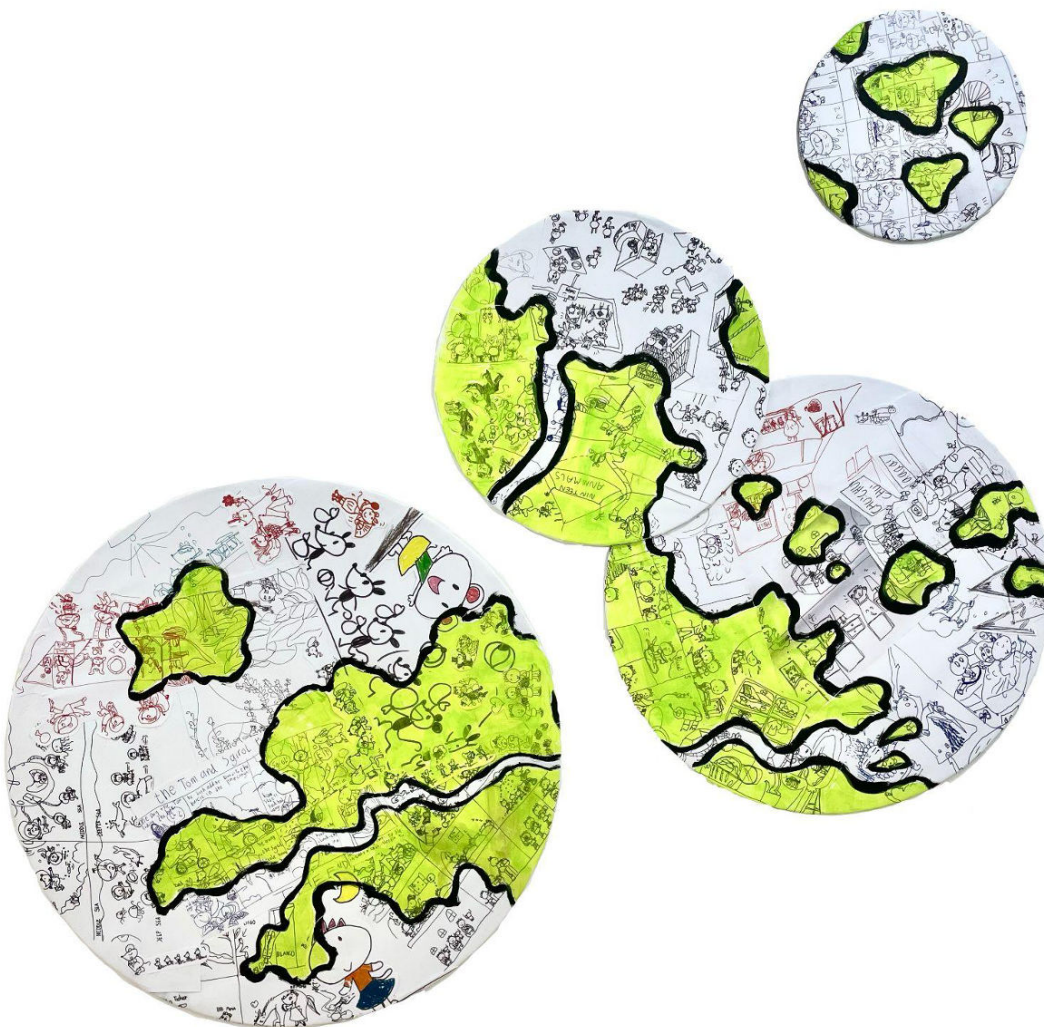


Sophia Zhong is a high school graduate who has spent nearly fifteen years exploring the world through all sorts of art. Driven by a lifelong love for lively, vibrant, and imaginative storytelling, she uses her brush to materialize her thoughts and create fleshed-out universes populated by an abundant cast of characters.

Her creative journey is deeply rooted in her daily life and an ongoing curiosity about the world around her. Balancing a rigorous formal education with specialized illustration workshops, Sophia enjoys the pure freedom that comes with making art. She moves comfortably between traditional painting and digital tools, always valuing flexibility, fluidity, and the joy of experimentation in her process.

Sophia's distinctive style is defined by its warm energy, narrative depth, and a playful love for fantastical and comedic elements. Whether capturing everyday moments—like the quiet presence of city pigeons—or collaborating on imaginative projects with local art spaces, her work is always a reflection of joy, resilience, and endless imagination.

For Sophia, art is not just about drawing characters; it is her unique way of building worlds and communicating ideas with others. As she concludes this chapter of her education, this exhibition serves as a joyful celebration of how far she has come, and an exciting starting block for her future artistic adventures.



I Carry the Universe in the Pages of My Notebook

92 x 96 cm

Paper collage and acrylic paint on canvas
Colagem de papel e tinta acrílica sobre tela

2026, 17 years

Encased in 4 earth-like canvases filled with Sophia's drawings from since the age of 3, a map of where her characters are created, live and interact sprawl through all of them, representing the wholesome and wondrous spirit of the exhibition.

Envolvido em quatro telas de tons terrosos, repletas de desenhos de Sophia desde os seus 3 anos de idade, um mapa que mostra onde as suas personagens são criadas, vivem e interagem estende-se por todas elas, representando o espírito saudável e maravilhoso da exposição.

Curator's Note:

As one of the curators of this exhibition, and also Sophia's mother, I'd like to share her art journey with visitors.

From a young age, she loved listening to and telling stories. Her drawings are filled with stories she encountered—whether heard, read in books, made up, or created herself. She learned to hold a pen before she learned to use chopsticks. From the age of two, her greatest joy each day was telling and drawing stories. During school days, she drew for two to three hours a day, though less frequently. On days off, she makes the most of every spare moment to read and draw. One story character after another, one scene after another, her inspiration seemingly flowing endlessly. This constant drawing gradually decreased as she entered the demanding iGCSE learning phase.

Her childhood drawings primarily involved observing the world around her and acquiring information from the outside world, then transforming it through subjective perspectives onto paper. This changed in the spring of 2018 when she was discovered by Carlos Cabral Nunes, director and curator of Perve Galeria, while painting outside JustLx, Lisboa's contemporary art fair. That summer, Sophia had the opportunity, through Carlos's arrangements, to create *Cardavre-Exquis* (collaborative artworks) with the late Portuguese artist Cruzeiro Seixas and other artists at the Biennale of Art in Cerveira. From then on, her work shifted from a linear process of information intake, transformation, and output to one of interaction with others and the world. That same summer, Sophia, along with her Russian friends, experienced different creative approaches in France under the guidance of Russian master artist Mihail Chemiakin. That winter, following Mihail Chemiakin's solo exhibition in Moscow, her work incorporated more vibrant colors into her predominantly black-and-white line drawings. It was also that year that she first encountered oil painting. 2018 was undoubtedly a precious experience for her at the age of 10.

The COVID-19 pandemic, which began in 2020, can be seen as another opportunity following 2018. Due to the frequent lockdowns during the pandemic, we, living by the sea, went to the beach almost daily. Curious, sensitive, and observant, she discovered the magical world on the pebble beach. We searched for creatures together, and she and her friends named each hermit crab they found. Watching the seabirds rise and fall, they called this magical "kingdom" their "Rockpool Community." This theme became a recurring theme in many of her artworks during her secondary school years.

Since entering the iGCSE art curriculum in 2022, her mastery of skills, understanding of color, expression of themes, and reflection on humanity and the world have all improved significantly, which can be seen in her work. Through continuous exploration in the IB program, Sophia has gradually found her direction and solidified the path she wants to take in the future.

More than 20 sketchbooks, thousands of story illustrations, hundreds of colored pencil, watercolor, gouache, acrylic, and oil paintings of various sizes, along with countless original works such as clay sculptures, wood carvings, and handmade models, accumulating over 25,000 hours of art experience, all provide the foundation for her confidence to break boundaries and face the future. The little seeds of observing and creating the world planted in her childhood have sprouted and are slowly growing. Carrying the nourishment of childhood memories and the support and blessings of her tutors and friends, Sophia will continue to move forward towards her goals.

--Ruowei Chen

策展寄语：

作为展览的策展人之一，同时也是Sophia的母亲，我与观者分享她的成长历程。

她从小就是个很喜欢听故事和讲故事的小孩，她的画里全是她接触到的故事，不管是听来的、从书本中读来的、自己参与编造的还是自己创作的。她在学会拿筷子之前，就先学会了拿笔，从两岁开始，她每天最大的乐趣就是讲故事和画故事。上学的日子里，她每天执笔画画的时间从未少于个小时，不上学的日子里，她会抓紧一切可用的时间，看书和画画。一个又一个的故事角色，从不重复的画面，似乎思如泉涌，源源不绝。直到进入iGCSE紧张的学习阶段，这样的笔耕不断才逐渐减少。

她童年的画作主要通过获取外界的信息，观察身边的事物，经过主观角色转化，跃然纸上，直到她在2018年春天在里斯本当代艺术博览会JustLx外画画时被Perve Galeria的总监及策展人Carlos Cabral Nunes发现。同年暑假，Sophia有幸在Carlos的安排下在Cerveira的Biennale艺术双年展上与已故葡萄牙著名艺术家Cruzeiro Seixas及其他艺术家进行Cardavre Exquis(绘画接龙)创作。自此，她的创作从单线的信息摄入-转化-输出，开始向与他人、与世界的互动转变。同一个夏天，Sophia跟随她的俄罗斯好朋友一家，于法国在俄罗斯艺术大师Mihail Chemiakin的指导下体验了不一样的创作方式。继而当年冬天，在Mihail Chemiakin位于莫斯科的个展之后，她的创作，在黑白线条为主的白描上，加入了更多缤纷的色彩。也是在当年，她初次接触到了油画。2018年的经历对于10岁的她而言非常宝贵。

2020年开始的新冠疫情可以说是继2018年后的又一次契机。由于疫情期间时不时的封城，住在海边的我们，几乎每天都会去海边，好奇、敏感且具有观察力的她，发现了海边石滩上的神奇世界，我们一起寻找海边石滩的生物，她和朋友给找到的每一只寄居蟹起名字，看着海鸟们一起一落，她们把这个神奇的“国度”称为“石滩社区”，以至于她在后来的多个创作中都选取了大海与飞鸟的题材形成作品。

自2022年进入iGCSE美术课程系统学习后，她对技能的掌握、色彩的理解、主题的表现、人与世界的思考有了进一步的提高，这些都可以从她的作品中感知一二。在IB阶段不停的探索中，Sophia逐渐找到了自己的方向，坚定了自己未来要走的路。

超过20个画本、数千张故事画、大大小小数百幅彩铅、水彩、水粉、丙烯、油画，还有数不清的泥塑、木雕、手工模型等原创作品，累计超过2.5万小时的绘画积累，都是她面向未来，突破界限的底气。儿时曾种下的观察世界、创建世界的小种子，已经发芽，慢慢长大，带着童年回忆的养分，带着良师益友们的支持和祝福，Sophia会朝着她目标的方向不断前行。

——若薇



Metamorfose Artística

Esta exposição individual assinala o momento primevo de um percurso que venho acompanhando desde uma fase muito precoce e que, de múltiplas formas, entrelaça o meu olhar curatorial com o desenvolvimento progressivo de Sophia Zhong, enquanto artista. Neste caso, trata-se menos de uma leitura retrospectiva do que de um processo vivido em tempo real, onde a obra surge antes de qualquer tentativa de definição.

Conheci Sophia na primeira edição da JustLX, em Lisboa, em Maio de 2018. Era ainda uma criança, sentada ao lado de Carol, sua infatigável e generosa mãe, numa esplanada, desenhando. O que imediatamente me impressionou não foi apenas aquilo que desenhava, mas a forma como o fazia: uma intensidade silenciosa, uma espécie de concentração obstinada que ultrapassava a simples dimensão lúdica, revelando-se quase como uma necessidade interior. Havia naquele gesto algo que transcendia a idade e o contexto, como se o desenho constituísse já, naquele momento, a sua linguagem própria.

A partir desse encontro, acompanhei o seu trabalho ao longo dos anos. Não através de um programa estruturado ou de uma observação formalizada, mas por meio de uma proximidade contínua, testemunhando a forma como aquele gesto inicial persistia e se aprofundava com o tempo. Os cadernos, desenhos e diversos materiais que fui conhecendo confirmavam essa persistência: uma relação com a criação de imagens que não se interrompe, antes acompanha o seu crescimento, preservando intacto o seu núcleo essencial.

Ao longo deste percurso, tive igualmente a oportunidade de apresentar a algumas das figuras mais significativas do contexto artístico português, entre as quais o mestre Cruzeiro Seixas, figura fundadora do Surrealismo em Portugal, bem como outros criadores com quem pôde estabelecer contacto. Estes encontros não foram meramente simbólicos:

constituíram momentos genuínos de transmissão, nos quais diferentes gerações, sensibilidades e visões artísticas se aproximaram, abrindo espaço ao diálogo e, em certos casos, à colaboração directa.

Aquilo que gradualmente foi tomando forma, para mim, corresponde a uma modalidade muito particular de acompanhamento. Mais do que enquadrar ou interpretar, procurei permanecer próximo de um processo de formação que resiste à categorização. Existem práticas que não são “descobertas” num determinado instante, pelo contrário, revelam-se lentamente através da persistência, da continuidade e da atenção.

Metamorfose Artística não é, por isso, uma exposição conclusiva. É antes uma constelação de momentos extraídos de uma trajectória ainda iniciática, em curso, onde o desenho e a pintura não constituem apenas práticas artísticas, mas formas de estar no mundo, de o perceber e de nele inscrever uma presença singular.

A metamorfose, neste contexto, não corresponde à ruptura, mas à continuidade em transformação. É a lenta reconfiguração de uma sensibilidade ao longo do tempo, onde a identidade não é imposta a partir do exterior, mas progressivamente revelada através da repetição, da atenção e do cuidado. Cada obra transporta consigo a memória de gestos anteriores, como se a mão conservasse aquilo que o pensamento ainda não encontrou palavras para nomear.

Acompanhar um processo desta natureza significa testemunhar não uma chegada, mas um devir. E nesse devir habita já, serenamente, a certeza de um futuro que não se anuncia de forma estridente, mas que se desdobra silenciosamente diante de nós, maravilhando-se, maravilhando-nos.

Carlos Cabral Nunes

Curador e Director da Perve Galeria. Lisboa, Junho de 2026

Artistic Metamorphosis

This solo exhibition marks the earliest chapter of a journey I have been privileged to witness since its very beginnings, one that, in many ways, intertwines my curatorial perspective with the gradual artistic development of Sophia Zhong. What is presented here is less a retrospective reading than a process experienced in real time, where the work emerges before any attempt to define it.

I first met Sophia during the inaugural edition of JustLX in Lisbon, in May 2018. She was still a child, sitting beside her indefatigable and generous mother, Carol, at an outdoor café, drawing. What immediately caught my attention was not simply what she was drawing, but the manner in which she drew: a quiet intensity, a form of unwavering concentration that seemed to transcend the playful nature usually associated with childhood and instead revealed itself as something closer to an inner necessity. There was something in that gesture that surpassed both age and circumstance, as though drawing had already become, even then, her own language.

From that encounter onwards, I followed her work over the years. Not through any structured program or formal observation, but through a continuous proximity, witnessing how that initial impulse persisted and deepened with time. The notebooks, drawings and various materials I gradually came to know confirmed this constancy: a relationship with image-making that never interrupted itself but accompanied her growth while preserving the integrity of its essential core.

Along this path, I also had the opportunity to introduce her to some of the most significant figures in the Portuguese artistic landscape, among them the master Cruzeiro Seixas, a founding figure of Portuguese Surrealism, as well as other artists with whom she was able to establish meaningful contact. These encounters were far more than symbolic gestures. They became genuine moments of transmission, bringing different generations, sensibilities and artistic visions into proximity, opening spaces for dialogue and, in certain cases, direct collaboration.

What gradually took shape before me was a very particular form of accompaniment. Rather than seeking to frame or interpret, I chose to remain close to a formative process that resists categorization. There are practices that are not “discovered” at a particular moment; rather, they reveal themselves slowly through persistence, continuity and attentive observation.

Artistic Metamorphosis is therefore not a conclusive exhibition. It is, instead, a constellation of moments drawn from an ongoing and still formative trajectory, in which drawing and painting are not merely artistic practices, but ways of inhabiting the world, perceiving it and inscribing within it a singular presence.

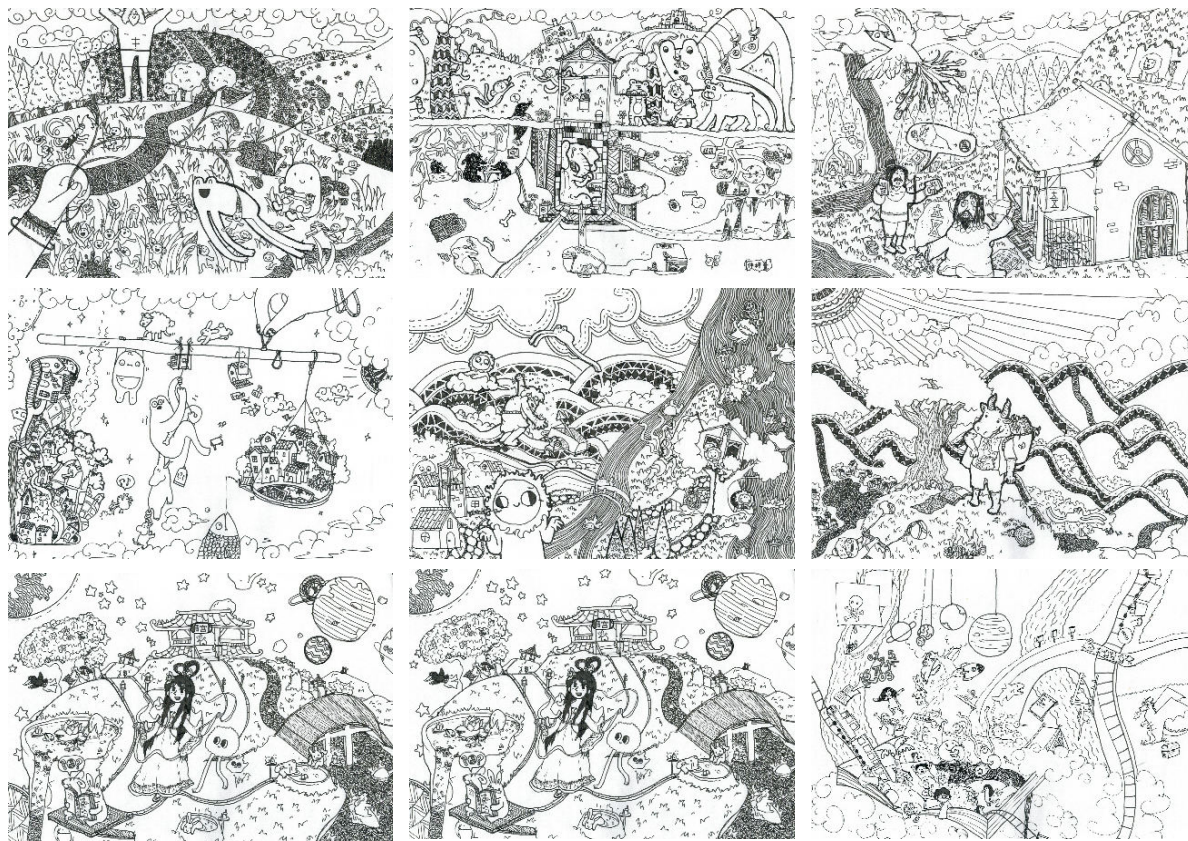
In this context, metamorphosis is not a rupture but a continuity in transformation. It is the gradual reconfiguration of a sensibility over time, where identity is not imposed from without but progressively revealed through repetition, attention and care. Each work carries within it the memory of previous gestures, as though the hand retains what thought has not yet found the words to name.

To accompany a process of this nature is to witness not an arrival, but a becoming. And within that becoming there already resides, quietly and serenely, the certainty of a future that does not announce itself with fanfare, but unfolds gently before us – marveling at itself and inviting us to marvel with it.

Carlos Cabral Nunes

Curator and Director of Perve Galeria. Lisbon,
June 2026





Chinese Tales

21 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2020, 12 years



Twisting Time

50 x 95 x 160 cm

Sycamore stick, fishing wire and paper

Vara de sicômoro, linha de pesca e papel

2026, 17 years

This piece uses a sycamore branch as the embodiment of Sophia's reflections upon her own artistic growth, with her childhood sketchbook drawings as the leaves, defining moments and representation of her unique, non-linear growth.

Esta obra utiliza um ramo de sicômoro como simbolização das reflexões de Sophia sobre o seu próprio crescimento artístico, sendo os desenhos do seu caderno de infância as folhas, que representam momentos decisivos e ilustram o seu percurso único e não linear.



Little Mouse on the Lampstand

40.5 x 40.5 cm (4)

Copper Dry-Point Intaglio print with ink, viscosity and chiné-colle on fabriano paper
Gravura ponta-seca em placa de cobre com tinta, viscosidade e técnica de chiné-collé sobre papel Fabriano

2026, 17 years

This piece is inspired by a childhood children's tale that Sophia's grandmother would sing to her, using a classic storybook style illustration reminiscent of Beatrix Potter and Paula Rego to reimagine one of her first original favourite stories.

Esta obra é inspirada num conto infantil da infância que a avó de Sophia costumava cantar para ela, utilizando ilustrações no estilo clássico dos livros de contos, que lembram Beatrix Potter e Paula Rego, para reimaginar uma das suas primeiras histórias favoritas.



It's a Small World

100 x 100 cm

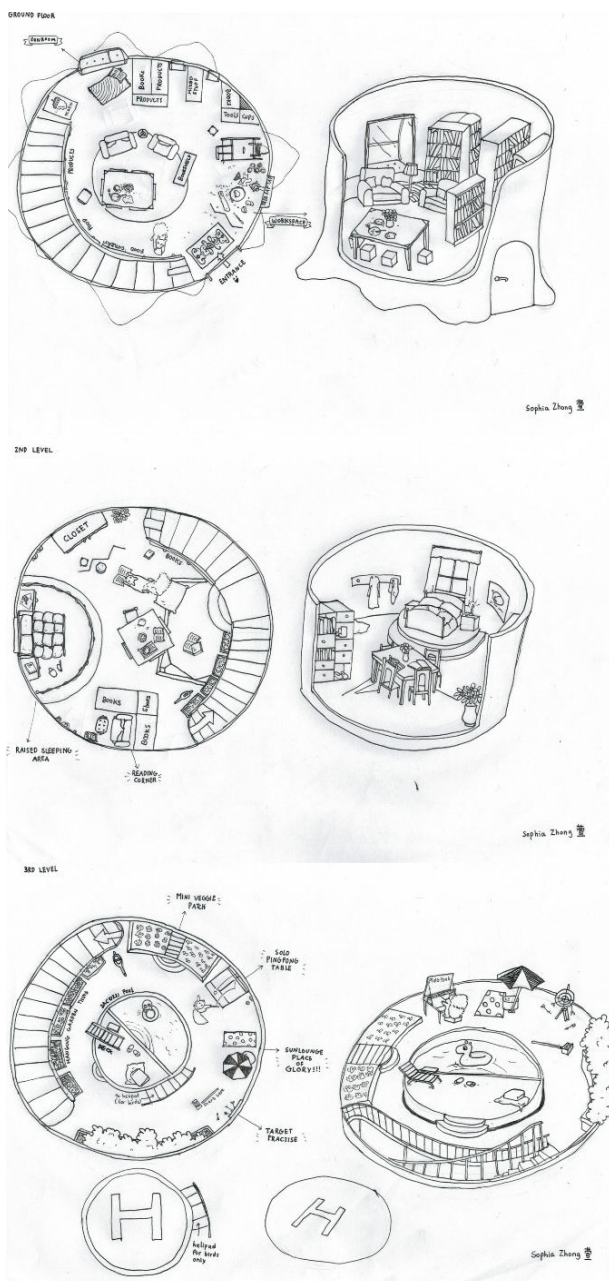
Oil paint on canvas

Tinta a óleo sobre tela

2026, 17 years

It's a Small World places the viewer in a vibrant miniature living room and transports the viewer into the imagination of Sophia's child self when playing, as she would often imagine herself and the lives of the toys in the houses that she built, a wondrous feeling which was relived when painting this piece, and hopefully realised upon viewing.

«It's a Small World» transporta o espectador para uma sala de estar em miniatura cheia de vida e leva-o a mergulhar na imaginação da Sophia quando era criança e brincava, pois ela costumava imaginar-se a si própria e a vida dos brinquedos nas casas que construía — uma sensação maravilhosa que foi revivida ao pintar esta obra e que, espero, seja sentida ao observá-la.



Squirrel Nutkin's House

21 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2020, 12 years

This piece was a winning entry for the *Design a House for your Favourite Fictional Character* competition, in which Sophia chose Squirrel Nutkin from Beatrix Potter's book, constructing an intricate and thought-out environment that emphasised comfort of living, sufficient food storage and a relaxing rooftop, aspects especially relevant if one were a squirrel.

Esta obra foi a vencedora do concurso «Desenha uma Casa para a Tua Personagem Fictícia Preferida», no qual a Sophia escolheu o Squirrel Nutkin, do livro de Beatrix Potter, criando um ambiente complexo e bem pensado que privilegiava o conforto, um espaço suficiente para armazenar alimentos e um terraço relaxante — aspetos especialmente relevantes para quem fosse um esquilo.



Bigo's Day

39.5 x 56.5 cm

Fineliner, acrylic markers and coloured pencil on paper

Caneta de ponta fina, marcadores acrílicos e lápis de cor sobre papel.

2017, 9 years

Originating from the *Kids Help Kids* project spanning 2015-2018 organised by the Lions Clubs International Guangdong, these pieces documents the colourful life of two of Sophia's recurring characters, Bigo, as a calendar, and the adventure of Tom, another character, as a puzzle, with all proceeds going to fund children's education in China's peripheral regions.

Tom in a Zoo

47.4 x 63.5 cm

Fineliner, acrylic markers and coloured pencil on paper

Caneta de ponta fina, marcadores acrílicos e lápis de cor sobre papel.

2018, 10 years

Originadas do projeto «Kids Help Kids», desenvolvido entre 2015 e 2018 e organizado pelo Lions Clubs International Guangdong, estas peças documentam a vida colorida de duas das personagens recorrentes de Sophia: Bigo, num calendário, e a aventura de Tom, outra personagem, num puzzle, sendo que todas as receitas revertem para financiar a educação de crianças nas regiões periféricas da China.



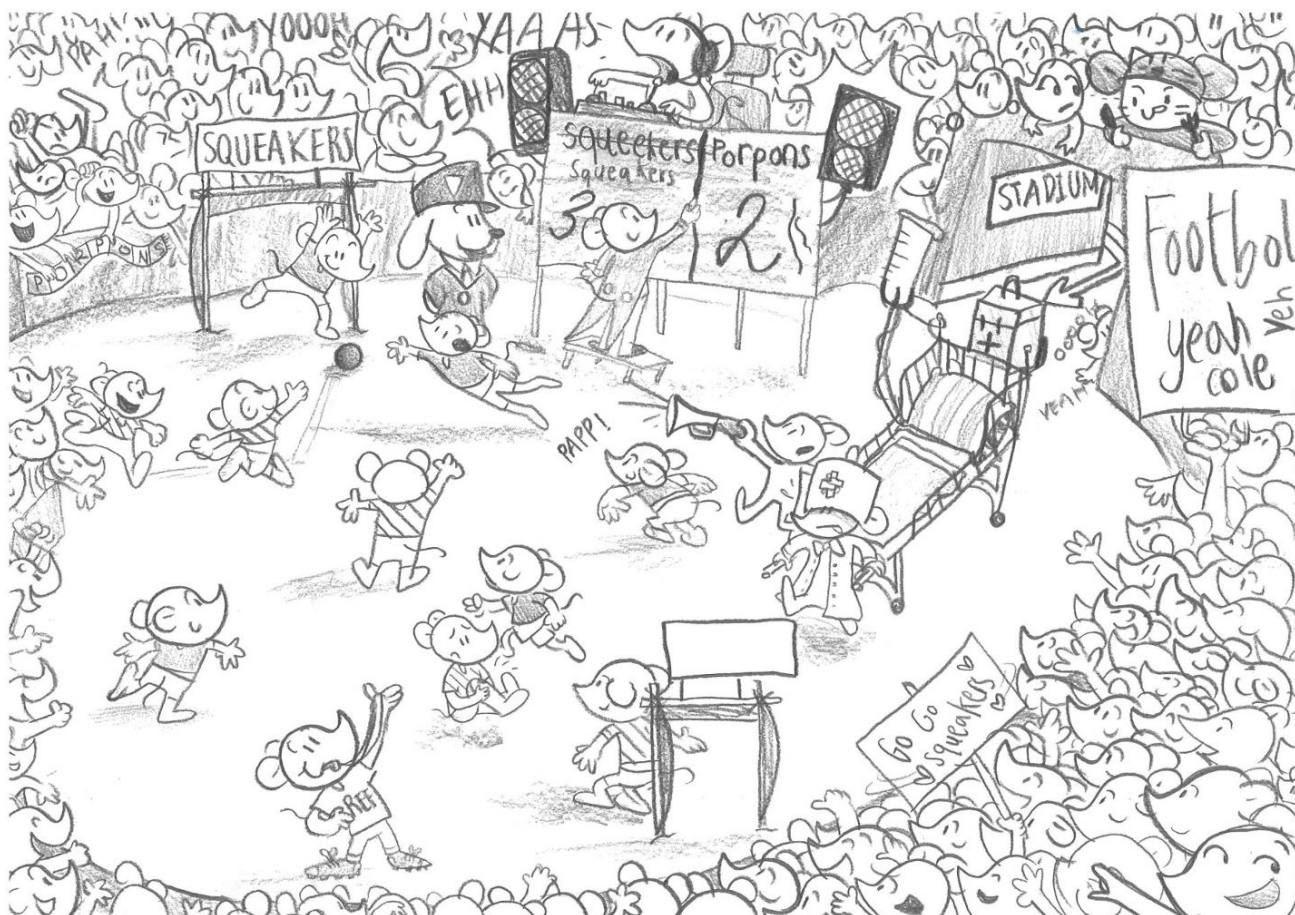
Gorfy in Ancient China

39 x 54 cm

Fineliner, alcohol marker and gel pen on paper

Caneta de ponta fina, marcador à base de álcool e
caneta de gel sobre papel

2021, 13 years



Football Match

21 x 29.7 cm

4B pencil on paper

Lápis 4B sobre papel

2018, 10 years



A town

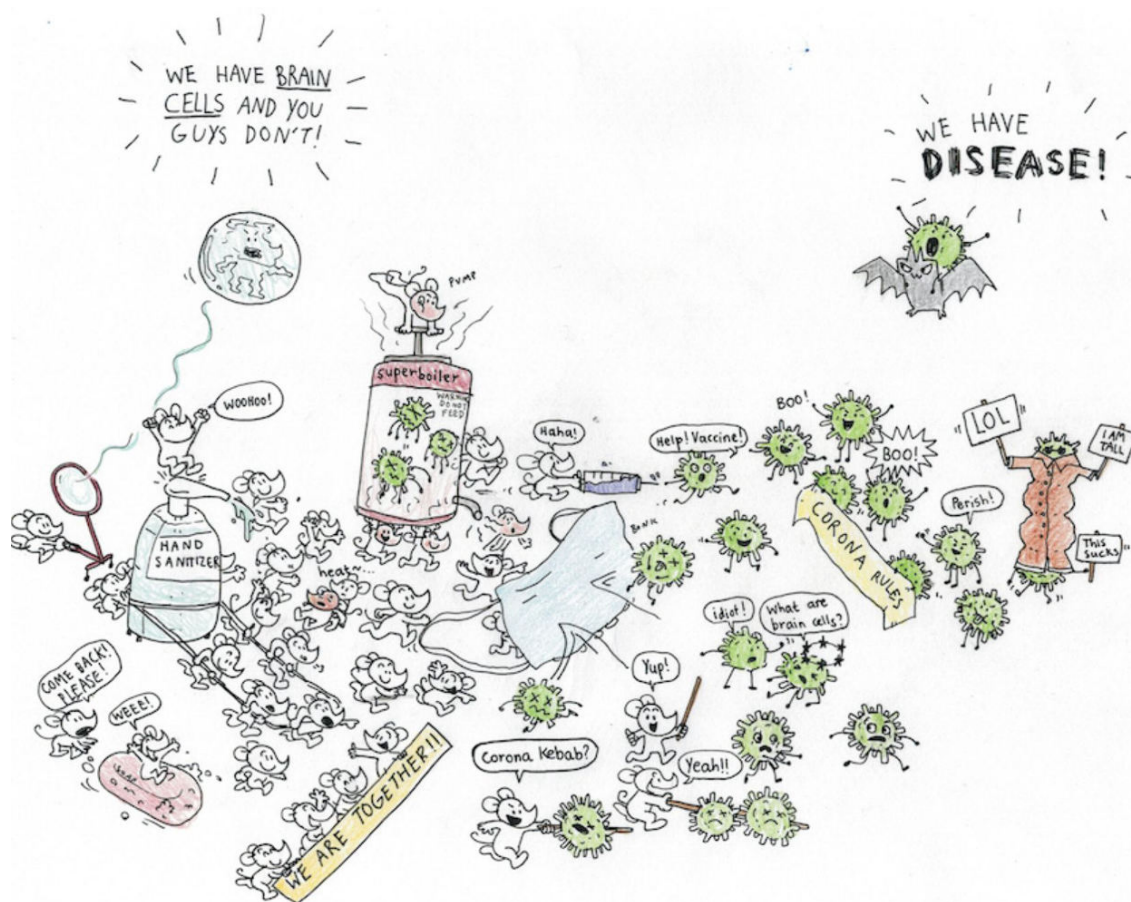
21 x 29.7 cm
4B pencil on paper
Lápiz 4B sobre papel

2018, 10 years



21 x 29.7 cm
4B pencil on paper
Lápis 4B sobre papel

2017, 9 years



Battle against Covid-19

21 x 29.7 cm

Fineliner and coloured pencil on paper

Caneta de ponta fina e lápis de cor sobre papel

2020, 12 years

Battle against Covid-19 was sold on an online auction, the proceeds from the sales going to the Cascais health department to fund Covid medical equipment and counter-virus medical goods like masks and sanitiser.

A obra «Battle against Covid-19» foi vendida num leilão online, sendo que as receitas da venda reverteram a favor dos serviços de saúde de Cascais para financiar equipamento médico relacionado com a Covid-19 e material médico de combate ao vírus, como máscaras e desinfetante.



Afternoon Tea in the Forest

8 x 14 x 19 cm
Terracotta clay
Argila terracota

2021, 13 years



Home of the Chicken Family

5 x 10.5 x 14.5 cm
Terracotta clay
Argila terracota

2021, 13 years



Cat and Mice Concert

20 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2018, 10 years

Inspired by orchestra performances visited by Sophia throughout her years in Portugal, *Cat and Mice Concert* and *Cat Orchestra* playfully depicts the orchestra mid-performance, presenting the orchestra as a fun tight knit community, interestingly prophesising Sophia's later participation in her school's senior orchestra.

Cat Orchestra

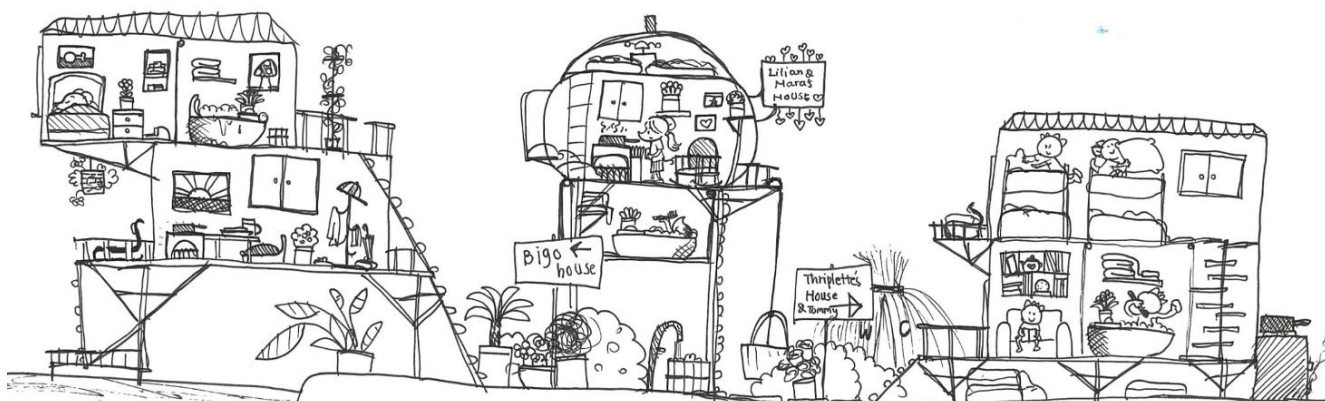
13.8 x 17.5 cm

Fineliner and pencil on paper

Caneta de ponta fina e lápis sobre papel

2019, 11 years

Inspirado nos concertos orquestrais a que Sophia assistiu durante os seus anos em Portugal, «Cat and Mice Concert» e «Cat Orchestra» retratam de forma divertida a orquestra no meio de uma atuação, apresentando-a como uma comunidade divertida e unida, antecipando de forma interessante a futura participação de Sophia na orquestra sénior da sua escola.



Houses of Bigo and Friends

8.5 x 29.7 cm

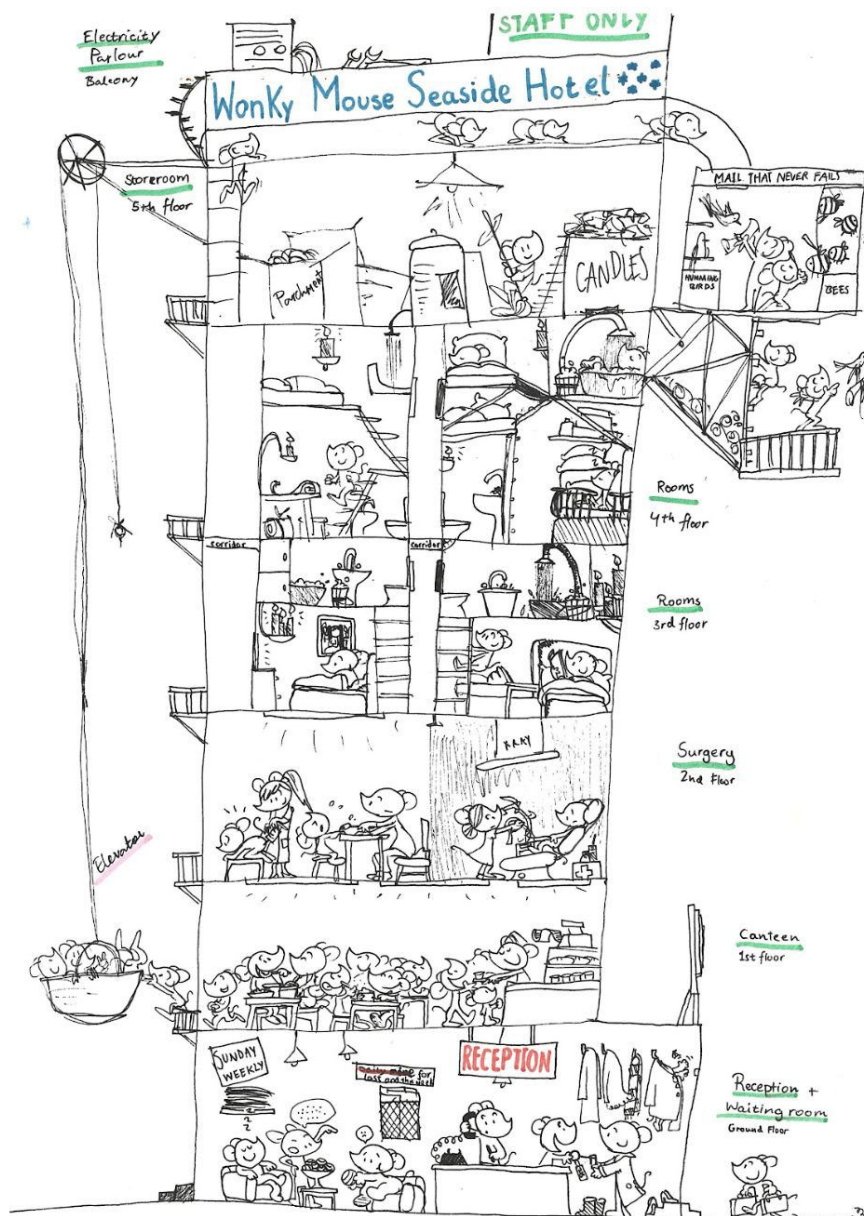
Fineliner on paper

Caneta de ponta fina sobre papel

2019, 11 years

This drawing is a panel from a story about Bigo, an original recurring character and his friends going camping, showing off their different personalities in the makeshift shacks that they constructed for specifically this holiday.

Este desenho é uma vinheta de uma história sobre o Bigo, uma personagem original recorrente, e os seus amigos, que vão acampar, revelando as suas diferentes personalidades nas cabanas improvisadas que construíram especialmente para estas férias.



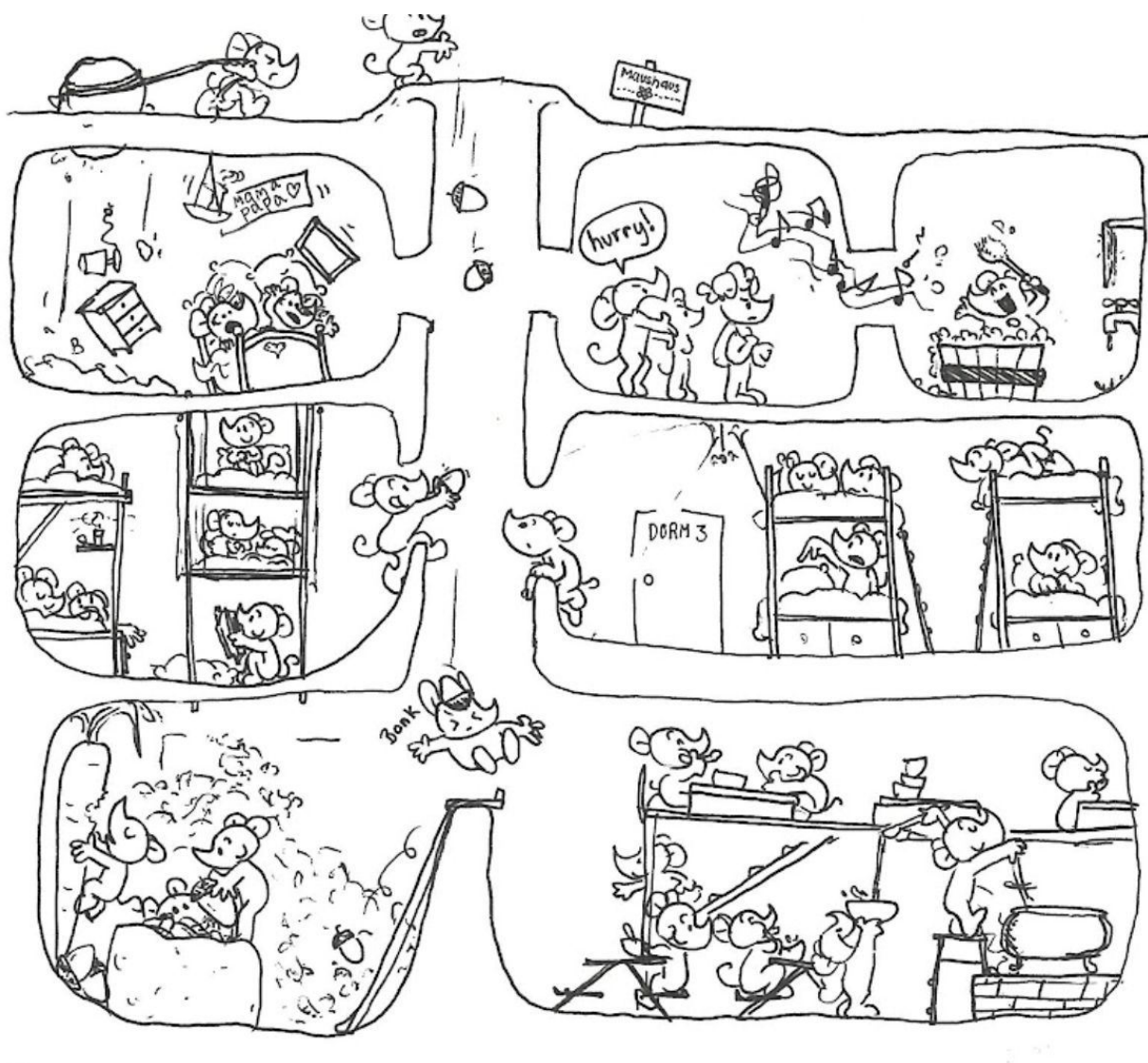
Wonky Mouse Seaside Hotel

21 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2019, 11 years



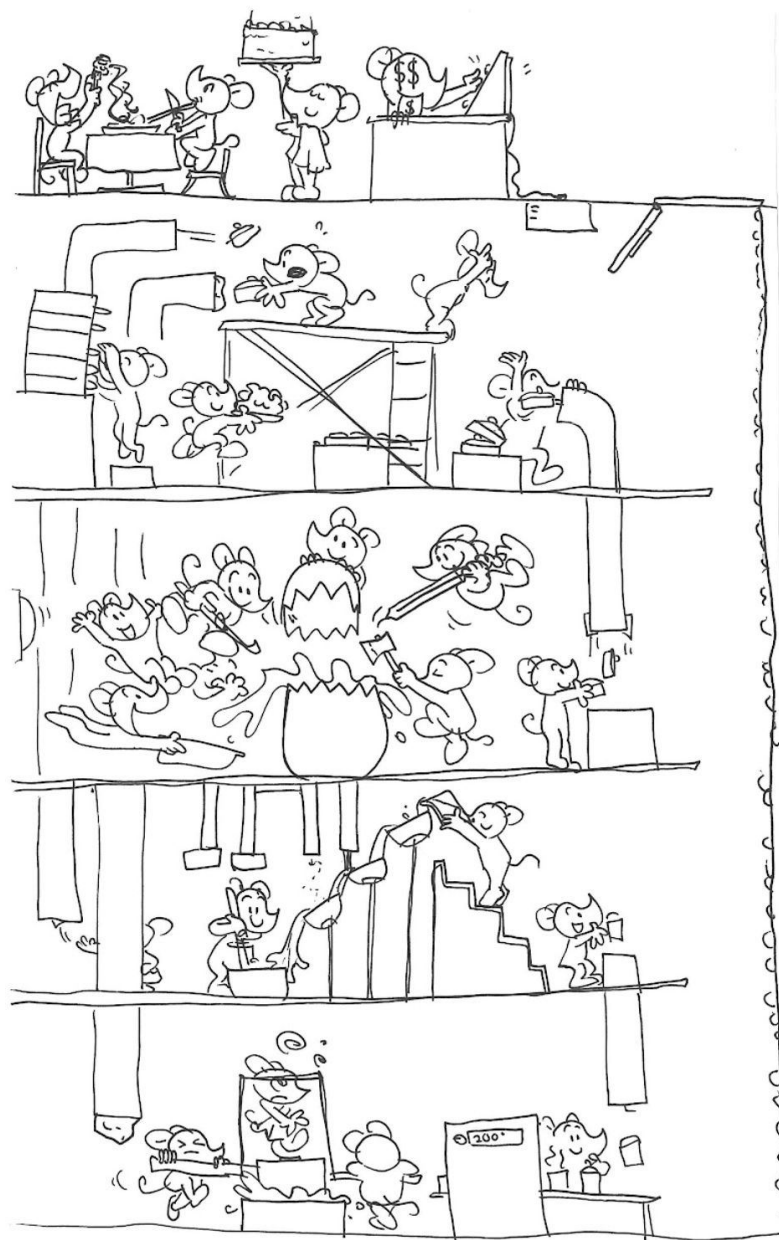
Underground Mouse Tunnels

21 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2019, 11 years



Multilevel Mouse Kitchen

21 x 29.7 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2019, 11 years



Rock Pool Community

50 x 70 cm

Oil paint and gel pen on canvas

Tinta a óleo e caneta de gel sobre tela

2020, 12 years

Rock Pool Community was painted during Covid, as Sophia and her mum explored Carcavelos's rockpools and getting inspired by the diversity of animals living there, along with how the ecosystem felt like an entertaining and cozy community just like our own, making up for the occasional loneliness that comes with isolation for safety.

A obra «Rock Pool Community» foi pintada durante a pandemia de Covid, quando a Sophia e a mãe exploraram as piscinas naturais de Carcavelos e se inspiraram na diversidade de animais que ali vivem, bem como na forma como o ecossistema parecia uma comunidade divertida e acolhedora, tal como a nossa, compensando a solidão ocasional que acompanha o isolamento por motivos de segurança.



The World Under the Sea

21 x 27 x 46 cm

Sculpture set, oxide and glaze on stoneware

Conjunto escultural, óxido e esmalte sobre grés.

2024, 16 years



Paranormal Parade

41 x 60 cm (2)

Lino intaglio print on fabriano paper

Lino Intaglio impressão em papel fabriano

2026, 17 years

Paranormal Parade stemmed from wanting to create something interactive, which was done by asking friends to pick out two paper slips, an animal and a household object, which evolved into an absurd yet immersive and magical work, like watching a lit up parade. The combination of creatures were inspired by Kawanabe Kyosai's *Pictures of One Hundred Demons*.

A «*Paranormal Parade*» surgiu da vontade de criar algo interativo, o que foi feito pedindo a amigos que escolhessem dois pedaços de papel: um animal e um objeto doméstico. Isso evoluiu para uma obra absurda, mas envolvente e mágica, como assistir a um desfile iluminado. A combinação de criaturas foi inspirada na obra «*Imagens de Cem Demónios*», de Kawanabe Kyosai.



Untitled

29.7 x 42 cm

Fineliner on paper

Caneta de ponta fina sobre papel

2021, 13 years

Untitled is a hybrid animal markmaking exercise in the ar.co adult Black and White Illustration course, amalgamating a bull, a dog, an unidentified species of bird and other unidentified animals into something resembling a chimera.

«Sem título» é um exercício híbrido de representação animal no âmbito do curso de Ilustração a Preto e Branco para adultos da ar.co, que combina um touro, um cão, uma espécie de ave não identificada e outros animais não identificados, dando origem a algo que se assemelha a uma quimera.



Cadavre Exquis with Cruzeiro Seixas (photocopies)

21 x 29.7 (4) cm

Fineliner on paper

Caneta de ponta fina sobre papel

2018, 10 years

This set of works were created during the Biennale of art in Cerveira, Portugal, collaborating with surrealist master Cruzeiro Seixas to create a cross generational artistic interaction.

Este conjunto de obras foi criado durante a Bienal de Arte de Cerveira, em Portugal, em colaboração com o mestre surrealista Cruzeiro Seixas, com o objetivo de promover uma interação artística intergeracional.



Small Bird, Big City

30.5 x 32.5 x 64.5

Acrylic paint on cardboard

Tinta acrílica sobre cartão

2026, 17 years

This piece is a cosplay and photography project, influenced by a crow character from a beloved childhood game, Monument Valley, questioning what it would be like to be inhuman for a day. With her costume, Sophia explored Baixa Chiado through the eyes of a bird with her fellow birdkind, enjoying the simplistic expression and anonymity granted by the mask, bringing a character to life.

Este trabalho é um projeto de cosplay e fotografia, inspirado numa personagem corvo de um jogo de infância muito apreciado, o Monument Valley, que questiona como seria ser não humano por um dia. Com o seu traje, a Sophia explorou a Baixa Chiado através dos olhos de um pássaro, na companhia de outros pássaros, desfrutando da expressão simples e do anonimato proporcionados pela máscara, dando vida à personagem.



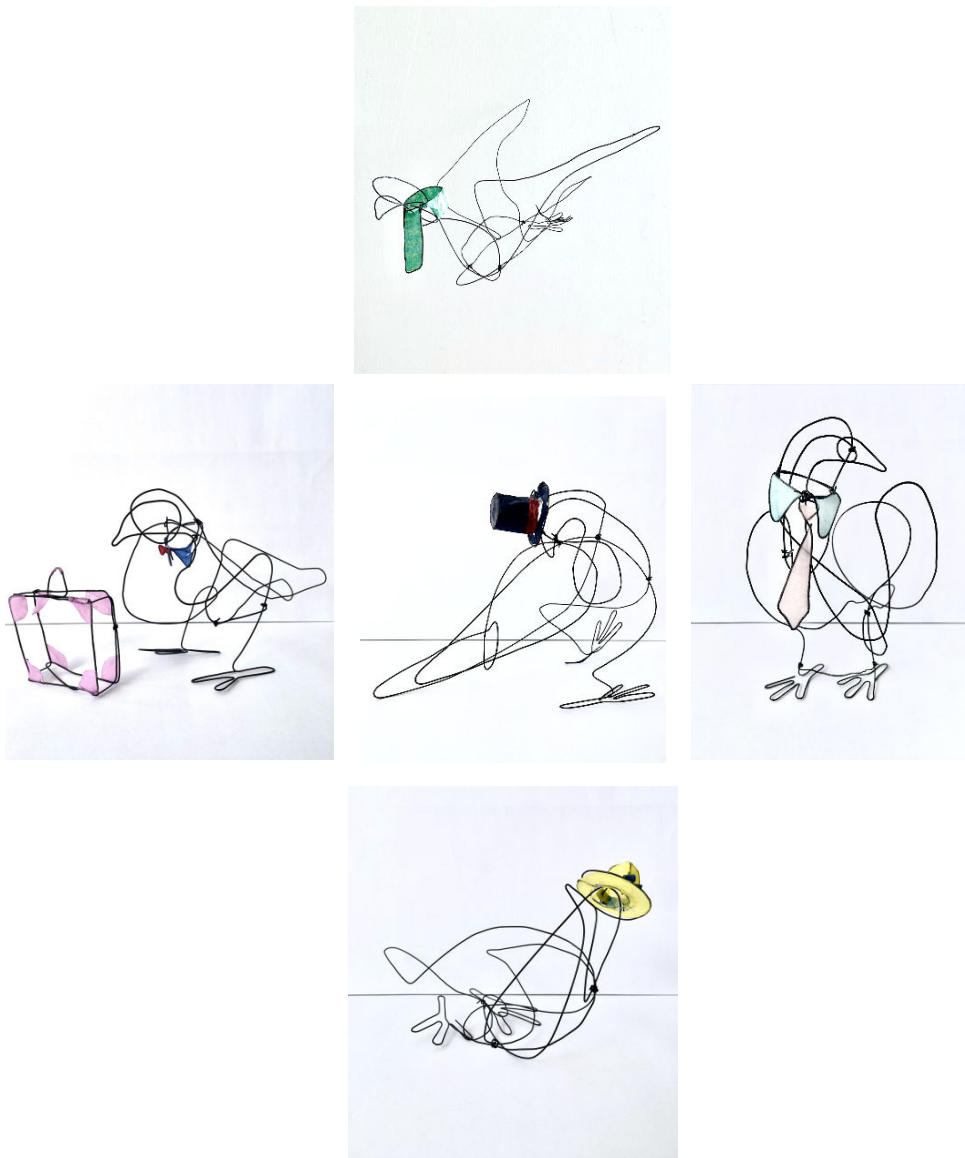
We Found a Big Bird

21 x 29.7 cm

Finerliner and brush pen on paper

Caneta de ponta fina e caneta pincel sobre papel

2023, 15 years



Commute Companions (5)

Joe (20x31x35), Cricket(12.5x17x26),
Magician(11.5x15.5x25), Sir Veillance
(13x14x19), Sunny(12x17.5x25)cm
Spraypainted black aluminium wire with
coloured tissue paper

Fio de alumínio pintado de preto com
papel de seda colorido

2026, 17 years

When going about life and taking public transport, Sophia noticed that as a commuter, they were not alone. Pigeons have been keeping us company, waiting at train stops, having a siesta in the park, even clocking in as security cameras. Inspired by Picasso's animal sketches, the often ignored companionship was portrayed using gestural lines and human accessories.

Ao viver o dia-a-dia e utilizar os transportes públicos, Sophia percebeu que, como passageira, não estava sozinha. Os pombos têm-nos feito companhia, esperando nas paragens de comboio, a fazer uma sesta no parque e até a fazer as vezes de câmaras de segurança. Inspirada nos esboços de animais de Picasso, essa companhia muitas vezes ignorada foi retratada através de linhas gestuais e acessórios humanos.



Seagull

32 x 32 cm (4)

Acrylic Dry-Point Intaglio print with ink, viscosity and chiné-collé on fabriano paper

Gravura ponta-seca em placa de acrílico com tinta, viscosidade e técnica de chiné-collé sobre papel Fabriano

2024, 16 years



Staff Room Tetris

21 x 29.7 cm

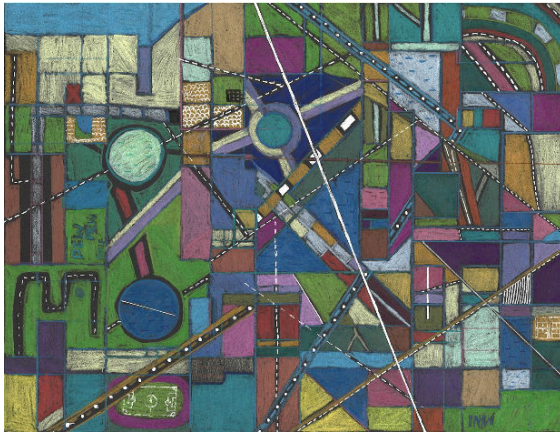
Fineliner on paper

Caneta de ponta fina sobre papel

2026, 17 years

This piece was created during João Artur da Silva's exhibition in St Julian's school. Due to being inspired by the artist's geometric and compositionally creative artworks, *Staff Room Tetris* stacks furniture and artworks in the room that the piece was made in as a playful interpretation of the game Tetris.

Esta obra foi criada durante a exposição de João Artur da Silva na Escola St Julian's. Inspirada nas obras geométricas e criativas do ponto de vista composicional do artista, «Staff Room Tetris» empilha mobiliário e obras de arte na sala onde a peça foi criada, numa interpretação lúdica do jogo Tetris.



A City

25.5 x 33.2 cm

Coloured pencil and gel pen on black cartridge paper

Lápis de cor e caneta de gel sobre papel preto para desenho

2018, 10 years

Untitled

33.3 x 37.5 cm

Coloured pencil and gel pen on black cartridge paper

Lápis de cor e caneta de gel sobre papel preto para desenho

2018, 10 years

Shoe design exercise

8 x 13 x 24 cm

Acrylic markers and paint on cardboard

Marcadores acrílicos e tinta sobre cartão

2018, 10 years

A City, Untitled and Shoe design exercise were all created in Russian-American artist Mikhail Chemiakin's workshop in France, exploring different mediums, subject matters and style under his guidance.

Os trabalhos «A City», «Untitled» e «Shoe design» foram todos criados no atelier do artista russo-americano Mikhail Chemiakin, em França, explorando diferentes meios, temas e estilos sob a sua orientação.



Fairy Forest

90 x 150 cm
Oil on canvas
Óleo sobre tela

2021, 13 years

This was an artwork that had humble beginnings, as the fairies were created from random doodles while waiting in a cafeteria, which evolved into a whole magical, homely environment capturing the daily lives of these spirits.

Esta foi uma obra de arte que teve um início modesto, já que as fadas surgiram de rabiscos aleatórios enquanto esperava numa cafetaria, tendo-se transformado num ambiente mágico e acolhedor que capta o quotidiano destes espíritos.

Cloudgazing

74.5 x 335 cm

Cyanotype ink and fineliner on cartridge paper

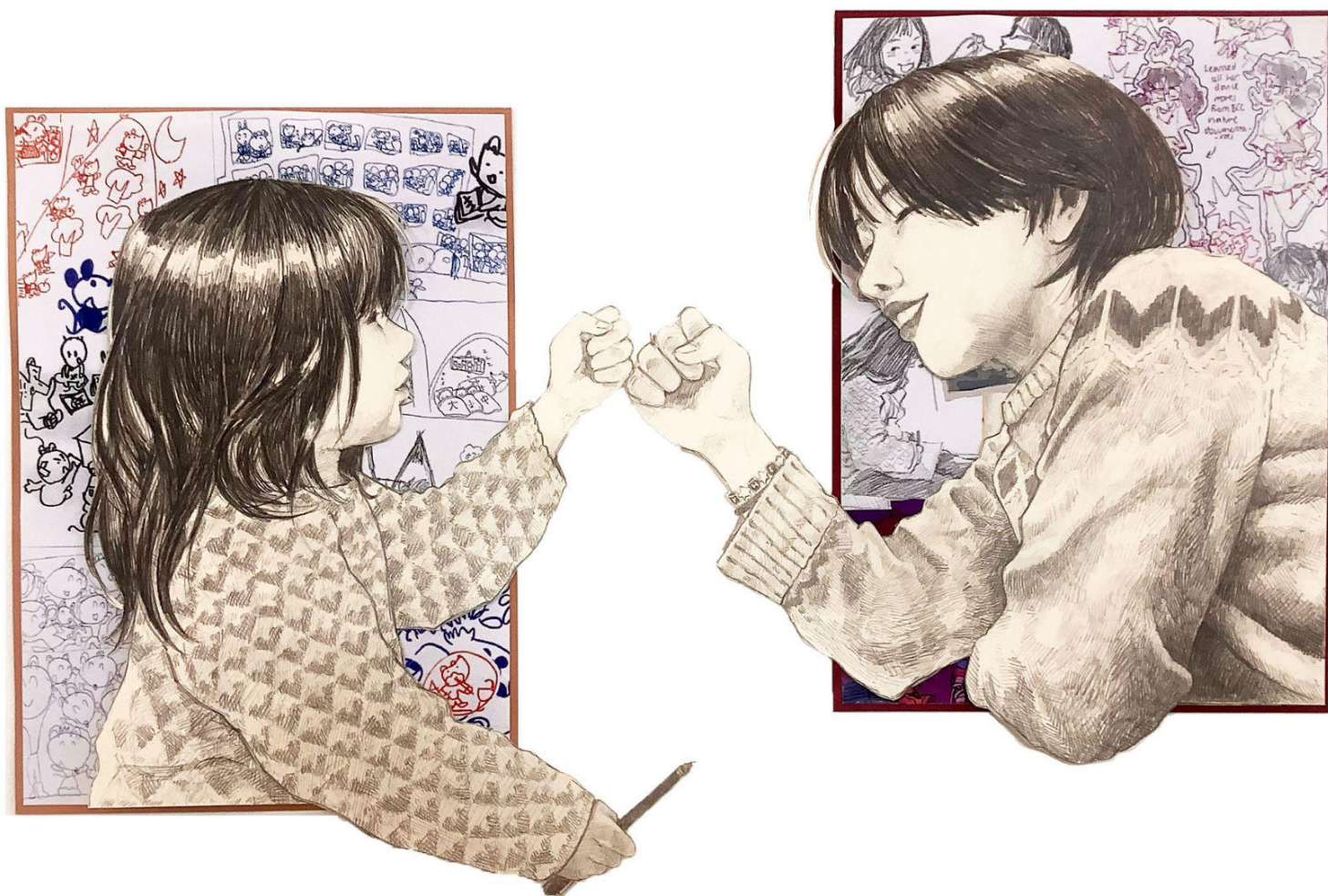
Tinta cianotípica e fineliner sobre papel de cartucho

2026, 17 years

In a panoramic manner, *Cloudgazing* realises the unique pareidolic visions one might see in a sky full of clouds, of creatures real and imaginary. This piece was inspired by the act of imagining shapes and creatures in clouds.

De forma panorâmica, «*Cloudgazing*» recria as visões pareidólicas únicas que se podem observar num céu repleto de nuvens, de criaturas reais e imaginárias. Esta obra foi inspirada no ato de imaginar formas e criaturas nas nuvens.





Me and Me

54 x 79 cm

8B pencil on cartridge paper on printed
mixed media

Lápis 8B sobre papel de cartucho sobre
técnica mista impressa

2026, 17 years

Me and Me expresses Sophia's gratitude to her younger self's persistent creativity and imaginative whimsy, while also keeping a promise to continue making and sharing joy through art, as the piece is purely drawn using pencil and paper, keeping true to the origins of her art.

«Me and Me» expressa a gratidão de Sophia pela criatividade persistente e pela imaginação fantasiosa da sua versão mais jovem, ao mesmo tempo que cumpre a promessa de continuar a criar e a partilhar alegria através da arte, uma vez que a obra foi inteiramente desenhada a lápis e papel, mantendo-se fiel às origens da sua arte.

The Adventure Map

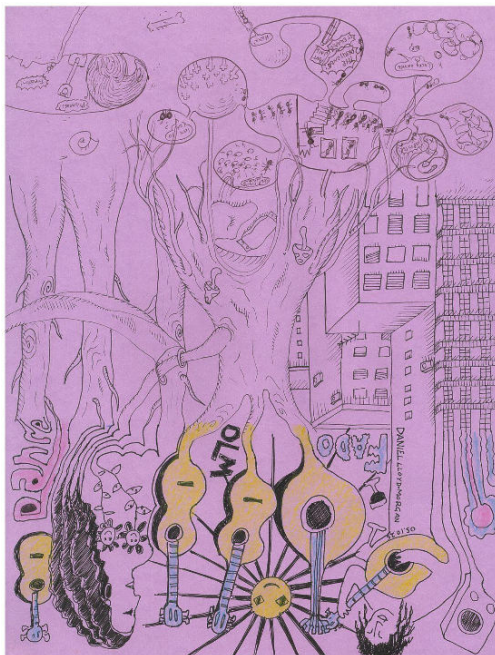
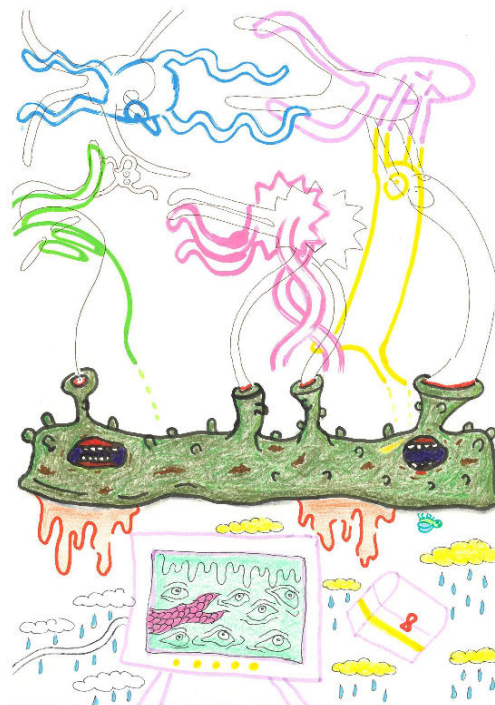
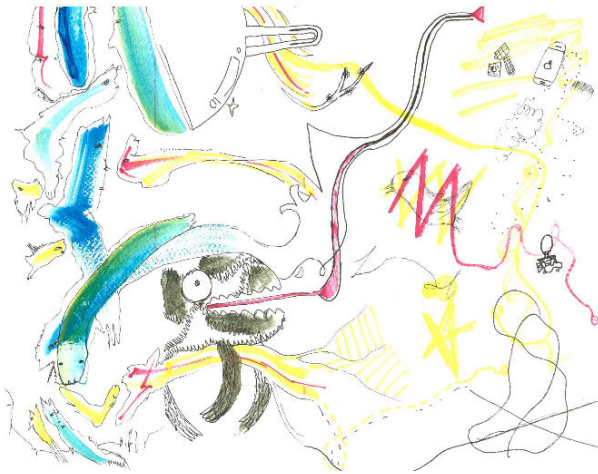
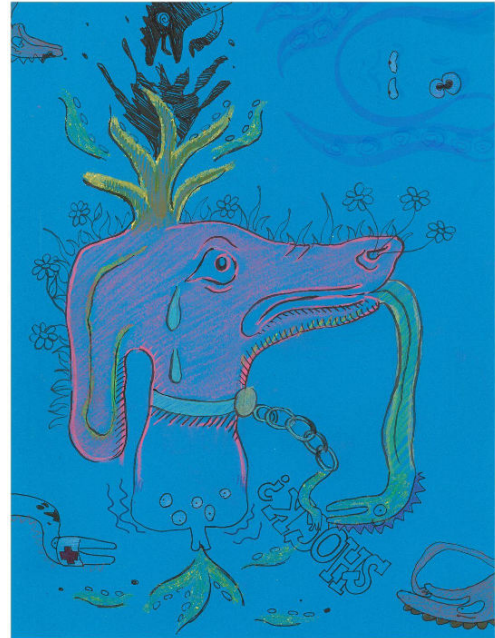
16 x 111.7 cm

Watercolour and fineliner on paper

Aquarela e caneta de ponta fina sobre papel

2022, 13 years





Collaborative work 1 with Time For The Oniric

29.7 x 42 cm

Acrylic marker and fineliner on paper

Marcador acrílico e caneta de ponta fina sobre papel

2025, 17 years

Collaborative work 2 with Time For The Oniric and unidentified artist

21 x 29.7 cm

Acrylic markers, coloured pencil and fineliner on paper

Marcadores acrílicos, lápis de cor e caneta de ponta fina sobre papel

2025, 17 years

Collaborative work 3 with Time For The Oniric

24.2 x 31.4 cm

Acrylic markers, water-based markers, coloured pencil and fineliner on paper

Marcadores acrílicos, marcadores à base de água, lápis de cor e caneta de ponta fina sobre papel

2025, 17 years

Collaborative work 4 with Carlos Cabral Nunes, Hongyu Zhu and Yuning Ye

28 x 36 cm

Alcohol markers, watercolour paint on paper

Marcadores à base de álcool e tinta de aguarela sobre papel.

2025, 17 years

Collaborative work 5 with Daniel Lloyd Morgan and Time For The Oniric

24.2 x 31.6 cm

Coloured pencil and fineliner on coloured paper

Lápis de cor e caneta de ponta fina sobre papel colorido

2025, 17 years

Credits | Ficha Técnica

Curator | Curador
Ruowei Chen, Yanbei

Curation advisor | Consultor de curadoria
Carlos Cabral Nunes

Management | Gestão Executiva
Ruowei Chen

Production | Produção
Sophia Zhong, Ruowei Chen, Haiqing Wang, Jinmo Zhang

Graphic Design | Design Gráfico
Sophia Zhong

Organised by | Organização
AOMO gallery, CASIT

AOMO Gallery

R. Dr. Sílvio Pelico 5, 2780-166 Oeiras

Scheduled appointment to visit | Visitas por
marcação: June 12th – July 9th, Sunday –
Friday | 12 de junho a 9 de julho, de domingo
a sexta-feira.

Opening hours | horário de funcionamento:
14:00 until 17:00 | 14h às 17h

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