

EXHIBITION

29 OCT - 28 NOV 2026

Monday / Friday - 12PM to 7PM

Saturday - 2PM to 7PM

‘PÃO E FIO’

SONIA NAVARRO

SOLO EXHIBITION

CURATORSHIP SUSANA GONZÁLEZ

SOCIEDADE NACIONAL DE BELAS ARTES

Galeria de Arte Moderna · Rua Barata Salgueiro, 36 · 1250-044 Lisboa

29 October - 28 November, 2026

Opening: 29 October, 6:30 PM

Galeria NAVE is pleased to announce a solo exhibition by Sonia Navarro at the Sociedade Nacional de Belas Artes in Lisbon.

The Sociedade Nacional de Belas Artes (SNBA) in Lisbon will host the solo exhibition “Pão e Fio” (Bread and Thread) by the Spanish visual artist **Sonia Navarro**, opening on 29 October. Curated by **Susana González**, the exhibition is *funded by the Región de Murcia through the Instituto de las Industrias Culturales y las Artes as part of the initiative to promote the internationalisation of Murcian creators*, under the promotion and coordination of **Mercedes Cerón** (Galeria NAVE). The project brings together works from different periods of the artist's career, whose practice draws on textile materials and traditions historically rooted in domestic work, subsistence economies, and the dynamics of care.

Bread and thread, which give the exhibition its title, condense two essential human needs — nourishment and protection — and evoke forms of labour, particularly female, traditionally rendered invisible and seldom recognised by professional value systems. Through sewing, embroidery, and the reuse of materials, Navarro reclaims these ancestral forms of knowledge and positions them firmly at the centre of contemporary artistic practice.

‘Sonia Navarro's work is deeply connected to a family genealogy: sewing spans three generations of women in her family — her grandmothers, her mother Teresa, and the artist herself. This transmission of knowledge also extends to direct collaboration with seamstresses, embroiderers, and craftswomen, questioning the rigid notion of individual authorship and highlighting forms of shared production.’ – comments curator Susana González.

The exhibition brings together materials from Mediterranean artisanal and rural traditions, such as jarapas, esparto grass, wool, linen, felt, and rubber — some of which have been salvaged, reused, or are explicitly linked to trades in transition or at risk of disappearing. Navarro displaces these materials from their daily function into the sculptural realm, without erasing either their memory or their primary utilitarian dimension. Within this process, manual craftsmanship plays a central role: cutting, assembling, embroidering, tensioning, folding, and sewing are repetitive actions that introduce a temporality based on attentiveness and persistence, in sharp contrast to the accelerated logic of industrial production.

Mercedes Cerón, Exhibition Coordinator and Director of Galeria NAVE:

‘Coordinating Sonia Navarro’s second exhibition in the Portuguese capital not only reaffirms the artist’s strong bond with the Lisbon public, but also holds a deeply special meaning for me. This is as much due to my immense admiration for the concept and power of her work, as it is to our cooperation with the Sociedade Nacional de Belas Artes, a key institution within the Lisbon art scene.’

Ultimately, “Pão e Fio” offers a reflection on the value of that which has historically remained outside economic and cultural systems of recognition: knowledge transmitted across generations, the work of hands, repair, reuse, and the forms of care that sustain life. Navarro evokes these gestures, demonstrating that material culture is fundamental to understanding our social and emotional history.

Talabartera, 2025 © Jesús Madriñan



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'Restoring does not always mean erasing the mark of time or returning the piece to its original state; darning is a form of conservation that embraces the wound. To darn is to dialogue with what is broken, to respect the wear and tear of those who used that fabric, and to conserve out of affection. In the tradition of mending there is a living memory: it is not about hiding the tear, but about inhabiting the fold, of sustaining the material with the thread and understanding that conserving is, above all, an act of care and permanence.'

— Sonia Navarro



Detail © Jesús Madriñán
Detail, Manta Abuelo, 2026 © Courtesy of the Artist
Detail © Jesús Madriñán

ABOUT SOCIEDADE NACIONAL DE BELAS ARTES

The Sociedade Nacional de Belas Artes, a cultural association founded on 16 March 1901, has as its primary objective to promote and support the progress of art in all its manifestations, as well as to defend the interests of artists and its members. The SNBA's Artistic Training Courses are also an exemplar of educational intervention and innovation, distinguished by the quality of training provided to develop new audiences in the field of the arts. Past and present, the SNBA affirms itself as a sanctuary of freedom, showcasing the most innovative exhibitions while remaining in a state of permanent renewal.

ABOUT GALERIA NAVE

Founded by Mercedes Cerón in Lisbon in 2019, Galeria NAVE is dedicated to promoting national and international artists working within contemporary practices that include installation, sculpture, photography, contemporary textile art and painting, whilst encouraging experimental and transdisciplinary approaches. Since 2021, NAVE has developed a solid line of international projects, creating new exhibition contexts for its artists through collaborations with institutions and other galleries. This cooperative model contributes to the international circulation and professional growth of the artists. It presents a regular programme of exhibitions alongside participation in international fairs, positioning itself as an active platform for research, dialogue, and visibility within the contemporary art landscape.

ABOUT THE ARTIST SONIA NAVARRO

Sonia Navarro (b. 1975, Puerto Lumbreras, Spain) learned sewing and tailoring from her grandmothers before completing her Bachelor's degree in Fine Arts and a Master's degree in Photography. She has received numerous prestigious awards and fellowships, most notably the Rome Scholarship and the Visual Arts and Photography Prize from the Spanish Ministry of Culture. She has exhibited individually in both national and international galleries, alongside developing various site-specific projects. Her work has been shown in several leading museums and institutions, such as Sala Alcalá 31 in Madrid, Sala Verónicas, Museo Patio Herreriano, and the Palhavã Palace (Embajada de España en Lisboa). Furthermore, her work is permanently represented in major art collections and institutions, including the Mariano Yera Collection, the Kells Collection, the Collection of the Community of Madrid, as well as the collections of the Ministry of Culture (Museo Reina Sofía) and the Spanish Ministry of Foreign Affairs, among others. For more than two decades, using diverse mediums such as sculpture, installation, photography, and drawing, Navarro has created works that challenge and confront the mechanisms of power and its institutions. Her practice focuses particularly on those structures that have historically contributed to establishing a gender hierarchy, linking women to domestic labour and immobility, thereby reflecting the constant struggle of women against established social conventions.



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ABOUT THE CURATOR SUSANA GONZÁLEZ

Curator, cultural manager and researcher. She holds a BA in Fine Arts from the University of the Basque Country and a Diploma in Advanced Studies (DEA) in Art History from the University of Santiago de Compostela. She is the founder of Consultarte, a cultural management consultancy that develops institutional programmes in both the public and private sectors. From 2017 to 2022, she was the Co-director of the Charco artist residency programme, a project focused on research and creative cross-disciplinarity between Latin America and Europe.

Since 2019, she has directed the Centro de Arte Fundación María José Jove and its art collection, developing programmes to support creation through open calls (prizes, grants, funding and artist residencies) that promote training, production and research in contemporary art. Furthermore, she drives initiatives related to education and outreach, fostering accessibility and dialogue between art and the community.

She has organised and curated numerous exhibitions, participated in conferences, juries and mentorships, and writes regularly, including critical essays for various publications. Her curatorial approach focuses on artistic research of a historical, social and identity-based nature, addressed from interdisciplinary perspectives. She has developed curatorial projects in institutions such as the CGAC (Santiago de Compostela), MUSAC (León), Fundación Cerezales Antonino y Cinia (Cerezales del Condado, León), MAZ (Guadalajara, Mexico) and the Espazo de Intervención Cultural NORMAL (A Coruña), among others.



Mantón de la Abuela, 2026 © Courtesy of the Artist

USEFUL INFORMATION

Venue: Sociedade Nacional de Belas Artes
Galeria de Arte Moderna
Rua Barata Salgueiro, 36, 1250-044 Lisbon

Exhibition Dates:

30 October - 28 November, 2026

Opening: 29 October 2026, 6:30 PM

Horário: Monday to Friday 12:00 - 7:00 PM
Saturday 2:00 - 7:00 PM

Promoter: Galeria NAVE

Sponsors: Sociedade Nacional de Belas Artes, Región de Murcia, Instituto de las Industrias Culturales y las Artes (ICA)

Partners: MC, AgoraLx Agência de Produção

Admission: Free

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