



# Josi

b. 1983, Itamarandiba, Brazil  
Lives and works in Belo Horizonte



Josi's practice stems from the strength of her hands, maneuvering, sculpting, and deviating away from the comfort of Western art history. This dynamic unfolds through creations imbued with the presence of her body, her works becoming extensions of the artist's hands, serving as conduits of storytelling, embodying material and ancestral connections through an intertwining of natural pigments. In this way, Josi explores themes of memory, survival, and the embodied rhythms, in continuous dialogue between learned and lived knowledge, of life in a dialogue between her body and the material heritage of Minas Gerais. Her paintings and ceramics, created without predetermined sketches, allow alchemies and organic pigments to interact with temperature, humidity, and geological temporalities, unfolding across surfaces like layers of sediment.

Shaped by personal experiences that span territories and communal traditions - chores, labor, and an agricultural vernacular - her work is informed by communities across the Jequitinhonha Valley, Itamarandiba, Carbonita, and Caeté. From early sketches made in notebooks during bus rides, which reveal a deep belief that art is not a privilege, to the wisdom gathered through daily labors such as wringing and scouring clothes, traditional techniques of sun-bleaching, and toiling in the fields, these experiences are woven into her multilayered creative process. Humble yet profound acts of manual labor -

kneading, gathering, washing, watering - are enacted in the way she works with clay and pigments, transforming them into artistic expressions that evoke the textures and narratives of life at the river's edge.

Josi's art meditates on labor, perseverance, and the reclamation of history, affirming the presence of people and communities who have been separated from their traditions and spirituality yet continue to resist the forces of colonial erasure. Josi's practice invites reflection on interconnectivity through a shared space of resilience, both social and ecological.

**Josi** (b. 1983, Itamarandiba, Brazil) lives and works in Belo Horizonte.

Some of the artist's solo exhibitions include: **Mendes Wood DM**, New York (2024); **Mendes Wood DM**, São Paulo (2024); **Piccola Galeria Casa Fiat de Cultura**, Belo Horizonte (2022). Additionally, her work was included in group shows such as: **MASP**, São Paulo (2025); **Museu Nacional da República**, Brasília (2025); **Palácio das Artes**, Belo Horizonte (2025); **Oficina Francisco Brennand**, Recife (2024); **Memorial Minas Vale**, Belo Horizonte (2023); **Instituto Tomie Ohtake**, São Paulo (2023); **Museu da Inconfidência de Ouro Preto**, Ouro Preto (2023); **Paço Imperial**, Rio de Janeiro (2022); **Museu Casa Padre Toledo**, Tiradentes (2022); **Escola Guignard UEMG**, Minas Gerais, Brazil (2020).

A dark, textured sculpture of a human figure, possibly made of wood or stone, with a prominent head and torso. The figure has a large, rounded head and a torso with a perforated section on the chest. The sculpture is set against a plain white background.

SELECTED  
EXHIBITIONS

2024

Mendes Wood DM, São Paulo

*arrastar chãos, juntar imbigos*

It is a process that unfolds in the movement of gestures, in the creations operated by hand, and thus, make themselves felt as hands. They collect the grains of earth, which come together and disperse, sticking to where they pass or dissipate. They pass through the sieve, remain in the sieve. They go to the mortar. They decant, ask for patience, pass through time as well. They go to the pan and spin. Until everything is there, for the eyes of those who know how to see: the color of the ground, at ground level. To the keen criteria of the senses, whilst everything happens, grounding, thickening, until almost nothing is touched, besides life itself. Kneading, watering, raising - a stubbornness. Smoothing, making it shine. Fire and an uncertain destiny. Art, bordering on life, is the path, the way, moving with the earth, which comes from times and vibrations of the world, from before the world was what we think we know.





2024  
Mendes Wood DM, São Paulo  
*arrastar chãos, juntar imbigos*



2024  
Mendes Wood DM, São Paulo  
*arrastar chão, juntar imbigos*



2024  
Mendes Wood DM, São Paulo  
*arrastar chãos, juntar imbigos*



In Josi's ceramics, there are faces, human figures, and contiguous bodies. Tool and body are unified as one, and, from there, figuration is a shelter that materializes the desire to populate life with the presence to recount other fables than ones about exile. In these sculptures, togetherness, community building, and fictional tales narrate a place that the body didn't have the right to because emptiness and dispersion commanded the flow of life. "It's where I come together completely," says the artist.



2026  
Mendes Wood DM, Brussels  
*A Serene Look upon the World*

*A Serene Look upon the World* addresses these tensions through artistic gestures that comfort and unsettle in equal measure. A human impulse drives us to organize thought through principles that offer some stability to our understanding of everyday life. We also tend to break down and rationalize the processes that guide artistic creation, as if to demystify them. Yet even armed with a theoretical and historical repertoire, the viewer is not immune to unease when faced with works that evoke mystery.





2026  
Mendes Wood DM, Brussels  
*A Serene Look upon the World*



2024

Oficina Francisco Brennand, Recife

*Cosmo/Chão*

Based on dialogues between the work of *Francisco Brennand* and that of other artists, the exhibition sews together two of the foundations of his work. The first is sculptural practice in the expanded field - which is not limited to figures on pedestals or even to objectuality. The second is the concept of territory, taking into account dynamics that aggregate and organize geographical experience, as well as social and spiritual links that go beyond the land and cross different dimensions.









2025  
MASP, São Paulo  
*Histórias da ecologia*

At a time of intensified climate, social, economic, and territorial crises, *Histories of Ecology* invites the public to reflect on the various forms of relation between humans, non-human beings, and the environment they inhabit. Structured into five curatorial sections, the exhibition presents works that explore how ecological relationships are central to the ways we live, produce, inhabit, and relate to the world. By understanding ecology as a dynamic field of relationships—rather than a separate dimension of life—the exhibition encourages reflection on how artistic practices can contribute to imagining possible futures.



2024  
Mendes Wood DM, New York  
*grains of water drops of earth*

*grains of water, drops of earth* is the title of Josi's first international solo exhibition. The show brings together works created by touching, dragging, and mishmashing various temporalities, materials, people, presences, and stories. The works remind us that art "is a conversation of souls because it goes from the individual to the communal as it is shared" – once again, Négo Bispo tells us about the difference between exchange and sharing. And so Josi's works invite us to practice other ways of seeing and making sense of life. Her creations are here to affirm the presence of people who have been expropriated from their gestures, separated from their environment (what modern civilization calls nature), who were tasked with overcoming (as a challenge, fate, and obligation) the oppressions of being alienated and placeless.





2024  
Mendes Wood DM, New York  
*grains of water drops of earth*



Josi's artistic journey began with sketches in notebooks on bus rides, embracing the belief that art is not a privilege. Her experiences in Itamarandiba, Carbonita, and Caeté shaped her life as a teacher. The wisdom from washing clothes and toiling in fields led to a Fine Arts degree at the Guignard School (UEMG). From the dirt floors of Tabatinga to the floor of the kitchen/studio, these places do not separate into borders but gather together because they are, at the same time, memory and an agglomeration of temporalities. From them, Josi creates. Through overlapping moments, places, and narratives, she identified inks and dyes while boiling beans in water, fruit stains were suddenly pigmenting surfaces, and muddy water formed earth and ground tones.



2024  
Mendes Wood DM, New York  
*grains of water drops of earth*

2023

Instituto Tomie Ohtake, São Paulo

*Ensaio para o Museu das Origens*

In Jequitinhonha Valley (MG) Josi learned to perceive the colours of the earth, spots and marks on plants and the sound of the wind moving that which would seem immovable. She also listened to stories and songs of wisdom and chose to introduce herself with the short name she shares with her sisters, her brother and so many others. Invited to visit Serra da Capivra (PI), she observed how the cave paintings relate to the pre-existing marks of the scenes. The development of this experience and the use of plants and land from the region led Josi to create works that can be explored on the inside and outside.





Serra da Capivara National Park, in Piauí, was submerged until 220 million years ago, when a tectonic shift raised the seabed to leave immense canyons of sedimentary rock in sight. In the Ice Age, the region never froze, becoming a rich tropical rainforest, until rising temperatures and falling humidity gave rise to the Caatinga, with its biodiversity and resilience.

Long before the colonisation of Brazil, generations lived there and left a legacy of the largest cluster of cave paintings in the world: thousands of intensely dynamic images portraying expressive poses, with scenes of, for example, hunting, sex and worship. The paintings only began to be studied in the 1960s, when archaeologist Niède Guidon found them subjected to weathering and human action. Guidon's studies and efforts resulted in a Franco-Brazilian scientific mission and the creation of the National Park and Fundação Museu do Homem Americano (FUMDHAM), to implement initiatives related to heritage conservation and education, safety, archaeological research and socio-educational action - which public policies failed to address, even after the recognition of the importance of such heritage.





2022  
Paço Imperial, Rio de Janeiro  
*Premiados PIPA 2022*

“This 2022 set shows a very complex artistic ecosystem, mixing poetics that refer to more artisanal practices, to the radical involvement with technology. Above all, we see in these artists a poetic and political engagement with the peripheral universe and with an ecological and social experimentation that integrates the human with all the proliferating forms of life” (Luiz Camillo Osório). In this scenario, the exhibition ceases to have a competitive character and takes on the form of a celebration. Thus, Coletivo Coletores, Josi, UÝRA and Vitória Cribb share the Terreiro of the colonial building with juxtaposed works.







SELECTED  
WORKS



**Josi**

*breu pingado de reza e poeira de  
pequi, da série breu imaginoso*

2026

water from the Jequitinhonha  
River, genipap, anthill soil  
from the Quilombo dos  
Ausentes, banana nodia,  
verdigris from Pompéu-MG  
and soil from Seu Maurício-  
MG

160 x 172 x 3 cm

63 x 67 3/4 x 1 1/8 in

MW.JSI.124





**Josi**

*Sem título, da série: receitas  
de nódias e mácula em breu  
imaginoso*

2026

water from the Jequitinhonha  
River, silver embaúba  
(Cecropia), brazilwood,  
genipap, black beans, soil from  
Seu Maurício

53 x 57 cm

20 7/8 x 22 1/2 in

MW.JSI.123



**Josi**

*não se come maria goma em dia  
de quarta e sexta, da série: breu  
imaginoso*

2026

water from the Jequitinhonha  
River, genipap, brazilwood,  
annatto, anthill soil from the  
Quilombo dos Ausentes

35 x 35 cm

13 3/4 x 13 3/4 in

MW.JSI.122





**Josi**

*Fulôfia*

2025

ceramic, soil, feathers, charcoal,  
oleio (from Ducarmo), and black  
stone (from Lily Shipibo)

49 x 55 x 42 cm

19 1/4 x 21 5/8 x 16 1/2 in

MW.JSL.119





**Josi**

*Imbigo de Nyame*

2025

smoked ceramic in a drum  
with sawdust

58 x 33 x 44 cm

22 7/8 x 13 x 17 3/8 in

MW.JSL.102







**Josi**

*com três ramo, romaria, da  
série: breu imaginoso*

2026

water from the Jequitinhonha  
River, genipap, brazilwood,  
anthill soil from the Quilombo  
dos Ausentes

35 x 35 cm

13 3/4 x 13 3/4 in

MW.JSI.121



**Josi**

*virava mexia, aparecia, da série:  
breu imaginoso*

2026

water from the Jequitinhonha  
River, genipap, black beans,  
dog ear, anthill soil from  
the Quilombo dos Ausentes,  
annatto

35 x 35 cm

13 3/4 x 13 3/4 in

MW.JSI.120





Josi, *taturana que ajambra fiapo corre*, da série: *breu imaginoso*, 2026, water from the Jequitinhonha River, jabuticaba, black beans, indigo and campeche vegetal paints, anthill soil from the Quilombo dos Ausentes, green soil from Seu Maurício, 135 x 211 x 3 cm | 53 1/8 x 83 1/8 x 1 1/8 in, MW.JSL.118





Josi, *não se assenta em pedra de amolar*, da série: *breu imaginoso*, 2025, water from the Jequitinhonha River, black beans, silver embaúba (Cecropia), anthill soil from the Quilombo dos Ausentes – MG, and plant-based violet campeche dye on fabric and a reclaimed wood crate, 106 x 172 x 3 cm | 41 3/4 x 67 3/4 x 1 1/8 in, MW.JSI.116



Josi, *Da série: o vôo das indacas*, 2025, burnt ceramic in the Navel of Nyame, then singed in the fire, and a woodpecker feather collected in Moeda (MG), 23 x 6 x 5.5 cm, 16 x 6 x 14 cm, 23 x 6.4 x 10



Josi, *Fulômaê*, 2025, ceramic, soil, feathers, charcoal, oleio (from Ducarmo), and black stone (from Lily Shipibo), 60 x 44 x 42 cm | 23 5/8 x 17 3/8 x 16 1/2 in, MW.JSI.113





Josi, *não se assenta em pedra de amolar*, da série: *breu imaginoso*, 2025, water from the Jequitinhonha River, black beans, silver embaúba (Cecropia), anthill soil from the Quilombo dos Ausentes – MG, and plant-based violet campeche dye on fabric and a reclaimed wood crate, 106 x 172 x 3 cm | 41 3/4 x 67 3/4 x 1 1/8 in, MW.JSI.116





**Josi**, *depois das 6 não se usa pente fino*, da série: *breu imaginoso*, 2025, water from the Jequitinhonha River, black beans, brazilwood, silver embaúba (Cecropia), anthill soil from the Quilombo dos Ausentes – MG, and plant-based violet campeche dye on fabric and a reclaimed wood crate, 110.5 x 140.5 x 3 cm | 43 1/2 x 55 1/4 x 1 1/8 in, MW.JSI.115



Josi, *Não se espana teia de aranha*, da série: *breu imaginoso*, 2025, black bean, banana node, aroeira, anthill soils from Quilombo dos Ausentes (MG), toá, and waters from the Olho d'Água stream (MG) on stretched cotton fabric and a reclaimed wooden box, 119.5 x 184 cm | 47 x 72 1/2 in, MW.JSI.097





Josi, *Istrudia*, 2025, aroeira, indigo, ink-grass, charcoal, and soils from Seu Mauricio on fabric sewn onto bamboo, 118 x 185 cm | 46 1/2 x 72 7/8 in, MW.JSI.110



**Josi**

*Da série: receitas de nódias e mácula em breu imaginoso*

2025

black bean, mama de porca bark, pau d'óleo, mango leaf, toá from Xakriabá Territory (MG), and March rain on fabric stretched on canvas with a reclaimed wood frame

52 x 54.5 cm

20 1/2 x 21 1/2 in

MW.JSI.111





**Josi**

*Da série: breu imaginoso*

2025

aroeira, anthill soils from  
Quilombo dos Ausentes (MG),  
and soils from Seu Maurício on  
fabric sewn onto a wooden box  
with a black earth background

42.7 x 42.4 x 5 cm

16 3/4 x 16 3/4 x 2 in

MW.JSI.101



**Josi**

*Da série: breu imaginoso*

2025

aroeira, charcoal, anthill soils  
from Quilombo dos Ausentes  
(MG), and soils from Seu  
Maurício on fabric sewn onto a  
wooden box with a black earth  
background

60.7 x 64 x 5.5 cm

23 7/8 x 25 1/4 x 2 1/8 in

MW.JSI.100



**Josi**

*Mossima*

2025

ceramic and charcoal

26.5 x 46.5 x 59 cm

10 3/8 x 18 1/4 x 23 1/4 in

MW.JSL.103





Josi, *indacas*, 2024, ceramic and guineafowl feathers, 6 x 7 x 24 cm | 2 3/8 x 2 3/4 x 9 1/2 in (each), MW.JSI.093



**Josi**

*Zétibaji, da série isca de chão*

2025

ceramic, charcoal, and a sisal  
rope net starchy with dust  
and tapioca

33 x 35 x 70 cm

13 x 13 3/4 x 27 1/2 in

MW.JSL.104





**Josi**

*da série: chão de molho e imbigos*

2024

soil from Minas Gerais, black  
bean, brazilwood and coal on  
fabric sewn into eucalyptus  
branch

118 x 89 cm

46 1/2 x 35 in

MW.JSL088





Josi, da série grão de água, gota de terra, 2024, black bean, coal, annatto, soil from Morro Vermelho-MG, Entre Rios de Minas-MG e Vale do Jequitinhonha-MG, 165 x 230 cm | 65 x 90 1/2 in, MW.JSI.082



**Josi**

*Abrigo da aroeira, da série:  
abrigos*

2024

bamboo sieve, fabric, tapioca  
starch, Brazilian peppertree,  
black bean, annatto, coffee,  
acacia mearnsii, brazilwood,  
gabirola, coal, soil from  
Seu Maurício-MG, Morro  
Vermelho-MG and Vale do  
Jequitinhonha-MG

142.5 x 197 cm

56 1/8 x 77 1/2 in

MW.JSL083







Josi, *Luz de picão*, 2024, chãos coletados, água de feijão preto, urucum, eucalipto, picão, carvão e outros mistérios sobre tecido engomado, 61 x 53 cm | 24 x 20 7/8 in, MW.JSI.081



Josi, *Igbiri*, 2024, ceramic, 38.5 x 20.5 x 24.5 cm | 15 1/8 x 8 1/8 x 9 5/8 in, MW.JSI.092





**Josi**

*odor da chama, from the series:  
isca de chão*

2024

ceramic and sisal net starched  
with dust and starch

35.5 x 22.5 x 20.5 cm

14 x 8 7/8 x 8 1/8 in

MW.JSL.077





**Josi**

*oleira, from the series: rastapé*

2024

ceramic on bamboo base and  
wattle-and-daub soil

128 x 54.5 x 53.5 cm

50 3/8 x 21 1/2 x 21 in

MW.JSL.074





**Josi**

*engole vento, from the series:  
rastapé*

2024

ceramic on bamboo base and  
wattle-and-daub soil

114 x 59.5 x 64.5 cm

44 7/8 x 23 3/8 x 25 3/8 in

MW.JSL.072





**Josi**

*Penerei fubá, from the series:  
abrigos*

2023-2024

bamboo sieve, fabrics, cassava  
gum, floors Minas Gerais and  
Piauí, banana stain, black bean,  
indigo for clothes, hose leaf,  
annatto, charcoal, mistletoe,  
pau brasil, eucalyptus, red  
mangrove bark, clay of Valley  
and other misteries

193 x 130 cm

76 x 51 1/8 in

MW.JSL.071





**Josi**

*from the series: chão de molho e  
imbigos*

2024

black bean water, indigo and  
soil on fabric sewn on branches

104.5 x 77 cm

41 1/8 x 30 1/4 in

MW.JSL.067



Josi, *Untitled*, from the Series: *With land and some who are born from it*, 2022, black bean water and soil on cotton, sewn onto branch, 93 x 79 cm | 36 5/8 x 31 1/8 in, MW.JSI.027



**Josi**

*Dos retornos: chão de molho e  
imbigos*

2022

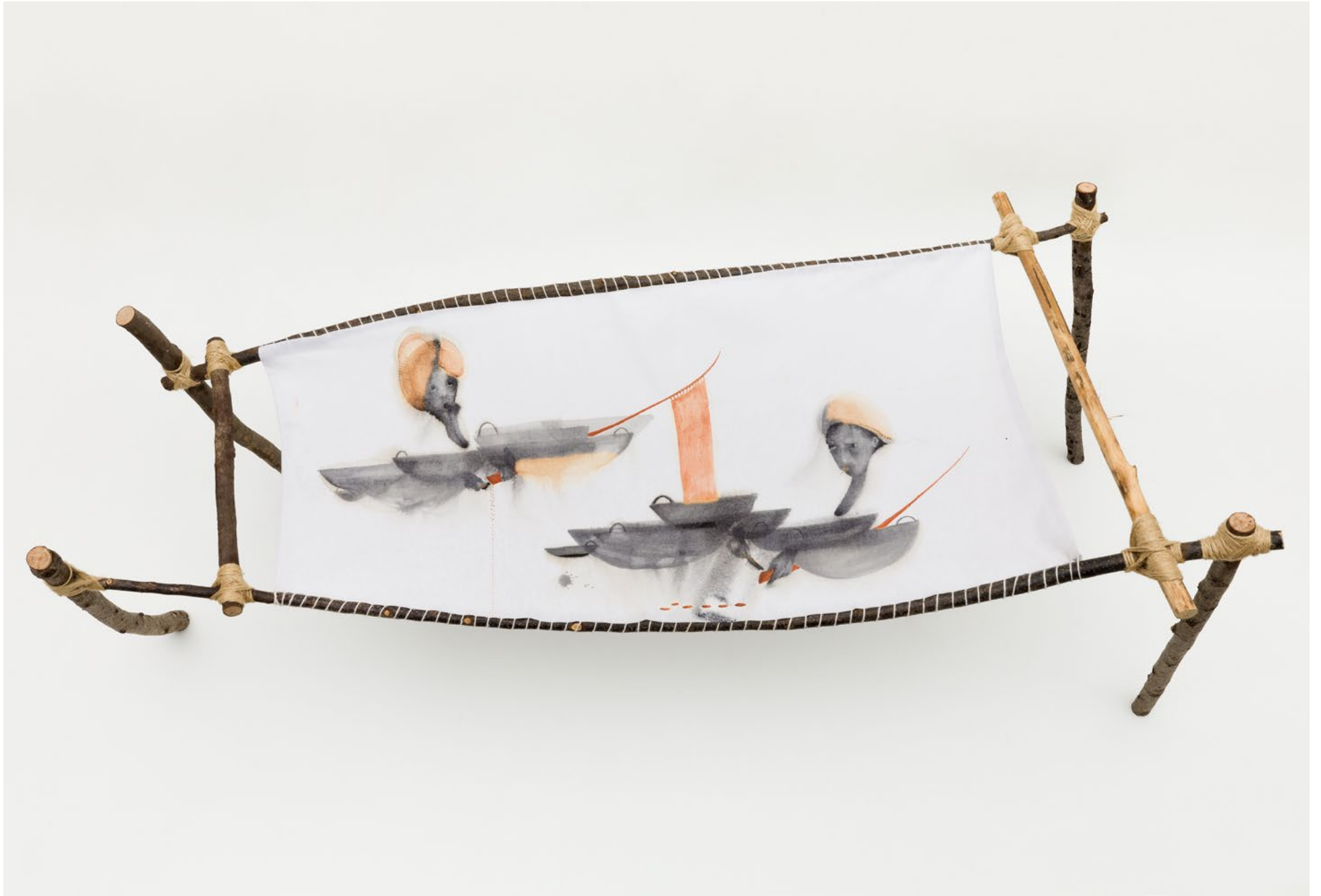
terras, nódia de banana e feijão  
preto sobre tecido

99 x 77 cm

39 x 30 1/4 in

MW.JSL.032





Josi, *quara-dores series*, 2022, black bean water and soil on cotton, sewn onto branches, 52 x 58 x 131 cm | 20 1/2 x 22 7/8 x 51 5/8 in, MW.JSI.028



**Josi**

*Da série: decantações, ferouras e temperamentos*

2025

black bean water, ink-grass,  
and toá red from Xakriabá  
Territory (MG) on paper

41 x 31 cm

16 1/8 x 12 1/4 in

MW.JSL.109



**Josi**

*Da série: decantações, ferouras e temperamentos*

2025

black bean water, ink-grass,  
and toá red from Xakriabá  
Territory (MG) on paper

41 x 31 cm

16 1/8 x 12 1/4 in

MW.JSL.107



Josi, *Da série: decantações, fervuras e temperamentos*, 2025, black bean water, ink-grass, and toá red from Xakriabá Territory (MG) on paper, 28.8 x 33.8 cm | 11 3/8 x 13 1/4 in, MW.JSI.108





Josi, from the series: *decantações, fervuras e temperamentos*, 2022, black beans water, banana stain and soil on paper, 73 x 101 cm | 28 3/4 x 39 3/4 in, MW.JSI.059



**Josi**

*from the series: decantações,  
fervuras e temperamentos*

2024

black bean water, diquada and  
soils on paper

77 x 58 cm

30 1/4 x 22 7/8 in

MW.JSL.057





**Josi**

*from the series: decantações,  
ferveras e temperamentos*

2022

black bean water on paper

30 x 30.5 cm

11 3/4 x 12 in

MW.JSI.056



**Josi**

*Untitled, from the series:  
decantations, boils and  
temperaments*

2022

black bean water and soil on  
paper

49 x 34 cm

19 1/4 x 13 3/8 in

MW.JSL016



**Josi**

*Untitled, from the series:  
decantations, boils and  
temperaments*

2022

black bean water and soil on  
paper

49 x 34 cm

19 1/4 x 13 3/8 in

MW.JSL017



**Josi**

*Untitled*

2022

ceramic

40 x 27 x 18 cm

15 3/4 x 10 5/8 x 7 1/8 in

MW.JSL.029





*Subverting the traditional practices of scrubbing and sun-bleaching clothes through art, I appropriate the stain as an index of research into natural pigments – reclaiming “dirt” and working to overturn preconceptions and inhabit a broader space that exists on a more sustainable plane.*

– Josi



Josi – Studio Visit, 2025, [click here to watch the video](#)

## Education

2022

BA in Fine Arts from the State University of Minas Gerais

2016

BA in Languages-Portuguese from the Federal University of Minas Gerais.

## Solo Exhibitions

2024

*grains of water drops of earth*, Mendes Wood DM, New York, USA

*arrastar chãos, juntar imbigos*, Mendes Wood DM, São Paulo, Brazil

2022

*Quarar reverso*, Piccola Galeria Casa Fiat de Cultura, Belo Horizonte, Brazil

## Group Exhibitions

2026

*Nossa América*, Casa Museu Eva Klabin, Rio de Janeiro, Brazil

*Dignidade e luta: Laudelina de Campos Mello*, Instituto Moreira Salles, São Paulo, Brazil

*Ultratremor*, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, Portugal

*A Serene Look upon the World*, Mendes Wood DM, Brussels, Belgium

2025

*Mulheres: Propuestas desde Brasil*, ArtNexus Space, Miami, USA

*Histórias da ecologia*, MASP, São Paulo, Brazil

*Alumbramento*, Museu Nacional da República, Brasília, Brazil

*TERRA*, Clarabóia, São Paulo, Brazil

*Quando atitudes se tornam escola*, Palácio das Artes, Belo Horizonte, Brazil

*Encruzilhadas da Arte Afro-Brasileira*, Museu Nacional da Cultura Afro-Brasileira, Salvador, Brazil

2024

*Espelhos d'água viva*, Solar dos Abacaxis, Rio de Janeiro, Brazil

*Cosmo/Chão*, Oficina Francisco Brennand, Recife, Brazil

*Encruzilhadas da Arte Afro-Brasileira*, CCBB, Rio de Janeiro, São Paulo and Belo Horizonte, Brazil

2023

*Imagens que não se conformam*, Memorial Minas Vale, Belo Horizonte, Brazil

*Quero amar quem acenda uma fogueira comigo às 7 da manhã*, Palácio das Artes, Belo Horizonte, Brazil

*Linhas Tortas*, Mendes Wood DM, São Paulo, Brazil

*Objeto Sujeito*, Museu Paranaense, Curitiba, Brazil

*Ensaio para o Museu das Origens*, Instituto Tomie Ohtake, São Paulo, Brazil

*O corpo invisível da memória*, Museu da Inconfidência de Ouro Preto, Ouro Preto, Brazil

*Six Artists*, Mendes Wood DM, New York, USA

*Meu corpo: território de disputa*, Nara Roesler, São Paulo, Brazil

*Emoção de lidar*, Quadra Galeria, São Paulo, Brazil

2022

*Premiados Pipa 2022*, Paço Imperial, Rio de Janeiro, Brazil

*8 Prêmio Artes Tomie Ohtake*, Instituto Tomie Ohtake, São Paulo, Brazil

*Ainda que tardia*, Festival Internacional de Artes de Tiradentes, Museu Casa Padre Toledo, Tiradentes, Brazil

*Abre Alas 17*, A Gentil Carioca Gallery, Rio de Janeiro, Brazil

*Algumas Histórias sobre nós*, Danielian Gallery, Rio de Janeiro, Brazil

*VEZA 02, plataforma SOUTH SOUTH*, Rio de Janeiro, Brazil

2020

*Entre o isolamento e o contato*, Escola Guignard UEMG, Minas Gerais, Brazil

## Awards

8th Prêmio Artes Tomie Ohtake Edição Mulheres, 2022

Prêmio PIPA, 2022

*Prêmio Funarte RepirArte*, junto ao Grupo de Contação de histórias Movência, 2020



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