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For ABMB 2026, Galeria Raquel Arnaud presents a multilayered and intriguing dialogue between the practices of Almandrade, Anna Maria Maiolino, Antonio Manuel, Arthur Luiz Piza, Carla Chaim, Carlos Cruz-Diez, Célia Euvaldo, Gisela Colon, Iole de Freitas, Jesús Rafael Soto, Lygia Clark, Marina Weffort, Mira Schendel, Sergio Camargo, Sérvulo Esmeraldo, Waltercio Caldas and Willys de Castro.

A convergence that foregrounds the power of intergenerational exchange across constructivist, conceptual, kinetic, and neo-concrete debates, bridging recently represented voices - such as Chaim, Colon and Weffort - with historical figures fundamental to the gallery's legacy, like Camargo, Maiolino, Piza, Cruz-Diez, Freitas, Schendel, Caldas, Clark and Soto.

The proposal accentuates the continuities, ruptures, formal affinities, and transgressions that traverse different moments of their artistic production. It also highlights an encounter that proves the enduring fertility of these movements and practices, which are constantly reactivated from fresh perspectives - a dynamic that Galeria Raquel Arnaud has consistently fostered throughout its more than five-decade history.



lygia clark, 1920 - 1988

belo horizonte, brazil - rio de janeiro, brazil

Lygia Clark was born in Belo Horizonte, Brazil, and moved to Rio de Janeiro in 1947, where she studied with Burle Marx. From 1950 to 1952, she lived in Paris, studying with Fernand Léger, Arpad Szenes, and Isaac Dobrinsky. Back in Brazil, she joined Grupo Frente and later co-founded the Grupo Neoconcreto in 1959. Moving beyond painting, she developed interactive works such as the Bichos series (1960), which invited spectator participation. Between 1970 and 1976, she lived in Paris, teaching at the Sorbonne. Upon returning to Brazil, she focused on the therapeutic potential of sensory experiences and relational objects. From the 1980s onward, her work gained international recognition through retrospectives and major exhibitions worldwide.



estrutura de caixa de fósforos [matchbox structure], 1964

gouache on a matchbox

2,8 x 4,3 x 3,5 in (variable)

#18213

US$ 220,000

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estrutura de caixa de fósforos [matchbox structure], 1964

gouache on a matchbox

2,8 x 4,3 x 3,5 in (variable)

#18214

US$ 220,000

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willys de castro, 1926 - 1988

uberlândia, brazil - são paulo, brazil

Willys de Castro moved to São Paulo, where he studied drawing and later graduated in Industrial Chemistry. In the early 1950s, he began developing geometric abstract works and became involved with Concrete Art. In 1954, he founded a graphic design studio with Hércules Barsotti. He later joined the Grupo Neoconcreto in 1959. That same year, he began creating the Objetos Ativos series, considered a major contribution to Brazilian Constructive Art. His practice also encompassed sculpture, graphic design, theater, and concrete poetry. He participated in major exhibitions in Brazil and abroad, including the São Paulo Biennials and the Centre Georges Pompidou exhibition Modernidade: Arte Brasileira do Século XX (1987). His work has continued to be featured in significant retrospectives and institutional exhibitions.



sem título (estudo) [untitled (study)], 1958
gouache on paper
16,9 x 15,4 in
#12991
US$ 60,000

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sergio camargo, 1930 - 1990

rio de janeiro, brazil - rio de janeiro, brazil

Sergio Camargo is considered one of the most original Brazilian sculptors linked to the constructive movement, even if he hasn't joined their official groups or factions. Far from being essentially rationalist, his sculptural work emanates a certain organicity resulting from the combination of a restricted number of geometric volumes, such as cylinders, cubes, and rectangles, that responds on a principle of "empirical geometry", as the artist defined it. In his tridimensional compositions, the schismatic tendency of gathering geometric forms does not prevent the continuation of a constant movement of disruption and re-articulation, animated by the incidence of light on the volumes. From the 1970s onwards, Camargo started to use almost exclusively marble, whose materiality reacts to the incidence of light more forcefully, revealing, in a more emphatic way, the dynamic aspect of the compositions.

about the artist



sem título [untitled], 1968
painted wood relief
27,6 x 19,7 x 1 in
#16902
US$ 900,000

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sem título [untitled], 1960s
painted wood relief
11,8 x 11,8 x 3,1 in
#11791
US$ 90,000

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sem título (#651) [untitled (#651)], 1988 - 1990
black belgium
5,9 x 10,6 x 5,5 in
#10221
US$ 45,000

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sem título [untitled], 1979
carrara marble
7,9 x 5,9 x 4,7 in
#10261
US$ 45,000

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sem título [untitled], 1979
carrara marble
32,9 x 12,6 x 14,6 in
#9354
US$ 190,000

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série mulheres [women series], 1954 - 1958

bronze

4,3 x 5,5 x 3,9 in

#14816

US$ 40,000

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sem título [untitled], 1978
carrara marble
4,3 x 11,2 x 3,1 in
#12299
US$ 40,000

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Camargo


Brewed



arthur luiz piza, 1928 - 2017

são paulo, brazil - paris, france

In engraving, Arthur Luiz Piza has found space for the creation of a new form of work, that dialogues with constructive concern. In the metal plates, the artist sculpts various geometric forms, experimenting with chisels, gouges, nails, and hammers as tools to create not only furrows in the material but, in different depths, delicate and at the same time incisive. In addition to volume and geometric shapes, rhythm is the central element in Piza's research. It is not a question of establishing a logic of rhythm in its surfaces and materials, but of seeking, with patience and forcefulness, the own rhythm of each composition, organizing and reorganizing incessantly the elements in more or less saturated plots, subtly irregular and chaotic.



sem título - cortes e recortes [untitled - cut and trim], 1984

collage and incisions on paper
26,4 x 22,2 x 3,9 in
#13315
US$ 70,000

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854-1, **1980**

paper cut

14,4 x 14 in

#12967

US$ 35,000

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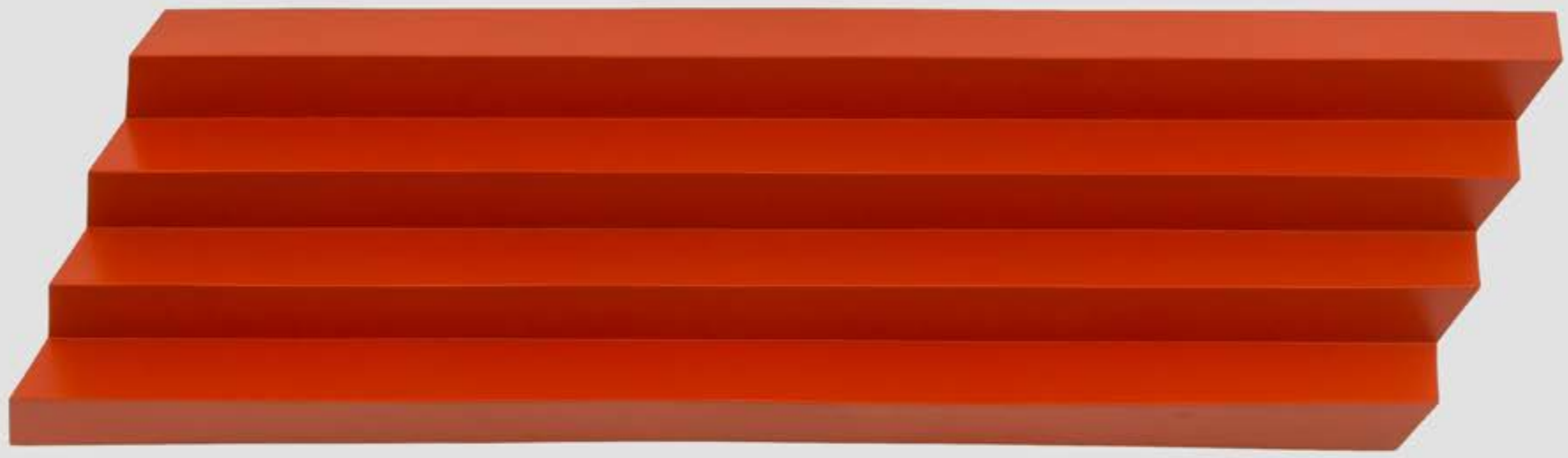
sérvulo esmeraldo, 1929 - 2017

crato, brazil - fortaleza, brazil

Sculptor, engraver, and draftsman, Sérvulo Esmeraldo used different techniques and means to create works that combine geometry and experimentation, from engravings to monumental sculptures, object books, and even cultural projects. Esmeraldo is considered one of the pioneers of kinetic art in Brazil, and created in the 1960s the Excitables, objects that react to the static energy of the spectator's touch and constitute one of the most surprising and inventive works of kinetic art. His sculptures, arising from the artist's constructive persistence, often take geometry beyond its material limits, expanding itself through shadows and virtual volumes that interact with space and with the various possible points of view.



sem título [untitled], 1986
painted steel
22,4 x 79,1 x 4,3 in
#14258
US$ 90,000

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carlos cruz-diez, 1923 - 2019

caracas, venezuela - paris, france

In his early formative years in Venezuela, Carlos Cruz-Diez questioned the predominance of pictorial art using colors applied by brush on canvas. This restlessness triggered research on color, understood as a phenomenon detached from fixed form, subject to visual perception and the incidence of light, therefore mutable. In the following years, he began to materialize his investigations and classify them according to the type of phenomenon, giving rise to the series: Additive Color, Physichromie, Chromatic Induction, Chromointerference, Transchromie, Chromosaturation, Chromoscope and Color in Space. Furthermore, he developed public works integrated into architecture, exploring the transitory character of color and its possibilities of use, while reinforcing the role of the public in the perception of the works and inviting it to a phenomenological awakening outside museums.

about the artist



physichromie 2703, 2018
chromography on aluminum, plastic inserts
59 x 59 in
US$ 620,000

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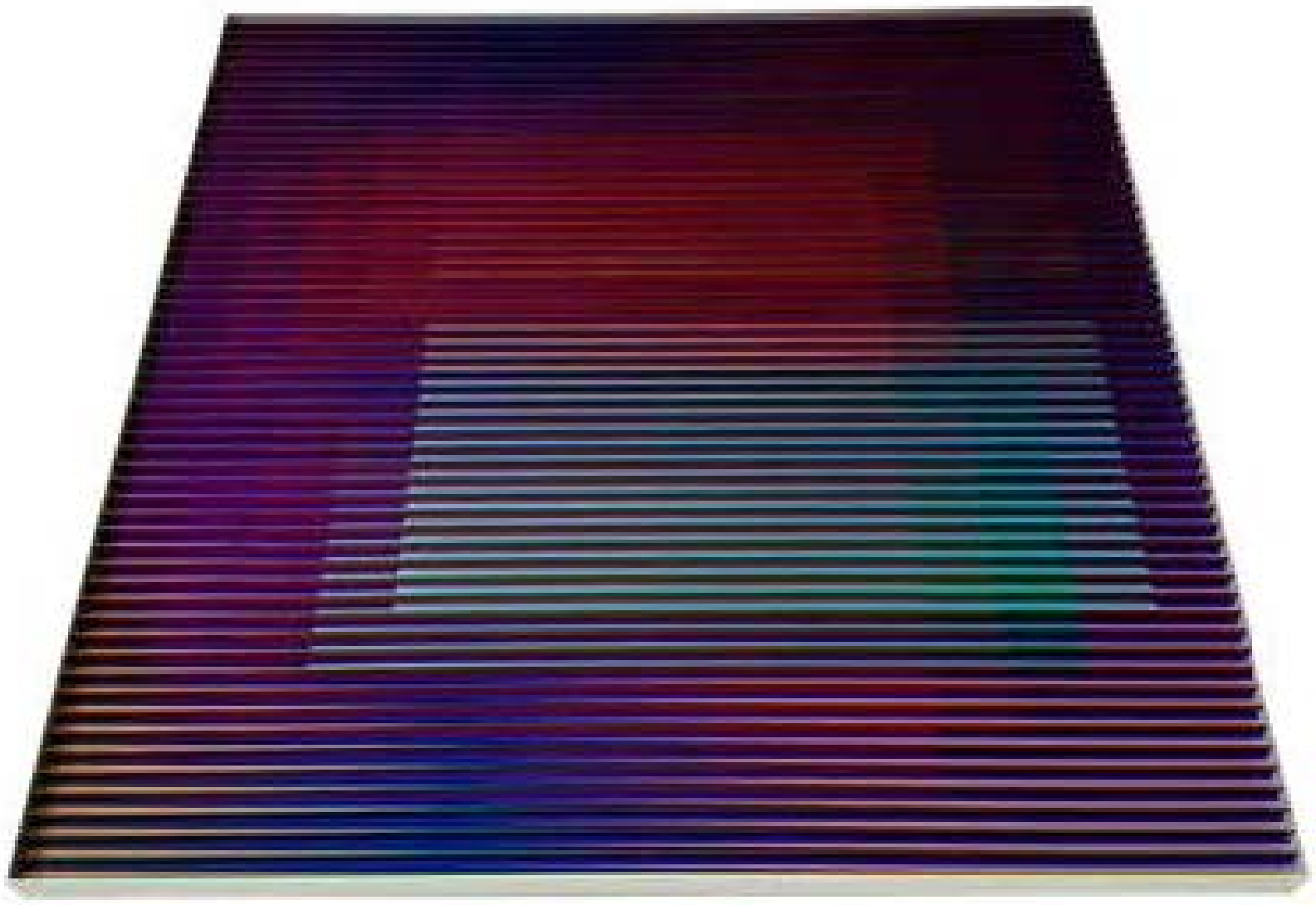



physichromie 1907, paris, 2014

chromography on aluminum, plastic inserts

39,4 x 59,1 in

#17709

US$ 490,000

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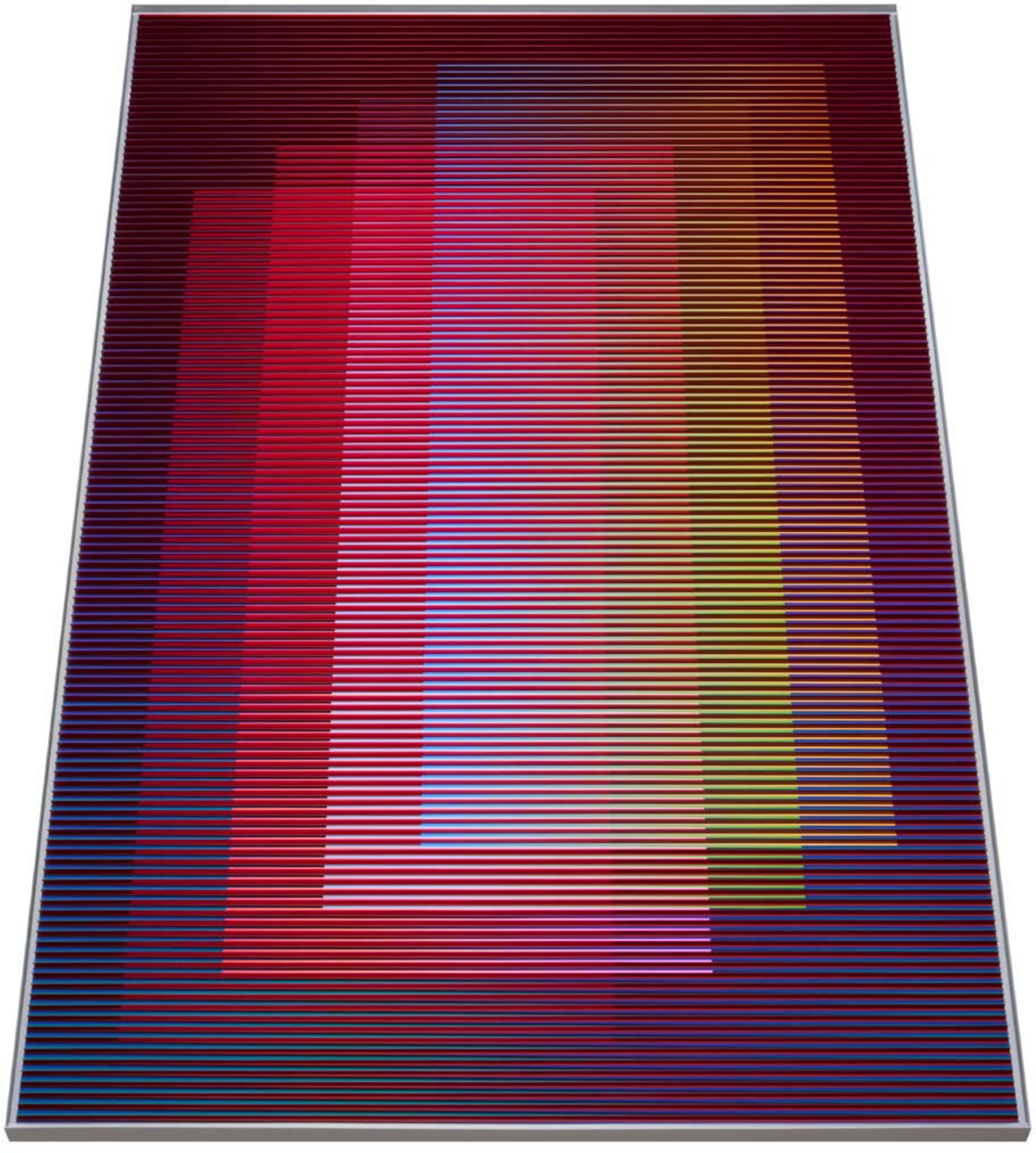



physichromie 2782, 2019
chromography on aluminum
19,7 x 19,7 x 2 in
7/8
US$ 100,000

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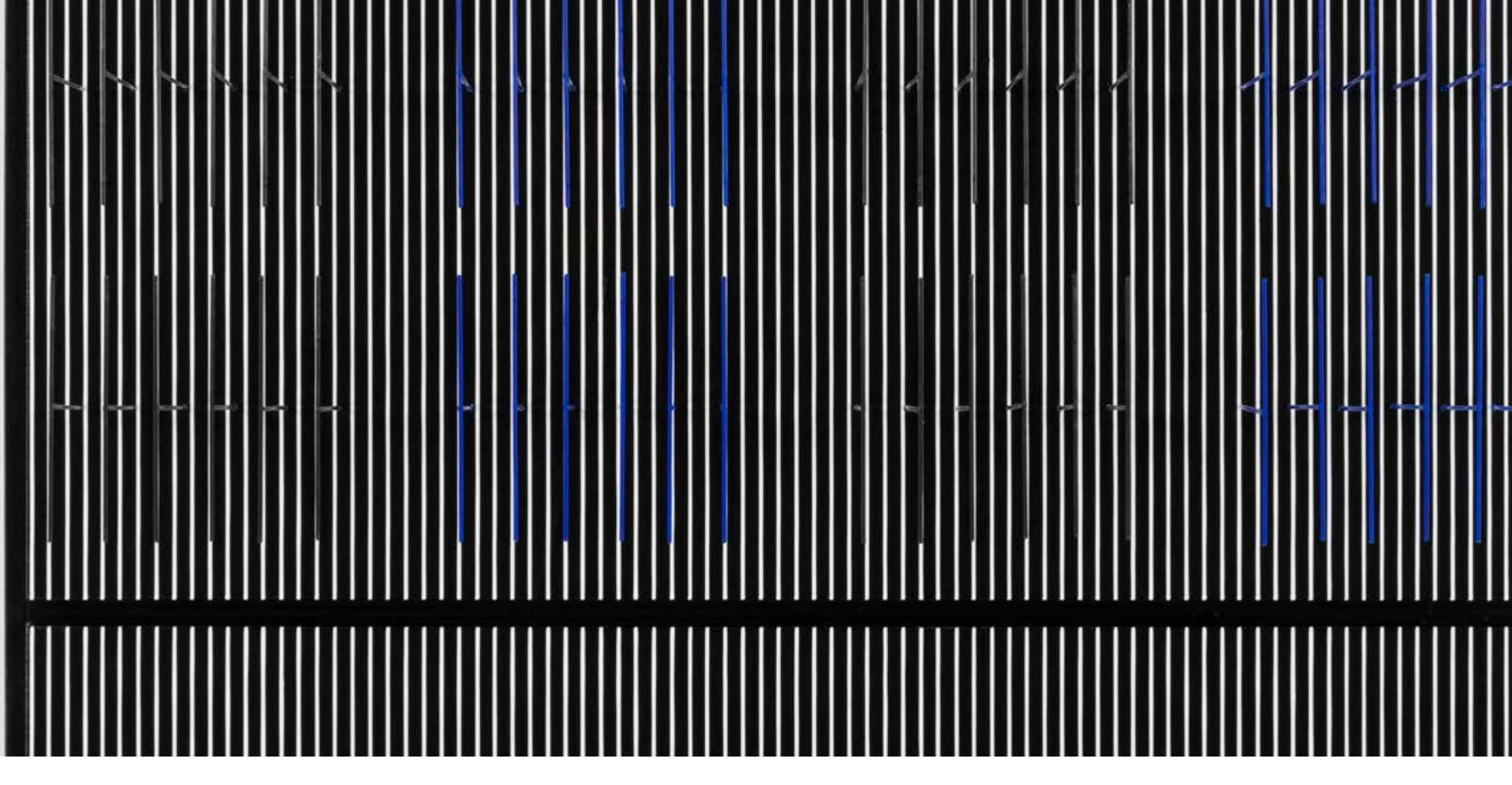
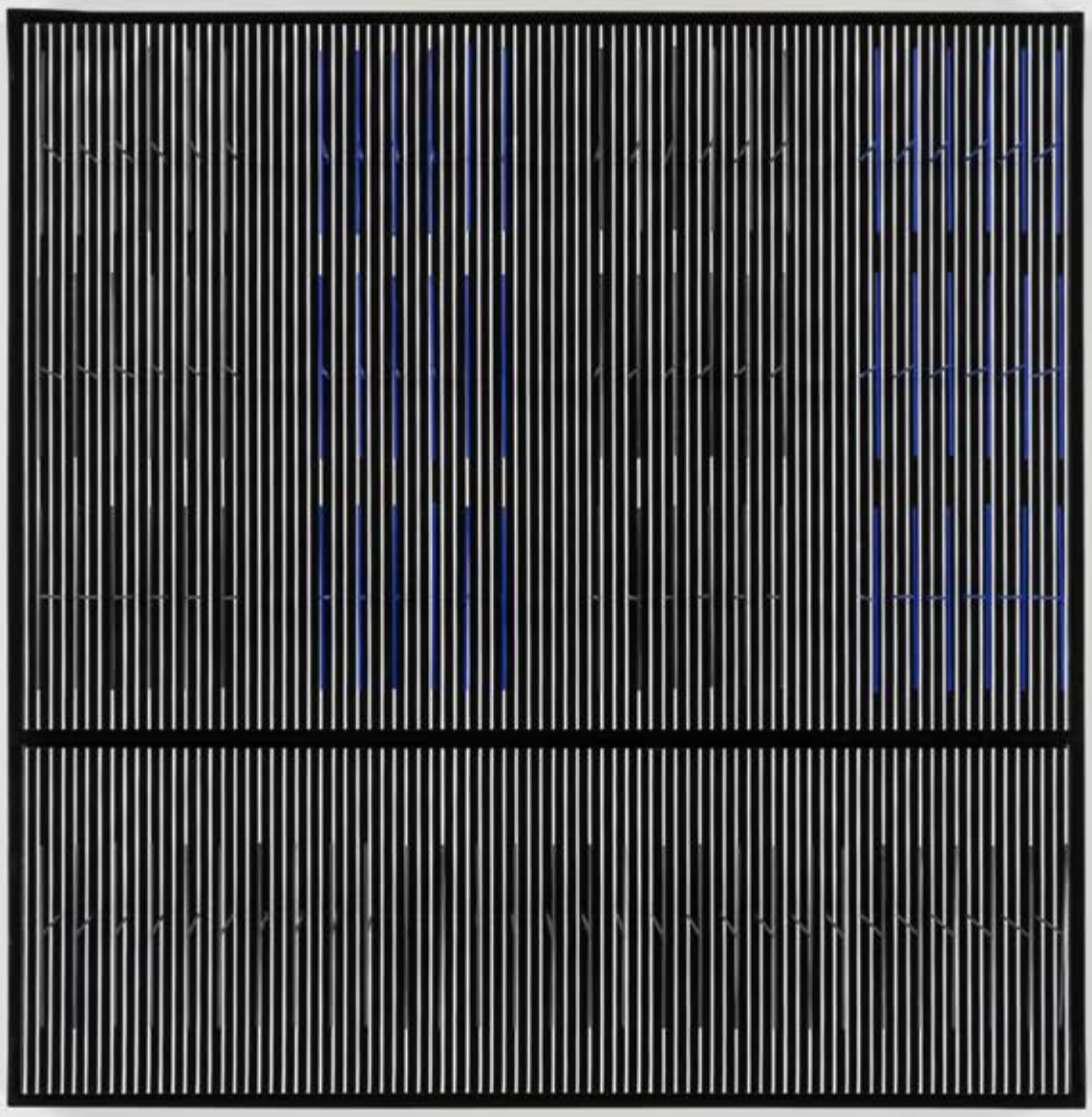


jesús rafael soto, 1923 - 2005

ciudad bolívar, venezuela - paris, france

He studied at the Escuela de artes plásticas in Caracas from 1942 to 1947 and then served as director of the Escuela de bellas artes in Maracaibo, Venezuela, until 1950, at which time he moved to Paris. There he associated with Yaacov Agam, Jean Tinguely, and Victor Vasarely, as well as artists connected to Galerie Denise René and the Nouveau Réalistes (New Realists). Having started out as an illusionistic painter, in 1955 Soto participated in Le mouvement (The Movement) at Galerie Denise René, the exhibition that effectively launched Kinetic art. Around this time, and for many years subsequently, Soto's art oscillated between geometric and organic forms. His work is often associated with Venezuelan Op art because the serial geometric forms of his paintings of the 1950s bear an affinity to works from that later movement.

about the artist



video

pequeña vibración azul y negra [small blue and black vibration], 2003

screenprint in painted wood panel, painted metal elements, and nylon thread
24,4 x 24,4 x 6,7 in
#18221
US$ 250,000

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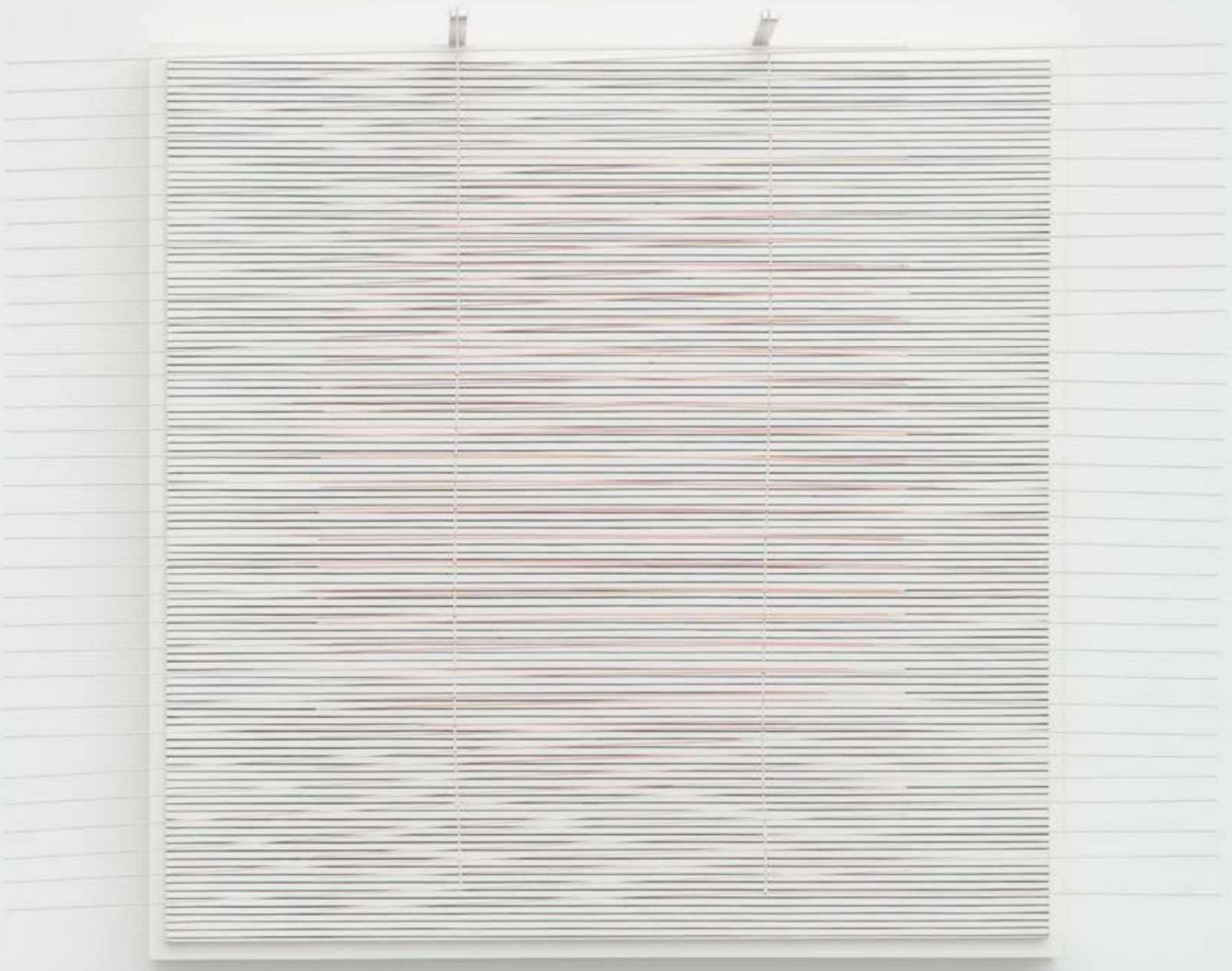

video

petit rond rose [small pink circle], 1998

screenprint in painted wood panel, painted metal elements,
and nylon thread

20,5 x 20,5 x 6,7 in

#18222

US$ 240,000

GALERIA
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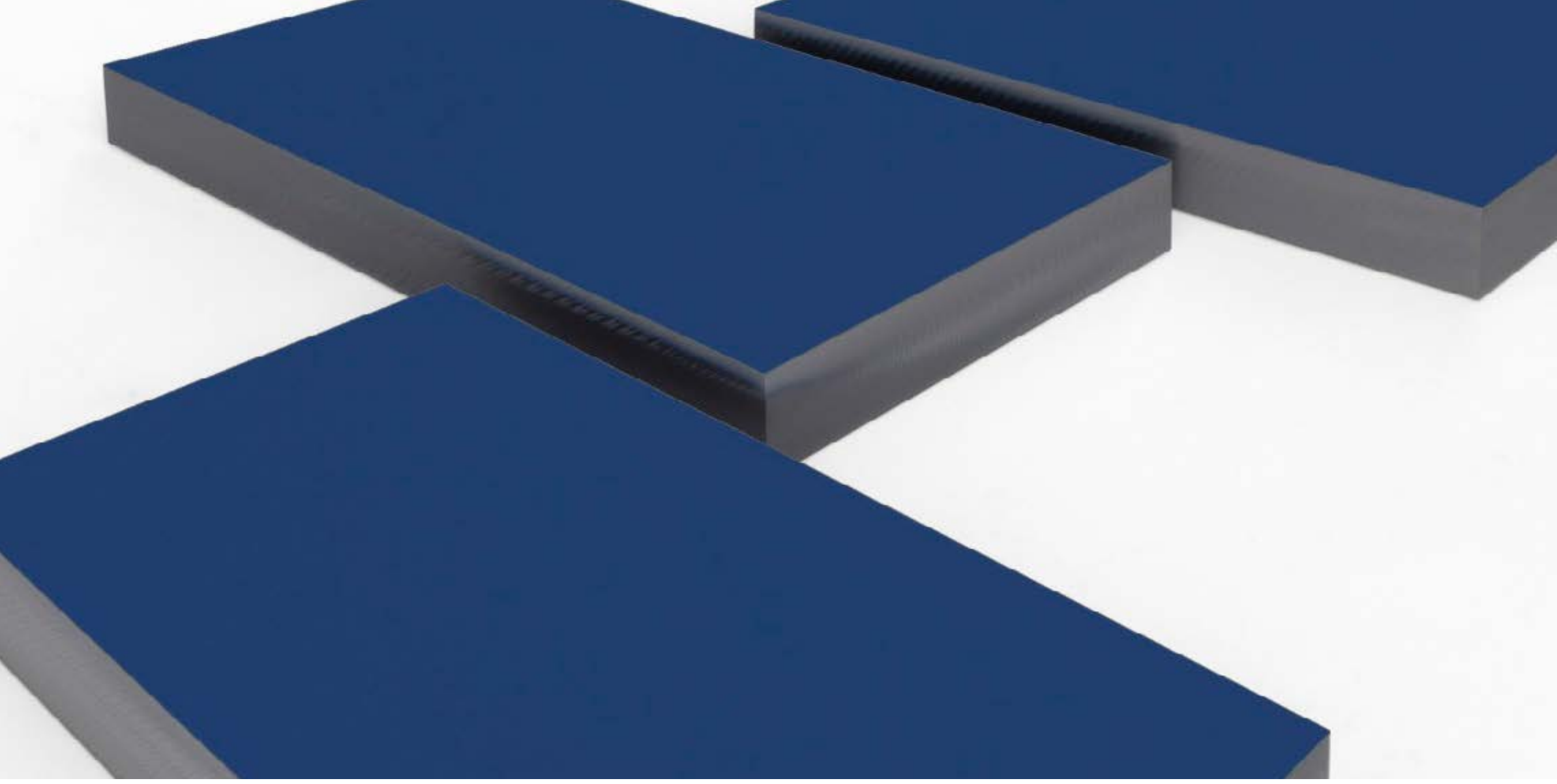
ARNAUD

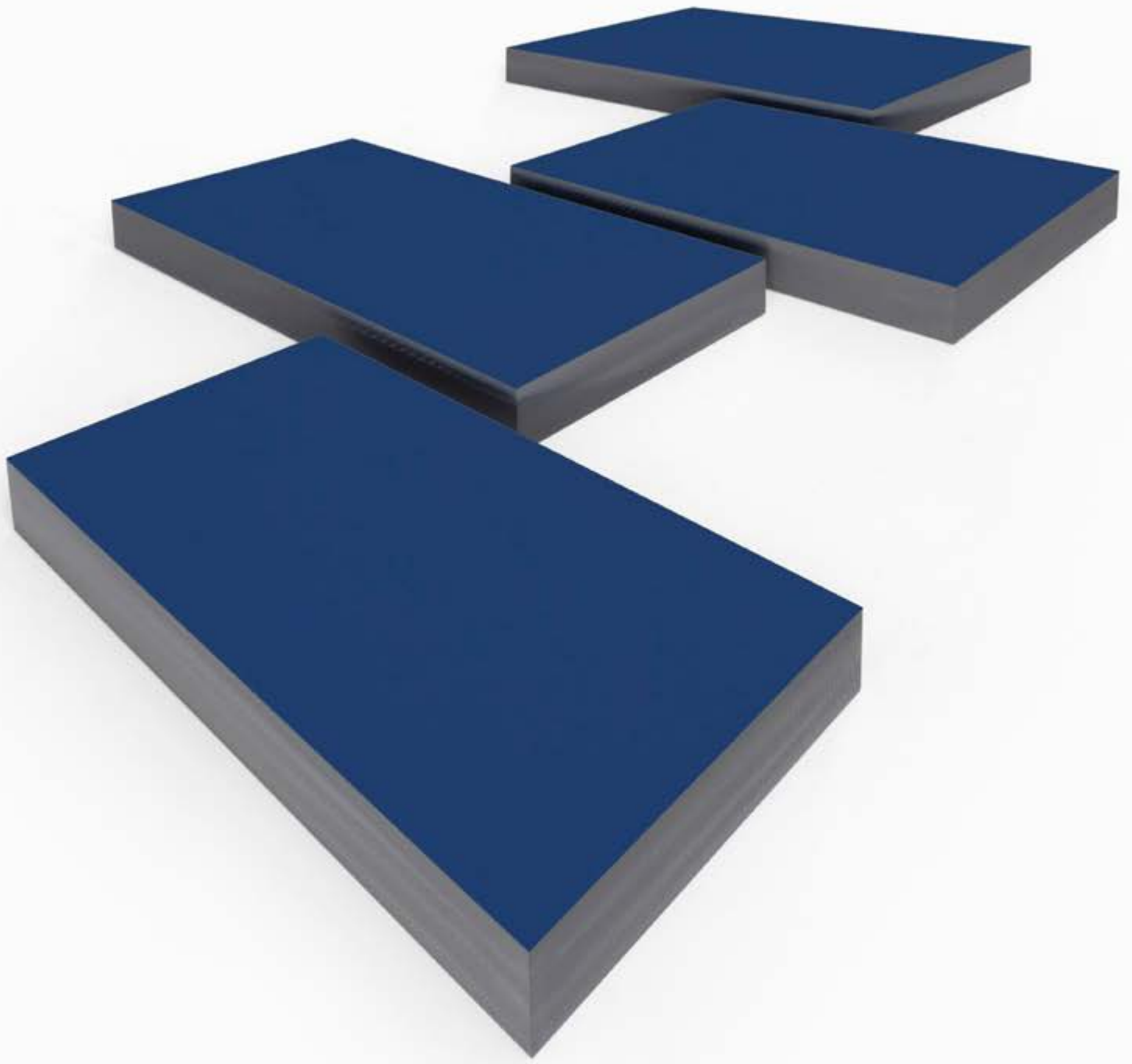




wolfram ullrich, 1961

würzburg, germany

Wolfram Ullrich's works are built on a process of conceptual planning and arduous, precise manual work, in addition to establishing dialogues with the fundamentals of concrete art, such as the sense of color defined only by itself, the form that obeys the laws of geometry and the direct relationship between the body and its materiality and plasticity. However, Ullrich goes further by creating volumes and structures that seem to escape walls, challenging notions of perspective and illusion. Made of a rigid material such as steel or acrylic, Ullrich's monochromatic surfaces testify not only to the unshakable materiality itself but also to the optical phenomena that subject the works to the moving perspective of each observer and make them seem to float in space.



gofa, 2026
acrylic on steel
4 parts
64,4 x 68,5 x 5,1 in
#18284
US$ 44,000

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ARNAUD



***kiam,* 2026**
acrylic on steel
4 parts
60,4 x 65 x 8,3 in
#18285
US$ 44,000

GALERIA
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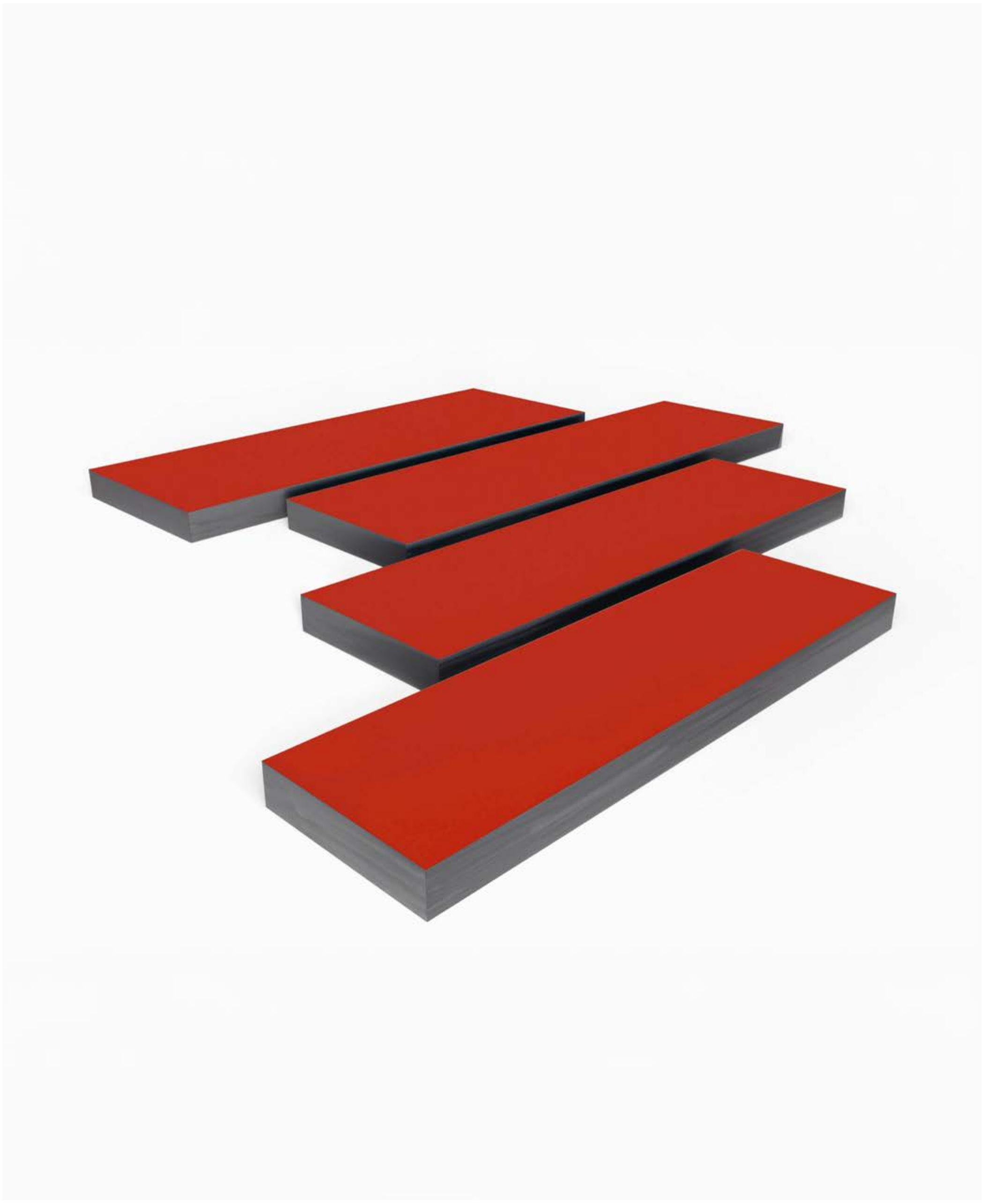
ARNAUD



***orbit ra,* 2026**
acrylic on steel
2 parts
42,9 x 22,8 x 2,6 in and 36,2 x 19,3 x 2,6 in
#18283
US$ 42,000

GALERIA
RAQUEL
ARNAUD



***stan,* 2026**
acrylic on steel
4 parts
39,2 x 59,1 x 3,7 in
#18286
US$ 30,000

GALERIA
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gisela colón, 1966

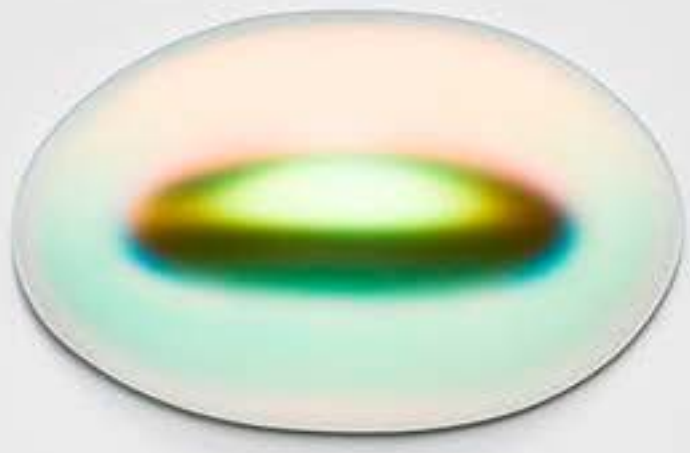
vancouver, canada

Gisela Colón (born in 1966) is a Puerto Rican-American contemporary artist whose organic, totemic, light-activated sculptures and monumental environmental installations explore human perception challenging viewers to experience transformation in real time and space. Through an artistic process that employs high-tech materials like optical acrylics and carbon fiber, as well as matter harvested from sites of the artist's own life, Colón is known for pioneering a language of "organic minimalism" that recalls the energy of the earth, ancestral biological memories, and concepts of time, gravity, and universal forces of nature.



prolate moonoid (quasar UHZ), 2025
blow-molded acrylic
15 x 24 x 6 in
#17299
US$ 45,000

GALERIA
RAQUEL
ARNAUD

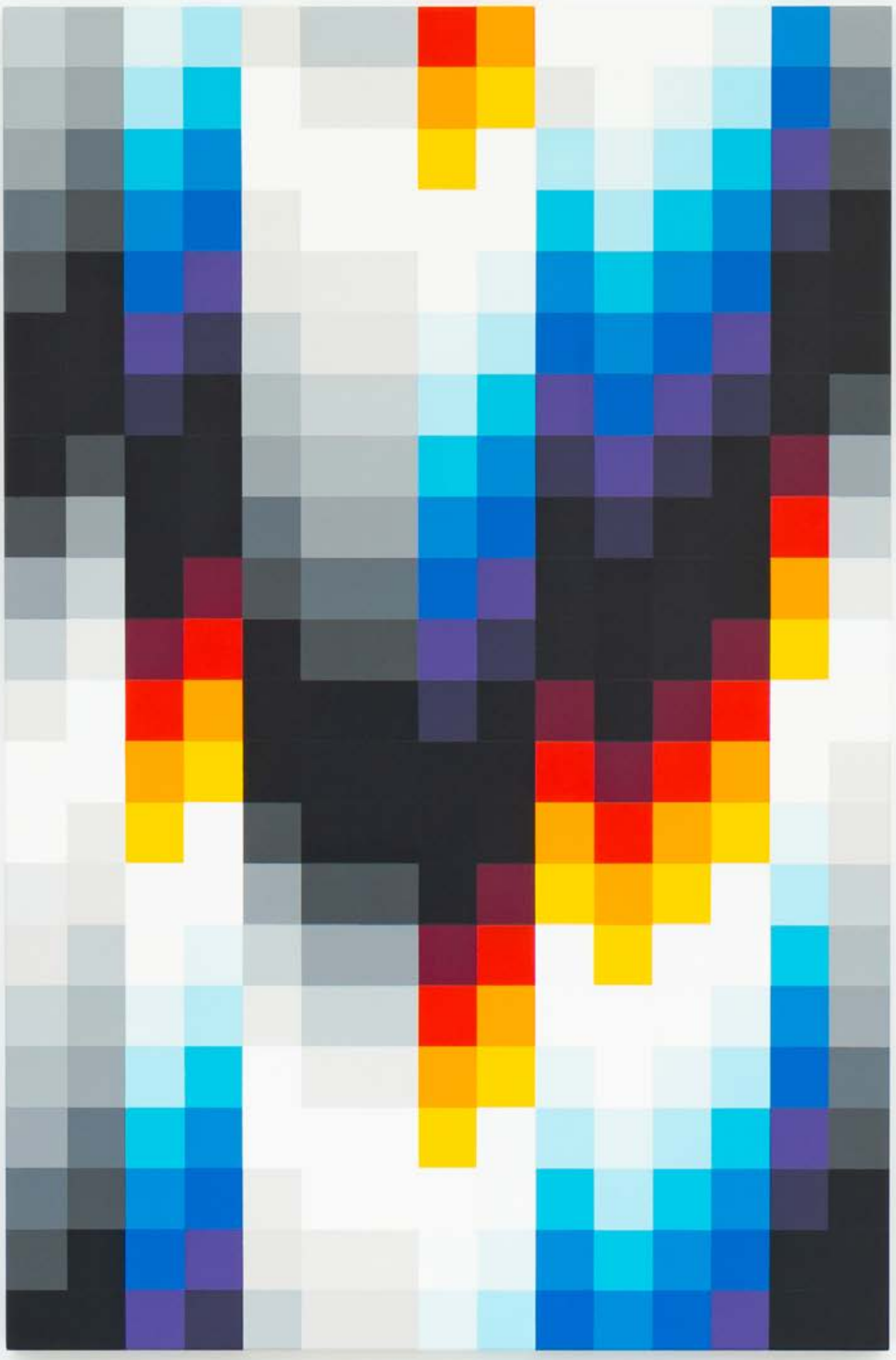


felipe pantone, 1986

buenos aires, argentina

From the works of Felipe Pantone, neon gradients, geometric shapes, optical patterns, and irregular grids emerge, as can be seen in Variabilidade Subtractiva P2 [Subtractive Variability P2], Variabilidade Subtractiva P3, and Variabilidade Subtractiva P4, a series executed in 2020. In While looking at Pantone's production, viewers get a sense of vibration from it as they move around. To achieve this effect, the artist uses 3D modeling software, which can then be reflected in frescoes, murals, paintings, and even sculptures.

about the artist



***chromadynamica 154,* 2025**

enamel paint, aluminum, aluminum composite panel

39,4 x 26 x 1,6 in

#18287

US$ 22,000

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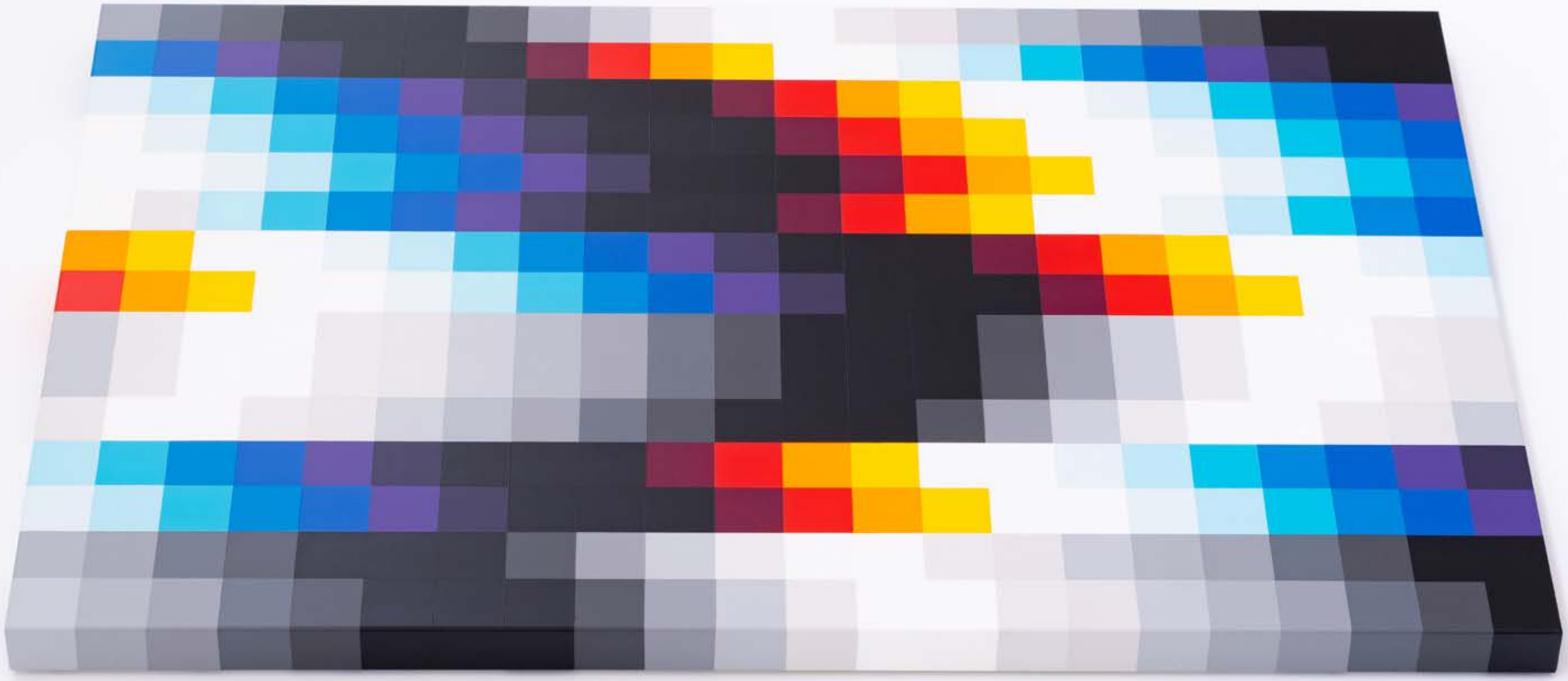



mira schendel, 1919 - 1988

zurique, switzerland - são paulo, brazil

Mira Schendel studied art and philosophy in Milan before moving to Brazil in 1949. She settled in Porto Alegre, working with graphic design, painting, ceramics, and poetry. Her participation in the 1st São Paulo Biennial (1951) introduced her to the Brazilian art scene. In 1953, she moved to São Paulo. During the 1960s, she developed drawings on rice paper, including the Droguinhas series (1966), later exhibited at Signals Gallery in London. In 1968, she began producing acrylic works, including the Graphic Objects. During the 1970s and 1980s, she developed several important series, expanding her investigations into language, materiality, and form. Her work received major posthumous recognition, including a dedicated exhibition at the 22nd São Paulo Biennial in 1994.



***sem título [untitled],* 1960s**
mixed media on paper
8,1 x 6,7 in
#5904
US$ 20,000

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anna maria maiolino, 1942

scalea, italy

Anna Maria Maiolino was born in Scalea, Italy, in 1942. After immigrating to Venezuela in 1954, she studied at the National School of Fine Arts in Caracas. In 1960, she moved to Brazil, where she studied painting and woodcut at Ivan Serpa's studio. She took part in landmark exhibitions such as Opinião 66 and Nova Objetividade Brasileira (1967) by Hélio Oiticica. From 1968 to 1971, she lived in New York, where she continued her artistic development. Maiolino has participated in several São Paulo Biennials and major international exhibitions. Her works are held in important museums such as MoMA and El Museo del Barrio, both in New York, as well as the Jack S. Blanton Museum of Art in Austin, Texas.



em dois [in two], 1990
molded concrete
19,7 x 33,1 in
#4465
US$ 100,000

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waltercio caldas, 1946

rio de janeiro, brazil

Waltercio Caldas' production is known for breaking patterns of perception and for resisting many of the definitions often used to describe or classify contemporary art. The objects that he produces refuse the habitual outlook, creating enigmas that provoke a certain disorientation. This happens because their potency does not reside in the object, nor in the virtual relationships proposed there, but precisely in the constant displacement of perspective and expectation. In this sense, the work is configured as an active way of conveying an indecipherable thought rather than an object of contemplation.



***fibra [fiber],* 2010**
stainless steel and acrylic
25,2 x 47,2 x 21,3 in
#11710
US$ 70,000

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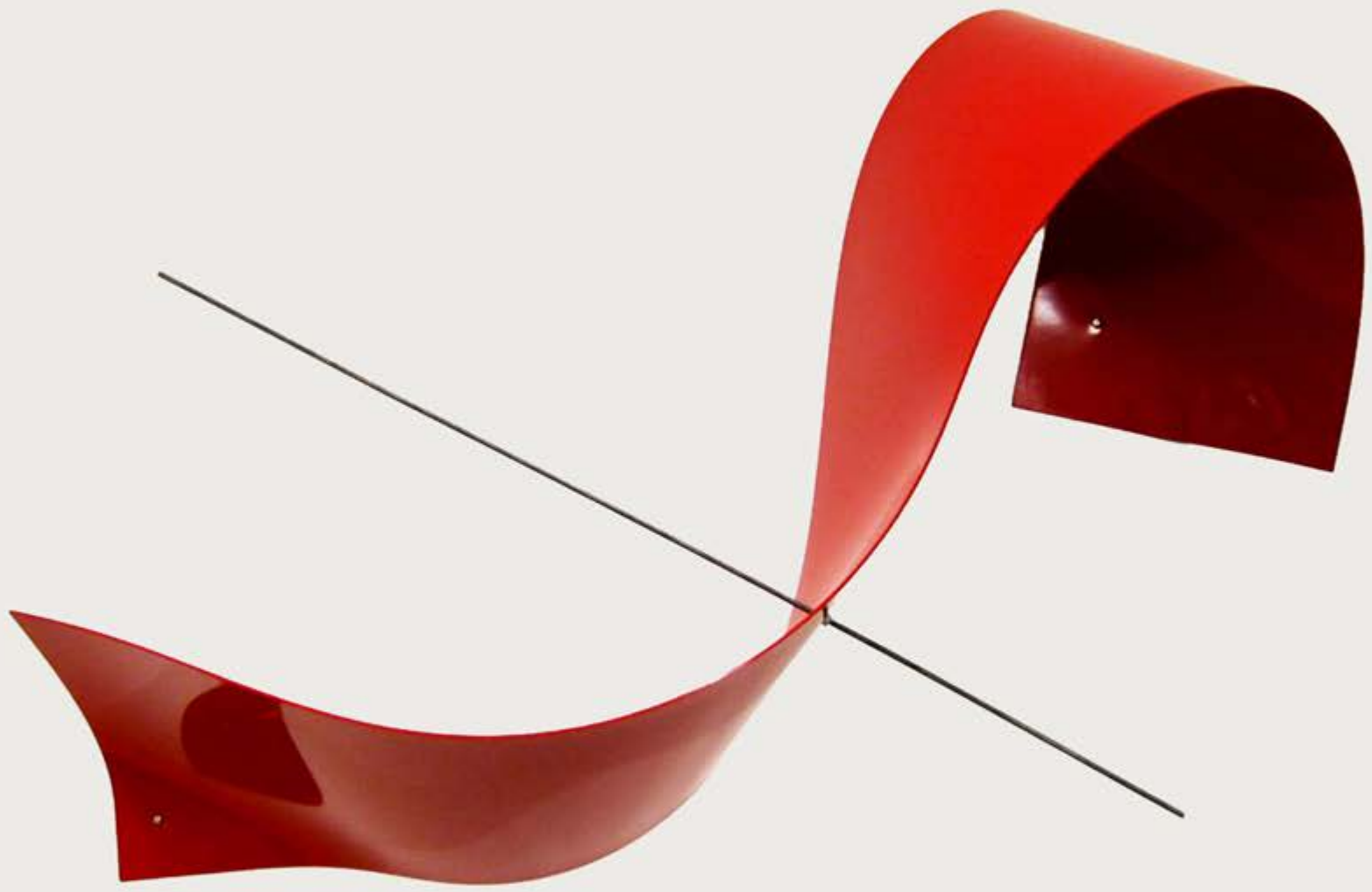
iole de freitas, 1945

belo horizonte, brazil

The first works by Iole de Freitas were the photographic sequences and experimental films that she produced during her stay in Italy, in which the body was already established as a structuring element of the work. When she began to experiment with sculptural language, the presence of the body as an image gave way to the signs of its gestures, transferring its tensions and powers to the body of the sculpture. In the monumental sculptures developed from the 1990s onwards, space is sewn into broad gestures, like a body that dances on an architectural scale and establishes unforeseen continuities between inside and outside, testing the limits between monumentality and lightness. In her most recent production, the artist focus on the internal issues of each sculpture, now on a smaller scale, such as the concave and convex, the texture, and the relationships between the parts.

about the artist



sem título [untitled], 2009

stainless steel, polycarbonate and industrial paint

39,4 x 52,8 x 20,9 in

#13185

US$ 40,000

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noturno/ estudo para formas côncavas e convexas 1 [study for concave and convex forms 1], 2026

stainless steel, sand and matte automotive paint
16,9 x 21,7 x 9,4 in
#17967
US$ 25,000

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***sem título [untitled],* 2026**

stainless steel, sand and matte automotive paint

39,4 x 27,6 x 13,8 in

#18071

US$ 32,000

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antonio manuel, 1947

avelãs de caminho, portugal

Antonio Manuel is one of the most relevant names linked to the Brazilian political and experimental art of the 1960s and 1970s, and his production was defined by the critic Mário Pedrosa as an "experimental exercise of freedom". Antonio Manuel's multifaceted artworks, which include paintings, performances, installations, and films, among other media, depicts as a main subject the Brazilian social and political context and the art system since the 1960s, when he produced works with newspapers and matrixes that addressed aesthetic discussions and pressing political issues of the time. Since the 1980s, the artist has focused on the practice of painting. Abstract and geometric, with solid colors and minimal shapes, the paintings are made frequently without a project, as every element placed on the surface tells the artist what to do next.

about the artist



incontornáveis [unavoidable], 2025
newspaper and synthetic enamel paint
21,7 x 12,6 in
#17714
US$ 20,000

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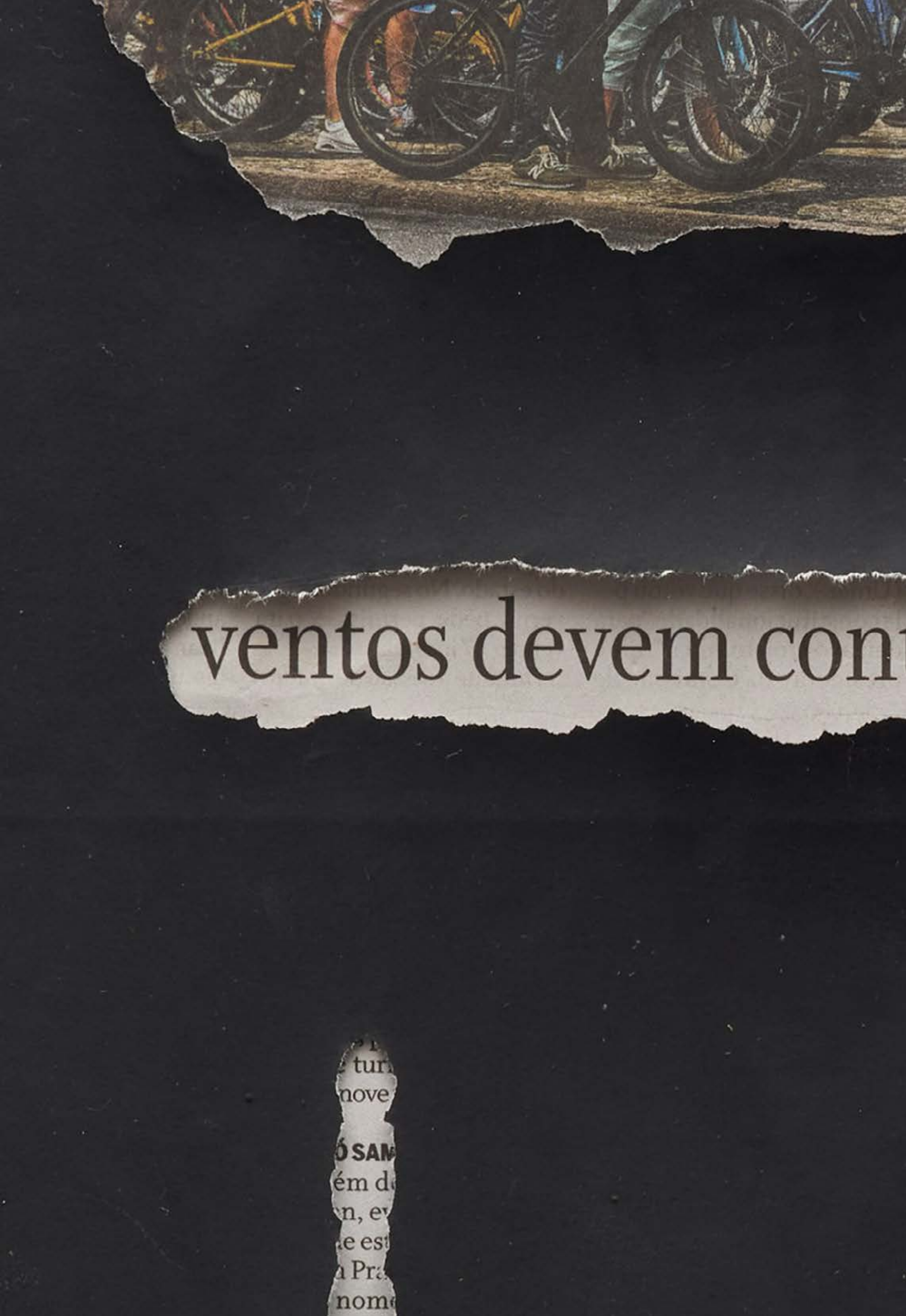
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célia euvaldo, 1955

são paulo, brazil

Célia Euvaldo's work, initially recognized for its chromatic restriction, reveals authenticity in the confluence of gesture and matter, in constant negotiation with the artist's procedures and a degree of chance. The amalgamation of loose gesture and geometry, explored since her investigation into the time paint remains on the brush moving across the canvas, reveals the intention to reach maximum density with few elements – gesture and matter –, like a concise poem. Her recent paintings highlight the contrast between blacks and whites, present since the 1980s, and vibrant colors. Painting is resolved in the convergence of intention and action, where color does not define the subject, but the temperament and vibration of each canvas, reaffirming the expressive force of the essential.

about the artist



***sem título [untitled],* 2025**
oil on canvas
66,9 x 55,1 x 2 in
#17679
US$ 17,000

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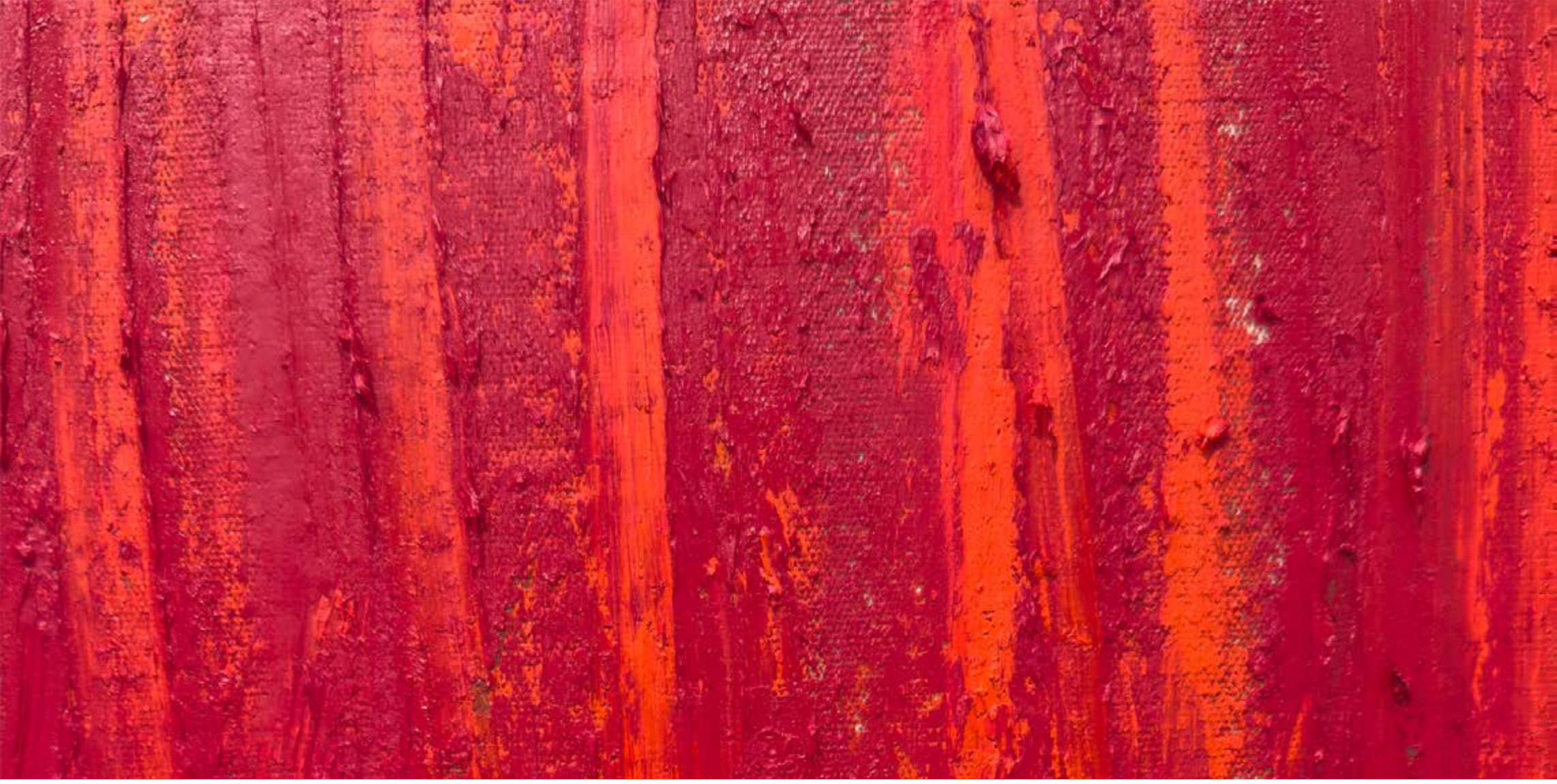

carla chaim, 1983

são paulo, brazil

Chaim develops a practice that moves across drawing, photography, video, installations and performative actions, understanding drawing not as the preparation of an idea but as the vestige of a body in action, an inscription that emerges from the encounter between gesture, space and materiality. The body, always active, enters into direct relation with supports and recording devices, producing marks that do not aim to represent but to attest to the action. Her visual language is organized through a precise reduction of elements, allowing the essential aspects of the gesture to surface and its traces to become material for thought. Moving between performance, expanded drawing and technical image, Chaim investigates the body and its inscriptions in the world, making the trace the mode of existence of her work.

about the artist



em mãos [on hand], 2026
oil stick on linen
72 x 40,6 x 2 in
#18228
US$ 20,000

GALERIA
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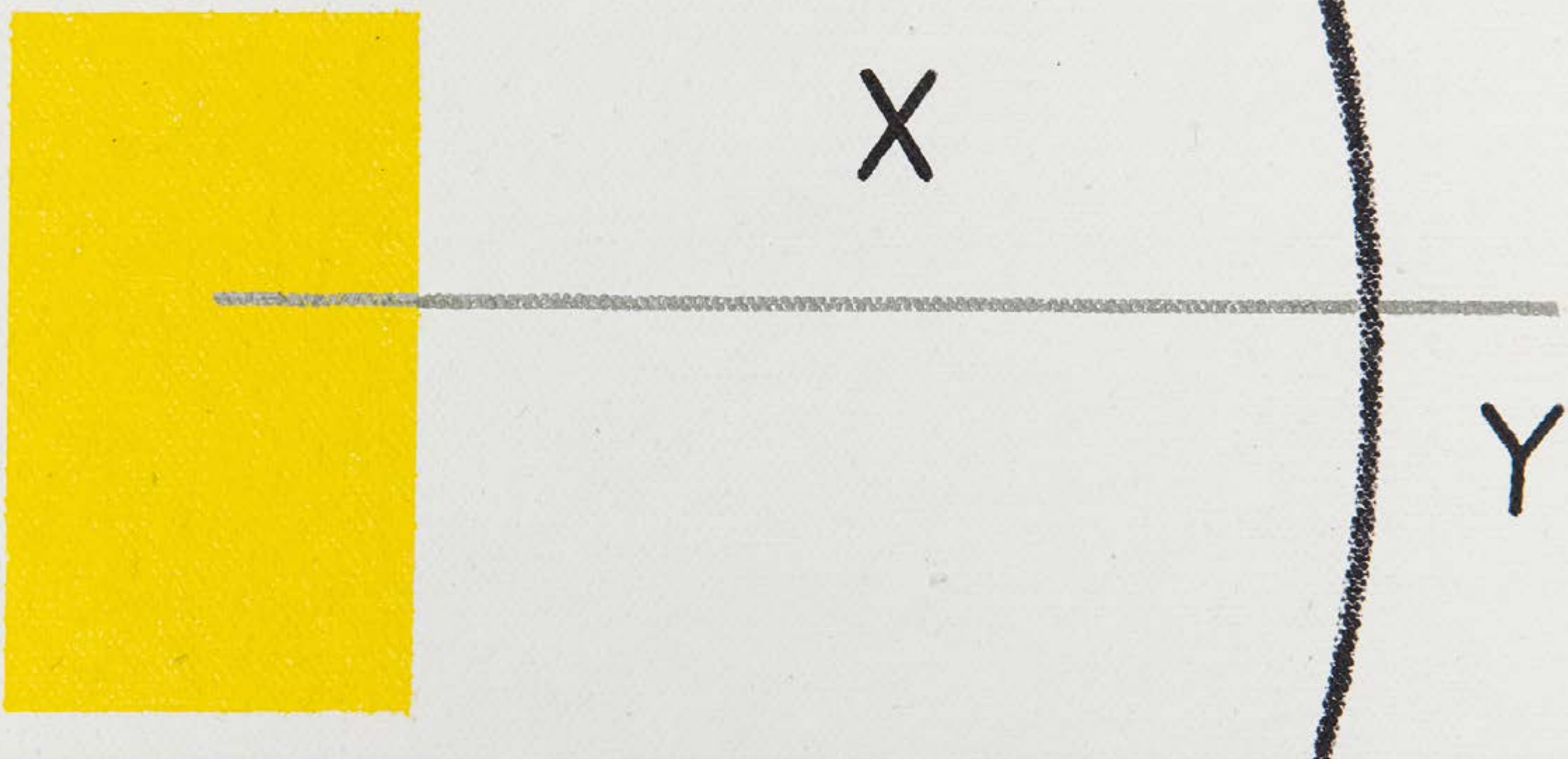
***sopro [blow],* 2025**
oil stick on japanese paper
29,5 x 40,6 in
#17445
US$ 12,000

GALERIA
RAQUEL
ARNAUD



rabisco [scribble], 2025
oil stick on paper
89,8 x 51,2 in
#17569
US$ 14,000

GALERIA
RAQUEL
ARNAUD

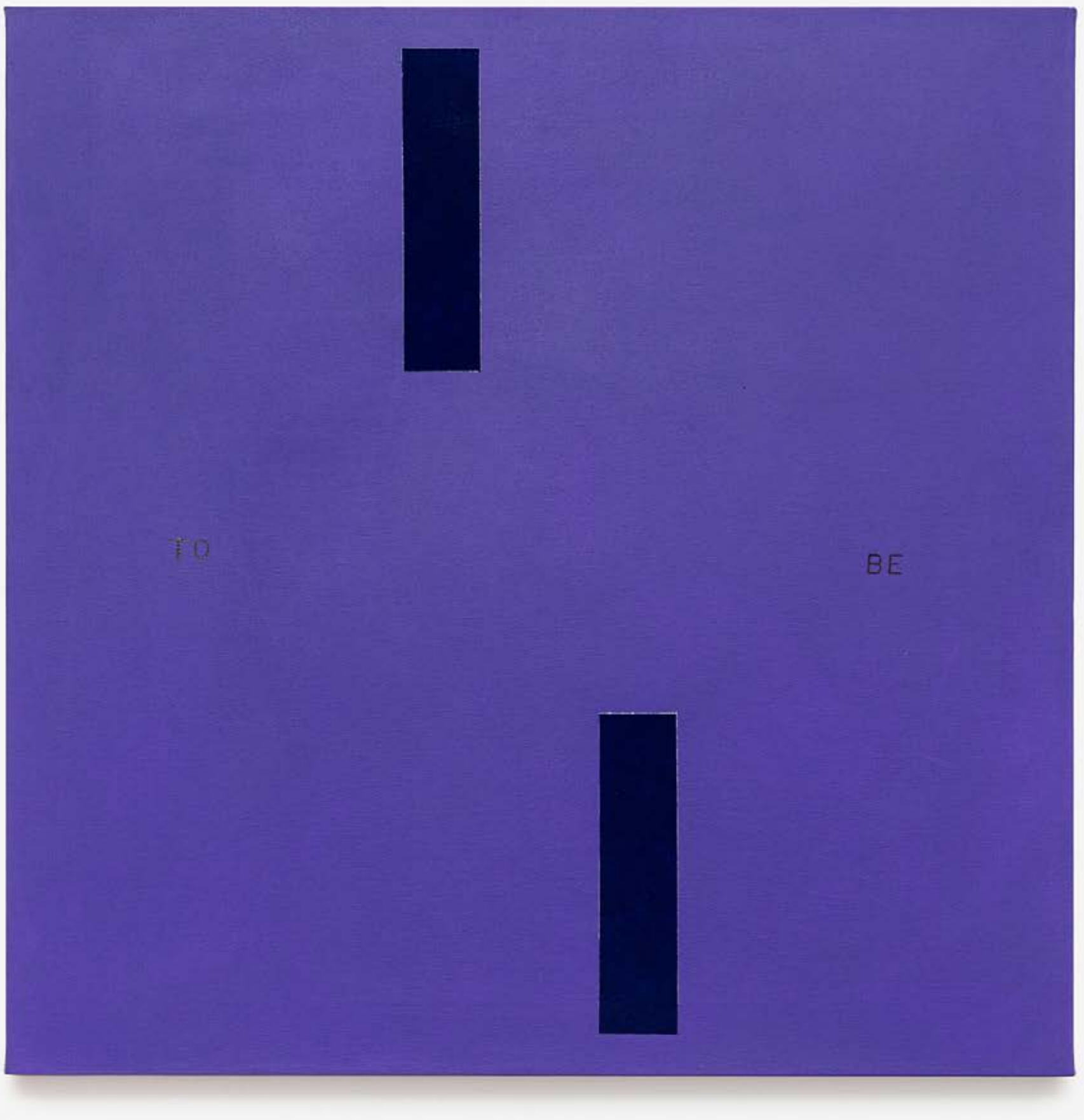


almandrade, 1953

são felipe, brazil

Almandrade's work invokes constructivism, minimalism, lettrism and conceptualism, through the Concrete Poetry movement and especially through Poem/Process. His production materializes into pieces that articulates forms of literary-artistic expressions present in the visual poems – published and exhibited from the 1970s onwards, in which he found in the diversity of mediums the possibility of expanding the language – to paintings and sculptural pieces on larger scales, which are more recent. In the words of Décio Pignatari, a friend of Almandrade's: "The poetic language differs from the language that we use in daily communication. Each poet explores the language in search of an unexpected event, a singular experience."

about the artist



***to be,* 2023**

acrylic on canvas

27,6 x 27,6 x 1,2 in

#18119

US$ 14,000

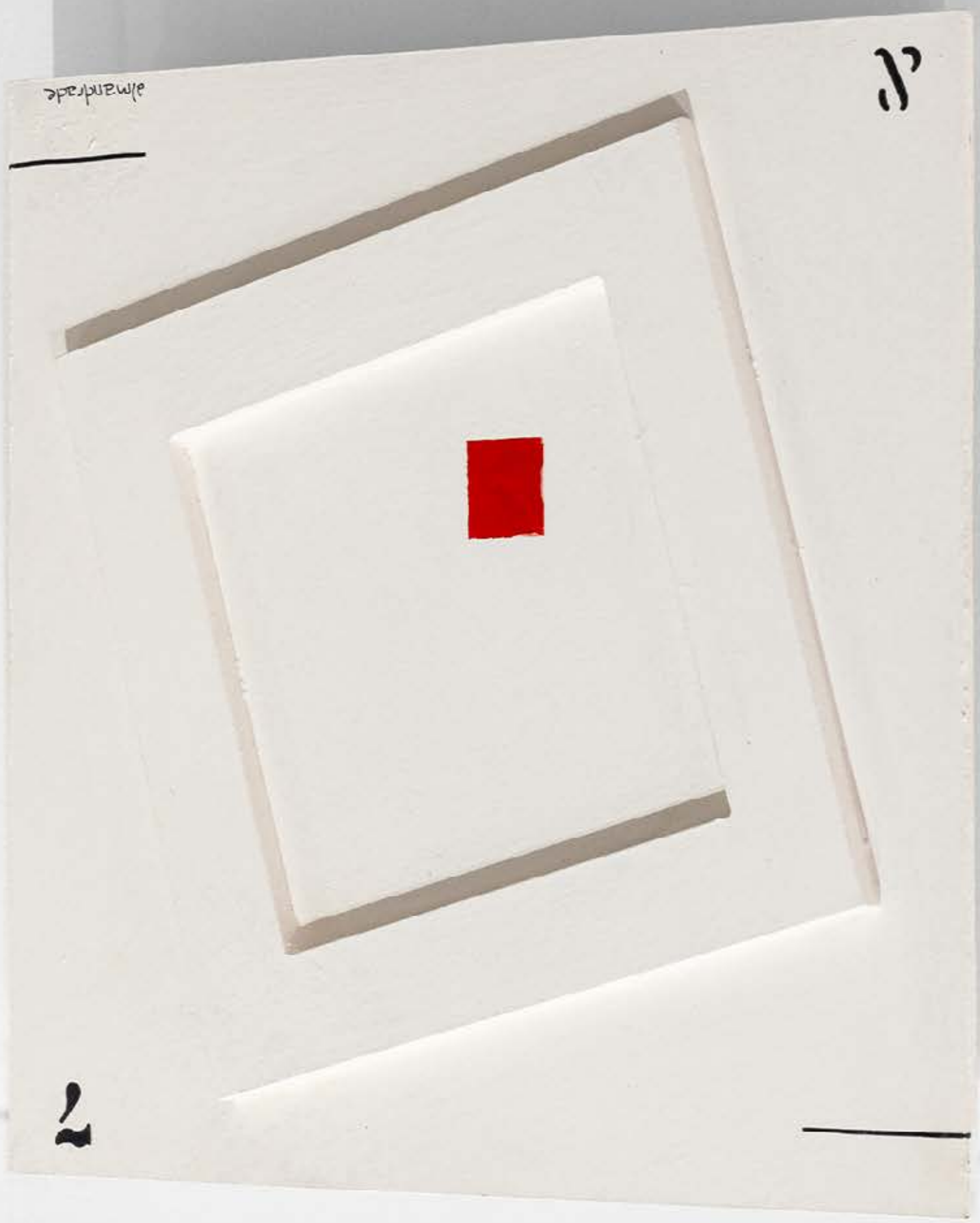
GALERIA
RAQUEL
ARNAUD

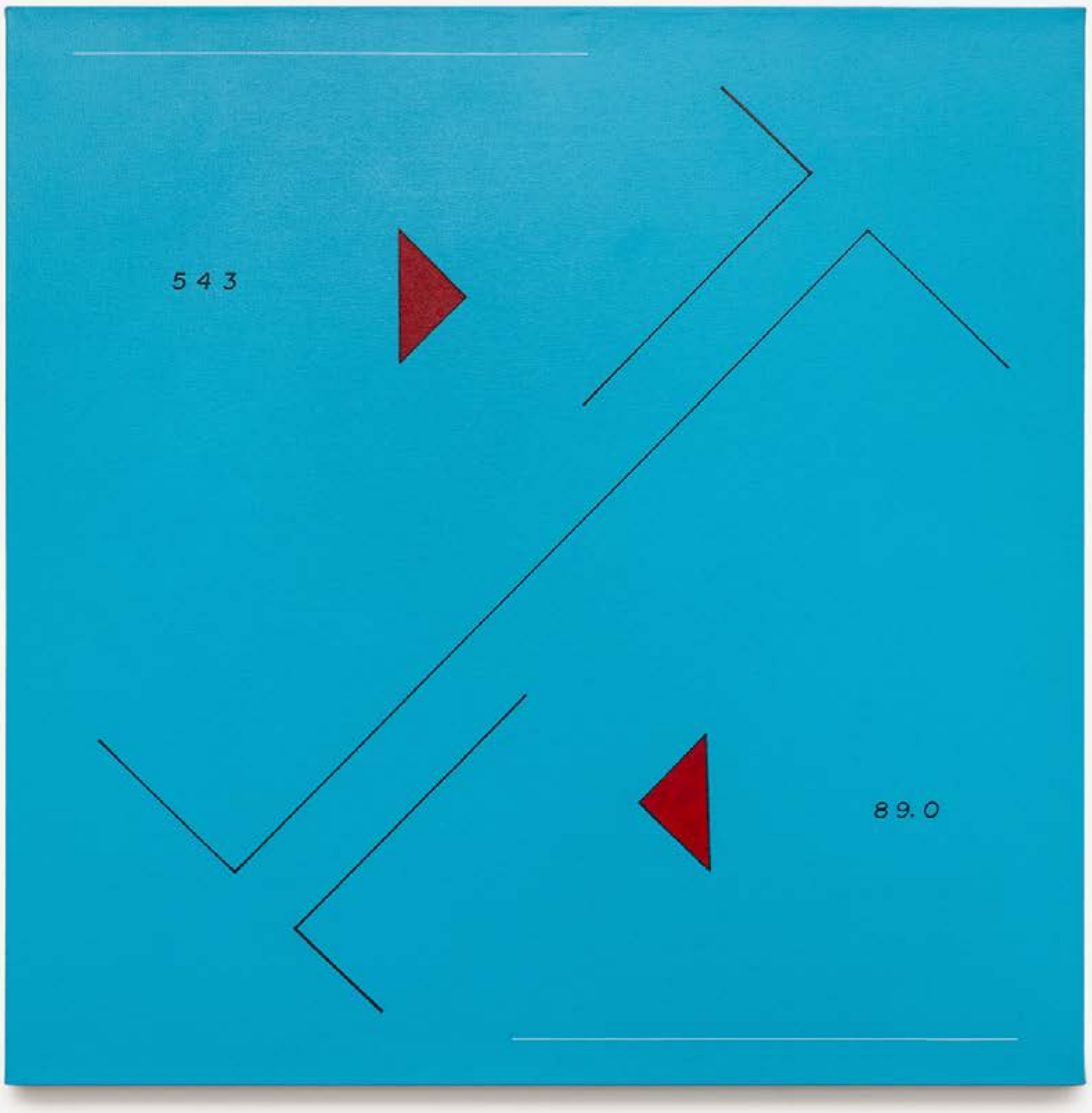
BE



sem título [untitled], 1982
acrylic on MDF
13,4 x 13,4 x 2 in
#18051
US$ 10,000

GALERIA
RAQUEL
ARNAUD


a/mandrade



o silêncio da matemática [the silence of mathematics], 2023

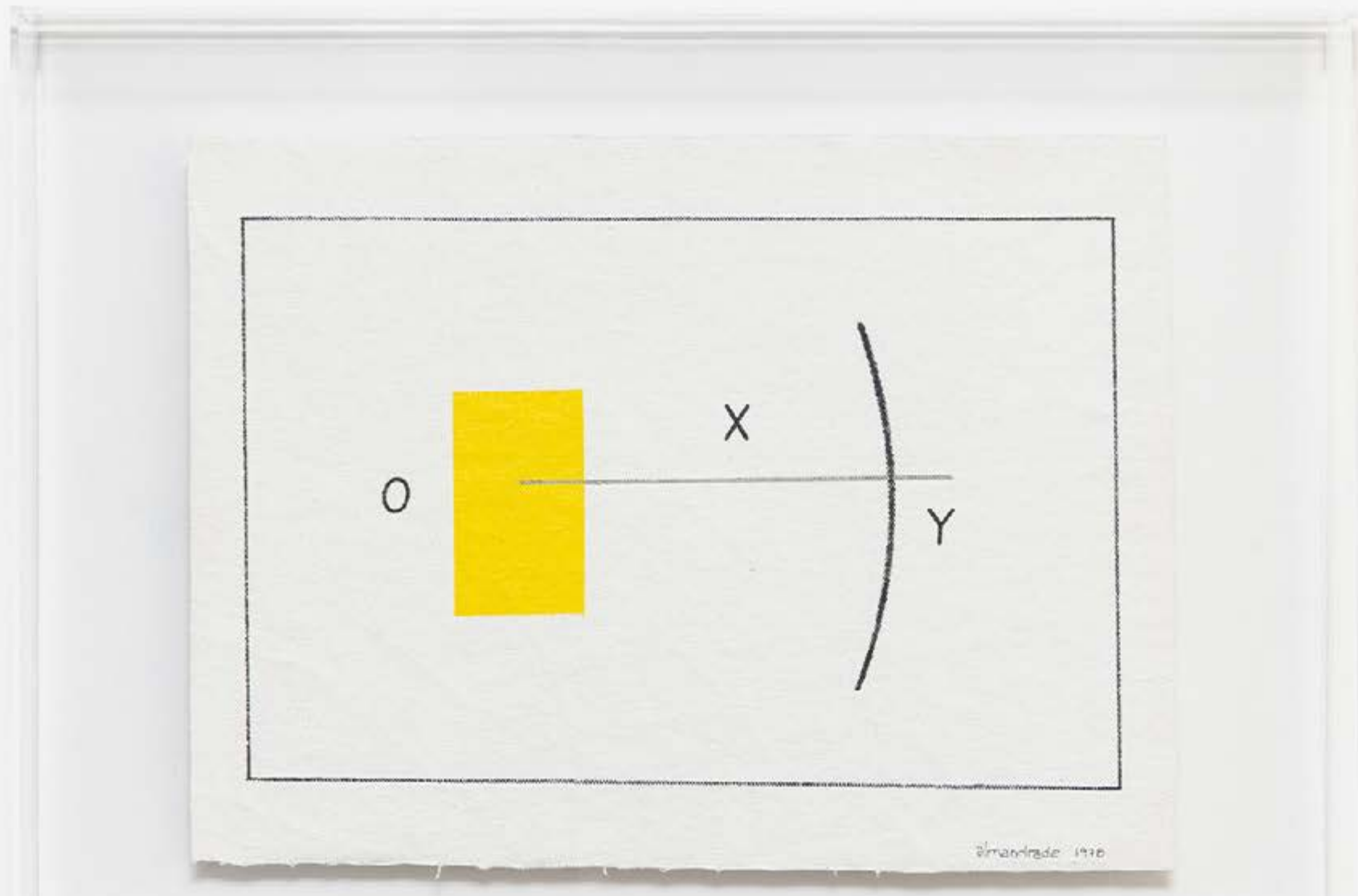
acrylic on canvas

31,5 x 31,5 x 1,2 in

#18125

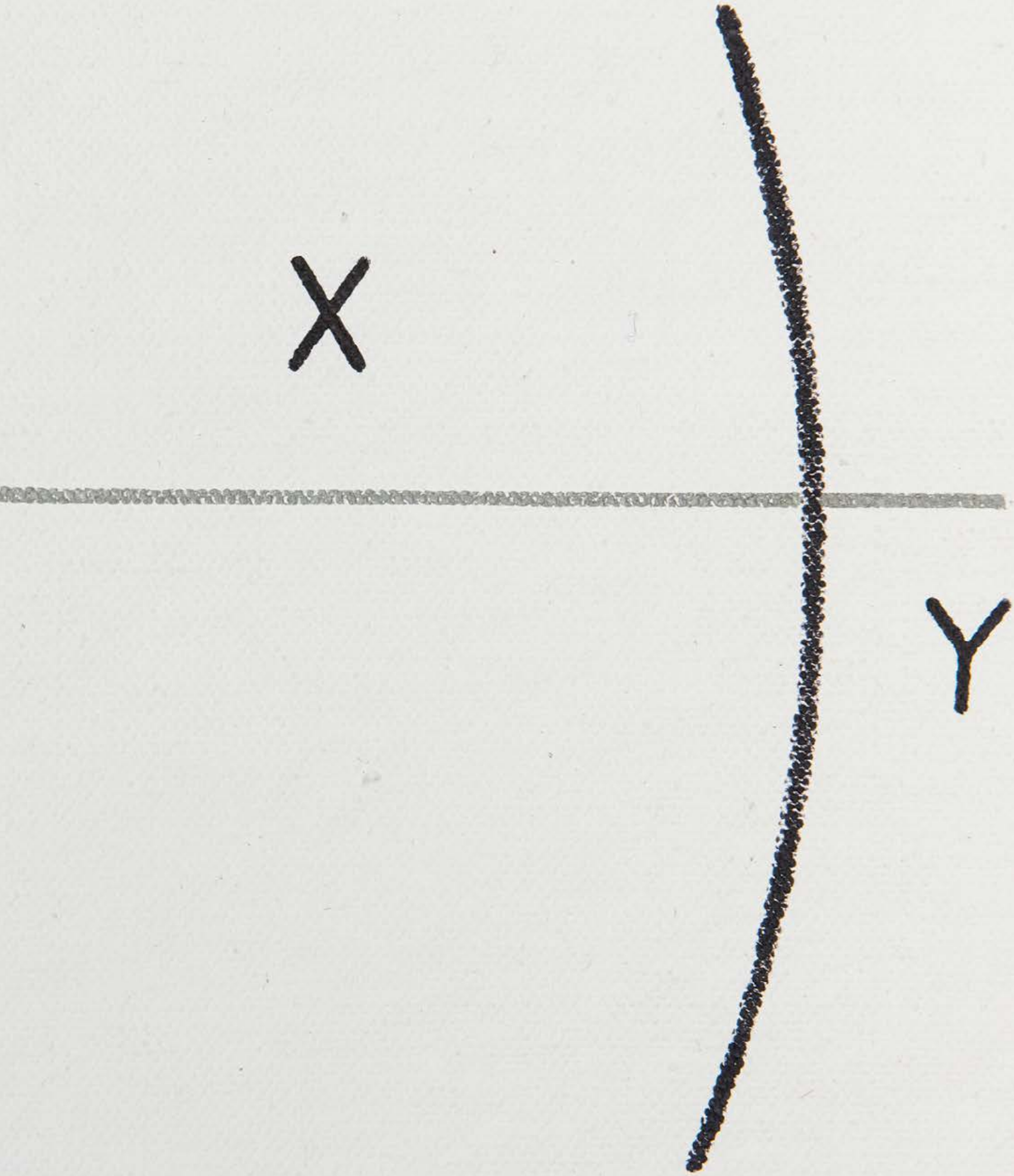
US$ 15,000

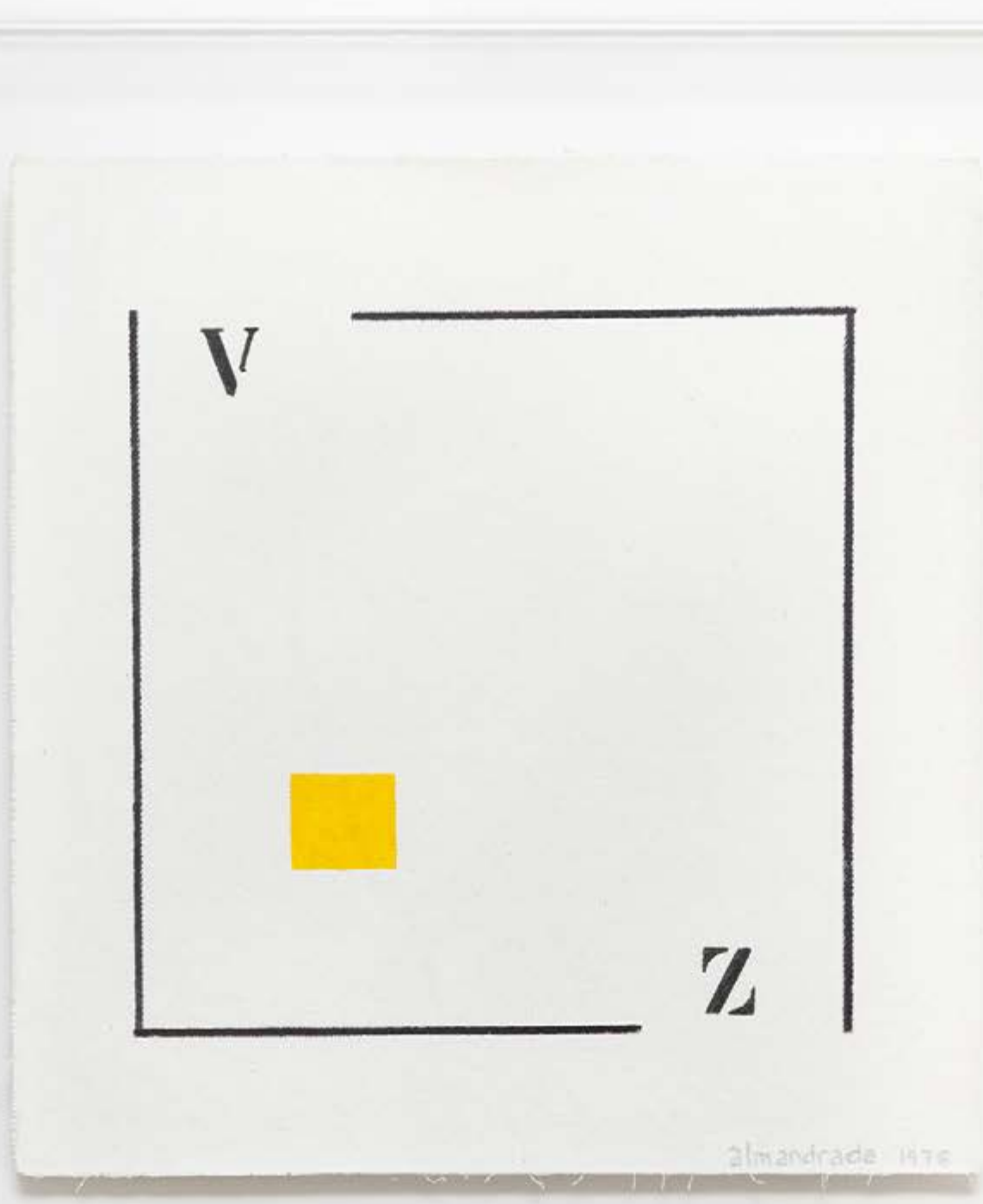
GALERIA
RAQUEL
ARNAUD



sem título [untitled], 1978
acrylic on canvas
14,3 x 19,4 x 2 in
#18126
US$ 13,000

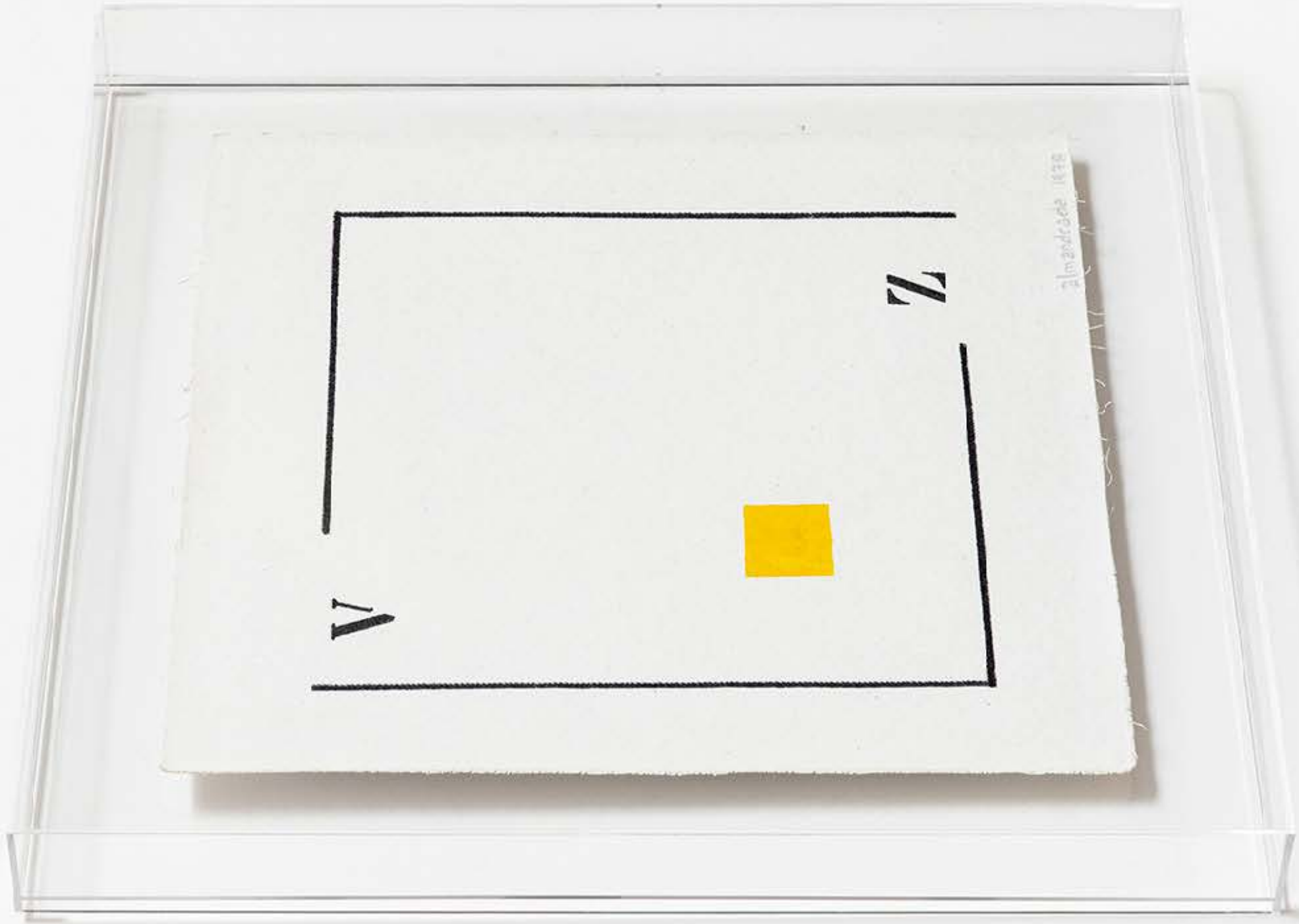
GALERIA
RAQUEL
ARNAUD


X
Y



sem título [untitled], 1978
acrylic on canvas
19,4 x 18,6 x 2 in
#18128
US$ 14,000

GALERIA
RAQUEL
ARNAUD



marina weffort, 1978

são paulo, brazil

Marina Weffort's work translates concepts of movement and stillness, combined with a reflection on the passage of time, into the realm of form construction. Her sculptures incorporate mundane objects, such as timesheets, bottles, and skulls—the classic symbol of still life—into static structures that pulse with latent movement. She explores the ideas of motion, tension, weight, and lightness. In the Tecido series, she acts upon the orthogonality of the weave by unraveling horizontal or vertical threads, triggering a new organization within the fabric's structure, creating light and shadow, tension and relaxation, and imbuing the material with kinetic properties in a reconfiguration of constructive and sculptural logic.

about the artist



***sem título [untitled],* 2025**
fabric and pins
39,4 x 70,9 x 1,2 in
#17739
US$ 13,000

GALERIA
RAQUEL
ARNAUD





***sem título [untitled],* 2025**
fabric and pins
39,4 x 70,9 x 1,2 in
#17740
US$ 13,000

GALERIA
RAQUEL
ARNAUD





***sem título [untitled],* 2025**
fabric and pins
17,1 x 12,6 x 1 in
#17752
US$ 6,000

GALERIA
RAQUEL
ARNAUD



sem título (da série tecido) [untitled (from the fabric series)], 2026
fabric and pins
31,5 x 27,6 in
#17958
US$ 8,000

GALERIA
RAQUEL
ARNAUD



sem título (da série tecido) [untitled (from the fabric series)], 2023

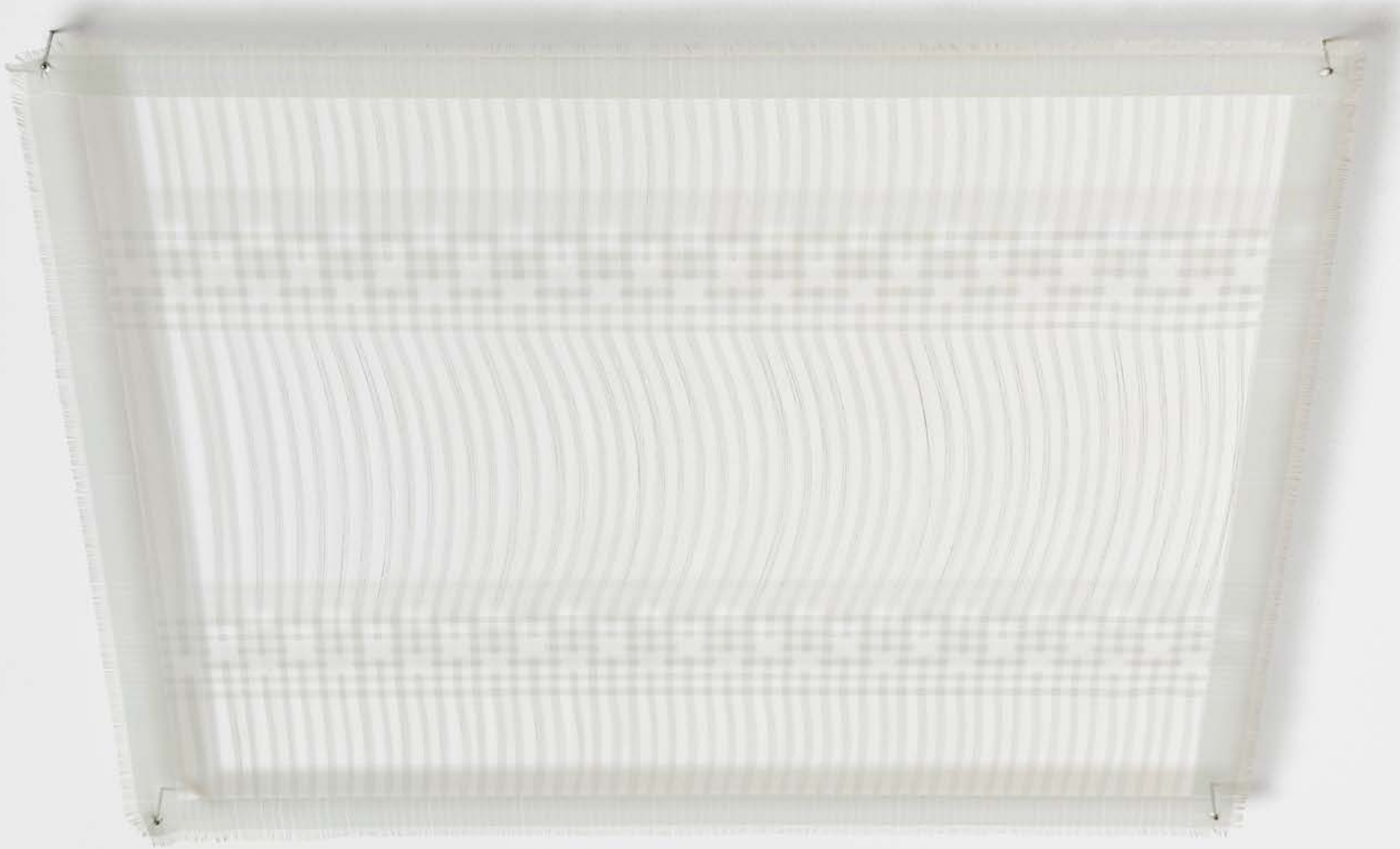
fabric and pins

31,5 x 27,6 x 2,4 in

#17989

US$ 8,000

GALERIA
RAQUEL
ARNAUD



GALERIA

RAQUEL ARNAUD

rua fidalga 125
05432 070 são paulo_ sp_ brazil
+ 55 11 3083 6322 info@raquelarnaud.com
@galeriaraquelarnaud

monday to friday 11am to 7pm and saturday 11am to 3pm