

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist

The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

BROOKLYN RAIL

CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE

SPECIAL REPORT | JULY/AUGUST 2026 | IN CONVERSATION

LUIZ ZERBINI with Natalia Gierowska



Luiz Zerbini, *Xamã 1*, 2020. Oil and acrylic on cotton paper, 42 1/8 x 31 1/2 inches. Courtesy the artist and Instituto Tomie Ohtake. Photo: © Pat Kilgore.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist

The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

For more than four decades, Luiz Zerbini cultivated a visual language in which history, ecology, geometry, and abstraction converge. His latest exhibition at the Tomie Ohtake Institute in Sao Paulo, curated by Ana Roman and Luiza Mello, surveys nearly a decade of Zerbini's exploration of the monotype medium. While Zerbini's work may appear as predominately occupied with landscape, a closer investigation reveals a far-ranging constellation of themes that extend from colonial histories to ecological concerns. Speaking from his studio in Rio de Janeiro, Zerbini reflected on storytelling, Indigenous knowledge, experimentation, the legacy of Geração 80 and the increasingly porous boundaries between art and science.

Chosen Stars
Tomie Ohtake
Institute
June 26–August
16, 2026
São Paulo

Natalia Gierowska (Rail): My first encounter with your work was at the Pinacoteca. What struck me was not only the scale of the painting, but the way it brought together different worlds: colonial history, dense vegetation, political memory, and a highly complex visual language. When you begin a new work, where does it start? Is it a historical question? A visual image? A sensory experience of a landscape?

Luiz Zerbini: In the case of that particular painting, it began with a commission. Adriano Pedrosa invited me to create a work for an exhibition at the Museu de Arte de São Paulo (MASP) that would engage with Brazilian history. At first I wasn't very interested, I never considered myself a historical painter. But I had already made a painting about the arrival of the Portuguese in Brazil, and I was surprised by how much I enjoyed the process. I remembered a drawing I had made back in the 1980s that imagined the arrival of Europeans from the perspective of those already living here. That became the starting point.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

When Adriano approached me again, I thought it might be an opportunity to explore something new. I decided to focus on the Northeast of Brazil and, more specifically, on Canudos—the conflict that took place at the end of the nineteenth century. Our collective image of Canudos is shaped by Euclides da Cunha's *Os Sertões*, one of the most important books in Brazilian literature. But it is also shaped by photography and cinema. Many of the photographs from that period are among the earliest photographs produced in Brazil. Later, filmmakers such as Glauber Rocha and Joaquim Pedro de Andrade returned to those histories through Cinema Novo. The result is that our imagination of Canudos exists almost entirely in black and white. Then I travelled to Ceará, Bahia and other parts of the Northeast. I realized how mistaken my assumptions had been. I expected a dry, monochrome landscape, but instead I found extraordinary color. There were flowers, birds, vibrant vegetation, reds, siennas, brilliant skies filled with stars. It was full of life. Looking again at the historical photographs, I began imagining the colors that had been erased from them. I looked closely at the clothing, the patterns worn by the women, the details that photography could not capture at the time. Suddenly, I could see the same images differently. The painting became an attempt to recover that vitality, to see the historical record from another perspective, one filled with color and beauty. What also fascinated me was the social reality of Canudos itself. People arrived there for many different reasons. Indigenous communities were fleeing colonial violence. Formerly enslaved people were leaving plantations. Others came seeking a different life. It was a place created by people escaping established structures and imagining a new society. For me, it is a history that deserves to be viewed from more than one angle.

Rail: It seems that much of your work resists a single, authoritative narrative. Within the context of Brazilian history, one could even read these paintings as a form of counter-history. Is that how you see them, or was this direction primarily the result of the commission itself?

Zerbini: The invitation certainly played a role, but I was already moving in that direction. Around the same time, I was working on *Massacre de Haximu* (2020), a painting based on another historical and political event. So, these questions were already present in my thinking before the commission arrived. I suppose I am interested in revisiting historical narratives, but I don't think of myself primarily as a political or historical painter. I think of myself as a storyteller. I like stories. I like observing people, places, and situations. My work comes from observation. What I try to do is offer a point of view—a way of looking at something that might encourage people to look again and think differently about what they see. Whether I'm looking at history or at nature, I'm always observing. Ultimately, I'm trying to tell stories and encourage people to think.

Rail: Before we move further into those questions of history and observation, I'd like to ask about your visual language. One of the things that immediately caught my attention was the way abstraction and figuration coexist in your work.

This method is well illustrated by your recent contribution to the ABERTO show in Casa Bola built by architect Eduardo Longo.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: It was created specifically in response to the exhibition. When I accepted the invitation, I asked to see Eduardo's drawings and projects. I realized he often organized space through grids and geometric structures before introducing circles. That immediately resonated with me because I have often worked in a similar way. One drawing in particular stayed with me. It made me think about using circular forms in the same way that Eduardo used them architecturally. I imagined a large circle at the centre of the painting representing Casa Bola itself, surrounded by smaller planets and celestial bodies floating through space. The house has always felt like a spaceship to me. I was also drawn to the title, *The Fantastic Voyage of Eduardo Longo* (2026). While I was working, I kept thinking about the science-fiction film *Fantastic Voyage*, which I loved when I was younger. The film follows a miniature spacecraft travelling through the human body. The work became a kind of journey through space, architecture and imagination. I think the painting creates a dialogue between nature and architecture, which is something that has interested me for a long time. The patterned elements are part of my existing vocabulary, but here they became pathways leading toward the central sphere. There are eclipses, planets, and a kind of visual staircase moving toward the main form.

Rail: How did that language develop?

Zerbini: I've always worked this way. I'm constantly looking for new things and researching new techniques. Experimentation is very natural to me. The patterned surfaces, for example, emerged almost by accident. I had painted a canvas and then used a foam roller to spread the paint. Because the paint was still wet, the roller picked up the image and transferred it elsewhere. Suddenly I realized I could use that process deliberately to create patterns. I started painting directly onto the roller and using it as a tool in its own right, producing layers of color and repetition. It was a real turning point in my work. Many of my discoveries happen like that—through chance, through experimentation, through paying attention to unexpected results. The monotypes developed in a similar way. I've been working on them with João Sanchez for around ten years now. For a long time, I wanted to make prints, but I never found a printmaking technique that felt truly close to me. Then I began working with monotypes using real leaves as matrices, and suddenly everything clicked. That research taught me a great deal. The monotypes have influenced my paintings, and the paintings have influenced the monotypes. There is a constant exchange between them. The same is true of my geometric works. I don't separate abstraction, geometry, and figuration into distinct phases or categories. I work on all of them simultaneously. Over the years, I've developed a visual vocabulary that allows different elements to move freely between different bodies of work. Nowadays, I feel that everything exists at the same time.

Rail: You've spoken about proposing alternative perspectives rather than fixed narratives. But revisiting colonial imagery can itself be controversial... One argument often made is that by returning to these images, even critically, artists risk reinforcing the very narratives they seek to dismantle. Is that something you think about?

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: Everything is risky nowadays. Simply having a conversation is risky. But I believe in conversation. I believe we have to talk, and talking always involves the possibility of making mistakes. In fact, I think mistakes are essential. You learn through them. The same is true in the studio. When I'm working, I'm often looking for the unexpected. Sometimes a mistake opens up an entirely new path and that's how discoveries happen. I once made a book called *Rasura*—the Portuguese word for crossing something out, erasing it, correcting a mistake. I've always liked that idea. The process of revision is part of creation. So yes, there are risks, but I think avoiding difficult subjects is even riskier.



Installation view: Luiz Zerbini: *Chosen Stars*, Instituto Tomie Ohtake, São Paulo, 2026. Courtesy Instituto Tomie Ohtake. Photo: Eduardo Ortega.

Rail: That emphasis on experimentation and openness to uncertainty seems to recur throughout your practice. It also makes me think about the historical moment in which your generation emerged. When researching your work, I noted how often your name appears in discussions of Brazil's transition from military dictatorship to democracy, particularly in relation to Geração 80. How did that political moment shape your understanding of what painting could be, its purpose, or what it could achieve?

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist

The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: At the time, we weren't fully aware of what was happening. We were emerging from a very dark period in Brazilian history. The exhibition that later became known as *Como vai você, Geração 80?* happened because the director of Escola de Artes Visuais do Parque Lage, Marcus de Lontra, had the idea of opening the school to artists from across the country. During the dictatorship we had become disconnected from one another. We didn't really know what people in other cities were doing. For one weekend, suddenly everyone came together. What was remarkable wasn't the idea of a movement—it was the discovery of how many artists there were and how diverse their practices could be. That's why I've always resisted the idea of Geração 80 as a coherent movement. It wasn't one. It lasted a weekend. But it was a turning point. It gave us a sense of collective presence at a moment when Brazil was reopening itself culturally. The name remained, and now, decades later, I still answer questions about it in almost every interview.

Rail: As someone who grew up in Poland, my point of reference is quite different. Under communism, there were clear expectations about what art should represent, and many artists found themselves working in opposition to official culture. Was painting similarly constrained during the dictatorship in Brazil? Did the return to democracy feel like a recovery of artistic freedom?

Zerbini: I was still quite young during the dictatorship, but painting occupied a very different position then. Most of the important artistic production was conceptual. The work was often restrained, intellectual, and quiet. There was very little color. Looking back, it reflected the atmosphere of the period. It was very closed, very cautious and silent. Painting wasn't absent, but it wasn't at the centre of artistic discussion in the way it later became. Then, during the 1980s, everything changed. We were looking closely at what was happening in New York—the graffiti scene, the return of painting, the explosion of color. That had a huge impact on us. In Brazil, people spoke about a "return to painting." Suddenly there was space for a younger generation interested in images, color, and gesture. Galleries became interested in showing this new work. There was a real sense of energy and possibility. It felt as though painting had returned with force.

Rail: Listening to you describe that moment, it appears that painting seems connected not only to aesthetics, but also to a broader recovery of plurality. A new sense that different voices, different approaches or forms of expression could coincide.

Zerbini: Yes, I think what was important was not that everyone was doing the same thing. On the contrary, what surprised us was how different we all were. After years of isolation, suddenly there was a sense of openness. You could see that there wasn't a single way of being an artist. There wasn't a single language or a single idea of what contemporary art should be. For me, that was perhaps the most important lesson of that period. And in a way, I still carry that lesson with me today. I'm not interested in fixed categories or fixed identities. I'm interested in possibilities. I'm interested in remaining open to new forms, new ideas and new ways of looking. That's why I'm still searching.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Rail: One thing that captivates me is that, despite their lush vegetation and apparent celebration of nature, your paintings are often described as highly political. When I spoke with your gallery, they emphasised this repeatedly. How do you understand that relationship? Is nature itself political?

Zerbini: I've always been interested in nature. Forests, plants, landscapes... these subjects have been with me for a very long time. For me, observing nature is a way of understanding the world and understanding myself. I've always been fascinated by scientific observation. I love documentaries about biology, cells, ecosystems, anything that helps explain how things work. Plants teach you how to look. The more closely you observe them, the more you learn.

What has changed is the context. Ecological questions have become unavoidable. The world has changed around the work. Subjects that once seemed purely observational now carry political significance because environmental issues have become central to contemporary life. When I look at the world today, I see wars, suffering, and ecological catastrophe unfolding simultaneously.

Recently I learned that the environmental impact of warfare is often excluded from climate calculations. The destruction caused by bombs, military activity, and conflict is frequently treated as an exception rather than part of the overall equation. When you think about that, it becomes difficult to trust the numbers we use to measure the crisis. The reality may be much worse than we imagine.

Rail: That's a profoundly unsettling thought.

Zerbini: It is. And the question becomes: who actually has the answers?

I think some of the most important thinkers working today are Indigenous thinkers from Brazil. People like Ailton Krenak and Davi Kopenawa. Kopenawa's *The Falling Sky* offers a completely different way of understanding the relationship between humans and the natural world. These are people whose cultures have lived in the forest for thousands of years. They possess forms of knowledge that modern societies are only beginning to recognize. Today we know, for example, that large parts of the Amazon were actively shaped and cultivated over centuries. What many people imagined to be untouched wilderness was, in fact, the result of sophisticated human stewardship. That changes how we understand nature itself. At the same time, people dream about colonizing Mars. They look at deserts and imagine future worlds elsewhere. But when you fly across parts of the United States and look down from an airplane, some landscapes already resemble Mars. The difference is that Mars has almost no oxygen. What remains difficult for many people in Europe or North America to grasp is how central the equatorial forests are to life on this planet. The Amazon, the forests of Africa, the forests of Indonesia—these ecosystems are fundamental to our survival. When I think about the future, I have to admit that I'm not very optimistic.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Rail: Yet your work never feels despairing. Even when it addresses histories of violence or ecological fragility, there remains an extraordinary sense of vitality. The landscapes are dense, alive, and almost excessive in their abundance. Is that optimism or simply observation?

Zerbini: I think it's observation. Nature is not static. It's constantly transforming itself. Even in difficult conditions, life continues to invent new forms. What interests me is precisely that complexity. When you enter a forest, you realize that nothing exists in isolation. Every plant, every insect, every organism is connected to countless others. It's an incredibly sophisticated system. Perhaps that's why I keep returning to nature. It constantly reminds me that the world is larger, more complex and more mysterious than our explanations of it. Painting becomes a way of staying close to that mystery.

Rail: The word observation keeps returning throughout our conversation. You've used it to describe history, storytelling, painting and now ecology. It almost sounds less like a method than a philosophy.

Zerbini: Maybe it is. I don't begin with answers, I begin by looking. Whether I'm painting a historical event, a landscape, a plant, or an abstract form, I'm trying to understand something. Observation is a way of paying attention. And when you pay attention, you begin to notice relationships that weren't visible before. That's true in history. It's true in nature. It's true in painting. For me, all these things are connected.



Installation view: *Luiz Zerbini: Chosen Stars*, Instituto Tomie Ohtake, Brazil, 2026. Courtesy Instituto Tomie Ohtake. Photo: Eduardo Ortega.

Rail: Which perhaps brings us naturally to the monotypes. They seem to represent a shift from observing nature to actively collaborating with it.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: Precisely.

Rail: I've heard that your studio is surrounded by dense vegetation and that the monotypes emerged through direct engagement with plants, often in consultation with botanists and other specialists. Could you tell me how that process began?

Zerbini: The breakthrough came when I realized that a plant could function as a matrix. What intrigued me was that a leaf could reveal things that a photograph never could. Through the printing process you begin to see every vein, every structure, every detail. You start to understand the plant almost at a molecular level. There's also something deeply physical about it. When you press the plant, you don't just see its image—you smell it, you feel its presence. The work engages multiple senses at once. That changed everything for me. I stopped feeling like someone who simply represented nature. Instead, I felt as though I was collaborating with it. When I cut a leaf and use it in a print, I don't feel like the sole author of the work, I was more like a director facilitating a process. The plant itself becomes an active participant. That shift transformed my understanding of what art-making could be.

Rail: That's a remarkable distinction, the idea of working with nature rather than depicting it.

Zerbini: Yes, exactly. The monotypes made me realize that nature is not simply a subject. It's a collaborator. And collaboration means relinquishing a certain amount of control. The plant always responds in its own way. It leaves traces I couldn't have predicted. There is always an element of surprise and that's what keeps the process alive.

Rail: And how do you choose the plants themselves?

Zerbini: Initially, I was naturally attracted to the spectacular ones—the unusual plants that immediately catch your attention in the forest. You see them and think, “how extraordinary.” But over time, I learned that there are no ordinary plants. The small, overlooked species can be just as remarkable. Every plant possesses its own beauty, its own complexity, its own strange and unexpected forms. For me, the process has been one of continuous learning. Every day I discover something new. I learn from the shapes, the structures, the patterns. I also learned how little I knew. Some plants are poisonous. Some are dangerous to handle. Others have properties I would never have suspected. Because of that, I've relied heavily on people whose knowledge is deeper than mine. I've worked closely with botanists, scientists and specialists who have helped me understand the material I am working with. The project became a way of entering into conversations with people from very different fields.

Rail: Which seems to echo something we've already discussed: the importance of crossing disciplinary boundaries.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist

The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: Absolutely. One important moment was my participation in *Nous les Arbres* at the Fondation Cartier. The exhibition brought together artists, scientists, philosophers, and writers, all thinking about trees and plant life from different perspectives. That experience was transformative. I met people whose work had nothing to do with art in the traditional sense, yet we shared the same fascination with the natural world. What interested me most was discovering how differently people approached the same subject. A botanist, a philosopher, an Indigenous thinker, and an artist may all be looking at the same tree, yet each sees something different. That multiplicity of perspectives is incredibly enriching.

Rail: I recently spent time with the Cartier publication, it's a beautiful book. I was impressed how different the works are. Some images felt almost Japanese in their sensitivity to color and composition; others seemed more radical and abstract. At times they resembled botanical studies, and at others they became something closer to symbols or invented forms. They seem to open onto many different histories simultaneously. Do you still see the monotypes as an ongoing project?

Zerbini: Absolutely. The work continues to evolve. The Cartier publication documents a particular period of research, but we've continued working ever since. In many ways, the monotypes are now completely different from what they were at the beginning. We've learned much more about color, for example. If you look at the later works in the book, you can already see color beginning to enter the process. Since then, it has become increasingly important. The project has developed in directions I couldn't have anticipated. In fact, I've been thinking that perhaps it deserves a second volume because so much has changed. Recently I've also begun exploring ways of integrating the monotypes into painting. For a long time, I wanted to paint directly onto the prints, and now we're mounting the papers onto canvas and working over them. That has opened up an entirely new direction.

Rail: It sounds as though the monotypes have become less a discrete series than an entire field of experimentation.

Zerbini: That's true. At the beginning, I thought of them as a specific project. But over time, they became something much larger. They started influencing the paintings, and the paintings started influencing them in return. Now the boundaries are becoming increasingly fluid.

One of the things I love most about the process is that I never know exactly what will happen. Every print is a proposition. Every print is a conversation. When I lift the paper from the press, I'm often surprised by the result. I don't know exactly how the plant will respond, how the colors will interact, or what kinds of forms will emerge. That uncertainty is essential. I'm always in dialogue—with the work, with the plants, with João Sanchez, my collaborator in this project, and with the many people whose knowledge has informed the process and what keeps the work alive.

Rail: And perhaps that's why the monotypes feel so closely connected to the rest of your practice. They may use different materials, but they seem driven by the same curiosity, the same attention to observation.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist
The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: I think that's right. In the end, all of these works come from the same place.

Rail: Before we finish, I'd like to return to something we've touched on several times throughout our conversation. Some people seem to treat the botanical works as a separate strand of your practice—as though the monotypes, the historical paintings, and the large-scale canvases belong to different worlds. But when I look at them, I see strong continuities: questions of classification, observation, colonial histories, scientific knowledge, and different ways of understanding nature. Do you see these as distinct bodies of work, or are they all part of the same larger project?

Zerbini: I understand why people make those distinctions. We classify things in order to understand them. Museums classify things. Historians classify things. Scientists classify things. It's a natural impulse. We want categories because they help us navigate complexity. But for me, all of this work belongs to the same body of work. The techniques may be different. The materials may be different. The subjects may be different. But they all emerge from the same way of responding to the world. I think of them as parts of a single vocabulary. One work might be a letter, another a word, another a sentence. Together they form a larger language. When people separate the historical paintings from the monotypes, or the geometric works from the landscapes, I understand why they do it. But from my perspective, these distinctions are less important than the relationships between them. The same questions continue to appear in different forms. Observation. Transformation. Nature. History. Systems of knowledge. Ways of seeing. They simply find different visual expressions.

Rail: That's interesting because it suggests that the medium is almost secondary, what matters is the underlying inquiry.

Zerbini: Exactly. Earlier in my career, when preparing an exhibition, I felt that everything had to revolve around a single concept. I thought a show needed one clear message capable of containing all the works within it. There was a desire for coherence, for a structure that could explain everything. But over time that way of thinking began to dissolve. Perhaps it's because of the world we live in now. Technology has changed the way we receive information. Different realities coexist. Images circulate constantly. Everything seems connected to everything else. I no longer feel the need to force the work into a single framework. Today I see things as much more open. Different ideas, images, and techniques coexist. They intersect and overlap. And I like that. They're all different ways of asking questions.

Rail: It sounds as though certainty has become less important than openness.

Medium
Date
Event
Web address

Web
July, 2026
Estrelas escolhidas
<https://brooklynrail.org/2026/07/special-report/luiz-zerbini-with-natalia-gierowska/>

Publication
Author
Artist

The Brooklyn Rail
Natalia Gierowska
Luiz Zerbini

Zerbini: Yes. The truth is that I often don't know exactly what I'm doing. People sometimes imagine artists working towards a clearly defined destination, but that isn't my experience. Sometimes I look at a finished work and think, "Did I really make that?" Of course, I'm responsible for the decisions, but I don't always understand how certain things happen. I don't fully understand why one image appears and another doesn't. The process remains mysterious. If I already knew exactly what the work was going to be, there would be no reason to make it.

Rail: Which brings us back to experimentation.

Zerbini: Exactly.

Rail: Throughout our conversation you've spoken about history, plants, Indigenous knowledge, abstraction, storytelling, and observation. Listening to you, it feels less as though these are separate interests than different facets of a single investigation.

Zerbini: I think that's true. Everything is connected. The historical paintings are connected to the landscapes. The landscapes are connected to the monotypes. The monotypes are connected to scientific observation. Scientific observation is connected to storytelling. Maybe that's what a vocabulary really is: not a collection of answers, but a collection of possibilities. That's what interests me. The work changes, the materials change, the subjects change—but the questions remain.

Natalia Gierowska is a political scientist and art critic whose research has been featured in various academic journals, including *Springer*. Her areas of expertise include the politics of the Middle East, public policy, and refugee law. At *Brooklyn Rail*, Natalia is an Editor-at-Large and predominantly reviews exhibitions outside the United States. Together with her cousin, Łukasz Dybalski, she jointly leads the Stefan Gierowski Foundation, dedicating efforts to advance its cultural and educational missions.