

STORAGE

International Debut

After a Few Seasons

RAFAEL KAMADA

storage



Rafael Kamada, *untitled*, 2025
Oil on linen, 15¾ x 19¾ in.

After a Few Seasons

September 26th–November 1st, 2025

Storage is proud to present the debut solo exhibition of Rafael Kamada (b. 1993, Lives and works in Brazil), on view from Friday, September 26th through Saturday, November 1st, 2025. Comprising a suite of recent oil paintings, the exhibition brings together works that dwell in the liminal space between figuration and abstraction, surface and memory, presence and erasure.

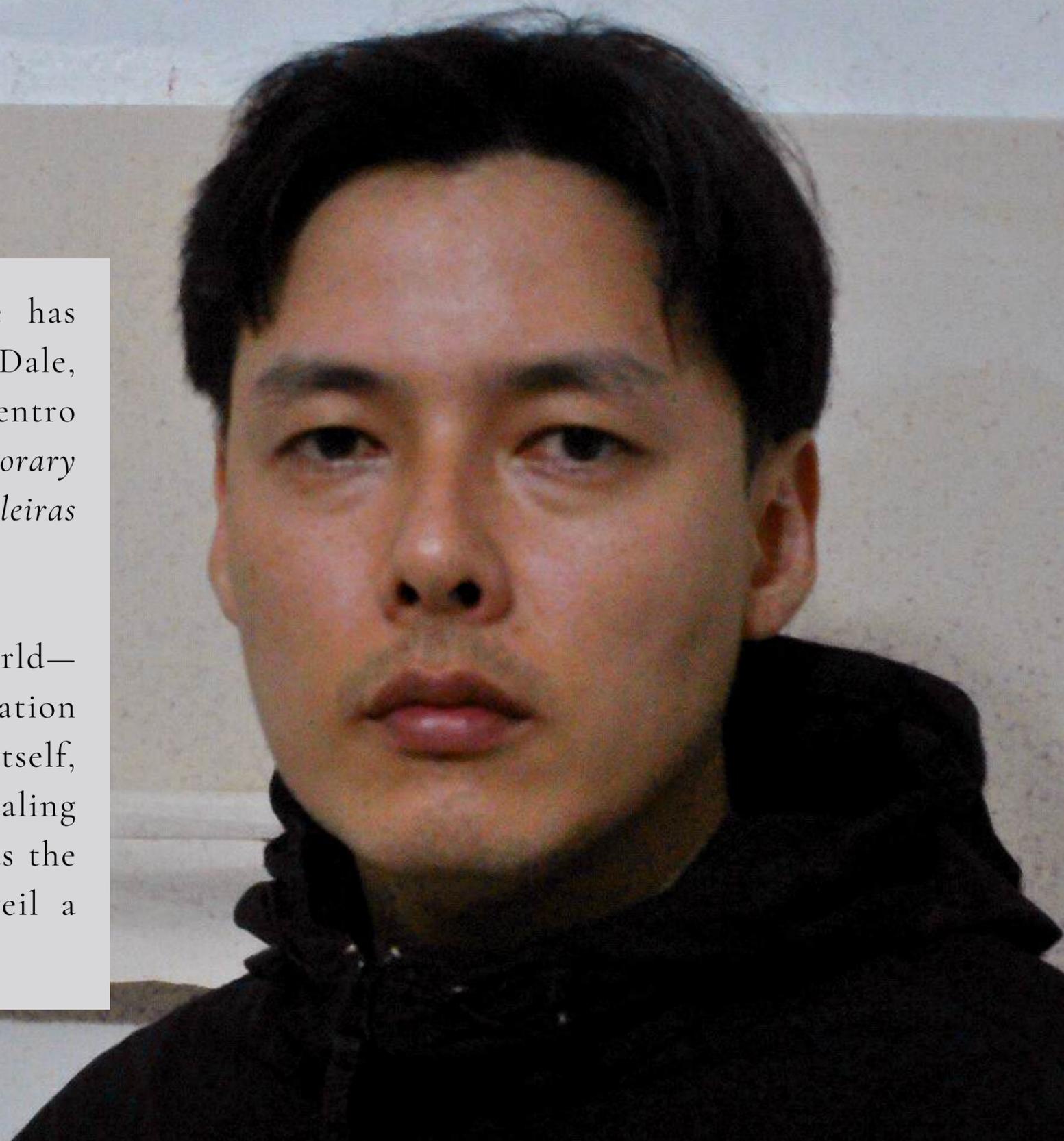
Kamada's paintings offer no clear point of entry. Their strength lies not in depiction but in atmosphere, in how they evoke a remnant of landscape, a momentary bloom, or the shadow of a structure dissolving in light. Colors are a method of spatial construction rather than adornment. Through a slow and layered process of application, removal, and reapplication, Kamada builds surfaces that carry the weight of time while remaining open to disruption. Every composition emerges from what has been covered over, what glimmers through, and what refuses to disappear.

As Beatriz Almeida, researcher and critic, writes: "Kamada is always painting a place—a remnant of landscape. Nature appears not as a subject, but as a motif... as if [these paintings] were attempts to reconstruct something that has already slipped away." The result elevates the work beyond a scene to a sensation, becoming fragments of memory refracted through brushstroke and wax.

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Rafael Kamada (b. 1993) lives and works in **São Paulo, Brazil**. He has participated in the group exhibitions *Turning Point* (Galeria Almeida e Dale, São Paulo, 2025), *The Silence of Tradition: Contemporary Paintings* (Centro MariAntonia at USP, São Paulo, 2025), *Japan: From Ancient to Contemporary* (Galeria Ricardo Von Brusky, São Paulo, 2022); and the art fair *Rotas Brasileiras* (Galeria Claraboia, São Paulo, 2024).

Rafael Kamada's pictorial practice evokes traces of a natural world—suggestions of landscapes that dwell in the subtle boundary between figuration and abstraction. His process emerges from the conditions of making itself, marked by an unstable balance between control and improvisation, revealing painting as a field of simultaneous construction and erasure. Color acts as the structuring synthesis of space, while remnants of previous layers unveil a composite temporality that lingers on the verge of disappearance.



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Katsushiga Hokusai
*Fuji from Gotenyama at Shinagawa
on the Tōkaidō, 1830-32*



Joan Mitchell
Wood, Wind, No Tuba, 1979

Working primarily at night and without preparatory sketches, Kamada's approach blends instinct and inquiry. His process is informed by a quiet rigor: an ongoing mentorship with painter Paulo Pasta and a study of art history with critic Rodrigo Naves ground his intuitive practice in historical lineage. While rooted in the material language of painting itself, his influences span East and West: the spatial logic of Japanese printmakers Hokusai and Hiroshige resonates with his flattened planes, while the atmospheric touch of Monet or Diebenkorn lingers in the shifting light of his larger compositions.



Ivan Serpa
Untitled, 1961

Kamada borrows from the language of Neo-Concrete painting, embracing greater fluidity, sensuality, and poetic nuance. This tension is especially present in Kamada's newest large-scale works, where horizontal washes collide with sudden vertical swipes, and thick brushstrokes fade into spectral patches of bare linen. Despite their scale, these paintings maintain a quiet intimacy; they do not demand attention so much as reward looking.



Claude Monet
Water Lilies, Evening Aspect, 1897-99



Richard Diebenkorn
Ocean Park #54, 1972

s t o r a g e

"Just as Kamada's paintings are not the execution of a pre-defined project, in the same way we no longer believe in a single project of the world.

It makes sense because the world is no longer a dream or a promise of happiness. Even if there is no fixed and predictable pattern in Rafael Kamada's paintings, they are arranged through their relation with our world. Or perhaps they are the artist's way of addressing our perplexity in the face of the approaching catastrophe, of dealing with the lack of clarity and with the challenges of living on the edge of the abyss, without a horizon, and still betting on the existence of a future."

Cauê Alves

Chief Curator

Museum of Modern Art of São Paulo

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Rafael Kamada

untitled, 2025

Oil on canvas

59 x 78³/₄ in.

[Inquire](#)



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storage

Rafael Kamada

untitled, 2025

oil on canvas

59 x 90½ in.

[Inquire](#)



storage

Rafael Kamada

uncertainty, 2025

Oil on canvas

39³/₈ x 78³/₄ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on canvas

39³/₈ x 39³/₈ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on canvas

39³/₈ x 39³/₈ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2024

Oil on canvas

39³/₈ x 39³/₈ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on linen

23⁵/₈ x 23⁵/₈ in.

[Inquire](#)



s t o r a g e

Rafael Kamada

untitled, 2024

Oil on canvas

31½ x 23⅝ in.

[Inquire](#)



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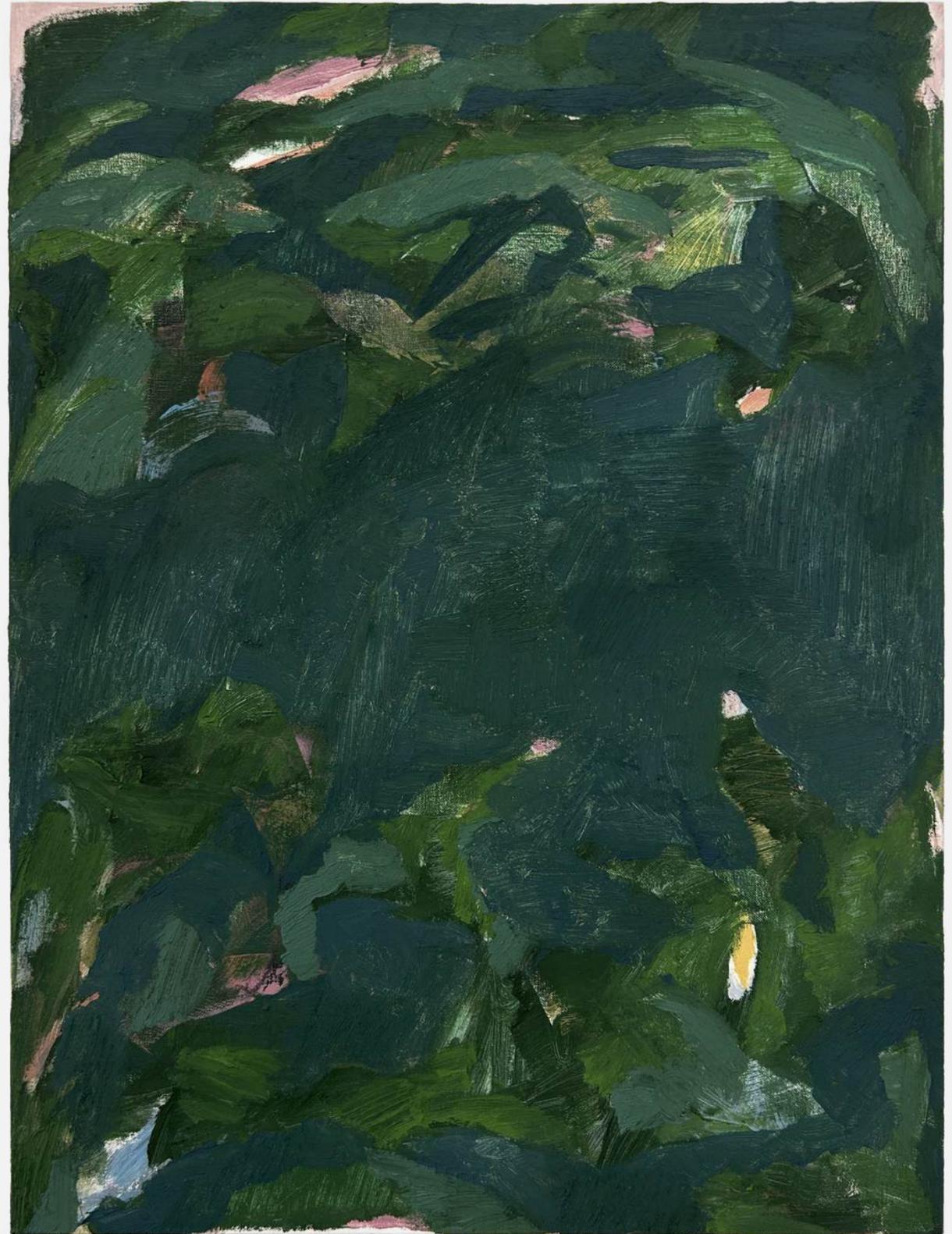
Rafael Kamada

untitled, 2024

Oil on canvas

31½ x 23⅝ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on canvas

20 x 20 in.

[Inquire](#)



s t o r a g e

Rafael Kamada

untitled, 2025

Oil on linen

11³/₄ x 15³/₄ in.

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storage

Rafael Kamada

untitled, 2025

Oil on linen

31½ x 23⅝ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on linen

15³/₄ x 19³/₄ in.

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15³/₄ x 19³/₄ in.

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s t o r a g e

Rafael Kamada

untitled, 2025

Oil on canvas

15³/₄ x 19³/₄ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on canvas

15³/₄ x 19³/₄ in.

[Inquire](#)



storage



storage



storage

Rafael Kamada

untitled, 2024

Oil on linen

11³/₄ x 15³/₄ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2024

oil on canvas

7⁷/₈ x 11³/₄ in.

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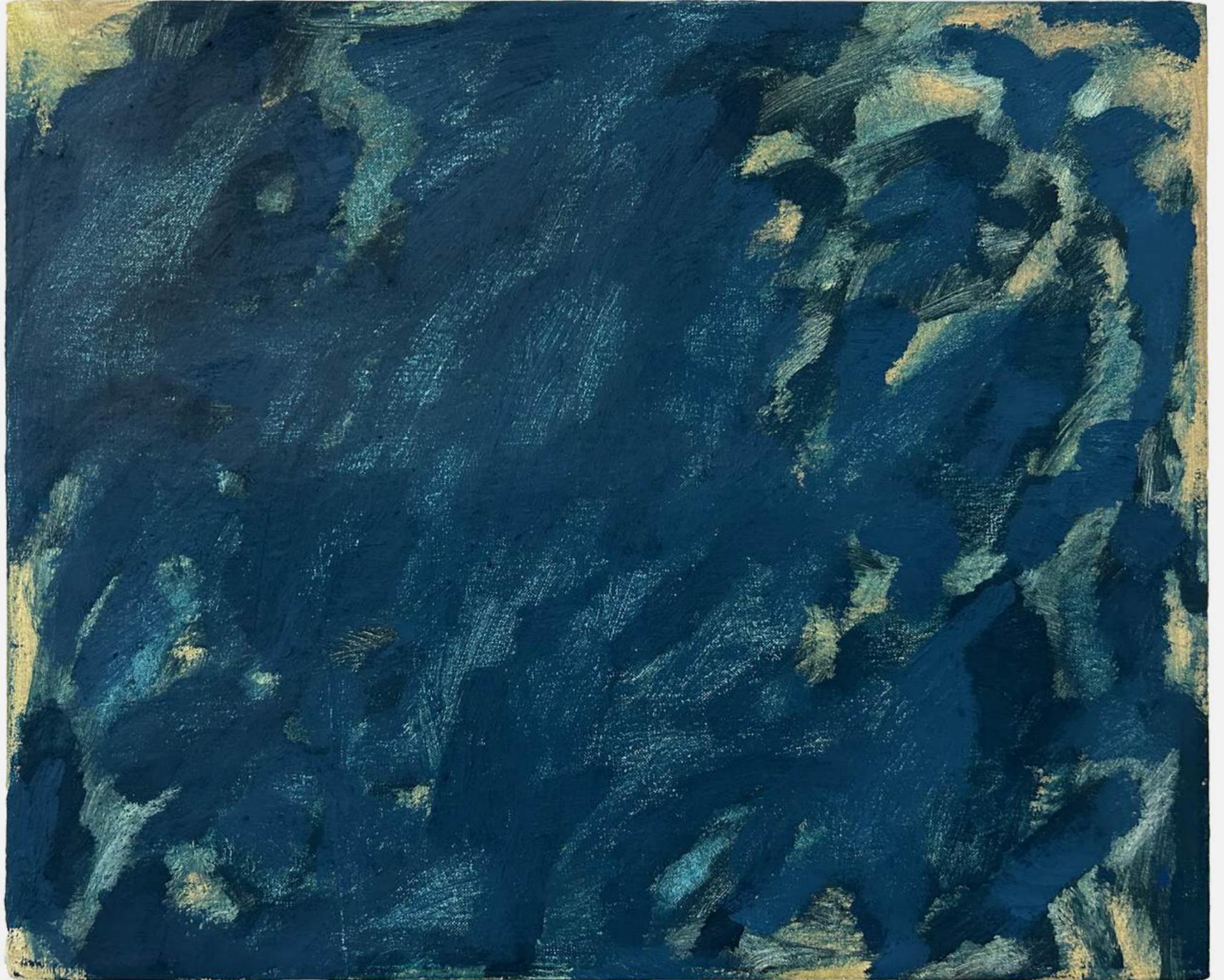
Rafael Kamada

untitled, 2025

Oil on linen

15³/₄ x 19³/₄ in.

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storage

Rafael Kamada

untitled, 2024

Oil on canvas

7⁷/₈ x 11³/₄ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2024

Oil on linen

11³/₄ x 15³/₄ in.

[Inquire](#)



s t o r a g e

Rafael Kamada

untitled, 2024

Oil on canvas

59 x 59 in.

[Inquire](#)



s t o r a g e

Rafael Kamada

untitled, 2024

Oil on canvas

39³/₈ x 31¹/₂ in.

[Inquire](#)



storage

Rafael Kamada

untitled, 2025

Oil on linen

19³/₄ x 23⁵/₈ in.

[Inquire](#)



s t o r a g e

Rafael Kamada

untitled, 2024

Oil on canvas

19³/₄ x 15³/₄ in.

[Inquire](#)





s t o r a g e

Rafael Kamada

untitled, 2024

Oil on canvas

19³/₄ x 15³/₄ in.

[Inquire](#)



storage



storage

Rafael Kamada

untitled, 2024

Oil on canvas

57½ x 55⅞ in.

[Inquire](#)



s t o r a g e

Founded in 2022 by Onyedika Chuke, Storage is a contemporary art gallery in Tribeca, New York. From 2007-2018, Chuke worked in secondary market sales at Susan Sheehan Gallery, after which he pursued an art advisory, eventually developing that entity into Storage.

Storage's program is committed to sustaining a culturally diverse roster of emerging, mid-career, and late-career artists. We aim to produce trailblazing dialogues through historical exhibitions to empower artists and communities.

Storage is located in the historic 52 Walker Street building on the same property as leading Manhattan-based galleries such as James Cohen and 52 Walker, a David Zwirner entity.