

portfolio

ANA COPLÉ

ABOUT

I am a visual artist, printmaker, and professor, living in Rio de Janeiro. I hold a MFA in Visual Languages from the Federal University of Rio de Janeiro (UFRJ, 2013) and am currently a PhD candidate in Arts at the State University of Rio de Janeiro (UERJ), where I research printmaking, Brazilian economic history, and image circulation.

In my work, I articulate traditional printmaking techniques with digital processes to investigate questions regarding labor, value, and image multiplicity. Recently, I was selected for international printmaking residency at the Ottawa School of Art in Canada (2026).



ARTIST STATEMENT

My artistic practice investigates printmaking as a field for the circulation of images, the determination of values, and the fabular recovery of local memories. Born in Volta Redonda—a Brazilian city that grew around the National Steel Company—I explore the concreteness of the artistic craft, the industrial repetition assimilated through my experience near the steel mill, and the implications of economic processes on the culture of Brazilian society. My interest in tarot stems from the use of cards as a playful and oracular activity during the working class's leisure time. For me, printmaking operates like a small-scale industry, given that the cylinder press resembles a steel rolling mill.

Currently, I am developing my doctoral research, “How to mint one’s own coins?”, at the State University of Rio de Janeiro (UERJ). The project articulates printmaking, Brazilian economic history, and the dialectic between forging and minting: the tension between continuous, costly material labor and the poetic gesture that turns raw metal into symbolic value. I investigate the iconography of coins, oracular decks, colonial-era Brazilian prints, and vanitas allegories, exploring how gold extracted from Latin American colonies was transformed into currency in Europe, converted into commodities and also art objects.

Working across woodcut, screen printing, lithography, and digital processes, I am drawn to the juxtaposition of techniques and temporalities. Since 2024, I have incorporated digital manufacturing technologies (3D modeling and printing, CNC milling, laser cutting) into traditional printing methods, expanding the technical and expressive resources of printmaking.

I run an independent publishing label, Impressos Prosaicos, through which I regularly participate in graphic art fairs, viewing underground editorial production as a way to circulate art outside traditional institutional circuits.

As an educator, I believe that teaching printmaking is inseparable from making it, as print studios and workshops are inherently collective spaces.

Ultimately, I seek to create prints that do not limit themselves to formal concerns, but raise questions about labor, economics, and the ways in which people secure their livelihoods.

Ana Cople

Born in Volta Redonda, RJ, Brazil, 1983

Based in Rio de Janeiro

Education

- PhD candidate in Arts, Graduate Program in Arts, UERJ (Ongoing)
- MFA in Visual Languages, PPGAV-UFRJ (2013)
- BFA in Printmaking, School of Fine Arts, UFRJ (2010)

Solo Exhibitions

- 2025 – Como cunhar as próprias moedas? (How to mint one’s own coins?), Espaço Redoma, Rio de Janeiro
- 2009 – Diário Traçado (Traced Diary), IBEU, Rio de Janeiro
- 2009 – Jogos Erráticos (Erratic Games), CSN Arts Foundation, Volta Redonda

Recent Group Exhibitions and Fairs

- 2025 – Arbor Brasilis, DECULT UERJ mural – Rio de Janeiro, RJ
- 2025 – Amarelo Saturno (Saturn Yellow), Beira Studio – Rio de Janeiro, RJ
- 2025 – Lambe Geral (Wheatpaste Takeover), UERJ Institute of Arts – Rio de Janeiro, RJ
- 2024 – 26ª Feira Tijuana (26th Tijuana Fair), Casa França-Brasil – Rio de Janeiro, RJ
- 2024 – Tiragem Única (Single Edition), COART UERJ – Rio de Janeiro, RJ
- 2024 – MST 40 anos (MST 40 Years), Armazém do Campo – São Paulo, SP
- 2024 – Lambe-Lambe Faísca Latina (Latin Spark Street Poster Project), Latinas Artists Institute – Tegucigalpa (Honduras), Florianópolis (SC), and Rio de Janeiro (RJ)
- 2024 – A.F.A.G.O (EMBRACE), Oswald de Andrade Cultural Workshop – São Paulo, SP
- 2024 – Feira SUB (SUB Fair), Professor Ernesto Manoel Zink Public Library – Campinas, SP
- 2023 – MOTIM (Mutiny), National Museum of the Republic – Brasília, DF
- 2023 – Festival de Inverno Multiart (Multiart Winter Festival), BLE Galeria – Rio de Janeiro, RJ
- 2023 – Urucum, Funarte MG – Belo Horizonte, MG
- 2023 – Cadernos e Desenhos (Notebooks and Drawings), Ateliê Sanitário – Rio de Janeiro, RJ
- 2023 – Feira Gráfica Estúdio Dezenove (Estúdio Dezenove Graphic Fair), Arte de Portas Abertas (Open Doors Art) – Rio de Janeiro, RJ
- 2023 – Feira SESC Artes Impressas (SESC Printed Arts Fair), SESC Quitandinha – Petrópolis, RJ
- 2023 – FLIPEI, Praia do Pontal – Paraty, RJ
- 2023 – GRAVE! (ETCH!), Motim – Rio de Janeiro, RJ
- 2023 – Feira Antiusual (The Unusual Fair), Ateliê Sanitário – Rio de Janeiro, RJ

Teaching Experience

- 2024–Present – Substitute Professor of Visual Arts (Drawing, Sculpture, Printed Art), UERJ
- 2024–Present – Instructor of Woodcut and Screen Printing, SESC Tijuca
- 2021–2023 – Substitute Professor of Lithography, EBA-UFRJ
- 2013–2021 – Professor of Graphic Expression, Architecture and Urbanism, UGB-FERP, Volta Redonda

Publications

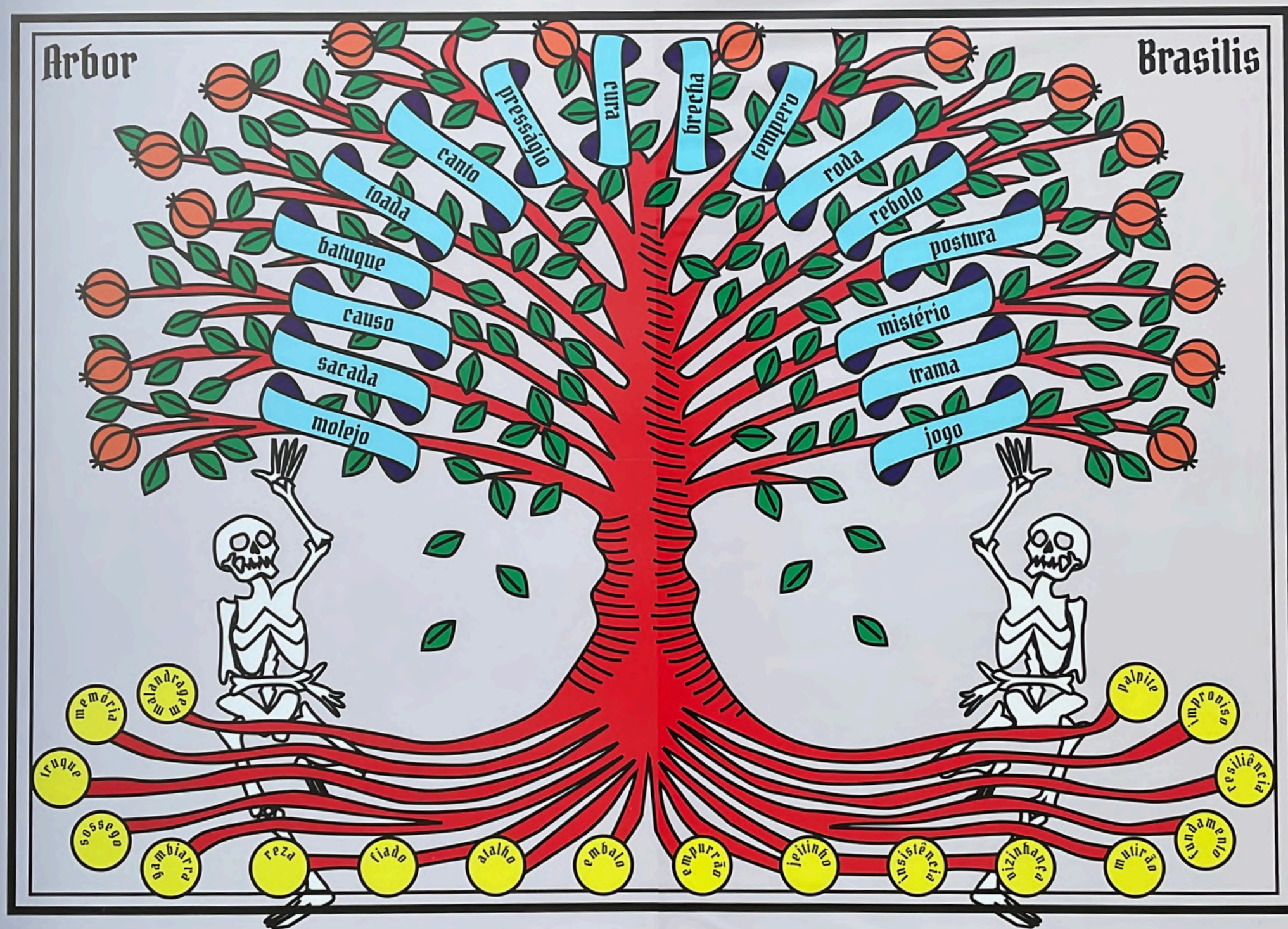
- Amarelo Saturno (Saturn Yellow)(Artist's book, 3rd ed., Impressos Prosaicos/DODÔ Publicações, 2025)
- Co-editor: Escritos de artistas, Escritos em arte – volume IV (Artist Writings, Art Writings – Volume IV) (Devires, 2024)

Collectives and Groups

- Impressos Prosaicos (Prosaic Prints)(Printmaking collective)
- Cyclops Edições (Cyclops Editions)(Independent publishing label)

Residencies and Awards

- 2026 – Printmaking Residency at the Ottawa School of Art – March and April, Canada
- 2022 – Honorable Mention – 49º Salão da Primavera (49th Spring Salon) – MAM Resende, RJ
- 2009 – Dynamic Encounters, New York (EDP Energias na Arte Award)



Arbor Brasilis

vector drawing on printed canvas

330 x 520 cm

2025

work selected through an open call
by the **Cultural Department**
of the **State University**
of **Rio de Janeiro**

for installation at Gate 5 of the
university's **Maracanã** campus
from March 2025 to March 2026

Juana Azurduy

Woodcut

42 x 30 cm

2023



Manuela Sáenz

Screen print

42 x 30 cm

2023



Thomas Sankara

Screen print

42 x 30 cm

2023



Glyphosate

woodcut to paste on the street

42 x 30 cm

2024



Ship on Fire

woodcut to paste on the street

42 x 30 cm

2024



Cutting brazilwood

woodcut to paste on the street

42 x 30 cm

2024



Caravel with brazilwood

woodcut to paste on the street

42 x 30 cm

2024



Bib-wearing Foreigner (Hans Staden)

woodcut to paste on the street

42 x 30 cm

2024





The People x Crown, Church, Army

Artist's book with relief printing, from matrices generated by Router CNC and 3D printer

21 x 15 x 4 cm (closed book)

2024



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Printmaking label Instagram account: [_impressos.prosaicos](https://www.instagram.com/_impressos.prosaicos)