

MILA BERNARDO

contato@milabernardo.com | milabernardo.com | +55 13 99156-1010



Mila Bernardo is a **Brazilian visual artist** and designer working across painting, sculpture, installation, and mixed media. Her practice explores the relationships between space, memory, materiality, and identity, with a particular focus on **how the environments we inhabit shape our perceptions and experiences**. Her current research investigates Brazilian architecture as both a physical and cultural framework, examining how architectural elements, materials, and everyday spaces actively participate in the construction of individual and collective experience.

EDUCATION

Bachelor's Degree in Graphic Design | 2011-2015

Belas Artes University Center of São Paulo

Bound and Unbound VIII | 2025

University of South Dakota, United States

SOLO EXHIBITIONS

Inventory, Time Within Things | 2025

G. Art and Gallery, Santos

Mila, a Solo Exhibition | 2025

Futrica Creative Economy, Santos City Center

ART SALONS

23rd Araraquara Art Territory

Teatro Municipal, Araraquara

70th Piracicaba Fine Arts Salon | 2025

Miguel Dutra Municipal Art Gallery, Piracicaba

Literary Reveries | 2021

Main Hall of the Santos City Hall, Santos

INSTALLATIONS

Doors | 2018-2020

14th UNESCO Creative Cities Conference, Santos

GROUP EXHIBITIONS

Efímero | 2026

Casa Alderete Gallery, Mexico

AWARDS AND PUBLICATIONS

Special Mention for Research Quality | 2025

Create Contemporary Shipyards: Venice

Portraits and Self-Portraits | 2025

Opposite Inventive Space, Limeira

The Social Art Award | 2025

The Institute for Art and Innovation, Berlin

Rejunte

On Memory and the Spaces That Hold It



Careful / 2026

Ceramic tiles, grout and
oil over wood panel



Gaps / 2026
Ceramic tiles, grout and
oil over wood; iron gate



**Everything Eats
and Is Eaten / 2026**

Porcelain tiles, ceramic paint, grout,
and oil on canvas



Bittersweet / 2026

Porcelain tiles, ceramic paint, grout,
and oil on canvas.



**Everything Eats
and Is Eaten / 2026**

Porcelain tiles, ceramic paint, grout,
and oil on canvas

Rejunte: On Memory and the Spaces That Hold It

My current research investigates how ordinary architectural elements participate in the construction of memory, perception and cultural identity. Rather than understanding architecture as a neutral backdrop, I am interested in exploring **how the spaces we inhabit actively shape our experiences, habits and sense of identity.**

The project begins with a simple question: what influence does the places we inhabit participate in the formation of memory, and can architecture itself become a carrier of memory? The project takes its title from the Portuguese word rejunte (grout), the material that binds individual tiles into a continuous surface. The term is intentionally kept in Portuguese because, beyond its material meaning, it carries the idea of juntar and rejuntar, meaning to join and to join again, suggesting an ongoing process of connection and reconstruction. **As a concept, rejunte offers a way of thinking about memory itself: not as a collection of isolated events, but as the often invisible structures that hold fragments of experience together. Like grout, these structures rarely occupy the centre of our attention, yet they allow relationships, identities and places to cohere.**

This inquiry focuses on overlooked materials and architectural elements that quietly structure everyday life, including tiles, cobogós, exposed brick, metal gates, pavements and domestic surfaces. Particularly grounded in Brazilian and Latin American architectural contexts, these elements carry traces of specific ways of inhabiting, remembering and relating to space. While rejunte serves as a conceptual framework for thinking about invisible connections, the research extends beyond grout itself to investigate how different materials, textures and structures participate in the construction of memory and identity. **Rather than treating them as functional or decorative details, I approach them as active participants in the way we perceive and construct our environments.** This research builds upon my ongoing artistic practice, which has long explored memory through found objects, material transformation and the traces left by everyday use. In this next stage, my attention shifts from the objects people keep to the spaces they inhabit, asking how architecture not only preserves memory but actively participates in its production.

The research develops through material experimentation alongside reading and visual investigation, engaging with philosophical, literary and architectural writings that understand space as something actively lived rather than a neutral container for experience. Although the project originates in Brazilian architectural references, I do not see it as limited to one geographical context. On the contrary, I am interested in how specific architectural languages generate culturally situated experiences while opening broader questions about belonging, perception and collective memory.

The residency's emphasis on time, attention and open-ended inquiry strongly resonates with the way I work. During the residency, I hope to expand this research through careful observation of the Catalan context, paying particular attention to vernacular architecture, ceramic traditions and everyday spatial practices, while placing these observations in dialogue with continued reading, material experimentation and conversations with local practitioners. Rather than seeking direct comparisons between contexts, I hope to understand how different architectural environments shape distinct forms of remembering and inhabiting.

I see this residency as an opportunity to remain with the questions themselves rather than seeking definitive conclusions. If grout is what quietly holds fragments together without calling attention to itself, perhaps memory functions in much the same way: shaped less by the events we consciously remember than by the ordinary spaces, gestures and unnoticed connections that silently give those memories form.