

An abstract painting featuring a complex composition of brushstrokes. The upper portion is dominated by vibrant red and pink hues, with some yellow and blue accents. The middle section is a broad, textured wash of light blue and cyan. The lower portion shows more varied colors, including red, yellow, and white, with some darker tones. The overall style is expressive and gestural, with visible texture and layering of paint.

IN THREE MOVEMENTS

Douglas Knesse. Murray Clarke. Emma Stone Johnson.

Group exhibition
From 28 May 2026

opa projects

In Three Movements

Painting is often approached as a fixed image. This exhibition proposes something else: a progression.

In Three Movements brings together works by *Douglas Knesse*, *Murray Clarke*, and *Emma Stone Johnson*, structured as a sequence rather than a comparison. Each space unfolds as a distinct movement, with its own tempo, material language, and way of engaging the viewer.

Knesse's work opens the exhibition with a sense of immediacy. His paintings are driven by gesture, weight, and physical energy. Layers accumulate, surfaces resist resolution, and fragments of familiar imagery emerge without fully stabilizing. The work holds a tension between raw execution and suggestion, something forming, but never entirely settling.

Clarke's paintings introduce a different rhythm. At first glance, they appear precise, almost resolved. Garments and textiles are rendered in hyperreal detail, isolated from the body and presented as complete images. Yet the closer one looks, the more these surfaces shift. What seems clear becomes ambiguous, inviting projection and distance at the same time.

Johnson's works conclude the exhibition in a quieter register. Her paintings do not assert themselves immediately, but unfold gradually. Atmospheres take precedence over form, and space is suggested rather than defined. The viewer is not directed, but absorbed, moving through a field that remains open, suspended, and unresolved.

Across these three movements, the exhibition does not seek a single statement. Instead, it proposes a progression of experiences (from intensity to clarity, from clarity to dissolution) where each body of work retains its autonomy while contributing to an overall rhythm.

The harmony lies not in similarity, but in the way each movement alters the way we look.



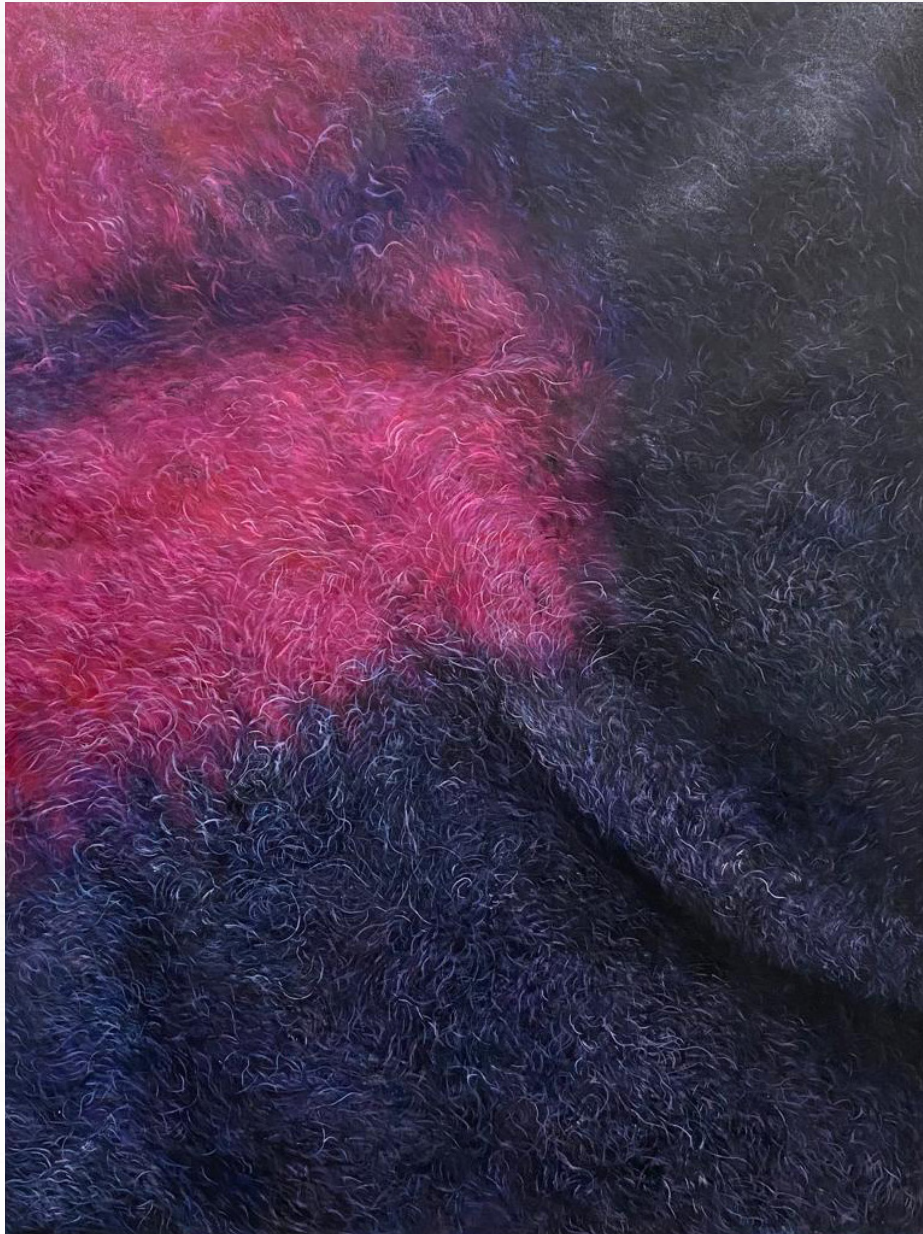
MURRAY CLARKE

Murray Clarke (b. 1992) paints objects of desire with such precision that they begin to feel strangely out of reach.

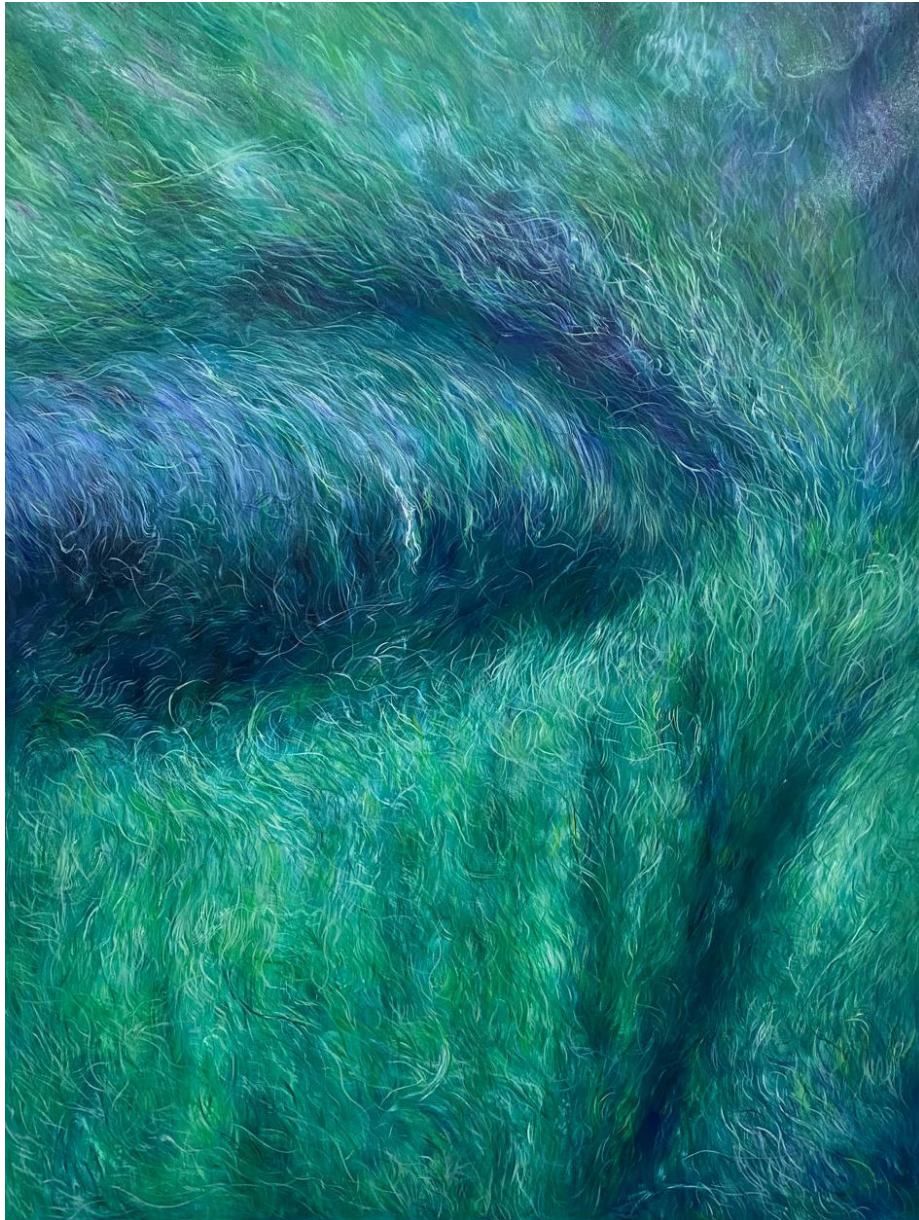
Based in London, Clarke's work examines the relationship between consumer culture, value, and representation. His hyperreal paintings isolate garments and textiles (sweaters, shirts, blankets) rendered in meticulous detail and removed from the bodies that would give them function.

By focusing on these objects, Clarke explores how meaning and desire are constructed through material goods. His practice engages with the visual language of advertising and luxury markets, while subtly destabilizing it. What appears familiar and desirable becomes ambiguous, as the absence of the figure invites projection and distance.

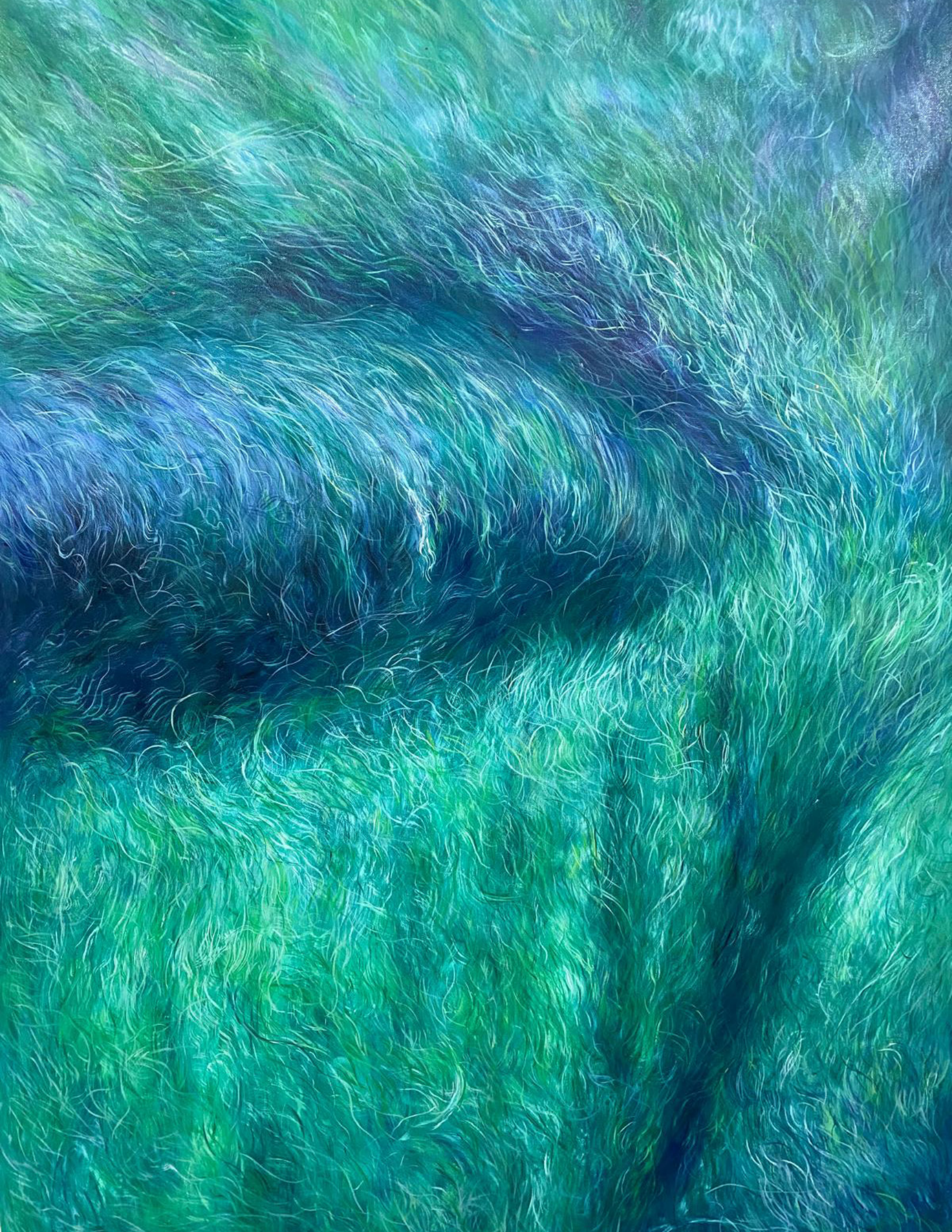
Drawing from traditions of photorealism, still life, and conceptual painting, Clarke situates his work within a broader reflection on the convergence of art, fashion, and economic systems. His paintings have been exhibited internationally and are held in private collections.

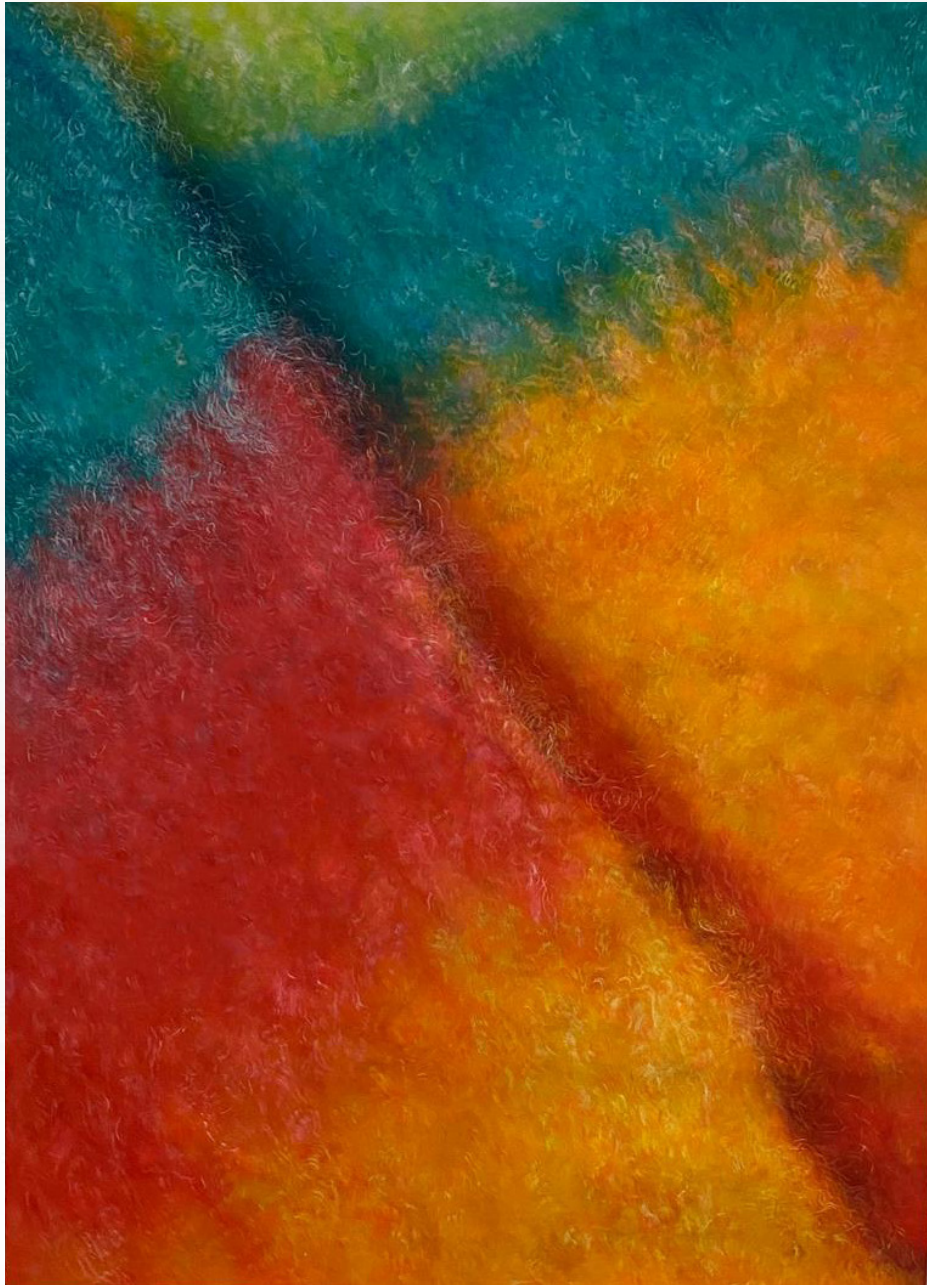


Asleep, 2026
Oil on canvas
120 x 90 cm - 47 x 35 in.



In contemplation, 2026
Oil on canvas
120 x 90 cm - 47 x 35 in.





Days and days, 2025
Oil on canvas
120 x 90 cm - 47 x 35 in.





Blossom, 2026
Oil on canvas
170 x 130 cm - 70 x 51 in.





DOUGLAS KNESSE

Douglas Knesse (b.1996) builds paintings where raw physical energy collides with fragments of contemporary imagery.

Born in Brazil, Knesse developed his practice outside traditional institutional frameworks, staging early exhibitions in his studio, independent spaces, and even on the beach. His work emerged from a multidisciplinary environment, influenced by audiovisual culture, streetwear, and collaborations within his close creative circle.

His paintings are driven by gesture, material, and movement. Thick layers of paint, found surfaces, and recurring motifs (such as palm trees or references to global brands) create a tension between abstraction and cultural signifiers. Drawing from action painting and abstract expressionism while engaging with the visual language of the digital age, Knesse's work reflects both a physical process and a contemporary imagination shaped by circulation, aspiration, and image culture.

Working from his studio in Barra da Tijuca, conceived as an experimental “bunker,” Knesse continues to develop a practice rooted in collaboration, scale, and immediacy.



The nightfall at the Atlantic Forest II, 2026
Oil stick, acrylic and spray on canvas
190 x 150 cm - 74.8 x 59 in.

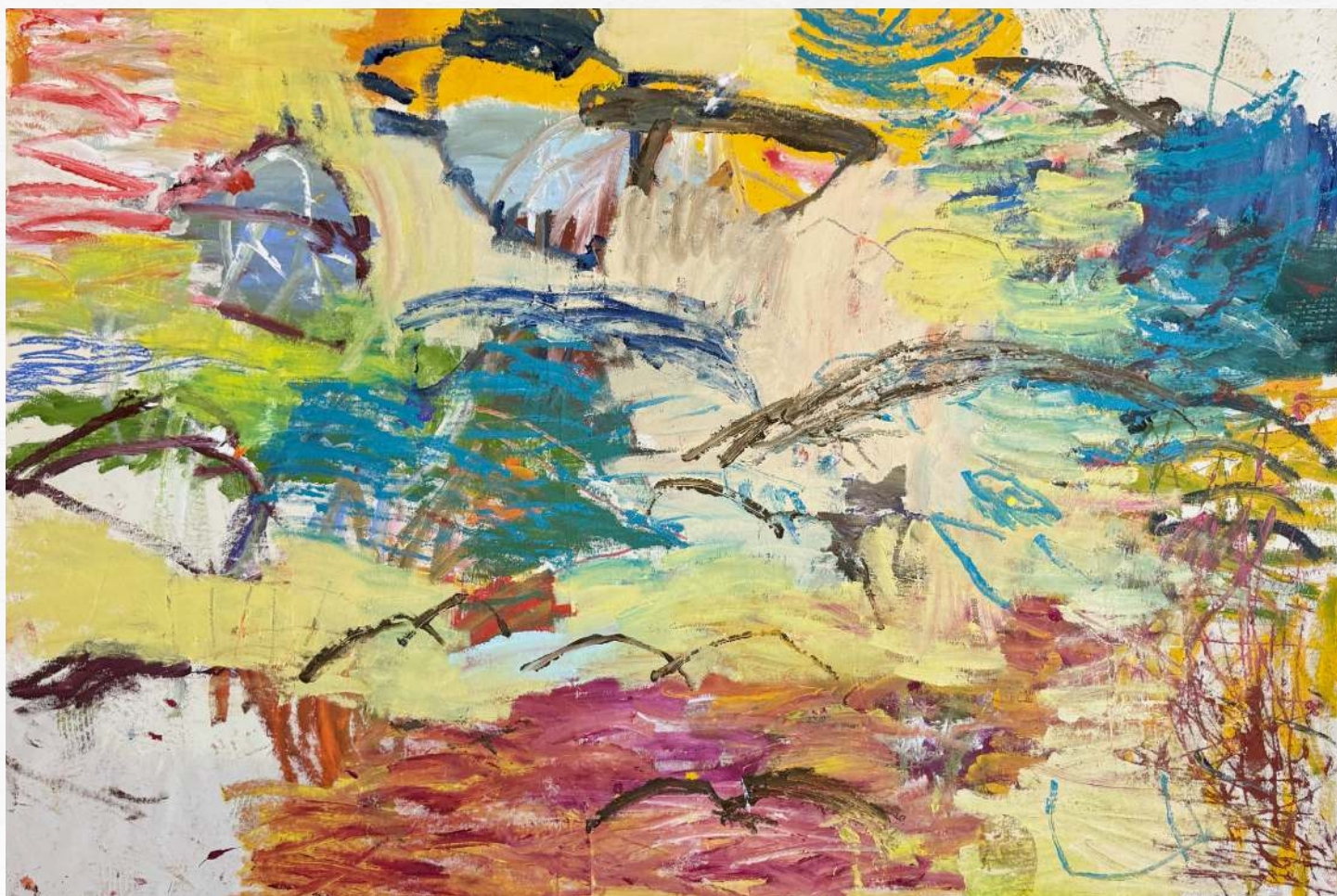




Palmeira no final de tarde I, 2026
Oil stick, acrylic and spray on canvas
190 x 145 cm - 190 x 150 cm - 74.8 x 57 in.



O Coquero na boca da noite, 2026
Oil stick, acrylic and spray on canvas
140 x 110 cm - 55.11 x 43.3 in.



Voar é a única opção, 2026
Oil on canvas
150 x 255 cm - 59 x 100.4 in.





Sunflower II, 2026
Oil on canvas
115 x 95 cm - 45.27 x 37.4 in.





EMMA STONE JOHNSON

Emma Stone Johnson creates paintings that unfold as environments rather than images.

Her practice is rooted in abstraction, but remains closely tied to perception, atmosphere, and memory. Rather than depicting defined subjects, Johnson constructs spaces that feel both familiar and elusive. Suggesting landscapes, light, or emotional states without ever fixing them.

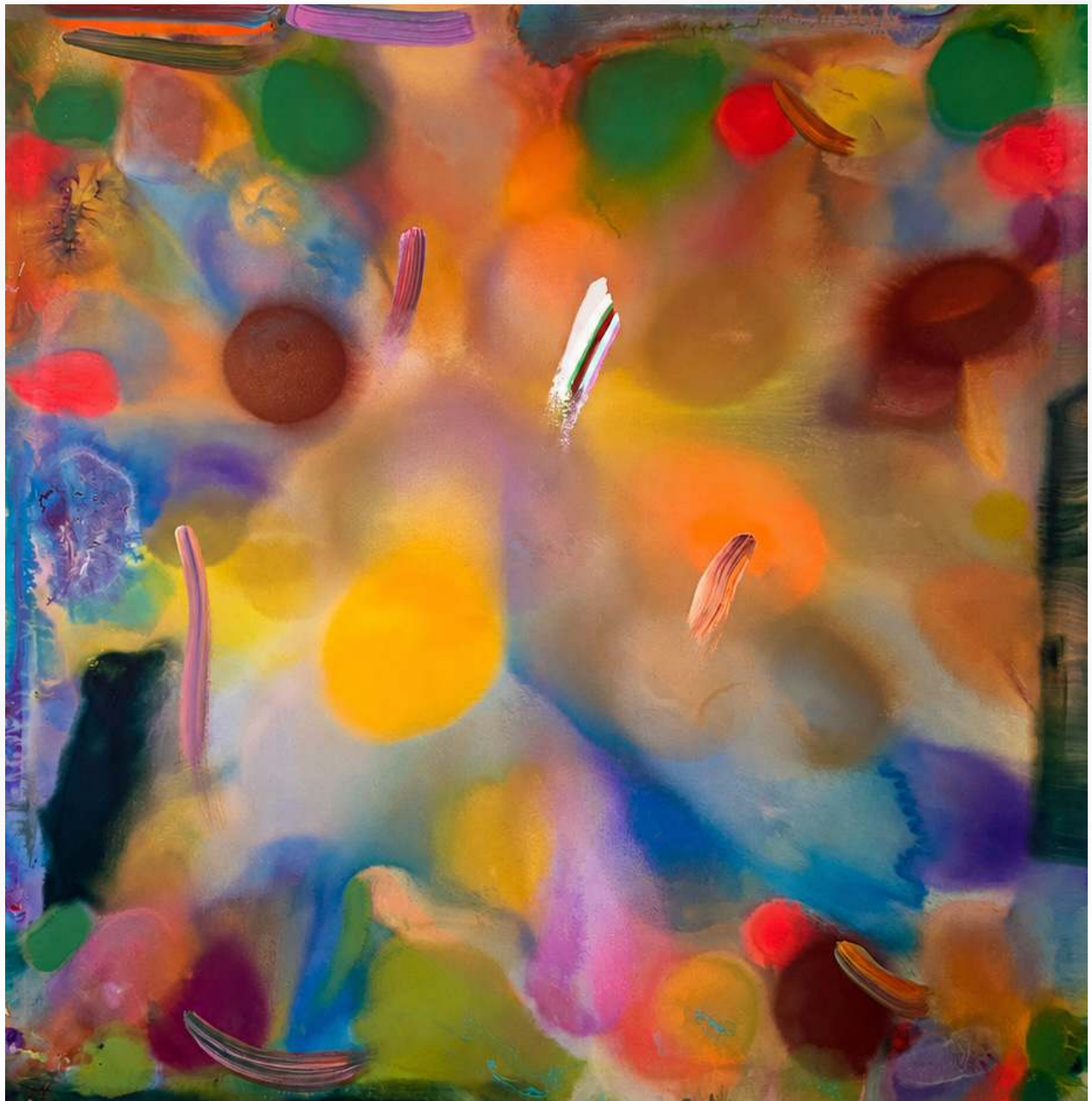
Working through layered oil painting techniques, she builds surfaces that shift depending on distance and attention. Her compositions invite a slower engagement, where forms emerge gradually and remain open to interpretation.

Her work has been exhibited in the United States and internationally, and is held in private collections. Johnson continues to develop a practice that balances formal sensitivity with an intuitive, immersive approach to painting.

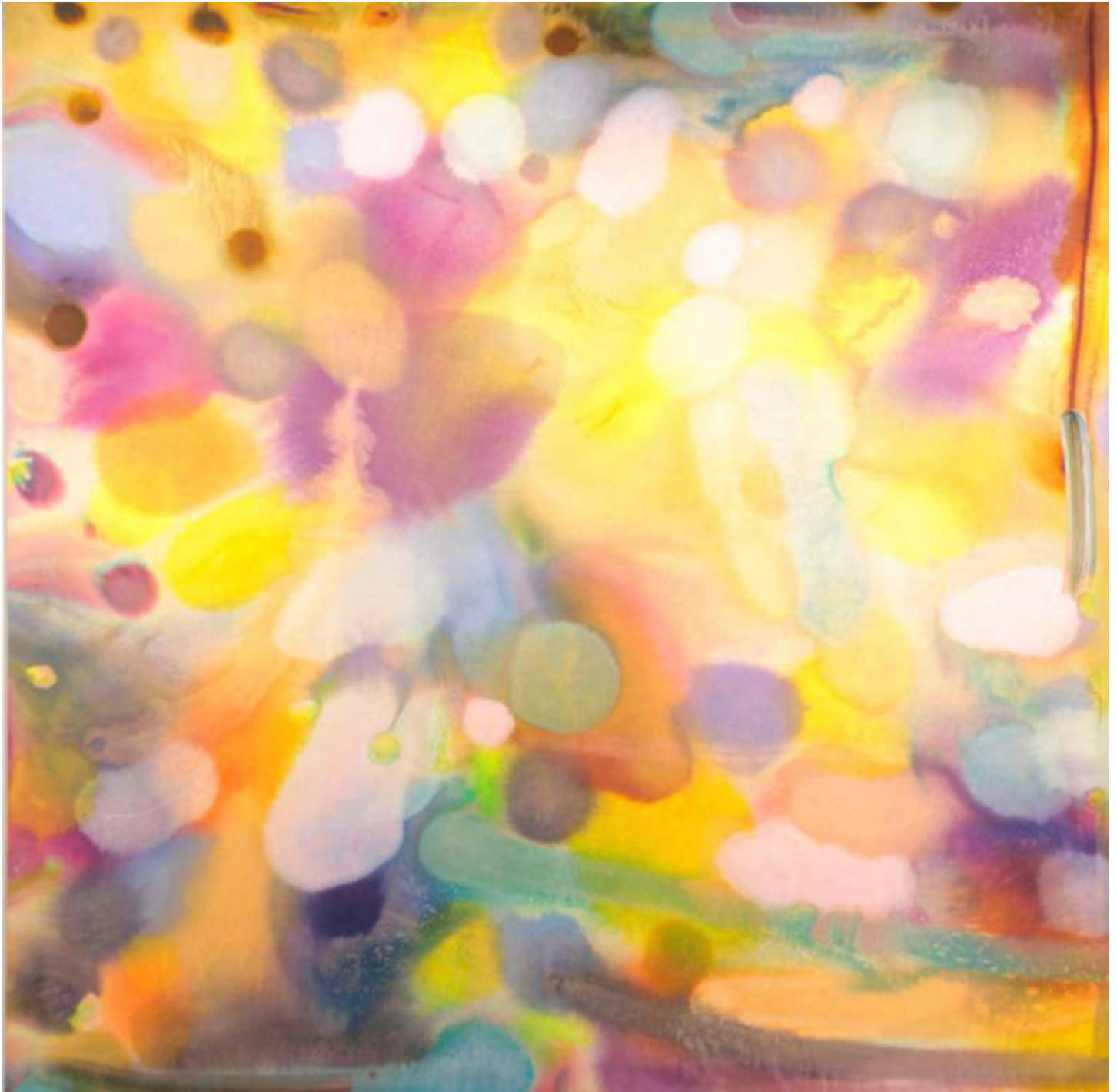


Pre dawn shapes, 2026
Pigment, ink and acrylic
150 x 150 cm - 59 x 59 in.





Inner Bloom, 2026
Pigment, ink, acrylic & liquid aluminium
180 x 180 cm - 70.8 x 70.8 in.



The light doesn't just touch one area of the field
Ink, pigment & acrylic on canvas
180 x 180 cm - 70.8 x 70.8 in.



Colour, light, day, night ~ inseparable in neon, 2026
Pigment, ink & acrylic on canvas
190 x 190 cm - 74.8 x 74.8 in.

opa projects

"A New Contemporary Art Hub in Miami"

7622 NE 4th CT, Little River, 33138 Miami

contact@opaprojects.com

+1 516 807 5419

opaprojects.com