

LUCAS SYLOS

Visual Artist

Tel Aviv, Israel

+972 771 7646 | sylos.ink@gmail.com



Artist Statement

My work begins with a simple impulse: turning sensations into form. I work mainly with lines and abstract compositions, almost always in black and white, creating images that hold both movement and quiet. Each piece starts with a feeling that does not yet have a name and slowly takes shape as I find rhythm, contrast, and space on the surface.

I am drawn to the tension between chaos and balance. Sometimes I let the gesture move on its own, and other times precision guides me. My visual language lives in this space between the two. A line may be minimal, intense, repeated, or fractured, but it always carries something from what I am living or noticing.

My gestures cannot be reproduced by someone else or by any technology. They depend on a state of mind that exists only while I am drawing. What I look for is a presence that feels alive, something that holds the tension between chaos and calm without needing to resolve it. This is why my work feels unique, and why no image is ever the same. It comes from a moment that cannot be repeated.

Living between Brazil and Israel shapes how I see and how I build space. I carry memories, small shifts, and daily reinventions that become density, pauses, and flow. My work is not about representing something directly. It is about creating a place where the viewer can breathe, feel, and find their own reading.

A big part of my practice comes from living with depression and bipolarity. Imagine your most confusing feelings, your anxiety, your imagination taking you to good places and heavy places at the same time. My work comes from those moments. In each line, even the ones that look chaotic or simple or out of place, there is something I felt but could not say. And I hope the viewer can see their own feelings there too, the thoughts that stay inside the mind and do not always find a way out.

I see art as a way to connect. I want my pieces to carry presence, honesty, and a quietness that stays even when everything around feels chaotic. My process is intuitive and direct, but deeply committed to what feels true. Each line is a record of movement, and each composition is an attempt to give form to what happens within.

Curatorial Text

Lucas' work develops through a focused investigation of line and gestures. His pieces explore black and white as their primary territory, where subtle contrasts and variations in density construct atmospheres that oscillate between restraint and instability. He creates abstract compositions that reveal an ongoing dialogue between order and disorder, as if each image were always in the process of becoming.

Space and rhythm are central to his approach. Lucas uses repetition, interruption, and areas of breath to form structures that seem to expand and contract, as though carrying an internal pulse. His drawings do not depict objects or narratives; they evoke states. They register energy, transition, adaptation, and displacement.

The experience of living between cultures informs the work, not in a literal way but as a sensation. His lines carry the feeling of reorganizing references, navigating unfamiliar territory, and searching for balance within uncertainty. The result is a body of work that combines clarity and instability, precision and improvisation.

His series shows both visual and emotional coherence. Each piece invites the viewer to slow down and engage with nuances that often go unnoticed in daily life. It is a practice centered on essential gestures and the strength of the minimal, creating abstract works that linger in memory through their quiet intensity.

Bio / Biography

Lucas is a Brazilian visual artist and tattoo artist based in Tel Aviv. His practice revolves around the relationship between line, movement, and emotion, expressed through abstract and figurative black-and-white compositions. He works primarily with drawing, developing a visual language marked by minimal gestures, strong contrasts, and structures that shift between chaos and balance.

Born in São Paulo, he began his artistic training early, studying at Pandora School between 2003 and 2006, where he completed courses in Artistic Drawing (realism), Caricature and Cartoon, Fashion Drawing, and Styling. From 2003 to 2005, he studied oil painting in private lessons, deepening his understanding of technique, composition, and visual observation.

He then studied Fashion Design at University Anhembi Morumbi from 2007 to 2011. During this period, he explored creative processes and aesthetic development in depth and produced projects and workshops in Jewelry Design, Graffiti, Artistic Installations, and Editorial Production. He also participated in fashion-related calls and projects, working as a fashion producer in editorial and executive production, experiences that strengthened his ability to articulate concept, visual identity, and narrative.

In 2013, he expanded his practice by studying tattooing at the school Lado B and, in the same year, took drawing classes with tattoo artist André Rodrigues, refining his graphic precision and his investigation of line, rhythm, and repetition.

With more than two decades of creative experience, Lucas has developed a visual identity rooted in simplicity, gesture, and authenticity. Since moving to Israel, he has been recognized as a professional artist by the Ministry of Aliyah and Integration. In 2026, he was selected as a finalist for the international group exhibition *Black & White* at Art Room Gallery Online, with four artworks chosen by the jury, and continues to expand his artistic presence between the two countries.

Migrant Roots Collection

Art born between two worlds. An abstract reflection on belonging and transformation.

“Migrant Roots” began in Brazil, at the moment the move to Israel stopped being a possibility and became a defined path.

The first piece emerged still surrounded by familiar routines, carrying the mix of anxiety and hope that accompanies any decision to leave. This was where the collection started taking shape, as a way to understand what it means to move without losing the sense of who you are.

Once in Israel, the process continued. The series began to absorb the lived experience of displacement and the reality of a completely new environment. The compositions reveal the contrast between what was once known and what now had to be learned.

The work relies on the careful construction of lines, repetitions, densities, and pauses. There is a distinct rhythm in each piece, reflecting different moments of the transition. Some areas feel more concentrated, others more open, as if each drawing were marking stages of adaptation, uncertainty, closeness, or distance.

The collection does not aim to depict migration literally, but to capture the internal state of this experience. It is a body of work about movement, but also about continuity. About reorganizing one’s roots without erasing them.

“Migrant Roots” invites the viewer to recognize this ongoing process. Each piece functions as a fragment of an identity still in transformation, expanding as it moves through places and creating new ways of existing while learning, slowly and deliberately, what it means to belong again.



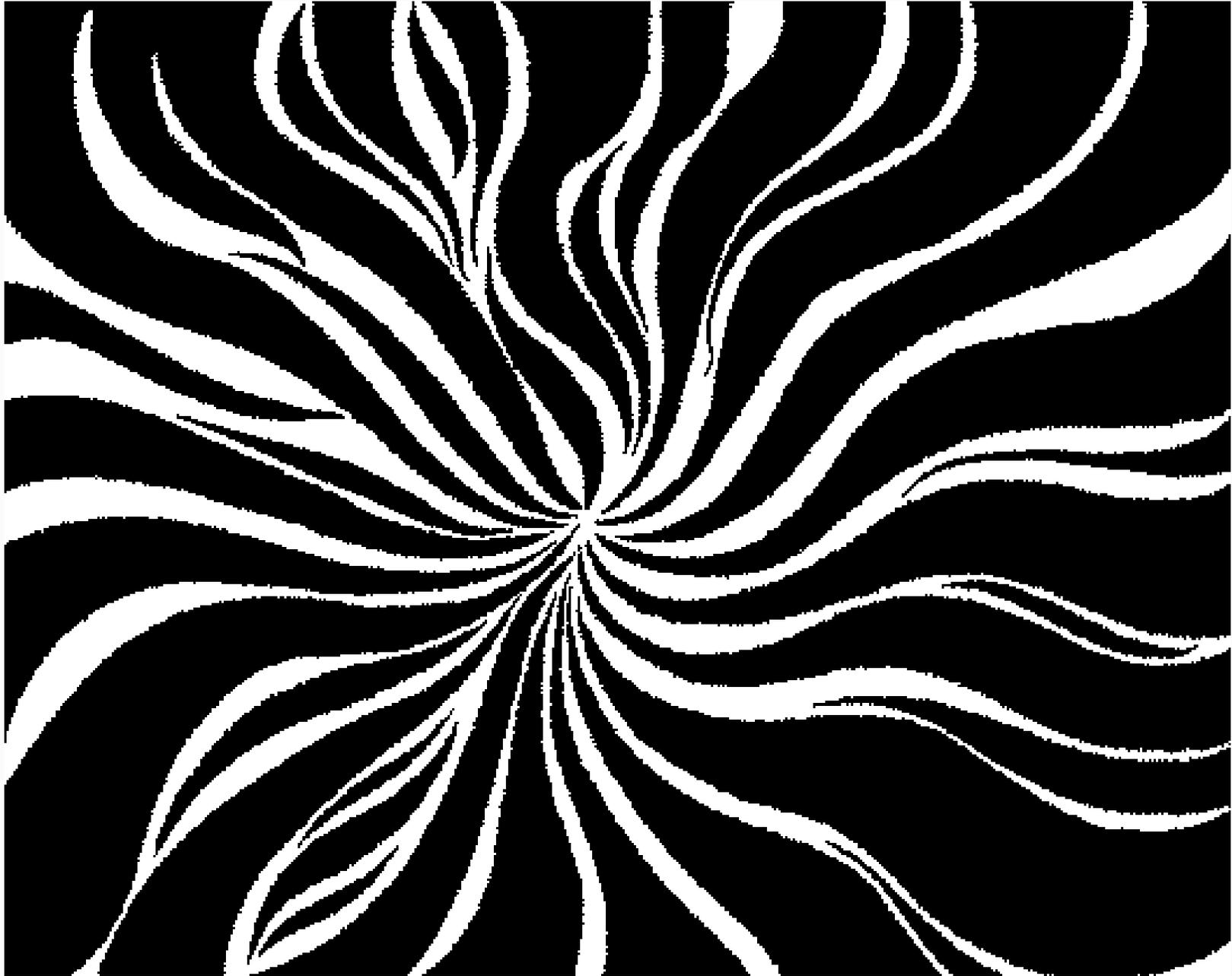
Inner Pulse (2025)
Posca pen on canvas
100cm x 150cm



Red Sea (2024)
Posca pen on canvas
100cm x 120cm



Merge (2025)
Posca pen on canvas
70cm x 90cm



Swirl (2025)
Posca pen on canvas
80cm x 100cm



Uprooted Motion (2025)

Posca pen on canvas

30cm x 60cm

Pulse Compression Collection

Art created under pressure. An abstract reflection on originality, presence, and constraint.

“Pulse Compression” began at a moment when the act of creating started to feel insufficient on its own. In a context where images are increasingly generated, repeated, and simulated, the artist felt the pressure not only to show work, but to prove its originality. The first pieces emerged from this tension, carrying a sense of compression and urgency, as if gesture itself were being questioned.

As the process developed, this pressure became central to the work. The reduced format was not a stylistic choice, but a response. Working at small scale intensified every decision, removing space for excess, correction, or expansion. The canvas became a confined field where each line had to assert its presence immediately.

The work relies on the careful construction of lines, repetitions, densities, and pauses. Within the limited surface, rhythm tightens. Some areas accumulate gesture and weight, while others open brief moments of breath, reflecting shifts between resistance, exposure, doubt, and insistence. The small scale amplifies the sensation of suffocation, as if the image were holding more energy than it can release.

The collection does not aim to illustrate technology or artificial systems directly, but to register their impact on the artist’s internal state.

“Pulse Compression” is a body of work about pressure: the pressure to be original, to be present, and to leave a trace that cannot be replicated. Each piece records a gesture that exists only once, bound to a specific moment of attention and decision.

“Pulse Compression” invites the viewer to recognize this condition. Each work functions as a compressed assertion of authorship, holding tension within strict limits and affirming the irreducibility of the human gesture in a moment when repetition has become effortless.



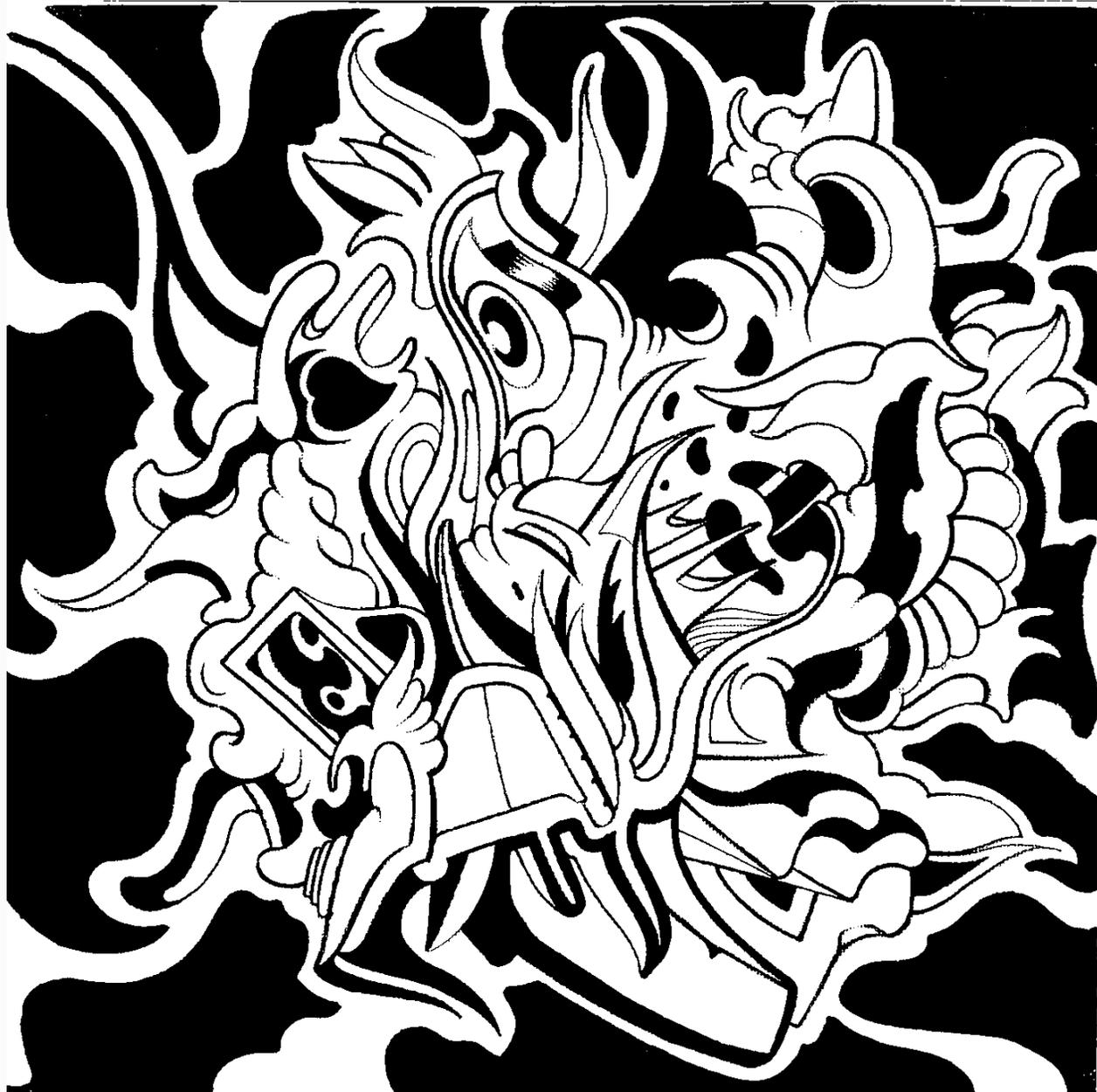
Compression (2026)
Posca pen on canvas
30cm x 30cm



Proof (2026)
Posca pen on canvas
30cm x 30cm



Simulation (2026)
Posca pen on canvas
30cm x 30cm



Error Margin (2026)
Posca pen on canvas
30cm x 30cm



Noise (2026)

Posca pen on canvas

30cm x 30cm



System (2026)

Posca pen on canvas

30cm x 30cm

Between Chaos and Calm Collection

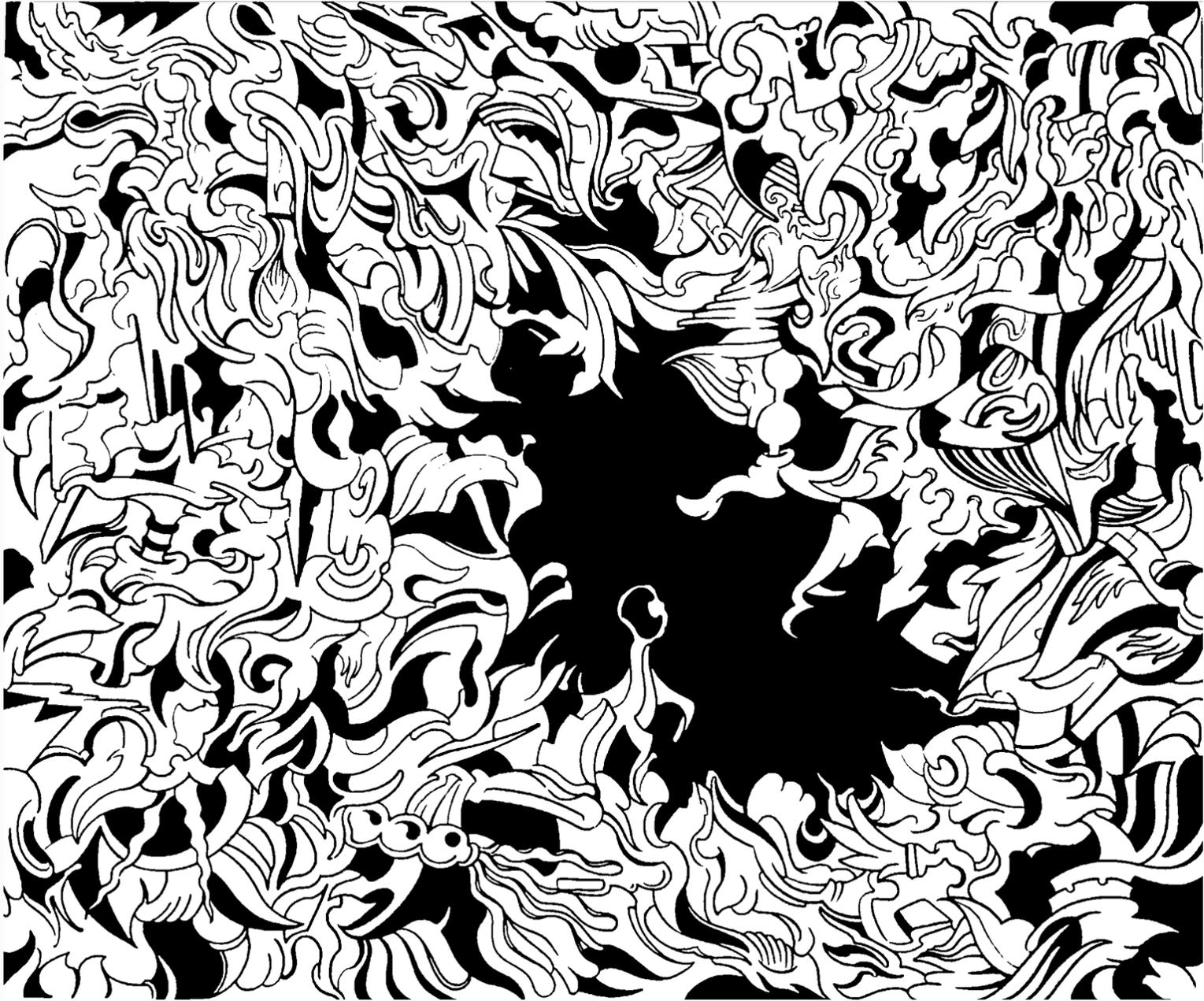
Where emotion finds its form. A collection that explores the balance between movement and stillness. A visual dialogue between order, energy, and emotion.

“Between Chaos and Calm” investigates the space where emotional tension begins to take shape. This collection grows out of an interest in observing how intense feelings move through the body and eventually settle into gestures, rhythms, and pauses. Each piece reflects a different stage of this internal process, where movement and stillness continuously influence one another.

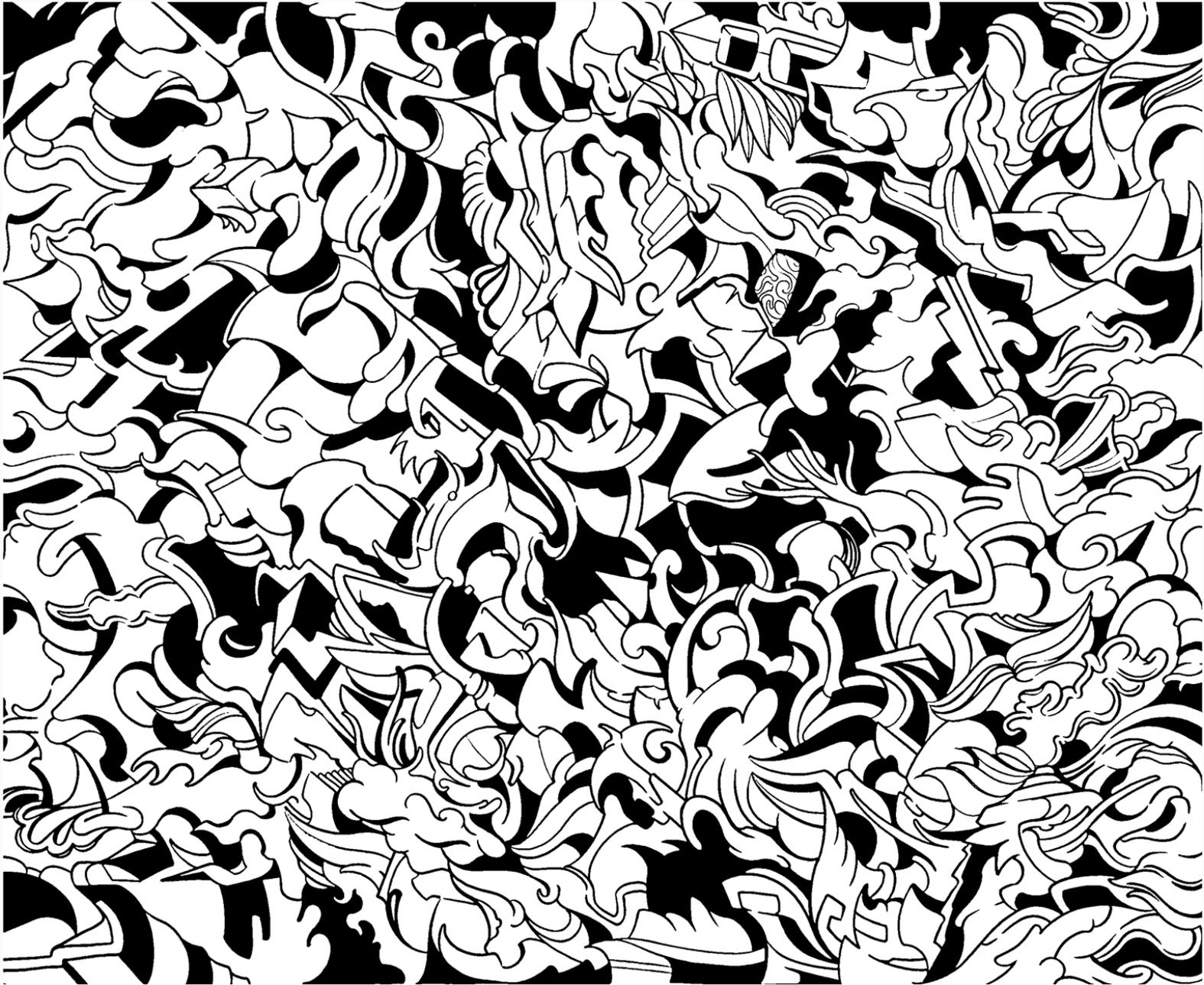
The works reveal layers of energy that expand and contract. Some areas feel restless, driven by quick repetitions that suggest agitation. Others open into quieter moments, creating visual pauses that ground the composition. This alternation between tension and ease forms an intuitive emotional landscape rather than a literal one.

While the collection does not aim to represent any specific state, it creates a field of sensations. The oscillation between chaos and calm echoes the ways we navigate overwhelm, expectation, doubt, and clarity. There are moments when everything intensifies and moments when something finally organizes itself and finds rest.

What emerges is an ongoing conversation between order and disorder, impulse and restraint. “Between Chaos and Calm” invites the viewer to notice how these forces coexist within each of us. Each piece acts as a small emotional synthesis, suggesting that balance is not the absence of conflict, but the ability to give shape to what we feel.



Vortex (2023)
Posca pen on canvas
120cm x 100cm



Freestyle (2023)
Posca pen on canvas
100cm x 120cm



Gum (2022)
Posca pen on canvas
40cm x 40cm



Boil (2022)
Posca pen on canvas
40cm x 40cm



Tease (2022)
Posca pen on canvas
40cm x 40cm



Happ (2024)
Ink on Paper A4



Fire (2024)
Ink on Paper A4

Exhibitions & Publications

- **2026** – Black & White, Art Room Gallery Online (International Group Exhibition)
- **2025** – *Olim share stories of acts of unexpected kindness, The Jerusalem Post* (feature)
- **2024** – *Arte Design Campinas*, Campinas, Brazil (Group Exhibition)
- **2024** – *Mob House Exhibition*, São Paulo, Brazil (Group Exhibition)
- **2023** – *Art Lab Experience*, São Paulo, Brazil (Group Exhibition)
- **2010** - Fragmentation of the Human Body Installation, São Paulo, Brazil (Group Exhibition)
- **2008** - “Lição de Estilo,” Folha de S. Paulo (feature)