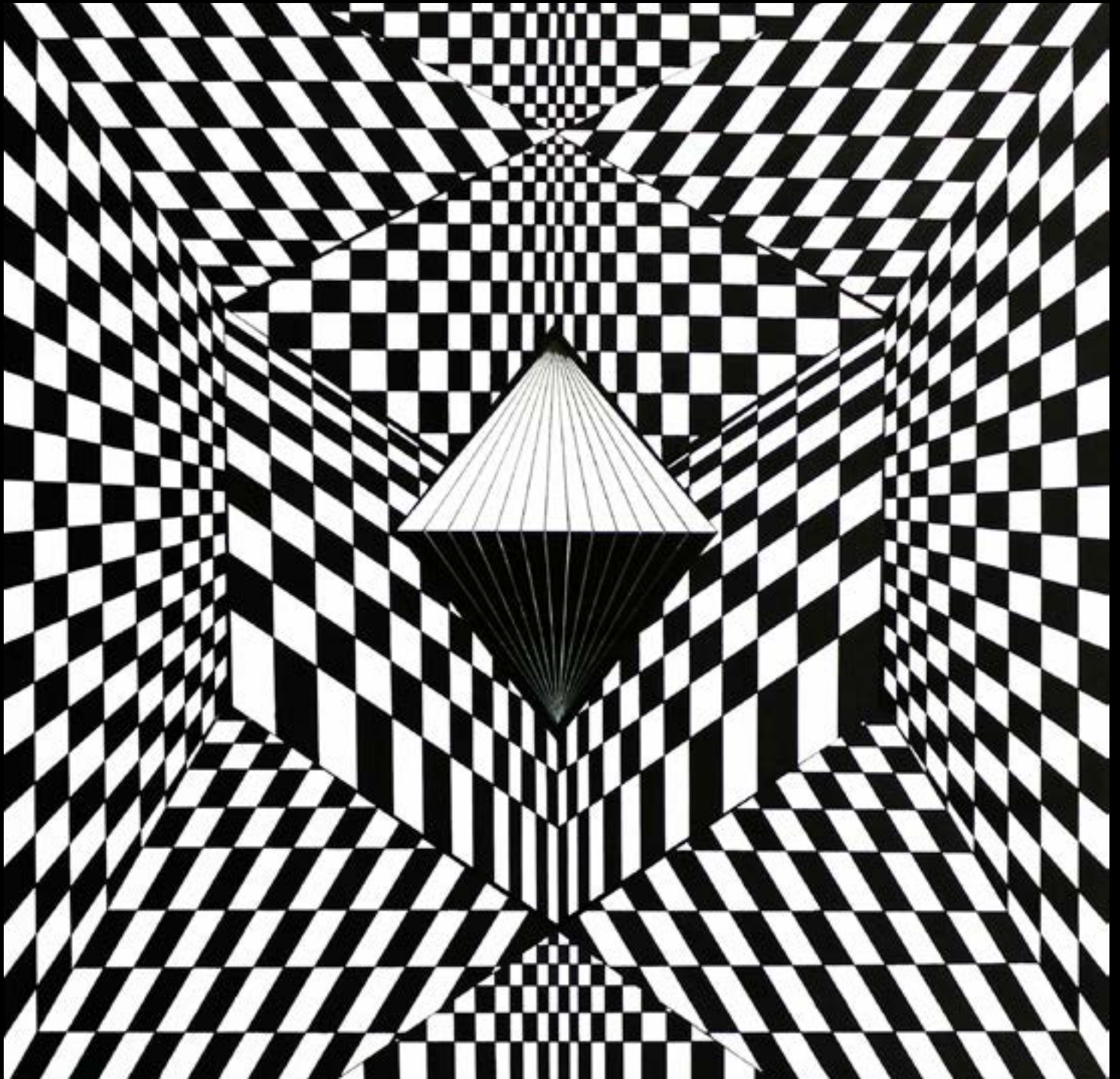


ARTRILHA

revista



2nd issue

DECEMBER 2020

ARTRILHA

REVISTA



Artrilha Editora

Artrilha Revista

Edna Carla Stradioto



2nd issue - December 2020

Published by Artrilha Editora

Edition

Edna Carla Stradioto

Editorial board

Edna Carla Stradioto

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Rafael Zafalon

Graphic projet

Edna Carla Stradioto

Cover art

Rodrigo Eloi

Revista Artrilha

It is a digital project of the Artrilha group, whose publication is free, as well as distribution, so the sale of the magazine is totally prohibited.

Dados Internacionais de Catalogação na Publicação (CIP) (Câmara Brasileira do Livro, SP, Brasil)

Stradioto, Edna Carla
Revista artrilha [livro eletrônico] / Edna Carla
Stradioto. -- 2. ed. -- São José do Rio Preto, SP :
Artrilha Editoria, 2020.

PDF

ISBN 978-65-991768-2-1

1. Artes 2. Artes plásticas 3. Artes visuais 4.
Artistas brasileiros I. Título.

20-51554

CDD-700.981

Índices para catálogo sistemático:

1. Artes : Brasil 700.981

Aline Grazielle Benitez - Bibliotecária - CRB-1/3129

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Hi!

For my honor and pride, after the launch of the first issue of Revista Artrilha, a lot of positive feedback came to me, an undoubted and unexpected social proof about the project's success. I archived all messages received, from artists and audience, but even today, when I reread, I get surprised. In spite of all this, what remained, as moral of the story, is that everything that is done with responsibility and seriousness, commitment and dedication, ethics and humility, among other principles that should permeate everything that is done in life, the result achieved is and it will be very good, and almost always, the exceeding expectations is achieved. But above all, what brings me enormous desire and inspiration to continue is the eternal learning; learn about digital design, learn about the anxiety and hope of uplifting the artists who enter the project, learn about time management and the various sources of information that arrive and need to be organized and manipulated with extreme systematization, learn from the mistakes made in the first time and do everything to overcome them the next time, learn to see these mistakes carefully and continue respecting me despite them having existed, learn to dream more ... always more! It is from dreams that I build my days, and after thinking about them in a friendly way, I cherish them and keep them alive inside me, to the point that they become projects, gain methods and schedules, jump into the attentive and eager ears, that yearn to live my dreams with me. These are my days: my thoughts in space, my feet in the ground.

The second edition was for me the confirmation that I did not live a unique dream. Continuing the project was an indisputable personal statement that I had created an original and spontaneous way of showing visual art. Far from me to say that it is innovative, but the fact is that Revista Artrilha has an intrepid authenticity, an exuberant language, and an aesthetic marked by the rupture with all the standards of art books that have become a stable and dull paradigm. I would say more, I would even say that the artists were eager to have their arts arranged in a more daring way, without the visual hygiene of these catalogs, and brought to the real world of possibilities and much closer to what exists: art inserted in scenarios, arranged in different formats, stripped of the elite that many try to forge in the cultural production.

Here is the second Revista Artrilha, which brings geometry to the fore. The same geometry found in stones, wood, walls, mortar, sand, cement, and various materials that surround us and that feed us as artists.

The same materials serve as creation in creative hands, make walls and walls on which to hang paintings and works of art, they are also the same ones that, in a less attentive look, could be considered only as obstacles in the life of an artist. See the beautiful metaphor of life contained in this edition: the same element that helps artistically, is the same that prevents you from walking easily on the journey. But these elements that surround us, that make our world a world, that transform the home into a more welcoming environment, and that are essential raw material for everything that creates and inspire artistic work, were put in the magazine to show that art is not displaced from the material essence, it exists to leave the artist's studio and win new homes. The weave of these elements to the magazine was not a random choice, it narrates, together with each work, its insertion in daily life and shows to the reader that art should always be on display, always visible, always part of the day by day; decorating walls, coloring the retina and routine, filling empty spaces, cultivating affections, creating bonds, producing inspiration, feeding souls.

My most sincere wish is that I have valued each artist at the level of one dedication to one career. But I need to leave the formal record of thanks. The essential participation of the judges in the selection of artists for whom I will never have enough words of thanks: Adriana Scartaris, Chico Cortez, Clara Afonso and Rafael Zafalon. I am especially grateful for the almost unconditional faith that each artist placed and deposits in me, and I say to them that the greatest gratitude for each one of you has always been in my thoughts. I am very grateful to the editorial board, Rafael Zafalon and Henrique Stradioto, who contributed greatly to the elaboration of the issue. Last but not least, I would like to thank Oscar D'Ambrósio for his warmth and promptness, Rosa Artigas's generosity and readiness, Rui Amaral's attention and companionship, Patrícia Reis Buzzini's solicitude and zeal, sponsor of Revista Artrilha; without you, and all the experience behind your careers, placed at the service of the enhance of the edition, certainly, the magazine would not have the same quality. Thank you very much.

A big hug! I hope you enjoy each page!

Edna Carla Stradioto is a visual artist, founder and administrator of the independent artist group Artrilha: artists creating tracks, a partner at Artrilha Editora. He holds a master's degree in image theory from UNESP and a doctoral student in the same area from Universidade do Minho. With Artrilha, he has already created the projects for Revista Artrilha, the National Hall of Visual Arts Virginia Artigas, and the art auction and the 2021 watercolor festival are underway.

THE NAME

NEOLOGISM: it is nothing more than the use of new words, derived or formed from existing ones. The founder of the group added two words: “arte” and “trilha” (art and track). In doing so, her intention was to indicate that the group would be composed of artists creating tracks. The group’s own artists seek alternative paths in cultural production and come together to develop new projects in the artistic world.



THE LOGO

The golden or Fibonacci sequence form the famous golden rectangle that consists of the visual concept formed by the spiral, represented by the rectangles that unfold mathematically and numerically, dividing as if they were arcs inside. This sequence is found in various patterns of nature and is an aesthetic goal pursued by many artists, so it seemed natural that the Artrilha logo had it in its design. The route forming another path along the Fibonacci sequence in the brand helps to illustrate the idea of someone taking a turn, following a destination, taking a shortcut. In this way, the logo was able to consistently symbolize the meaning of the group: artists creating tracks.

WHO WE ARE

Artrilha Editora and
Artrilha: artists creating
tracks



Artrilha was born from my insistence on believing that unity is strength and allows us to go further; because the visual artist's lonely walk is very discouraging at times, and the sharing of experiences is an important career development. I believe that consistency and coherence can also be worked together, and I even think that they are more concrete possibilities when you have a common purpose with other colleagues.

I admit that it is not easy to deal with such different people and expectations, and that few are truly committed to volunteering. Even more rare are those who understand the scope of the group's objective and, therefore, it is practically a daily task to remind members to act for the common good, show the benefits of acting in collective projects, and make it clear that we are in the beginning of a path that will lead us to the distinction for seriousness, commitment and ethics.

Discouragement is normal in the process, but for each unmotivated day, I am reborn and awake to a new day full of enthusiasm and new ideas. People say that I am full of energy and I transmit it to those around me, but the great truth is that the energy I give is that which I collect from life and the world, and my contagion is just a great extravagance of personality and self-confidence huge in being myself; I am flashy, and I like it very much.

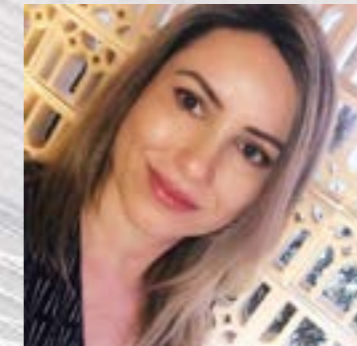
I think there are a lot of artists out there who need to know this purpose of the group, who would love to plant these seeds with me and then, there at some timeless moment, we know when, sit next to me and enjoy the harvest with me, which certainly will come. Nothing in the world makes more sense to me than making Artrilha happen, leaving an indelible name for the visual arts collective, and planting and harvesting like no one on the cultural plane.

Did you hear my call? Look for me, introduce yourself, you will be more than welcomed!

Edna Carla Stradioto

PREFACE

Patrícia Reis Buzzini



Women: artists or muses?

Women's empowerment comes from a historical construction of facts and events that have marked the development of society worldwide. It is known that, for a long time, the woman was subjected to patriarchal control and later to marital power, with her quiet voice and suppressed thoughts. Thanks to numerous protests and struggles (not always) peaceful and silent, the woman managed to win more equal rights and conditions in the labor market. However, the reflexes of these inequalities can still be seen with regard to the situation of women in the Brazilian and international artistic and cultural scene. To get an idea, just take a brief tour of renowned museums and bookstores in search of works signed by women.

In Europe, there are records that, until the end of the 19th century, institutions such as the encyclopedic Museum of the Louvre and the École des Beaux-Arts (EBA) in Paris were exclusively aimed at the male audience. In 1867, the French school opened by Rudolf Julian was a pioneer in opening a course for women, at first, with very few places. In Germany, the renowned Academies of Berlin and Dusseldorf began to accept students only after 1914. According to research released by the Tomie Ohtake Institute, women began to be accepted at the National School of Fine Arts in Rio de Janeiro in 1892, and were restricted to painting portraits, landscapes, still lifes, and other artistic modalities that did not involve the representation of the human body. In addition, it appears that many women were forced to act only as models and muses for lack of access to the academic environment.

In literature, writer Virginia Woolf spoke about the influence of social discrepancies on female literary production in *Um ceiling all yours* (1929). In this essay, the author explains that the first English writers were only able to publish themselves because they had a favorable combination of material conditions: they were wealthy, without children, and had husbands who were not opposed to their "eccentricities". However, the stigma of female literature as something frivolous and monothematic, according to Wolf, influenced authors like Jane Austen and the Brönte sisters to use male pseudonyms.

In Linda Nochlin's famous article "Why Have There Been No Great Women Artists?" - recently translated into Portuguese by Juliana Vacaro (2016) - the American historian and art teacher questions naive and distorted assumptions about artistic making, such as the "great artist" view as a "unique, precocious being, endowed with a great talent and a magical aura", for contributing to the naturalization of the idea of ineptitude and lack of success of women in the arts. As Nochlin notes:

"The making of art involves a selfconsistent language of form, more or less dependent upon, or free from, given temporally defined conventions, schemata, or systems of notation, which have to be learned or worked out, either through teaching, apprenticeship, or a long period of individual experimentation. The language of art is, more materially, embodied in paint and line on canvas or paper, in stone or clay or plastic or metal-it is neither a under story nor a confidential whisper".

Following this line of thought, the historian stresses the importance of expanding the opportunities for emotional and intellectual engagement of women in the artistic environment, so that we can achieve more balance in relation to the quantity and representativeness of works carried out by artists of both sexes. So far, few Brazilian artists have achieved as much prominence as Anita Malfatti and Tarsila do Amaral, participants in the Modern Art Week of 1922. In line with these issues, it is with great joy that I congratulate REVISTA ARTRILHA, in its second edition, for the fair homage to the Brazilian artist Virginia Camargo Artigas (1915-1990), an exceptional illustrator, serigraphist and activist, whose work was out of the gallery circuit and the art market for a long time. Anyway, the time has come to meet our Virginias, Marias and Clarices.

Patrícia Reis Buzzini is a translator, writer and columnist for the Diário da Região newspaper, specializing in articles on literature, art and culture. She holds a PhD in Linguistic Studies (UNESP), chancellor at the Brazilian Academy of Writers (Abresc)

About Virgínia

After more than a century, Virgínia Camargo returns to São Carlos, city where she was born, to lend her name to the 1st National Hall of Visual Arts organized by Rafael Zafalon and Edna Stradioto and by Editora Artrilha, in partnership with the Virgínia Institute and Vilanova Artigas. The Salon was held in early November, virtually.

Until recently, Virgínia was only known as the wife of architect João Batista Villanova Artigas, whose work enjoys enormous prestige in the history of 20th century Brazilian architecture. In part, her husband's brightness overshadowed her in times when being a woman was living in the shade and participating in life as an adjunct.

And other situations also contributed to the erasure of Virgínia from the history of modern Brazilian art. I believe that the main one was her choice for political militancy in leftist movements. It was the height of

the Cold War, times of polarization, little indulgence and dialogue between different groups, and Virgínia participated in all popular campaigns and social movements of the time with her prints and drawings. The more she devoted herself to political work, the more she was excluded from the art market and the more she was removed from the intellectual circuit.

Virgínia began her career as a painter and draftsman when she started to visit the



Autoretrato
Oil in canvas
90x75 cm
1954

ateliers of the Edifício Santa Helena and to live and learn from the “workers” painters of the Paulista Artistic Family, such as Francisco Rebolo, Alfredo Volpi, Mário Zanini, in the 1940s. Her first solo exhibition was at Livraria Brasiliense in the early 1940s and was part of the collective exhibition at the X Salão de Artes Plásticas, at Galeria Prestes Maia, in 1946, whose participation earned her the “Mário de Andrade Medal”. Everything indicated that she would have a clear and virtuous way to go. She was already married to Vilanova Artigas and had participated in opposition movements since the dictatorship of Getúlio Vargas.

In the early 1950s, Virgínia was an illustrator for some popular newspapers, especially the fortnightly “Terra Livre”, a national newspaper, aimed at rural workers. At that time, the work of an illustrator was widely used in the press in general and,

particularly in the popular press, because it was cheaper to make the cliché for printing a drawing or print than to print photographs. Many artists designed for newspapers, magazines and books during this period.

It was only in 1960/63 that Virgínia, in addition to dedicating herself to painting, made series of woodcuts and sculptures in terracotta with the intention of returning to living with the artistic world. Scheduled an exhibition. But this interval was short-lived. The military regime, established in 1964, took its production back to hiding. In the hard years of the 1970s, she designed for amnesty campaigns for political prisoners and for the feminist movement. Part of this work has only been known recently in publications on the history of resistance to the military regime in Brazil, although it has been exposed abroad.

Although outside the official context of the



GUEST COLUMNIST

Rosa Artigas

arts, Virgínia left a huge artistic production, with drawings, engravings and paintings, on themes specific to women's daily lives. These works are part of the Institute's collection that bears his name alongside that of Vilanova Artigas.

Today, exactly 105 years ago, Virgínia was born in a modest house belonging to a group of workers, on Rua Aquidabã, near the railway station of the old one, in downtown São Carlos. This coincidence made me think, as I write this text, of how history and memory play tricks on us. Chance or destiny, time - past and present - tells me that we still need brave women like Virgínia Artigas.



Poster for Internacional Women's Day
Xilograph
70x50 cm
1980



Untitled
Xilograph
35x50 cm
1979

Rosa Artigas
São Paulo, November 27,
2020, (105th anniversary of
Virgínia Camargo Artigas).
Filha de Vilanova e Virgínia
Artigas, é historiadora
formada pela Universidade de
São Paulo (USP). Organizou
os livros Paulo Mendes da
Rocha v. 1 (2000), Arquiteto
João Walter Toscano (2002),
Caminhos da Arquitetura
(2004), Paulo Mendes
da Rocha v. 2 (2007) e
Caminhos do Elevado -
Memória e Projetos (2009).

Art in coronavirus time

Words like new coronavirus, COVID-19, pandemic and “new normal” have come to populate our imagination in recent months. For this reason, on 3/28/2020, we created the @arteemtempodecoronavirus project, which consists of calling visual artists, of any style, to send their images for free publication.

Each image posted is accompanied by a brief reflection text of my authorship that seeks to read each image or video in a linguistic and symbolic walk that allows one to think about the progress of every situation that is being lived under different aspects.

Observing the set of works, it becomes possible to verify six aspects of visual reasoning in view of the world situation in which hygiene and isolation were configured as strategies for responding to pain. In a way, the act of photographing, painting, drawing or manifesting in some way constitutes an act of reaction to the world.

1. Emotional reactions

One path that images take is that of emotional reactions, motivated by the initial impression. Without using reason and thought much, some works are marked by expressiveness and a certain unpredictability, oscillating between the desires to create a better world or to sink into a depression fearing the worst for humanity.

2 - Search for rational and scientific answers

There are, however, those works guided by a certain minimalism, characterized by confidence in the construction of a new world guided by the search for rational and scientific answers so that all people can live better, regardless of their social class, gender, ethnicity or any other human variable.

3 - Creativity

This search for light in the midst of darkness results in works that are characterized by creativity. They are the ones who seek apparently unusual solutions, either in visual terms or even because of the internal feeling of a restlessness that is transmitted to visual work. In these cases, the theme of relearning how to see and live in the world becomes essential.



GUEST COLUMNIST

Oscar D'Ambrósio

4 - Pessimism

In the face of darkness, the lights of hope in art illuminate paths. Even so, there is a more apocalyptic climate in some works, in line with an intense pessimism not only with COVID-19, but also - and mainly - in relation to the social issue, since the chasms tend to deepen with the economic crisis in process.

5 - New Cosmos

The risk of this stance is not believing that there is any alternative to get out of a possible dark age. The counterpart would be in the works that seem to point out that chaos is necessary to create a new cosmos, in the line that crises generate opportunities. So a thoughtful assessment of what must be done to build a new world is essential.

6 - Weighting

There are, however, those visual creations that seem to be able to articulate all these paths. They would be works that filter the spontaneity of the most emotional reactions to the impact of the pandemic, believing in the possibilities of building a better tomorrow and opening spaces for creative solutions in order to alert to the threats of hatred and negativity, thus believing in the consideration that could lift the post-pandemic world.

The set of works of the project, which includes artists and young people of all styles and origins, therefore constitutes a panel of the period of seclusion in its most varied manifestations. To observe the whole is to taste a delicious artistic and sociological treatise in which each human being expresses, in their own way, feelings and perceptions in the face of a crisis.

Oscar D'Ambrósio (@oscardambrosioinsta) is a journalist at USP, a master in Visual Arts at Unesp, a graduate in Letters (Portuguese and English) and a doctor in Education, Art and History of Culture from Universidade Presbiteriana Mackenzie. Coordinates the @arteemtempodecoronavirus project and is responsible for the website www.oscardambrosio.com.br

A Bill of Law for Graffiti

It all started around the beginning of the 80s, Vila Madalena, Beco do Batman, Buraco da Paulista, minhocão, the graffiti artist's first big project with the support of the city was in the government of Luiza Erundina, we painted all the pillars of the brig. In the following years Maluf and Pitta in the 90s, were a decade practically lost. We resumed the dialogue with the Marta's government, with the São Paulo Capital Graffiti project, mapped the entire production and created murals in the four corners of the city.

Under José Serra's management, we created the Street Art Forum, and we started to meet, in a larger group, and mediated the graffiti artists with the public security secretary. In the Serra / Kassab management, an artists' commission was created and we continued the construction of a great event that culminated in the painting of the murals on Avenida 23 de Maio, under the management of Fernando Haddad, when we also painted the tunnel Noite Ilustrada. This stimulus to the diffusion of urban art are references of public policies of international success.



At the left:
Art from Rui Amaral

The Doria administration started by graying out exactly that same job. In that quiprocó we got a meeting and showed what we wanted, and in the end, the mayor acknowledged the mistake and formed the artists / producers committee again, and appointed me as one of the coordinators. All projects, such as MAR (Museu de Arte de Rua), the Street Art Museum, were created by a commission of artists / producers together with the Secretary of Culture. Also in the Doria administration, we created the public bidding policy for urban and mural intervention projects; this should be continued through development bills as with dance and theater.

The Bruno Covas administration started again by erasing a mural and dissolving the commission, canceling the notices, but we continued to articulate in parallel until we were invited again, a month ago to resume the official commission.

We need to continue building the seminar that discusses all the demands that the movement has with the executive, legislative



**GUEST
COLUMNIST**

Rui Amaral

and judicial branches, so that the result becomes a Bill of Law for urban art.

We are talking to several councilors from different parties to start the seminar at the beginning of the new legislature. The participatory construction of a Bill of Law to generate a reference document, which helps city halls to adopt laws, fostering programs, dissemination, interdisciplinary conferences between culture, education, environment, assistance and social development, job and income generation, tourism, health, transport and housing.

A bill that provides tax incentives for private properties to stimulate murals on building gables, condominium walls, which draws up a manual of conduct to guide the Metropolitan Civil Guard, as well as other police authorities, to carry out a more friendly approach. To strengthen the research and documentation of the memory center of the Cultural Center of São Paulo, expanding and preserving its collection, as well as the creation of forums and seminars that deepen the reflection on the production of urban art. To incorporate museological assignments into the MAR focusing on street art; forming a commission are some of the demands.

The current moment calls for the participation of artists in the debate and formulation of proposals in order to establish a permanent and participatory dialogue channel with the Public Power, and to highlight racial and gender expressions, especially the condition of women, so that it is a law citizen of all colors !!!

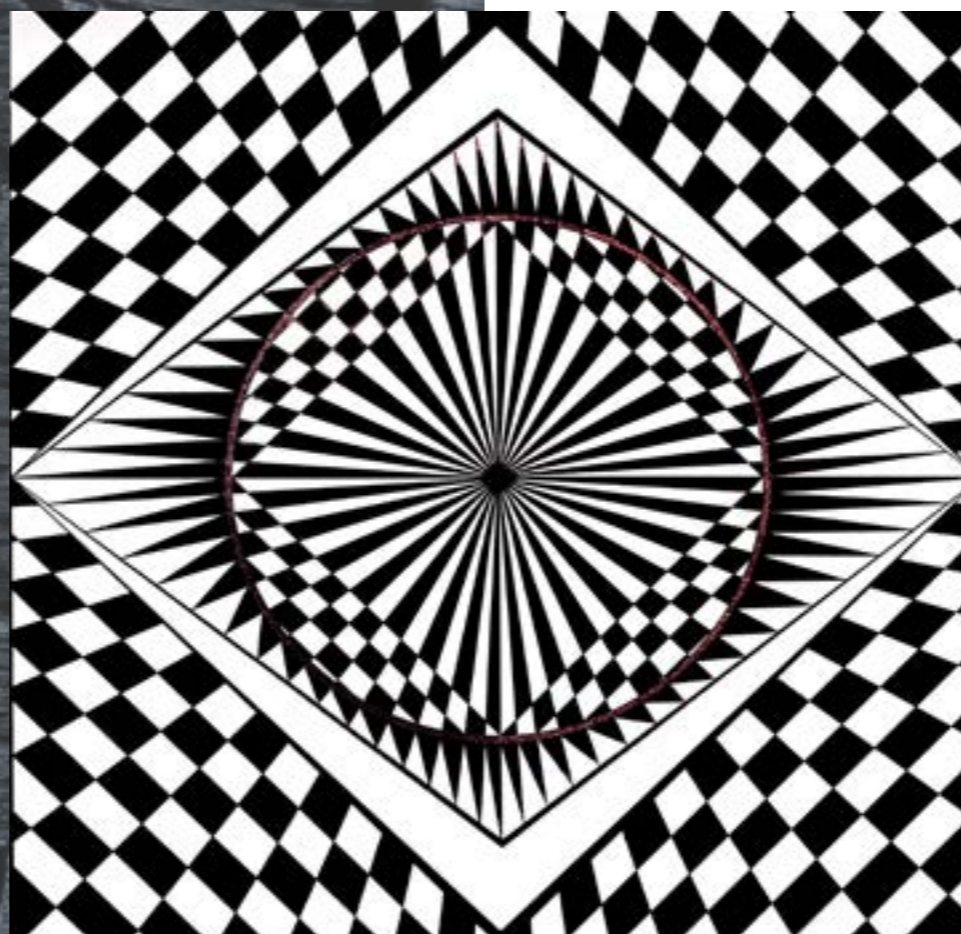
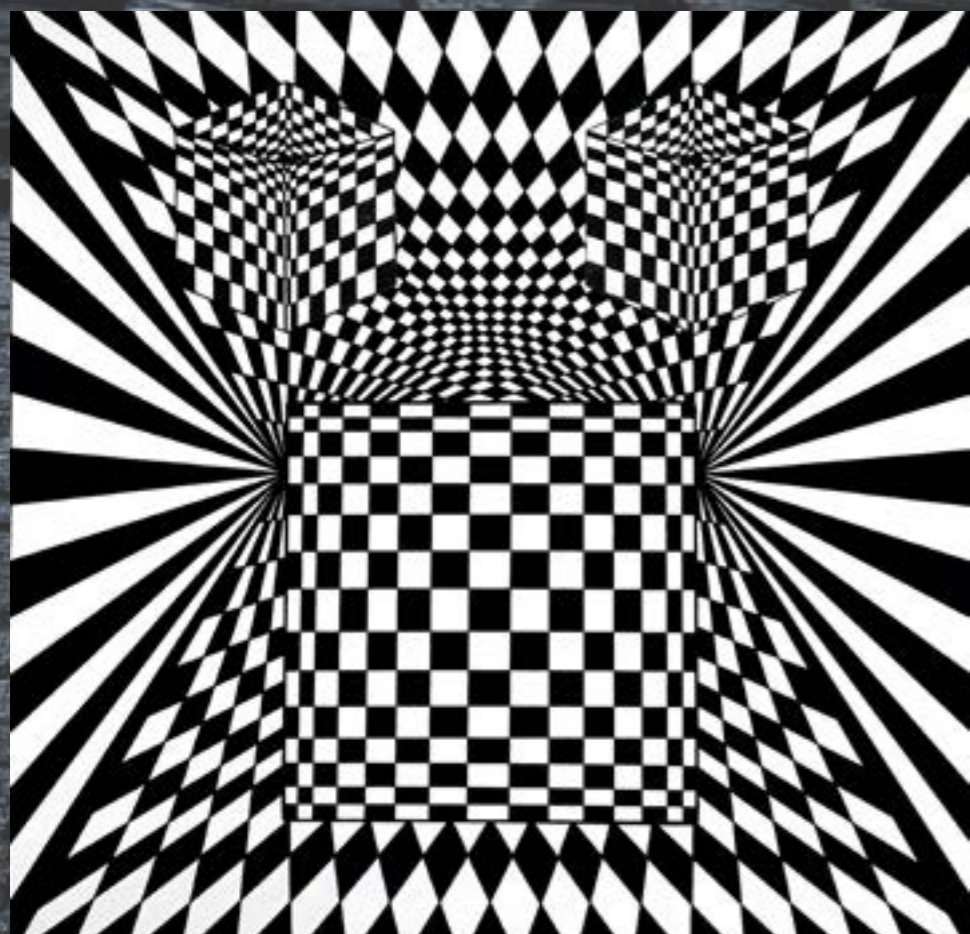
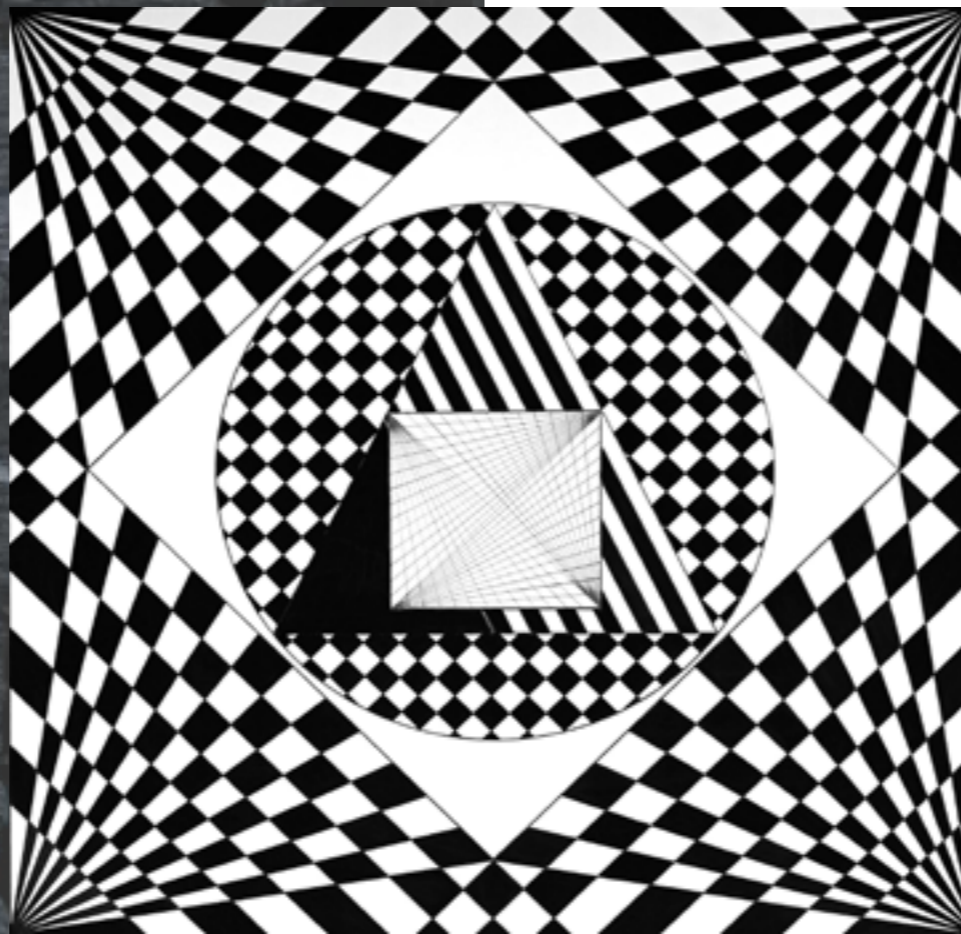
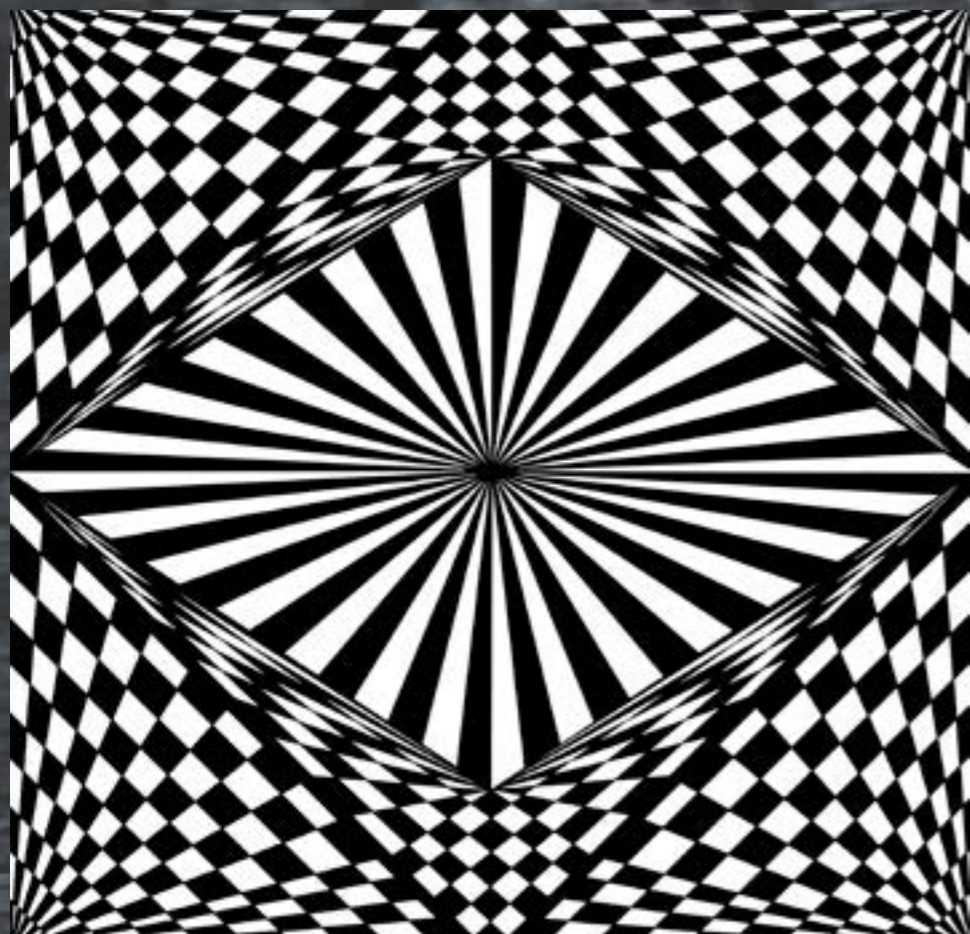
Rui Amaral is one of the pioneers in the urban art movement in Brazil, having started his career in the 1980s. Graduated in Plastic Arts at Fundação Armando Álvares Penteado (FAAP), his mural in the hole at Av. Paulista is approximately one thousand meters and is considered historical heritage of São Paulo (SP). He is the creator of the character Bicudo, who has already become a toy doll and usually receives numerous reinterpretations.

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COVER ARTIST

**RODRIGO
ELOI**



RODRIGO ELOI

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Geometric soul



Rodrigo Eloi, designer and visual artist, entrepreneur of Contagem MG, participates in several exhibitions since 2013, and invites you to dive into his universe of abstract forms. The artist uses the most diverse materials with experimentation and fluidity. His works are an intimate journey of integration with the whole, a creation where the energies of colors and elements around us expand with the beautiful and the positive. He is inspired by the elements of nature, the universe, the abstract, the geometric and the human. As a goal, his vision is to expand the positive energies of the world.

Circles, triangles and rectangles. From these elements, the plastic artist Rodrigo Eloi creates the most imaginative compositions. There is in his visual language the creation of portals in which geometries create the possibility of unsuspected portal openings. The observer's gaze is invited to meet and to lose himself pleasantly on a journey in which the figures establish labyrinths that vibrate before our gaze. This dynamism establishes a peculiar dynamic characterized by the feeling that each image is much more than a visual work. It is a dialogue of symmetries, asymmetries, regularities and irregularities to warn that images are not just to be looked at and tasted, but to be absorbed as food for our affections and sensibilities. If anyone can think that geometry has no soul, Rodrigo Eloi's work shows the opposite.

At the top, from left to right:

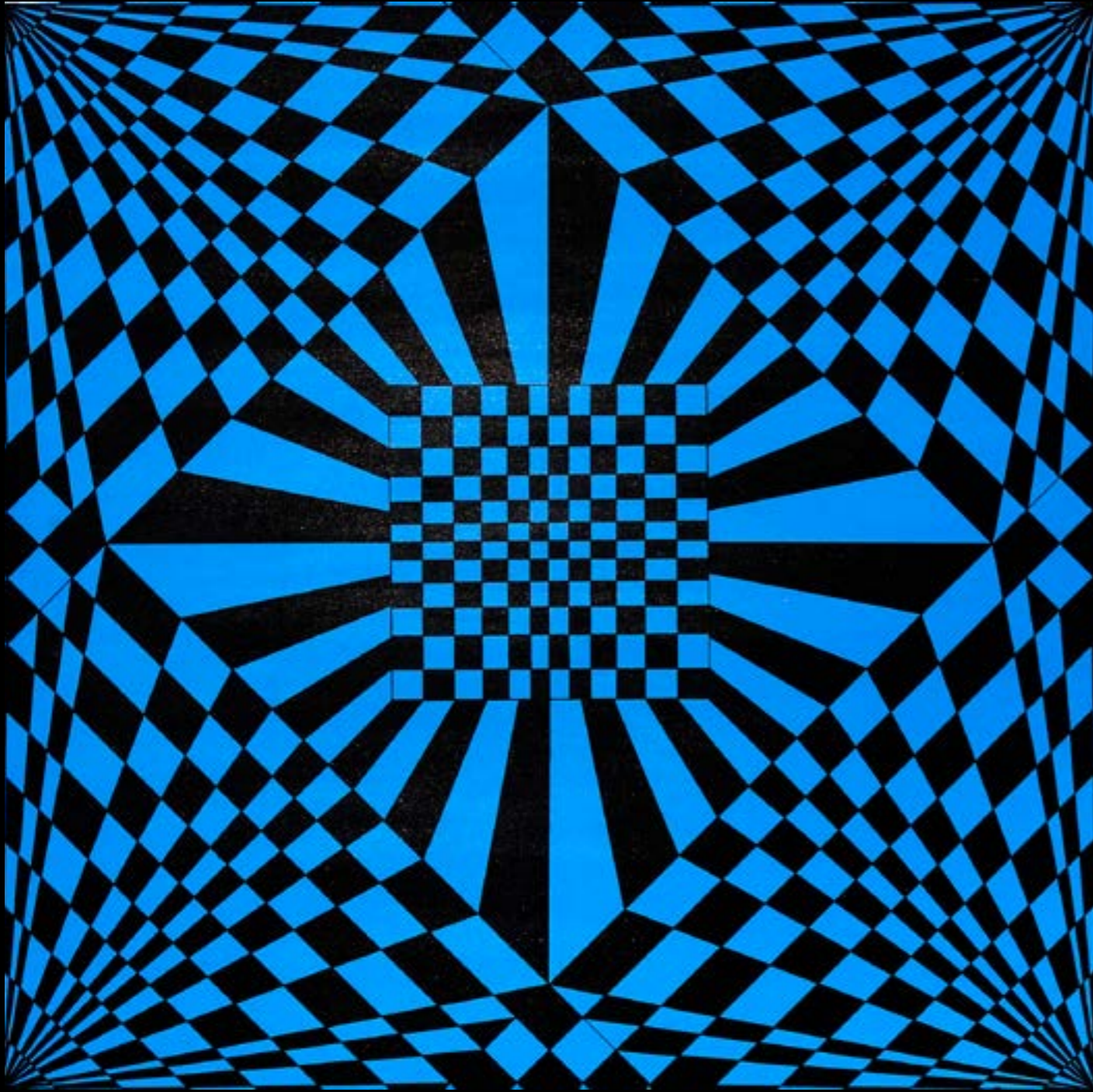
Profusão do Olhar
Acrylic, posca and permanent pen
70x70 cm
2020

Triade Geométrica
Acrylic, posca and ink
70x70 cm
2020

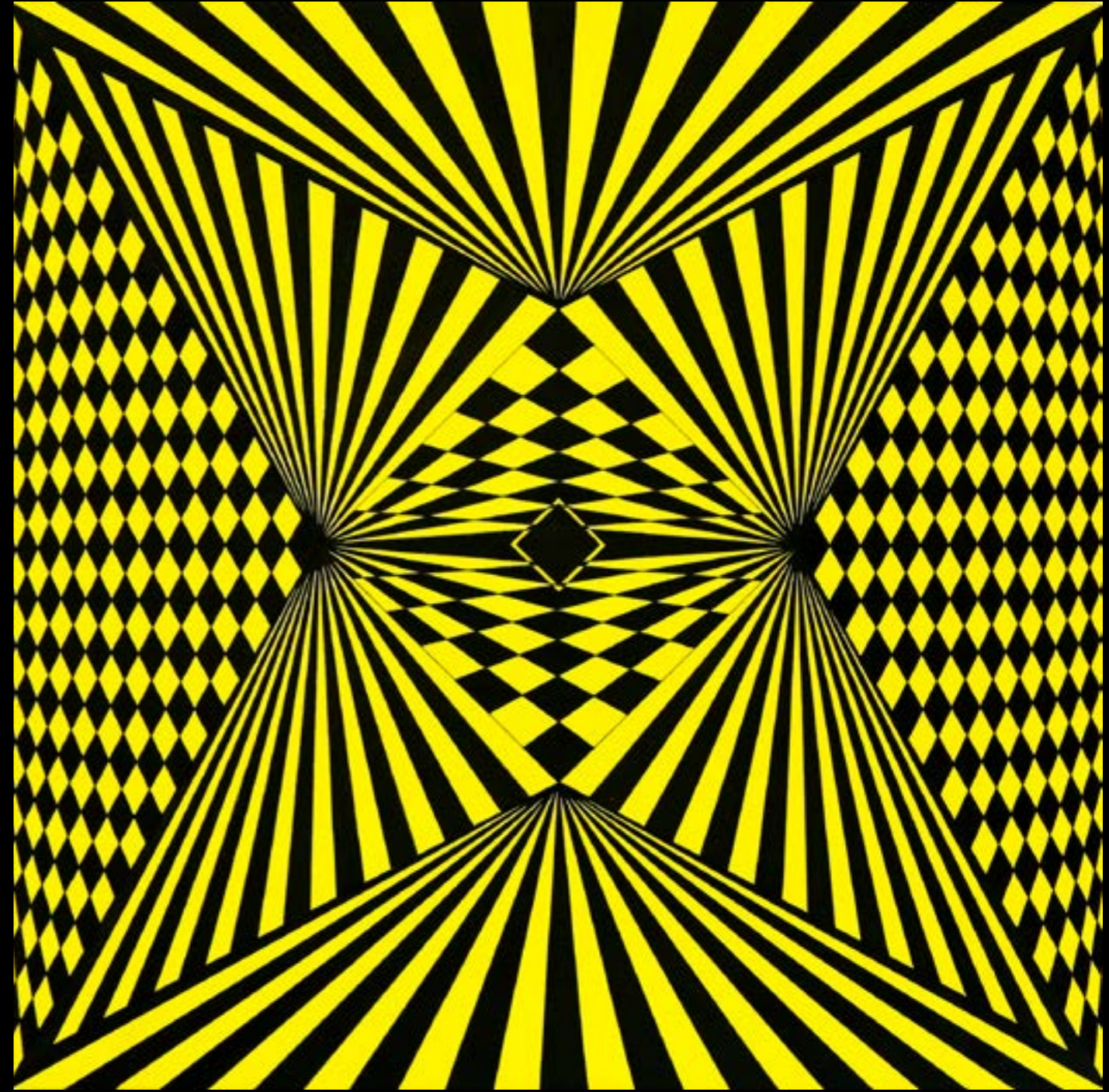
Below, from left to right:

Pitágoras
Acrylic, posca and permanent pen
70x70 cm
2020

Portal Pórtico
Acrylic, posca and permanent pen
70x70 cm
2020



Quártico
Acrylic, posca and permanent pen
70x70 cm
2020



Vórtex
Acrylic, posca and permanent pen
70x70 cm
2020

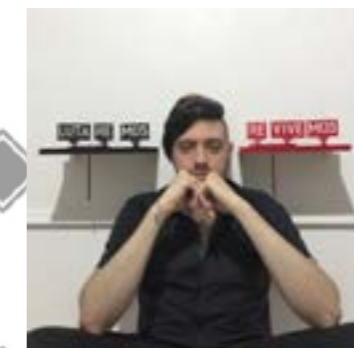
1ST PLACED IN THE
NATIONAL HALL
OF VISUAL ARTS
VIRGÍNIA ARTIGAS

JAN
M.O.

JAN M.O.

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Verbal devices



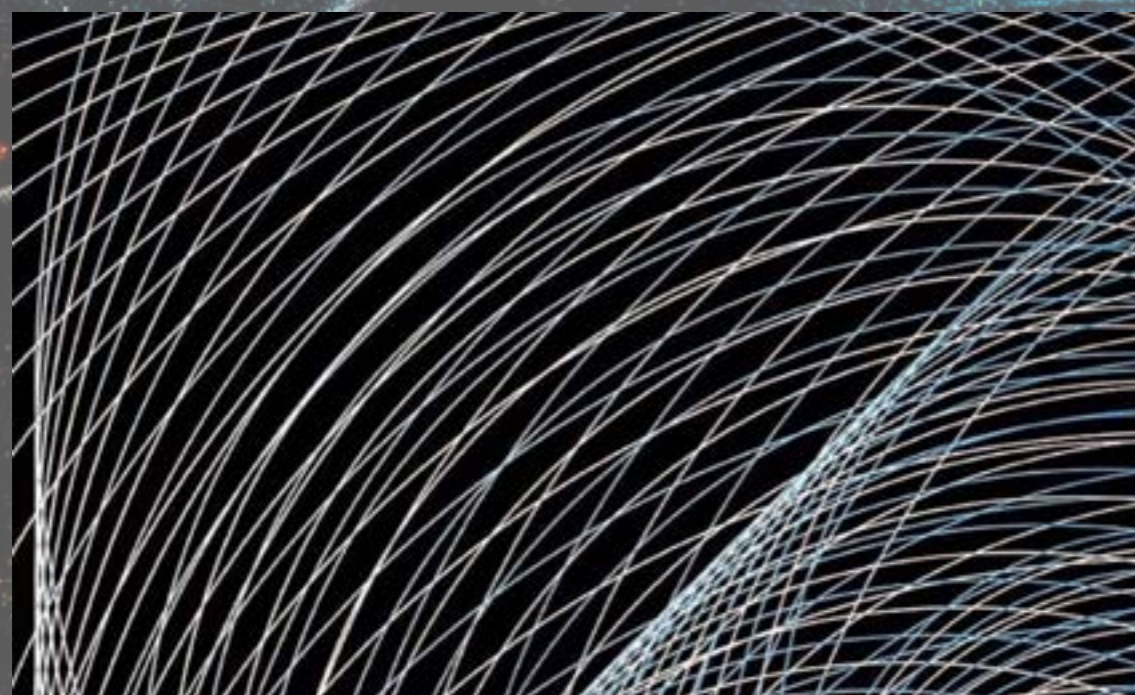
Jan M.O. (RJ, 1986) is a visual artist, graduated in Graphic Design and Visual Programming. It explores drawing techniques, engraving practices and the creation of objects using manual processes and industrial experiences in the development of three-dimensional devices. In his career, he has participated in more than 80 exhibitions, highlighting individuals in Amapá, Distrito Federal, Goiás, Minas Gerais, Paraná, Rio Grande do Sul, Santa Catarina, São Paulo and Sergipe, in addition to collective exhibitions, biennials and exhibitions in other Brazilian states and countries like Argentina, Colombia and Spain.

One of the wonders of contemporary art is its ability to bring different languages to a close conversation, in which different aspects connect and dialogue, often interacting fraternally. The series "Contradanças", for example, by Jan M. O., in the title, evokes a dance that is a mixture of several others, with different melodies, characterized by several sections of bars that are repeated. In addition, the word "contradance" suggests that it is something that is contrary to dance, but that it is integrated with it - and needs it to be realized. In this rich universe of possibilities, the artist creates his verbal contraptions that enable the movement of letters and syllables in which the binomials are reluctant / will struggle, and will revive / live; and the trinomial resist / exist / insist are presented in a playful universe of dense existential depth. The ingenuity of the machine joins the art of the word for our fascination.



From top to below: images from gif

Contradança
Art in gif
2020



From top to below:

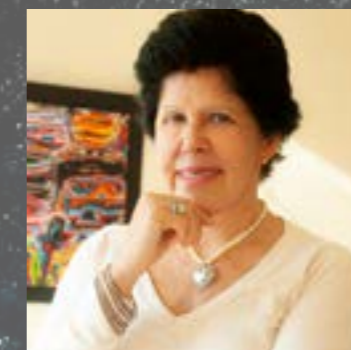
Vermelho
Photography
90x60 cm
2018

Pura Geometria 1
Photography
90x60 cm
2018

Pura Geometria 2
Photography
90x60 cm
2018

Background:

Azul
Photography
90x60 cm
2018



ALCINA MORAIS

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Poetic look

Alcina Morais is a visual artist who works with photography, making unusual cuts of urban scenes. Participated in the IV International Biennial of Contemporary Art in Argentina - 2018, being awarded in 2nd place and Honorable Mention - Photography Category. He has in her curriculum an individual exhibition and also five more collective exhibitions, one of them in Barcelona - Spain.

Alcina Morais' works are an excellent opportunity to reflect on what photography is. Among the many possibilities of conceptualization, the idea that each professional casts her gaze on the world, giving her interpretation to what she captures stands out. In view of what is around, photographers launch an attentive and differentiated view. To capture the details and the compositions possible there is a grammar. The images made come from a series of choices. There are those between what you want to photograph and what you leave out and there is also the combination of numerous elements such as cutouts, angulation and light, among other technical issues responsible for the image resulting from this whole process. In this context, Alcina Morais' attentive and poetic gaze holds our attention and challenges our visual intelligence.

Ale Neves, from Itu - SP, has been a full-time artist since May 2019. Although very involved in art since she was a child, she lived in the corporate world for 23 years, painting for 20 years in parallel. Self-taught, she created his colorful strokes in acrylic painting. She defined her concept, as if the colors of her lines represented the soul of the image, a vibrating energy. It is the connection of visible colors in the spectrum, like the colors that represent our chakras and the rainbow, leading to the reflection that we are energy. So, we are of all colors, even if we sometimes perceive it in black and white.



ALE NEVES

ART CRITICISM
by Oscar D'Ambrósio

Visual pill:
Pictorial pulse

It is common to use the expression “delicacy” when thinking about art, but it is not easy to define what it means. In the case of Ale Neves’ works, there are some important factors. One of them is the use of blank areas, which provides greater breathing for work, even when the shades used are warmer. Another element that deserves reflection is the way in which the internal lines made in the images contribute to remove the weight of the areas where the color is more dense. In this way, a pulse of pictorial existence is established, characterized precisely by striking works in its message, but with lyricism and delicacy in its realization. It is from this balance that a charming and questioning visual result is obtained.



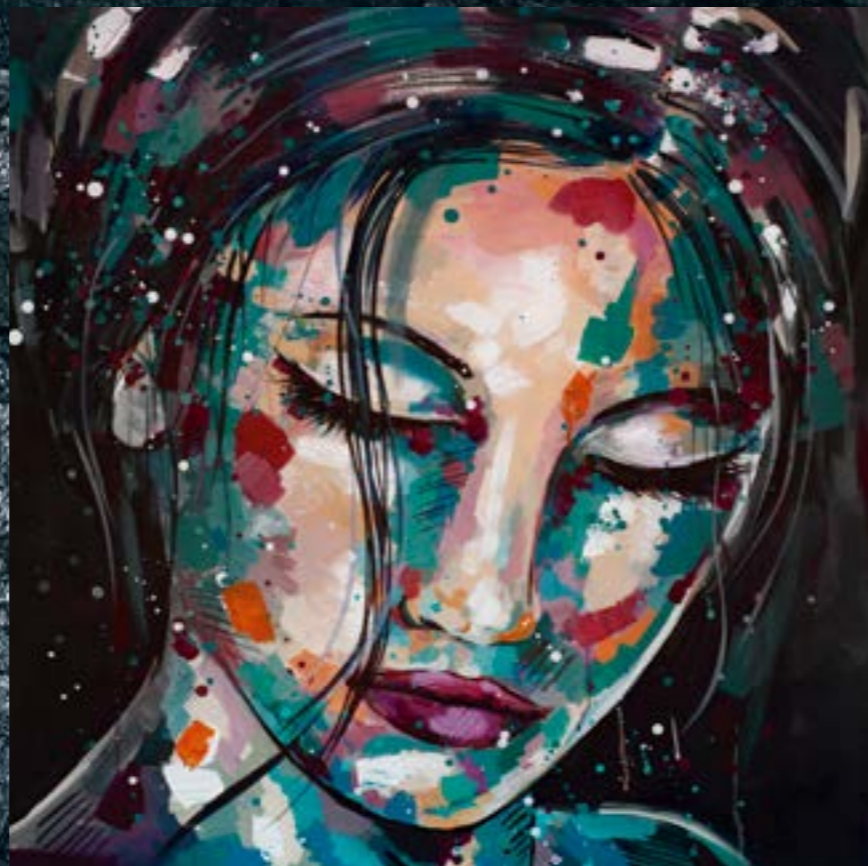
Seja Luz
Acrylic
80x120 cm
2018



O pulsar da vida
Acrylic
80x100 cm
2020



S. Francisco
Acrylic
60x100 cm
2020



ALESSA BAGGIO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Moods

Alessa Baggio is an artist and photographer graduated in arts with a specialization in Photography from UEL-Pr. She started her career as a fashion designer and photographer in 2002 in Milan / Italy, producing campaigns and editorials. In 2018 she decided to dedicate herself exclusively to painting bringing a strong influence of fashion. Her artistic language is in the gestures, expressions and strength of the feminine power of her characters through colorful, loose and vibrant brushstrokes in the technique of acrylic painting on canvas.

Top, from left to right:

Raio
Acrylic
100x100 cm
2020

Face 2
Acrylic
90x80 cm
2020

Below, from left to right:

Sonho
Acrylic
32x26cm
2020

Face 4
Acrylic
90x80 cm
2020

"Faces" are aspects of a person. Technically, you can think of only two: the right and the left, but practice teaches that they are many. The series with this title by Alessa Baggio deals precisely with the possibilities of interpreting aspects of the human being, immersing themselves in their emotional aspects. For this reason, there are images that point to more extroverted women, in warmer tones, to those that have more intimate views, in lower tones, in which the figures appear facing themselves, immersed in their own world and in their inquiries existential. The challenge faced by the artist is precisely to work these states of mind within an interpretive range that maintains an internal stylistic coherence. Thus, Alessa Baggio manages to give the diversity of faces and phases of each human being the characteristics of her visual poetics in the way she works with space and the technique of painting.



ALZIRA CHALOUB

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual power

Alzira Chaloub, RJ, doctor, plastic artist, uses drawing, collage, oil and acrylic painting, porcelain, and watercolor. He bases his creation on: free courses, Escola Artes Parque Lage RJ, Aquarela Dulce Nascimento, Hyper-realist E. Bork. Produces figurative acrylic canvases of nature. Collective exhibitions in galleries at Rj, MBLOIS, PopUp Art, Arte e Vida, AVA, 30th SBBA RJ Salon; and International, Japan, Helsink, NY, Berlin. Arte & Estilo magazine, BRAZIL Connection in Europe Art Catalog. It translates the look of Nature, copyrighted photos, vibrant colors, symbolic images, sparking imagination in the viewer.

Top, from left to right:

Jardim dos Platicelium 2
Acrylic
100x100 cm
2019

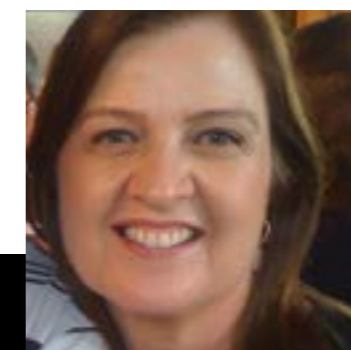
Alpina Vermelha
Acrylic
100x100 cm
2018

Below, from left to right:

Jardim dos Platicelium 1
Acrylic
100x100 cm
2019

Face 4
Acrylic 100x100 cm
2019

Nature has a visual power that Alzira Chaloub seeks to capture with her plastic work. This happens in several ways, mainly due to the way she uses her technical repertoire to obtain the desired effects. Color, for example, is generally used to intensify emotions. Thus, painting establishes a world of its own, in which tones and composition play an essential role. The cutouts that the artist presents of flowers and foliage contribute to establish a dense and mysterious atmosphere, which mixes the beauty of what is shown with a poetic dramatic environment. Nature reinterpreted by Alzira Chaloub thus raises multiple and subtle questions that lead us to visualize what is understood as reality in new ways - and this values art and life.



ANA VERONA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Think and rethink

Ana Cristina Verona Pimentel, or Ana Verona, as she signs her works, from Belo Horizonte - MG. She shares her passion for painting with his profession as a Psychologist. Her trajectory is born under the influence of lines and shapes inspired by the Faculty of Architecture. Abstract style using mixed technique with a wealth of details, shapes, symmetry and predominance of neutral colors. She participated in several group exhibitions, including the IPHAN in Tiradentes and the II Araxá International Culture Festival.

How does visual creation take place? This question does not allow for simplistic answers. It raises multiple questions that enhance the broad discussions. An important factor is to conceive art as a relationship with the world that is due to the way the need to create is manifested. Ana Verona, for example, brings individual and diptych works marked by experimentation with shapes and shades. This internal dialogue presents traces and traces of the work itself, as there are thoughts and rethinks articulated by the creator in her process of starting work, developing it and interrupting it. After all, the decision to stop is just as important as the decision to start, because in looking for and feeling the time to consider the work apparently done, the way it was conceived and carried out is valued.

From top to bottom:

Díptico Branco
Mied technique
40x40 cm
2019

Untitled
Mied technique
90x180 cm
2012

Díptico Castanho
Mied technique
40x40 cm
2019

Andréa C. Krause is a designer and digital artist, lives in São Paulo. Inspired by plans, overlays, graphics, false perspectives to create abstract images and digitally manipulated photographs for the Fine Art market. With an abstract style, now geometric, and digital printing technique on canvas, paper, methacrylate and glass, her works arouse reflections on self-knowledge, the universe and nature, in their purpose of evolution through art. She participated in 13 group exhibitions, with emphasis on the exhibition "Um Olhar through Nature", at the Inn Gallery, in SP.



ANDREA KRAUSE

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Sensitivity and
technique

It is through color that visual artist Andrea Krause is able to transform her works into relevant imagery experiences. Allied to this factor is the movement that allows his works to offer a sensation of being in a vortex of emotions and enchantments. Life exudes through her works, offering a perception of the senses that also involves experiencing temperatures. Thus, by synesthesia, that is, by the mixture of the senses, it is possible that each work leads the observer to have different perceptions of relationships with herself and with the world. The magic is to achieve the enchantment by the fusion between sensitivity and technique. It is a complex and fascinating process, but the challenge of which leads to continuous improvement.



From left to right:

Bellatrix
Digital art on canvas
70x70 cm
2020

Centaurus
Digital art on canvas
70x70 cm
2020

Alpha
Digital art on canvas
70x70 cm
2020



ANGELA CANABRAVA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Portrait challenge

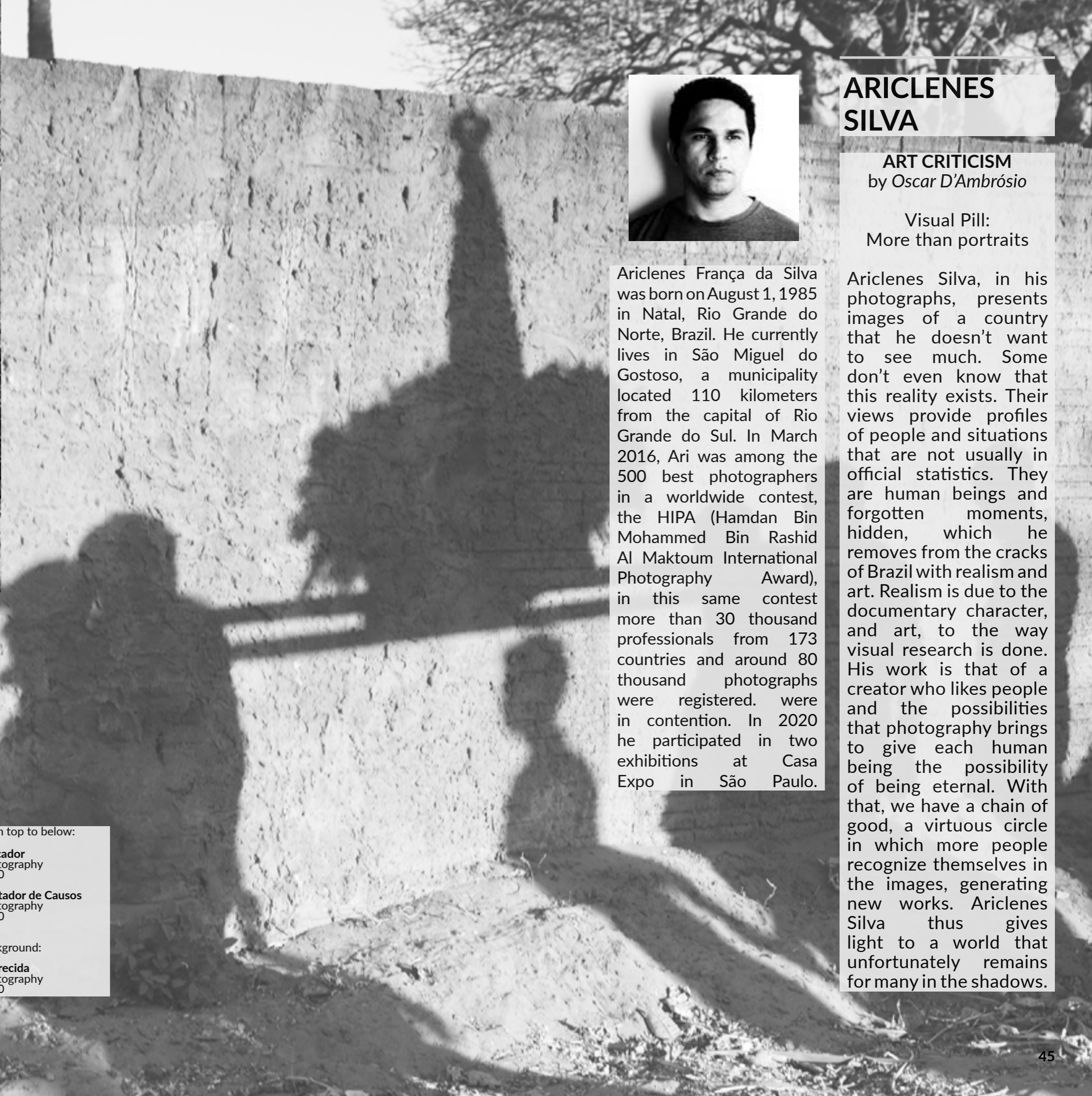
Angela Canabrava, works as a visual artist, with figurative style. In 2018 she decided to go deeper into the artistic area, expanding his repertoire in the studio of Luiz Carlos Dalla Vecchia Directs her creation to portraits with the oil on canvas technique. However, she has works with landscapes, flowers and sacred art. In 2020 she participated in the 1st Collective Exhibition of the Clube de Artistas, CASA EXPO - São Paulo - SP.

Painting portraits is a plunge into consciences. Angela Canabrava's works take place precisely in that sphere in which the known, the hidden and the unknown interact. Faced with the challenge of painting a person from our world, the one we consider real, several factors must be taken into account. There is no hierarchy between them, but a concurrent work process that contributes to the final result. There is the artist's empathy and emotion towards the subject. There is also the necessary rationality in the study of technique and the development of skills to achieve what is thought and desired to transmit. Creativity also appears, since the selection of the scene or its tonalities contributes decisively to the achievement of the image - and it is usually in the details, as shown by Angela Canabrava's achievements, that the works are different.

From top to below:

Monica
Oil on canvas
60x50 cm
2020

Regiana
Oil on canvas
200x80 cm
2019



ARICLENES SILVA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
More than portraits

Ariclenes França da Silva was born on August 1, 1985 in Natal, Rio Grande do Norte, Brazil. He currently lives in São Miguel do Gostoso, a municipality located 110 kilometers from the capital of Rio Grande do Sul. In March 2016, Ari was among the 500 best photographers in a worldwide contest, the HIPA (Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award), in this same contest more than 30 thousand professionals from 173 countries and around 80 thousand photographs were registered. were in contention. In 2020 he participated in two exhibitions at Casa Expo in São Paulo.

Ariclenes Silva, in his photographs, presents images of a country that he doesn't want to see much. Some don't even know that this reality exists. Their views provide profiles of people and situations that are not usually in official statistics. They are human beings and forgotten moments, hidden, which he removes from the cracks of Brazil with realism and art. Realism is due to the documentary character, and art, to the way visual research is done. His work is that of a creator who likes people and the possibilities that photography brings to give each human being the possibility of being eternal. With that, we have a chain of good, a virtuous circle in which more people recognize themselves in the images, generating new works. Ariclenes Silva thus gives light to a world that unfortunately remains for many in the shadows.



From top to below:

Pescador
Photography
2020

Contador de Causos
Photography
2020

Background:

Aparecida
Photography
2020



From top to below:

Janelas
Acrylic on canvas
60x80 cm
2020

Janelas II
Acrylic on canvas
60x80 cm
2020



CAMILA BORANGA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Imaginary cities

Camila Boranga is a visual artist graduated from Eca Usp in 2007 and a product designer graduated from FAAP. She studied drawing with Dalton de Lucca, Electronic publishing and diagramming at Fenac, Scenography at Teatro Paulo Eiró and created Studio N'ovo, where she brought together artists from various areas for a while to promote debates and interaction between different artistic modalities. She worked with decorative painting and art education in several social projects such as Escola da Família, Investing in youth and keeping an eye on the future. In 2007, she graduated in plastic arts from Usp, working at the Educational Museum of the City Museum of SP. She also took a specialization course for teachers on the Mac to visit the museum. She worked with painting on various surfaces at the Collegio das Artes under the guidance of Dudi Maia Rosa, with whom she took drawing classes at Mam, and exhibits some of her paintings at Studio Andrea Rossi in Galway, Ireland.

The dialogue between urban space and nature feeds Camila Boranga's visual poetics. One of the main axes of her images is the conversation between buildings and trees, often through the mediation of windows, which, with or without wires, work as a place of passage between what each sees and feels. The light can come from the houses or the trees themselves in a walk between the real and the imaginary that enriches the work by establishing atmospheres full of fantasy. Buildings and trees gain the status of people to understand visually with the environment around them. The surroundings contribute to a reflection on who inhabits these spaces and what they do with them. In images without human beings, it is our gaze that passes through the windows that gives soul to imaginary cities.

CAROL VERONA

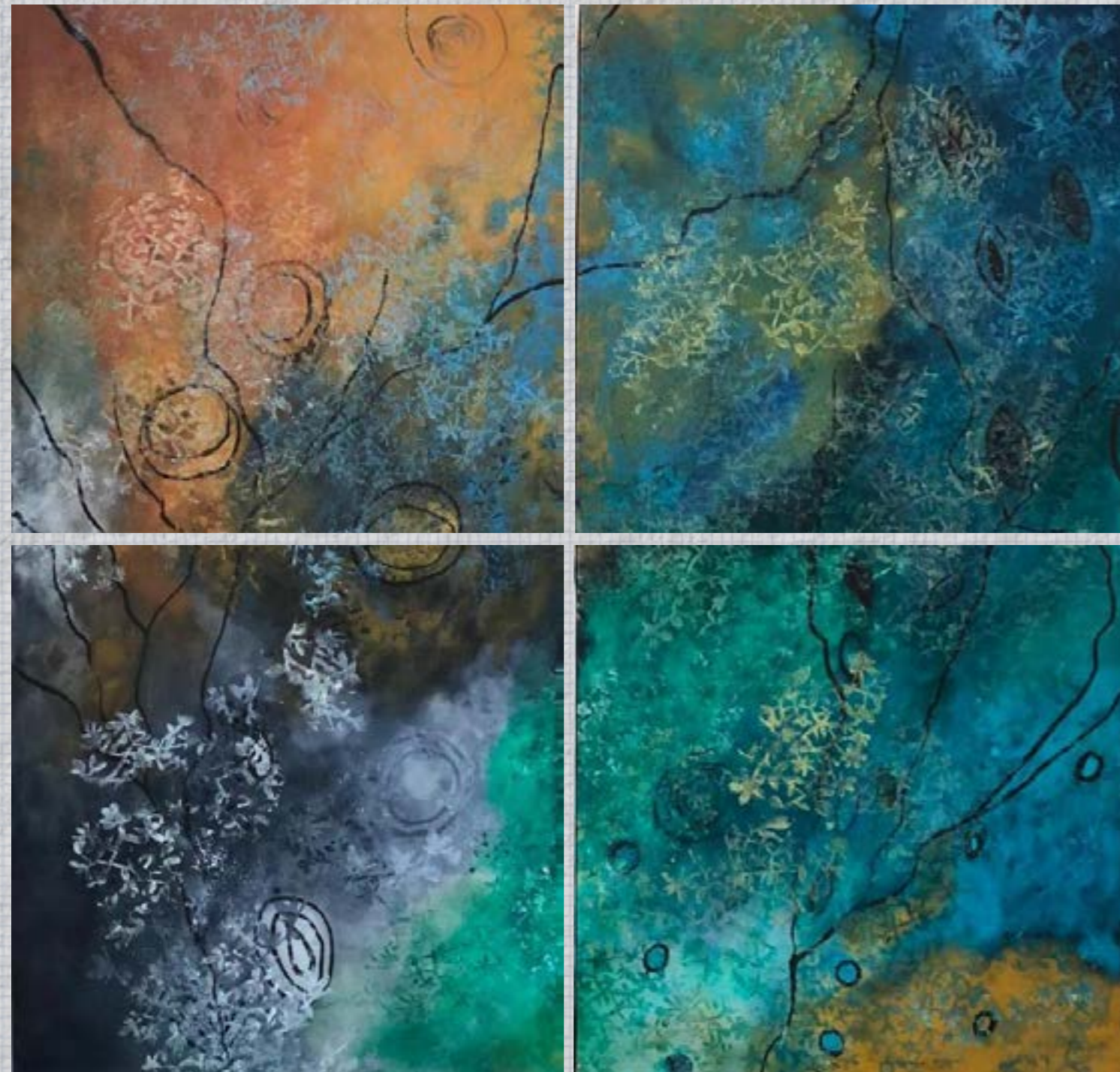
ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Space Research



Carol Lígia Verona Oliveira, stage name Carol Verona, born in Belo Horizonte, Brazil, has a bachelor's degree in Nursing and has dedicated her last 25 years to acrylic painting, in the abstract style with mixed technique on panel. Her art is contemporary and inspired by elements of nature. She participated in several exhibitions in the state of Minas Gerais, notably the National Historical and Artistic Institute (IPHAN), in Tiradentes and the II Araxá International Culture and Gastronomy Festival.

Understanding the visual artist as one who researches space in search of solutions to the most varied problems that arise or that he himself creates is a rich key to penetrate the works of Carol Verona. She uses color, such as ochre and blue, and in different ways to provide answers to these and other questions. Before the initial blank space, creativity is the answer. She manifests herself in different ways, but usually with the search for a peculiar and differentiated language by which each artist can establish his fingerprint, her worldview, representing an interpretation of space that certainly meets both personal and plastic concerns. . This is how the work of art is built on the individual development of each creative process.



Políptico de 4
Mixed technique
40x40cm
2018

Grutas 02
Mixed technique
80x80 cm
2017



On the left::

Objeto
Nautical rope, copper and aluminum
20x13x19cm
2019

On the right, from top to below

Objeto
Copper and aluminum
20x13x19cm
2019

Objeto
Copper and aluminum
20x13x19cm
2019

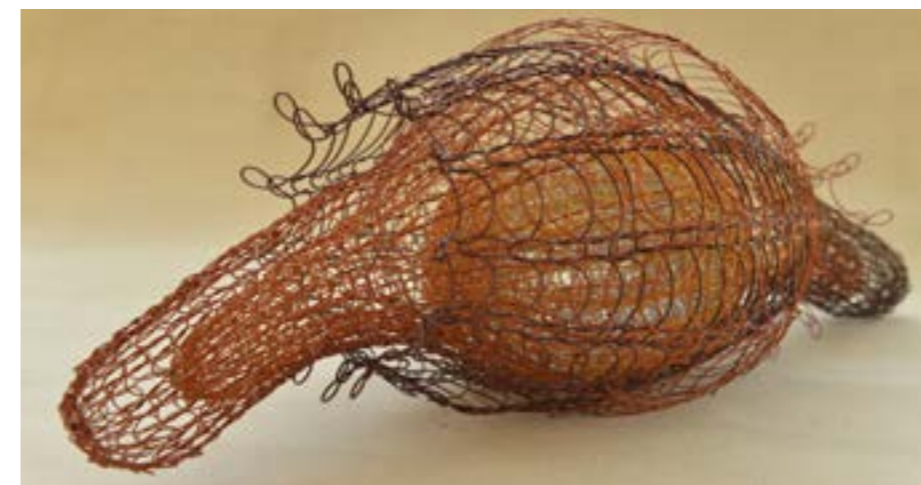


CRISTHINA BASTOS

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Universe of wefts

With a degree in Painting from EBA-UFRJ and Urbanism from FAU-UFRJ, Cristhina Bastos has lived and worked in Vitória - ES, Brazil, since 2003. Cristhina Bastos has a multidisciplinary look and uses various artistic means in her poetic research, such as sculpture, installation, video and photography, to reflect on being in the world. Currently she has been working with copper wire, in manual wefts, where she questions about the forms the individual in the collective. She has 5 international and 18 national exhibitions.



Wefts and threads are the universe of artistic creation by Cristhina Bastos. Her poetics consists of dealing with colors and materials in order to construct metaphorical forms that evoke memories and feelings. Her plastic inventions and reinventions constitute a process of plastic research in which the relations between the creator, the constructed object and the surroundings of the place where it is exposed permanently dialogue. In this regard, each work offers multiple interpretive skills, being a playful and lyrical challenge that presents organic creations that guard and multiply life, functioning as repositories of a continuous feeling, intuitive knowledge and acquired knowledge that stimulate the power of observation and imagination and the observer, participating, with his sensitivity, in the whole creative process initiated by the artist.

CRISTINA BOTALLO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Poetics of Origins



Cristina Botallo is from São Paulo - SP. Visual artist creates silk-screen prints, mostly in small formats and in series, using direct and indirect methods of canvas engraving and printing. Her figures and forms have a playful character, they are illustrations with reference in Serra da Mantiqueira, where she has a studio. Her recent participations in exhibitions were at the Mogi das Cruzes Art Salon, SP and Miniprint Print Collective Kazanlak, Bulgaria.

What, after all, is visual poetics? In general terms, we can say that it is a way of talking creatively with the world. Each artist develops a language with which he feels comfortable to express her concerns regarding what she understands as reality. Cristina Botallo's works that focus on the theme of Origins bring discussions that permeate much of what she is and, consequently, of what we all are. Her lyricism is in what identifies and brings us closer as human beings. Therefore, her worldview makes us think about ours, establishing possibilities for conversations between what we think we are, what others think we are and what we might be able to become. Her visual productions, which deal with screen printing, sewing, collage, wood and stone, among other possibilities, show how the poetic search for origins is a delicate, complex and infinite process.



On top:

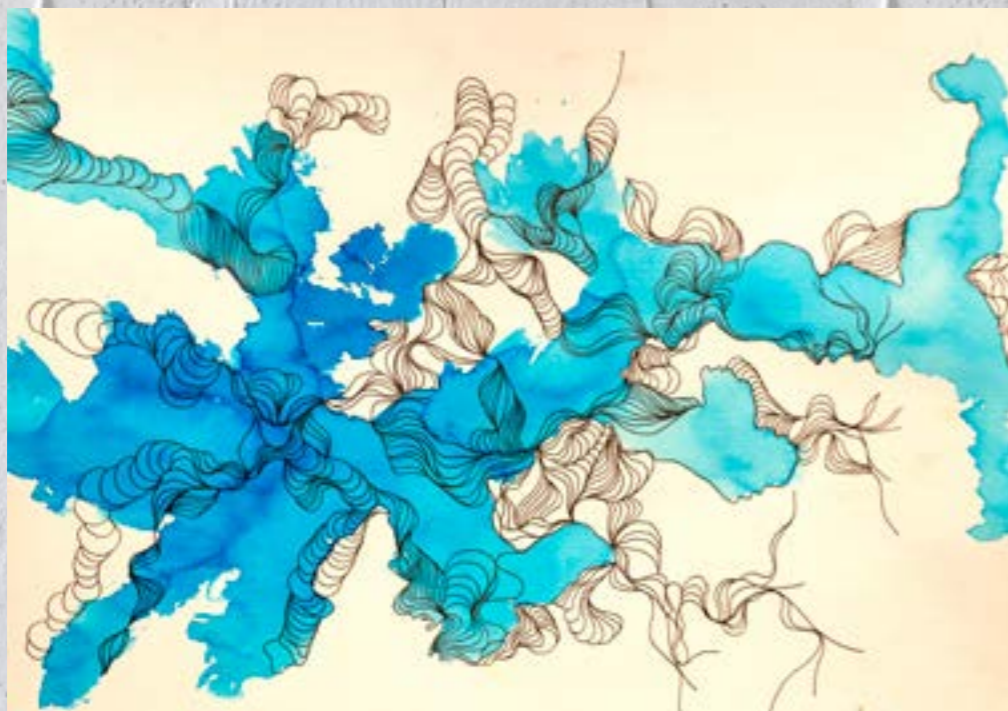
As Estações
Screen printing, wood and sewing on paper
60x10cm
2018

Below, from left to right:

Untitled
Screen printing and sewing on paper
19x19cm
2017

Untitled
Screen printing and sewing on paper
9x9cm
2017

Untitled
Screen printing and sewing on paper
14,5x10,5cm
2017



From top to below:

Azul é a Cor Mais Quente
Watercolor and ink
29,7x42cm
2020

Quarentena
Watercolor and ink
29,7x42cm
2020

Cura
Watercolor and ink
59,4x42cm
2020



DANIELE BLORIS

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Gestures that speak

Daniele Bloris is a psychoanalyst and visual artist. Her career as an artist is covered by group exhibitions in Brazil and abroad. Individual exhibitions took place in Rio de Janeiro, the city where he was born. Her fascination with drawings showed up at an early age, when she was still very young he already spread her features on sheets and notebooks, always having abstract art as a reference. After a long period away from papers and ink, in 2010 he rediscovered her passion, drawing. Her work is wavy lines, in an organic movement on paper. They transform this space into a field, form networks that intertwine, deterritorialize our perception. Most works do not have a title or signature, so that each viewer can name and position it according to their own subjectivity. It is necessary that the other reframes the disorder with its own references. As in the interpretation of a dream.

The visual artwork usually has no words. In its purest form, it uses its own grammar in which color, shape, tone and composition are its most legitimate expressions. This does not, of course, prevent your interaction with letters and typologies. In the case of Daniele Bloris, however, there is a resumption of these essential elements. Watercolor, ink and other materials can be used precisely to create a personal universe of gestures. They do not need to speak. They are so intense and delicate in their result that they stimulate us to verbalize emotions. The intensity occurs in a visual proposition that generates a different and elegant speech in its expression. Delicacy is in the flow of the gesture that travels through our souls in search of a safe haven that shelters various existential concerns. Thus, Daniele Bloris' gestures speak. It is up to us to improve the senses to hear and feel.



From top to below:

Companhia
Terracotta sculpture
9x8x15 cm
1983

Modelo
Terracotta sculpture
20x9x24 cm
1984

Paz e Amor
Terracotta sculpture
35x33x11 cm
1995



DINORAH ROSENCRANTZ

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Creating worlds

Dinorah Rosencrantz, born in São Paulo in 1935, graduated in Fine Arts in 1958 and also in Interior Decoration in 1960, working for many years in this field. From 1979 to 1982 she belonged to the atelier Berenice Florshein and from 1982 to the present day she worked at the atelier Ernestina Karman, where she improved her oil painting techniques, revealing the modern lines that characterize his work today. Now, Dinorah exposes a series of oils dominating the spatula with mastery and security, always showing a rich palette of colors with great taste. She participated in several collective exhibitions and official salons both in Brazil and in Europe.

Sculpture has very specific mysteries due to its fascination with three-dimensionality. In creating a piece, the artist is creating another world. In the act of modeling a work, whatever the technique, there is a demiurgical aspect. Establishing this new reality has something divine. When it is established to work with forms that allude to the human, the responsibility, in a way, increases. The reasoning of the seer immediately searches the mind for the reference one knows - and this often makes him difficult to deal with what is presented to her in a different or even unusual way. Dinorah Rosencrantz delves into these issues with complete conviction. Her beings appear to tell us that other worlds are possible, as long as we know how to imagine and realize them.



ELIANA PIERRI

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual connections

Eliana Pierri was born in São Paulo, the city where she lives and produces her works. Still in her teens, the artist completed the free FAAP drawing and painting course, coordinated by Luigi Zanotto and taught by Anna Luiza Bellucci. Years later, she took studio, art history and graduate courses at the Museu de Arte Sacra in São Paulo. In her compositions, shapes and colors play the main role. As in nature, her work is permeated by symmetry, color, organicity, gestures and rhythms.

When thinking about geometric work, there is generally a consensus that it is more rigid and cooler than figurative. This can often happen, but Eliana Pierri's works bring important elements to this discussion, as the use of warmer tones results in the creation of internal dynamics that value her work as a way of dialoguing with space through figures for the children, which we often pay no attention to in everyday life. There are even those who see sacred geometries in circles, rectangles and triangles. Why not? But, even at the profane level, the way Eliana Pierri deals with its structuring elements reveals that the magic of art lies in establishing initially unsuspected visual connections that can turn the ordinary into something extraordinary.

On top, from left to right:

Untitled
Acrylic
30x30 cm
2019

Untitled
Acrylic
40x40 cm
2020

Below:

Untitled
Acrylic
50x60 cm
2019

Plastic artist with higher education in Drawing and Plastic Arts and specialization in Artistic Education lives and works in Bento Gonçalves where she seeks her inspiration. She sought improvement in drawing, oil and acrylic painting courses with renowned artists. She participated in several individual and group exhibitions, obtaining national and international awards. Her works are praised for his technique and themes, addressing everyday life and landscapes. Result in images printed in memory, revived and recreated by the artist through nuances of paint on the canvas, spontaneously adding chromatic grading to the solutions that the drawing outlines. Currently she divides her work between the landscape and the human figure, born of lived experiences, covered with emotion and feeling. Participating in exhibitions is a way of showing the work and interacting with people who, when admiring it, carry images of their subconscious.

From left to right:

De Braços Bem Abertos
Mixed technique
30x20 cm
2019

O Tempo não Para
Mixed technique
30x20 cm
2019

Espera
Mixed technique
30x20 cm
2019



ELIANE MAGNANI

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visions of souls

Eliane Magnani dives into the souls of the images she generates. This movement occurs in two complementary ways, although apparently antagonistic. Her images show a certain lightness in the form they occupy on paper, due to the dynamics of the gesture, the colors and tones and the use of areas left in white, and at the same time, they bring an existential density to the steps of each one. of their characters in the walk through existence. It is a seductive ambivalence, between a movement of expression of feelings and, paradoxically, of internalization of impressions of the world. It is from this dialogue that the artist feeds to generate fascinating questions that captivate the eyes and mind of the observer, invited to participate in a game without easy answers, but full of mystery.



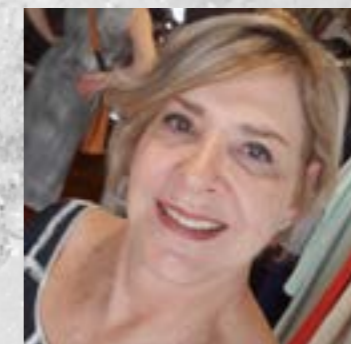
Emilia Gola is from São Paulo, graduated in Industrial Design at FAAP, Architecture and Urbanism at Farias Brito and Mestre at FAUUSP. She has taken art courses, including watercolor. With this incredible colorful water, she navigates the abstract and figurative. She looked for gestural inspiration in nature, then in photos, through movement. Then she inserted clippings from magazines that deconstructed compose new concepts along with colors, textures and shapes. She recently left the references and compose with the fluidity of brushstrokes and collages, where she glimpses paths guided by her imagination and feelings.

From left to below:

A Tromba
Watercolor and collage
30x40 cm
2020

Abismo
Watercolor and collage
27x40 cm
2020

Torvelinho
Watercolor and collage
30x40 cm
2020



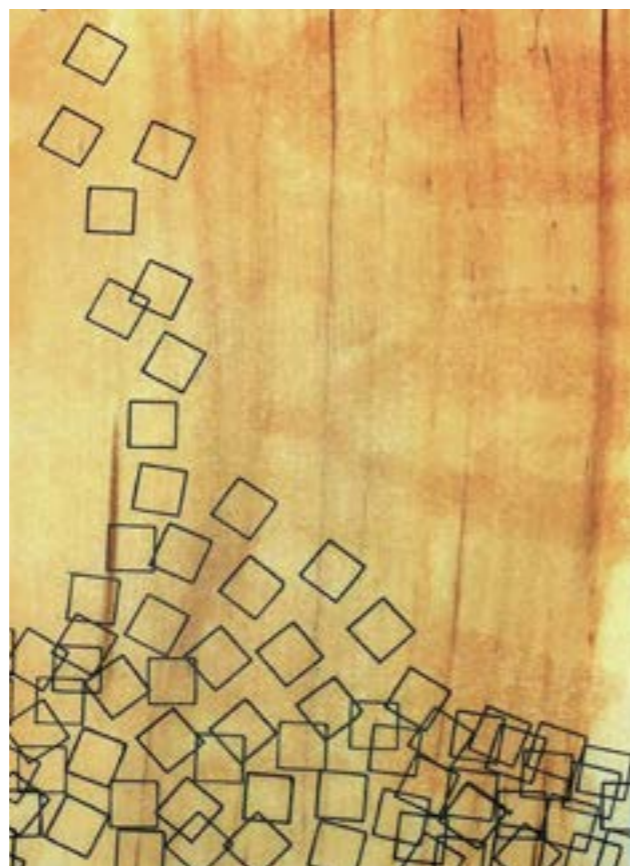
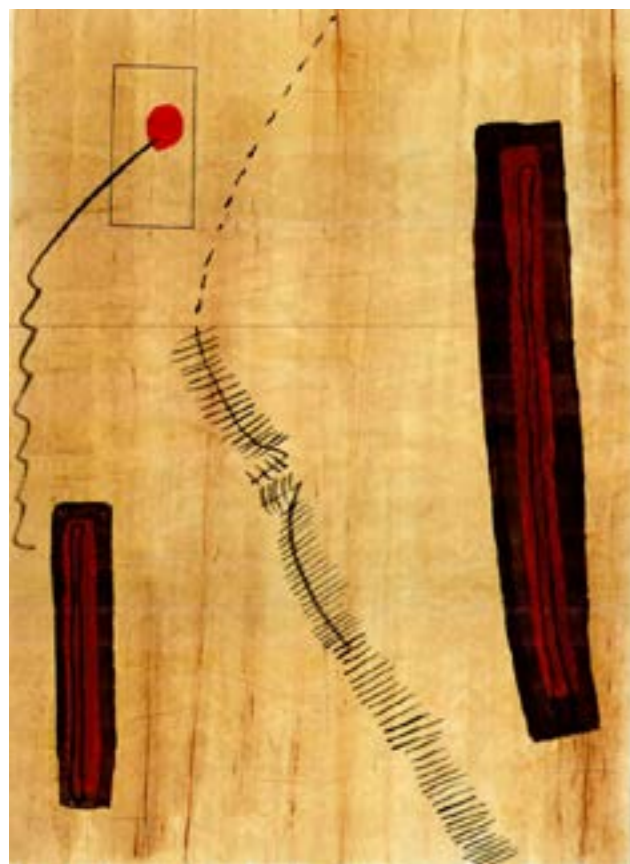
EMILIA GOLA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Charm of art

Why does art enchant? Why has it existed since the beginning and is it renewed every moment? Why does it constantly challenge us to learn and take us out of the so-called comfort zone? Emilia Gola's works, done with watercolor and collage, offer some clues to these questions that, of course, have no simple answers. An important point is in the way nature is recreated. Organic forms and elements appear and are deconstructed, remaining as rumors of knowledge hidden in the environment. Another essential issue is in the clues that her works launch in order to point out that visual creation is a portal that gives access to another world. The question that arises as a result is whether this transition from our reality is to another, the illusory one; or if it is our reality that is illusory, the essence being another, to which art provides access. It is for bringing these certainties of uncertainty that the art of Emilia Gola deserves close observation.





On top, from left to right:

Pontos e Formas Geométricas 1
Mixed on parchment paper
50x40 cm
2020

Pontos e Formas Geométricas 2
Mixed on parchment paper
50x40 cm
2020

Below, from left to right:

Pontos e Formas Geométricas 3
Mixed on parchment paper
50x40 cm
2020

Formas em Movimento parte 5
Mixed on parchment paper
50x40 cm
2020

Graduated in Fashion Design from the Bandeirantes University of São Paulo - 2012; specialization in Stamping - The Design of Textile Stamping, Centro Universitário Belas Artes of São Paulo - 2012; Corel Draw for Textile Stamping, SENAI; Stamping: Creative Processes, Escola São Paulo, with renowned Designer Alexandra Ward of Estúdio Capim. Speaker at the Anhanguera University of São Paulo / São Bernardo do Campo Unit - on 'Surface Design'; and invited participant of the Evaluation Board of the Interdisciplinary Project Applied to Technology in Fashion Design IV - UNIBAN - Anhanguera University of São Paulo / São Bernardo do Campo Unit. She is also a graduate student in Visual Art at Faculdade Dom Alberto in Santa Cruz do Sul. In 2020 he participated in the exhibitions: CONVIDA - Expo Art at Galeria Virtual Arte in Goiás and at the 1st Collective Exhibition of the Clube de Artistas at Casa Expo in São Paulo.

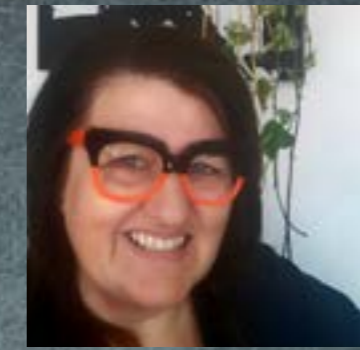
ERICA BRUNO



ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual identity

Nature emerges as a power in the work of Erica Bruno. She works with organic forms in different ways in order to create compositions in which we are invited to dive. The question of textures is central to a project based on visual research that deals with ink, string, ink, paper and other materials in search of experimentation that awakens the observer's fascination with the procedures and compositions reached. There is a creative process that reveals a deep respect for the materials and a concentration on what it shows. Hence a full visual intensity that dialogues with nature and the creative process. It is about creating an enigma of dazzle that thickens in intensity as each work is observed more carefully and in its details.



FE MOTTA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Urban Universe

Fe Motta is a native of São Paulo, where she still lives and works. Plastic artist and businesswoman, she runs the School of Jazz Guitarraleão, where her painting studio is also located. Accompanies the Jazz band making artistic performances during the concerts, making figurative pictures of the great Jazzistas in history. Parallel to her live painting work, she also develops her series of cityscapes, nighttime urban landscapes, with cities and lights from around the world. She wants to take a world trip with her viewers, showing her version of the main cities in the world. Her great inspiration is light. Fe is an artist who paints light, stage light, night light and city lights. The dichotomy between light and dark and its theme.

The urban universe has a visual richness that is the focus of Fe Motta's attention. She works with images taking different angles, highlighting, for example, wet floors or the ubiquity of billboards. This is done with the use of colors that soon captivate our attention due to their intensity. The artist starts from real and well-known cities to make a visual interpretation that places them in another dimension. They become fantastic and lead us to cinematic scenarios in which we want to be in order to live a story. It is a personal way of dealing with the canvas as a space for plastic experimentation and the development of its own language, rich in development possibilities, in order to make us visualize and think with a new eye and a look at the peculiar city world.



From left to right:

Antena Paulista
Acrylic
110x80 cm
2020

NY
Acrylic
100x70 cm
2020

Geiza Barreto is a visual artist from Salvador - BA. Studied drawing and painting between 2003 and 2006 at Ateliê Canella's, in Niterói. In 2016, after a long career in technology, she decided to dedicate herself to art and studied mixed technique with teachers from different countries, specializing in contemporary and abstract expressionist portraits. In 2019 she participated in group exhibitions in Europe and has one of her works integrating the permanent collection of the Museu do Forte de São Francisco, in Portugal.

From left to right:

Aurora Canhota
Mixed on paper
32x24 cm
2020

Cresça Livre
Mixed on paper
42x29,7 cm
2016

Equilíbrio
Mixed on canvas
20x20 cm
2020



GEIZA BARRETO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Connecting people

Art has an immense power of transformation. Geiza Barreto's works point out exactly how this type of interior change is possible. A first step is the development of work governed by intuition and emotion. The elaboration of a work would emerge exactly from this dialogue between what is meant and what is actually achieved, as the creative process goes through this internal journey to materialize some type of expression. In the visual arts, there is a complex dialogue between the references of each one, the technique that has been developed to achieve what is desired and the objective that is sought. Once the work is done, there is yet another process, that of complicity achieved with the observer, subject to infinite and unfathomable variables. Therefore, Geiza Barreto's works take place precisely in that spirit of connecting, connecting and reconnecting people, something that the transforming power of art stimulates.





GINA CASTELO BRANCO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Explosions of knowledge

Born in Teresina and self-taught, Gina started exhibiting in 2016, with her solo show Estradas da Vida. She participated in the Art Symposium in Prague - Czech Republic and exhibited three times at the Carrousel du Louvre - Paris (2016, 2017 and 2018), in addition to countries like Portugal, Romania, Norway, Bulgaria and the Dominican Republic and the USA. She participated in more than 30 exhibitions in Teresina and in cities like São Paulo and Rio de Janeiro. She has works published in books and magazines such as Arte & Estilo, Cidade Verde, Circuito Arte Europeu, Luxus Magazine, Latin American Artists, Art Brasileira and Guide Carrousel du Louvre.

When thinking about cells, if we look for a formal definition, we will find something along the lines that defines them as the smallest structural and functional units of living beings, constituted fundamentally of genetic material, cytoplasm and plasma membrane. However, when this subject comes up in the works of Gina Castelo Branco, we are taken to another dimension. Usually governed by shades of blue, his works relate these tiny particles, impossible to see with the naked eye, as living beings full of intensity that are the foundations of life. They become authentic explosions of knowledge and possibilities. The works present an intense dynamic, in vortexes that lovingly absorb us and take us to internal and external portals with the force that art provides in its most authentic manifestations. Thus, visual creation becomes a creative manifestation of the act of being and participating actively in the world.

On top:

Danúbio I
Oil on canvas
50x50 cm
2018

Below, from left to right:

Hope
Oil on canvas
200x150 cm
2020

Células
Acrylic
100x70 cm
2018





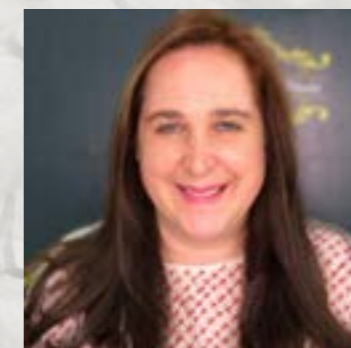
On top:

Livro da Vida
Woodcut
21x21 cm
2014

Below, from left to right:

Narciso
Woodcut
21x21 cm
2014

Mangue I
Linocut
15x20 cm
2017



INDIARA NICOLETTI

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual intelligence

Indiara Nicoletti holds a BA in Fine Arts from UDESC. She works with prints in the expanded field, drawing, video art and literature. She participated in several exhibitions, among them; "Emparedados" / 2005 - Historical Museum of Sta. Catarina, "Poetics of drawing" / 2013 - BADESC, "Membrana" / 2014 - Inst. Meyer Filho, "Bodies that traverse an exhibition space" / 2017 - FUNARTE / SP, "Typography: Female Substantive", curated by Juliana Crispe / Choque Cultural - SP / 2019 and Design Center - Curitiba / 2020, as part of the Bienal program from Curitiba. In 2019 she published, through Editora Córrego, the book of poetry and prints "Canção do mar Além". As a writer, she participated in several anthologies and literary magazines.

The universe of printmaking has its specificities. It has its own characteristics with regard to a whole reasoning of creation that crystallizes in printing. There are those recorders who dedicate themselves more to a subject, others who focus much more on the technical issue, since the act of recording can take place in different ways, and there are still those who mix these components to achieve their own result with a visual poetics which matures in each new process, from image selection to immersion in technique. It is up to the engraving enthusiast, like Indiara Nicoletti, to seek a work that is increasingly connected with her own roots and artistic and poetic needs, since each image represents a visual intelligence of the world, that is, a way of understanding the external and internal reality and to relate to both.



On top, from left to right:
Solitude
 Mosaic with glass painting
 100x70 cm
 2020
Saudade
 Mosaic with glass painting
 100x70 cm
 2020
 Below:
Equilíbrio
 Mosaic with glass painting
 100x70 cm
 2020



JU BARROS

ART CRITICISM
 by Oscar D'Ambrósio

Visual Pill:
 Visual balance

Ju Barros, resident in Guaratinguetá - SP, is expressed by mosaics with glass painting in the figurative style. Creates overlays that simulate perspectives through figures stylized by organic and geometric shapes where contours come together in continuous lines. Reproduces colors that express its connection with Nature through painting on transparent glass. She draws a narrative that stars the female amid the fusion of natural elements seeking to instigate positive perceptions in the observers.

One of the characteristics of Ju Barros' work is balance. This is independent of the specific topic to be addressed, be it nature or human relationships. By using the mosaic technique with glass painting, she manages to deal with the visual areas in order to obtain varied compositions, usually characterized by the establishment of a visual discourse that transmits an atmosphere of interiorization to the observer. It is as if it were possible, and mentally it really is, to penetrate what is presented. In this way, we started to participate in the world that the artist creates, integrating us to what she presents us with as an interpretation of reality. Her inside becomes external through work and takes our interiority to plunge into the work, creating a placid dialogue, which makes art flow through our pores.



From top to below:
As Águas do Jardim de Monet
 Acrylic
 14,8x21 cm
 2020
Os Mistérios das Águas do Mar
 Acrylic
 21x29,7 cm
 2020
Uma Cidade que Transborda as Cores do Mar
 Acrylic
 29,7x42 cm
 2020



LICIA VALLIM

ART CRITICISM
 by Oscar D'Ambrósio

Visual Pill:
 Interpretation of the world

Licia Vallim, was born in São João da Boa Vista SP. She participated in National and International Expo and has works in Brazil, France and USA. Plastic Artist and her Style is Impressionist and Contemporary. Develops studies in Contemporary art, seeking to deconstruct concepts and redefine looks. Since 1985, in Ribeirão Preto, she has participated in workshops on Canvas Painting, Drawings, Color Mixing, Woodcut, Watercolor, Sculpture, Graphic Designer, Caricatures, Engravings, Art History and Ceramics.

Licia Vallim's works bring a permanent question. We must never believe what it presents to us as if it were a representation of reality. What she does is beyond that. There is a permanent capacity to interpret the world. And what does that mean? Above all, the artistic and progressive development, throughout the career, of feeling what is around and inside. This dynamic crystallizes in works that can have the most diverse motives and subjects, but maintains the coherence of remaining inquirers. In this way, colors, tones, shapes and composition establish a visual ensemble that questions the observer and forces him to rethink her own experiential and plastic concepts. Thus, art performs its main function of generating concerns.

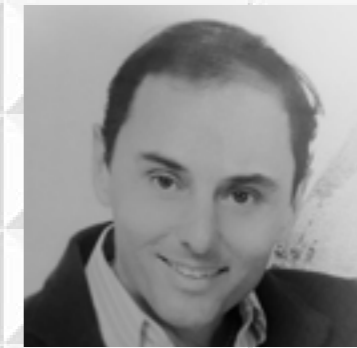


From top to below:

Floresta Vermelha
Acrylic
90x60 cm
2019

Arcos
Acrylic
60x80 cm
2018

Grey
Acrylic
70x100 cm
2020



MARCELO LOPES

ART CRITICISM

by Oscar D'Ambrósio

Visual Pill:
Lyric intensity

Marcelo Lopes, from São José do Rio Preto - SP, has been a professional plastic artist for over 20 years and founder of an art gallery. Graduated in Pedagogy with public defense: History of Drawing. Participated in the International Theater Festival (FIT) of Rio Preto with the painting of a live billboard. He started his studies and attended the São Paulo Fine Arts Association in São Paulo. His abstract painting technique, as well as his figurative watercolors. The artist maintains an exhibition "As Cores do Brasil" in West Jefferson, North Carolina (USA). In addition, works are sold in Europe, mainly Portugal, Spain, France and Italy. It is cataloged in the Plastic Arts index Júlio Lousada, and has been nominated for numerous awards, participated in art salons with awards throughout Brazil, among them an honorable mention in the XXV Salão Maravilhosa and IV Salão Primavera, both in Rio de Janeiro.

Art is able to express relationships between individuals and between them and the world in the most diverse ways. Perhaps, however, its richest side, and the most difficult to research and decipher, if that is our goal, is how it allows the creator to establish contact with himself. The motivations for creating a work can then be thought of in two dimensions: the dialogue of the creator with the surroundings, full of concerns, and the conversation, often marked by contradictions, between what each artist wants to do and what he actually does can do it. Marcelo Lopes' work takes place, to a large extent, precisely in these borders. His visual expression is that of a being who captures impressions of himself and the world and metamorphoses them so that they are reborn in the eyes of the observer



On top:

Trancendência I
Oil on canvas
110x80 cm
2020

Trancendência II
Oil on canvas
110x80 cm
2020

Below:

Carnaval em Veneza
Oil on canvas
120x90 cm
2020



MARIA HELENA BRED A

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Dialogues between
worlds

Maria Helena Breda is a visual artist, born in Rio Verde - GO. It uses oil paint, acrylic, collage and everything that inspiration arises. He has in his curriculum some art shows, two individual exhibitions and several exhibitions collective agreements. Its theme revolves around figures and spirituality.

Maria Helena Breda presents, in her production, works that represent masks. It is a symbolic element that is on the rich border between hiding and revealing. The person who places one of them, mainly within the African tradition, hides to assume a different profile, usually associated with forces of nature. This dialogue between what I am and cease to be to assume another role is also present in the metaphor of wine, which also appears in the artist's creations. After all, the word "enthusiastic" has its origin in Greek, meaning "to be possessed by a god", that is, the drink, as well as the mask, leads to another dimension. The same happens with art, which allows both horizontal connections between people and vertical connections with the divine, within the belief of each one.



On top, from left to right:

Série Diálogos Visuais
Spattered oil
80x80 cm
2020

Série Diálogos Visuais
Spattered oil
80x80 cm
2020

Below:

Série Diálogos Visuais
Spattered oil
40x100 cm
2020

Série Diálogos Visuais
Spattered oil
40x100 cm
2020



MARILENE ZANCCHETT

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill: Subtle
Contingency

Marilene Zancchett, born in Curitiba - SC, is a plastic artist who uses the spattered oil technique, figurative style. In the series entitled Visual Dialogues, it leaves a large empty space to allow the imagination of the beholder, and hopes that this does not bother the viewer, on the contrary, invite one to position oneself in space and context, allowing each one to create within his imagination. the rest of the scenario. Her inspiration comes from the streets, the coming and going of people, which brings her questions about where she comes from, where she goes, her stories and expectations, and she transfers these dialogues to the canvas They are generous layers spattered in oil paint, which adapts, conquered by means of filed spatulas, very thin and flexible. She graduated in plastic arts, EMBA (School of Music and Fine Arts of Paraná) with several awards in official art salons, with works in private collections from different countries.

The relationship of people with space is a great motivation for Marilene Zancchett. She has been developing a poetics characterized precisely by the way characters are placed on backgrounds in a sense of isolation even in groups. It is extremely relevant to see how she appropriates the universe of the screen. Her work and visual research take place in a sphere in which the accurate technique is brought into line with the idea of understanding the relationships between people as a field of questions and mystery. Her paintings show how it is possible to be alone among crowds. The psychological, in this way, is superimposed on the physical, pointing out that the greatest loneliness lies in the withdrawal of the essence from oneself. This warning is treated by Marilene Zancchett with subtle force.



From top to below:

Vivendo com o Corona-20
Oil on line
66x81 cm
2020

Trancendência II
Oil on canvas
110x80 cm
2020



MONICA MENDES

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Various kisses

Monica is from Belo Horizonte - Brazil, where she graduated in Public Relations. The artist worked in this area as Public Relations for two years before moving to Peru and later to the United States. In Miami, Monica worked as a Personal Trainer for 15 years. Experiences in other areas have helped her to shape the way she sees her surroundings, and herself. All of this became the source of his expression as an artist. Monica's passion for art began when she was still a child, but despite her artistic roots in her childhood, Mônica started her artistic career only in 2009, when she opened her own studio. Her commitment led her to obtain her Master Degree of Fine Arts in Painting in 2016, from the Academy of Art University in San Francisco. Monica Mendes, an award-winning artist, regularly participates in various exhibitions, fairs and art shows around the world.

Kisses are breath of life. In the image in which we have the lipstick mark on the mask of a skull, there are several connotations of the symbolic facets that surround existence. When dealing with portraits, Monica Mendes works, in fact, with the crystallization of souls. Therefore, the pandemic naturally led to a dip in the boundaries between life and death that were brought together and accelerated with COVID-19. But her work, above all, is a dialogue with the very act of painting and creation. If there are times to be born, live and die, coronavirus has made these facets infinitely more integrated. The death caused by a dangerous invisible being lurking around every corner makes one think. Therefore, kissing the skull becomes an act of getting in touch more lovingly with what was already inside us and it was hard to admit. This fear and this awareness of one's own finiteness and that of others are legacies that 2020 has brought us and leaves engraved on the body and soul.

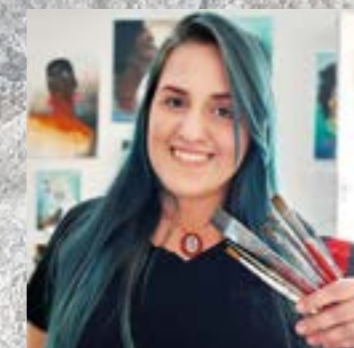
Patricia Skura, Cotriguaçu - MT, 1987. Contemporary figurative plastic artist, who presents herself as a lover of colors, and through them brings her creative ideas to the world. In her work she aims to highlight and value the human figure, its diversity, racial issues and the female universe. Her works are often also intertwined with elements of nature, seeking to unite essences of nature with human behavior. Mainly develops works with acrylic and oil on canvas. The artist has already won her work and usually participates in several exhibitions inside and outside the country.

From left to right:

Rainha Negra
Mixed on paper
24x32 cm
2020

A Representante
Mixed on canvas
50x70 cm
2020

Faces da Diversidade
Mixed on canvas
50x70 cm
2020



PATRICIA SKURA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual expression

There are images that have a lot of strength due to the nature of their constituent elements. This is the case with the work of Patricia Skura. There is the presence of some symbols in each work, such as butterflies, which point to rebirth, a crown, eye makeup or earrings, which give each portrait a noble and mythical image. Each human being gains an epic dimension, being valued in her physical beauty and in the splendor of her soul. This magic that the artist achieves resides both in her sense of observation as well as in her technical resources and sensitivity to not only make a portrait, but to capture the visual expression of a being. Thus, each achievement by Patricia Skura completes us as human beings observing artistic works.



Floriana Plini was born in Rome (Italy), from where she was still a child to São Paulo, where she lives today. Even though she showed talent for drawing since she was very young, she became interested in developing in the Plastic Arts just over ten years ago, when she attended the Plastic Arts course at the Pan American School of Art and Design. At the same time, the artist was, and continues to this day, in a permanent search for self-knowledge through Jungian Psychoanalysis courses and sessions. Approximately three years ago, she decided to dedicate herself more strongly to sculpture, participating in classes given by sculptor Mrs. Helena Coluccini. Thus, the artist discovers herself a little more each day, combining, in this search, the self-knowledge provided by psychoanalysis, and art, which she considers one of the most beautiful forms of expression since she lets what is inside her flow pure and genuine. That is why the themes "Self-knowledge" and "Inner Growth" have always permeated and permeated her works. The artist participated in several collective art exhibitions, including virtual ones, in São Paulo, with emphasis on those promoted by the Regional Forum Jabaquara - Saúde. She was also selected to participate in an exhibition in Greccio, Italy.



PLINI F

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Wealth of uncertainties

Movement is a very important characteristic when thinking about the challenge of sculpture. Floriana Plini makes use of this resource in her creations, especially when there are characters who dialogue with each other. There is a visual power in the way it uses materials to generate effects in which there are human figures that, at the same time, come and go. It is from this tension that part of her work is nourished, showing precisely the progress of a visual mechanic that deals with the ambiguity between dependence and freedom. This complexity opens a portal of interpretations to challenge us, as art occurs precisely at the moment when questions are asked to be unveiled by each observer, in a game that is beyond the so-called beautiful or ugly, as it enters the realm of essences, full the wealth of uncertainties.



From left to right:

Pas de Deux
Sculpture in clay and bronze
22x36x39 cm
2019

Plenitude
Sculpture in clay and marble
22x11x30 cm
2020

Portal
Sculpture in clay and resin
55x33x53 cm
2020



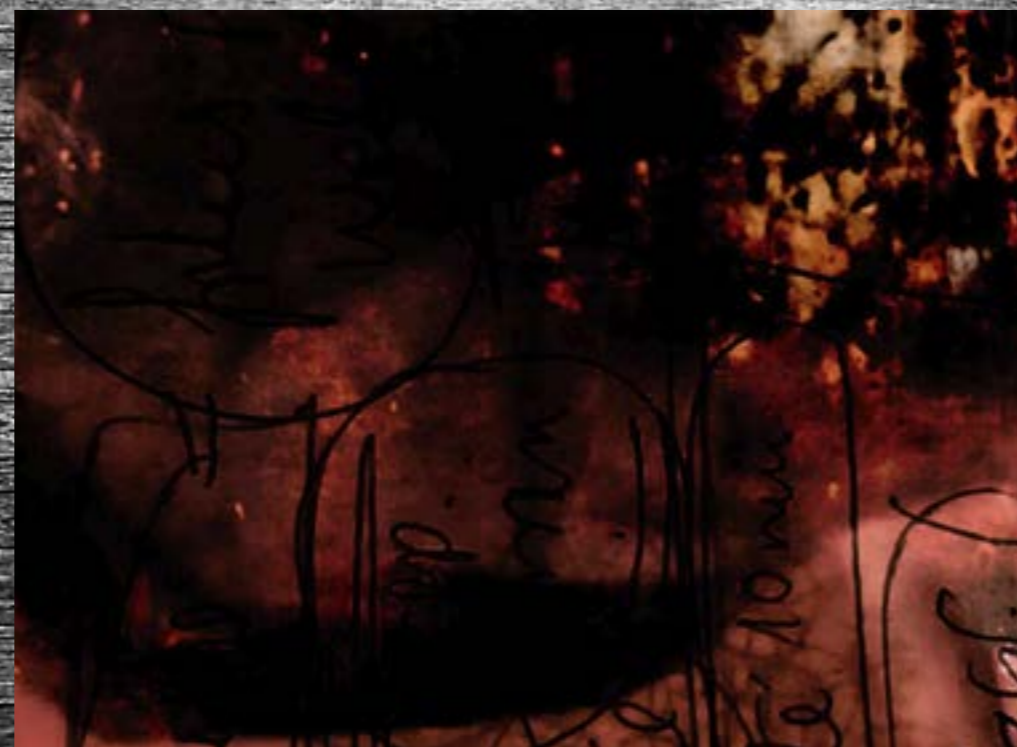
REJANE ARRUDA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual restlessness

Rejane Arruda, from Florianópolis, director and actress of Theater and Cinema, experimenting with Video Art and Contemporary Photography, especially with Digital Photomontage. Her works interrogate the relationship between subject and identity, deformation, overlap and fragmentation.

When thinking about contemporary art, thus naming the different strands that coexist between us simultaneously, the dialogue between languages is a remarkable feature. This can occur both in terms of techniques and apparently different manifestations that end up being found in the way of questioning and positioning yourself before the world. Actress, director, playwright and researcher, Rejane Arruda works with video art, photography and literature, thus casting her critical eye on several facets of the so-called reality. Discusses, in various media, issues that involve, women, sexuality and human existence. There is a concern in her production that takes different forms and deals with different contents, but which has in common the act of looking, feeling and knowing in a creative and inquiring way.



On top:

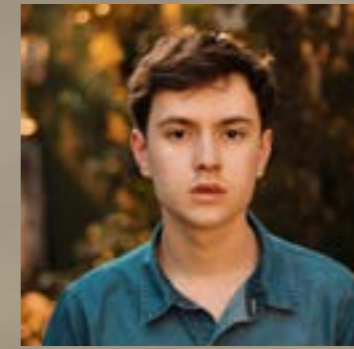
O Olho no Ralo no. 1
Photography in digital art
50x25 cm
2020

O Olho no Ralo no. 2
Photography in digital art
50x25 cm
2020

Below, from left to right:

Reposta a Bataille no. 2
Photography in digital art
70x40 cm
2020

Reposta a Bataille no. 3
Photography in digital art
70x40 cm
2020

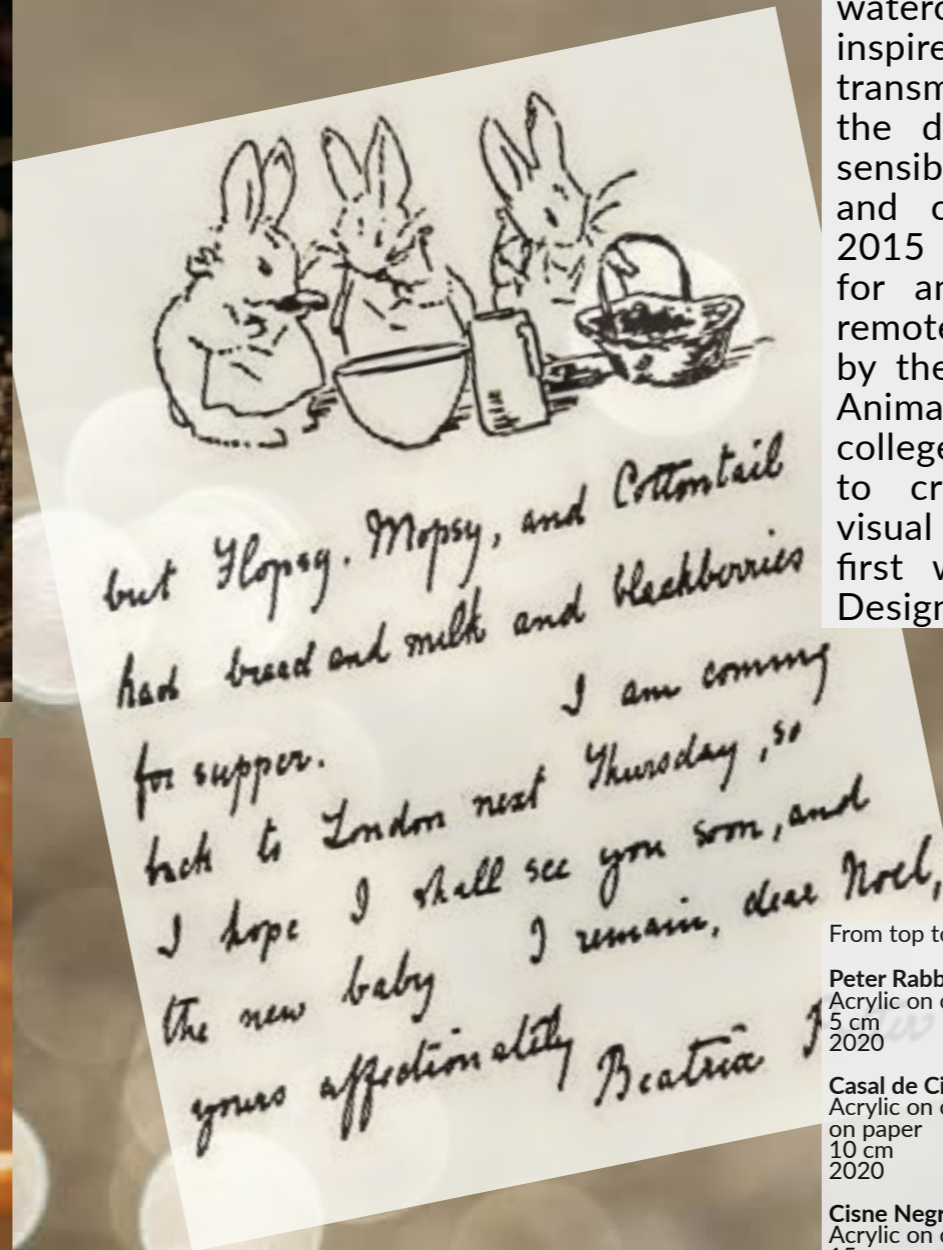


RODRIGO PALADINO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
World vision

Rodrigo Paladino, born in São Paulo (SP), is a self-taught visual artist and graphic designer by training. The artist creates miniatures and watercolors generally inspired by nature, transmitting in them the depth and poetic sensibility in a vintage and country style. In 2015 he won an award for an animation test remotely, in England, by the studio Aardman Animations, and in college he was chosen to create the entire visual identity of the first week of Graphic Design at the University.



From top to below:

Peter Rabbit na Noz
Acrylic on cold porcelain and wood
5 cm
2020

Casal de Cisnes na Latinha
Acrylic on cold porcelain and watercolor on paper
10 cm
2020

Cisne Negro no Porta-Jóias
Acrylic on cold porcelain and ceramic
15 cm
2020

The traditional question about what art is is very present in the work of Rodrigo Paladino, since he does not work with the supports or solutions considered traditional. There are works in which palm heart glass lids, for example, deal with reframing and recycling, themes that are very present in contemporary art discussions. It also uses watercolor on paper, acrylic paint on metal, cold porcelain and wood. There are several materials that allow you to achieve the results you seek to express your worldview. It also makes use of symbolisms, such as that of the moth, associated with its nocturnal habits and for seeking light, as a symbol of transformation, passage and rebirth, for the period that passes as a larva before assuming the form of a moth, with darker and browner colors than butterflies, which have daytime habits. In dealing with these dimensions, Rodrigo Paladino offers us his worldview.



SALETE LOTTERMANN

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Female expression

Salete Lottermann is a plastic artist, born in M.C. Rondon - PR, using acrylic paint, clay, wood, wire, threads and everything else that inspires her to create. She did EMBAP in Curitiba, where she attended several painting-free workshops, including in Lisbon, a sculpture-free studio. In 2018 she fell in love with ceramics, the main technique she currently uses. Awarded in some Halls and Art Exhibitions in which she participated; made 4 individual and several collective. Her theme revolves around the female figure and its issues.

The feminine is expressed in art in many ways. When it goes to the three-dimensional, approaches with a whole universe related to the space of the house, clothes, embroidery, seduction, secrets kept by a sexist education led women to close themselves more and more within themselves. Pottery and sculpture are mechanisms, in this respect, for the liberation of mind and body. Salete Lottermann expresses these paths in his own language. She manages to give the woman's subtlety the power of a discourse of existing. The pieces gain meaning when they are seen and interpreted in this context of a feminism that conquers space through visual expression, building a discourse that gives form and voice to the most intimate feelings, kept for generations, that emerge with strength, energy and artistic sensitivity.

On top, from left to right:

Eu, Ventania
Pottery
40x45x40 cm
2020

Ensaio sobre o Abraço
Pottery
40x45x20 cm
2020

Below, from left to right:

Maria
Pottery
28x12x12 cm
2019

Mila
Pottery
32x14x14 cm
2019

SARAH BALKO

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Brevity of life



Sarah Balko, Brazilian, 22 years old. She is a self-taught plastic artist, graduated in architecture and urbanism, light designer and works in the interior architecture market in the luxury market. The painting technique is used and its style is both figurative and abstract, as well as expressionist and also surrealism.

The expression “Vita brevis, ars longa”, popularized by the Latin poet Sêneca finds its roots in the writings of the Greek Hippocrates, known as the father of Medicine in the West, and dialogues with the work of Sarah Balko in the works “Life Pop’s: black on white”, which deal with the concept of the duration of life, which vanishes in the briefness of the explosion of a soap bubble. Existence would be just a fleeting moment. Life takes place in a brief moment before the immensity of the universe, and everything that we consider important several times is nothing more than an expression of vanity, something present in the lyrics of much of what is written and done. It is worth remembering the complete verses of the Roman quote: “Life is brief, / art is long, / the passing opportunity, / the deceptive experience, / and the judgment difficult”. In bringing these questions, Sarah Balko’s work delights us and makes us value the present moment with humility, reducing

From left to right:

Life's Pop no. 2
Acrylic on wood
92x70 cm
2020

Life's Pop no. 1
Acrylic on wood
92x70 cm
2020





On top, from left to right:

Resiliência
Oil on canvas
70x100 cm
2020

Tues Olhos me Encontram
Oil on canvas
60x60 cm
2020

Below:

Vai Dar Tudo Certo
Oil on canvas
100x120 cm
2020



SUZANNE GOMIDE

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Renewed look

Suzanne Gomide lives in Uberlândia-MG. Architect and artist, she works with oil and acrylic on canvas, focusing on the human figure. She works with the idea of the transforming power of art in every way. The belief that, through art, we can rehabilitate lives and heal souls. Her work is a convergence of journeys towards the essence that exists in each one of us. One of her last participations in exhibitions was in the collective "RESISTENCIA DA ARTE", in São Paulo-SP.

There is an intense fullness in Suzanne Gomide's visual works. It manifests itself in several ways. Perhaps the main one is in the way the color appears, varying between strength and delicacy according to the objective. Her creations bring a thought about how art is a way of engaging in a dialogue with oneself and with the environment. It is a complex process, as each new job, in a way, is a fresh start. There is a whole accumulated knowledge that is manifested not only in doing itself, but in the construction of each visual project. The essential thing is that art is true, that is, that crystallizes a feeling, a perception and an interpretation of the known world in images that leads us to dive into another dimension, to be unveiled with a renewed look.



VINI COSMOS

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Colors and shapes

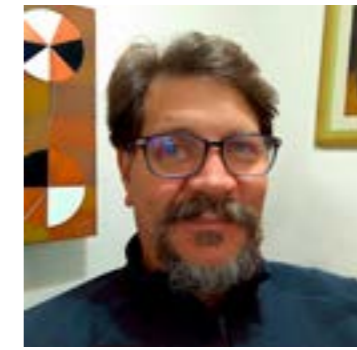
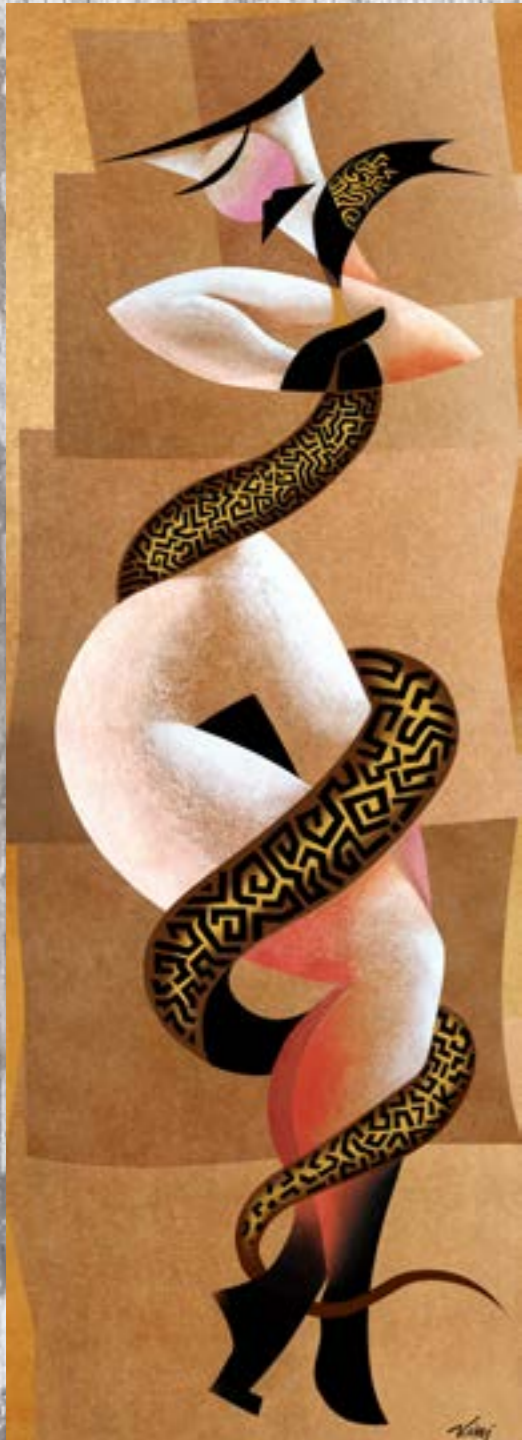
Vini Cosmos has a work full of shapes, mainly rectangles, circles, lines. These forms refer to two phases of his life. Until he was fifteen years old he lived in the city of São Paulo, always enchanted him for being a place with tall buildings and for having the frantic movement of cars and people. And the second phase, after moving to Sorocaba and unlike São Paulo with its buildings, cars and many people, brought more tranquility without the hustle and bustle of the big city. Currently he has dedicated himself to evolve my techniques and his artistic identity, through studies and a lot of production.

Colors and shapes are two of the main visual resources that the artist has. It is through intuition and rationality that each artist makes his choices, whether in more expressive movements, in which sensitivity arises, or more intimate, marked by delicacy. Vini Cosmos manages to make alternations and crossings on this journey, which both travels paths of greater gestural freedom and moments that bring to the foreground an introspection closer to the East. There is a dialogue between these aspects, both in color and form. A creator's sensitivity and technique is manifested precisely in the processes he develops to maintain the freshness of his works in the sense of always offering new approaches in the development of his artistic manifestations. This is the constant challenge of every visual creator.

From top to below:

COC
Mixed technique
50x100 cm
2020

Sensation
Mixed technique
70x100 cm
2020



VINICIUS DE PAULA

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Female totems

Vinicius de Paula, born in Salto Grande do Paranapanema, SP, visual artist and graphic designer. He works with painting, drawing, sculpture and digital art. In his most recent series, exhibited entirely as an individual in São Paulo, and partly in group shows in Vila Nova de Gaia, Porto and at the Latin American Art Festival in Vienna, he used the charcoal technique on kraft cardboard, exploring rusticity and color of material. He is interested in graphics, signs and textures and much of his work is related to the female figure and the relationships of motherhood, friendship, love and power.

From left to right:

Luz del Fuego
Charcoal and pastel on kraft cardboard
48x132 cm
2018

Yawanamá Piá
Charcoal and pastel on kraft cardboard
48x66 cm
2020

Ser 2
Charcoal and pastel on kraft cardboard
66x96 cm
2019

Vinicius de Paula's visual poetics works, at the very least, with one of the very important axes in the series that uses charcoal and pastel on kraft paper. On the one hand, he develops a poetics in which women play a fundamental role as an icon of the roots, origins and inner forces that generate and nourish survival in the most diverse cultures. On the other hand, there is an appreciation of the totem pole, as an index of verticalization that connects the earthly world with that which is beyond. The technique used makes the color of the support integrate with the image in a visual set in which the presences dialogue with the absences. The end result brings lightness and depth. There is a reflection on the existence of women in their sacredness and in their daily strength to dialogue with the world. Vinicius de Paula works with these elements with great sensitivity and delicacy, showing that art has one of its highest points when it occurs in the realm of suggestions.



From left to right, from top to below

Paisagem de Inverno
Acrylic
70x170 cm
2018

O Agora
Mixed technique
60x80 cm
2020

A Essência
Acrylic
140x60 cm
2019



WILLIAM GRANDE

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Painting vigor

William Grande has a degree in Architecture and since 2017 he dedicates himself to Art as a profession. In his painting the spatulate technique predominates, with overlapping layers, textures and accumulation of pictorial material. Art moves between the figurative and abstractions that suggest a balance between the rational and the intuitive. The strong connection with trees and nature in general, incites reflections on human beings and nature, which often transcends the physical context across infinite horizons.

William Grande's painting is done with vigor. This means that there is a potential for discussions about the very essence of the act of painting. The subject may or may not be a landscape, because the big question that his works raise is in the very nature of visual representation as a field of mysteries. The artist deals with space in order to create atmospheres in which shades ranging from black to white, through gray, can dialogue with ocher, in a process characterized by the ability of art to represent something, but above all, of be something in itself, a space of magic to raise questions. Therefore, the art of William Grande is given by the talent to discuss two equally important visual levels: that of techniques and formal choices to build its climates and that of the power of art as a representation of the world.





From top to below:

Aglomeración
Spaterrred acrylic
70x50 cm
2020

Lagoa da Jansen
Spaterrred acrylic
120x90 cm
2020



WILSON BOZZÓ

ART CRITICISM
by Oscar D'Ambrósio

Visual Pill:
Visual concerns

Wilson Bozzó, from Cururupu - MA, is a designer, painter and carnaval-designer. Graduated in industrial design and post-graduated in: carnival and costumes, tourism and Carnival. He is a specialist in Visual Arts and a PhD student in Visual Arts. He received the following awards: Design Exhibition Expodesign / Toumon - France (1995); Highlight Movelsul - Brasil (1996); Brasil Design / FIESP - Fair'97 - Germany (1997); UFMA Trophy (1997); Movelsul South America Award, RS - Brazil (1998); Expodesign Black Hall of the National Congress - Brasília - DF - Brazil (2005).

There is something very important in painting: the dialogue between the impressions the world leaves on the artist and what he wants to express. It is a game that has no simple answers. It is in this complexity that art reaches some of its best moments. Wilson Bozzó's works work precisely in this duality. The proposed luminosity sometimes evokes the knowledge that we have of what we call reality through the eyes, colors and tones. The brushstroke gesture conveys a way of interpreting oneself and the world. These reflections come from the way that each artist faces the challenges that he proposes to face and that are multiplying along his path, driven by external and internal concerns. From this conversation, a progressively more mature and professional work emerges, adding intuition to technique in the result offered to the observer.

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ISBN: 978-65-991768-2-1

CSL



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