

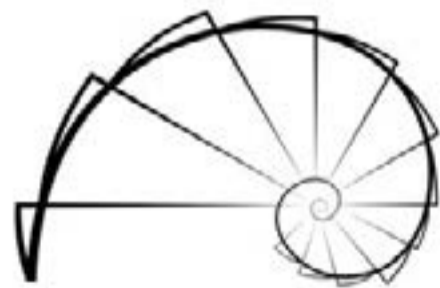
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ARTRILHA
revista

ARTRILHA **revista**



Artrilha Editora

ARTRILHA **revista**

Edna Carla Stradioto

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EDITORIAL



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Edna Carla Stradioto is a visual artist, founder and administrator of the independent artist group called Artrilha: artists creating tracks, and partner at Artrilha Editora. She holds a master's degree in image theory from UNESP and a she has been in a doctoral degree in the same area at Universidade do Minho. With Artrilha, she has already created the projects for Revista Artrilha, the National Salllon of Visual Arts Virgínia Artigas, and the Artrilha art auction, among others.

Hi,

In your hands is the newest issue of Revista Artrilha. Third volume of a project that was born on 04/26/2020 and which had its first edition released on 08/13/2020, whose number of downloads has already exceeded 3,600. The second issue, launched on 12/09/2020 has already surpassed 8.100 downloads and continues to surprise us in each new statistic. Far beyond surveys and download score, Revista Artrilha has shown itself to be able to please a diverse audience and this always shows us that we are on the right path. And because we believe we are getting it right, our responsibility and professionalism always increase.

That's why Revista Artrilha 3 comes with news, but we kept important collaborations: the magazine's godmother, Patrícia Reis Buzzini in the preface, and Oscar D'Ambrósio's column, which also signs the art reviews of each of the forty artists of the magazine.

As news we have two new columnists. Maurício Siqueira, an important collaborator of the magazine, who will bring what is important in design and architecture. The other columnist, on the other hand, is the photographer Fernando Vianna, a special guest to talk about the world of photography, the theme of this magazine.

And speaking of photography, the magazine invited photographer Ary Fran to the cover. All we asked him to do was “bring humanity and joy”. He brought several options, one more beautiful than the other, but when I put my eyes on the cover photo, they filled with tears and I was thrilled. I knew that those two little boys on the bike would steal hearts beyond mine. And you will be able to appreciate Ary’s work because in addition to the cover, he is our guest artist and he comes as the first artist of the group.

But this edition has some pages dedicated to a very special person. Maria Helena Breda, an artist who was a member of Artrilha group, but who left us on a January afternoon, and left a huge void in my life, and also in the group. Her departure without goodbyes, from someone who loves each other so much, could not pass without a tribute. And Maria Helena’s pages appears at the end of the columns, before all the other artists, with the last photo she sent to Artrilha, with a text that I wrote about her, in which contains many of Maria Helena’s own phrases and comments, because I tried to capture a little of her essence and the extraordinary woman she was, she is and always will be a great friend and a charming person that we miss so much. There are also on her pages the last two arts that she shared in the group. The tribute also occurs through the messages of some artists from Artrilha. I hope we have honored her memory of such a great artist and a friend so important.

Talking about the artists of the issue is always an incredible experience because at the conclusion of the magazine, and having spent so many days poring over the archives, arts, biographies, criticisms, and material of each one, I create a very strong bond with each one. I see them in their creations and start admiring them in another instance, something very difficult to explain. There is an enchantment in my gaze towards them, as if I could know the entire route they traveled, their pain and overcoming, their trajectories and victories, their conflicts and obstacles, their love for art.

There is a magic in making Revista Artrilha that I don’t even know how to put into words. It is the life project that gave me the opportunity to work more on cultural production and opened several doors for me, in particular I can say that it offered me a new world to explore, multiple challenges, countless contacts and expansion of networking, but also experience in the editorial world and graphic design, which were things I always wanted to, but little chance of going deeper. Above all, the magazine offers me the desire to do more and better with each issue, and I never stop going further because of it, and for it.

There is a profound joy in working on each page, a giant desire to be that communication between the artist and the world, and the aspiration to be relevant in the cultural market.

I hope that you read our columns from beginning to end, that you appreciate each art and see the beauty that exists in each of them, and that you share with your friends and contacts this project that is not only important for me, but for the visual arts because it is through it that many artists find motivation and ambition to continue their careers and reach their audience.

Thank you so much.

Kind regards

Edna Carla Stradioto

WHO WE ARE



Artrilha: artists creating tracks

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Artrilha started as a group of visual artists, but due to the determination and focus of the founder and administrator, it became a cultural producer. Through Artrilha Editora, the group is responsible for Revista Artrilha, for organizing the National Salllon of Visual Arts Virgínia Artigas (1st edition took place in 2020), and the Artrilha art auctions held on the official auction platform of Brazil, among other several projects in visual art scenario.

The group has a Facebook group, Instagram profile, WhatsApp group and another one on Telegram. Gradually Artrilha is spreading and shows what it came to: creating tracks.

Contact us! We are very happy when a visual artist finds meaning in one's journey by joining our #familyartrilha. And, if you are not sure, follow our profiles and check our performance, mark your posts with #artrilha and we will keep an eye on you.

Friendly regards,

Artrilha team

PREFACE



Patrícia Reis Buzzini

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Patrícia Reis Buzzini holds a PhD in Linguistic Studies from UNESP in Rio Preto, works as a writer, translator, poet and columnist in the magazines Bem-Estar and Vida & Arte of the Diário da Região newspaper.

PHOTOGRAPHY, ART AND REALITY PERCEPTION

The Covid-19 pandemic has already proven it has everything to shape yet another dark chapter in human history. In this period of uncertainty, journalistic writing, literature, fine arts and photography stand out for ensuring that facts, events and information remain accessible to future generations. Beyond the notorious “selfies”, photography encompasses a wide range of possibilities: documentary photography, street photography, photojournalism, portrait photography, nature photography, black and white photography, among others. According to Jean Baudrillard, a controversial French sociologist and philosopher, making an image of an object means “extracting all its dimensions, successively: the weight, the depth, the smell, the space, the time, the continuity and obviously the sense”.

Author of several books on the power of the image, Baudrillard says that photographic activity can be interpreted as an act of resistance to noise, movement, automation, to what has been lost. Intuitive, performative, in loco, photography is the answer of the moment. By freezing a scene, we reach a more striking perspective than the kinetic image itself. We are transported to a kind of mirror that reflects reality from different angles, which are clearer and more detailed. And why not poetic?

Despite all the attributes mentioned above, photography was not always equated with the current concept of art, remaining outside the circuit of large galleries until the end of the 19th century. This situation began to change thanks to the pioneering spirit of personalities like Julia Margaret Cameron, a British photographer who experimented with recording “blurry” images of celebrities of her time. One of the first photographers to have photos exhibited in a museum was Alfred Stieglitz, an American who promoted photography as a creative medium and gained notoriety by reproducing fragments of human nudes. Following this trail, the Museum of Modern Art in New York (MOMA) created a specific photography department in the mid-1970s, paving the way for new practices in the art market. Other relevant factors for the consecration of photography as an artistic manifestation refer to the adoption of practices similar to those used in visual arts - such as the printing of numbered and limited series - and the boom in the art market in the eighties.

Until recently, it was common to believe that photography should reproduce reality without any kind of interference. In the so-called ethics of retreat, the photographer should move away from the scene to ensure fidelity to the image. Fortunately, some professionals were not content with this idealized position of anonymity, taking photography to levels of expression of reality, of narrative and critical reflection. In this line of thought, it fits the work of Lewis Hine, an iconic photographer whose records of the routine of workers inside American factories, at the beginning of the last century, were responsible for changing child labor legislation in the USA. Another prominent name, Dorothea Lange, was committed to the task of immortalizing the routine of peasants and immigrants during the period of the American Great Depression, drawing society's attention to issues such as xenophobia and social exclusion. More recently, Sebastião Salgado has won respect and admiration for reconciling ethical content and aesthetic beauty in images that invite us to build a new look at indigenous culture and the situation of misery in large centers. According to Salgado, a good photographer does not shoot with his camera, but with his culture.

In the face of so many protagonist stories, I would like to congratulate Revista Artrilha for the timely tribute to photography in this third issue, which, by the way, must repeat the success of the previous ones. In addition, it is worth mentioning the extremely symbolic character of black and white photography, selected to illustrate the cover, alluding to the director's inevitable presence in the image and corroborating contemporary perspectives of photography as a language from the collective to the individual, that is, for the long-awaited artistic making.

Patrícia Reis Buzzini

COLUMNIST



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Oscar D'Ambrosio is a Post-Doctor and Doctor in Education, Art and Cultural History, Master in Visual Arts, journalist and art critic.

PARADIGMS OF 19th CENTURY ART

The Christian calendar started in year 1 after Christ because there was no year zero. Therefore, the 21st century did not begin in 2000, but in 2001. The decades, as a result, begin in year 1 of each one. This text will briefly focus on four works of art from this century that raise questions about what it is to produce contemporary art.

The first is "99 Cent II", diptych of 2001 (the first work is from 1999, in a pun on the title), is formed by color photographs, each 2.07x3.37m, by Andreas Gursky Germany, 1955). The works portray the interior of a supermarket with aisles full of goods with the value indicated in the title, being a criticism of the consumer society.

People appear tiny and the amalgamation of colors suggests an abstraction or a barcode. Digitally altered, the images are the result of chromogenic color printing (“c-print”), a chemical process used in rapid laboratories that generates color reproductions that fade over time, as well as 99-cent goods.

The second is the performance “The House with the Ocean View”, performed by Marina Abramović (Yugoslavia, 1946) in New York, in 2002, still under the impact of the 9/11 attacks. In a city that had experienced great vulnerability, the artist stayed, at the Sean Kelly Gallery, without eating, just drinking water, or talking for 12 days.

In an act of individual and collective purification, he moved between three sectors of a house (bathroom, living room and bedroom), with the front open to the public, who shared all his intimacy. The exit or someone’s entry into the built space was made impossible by stairs whose steps were sharp butcher’s knives.

Some people spent more than four hours on that observation. Many returned for several days. The experience established a new dimension of the passage of time, especially when thinking about the dynamics of New York. Thus, the performance explored the relationships between the artist and the audience, the limits of the body itself and the multiple possibilities of the mind.

The third is “The Weather Project”, carried out in 2003 at the Tate Gallery, in London, by the Danish Olafur Eliasson (1967). The installation had an artificial fog that dissipated in space before a giant circular shape composed of hundreds of mono-frequency lamps, which emit light that allows only yellow and black to be seen.

The starting point of the work is the prevalence of the climate at the beginning of everyday conversations, something already pointed out by the eighteenth century writer Samuel Johnson. The sun and sky are brought inside the museum, which still offered the public the opportunity to visit the electrical structure and the machines that made the exhibition feasible, a complex and fascinating multidisciplinary project.

The fourth is “Kitchen” (2004), by Thomas Demand (1964), photo printed in c-print) based on visual records that US soldiers made in space in Tikrit (Iraq) where leader Saddam Hussein was captured in 2003. After a first impression of reality, it is observed, for example, that the “stove” does not have temperature markers.

German sculptor and photographer, Demand performs works in which he photographs three-dimensional models made of cardboard and paper from rooms in which historical events occurred. The similarity of images with reality questions the function of images in the contemporary world, from ceasing to be representations of the real to being the real itself.

The four works, each in its own way, deal with elements of nature. Gursky focuses on the practical world of business (land), Abramovich works with the metaphor of the view of the sea (water), Eliasson focuses on the strength of the sun (fire) and Demand questions the relativity of everything that is seen (air). Thus art pursues its paths in the beginning of the 21st century.

Oscar D'Ambrósio

COLUMNIST



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Maurício Siqueira has a degree in Advertising & Propaganda and a postgraduate degree in Strategic Marketing, has over 35 years of experience and is CEO of Casacor Ribeirão Preto, Casacor Franca, and Design Forum. He is also the founder of Siq Marketing, in addition to being a speaker, mentor and consultant, working in Brazil and especially in Milan, Italy.

LIFE AS IT IS...

HIGHLIGHT: DESPITE EVERYTHING, A LOT OF GOOD THINGS ARISED AT THIS NEW MOMENT, IN THIS NEW TIME. LIFE WILL NOT BE THE SAME AND GOOD THINGS ARE HAPPENING.

When I started writing this text at the invitation of ARTRILHA, by dear Edna Stradioto, I thought at the moment that we are living with many transformations, on all fronts from the way of living, using the house and the insertion of the cultural universe, music and art more accessible. In spite of everything, a lot of good things will impact the way of living, living, behavior and the many possibilities and opportunities that will still appear.

Even with so many provocations and transformations that we have been going through since the beginning of 2020, with the pandemic taking over the planet, the moments of lockdown, political polarity, poor conduct of the vaccination plan, extreme difficulties such as hunger, loss of family members, jobs, dignity, existential crises, “good things are happening”. Yes, there is always a counterpoint in life. The internet of things, has accelerated evolution in at least 10 years with the use of the web in a transformative way. The way to work at home office, classes and courses online, shopping for everything without leaving home, delivery, “lives” with content of all kinds, shows by artists from everywhere in your home - a lot at no cost some. In 2021 Club House (another social network) appeared, promoting meetings with people and tribes on the most diverse subjects, and the fast movement of Instagram, enabling “lives” with more people, new apps, online academy, a lot of things interactive, art auctions and large-scale information spraying and streaming services. Scientific technology has made it possible, in an unimaginable time, to develop vaccines and tests in laboratories around the world, working collaboratively, with a single focus, to save the most precious asset: our lives.

We plunge headlong into the digital or figital universe (physical and digital). The possibility of access overflowed so that everything can be seen in the four corners of the planet at the most appropriate time for each of us. Visiting the MoMa, the Louvre, the Reina Sofia, the Brazilian art and craft galleries, meeting new plastic artists, sculptors, painters, graffiti artists, performers and professionals who disseminate culture in the most diverse ways. In the universe of living the decoration samples, they were digital and hybrid, where everything can be visited inside your home, or physically within all hygiene protocols, such as CASACOR RIO DE JANEIRO, which runs until May as well. Art and culture have become accessible to everyone and are more democratic.

With seclusion, we started to “live” in the houses where we lived and stayed for a few hours a day. We are closer to the family, we cook together, we share the house chores and the environments to work and study. We gained time and space to seek knowledge, study, work, train, dedicate ourselves to a new hobby, do our spiritual immersion, speak, learn something new, develop new skills, create new horizons, improve our lives. The first movement was to accommodate what existed for the new moment of use, which seemed impossible. As time went by, other movements of changes in the interiors of the house as the reforms started. The changes have also occurred. Those who could and lived in a small apartment sought a larger one, those who lived in an apartment went to a house, in the city, on the beach or in the countryside. The houses had to accommodate the whole family.

The pandemic awoke a great power of transformation in this new era and the collective started to have value. Collaborating allows you to grow together, develop as a group, move faster and unite different thoughts into one to create something innovative with different experiences, and people from different parts of the world united in one purpose.

Spectacular social collaborative actions, such as Gerando Falcões within the favelas and peripheries led by Edu Lyra and the G10 Favelas coordinated by Gilson Rodrigues, who makes a beautiful social action in the Paraisópolis community. These movements impacted everyone. We share food with those who are hungry, we donate basic food baskets, clothes on the solidary clotheslines, we share job opportunities, being more supportive. In the communities, art has already proved to be one of the great insertion movements.

In the field of architecture, a movement to enhance spaces appears in an interesting way. The space started to have a higher value, after all, we started to use our houses more. The large and open spaces, with more natural lighting, have taken a new look at the projects of architects and interior designers. The walls fall down to enlarge the visual space providing a visual enlargement. The double height (height of the interior of the houses), is a high point reaching the new buildings, with high added value. All this without losing the warm and pleasant side if we are at home to live more time with the family.

The new home opens space for the appreciation of the natural, the simple, the “less is more”, the place, our culture, looking inward, family stories, travel experiences, “do it yourself”. I think we have become and transmit more human warmth and affection than the distance has taken away.

The valorization of Brazilian art and culture, has a larger and recognized space to gradually occupy a larger space inside each person’s home. From digital art, handicrafts from the riverside, from lace in the northeast, from the reuse of materials, in a simple way of showing who we really are, our culture and our values.

Maurício Siqueira

COLUMNIST



Fernando Vianna

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Fernando Vianna is a photographer and graphic designer. He is the author of the photographic book *Desmemórias* in partnership with Inês Till, released in 2018, Brazil and Portugal. Co-Author of the photo book *Identidade*, launched in 2019. Post graduated in 2020 in Cultural Project Management at Senac-SP and in 2021 launched the Coffee and Photo channel on Youtube analyzing some of the most relevant photography books.

INSTALLABLE MUSEUM

The current art universe presupposes some prior knowledge on the part of the exhibition visitor, keeping away those who are merely curious or beginners, says Caroline Carrion¹ “Between curiosity and contempt (discernable in phrases like “ my son could have done this ”), in general the visitor - whose collective takes the form of the “general public” - feels distanced from the cultural production of his time. Thus, the artistic-cultural sphere, which should be one of the agglutinating fields of society, sees itself, at least in the visual arts, restricted to insiders ”, referring to the art market.

On the other hand, exhibitions of popular appeal, have taken an increasing public to museums and exhibition spaces, with the help of spontaneous media dissemination of the participants themselves through the sharing of images on social networks.

Museums and exhibition sites have surrendered to smartphone technology, for example, lifting the ban on its use and making this tool an element of popular dissemination. "The compulsion to document, photograph and share with his friends can be an extension of this, as it is, in a sense, an economy based on the experience in which we live. So it's no surprise that people feel compelled to do the things they usually do. " says Cliff Lauson, senior curator at Hayward Gallery².

Massimiliano Gioni, artistic director of the New Museum in New York, suggests that any major exhibition has photogenic moments. Gioni cites Maurizio Cattelan's *America* (2016), a fully functioning 18-carat gold toilet "the public is doing the work by photographing it and participating in its distribution on social media. What is presented as fun and free time is a form of collective work to produce the work of art. Maurizio's bathroom was fascinating as a general reflection on what those instagramable moments mean. It is a phenomenon that seems certain to affect museums and their visitors for years to come. "³

Giselle Beiguelman⁴ in her column at *Rádio USP* discusses the quantitative cultural transformations in image generations, never before have so many images been produced "This spectrum, however, is ambivalent, because this new visual culture oscillates between possibilities of democratizing access to audiovisual, new regimes esthetics, overexposure, surveillance and tracking. "

According to the *Smithsonian*, the video clip of "Apheshit" by Beyoncé and Jay-Z, which shows scenes inside the Louvre museum, provided an increase of 25% in annual visitation, consolidating the museum as the most popular institution in Paris. *Celestial Bodies: MET's Catholic fashion and imagination* was the most visited in NY in 2018 (surpassing the 1978 *Tutankhamun Treasures*) and in the Shanghai museum. Coordinated by the *Vogue* editor and fashion icon Anna Wintour, it shows relationships between fashion and specific religious works of art, with collections by Gianni Versace, Dolce and Gabbana, Yves Saint Laurent, Riccardo Tisci, Balenciaga, Thierry Mugler, Christian Lacroix and Jeanne Lanvin .

Michelangelo, the second most visited in 2018 - presents the artist's initial works, from 53 different museums, gathered for the first time, between sketches, marble sculptures, initial paintings and woodwork.

Third From HO Suh: Almost at home, on display at the Smithsonian's Museum of American Art, with drawings, small-scale fabric sculptures, large-scale immersive sculptures, "highly passable Instagram installation" according to columnist Meilan Solly of Smithsonian.com.⁵

Brazil appears in 11th place in the most visited exhibitions in 2018 with FILE Eletronic Language International Festival at the Banco do Brasil Cultural Center in Rio de Janeiro, which brought together 120 totally immersive works, from video games to animations. Tarsila Popular on display at MASP in 2019, despite its huge success, would not have entered this list of 20 plus 2018 with an average of approximately 3,700 visitors / day, however #tarsiladoamaral presents 40,253 publications and #tarsilapopular 7,482 on Instagram⁶ with selfies by famous artists and influencers, who most likely boosted the show.

Analyzing the exhibitions of the largest public in the world in 2018, we observed that the "social network" factor is transforming the way people know and interact with these exhibitions, looking for instagramable themes and places, the watchword in today's reality.

The updating of museums and cultural spaces must necessarily take into account the use of technology, both in the realization of the exhibitions and in the personal dissemination of visitors on their social networks. Providing spaces for visitors' interaction, immersiveness and photogenic areas are demands of the current public. Putting pictures on the walls, however good the theme, the curator or artist no longer matches the reality of the general public.

Fernando Vianna

¹ Reflections on art, market and transparency - 23 out 2019, 12h16 POR CAROLINE CARRION - https://www.sp-arte.com/noticias/reflexoes-sobre-arte-mercado-e-transparencia/?fbclid=IwAR0SUtkK9oR3B_IMGRA4gP6iTCVRxVgatb_-LvoYtTvwltjF_yRecTsKm_Y

² <https://www.theartnewspaper.com/feature/art-in-the-age-of-instagram-and-the-power-of-going-viral>

³ <https://www.theartnewspaper.com/feature/art-in-the-age-of-instagram-and-the-power-of-going-viral>

⁴ https://jornal.usp.br/atualidades/livro-discute-o-impacto-das-redes-na-cultura-visual-contemporanea/?fbclid=IwAR1v_xw1Fui3uX8L5-J_YFCnPsgLCMo4f2xdJz37J18u6A7hnoGkLOf-03c

⁵ <https://www.smithsonianmag.com/smart-news/these-were-2018s-most-popular-art-exhibitions-and-museums-180971794/>

⁶ On 12/08/2019

TRIBUTE



Maria Helana Breda

Maria Helena Breda was a visual artist who was part of the group Artrilha: artists creating tracks. She was trained in visual arts with a specialization in oil on canvas and in watercolor.

Saudades...

Maria Helena left us on Wednesday afternoon, on January 13, 2021, I spoke to her on Whatsapp hours before the accident, when she told me she was leaving Ribeirão Preto. I heard the news the next day, and I was in shock.

The artist's participation in my life went far beyond the coexistence that occurred because of Artrilha's interaction. She made a point of talking to me in private, whether by messages, audios or phone calls. I didn't even know that everything she told me was so important and would mark me forever.

When we launched Revista Artrilha 2, in which she participated, she was very happy, and wrote in the group: "what Edna Stradioto has done for art, for us artists, is immeasurably grandiose.

“When the artist answers her call, the feedback is immediate. Thank you Edna ”. She was proud of herself, but most of all, thankful. This was a striking feature of her personality, always grateful to the world and with positive thinking.

I went after her cell phone messages and they all became even more important. Saying that the tips I passed on to the group took “the people out of the silliness”. He always valued what I sent and also always expressed his opinion about the importance of the group in the lives of artists. But it was some messages that made me feel a lump in my throat and I miss it even more, especially: “it’s really good to be alive”, when he referred to the artist being recognized in life, for his talent and work. And about her artistic work, she said: “the canvas is an outburst of the mind, sometimes good, sometimes bad. Have you noticed that? ”.

She always found a compliment for any of the artists, and was invariably very kind. For me, special caresses like: “Edna, you are too much !!! A little *bitinha* of my heart ”or“ Edna beauty, *migli* very dear ”, respectively the two words invented by her - in italics in this text - would be options for “beautiful” and “friend”. Like the great Guimarães Rosa, she created lexicons to express herself lovingly with everyone, and she did this to me in various situations.

It was easy to talk to her because quickly you were already talking with your heart, and she knew how to listen. In 2020 there were so many conversations, about life, about difficulties, about resolutions. I counted my pains, she hers. But still, in the Christmas message she wrote to Artrilha: “with you it was easy to face the pandemic, with you I learned about art, with you I felt that friendship happens through the mind”, and in the new year: “may a 2021 come healthy! 2020 was a year of learning, an inner search, we learned the value of life and the next ”.

I think about her every day, but in the past few weeks, I found myself thinking about her in various situations. Moments when she would congratulate me on her achievements, but she would comfort me and ask me not to give up, for me to be strong, that “Artrilha goes far”. She did not let me fade, always coming to my distance with care and concern, taking care of me like a mother, even though we had little difference in age. She took care of me! Several times, and I miss her voice, and her love.

One of Maria Helena’s last messages to us was the photo where she is on her back, in which she wrote: “I, all beautiful, admiring the Atlantic Forest”. And after the photo, there was a mention of visiting Rio Preto - the city where I live at -, and the various colleagues of Artrilha who live here. On the 12th of January, the day before the car accident, she wrote: “I understand that Artrilha no one can handle it, rising deservedly day after day. Wonderful!!!”. And then, there were no more messages from our dear Maria Helena.

We tried to honor her as much as we could in the group, with messages and posts on social media, but I knew that would not be enough. We keep talking about her, missing her, thinking about her, praying for her. So, creating this space in Revista Artrilha 3 seemed to me a beautiful tribute. I can even hear her saying: “me, again at Revista Artrilha?” with an air of amazement and happiness. For this reason, here in this space, the last two paintings that she sent to Artrilha and that seem to me more significant than when they were sent to the group. We will never forget it. And wherever she is, I know that she will always be rooting for us, and taking care of me.

It also seemed pertinent to give a voice to Artrilha’s friends, and to let them speak with their hearts directly to her. Thus, after images of two works by Maria Helena and Rafael Zafalon’s art criticism for the second work, there are some testimonies by artists, made especially for the magazine. For you, Maria Helena, I speak directly: “see you. One day we meet again and you will want to hear everything in detail and I will tell you, yes. Thanks for everything. Thanks”.

Edna Carla Stradioto



Maria Helena Breda | Benção de Maria | Oil painting | 110x46cm | 2020

“Maria Breda spoke to everyone. She talked about everything and when she didn’t know, she asked. Country life was with her, so we talked about the topic from time to time. Maria was a peacemaker, a member of the cease-and-desist group, but she supported when the bullshit was fair. She left an empty wall to paint, the rain hindered it, but in the summer a good thing will come out - she said. One day she made a panel and asked: Is it a self portrait, Breda? - No, she is an angel, she replied. For me that angel was she. Our friend went to heaven before we had a chance to talk more ... ”

Raymond de Sá, whom she “nicknamed” Edymond



Maria Helena Breda | Anjo com Alaúde | Oil painting | 80x70 cm | 2019

*So lived the flower
That even in pain
It was beautiful
Restless rose*

*It doesn't lack the color
Red love
Full of prose
Sabichona that rose!*

*Rain Dancer
Point outside the curve
Sounds eternal hope
Reborn in a living child.*

Memories are rosebushes, infinite, restless, thorny in longing and silky with hope. Listen and repeat, as in an infinite requiem: art exists because life is ephemeral! Lasting? In anguish, it seems to suppress eternity. In voluptuousness, time travels and ends, without consensus. So it was Maria Helena, soft as the breeze and strong as the storm. His painting, unique and unpretentious, with folklore baggage, features typical customs of Brazilian popular culture and uses formal references in the representation of the most varied languages of the arts. The legacy of every artist is measured by the persistence of the work, between space and time. Thus, she will remain alive in her creations, restless in the hearts and vigorous in the memories of her own. With my sincere thanks, to the deepest feeling dedicated to Maria Helena Breda.

Rafael Zafalon

“Maria Helena Breda, Estrelinha do Artrilha. We have beautiful memories and we will forever keep all your affection in our hearts. A beloved artist, who added a lot of value to our Artrilha. We love you forever.”

Lícia Valim

“Maria Helena Breda, despite her recent friendship, but I can’t help saying, her strength and influence in art, nor, failing to say about her open smile that she always saw, but as strong arms in Artrilha, she was always punctual and professional in way of sharing posture and technique. It is really a very valuable loss. We will paint honors to Maria Helena Breda.”

R. F. Bongarten

“Artrilha with its curves form a spiral that brings growth. In this journey Helena discovered the love for art and life together with other artists. But it was with Edna that she created a bond of love and admiration by vibrating on the same energetic frequency. The angel she was going to paint on the mural, arrived and took Helena to make a bigger trail: Do with a journey of painting of love for planet Earth, touching the hearts suffered with the healing colors of God.”

Arte Divina Graça

“Maria of arts, walked on earth, now in heaven. Maria, Maria. Maria Artrilha, our Maria! Maria, Maria, the gift of art, the gift of magic, shone on earth, now in heaven. Maria, Maria. Breda Maria. So simple, Maria. Maria color, Maria life, Maria love.”

Terezinha Bilíia

“How to talk about Maria Helena Breda? Talking about her is talking about love, family, care, an example of strength and dignity. Giant heart and noble attitudes, friend of all the hours she left without even saying goodbye! I would like you to know that I will never forget you. Goodbye my dear friend and may you rest in peace...”

Cida Fallone

Artists

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Ary Fran

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Ary Fran (São Miguel do Gostoso - RN, 1985) is visual artist, self-taught photographer. He started his career in 2012 with his first project, "Portrait of the Community", executed in the interior of São Miguel do Gostoso, recording daily life and, from there, wins a selection in the International Hamdan Bin Mohammed Bin Rashid Al Maktoum International Contest Photography Awards (HIPA). In 2017, he published his first book, the unification of his project with the results obtained so far and titled it as the project created five years before, "Portrait of the Community". In 2020, the ingenious photographer took part in his first collective exhibition in São Paulo, integrating editorials from specialized magazines and catalogs from Brazilian auction houses.



Ary Fran | Pulo | Photography | 42x29,7cm | 2015

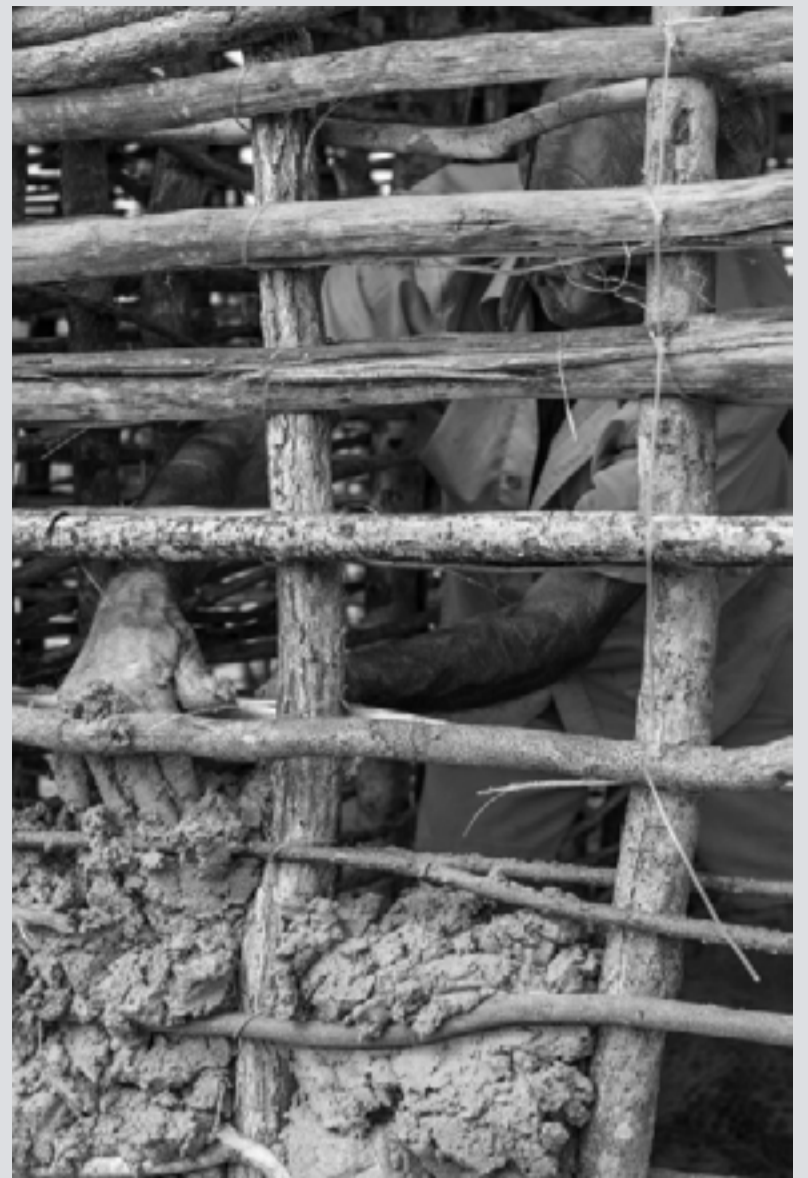
Art review by Oscar D'Ambrósio

Visualities, by Ary Fran

Photographic thinking is a journey of developing visual intelligence. The first step is to keep an eye on everything around you. There is poetry in all things. Often, however, it seems that we are not ready to capture this beauty of everyday life. Keeping the mind and eyes awake becomes a kind of mantra for the unnoticed to be recorded. Thus, possibilities arise to establish multiple relationships that can become a consistent visual work. Ariclènes Silva finds in a child jumping on the beach or in the dialogue of one of them with an ox cart the manifestation of a visuality. Photos become a way of interpreting the world in a certain context. The secret is in the availability to capture everything, without any price, and then select what is considered symbolically or plastically more significant.



Ary Fran | Aliança | Photography | 42x29,7cm | 2018



Ary Fran | Mãos | Photography | 42x29,7cm | 2019



Ary Fran | Elo | Photography | 42x29,7cm | 2019



Ary Fran | Suprimento | Photography | 42x29,7cm | 2015

Previous page:

Ary Fran | Gato | Photography | 42x29,7cm | 2018





Ary Fran | Grãos de Risos | Photography |
42x29,7cm | 2014



Ary Fran | Creche da Felicidade | Photography |
42x29,7cm | 2016



Ary Fran | Meu Parceiro | Photography |
42x29,7cm | 2014

Next page:

Ary Fran | Laço | Photography | 42x29,7cm |
2014





Águeda Valentim
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Águeda Valentim, born in BH - MG, artist Ceramics artist, works with diverse themes in figurative and abstract styles. She maintains her studio for 23 years where she develops his production, research and experimentation, in addition to teaching courses permanently. She also engages in projects, currently participating in the Exhibition "Vestir Cerâmica" 2nd Edition curated by Cibele Nakamura - SP (Mar / 21) and the Monumental Sculpture on the Mangrove, project by the Contemporary Art Gallery Via Thorey, Vitória - ES, work collective with participation of Megumi Yuasa and Ivone Shirahata.



Águeda Valentim | Multiplicidade 1 | Sculpture | 17x13x10 cm | 2019

Art review by Oscar D'Ambrósio

Fragments, by Águeda Valentim

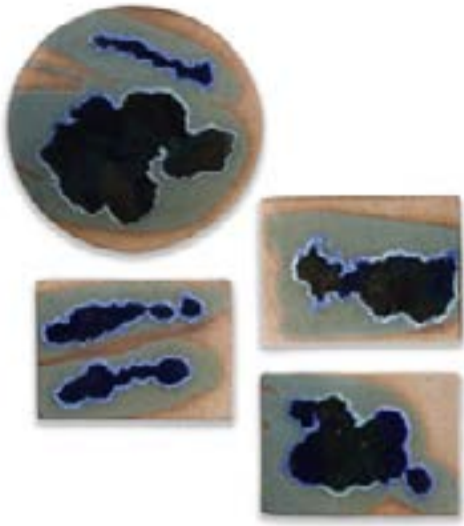
Working with ceramics goes far beyond the creation of utilitarian objects or works considered artistic. There are, in the act of modeling, some facets of extreme symbolic wealth. There is the pleasure of doing that, together with a permanent search for creative alternatives that lead to progressive professionalization. Águeda Valentim, in his work, presents sculptures that, for example, when dealing with ceramic fragments, stimulate a multiplicity of interpretations characterized, above all, by the perception that each work provides a reflection on the process of making, what was done and how the object is received by those who contemplate it and touch it. In these aspects, the artist's ceramics make us think of the chaotic and the cosmological that each one has inside and how all this is articulated not only in art, but mainly in life.



Águeda Valentim | Multiplicidade 7 | Sculpture | 19x15x10 cm | 2019

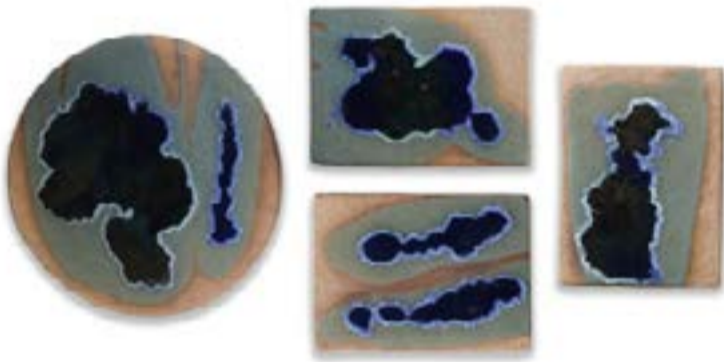


Águeda Valentim | Multiplicidade 8 | Sculpture | 19x15x10 cm | 2019



Águeda Valentim | Reflexos do Imaginário | Pottery | 60x85cm | 2021

Águeda Valentim | Reflexos do Imaginário | Pottery | 60x85cm | 2021



Águeda Valentim | Composição | Sculpture | 160x50x-50cm | 2018

Águeda Valentim | Cor Flor do Mar | Sculpture | 42x42cm | 2017





Alcina Moraes
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Alcina Moraes, born in Minas Gerais. She has lived in Rio de Janeiro for more than 40 years. She is a visual artist and works with photography, making unusual cut-outs of urban scenes, transforming colors, textures and shapes into almost abstract and surreal images. In her artistic training, the following stand out: photography course - ABAF (Brazilian Association of Photographic Art - 2017); contemporary photography - Ateliê da Imagem - 2015, and graduation in letters - Portuguese-Spanish - Faculdades CCAA - 2008. Participated in the IV International Biennial of Contemporary Art in Argentina - 2018. She was also awarded in 2nd place and Honorable Mention - Photography Category. The individual exhibition - Meu Olhar - ABAF - Brazilian Association of Photographic Art stands out in her career. Her curriculum includes collective exhibitions: Rio de Janeiro, São Paulo, Cascais-PT, Barcelona.

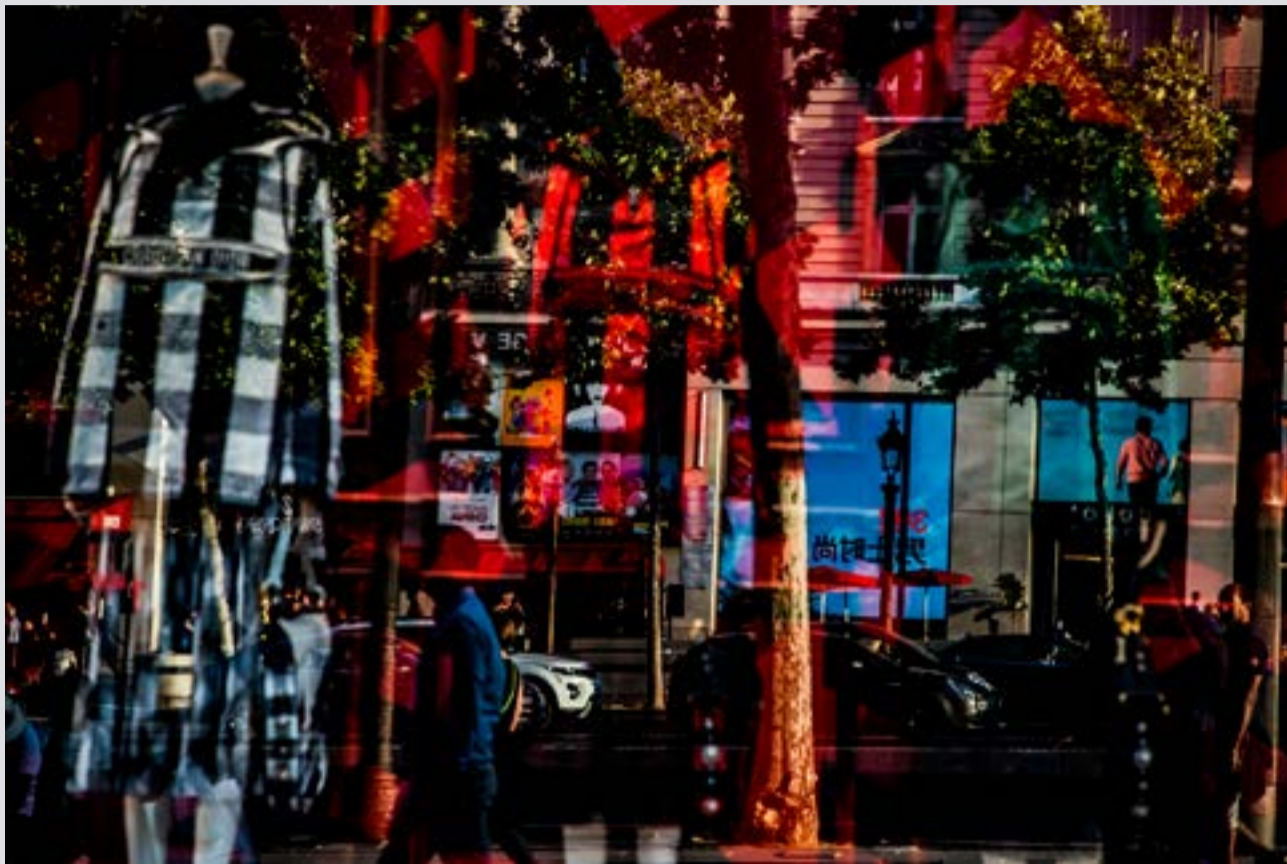


Alcina Morais | Vivo Amarelo | Photography | 100x66 cm | 2016

Art review by Oscar D'Ambrósio

Atmospheres, by Alcina Morais

Photography is a representation of the world that motivates numerous reflections on what we consider to be real, especially in a society increasingly mediated by images. When observing visual work, we are faced with a universe of choices that were made throughout the entire artistic process. Each result, therefore, always arises from a series of choices that each artist makes, more or less consciously according to his poetic proposal. Alcina Morais, in her works, reveals a constant concern with the possibilities of light to amplify the impact of her images, generating new and expanded ones. Higher or lower tones lead to more explosive or intimate thinking. Likewise, colors contribute to the visuality of textures that relate to glows and transparencies that create atmospheres.



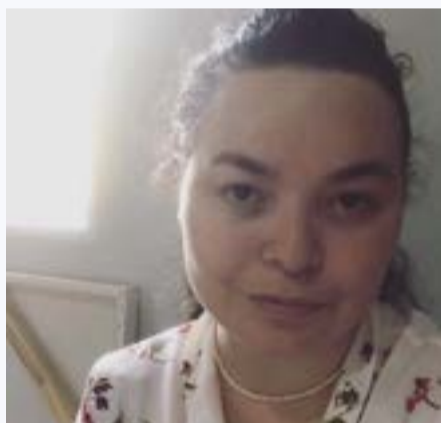
Alcina Morais | Reflexo | Photography | 100x66 cm | 2018



Alcina Morais | Vivo Vermelho | Photography | 100x66 cm | 2017



Alcina Morais | O Que Vejo | Photography | 90x60 cm | 2018



Ama Luna

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Ama Luna is a psychologist, photographer and visual artist, born in Santos. Her work is a mixture of artistic expressions, painting, photography, writing, body expressions / performance / self-portrait, always focused on abstraction as an expressive narrative. Currently pursuing a master's degree in Psychology, Development and Public Policies at the Catholic University of Santos, combining Psychology and Art in academic research, professional performance and daily life as an artist. Since 2018, together with psychologist Elaine Matos, she has developed courses and workshops for qualification and promotion of Mental Health, and from this project the Laboratory of Artistic Phenomena was born in 2020, where they expand the practices and research for professionals in the areas of health and education, such as also for people interested in the subject of Psychology and Art. She has a portfolio on the Vogue Italia website, with some publications between photography and painting. In 2019, she had the opportunity to teach the Photographic Narratives workshop, in the 4th Senac Reading Week under the theme Women in Literature.



Ama Luna | My colors | Mixed | 30x21 cm | 2020

Art review by Oscar D'Ambrósio

Expressions, by Ama Luna

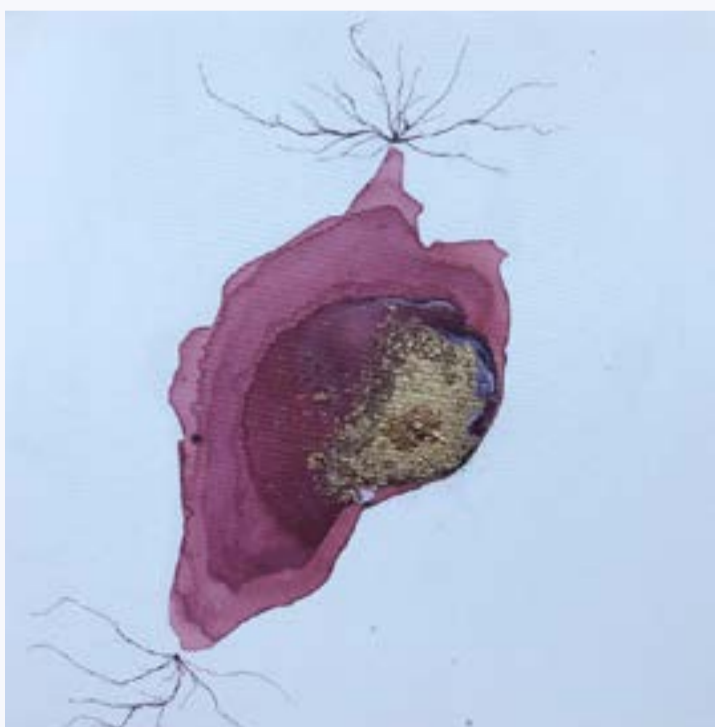
Traditionally, visual art is considered a plastic possibility that usually has a foot preferably in one of the following canoes: the impressions and expressions of the world. In the first case, there is a poetics that feeds much more from the outside in, that is, in the way that each creator perceives the forms and the lights of what surrounds him. In the second, there would be an opposite movement, characterized by the freedom to show, from the inside out, what is kept and that, through artistic processes, finds outlet in the most diverse techniques. Ama Luna's art presents these two aspects, varying in intensity according to the work. The atmosphere of each of them sometimes refers to the impression of a received image, sometimes it constitutes a more intense expression of a feeling. In one way or another, there is mystery and charm, matrixes of art that stand the test of time.



Ama Luna | Cristais de Fayga | Mixed |
50x50cm | 2020



Ama Luna | Cristais de Fayga | Mixed |
50x50cm | 2020



Ama Luna | Cristais de Fayga | Mixed |
50x50cm | 2020

Next page:

Ama Luna | Nicole | Painted photo | 30x21cm
| 2020





Amarante

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Amarante is an aquarellist from Salvador, born in Ituaçu - BA, a public server, of a figurative style and who brings in his paintings a narrative of return to idyllic spaces in his memory, his urban belonging to the landscapes of Salvador in a technique that is not deprives the strength of the pigments to make their compositions concrete.

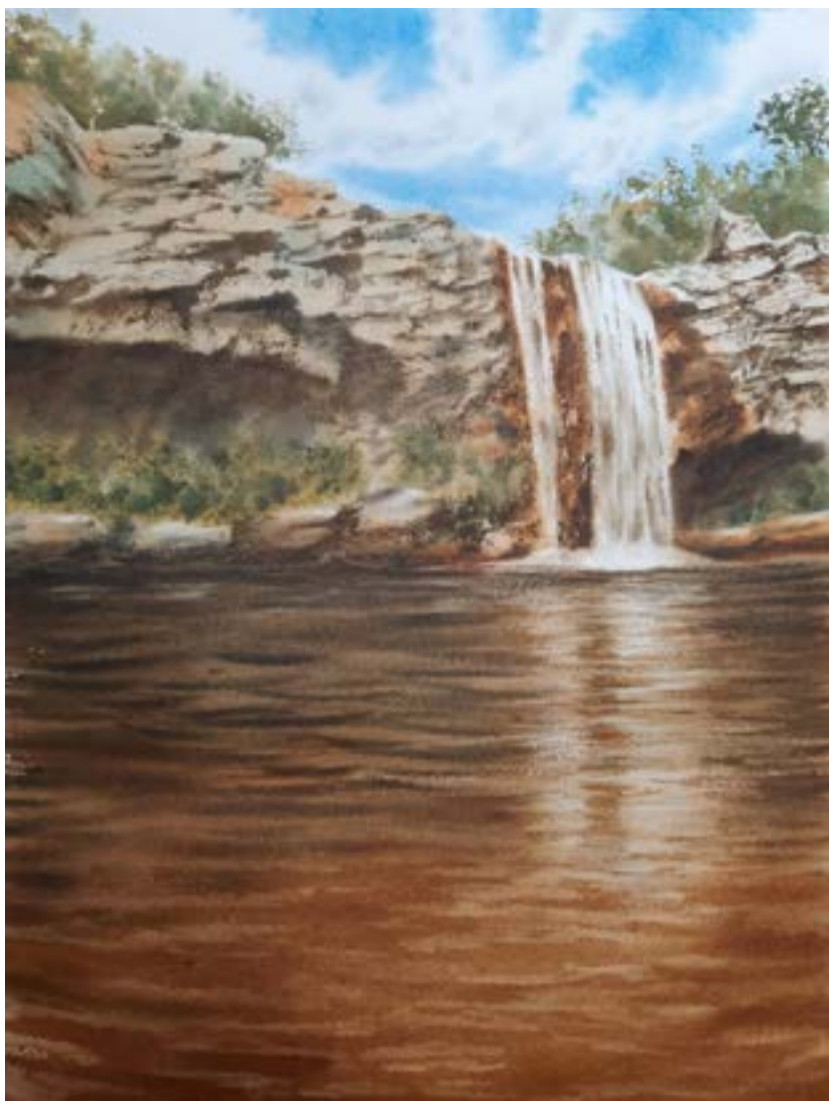


José Amarante | Avenida Setell | Watercolor | 48x64cm | 2020

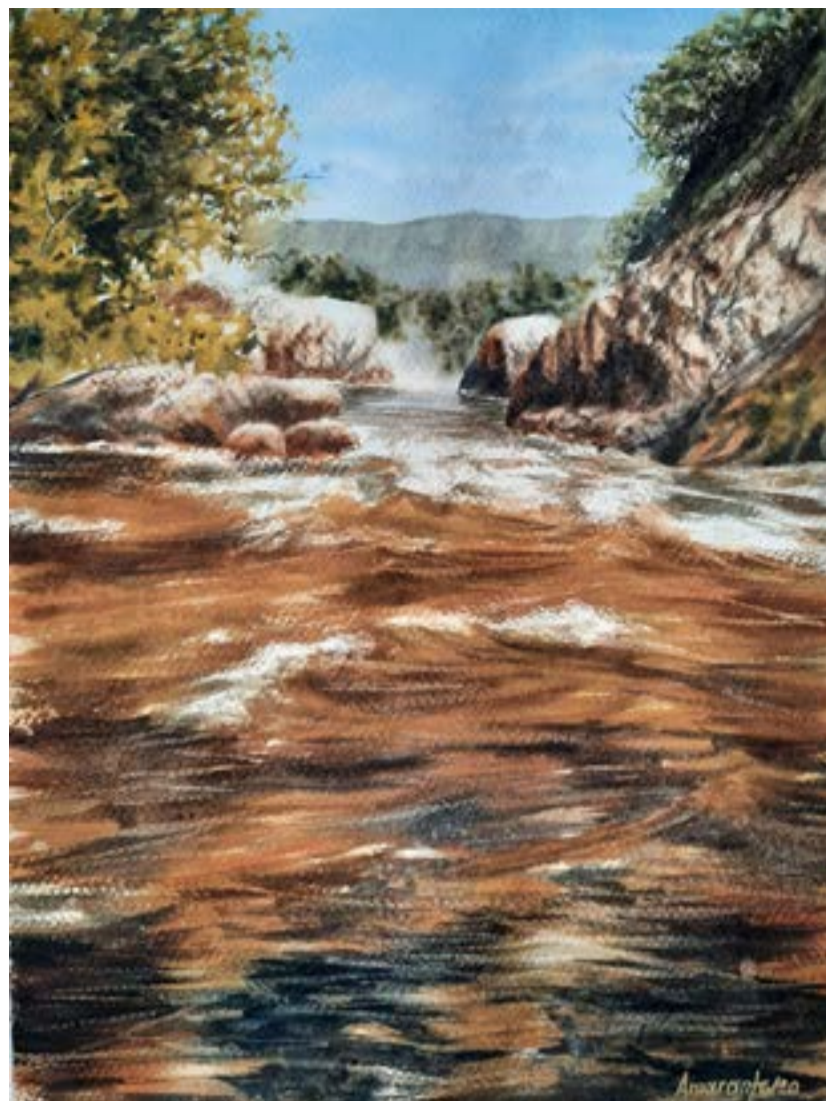
Art review by Oscar D'Ambrósio

Watercoloring, by José Amarante

The watercolor technique is full of mysteries. There is a kind of dance between the artist and his technical resources to obtain the desired effects. Some walk along a slope characterized by stains and the abstractions they provide. Others prefer to immerse themselves in aspects of the known reality and use the delicacy of the brushstroke and the gesture to create atmospheres. José Amarante gives everyday scenes a lightness, seeking, in his compositions, to establish a harmony that makes the audience feel cozy in the image. There is a visual welcome in the way the angles of the streets and the shadows of the buildings are arranged, as well as in the dialogue, for example, of the dome of a religious temple with trees. The purity of the sky, the roughness of the facades of the buildings and the shades of the asphalt are harmonized, enchanting the observer.



José Amarante | Cachoeira Chico | Watercolor
| 29,7x42cm | 2020



José Amarante | Correnteza | Watercolor |
29,7x42cm | 2020

José Amarante | Roça | Watercolor |
29,7x42cm | 2020



José Amarante | Vale do Pati | Watercolor |
29,7x42cm | 2020





José Amarante | Avenida Sete | Watercolor |
42x56cm | 2020



José Amarante | Praça Voluntários |
Watercolor | 29,7x42cm | 2020



José Amarante | Rua Chile | Watercolor |
71x50cm | 2020



Ana Rocha

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Born in Brasília, **Ana Rocha** began her artistic career in São Paulo, where she has lived for more than 20 years. With an imminent formation in Philosophy, the artist has in Geometric Abstractionism the affective memory of when her mother was a university professor of Geometric Design. The artist plays with this language, through painting, as a childhood rescue and to unite Art to her studies in Philosophy, in order to emphasize the importance of self-knowledge processes and, at the same time, create an approximation of classical philosophical concepts, with the general public.



Ana Rocha | Mores | Painting | 60x140cm | 2020

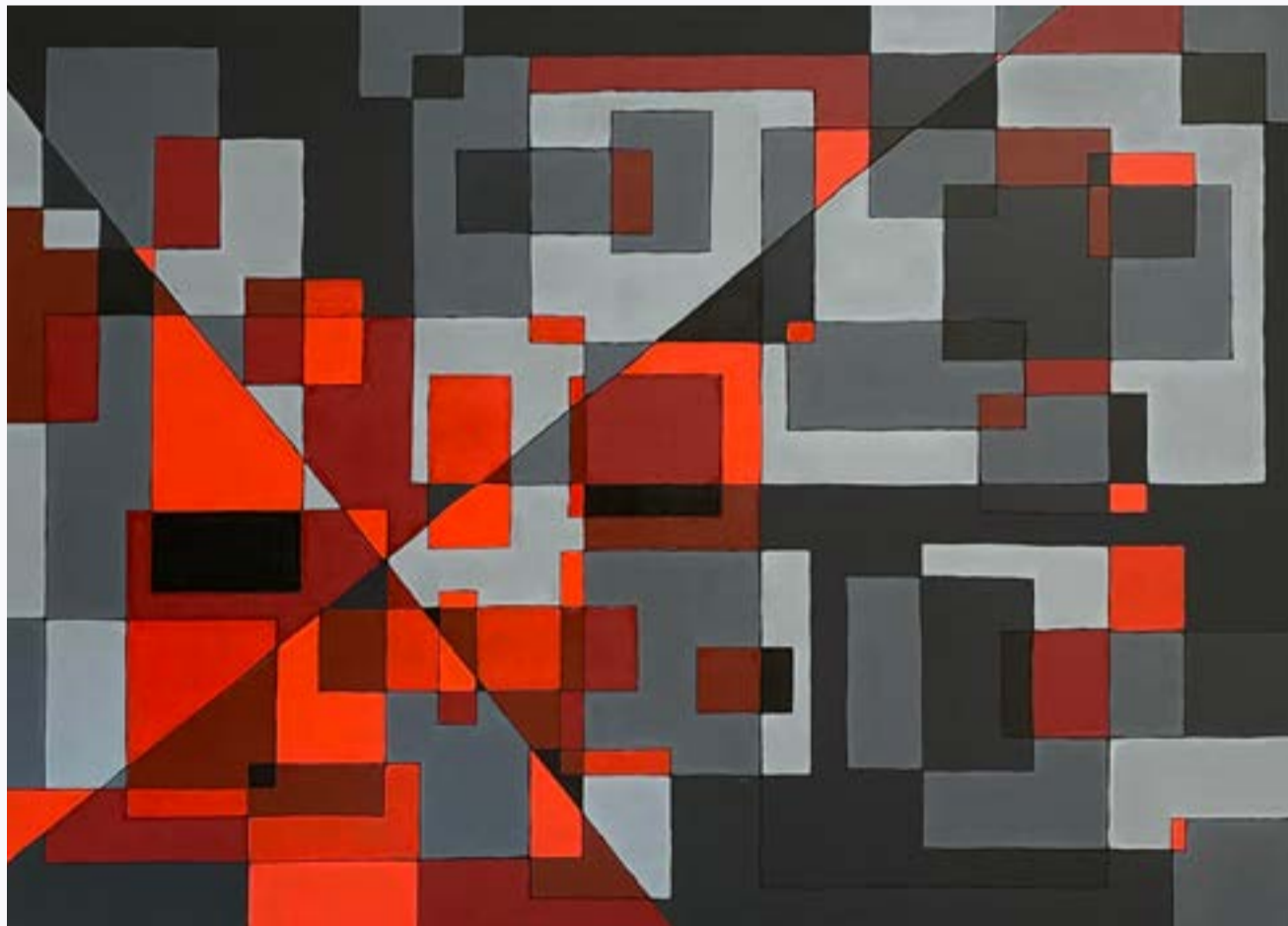
Art review by Oscar D'Ambrósio

Metamorphoses, by Ana Rocha

The geometric universe presents itself in the most diverse ways. Each visual artist exercises a poetics that manifests itself in many ways. The central issue is to develop a way of thinking that can work in three dimensions: learn from the masters of the past, act with their own research in the present and envision the future paths that can be taken. This mental procedure generates metamorphoses and goes hand in hand with the technical processes developed to achieve what you want to achieve visually. These two paths (the mental and the practical action) occur simultaneously and help to establish their own grammar, in which Ana Rocha concretizes her path. A fundamental factor is to continually seek new solutions, which means rethinking details and having an open mind for all types of transformation.



Ana Rocha | Surveiller et Punis | Painting | 100x100cm | 2020



Ana Rocha | Thánatos | Painting | 100x140cm | 2020



Ana Rocha | Logos | Painting | 100x100cm | 2020



Andrea Krause

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Andrea C. Krause is a designer and digital artist, lives in São Paulo, graduated in Industrial Design from FAAP. She is inspired by plans, overlays, graphics, geometries, false perspectives and volumes for photography and abstract images, digitally manipulated, for the Fine Art market. She uses geometry to express her work, such as circles, squares and triangles, in different supports Her works arouse reflections on self-knowledge, the universe and nature, numerology, sacred geometry, in its purpose of evolution through art. Participates in exhibitions with themes related to sustainability.

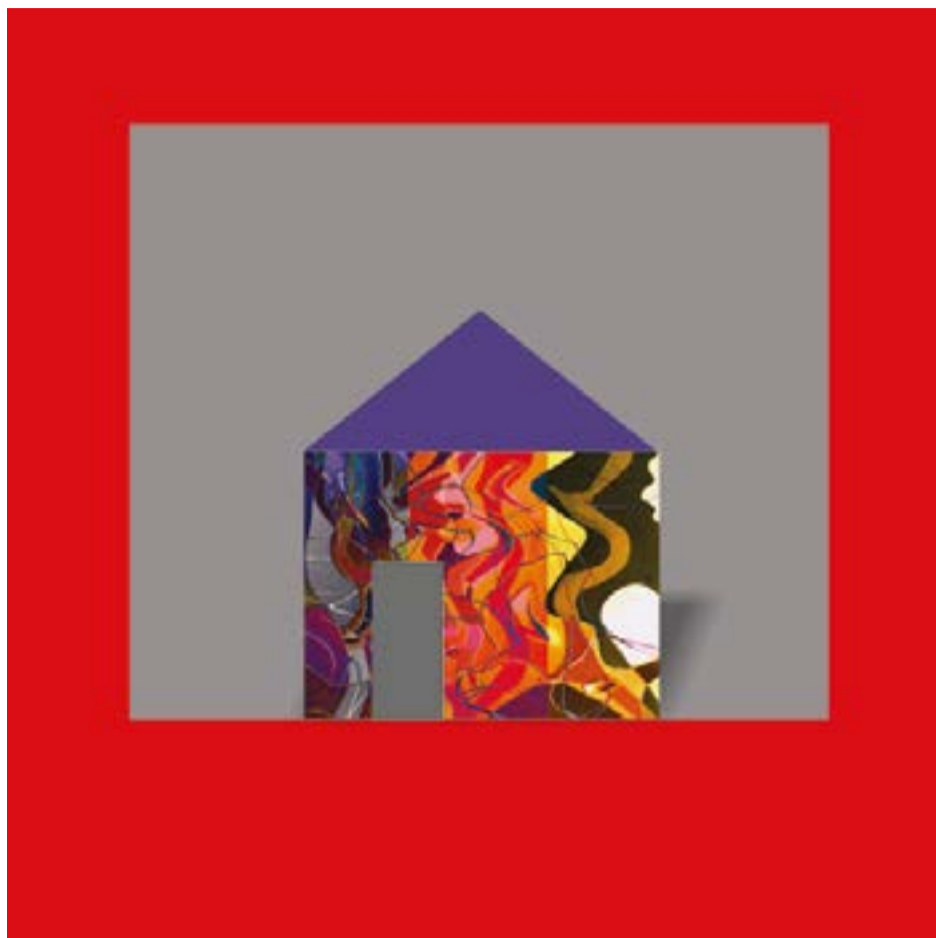


Andrea Krause | Vilarejo | Digital art | 50x50 cm | 2020

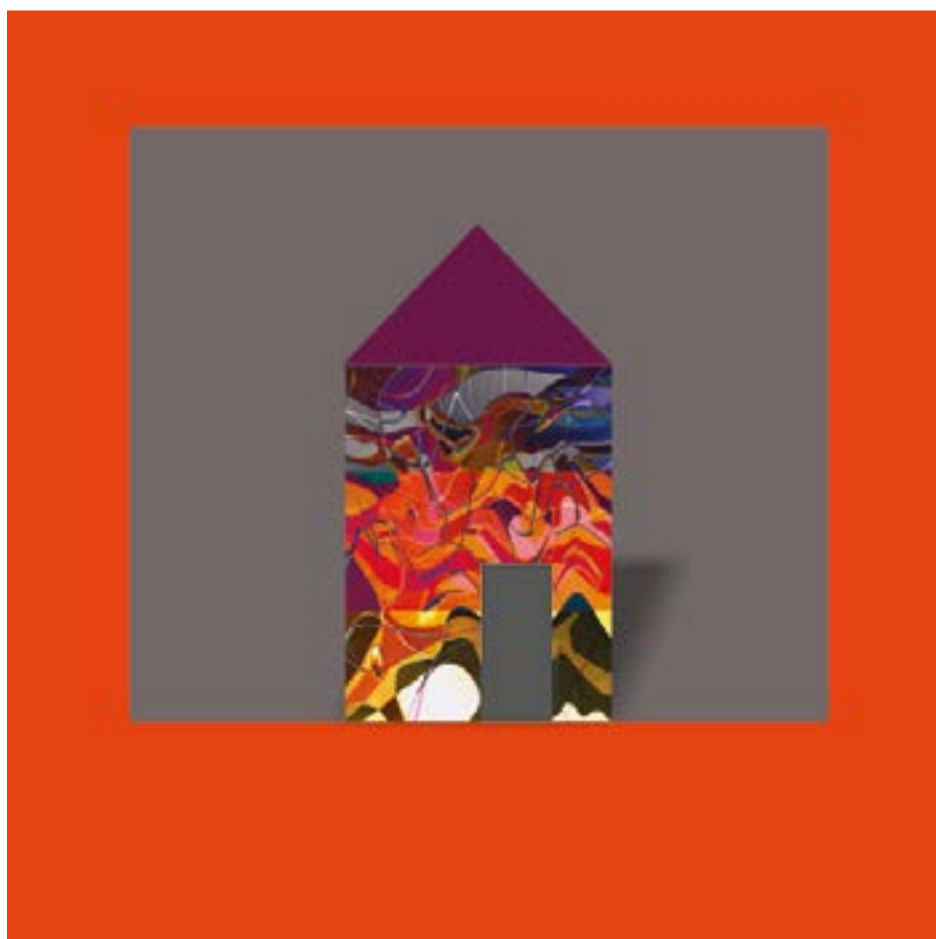
Art review by Oscar D'Ambrósio

Poetic, by Andréa C. Krause

Digital art is a universe of possibilities. Unfortunately, it still faces some resistance from some segments that consider it little humanized or very technological, unable to provide those who practice it with creative resources. Perhaps this argument may have been supported at some point, but the ability of software and artists to overcome difficulties or accommodations is infinite. Andréa C. Krause's works, for example, are moving in the direction of incessant visual research. It makes use of both geometric elements, which can be exchanged, as well as organic forms, which refer, for example, to shapes and curves of nature or found in the fascinating world of fractals. This allows the consolidation of a poetics characterized by a journey that provides multiple points of productive visual contacts between the human and the technological.



Andrea Krause | Vila Ana | Digital art | 50x50cm | 2020



Andrea Krause | Vila Maria | Digital art | 50x50cm | 2020



Andrea Krause | Esferas | Digital art |
80x80cm | 2021



Andrea Krause | Habitat | Digital art |
80x80cm | 2021



Andrea Krause | Horizonte | Digital art |
80x80cm | 2021



Antonio Cavalcante

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Antonio Cavalcante's visual work seems to feed on these founding myths in his ability to establish a mysterious atmosphere. Thus, the visual impact is obtained by the progressive approximation between accurate thinking and improved technical practice. - Oscar D'Ambrosio, Art Critic. Antonio Cavalcante is an Artist, Writer and Political Scientist, graduated in Letters from UNESP and University of Georgia, PhD student and Master from USP, also integrates the collective of Casa Galeria in São Paulo - SP.



Antonio Cavalcante | Farol e Tempestade | Watercolor | 21x29cm | 2020

Art review by Oscar D'Ambrósio

Allegory, by Antonio Cavalcante

Antonio Cavalcante's art can be considered an allegorical representation of the world. Its visual expression is an interpretation of what we call reality in which thoughts, ideas and points of view appear in figurative form. On certain occasions, this becomes more evident, as in the use of mythological elements or universal literature, but it also appears in scenes such as a lighthouse in the midst of wild nature, a strong bastion of reason to face the forces of nature, be it earth, air, water or fire. There are philosophical conceptions embedded in the visual narratives that encourage the observer to visualize, in the proposed image, ways of thinking both himself and society and the integration of each one with the potentialities of human nature, perhaps on the way to transform the wild man in a cordial being.



Previous page:

Antonio Cavalcante |
Navio e Farol | Mixed
| 30x40cm | 2019



Antonio Cavalcante | Caminhada | Digital art | 40x60cm | 2019



Antonio Cavalcante | Alma e Moinhos | Oil painting | 50x90cm | 2020



Arte Divina Graça

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Maria das Graças dos Santos is a visual artist who has worked professionally for 30 years. She had her artistic gifts developed since childhood in a self-taught way using nature as a reference for his learning of drawing and painting. At the age of 16 she moved to the city of Olinda - PE and took some artistic courses that expanded her artistic knowledge. Her painting initially followed the academic line of figurative painting. In the quest to improve his art, he experimented with various techniques in different materials such as fabric, canvas, wood and also digital art. Always with her intuition expanding, develop personalized creations according to the inspiration of the client's higher self. The artistic style in mandala paintings is abstract, bringing figurative elements according to the symbolic composition of creative inspiration.



Arte Divina Graça | Petrus | Mixed | 8,7x12,5cm | 2019

Art review by Oscar D'Ambrósio

Divine Grace of Art, of Arte Divina Graça

Arte Divina Graça presents works that, in many ways, make you think about the meaning of a creative process. For some visual creators, the artist is the one who feels motivated to produce motivated by discomfort before the world. This leads her to take two main paths: she establishes utopias (better images of those she knows) or dystopias (worse parallel universes of those around him). For others, the perennial dissatisfaction of the artist with himself is what motivates him to continue. The works of Arte Divina Graça put the question in another perspective. They constitute an imagery group that points to the internal energies of each person and represents how they can be harmonized so that each individual finds themselves, being able to integrate better with society, with Mother Nature and with the Universe.



Arte Divina Graça | Mandala Jardim da Vida | Mixed | 30x30cm | 2020



Arte Divina Graça | Mandala Coração Livre | Mixed | 30x30cm | 2020



Arte Divina Graça | Mandala Caminho do Sol | Mixed | 30x30cm | 2020



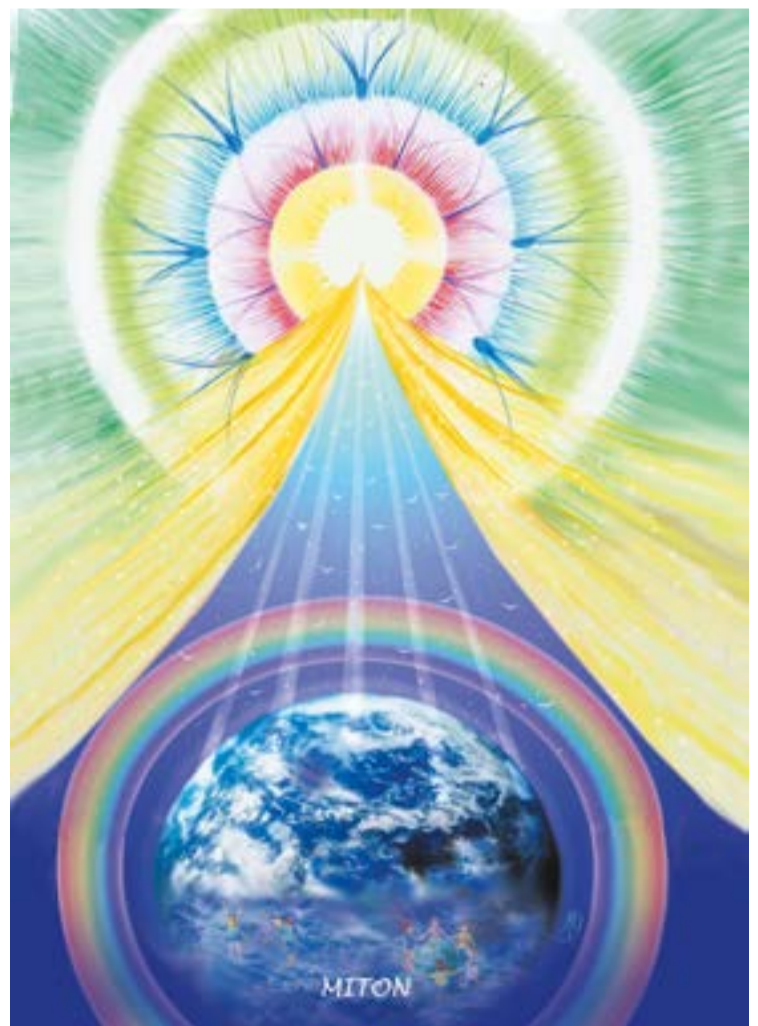
Arte Divina Graça | Arton | Mixed | 8,7x12,5cm | 2019



Arte Divina Graça | Brundak | Mixed | 8,7x12,5cm | 2019



Arte Divina Graça | Meridron | Mixed | 8,7x12,5cm | 2019



Arte Divina Graça | Mitron | Mixed | 8,7x12,5cm | 2019



Beatriz Basso

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Beatriz Basso (Rio de Janeiro 1965) is a gestural abstract artist who makes paintings, using multiple supports, from classic canvases to handkerchiefs. Her artistic training began in Brazil at the School of Visual Arts of Parque Lage RJ and, in 2018, he graduated from the Accademia Albertina di Belle Arti di Torino. The beaches, forests, waters and waterfalls experienced in childhood and adolescence are the visual and spiritual heritage that nourishes his work. Through her eyes, Beatriz invites us to respect the environment.



Beatriz Basso | Água para Floresta Amazônica | Oil painting | 80x70cm | 2020

Art review by Oscar D'Ambrósio

Colors, by Beatriz Basso

Color is a fundamental element in visual creation and manifests itself in the most diverse ways according to the paths taken by each artist. Beatriz Basso shows this wealth of visual possibilities and aspects of interpretation in her visual work. Her works present in colors and tones a starting point for a reflection on the act of being in the world. Each composition, in her own way, brings questions in three dimensions: that of the creator, in her process of making each composition according to her intentions, whether they are more or less conscious according to the existential and artistic moment; that of the work itself, in which the artist's capacity and technical potential are continually put to the test; and that of the public, which has its capacity for interpretation expanded the greater the freedom of Beatriz Basso's visual proposal.



Beatriz Basso | Água - Cascata Cristalina |
Oil painting | 90x70cm | 2019



Beatriz Basso | Alma das Águas | Oil
painting | 50x70cm | 2021



Beatriz Basso | Poços de Petróleo | Oil
painting | 90x70cm | 2017



Beatriz Basso | Pássaros | Oil painting | 65x81cm | 2020



Bernardo Medeiros

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Bernardo Medeiros, from Rio de Janeiro, is a plastic artist, painting figurative in acrylic and oil. Student of Luiz Aquila in the 80's and recently with Chico Cunha, both at the School of Visual Arts - EAV Parque Lage. His paintings are the result of research on artistic and scientific expeditions and missions in Brazil, from the 17th to the 20th centuries, especially from the Dutch painter Albert Eckhout, who portrayed the habits and customs of the time, fauna and flora under the European eye Brazilian. The artist, landscape architect Roberto Burle Marx, botanist Margareth Mee, ecological activist Frans Krajcberg and research by biologist Ernst Haeckel and photographer Karl Blossfeldt are also references and inspiration. Nature lover Bernardo recreates forests and imaginary landscapes, sometimes dramatic and innocent. His paintings flood the canvases with strong and unusual colors, in scenarios that register our forests, forests, foliage, fruits, fruits and animals.



Bernardo Medeiros | Mata Atlântica - Bambuzal | Painting | 156x85cm | 2020

Art review by Oscar D'Ambrósio

Visual representations, by Bernardo Medeiros

When it comes to visual arts, it is often thought that the most important is the theme that a creator evokes. Naturally, what is observed causes an impact that is often determinant, but what gives medium and long-term support to a plastic work is much more the way it is carried out. The work of Bernardo Medeiros, in a first view, registers Brazilian forests, trees, plants, flowers, fruits, fruits and animals, but, under a more refined perspective, it deals with colors and pictorial forms, with emphasis on the warmer tones and uprights. There is, in his works, a conception of the world that generates fascination and mystery, since it is not a proposal to copy the real, but its representation through artistic processes to be continuously researched, developed and expanded.



Bernardo Medeiros | Mata Atlântica - Onça Pintada | Painting | 156x85cm | 2020



Bernardo Medeiros | Mata Atlântica - Ventania | Painting | 156x85cm | 2020



Bernardo Medeiros | Mata Atlântica - Macacos | Painting | 156x85cm | 2020

Next page:

Bernardo Medeiros | Jardim Ernst Haeckel
- Cogumelos | Painting | 42x29,7cm |
2020





Cíntia Morato
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Art has always been part of **Cíntia Morato's** life, whether in drawings made in childhood or in experiments with colors and techniques. This aptitude was perfected by self-taught study, however, it remained dormant for a long time. She found in painting an instrument of self-knowledge, peace and inner satisfaction, often lost in the hustle and bustle of everyday life. Watercolor is his favorite technique, as the paint spreads uncontrollably, as does life. She loves to paint animals, especially pets, companions and faithful creatures. In her watercolors, she seeks to express the personality of each pet, at the same time that she unleashes creativity in her colors and backgrounds. The love for animals and the interest of people consolidated this type of work in a professional way. Cíntia Morato was born in São Paulo, has lived in Brasília for 22 years and has a degree in Interior Design.



Cíntia Morato | Filó | Watercolor | 30x40cm | 2021

Art review by Oscar D'Ambrósio

Portraits, by Cíntia Morato

The art of portraying animals has its own paths and challenges. When it comes to those domestic companions, like dogs and cats, new elements enter into the decisions of how to work with the images of loved ones. There is an ambiguity between proceeding with a humanization and, at the same time, giving the works a contemporary visual resolution, in the sense that the work is not realistic, but interpretive, giving each creation an identity full of technique and feeling. Cíntia Morato is successful in tackling these issues in large part due to the way she articulates her funds with the central image. A dialogue is established that keeps the figure recognizable, but with a placement in a new context that values each pictorial detail, reinforcing that the great subject of painting is in itself and in its power to represent the world.



Cíntia Morato | Avestruz | Watercolor | 20x20cm | 2020



Cíntia Morato | Mia | Watercolor | 30x40cm | 2020

Next page:

Cíntia Morato | Thor | Watercolor | 13x18cm | 2020





Clara Afonso

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Clara Afonso is a Portuguese multidisciplinary artist. In Lisbon, she started the Textile Arts and Textile Design Courses at the António Arroio School. She completed a Bachelor of Science in Education from the University of Minho and a Degree in Communication Designer from the Faculty of Fine Arts of the University of Lisbon. Portuguese public education teacher in the arts, she has participated in collective and individual exhibitions, inside and outside the country, since the 1980s, highlighting here - the Gulbenkian Modern Art Center, Espaço Rechelier in Paris, Tavares Proença Júnior Museum, Bienal de S. Tomé, Navy Museum, Municipal Library of Moita, National Society of Fine Arts, Jorge Vieira Museum, Expo Arte - FIL, Art in the Feminine and the Feminine in Art, Dyeing - Covilhã Municipal Gallery, 12th edition of the Biennial of Florence and Cascais Cultural Center - Fundação D.Luis. Her work speaks of cosmic unity and global consciousness.

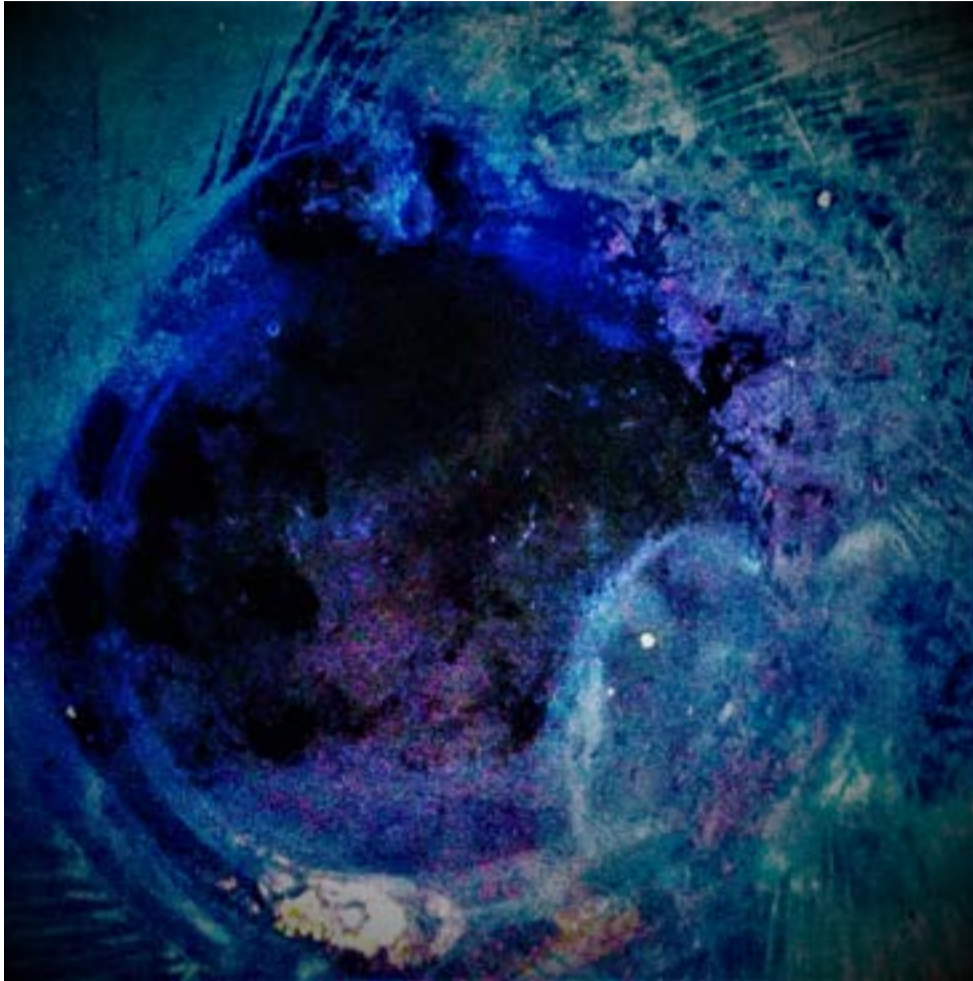


Clara Afonso | Fullness 2 | Painting | 90x90cm | 2014

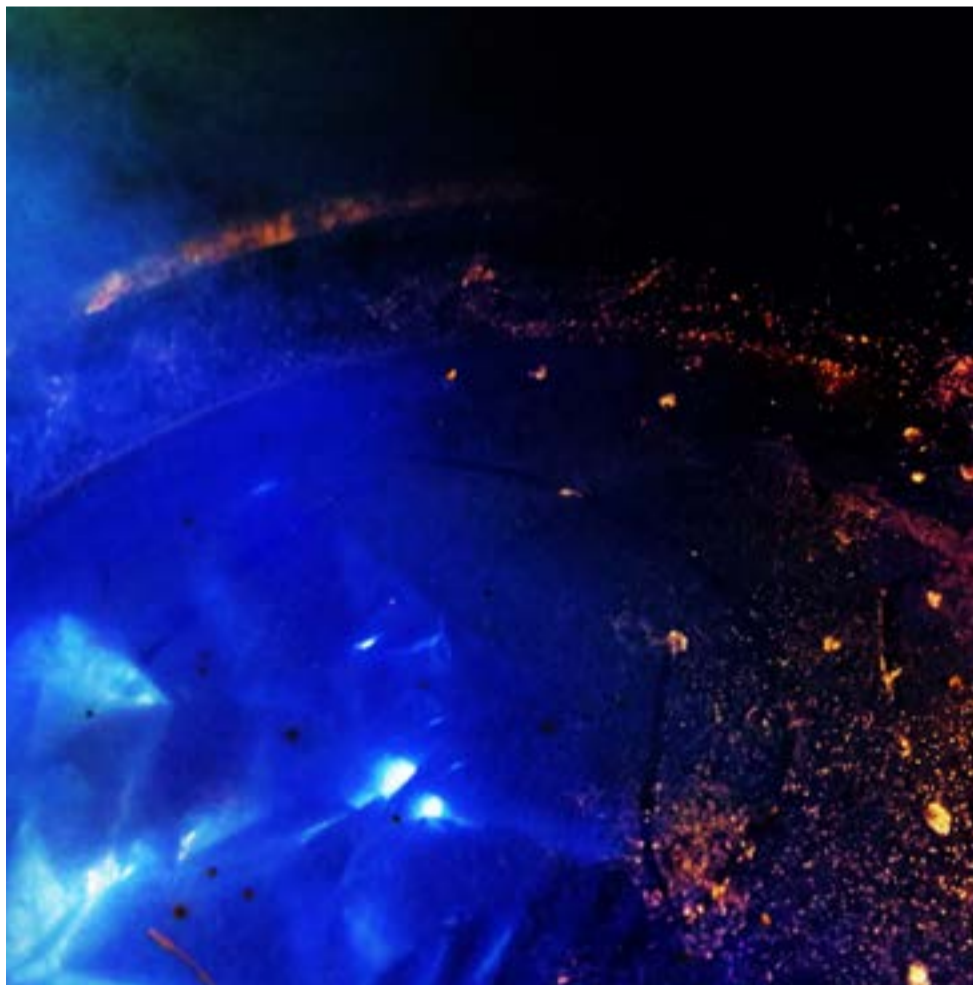
Art review by Oscar D'Ambrósio

Invisibles, by Clara Afonso

Painting is an enriching exercise, because it is a conversation with materials. Each creator starts from some concept - whether explicit or not, conscious or unconscious - and gives it a plastic form. For that, it uses several elements, which include her references, its affective memories, its theoretical knowledge, her technical capacity and its instinct. There is no magic formula, but there is always a lot of work from the moment it started. Clara Afonso's works work with the unspeakable. Her art takes place in the sphere of the mysterious unknown. In his painting, there are traces of a life trajectory and of creation itself. What is visible is a part of the invisible process, a universe in which the idea becomes action and where thought gains materiality, through ink, on a support. It is from these dialogues that artistic work is nourished to continue its journey.



Clara Afonso | Unity | Painting photo | 100x100cm | 2018



Clara Afonso | Bringing Light | Painting photo | 100x100cm | 2018



Clara Afonso | Fullness 1 | Painting | 90x90cm | 2014



Cristina Ravagnani

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Cristina Ravagnani was born in 1969, in Cravinhos, in the countryside of São Paulo, and since she was a little girl, she already showed signs of her artistic ability. With a degree in Interior Design and Architecture, she studied painting techniques in Paris, at the Academie de La Grande, and took a course in classical painting at the NBA-Recoleta Museum, in Buenos Aires. And 2017, made art history in the National Museum and in Naples. In 1992 she started her works, in the figurative style. Her work consists of the preservation of nature and the Amazon, with visual identity due to the deep looks and its vibrant colors. She exhibited works in different places in the country and the world.



Cristina Ravagnani | Vaso de Flores | Painting | 100x100cm | 2020

Art review by Oscar D'Ambrósio

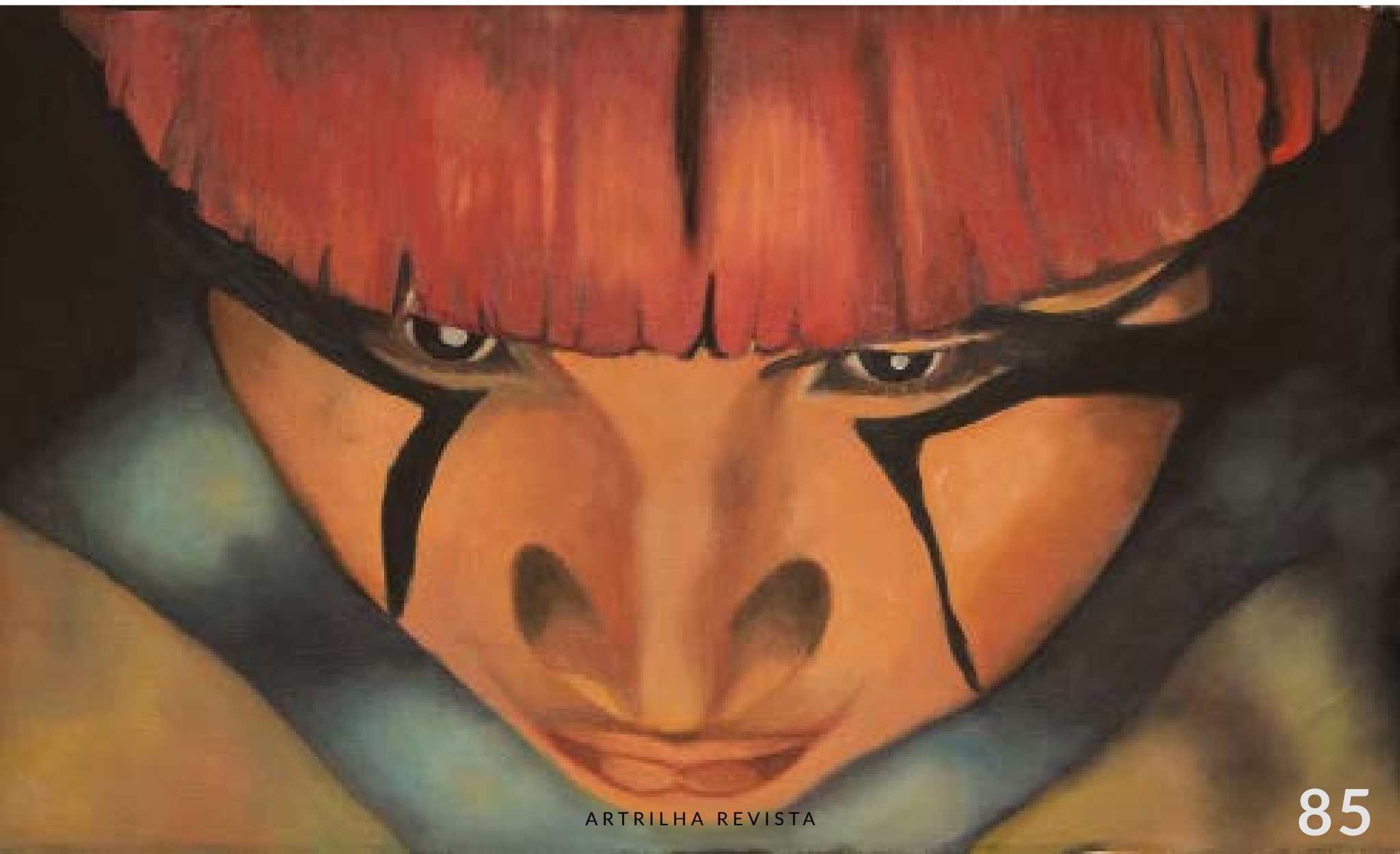
Dialogue with Tradition, by Cristina Ravagnani

Cristina Ravagnani calls into question issues surrounding art. Her visual representations present nuances that are full of meaning. Perhaps the main thing is the way in which classic themes in the history of painting are taken up again. It is the case of a container with flowers on the table. At no time is it a copy of what is seen in the so-called reality, but rather a representation that generates possibilities for the rethinker to rethink constructed knowledge. In this way, the image is reframed and indicates new directions. The way of dealing with the background and the shadows indicates a creative process that reinvents itself. The presence of fallen leaves suggests a dialogue with the tradition known as “memento mori”, in which skulls were placed in works of art to warn that everything, however beautiful it may be, fades.



Cristina Ravagnani | Adereços Caiapó | Oil painting | 70x45cm | 2021

Cristina Ravagnani | Índio Caiapó | Oil painting | 70x45cm | 2021





Cristina Ravagnani | Interação com os Pássaros | Painting | 60x60cm | 2020



Cristina Ravagnani | A irreverência | Oil painting | 60x60cm | 2021



Eliara Bevilacqua

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Born in Nova Granada-SP, **Eliara Bevilacqua**, with a background in Drawing and Plastic Arts (1976), worked as an art teacher in schools until she retired. From 1998 he began to dedicate himself to painting, initially in watercolor, his great passion, later experimenting with various techniques and materials, including photographs and diverse collages. Sometimes she uses figuration, sometimes abstraction to build a poetic atmosphere that reflects its inner states, emotions and other contents that it considers necessary to make an art that is meant for you and for those who observe it. Participates in salons and exhibitions in the country and abroad.



Eliara Bevilacqua | Pássaros | Watercolor | 57x77cm | 2019

Art review by Oscar D'Ambrósio

Stains, by Eliara Bevilacqua

Working with spots in the visual arts constitutes the establishment of its own grammar. There is a lyricism in the way of dealing with the times of paints and the gestures of painting. Be it in a softer and more delicate way or within a more expressionist perspective, there is a permanent conversation between the artist with his emotional resources (senses and perceptions) and practical techniques and research developed over time). Eliara Bevilacqua's works present a rich diversity in the way of dealing with this issue. It is one of the subjects of his visual works and does not depend on a specific theme. Be it a bird, a landscape or a female form that is being treated, one of the great challenges is the construction of these spots and their disposition in the space to achieve the desired visual effects.



Eliara Bevilacqua | Infinito III | Watercolor and crayon | 53x75cm | 2018



Eliara Bevilacqua | Árovere V | Watercolor and crayon | 52x75cm | 2018



Eliara Bevilacqua | Amazônia em Mim XIV | Watercolor | 55x65cm | 2013



Eliara Bevilacqua | Mria, Maria | Mixed | 100x100cm | 2018



Evelyn Gonoretzky

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Her main source of inspiration comes from its Russian roots. Encouraged by her maternal grandmother, she learned early to appreciate art in its most varied forms of expression. Since she was little, Evelyn was enchanted with her colored pencils, discovering with each stroke a universe of multicolored possibilities. He participated in her first artistic exhibition in a school competition, in which her drawing was highlighted for being among the best classifieds. **Evelyn Gonoretzky** is self-taught as a digital and visual artist and her artistic influence is the movement of abstract Expressionism. Creative cream, she transcribes, in lines, lines and colors, revelations about her being, expressing her essence through art. As a poetic composition, it translates meditations and feelings into symphonies of colors and shapes, and thus a work is born.



Evelyn Gonoretzky | Spring | Painting | 42x29,7cm | 2020

Art review by Oscar D'Ambrósio

Flow, by Evelyn Gonoretzky

The idea of flow has two complementary meanings. Both are present in the work of Evelyn Gonoretzky. The first one refers to the effect of flowing, that is, of moving continuously. This characteristic can be found in the artist's works in which there seems to be a continuity of movement, which evokes a river or a stream of water, where various colors can interact, generating different effects of light and transparency. The second refers to an alternating movement that is repeated, like that of the sea waves towards the beach and vice versa, in the phenomena known, respectively, as flood and ebb. This dimension also occurs in some patterns with which the visual artist works, exploring full and empty in the movement of paint, which work as a metaphor for the ups and downs of existence.



Evelyn Gonoretzky | Beach | Painting | 42x29,7cm | 2020



Evelyn Gonoretzky | Tango | Painting | 42x29,7cm | 2020



Evelyn Gonoretzky | My Future | Painting | 42x29,7cm | 2020



Evelyn Gonoretzky | Blue Dreams 2 | Painting | 42x29,7cm | 2020



Fabiano Gonçalves

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Fabiano Gonçalves is from Alvorada - RS, is a self-taught visual artist, who uses the technique of painting in acrylic paint and spray. His style is figurative-abstract, and uses decorative art with elements of cubism, design and graffiti. It also uses vectorization of common themes such as portraits, seascapes, flowers and animals. His curriculum contains two consecutive participations in the Sustainable Turn in Porto Alegre. Recycling is one of the artist's main concerns and he uses paintings with curved and continuous lines, which exhibit flat colors and abuse the plastic rhyme, but also seek the essence of shapes and the simplification of the landscape.



Fabiano Gonçalves | Jardim Cercado | Painting | 30x40cm | 2007

Art review by Oscar D'Ambrósio

Lightness, by Fabiano Gonçalves

The construction of a work involves several aspects. It is a process of continuous selections. Through their visual design and their references, each creator establishes what he wants to accomplish. The choices basically occur in two axes. In the vertical, there are issues related to composition, shapes and colors. They are usually partially excluding paths, where one direction means to eliminate, at least momentarily, other possibilities. In the horizontal, there is a combination of the paths chosen to build the desired plastic road. Fabiano Gonçalves, with elements of nature, such as plants and hummingbirds, that evoke organic forms, makes visual compositions that are characterized by lightness and an atmosphere in which technical research and poetic delicacy come together.



Fabiano Gonçalves | Primavera | Painting | 30x40cm | 2016



Fabiano Gonçalves | Rosa Espiral | Painting | 50x36cm | 2015

Next page:

Fabiano Gonçalves | Do Lado de Dentrol | Painting |
116x59cm | 2020





Fatima Marques

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Fatima Marques has been a visual artist for over 15 years. With academic and contemporary influences, the artist creates works that reflect the Universe of the Female Imaginary in terms of beauty, feelings, dreams and daily life reflections / questions. The artist's production dialogues between classical and contemporary art and is related to what can be conceptualized as "Imaginary Realism" (that is, the intersection between the real / concrete world and the world of dreams, the interiorization of the self, emotions and possible perspectives). She brings in her work the mark of an acute artistic sensitivity, which gives life and energy to her timeless figures, in a wise relationship between the classic and the contemporary. Her work is also intrinsically associated with feeling, in the search for a personal language and a thematic axis in tune with her feminine sensibility. In her works, the artist discusses aspects of contemporary life in a poetic and captivating way. She is an artist of the technique with emotion.



Fatima Marques | Busca Interior | Painting | 80x100cm | 2019

Art review by Oscar D'Ambrósio

Inlands, by Fatima Marques

In Fatima Marques' painting there is a journey through the feminine. Her works usually feature an isolated woman in different environments. Symbolic elements, such as water and different types of vegetation, appear as indicative of dualities. There are the most solar areas, in which the character moves, but there are also the darkest areas, with indications of shadows, that the unconscious travels to seek paths that point to the light. Thus, allegories are built in which the internal spaces of each human being dialogue with the external ones to build a unit of intense permanent movement that stimulates each woman portrayed and each person who observes the picture following their experiential adventure, now feeling the cold of the shadow that freezes and paralyzes, now enjoying the solar fullness that art and life can provide.



Fatima Marques | Inquietudes | Oil Painting | 70x100cm | 2019



Fatima Marques | Hermética | Oil Painting | 80x100cm | 2019



Fatima Marques | Infinitude | Oil Painting | 150x100cm | 2019



Fatima Marques | Vênus | Oil Painting | 110x100cm | 2020



Fatima Marques | Dimensões | Oil Painting | 110x100cm | 2020



Fatima Marques | Perspectivas Possíveis | Oil Painting | 90x100cm | 2021



Geiza Barreto

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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 several countries, specializing in contemporary and abstract expressionist portraits. Between 2019 and 2021 he participated in exhibitions in Europe, Brazil and New York. One of her works is part of the permanent collection of the São Francisco Fort, in Chaves.



Geiza Barreto | Além da Imaginação | Mixed | 29,7x42cm | 2020

Art review by Oscar D'Ambrósio

Creation, by Geiza Barreto

What is to create? This question is at the basis of visual arts and other manifestations, such as literature, music and cinema. It is often thought that creation is necessarily linked to the unusual, when the process that results in a work is an internal journey. What is seen on a support, such as canvas or paper, is the amalgamation of a journey in which each individual manifests a vision of the so-called reality based on their perceptions. The artist thus works as a kind of antenna to capture what is around to offer his representation. The works of Geiza Barreto are the expression of this complex mechanic. There are inks, collage, organic figures that refer to nature and human referents. Everything is mixed to offer the observer an authentic delivery of feelings of what it means for her to be in the world.



Página anterior:

Geiza Barreto | Mantendo a Alegria | Mixed |
30x20cm | 2020



Geiza Barreto | Sustentação | Mixed | 24x32cm | 2020



Geiza Barreto | Senhora do Destino | Mixed | 50x70cm | 2021



Gretta Wenzel
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Gretta was born in Pelotas in Rio Grande do Sul and studied architecture in Buenos Aires, lived for 10 years in Porto Alegre, and currently in Garopaba Santa Catarina. The artist (self-taught) and entrepreneur, uses several painting techniques and concepts, but mainly watercolors and acrylics painting with a peacefulart concept within the abstract universe.



Gretta | Mientras I | Watercolor | 21x29,7cm | 2018

Art review by Oscar D'Ambrósio

Organic forms, by Gretta Wenzel

There are some terms that are commonly used in visual arts. Since they are used so much, they tend, in a way, to lose their meaning. This is the case with “organic forms”. It is generally a concept attributed to works that use the forms of nature, especially round ones, which refer to feminine archetypes, such as motherhood, and the presence of some structures that are repeated in macro and microcosms, which go back to fractal theory, with its immense artistic potential. The works of Gretta Wenzel refer precisely to this feeling of integration with the universe. Even when straighter lines or more rectangular areas appear, the ensemble provides a kind of plastic dance, governed by the movement of lines and colors in a visual mantra to envelop us and take us on a journey governed by the powers of creating and dreaming.



Gretta | Sem Palavras II | Watercolor | 21x29,7cm
| 2018



Gretta | Sem Palavras I | Watercolor | 21x29,7cm
| 2018



Gretta | Sem Palavras III | Watercolor |
21x29,7cm | 2018



Gretta | Instantes I | Painting | 60x120cm
| 2018



Gretta | Instantes II | Painting | 50x100cm
| 2018



Gretta | Instantes III | Painting | 50x100cm
| 2018



Izabel Alcolea
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Izabel Alcolea, born in José Bonifácio - SP is an architect; master, and specialist in monument restoration. She worked as a professor of design and restoration at the faculty of architecture at the Polytechnic of Torino. She currently performs acrylic paintings on canvas in a Pop art style. Exhibits since 2013 in Italy, Brazil and the United States. Participated in Casa Cor Litoral. Currently she lives a period in Brazil, in Santos, São Paulo and another in the city of Perosa Argentina, Italy, dedicating himself to the art of painting. She has works in private collections.



Izabel Alcolea | Cigliegine | Painting | 70x70cm | 2017

Art review by Oscar D'Ambrósio

Personality, by Izabel Alcolea

An increasingly recurring issue in the art world is that of style. One can understand the term as a reflection of the way an artist works and whether it is linked to any specific way of expression in art history. But the term has another dimension, which concerns the creator finding her own way of relating to her artistic processes to create an identity, a personality, an aesthetic that differentiates her. The works of Izabel Alcolea bear precisely this trademark. Whether in the form of composition or in colors, there is the establishment of a particular language, characterized by the understanding of visual art as a representation in which doing is absolutely essential. Much more than developing any theme, the artist conquers her space when her subject is the potential of her own doing.



Izabel Alcolea | Santos | Painting | 70x70cm | 2019



Izabel Alcolea | Costa Brasil | Painting | 120x80cm | 2020



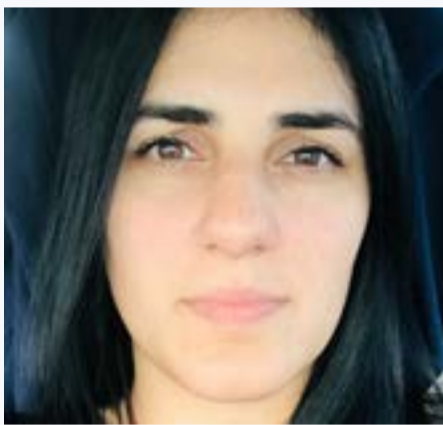
Izabel Alcolea | Fogli D'Autuno | Painting | 70x70cm | 2018



Izabel Alcolea | Margaret Merrill | Painting | 70x70cm | 2018



Izabel Alcolea | Prato | Painting | 70x70cm | 2018



JBittar

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The artist **JBittar** started her artistic trajectory at the age of 15 with oil painting on canvas, but it was with acrylic paint that she identified herself. She was fortunate to meet great masters during the evolution process. She went through periods of distance from painting, when she dedicated herself to photography, which helped in the development of the current style. The definition of shapes with a black outline is a striking feature and nature / emotions are always present in her paintings and illustrations.



JBittar | Os Abortos de Frida | Painting | 122x91cm | 2021

Art review by Oscar D'Ambrósio

Poetics and processes, by JBittar

A work of art is the result of several internal movements of the artist. Perhaps two of the most important are poetics and process. Poetics is about the artist's thinking, that is, what he idealizes in her mind due to her inquiries and questions regarding life and visual creation. The process focuses on doing itself, involving technical issues of support and materials, including the technical procedures considered most appropriate to carry out the work. JBittar's works are a journey through this journey from creation to the final result. Initial drawings, conversations with the most different people possible and thoughts about what should be done and how to materialize concepts are taken forward to build works in which different elements are articulated with each other to challenge the observer's interpretation.



JBittar | Despedida | Painting |
40,6x50,8cm | 2020



JBittar | Orange Sunset |
Painting | 30,5x50,6cm |
2020



JBittar | Leo | Painting |
40,6x50,8cm | 2020



Leila Biscuola

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Leila Biscuola, born in Taquaritinga - SP. Nutritionist, with postgraduate and master's degrees, produced books, studies and articles in this area. She started his art career in 1996 at the Viveka school in SP. She studied modeling of the human figure with Kislansky and Newton Santanna. She went to Carrara - Italy, to sculpt in marble with Boutros Romhein at the Arco Arte school. The artist participated in several collective and individual exhibitions. There is a piece that is part of the collection of the Art Museum of the Parliament of São Paulo. She owns atelie177 in SP, where she sculpts and models sculptures using various materials.



Leila Biscuola | Torre de Babel | Sculpture | 42x20x20cm | 2015

Art review by Oscar D'Ambrósio

Universality, by Leila Biscuolla

Creating is a manifestation that makes human beings capable of expressing their relationship with the world. Ceramics rightly mixes this desire with a symbolic evocation of the power of the hands to shape the present and the future. Leila Biscuola's works, in this context, usually bring vertical movements and dynamics in which Humanity seeks something better. This means individual and collective achievements capable of progressively reaching new heights. Art expresses this unease. A great challenge, perhaps the greatest of all, is to transform everyone's concern for themselves and the world into visual representations that achieve universality. It is in the deep dive into that which mobilizes the "I" that it becomes possible to reach the "we". When this occurs, ceramic pieces, as well as other visual creations, achieve their greatest goal.

Leila Biscuola | Coração (Oração) | Sculpture | 44x28x26cm | 2018



Leila Biscuola | Fenix | Sculpture | 40x25cm | 2020



Leila Biscuola | Retirantes | Sculpture | 78x43x43cm | 2015



Leila Costa Quaglio

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Leila Costa Quaglio, born in Paraná. Graduated in Plastic Arts from the State University of Londrina (UEL) and Interior Design from ABRA-SP. She studied art design and glass sculptures in London. For most of her career she dedicated herself to painting, figurative style, with a preference for oil on canvas. Since 2018, she has been dividing herself between painting and ceramics, which is very gratifying to her, especially when she sees the clay taking shape in her hands.



Leila Costa Quaglio | Meandros | Sculpture | 35x40x13cm | 2021

Art review by Oscar D'Ambrósio

Recesses, by Leila Costa Quaglio

When thinking about ceramics, the analogy between modeling and the creation of the world is inevitable. There is a demiurgical act in the pieces, as the creator exhales breaths of life in them. Each work is a manifestation of an interpretation of oneself and the surrounding reality. From what he knows, with the technique he uses, each artist generates elements that fascinate by the theme, the visual resolution, the symbology and the dialogue between all these elements. Leila Costa Quaglio realizes in her works a dive into recesses, full and empty that allude to the issue of the multiple manifestations of the feminine, whether it deals with motherhood, the sea or other apparent themes. The artist's great subject is how to deal with space so that it becomes a cozy universe, in which the figures and suggestions generate welcoming spaces.



Leila Costa Quaglio | Conchas | Sculptures | 16x14x31cm e 17x16x36cm | 2020



Leila Costa Quaglio | Caracóise Corais | Sculptures | 15x8x40cm, 16x18x17cm e 14x14x7cm | 2020

Leila Costa Quaglio | Aquam Ligno | Sculpture |
17x18x23cm | 2021



Leila Costa Quaglio | Madona Pisando
a Serpente | Sculpture | 16x48x16cm |
2021



Leila Costa Quaglio | Gratidão pela Maternidade | Sculpture | 33x29x16cm | 2021



Malvaccini

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Malvaccini has a degree in Industrial Arts with a degree in Fine Arts. From an early age he lived with the most diverse arts, such as piano, theater, charcoal drawing and painting on canvas with artist teachers. She started to create and exhibit at the Faculty of Fine Arts, participating in several exhibitions in galleries and decoration shows. Today her work is multidisciplinary; works with oil on canvas and a variation of techniques according to the proposal to be worked on. She has been developing large canvases with a contemporary variation of the fresco technique. My works are grouped into collections. Ethnicity is a series of portraits in which it expresses the fascination with the various ethnicities of our planet.



Malvaccini | Etnia Africano | Mixed | 2,20x1,5m | 2020

Art review by Oscar D'Ambrósio

Ethnicities, by Patrícia Malvaccini

Made with mixed technique on canvas, the works of Patrícia Malvaccini that have ethnicities as their theme generate reflection on the representation of faces. There are numerous issues involved in this visual research that involves several elements: adornments on the head and neck, earrings, veils and face painting, in addition to different hair styles and expressions of the look. These elements are studied, in isolation and in detail, to achieve a result, which is complementary in the treatment of funds. The figures, as a whole, guarantee their expressiveness through the interaction between the elements. The work fuses visual research, a sense of composition, painstaking technique and a commitment to creating intense and delicate images, as each of them represents not only an individual, but an ethnicity and a culture.



Malvaccini | Etnia Mulçumana | Mixed | 2,20x1,5m
| 2020



Malvaccini | Etnia Oriental | Mixed | 2,20x1,5m |
2020



Malvaccini | Etnia Índia Brasileira | Mixed | 2,20x1,5m
| 2020



Malvaccini | Etnia Indiano | Mixed | 2,20x1,5m | 2020



Marcelo Lopes
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Marcelo Lopes is from São José do Rio Preto - SP. Professional plastic artist for over 20 years and founder of an art gallery, where he taught and marketed his works and developed a work of social inclusion with special students. Graduated in Pedagogy with public defense: History of Drawing. Participated in the International Theater Festival (FIT) of São José do Rio Preto with the painting of a live billboard. He started his studies and attended the Paulista Association of Fine Arts in São Paulo. His abstract painting technique, as well as his figurative watercolors, is commercialized in Rio de Janeiro (RJ). The artist maintains an exhibition "As Cores do Brasil" in West Jefferson, North Carolina (USA). And yet, he has works sold in Europe, mainly Portugal, Spain, France and Italy. The artist also made illustrations in books and exhibitions in Brazil and abroad. Marcelo Lopes is listed in the Plastic Arts Index Júlio Lousada, 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.



Marcelo Lopes | Sem Título | Painting | 65x195cm | 2020

Art review by Oscar D'Ambrósio

Challenges, by Marcelo Lopes

There are permanent challenges in art. The biggest is in the dialogue that the creator establishes with himself. Many feed on a constant dissatisfaction between what is on their mind and the result. Another is in the internal coherence of the production, sought by many and that can be identified by the recurrent searches of each one, whether they are more conscious or unconscious. There is yet another factor, inseparable from the others, which lies in the conversation that the artist establishes with those who observe his work. From this broth of emotions, various manifestations emerge. Marcelo Lopes, for example, delves into abstractions. In each work, he develops his answers to questions about composition, gesture, shape, colors and tones. Its expression and the restless look indicates that there is much to do, as the transformations are constant and the inquiries, infinite.



Previous page:

Marcelo Lopes | Movimento
| Painting | 100x100cm |
2021



Marcelo Lopes | Sem Título |
Painting | 90x90cm | 2019



Marcelo Lopes | Sem Título |
Painting | 80x140cm | 2020



Marcelo Lopes | Sem Título |
Painting | 100x180cm |
2020



Marize F. Canabrava

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Born in Juiz de Fora, MG, the plastic artist **Marize F. Canabrava** uses ancient techniques to express contemporaneity. Her style, in art, is symbolic expressing life in all its poetic splendor. Since 1970 she has been participating in several events in the South and Southeast of Brazil, obtaining several awards, especially the Salão Paranaense. She is dedicated to the execution of mosaics, painting and sculpture. In Paraíso do Norte, she taught classes for young and old at the Asylum. Her work was discovered by Designers for the execution of murals and mosaics.



Marize F. Canabrava | O Acaso | Mosaic | 4,50x250cm | 1995

Art review by Oscar D'Ambrósio

Dynamism, by Anna Marize Canabrava

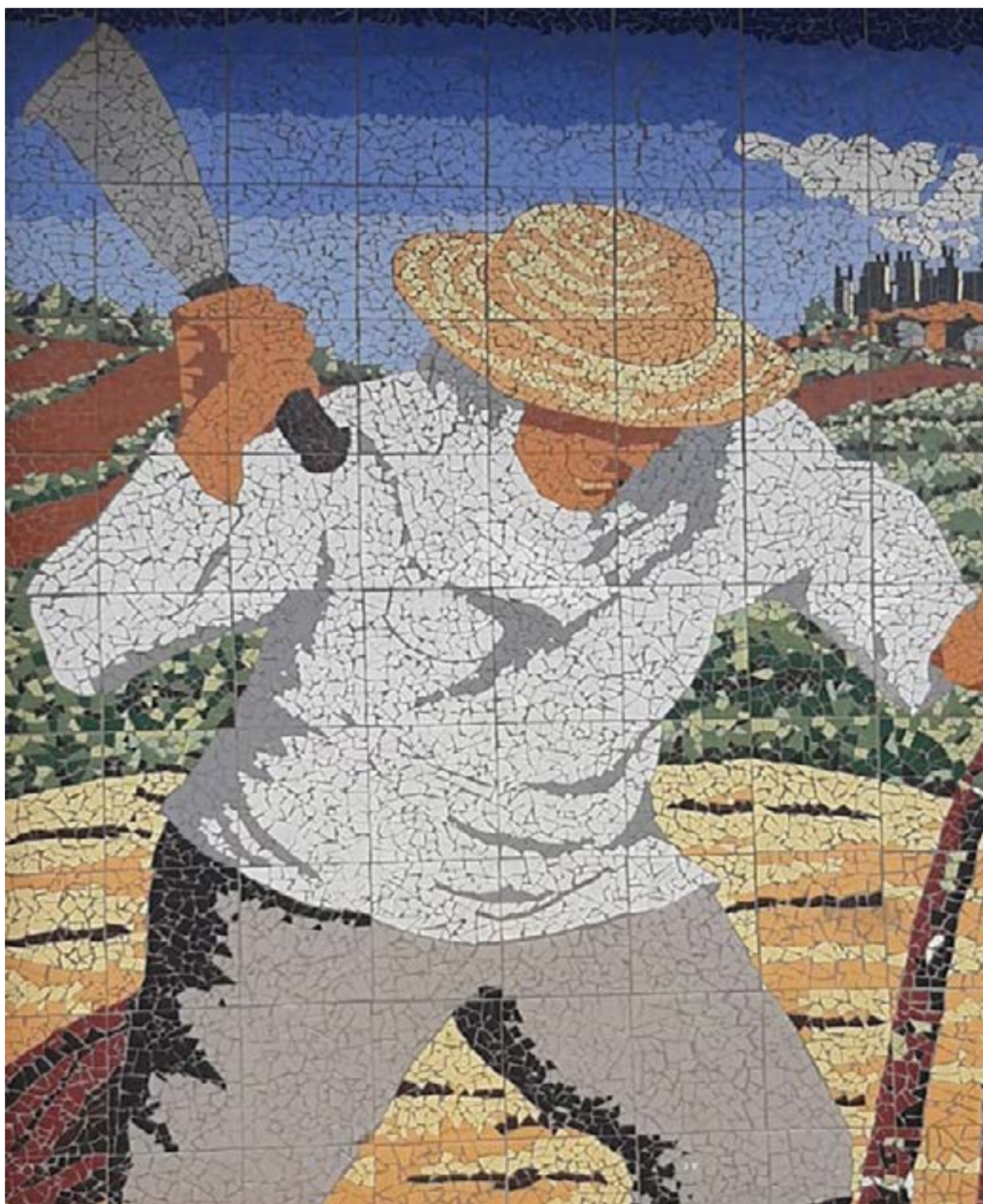
Art has very peculiar characteristics that differentiate it from other human manifestations. One of them is the ability to represent the world in the most diverse ways. This allows a freedom of achievements and interpretations that are pleasant and continuous challenges. Anna Marize Canabrava, for example, uses several techniques to express her worldview. She works in mosaic and sculpture, for example, in which, although different plastic resources are used, the same attribute is present: the dynamism of forms. A conception of space prevails in which, with or without the presence of the human figure, the aim is to create, by composition, color and the use of lines, atmospheres in which the constituent elements establish internal relations that always point to the movement of existence and for the flow of life.



Marize F. Canabrava | Nossa Senhora Aparecida | Mosaic | 200x400cm | 2000



Marize F. Canabrava | Convite à Santa Ceia | Mosaic | 110x200cm | 2003



Marize Canabrava | O Cortador de Cana | Mosaic | 340x450cm | 1998



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Mateus Morbeck (1980, Salvador, BA) Visual artist, photographer and architect. The first contact with photography took place in 2009, but it was not until 2018 that he began to dedicate himself effectively to the practice and study of photography as an expression, in a journey of experimentation in the search for the unfolding of the image into layers of meaning and perception. Since 2019 he participated in several Festivals and Halls, National and International, of Visual Arts and Photography including some award-winning works.



Mateus Morbeck | Colônia | Scanner | 2020

Art review by Oscar D'Ambrósio

Cologne, by Mateus Morbeck

The world is changing. These changes, which affect our daily lives, find expression in the “Colônia” Series, by Mateus Morbeck, which presents the isolation generated by the new coronavirus, Covid-19 and the pandemic from the perspective of building a visuality. The work consists of creating images that start from scanned self-portraits, to which random spots appear when “proof of consumption” is sterilized with 70% alcohol. Graphics, letters and marks appear that evoke tattoos or scarifications, scars on the body made in some cultures with sharp instruments. The artist thus creates images of new skins in himself. The faces presented are a poetic expression of the post-pandemic “new normal”, that is, a being who leaves with marks, but who can reinvent himself to build the future.



Mateus Morbeck | Colônia | Scanner | 2020



Mateus Morbeck | Colônia | Scanner | 2020



Mateus Morbeck | Colônia | Scanner | 2020

Mateus Morbeck | Nemo
Non Videt | Digital art |
2020



Mateus Morbeck | Nemo
Non Videt | Digital art |
2020



Mateus Morbeck | Nemo
Non Videt | Digital art |
2020



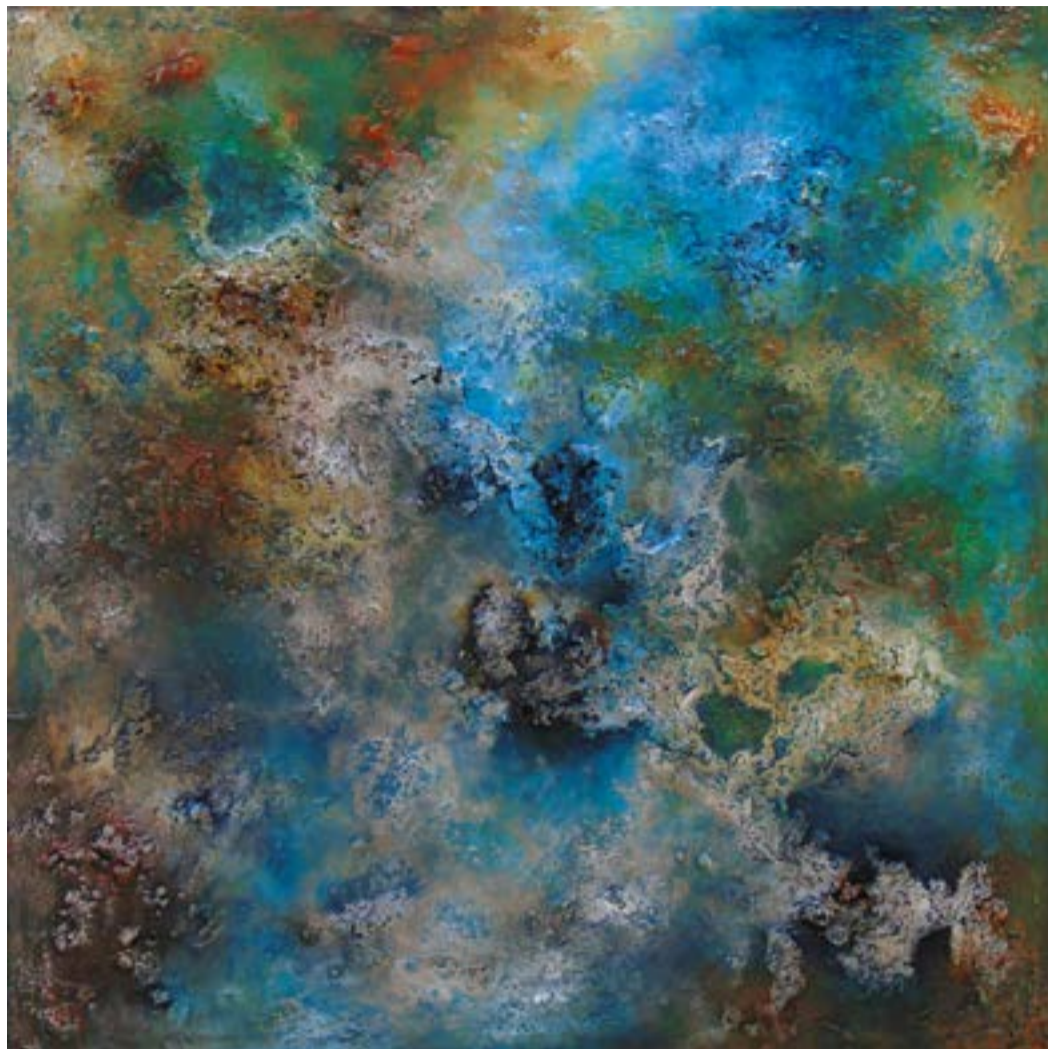


Patylene

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Patylene is an artist from Rio Claro - SP. Self-taught, Since childhood she drew and painted comic book characters. She has a degree in technical drawing in the areas of architecture and mechanics and has developed several modeling and 3D animation works and for a long time she did only a few painting works. She uses mixed technique and adds materials such as sand, marble powder, coffee powder, sawdust, chalk, earth, gray, bandage to compose texture and the paintings become true sculptural paintings. The inspiration for her works are elements of everyday life that go unnoticed or are considered ugly and spoiled by most people, such as holes in the street, cracked and peeled walls, limbo, mud, rust and elements of nature such as rocks, vegetation, sea, rivers, forest, etc.



Patylene | Via Láctea | Mixed | 80x80cm | 2021

Art review by Oscar D'Ambrósio

Abstractions, by Patylene

When one dives into abstract art, there is always a discussion that perhaps it does not exist in its essence, because, even when the creator of an image argues that he did not have as a starting point any recognizable object in the world that we consider real, the observer of work generally does this correlation, giving the “abstract” the “status” of something known to him. The subject, rich and complex, gains new dimensions from the work of Patylene. Her works, in mixed technique, provide a way of thinking about how art has the capacity to manifest new worlds, both internal, due to the plurality of sensations it can transmit, as well as external, since the result presented often evokes aerial images of the Earth, constellations of the Earth. space or surfaces of other planets. Above all, it stimulates the imagination, which provides fascinating contemplation.



Patylene | A Floresta | Mixed | 90x70cm | 2021



Patylene | Erupção | Mixed | 80x70cm | 2020

Previous page:

Patylene | Enigma | Mixed | 120x80cm | 2020





Plini F

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Plini F was born in Rome / Italy, where a child came to São Paulo, where he still lives. He attended the Plastic Arts course at the Pan-American School of Art and Design and, approximately four years ago, has dedicated herself to sculpture. She participated in several collective art exhibitions, including virtual ones, in São Paulo. She was also selected to participate in an exhibition in Greccio / Italy. Also, his name and his art are featured in important publications in the art world: The Luxus Magazine Group's Yearbook of Arts (4th Edition) and the Artrilha Art Magazine (2nd Edition), Portuguese and English versions.

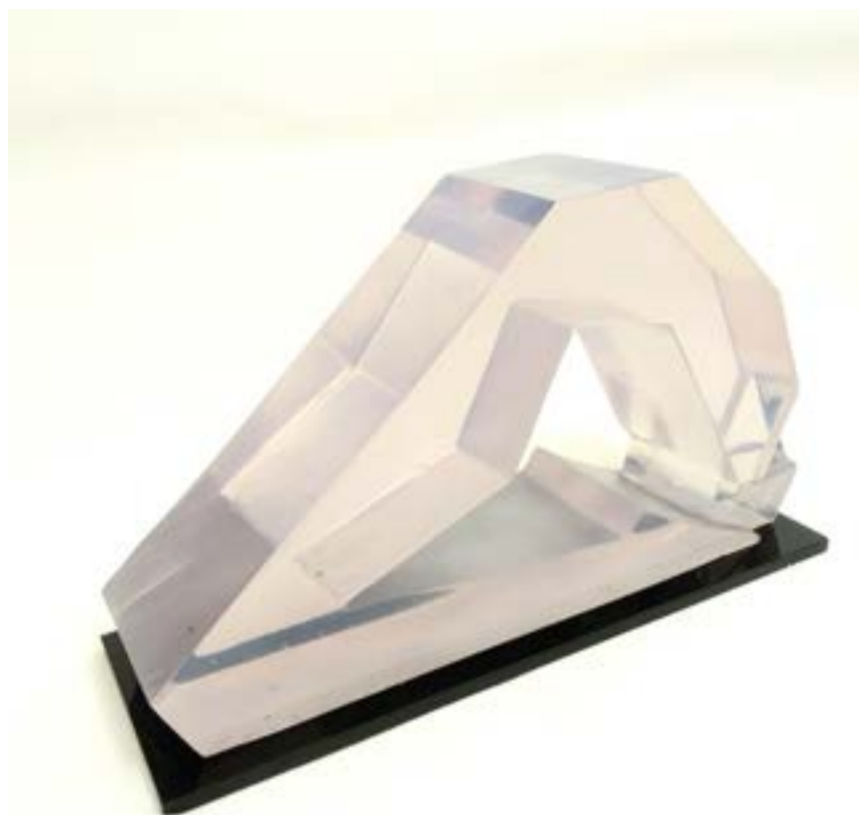
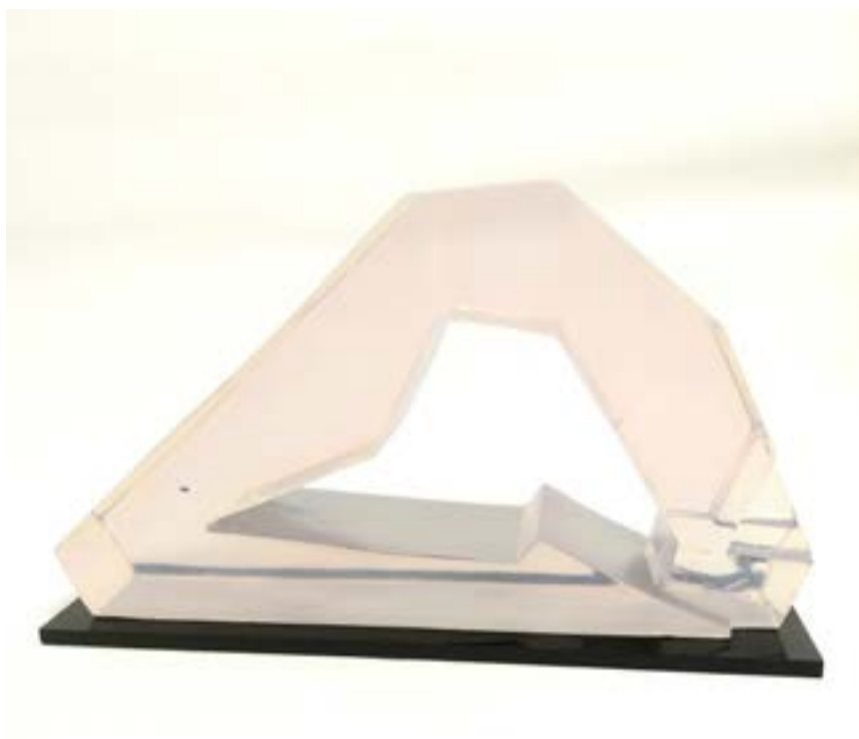


Plini F | Fusão | Esculpture | 26x34x31cm | 2020

Art review by Oscar D'Ambrósio

Meetings, by Floriana Pini Franzin

Three-dimensionality is the language of sculpture. Just as there is a grammar in each language, creating a piece that can be seen in 360 degrees needs its own reasoning, which is in the various processes that range from the development of an idea that is in the mind to a concreteness that can be played. In this respect, a very strong concept in the works of Floriana Pini Franzin is that of meetings. The human figures that emerge bring this issue in depth, as the proposed fusions of bodies naturally refer to the possibilities of these dialogues not only being visual, but also taking place in personal relationships, with their multiple possibilities. There is a harmonic message of hope in each piece in this respect so that humanity can, through the creation of more fruitful links, move towards a better collective future.



Plini F | Ginasta | Esculpture | 42x24x14cm | 2020



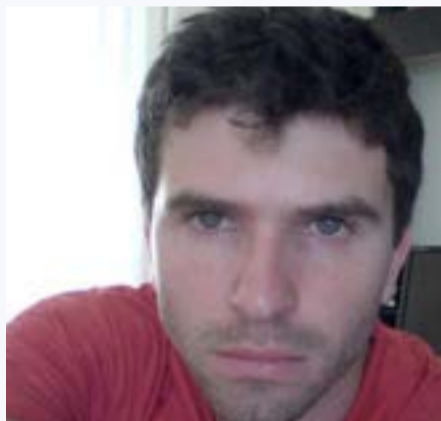
Plini F | Ser em Formação | Esculpture | 30x34x26cm | 2020



Plini F | Reencontro
| Esculpture |
31x25x26cm | 2020



Plini F | Feminino
| Esculpture |
30x29x29cm | 2020

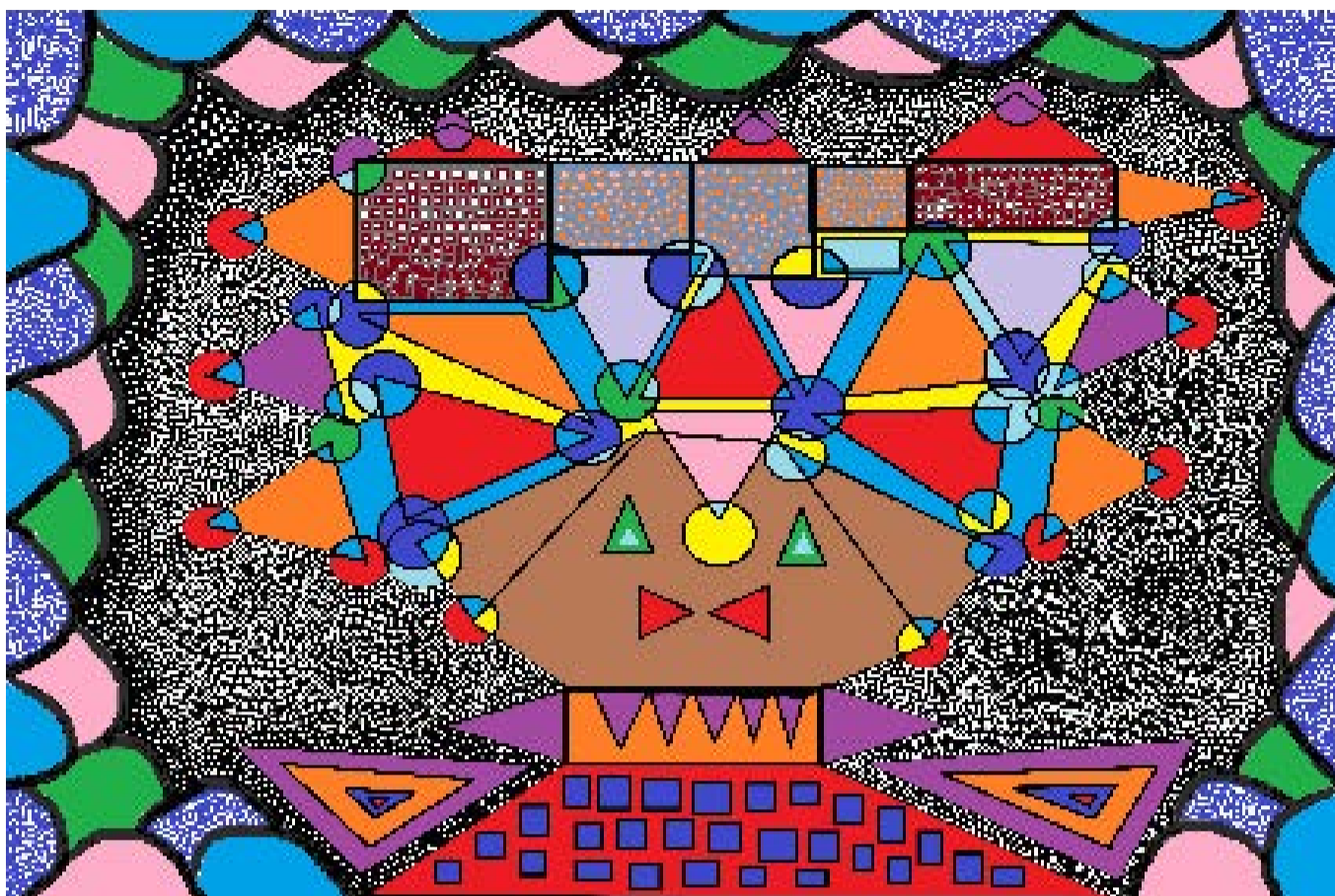


R. F. Bongarten

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R. F. Bongarten, was born in Assis - SP on 06/09/1985. Ever since I was a child, I drew anime and TV shows. He took his first painting course at the Brazilian Institute of Courses, Artistic Design in 2007. Passionate about Abstract Arts, he was inspired by Kandinsky, Pollok and other geniuses in this segment. In 2009 he started an artistic project of books and arts called Fábrica Poética, whose interest was to make any type of poetic text, critical of society's problems. He became a professional only in 2017 as a plastic and digital artist. Selling his works in the region. In 2018, he created a large number of artistic postcards, with more than 150 professional templates.

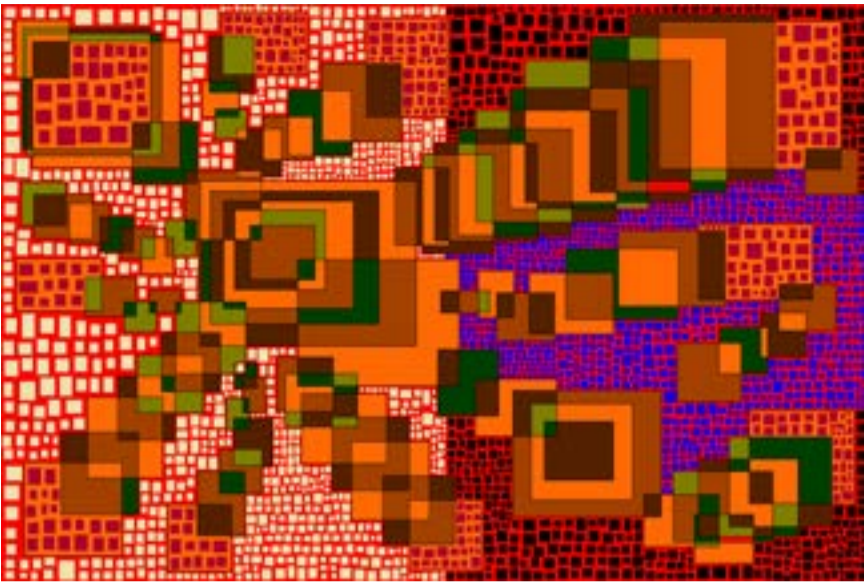


R. F. Bongarten | Minha Frida Geométrica | Digital art | 75x50cm | 2020

Art review by Oscar D'Ambrósio

Geometries, by R. F. Bongarten

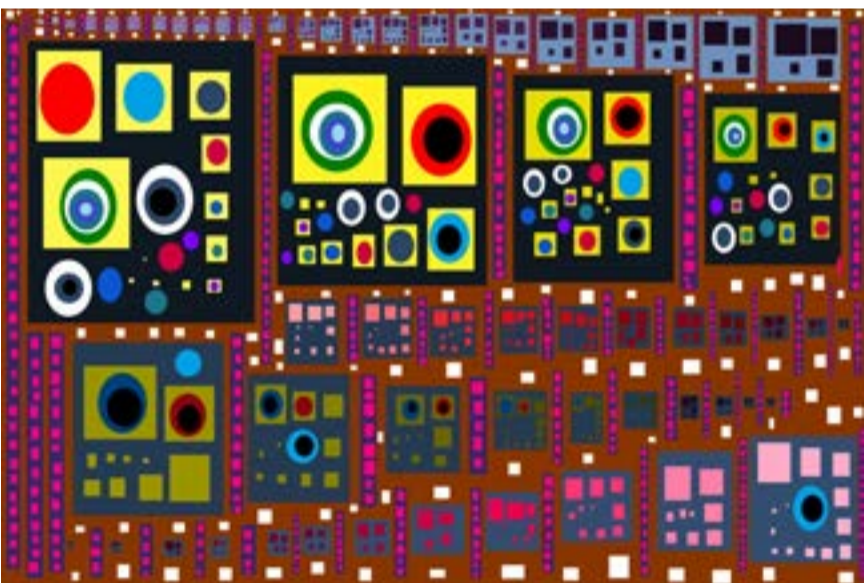
Each artist follows an internal journey, in relation to his own work, and an external journey, in search of recognition. The walk deals with several dimensions of doing, which include the dialogue with oneself, with the work done and with the receptivity of the public. In this journey, it is necessary to have the fiber to value what is done and, at the same time, maintain an open sensitivity to the responses of experts or laypeople. R. F. Bongarten's peculiar style, in this sense, allows for several readings. The way you use geometric figures is different. Creates compositions in which straight lines predominate. This, however, does not result in hard work. The colors used and the presence of curved lines, at carefully chosen moments, are essential to establish sets that, due to the richness of details and subtle contrasts, harmonize in the eyes of the observer.



R. F. Bongarten | Incompatível | Digital art | 75x50cm | 2020



R. F. Bongarten | Vareta Mágica | Digital art | 75x50cm | 2020



R. F. Bongarten | Pratos | Digital art | 75x50cm | 2020

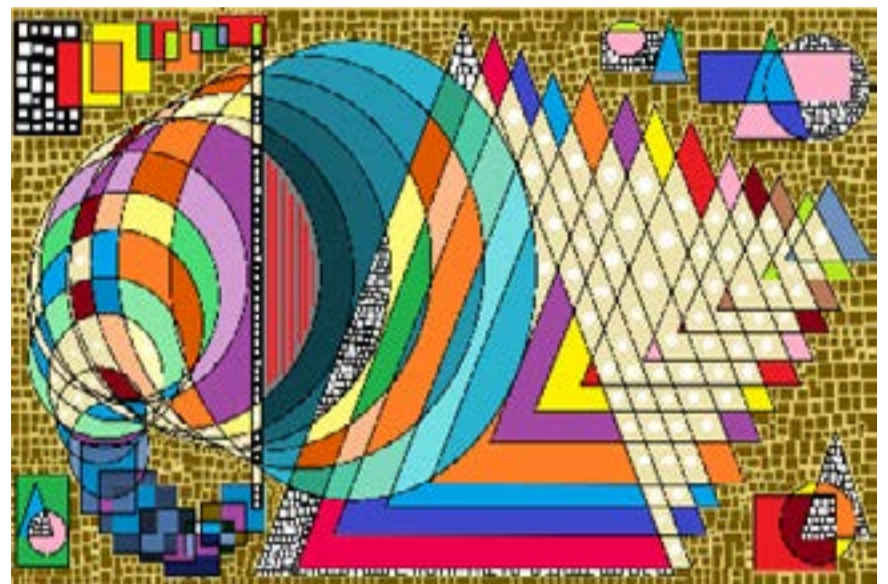


R. F. Bongarten | Mundi | Digital art | 75x50cm | 2020

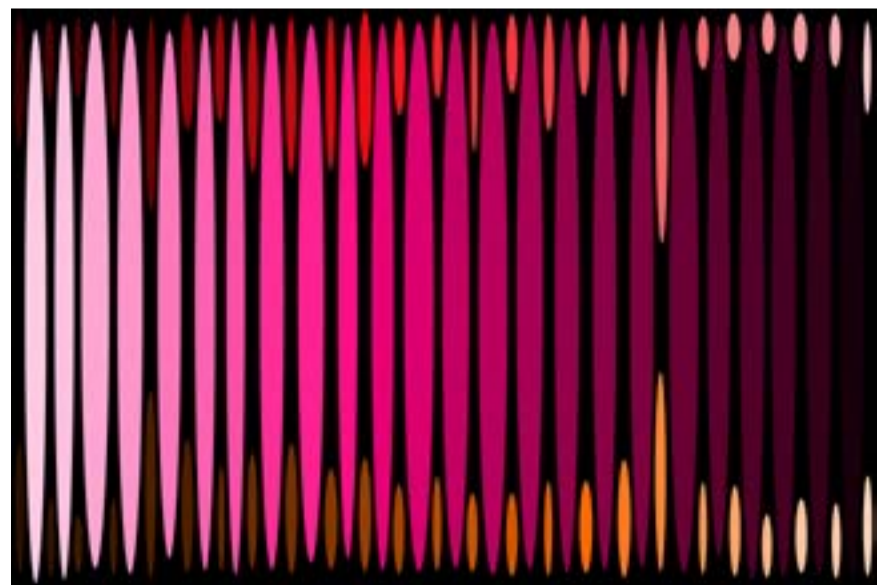
R. F. Bongarten | Palhaseto | Digital art | 75x50cm | 2020



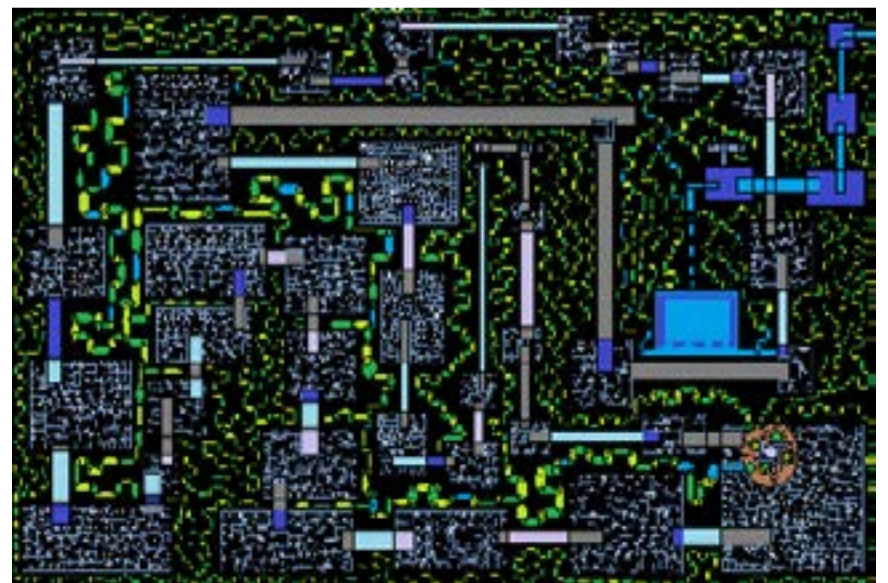
R. F. Bongarten | Obscuro | Digital art | 75x50cm | 2020



R. F. Bongarten | Tendency | Digital art | 75x50cm | 2020



R. F. Bongarten | A Vida Smpre Encontra um Meio | Digital art | 75x50cm | 2020





Regina Sganzerla

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Regina Sganzerla brings the theme of faith and spirituality as a guiding theme in her works. In her works, the vibrant colors that highlight the technique used by her are polychromatic pointillism. In her works, she contextualizes and values the dynamism of contemporary life without losing the lightness and softness that lead us to the divine. Among her objectives is to evangelize through art on themes that refer us to the creator and the creatures, nature, reflection, positioning and responsibility of man before the planet, the human being the flora and fauna are also reflected in his works, in addition to human relations, family, recovery of values, existential conflicts, cultural education, valuing the role of women, among others. Feelings are reflected in her works such as love, peace, friendship, etc. With her art, she seeks not to escape from the essence, with recontextualized images seeking to coexist in the field of artistic expression, opening up possibilities and integrating new meanings through art.



Regina Sganzerla | São Francisco | Painting | 180x100cm | 2020

Art review by Oscar D'Ambrósio

Chromatic pointillism, by Regina Sganzerla Pires

Painting technique that has its roots in 19th century French impressionism, pointillism consists of juxtaposing small spots or points of color on a surface so that they cause, by juxtaposition, an optical mixture in the eyes of the observer, which is taken to dialogue with the shapes and shades that are thus constructed. Regina Sganzerla Pires works on her chromatic pointillism as a technique that, both in painting and in mosaic, proves to be ideal for composing visual universes. In this way, the artist is able to achieve her goals, be it in the representation of a Holy Supper or in the representation of a sacred figure, such as Saint Francis of Assisi. The fascination of the technique lies in the fact that it demands a constant and in-depth study to know what it is capable of and how it can be adapted to each circumstance.

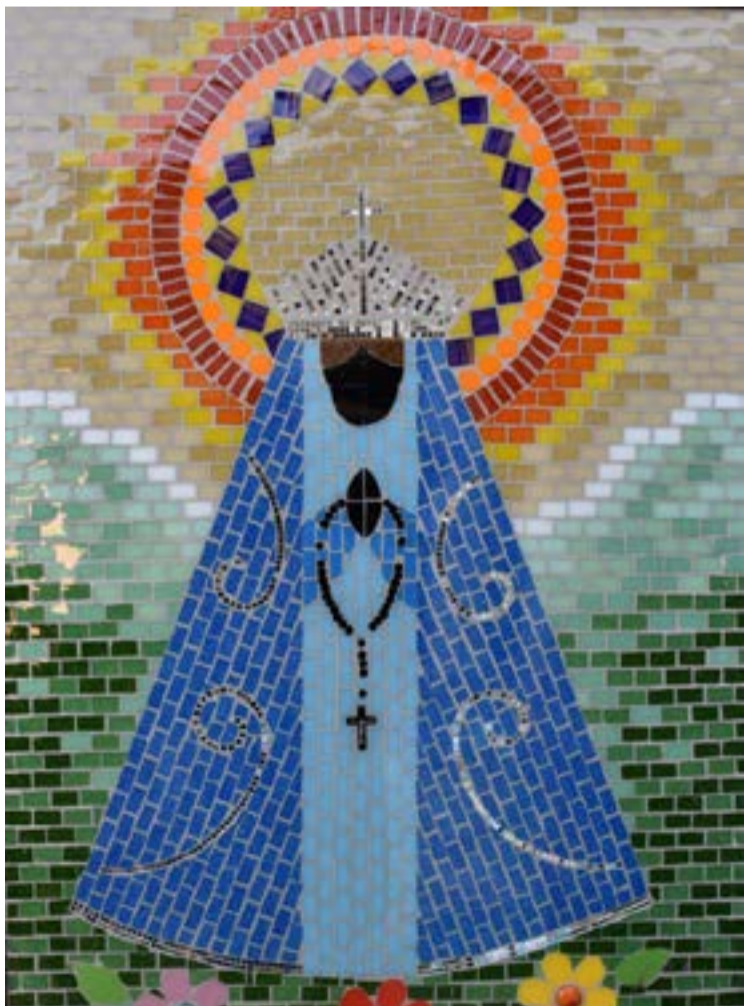


Regina Sganzerla | Nossa Senhora do Carmo | Painting | 100x180cm | 2020



Regina Sganzerla | Santa Therezinha | Painting | 100x180cm | 2020

Regina Sganzerla | mãe Aparecida | Mosaic | 100x180cm | 2020



Regina Sganzerla | Aparecida | Mosaic | 100x180cm | 2020





Regina Sganzerla | Sant Ceia na Barca | Painting | 130x90cm | 2020



Regina Sganzerla | Santa Ceia | Painting | 130x90cm | 2020



Rodrigo Motta
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Rodrigo Motta, brazilian, born in Ibitinga, interior of São Paulo, in 1975. At the age of 11, he discovered himself as passionate about plastic arts. He started a course in oil painting and during that period he had his first contact with the canvases. He studied medicine and specialized in plastic surgery. He remained active in abstract paintings with acrylic paint and textures, just as a hobby and, finally, in 2020, he also became a visual artist. Most of his work is with oil on canvas and texturing. It follows a more contemporary, figurative and realistic line.



Rodrigo Motta | Frida | Mixed | 90x120cm | 2020

Art review by Oscar D'Ambrósio

Dialogues, by Rodrigo Motta

In certain aspects, today we are experiencing a new Renaissance with regard to an appreciation of professionals who deal with different sectors of knowledge. Leonardo da Vinci, for example, was a scientist and an artist. Given the proportions, today there is an appreciation of those who manage to cross the exact, humanities and biological knowledge. Plastic surgeon Rodrigo Motta, acting as a visual artist, reinforces that it is possible to establish intersections between different areas of knowledge. The work by Mexican painter Frida Kahlo brings the subtle dialogue between the artist's internal world, immersed in the black and white of a painful love life, accompanied by great physical suffering after a traffic accident, and the universe of colors in its adornments and in the space where she lived. It is from these complexities that Rodrigo Motta's work is nourished.



Previous page:

Rodrigo Motta | Brincar de Índio | Mixed | 80x100cm | 2020



Rodrigo Motta | O Tigre | Mixed |
60x90cm | 2020



Rodrigo Motta | Dona Onça | Mixed
| 60x90cm | 2020



Rodrigo Motta | Cavalos | Mixed |
80x120cm | 2020



Roseli Jacobsen
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Roseli Jacobsen (Sorocaba-SP) is an artist specialized in oil and acrylic on canvas and painting on murals, in a realistic and abstract style. She is a graduate of the Pan American School of Arts. Participated in 9 group exhibitions and individual exhibition with 24 screens at Banco do Brasil de Votorantim-SP. Graduated in Law and MBA in People Management. Specialist in the Human and Organizational Development area, she works as a teacher in the disciplines of Leadership and People Management. In a contemporary and welcoming way she makes a difference in environments with art, through the walls.



Roseli Jacobsen | Águas Cristalinas | Painting | 80x140cm | 2021

Art review by Oscar D'Ambrósio

Connections, by Roseli Jacobsen

Art works gain in interpretative richness when they become progressively open, that is, when the possibilities for interpretation multiply. There is thus the challenge that each image can establish unexpected connections between what the artist thought about in the act of creation and what the observer interprets. In this process there is a dialogue of different references that generates readings that are often surprising. The works of Roseli Jacobsen have her highest points exactly when the losses of the concrete referents - or even their dilution - free the eyes. The wide possible connections between shapes and colors work as windows to expand the perception of the beholder. The suggestions in the images function as subtle drivers of a mental process in which the only prohibition is not to allow oneself to dream.



Roseli Jacobsen | Cores do Meu Quintal | Mural | 800x400cm | 2021





Roseli Jacobsen | Renascimento | Mural | 300x250cm | 2020



Roseli Jacobsen | Musa Inspiradora | Painting | 100x120cm | 2020



Sandra Antunes
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Sandra Antunes is a visual artist, born in Santo André - SP, and lives in São José do Rio Preto. Graduated in Arts and Education, specialist in Art Education. She started her career at the age of sixteen, as a draftsman and since then, he has been following the paths of art and education. The artist is in search of her style, studying and improving her techniques. Beauty and delicacy are present in her works. The artist participated in national and international exhibitions.



Sandra Antunes | Tranquilidade | Mixed | 90x90cm | 2020

Art review by Oscar D'Ambrósio

Blues, by Sandra Antunes

Color of the sky and the sea, blue is present in the work of Sandra Antunes, bringing numerous analogies. Her images deal with the grandeur of space that color evokes, both by representing a more static scene and by pointing to the rough sea or even waves in its transforming energy. Observing her paintings is a way to immerse herself in a symbolic world in which water indicates the potential for purification. In this perspective, the power of metamorphosis of the waters occurs in the direction of stripping of universal archetypal truths. Her flow of coming and going generates dynamics that reposition bodies and minds. The intensity of the artist's works thus points to the power of the waters to take the best out of each one within themselves and deliver it to the world in an eternally renewable cycle.



Sandra Antunes | Alto Mar | Mixed | 90x90cm
| 2020



Sandra Antunes | Movimento | Mixed |
90x90cm | 2020



Sandra Antunes | Alto Mar | Mixed | 90x90cm
| 2020



Sandra Antunes | Caminhos | Mixed | 90x120cm | 2020



Sayuri Fukuoka
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Sayuri Fukuoka is a self-taught artist. Always in love with paper, she ventured to learn, in 2017, a technique that was a dream: Paper Sculpture. This main technique used in her arts, transforms images into three-dimensional and exclusive works. Scissors, scalpel and glue are your best allies. Over time, new techniques were incorporated into the arts. Her mission is to bring inspiration to people's homes through their works.



Sayuri Fukuoka | Cromo | Paper sculptures | 60x70cm | 2020

Art review by Oscar D'Ambrósio

Paper sculptures, by Sayuri Fukuoka

One of the wonders of the art world is the existence of a diversity of techniques. Each of them offers potential to be developed and, for that, each creator, must always be available to study, learn, research and dare. It is in this mechanics that there is a progressive maturation towards different ways of carrying out the work itself. Sayuri Fukuoka works with paper sculpture from different perspectives, developing a visual language that both walks through chromatic experiments and runs through figurations, from human beings to symbolic elements, such as butterflies, traditionally connected with renovation. Her poetics is largely due to the diversity of images, which connects technical quality, diligence in the realization and constant search for innovative solutions.



Sayuri Fukuoka | Divino | Paper sculptures | 45x45cm | 2020



Sayuri Fukuoka | Nossa Senhora | Paper sculptures | 32x33cm | 2020



Sayuri Fukuoka | Veleiro | Paper sculptures | 70x120cm | 2020



Sayuri Fukuoka | Nascer | Paper sculptures | 30x20cm | 2020



Sayuri Fukuoka | Borboletas | Paper sculptures | 40x30cm | 2020



Si Cavalcanti
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Carlos de Siqueira Cavalcanti - **SiCavalcanti**, is a mechanical engineer by training, and photographer by vocation. Since his youth he wanted to learn to paint, to be able to paint the objects of his original photos. However, with the advent of information technology and with it digital machines and printers, he started using them and printing digital images on screens. He became a visual artist, focusing on both floral and abstract figurative nature and seeks to register the beauty of nature in his works. Wherever he goes, the artist seeks to bring to the residential and / or working environments what he finds in the environment: harmony, tranquility, beauty, peace and joy.



SiCavalcanti | Arco-Íris | Photography | 120x80cm | 2020

Art review by Oscar D'Ambrósio

Details, from SiCavalcanti

Macro-scale photography works with details that are often overlooked in everyday life. When registered in their natural size or increased by approaching the camera or using appropriate equipment and resources, they generate a renewed visual impact. SiCavalcanti's images deal with a universe in which proportions are discussed at all times. What is at stake is the ability to look and perceive how there are aesthetic dimensions in what is around us, especially in nature. The challenge is to develop the perception to capture the plastic in what seems common. There are, in macroscopic thinking, dimensions that dialogue. They pass through intersecting paths. We have, for example, the attentive and sensitive look at the photographer's image, the technical capacity of the reproduction and the exhibition to the public, which will have the most diverse reactions.



SiCavalcanti | Rochedo | Photography | 120x80cm | 2020



SiCavalcanti | Abiaqui | Photography | 120x80cm | 2020



SiCavalcanti | Pirâmide | Photography | 120x80cm | 2020



SiCavalcanti | Detalhes | Photography | 120x80cm | 2020



Suely Bogo
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Suely Bogo lives and works in São Paulo. Develops her work through the dialogue between collage, embroidery and paper. In line with the moment, she reuses disposable materials such as newspapers and magazines. Her support is the paper that resists time. Her embroidery threads sew paths and scars. Hierclippings and her reorganization of fragments, reveal a metaphor of our relations with the universe and with time. With visual poetry, her work invites us to a new look.



Suely Bogo | Maio | Collage | 29x20cm | 2020

Art review by Oscar D'Ambrósio

Visions, by Suely Bogochvol

The works created by Suely Bogochvol are visions. They are interpretations that, using different techniques, allow silent and deep dives in the soul. One of the artist's differentials is the mixture of procedures in which the dialogues are established in the resulting image. This requires close observation. There is the role, which comes from nature; the collage, which demands an exercise of choices and recompositions following their own paths; and embroidery, whose action refers to the act of retelling a life, building meanings point by point. Amalgamating these techniques could create a conflict situation. It is not what happens. There is cleanliness in each creation, because its strength comes precisely from statements that find an appropriate visual poetics in the techniques adopted, which, when walking together, expand their potential for creating discourses.



Suely Bogo | Diário | Collage | 68x85cm | 2020

Acima, à esquerda:

Suely Bogo | Abraço | Collage | 15x11cm | 2020



Suely Bogo | Espera | Collage | 15x11cm | 2020



Suely Bogo | Caminho | Collage | 30x20cm | 2020



Suely Bogo | Pedra | Collage | 30x20cm | 2020



Suzanne Gomide

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Suzanne Gomide lives in Uberlândia - MG. Architect and plastic artist, she works with oil and acrylic on canvas, focusing on the human figure, in the contemporary figurative style. She believes in the transforming power of art in every way. She teaches painting classes as a volunteer at the Cancer Hospital of Uberlândia and in a community that welcomes people with chemical dependence. In 2020 she participated in several exhibitions in São Paulo, among them, the collective “RESISTENCIA DA ARTE”, “EXPO ARTE EDITION PRIME”, “PROJECT PARTAGER”, “VIVEZ L’ART” (modality: photography).



Suzanne Gomide | Buscas | Oil painting | 90x90cm | 2021

Art review by Oscar D'Ambrósio

Faces, by Suzanne Gomide

By definition, the face is the anterior part of the head, limited by hair, ears and the lower part of the chin. The word also applies to a person's countenance. The works of Suzanne Gomide address these issues by looking at the visual potential of the female face. Each element can be analyzed in detail, but the strength is in the set. It is exactly by the way the elements are articulated that it becomes possible to penetrate the personality of each represented character. The eyes, open or closed, transmit messages, ranging from the search for an interiorization to the most varied feelings. The artist's painting takes place in the interstices between what is said and what is suggested. In this universe of inquiries, each image poses challenges for reading and interpretation. There are no easy answers, but the proposal of an eternal search.

Suzanne Gomide | B Bardot | Oil painting | 120x120cm | 2021



Suzanne Gomide | Olhar 2 | Oil painting | 70x70cm | 2021



Suzanne Gomide | Olhar 1 | Oil painting | 60x60cm | 2021

Suzanne Gomide | Olhar | Oil painting | 80x80cm | 2021

Next page:

Suzanne Gomide | Alima | Oil painting | 80x120cm | 2021





Thereza Toscano

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Thereza Toscano is an Italian Italian artist who worked as a teacher of visual and visual arts in RJ. From 1997 she started his activity in paintings on canvas, improving at the Accademia D'Arte Firenze (AD'A). Participates in halls and international exhibitions such as at the Carroussel of the Louvre-Paris, Italy (Milan with individual and awards, and Firenze), Nagoya-Japan, England, Portugal, Barcelona etc. Among the commendations received, those of the Grand Master and the Order of Culture and Knight of Santo Amaro E. stand out. With works in Museums and Cultural spaces, a work of his authorship in the collection of Her Majesty Elizabeth II, 81st anniversary, offered is highlighted. by the Brazilian Government at a Brazil / England event.



Thereza Toscano | Outono II | Painting | 60x80cm | 2019

Art review by Oscar D'Ambrósio

Atmospheres, by Thereza Toscano

Creating visual atmospheres requires reflection on the act of thinking about art and on the mechanisms for it to be improved. These spheres go together. It is necessary, on the one hand, to develop a poetics that seeks an in-depth understanding of the climate that a painting intends to generate in the observer. Whether in a more intuitive or rational way, there is always some intentionality in the creative process. In addition, there is the technical capacity of painting in itself, which is a constant learning process. Thereza Toscano, whether in landscapes or in details of nature, puts these efforts on an equal footing to offer the public a work that is characterized by the construction of a visual representation that involves the careful presence of tones and the painter to install from a pictorial location in which everything impossible becomes possible.



Thereza Toscano | Aves do Brasil II | Mixed |
150x80cm | 2021



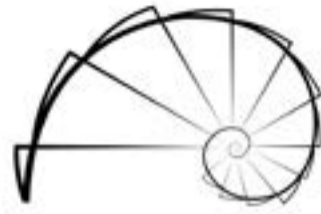
Thereza Toscano | Aves do Brasil | Mixed | 150x80cm
| 2021

Next page:

Thereza Toscano | Rio 1930 | Mixed | 100x60cm |
2019



Therese
Treane



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