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December 2021

ARTRILHA

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Edna Carla Stradioto

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EDITORIAL



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Edna Carla Stradioto is a visual artist, founder and administrator of the Artrilha group, a partner at Artrilha Editora, where she is editor-in-chief. She holds a master's degree in image theory from UNESP and a doctoral student in the same area at the University of Minho. With Artrilha, she has already created the projects for Revista Artrilha, Auction Artrilha, Exhibition Catavento, Award Artrilha, E-commerce Artrilha, Digital Gallery Artrilha, among others.



Hi!

It is with great pride that I present the new edition of Revista Artrilha, a project that was born in April 2020 and reaches its first printed version, in addition to the digital one.

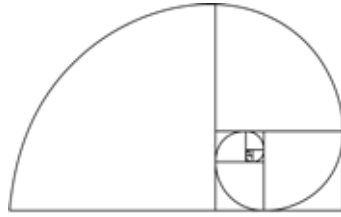
This edition is special in many ways. The first is that it is a publication that seeks to pay tribute to art on paper, an art category not always as valued as canvas. Another reason is that this time we brought fifty artists and we are very happy to have them all together here. And, last but not least, we brought together such vital people in the art market, bringing to the magazine's readers a point of view, a testimony of those who help and encourage culture, an important experience in each market in which they operate and, finally, a participation that revitalizes the magazine, that encourages our artists and that, certainly, will motivate us, even more, to follow, to produce and to persist in art.

My big thank you to everyone. Each of you who believe in me is part of the flame that keeps me going.

Thanks!

Edna Carla Stradioto

WHO WE ARE



ARTRILHA
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Artrilha started as a group of visual artists, but through the determination and determination of its founder and administrator, it became a cultural producer. Through Artrilha Editora, the group is responsible for Revista Artrilha, for organizing Artrilha art auctions, the Catavento Exhibition, the National Salon, virtual gallery, among others. In 2021, we were able to set up our own virtual store and expand our e-commerce trails, and we are also structuring partnerships for our virtual exhibitions. We have an agenda full of projects that will come out of paper to gain walls, spaces, streets and all the physical or digital locations we can get in 2022.

Contact us! Think about walking this path of the arts with Artrilha and doing it for the #familiaartrilha.

A hug,

team Artrilha



PREFACE



Patrícia Reis Buzzini
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Patrícia Reis Buzzini is a writer, translator, poet and columnist for the *Jornal Diário da Região de Rio Preto*. Graduated in Letters and PhD in Linguistic Studies (UNESP/Manchester), with a specialization in Art History (FAAP). Member of the Academia Brasileira de Escritores (ABRESC) and the Academia Rio-Pretense de Letras e Cultura (ARLEC).



The Value of Paper

Paper was invented over 2,000 years ago from plant fibers that were broken, drained, flattened, dried and pressed. It is an ecological material, light and malleable. Currently, it can be found in various formats, colors and textures. Throughout history, it is known that paper was responsible for the popularization of religion, science, art and literature, as Martin Puchner reports in *O Mundo da Escrita* (2017). Thanks to the role, we are no longer condemned to the curse of Sisyphus, a character from Greek mythology who was forced to repeatedly carry the same heavy stone along a mountain, knowing that the rock would fall into the valley before reaching the top. Fortunately, not all was lost (or burned), and paper continues to reinvent itself to occupy new spaces in the contemporary art scene.

After going through moments of glory and rejection, watercolor gained a strong influence in the plastic arts and in Western and Eastern cultures. Of all the great artists that emerged, William Turner was the most important of them all, going so far as to influence the Impressionism as a result of his studies on color and light. Considered a complex technique, which allows expressive and delicate results at the same time, watercolor tends to portray bucolic and wild nature scenarios. In modern Pop Art, a movement that seeks inspiration from mass culture, paper served as a support for iconic artists such as the British printmaker Peter Blake, known for having created the cover of the Sgt. Pepper's Lonely Hearts Club Band by the Beatles in 1967 and illustrator and artist Andy Warhol, famous for producing portraits of celebrities using silkscreen.

In the sculpture, it is possible to observe the rescue of materials such as papier-mâché, used to make the heads of Bumba Meu Boi and the giant dolls of the carnival in Olinda, and newsprint, reused in ornaments and domestic artifacts. Origami, the traditional Japanese art of folding paper, gained gigantic dimensions in the hands of artists such as the Swiss Siphon Mabona, who produces pieces for museums, galleries and advertising campaigns. Paper Cutting – a technique of meticulous cuts on paper – was the choice of artists such as the Brazilian Ariádine Menezes, who creates works inspired by perfectionism and oriental hypnotic repetition. Usually associated with the universe of children's literature, pop-up art migrated to packaging, cards and folding artwork, made by artists such as German designer Peter Dahmen. In turn, plastic artist Romário Pereira de Jesus joined RankBrasil in 2020 for his collection of papercraft dolls that portray characters such as Pokemon and Marvel heroes.

In this endless repertoire of sensory and creative potential, paper symbolizes the challenge of transforming the ordinary into the extraordinary. As the influential French writer Gustave Flaubert once said, "le bon Dieu est dans le détail". Being a columnist in the journalistic environment, I confess that I received with immense joy the news that the fourth edition of REVISTA ARTRILHA would pay homage to the paper. Since Martin Luther discovered the power of printing, the idea of individual authorship began to consolidate itself as a valuable and inalienable gift. From this perspective, it is understood that the decision for the printed version of the magazine is also a reflection of the professional maturity of the artists and professionals involved in this project, especially our dear artist and influencer Edna Carla Estradioto, who presents us with one of her beautiful watercolors framed on the cover. Forgive me for technology lovers, but they still haven't invented an application capable of reproducing the sensation of touch on a sheet of paper.

Patrícia Reis Buzzini

COLUMNIST



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



About Paper

Paper art encompasses various types of products, ranging from watercolor and engraving to crafts, through numerous creative works, prints and scrapbooks, among many others. As it is a collapsible material, it even includes party decorations and various types of articles.

Within the artistic universe, works on paper work when they provoke numerous questions in observers. It is not just about creating works that could one day be on the walls of houses, but also about motivating a reflection on the surrounding world, mobilizing individuals internally.

Thus, technique, combined with thought, offers the discussion of both technical and existential problems. One of the aspects of this dialogue with paper thinks of the material itself as a support. Invented in China over 2,000 years ago, it suffers from some prejudices linked, for example, to conservation.

There still exists, although it has been relativized, a Eurocentric thinking that tends to consider only oil painting on canvas as a “noble” work of art. There is also the discussion of drawing on paper itself, a process usually unfairly undervalued because it is seen as a minor activity.

Characterized by the pressure of a tool (generally, a pencil, pen or brush) on the paper, the drawing consists of moving this object in order to originate points, lines and flat shapes, often enriched by materials such as coffee, gold leaf, and silver, among many others.

Works on paper involve an attitude towards art itself. Each one manifests, with the chosen technique, a gesture, a digital mark, a movement of the hand and a vision of the world, that is, a visual reasoning that can assume the most diverse characteristics and dialogues with the most varied materials.

It is possible to resume the technique of portraiture to establish figures in which a standard of excellence is incessantly sought. Each of them becomes a dialogue with tradition and a technical exercise to be constantly improved. The conversation that the image establishes with the white of the paper provides the differential.

One can also think of works that have as their constitutive process the use of letters to shape faces or even establish silence, with figures that refer to the universe of engraving. The riches are given in the visual game and in a progressive densification of the awareness of the use of space.

The challenge is to achieve qualitative regularity, whether in figuration or abstraction. The essential thing is to develop a visual research that requires the observer to reflect carefully on how lines, shapes, colors and their shades are worked. There is no right or wrong in this process, but constant internal inquiries.

Another response to a world that believes itself to be serious and feeds on its own seriousness to hide its mediocrity is humor. It is a way of dealing with all those who are on the margins of society, questioning the ignorance of the so-called official culture, understood as a crystallizer of knowledge to be questioned.

There is still a tradition of representation of the female figure and landscapes. Thus, icons full of bearing, royalty, seduction and mystery emerge that fascinate at a first glance from a distance and also enchant a closer and detailed observation due to the ambiguous power of bringing together technical quality and the ability to explore a subject.

All these ways, and many more, discuss paper as support. The images already made, which are being made and to be made, lead us to reflect on the act of thinking and making art. They force us to revisit Leonardo da Vinci, Albrecht Dürer, Rembrandt, Ingres and Escher, among others, and, above all, to understand art, whether on paper or not, as an attitude towards the world.

Oscar D'Ambrósio

COLUMNIST



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Maurício Siqueira has a degree in Publicity & Advertising and a postgraduate degree in Strategic Marketing. He 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.



With an Active Profile, 60+ is the new protagonist

The world population is aging and the search is now for spaces that accompany and stimulate active life, the development of new skills and the diverse possibilities that life can still offer. Multisensory environments reflect the personality, without neglecting the roots of each one and with a hint of technology in favor of well-being. We have entered a new moment for those who thought that a life had come to an end.

What are you looking for in a residential or commercial project? The most common answers are: practicality, comfort, style, affection, stimulation and technology combined with everyday life to facilitate and improve the experience at home. These are some points that deserve and should be the center of buildings and, with age, this need becomes even more relevant.

According to the World Health Organization (WHO), the number of people over the age of 60 will reach 2 billion by 2050 – representing a fifth of the world's population.

Brazil, on the other hand, is aging at great strides. Data from the IBGE (2018) indicate that in 2060, one in four Brazilians will be elderly, representing 25.5% of the total. Before, in 2034, people aged 65 will correspond to 15% and in 2046 will be 20%. For comparative purposes, in 2010, eleven years ago, this age group represented 7.3%. Yes, we are getting older. And the good news is that we can age well.

And this aging process is not just about numbers and projections, it is a reality and has some differences when we analyze the profiles of the population, according to Paulo Formighieri, Geriatric Doctor and ambassador of Aging 2.0 in Ribeirão Preto.

“Due to the advancement of technology that we have experienced since the 90s, we perceive a new profile with different demands. Today people over 60 are more demanding and protagonists of their history. They are active, participatory, with an intense and systematic life routine. Inside and outside the home, in terms of connectivity with the outside world and also in their interpersonal relationships. And in this sense, the house needs to accompany him”, says the geriatrician.

Aging is a worldwide network, created in 2012, which aims to support innovative entrepreneurship with a focus on the challenges of aging and with relevant opportunities. This support takes place in several ways, such as partnerships and actions to receive projects, campaigns with partnerships with large entities, among others.

The possibilities

With this new profile, the concept opens up that learning is continuous and should not end when you reach 60 years of age. This population

remains active and more connected, especially in times of restricted mobility and social isolation.

The number of people over 60 in Brazil browsing the internet grew from 68%, in 2018, to 97%, in 2021. This is what a survey carried out by the National Confederation of Shopkeepers (CNDL) and the Protection Service shows. to Credit (SPC Brasil), in partnership with Offer Wise Pesquisas. The survey also points out that the main activities carried out are the use of social networks to connect with family and friends, access to information about economics, politics, sports and others, and the search and purchase of products and services.

In this sense, the concept called Lifelong learning stands out, which is shown as a basis and trend in many countries, starting here in Brazil. The term, when translated, means “lifelong learning”, but in practice it presents the idea that it is never too late to discover a new profession, to reinvent yourself and learn new things, whether in the professional or personal area. In addition to being aligned with current corporate demands, the concept proposes proactivity, protagonism and dynamism to be and do what you want, regardless of age and technology has helped in this mission.

This is a reflection of the contemporary world and tends to expose the market to a great evolution. Lifelong learning should not stop when you reach the age of 60. People are already more active and eager for quality knowledge, changes and updates. They are connected. And it is more than possible to maintain an active standard of living and make, for example, a major change in personal or professional life even after 60!.

The features of the house

Recent releases of electronic and personal assistants collaborate in numerous tasks and are already important in the routine in several areas. With them it is possible to make telephone calls, find out about news in real time, learn new languages and skills,

solve simple household problems, set alarms and reminders for daily activities and support in the practice of physical exercises, among numerous other functions. All this is possible through the internet of things and makes the home a place of pure connection with the outside world. The use of these devices and also video games, TVs, tablets and cell phones can help stimulate the brain and memory, thus helping to keep people active and less predisposed to degenerative diseases, for example.

In CASACOR Ribeirão Preto, Paulo Formighieri, with the conceptual and institutional support of the Geriatrics department of the HCFMRP/Hospital Amigo do Idoso and the Brazilian Society of Gerontechnology, leads a project for a space totally aimed at the 60+ public where he presents the main applicable characteristics to promote the protagonism, well-being and continuous learning of the new profile. The environment was developed with the support of the Elenco Associados group of construction and decoration stores and the professionals Norton Mello, the architect and urban planner and professor at USP, Maria Luisa Bestetti and the architect and urban planner Mariana Chao, references in the sector.

The 32m² environment was designed with products from several companies of Elenco Associados – which is 13 years old and has almost 40 stores.

Among the main differences that can be noticed are, for example, the chosen colors that give an air of tranquility, the safe floors and ergonomic furniture that support the objects; adaptive signs and shelves in the kitchen; space for pet and home-office, use of mirrors to facilitate the visualization of points of the environment, electronic devices attached and that help in the day to day, among others.

“We were delighted to meet and have the opportunity to work and participate in a project 100% aimed at the 60+ public. Through Aging 2.0, we intend to invite the corporate world to think about new solutions, encouraging and

preparing professionals in the field of architecture, engineering, interior design and technology to serve them, with lectures and workshops. Not only is it an exponentially growing audience, but one that, for some time, deserves special attention and attention. Elenco Associados does not see itself out of the opportunity to add to this story”, comments Luciana Pompei, president of the company.

Art and its impacts

Even with this audience, learning and practicing any type of art has represented one of the main stimuli and transformations of people over 60 years old. By discovering new skills, people will, in their own time, exercise their brain, creating new friendships, new conversations and new interests.

The simple exercise of reading and rewriting, learning to paint, creating objects through manual practices, dancing, singing, taking a course, going to art galleries and exhibitions, will activate part of the brain that could be in disuse, providing more disposition. to seek better quality of life, at any age.

Maurício Siqueira

COLUMNIST



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Gustavo Perino holds a Bachelor's degree in Expertise and Evaluation of works of art from the Universidad del Museo Social Argentino. Revalidation of the bachelor's degree in museology at UNIRIO. Postgraduate student in cultural management and communication at the Latin American Faculty of Social Sciences – FLACSO. He is a university professor and member of ICOM Brazil and a judicial expert of the order of experts in Brazil – OPERB and IPJUD. Accredited expert at the Oswaldo Goeldi cultural artistic association, São Paulo. Founder and director of Givoa Art Consulting since 2012 (a company dedicated to art expertise).



The Correct Identification of Works of Art From the Studio

I am frequently consulted about the care that must be taken in identifying works of art by the artist and the gallery owners who manage this production. I am an art expert and work on identifying artworks to determine if they match those deemed authentic (mainly in the secondary market). I can suggest some tips to artists who are currently in production since in the future there is a possibility that some works will be forged and incorporated into the market circuit as if they were authentic.

The expertise of works of art is an activity that has been established since the 18th century and has been strongly consolidated in the 20th century¹. It works mainly on three fundamental axes: the contextual-historical axis, the aesthetic-technical axis and the material axis². Interdisciplinary, research is carried out in teams that are composed of art experts, conservators-restorers, museologists, graphotechnical experts, art historians, chemists and physicists, as is the case of Givoa Art Consulting. The expert report follows the comparative method where works considered authentic are analyzed and the elements that emerge from this analysis are compared with the information that the questioned work has. The assessment of evidence is qualitative and not quantitative, which is the set of results that will give the chief expert the information to confirm or deny authorship of a piece.

We will mention each axis and detail the elements that are sought at each stage. The artist in production will be able to make decisions about the production process of his work. These decisions will make it possible to add security measures for the future.

In the contextual-historical axis, all the written and known about this artist in question is studied. Data about your life, testimonials, presence in catalogs, interviews, press releases, etc. in order to identify the phases, stages and their production context. If the artist used to work alone or collectively, observe their preferences for materials, brands and supports. In this sense, the artist in production must take a written record of his choices, detailing materials, preferences, experiments and technique so that in the future these data become sources of consultation. The presence of works in individual or collective exhibitions must generate catalogs and the identification of the piece must always contain at least the name of the work, technique, dimensions and year. In this case, a title like "Untitled 001" offers better cataloging possibilities than a simple "Untitled".

In the aesthetic-technical axis, all the aesthetic characteristics that the selected works have for comparison are studied. Said works are called "witnesses" since they are the ones who will provide the comparison information. There are linguistic and stylistic readings, studies of how the plans are created, if the work follows the academic canons or not, if the artist is interested in colorimetric harmony or if the focus is on gestural expression, etc. In this same parameter, the tools that the artist used are studied, the choice of support, the technique used, the color palette, the mixtures, as well as whether the work has a signature, either on the front or on the back. Depending on the type of work, artists can decide to sign on the back only, on the front, on both, or not sign at all. This last decision considerably affects the future analysis of the work. The more information the artist has about the work, the safer it will be against forgeries. The work of graphotechnic experts specialized in works of art is carried out on the signatures and writings present in the work and in the documents that accompany the piece. In this way, a work with a brush record, fingerprints, writing on the back and a double signature represents one of the most interesting works to research and one of the most difficult to falsify, since it is in the multiplicity of elements that the expert finds the differences between the authentic work and the false one.

For the forger to be able to convincingly replicate (in the eyes of the layman) all these elements, he will have to spend a lot of time studying and practicing the technique. In the technical analysis, the team applies the studies referred to pinacology, which are studies carried out on the brushstroke that is typical of the artist. Movement, pressure, direction, order, among others, are the vectors that drive the creation of a work. This work is as unique as the master's hand. However, we cannot underestimate the ability of some forgers to replicate an authentic work of art. The good news is that often the forger "fancy" more than the artist himself, and it is this "care" that ends up betraying him to the expert gaze.

The artist who takes care to identify his work will allow for in-depth research on it in the future. Signing the piece on the front and back, correctly registering the materials used, using the chassis itself as a security element and even fingerprints impregnated on the screen are decisions that go far beyond aesthetics and the creative act. These are decisions considering the preservation of production for the future. In the same sense, all this helps conservators-restorers to be able to take care of the aging of the piece, ensuring its longevity.

In the material axis, the material that is present in the questioned part is studied with the support of the laboratories. Determining what your canvas is, if the chassis is original or has been replaced, the state of the pictorial cover, if it is dry, cracked and what are its dating possibilities. If the aging has characteristics of having been natural or if it was the product of manipulation. Some materials offer more dating possibilities than others. The oil and its chemical compositions make it possible to trace, in some cases, even the brand of the product. Once we switch to more contemporary materials like acrylic paint, this factor may not be as relevant as the latter hasn't changed much in the last few decades. As in the previous points, the greater the amount of information offered by the artist himself about the materiality of the work, the more possible it will be to differentiate an original from a copy.

Today, more than ever, artists in production who manage to position themselves in the market - as a result their work obtains greater commercial value - are the target of possible forgery. These apocryphal works may contain the same materials of use and may have been creations whose tools are also contemporary to the artist. An isolated study of materiality in no way constitutes proof of authenticity. As we mentioned earlier, "it is the set of elements that, on the study of an interdisciplinary team, allow confirming or denying the authorship of a work".

Certificate and documentation: a very complex and controversial subject

Essentially and from an expert point of view, the only valid certificate of authenticity is the certificate created by the artist himself. He himself guarantees that this piece (which must have a link with a quality photo of the front and back) is the one considered authentic. For this, today there are multiple platforms that allow you to digitize the certificate, apply this digital information on an NFC chip, place this chip glued to the support using a "smart tag"³ (smart tag) and record the entire operation on the Blockchain, thus offering the guarantee of immutability. This certificate must contain technical information and quality photographs of various parts of the work. Given the impossibility (economic or geographic) of applying these security measures, it should be considered that at least there is a document, with a photo and text detailing the technical file of the work and the signature of the artist.

All other documents that accompany a work during its journey constitute important information, but it is carried out by third parties, starting with certificates issued by people who are not the artist (opinions), exhibition records, loans, outputs in books, catalogues, purchase and sale invoices, transfer of ownership and technical reports for conservation and restoration and verification of authenticity.

On another occasion we will be able to talk about the circuit of economic valuation of a work and the actors of legitimation that exist in the art system. Regardless of the size of the production and the positioning in the market, every artist must take care of his work as well as indicate to his collectors how these works must be properly preserved. In this case, consultation with a professional conservator-restorer is very useful and necessary.

Gustavo Perino

¹ <http://web.revistarestauro.com.br/a-obra-de-arte-frente-ao-perito-a-falsificacao-na-historia-da-arte/>

² <https://revistarestauro.com.br/a-obra-de-arte-frente-ao-perito-a-falsificacao-na-historia-da-arte-2a-parte/>

³ <https://tokenizart.com/>

COLUMNIST



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Arnaldo Etrusco is a journalist and industrial designer. He has worked in several communication vehicles and organized events, from entertainment and pop culture to innovation and technology. Today, he works as a curator and partner at NAP Studio, where he also looks for “new talents” and gives creative direction to artists linked to the studio.



What Are NFTs?

The art world was taken by surprise by a novelty and left many people not quite understanding what it was. It's the NFTs. Sales that span millions of dollars and are often of questionable taste. But do you know what these NFTs are?

NFT stands for Non-fungible Token.

Okay, I know, “it got complicated”, but you’ll understand. First, let’s see what Tokens are. A token is a digital security device, like a password, for example. Now, the new buzzword: fungible! The dictionary tells us that a fungible is something that can be replaced by something else of the same nature. For example, a car is a fungible good.

So, putting the above together, a “non-fungible token” is a “security device that cannot be replaced”. “Okay, but where does that fit in the art world?”

There are more....

Let’s bring the conversation to the medium that interests us: the arts. Have you ever had a work plagiarized? I’ve heard reports from artists who have not only been plagiarized, but also seen their copied works win prizes in contests. Now, if this happens in the “physical” world, imagine how it is in the digital environment!

Not long ago, anyone could go on the internet, get an image, without caring who created it, and use it on book covers, posters, mugs, t-shirts, in short, any medium that comes to mind. And the people who bought these products also had no idea who created it, unless it was an image by some well-known artist.

In the “traditional” art market we have some devices that give us (and the client) security, such as the artist’s signature and certificates of authenticity. But what about digital works? That’s where NFTs come in.

In the “digital world”, this certificate has become a security code, generated by blockchain technology, which cannot be changed. I will not go into detail and explain what blockchain is, but it is enough to understand that it is a system that, as far as is known, impossible to be defrauded. Thus, when any “digital product” receives its Token, it has a certificate of authenticity that cannot be falsified.

This gave security to those who create, for example, an image and also to those who ordered that image, knowing its origin. “Ah, but I can register my creation in a notary’s office or in the National Library!” Does that give you a guarantee in absolutely the whole world?

And how are babies born?

Now you know that NFTs are “digital certificates of authenticity”. Are they only used for art? It does not, however, necessarily have to be a digital “product”. And that includes videos, audios, illustrations, texts and, of course, mixtures between these media. And cross-media experiences can be endless. Imagine being able to appreciate a painting and, at the same time, being able to listen to the artist explaining his creation. It’s more or less there!

When I heard the term NFT for the first time, I couldn’t quite understand why a person would buy a “file” with an art, since they would need some shield to execute that file. When researching more on the subject, I discovered that in many cases, the buyer, in addition to buying the rights to that file, could also have the physical work itself. This, in the end, adds value to NFT art. Not to mention that the buyer, since he acquires the rights, can print that art himself and hang it in his living room! With the NFT, no one will be able to say that that print is not an original work.

The possibilities of negotiation are so great that you can sell the right of reproduction, the digital file, you can send the physical work, you can sell “only” the right to print, the limited print run, in short, whatever best suits your needs. the parties involved (decide).

Oh, and there is the possibility that the artist still earns a commission whenever his NFT is resold on the market, as if it were a kind of royalty.

And who “makes” the NFT?

The companies that carry out this entire certification process are called “NFT studios”. This is the case with NAP Studio. NAP Studio was created precisely to process NFTs, place them for sale in specific marketplaces (a kind of virtual galleries) and provide all support and advice to artists interested in entering this market.

What is the best marketplace for that work? What amount to charge? Who to sell to? What is the best format? Direct sale or auction? In the same way that an art dealer is necessary in the “traditional” art market, studios are their counterparts in the digital world.

If, most of the time, an artist can't manage his career, in the case of NFT Art things get a little more complicated. It's not just digitizing a work and putting it up for sale. It is necessary to create a “digital wallet” on a cryptocurrency exchange, buy these coins, choose the marketplace that has the highest number of sales of that style, list the work, pay (in cryptocurrencies) to definitely put it for sale, receive (in virtual wallet) the sale value, pay taxes, etc. Not to mention the strategies, as already mentioned, whether it will be at auction (in this case, with free or minimum bid), in a single sale (single edition) or in series, and, above all, knowing how to “launch” the work , which requires knowing how to use different types of social networks different from the usual ones.

Rumors and truths

Surely, if you don't live on Mars, you've heard about the exorbitant values that some NFTs had on the market. Unfortunately, there are exceptions. It should be noted that the NFT art market is like the traditional art market, the price of the work depends on several factors, such as the technique, the time spent in production and, mainly, on the artist's “name”.

The “marketing” behind that work, at that moment, still counts a lot. There are stories of simple pixels that have reached prices of thousands of dollars (always in cryptocurrency). If you visit the marketplaces, you will find works and collections that can start from a few dollars. Again, it works with an art market like any other. However, it is a globalized market that opens many doors and possibilities. Nothing prevents a work from having its NFT sold, but the original object is still available for negotiation.

Interested in the subject and want to enter this world? Please contact NAP Studio. Our team will be happy to answer your questions and serve you in the best possible way.

Arnaldo Etrusco

INTERVIEW



James Lisboa
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James Lisboa has been an official auctioneer since 1986. He has held several auctions and some of important estates such as: the Arno family, Joe Kantor and Roberto and Maria Mellão de Abreu Sodré (Former Governor of the State of São Paulo). He was elected among the 250 best auctioneers in the world by Art+Auction magazine.



Imagine yourself face-to-face with someone you greatly admire and whom you could ask a million questions to help you understand the dynamics of the art market. Now imagine that this person sits in front of you, without showing any hurry, and puts himself entirely there, to talk to you. Here's how it is, how I felt and I feel.

James Lisboa received me at his gallery on the 30th of September, but we had already talked there on two other occasions. In fact, one of them was when I asked him to come as a columnist for Revista Artrilha and he refused. Instead, he suggested the interview. He made himself available for it to happen in the way and format I wanted. My reactions to James are one of complete surprise, almost always, because he is so kind and thoughtful, and in today's world, such politeness, readiness, and receptivity are rare qualities to find. I always feel my responsibility increasing when we talk.

He speaks with cordiality and is not intimidating, on the contrary. He looks you in the eye, and yet you feel comfortable with him. I, as always, am me, a little clumsy, but very authentic. I have the impression that he has fun with me, a little, and with my way of being learning, he wants to learn more, but he knows he has a long way to go. I'm simple, and he knows it.

Below, you find this interview that is the first of my life. I think I started off on the right foot. I will never have enough words to thank you! Still: thanks, James. Thank you!

Edna

Revista Artrilha: In your journey as an auctioneer, thinking diachronically about the art market, what would you highlight as positive and negative points and how would you describe Brazil in relation to the world?

James Lisboa: Describing Brazil in relation to the world, with the profile of an art auction, is a very specific and directed thing. I would tell you that art auctions from the 1950s onwards developed in such a way that, in that period, there were in cities like São Paulo, one or two art auctions a year. Today you have an offer of ten to fifteen daily auctions covering any and all types of collections, whether paintings or sculptures, household objects, rare drinks, stamps, coins and the whole range of collectibles. Comparing this with the exterior, we have to take into account that England and France, through two companies, which were founded when Brazil was discovered, 500 years ago, already held equivalent auctions. I mean, their tradition, in this sense, is very broad and even because, the market is also economically very strong abroad, and here it is presenting itself in a positive way, but it [auction] has a way to expand to other capitals in the world. country and create much broader market conditions than the current ones.

RA: Brazil stands out on the continent, statistically (according to Art Basel report), but our numbers are much lower than the amount of business in Europe and North America. In your opinion, what prevents Brazil from doing more business in art?

JL: Of course, the trajectory of auction houses or galleries abroad is much stronger as a matter of economic power. Does Brazil have conditions? Have! It also expands and there is a greater demand around artists, works of art and exhibitions as well. The two large centers that still continue, in São Paulo and Rio de Janeiro, have a predominance in relation to the great exhibitions and the great auctions, but we already see in capitals such as: Belo Horizonte, Curitiba, Porto Alegre, Salvador, Recife, and Fortaleza, a constant interest in what is being offered. The obstacle is still economic, this still prevents things from being expanded in a broader way, but little by little we feel, mainly due to disclosures, that it is expanding in a very positive way.

I'll use as an example the fact that when I started auctioning the only way I had to publicize it was through the phone inviting customers, direct mail or through the newspaper. Today, with technology, we can enter all auction houses through the internet and have the possibility of live transmission through television channels. After that, it broadened in a very positive way, the interest of people all over Brazil and the world. So much so that, today, 40% of what we sell at auction goes to other capitals that we never had the possibility or way of reaching.

RA: Auctions are historically one of the most effective means of commerce, and art auctions have been gaining public attention. Are online auctions as relevant as in-person auctions? Do you think that the pandemic managed to "force" more traditional Brazilian customers to migrate to the digital universe? I mean in terms of values, artists, number of purchases, etc.

JL: The current public health situation in Brazil, of course, interfered with what we were used to doing. The auction has always had, throughout this period, since its creation, the physical participation of collectors and interested people. The face-to-face auction creates an emotion of what is being presented, not only an emotion on the part of the one who presents it, in this case the auctioneer, but in the participation of the customer who, at first, has the habit of disputing what he wants, establishing his limits in the sense of expense, or emotionally, but don't stop taking what you like. Of course, the face-to-face auction creates warmth and as a result, I would say even more positive than the final result of a sale, but this in relation to the pandemic, which created a new type of offer; and especially the digital,

which is presented in a way in which the auctioneer demonstrates the work and the customer launches it by phone or over the internet, is a cooler way to compete, but, at the same time, it also increases the number of people participating. In the face-to-face auction, the person has a certain time to travel, arrive alone or with the family, but indoors he has the comfort, security and the simplest way to be able to dispute what is being advertised. If in a way it took the emotion out of the presence, in turn this situation increased the number of people participating and disputing.

We used to have the habit, as part of our business, to hold four auctions a year before the exhibition. After the pandemic, we've been doing a range of six to seven online auctions a year. All this in turn brought a more positive result in terms of the breadth of people participating in the auctions we held.

RA: In personal terms, have you ever bought art at auction? Which purchase did you most enjoy making and which was the most striking?

JL: I've always attended and bought at auctions since I was fourteen, I remember that at auctions in the early 70's, my father personally took me. I participated, I liked to see it, it was something that was in my blood since my childhood and adolescence. One painting that I was very happy to acquire was a work that I didn't describe to the auctioneer at the time, but it was a work painted by my mother, a painter and restorer in the early 70's and that I found at an auction. I disputed the frame with a lot of attention and adrenaline, I ended up finishing. The work is still with me, it is a landscape with houses, measuring more or less 60x80cm, and this created, of course, an expectation of wanting to own the work and I ended up taking it. This creates an emotional pleasure in the sense of the dispute,

“This marked my life a lot!”

RA: Also in personal terms, if you could acquire a piece that is the target of your desire and you haven't had the opportunity yet, could you share that desire with us?

JL: Look, one thing I never fail to buy, because I have a personal taste, are paintings by Sônia Grassmann. She has a “what” that the female figures are very seductive and resemble Renaissance paintings. I like to collect her paintings in general. Now, in personal terms, in the sense of vanity in having a work, I would like to have a Picasso painting. I consider Picasso because he is the first painter to emerge from humanity, who is on par with Leonardo da Vinci, who are the two exponents of the human race, who surpass any limit of intelligence, creativity and importance. If you take into account, there is no human being that has passed on the face of the Earth that has produced so much wealth, individually, I quote a great businessman like Henry Ford who made Ford and created Fort T, but to develop all this technology and all this work he needed engineering and several workers to be able to produce what he developed. Picasso, taking a canvas, paint and what he created, developed in the course of his life, millions of paintings and drawings, which multiplied by the number of what the works can achieve in trading; there is no man on the face of the earth who has made as much wealth as Picasso. This is just a reference in the sense of its importance. I have prints, but I would really like to have a Picasso oil painting, no matter the stage.

RA: For a new art collector, what advice would you give for a good buy and what opinion would you avoid offering?

JL: It's important to keep in mind what you like, not because it's a fad or a recommendation from a person who offers a certain work and you don't like the image and what the artist does, but you are convinced that the work is a great investment. In fact, the big investment is what gives you pleasure in the aesthetic sense and value. Don't think short term, the painting itself has to be long-term. What you buy will pay you back in at least 10 years. During this time you can follow the artist's trajectory, if he is alive, in relation to all stages, and what he develops.

RA: As for the artist who would like to become professional, gain relevance in the cultural market, reach a market value that allows him to live only from art, what you noticed in the trajectory of artists who "arrived there" and are considered consecrated, that can serve as a "guide" and that you would like to cite as an example to beginning artists.

JL: Let's go through the centuries and look for the end of the 19th century, when through D. Pedro II the Museum of Fine Arts was created and economic conditions so that artists of that time could study and develop their work in Europe, and when I say Europe, it's in Paris. Artists who were projected in that period needed scholarships or a maintenance fund to be able to settle in the city, study and stay there for a year or two. As everyone knows, Pedro Américo, when painting the cry of Ipiranga, painted it abroad and then transported this canvas to Brazil, Dom Pedro II had this vision, so much so that, at the Imperial School of Fine Arts, of that period, he sponsored several artists to work and study abroad.

Entering the 20th century, in the 1910s, some artists also went looking for the great artistic movements that were being made, and we can highlight Anita Malfatti who held the first major exhibition of modern painting and drawing in 1917, shortly after the Week of 1922 – and next year it will be 100 years in February in which Di Cavalcanti gathered friends and artists and had a great exhibition in the lobby of the Municipal Theater of São Paulo.

Bearing in mind that, at that time, there were no galleries and no means of publicizing themselves and that all of these won by something called talent and persistence, which was essential to be able to maintain themselves, and these artists who contested had a prism of modern painting, not contesting the academic, but showing a new path. They had a lot of difficulty maintaining themselves or developing their work in the 20s, but with a lot of persistence they managed to survive, and then, in the 30s, we have as an example the artists who were part of the Santa Helena group. All of them had a parallel professional activity to be able to paint and develop their work such as Mário Zanini, Alfred Volpi, Fúlvio Pennacchi, Aldo Bonadei, in order to maintain themselves, they painted tiles or arabesques on the walls of the great mansions of the time and in this case they were able to keep up. Their persistence is what created this prism. Soon after, in the late 1940s and early 1950s, the Bienal opened up a vast field for all these painters, not in the professional sense of survival, but informative about what came from outside and which was an important center of information.

Many of them, such as Candido Portinari, a very important artist, had the survival of making portraits, and these portraits, today, represent almost 25% of his production, and this meant that he could have the economic conditions to paint what he liked.

Today's painters have a range, many means of transmitting, of work and of galleries to be able to exhibit, or of means to be able to sell.

“Persistence in the sense of talent and insistence on what [the artist] likes to create and develop, is to persist and believe that his talent is stronger than any barrier can prevent one”

When I talk to the artist, and they ask me which way to go, I say it's a lot of painting, if there's a market to sell ten, paint twenty, if there's a market to sell twenty, paint forty. Paint a lot because that is what gives you the ample will to persist in order to arrive on a suitable path, both in a professional and artistic sense.

RA: We have a large informal art market formed by the sales of artists without representation. There are no statistics on this and it seems to me that each artist decides the price they charge, without much professional help in this matter. When comparing these prices to auction prices, the public is often surprised because they seem inflated. How do you work with pricing, and what parameters do you recommend to artists, so that they can better operate their final prices.



JL: The value of a work of art is very subjective, the artist determines what he would like in terms of his work and his creativity, but around that there is a more important factor that is supply versus demand, and the market itself, behind that there are galleries that sell and protect artists who have a professional or stable relationship for each house, and this means that there can be speculation far below what the market can find or offer, but that time will fix.

As for the auction capture, the auctioneer's function in relation to the owner of the work that puts the painting on the trading floor is to provide liquidity. What the market asks for, which is the artist's table, is used a lot as a reference, and an average is made in order to have an evaluation that can create conditions for sale and speculation.

The most correct price for an artist in relation to the market is auction because the work has to defend itself, not only within what the artist created and the credibility that was proposed. When the artist offers the work in a gallery, there is an emotional involvement around this from the author to the one who wants to acquire it, when you put a work in question at auction, the only thing that defends the artist is his talent and what he created, this is what really determines the price and its market value.

RA: There has been a lot of talk among artists and a lot of discussion in artistic mentorships about the development of a language and a poetics for the artist to stand out in the market. Often, the artist feels pressured to accelerate technique and is instructed to abandon themes and styles that help him in the development, skill and techniques. Of course, there is no way to discuss all the paths of all artists in a single postulation, but I would like to ask for three examples of Brazilian artists who, in your opinion, are the very legacy of what a renowned artist can achieve.

JL: I could mention three artists from the 20th century who, due to their insistence on what they did, became consecrated for their work and creativity: Candido Portinari, Di Cavalcanti and Aldemir Martins. They are typical examples of artists who, despite all social and economic difficulties, persisted in their work and left a creative and extremely important work for the country's heritage.

RA: In times of a pandemic, someone came to you and asked for a hug and a selfie. You kindly responded saying "hug is emotional comfort" and mentioned how much we needed it. If you could give us a little emotional comfort, for us artists, who are constantly on a roller coaster, dealing sometimes with personal demands, the pressures and impositions of the digital world, the financial fragility common to most artists, the difficult entry into "professionalized" platforms (galleries, auctions, salons, etc.), what kind of hug would you leave us in writing

JL: The strongest embrace in the sense of emotional comfort and for artists is: persist and insist on what you believe in and on your talent, there is no barrier in what you want as a trajectory to develop your work, your social life and what you have as goal. This is the shortest way to get where you want to be.

TRIBUTE



Maria Inês Lukacks
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Maria Inês Lukacs is a plastic artist, watercolorist, president of ABA – Brazilian Association of Watercolor and Art on Paper since 2014. Postgraduate in Fine Arts – Specialty in Watercolor – at FASM - in 1998, supervised by Iole Di Natale.



Iole Di Natale

Talking about Iole Di Natale is always a pleasure and a huge learning experience.

Iole Di Natale was born in Varese, Italy on September 16, 1941 and arrived in Brazil in 1949. It was only in 1965 that she became Brazilian, but years later she regained her Italian citizenship and kept both because she loved both countries tooth and nail.

He lived his life between Italy and Brazil. A house in Alessandria, Italy, where he spent three months a year and an apartment and atelier in São Paulo, where he lived and taught and worked the other months of the year.

Iole Di Natale and a small group of artists came together with a common goal: the interest, the development, the expansion of knowledge, the desire for the ART OF WATERCOLOR to transcend barriers and borders, leading to the art-loving public, the and the possibilities of disseminating the watercolor technique, a technique that is still taking small steps not only in Brazil but in the world in general.

Her love for watercolor made her a defender of the technique and a fighter, and so in 1987 the Núcleo de Aquarelistas da FASM (Santa Marcelina College of Art) was created, where she worked as a teacher. Almost 20 years later, in 2006, the Núcleo de Aquarelistas became ABA – Brazilian Association of Watercolor and Art on Paper.

Iole worked together with Aquarela and Gravura, and thus, always thinking about the future, he wanted the new name of the group to also cover engravers and designers and not only Aquarelistas.

Iole had a sense of agglutination of ideas and people and so he used to mention:

“Believing in ideals, bringing people together and carrying out actions is perhaps something that stems from my Latin origin. In my Italian ancestry, following the example of my father, the appreciation of art and culture was always necessary to amplify the potential of the human being, and I felt deeply that it was as an Italian that that was what I could do and experience and this movement should gain strength.

This reminds me of Italo Calvino’s phrase: “we will find in the next millennium what we set out to take” and that was what guided me during all the two decades from 1990 to 2010.

I wanted to implement a methodology for the advanced study of watercolor, as I always believed that its practice was associated with the development at a very high level of sensitivity, expansion of perception and human growth of spiritual values in a highly robotic and materialistic contemporary world.”



It was with this determination and mentality that Iole Di Natale ran his Calcographic Atelier for 35 years and celebrated with an exhibition that took the exhibition of his artists who attended the studio at some point in their 35 years, from São Paulo to Campos de Jordão and even FABRIANO in Italy.

At ABA / Núcleo, he has given associates 29 years of exhibitions and events in Brazil and abroad annually and it was his tenacity and example that made the association have the continuity for which Iole Di Natale fought all his life.

On September 16, 2021, Iole would have turned 80, but she prematurely left us on September 5, 2016.

He left a void in ARTE, and for his friends, students, and admirers, because there are few who invite their knowledge, their research, their opportunities and experience, always thinking with an eye to tomorrow.

Maria Inês Lukacs

Artist Index

ALZIRA CHALOUB	28
ANA MARIA XAVIER GUMARÃES	32
ANA PAULA JARDINE	36
ANDREA C. KRAUSE	40
ARA CELIS VILELA	44
ARY FRAN	48
CARMENCITA	52
CAROLINE SIMÓ	56
CRIS PICERNI	60
CRISTINA PIRES FURTADO	64
DANIELE BLORIS	68
DANILO LUCENA	72
DINORAH ROSENCRANTZ	76
EDNA CARLA STRADIOTO	80
ELIARA BEVILACQUA	84
ELZA KOLB	88
FERNANDA KAROLINO	92
GÊIZA BARRETO	96
GLORIA CONFORTO	100
JU BARROS	104
KÁTIA BRASILEIRO	108
LEILA BISCUOLA	112
LEILA COSTA QUAGLIO	116

LUCIA PENIDO PORTELA	120
MARCELO LOPES	124
MARIA AMÉLIA FONSECA	128
MARIA CAVALLARO	132
MARIANA STORINO	136
MONI PIMENTA	140
NATI SÁEZ	144
PATYLENE	148
PAULA QUEIROZ	152
PAULO VÍTOR CARNEIRO	156
R. F. BONGARTEN	160
REGINA MASLEM	164
REGINA MELLO	168
ROBERVAL SILVA	172
RODRIGO MOTTA	176
ROSANA AMATO	180
SALETE LOTTERMANN	184
SI CAVALCANTI	188
SIMONE CEIA	192
SUZANNE GOMIDE	196
TALITA Z	200
TATI GARCIA	204
TERESINHA MAZZEI	208
TEREZINHA BILIA	212
VINÍCIUS DE PAULA	216
YARA DELAFIORI	220
YLMA OHARA	224



Alzira Chaloub

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Alzira Chaloub (RJ), doctor, plastic artist, uses drawing, collage, oil and acrylic painting, porcelain and watercolor. She bases her creations on: free courses, Parque Lage Arts School (RJ), Dulce Nascimento watercolor, E. Bork hyperrealism. She produces expressionist and figurative acrylic canvases. Group exhibitions in galleries: MBLOIS, PopUp Art, Arte e Vida, AVA, 30th Salão da SBBA; and International: Japan, Finland, United States, France, Germany. Publications: Revista Arte & Estilo (2017 and 2019), BRAZIL Connection in Europe Art Catalog (2019), Artrilha 2nd Edition (Dec/2020), "Be Arte" (2nd Edition Dec/2020). Her work translates a different look at nature, using authorial photos and strong colors, symbolic images, triggering a certain mystery and imagination in the spectator.





Alzira Chaloub | Bromélias Vermelhas no Jardim das Delécoas | Painting | 100x100cm | 2019

Art chronicle by Oscar D'Ambrósio

Nature

The visual work of Alzira Chaloub has its starting point in nature. It is a journey through images in which details gain importance as an expression of the grandeur of a perception of the world. There is a lot to learn from the cycles of trees and plants. The minutiae of a sheet, for example, is a composition lesson. To observe how a flower occupies space is to develop an intelligence of the look and an aesthetics of understanding how beauty occurs in all places, even the most unlikely. The time to enjoy and enjoy each of these manifestations is different from that of the metropolis. It is a permanent exercise that leads to a better and broader understanding of the function of each being, which also includes, of course, the human race, with its potential to destroy the world in which it inhabits and on which it depends.



Alzira Chaloub | Ciclos da Natureza | Painting | 70x50cm | 2021



Alzira Chaloub | Pé na Mata | Painting | 65x50cm | 2021



Ana Maria Xavier Guimarães

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Ana Maria Xavier is a visual artist, born in Corinto, MG, lives and works in BH. Undergraduate and Graduate Studies at the Guignard School. Her works and research encompass: drawing, painting, engraving and sculpture. In 2016, she started studying ceramics as a rehabilitation after an accident. She recovered hand movements, childhood memories and today, it is an important part of her life. She is part of the research group on anthropological ceramics @gestoufmg. The inspiration for the current series Breastfeeding came from the memories of a deep femininity, awakened by the cumbuca Aratu-Sapucai. These sculptures represent her reflections on female power, the full breasts that produce food for the body and soul. Since the 70's, she has participated in salons, collective and individual exhibitions, in Brazil and in other countries.





Ana Maria Xavier Guimarães | Entre o Amor e a Dor | Ceramic | 26x14x11cm | 2021

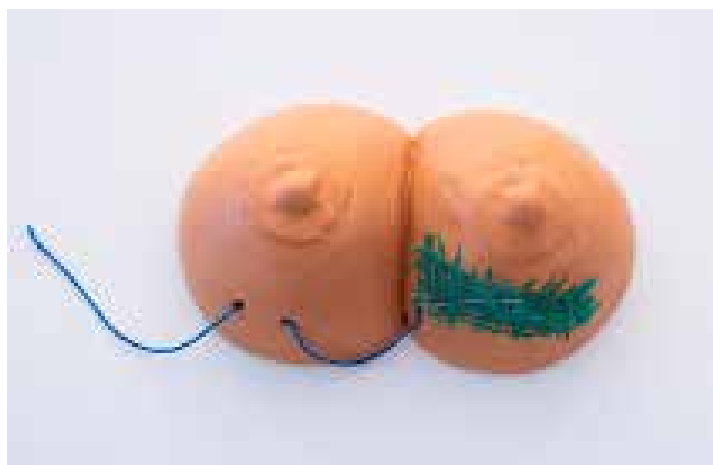
Art chronicle by Oscar D'Ambrósio

Body

The female body is an essential theme in the work of Ana Maria Xavier. The symbolic aspects of this theme point to paths that cross in different spheres. One of them is Lilith's. In Babylonian mythology, she was a demon with a woman's body who lived in hell and, in Jewish Kabbalah, she appears as the first woman of Adam, and can be interpreted as the female demon accused of taking the form of a serpent and presenting the forbidden fruit. to Eve, condemned, for having given in to temptation, to feel the pains of childbirth. The visuality proposed by Ana Maria Xavier works with the ambiguities of loving and suffering and with their losses and gains, in a visual poetics that delves into the essence of being a woman, understanding her existence as a universe of permanent transformations from the mythological and biblical texts to the contemporary world.



Ana Maria Xavier Guimarães | Absorvendo | Ceramic | 30x16x11cm | 2021



Ana Maria Xavier Guimarães | Todas Somos Capazes | Ceramic | 15x9x7cm | 2021



Ana Maria Xavier Guimarães | Transbordando | Ceramic | 30x16x9cm | 2021

Ana Maria Xavier Guimarães | Sonho da Infância | Cerâmica | 28x28x9cm | 2021





Ana Paula Jardine
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Ana Paula Jardine has a degree in Arts from the Federal University of RS, with a bachelor's degree in ceramics since 2001. She worked for six years with cultural projects within Sebrae/RS programs, developing handcrafted products with local communities. She went to SP in 2004 and took up ceramics again, giving classes and giving workshops. She developed an artistic ceramic line, resuming her journey through the Arts and created the brand "JoAna de Barro" with commercial products of utilitarian ceramics. It has in its curriculum seven exhibitions in the national territory.





Ana Paula Jardine | Luzes da Alma | Ceramic | 28x18x13cm | 2020

Art chronicle by Oscar D'Ambrósio

Life

Creating a ceramic is an act of life. Whatever your process, in terms of modeling, proposed form with clay or firing, there is a poetic dip in sensitivity, which can be experienced in the result. Ana Paula Jardine brings, in her work, a way of dealing with space and the organic expressions of nature that leads to a reflection on two levels: the way in which the material was worked and the intentionality of its subtle propositions when using plastic resources. and visuals to generate the most varied reactions in the observer. There is no clear indication of paths, but a path that allows to traverse paths and existential complexities. There is, therefore, a rescue of the multifaceted role of art as a human manifestation that allows a permanent review of oneself, the other and the world.



Ana Paula Jardine | Fendas do Mar I | Ceamic | 29x26cm | 2020



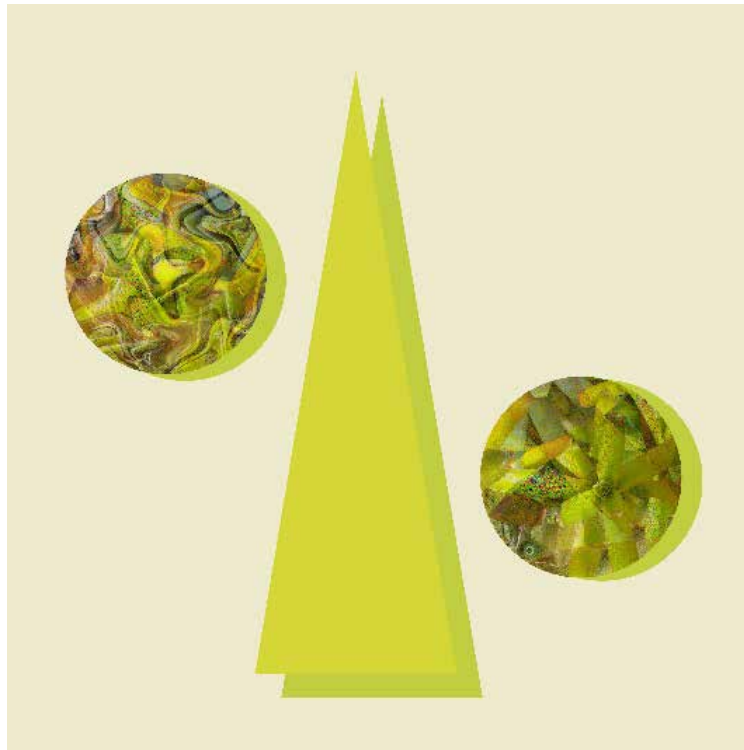
Ana Paula Jardine | Fendas do Mar II | Ceamic | 19x15x20cm | 2020



Andrea C. Krause
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Andrea C. Krause is a designer and digital artist, graduated in Industrial Design from FAAP, lives in SP. Her poetics is characterized by an interface between the real image and the technological. Inspired by photography to create geometric elements and organic shapes, through the digital manipulation of images found in the fascinating world of nature, creating graphics, overlays and false perspectives. She uses geometry to express her work, with lines, circles, squares and triangles, on different supports. Participates in exhibitions since 2017, her works are in the Virtual Inn Gallery.





Andrea C. Krause | Gaia | Digital Art | 2021

Art chronicle by Oscar D'Ambrósio

Origins

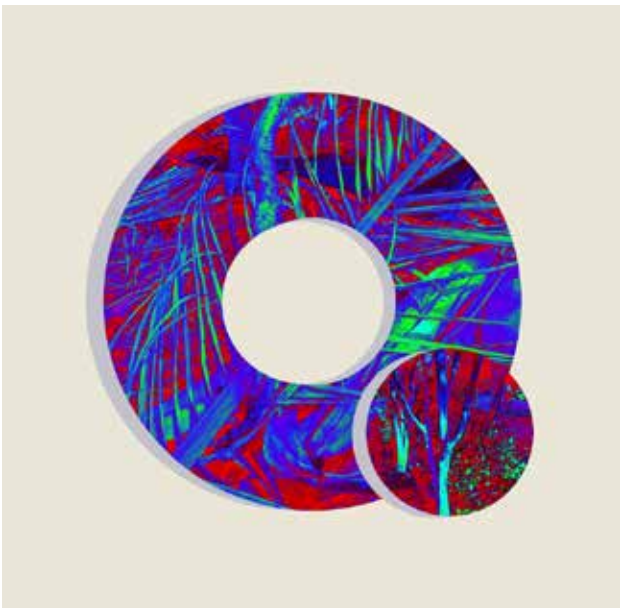
The visual arts have, among their abilities, that of dialoguing with the origins of the universe and of existence. Andrea Krause's visual proposal takes place in this dimension of scrutinizing what we are and what we can become. In this aspect, the geometric shapes gain symbolic dimensions. A triangle, with its verticality, for example, points to a possible ascent, while circles refer to the cycles of life in a perspective full of transparencies and opacities of what can be seen and suggested. The sacred is manifested in the dynamism of the works and in the use of colors such as yellow. The artist thus expresses her interpretation of the world, full of meanings that unfold when the observer's gaze becomes progressively attentive. Diving, thus, in an image, makes you wake up and be reborn to new worlds.



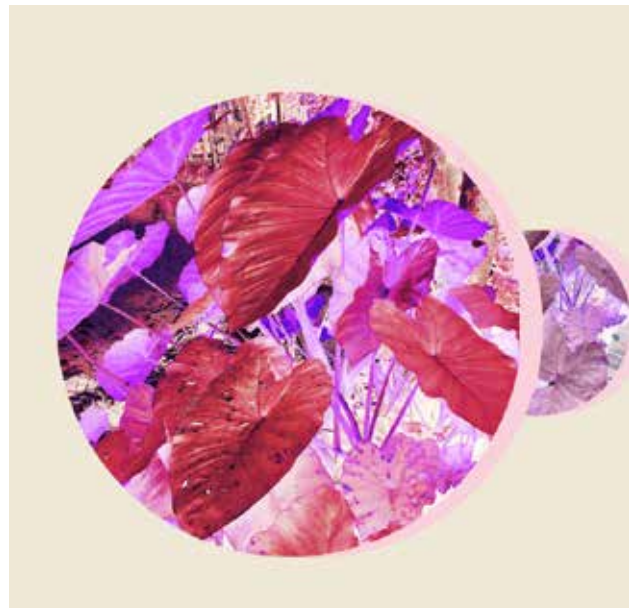
Andrea C. Krause | Ciclo da Mutação |
Digital Art | 2021



Andrea C. Krause | Ciclo do Ar |
Digital Art | 2021



Andrea C. Krause | Ciclo da Terra |
Digital Art | 2021



Andrea C. Krause | Ciclo da Vida |
Digital Art | 2021



Ara Celis Vilela
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Ara Celis Vilela is an Aquarian, born in Mineiros – GO. She has a post-graduate degree in Physical Education from PUC – PR and has been a self-taught artist since 2003. Her art is painting on canvas and her style is contemporary abstract. Through them Ara Celis conveys her emotions and feelings to art lovers. She also uses mixed media with acrylic paint, her most striking identity being the presence of gold leaves in the composition of all her works. The year 2021 is being a milestone in your artistic career, with a considerable number of exhibitions, courses, study groups and contacts with influential people in the artistic world!





Ara Celis Vilela | Jardim da Valentina | Mixed media | 80x120cm | 2021

Art chronicle by Oscar D'Ambrósio

Essences

The search for synthesis in visual work is a permanent challenge. The works of Ara Celis Vilela bring precisely a questioning in this direction. Achieving the essence of the work itself requires traveling through a universe in which terms such as “identity” appear, which corresponds to a fingerprint, an interpretation of the world that remains constant and that can manifest itself in the most diverse ways. It is not, for example, about pursuing a subject, but about perceiving, building and developing a poetics that manifests itself in a progressively matured line of work. The main question is in the reflection of what are the differentiating elements of the work itself so that they are explored in all their potentiality and intensity. In this journey, often less is more, that is, the understanding of what is done involves the search for what is more authentic and profound.



Ara Celis Vilela | Digitais | Mixed media | 110x180 cm | 2021



Ara Celis Vilela | Duo | Mixed media | 110x180 cm | 2021



Ary Fran
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Ary Fran, Ariclens França Da Silva (São Miguel do Gostoso (RN, 1985), is a visual artist, self-taught photographer. He started his career in 2012 with his first project, "Portrait of the Community", executed in the countryside of São Miguel do Gostoso |RN in 2015, recording everyday life and, from there, wins a selection in the Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Awards (HIPA) International Competition. In 2017, he publishes his first book, the unification of his project with the results obtained so far and calling it the project created three years earlier, "Portrait of the Community." In 2020, the ingenious photographer participates in his first collective exhibition in São Paulo, integrating editorials from specialized magazines and auction catalogues. Brazilian.





Ary Fran | Desbravadores | Photography | 2021

Art chronicle by Oscar D'Ambrósio

Metamorphoses

A photograph that claims to be artistic needs to present an image that is, in some way, transformative. This process can occur in a variety of ways. Its strength lies in transporting whoever sees it to other dimensions. It is the result of a series of choices made by the creator. Ary Fran, for example, brings, in his visual language, black and white as a technical resource to establish realities. Under his gaze, there is an interpretation of what is around him that results in a delicate process of intervention in the world. Images are not exhausted in themselves when they allow you to navigate through new layers. The photograph establishes the artist's gaze on a selected clipping, in a process of successive visions that suggest layers to be unveiled, each one within multiple perspectives in a process of infinite mirroring.



página anterior: Ary Fran | Dedê | Photography | 2021



Ary Fran | Tainheira | Photography | 2021



Carmencita
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Carmen Silvia Barbosa, married, two children. Born in São Paulo, on March 3, 1968. From a very early age, as a child, she showed interest in the arts. She loved to visit relatives and friends with her mother, just to look at the paintings in people's homes. She loves architecture and decoration, but only in 2020, in the midst of the pandemic, she had a closer contact with art. Self-taught, she began to paint, experimenting with different techniques and materials. She has participated in several virtual and in-person collective exhibitions (among which, 3 at Art Lab Galery - EXPOART/SP) and in an Arts auction (Artrilha). Her love for art only increases every day!





Carmencita | A Família | Mixed media | 100x100cm | 2021

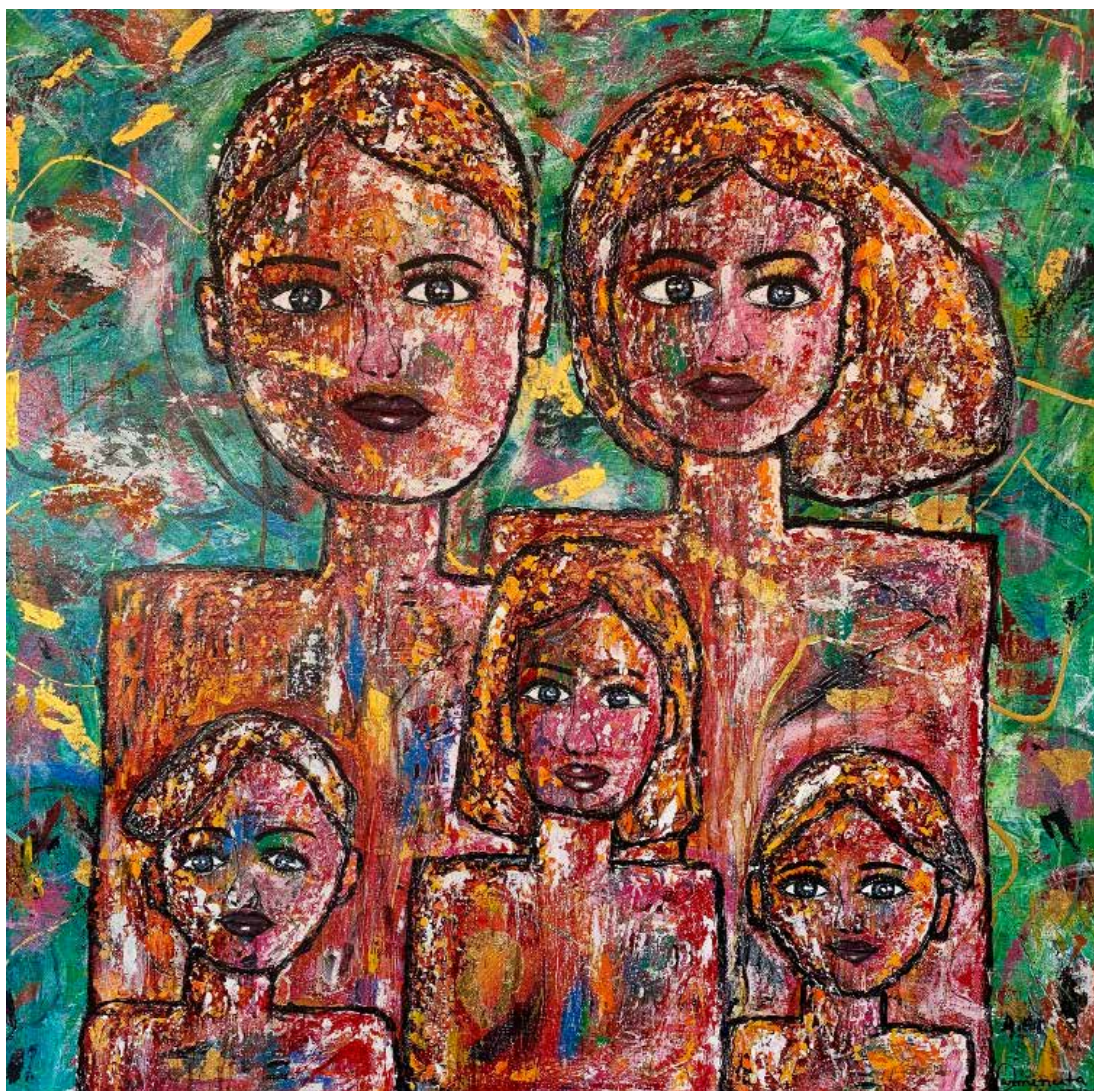
Art chronicle by Oscar D'Ambrósio

Essences

The search for essences is a classic path of art. The central idea is that the constant study of a certain object or concept can lead to a liberation from the world of appearances in which we live in order to achieve what really matters. Lost in a world of illusions, art could be a way to find the deepest structures of who we are to get to the essence of what surrounds us and ourselves. Carmencita's painting brings this type of reflection because it takes place in an area characterized by expressiveness, in a search for existential syntheses. It is a constant exercise of improvement in which each work proposes an advance in relation to the previous ones in terms of visual and technical proposal. More important than the subjects addressed, is the way they arise, full of energy to ask us about what the human being is and what his role in the world can be.



Carmencita | Verão | Mixed media | 80x80cm | 2021



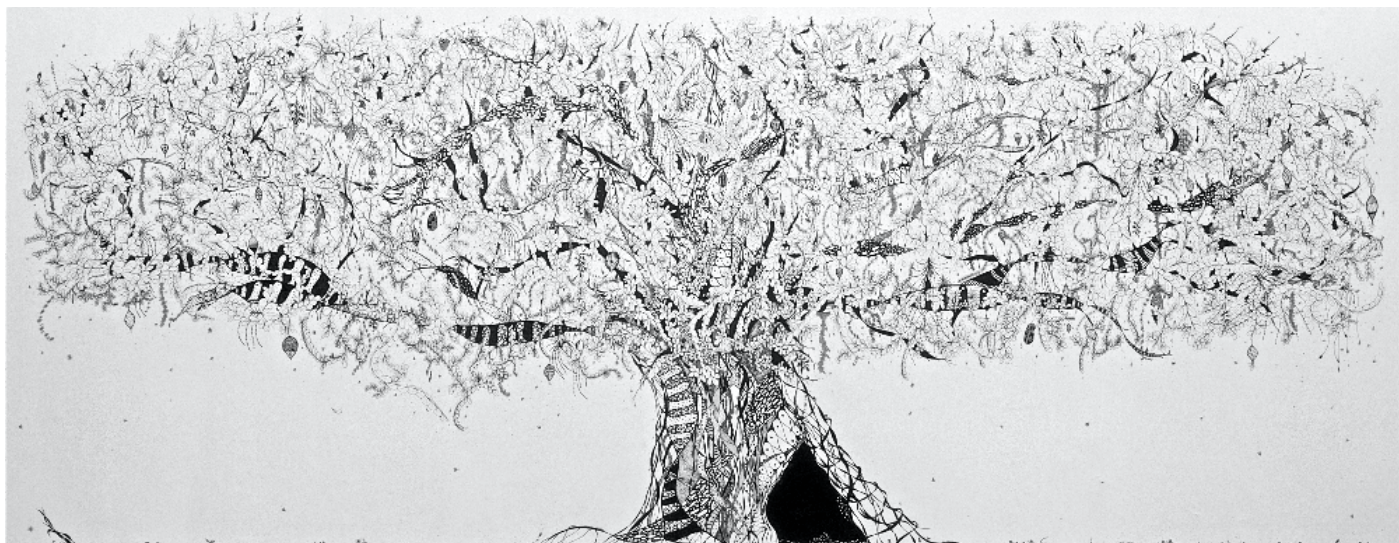
Carmencita | A Chama de Cada Um | Mixed media | 100x100cm | 2021



Caroline Simó
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Caroline Simó is a visual artist whose outstanding characteristic is the production of drawings made with ink on paper and canvas with details of the flora. Each element created represents your perception of the phases that the flora goes through with the passing of the months. The cycles of nature are interpreted by the artist and thus translated into lines and shapes that convey characteristic elements of a single species or even the combination of different species in a single tree. Between 2004 and 2017 she lived in Barcelona and Dubai, a period in which, under the influence of the natural diversity of the cities where she lived and visited, she began her artistic career. The specificities of the landscapes of each location become content for her artistic productions, with nature and the details found in trees, flowers and foliage being his main inspiration and motivation. Today Caroline lives in the city of São Paulo, where she continues to seek inspiration to continue her work.





Caroliné Simó | Pagoda Tree II | Ink | 280x130cm | 2020

Art chronicle by Oscar D'Ambrósio

Searches

Art is a form of communication typical of human beings with infinite connotations. As much as the subject is studied, the reason that led prehistoric individuals, that is, from unwritten civilizations, who did not know writing, to paint ceilings and walls of caves, is still unknown. There, for anthropological, social and psychological reasons, there is an expression of disquiet. This same creative movement is found in Caroline Simó. Through her trait, she dialogues with the world. It is a conversation that can be enjoyed in several layers, from the most literal to the most symbolic. The essential thing is that it does not generate indifference. It leads to a reflection on what the human being is in essence in a mental process that unites technique with sensitivity. More important than what is said is what can be suggested, expanding the interpretation potential of each image.



Caroliné Simó | Domus | Ink | 70x100cm | 2020



Caroliné Simó | Fruti ficção | Ink | 70x100cm | 2021



Cris Picerni
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Cris Picerni highlights her work by using a palette defined in tones from her childhood memories, surrounded by golden sand, the green tones of the waters, the intense blues of the sky and the diaphanous brushstrokes that the wind provides to this canvas of infinite memories. Her reliefs and depressions are punctuated by the safe use of the spatula, which three-dimensionally models her landscapes, tracing textures and contours and, thus, she plays on the smooth surface, transforming it into playful volumes, in dawn colors, in affective landscapes!





Cris Picerni | Entremeios | Painting | 60x40cm | 2017

Art chronicle by Oscar D'Ambrósio

Inquiry

Cris Picerni's works bring a permanent memory. They are visual manifestations that indicate, above all, the ability of the visual arts to inquire. Each work by the artist stands out for its intrinsic ability to bring new data in order to generate different questions. The general concept is to pay attention to how each work brings a different discussion, which can be of composition, shape, color or tonality. The essential thing is that it generates a stimulus that removes the audience from repetition and sameness. When a work is observed and does not generate this disquiet in those who see it, it probably comes from a creator who was not viscerally involved with it either. Creating, above all, is a leap into the void, as it resides, as Cris Picerni's works convey, in exploring the possibility of knowing where one can start from, but never where one actually wants to arrive.



Cris Picerni | Ocen II | Painting | 50x70cm |
2021



Cris Picerni | Ocen III | Piainting | 50x70cm |
2021



Cris Picerni | Ocen I | Painting | 50x70cm |
2021



Cris Picerni | Infinito Amor | Painting |
60x80cm | 2016



Cristina Pires Furtado

cristinapiresf@gmail.com

Cristina Pires Furtado, from Goiás, living in Brasília for almost 20 years, since childhood she was interested in everything that involved arts in its most varied forms of expression, she loved to draw and make cloth dolls and paint their faces with pens and colored pencils. Under the influence of her father, she became a lawyer, but her artist's soul was still pulsating. Many of her works are inspired by the beauty of nature and its colors. Cause feelings of joy, this is the biggest inspiration of this artist. A mix of lively, cheerful and vibrant colors, with color explosions that mix references, textures and techniques to print a unique style in its different facets through acrylic and mixed painting techniques, collages in general and the application of gold leaf, silver and copper. She works with diverse themes, in abstract styles, geometric abstractionism and figurative-abstract. She participated in several individual and collective exhibitions, both national and international.



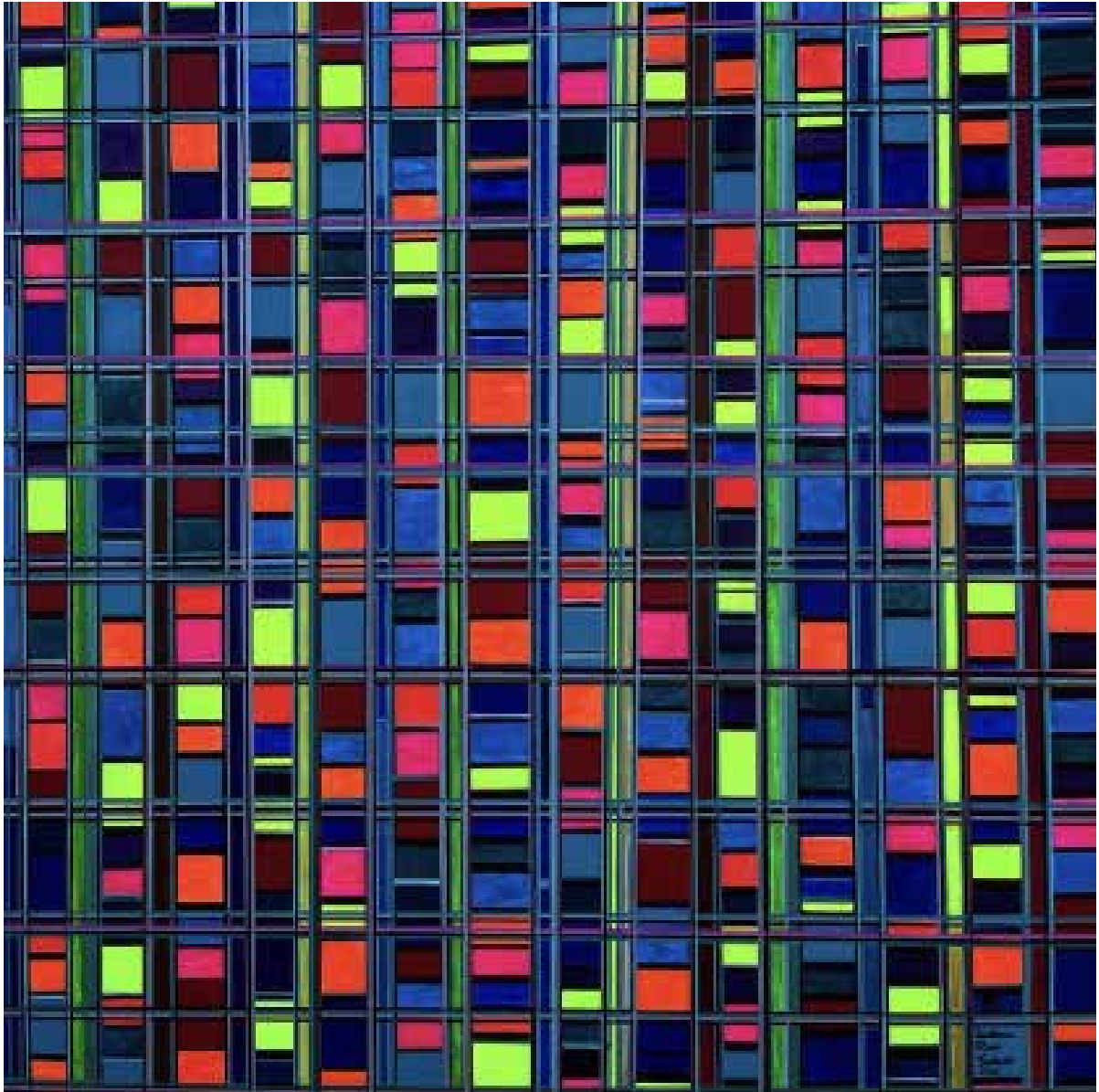


Cristina Pires Furtado | Prosperidade | Mixed media | 70x110cm | 2021

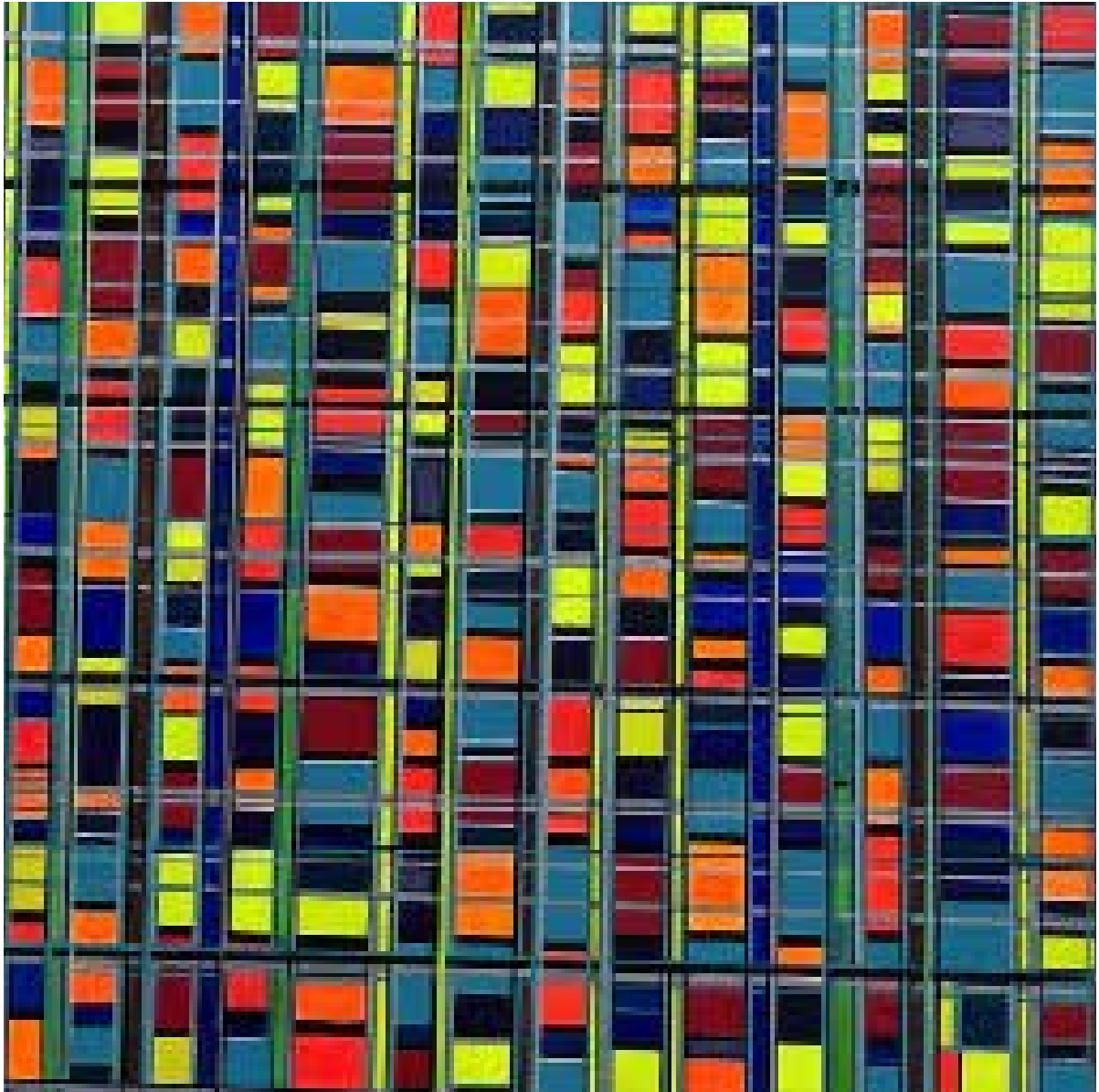
Art chronicle by Oscar D'Ambrósio

Enchantment

There are many ways in which a work of art can be realized as a visual manifestation. Cris Pires dives into several of them. There is the involvement and expressiveness found in the use of warm colors, for example, but this communicability is not limited to a distant view of the work, due to the visual impact, but is valued by a closer interpretation, in which the details of the creative process are become more evident. The artist's poetics reaches its most significant moments precisely when it is not possible to easily identify a referent of the real and concrete world and one walks on a path characterized by suggestions, in which abstract thoughts are present at all times, encouraging us to see what seemed old and known as new and unknown, taking each observer to new dimensions of researching, knowing and knowing.



Cristina Pires Furtado | Janelas Geométricas | Mixed media | 100x100cm | 2021



Cristina Pires Furtado | Geometric Windows | Mixed media | 100x110cm | 2021



Daniele Bloris
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Daniele Bloris is a psychoanalyst and visual artist. Several group exhibitions, in Brazil and abroad, make up her trajectory. Her individual exhibitions took place in Rio de Janeiro, city of birth and life. Abstract graphics with India ink, a trademark, and watercolor with its fluid colors and nuances of volume and movement are the techniques with which the artist creates works that lead sensitivity in walks through vibrating energy and the ethereal as an affirmed presence.





Daniele Bloris | Noite | Watercolor | 29,7x42cm | 2021

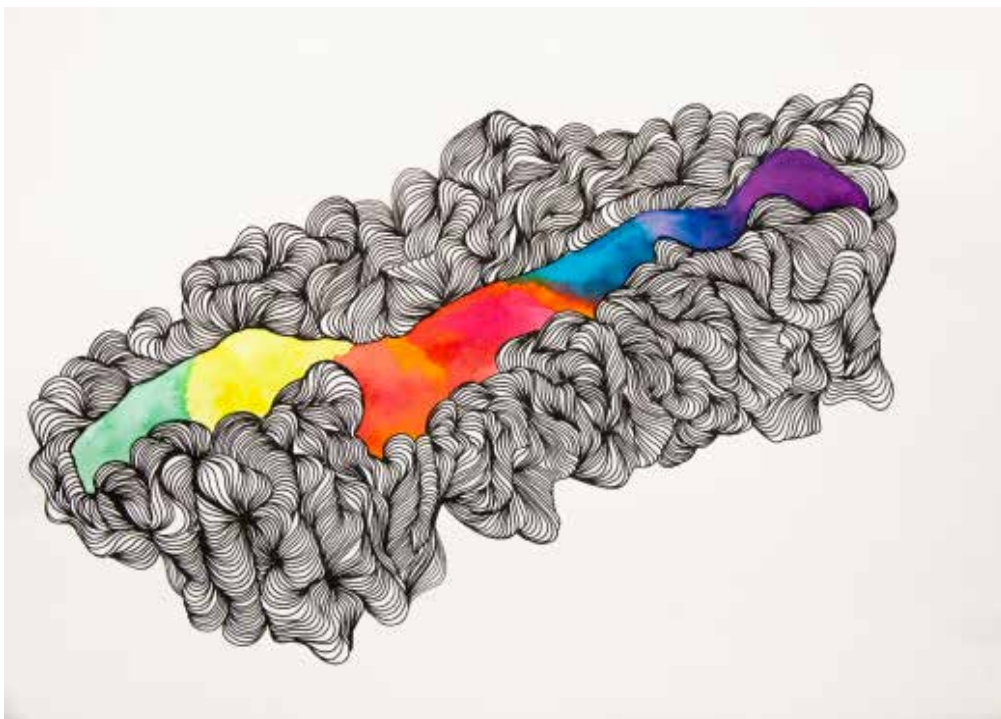
Art chronicle by Oscar D'Ambrósio

Stains

Daniele Bloris' visual universe is that of stains. They dialogue and create a universe of possibilities. They are disconnected from the commitment to deal with what they see and immerse themselves in what they feel. It is a musical exercise in which each work is equivalent to its own composition, with internal relationships motivating external interpretations. Language takes place in a poetic process in which the improvement of technique goes hand in hand with the refinement of sensitivity. The task is challenging and difficult. The perceptions of those who do and those who see do not always touch. They can walk in harmony, but often, the public prefers a work that the artist has not fallen in love with; or the creator judges a work as the maximum of her process – and it does not have repercussions. Dealing with smudges and transparencies brings the issue to the fore. Art, therefore, maintains its mystery and, therefore, fascinates.



Daniele Bloris | Sem título | Watercolor and ink | 29,7x42cm | 2021



Daniele Bloris | A Margem | Mixed media | 29,7x42cm | 2021



Daniele Bloris | Ilusões | Técnica Mista | 29,7x42cm | 2021



Danilo Lucena
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Danilo Lucena is a visual artist and designer who is completely restless and curious about life and its transformations: how we deal with time, with death, with spirituality, with our interior... He seeks in his works to express his reflections using India ink, watercolor and acrylic paint to mix dreams, fantasies and raw themes of our reality.





Danilo Lucena | O Velho e o Mar | Mixed media | 24x32cm | 2021

Art chronicle by Oscar D'Ambrósio

Movement

Among the various characteristics that a work of art presents, one of the most significant is movement. It tends to be more powerful visually the more it manages to convey this worldview. It is a quality that, as Danilo Lucena's work shows, can take place in different dimensions. The work brings an internal gesture, through the trace and composition, which can trigger, in the observer, a process of transformation. The magic of creation takes place exactly at the moment when the artist's expression establishes a point of contact with those who admire the work. It is a moment of difficult rational explanation, but that, in a different way, who creates and who admires art already ; experienced it. The works of Danilo Lucena present a power that walks in this rich, comprehensive and complex direction.



Danilo Lucena | Rinobesouro | Mixed media | 24x32cm | 2021



Danilo Lucena | Giraflamingo | Mixed media |
24x32cm | 2021



Danilo Lucena | Borbolepolvo | Mixed media |
24x32cm | 2021



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





Dinorah Rosencrantz | Aves do Paraíso | Painting | 65x70cm | 2017

Art chronicle by Oscar D'Ambrósio

Harmony

The concept of harmony is very much related to music. This sound can be found in Dinorah Rosencrantz's visual work. Its visual language proposes conversations between different aspects of nature in which curves and colors play predominant roles in the creative process. The integration of the whole speaks louder than the parts seen and analyzed separately, which conveys to the observer the perception that there are balances that must not be broken. Her works propose an understanding of life and art as manifestations of a symphonic whole, characterized by an existence in which occasional noises are incorporated into the whole in the name of a living full of meanings. Each work by the artist, in this aspect, demands attentive contemplation and makes us reduce the high rotation of the contemporary world, creating a contemplative and meditative breath.



página anterior: Dinorah Rosencrantz | Cacatuas | Painting | 50x70cm | 2021



Dinorah Rosencrantz | Araras Azuis | Painting | 50x70cm | 2015



Edna Carla Stradioto

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Edna Carla Stradioto is a Brazilian plastic artist, residing in São José do Rio Preto – SP. In the visual arts, she works with the watercolor technique that, through the figurative style, sometimes explores portraits, sometimes landscapes. She holds a master's degree from UNESP (São José do Rio Preto – SP) and is enrolled in a doctorate in Comparative Modernities at the University of Minho (Braga, Portugal), to continue her studies of image theory focused on the area of illustration. In her curriculum she has collective exhibitions abroad, . In Brazil, there are several exhibitions, among which stands out: the individual exhibitions of the Linha da Cultura do Metrô SP in 2018 and 2019 (three months each year - the first with eleven watercolors and the second with nineteen watercolors) and at the Casa Guilherme de Almeida (São Paulo – SP, from May 2019 to the present, with fourteen watercolors and curated by Marcelo Tápias). In 2021, she had a solo exhibition with 45 watercolors in the artistic space of Shopping Frei Caneca, for 45 days. She was part of the first edition of Revista Artrilha (August/2020), participated in the four Artrilha art auctions, and was part of the Catavento Exhibition (July/2021) with four watercolors.





Edna Carla Stradioto | Tempus ut Obliuiscatur | Watercolor | 36x48cm | 2021

Art chronicle by Oscar D'Ambrósio

Impressions

In general terms, art can be read as a walk between two complementary dynamics. Expressionism takes place in the development of a practice characterized by intuition and emotion when taking, to some type of support, using the most varied materials, a visual creation from which emanates a force that declares a feeling of being in the world, usually with gestures. more intense and warmer colors. Impressionism, in turn, consists of improving the look at what reality brings us, with its nuances and variations, imprinting on each individual different and multiple visions, with predominance of light and tonal variations. Edna Carla Stradioto's works navigate these intersections. There is the gesture of movement and the sensitivity of perceiving the moment. The impetus of the creative impulse and the rationality of technical improvement merge towards a denser visual saying.



Edna Carla Stradioto | Tempus Rascendi | Watercolor | 36x48cm | 2021

próxima página: Edna Carla Stradioto | Tempus Uolaresi | Watercolor | 36x48cm | 2021





Eliara Bevilacqua
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Eliara Bevilacqua, born in Nova Granada-SP (1954), graduated in visual arts (1976), worked as an art teacher in public and private schools until retiring. In 1998 she began to dedicate herself to painting and watercolor was his greatest expression, experimenting with other techniques and materials in a constant investigation of artistic issues. She builds her poetics by looking for images that express interior states in colorful atmospheres that create and recreate living. Participates in national and international exhibitions.





Eliara Bevilacqua | Depois dos Temporais | Painting | 80x100cm | 2021

Art chronicle by Oscar D'Ambrósio

Fascination

The demiurgic power of art is fascinating. When a visual creator carries out his work, he carries out a fascinating journey that goes from the idea conceived in the brain to a material realization, generally different from that initially thought. It is a process that many try to explain to this day without complete success. This is very good as it maintains the magic and mystery of what we call the creative process. Eliara Bevilacqua, in her visual manifestations, presents new personal worlds. The pictorial elements are internally articulated in the most diverse ways, showing that they are not imitations or representations of what we usually understand as reality, but interpretations of the universe, with characteristics that remove us from the known everyday to launch us into the unknown. The denser this walk becomes, the more significant the result.



Eliara Bevilacqua | Mata | Watercolor and crayon | 50x70cm | 2021



Eliara Bevilacqua | Em Busca do Tempo Perdido | Watercolor and collage | 50x75cm | 2021



Eliara Bevilacqua | Desenho I |
Mixed media | 30x40cm | 2021



Eliara Bevilacqua | Desenho II |
Mixed media | 44x52cm | 2021



Eliara Bevilacqua | Entardecer |
Watercolor and crayon |
50x75cm | 2021



Elza Kolb
elzakolb3@gmail.com

Elza Kolb was born in Assis, São Paulo on 05/29/1966. She started her career as a painter in 1989. She started painting on fabric, glass, wood. Her references have always been great artists of Abstrac and Florist Painters. In 1990, she took a course to improve acrylic painting. In 2000, she opened her first studio. (Art Hands). In addition to painting her works, she taught courses for children. She participated in an exhibition at the Seminar on Relations and Commerce – Brazil/China in 2002 with several works. Location: Fortaleza/CE. In the years 2003, 2004 and 2005, 2006, 2019 and 2020. She participated in exhibitions with works from her collection and from her students.





Elza Kolb | Portais | Painting | 80x120cm | 2019

Art chronicle by Oscar D'Ambrósio

Compositions

Within oriental culture, it is common to hear that composition is the “bone” of a work of art, that is, it is the visual structure that sustains a work. From there, the shapes, colors and shades are articulated in the most distinct ways possible. It is in these paths that each artist finds his way. The visual identity goes through the discussion of how the space is organized. Elza Kolb exemplifies this process of permanent search for better solutions. The most important thing, in this conception, is not the focused subject. The essential thing is to research and understand how and why internal concerns gain plastic dimensions. The process is dialectical because it is developed by the visual creator’s ability to always face problems and seek solutions within a conception that keeps him visceral in his searches, both in the intuitive and formal aspects.



Elza Kolb | Ciclista | Painting | 80x120cm | 2021



Elza Kolb | Céu Azul | Painting | 80x120cm | 2018

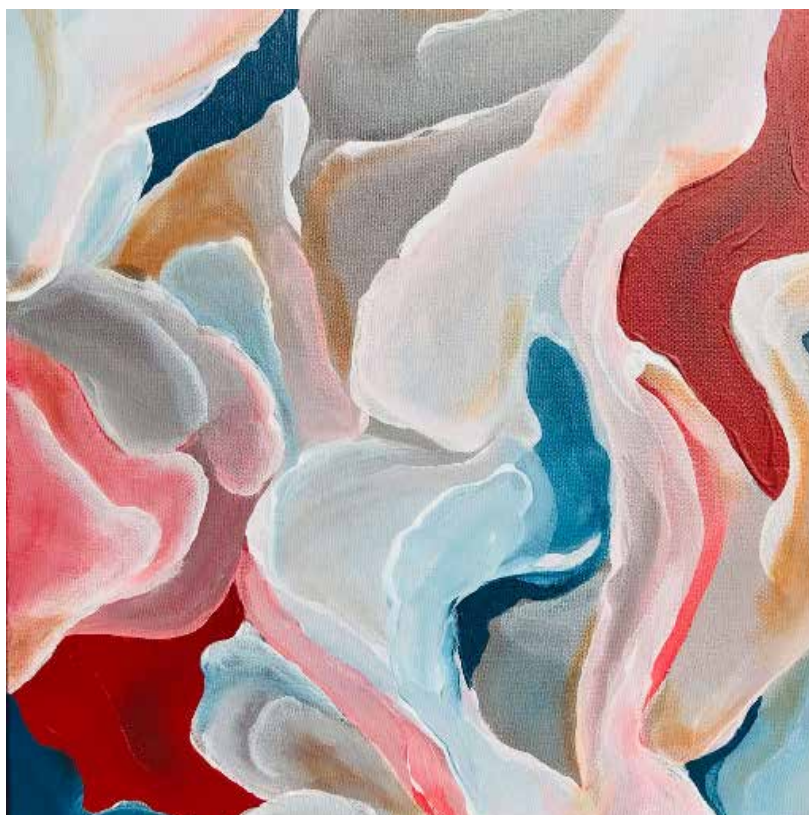


Fernanda Karolino

fechristina69@gmail.com

Fernanda Karolino had contact with paints when she was very young, her mother, Juanite Karolino, had a bibelot factory. Very curious, she soon learned to paint and began to restore Sacred Works, she also had her own atelier, and painted assiduously until she was 26 years old. When she moved to São Paulo, she entered the restaurant business, got married and had two children. Only in March 2020 can you resume your old passion, art! "Art rescued me from a place I didn't know I was." In 2021, she participated in the Catavento Exhibition with two canvases from the Geniuses of Art series.





Fernanda Karolino | Life Force | Painting | 60x60cm | 2021

Art chronicle by Oscar D'Ambrósio

Poetics

Fernanda Karolino's visual works motivate a reflection on the meaning of the development and improvement of a poetics along a visual trajectory. A concept is progressively achieved thanks to a mental mechanic that goes beyond the emotion of doing, the mere desire to reach the public or the need to deal with a certain subject. It takes place at the moment when this contact with the other and thinking about the work itself takes place through the exercise of composition, through the search for forms and the search for colors and shades that express, in the deepest possible way, what it means to actually make art. Doing and thinking are in harmony, without order of priority, within a perspective in which continuous mutual appreciation is possible as a form of questioning and, therefore, of interpretation of the world.



Fernanda Karolino | Life Force | Painting | 60x80cm | 2021



Fernanda Karolino | Life Force | Painting | 100x100cm | 2021



Geiza Barreto

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Geiza Barreto is an artist from Salvador-BA. She 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 media with professors from several countries, specializing in contemporary portraits and expressionist abstracts. Between 2019 and 2021 she participated in exhibitions in Europe, Brazil and New York. One of her works is part of the permanent collection of the Forte de São Francisco, in Chaves, Portugal.





Geiza Barreto | Tudo Passa | Mixed media | 40x40cm | 2021

Art chronicle by Oscar D'Ambrósio

Freedom

Observing the so-called reality attentively develops an intelligence of observation of the world. The visual artist, through his forms, techniques and colors, establishes compositions that dialogue, in different ways, with what he sees and feels. This visual interpretation can occur in many ways. Geiza Barreto works the space in a different way to offer her vision. The construction of the works takes place through the development of the ability to create their own worlds characterized by the freedom to break the bonds with concrete. Her visual propositions refer to a constant process of understanding art as a search for an improvement of oneself and, by extension, of society, stimulating a connection of each artist with herself, with others, with nature and with the universe. In this way, each canvas proposes a different journey through the paths of consciousness and unconsciousness.



Gêiza Barreto | Aventuras Oníricas no Mundo Violeta | Mixed media | 40x40cm | 2021



Gêiza Barreto | Aventuras Oníricas no Mundo Azul | Mixed media | 40x40cm | 2021



Gêiza Barreto | Aventuras Oníricas no Mundo Verde | Mixed media | 40x40cm | 2021



Gêiza Barreto | Feliz por Ser Quem Sou | Mixed media | 40x40cm | 2021



Gloria Conforto
gloria.conforto@gmail.com

Gloria Conforto is an architect graduated from FAU/UFRJ, worked in the area of architectural projects and later in the area of the environment. She has always been dedicated to drawing, graphite and pen and ink, in parallel with his professional work in architecture and environmental management. From 2010 onwards, she began her research with color at the Atelier of the architect and plastic artist Orlando Mollica, exploring pastel and tempera, until 2014, and with Bernardo Magina in 2015, when she also started using the watercolor technique. In early 2018, she began to attend the Atelier of the artist, lithographer and watercolorist Edgar Fonseca, developing her works in oil on canvas. Already with numerous works acquired by private collectors, in Rio, São Paulo and Belo Horizonte, she has been promoting her work mainly on social media. She participated in several exhibitions such as at the Post Office Museum in Brasília, Centro Cultural Parque de Ruínas, at ExpoArtSP-2020 at ArtLabGaleria-SP, Exhibition EIXO2020, 4artistas-7anos-EIXO2020, Exhibition EIXO2021, Exhibition Catavento-SP 2021 by Artrilha, and the Collective Cultural Reserve, Niterói, for November/December 2021. And individual exhibitions at Antiquário Garimpo Secretary, Petrópolis, Galeria Vitória do late Club Rio de Janeiro, Exhibition WATERCOLORS Small Gallery Candido Mendes 2021.





Gloria Conforto | Normandia | Watercolor | 31x41cm | 2019

Art chronicle by Oscar D'Ambrósio

Spaces

One of the biggest challenges for visual artists is in space. Initially, one can think of the white of a paper or a canvas, but the issue has many other gateways. Perhaps the most important is the development of the perception of how each visual decision made has essential consequences in the creation of atmospheres. In this aspect, Gloria Conforto works, in her works, with silences. Transparencies and veils help to conceive the pictorial universe as a differentiated dimension in which everything impossible becomes possible. There is no forbidden space or unwanted experimentation in art. Each step you take is an intuitive and/or technical choice that definitively contributes to what you want to express, creating your own climates, full of multiple and complex existential questions.



Gloria Conforto | Sem título | Watercolor | 31x41cm | 2019



Gloria Conforto | Sem título | Watercoloe | 31x41cm | 2019



Ju Barros
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Ju Barros, a visual artist from Minas Gerais residing in Guaratinguetá-SP, expresses herself through mosaics with glass painting in the figurative style. Master in Computer Graphics from PUC – Rio de Janeiro, she took specialization courses in mosaic creation, glass painting, drawing and Art History. She participated in exhibitions in Brazil and abroad, magazines and art auctions. She creates overlays simulating perspectives through figures stylized by organic and geometric shapes in which contours are united by continuous lines. The feminine is the protagonist of an instigating narrative in which the colors give harmony to the whole by associating the painting on transparent glass with its inherent brightness. Her technique consists of a meticulous and detailed process that involves the creation of the composition, the cutting of the shapes in transparent glass, the painting of the cut pieces, the gluing on the support, the application of the grout and the cleaning and finishing.





Ju Barros | Díptico Elos do Olhar | Glass mosaic | 30x40cm - cada | 2021

Art chronicle by Oscar D'Ambrósio

Meetings

Ju Barros' glass mosaic technique, in itself, is a reason for reflection. It is a universe of possibilities that demands dealing with a material with its own characteristics that, in the western world, is strongly linked, in the popular imagination, to the concept of sacred places. However, it is possible to use it for the most varied creations, both in terms of the development of a subject and of a contemporary visual poetics, in the sense of bringing to the surface, in a different way, existential questions. The artist has as one of her motivations to stimulate self-knowledge, as her creation process demands planning and patience. At the same time, it only works, as an end result, if it is visceral and sensitive. It is in this encounter between what he conceives lyrically and what he does technically that Ju Barros materializes her art.



página anterior: Ju Barros | Elos do Sentir | Glass mosaic | 30x40cm | 2021



Ju Barros | Díptico Elos do Toque | Glass mosaic | 30x40cm - cada | 2021



Kátia Brasileiro

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Kátia Brasileiro is a plastic artist, born in Recife, PE, lives in Rio de Janeiro. Graduated in visual communication from UFPE. She worked in the area for a few years, until she dedicated herself exclusively to the visual arts. She began to paint in her childhood, and with only 7 years she was already doing her first collective. And throughout her career she improved in new techniques, as she took numerous courses. She has more than 50 exhibitions under her belt, and has won some awards in art salons and competitions. Four gold medals, three bronze medals, four honorable mentions and the 1st Great Suzano Plastic Arts Trophy. What the artist wants to express, she does with colors and textures. She has works in Spain, France, Singapore, the United States and in some states of Brazil.





Katia Brasileiro | Desafio | Mixed media | 100x160cm - cada | 2021

Art chronicle by Oscar D'Ambrósio

Instinct

Art has the magical ability to crystallize instinctive expressions of the most varied natures. Kátia Brasileiro works with materials in order to build worlds characterized by a potential visualization of new realities. His process does not mimic nature, taking it as a reference to be respected in its shapes and proportions, but as a starting point to raise questions about the very meaning of existence. Organic elements, whether in the proposed compositions, shapes and colors, or in symbolic interpretations, lead to an understanding of art as a place where each step is a questioning proposition. From these multiplications of questions, plastic answers emerge that motivate a continuous and infinite experiential and artistic research, both in the construction of the poetics itself and in the improvement of the technical processes used.



Katia Brasileiro | Liberdade I | Mixed media | 100x100cm | 2021



Katia Brasileiro | Liberdade II | Mixed media | 100x100cm | 2021



Leila Biscuola

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Leila Biscuola, born in Taquaritinga – SP. Nutritionist, with postgraduate and master's degrees, she was a university professor for more than 25 years, producing studies and articles in this area. She started her visual arts career in 1996 at Viveka school in SP. She studied human figure modeling with Kislansky and Newton Santanna. In 2012 she went to Carrara – Italy, to study MARBLE SCULPTURE TECHNIQUE with Professor Boutros Romhein at the Arco Arte school. She participated in several group and individual exhibitions, in the cities of São Paulo, Santos, Rio de Janeiro, Brasília, in Brazil and Punta del Este – Uruguay. She was the creator of the Awards: “Gina Viacava - Fertilidade”, created in 2005, an annual event that takes place in Paulínia; “Prof Dr Avelino Luiz Rodrigues Psychosomatics and Interdisciplinarity” of the IV Paulista Congress of Psychosomatics – ABMP held in São Paulo in 2012; and “SINCOR-SP de Jornalismo- 2013” – event promoted by SINCOR-SP in October 2013. In terms of participation in books, the following stand out: BLUE VIOLET by VERA SIMÕES – ART and JEWELRY Designer - year 2012. p. 28;29; ART SALON 2013 – 20 YEARS: 20th edition – Vera Simões Arts Office; ALA – Latin American Academy of Art – Book II . P. 134;135.; ALA – Latin American Academy of Art - Book III . P. 210 - 221; and BISCUOLA, Leila. In: Revista Artrilha, ISBN:978-65-991.768-4 / 2021. Pgs: 119-122. A great highlight of her career is the piece “O Poder” which became part of the collection of the Museum of Art of the Parliament of São Paulo, on February 22, 2013.





Leila Biscuola | O Elo (1/7) | Sculpture | 33x20x29cm | 2021

Art chronicle by Oscar D'Ambrósio

Dimensions

The universe of sculpture is made up of 360-degree thinking. The pieces are made to be contemplated by a movement of the observer around the work. For this process to take place completely, there must be adequate planning about what the work can be, about what it is and how it should be shown. It is these three dimensions that give the three-dimensional arts their peculiar nobility. Its strength comes from the ways in which these links are established. The idea, when materialized in space, brings concepts that progressively multiply and for the public to actually enter the game, the work needs to work from afar, to make an impact; and, up close, to motivate observation of details. Leila Biscuola concretizes these questions in a work that, full of humanity, makes us think about how we can improve our existential potential.



Leila Biscuola | Dafne | Sculpture | 40x30x33cm | 2010



Leila Biscuola | Voo (4/7) | Sculpture | 30x30x33cm | 2021



Leila Costa Quaglio

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Leila Costa Quaglio is from Paraná, graduated in Fine Arts from UEL and Interior Design from ABRA-SP. He studied Artistic Design and Glass Sculptures at Westminster College – London, and more recently Ceramic Sculpture. Following a more realistic and figurative approach, she incorporates marine, folkloric and mythological themes into her works. In her ceramics studio she has been producing utilitarian and decorative pieces, incorporating them into her canvases, in a “symbiosis” of different techniques and materials.





Leila Costa Quaglio | Afrodite | Sculpture | 48x40x30cm | 2021

Art chronicle by Oscar D'Ambrósio

Space

Dealing with spatiality means keeping in mind that the artistic process is a path in which it is necessary to be attentive to details. Each brings an infinite number of choices. Sculpture is, in this respect, a labyrinth of challenges, as it invites the artist to reflect heavily on what he seeks to find. Every visual response it gives, however, brings plastic and technical consequences, in a constant coexistence with the bonuses and burdens of the selected path. Leila Costa Quaglio presents a visual work in which the suggested figures awaken symbolic connotations. They evoke multiple meanings and point out how essential research is so that the result is not an imitation of what is seen, but a plastic interpretation of existence. For this, the material is used in order to build its imaginary castle of meanings, ready to question us and to stimulate new visual readings.



Leila Costa Quaglio | Dionísio | Sculpture | 28x48x31cm | 2021

página posterior: Leila Costa Quaglio | Eros | Sculpture | 44x53x40cm | 2021





Lucia Penido Portela
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Lucia Penino Portela, born in Rio de Janeiro, is a plastic artist in painting on canvas, in figurative and abstract styles. Her participations stand out in her career: two group exhibitions by Atelier Studio 454, year 2015/2017; 3rd Artrilha Auction (Auctioneer Rafael Zafalon), year 2021; Catavento Exhibition by Grupo Artrilha, year 2021, in São Paulo. She started painting at a time of many challenges in her life and she needed an outlet that would fill her with values and at the same time abstract from the daily tension. It was thus, unpretentiously, that she discovered herself having a form of expression with painting. She produces a work to color the environments, and to provoke the spectator's imagination became her objective.





Lucia Penino Portela | Interior em Cores | Painting | 70x100cm | 2016

Art chronicle by Oscar D'Ambrósio

Colors

Color is an important vehicle of artistic expression. It becomes essential to express emotions, especially when it is articulated with the space in search of plastic solutions that manifest intensity. Lucia Portela deals with these resources so that her images generate an impressive visual result. One of the ways of this process is in the ability to create environments. Through the use of tonalities, there are infinite possibilities to delve into the imagination, which leads to a creative process of permanent search for languages. The constant renewal of research allows an improvement of the visual identity precisely by pointing out how new procedures can be incorporated in order to develop the ability to dialogue with the world, suggesting visual interpretations characterized by the refusal of Mannerist repetitions and the appreciation of innovations.



Lucia Penino Portela | Interior em Cores | Painting | 45x45cm | 2021



Lucia Penino Portela | Interior em Cores | Painting | 45x45cm | 2021



Marcelo Lopes
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Marcelo Lopes was born in 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 social inclusion work with special students. Graduated in Pedagogy with public defense: History of Drawing. He participated in the São José do Rio Preto International Theater Festival (FIT) with the painting of a live billboard. He began his studies and attended the Associação Paulista de Belas Artes in São Paulo. His abstract painting technique, as well as his figurative watercolors, is sold in Rio de Janeiro (RJ). The artist maintains an exhibition "The Colors of Brazil" in West Jefferson, North Carolina (USA). And yet, his works are 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 Júlio Lousada Visual Arts index, was nominated for numerous awards, participated in art salons with awards throughout Brazil, including honorable mention at the XXV Salão Cidade Maravilhosa and IV Salão Primavera, both in Rio de Janeiro.





Marcelo Lopes | Sem título | Painting | 100x100cm | 2019

Art chronicle by Oscar D'Ambrósio

Abstractions

Abstract art is a constant challenge for those who produce it and for those who see it. Demand, from the visual creator, a permanent search to find the best possible solutions. However, finding one's own path is also a difficulty in the face of multiple options. For the observer, abstractionism works through the ability to generate emotions. The magic between both takes place when an expressive individual manifestation reaches universality. Getting to that level is complex. It demands a personal understanding of how to deal with gestures, stains, colors and tones is beyond arbitrary. It goes through a dive into the very roots of the conceptions of painting to reach images that say a lot without the need for a figure or the written word. It is in this atmosphere that Marcelo Lopes' painting transits.



Marcelo Lopes | Sem título | Painting| 80x120cm | 2021



Marcelo Lopes | Sem título | Painting | 100x180cm | 2021

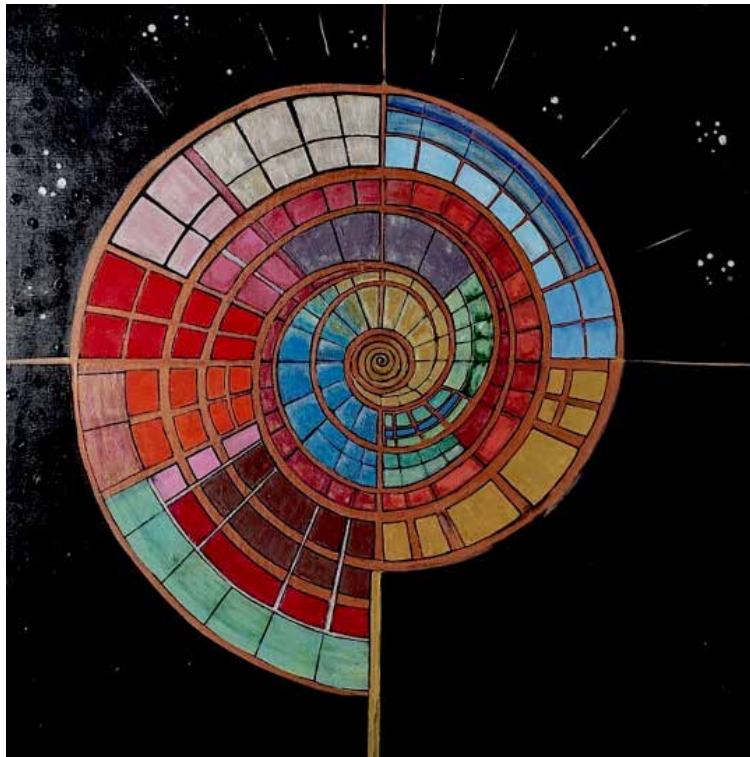


Maria Amélia Fonseca

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Maria Amélia Fonseca graduated in Interior Design in 1995 from UEMG (State University of Minas Gerais). During her studies she also had the opportunity to attend painting classes with the renowned plastic artist Fernando Vignoli, who exponentially increased her interest in art. The artist says that her contact with Fernando was crucial for her work and technique inspiration. However, the artist is always improving her artistic individuality.





Maria Amélia Fonseca | Fibonacci | Painting | 40x40cm | 2021

Art chronicle by Oscar D'Ambrósio

Connections

Art history explains visual creation in two ways that complement each other. For some, the motivating force comes from the relationship each person has with the world. Faced with the existence around him, three possibilities arise: to imitate the real call, to establish another dimension better than the one we know, or to establish a future or parallel universe with even more hardships than what we believe to be. Others argue that art comes from a person's dissatisfaction with herself and her work, leading her to a spiral of constantly making new creations to improve herself. The works of Maria Amélia Fonseca present a particular fusion of these ideas. They represent the world in a peculiar way and delve into inner dimensions that make us human beings more connected with ourselves and with the universe. Thus, a challenging poetics arises, which opens portals of interpretations.



Maria Amélia Fonseca | Verde que te Qeuro Ver-te | Painting | 90x80cm | 2020



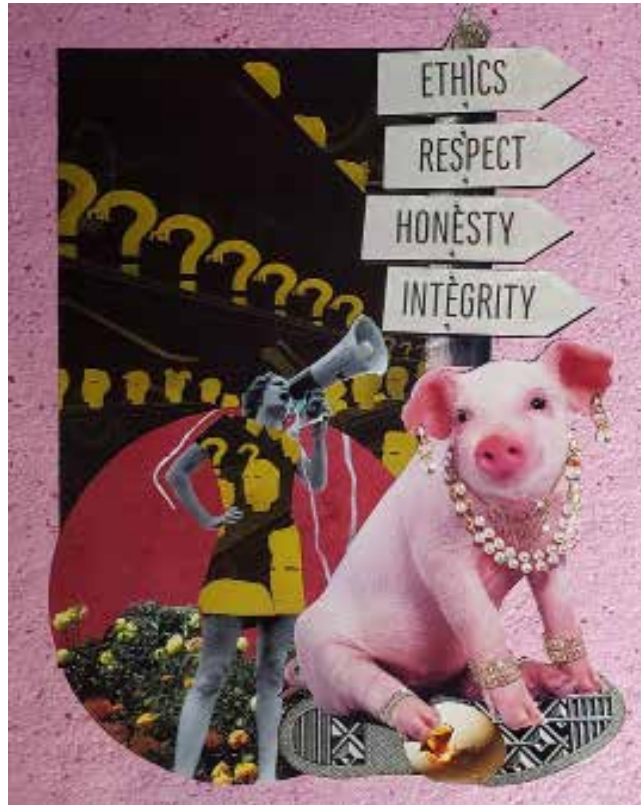
Maria Amélia Fonseca | Sem título | Painting | 60x80cm | 2005



Maria Cavallaro
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Maria Cavallaro was born on January 31, 1965 in the city of Toledo, Paraná. He graduated in psychology from the State University of Londrina, but it was in art that she found his true essence. Self-taught, she chose collage as a vehicle to express herself. The artist uses clippings from newspapers and magazines, which would often sbe discarded, giving vent to her creativity... exposing her vision and interpretation of everyday issues.





Maria Cavallaro | Pérolas aos Porcos | Collage | 29x42cm | 2021

Art chronicle by Oscar D'Ambrósio

Restlessness

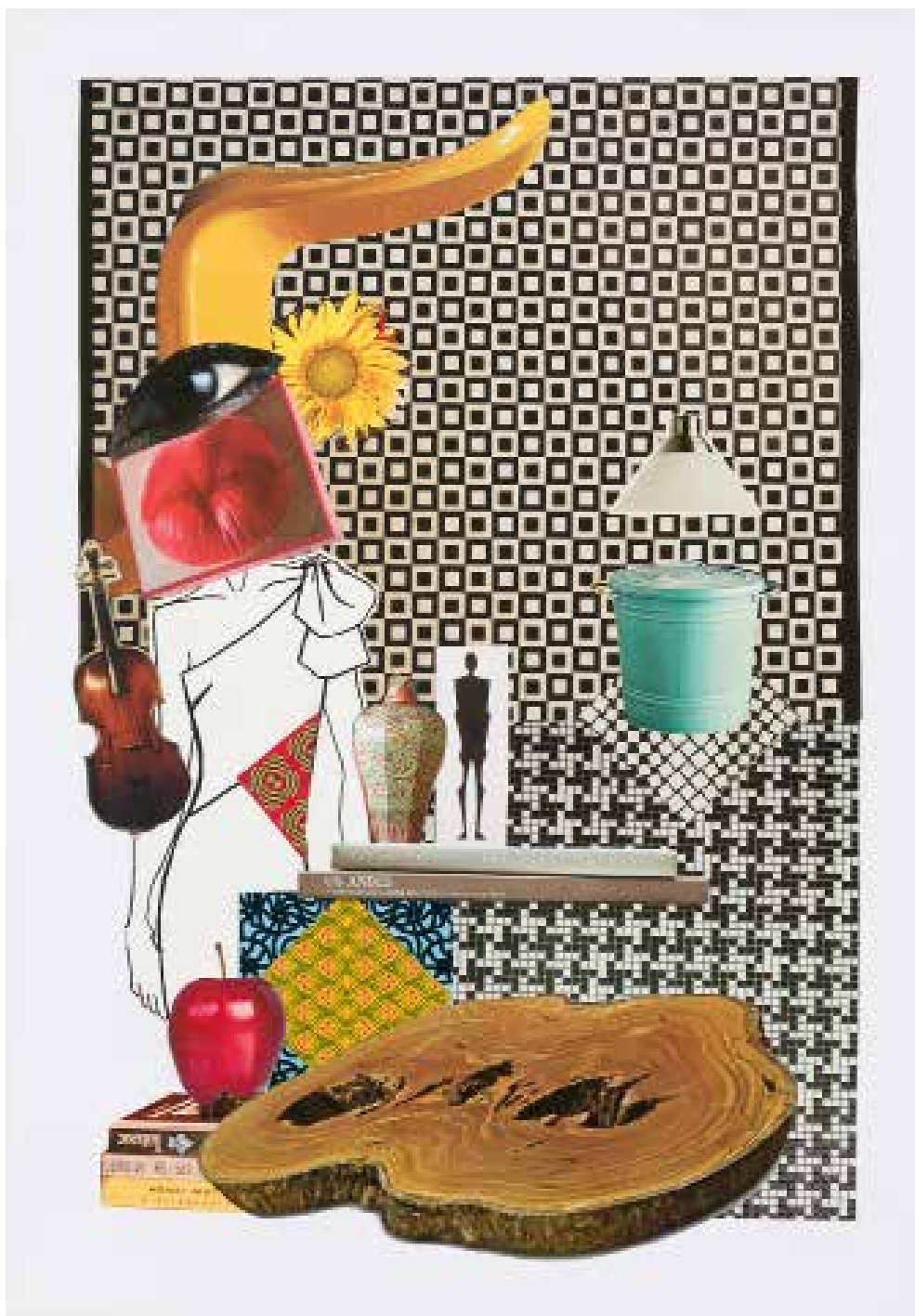
Art can have several functions. For some, it is an attempt to imitate what we call real. For others, it is a representation of life, proposing idealized universes or apocalyptic visions of the future. There are still those who understand visual creation as a field of interpretations in which everything is allowed in terms of subject, material and concept. Maria Cavallaro's work is characterized by the power with which she manages to convey a message. It uses images and their dialogues with words to express a worldview that brings a reflection on what human beings are and how they behave in the face of their surroundings. It is a poetry that does not leave the public indifferent. It generates links that force us to reflect and take a stand against a stance against pasteurization of content and technical accommodation. Restlessness predominates and is contagious.



Maria Cavallaro | Fome | Collage |
50x70cm | 2019



Maria Cavallaro | Escolhas | Collage |
29x42cm | 2019



Maria Cavallaro | Incertezas | Collage | 32x44cm | 2019



Mariana Storino
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Mariana Storino, born in Belo Horizonte, MG, is a watercolorist, moving between realism and abstract styles. She is a student of the Visual Arts course at the Guignard School of Arts - UEMG. Participated in the Catavento Exhibition in 2021, at Art Lab in São Paulo. It expanded her work in August 2020, with the creation of the website www.artee.art.br, for the commercialization of her works. And since then she has donated part of her monthly profit to charities across the country.





Mariana Storino | Alma | Watercolor | 42x60cm | 2021

Art chronicle by Oscar D'Ambrósio

Sensations

Watercolor is a peculiar language. It takes place on a journey of explorations of perception and sensation. The first comes from the outside in; and the second, from the inside out. Perception consists of a search for understanding what one is from what one absorbs from the atmospheres that are around us. The sensation occurs in the expression of a state of mind before the world, giving vent to a visceral inner need for creation. Mariana Storino's images, in this sense, are characterized by this dynamic of having something to say about what is seen in order to achieve what is not seen. It is a complex movement that starts from perceptions to reach one's own sensations and those of the public. When this triad (creator, creature and observer) meet, art realizes its potential to explore feelings in all their intensity.



Mariana Storino | Amor | Watercolor |
42x60cm | 2019



Mariana Storino | Harmonia | Watercolor |
42x60cm | 2021



Mariana Storino | Carinho | Watercolor |
42x60cm | 2019



Mariana Storino | Resignificar | Watercolor |
42x60cm | 2021



Moni Pimenta
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Moni Pimenta is from Minas Gerais and from Uberaba and from Rio de Janeiro for over 30 years, Simone studied Interior Design, but her great passion is the visual arts, especially painting. Her artistic side emerged in 1993, when she painted her first oil canvas, but it was in 2020, during the pandemic, that she returned to painting as “Moni Pimenta”. Today she brings together more than 70 canvases, some virtual exhibitions and one in person at NOVOTEL – Botafogo and will participate in the magazine Arte & Estilo/2021. Twenty eight canvases have already said goodbye to the artist, heading to Uberaba, Brasília, Rio de Janeiro, Zurich and Dubai.





Moni Pimenta | Identidade Mística | Painting | 50x70cm | 2021

Art chronicle by Oscar D'Ambrósio

Interpretations

Visual arts always lead to reflection. What you see should not be confused with reality. It's an interpretation. This means that any analysis must understand the work, whether two-dimensional or three-dimensional, as an achievement achieved through composition, lines, colors and shapes. It can point, as is often the case, to what is considered real, but the work is richer whenever it is seen as a visual construction. The symbols and archetypes present, in this direction, enrich the possibilities of reading. From this perspective, Moni Pimenta's creations gain in plastic richness when looking at the materials they are made of. É cute; thus overcome the barrier of an imitation of the real or of a representation that emphasizes an aspect. Art is fully realized when it transforms the world and questions its multiple and infinite facets.



Moni Pimenta | Dandara | Paingint | 50x70cm | 2021



Moni Pimenta | Filhos da Terra | Painting | 100x100cm | 2021



Nati Sáez
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The harmonic composition of irregularly drawn shapes governs the theme of Nati Sáez's paintings. Her passion is Islamic art and architecture, so the arabesques and the golden color are items that are not lacking in her work, which wanders through the abstract and the figurative. Born in São Paulo, Nati Sáez has a degree in Illustration from Escola Panamericana de Arte, and in Philosophy from USP. Since then, she has participated in several national and international collectives. She has works in private collections in Brazil, the United States, Spain, England and France. In her studio, in Assis, he teaches drawing and painting, always encouraging her students to exhibit their canvases in public places.





Nati Sáez | Ornato no. 4 | Painting | 70x60cm | 2015

Art chronicle by Oscar D'Ambrósio

Reconnections

One of the main characteristics of contemporary art lies in the way it deals with the references of the world considered concrete and real. Freedom is a key element, as is fragmentation. One can think of the planet today as individuals broken in their pain trying to connect with each other through elements that are common to them. Visually, Nati Saez uses intense colors, often articulated in arabesques, which organically refer to nature, to build her visual journey. Thus, a poetics of reconnections, of recovering links between forms, emerges, suggesting compositions in which there is a constant internal dialogue that allows the observer to dive into the proposed world as a parallel universe that allows a dense dive into what each one has best.



Nati Sáez | Ornato no. 15 | Painting | 80x60cm | 2021



Nati Sáez | Sonhos de uma Noite | Paintng | 160x120cm | 2021



Patylene

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Patylene, from Rio Claro – SP, is a plastic artist specializing in abstract style paintings and sculptures. Among the career highlights are the participation in five editions of Expo Arte SP 2020 and 2021; at the “DRESSME” and MATER “Reconditis Oedipus” events, held by MadsMilano in Milan, Italy in 2020.; in 2021 the Art and Woman Exhibition at ArtLab Gallery, the 5th Edition of the Bela Biennial in Helsinki, Finland and the Catavento Exhibition held by Artrilha. Her paintings have a lot of texture, they are practically carved. She uses various materials to compose the textures such as sand, marble powder, coffee powder, sawdust, earth, etc. The inspiration for the works are everyday elements such as holes in the street, cracked and peeling walls, limbo, mud, rust and elements of nature such as rocks, vegetation, sea, etc.





Patylene | Rio Jurua - Amazonas | Mixed media | 50x180cm | 2021

Art chronicle by Oscar D'Ambrósio

Visceral

The visceral in the work of art can manifest itself in many ways. The visual creator, through his materials and technical resources, carries out his plastic journey. There is also the dimension of the reference used, especially when working with earth, coffee powder, sand and other starting points that come from nature, mother of all. Each of these elements and all of them together point to the multiple relationships between what the audience sees and the feeling of the person who made it. The visceral, in Patylene's works, occurs on these three levels. The creator surrenders to her process, while each element that appears in the work also has its story. The public, when finding art in front of them, also relates to it through what it carries along its own trajectory, establishing links and connections that multiply infinitely and provide intense visual and human experiences.



Patylene | Deserto | Mixed media | 100x100cm | 2021



Patylene | O Mundo Visto de Cima | Mixed media | 100x1200cm | 2021

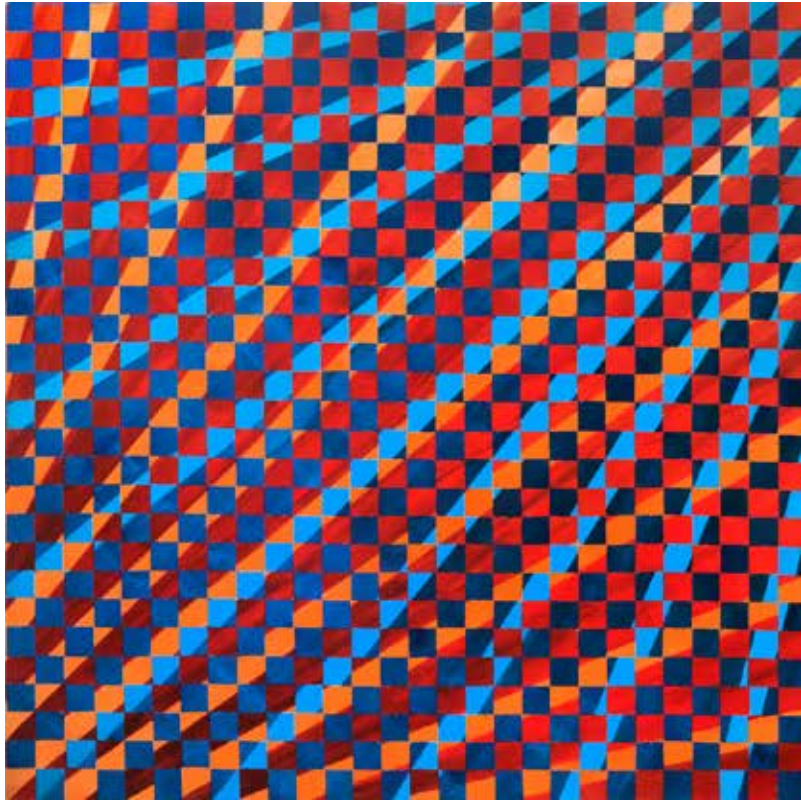


Paula Queiroz

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Paula Queiroz lives and works in the city of Rio de Janeiro, Brazil. Plastic artist and federal public servant. She graduated in Law in 2000, in Rio de Janeiro, and works as a professor of law, lawyer and public servant at the Federal Revenue and the Federal Police. After 12 years living in Brasília, Marabá and São Paulo, she returned to Rio de Janeiro, when she finally began her formal, theoretical and practical studies in art, her true passion since childhood. She has attended the Parque Lage School of Visual Arts (EAV/Parque Lage) since 2016. Among several courses, the following stand out: “The Practice of Painting”, with Chico Cunha; “Fundamental Exercises in Painting”, with Luiz Ernesto; “The Creative Process”, with Charles Watson; “Observation Drawing”, with Rafael Alonso; “Cor e Forma” and “Dynamics of Colors”, with Bernardo Magina. In 2017, she completed the artistic residency “Providência and Property”, at Charles Watson’s studio. In 2021, she completed his MBA in Art History from Universidade Cândido Mendes. She currently belongs to Artrilha, Eixo Arte Contemporânea, Contemporâneos Galeria de Arte and Espaço BB Arte. Her work develops from the observation of the sensorial effects of the relationships between color, form and matter. The artistic process follows a successive movement of painting, cutting, intertwining, signifying and resignifying the countless strips of canvas.



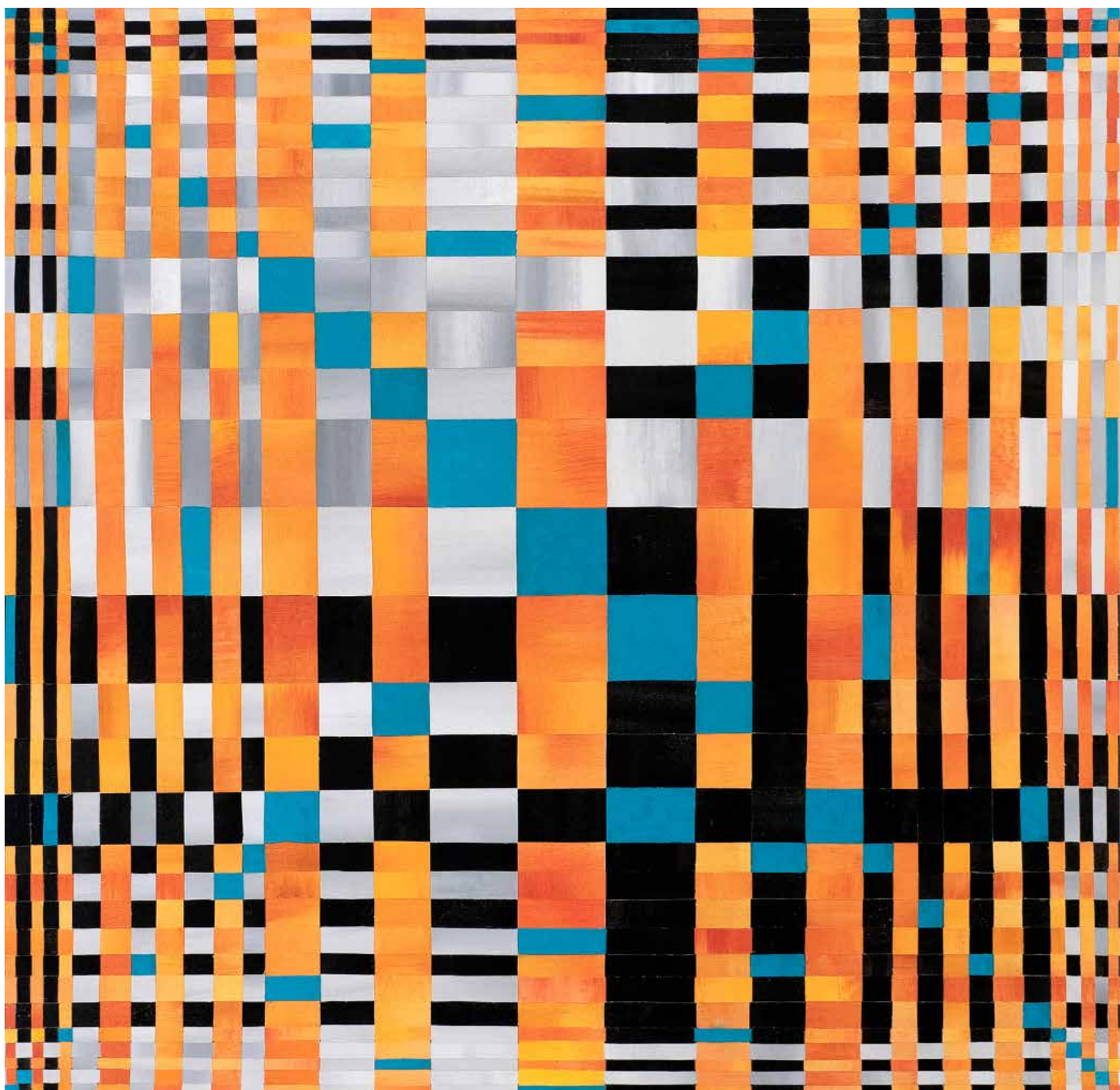


Paula Queiroz | Diagonais Poderosas | Mixed media | 140x140cm | 2021

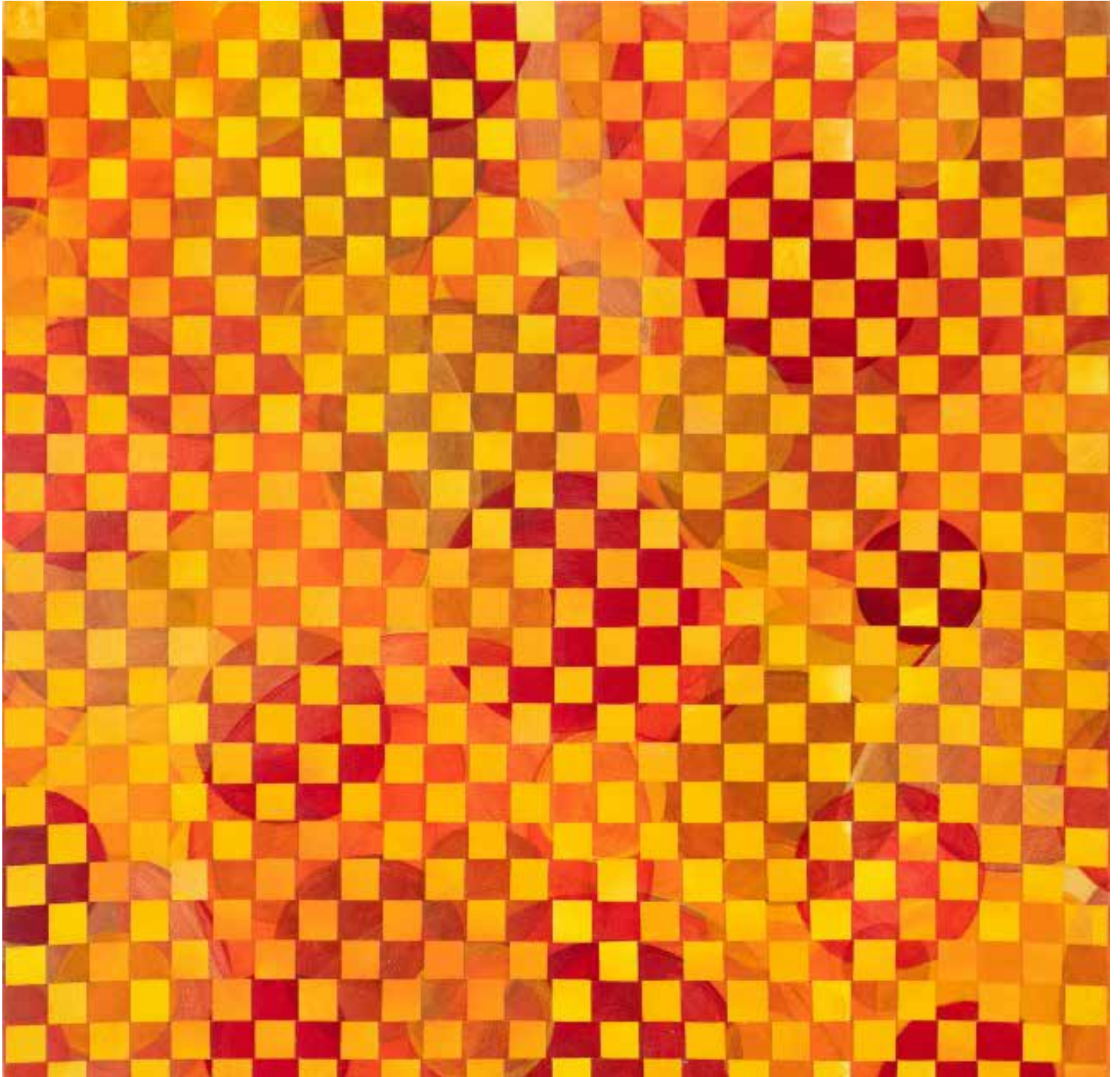
Art chronicle by Oscar D'Ambrósio

Des (orders)

In Greek mythology, according to the Orphic vision of the creation of the world, out of chaos, Nix (the night) emerged. From its interior, an egg appeared, which was divided into three parts: the upper part gave rise to the sky; the lower one became the earth; and within it was a boy with a bow and arrow, Eros, the principle of Love. This is the impression one gets when observing the work of Paula Queiroz. Her language deals with painting, cuts and intertwining in order to establish relationships between planes and forms that manifest disorder in order and order in disorder. A plastic dynamic is established in which horizontal, diagonal and vertical lines maintain a close conversation, with no conflicts, but integration. From there arises a poetics, at the same time dense, in the conception; but light, in the realization, generating a subtle and loving enchantment.



Paula Queiroz | Copacabana | Painting | 60x40cm | 2019



Paula Queiroz | Reflexos das Janelas | Painting| 70x70cm | 2021



Paulo Vitor Carneiro

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Paulo Vitor Carneiro, from Rio de Janeiro, engineer since 1973. After years working with “concrete”, in 2014 he found the “abstract” through art. Initially a hobby, the passion for painting made “concrete” and “abstract” coexist in harmony. Self-taught, he found in abstract art freedom of creation and lack of commitment to labels, styles or techniques. It seeks to observe and learn from contemporary artists, beginners and unknown, with their own creativity, materiality and consistency. Each unique work tends to provoke emotions and feelings of freedom.





Paulo Vitor Carneiro | Erupção | Mixed media | 100x100cm | 2020

Art chronicle by Oscar D'Ambrósio

Feelings

For some, abstraction, in its essence, does not exist. The argument is that people and the artist himself, when seeing an apparently non-figurative work, will always seek to find in it a reference that they deem real or known. From this point of view, every work would lead to a dialogue with some referent such as the sky, the sea or something in that direction. The work of Paulo Vitor Carneiro can displace this discussion if we think that the abstract can be a dive into feelings in the most varied visions of the world. His compositions present a progressively improved technique that dialogues with colors, shades and shapes in order to express his relationships with materials and with the so-called reality, in addition to his connections with nature and with the universe as a whole, in a process infinitely dynamic.



Paulo Vitor Carneito | Tempestade | Mixed media | 100x150cm e 100x100cm | 2021



Paulo Vitor Carneito | Crepúsculo | Mixed media | 100x100cm | 2020



R. F. Bongarten
fabricapoetica7@gmail.com

R. F. Bongarten, was born in Assis/SP on 06/09/1985. As a child, he drew anime and series that were shown on television. He took his first Painting Course at the Instituto universal Brasileiro, artistic drawing in 2007. Passionate about Abstract Arts, he was inspired by Kandinsky, Pollok and Marchel Duchamp. In 2009 he started an artistic book project. And arts called Fábrica Poética, whose interest was to make any kind of poetic text, critical of society's problems. He only became professional in 2017 as an NFT plastic and digital artist. Selling your works in the region. As of 2018, he has created a large number of artistic postcards, currently with over 400 professional and collectible models.



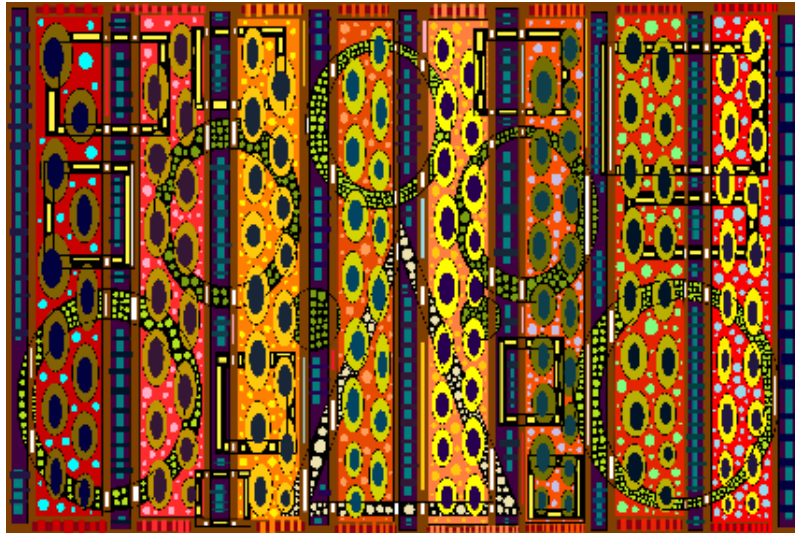


R. F. Bongarten | Minhokobra | Digital Art | 2021

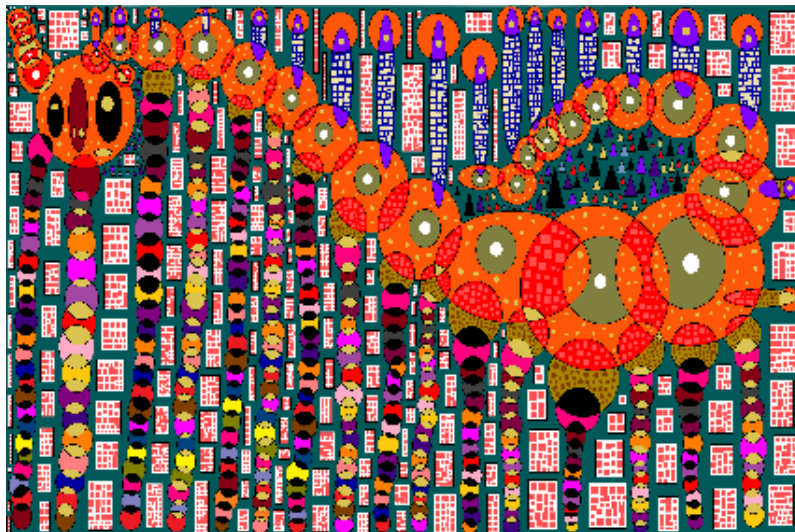
Art chronicle by Oscar D'Ambrósio

Colors

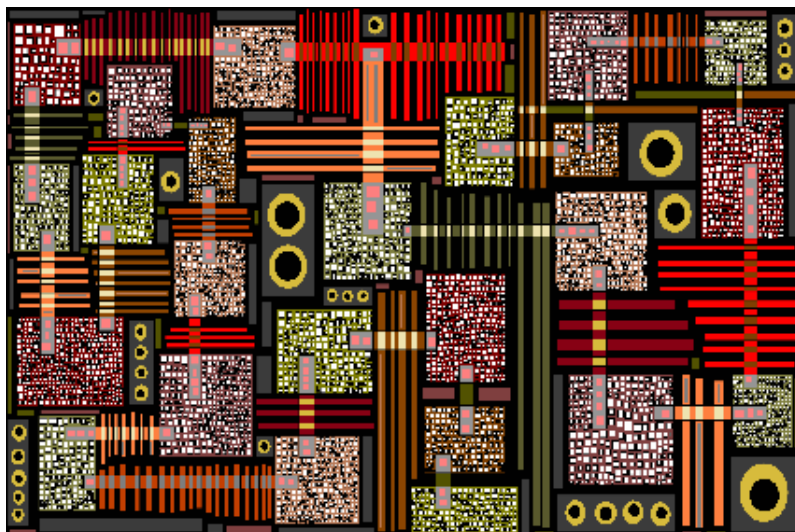
R. F. Bongarten's creations are a journey through the universe of thinking and feeling. Colors play a leading role with different meanings for each observer, expressing different conceptions of the world. The geometric figures, in turn, bring archetypal references that establish different visual articulations. The circles refer to the organic and to living beings, whether animals or plants, or paths between different dimensions. The squares and triangles, in their dialogues and compositions, articulate inquiring dives into space. The great wisdom of this process lies in the understanding of how there are infinite visual possibilities that point to a permanent conversation of the artist with the resources he has, establishing worlds that dialogue with the affections and perceptions of his own and others.



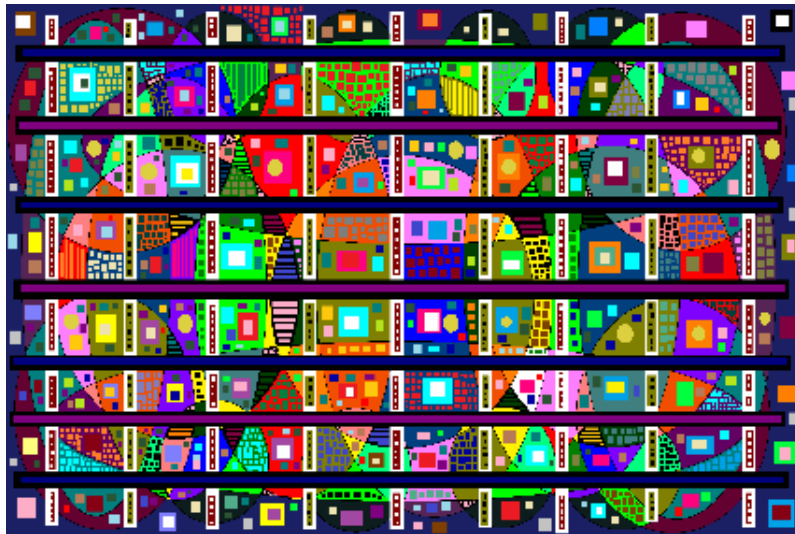
R. F. Bongarten | Scco | Digital Art | 2021



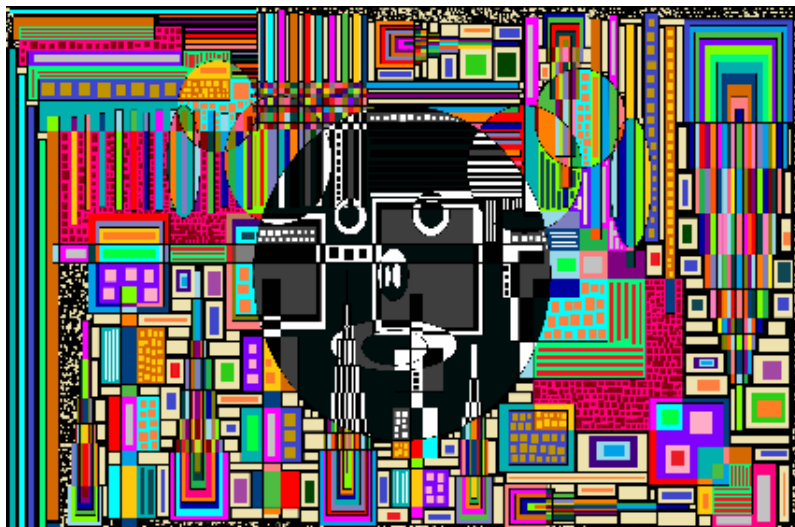
R. F. Bongarten | Dragão Lagartixa | Digital Art | 2021



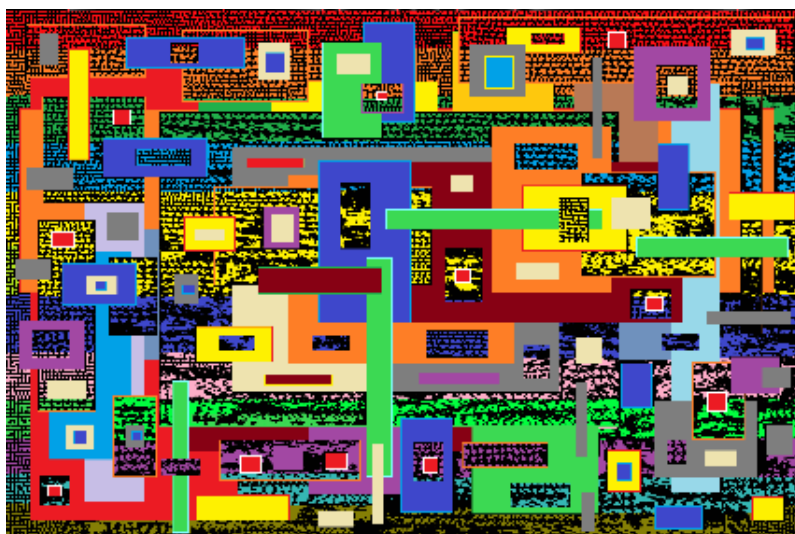
R. F. Bongarten | Assutador | Digital Art | 2021



R. F. Bongarten | Blockchain | Digital Art | 2021



R. F. Bongarten | Quase de Novo | Digital Art | 2021



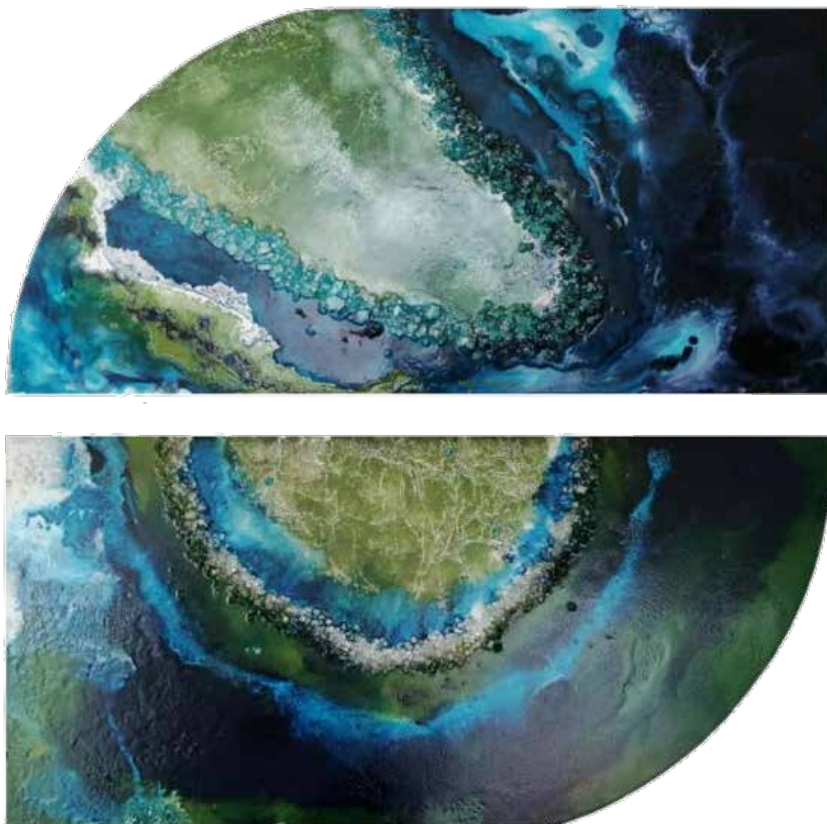
R. F. Bongarten | Sobreposição | Digital Art | 2021



Regina Maslem
reginamaslem@hotmail.com

Regina Maslem was born in Guiratinga (1967) and lives in Rondonópolis, both in Mato Grosso, Brazil. She maintains constant technical research to create an art that focuses attention on the study of color perception, preferring more intense tones, layers, transparencies and the shine of materials. The technique she uses in her paintings is epoxy resin and with it she creates geodes and waters with a cartographic vision and closer approaches. The sculptures are made with scrap wood, iron and glass. She lives a permanent process of constant formal improvement.





Regina Maslem | Águas I e II | Mixed media | 150x70cm cada | 2021

Art chronicle by Oscar D'Ambrósio

Perceptions

Art is a universe of perceptions. There is the world view of each artist, who behaves in a certain way towards what he wants to represent, and that of the observer, who finds in the work a world with which he can dialogue in the most diverse ways. Regina Maslem's visual works largely take place in these dimensions. The technique is used to express an experiential concept that is configured in the various ways in which it manages to manifest its visual identity. The journey, however, only materializes when the public finds, in the created image, an object and an idea with which it dialogues. In this journey, different interpretations emerge, usually indicating areas of imaginary landscapes, in a plastic journey that transforms what is usually considered reality in order to penetrate more and better in its entrails.



Regina Maslem | Muitas Água I | Mixed media | 80x60cm | 2021



Regina Maslem | Muitas Água II | Mixed media | 80x60cm | 2021



Regina Mello
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Regina Mello is a visual artist, poet, graduated in Sculpture from the School of Music and Fine Arts of Curitiba - Paraná, Visual Arts from the Guignard School, Minas Gerais. Specialized in Photography. He held 70 individual and group exhibitions in Brazil and abroad. Highlight for the group shows Monalisa in Ouro Preto, Belo Horizonte and Brasília, and Quatro X Quatro in Curitiba. Individuals Gute Wort and Festa Brasileira both in Berlin. Participates in Poéticas - International Performance Laboratory in Argentina, Uruguay and Brazil and the Hemispheric Institute New York University International Performance Meeting, among others. Author of poetry books, "Fifty", "Passos Broken" and dozens of anthologies. Participates in the book "Die Nummer Sechzig" by Uwe Warnke, (Galerie auf Zeit-Berlin/Germany). Founder of the National Museum of Poetry (MUNAP) in. Curator of MUNAP programs since 2006.





Regina Mello | Arv 2 | Photography | 2021

Art chronicle by Oscar D'Ambrósio

Visions

Regina Mello's artistic work is based on perceptions. An essential element of its visual identity is to be able to develop a language that establishes interpretations of the so-called reality that are, in some way, different. This does not mean reinventing the wheel, but permanently revisiting yourself. It is an exercise that has no time to start or end. It manifests itself in the way we look at what is around us and within us. It is a way of diving into one's own research that takes place in the ways of unraveling and unveiling the sets and details, whether in the directions given both when looking at nature and at the conception of existence that promotes an immersion in the human being, in the its idiosyncrasies and strengths.

Miasmas do coração
Cobriram o país de norte a sul
Queimaram florestas
Poluíram
Enterraram rios pessoas e animais

Até os mais cordatos
Sofreram com a putrefação
Do coração que ainda pulsa
E contamina
A Terra e o Ar

Facilmente se vê no olhar
Da multidão suspensa
Medo
Angústia
Escuridão
Velada por falsas sombras
Regina Mello | Poesia | 2021



Regina Mello | Arv 1 | Photography | 2021



Regina Mello | Arv 3 | Photography | 2021

Árvores caídas
Pedras derretidas
Guardiãs sagradas
Florestas invertidas

Regina Mello | Poesia | 2021



Roberval Silva
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Roberval Silva is an artist by passion. He expresses his art in random curves in the elements that nature serves, whether in wood or rough stone. Born in the cold of July 1971 in Arapongas-PR, nourishing and warming his heart always from the inspiration of everything that appears beautiful to him. Straight lines hardly captivate, as they separate and lead to an end, curves have no edge and everything that goes around makes them overflow, as well as your imagination, your ideas and your passion for creating.





Roberval Silva | Laços de Família | Sculpture| 80x40x40cm | 2019

Art chronicle by Oscar D'Ambrósio

Curves

The curves characterize the sculptural work of Roberval Silva. The artist's works make connections, whether vertically or horizontally, that go back to organic elements. There is, in each creation, a dialogue with forms found in trees or waves and sea beings. There is no rigidity, but constant transformation. The works, in their three-dimensionality, suggest possibilities of permanent mutations. The most significant works are precisely those in which the heavy seems light, enhancing the visual ability to suggest the multiple capacities of objects to position themselves in space with a powerful delicacy, integrating an internal or external environment without directly interfering with it, but placing themselves as one more organic element to bring its important contribution to the harmony of the whole.



Roberval Silva | Road to Hana | Sculpture | 180x160x9cm | 2019



Roberval Silva | Retórica | Sculpture | 240x90x10cm | 2021



Rodrigo Motta
artes@belledevi.com.br

Rodrigo Motta, born in Ibitinga, in the interior of São Paulo, in 1975. At the age of 11, he found himself in love with the visual arts, when he started a course in oil painting. He studied medicine and specialized in plastic surgery. He remained active in abstract paintings with acrylic paint and textures and graphite, just as a hobby and, finally, in 2020, he also assumed himself as a plastic artist. He participated in exhibitions in 2020 and 2021, at the Iguatemi mall in São José do Rio Preto, ArtLab Gallery in São Paulo and at the Boomer Gallery in London. It follows a more contemporary, figurative and realistic line.



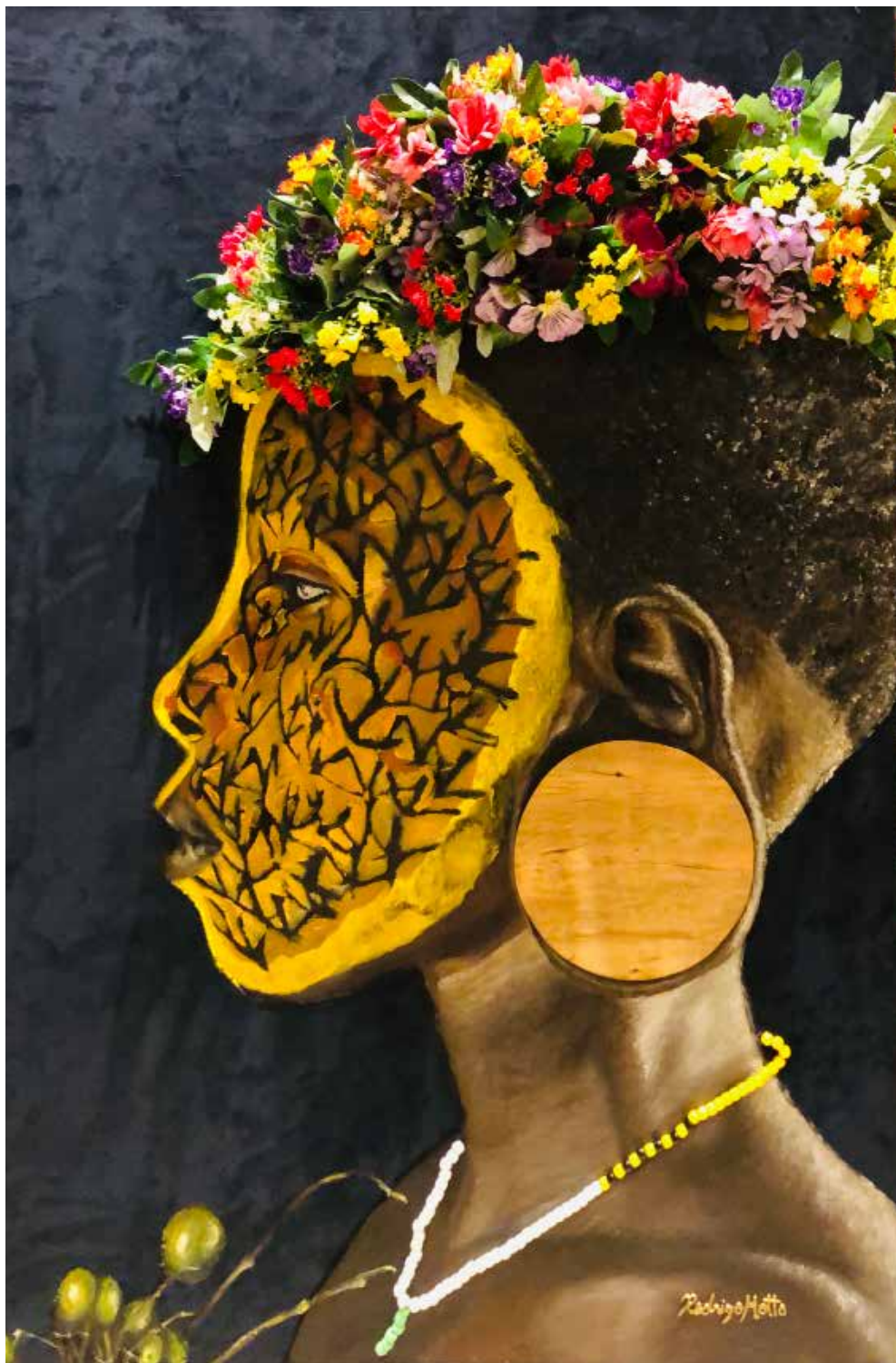


Rodrigo Motta | Mama África | Painting | 80x120cm | 2021

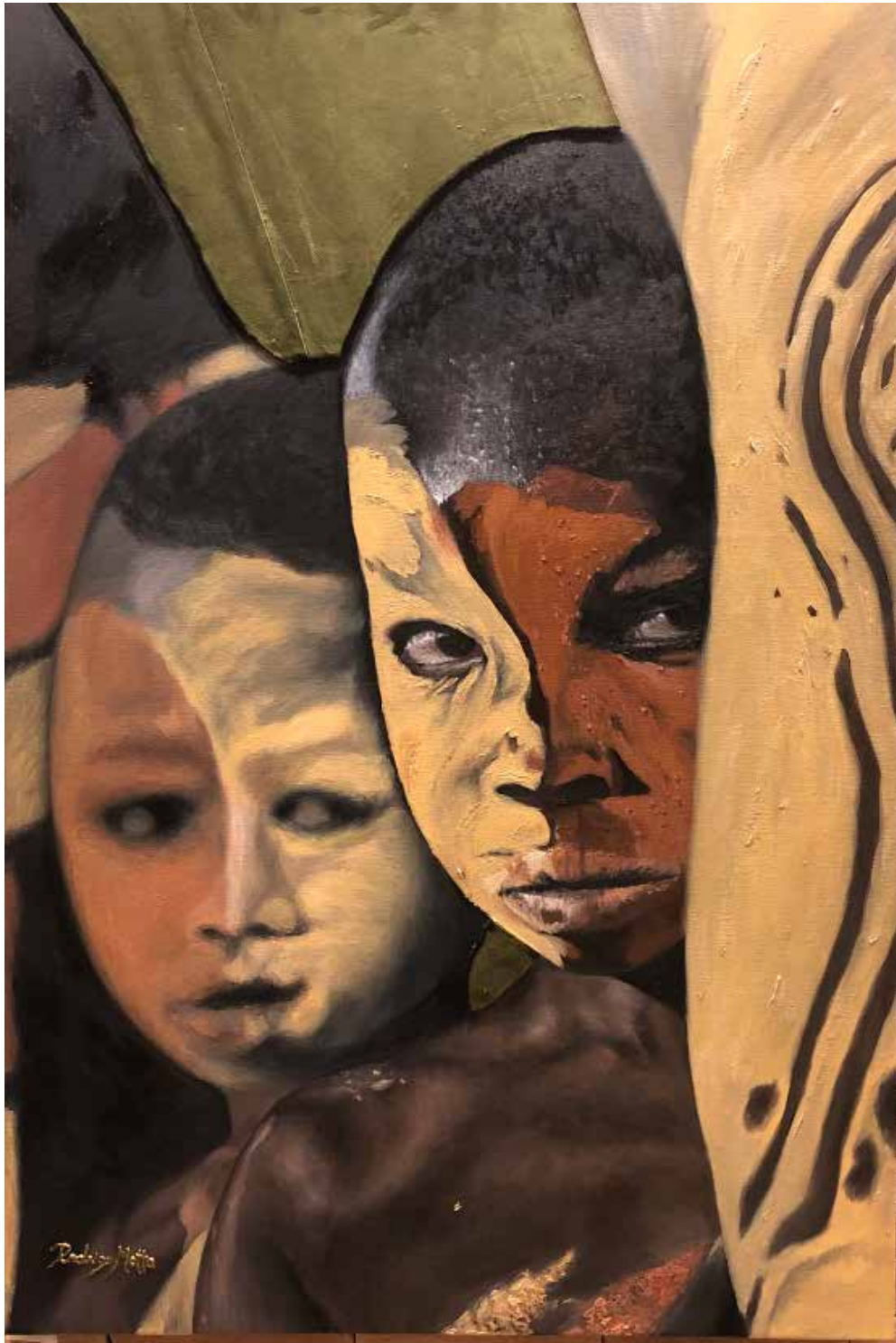
Art chronicle by Oscar D'Ambrósio

Future

What will the art of the future look like? What have we learned from the past that can lead us to offer a production that is increasingly rich in meaning in the present? One factor is researching the ability of visual search to be essential to engaging the audience. Rodrigo Motta presents, in his works, especially when he uses different materials, ways to dribble stuck thoughts. There is a commendable search for innovation in the use of media that deserves to be deepened. Lightness, without simplism; impact, without spectacularization; and contextualization, without anthropological didacticism are keywords in an increasingly dynamic world, full of information and connections. This makes it possible to stimulate, when developing a theme, the artist's interaction with the work and consequently with the observer, so that there is intense involvement between them.



Rodrigo Motta | Naguru | Painting | 80x120cm | 2021



Rodrigo Motta | Shadowland | Painting | 80x120cm | 2021



Rosana Amato
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Rosana Amato is an artist with a degree in Theater (ECA/ USP), self-taught in fine arts, an arts teacher, with several courses in drawing, engraving, painting studio practice and live model. Numerous group exhibitions held in Brazil and internationally, such as Portugal, United States, Italy, Germany, including a solo exhibition in Lisbon in 2011. Focused on contemporary art, moving from abstract to figurative style; influenced by Rauschenberg, Ansel Kiefer, Arte Povera, Photography, Graffiti and Street Art, using a multitude of materials, in collages, such as photography on paper, fabric, watercolor, gouche, acrylic and canvas.





Rosana Amato | O Que Seria um Rio | Painting | 49,5x60cm | 2021

Art chronicle by Oscar D'Ambrósio

Transformation

The famous phrase of Heraclitus of Ephesus “The same man does not bathe twice in the same river” can be a gateway to the creative universe of Rosana Amato. His images constitute a poetics and an aesthetic characterized by the concept of transformation. The idea is in the metamorphoses that each person goes through, visually interpreted as movements in which the forms appear diluted, indicating the existence of mysterious portals. Even when other tones are used, which refer to the earth, there is a transmutation in the direction of a flow of mutations. There is no evolution, in the direction of indicating something necessarily better, but changes. Just as the passing waters receive different bodies in the flow of existence, in which nothing remains static, Rosana Amato’s works are always acquiring new forms, aspects, perceptions and vibrations.



Rosana Amato| Revolta na Natureza |
Mixed media | 21x28cm | 2021



Rosana Amato| Se não Fosse um Rio |
Mixed media | 21x28cm | 2021



Rosana Amato | Cidades Impossíveis |
Mixed media | 21x28cm | 2021



Rosana Amato | O Vazio |
Mixed media | 21x28cm | 2021



Salete Lottermann
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Salete Lottermann, visual artist, learned from an early age to use every bit of paper, fabric, yarn or wool. The making of her childhood was the best school. Learning crochet, sewing and other crafts made her realize the various possibilities of materials, in addition to those attributed to them. For this reason, she allows herself to draw, paint, and sculpt, mixing the materials she finds most suitable for her research, which has women's issues as a starting point, but which are relevant to everyone. Individual exhibitions stand out in her career: 2001 at the Pontifical Catholic University of Paraná, Curitiba-PR – Brazil and in 1991 at the Sesc da Esquina Gallery – Curitiba – PR – Brazil. It is also worth mentioning the awards: 2002 the Honorable Mention at the Salão de Arte in Franca – SP – Brazil, in 1996 the Itaipu Binacional Acquisition Award – Foz do Iguaçu – PR – Brazil and in 1989 and 1993 at the Telepar Exhibition – Curitiba – PR - Brazil.





Salete Lottermann | Sol | Sculpture | 20x18x12cm | 2021

Art chronicle by Oscar D'Ambrósio

Existence

Ceramics is a universe that demands reflections on its symbolic meaning. It is a visual expression that comes from the earth, the raw material from which all human beings were made in the most varied mythologies. Salete Lottermann uses this material to make comments on the meanings of living. His works can be considered visual chronicles of how each of us deals with the dilemmas of existence, whether by referring to past situations or by reflecting on the present. Each new work brings a contribution to this ladder of knowledge in which each step brings a contribution to seek to understand how we react to the existential questions that the world constantly poses to us. Art, in this aspect, offers paths of broad significance that multiply the ability to permanently inquire.



Salete Lottermann | Lua | Sculpture | 24x12x25cm | 2021

*Concentrada em seus mistérios,
sabe que as respostas estão em si mesma.*

*Para completar o seu ciclo,
cumprirá fases de recolhimento
(auto conhecimento, aceitação,
preparo e realização), alheia aos
desejos externos de estar sempre
bela aos olhos de quem a
observa.*

*Seu brilho e completude serão
inevitáveis à medida que permite
desabrochar o seu EU.*

*E então, na sua beleza única, se
entrega inteira ao seu destino.*

Salete Lottermann | Poesia



Salete Lottermann | Gaia | Sculpture | 14x13x13ccm | 2020



SiCavalcanti
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SiCavalcanti is from Rio de Janeiro, a mechanical engineer by training and a photographer by vocation, since his youth. At that time, he already wanted to learn to paint, to create art with the objects in his photos. Today he is a plastic artist, creating works of art from digital images in FineArt, focusing on Nature - which he considers the visible face of the Creator - and seeks to register, in his works, the beauties of nature's abstract, wherever he goes, to take to the public environment: harmony, tranquility, peace, love and joy.





SiCavalcanti | Curiosa | Photography | 105x70cm | 2021

Art chronicle by Oscar D'Ambrósio

Nature

The matrix of Si Cavalcanti's visual work is nature. This means that there is an understanding that each image evokes a thinking about what roots, trunks and leaves offer. The artist's gaze falls on how these and other elements are articulated in space, offering the most varied compositions. Magic takes place in perception developed to capture what already exists. The fascination of the works occurs in the dimension of looking at how nature, in its existence and resilience, already offers multiple works. The secret lies in realizing this. It is essential, therefore, to be attentive to the most varied manifestations. There is, in Si Cavalcanti's visual research, a permanent improvement of the look that allows capturing moments and fragments in which this richness is crystallized. The diversity of patterns generates connections that provoke rich reflections on the visualities that nature provides.



página anterior: SiCavalcanti | Casquinha | Photography | 105x70cm |2021



SiCavalcanti | Cardume | Photography | 105x70cm |2021



Simone Ceia
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Simone Ceia is a self-taught visual artist, having started in this area in 2019. She started her professional life in the hotel industry and migrated to the event production area. In this area, in addition to management, she began to produce the scenography for events and, from there, for acrylic painting and collage. In addition to screens, she works using discarded material as support, such as coils, silk screens, discarded wood and cardboard. She started to exhibit her works recently, having participated in the Pop Up Art exhibition, at Galeria Art and is part of the Artrilha group.





Simone Ceia | Abstrato em Azul | Painting | 60x68cm | 2021

Art chronicle by Oscar D'Ambrósio

Busca

Os trabalhos de Simone Ceia cristalizam a procura de todo criador visual por uma forma de expressão. Perante as indagações que o mundo propõe a artista oferece as suas interpretações. São abstratas e expressivas em uma proposta visceral permanente que se dá pela gestualidade e expressividade manifesta nos diálogos instaurados, por exemplo, entre as tensões horizontais e verticais. Se há linhas de força que apontam para conexões entre aqueles que são iguais, existem também os movimentos ascensionais, expressando diálogos entre as dimensões do fazer da pintura e da existência. Arte se realiza, portanto, nesse jogo visual em que as cores, as tonalidades e o movimento têm papel essencial no sentido de expressar interpretações do caminhar pela vida. Cada novo trabalho funciona como uma declaração de intenções do existir com a sua própria dinâmica, sempre a indagar a si mesmo e ao mundo.



Simone Ceia | Cadeira 1 | Painting| 21x28cm | 2020



Simone Ceia | Cadê | Painting | 60x80cm | 2021



Suzanne Gomide
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Suzanne Gomide is an artist and architect. Art entered his life in a way that was as natural as it was magical. Through her, she connects to the Creator, who inspires and leads her, without fear, without ties, free. So follow. She continues on a search, sometimes painful, sometimes repairing, but always intense and necessary, which leads her on a journey into art, and through acrylic and oil, she brings feelings and emotions to light, seeking to lead the observer to an internal movement, contemplative, that evokes memories and who knows, promotes positive changes, because yes, she believes that art can be a trigger for great transformations.





Suzanne Gomide | A Paz Que Eu Procuo | Painting | 100x100cm | 2020

Art chronicle by Oscar D'Ambrósio

Mutations

Suzanne Gomide's art has an important characteristic: its ability to generate mutations in those who observe it, whether figuratively or abstractly. This is largely due to the way he works with the technique in order to provide views that generate the search for new directions. His painting usually generates a healthy estrangement that invites him to go on a journey, a journey that can bring insecurity, but also provides some kind of comfort. The known of the image can lead to an unknown journey, because, in this process, it is necessary to abandon what seems safe and obvious to dive into what demands companionship between creator and observer. The meeting between the two is a healing process, not in the medical and rational sense, but in the artistic, symbolic and existential sense.



Suzanne Gomide | Espírito-Santo | Painting | 130x150cm | 2017



Suzanne Gomide | Irisa | Painting | 50x70cm | 2021



Talita Zrnceвич
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Talita Zrnceвич is a self-taught visual artist, architect (PUC-PR) and specialist in Art History (PUC-PR). Born in São Paulo who lives in Curitiba, she says that her passion for the artistic universe was born in her childhood, which was surrounded by drawing and painting materials. She currently develops works that permeate the expressionist abstract and also the figurative. She explores vibrant colors, three-dimensional textures and the shine of metals applied in different metallization techniques, the main differential of his works. Her art is the borrowing of the look she has in relation to the external and internal world, the latter being the main motivation that makes her share with the spectator the life stories she experiences and the long process of self-knowledge that brings her the reflections responsible for the poetic.



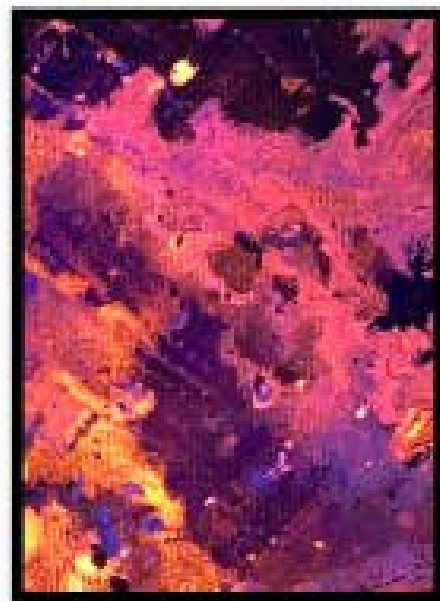
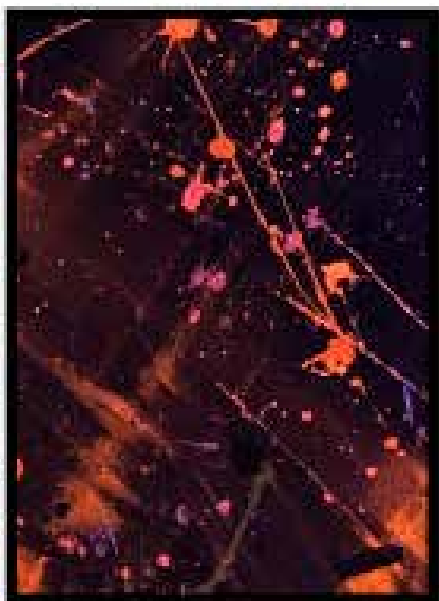


Talita Z | Love is Blind | Mixed media | 210x80cm | 2021

Art chronicle by Oscar D'Ambrósio

Impact

Visual art has an essential characteristic, which is the impact it can generate on the viewer. It happens in different ways. Two are very important. One is the dimension that the work causes in the first sight, when it is seen from a certain distance. This is a reading of the whole. There is yet another layer of interpretations that occurs with the proximity of the gaze, that is, when the details of images and materials are attentively perceived. Throughout the history of art, the most consistent works are usually those that resist well to both moments, working both when thinking about the near and the distant. Talita Z's works present characteristics of composition, colors and shapes that support these approaches. Her impact is through visibility, not being necessary to think of them as narrative structures. Through her intrinsic plastic elements that captivate the observer and invite him/her to participate in a visual and existential journey.



Talita Z | Cores | Mixed media | 40x60cm - cada | 2021



Talita Z | Alma | Mixed media | 70x100cm | 2021



Tati Garcia
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Tati Garcia is a draughtsman, designer and illustrator. She discovered herself as an artist in her adolescence, when comic books, cartoons and music were propelling forces for her, in a self-taught way, to express her restlessness with paints and sprays. Over the years, she has been improving his look, and the journey in the arts has been happening intuitively, always testing new materials and techniques. She recognized herself as a versatile artist, moving through several languages, finding, in the deconstruction, asymmetry and resignification of images with a new look.



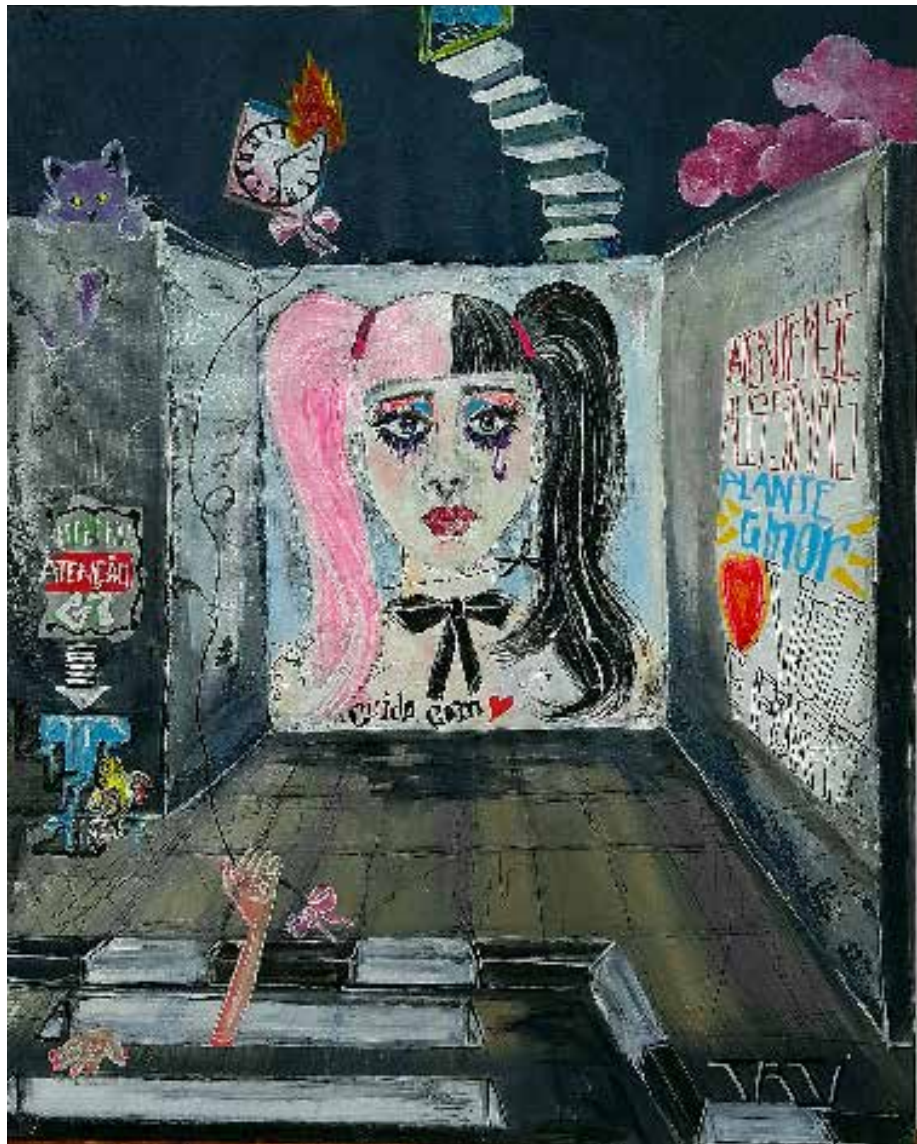


Tati Garcia | Afetos | TMixed media | 30x30cm | 2021

Art chronicle by Oscar D'Ambrósio

Creativity

Art takes place in the universe of imagination. What does this actually mean? We enter the universe of creating images, that is, representations of the world considered real. Imagining, in this context, indicates an exercise of continually incorporating new paradigms into one's repertoire. Tati Garcia raises her visual work in a universe that values different thinking, escaping from conventional standards. In this aspect, she conceives creativity as the driving force that values art as walking along paths in which different answers are always sought. This demands being constantly open to thinking about the new, whether in terms of technique, subject or proposed relationships with the public. Art would be fully realized, therefore, when understood as a dialogue in which questions are proposed that each observer responds in their own way.



Tati Garcia | Cry Baby | Painting | 40x50cm | 2021



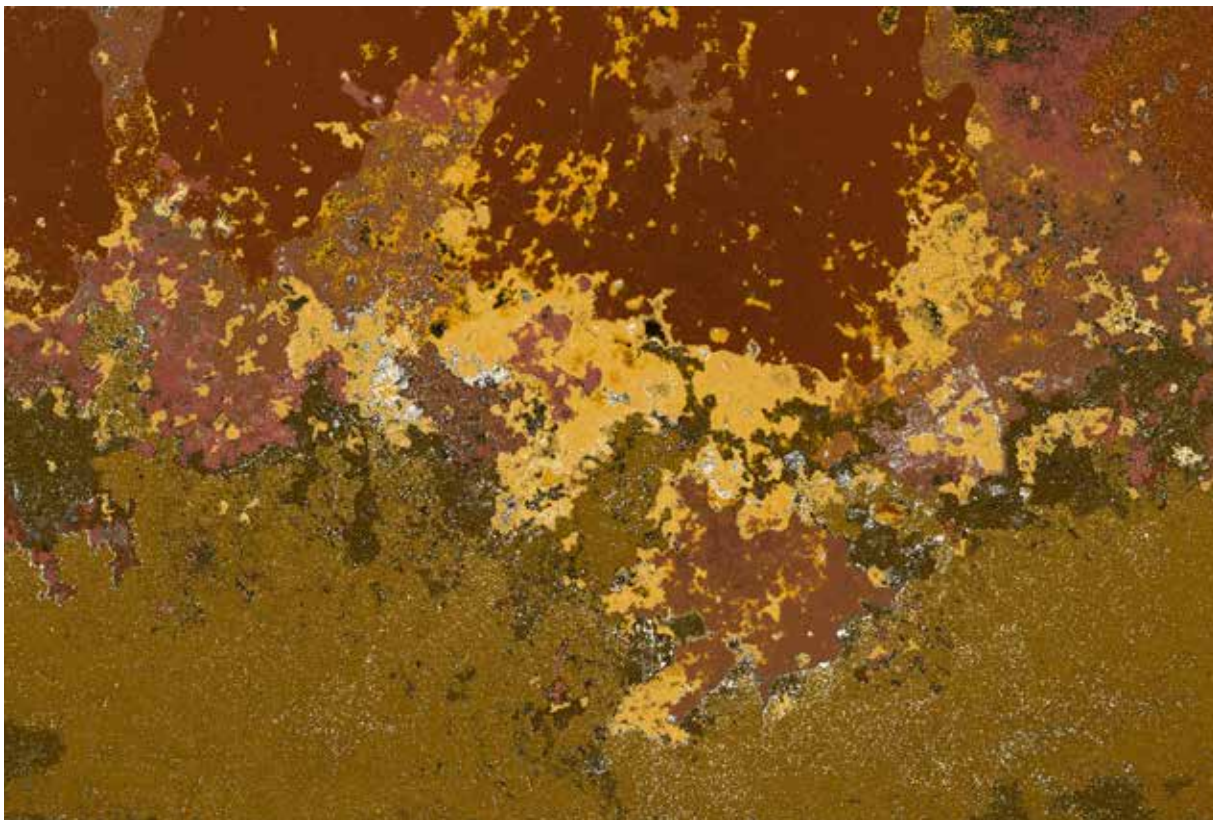
Tati Garcia | Zeloso Guardador | Painting | 60x40cm | 2021



Teresinha Mazzei
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Terezinha Mazzei is an artist from Vitória (ES). She studied Drawing and Plastics Degree (1979) and Post-Graduation at UFES (1998). Most of her artistic production is with mineral organic pigment and digital interference. Research done through biological effects and watery with chromatic gradations and graphics. She makes use of technology to perform digital paintings with the photographic record of details of her works, transforming the organic into digital which she calls Infoarte de Pintura Orgânica mineral. Relevant exhibitions highlighted in her career: (2021) NFTArte “Conversas” Series Dialogue of the Lines at Open Sea, and Catavento Exhibition.





Teresinha Mazzei | Sem título | Mixed media | 135x90cm | 2020

Art chronicle by Oscar D'Ambrósio

Essence

Artists who work with natural pigments and organic elements establish differentiated relationships with nature. The works of Teresinha Mazzei, in this sense, motivate us to think about the different ways of dealing with elements that offer an infinite range of possibilities for reflection and use. It is important to verify how, from what already exists, and which can be transformed, it is possible to delve into research paths. Whether in the universe of colors and their shades or shapes, the works can make use of the potential of materials. There is a constant process of searching for the essences of creating and doing that takes place from the understanding of human smallness in the face of the grandeur of the resources that nature offers. The result is a dive into paths of uncertainty and detachment where works of art gain strength and consistency.



Teresinha Mazzei | Renda com Azul | Mixed media | 135x90cm | 2020



Terezinha Mazzei | Casca de Árvores | Mixed media | 150x70cm | 2017



Terezinha Bilia
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Terezinha Bilia is a visual artist from São José do Rio Preto - SP. Graduated in Letters from Universidade Estadual Paulista, she has also taken, over the years, several improvement courses in the pedagogical area, which gave her the skills to act as a teacher and advisor in the arts for several years. In her artistic curriculum, several trophies stand out: Festival do Folklore de Olímpia (SP) and Salão de Artes Plásticas de São José do Rio Preto (SP). She participated in several collective and individual exhibitions in the national territory, and also works as a book illustrator. In 2021, she was at the Catavento Exhibition at ArtLab Gallery, in São Paulo.





Terezinha Bilia | As Lavadeiras | Painting | 150x210cm | 2014

Art chronicle by Oscar D'Ambrósio

Happiness

Why does art intrigue? Its main fascination lies in the ability to make connections on two interconnected levels. On the one hand, it points to the world and, on the other, to itself. This means that each creator's style stems from these movements. Terezinha Bilia presents a poetic construction that takes place in these dimensions. Part of what we conceive as reality to develop a language in which color plays a fundamental role. In addition, she brings, in these representations, a symbolic value that is expressed, in large part, by the good mood. Therein lies one of the differentiating elements of her work. The lightness with which she treats subjects generates pleasant scenes to be seen that refer to a lost Paradise, that is, to the feeling that we were once happy and didn't know it or that we can go back to being happy and having pleasure in existence from of the creations that the artist presents.



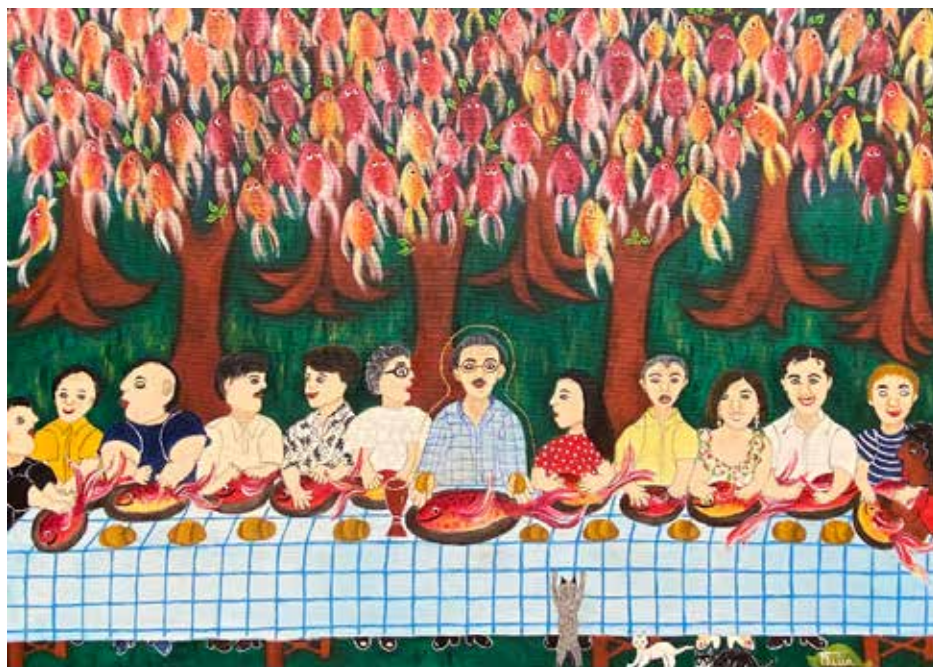
Terezinha Bília | Manhee, a Lu Comeu Meu Peixe | Painting | 50x70cm | 2013



Terezinha Bília | Eu e Minha mãe Repartindo o Peixe | Painting | 50x70cm | 2013



Terezinha Bília | Eu e minha mãe Colhendo Peixe | Painting | 50x70cm | 2013



Terezinha Bília | A Ceia com Meu Pai | Painting | 50x70cm | 2013



Vinícius de Paula
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Vinícius de Paula was born on the banks of the Paranapanema River, the son of teachers, a painter and writer mother. From an early age, drawing became his form of expression and he gained professional status with his advertising career. In the visual arts, he has always been motivated by female figures of inspiring existence, so the theme of his first individual was *Mulheres de Carvão*, with 12 panels in acrylic and charcoal on kraft board, a work that also toured collectives in Europe. He is currently working on the design of a public floor for the city of Cotia, a winning project by the Aldir Blanc Law and has participated in the “Imperfeita” exhibitions in honor of Frida Khalo, in Lisbon and São Paulo.





Vinicius de Paula | O Alarme | Mixed media | 68x48cm | 2021

Art chronicle by Oscar D'Ambrósio

Narratives

Vinicius de Paula's works of art have the ability to take the viewer to other dimensions. Each of them usually establishes its own narrative, full of symbolic meanings. His images are the starting point for a journey that literally spreads through existence. This means that they leave marks on those who see them. It is a gradual process of fascination, in which each element is added to the other, in a reasoning of contiguity, which leads to thinking how art can function as a portal of symbolic perceptions that open up possibilities for reading. Thus, art becomes an infinite source of wonder, as each work dialogues with its own and others' previous ones, building a history of images that never tire of talking to each other, helping to build the substrate of what can happen tomorrow.



Vinicius de Paula | Entrevista com o Governador | Mixed media | 77x100cm | 2021



Vinicius de Paula | A Guerreira | Mixed media | 68x48cm | 2021



Yara Delafiori
yara@cednet.com.br

Yara Delafiori, born in the city of São Paulo, is an art teacher in the city of Chavantes, state of São Paulo, where she currently resides. Formation in Faculty of Artistic Education with qualification in Fine Arts from Faculdades Integradas de Ourinhos (SP). For a long time she had Art only as a hobby, but three years ago Art began to be part of his professional life. She has worked with different supports and materials. Lately she has been focusing more on the figurative style using the oil on canvas technique. Her first series entitled "Patchwork and the Female Universe". It portrays women, where the proposal is to tell stories, reveal essences and the search for the beauty that exists in each of them. She participated in some virtual collective exhibitions held by Edmundo Rafael de Araújo Cavalcante, such as "inspirations, Art is resistance, my essence" (2020 and 2021). Other virtual collective exhibitions under the guidance of Luciane Yahweh (2020 and 2021) and ICASA Virtual Art Gallery, collective exhibition, eu sou Assim. (2020), Museu Casa de Portinari (2021) and physicist OCA Ibirapuera, 37 Paralela Arte e Design (2020). The Individual exhibition at SESI Ourinhos (2020) stands out.





Yara Delafiori | O Beijo | Painting | 90x70cm | 2017

Art chronicle by Oscar D'Ambrósio

Affects

Yara Delafiori's visual poetics is marked by affection. It is a universe of delicacy and subjectivities that is materialized by the way of dealing with gestures and traits. The way of working with materials, using certain colors and reaching different shades, highlights, in the figures, what they feel. It is a game full of meanings, as the two-dimensional begins to convey an emotion that is beyond the known rational dimensions. What you see becomes something you feel in a process that is difficult to explain in a logical way, but very present, both in a more figurative and abstract art. Magic and mystery are in this passage and connection of feelings between who paints and who receives the image. Establishing this link requires establishing bonds between the artist and the audience in a mixture that has at least two flavors: feeling and technique.



Yara Delafiori | Pensamentos | Painting | 90x70cm | 2018



Yara Delafiori | O Amor nas Quatro Estações | Painting | 90x70cm | 2017



Ylma Ohara
ylmaohara@terra.com.br

Ylma Ohara has a degree in Visual Arts, specializing in Aesthetic Philosophy and also in Contemporary Arts. Lover of drawing, painting and photography. Books and films feed the soul of the artist, who considers herself an eternal apprentice. In 2021 she was part of the Catavento exhibition, in São Paulo - SP.





Ylma Ohara | Akira | Painting | 60x40cm | 2021

Art chronicle by Oscar D'Ambrósio

Readings

Ylma Ohara's art is characterized by allowing different readings. This is because his images escape the referential and the pragmatic. It is not about representing reality as it is seen or trying to convey a univocal message of what the artist believes in the world. The creations she presents bring up multiple questions and, by using figuration, they create plastic situations in which the elements presented dialogue with each other in order to bring about surprising connections and conceptions of what is around. Her art generates visible interpretations of invisible individualized perceptions. Therefore, there is a mystery that cannot be exhausted in a hasty analysis. The proposed layers are of progressive immersion in the images towards the infinite power of the mind and sensitivity to lead to questions that generate renewed interpretations.



Ylma Ohara | Aya | Painting | 70x50cm | 2021



Ylma Ohara | Aya Shine | Painting | 70x50cm | 2021



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