BRAZIL
Stickey

Thiago Bortolozzo, Camillat, Regina Carmona
Carriero, Tacito de Carvalho, Over Crazy
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Artist Catalog: *BRAZIL Stickey:* Copyright © 2024, Headbones Gallery

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Thiago Bortolozzo, Camillat, Carriero, Regina Carmona, Tacito de Carvalho, Over Crazy, Giselle Freitas, Mathias Reis, Cecilia Stelini, Mateus Stelini and Norma Vieira

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RICH FOG

Micro Publishing

BRAZIL Stickey

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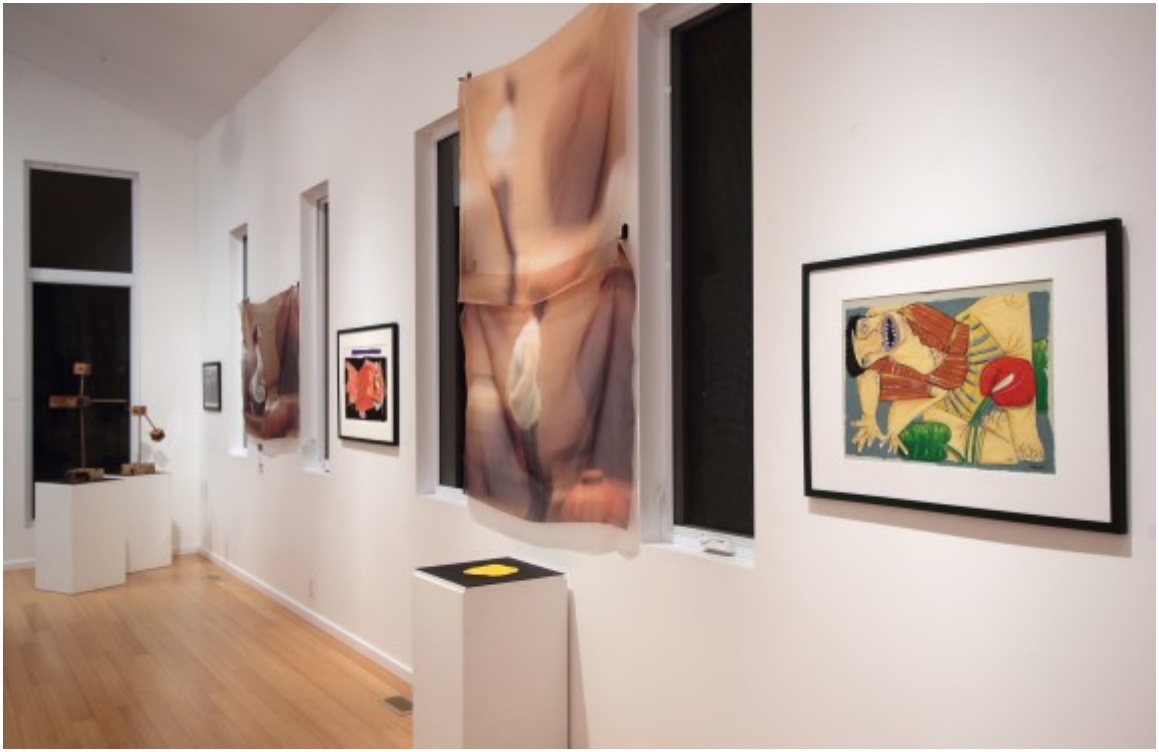
Brazil is infectious - it colors, it sticks, stays with, resonates. Having spent September and October 2024 in Brazil, Headbones Gallery presents an exhibition of works by Brazilian artists Thiago Bortolozzo, Camillat, Carriero, Regina Carmona, Tacito de Carvalho, Over Crazy, Giselle Freitas, Mathias Reis, Cecilia Stelini, Mateus Stelini and Norma Vieira. All of these artists are currently living and working in Brazil and despite the difficulty of shipping works, we have a show. With diversity in styles, mediums and content, this potpourri of works is far lighter than these weighty careers have produced but the virtual encounter is present.

There is an oceanic feeling that hints at a greater whole than the limits of the captured snapshot that makes up our personal situation and cultural identity. News and social media bring aspects of the globe into daily view but translated through a particular and often agented source, realization can narrow rather than expand. The specificity of perception that comes from being in the physical presence of a cultural expression, an art work, makes for a more elastic conversation. When in the presence of that actual object, even if touch is not encouraged it is an immediate possibility for much of the potential tactility is understood through visual perception. There is within the art object intent, a creative role that has been fulfilled and engendered within the object. The artist had a hand in the matter. The work communicates. Although the piece may 'speak', may even convince, it doesn't argue or counter the viewer. There is an open exchange suggested through artwork.

Brazil is a huge country with a population derived over history from diverse ethnic and cultural backgrounds. It seems impossible to pinpoint a Brazilian flavour although



intellectual, conceptual, aesthetic and social influences can run as common threads through the visual fabric. Botanical biodiversity, for instance, is impressive and present in some of the works from the wonder of strange plants and flowers in urban landscapes to the meticulous collection of species in botanical gardens or discoveries made in nature at the steamy mouth of the Amazon River. Parrots and budgies fly screeching in the streets between skyscrapers as toucans dip over ten-laned superhighways. There are bird calls we can't identify and locusts buzzing from the towering casuarinas as the sun sets.

After all the questions as to the social fabric of Brazil, the exposure to art both contemporary and historical, the variety of differences region to region, the substance lost in translation, there is a reassuring phrase in Portuguese that echoed throughout our time in São Paulo, Campinas, Belo Horizonte, Inhotim, Rio de Janiero, Belem and Salvador - *"tudo Bom"*. As frequent as hello, please, or thank you, it can be said as a greeting on meeting a stranger, a driver, an official or friend – "Tudo bom?" And their answer "Tudo bom …" says its okay to continue, we are on the same page, despite language or social differences.

GISELLE FREITAS & CAMILLAT

'Cacau' (her nickname translates as Coco) Camillat handles the media for ATAL609 while working on a master's degree. But her most consuming gig is Fêmea Fábrica , a gallery that she and Giselle Freitas run in a run-down quarter of Central Campinas, a half hour walk from AT|AL|609. It is housed in what was a neglected colonial home that the two women, with help from their friends, renovated. We are impressed throughout our time in Campinas and São Paulo with an egalitarian spirit amongst the artists, a co-operative atmosphere conducive to building the arts rather than competing for position. Fêmea Fábrica's main floor contains three gallery spaces while upstairs are studios and an open workshop space where classes are held. Giselle holds a painting class for street people, using cardboard as the surface, often doing their portraits while demonstrating. Camillat's studio contains several of her small intricate dioramas, mini installations too precarious to transport here.

Giselle Freitas and Camillat

CAMILLAT

Estratagema da Carne – Flesh Play

Photograph- 11.5 x 8” (165x110 cm)

GISELLE FREITAS

A Cura I,

Acrylic on Melaleuca bark, 12 x 16 in. (30x40 cm)

GISELLE FREITAS

A Cura II and A Cura lll

Acrylic on Melaleuca bark, 12 x 16 in. (30x40 cm)

THIAGO BORTOLOZZO

We attend the opening of *Series Urbanas*: *Thiago Bortolozzo* at Fêmea Fábrica. The artist, who holds a Masters in Visual Poetics was featured in the São Paulo Bienal at one time, where he occupied the width of the Oscar Neimeyer architected space with a massive found wood and recycled urban material construction, his signature. He has shown internationally and these photographs of trailers, along with a hybrid tailer that he constructed, were included in his solo exhibition on completing another Masters at the Kunsthochschule Weißensee in Germany where he received the DAAD award for foreign student in (2011).

Trailer

Plaster, steel Hot Wheel, 2.75 x 2.75 x 1.25 in. (7x7x3 cm)

Trailer Azul

18 x 12 in (45.72 x 30.48) on acid free digital paper

Trailer na Bresser

18 x 12 in (45.72 x 30.48) on acid free digital paper

Trailer Faixa Marron
18 x 12 in (45.72 x 30.48) on acid free digital paper

Trailer da Mooca

18 x 12 in (45.72 x 30.48) on acid free digital paper

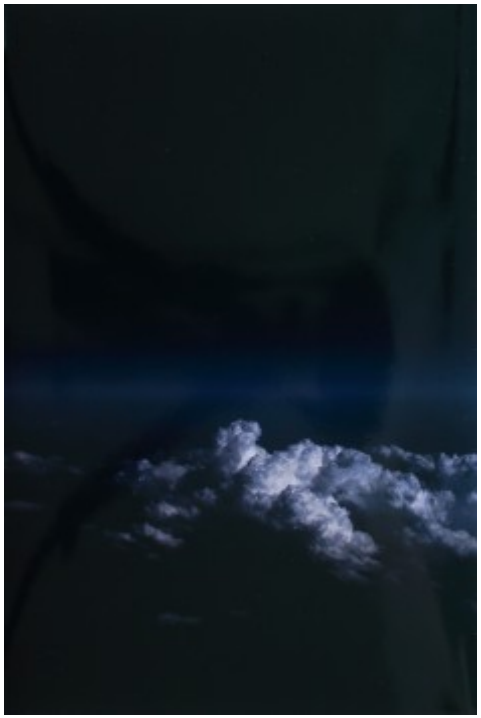
Trailer Faixa Azul 1

18 x 12 in (45.72 x 30.48) on acid free digital paper

MATHIAS REIS

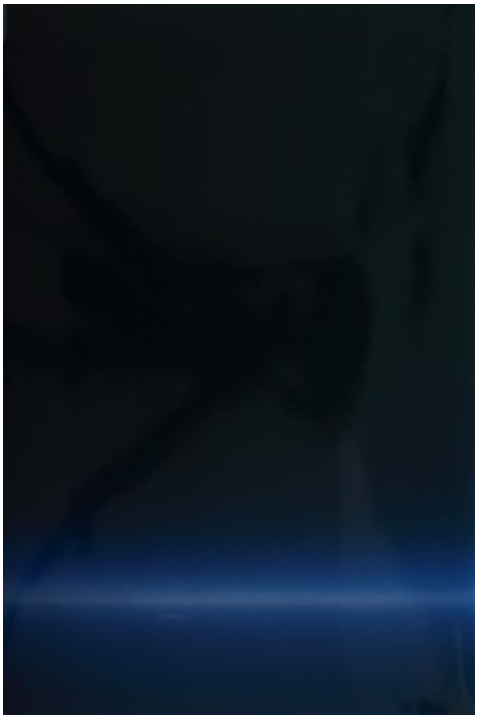
Mathais Reis, completing his PHD while holding a university teaching position as well as maintaining an active photo studio at Fêmea Fábrica articulates his interest in "finding sustainable solutions in technology while poetic investigation seeks to dialogue with the environment as an active subject in the construction of artistic narratives". His practice involves photography, installation, performance and music. The boots covered in the red earth that is found around Mina Gerais, the mining region was used as the poster for his solo exhibition at AT|AL|609.

Not Everything that Glitters is Silver
Photograph, 17.5 x 11.5 in. (44x30 cm)



Silver The Balance Scale #1 and #2

Four Photographs, 12 x 8 in. each (30x20 cm)



Silver Note Uruguay

Photograph, 17.5 x 11.5 in. (44x30 cm)

Conatus - 2018

Photograph, 23.5 x 35 in. (60x89 cm)

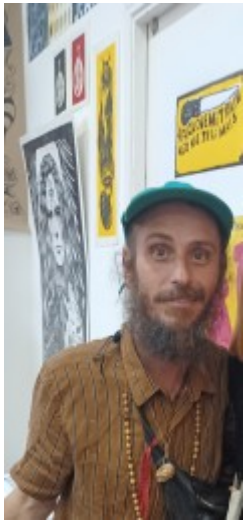
CARRIERO

At a book and art fair recommended by Thiago held on a Sunday afternoon in a large hall in Campinas amongst the many visitors attending and artists showing, we meet Carriero. Referencing the African diasporic religion known in Brazilian as *candomblé,* Carriero's style is a combination of pop with a modern influence and comic-book flavour. In *Woman Reading a Book before Sleeping* the 1928 novel that she is reading, "Macunaina" by the Brazilian author Mario de Andrade, tells of a 'hero without character' who has amazing powers. This hero has been called a representation of the male Brazilian personality.

Woman Reading a Book before Sleeping
Acrylic on paper, 16 x 25" (40x63 cm)

Untitled

Acrylic on paper, 16 x 25” (40x63 cm)

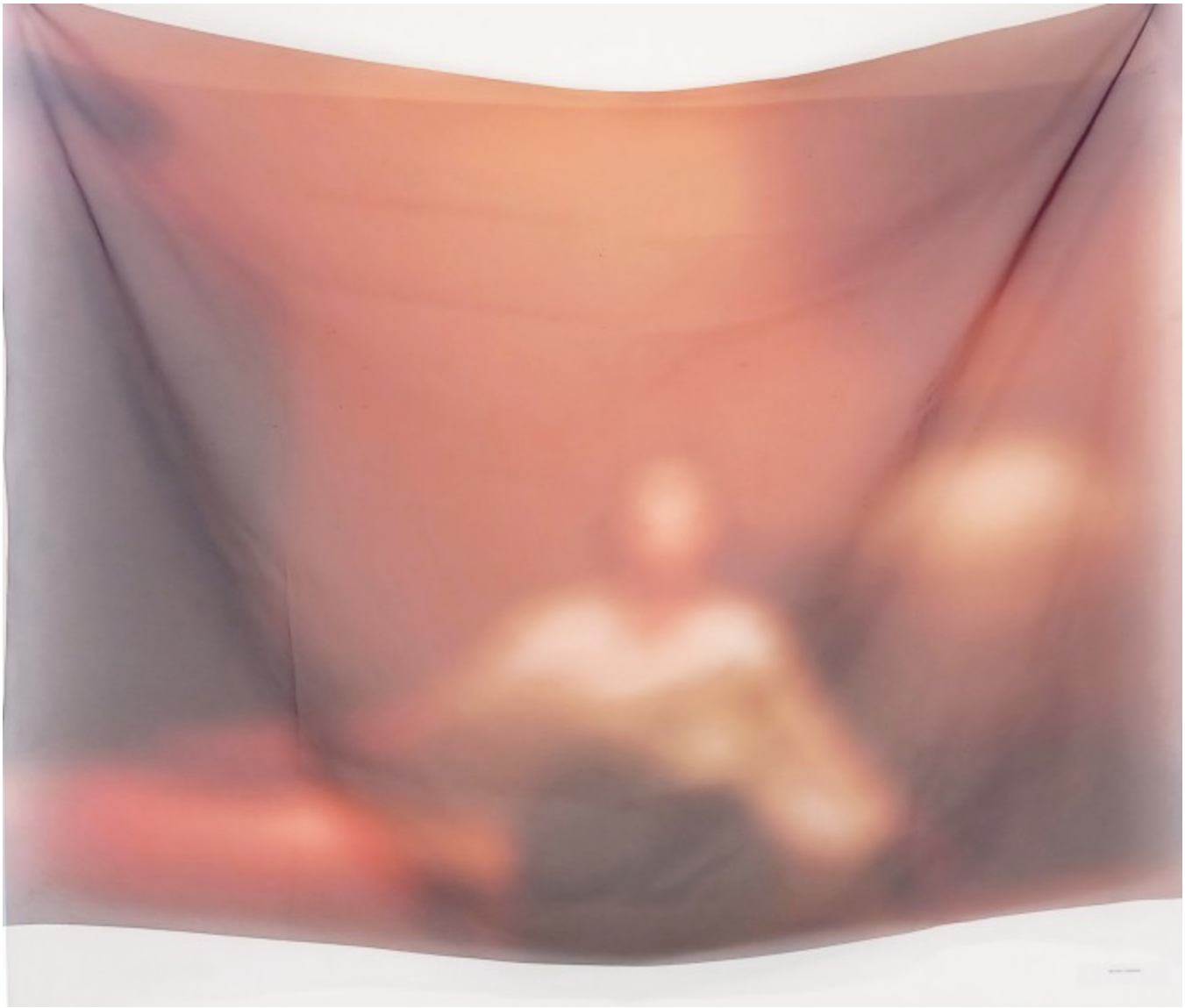


REGINA CARMONA

In an intervention (*vivencia artistica*) organized by the Brazilian artist Regina Carmona titled *Circulando em Outras Dimensoes* in the Floresta Nacional de Ipanema, occupied by the National Academy of Biodiversity – Adebecio and currently home to 75 species of mammals, 354 species of birds, 27 species of reptiles, 38 species of amphibians and 37 species of fish, a group of artists installed a grid of images on the windy open floor of a national heritage site that had once housed a munitions factory with two forges, the first iron works on the continent. *Striving in the Pink Lane* by Julie Oakes was hoisted and her *Canadian Scroll (female)* added to the configuration. Once the works were installed a guide took the group into the forest where at the sixteenth century tomb of the industrialist, impromptu performances were staged. Regina Carmona;s performance used *The Placeless Place* l that is included in BRAZIL STICKEY.

Refuge 1: The Placeless Place
digital print on fabric, 80cm X 150 cm

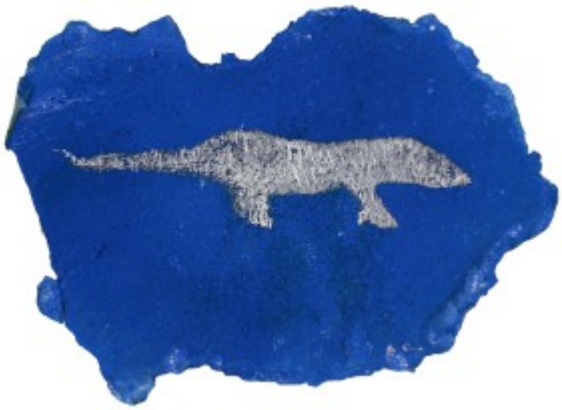
Refuge 2 and 3: The Placeless Place
digital print on fabric, 80cm X 150 cm



Refuge 4: The Placeless Place
digital print on fabric, 80cm X 150 cm

Yellow Belly – Body Object Series

Latex skin modelled on the body, yellow pigment- 30x25 cm



Snakes and Lizards – Skin Series

Latex, blue pigment, silver print- 8x14 cm

Yoni 5 – Skin Series

Latex skin modelled on body,, yellow pigment, blue thread- 25x20 cm

NORMA VIEIRA

Espaço Cultural Tote is founded by Norma Vieira and designed by the architect Carmen Parlatore with a mural by Regina Silveira. Entering over a catwalk, the exterior walls are suspended above a low expanse of clear glass with a slim moat on the exterior, fresh water running around the exterior gallery walls. Her second-floor studio overlooks the gallery space below with the central ceiling height expansive. In the garden we met what was to become our Brazilian magazine's cover turtle, Torte. Torte has been in Norma's family since she was a young girl and comes when Norma calls her to be patted on her head and shell. Torte's age is guessed at “perhaps a hundred” as the turtle angles her salutations– stopping at each for a pat - to come closer to the gallery's kitchen door.

Cocoon from Metamorphosis Series

Photograph with digital drawing, 26x39 in. (66 x 100 cm) Ed. 2/3

Resurgence 4

Photograph with digital drawing, 26x39 in. (66 x 100 cm) Ed. 3/3

Resurgence 8

Photograph with digital drawing, 26x39 in. (66 x 100 cm) Ed. 3/3

Resurgence 11

Photograph with digital drawing, 39x26 in. (100 x 66 cm) Ed. 3/3

Resurgence 13

Photograph with digital drawing, 39x26 in. (100 x 66 cm) Ed. 3/3

MATEUS STELINI

Mateus Stelini moves between poetry, music, sculpture and performance, sometimes combining the disciplines. His voice ranges between baritone and contralto/soprano, drawing out a song's sentiments as if haunting forest and glade with heart moving intonations that suggest longing and love. Working sculpturally in natural materials, his delicate and precarious balances carry psychic inuendoes that relate to human consciousness while still maintaining their materiality.

Pedra sobre Pedra
Stone, 8 x 5 x 5 in.

Division State – Heads

Wood, 34Hx32Wx7D in. (86x81x18 cm) 22x20x7 in. (56x50x19 cm)

Division State – Tails

Wood, 34Hx32Wx7D in. (86x81x18 cm) 22x20x7 in. (56x50x19 cm)

CECILIA STELINI

Cecilia Stelini is an artist who has created prodigious and varied artworks in ceramic, glass, paint, clay, metal and marble. She has carpeted streets in colored sand, the carefully constructed designs over time scuffed by visitors to her sites. Compelled to make use of revelations following open heart surgery she used the heart as a symbol (with Vernon's aj jaeger, her works were presented in HEART at Headbones Gallery in 2023). In time, she turned to performance work and became engaged with the experiential dimension that develops between an audience and herself during a visual happening. She is the founder of AT|AL|609 a gallery and residency that shows local and international artists. The space is a-buzz with connections made, ideas exchanged and projects planned.

From the Guardians Series
Digital print on fabric, 117 x 51 in. (297x130 cm)

What I don't Say

Mixed media and blown glass, 24 x 65 in. (60x165 cm)

Earth Honey Lavender and Water

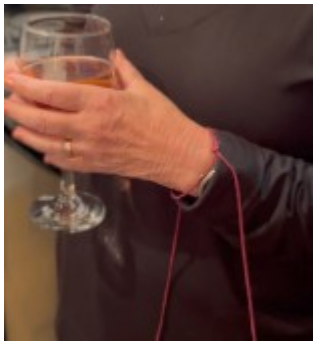
video: 13min19sec

Cecilia Stelini

Mateus Stelini

For BRAZIL Stickey, Cecilia Stelini and her son Mateus Stelini film a new performance, *Earth, Honey, Lavender and Water,* in the grove of blue pines above Headbones Gallery.

COMMON-UNION
Cecilia Stelini



During the opening, Cecilia Stelini performs *Common-Union.* Wearing a white gown (which she sewed by hand) as visitors had gathered in the gallery, socializing and talking about the work and Brazil, she took a woman's hand and tied a deep red thread around her wrist. Dangling the end, she moved onto another person and then another as the room hushed. People offered her their wrists while others waited there turn, suspended in place. There was an atmosphere of grace, as if waiting to receive the wafer in communion although not as precious as the Christian ritual, more inclusively human. When all were tied, she led the stringed line through the studio, then the office, to form a line along the wall of the gallery, each person now poised before the works on the west wall of the gallery. Trailing an expanse of thread from the last joined individual to the first she completed the union of people. Then one by one, looking each in the eyes, she gifted a pinecone into which she had inserted a small golden heart and then snipped the thread. Released, the company stood silent as Mateus entered and sang his song *Nego Cristo* with the moving chorus: *Berimbau, berimbau, Mane me chamou pro pau, Cristo igual, Cristo igual. Enfrentou luta fatal ...*

TACITO de CARVALHO

Towards the end of our stay in Campinas, Tacito de Carvalho invites us to a photography session at his studio very near TOTE. Primarily, Tacito photographs beauty queens and models in bathing suits for high end fashion houses. Not easily daunted, the session took off when he turned on Brazilian music and static poses began to bounce. The photographs presented in BRAZIL STICKEY were printed in Kelowna to Tacito's specifications by Zev Tiefenbach.

Untitled (arm raised)
Photograph digital print, 54 x 36 in. (137 x 91.44 cm)

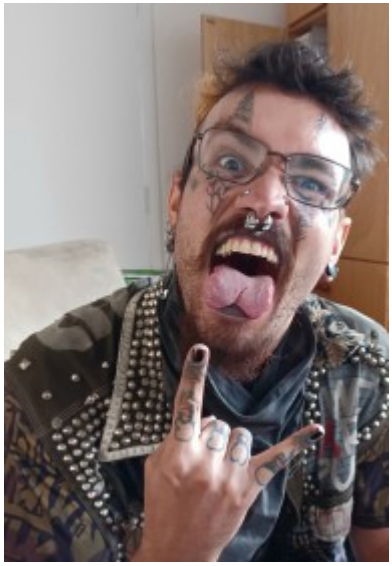
Untitled (head back)

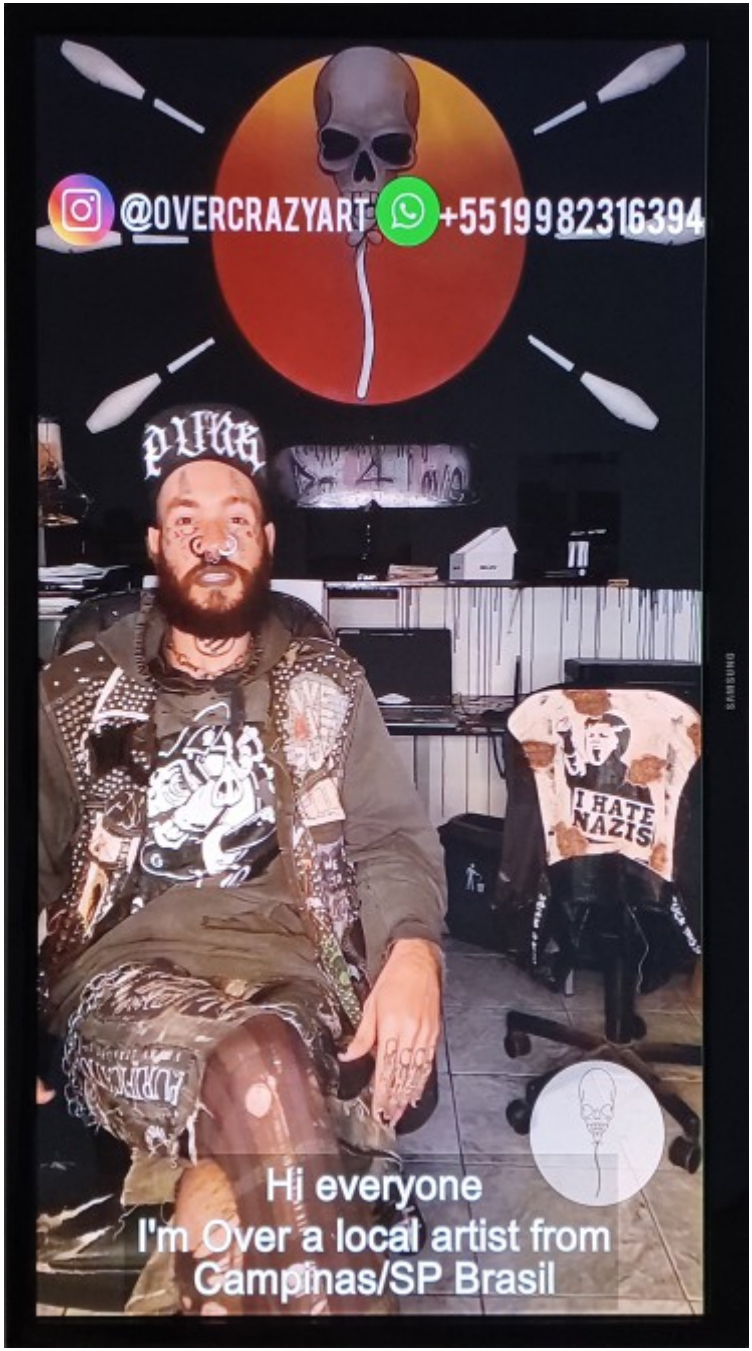
photograph digital print, 54 x 36 in. (137 x 91.44 cm)

NFS

OVERCRAZY

Graffiti artist and performer Over Crazy stops in to say *boa viagem* and show us his new tattoos which he did himself in his own script while also videoing the tatooing - on Friday 13! Running over the right side of his face, forehead to cheek, the word is UNGOVERNABLE and over the left UNDERGROUND with his eyes making up the 'O' in each word. He has developed his own graffiti script which, for the graffiti initiated, is recognizable as his. He teaches graffiti at a local college and also juggles fire for events – an alternative activist, Overcrazy is well spoken, well read, technically adept (as his video reveals) and philosophical.





Street, Tattoo and Performance Artist from Brazil Video Montage and Introduction, 3 minutes

JULIE OAKES

We arrived in São Paulo in pouring rain which cleared magically so that an hour later, after passing a eucalyptus forest, we reached Campinas and AT|AL|609. Cecilia Stelini and her son Mateus introduced us to the space. I had committed to completing a Brazilian scroll and having completed it there, it joins *BRAZIL Stickey* minus the portraits that I gave to the sitters. Once moved into AT|AL|609, we became involved in the swirl of arts activities in the city as artists dropped into the gallery just as now with the Brazilians in house, Headbones hosts.

The Brazil Scroll

Gouache, oil-stick and pencil on paper, 156 x 41 in. (396x104 cm)

HEADBONES GALLERY

BRAZIL Stickey

Thiago Bortolozzo, Camillat, Carriero, Regina Carmona, Tacito de Carvalho, OverCrazy, Giselle Freitas, Mathias Reis, Cecilia Stelini, Mateus Stelini and Norma Vieira