

apexart

ART FOR WOMEN'S LIVES

Artworks' selection



Agrade Camiz

(Rio de Janeiro, 1988). Multimedia artist, she articulates her Works using the aesthetics of popular Rio de Janeiro architecture, mixing issues related to sexuality, beauty, and female oppression. In many works, it incorporates grids, which refer to the impositions and standards of behavior. The artist, in addition to producing smaller works, which can be exhibited in galleries and museums, also has expressive work as a graffiti artist and muralist in various parts of the city.

Instagram: @agradecamiz

Agrade Camiz

Option 1

"[A]grade "[A]grid", 2019, iron poetic object, mirror and gold leaf, 52 x 76 x 70

Work that gave the artist's name.

Cube of grids with mirrors in the background, in which the spectator sees himself split and between great ones.

It is an invitation to self-criticism: At the same time it represents the standards and social incarcerations under which we live and questions what we reproduce as participating and active individuals in society.



Agrade Camiz

Option 2

Apelativa da Estrela, 2021

Latex, oil crayon and spray paint on canvas

96 x 77 cm [37 3/4 x 30 1/4 in

A painting that uses colors from the child's feminine universe and talks about child abuse, an experience that has crossed the artist's history and has been a topic addressed in her research.



Aleta Valente

(Rio de Janeiro, 1986). Artist from Bangu (a neighborhood in the West Zone of Rio de Janeiro), she studied at School of Visual Arts at Parque Lage and UFRJ. From your character on Instagram (@ex_miss_febem_), Aleta publishes self-portraits and images that evidence her relationship with the suburbs, questioning the violence and the media construction of women in society. With a powerful and ironic reflection on the image circulation regime, the artist uses tools at her fingertips to develop the multiple skills of producer, publisher and distributor of her production.

Instagram: @ex_miss_febem

Aleta Valente

Option 1

Mark an X for every abortion you've had, 2019,
acrylic paint on wall [acrylic paint on wall]

250 x 325 cm [98 3/8 x 128 in]

Self-descriptive work that invites the public to
interact



Aleta Valente

Option 2

Sculpture of the Misoprostol pill on a larger scale with the drug leaflet explaining the history of the discovery of the pill by Brazilian women and how to use it in the abortion process. (In progress)

Anitta Boa Vida

(Rio de Janeiro, RJ). Semi-retired artist, social media advisor, artist advisor and teacher. It takes in her name the maximum that can be expected of humanity: good life. Her works are interventions that interfere with the structures of patriarchy and good customs, integrating writing and drawing practices in notebooks, loose papers, lighters, plastic bags, magazine covers and other advertising and mass media, as well as like city walls - I gave it to him (2015)

Instagram: @anittaboavida

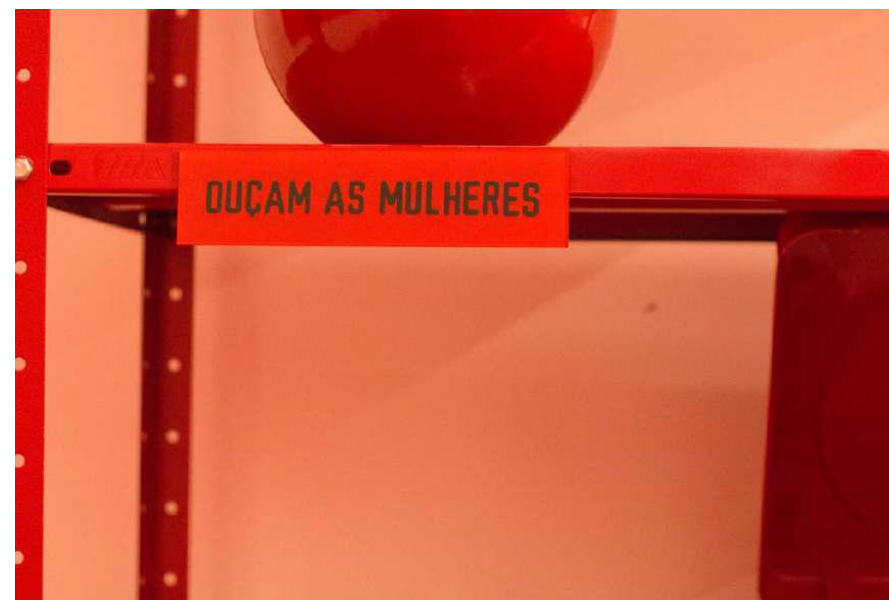
Anitta Boa Vida

Ouçam as mulheres (Listen to Women), 2018,
Acrylic plate, 08x20cm

Small board with a very strong proposal.

The same phrase was used by politicians
Brazilian women in protest during the session in
the Federal Chamber of 2016, even with the
majority of the population being female, the
representation of women in the country's politics
is very low: 15% in the federal chamber and 12% in
the senate federal.

It is men who continue to decide on the rights
and laws that influence women's lives.



Anna Costa e Silva

(Rio de Janeiro, 1988). She works from 'hypotheses built' between people, who propose reformulations of the social and affective tissues with the meeting as the main subject. Her projects take place in some unnamed field, at the intersections between visual and performing arts, cinema and relational practices. Her work was awarded with the FOCO Bradesco ArtRio, Funarte Scholarship for Artistic Production, American Austrian Foundation Prize for Fine Arts and Ubisoft Earthquake awards. Nominated for the PIPA Award 2018 and 2020 and a finalist for Marcantonio Vila a 2019. She is a teacher at EAV Parque Lage.

Anna Costa e Silva & Nanda Felix

Por favor leia para que eu descanse em paz (Please read so I can rest in Peace), 2022, vídeo

The phrase "please read so that I may rest in peace" was written on a sealed envelope found in Nanda's grandfather's belongings at the time of his death. Inside it is a psychological report that organizes the mental health of this woman into topics, dating from 1957.

And from this letter, the two artists start a research and a documentary video with testimonies of women trapped in labels and diagnoses of madness, whether they are doctors or not.

(In progress)

biarritzzz

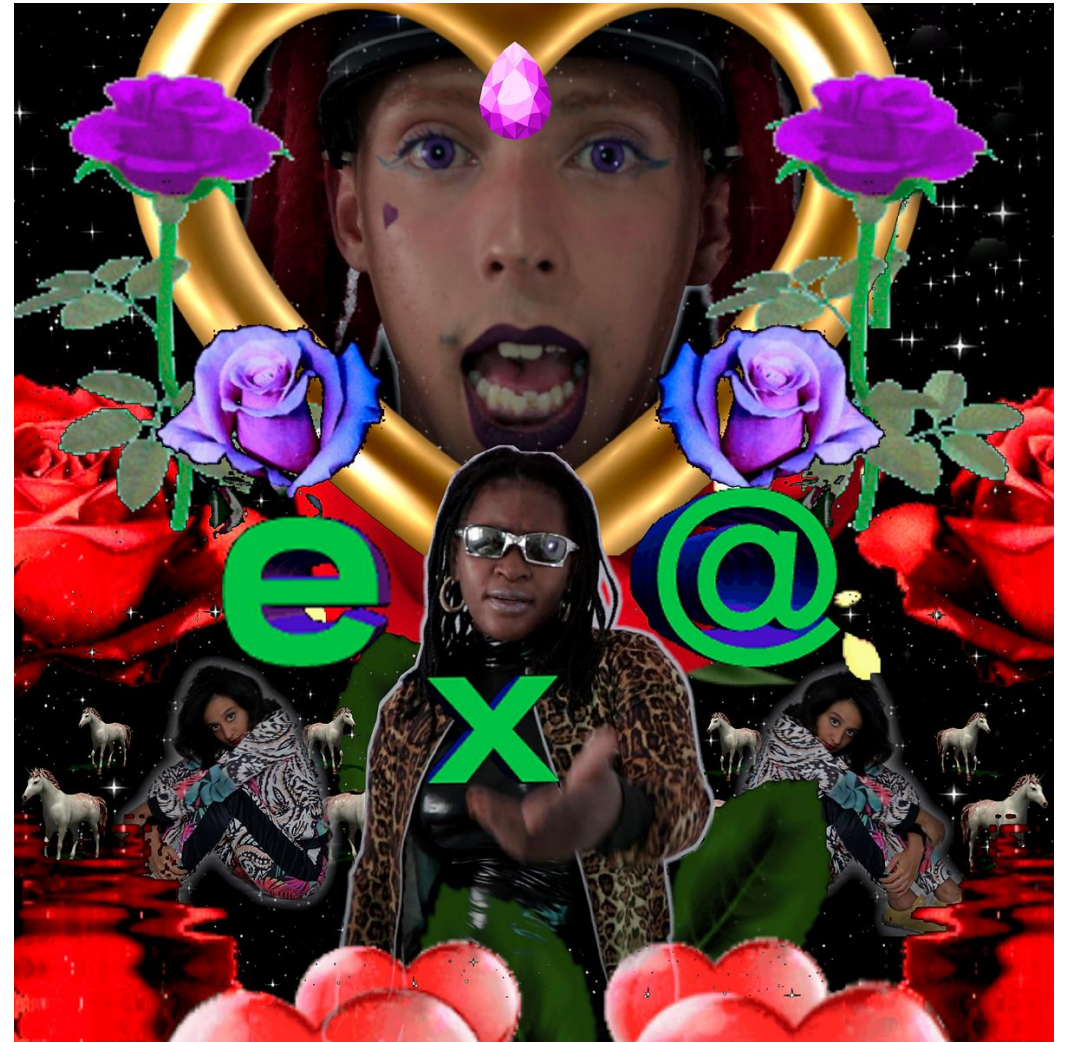
(Fortaleza, 1994). Lives and works in Recife, Brazil. Transmedia artist, thinks the virtual and its intersectionalities with the magician, the invisible and their witchcraft in the dispute for the construction of narratives. Her focus is to understand the interactions between the universe of the internet, the world of images and non-hegemonic bodies, investigating the infinite languages from this intersection and their cryptography as tools of power. In her work she remixes pop culture, video art, meme politics, video game aesthetics and poetry with new media, her natural habitat. One of the first exponent Brazilian artists and GIF art, biarritzzz usurps digital aesthetics, putting into play the false question of technicality versus amateurism / science versus magic in the creation of realities.

Instagram: @biarritzzz

biarritzzz

B.I.A. - EX@ feat. Mun Há e Deize Tigrana, 2020, vídeo, 3:42'.

In this clip and song, biarritzzz parodies MIA's song "XXXO", from 2010. Ten years later, the artist reinterprets the lyrics and clip that discuss online pornography and, in her view, toxic masculinity. But this time addressing the complexity of gender issues in this second decade of the 21st century: gender neutrality, non-binarism, transgenderism and dissident sexualities. For this, biarritzzz, signing as BIA, invites Mun Há, a non-binary singer of electronic rhythms from the northeast, and Deize Tigrana, absolute pioneer of the "forbidden funk carioca,



Caroline Valansi

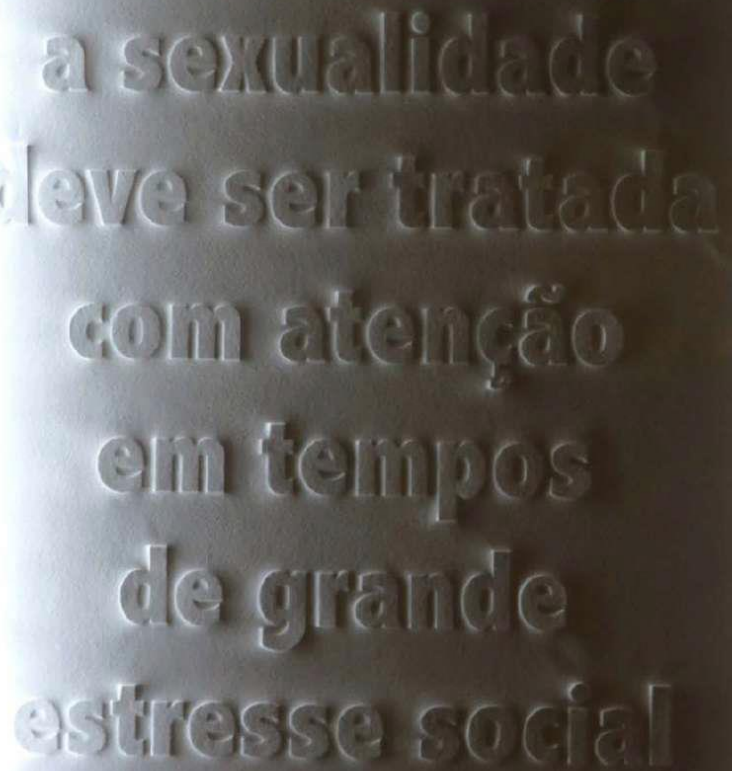
(Rio de Janeiro, 1979). She is a visual artist, a photography teacher and works in mental health. Her artistic production moves between words, space and fiction. Her works have always been rooted in her strong interest in collective traits and intimate stories. Caroline uses familiar materials in her research to explore representations of contemporary female sexuality. Her works are part of the collections of the Museum of Arts of Rio (MAR), National Museum of Brasilia, MAM - RJ within the collection Gilberto Chateaubriand, National Library of Rio de Janeiro, Havana Biennial and Library of the Moreira Salles Institute (IMS- SP).

Instagram: [@caroline_valansi](https://www.instagram.com/caroline_valansi)

Caroline Valansi

Tratado (Treaty), 2019, 70x50, dry relief in 300g Canson paper + led light + frame

The frase *sexuality must be treated with care in times of great social stress* is a starting point for the exhibition, reinforcing the historical moment of political setbacks, religious ultraconservatism and a constrained struggle to maintain the sexual reproductive rights of women achieved so far in the country, even though they are still few.



a sexualidade
deve ser tratada
com atenção
em tempos
de grande
estresse social

Débora Bolsoni

(Rio de Janeiro, 1975). Visual artist, she lives and works in São Paulo. Débora is known for questioning class structures by bringing civil construction and confectionery practices to the visual arts. Bolsoni's drawings, writings, installations, site specifics, sculptures and objects operate with the idea of popular culture as a source of invisible axioms and identity constructs that inadvertently shape us. Her production stands out in the art circuit of Brazil and France. She's master in Visual Poetics at ECA-USP, studied at EAV Parque Lage and at Saint Martin School of Art in London. She has taught Contemporary Artistic Practices at FAAP since 2018.

Instagram: @debora_bolsoni

Débora Bolsoni

O Inferno de Boazinha (The good girl's hell) 2018,
sculpture, Galvanized iron, wallpaper and
schoolgirl skirt 40 × 46 × 12 cm

“O Inferno de Boazinha” comes from a series of works that mix domestic and cultural elements that contain a subtle transgression in the midst of a tense, perverse and veiled narrative. It is a work that mentions the way in which sexuality and consumption transit in the domestic environment, in how since childhood women are hypersexualized, either through a pleated skirt used as a school uniform or the idea that this skirt is a curtain to be opened and closed according to the decision of the other.



Enrica Bernardelli

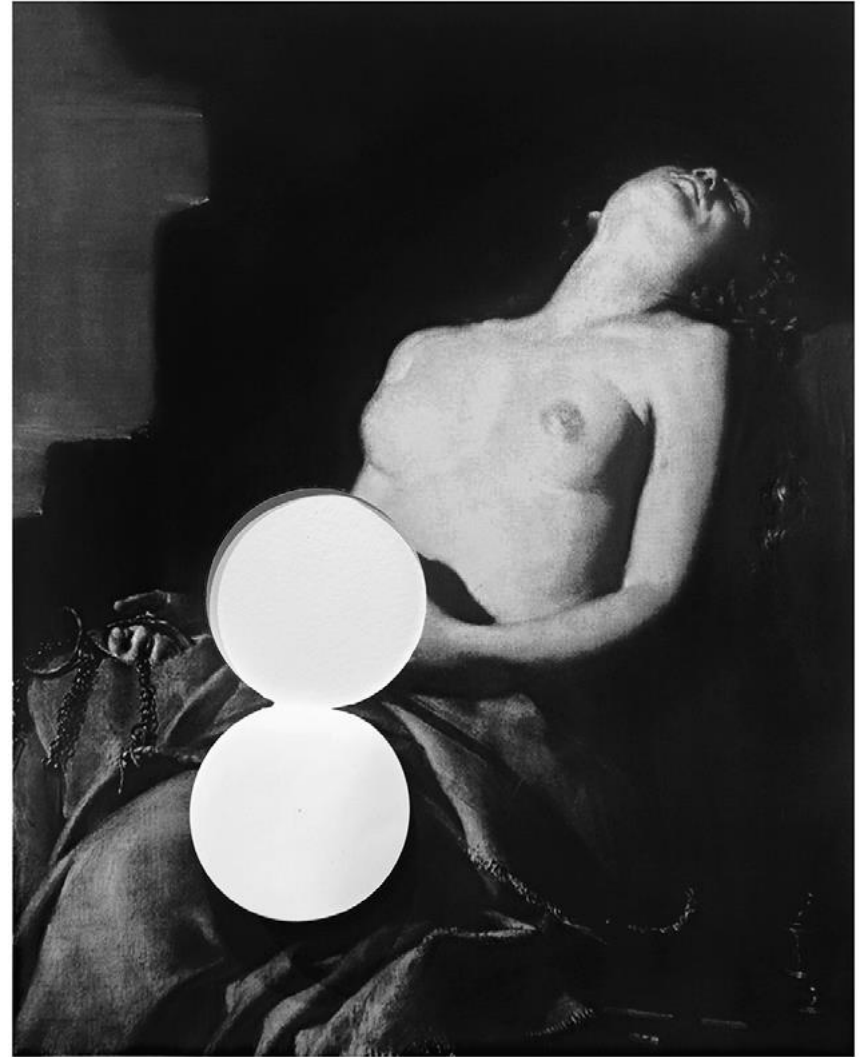
(Brescia, 1959). Lives and works in Rio de Janeiro. In 1975 she resided in England, a period in which she dedicated herself to photography and where her interest in Visual Arts blew up. As a film director, she is mentioned by Glauber Rocha in the book *Revolution of New Cinema* as one of the new directors whose work deserves attention and encouragement. She holds numerous Works for television and cinema, including eight short films. Bernardelli stands out as an experimental artist when attending EAV Parque Lage classes - as a photographer, she intervenes in a way to destabilize the conventional fields of landscape and portrait. Since then she has participated in dozens of collectives in Brazil and abroad, in addition to the International Biennale of São Paulo in 2002 and the Mercosul Biennale, in 2001 and 2005. The artist has works in the collections like Cisneros (New York & Caracas), Gilberto Chateaubriand (Rio de Janeiro), Cartier Foundation (Paris), in Mariano Marcondes Ferraz (Rio de Janeiro), among others.

Instagram: @enrica.bernardelli and @enrica_bernardelli

Enrica Bernardelli

Imagem aberta (Open image), 2003
printing on fine art paper with mineral pigment,
varied dimensions.

The artist makes an intervention in an image of the painting *La Madalena Penitente* by Guido Cagnacci, cutting out and creating a fold in the image of the skull resting on Madalena's womb, creating a questioning portal about what is after the passage between life and death.



Fabiana Faleiros

(1980, Pelotas-RS) lives and works in São Paulo. She is an artist-researcher with a doctorate from UERJ with the thesis "Lady Incentivo -SEX 2018: a disc on thesis, love and money". She works at the intersection between art and the invention of pedagogies in performance, visual arts and writing projects. She participated in the 10th Berlin Biennale in 2018 and in the Capacete residence -14 # Documenta in 2017. She is the author of the book "O pulso que cai e as tecnologias do toque". São Paulo: Ikrek, 2016 - ProAc Award / Artist's Book.

Instagram: @ladyincentivo

Fabiana Faleiros

Seminário da Fofoca (Gossip Seminar), 2018
Installation and performance, rug and pillows,
varied dimensions..

"Gossip is a word that has been much reviled, but
it refers to an oral tradition".

The action consists of a comfortable space with
a carpet of cushions sewn with sequins that form
critical sentences to the cisheteronormative and
patriarchal system we live in, such as: Family
likes husband,, doctor in patriarchy.

The space can be activated by the public.



Fernanda Gomes

(Rio de Janeiro, 1960). She is an artist and studied at the School of Industrial Design at the State University of Rio de Janeiro (UERJ). The artist carries out her works with objects of daily use and constantly works with fragile and transitory elements. She mainly creates installations, exploring in her works such as properties of the materials they compose and their affective meanings. Her first exhibition was individual, at Funarte's Macunaíma Project, in 1988. Since the end of the 1990s, her work has had repercussions abroad. Gomes participated in the biennales of São Paulo, Istanbul, Sydney, Venice, and Rennes. Important individual exhibitions include Chisenhale Gallery (London), Espaço Agora Capacete (Rio de Janeiro), Pampulha Museum (Belo Horizonte), Museo Patio Herreriano (Valladolid), Serralves Museum (Porto), Museum of Modern Art (Rio de Janeiro), Museu da Cidade (Lisbon), Jumex Museum (Mexico), Secession (Vienna), Pinacoteca of the State of São Paulo. Works in public collections include Center Pompidou, Paris; Tate Collection, London; Reina Sofia Museum, Madrid; Art Institute of Chicago; Miami Museum of Art; Colección Jumex, Mexico; Serralves Foundation, Porto; Vancouver Art Gallery, Center National des Arts Plastiques, France; Pampulha Art Museum, Belo Horizonte; Pinacoteca of the State of São Paulo.

Instagram: [@anda.corre](#)

Fernanda Gomes

Untitled, 2020, stamp on the wal, varied dimensions

Fernanda works with subtleties and in this work she invites the simple gesture of rethinking. To think again is not to forget and, at the same time, it can be to change one's mind.



Juliana dos Santos

São Paulo (1987), is an artist, master in art and education and doctoral student in Visual Arts at UNESP.

Member of the Center for Studies and Research of Afro-American Nepafro. Works on video, performance, photography and multimedia. Juliana has investigated the Blue color of the Clitoria Ternátea flower as a possibility for a sensitive experience in the perception of the senses.

Her research takes place at the intersection of art, history and education, with an interest in the way black artists engage in abstract practices to deal with the limits of representation. She held her first solo show in 2018, as a guest artist and teacher at the artistic residency of the Vienna Academy of Fine Arts. Last year he participated in the 12th Mercosul Biennale and was part of the Vila Sul Goethe-Institut Salvador-BA Artistic Residency Program.

Instagram: [@julianadossantosarts](https://www.instagram.com/julianadossantosarts)

Juliana dos Santos

Catirina, 2018, printing wheatpaste,

Catirina is a character from Brazilian folklore, an enslaved and pregnant woman. Juliana's photo, in addition to representing the character, criticizes the practice of blackface in the representations of these characters in traditional folkloric parties in the country.



Kalor

(Camaragibe, 1990). She is an artist, screenwriter and audiovisual director. Her production is marked by the diffusion of narratives that are absent in the media, whether through animation cinema or video art - and at the latter has a webcam and an internet as its main tools. Kalor also institutionally discusses cultural policies and, like her audiovisual production, has as a premise the democratization of access to culture. Her video performance work was featured at the International Film Festival of Directors, in Brazil, in academic circuits in France (Universit Toulouse) and in Portugal (DocNomades of the University of vora). She co-wrote Bia Desenha, a children's animation series that circulated on public television in Brazil. Recently she was awarded by the Microprojeto Cultural announcement with the short film #tecnologiaaservicodaorgia, by SESC with the short film Madeira de Lei and by the announcement of the Lei Aldir Blanc Pernambuco, with the short film A Noite da Metamorfose.

Inatagram: @umapinoia

Kalor

Certidão de aborto (Abortion Certificate), 2017,
video, 28:03'

"Abortion Certificate", from the series "tecnologiasaserviçodocorpo" is a work made from a miscarriage that the artist Kalor suffered. At the time, the public health system contested whether the abortion had been spontaneous or caused by the artist, questioning the veracity of this woman about her own body. As if the violence of this questioning were not enough, the artist went through a series of neglect and mistreatment during the curettage process; as if it were punishment for the miscarriage she had suffered. This trauma was recorded in an article written by her for the city's newspaper, as well as materialized in a performance and in this video.



Kitty Paranaguá

(Rio de Janeiro, 1955). Photographer, graduated in Journalism at PUC-RJ and post-graduated in Photography: image, memory and communication at Cândido Mendes University. She started her career as a photo reporter at Jornal do Brasil and currently develops authorship photographic projects. Her work depicts aspects and geographical spaces, based on the connection she establishes with people, places, beliefs and memories. In 2017, she had the essay Campos de Altitude chosen to represent FotoRio at PhotoBeijing. Her work is present in the Joaquim Paiva and Maison Europeenne de Photographie (MEP) collections. In 2020, she won second place in the French Alliance award with the essay Tempo Presente, and the exhibition is taking place online. Kitty founded the cultural Ateli  Oriente, a place dedicated to promoting and stimulating the exchange of practical and theoretical knowledge aimed at photographic creation.

Instagram: @kitty.paranagua

Kitty Paranaguá

Planeta Rosa (Pink Planet), 2018, print on fleece fabric, 1.5x2.00m

The Corpo Selvagem (Wild Body) series was developed during an artist residency at Kaaysá, located on Boicucanga beach, in an Atlantic Forest region. This beach is located in the territory of São Sebastião, where the first European vessels arrived in southeastern Brazil. Planeta Rosa is a photograph that presents the image of a world inhabited by flowers, which metaphorically could be women; a matriarchal world. The work can make us imagine an allegory of what Brazil would be if there were no colonization, since along with the Europeans came patriarchy and all other institutions of power known by the colonial matrix of power.



Laura Lima

(Governador Valadares, 1971). Lives and works in Rio de Janeiro.

Graduated in Philosophy from the State University of Rio de Janeiro. She attended the School of Visual Arts at Parque Lage in Rio de Janeiro. Her work investigates metaphors of conditioning of the living being as matter.

She was the first artist to have works acquired in the "Performance" (sic) category by a Brazilian museum.

With important awards in Brazil and abroad, her work is part of several national and international collections. She founded in 2003, along with the artists Ernesto Neto and Márcio Botner, the art gallery A Gentil Carioca.

Instagram: @__lauralima__

Laura Lima

Option 1 and 2

The artist has two video performance recording works that were made in the 80's. Both works are with pregnant women. And the works haven't been presented for many years, She is re-evaluating whether it is possible to use these two jobs.

Lenora de Barros

(São Paulo, 1953). She graduated in Linguistics at USP and started her artistic career in the 1970s. The first works created by Lenora can be placed in the field of 'visual poetry' from the concrete poetry movement of the 1950s. Words and images were her own starting materials. I

n 1983, she published the book *Onde Se Vê*, a set of very unusual "poems". This book already announced the transit of Lenora de Barros to the field of visual arts. Since then, the artist has followed her personal path, marked by the use of several languages: video, performance, photography, sound installation and construction of objects.

Her work is part of public and private collections in Brazil and abroad: Hammer Museum, Los Angeles, USA, Museu d'Art Contemporani de Barcelona, Daros-Latinamerica, Zurich, Museum of Modern Art of São Paulo (MAM) and Pinacoteca of São Paulo.

Instagram: @ledebe

Lenora de Barros

Option 1

Pregação (Preaching) 2014, performance

The performance consists of collectively extracting noises with nails and hammers, the opposite of the word that is affixed: silence.

Reinforcing that the word *Pregação* has two meanings in Portuguese, that of placing the nail and that of preaching.

(the performance will depend on the artist's schedule)



Lenora de Barros

Option 2

Alvos (Target), Video, 2017, 6:29'

Targets is a video performance by the artist. The body-shaped structures used as targets in shooting academies are very disturbing and reinforce the violence to which human beings are subjected and, at the same time, able to produce.

The association of Lenora's work with the theme of abortion is very symbolic: In a country where women are prohibited from exercising their freedom of choice in a safe and non-criminal way, they are set in a target position. They are target of prejudice, loneliness, fear, incarceration and, ultimately, death. Still making symbolic associations, the focal point of the place where the shot "must" hit is exactly above the mouth, which metaphorically reflects the impossibility of speech and exchange about the abortion experiences.



<https://vimeo.com/438535592>

Livia Flores

(Rio de Janeiro, 1959). She is an artist and a teacher.

Her production began in the 1980s, when she participated in the historic exhibition *Como vai você, Geração 80?*, at Parque Lage. Livia begins by researching materials and processes, which then unfold in an intense interest in the image and its implications. She has a degree in Industrial Design (ESDI-UERJ) and Arts from the Dusseldorf Academy (Germany), a Master in Communication and Culture from ECO/UFRJ and a PhD in Visual Arts from EBA/UFRJ. She is an associate professor at ECO/UFRJ, where she teaches in the Theater Direction course and in the Postgraduate Program in Performing Arts.

Livia also works in the Visual Arts Graduate Program at EBA/UFRJ. Currently develops the research Project in art and city *Desilha*.

Instagram: @livia__flores

Livia Flores

Passa batido mas não despercebido (It goes unnoticed but not unperceived), 2005/2018, print on fleece fabric, 1.5x2.00m

The photograph "It goes unnoticed but not unperceived" is the result of a periodic displacement of the artist Livia Flores, who had as a path from her home to her mother's house. The title of the work is a graffiti written on the wall at some point along this route. And just as the title was found in the landscape of this displacement, so was the red dress hanging from the barbed wire fence. A work that takes place on the path between two women, mother and daughter, marked by the ambiguous presence between the party dress and the violence of barbed wire.



Luciana Whitaker

(Rio de Janeiro, 1965). She never let borders get in the way.

Luciana started shooting for the Newsday journal in New York.

She worked as a photographer and editor at Folha de São Paulo Newspaper for 8 years and in 1996, she moved to the far north of Alaska to document the culture of the whale-hunting Eskimos.

Her photos are part of collections such as Smithsonian Museum, Iñupiat Heritage Center and Alaska Contemporary Art Bank.

In 2013 Luciana won the award for best photo of Journalism for Latin America.

She was manager of arena photography for the Rio 2016 Olympic committee during the Olympics.

Luciana works for newspapers, companies and corporations in the United States, Europe and Brazil and develops personal photographic projects.

Instagram: @[luciana_whitaker](#)

Luciana Whitaker

Epidemia de Cesarianas (Cesarean Epidemic),
2015, printing wheatpaste.

The artist presents in this work the record of scars from cesarean sections, in order to denounce the constant growth of cesarean rates in the country, which ranks 2nd in the world in number of cesarean sections.

Brazil has a percentage above 55% of cesarean sections, the WHO indicates that 15% is a tolerable and adequate number for the procedure, being performed only when the mother and baby are not in physical health conditions for a normal delivery.



Máira Marques

(Rio de Janeiro, 1981). Graduated in journalism, activist, curator and visual artist. A former student at Ateliê da Imagem and School of Visual Arts at Parque Lage, Her work is developed between human aspects of vulnerability, intimacy and psychoanalysis. She produces photography, video and performance, navigating between concrete poetry, personal encounters and meetings in urban dialogues. She is also a member of the board of directors of Milhas Pela Vida das Mulheres (Miles for Women's Life).

Instagram: @ramaiquesmar

Maíra Marques

Proкуро pai ausente (Looking for Absent Father), 2018-current, leaflet to be distributed - 15x10cm and poster 174x116cm

Proкуро pai ausente is a recurring research that identifies gender roles in raising children in notorious behavior and small signs.

The work is being built from the exchange of experiences of people who identify with the phrase distributed on the street through leafleting and dissemination in urban furniture.

Means normally used for advertising surprise with the strong and intimate message.

In addition, the work also documents how these imposed roles go almost "unnoticed" in our routine.

Work always in process.



Maria Antonia

(Rio de Janeiro, 1992). She is a plastic artist and has a Bachelor's Degree in Digital Media Design from PUC-Rio. In her work she discusses the notions of interaction: body-society, gender and human relations. The research CarneerCorpo (FleshandBody) has been a space for investigation since 2014 and comprises a fraying of the observer-work relationship and a search for the interactor's entry into painting.

This movement reverberated in the creation and development of Immersive Paintings. Currently paints the series O Levante Das Mulheres. The work brings together a set of images that mark the woman's place of power

Instagram: [@imagensirrelevantes](https://www.instagram.com/imagensirrelevantes)

Maria Antonia

Option 1

Olympia, 2019, , 167x144 cm, oil, acrylic and charcoal on canvas.

Olympia is part of the artist's CarneeCorpo (FleshandBody) research, from the series O Levante das Mulheres (The Women's Uprising). The highlighted figure rests while confronting. Arranged in a rounded environment like a nest, it guards pieces of its flesh. Olympia represents strength, confrontation and fertility.



Maria Antonia

Option 3

The Abortion, 2019, oil on canvas., 47x35 cm

This painting this painting, that depicts a woman in an abortion situation, is part of the CarneeCorpo (FleshandBody) research.



María Sabato

(Buenos Aires, 1984). She is a multimedia artist, graduated from the Andy Goldstein School of Creative Photography in Buenos Aires and a master's degree in Scenic Practice and Visual Culture from the National Museum Centro de Arte Reina Sofia, Madrid. She participated in different group exhibitions and carried out individual exhibition projects in cities such as Buenos Aires, Rio de Janeiro and Tokyo. María's practical investigation is guided by physical and symbolic displacements inherent in her condition as a foreign white woman. Her research is presented in the form of photographs, videos and participatory actions in different public-aesthetic spaces, in which her body is usually the main support. Through different artistic practices, she questions and reflects on issues such as her nomadic trajectory, consumption, mass media, the space and representation of women in society, deterritorialization, memory and the possibility of socializing or creating ephemeral communities.

Instagram: @marietasabato

María Sabato

Photographic record *Chikita Graúda-Volte Sempre* (Chikita Graúda – check back often) performance, 2016, 4 printings on fine art paper with mineral pigments, 20x35cm each.

It is an action – an unannounced “invasion” – on the street, at points with an intense flow of pedestrians, where the artist sets up a street market stall and offers free fruit to passersby. Is also part of the action to invite them to eat together at the place.

The action is documented in photography and video. As per the possibilities, it is also broadcast live by streaming.



Moara Brasil Tupinambá

(Belém do Pará, 1983). She is a visual artist and activist based in São Paulo. Moara uses platforms such as drawing, painting, collage, installation, videos, photography, writing and performance to talk about cartographies of memory, identity, ancestry, indigenous resistance and anticolonial thinking.

She was nominated for the Select Art and Education Award in 2018, for the project II Bienal do Ouvidor 63, which took place in the largest artistic occupation in São Paulo. She participated in several group exhibitions and this year she held her first solo exhibition at Centro Cultural São Paulo.

Instagram: @moaratupinamba

Moara Brasil Tupinambá

Moara de Mairi, 2020, printing wheatpaste.

“Moara de Mairi, 2020” is part of a series of portraits and self-portraits that start from the collage of images of indigenous people, in order to evoke the ancestry and identity of the native peoples of Brazil. A work that sheds light on decolonial discussions through an aesthetic that dialogues with the cosmological imagination and the universe of the enchanted.



Rosângela Rennó

(Belo Horizonte, 1962). Lives and works in Rio de Janeiro.

Graduated in architecture from the School of Architecture at UFMG and in plastic arts from Escola Guignard. PhD in Arts from ECA / USP. She produces photographs, objects, videos and installations, addressing diverse themes such as memory versus forgetfulness, document versus fiction, analog versus digital. He participated in several biennials such as those in Venice, Havana, São Paulo and Istanbul, among others. His work is part of the collections of several museums, in Brazil and abroad.

Instagram: [@turistatranscendental](https://www.instagram.com/turistatranscendental)

Rosângela Rennó

Option 1

Espelho Diário (Daily Mirror), 2001, 121', on each projection screen. Total duration: 242'

DV-CAM format, Portuguese version

Format Digital Beta, English version and French version - 2 DVD / NTSC display format, for two-screen projection in 90/120 degree angle.

Espelho Diário is the record of Rosângela's performance, represented as an intimate diary of a year in the life of a fictional character.

The monologue text was written from newspaper articles that the artist collected for 8 years, all articles had as a character women also called Rosângela.



<https://www.youtube.com/watch?v=jNuggqFozHZQ>

Rosângela Rennó

Option 2

Espelho Diário (Daily Mirror) book, 2009, 21x16cm

Espelho Diário is the record of Rosângela's performance, represented as an intimate diary of a year in the life of a fictional character. The monologue text was written from newspaper articles that the artist collected for 8 years, all articles had as a character women also called Rosângela.

The book contains images and dialogues it is the performance making-off version..



Val Souza

(São Paulo, 1985). She is a multimedia visual artist. Lives and works between Salvador, Rio de Janeiro and São Paulo. These are the displacements that allow her to recover the memory in order to create, update and rework her existence. It works predominantly with performance. Her artistic practice begins with the study of philosophy, culture and a strong interest in the history and iconography of black women. Val incorporates photography, video and installation through the continuous exploration of self-exposure and subjectivity. This year she was awarded the 8th edition of the ZUM / IMS Photography Scholarship.

Instagram: [@performervalsouza](https://www.instagram.com/performervalsouza)

Val Souza

Venus Project, 2021-2022, miscellaneous photographs
(In progress)

Venus Project are photographs and self-portraits that problematize the images represented by black women in historical archives. The Venus, displaced in the images of black women, will be represented in the artist's selfies.

This work was awarded a grant from the ZUM Magazine, the main photography publication in the country.



