



ESCALAS

ESCALAS



SECRETARIA ESPECIAL DA CULTURA

MINISTÉRIO DO TURISMO



SECULT
Secretaria de Estado de Cultura



Apoio Institucional da Prefeitura de Goiânia



Apresentação



SECRETARIA DE CULTURA



Este projeto foi contemplado pelo Edital de Fomento das Artes Visuais do Fundo de Arte e Cultura do Estado de Goiás



MIAMI-DADE COUNTY



CALLE OCHO NEWS



INVERTED SCALES

Ana Flavia Marú 10

18 André Felipe Cardoso;

Estêvão Parreiras 26

33 Isabella Brito

Hariel Ravignet 39

45 Evandro Soares

Gerson Fogaça 50





NEW SCALES, DE-ESCALED

“Freedom, Sancho, is one of the most precious gifts that heaven has bestowed upon men; no treasures that the earth holds buried or the sea conceals can compare with it; for freedom, as for honour, life may and should be ventured.” Miguel de Cervantes Saavedra, *Don Quixote*. The metaphor of an adventurous hero who in his mad fantasy reinvents himself as giants, where others think they see ordinary windmills, crosses the centuries of universal culture.

Antoine de Saint-Exupery confesses to the *Little Prince*:

I showed the grown ups my masterpiece, and I asked them if my drawing scared them. They answered: “why be scared of a hat?” “My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant.”

Freedom, freedom of thought and expression; art and artistic creation and its processes of experimentation; the subjectivity of truth and the way we perceive reality; the construction of

narrative discourses, history, knowledge and understanding of the world are concepts about which the visual artists presented by the Scales project talk, in its second edition, this time through the virtual space offered to us by the Miami Hispanic Cultural Art Center.

These seven artists from the Midwest region of Brazil, a region less known and promoted internationally in comparison to the large economic and cultural cities that identify the Brazilian geography, come together in a promotion platform that enables collective exchange from the personal individuality of each of their artistic experiences and practices. And apparently they did so with the pretext of reflecting on the relationships between the dimensions of a represented drawing, design, or object and its real dimensions, in works that show links to the graphic-spatial, architecture, environmental design, inhabited space, and remembered space; but the Scales highlights, in my view, above all, the disparate ways in which we can learn to see the world, beyond the learned

and legitimized notions of the centers of power, those narratives upheld as absolute truths and that art and freedom of creation deny, in this human capacity to imagine possible worlds, that we may dwell in dreams.

The plans and drawings by Ana Flavia Maru rebuild possible universes and resemanticize objects; André Felipe Cardoso searches in memory for space-time connections that recompose fragments of possible identities; Estevão Parreiras' drawings reformulate a symbolic universe that feeds on Brazilian popular sources and magic-religious cosmogonies, having the human being as the center, in an aesthetic that transits between the oneiric and the absurd.

Harriel Ravignet rethinks through collage the personal and collective historical memory of his ancestral heritage; Isabella Brito reformulates the inhabitable space, as if starting from a blank canvas, to imagine and capture agonizing fantasies between the phobia and hedonism of forms; Gerson Fogaça appeals to color to intervene in the world he thinks he sees, in what always strikes me as an obsessive allegory between life and death, lights, shapes, and shadows, which run through his pictorial experience; Evandro Soares blurs the real architecture camouflaged

in another possible architecture: deep down it's just that, to understand that nothing is true, that nothing is unreal, that everything is possible in a world of infinite dimensions and nuances.

Reviewing the work of these artists for the Scales project, I can't help but hear Jarabe de Palo's song "Depende, depende ¿de que depende? De según como se mire, todo depende..." be the soundtrack of this project. Or in the manner of José Saramago: "(...) each of us sees the world with the eyes we possess, na eyes see what they choose to see, even if they're only made of stone, and tall prows, even if they're only na illusion."

DAYALIS GONZALES PERDOMO

Jardins de Hialeah, May 2022.



NEW SCALES

Inverted Scales (Escalas Invertidas) is a platform for the promotion and diffusion of visual artists based in the mid-west of Brazil, with the desire to create international bridges between the production developed in this territory, in parallel with other contexts.

In recent years, we have learned that the interlocution and access to artistic production does not need to be limited to the context of physical presences. Virtuality has become an active field of passage and access for many artistic projects, and, in this sense, we find that there is still much to be experienced and built in the universe of online possibilities.

The new edition, in partnership with the Miami Hispanic Cultural Art Center, reaffirms the belief of producing another way to interchange our ideas. This edition, curated by Dayaliz Gonzáles Perdómo, presents two artists of the same generation who have already consolidated their trajectories in the art circuit, Gerson Fogaça and Evandro Soares. In different ways, each one of

them presents questions about the flatness of the media in which they work, either through painting in Fogaça or in his series of experiments, between drawing and the three-dimensional illusion developed by Soares.

Our challenge is to make this platform a possible place for interlocutions and encounters, in each edition, in its own way, without establishing and forging finished limits. We want to test the elasticity of this unbounded space, with the awareness that we are producing narratives that will resonate for a territory beyond the now. It is with great pleasure that we present the work of the curators and the artists, so that our desire to bring together what may seem unreachable reverberates back to you.

Gilson Plano
Curador



ESCALAS



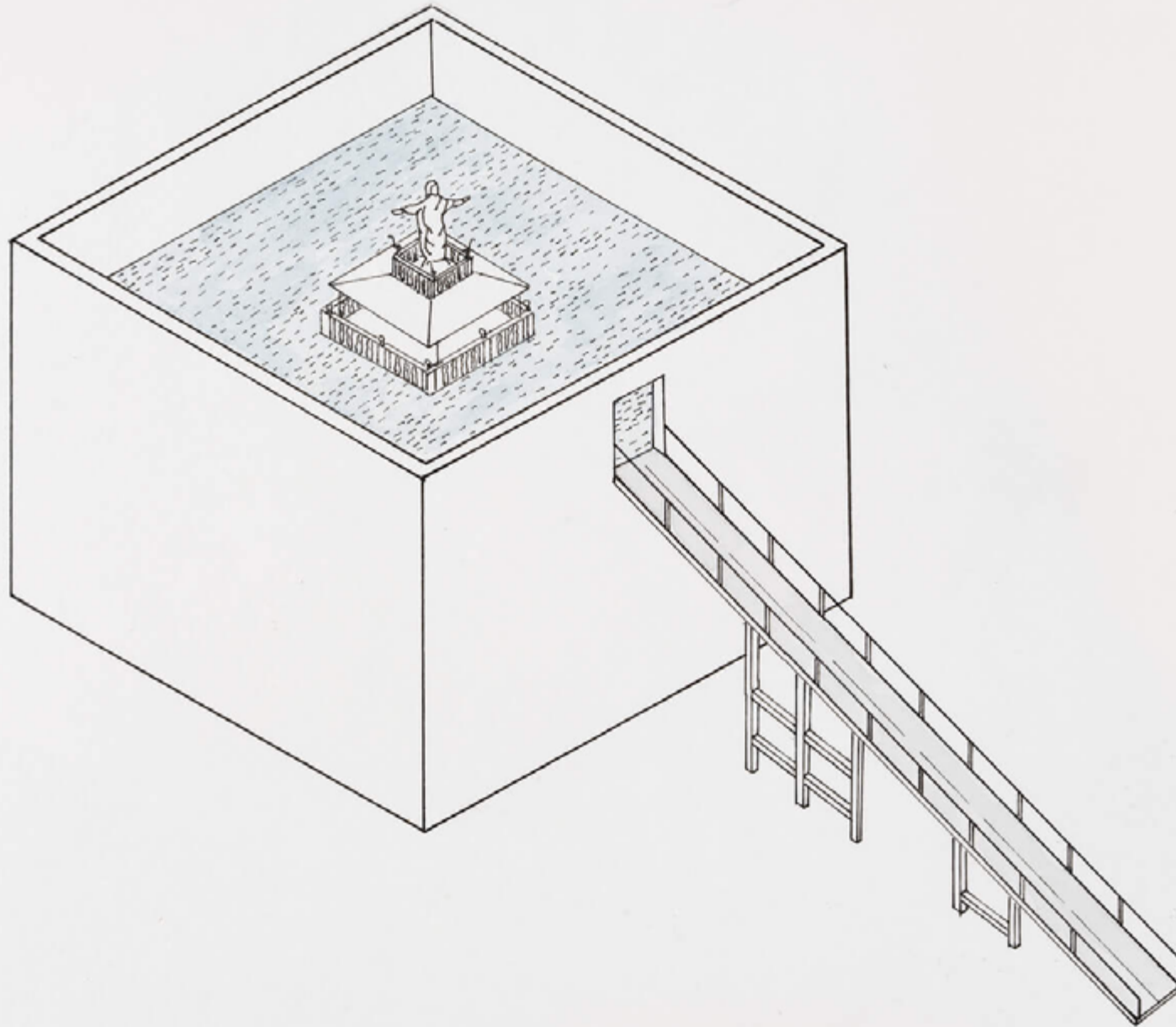
ana
flávia
marú

Itumbiara-GO

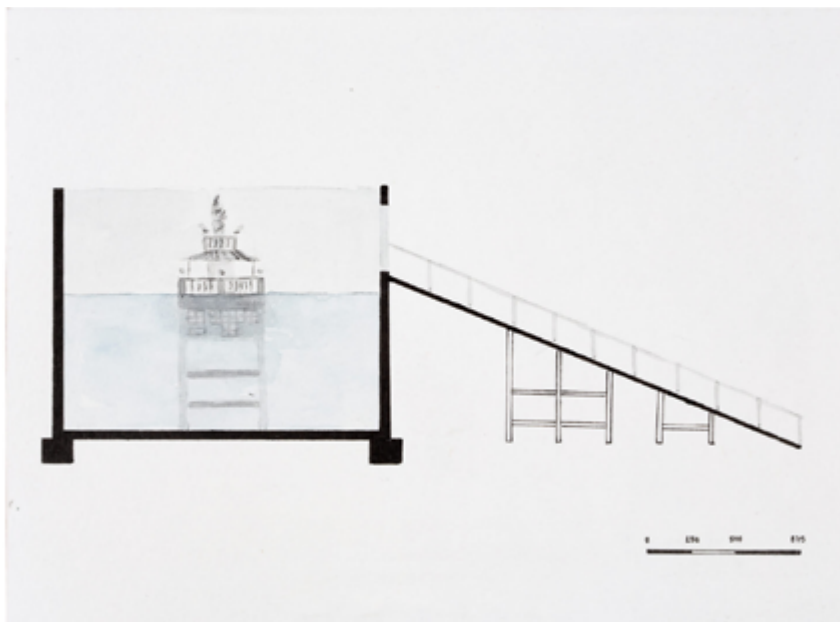


Ana Flávia Marú, 27, was born in Itumbiara, in the south of the state of Goiás, and currently lives in Goiânia. She studied architecture and urbanism at the Federal University of Goiás, where she finished her studies. Still during the course, she developed her artistic research from the daily observation of the ways of staying in the city. In 2018, she participated in the artistic residence of new artists from Goiás “Trampoline” which unfolded in the group exhibition “A body in the air ready to make noise” (Um corpo no ar pronto para fazer barulho), at the Museum of Contemporary Art, curated by Raphael Fonseca (MAC-Niterói). Recently, she was selected for the XII São Paulo International Biennial of Architecture with the video work titled “Firefly” (Vagalume), besides being in charge of the architectural practice studio Escuta Arquitetura located in the city of Goiânia, where she lives.

1. Arquitetura não faz outra coisa,
senão criar fantasmas, 2020.
Aquarela e nanquim s/ papel
19x14, tríptico

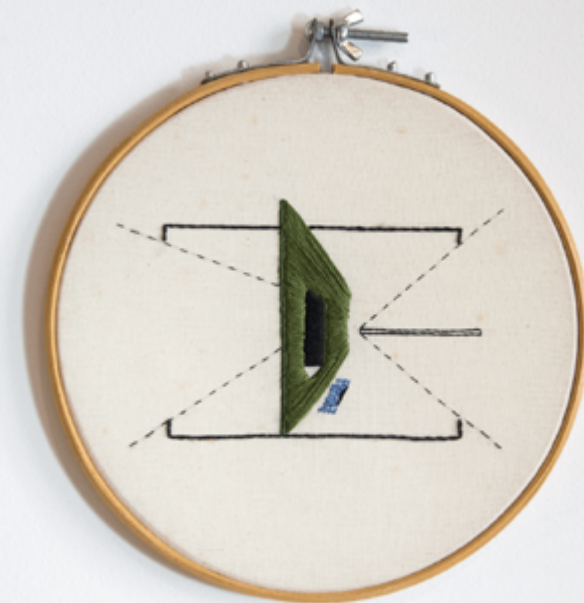


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2. Arquitetura não faz outra coisa, senão criar fantasmas, 2020.
Aquarela e nanquim s/ papel.
19x14, tríptico

3. Arquitetura não faz outra coisa, senão criar fantasmas, 2020.
Aquarela e nanquim s/ papel.
19x14, tríptico



4. Escritos de arquitetura, bordado s/ tecido,
bastidor de madeira, 20 cm e 14 cm







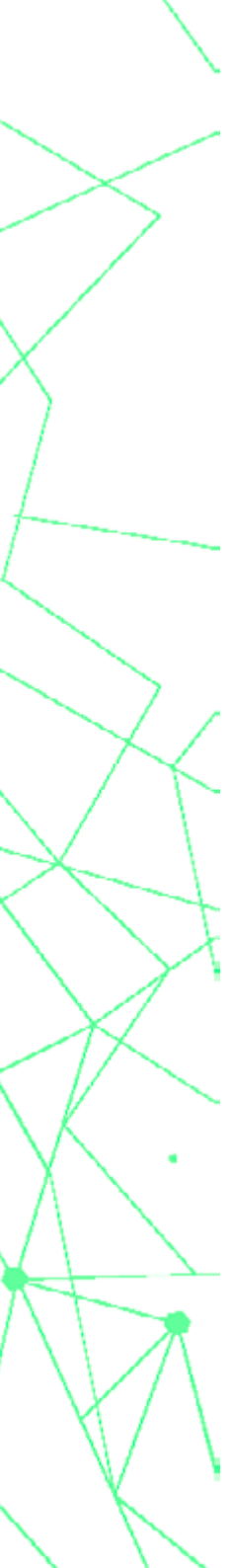
7. 2020, Sem título, carimbo s/ papel, 20x10cm



8. 2021, Todos os dias, acrílica s/ papel, 15x15cm

9. 2018, Fresta, aquarela e nanquim, s/tecido de algodão, 200x27 cm







andré felipe cardoso

Minaçu-GO



André Felipe Cardoso was born in Minaçu-GO, on August 1st, 1997, he lives and works in Goiás-GO. Among the group exhibitions he participated are “Processos” (Processes) at Lona Galeria in São Paulo-SP (2020), “Ressetar” at the Museum of Sexual Diversity in São Paulo-SP (2020), “À Beira do Tempo” at the Guaçuí Gallery of the Institute of Arts and Design – UFJF in Juiz de Fora-MG (2019), “24° Prêmio Sesi Arte Criatividade” (24th Sesi Art Creativity Award) at Vila Cultural Cora Coralina in Goiânia-GO (2019) and “I MABRI Small Formats Art Salon” (Salão De Arte Em Pequenos Formatos do MABRI)’ at Britânia Art Museum in Britânia-GO (2019). He participated in the artistic residencies Estância Central at Casa Voa in Rio de Janeiro-RJ (2020) and Hospitalidade/Casa Aberta no Lugar de Suyan (Hospitality/Open House at Lugar de Suyan) in Olhos D’Água-GO (2019).

He works mainly with collage and its unfoldings, understanding paper as a surface suitable for marking time and events in the process of creating landscapes. In his most recent researches he has investigated the relations of bonding with places and displacements in the process of transformation and occupation of territories, appropriating materials that are directed in his production as symbol-devices for reunions of individual and collective memories.



10. Da Mina Grande Secreta,
2019. Da série "Lugares de Bolso".
Fotografias, selo postal e carteira
de couro - 7x1,5 x 30cm

11. Dos Segredos do Dourado,
2019. Da série "Lugares de
Bolso". Fotografias e porta cartão
8x1x10cm



12. Lá do Alto das Árvores Eu vejo
Você Entre os Becos das Ruas
de Pedra, 2020. Da série "Aceno
Santo". Colagem, nanquim, caneta
esferográfica e acrílica sobre papel
- 5x5 cm cada - tríptico.



13. Sem título, 2021. Raízes de gameleira e recorte de livro - 12 cm de diâmetro.

14. Sem título, 2021. Raízes de gameleira e recorte de livro - 6 cm de diâmetro.





15. Becos das Ruas de Pedra, 2020. Da série "Acento Santo", colagem, nanquim, caneta esferográfica e acrílica sobre papel.



16. Aurora, 2019. colagem sobre página de livro - 10 x 10 cm



17. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 9,4 x 5 x 1,8 cm

18. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 5 x 15 x 2 cm

19. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 5 x 15 x 2 cm

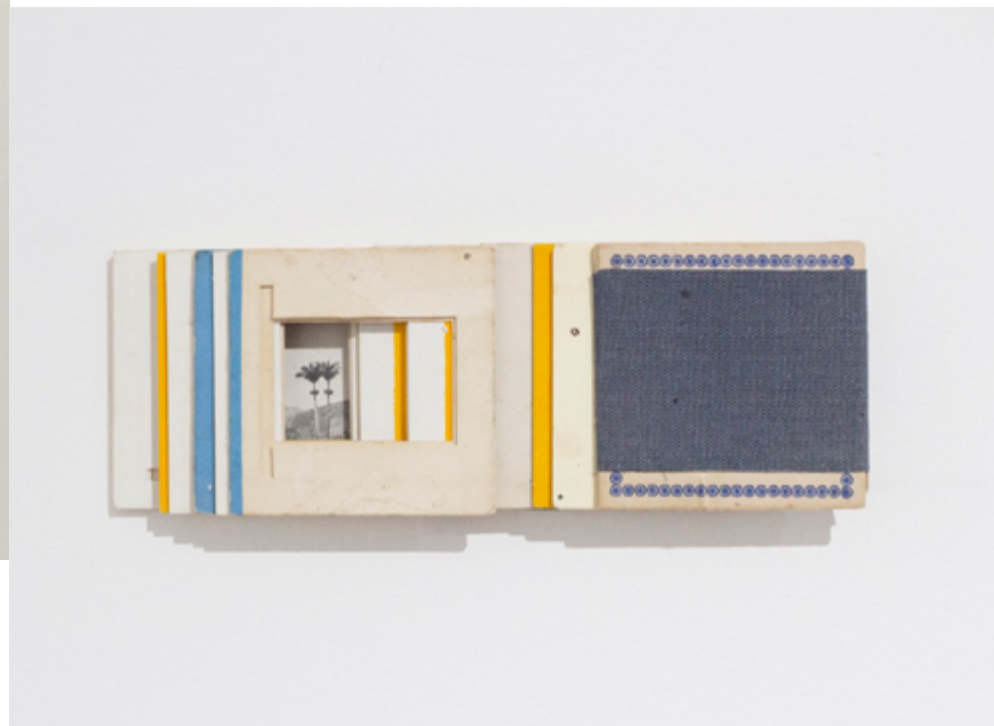
20. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 9,4 x 5 x 1,8 cm



21. Inventar um Coreto. 2020.
Colagem sobre embalagem
descartada - 10,3 x 5,4 x 1,8
cm

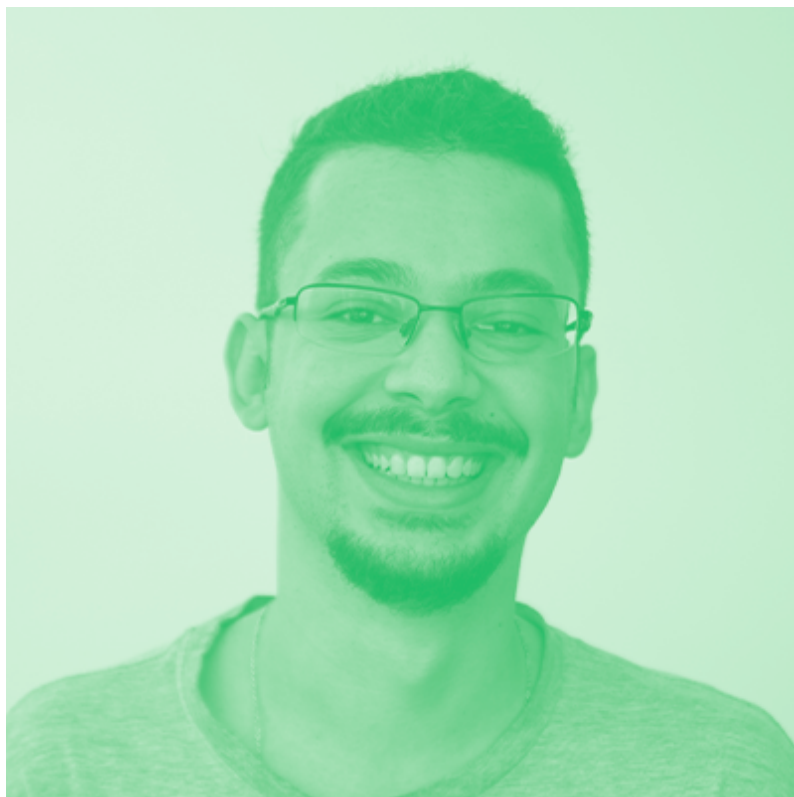


22. Sem título, 2020. Acrílica,
splay, recortes de livro e linho
sobre sobreposição de slides
antigos - 5 x 7,5 x 1,8 cm





025



estêvão parreiras

Pouso Alegre-MG



Estêvão Parreiras Pereira has a bachelor's degree in Visual Arts from the School of Visual Arts at UFG. His research is based on the practice of drawing and proposes a reflection on the sheet of paper as a receptive support and compositional space. In his research, he seeks to discuss plastic languages and poetics of drawing. Estêvão deals with his reflections as an artist, observing his relationship with his surroundings, where affective places, the delicacy of making art, and the healthy practice of drawing are present issues. In addition, he experiments with various materials with a predominance of mixed works on paper. Poetic thoughts emerge in the works in the form of stains, calligraphies, scribbles, and doodles, among others... Estêvão participated in the exhibitions: "A body in the air ready to make noise" (Um corpo no ar pronto para fazer barulho), Museum of Contemporary Art of Goiás – Goiânia/GO, 2018. 44th SARP – Ribeirão Preto National Contemporary Art Show, Ribeirão Preto Museum of Art, Ribeirão Preto/SP, 2019. 25th Anapolino Art Salon, Antonio Sibasolly Gallery, Anápolis/GO, 2020. 48th Luiz Sacilotto Contemporary Art Salon, Casa do olhar Luiz Sacilotto, Santo André/SP, 2020. 2nd National Salon of Small Formats of Britânia, Britânia Museum of Art, Britânia, GO, 2020. 45th SARP – National Salon of Ribeirão Preto National-Contemporary, Ribeirão Preto Museum of Art, Ribeirão Preto/SP, 2020.

23. Sem Título.







25. Sem Título.



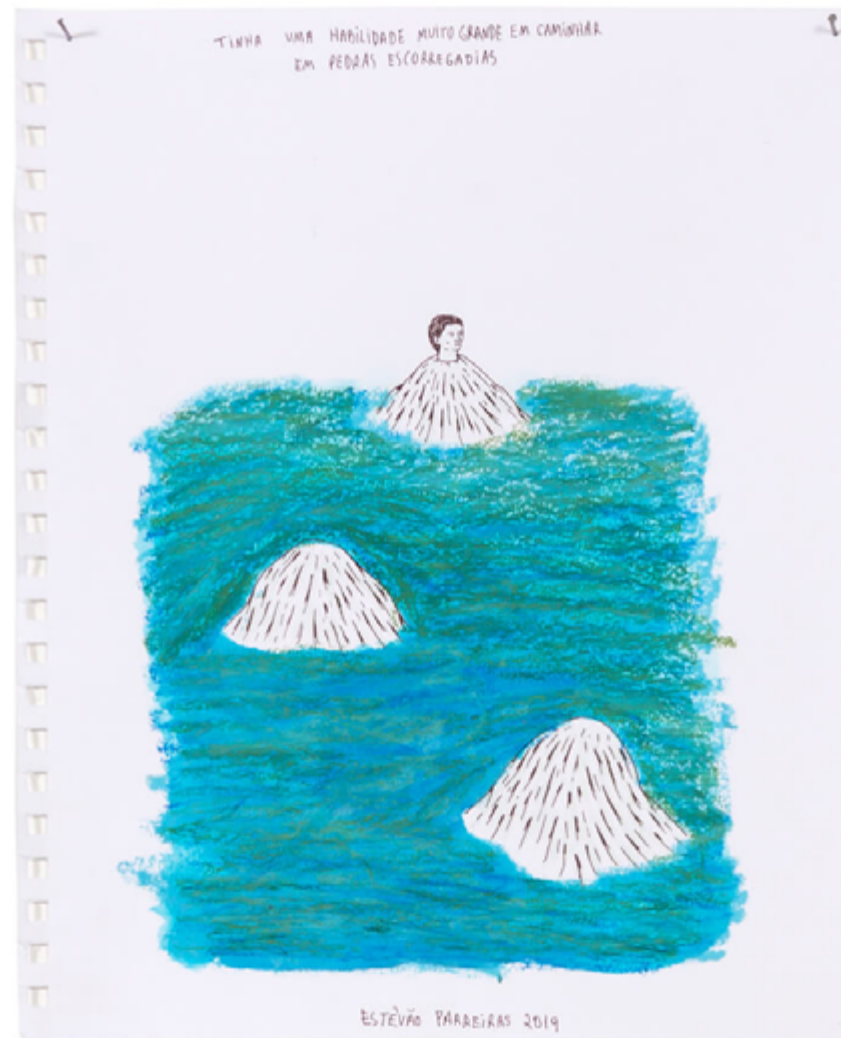
26. Sem Título.



27. Sem Título

28. Sem Título.

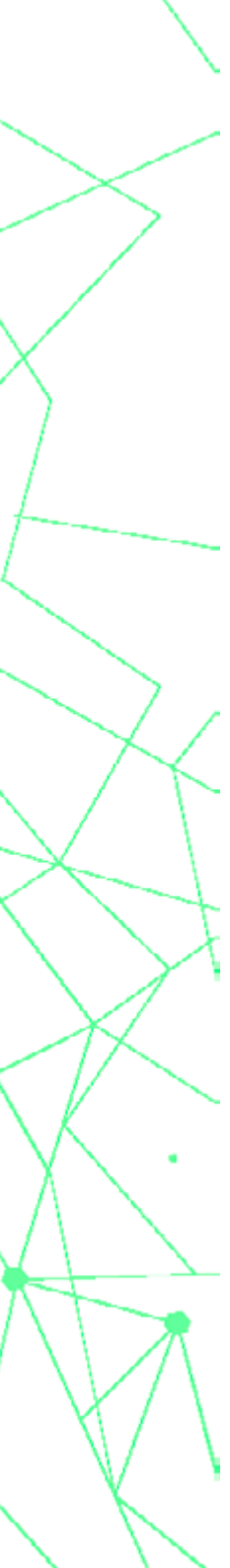
29. Sem Título.





30. Sem Título.

31. Sem Título.





isabella brito

Anápolis-GO



With a degree in Architecture and Urbanism from UFG, she started her bachelor's degree in Visual Arts at FAV – UFG in 2017, the year she also started attending EAV's Ateliê Livre class.

Exhibitions: Tubo de Ensaio (Octo Marques Cultural Center, Goiânia, 2019) Sesi Art Creativity Award (Vila Cultural Cora Coralina, Goiânia, 2019) | Small Formats Art Salon of MABRI (acquisition award, Britânia – GO, 2019), L. O.T.E.A.M.E.N.T.O. (FAV Gallery, Goiânia – GO, 2018) Project Teia exhibition (Mapa, Anápolis – GO, 2018) The Front Yard project (Burchfield Penney Art Center, Buffalo – NY, 2013).





33. 2019, Aquilo que rói, acrílica sobre fronhas de algodão.

34. 2018, Preâmbulos (louças), pintura esmaltada em pratos de porcelana

35. 2019, Imolação Cama de madeira e roupa de cama de algodão com pintura acrílica

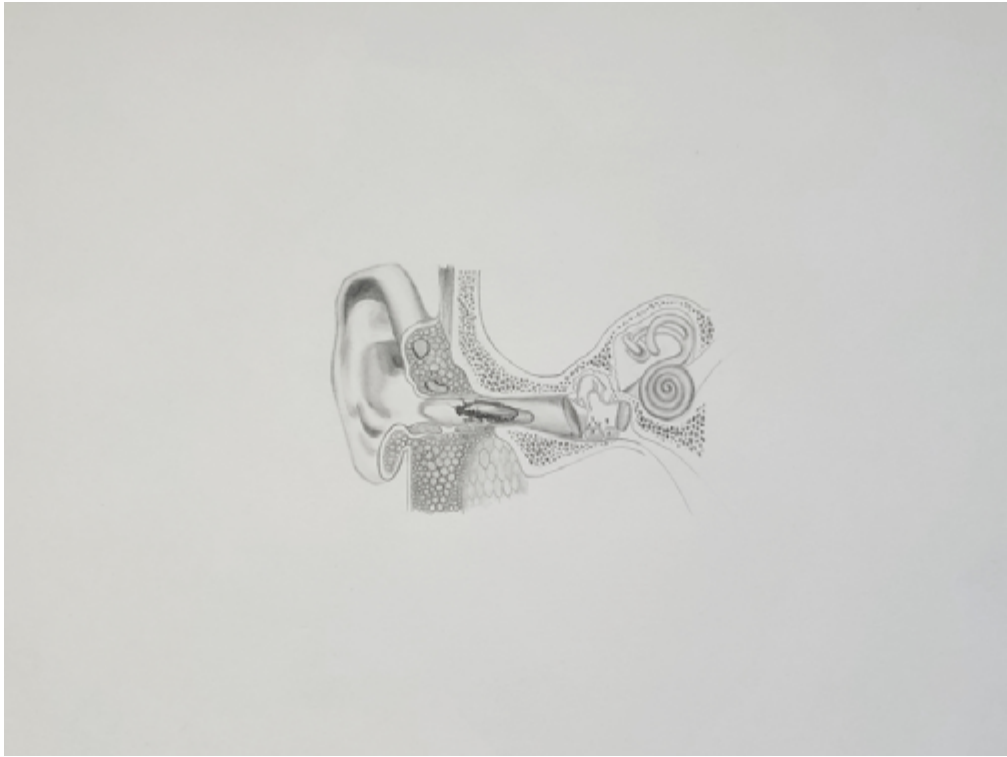




36. 2019, Sem Título, pintura
vitrificada sobre pia de banheiro



37. 2018, Festa, instalação



38. 2020, Carícia (corte), grafite sobre papel

39. 2020, Carícia (vista), grafite sobre papel





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hariel revignet

Goiânia-GO



I carry out an autobiogeographical artistic research that manifests itself through intersections between the social, the ancestral and the spiritual I go through black feminism to cross the decolonial, seeking to affirm a possible Afro-diasporic Amerindian place from ancestral futuristic yearnings An Idea place that builds in art and with art the possibility to apprehend reality with REconnections with existence, with the earth, nature and healing from the archetypal, oneiric, astral, My processes recognize how biological issues have been conditioned to demands from social constructions of oppression, so my practices contain the intention of HEALING, self-healing and collective social healing I am part of the national uprising TROVOA (2019 2020), of black and non-white women artists. Together with the Aláfia Collective (GO) I participated in the co-curatorship of the exhibition DAS ÁGUAS SE FAZ TEMPESTADE at the FAV UFG Gallery.

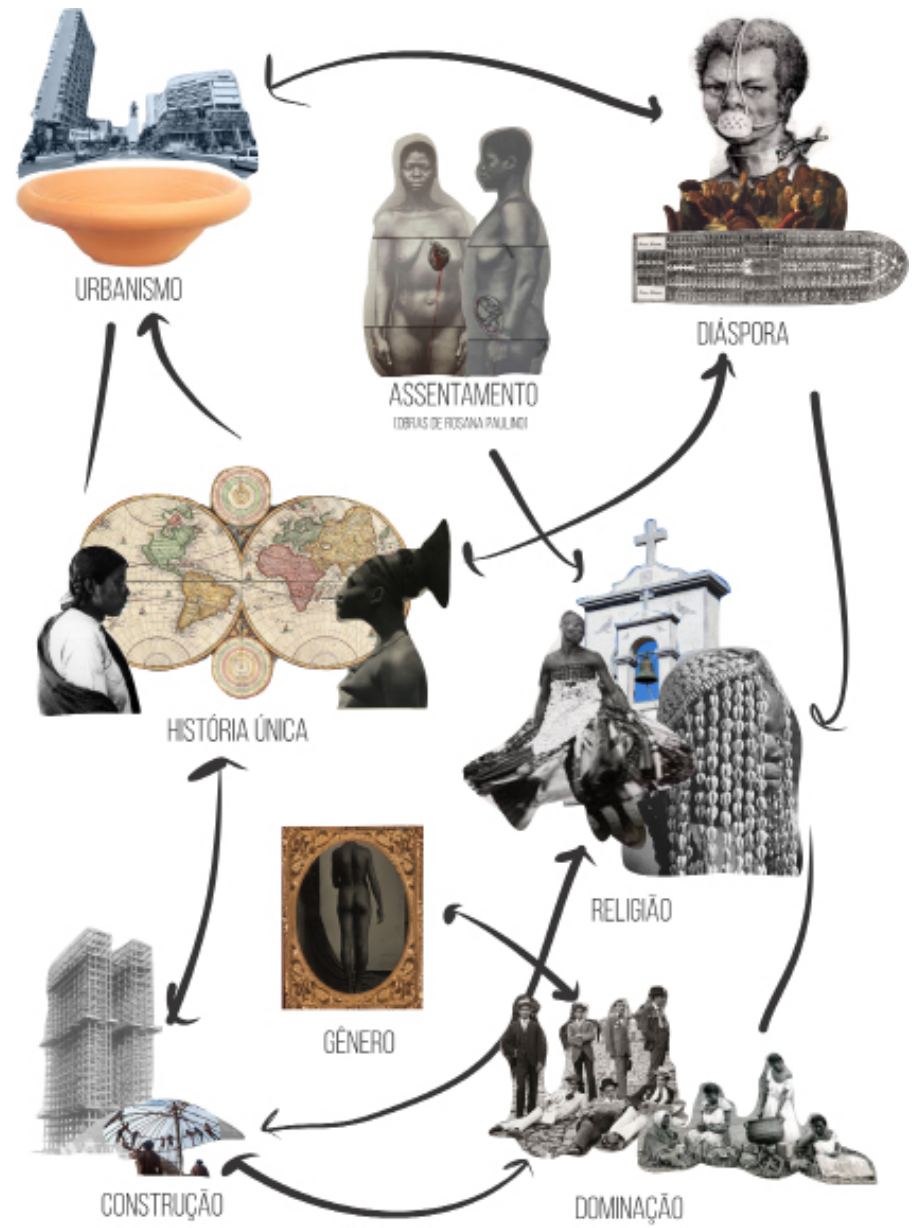


41. 2019, Axéttura, colagem gráfica



42. 2020, Maracanandê, tinta acrílica, cipós de gameleira, 30x170 cm



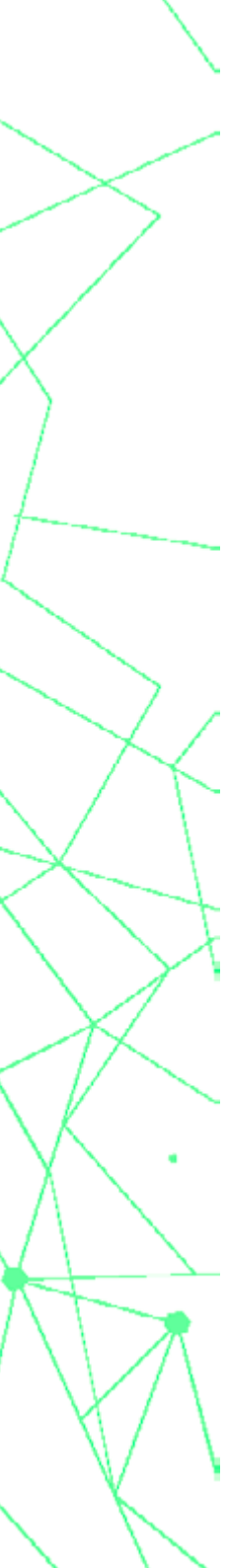




44. 2019, Por cima do mar eu vim, pintura com acrílica em vim, papel craft, colagem de conchas, colagem de recorte de revista, 30x30 cm

Na cidade de São Paulo, o artista
reside em Maré (RJ) e
é um dos artistas mais conhecidos
do Brasil. Ele nasceu em
São Paulo (SP) e vive atualmente
em Maré (RJ). Ele é um dos
artistas mais conhecidos do Brasil
e vive atualmente em Maré (RJ).

Artista do Brasil
em toda a história.





evandro soares

Goiânia-GO



Evandro Soares is an artist guided by intuitive knowledge that is made by experience in the construction of space and the elaboration of form. Of Afro-Brazilian origin, coming from the simple layer of the Brazilian population to whom the access to academic knowledge is denied, he had to work very early to earn a living, and while still young he became a dedicated locksmith craftsman. It was this professional experience that provided the structure, technique, and poetics of his work.

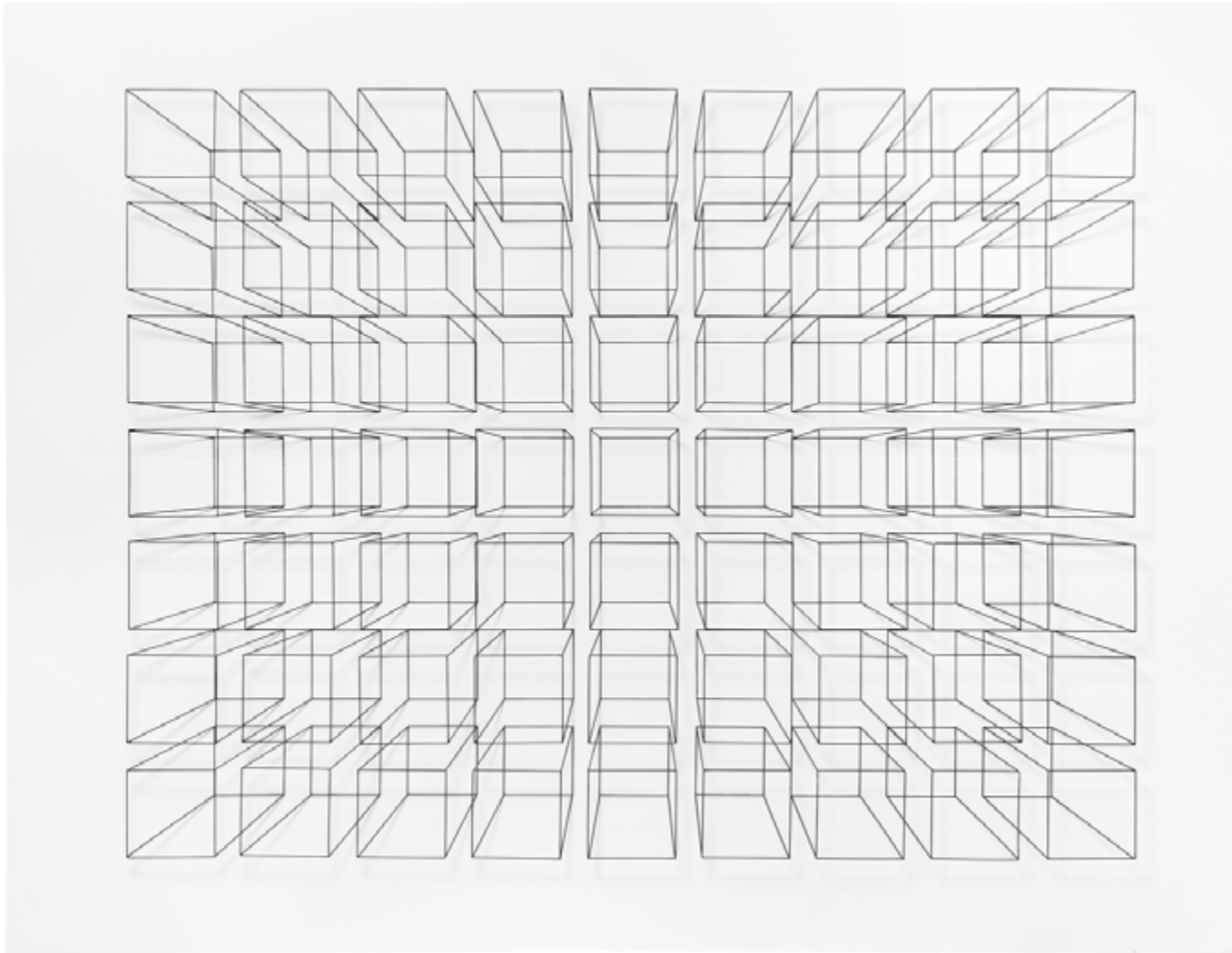
He has held numerous national and international exhibitions. Among them: 2019; FICTION AND FABRICATION Architecture Photography “After The Industrial Revolution” (Após A Revolução Industrial) .MAAT__Museu Arte Arquitetura Tecnologia. Lisbon, Portugal. “Fragile Architectures” (Arquiteturas Frágeis), Tremas Contemporary Art , Lisbon, Portugal. 2017: “Meta-drawings” (Metadesenhos), Trema Gallery, Lisbon, Portugal. 2016: “The architecture of voids and shadows” (A arquitetura de vazios e de sombras), Solo Project, Orlando Lemos Gallery, ArtRio, Rio de Janeiro, RJ. 2015: “Boundary Space” (Espaço Limítrofe), Project contemplated by the Art and Culture Fund of Goiás, Antônio Sibasolly Art Gallery, Anápolis, GO. 2014



45. 2019, Sem título Fotografia de arquitetura sobre intervenção em metal

46. 2019, Sem título Fotografia de arquitetura sobre intervenção em metal



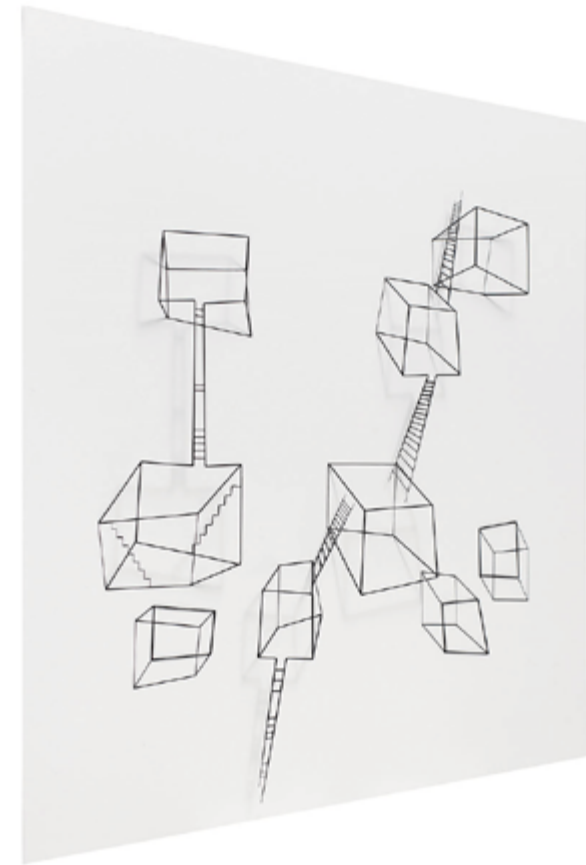


47. 2016, Sem Título, técnicas e/ou
materiais: Desenho em Nanquim sobre
papel, metal e solda, 120x155x05 cm



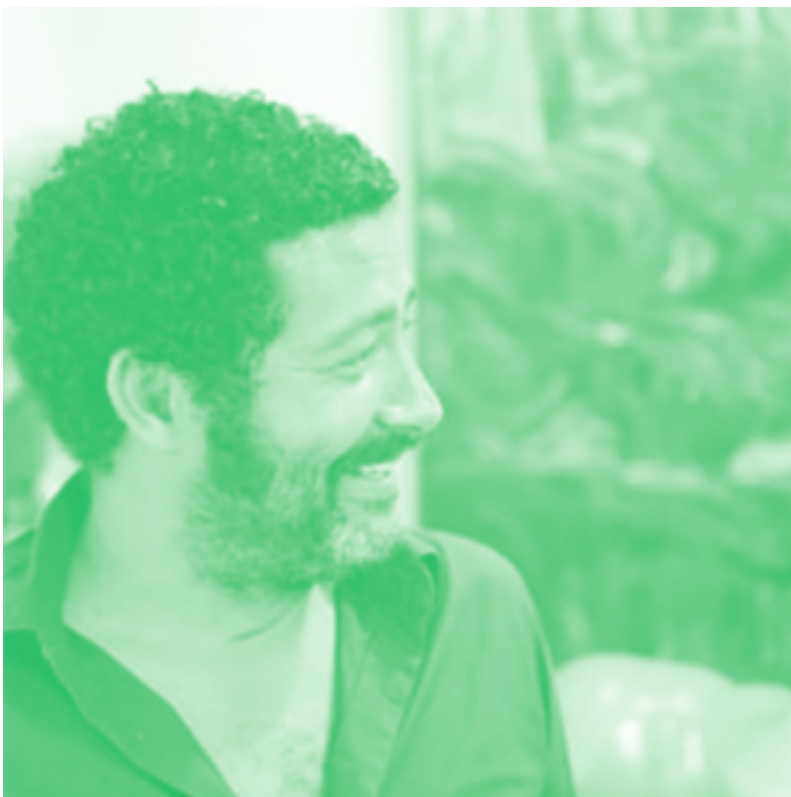
48. 2019 Sem Título, técnicas e/ou materiais dimensões 42x 64x05cm

49. 2015, Sem Título, técnicas e/ou materiais: Desenho em Nanquim sobre papel, metal e sombra, 85x110x05cm



50. 2022, Sem título, técnicas e ou
materiais: Intervenção na fotografia do
teatro de Goiânia, 80x100x05cm





gerson fogaça

Goiânia-GO



Gerson Fogaça was born in the city of Goiás, and currently he lives in Goiânia. He has already held national and international exhibitions in countries such as Chile, Argentina, Spain, Germany, Belgium, Cuba, Portugal, and Venezuela. He has held numerous national and international exhibitions. SELECTIONS AND AWARDS. FUNARTE Award – National Network Program Funarte – Visual Arts in 2010 (Programa Rede Nacional Funarte – Artes Visuais em 2010), Selected Call Notice for occupation of Cultural Spaces of Caixa Econômica Federal. Vitrine Gallery of Paulista, São Paulo/SP. Collective Exhibition 7 x City – Selected – Call Notice for occupation of Cultural Spaces of Eletrobrás Furnas, Selected by Consejo Provincial de Artes Plásticas- La Habana, at Galería Carmen Montilla, Habana Vieja, La Habana, Cuba. 2007. Lespace d'exposition de Guaran, Lectoure, France, Galeria La Ronda, Palma de Mallorca, Spain, Museum of Contemporary Art of Campinas, Portinari Gallery, Funceb, Buenos Aires, Argentina, Alejandro Otero Museum, Caracas, Venezuela. Cultural Institute of Providencia, Chile.

51. Sem Título.





52. Sem Título.

53. Sem Título.



54. Sem Título.

55. Sem Título.



56. Sem Título.

Captions

1. Arquitetura não faz outra coisa, senão criar fantasmas, 2020. Aquarela e nanquim s/ papel 19x14, tríptico
2. Arquitetura não faz outra coisa, senão criar fantasmas, 2020. Aquarela e nanquim s/ papel 19x14, tríptico
3. Arquitetura não faz outra coisa, senão criar fantasmas, 2020. Aquarela e nanquim s/ papel 19x14, tríptico
4. Escritos de arquitetura, bordado s/ tecido, bastidor de madeira, 20 cm e 14 cm
5. Inventário de tamboretas
6. Inventário de tamboretas
7. 2020, Sem título, carimbo s/ papel, 20x10cm
8. 2021, Todos os dias, acrílica s/ papel, 15x15cm
9. 2018, Fresta, aquarela e nanquim, s/tecido de algodão, 200x27 cm
10. Da Mina Grande Secreta, 2019. Da série "Lugares de Bolso". Fotografias, selo postal e carteira de couro - 7x1,5 x 30cm
11. Dos Segredos do Dourado, 2019. Da série "Lugares de Bolso". Fotografias e porta cartão 8x1x10cm
12. Lá do Alto das Árvores Eu vejo Você Entre os Becos das Ruas de Pedra, 2020. Da série "Aceno Santo". Colagem, nanquim, caneta esferográfica e acrílica sobre papel - 5x5 cm cada - tríptico.
13. Sem título, 2021. Raízes de gameleira e recorte de livro - 12 cm de diâmetro.
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16. Aurora, 2019. colagem sobre página de livro - 10 x 10 cm
17. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 9,4 x 5 x 1,8 cm
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20. Sem Título, 2021, da série "Encontros e Ajuntamentos". papel, cola e capas de slides - 9,4 x 5 x 1,8 cm
21. Inventar um Coreto. 2020. Colagem sobre embalagem descartada - 10,3 x 5,4 x 1,8 cm
22. Sem título, 2020. Acrílica, splay, recortes de livro e linho sobre sobreposição de slides antigos - 5 x 7,5 x 1,8 cm
23. Sem Título.
24. Sem Título.
25. Sem Título.
26. Sem Título.
27. Sem Título.
28. Sem Título.
29. Sem Título.
30. Sem Título.
31. Sem Título
32. Conjunto Tubo de Ensaio.
33. 2019, Aquilo que rói, acrílica sobre fronhas de algodão
34. 2018, Preâmbulos (louças), pintura esmaltada em pratos de porcelana
35. 2019, Imolação Cama de madeira e roupa de cama de algodão com pintura acrílica
36. 2019, Sem Título, pintura vitrificada sobre pia de banheiro
37. 2018, Festa, instalação
38. 2020, Carícia (corte), grafite sobre papel
39. 2020, Carícia (vista), grafite sobre papel
39. 2020, Carícia (vista), grafite sobre papel
40. 2019, Colonialidade de Poder, colagem gráfica
41. 2019, Axétetura, colagem gráfica
42. 2020, Maracanandê, tinta acrílica, cipós de gameleira, 30x170 cm
43. 2019, Elos, colagem gráfica
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52. Sem Título.
53. Sem Título.
54. Sem Título.
55. Sem Título
56. Sem Título..

ESCALAS

INVERTED SCALES

CREDITS

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SECRETARIA ESPECIAL DA CULTURA

MINISTÉRIO DO TURISMO



SECULT Secretaria de Estado de Cultura



Apoio Institucional da Prefeitura de Goiânia



PREFEITURA DE GOIÂNIA

Apresentado



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MIAMI-DADE COUNTY

