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FREE SCHOOL
OF ARTS

2020 - 2021

MASCULINITIES IN DIALOGUE



L

A

3 ELÃ: a ground for dreaming and doing

Isabela Souza and Jean Carlos Azuos

4 Wagering on the arts

Andréa Gill and Marta Fernández

6 An experience of creating the present

Gleyce Kelly Heitor

8 Dialogues on agency

Luiza Mello and Marisa S. Mello

10 An Educative Program that overflows

Napê Rocha

13 Exhibition

MASCULINITIES
IN DIALOGUE

Observatório de Favelas
and Automatica

14 Artists

15 Abimael Salinas

17 Ana Bia Novais

19 Davi Pontes

21 Loo Stavale

23 morani

25 Patfudyda

27 Paulo Vinicius

29 Pedro de Moraes Barroso

31 rafael amorim

33 Rafael Simba

36 Simonne Silva Alves

38 Taísa Vitória

39 Production team

ELÃ:¹ a ground for dreaming and doing

Isabela Souza and
Jean Carlos Azuos

How many building blocks are needed to construct the Utopia of a free school of arts based in a warehouse, which, for the last ten years, has insisted on marking favelas and peripheries as territories of art and the arts as tools to give visibility to peripheral subjects, territories and experiences?

Many, to be sure! In the case of ELÃ, the cornerstones have been cast on the basis of generous institutional partnerships that share the desire to foster multiple ways of making sense of the city, the favela and art, based on the active protagonism of peripheral subjects and territories; in addition to these institutional forms, the groundwork is also set by the solid contributions of our team, the artists and our audiences. There is no Utopia without collectivity, without the community engagement that enables the shared dream to come true. In 2011, Bela Maré was inaugurated as a first step towards this Utopia; with ELÃ, we take a new step in that direction. The School brings together inspirations that cut across the field of education, as well as the fundamental tools necessary for us

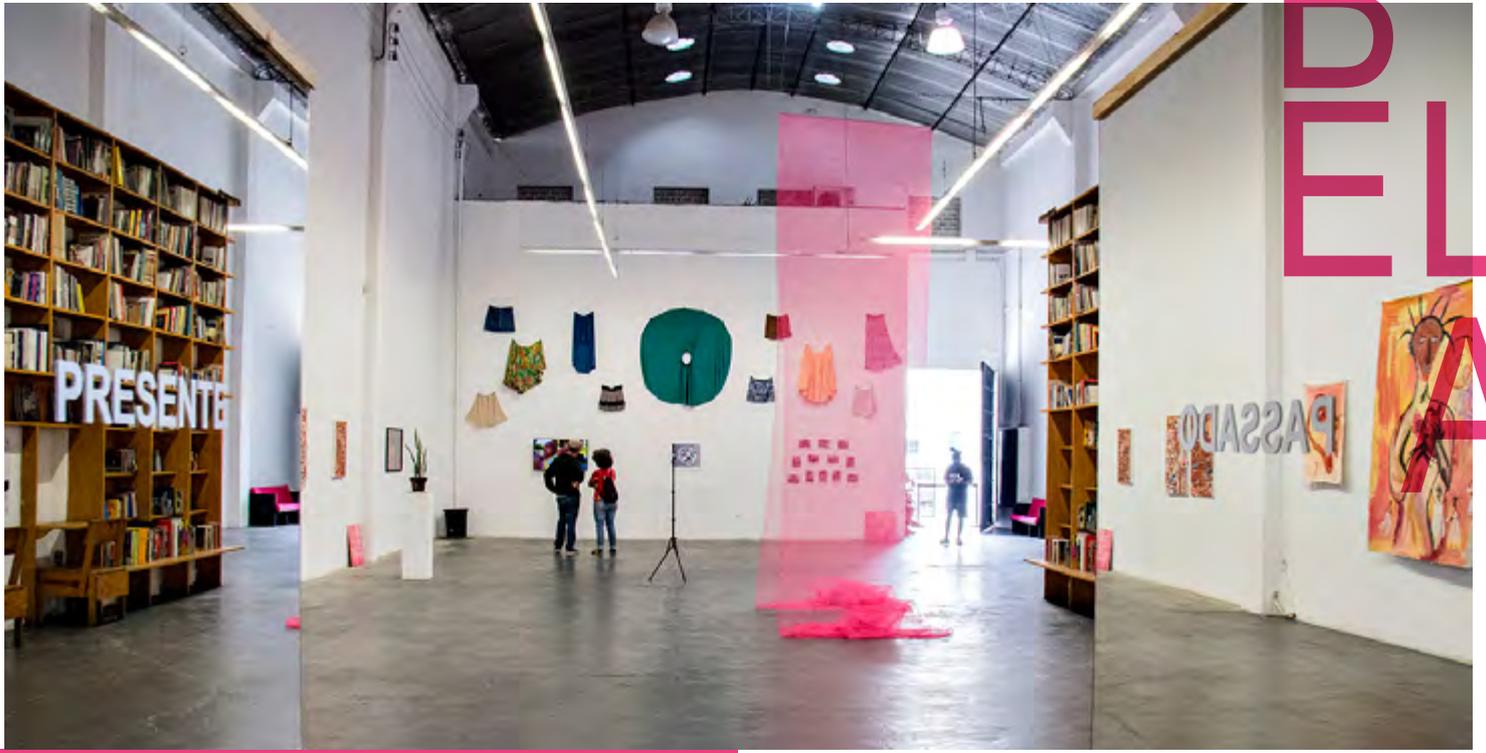
to continue investing in art as a field of experience and dispute in the contemporary world: as a place of dialogue for young artists living in favelas and peripheries of the Rio de Janeiro metropolis, and a place for strengthening the corporeality of interlocutors and their territorialities, aesthetics, dissensions, deviations and collective projections.

The exercise of creating meanings and practices for our Free School of Arts, on the basis of gatherings held at Galpão Bela Maré (Nova Holanda, Maré, Rio de Janeiro, Brazil) in 2021, seems to us to follow from a certain persistence grounded in the affirmation of a common project, which emerges as a fissure in which the terms of a conjuncture are set; a collective exercise of actively retrieving the fundamental matrices through which it is urgent to think, to train, to produce and to spread across Brazilian art circuits. It is necessary that possibilities pointing to other potential presents and futures – marked by existential, affective coexistences and conciliations among multiple subjectivities – permeate our thoughts and practices.

Here, at Observatório de Favelas, we will continue building, on a collective basis, pedagogies centered on decolonial, feminist, racialized and territorially plural genealogies in order to pave the way for assemblages, creations, desires, wagers and other presences, as well as the sound cornerstones that provide a firm ground for those who dream through art.

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ELÃ: a word in Portuguese that denotes movement, vivacity and impulse. ELÃ, in this context, is also the acronym for the Free School of Arts in Portuguese – Escola Livre de Artes.



Wagering on the arts

Andréa Gill and Marta Fernández

The dream of a free school of arts awakens us to multiple dimensions of movements that struggle for a society built on the respect for our full and equal humanities.

Movements that create and recreate, on a daily basis, the possibilities of going forward – beyond the mirror of narcissistic standards, norms and pacts that reflects prevailing hierarchies of power, knowledge and ways of being – in the specters of a country founded on the colonial, slavocratic and patriarchal act, in permanent crisis.

In the reworkings of our countercolonizing repertoires, the arts materialize as a way to generate political, aesthetic and cultu-

ral concepts, propositions and dialogues that assume their strength from within the breaches and fissures of classificatory systems used to reproduce the dominant order. More than tools or modes of representation, the arts introduce us to other senses of the world.

It is in this register that the national and international networks of GlobalGRACE, which seek to transform prevailing violences and inequalities in the global south, affirm a partnership nurtured by the collaboration of artist, curators, producers, educators, researchers and civil society organizations. The aim is to renew the wager on plural and liberating projects, amplifying the agency of each field and constructing the infrastructure necessary for collective autonomy.

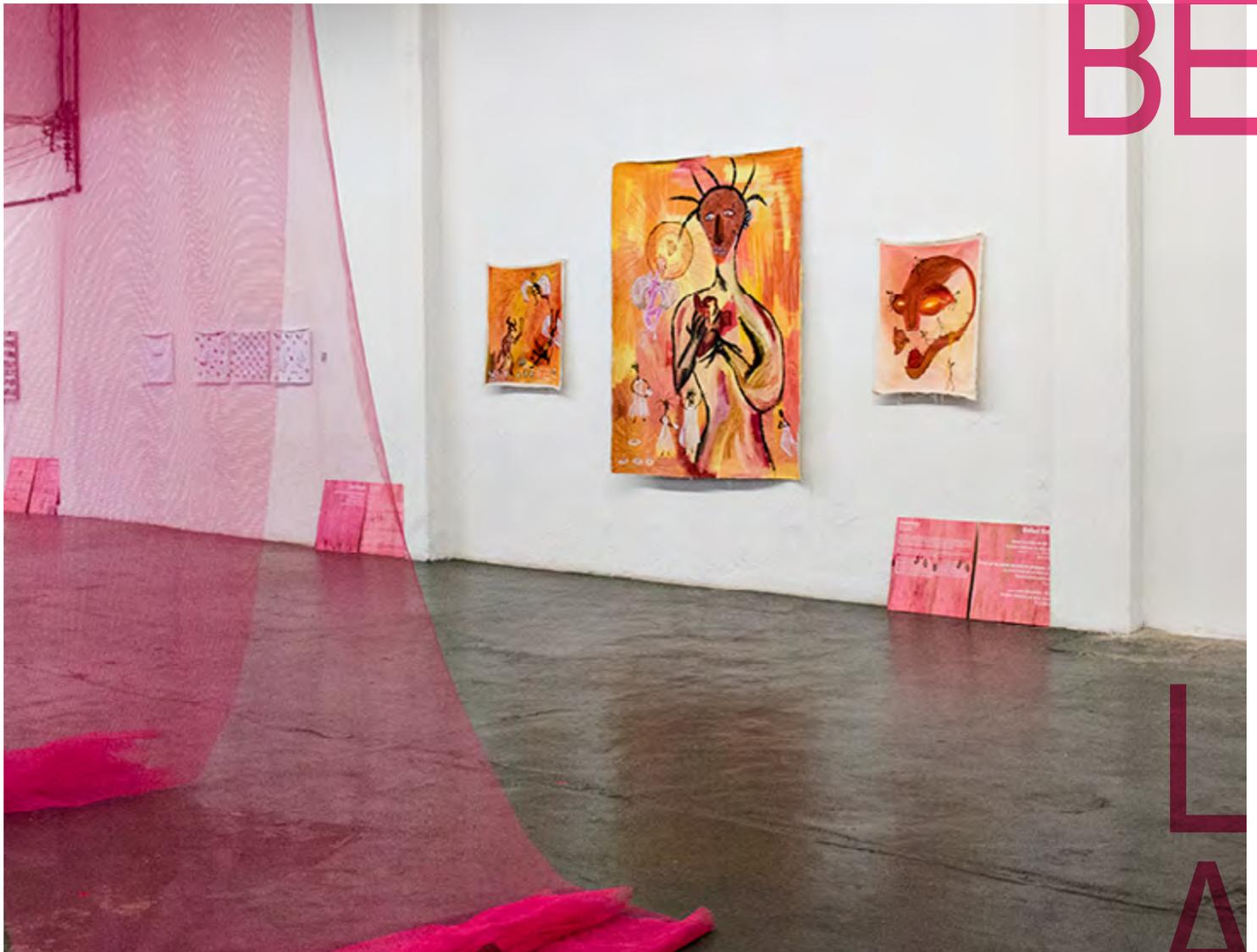
In this sense, the educative, curatorial and production teams, together with a wide range of partnerships and the twelve resident-artists of the 2020-2021 cohort of ELÃ, challenge us to remake the terms of public debates, investigations and interventions into the intersectional violences and ine-

qualities that continue to shape Brazilian society. To produce archives and systems of reference in the first person – of the singular and the plural – that connect with the narratives and demands in dispute. To rearticulate networks of action and affection that cut cross embodied territories, unblocking routes and old habits that fix our ways of living and perceiving our worlds. To broaden our imaginaries and horizons of coexistence.

As the Galpão Bela Maré team put it in the poetic actions and parallel educative programming that was launched in conversation with the exhibition project, in the face of the inherited hierarchies of humanity, it is necessary to relocate our sources of inspiration and strategy, asking ourselves:

Where does your enchantment live?

With this inquiry, we can move beyond identifications and disidentifications with that which oppresses us, and broaden our imaginations and the lists of ready-made questions and answers that ensue, and prepare ourselves to forge pathways that are rooted in lived realities, as manifested in each work-in-testament of the exhibition, **MASCULINITIES IN DIALOGUE**, in a sincere invitation to partake in the dialogue.



An experience of creating the present

Gleyce Kelly Heitor

It is to be expected that every training experience promotes mutual learning. In this sense, it is possible to say that each new edition of ELÃ has shaped us throughout the processes in which the project is designed and experienced. It does this to the extent that its themes, classes and exhibitions make up a set of knowledge and repertoires that redefine us as professionals and institutions. This twofold formative element to the project gained new contours as the 2020-2021 edition was carried out in the context of the Covid-19 pandemic.

From this edition onwards, we decided that ELÃ should be experienced as a formative residency – and not a course. Thus doing, we wished to reaffirm the importance of Galpão Bela Maré and the territory as specific place favorable to exchanges and creation. A residency in which artists, educators, producers, managers, curators and communicators would be engaged in listening, observation, debate and friction processes, which would result in the permanent reevaluation of what we know, what we need to know and what is urgent to unlearn, thus contributing to the revision and structural transformation of

the complex and yet restricted field of art.

However, we started the year with no clear dimension of the rapid spread of Covid-19, which, insofar as it attained global proportions, affected different areas of social interaction. In March 2020, as of the first meetings set to define the methodological and conceptual scope of the second edition of ELÃ, we thought that the health emergency situation would last only as long as the public selection process timeline. We were taken by surprise.

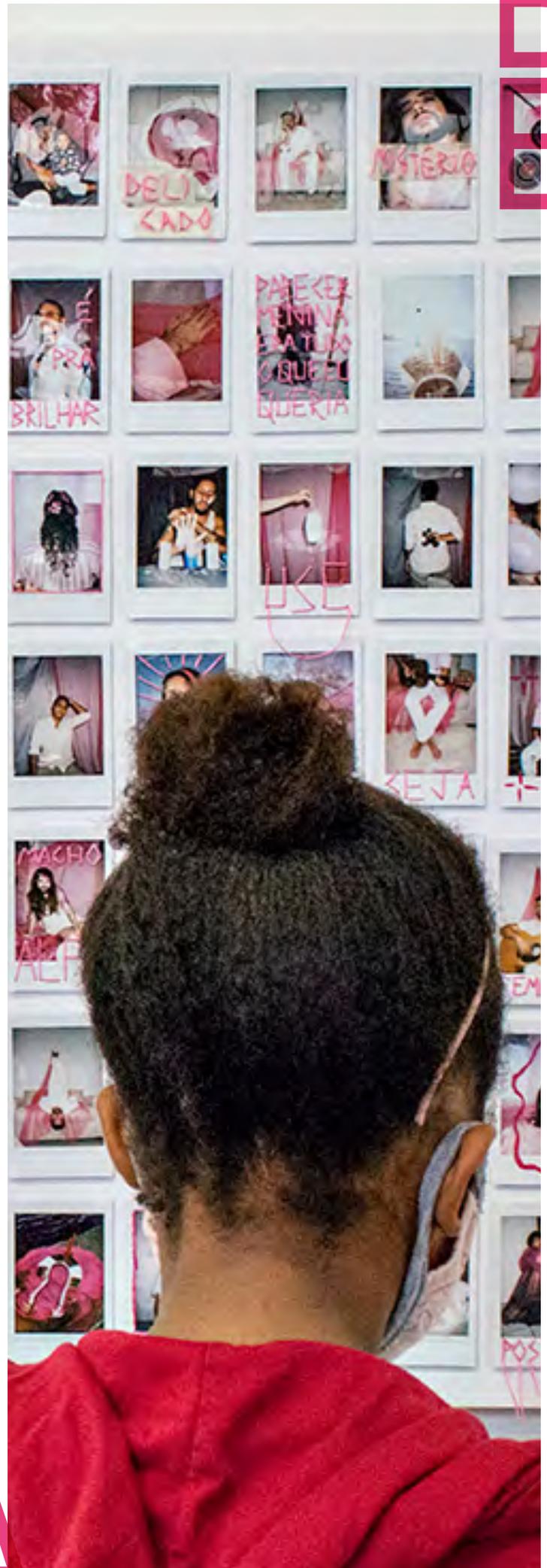
It was necessary to (re)define throughout the year *if, how* and *when* it would be possible to carry out the residency. There was a consensus among us that the lack of in-person experience could compromise what was central to the project: ELÃ as a school that calls us to form a collective. We arrived at the hybrid format, which, with the new waves of contagion in 2021, ended up being further revised toward a fully digital experience.

These changes in the format could be approached as ELÃ's main learning experience – since these were rearrangements that presented us with numerous challenges, ranging from digital exclusion to screen fatigue. However, it would be unsatisfactory to just talk about these challenges, in light of the importance of the school, in light of what I shall call the experience of creating the present.

The pandemic revealed at least two states of mind in the field of art: the desire to return to “the way it was before” and the concentration of part of our strength on imagining the “post-pandemic” and the steps toward the “new normal”.

If, historically, the conditions for assuming, and being legitimized in, the position of artist are not equally distributed, we have seen the situation of heightened informality and instability take a toll on artists during this period. With the suspension of actions that structure our precarious arts circuit – exhibitions, fairs, residencies, awards – people have found themselves without the means to deal with immediate needs, such as eating and paying the bills. How to design futures without the conditions necessary to act in the present?

Being part of a collective, opening spaces for debate, creating together, relying on someone else's gaze to recreate what is dear to oneself, having someone to be close to. ELÃ reaffirms in each edition its importance in the field of artist training, defending that this action articulates poetic, political and social dimensions. I would therefore say that carrying out ELÃ, at a time when it seemed that the only way out was to invest our desires in an unclear future, was, above all, a collective way of producing, disputing and sustaining a project for the present - for art, for artists, for the cultural institutions involved. Together, we made sense of the idea that, at that moment, as important as having a future was the possibility of living an experience of creating the present.





Dialogues on agency

Luiza Mello and Marisa S. Mello

Agency, or more precisely, to create agency, as denoted by the Portuguese word *agenciamento*, is one of the thematic axes of dialogue at ELÃ, which aims to identify the forms of agencies possible throughout the trajectories of the artists. These gatherings constituted a space for the collective reading of the artworks, as well as reflections on the contexts that structure the insertion and circulation of artists and their works in the fields of art.

Agenciar (to act, to assemble), according to the dictionary, means to work with dedication to obtain or achieve a goal; or to act as a means or an agent of something. In sociology, “agency” may refer to the abi-

lity of individuals to act independently and to freely make their choices. Structures, in turn, are deemed as the factors that determine or limit agents and their decisions.

For philosophers Deleuze and Guattari, an assemblage comprises two elements: content – a set of material relations; and expression – a regime of corresponding signs. Codes are relatively stable and tend to reproduce themselves. At the same time, with each action that takes place according to these socially available forms, a change is introduced, a deviation, which generates a constant imbalance in the existing social configuration.

The dialogues on agency and assemblages with the second cohort of ELÃ were conducted by Jean Carlos Azuos (curator of Galpão Bela Maré), Luiza Mello and Marisa S. Mello (producers of Automatica). We worked on the basis of three forms of assemblages. First, the creation of a space for discussing the concept of *agenciamento*, considering that in the first edition of the School we learned to question “the name we give to things” (the name of the 2019 exhibition

project). The second form was the presentation of portfolios – portfolios, the name that we give to an organized set of works and/or artistic trajectories. The third was about the production of works and the planning of the exhibition MASCULINITIES IN DIALOGUE.

We provided the people participating in this edition with some references and questions. “What are the agencies and assemblages which constitute your own trajectories?” “What do you expect from these assemblages set up in the context of a Free School of Arts?”

In one perspective, agencies and assemblage – work and poetics – were defined as an encounter, a negotiation with the other. In this sense, “to assemble” is to create possibilities of encounter.

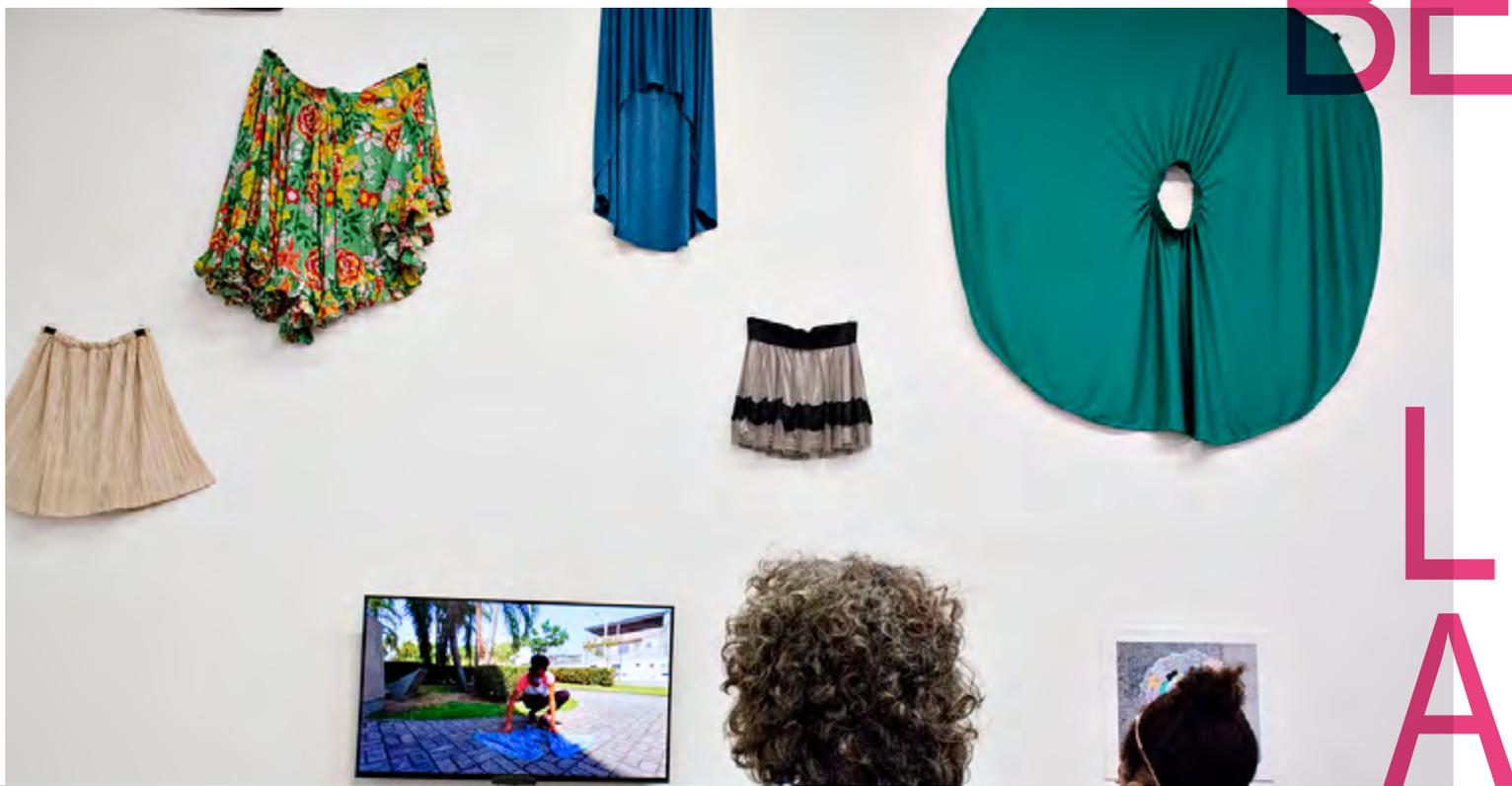
In another approach, agencies and assemblage were conceived as networks of connected people and the propositions that may emerge from the collective. Here are some of the unfoldings of this conversation with the collective:

“I imagine a network, a web”;
 “The peripheral artist needs to assemble himself/herself all the time”;
 “Assemblage is a place of fragility”;
 “Assemblage is something that we learn, the connections we establish”;
 “Assemblage as a possibility of encounter”;
 “Assemblage is a network of connected people”.

All of these formulations are valid, relevant and call for ethical and political positioning in relation to artistic creations and their insertion in art circuits.

“Assemblage” is about action and intention. These responses revealed an interest in what is collective, so we asked a new question: since art, per se, is a collective action, how can we think about acting in an even more collective fashion? In turn, when talking about assemblages, we are talking about the very bases of the field of art and culture: production, circulation and consumption. At the same time, we can work toward creating networks and encouraging collective authorship and action in the circuits that shape exhibitions, residencies, events and sales.

The dialogues on agencies and assemblage permeated the entire training, both in the interlocution gatherings that took place throughout the formative process, as well as in individual and collective conversations with the artists. We hope that these reflections continue to reverberate in the trajectories of all, keeping us moving and generating new questions about “what the agencies that constitute our trajectories are”, and how we position ourselves in relation to them.



An Educative Program that overflows

Napê Rocha

Educator at Galpão Bela Maré

The Educative Program is a vital part of an exhibition project that wishes to create dynamic dialogues with its audiences. Hence, what we present here is not about an exhibition with the sole purpose of displaying works of young artists. Rather, it is the result of an intense and rich process of collective training that continues to provide opportunities for exchanges, as it is open to the public. In this sense, the Educative Program is never neglected.

ELÃ's focus is on artistic-pedagogical processes and, thus, the Educative Program

at Galpão Bela Maré was present throughout all of the internal training processes, by accompanying the *Laboratories* structured around the thematic axes of *Pathways*, *Bodies*, *Materialities*, *Assemblages* and *Exhibition Development*, as well as the *Interlocutions* spaces with the resident artist groups. This presence allowed for a panoramic view of both the processes of creation, of the poetics and elaboration of the work of each artist, as well as of the development of concepts that shaped the formative processes around the theme "Constructing Masculinities Otherwise", which stitched together the training program.

In view of the needs of the present time, the Educative Program created a hybrid program that included Bela Maré's social network-based activities, as well as on-site actions at the warehouse-gallery space. We shared with the audience our consolidated methodologies – *Encontro entre Multiplicadores* (a gathering of partners and leaders who multiply our internal processes), *Espaço de Leitura Indica* and *Espaço de Leitura*

Contaço (a reading space with references and story-telling actions), *CineBela* (a space for cinema) and *Ação Poética* (poetic actions). In parallel, we offered *Visita Mediada* (educator-mediated exhibition visits) twice a week, on Thursdays and Saturdays, for smaller groups, during the in-site exhibition period.

In a context marked by so much loss, we made room for the reinvention of connecting strategies and educative methodologies. Encouraged by the opening of the exhibition *MASCULINIDADES EM DIALOGO* (Masculinities in dialogue) on a virtual platform, we offered four thematic editions of *Visita Mediada* in a live format, which are available on Bela Maré's YouTube channel. Based on their research, each of the educators participating in the current Educative Program team had the opportunity to experiment alternative pathways to navigate those proposed in the exhibition, thus presenting diverse narratives and activating other possible discourses.

It cannot be emphasized enough that the Educative Program, developed in the context of this exhibition, is the result of a collective effort of various conciliated and organized desires to materialize a program that takes into account the buildup of the ELÃ training process – that has also shaped us to a great extent – and that overflows from the aesthetic experience provided by the curatorship of the exhibition.

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MASCULINIDADES EM DIÁLOGO

Exposição:

De 13 de maio a 12 de junho 2021

Visitação:

Quintas e sábados, das 12h às 18h:

Público espontâneo - até 30 pessoas por hora

Visitas mediadas (até 8 pessoas por grupo):

Sábados, 14h às 15h e 16h às 17h

Galpão Bela Maré

Rua Bittencourt Sampaio, 169 - Maré

Artistas

Abimael Salinas

Ana Bia Novais

Davi Pontes

Loo Stavale

morani

Patfudyda

Paulo Vinicius

Pedro de Moraes Barroso

rafael amorim

Rafael Simba

Simonne Silva Alves

Táisa Vitória

APOIO INSTITUCIONAL:



Itaú Cultural



APOIO:

Somambola:
filantropias

PARCERIAS:



UNIDIVERSIDADES



CBS



UK Research
and Innovation

PRODUÇÃO:



REALIZAÇÃO:

OBSERVATÓRIO
DE FAVELAS

BE
LA
MARÉ

GLOBAL Grace

MASCULINITIES IN DIALOGUE

Observatório de Favelas and Automatica

Conceived from the perspective of an artistic-pedagogical experiment, ELÃ – the Free School of Arts – presents the results of its second edition. The theme of the 2020-2021 cohort constitutes part of the actions of the GlobalGRACE team in Brazil, carried out in partnership with the Institute of International Relations of PUC-Rio, UNIperiferias-IMJA, Promundo and Observatório de Favelas, which together organize transversal dialogues and reflections around gender and masculinities in intersectional ways.

The exhibition here presented is configured on the basis of the poetics, research and demands of its resident artists, as well as their creative processes, dynamics and aesthetic propositions. The composition and arrangement of the works stem from exercises and discoveries of coexistence, interlocution and influence among themselves, carried out in a series of encounters focused on the concepts, pathways, corporealities, materialities, agencies and assemblages that cut across all of their propositions.

The works that make up the exhibition compose fields of magnetization, resonan-

ces, dialogues with plural experiences and territorialities of the masculine. The seams sewn between aesthetics and politics challenge the hierarchies and conceptions of fixed typologies of masculinities.

Through artistic languages, it becomes possible to move around installations, paintings, photographs, video performances, prints and other projections of formats and realities. The proposals converge, destabilize and broaden our perceptions by deepening perspectives and expanding debates towards a greater understanding of the forms of becoming masculine, grounded in approaches that deal with gender, racial and territorial inequalities.



ARTISTAS





Soaked heritage, 2021
Video, Bible and pulpit
Variable dimensions

Abimael Salinas



Abimael Salinas

Rio de Janeiro, 1994
@abimaelsalinas

Born and raised in the Acari community, Abimael has found in his roots the potential and strength to open pathways and trace the world. Drawing on his experience as an indigenous person in an urban context, he intertwines his artistic processes with the indigenous peoples' struggle.

In his works, he uses techniques like digital collage, photography and performance, connected with his ancestral technologies. The artist seeks to merge the themes of gender and sexuality grounded on indigenous culture.

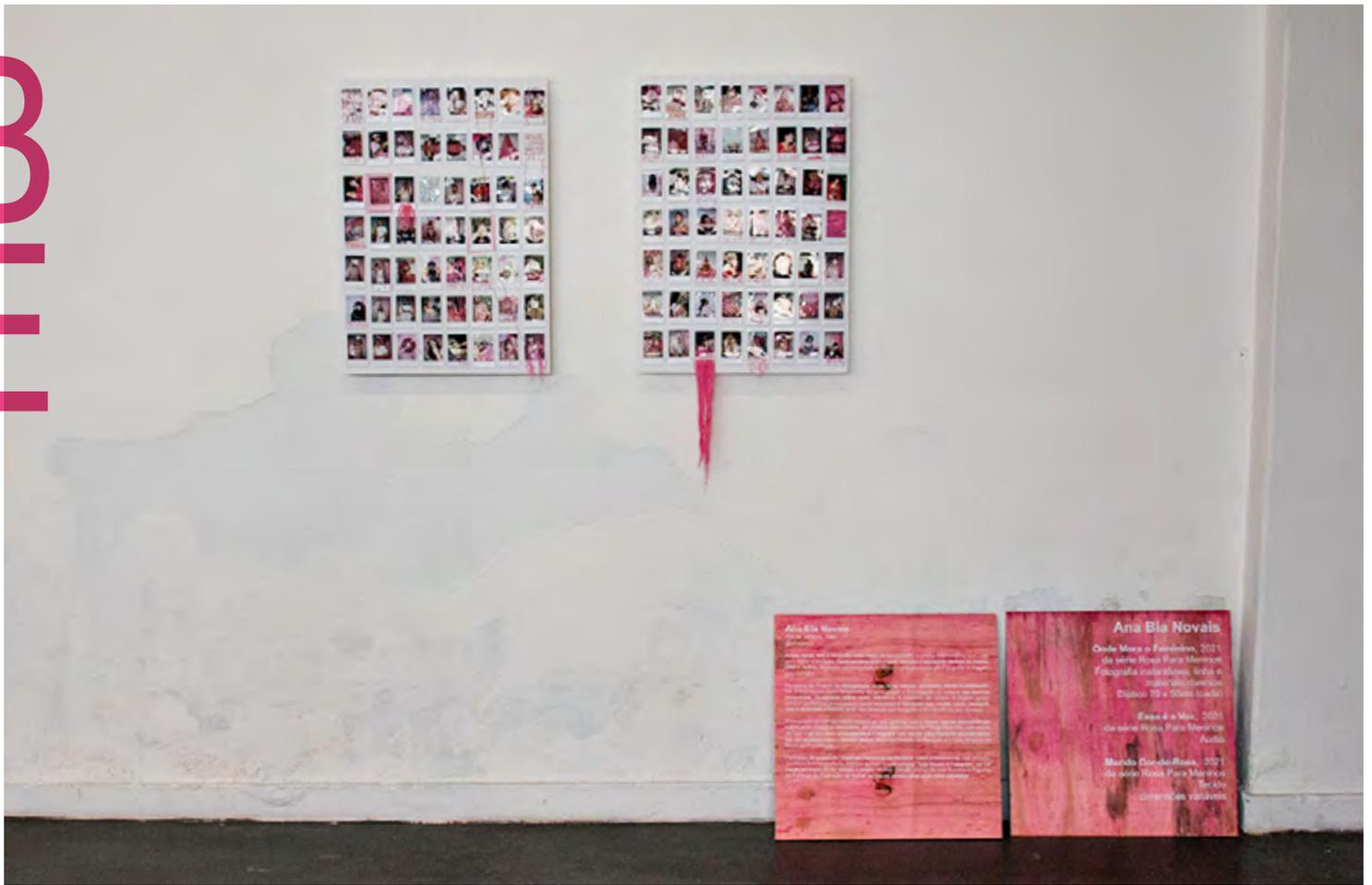
In 2018, along with four other artists he founded the collective *Humanização no Asfalto* ("humanizing on the streets"), which deals with LGBTQi+ struggle in the peripheries of Rio de Janeiro. Currently, he is the audiovisual coordinator for the *Azuruhu* indigenous art-education collective.

From December 2020 to June 2021, Abimael participated in the group exhibition *Desejos para agora e para o futuro* (Wishes for now and for the future), displaying one of his collages, at Pátio São Bento. In 2021, he participated in the online exhibition *Presença* (Presence) with 12 GLBTQI+ artists from the state of Rio de Janeiro.

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Where the feminine dwells, 2021
From the series *Pink for boys*
Instant photography, line and
miscellaneous materials
Dptych, 70 x 50 cm, each

This is the voice, 2021
From the series *Pink for boys*
Audio

Pink World, 2021
From the series *Pink for boys*
Fabric
180 x 70 cm (approximately)

Ana Bia Novais

Ana Bia Novais

Rio de Janeiro, 1992
@abnovais

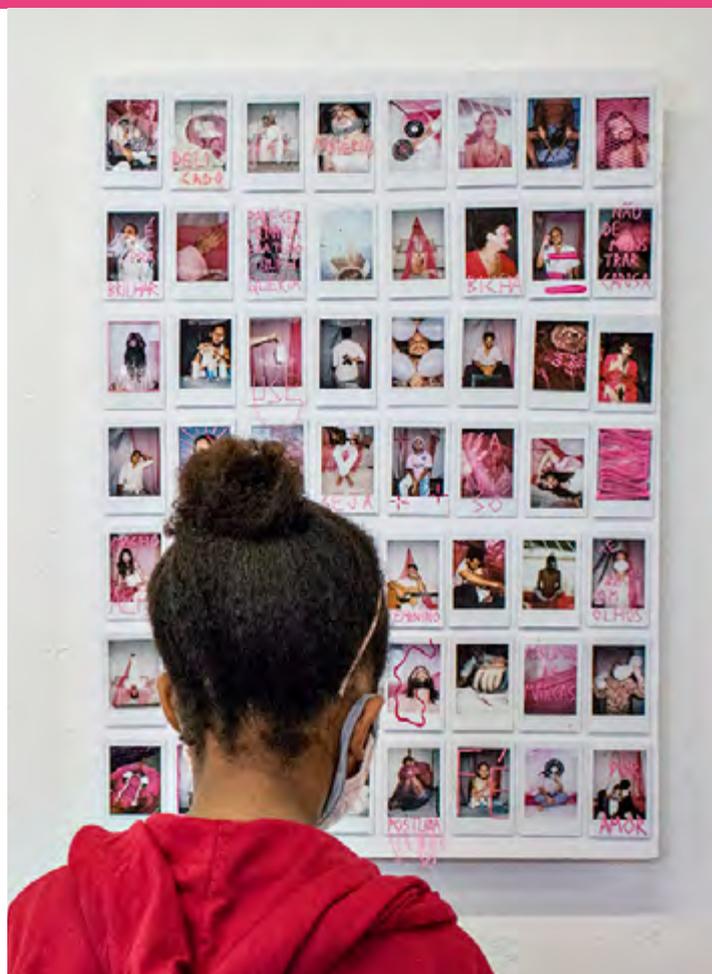
As a visual artist, Ana has photography as the basis of her work and produces interventions with digital collage and embroidery. Recently, she has also experimented with installations and audios as forms of expression. Holding a bachelor's degree in Media studies, she has pursued graduate study in Photography and Image at Candido Mendes University (IUPERJ-UCAM).

Living in Ricardo de Albuquerque, in the northern area of Rio de Janeiro, she dis-

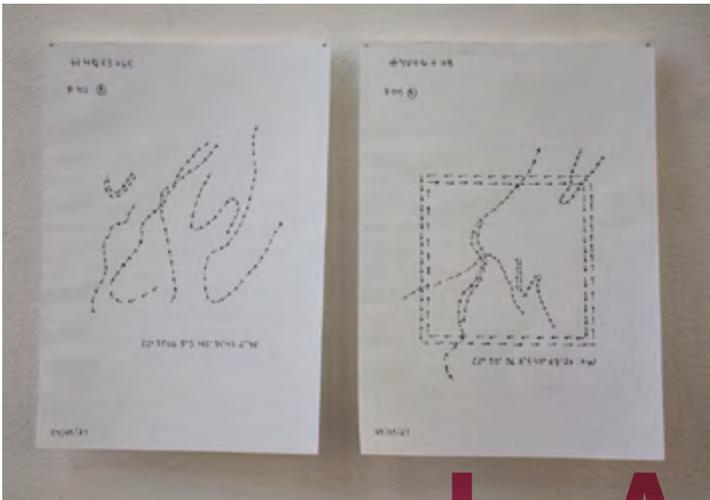
covered self-portraits, during her teenage years, as a tool for learning and investigating the body and photographic techniques. Currently, she has taken as her main reference the trajectory of bodies and objects that are almost always peripheral, promoting new encounters and narratives that often reframe and displace the history of the self, the history of the people that she photographs and the territories that she observes.

She is interested in gender, politics, race and class issues which unfold in the work she develops as an educator. She has participated in education projects informed by racialized and gendered analysis, such as a photography and art course designed for teenagers and a mobile photography course for female entrepreneurs, which took place in Instituto Mundo Novo, in Chatuba de Mesquita, and Casa Amarela, in Morro da Providência.

She participated in the exhibition *Poéticas Femininas na Periferia* (Feminine Poetics in the Periphery) (www.artistaslatinas.com.br/expo-poeticas-fem-na-periferia, 2021) and in the urban intervention *Todo mundo é fotógrafo* (Everybody is photographer), at the 14th Paraty em Foco (2018). She has been part of the Woman Citizen project, carried out by the Special Secretariat for the Advancement of Women of the Rio de Janeiro city council, where she works on a voluntary basis.



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*uncertainty around the perimeter
of a square, 2021*
Film loop, 18"

Choreographic sketches: 3
29,7 x 21 cm

Performance: Iah Bahia and Idra
Maria Mamba Negra

Davi Pontes

LA

Davi Pontes

São Gonçalo, 1990

@daviponttes

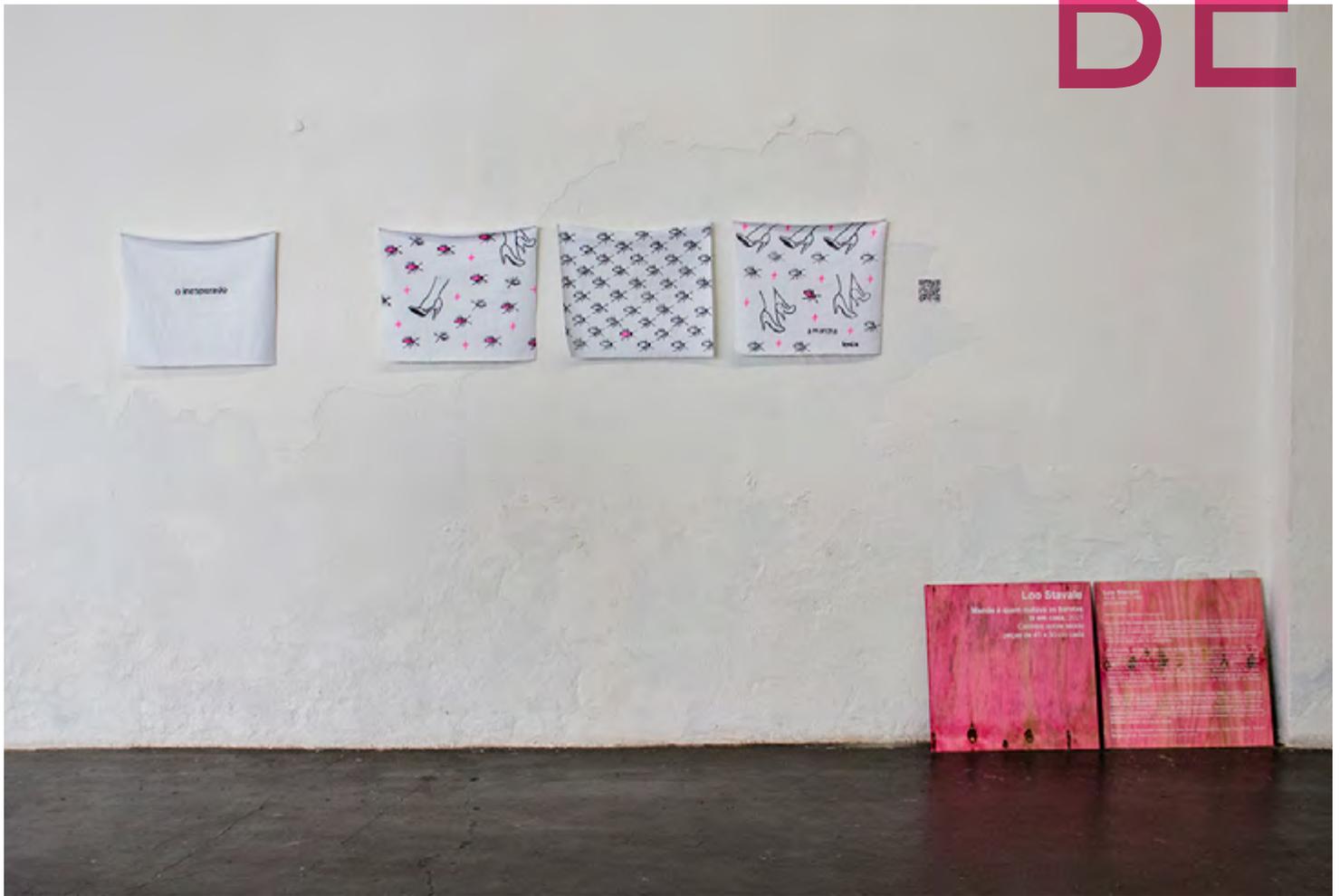
Dance artist, choreographer and researcher. Graduated with a Bachelors in Arts from Fluminense Federal University (UFF), currently pursuing a master's degree in the Arts Graduate Program (Contemporary Studies of the Arts) at the same institution. He studied at the School of Music and Performing Arts (ESMAE), in the city of Porto, Portugal.

Drawing on body research, his practice takes up the challenge of consistently positioning choreography in ways that respond to its own onto-epistemological conditions – thus politically atten-

ding to the conditions under which it is practiced. The artist has also devoted his practice to deepening his perspectives on concepts like raciality, choreography and self-defense and its operations based on the notion of archive, which he draws from the production of History.

Since 2016, he has presented his work in art galleries and national and international festivals, such as University of Pennsylvania, USA, Pivô, São Paulo, Brazil, Centro Cultural de Belém, Lisbon, Galeria Vermelho, São Paulo, Brazil, Valongo International Festival da Imagem, São Paulo, Brazil, Panorama Festival, Rio de Janeiro, Brazil, Artfizz – HOA Galeria, USA, and as resident artist of the Pivô Arte Pesquisa Program and the Research in Arts residency program of the Museum of Modern Arts of Rio de Janeiro (MAM), among others.





Mom is the one who killed cockroaches at home, 2021

Stamp on fabric

4 pieces, 45 x 50cm each

Loo Stavale

Loo Stavale

Rio de Janeiro, 1990

@loostavale

Visual artist, Grafitti artist and graphic designer.

Born in Vila Isabel and raised in Praça Seca, in the Western area of Rio de Janeiro, it was through her experience with the peripheralized youth music culture that the artist had her first dialogues with the visual arts. The mere glance at independent concert posters, music album covers, fanzines, tattoos and graffiti was enough to ignite her first creative drives. This very imagery still marks her work.

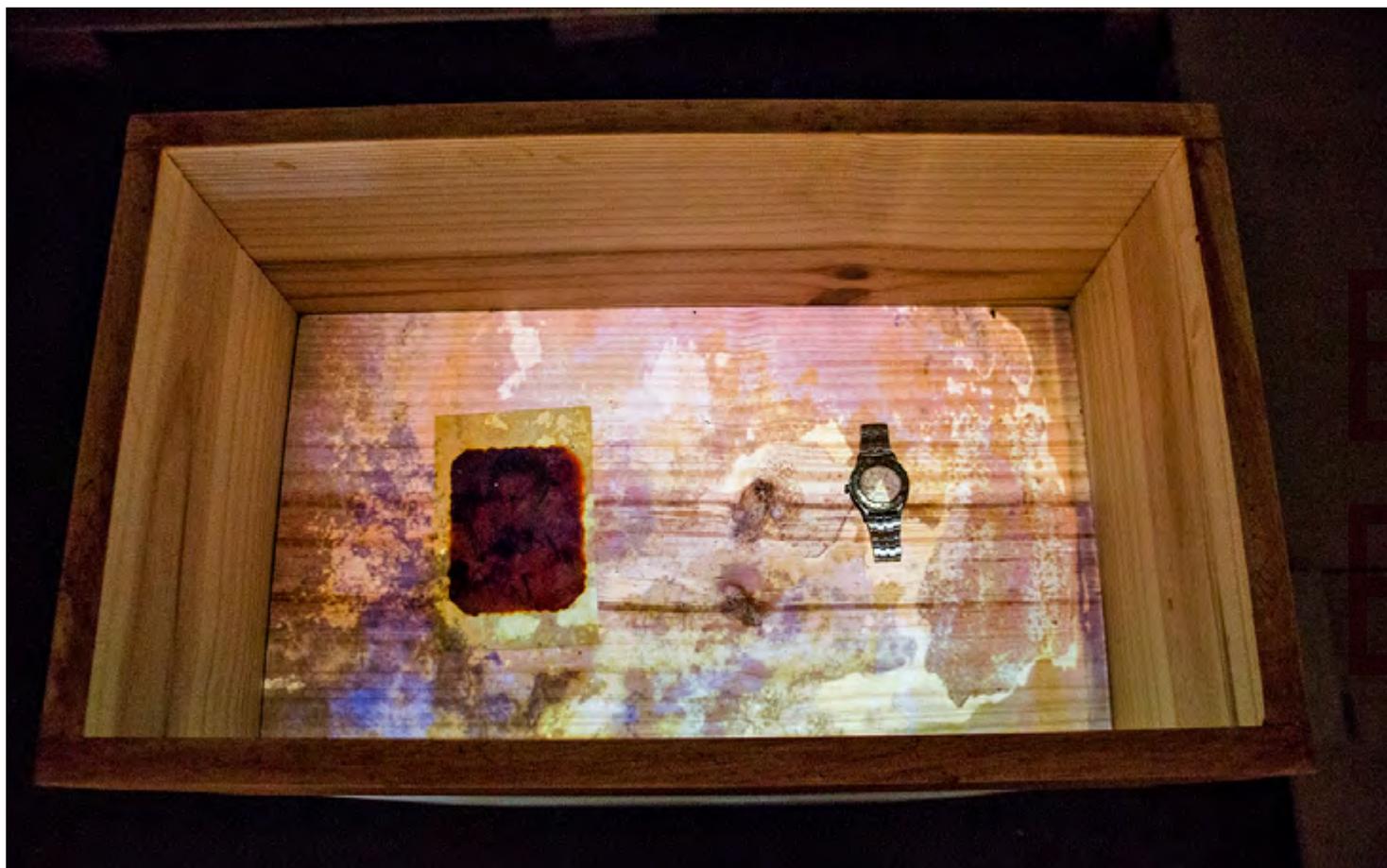
During the artist's undergraduate study

in graphic designer at the School of Arts of the Federal University of Rio de Janeiro (UFRJ), from 2008 to 2014, Loo met eight other artists, with whom she gathered in order to think through and produce graphics in interlocution with the streets, then giving shape to what came to be the Graphic Collective. The collective brought about interesting group pedagogical experiences, insofar as, besides the urban interventions, it began to set forth its own style of interacting and producing as a learning-teaching method. Together with Graphic Collective, she offered courses at Parque Lage School of Visual Arts, Instituto Moreira Salles, Rio Art Museum, SESC, among others. Since then, the artist has also been involved in graphic designer teaching and learning, sharing her experience as a graphic designer, which is a kind of craftwork which she also performed from 2016 to 2020, at Estúdio Baren, in Rio de Janeiro.

In her work and currently in her master's research in Arts at Rio de Janeiro State University (UERJ), drawing on the experience of her presence as a woman in the city, the artist tends to turn her gaze toward the seemingly commonplace, in an attempt to unveil, or at least highlight, some of the basic mechanisms underlying the gender and sexual impositions. Relying on images and narratives of everyday life, Loo investigates the domestic domain, historically linked to the feminine universe, in contrast with the desire to move across and act in the public domain, the city streets.

Loo has participated in group exhibitions at Sesc Nova Iguaçu (2013), Casa Voa (2018), Galeria Mul.ti.plo (2018), Galeria Aymoré (2021), among others.





Interregnum, 2021

Video installation, box with a watch, and picture
Projection
51 x 29 x 20 cm

Anamorphosis n.2, sequentiality, 2020

Installation (white acrylic on mirrors)
100 x 100cm each

morani

morani

Rio de Janeiro, 1997
@matheusmorani

morani means warrior and I am the son of three.

Born in Nilópolis, Baixada Fluminense, in 1997.

morani seeks to be engaged in the continuous practice of implication in/with the world as a guiding method for his artistic gesture, outlining another practice of experimentation with (the opposite of) language. Here, the border becomes a crossroad, namely through an ontological turn of (or twist to) the ethical paradigm that constitutes it: by means of the word embodied in his own tongue. morani delves into the attempt to reconfigure the place of blackness, as no longer a space of otherness or cultural identity/difference understood along lines of the modern Western subject, but rather in

terms of epistemologies and autonomous and polyphonic creative im/possibilities.

His institutional background includes a bachelor's degree in Art History from the School of Fine Arts of the Federal University of Rio de Janeiro (UFRJ) (2021), as well as professional experience as art educator at the Museum of Contemporary Art of Niterói (MAC) (2018-2019) and at the Parque Lage School of Visual Arts (2018); researcher on artistic cultural initiation in Visual Arts/Sculpture at UFRJ (2020) and at the Geru Maa Center of African Political Philosophy of UFRJ (2019). Participated in the Annual International Residency Program at CAPACETE (2019) and Intervalo Art Forum of the Bahia Federal University and Goethe Bahia (2020), in addition to national and international exhibitions (A Gentil Carioca, Paço Imperial, Museu da República, among others).





LA

*make me a sexy lady who always
questions*, 2021
vídeo performance
10'

Patfudyda

Patfudyda

Rio de Janeiro, 1993

@patfudyda

Dance artist, performer and visual artist. Born and raised in Vigário Geral, in the periphery of Rio de Janeiro, his first artistic reference comes in childhood in his family. With his father's encouragement, he began his dance studies as a child, projecting formerly dreamed futures.

Graduated in Dance at the Federal University of Rio de Janeiro (UFRJ), he builds strategies and choreographs actions to move away from representations. By means of undisciplinary practices, his creations cause accidents between languages in dance, theater, performance and visual arts, investing in the perception of self as a potential pathway toward muscular dreams. Through other perspectives come new perceptions of self.

His work is also obsessed with accessing layers of the invisible, inhabiting fragilities, and an accumulation of movements that wish to blur certainties and dispute narratives; to betray the words and produce images to be touched with our eyes.

Driven by challenges to question the present, he has, since 2017, presented his work in art galleries, national and international festivals such as Pivô Satélite, Festival Panorama, ArtRio, Presença Exhibition, HOA ART, Artfizz. His most recent works include the Repertório (Repertoire) trilogy, in partnership with the artist Davi Pontes, who also participated in the VERBO show, at Galeria Vermelho; Valongo International Image Festival, in São Paulo; Segunda Preta, Belo Horizonte; and Anita Schwartz Art Gallery, Rio de Janeiro.



BE



LA

Posture and conduct, 2021

Photography

110 x 90 cm

Paulo Vinicius

Paulo Vinicius

Rio de Janeiro, 1984

@monstropreto / @pauloviniuxx

To the bros from Saci, Varela and from the other side. It is not just effort, guys, and performance is key. To the bros who sell water in the sun and see me right out there. To bros who sleep on the doorstep of ATMs. To the guards at the Costa Barros health center. To the bros behind bars and to my brother. To the taggers and the guys who work at the Pedreira car wash. To the bros selling lunchboxes on the street, those on the motorcycle cab service and the delivery guys. Especially to my family, my daughter and myself. To workers in general. From an

early age I have come up with some nice art stuff. I have polished a lot of cars when I worked at my uncle's auto shop. These white art curators now are looking for nice portfolios and a good resumes. I don't care about them. Committed to my community, I am organized and moving forward with skills and style. Better living conditions for us. Foundation, conduct, future and education.





BE

LA

Anomie - Naming the impossible, 2021
Video projection, Animation 2d
White panel and glass, 60"

Pedro Moraes Barroso

Pedro de Moraes Barroso

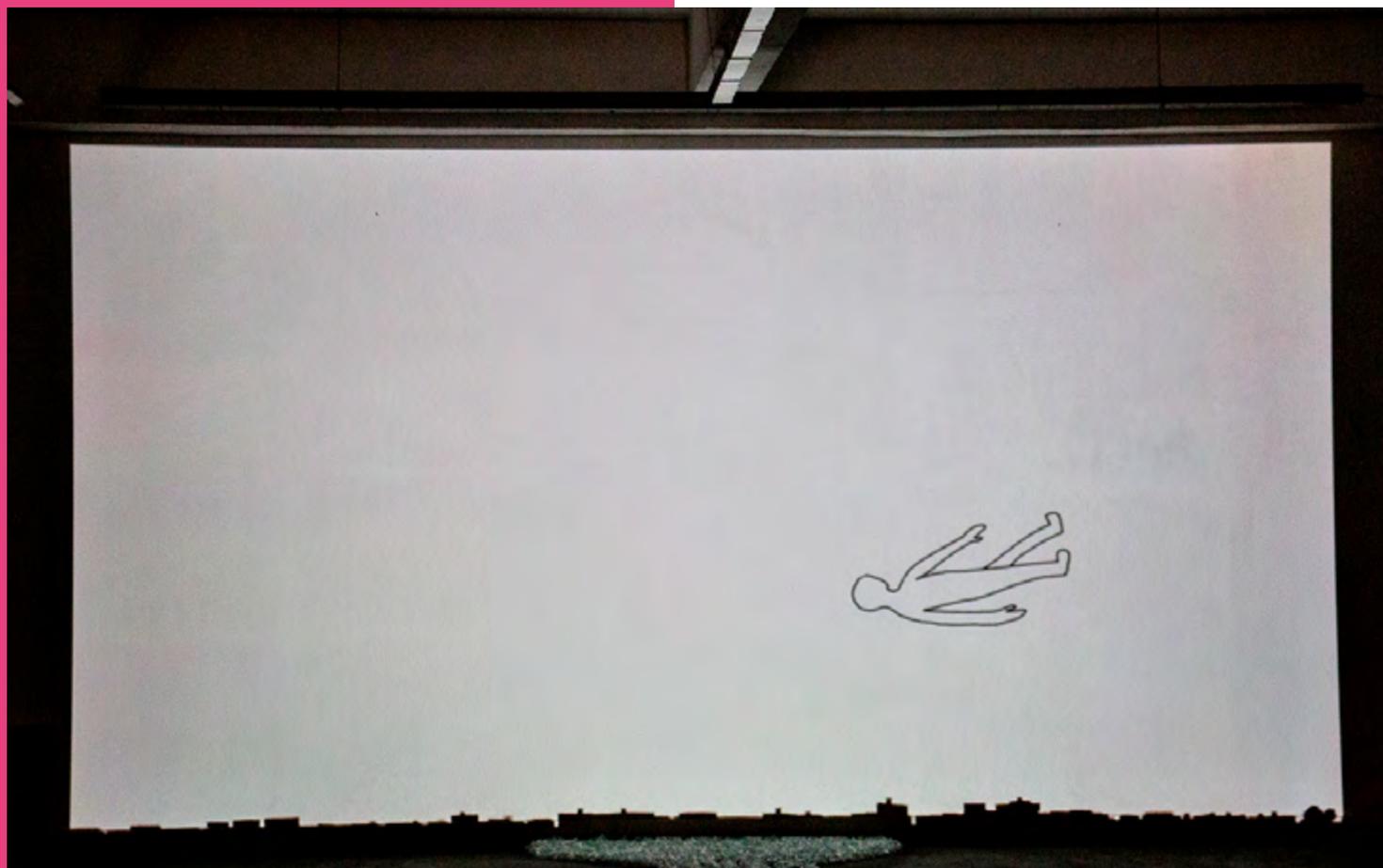
São Gonçalo, 1995
@pedromaisumpedro

Born and raised in São Gonçalo, he is an artist who navigates across audio, visual, language and psychoanalysis.

He started his academic training at the Faculty of Arts of the Federal University of Rio de Janeiro (UFRJ) in 2014, where he discovered that words could not account for what he felt he needed to look for. He discovered audiovisual arts

in the context of Oficina Cinemaneiro, a workshop designed for young people living in the peripheries, where he became infatuated with the possibility of (re) creating images and imagery. Since then, he graduated in Film studies at the Darcy Ribeiro Film School, Projeto 5 Visões (5 Visions project) and Polo Ponto Cine. Currently he pursues his studies in Clinical Psychoanalysis at Terapretas.

His research is situated at a point of confluence of themes such as body, gender, image, desire, memory and dream.



BE



LA

executioners and lovers, 2021
digital photography
60 x 60 cm

rafael amorim

rafael amorim

Rio de Janeiro, 1992
@germedemundo

Artist holding an undergraduate degree in Visual Arts/Sculpture from the School of Fine Arts of the Federal University of Rio de Janeiro (UFRJ), poet and author of the book *Como tratar paisagens feridas* (How to treat wounded landscapes) – winner of the Novo Autor Fluminense (New Fluminense author) award at the 4th edition of the Rio de Literatura Award.

Living in Padre Miguel, in the Western area of Rio de Janeiro, he investigates the relationship between word and

image, as a platform for other modes of visibility in the urban territory, especially in non-central areas. In addition, he looks attentively at those who remain invisible within these territories as well as the reorganization of the signs common to the peripheries.

He was the curator for Terrano Baldio: Experiência n.1 (Barren land: Experience n.1), at the Visual Arts Gallery of the Federal University of Viçosa (UFV), Minas Gerais, in 2019, and for Escrevo para me Percorrer (I write to move through myself), at the Federal Justice Cultural Center, Rio de Janeiro, in 2018. He also contributed to the elaboration of the residency Terreno Baldio: Experiência n.2, at the Cultural Center of Federal University of Minas Gerais (UFMG), Belo Horizonte, in 2019. In the same year, he held a scholarship from the Free Training Program of Parque Lage Visual Arts School, Rio de Janeiro.



BE



LA

Who is the mother of the sun, 2021
 From the series *Histories of the land of the sun*
 Mixed techniques on canvas
 200 x 260 cm

The sun will save me from the rage of lovelessness, 2021
 From the series *Histories of the land of the sun*
 Mixed techniques on canvas
 71 x 88 cm

Untitled (Serpent), 2021
 From the series *Histories of the land of the sun*
 71 x 88 cm

Rafael Simba

Rafael Simba

Rio de Janeiro, 1998
@simbalifemec

Visual artist specializing in paintings, drawings and sculptures (masks). Born in Morro do Tuiuti, in the neighborhood of São Cristóvão, he has lived in Baixa da, the Western zone of Rio before moving back to Morro do Tuiuti, where he lives today. His grandfather and mother have a strong influence on his art, while his grandmother and aunt have a strong influence on his research on spirituality and the human psyche.

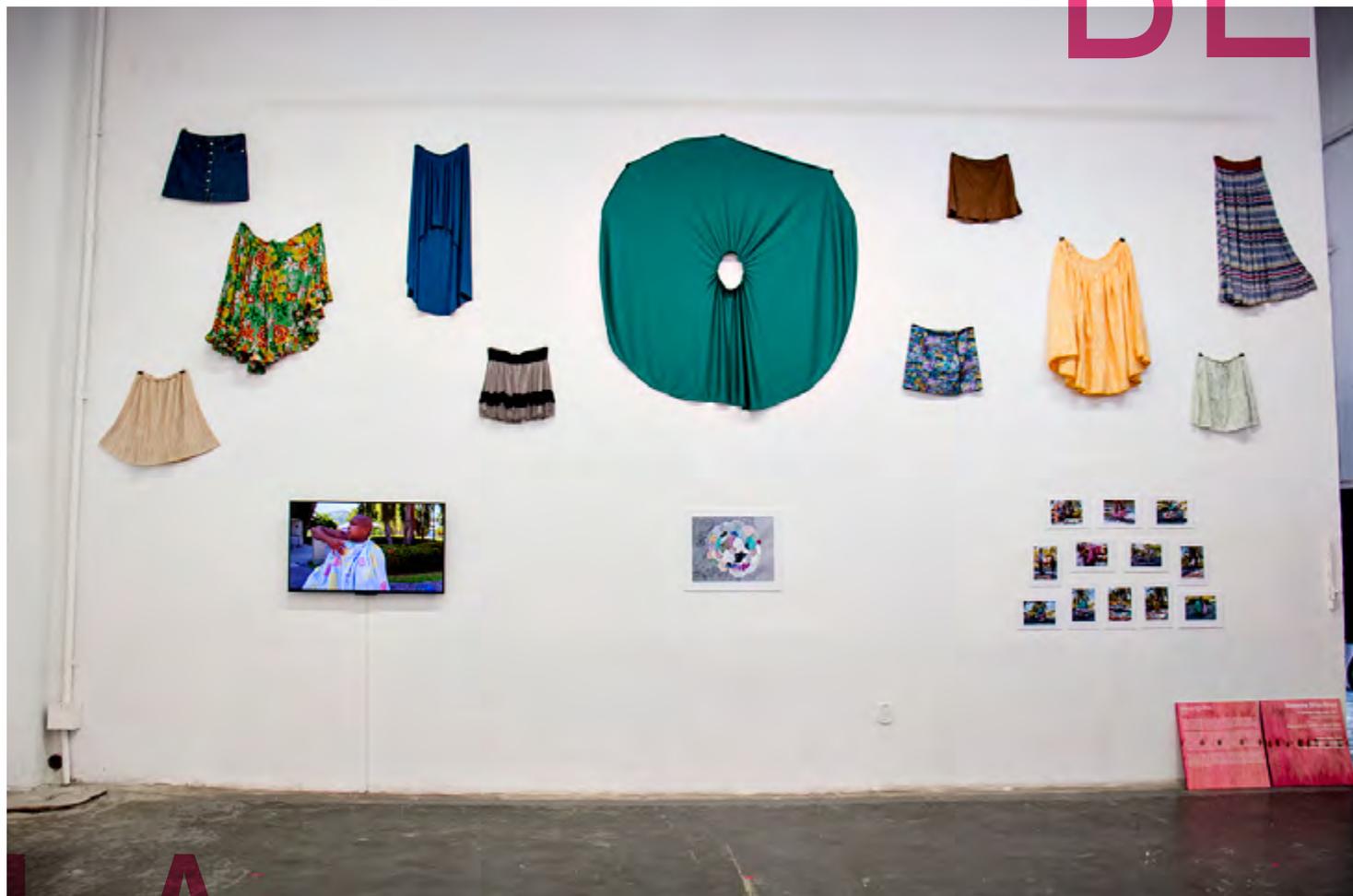
Since 2017, he has collaborated with Non-Governmental Organization (NGO) such as Oi Kabum! Lab and Spectaculu,

seeking to find ways to connect with art through exchanges and languages. As of 2019, he has been awarded a scholarship for the extension program intitled “Pintura além da tela” (Painting beyond canvas), at Parque Lage Visual Arts School.

His research reads as a quest to create the connection between Black personalities, characters and their stories and another universe. What universe is this? An eternal construction that follows you as you live, a mixture of the unconscious, dreams, and perhaps one might dare to say, another planet. He works with shapes, figures and movement to materialize the energy and spirituality of these real personalities and stories onto another reality. Part of his work is influenced by Jorge Ben Jor. Ben Jor songs and heroes, such as Fio Maravilha and Xica da Silva, lead the artist in a direction in which he is able to carry on his narratives.



BE



LA

The skirtless man, 2021
Video performance, 6'13"

This skirts reminds you of what?, 2021
Video performance, 2'00"

On skirts, 2021
Photography

Film and photography: Thiago Maia
and Dayana Sabany

Simonne Silva Alves

Simonne Silva Alves

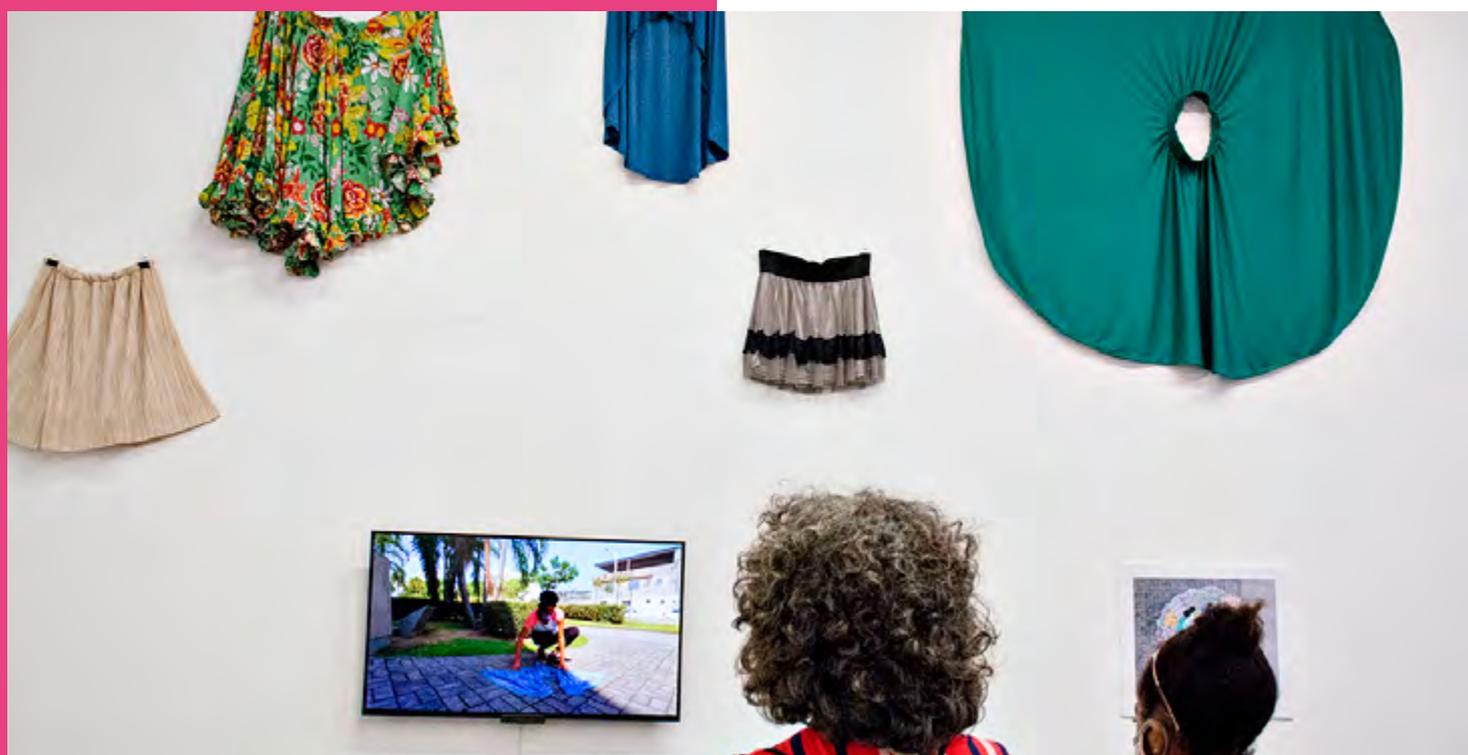
Rio de Janeiro, 1990
@rubiisi

Artist, dance interpreter-creator, singer and songwriter. Living in Madureira, Rio de Janeiro, peripheral by nature. Master's student in Social Anthropology at the Museu Nacional (National Museum) of the Federal University of Rio de Janeiro (MN/UFRJ). Holds a bachelor's degree in Dance at Federal University of Rio de Janeiro (UFRJ) (2019). Co-founder of the Mulheres Ao Vento (MAV) project – a multilanguage dance project which, based on Afro-Brazilian culture, dialogues with the daily lives of women in Maré.

From an early age, she benefitted from the culture that her neighborhood offered: from popular music to hip-hop. Dancing lead her to explore the city beyond the neighborhood, which allowed her

to discover more about herself. She has always been involved in social projects where she has learned to look at the arts in an interconnected way, in transformative film. Dancing, in her viewpoint, is not just limited to her body, it is rather about connecting people and spaces at different times. Dance is a movement towards empowering speeches and political and resilient bodies. Her own meaning of life has been her research field, in ways that speak to Black subjectivities, Afro-Brazilian popular dances and narratives stemming from women's lives in a peripheral context.

Her work reads as a dialogue and a criticism over the symbols and meanings ascribed to the element "Skirt". "Skirt" is presented as a further listening aspect in the relationship with 'the other'. This may well permeate multiple debates such as: could "Skirt" be a possibility to subvert realities, to destabilize the current male-female dualism? Could "Skirt" be a liberating aspect in debates on alternative masculinities and even about the relationship of care?





the land where I find you is the same land where you find me, 2021

Acrylic, gouache and ink on canvas
50 x 70 cm

Nature that is born and dies: the ugly and the beautiful coexist

You too am nature, 2021

Acrylic, gouache, ink and collage on canvas
60 x 90 cm

Freedom is also not knowing, 2021

Acrylic, gouache, ink and collage on canvas
60 x 90 cm

Taísa Vitória

Taísa Vitória

Rio de Janeiro, 1999

@taisavitoria

Educator and multilingual visual artist, focusing on collages, drawings and paintings. Based on intuitive processes of image and material composition, she uses craft techniques to produce collages on different supports.

The neighborhood of Jacarepaguá, where she lives, is a reference for displacement and construction of her own poetics and her sensible universe: nature, the mountains, the maroon communities, Colônia Juliano Moreira (a mental health institution) and the neighborhood's identity. She does research on the Bispo do Rosário Museum and the territorial relationships that it establishes with the dwellers of the Colonia neighborhood. The work of Bispo do Rosário is also important

for thinking about world reconstruction, the materials and techniques applied in his work and his self-recognition as an artist. Bishop is also one of her philosophical references.

In her work and in academic research as an undergraduate student in Social Sciences at the Federal University of Rio de Janeiro (UFRJ), she has been developing gendered approaches particularly to Black masculinity. During her teachers training in Sociology so as to work in the state school system, she turned herself to the axes of gender, sexuality and identity in interconnection with visual arts and digital media, as a starting point to tackle this subject matter. She stresses the importance of art in communication and education, in addition to its role in strengthening processes of self-subjectivation.



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Automatica

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Curator

Jean Carlos Azuos

Production

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Educative Program

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Pedagogical accompaniment

Andréa Gill

Photographic coverage

Marcia Farias / Imagens do Povo

**EXHIBITION
MASCULINITIES
IN DIALOGUES**

From May 8th to June 12th

Artists

Abimael Salinas
Ana Bia Novais
Davi Pontes
Loo Stavale
morani
Patfudyda
Paulo Vinicius
Pedro de Moraes Barroso
rafael amorim
Rafael Simba
Simonne Silva Alves
Taísa Vitória

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Automática
Observatório de Favelas | Galpão Bela Maré

Graphic Design

Observatório de Favelas

Audiovisual production

Boca do Trombone

Assembly

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Thiago de Souza Hortala

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Duda Costa

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Julimar Mora Silva

English translation

Thiago Alves Braz

Translation revisions

Andrea Gill

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MARE

GLOBAL
grace

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