



YASADO
M. MOQUISTA

AN ART CATALOGUE

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*Art will continue to drown and resurrect me without saying a word,
and yet I remain incorrigibly drunk on colors.*

AN ART CATALOGUE

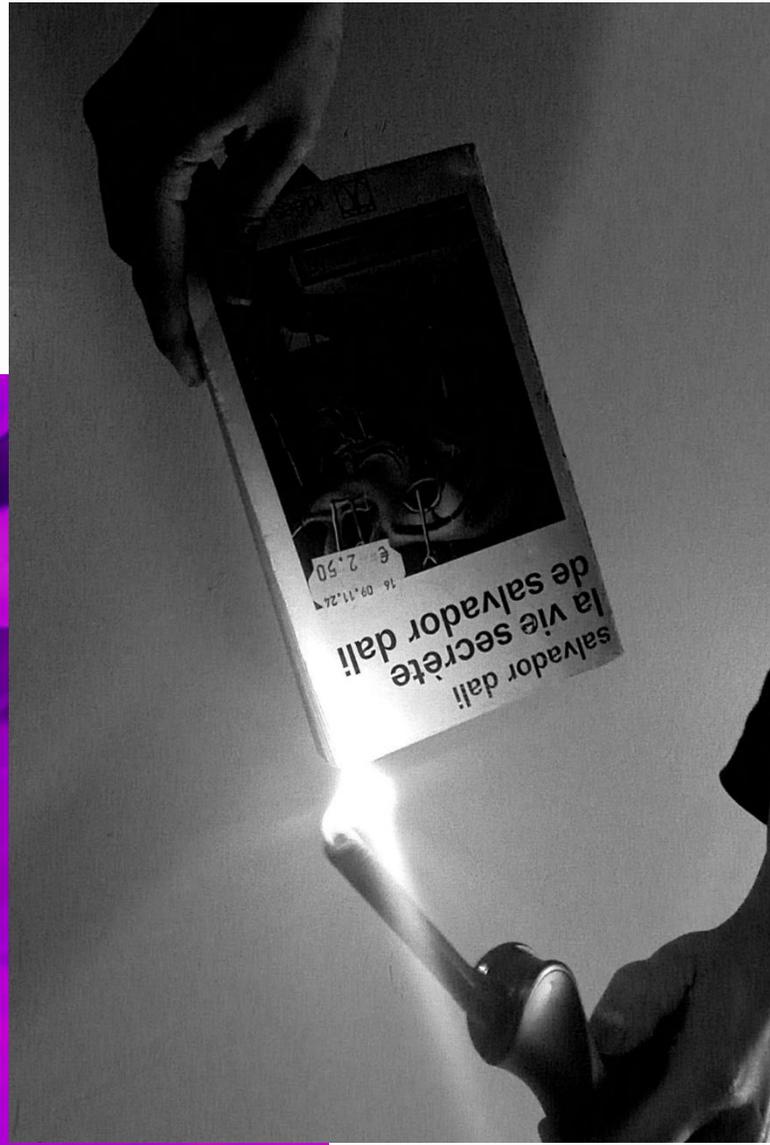
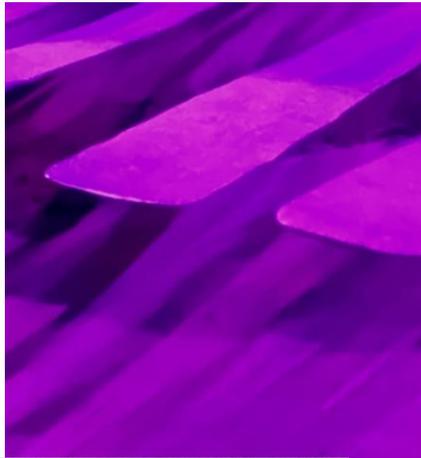
Vannie Gama, 2025.



PRELUDE FOR THE PRE-PRINT EDITION

This open-source version is a summarized pre-print edition, not containing Part II, although it is mentioned in the table of contents. This synthetic version contains all the most important series and works of 2025 by Vannie Gama, so that the limited access will not hinder the overall accessibility to the artist's work, ranging from January to December 2025. We recommend reading the complete catalogue, the edition published in January 2026, to those interested in series that were present between 2024–2025, in addition to the selection of main works from previous years, as in the previous catalogue, the Handbook, from 2024. This catalogue is organized in the following structure: painting section, texts section, and the last section being the biographical one. This organization was conceived from the moment in which this catalogue does not make a distinction of audience — a conscious choice — and, in this way, it prioritizes the original poetic essence and scope of the artist, without market-oriented adaptations. For any information about the works, we invite interested people to consult the end of the catalogue, where our contact information is available. We wish a peculiar and singular experience to all readers. The choice of the English language is specific to the 1st edition, and it may eventually be translated into other languages in an open-source manner for all editions containing solely the Part I and pre-textual elements.

The artist and his team are permanently aligned with human rights (namely LGBT+ rights, black community rights, brown and yellow rights, direitos indígenas [in Brazil and around the world], gender equality, dignified treatment to immigrants and refugees, rights to basic health, education and life quality to all, also we are against any form of discrimination and discriminatory policies as well as any oppression, censorship and violence that emerges from such), ecological rights (biome protection and ecological-driven policies), and democratic values (against totalitarianism, fascism and abusive policies towards domestic affairs and international relation – e.i between nations and their sovereignty [anti-war and anti-imperialism]).



(No books were burned in this scene)
How did this make you feel?!

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PART I

LITERALNESS IS A VENOM.

SCENT OF VARNISH 2025

ATRÁS DO TEMPO | *Behind Time*

The series “Atrás do Tempo” was part of the result of a Scientific Journalism III grant, awarded by FAPESP – the São Paulo Research Foundation, at CEPID – Neuromat, the Research, Innovation and Dissemination Center in Neuromathematics and Statistics, which is linked, in turn, to IME – USP, the Institute of Mathematics and Statistics of the University of São Paulo. This grant arises from the development of a scientific dissemination and communication project, written by the applicant and accepted first at CEPID – Neuromat, and then evaluated by FAPESP in terms of scientific project, practical and theoretical deliverables, supplementary documentation, and the project’s execution schedule. Due to the doctorate, I opted for the six-month grant instead of the renewal, which would have extended the project for another six months.

Although brief, the six months of execution of the grant at Neuromat were quite prolific, whose deliverables included 27 texts on the Center’s scientific communication website, an activity that all fellows must carry out (one per week), a scientific article that at this moment (December 2025) is under review in a peer review, and a series of four paintings based on analyses of four research lines, practical and theoretical, of Neuromat. CEPID Neuromat has non-negotiable values in ethical terms and in its commitment to access to information, so that all the Center’s activities in scientific communication and scientific publication seek to maintain open-source access, from wikidissemination and database updates, translations of pages and additions of Wikipedia pages (wikimedian line), to podcasts, conferences, seminars and artistic residencies.

In this way, all the works were donated to the permanent collection of the mathematics and statistics library of the University of São Paulo, whose patronage was carried out still in 2025. Thus, all the works are permanently available for public visitation, whether academic or general public. The texts are also available on the website “Traço de Ciência”, as well as the article that will be published in an open-source journal.



3/4 (1/4)

Technique: Oil on Canvas
Dimensions : 50 x 70 cm
Series : **Atrás do Tempo**
Vannie Gama, 2025.

Besides these accesses, all the images used here were high-resolution photographs taken by the photographer Rodrigo Tetsuo Argenton, and are available on Wikicommons with their proper technical records. This also motivates the present catalogue, in both versions, pre-print and first edition, to be free of charge. The scientific journalism research grant was concluded months before the publication of this catalogue, so the two activities are not correlated in terms of contract. However, the series was, in any case, the most important of the year, and must be included here. It follows other interdisciplinary research between the humanities and the natural sciences, being something quite different from the “common” interdisciplinary relations of the atelier, such as the connection with ecology and biological sciences that are not directly related to medicine or mathematics.

Given this authenticity of the series and the fact that it was created in an extremely collaborative environment, among scientists from various t areas with their own projects, yet with weekly meetings in which we exchanged our research states, the works of this series are not reduced to individual research, but to the result of a collective interaction. The first work of the series, titled “3/4”, was even born together with a scientific journalism text by Sabatini, where both of us used the same source material, the article by Hernández et al. (2021) – Retrieving the structure of probabilistic sequences of auditory stimuli from EEG data. *Scientific Reports*, 11(1), 3520.

Briefly, the canvas is composed of two spirals with rhythmic intervals analogous in the proportion of each spike to the rhythms used in Hernández’s experiment, of Samba and Waltz, in a cyclical manner – in the stimulation of the participant’s memory – with a small break between the blue spiral, referring to moment 0, where the continuity of the rhythm or not is evaluated in a stochastic chain in the brain of the person exposed to the sequence: what is the next note? Belonging to the rhythm of the waltz or of the samba? The spirals are proportional to the method of the experiment in visual representation, contrasting with the black background: the black box of science.



Building Neural Dialogues (2/4)

Technique: Oil on Canvas
Dimensions : 60 x 80 cm
Series : **Atrás do Tempo**
Vannie Gama, 2025.

While in $\frac{3}{4}$ the focus was on one of CEPID Neuromat's main research projects, in Building neural dialogues I chose a study that is somewhat less highlighted: the use of eyetrackers in research on optimization, development, and innovation in neural computation science. If, in the first work, we were speaking about stochastic chains through sound-stimulus experiments using EEG – electroencephalography, in Building neural dialogues we speak much more about computation, about this machine–human interface. This relationship interests me greatly in theoretical terms, having already generated other research, but for me the universe of neural computation or, more specifically, CNN (Convolution Computation Neural Networks), was especially new, as were all the articles and works that originated the pieces of “Atrás do Tempo”.

Most of CEPID Neuromat's activities are focused on research on Parkinson's disease, on ways of diagnosing degenerative diseases in their early stages or even as prevention. Moreover, communication with Brazilian society regarding living with quality of life — informing, but also raising awareness so that health and well-being are addressed across different communication actions — is one of the center's most solid areas of work. The eyetracker itself, as a technology, is a device that can integrate accessibility strategies for different parts of the global population, including people with reduced motor conditions or outside the spectrum of normativity.

Integrating a technology that is still in a highly experimental state in the twenty-first century, unlike the EEG device, which is well-established and advanced, means bringing into the series research points that will certainly be part of our technological future in terms of accessibility devices and user-experience quality. However, acknowledging the limitations of the technology, the screen Building neural dialogues brings in the reference to the simplification of shape recognition (with no response to complex environments) and its imprecisions. The main reference articles and works were Conceição (2021), Alhilo and Al-Sakaa (2024), and Montesinos-López et al. (2022).



A Glimpse into Motion (3/4)

Technique: Oil on Canvas
Dimensions : 80 x 100 cm
Series : **Atrás do Tempo**
Vannie Gama, 2025.

For the last two works, I recommend that readers interested in more details about the canvas access the Traço de Ciência page related to both pieces or the foundational articles of *A Glimpse into Motion* and *Hidden Patterns of Memory*, since both works are quite dense and any complete explanation would end up exceeding the synthetic proposal of this catalogue. Still, briefly, the third work, *A Glimpse into Motion*, with larger proportions, uses elements present in $\frac{3}{4}$, such as the black background space in reference to the black box of science, and this luminous and aqueous configuration that, throughout the entire series, refers to neural plasticity and the dynamic stochastic processes of communication between neurons.

The third piece of the series was created from the analysis of the Goal Keeper Game, a game conducted as part of experiments for observing and analyzing probabilistic structures applied to choice-making within the player's attentional processes. The game includes phases of presenting the structure of the game (learning) and of gait, simulation, and action (memory, real obstacles). The canvas is therefore divided into these phases, marked by gradations of red in the background; the player's steps are drawn through luminous and aqueous forms that begin connected to the whole (learning), maintain their rhythm during simulation, and finally, in practice, are dispersed by real obstacles, even though there is an attempt to preserve the simulated order. The foundational article for this work was *Retrieving the structure of probabilistic sequences from EEG data during the Goal Keeper Game* by Cabral-Passos et al. (2025).

Finally, the most difficult work of the entire series, *Hidden Patterns of Memory*, is based on the work of one of the founders of the center, the mathematician Antônio Galves. This piece presents the connection between neurons through a finite number of axes, although with infinite connections (evolutions of Erdős–Rényi random systems). The colors were chosen based on chemical reactions commonly found in the hydrodynamics and electrodynamics of neurons, with the poetic license of the firings (Galves–Löcherbach model). This work was based on the reading of the following articles: Galves, A., Löcherbach, E. *Infinite Systems of Interacting Chains with Memory of Variable Length—A Stochastic Model for Biological Neural Nets*. *J Stat Phys* 151, 896–921 (2013). Cassandro, M., Galves, A., Olivieri, E., & Vares, M. E. (1984). *Metastable behavior of stochastic dynamics: a pathwise approach*. *Journal of Statistical Physics*, 35(5–6). And De Masi, A., Galves, A., Löcherbach, E. et al. *Hydrodynamic Limit for Interacting Neurons*. *J Stat Phys* 158, 866–902 (2015).



Hidden Patterns of Memory (4/4)

Technique: Oil on Canvas
Dimensions : 80 x 120 cm
Series : **Atrás do Tempo**
Vannie Gama, 2025.

PLATITUDINOUS BIZARRENESS | *Platitudinous bizarreness*

Platitudinous Bizarreness was a series initiated in July 2024, marking a contrast with the previous series (aside from the misfit works and parallel projects), *Prólogos para observações orgânicas* from 2023. In the first semester of 2024, while I was finishing my master's degree, only occasional works and projects were being produced, such as the large panel *O quarto Estado* (2023–2024) and individual canvases like *intersexself*, exhibited and awarded at the Montenegro nude art biennial, *Theycoral*, *Ruber*, and *Alba*, among others. Conceiving a series was something that would not have been possible given the demands of completing the dissertation and the parallel projects such as *O quarto Estado*. However, one month after defending the dissertation, and following challenging personal events, the urgency for a new series emerged in the form of a set of 7 pieces (+1) focused solely on human themes, instead of the focus on other natures as in the previous series, *PPOO*.

However, this would also not be a series about the beauty of our collective cultivations, but rather about those mystical and abstract canons present in our modern societies: creation, romantic love, identity struggles, consumer alienations, war, and other themes of an almost archetypal dimension, at times metaphysical, but, for the most part, appearing as caricatured and ambiguous signs that we attempt to negotiate within the space of the real, in the dimension of materiality. The series began with the work *The Heat of Creation* (2024), exhibited at Fox Yard Gallery in the UK in the same year.

"The heat of creation" is marked as the 'zero' work of the series (0/7 or 7+1), since its theme is the transformation, rawness, and weight of artistic creation, which turns stones and a devastated, uninhabitable inner terrain into the foundation of islands, through the volcanic action that creation itself is, even when it emerges with the technical gracefulness of a well-established medium. It is art per se, before engaging with the other collective dilemmas and dreams — before in the sense of my before.



Cadence de la Liberté (1/7 starting from 0/7)

Technique: Oil on Canvas

Dimensions : 50 x 60 cm

Series : **Platitudinous bizarreness**

Vannie Gama, 2025.

Since the work zero is from 2024, it is not included in this catalogue (it was sold at the Tableau art auction in 2024). After it, another series was being developed, Pares (or Pairs), which appears in the transitions section of this catalogue. When I decided on the next work of the series, my plans were interrupted thanks to an artist residency in Paris, The Rabbit Role. The Rabbit Role project ended up becoming a subseries both of Pares and of what would later be catalogued as Platitudinous Bizarreness – Dream as Memory and Delirium in November and December 2024. This series resulted not only in the paintings described in the transitions section of this catalogue, but also in the artistic fiction book “Leão e o Unicórnio” (Lion and the Unicorn) (see the Texts section of the published version), written in the first three months of 2025.

The variation of Dream as Memory and Delirium was then a series of five pieces oriented toward the oneiric universe and its dissolutions into the universe of our memories. When I returned to Brazil, while writing *Leão e o Unicórnio*, the canvases from the first organization of Platitudinous Bizarreness had been permanently affected by the experience of the tale dream as memory and delirium, leaving *The heat of creation* as a much more taciturn foundational work than the two that followed. The second piece was *La cadence de la Liberté*, and it is a mixture of a visual reinterpretation with a conceptual application completely different from what was originally conceived by the artist who inspired me, Roze Stiebra, in *Fairy Tales Sits on the Doorstep* from 1987.

In my interpretation, the lunar androgynous figure calling the stars, and the metamorphosis of life between flowers and birds, can be read through a queer universe. A universe in which there is currently, even, an attempt by a conservative segment of the Western population to name any identity and any representation of non-normative identities as the verb that follows dreaming. Thus, as in a satire, the moon calls the stars in an unreal gesture, heralding a conscious, consistent, and present tomorrow for us in the queer community. The moon plays an oboe, an instrument I considered ideal for the scene (as in *Gabriel's Oboé* from 1986).



Tales of Infinity (2/7 starting from 0/7)

Technique: Oil on Canvas

Dimensions : 90 x 90r

Series : **Platitudinous Bizarreness**

Vannie Gama, 2025.

The third work of the series in 2025 was *Tales of Infinity* or *Cuentos de la Eternidad*. Here I work directly with romantic love. It was the first canvas depicting a couple that I had made in the last nine years; the one before it was never finished. One of the great dilemmas of romantic love is the ambiguity of encountering the other while inevitably remaining a unity, individuals. There is then this effort to step out of our own soap or crystal spheres in order to apprehend the other only partially. This effort arises from a torrid passion in young love, represented here by a magnetic delicacy between both figures, whose attention is entirely directed toward the other's face.

Each character is partially submerged in the next intransparencies, representing the density of our mazes, who sustain each one's ecology. Both of them, in this case, share similar floras, with foliage from the Marantaceae family and from the orchid genus (family Orchidaceae) *Dracula* (a set of species from South American flora). The theme of warm tones and at the same time an unnatural light intensifies the "area" of this eternal tale of approaching in order to fall in love.

The series will likely be continued and completed in 2026, although not before the development of the *Astropoética* series, organized in January 2025, with a proposal quite different from the provocations of *Platitudinous Bizarreness*. As a curiosity about this piece, the base of the painting was a restored canvas from 1990 and was initially meant to belong to the work *Espelho de Gaia*; however, that work was planned for canvases over one meter in width, so it was adapted for one of the fragments of *Platitudinous Bizarreness*. *Tales of Infinity* was originally planned to be the sixth work of the series, but given the availability of a round canvas, it ended up becoming the third.

A EFEMERIDADE DO ÂMAGO NUM ETERNO DESAGUAR | *The ephemerality of the core in the eternal outflowing*

It will be interesting to share with you the development of this triptych. It is not a work I can speak much about given the discretion of the project; however, it is enough to say that one of my closest and also most recent collectors decided, in addition to the works purchased in previous years (such as Nyx [2019], Nest [2019], among others), to initiate a far-reaching project: three panels created in different years, with a creative and conceptual process necessarily distinct from all the other works I have made so far. It has been a few years since I have accepted commissions that are not projects or interdisciplinary, or deeply relevant to me in a philosophical, existential or political way (such as environmental issues, sensitivity to the other, etc.). It was the last project I completed in Brazil, right after *Atrás do Tempo*. My first work in acrylic, rather than oil.

In proposal, the three panels complement one another in conceptual intent and, as I had never done before, in color — we will see what the result of this will be in a few years. In any case, everything begins with *Sentidos*. *Sentidos* is, in its own way, analogous to *The heat of creation from 2024*, in its unique role as the foundation for the rest of the series. Generally, my series are proportional, and there is no “pillar artwork” within them. What is pillar is the complete structure. However, here, this is not a series but a triptych. The difference lies, among others, in the co-dependence between the fragments, whose independence is not seen as in series. In series, it is possible to perceive coherence among works, but it is also possible to separate them without affecting the “sense of completeness”.

In this triptych, we begin with *Sentido*, which is the foundation for the next three panels. Created viscerally from a performance of emotion rather than from a detailed technical planning like all its predecessors, *Sentido* is a “black-hole” work, presenting a dynamic of deep emotions, often dismissed or simply too raw, but which inevitably shape rationality. Its presence is unsettling, yet at the same time irresistible to contemplate, even if only with a look of disdain toward a work that concentrates merely a delicate point of spectral light amid the claustrophobia and imprecision of its forms; moonlight and eclipse, or sun and eclipse — it does not matter. It is to give meaning to that which becomes intelligible; it is primary, and imminent.



Sentidos (1/3, Triptyque)

Technique: Acrylic on canvas

Dimensions : 100 x 140 cm

Series : **The ephemerality of the core in the eternal outflowing**

Vannie Gama, 2025.

In 2022 the Brazilian publisher Tabla released an edition of poems by young Palestinians titled “Gaza, land of poetry”. The small orange-covered book marked me deeply, this still in 2022, about a year before the beginning of the genocide in the land of poetry. The sale of these copies has its revenue converted to nonprofit initiatives focused on literature and education in Gaza. I came into contact with this book during FLIMA – the Mantiqueira International Literary Festival, in 2022, where I was launching the book “O Cultivar das Imagens”, which in turn is basically a manifesto in the face of the COVID-19 sanitary crisis that, in Brazil, killed at least 650,000 people by the end of 2022, of the rise of anti-democratic movements of that time, and how the participation of the artistic community in its various forms was essential in the resilience before critical events in society.

At the end of the event, the publisher beside me was Tabla. We exchanged volumes, and thus I had the honor of being completely dissolved while reading that overwhelming anthology, in sensitivity and reality. "Three years later, in October 2025, two deafening years of international silence (in terms of action) were marked regarding the scenario of destruction of the Gaza Strip by the Israeli ethnostate.

Hence, I decided that my first series in Montréal would be dedicated to this common point of so many of our current political issues, which are the motivations and the reflections of war. In 2025, there were more than 70,000 confirmed victims, in addition to the other tens or hundreds of thousands undocumented, extending not only a political solidarity, but in being part of the thousands of artists, journalists, researchers and people who do not comply – and without relativisms – with the position of inertia in the face of one of the greatest acts of inhumanity of the twenty-first century.



Le Geste de la Contemplation (1/3)

Technique: Oil on Canvas

Dimensions : 24 x 36''

Series : **Gestes**

Vannie Gama, 2025.

There are other conflicts we must address, such as other genocides neglected by Western media as well as proxy wars and civil wars with international roots, as in the conflicts in Nagorno-Karabakh, Yemen, South Sudan, Nigeria and Myanmar, in addition to domestic conflicts such as the Indigenous persecution in Brazil, with emphasis on the violence and federal governmental neglect toward the Yanomami. Addressing attention to these events of ultraviolence should not focus on a spectacularization of human suffering, but on a pursuit of rights and condemnations for war crimes of conflicts already concluded, as well as on the reconstruction of the affected communities and nations with the proper international attention as a gesture of sensitivity to the value of human life – thus we can avoid historical erasures of wars and necropolitical episodes of the twenty-first century, allowing us to map and prevent future conflicts.

Thinking then about not leaving my vocal position regarding attacks against human rights and other abuses of power restricted only to my writings, the series “Gestes” was thus created. As with the other series, it maintains an interdisciplinary cell. The three works were created in three acts: a gesture of contemplation, where there is inertia although there is knowledge of the conflict, followed by a gesture of insufficiency, where reality knocks at the door of those who, if not victimized by the military, are by the unhealthiness of a life in the rubble, devastated by hunger in the Gaza Strip, and finally, the gestures of permanence, where the future must prevail, a generational construction and repair of this humanitarian crisis.

The three oil paintings are created from Palestinian butterflies and flora species, selected from three fundamental articles: “Land of Symbols: Cactus, Poppies, Orange and Olive Trees in Palestine” by Aburfarha, Nasser (2008), “The Survey of Eastern Palestine: the fauna and flora of Palestine” by Tristram et al. (1885), and “Diversity and Ecology of Butterflies and Moths in Wadi Gaza, Gaza Strip Palestine” by Dardona et al. (2025).



Une Geste d'insuffisance (2/3)

Technique: Oil on Canvas

Dimensions : 30 x 36''

Series : **Gestes**

Vannie Gama, 2025.

In “A gesture of contemplation”, the model, a young person is reading Tabla’s poetry book in a subway, is surrounded by those animals that are symbols of metamorphosis, the butterflies. I chose 17 butterflies, selected for 17 poets of the Palestinian anthology. Some of these species visit other canvases, in the solace and memory of the new generations as in the second canvas, and in the construction of this future after suffering, in the final canvas under the ruins of the insufficiency of acts to prevent such scenario (or stop it).

The species selected to compose the three canvases were, in terms of fauna, then, were:

- *Papilio machaon*
- *Belenois aurota*
- *Euchloe ausana m.*
- *Ypthm asterope*
- *Lampides boeticus*
- *Melitaea tilona*
- *Euchloe charlonia*
- *Pyrgus clotis*
- *Polyommatus icarus*
- *Gonepteryx cleopatra*
- *Limenitis reducta*
- *Melangea titea t.*
- *Colotis focusta*
- *Vanessa atalanta*
- *Hipparchia fortuna*
- *Polygonia ezea*
- *Lasiommata megera*

Regarding flora, the species chosen were the following:

- *Opuntia vulgaris*
- *Arums palestinum*
- *Anemonia coranonia*
- *Lilium chalcedonicum l.*
- *Anastatica hierochuntica*
- *Lupinus pilosus*
- *Scilla hyacinthoides*
- *Asphodeline lutea*
- *Narcissus tazetta*
- *Nigella sativa*
- *Capparis spinoza*
- *Pistacia terebinthus palestina*



La Permanence des Gestes (3/3)

Technique: Oil on Canvas

Dimensions : 20 x 36 "

Series : **Gestes**

Vannie Gama, 2025.

MISFITS 2025

NOVA | *Nova*

Outside the main series, there were a few “loose” pieces. Assuming that most readers will not be tired of reading this from the two previous catalogues, my artistic language is fundamentally serial. It is part of my creative process which, in general, is the following: there is an empirical discomfort that motivates a theoretical or practical research, this research brings forth certain topics, and these topics become a closed number of works. From there, each work has some sketch not very visually elaborate (a few lines and notes on color, light and shadow) with specificities such as the number of elements and the need for specific research for those elements. As in the series “Gestes”, it was in the sketch that I decided there would be 17 Palestinian butterflies, and this would require foundational research (in fauna and flora databases with mapped occurrence and in databases of scientific articles and publications). Generally, the title of the work is already given or at least drafted during the organization of the compositions.

This process allows for some freedoms, and I frequently make updates or discards in the initial planning; however, as a rule, at least two-thirds of the series are followed from the initial idea to completion. Fortunately or not, I do not struggle with “imagining image x and reproducing y”; if I imagine x, I can reproduce x, but I can also intentionally alter x due to a fortunate substitution or refinement of the original idea. The problem with visualizing the works in detail and carrying out these processes is that they become immense undertakings. I often conceive a series only to work on it two or four years later, due to the shared schedule, parallel projects, but mainly because of the research and materials involved. This is unfortunately true for both text and image. Text, perhaps, takes me even longer to execute ideas, since the volume of research is necessarily greater, one might say, for writing a theoretical book. Besides, my series are concise. After making more than 100 watercolors for a single series in 2020, I preferred to focus on series that range between 3 and 8 pieces.

However, it is rare to focus only on the series. Loose ideas appear, collaborations, diverse projects, and necessities. Of all the “random” works of the year, there are only two that I consider relevant: the small “Nova”, a pair of humpback whales (*Megaloptera novaeangliae*), and “Magie, Émerald” (sold at the Tableau art auction still in 2025). These pieces were created from different places. The reason for creating in series is to have the freedom to focus technically and conceptually on blocks instead of killing compositional possibilities in favor of “a single painting style”. When I work on loose pieces that are not projects, I end up considering them even more experimental, since they were born from an urgency to create or from new ideas not yet matured.



NOVA

Technique: Oil on Canvas

Dimensions : 40 x 50 cm

Series : **N/A**

Vannie Gama, 2025.

TEXTUAL 2025

TEXTOS TRAÇO DE CIÊNCIA | *Texts on Traço de Ciência*

The scientific diffusion website and blog of CEPID – Neuromat publishes weekly research updates from all scientific journalists. In 2025 there were 300 publications, the year with the highest number of posts on the website since its beginning in 2016. It was also the year with the greatest reach of publications in nine years. My experience at CEPID – Neuromat was, as I always say, revolutionary, giving me even more certainty that the challenges of integrating frontier topics in the sciences—especially neuroscience, computing and mathematics—with the visual arts and scientific communication per se are not so great when we have a solid foundation, such as good supervisors, institutions that continue to maintain scientific research such as FAPESP, as well as collaboration and community interest (especially academic) in giving space and direction to research of such magnitude.

On the methodological side, it is certainly challenging; however, being able to find solutions, whether in text or on canvas, whose final concern is engagement for and with society in general, is endlessly inspiring. I am thus eager to collaborate with other research centers of any sciences that support scientific and artistic projects, that is, not artistic projects with scientific inspiration, but in fact the development of a project of which one portion is the artistic creation, without neglecting rigor in the publications and in the proposals foreseen by the main project and the research proposed therein. Although I am no longer part of CEPID – Neuromat, I recommend that the reader of this catalogue visit the [Traço de Ciência](#) website and read the publications that interest them, for the research is diverse and will be there, accessible, for as long as possible.

My 27 articles were divided into sub-series. There is the introduction to the base research, which was a study on scientific visualization and new technologies, followed by an artistic series, not only with my work but also the work of two other artists from the center; finally, the series “Technological Crisis?” and the pair of “time-lapses”. The texts were written between May and October 2025, drafted in Brazilian Portuguese. What I enjoyed the most was writing the long article about the life of [Alan Turing, for LGBT+ Pride Day](#), out of curiosity.

As mentioned in the 2025 [retrospectives](#) on the official website of the atelier, the book *Sociedade Tecnológica – Natureza, Modernidade e os anos de 2020: Irrigações através da diversa arte visual contemporânea brasileira* (yes, I have trouble with long titles after the simple *O Cultivar das Imagens* from 2022) was released in July 2025 and is, in fact, a book version of my master’s thesis at the State University of Campinas, on the Limeira campus in São Paulo, Faculty of Applied Sciences, in the interdisciplinary program in applied human and social sciences, in the political science or public policy research line.

The [dissertation](#) was one of the highlights of the program and, upon the committee’s recommendation, I decided to turn it into a book. I failed to improve the language and chose to make only small changes, focusing on a more ergonomic layout than the version submitted to the university library. The book is available on different platforms and, on the cover, there is the “flight of the Tuiuiús” from 2023, part of the series of the same year, *Prólogos para Observações Orgânicas*. The edition is in Brazilian Portuguese.

Although published in 2025, in a certain way it is a 2024 book. In 2025, I also wrote the book *Leão e o Unicórnio* (the last thing I did at 27), but it was not published in time to be included in this catalogue due to editorial delays. It is possible that the published version will contain the addition of artistic fiction — where artworks speak about art, and the gender of most characters is undescribed.

Medida

de Responsabilidade Social,
Modernidade
e os Anos de 2020

Introdução teórica de diversos artigos
visando compreender a realidade

como

medida

PART II

AGAINST ANY TOTALITY MYTH.

OH, THOSE TRANSITIONS... 2025-2024

REDUCED PRE-PRINT VERSION.



FORMALLY DRESSED BIOGRAPHY AND A CARD.

VANNIE GAMA | *Biography and a card*

Vannie Gama (Vannie Aurin Pavelski da Gama) is an interdisciplinary visual artist, writer and researcher born in São Paulo, 1997 known by paintings, installations, collaborations and writings on contemporary art with ecology (tropical fauna and flora), symbolism in queer representations and studies in technology (human-machine relations). The non-binary Brazilian artist is the Author of "O Cultivar das Imagens" (2022) released for free online and during the 5th FLIMA - Festa Literária Internacional da Mantiqueira in 2022 and the writer of "Organic Manifesto" (2024). Participated in artistic residency in the English project "Syntropy states" between 2021 and 2024 in England. Presented the happening "59 minutes inúteis" with Luca D'Alessandro and Pedro Bortolin at the Bauru International Festival of Performing Arts in 2021.

He graduated with honors in Visual Arts from UNESP (2015-2020) and received a master in Human and Applied Social Sciences of the State University of Campinas (2022 - 2024). The latest individual exhibitions of the artists were, followed by "Afigurations of Time", "Prologues for Organic Observations" in São José dos Campos and in Santos during 2023. In 2024 Vannie Gama participated of the VI International Biennial of Fine Art Nude in Montenegro, receiving a commendation for the artwork "intersexself". Gama was a holder of a fellowship in Scientific Journalism and Arts at CEPID - Neuromat : Centro de Pesquisa, Inovação e Difusão em Neuromatemática e estatística, writing weekly about art, science and technology on "Traço de Ciência" website as well as creating the series "Atrás do Tempo" in 2025. He is also the autor of the artistic fiction "Leão e o Unicórnio" (2025) by Editora Libertinagem, in Brazil. Finally, Gama is a Phd Student in the doctoral program of interdisciplinary studies in semiotics at UQAM - Montréal, literature department.

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Send a link to your pet from the Gama team and the artist

Residence of assistants and team: Brazil / international.

Artist's current residency, Montréal, QC – Canada.

