



Portfolio

VANNIE GAMA

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Biography

“Vannie Gama is an interdisciplinary visual artist and non-binary researcher born in São Paulo, 1997. They graduated with honors in Visual Arts from UNESP. Author of "Le cultiver des images" (2022), book presented during the 5th FLIMA – International Literary Festival of Mantiqueira in 2022. Participated in the artistic residency and other projects of "Syntropy states", 2021-2024, England, and presented the happening "59 minutes useless" with Luca D'Alessandro at the Bauru International Festival of Performing Arts 2021. Member of LATESD (Laboratory in Technology, Society and Democracy) on the graduate program Interdisciplinary master's in human sciences and social sciences Applied at University of Campinas, where Gama studies technology, ecology and Brazilian contemporary art (2022-2024). Its art language includes expanded painting and digital works; Gama is a specialist in oil painting and watercolour techniques (history, chemical and applied forms), commonly associated with new media and motion or interactive creations. Interested in the axis of art, ecology, and technology (AI and Generative art), focused on environmental awareness with deep research on art and nature theory, biomes and tropical biodiversity in different representation and communication forms. Vannie Gama is a full time international artist at their independent art studio since 2019, VYSLab, in Americana, Brazil and also wrote several articles on queer art, technology and art and environmental-cultural history. Also in the year of 2024 the artist participated in the Biennial for Nude Art of Montenegro, Petrovac, with the artwork "Intersexself" in which has received the biennial commendation; finally, took part of the collective exhibition "The Bizarre" with the artwork "The Heat of Creation" at Fox Yard Gallery, UK. Finally, the artist is currently one of the seven international artists part of the 2024-2025 edition of the "The Looking Glass" Art Residency Program in Paris, France.



Figure 1- Exhibition material, Vannie Gama portrait pictured by Henrique Nakandakare (2023)

Ruthless branches

"How do you see me?

As a bird?

As a bird!

Made of paper?

Or made of flesh?

All that's left are feathers,

Furniture.

I pity your insensitivity

Let it burn in glowing flames,

all you'll see are light ashes

falling like feathers

in your fancy backyard.

The sky darkens, and you

see repeatable patterns

in everything that's alive.

I shall repeat the word "everything"

because it describes

what you see: nothing, after all!

it's a piece of deadful, intensified

matter of useless definitions

a place to collect, merely

The rest, the rawness

you could never see.

The beauty of flying that doesn't hesitate

in the face of the necessary placement

of the cycle of life."

Vannie Gama, 2024



Title: Carbon Spectrum n°1

Series: The organic observations prologue

Material/ Medium: Wood and metal / Kinetic painting / oil and pigment painting

Dimensions: 50cm x 50cm

Year: 2023

Exhibited places: Solo exhibition in Brazil, (Santos and São José dos Campos, 2023)

Kinetic painting that begins with a kaleidoscope of seeds, surrounded by an Atlantic forest, and overlaid by a charcoal disc, as a criticism of the recurrent fires caused by environmental carelessness (deforestation) and by Brazilian and international agribusiness in the region.



Title: "Iridophores"

Series: Elemental groundings

Material/ Medium: Canvas/ Oil and pigment painting.

Dimensions: 40 x 100cm

Year: 2023

Exhibited places: Artwork on research project for private collection. Displayed publicly on private collectors Artspace.

Study of the life of tropical reef octopuses "Octopus Vulgaris" and their natural environment.



Title: "59 Useless Minutes"

Series: Happenings

Material/ Medium: Happening / Action Painting / Sound experimental creations / Mixed Media

Collaborators/Musicians: Luca D'Alessandro and Pedro Bortolin

Dimensions: 1'03"

Year: 2021

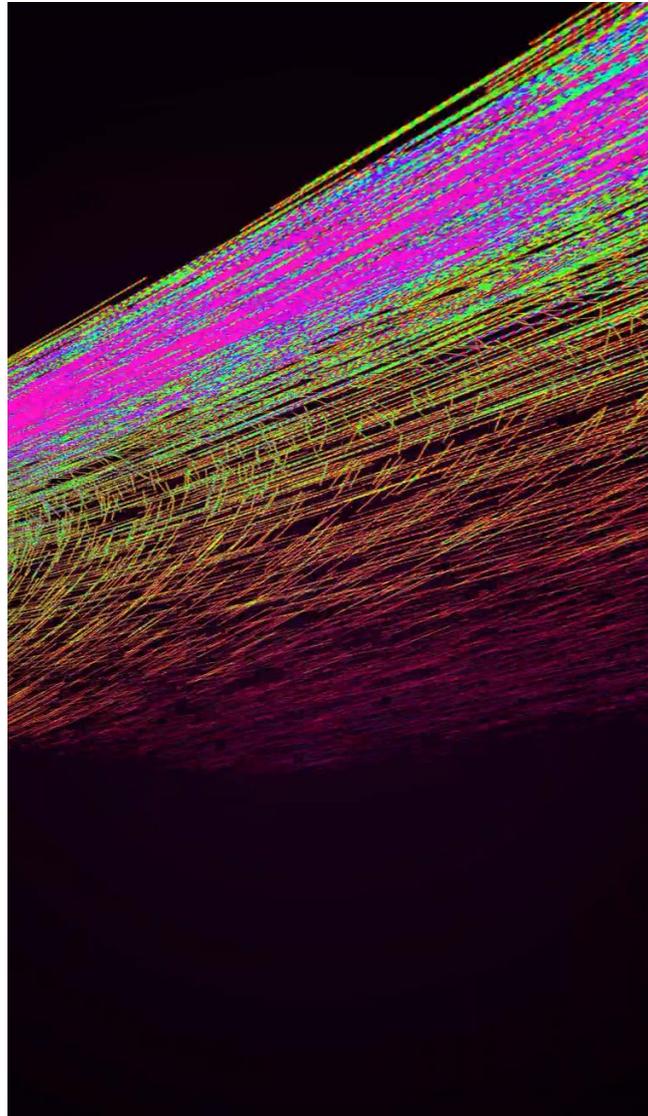
Exhibited places: Invited artist to compose International Special Guest section (11° INTERFACE Festival). Shared Hybrid at the festivals theater and Online (Youtube Transmission available at: <https://www.youtube.com/watch?v=5EmRP09xRt4>)

The oppressed voice of the arts in the end of the pandemics – considering Brazilian context, by queer bodies.



Title: Spring Equinox (with Tom's original sound creation [strings])
Series: Elevate
Material/ Medium: Generative Art/ Digital Art / Sound-Image / Motion Art
Dimensions: 2'36"
Year: 2024
Exhibited places: Permanent archive gallery for Syntropy States Project.

Syntropy State is a project by A. Joy that engages health and art through multimedia artworks and collaborations between artists and musicians



Title: Circundar
Series: Relax vol 4
Material/ Medium: Generative Art/ Digital Art / Sound-Image / Motion Art
Dimensions: 4'09"
Year: 2022
Exhibited places: Permanent archive gallery for Syntropy States Project.



Title: "Time's Up"

Series: First Steps into Anthropocene

Material/ Medium: Mixed Media and Mixed Technique / Oil painting / Acetate / Wood / Metal.

Dimensions: 80 x 82cm.

Year: 2021

Exhibited places: exhibitions in Brazil and online, part of the artists book "Les Cultiver des Images".

Species of fungi working through movement (Kinect structure) and geometrical forms – symbolism during covid-19 pandemics in favor of the vaccines in the Brazilian political context of the time.



Title: (n° 1 - n°4) Bordes vivos y sus contenidos planetarios Series: The organic observations prologue

Material/ Medium: Canvas / oil and pigment painting / Cartography

Dimensions: 40cm x 40cm each canvas.

Year: 2023

Exhibited places: Solo exhibition in Brazil, (Santos and São José dos Campos, 2023)

It's an expanded painting of four fragments, each created from updated cartography and geography from four different corners of the globe; Brazilian Amazon, Greenland, West Africa, Tierra del Fuego and Greenland. This record is based on satellite images from 2024, that is, they are contemporary ecosystem references: landscapes from above pictured by technology and represented in oil painting - And they are inseparable, they are not four pieces, but one; a biosphere.



Title: 100 Species of the Brazilian Fauna Assemble

Series: 100 Species of the Brazilian Fauna (Research project)

Material/ Medium: Painting / Watercolour

Dimensions: Each painting 15 x 21 cm (x 100 pieces without their frames)

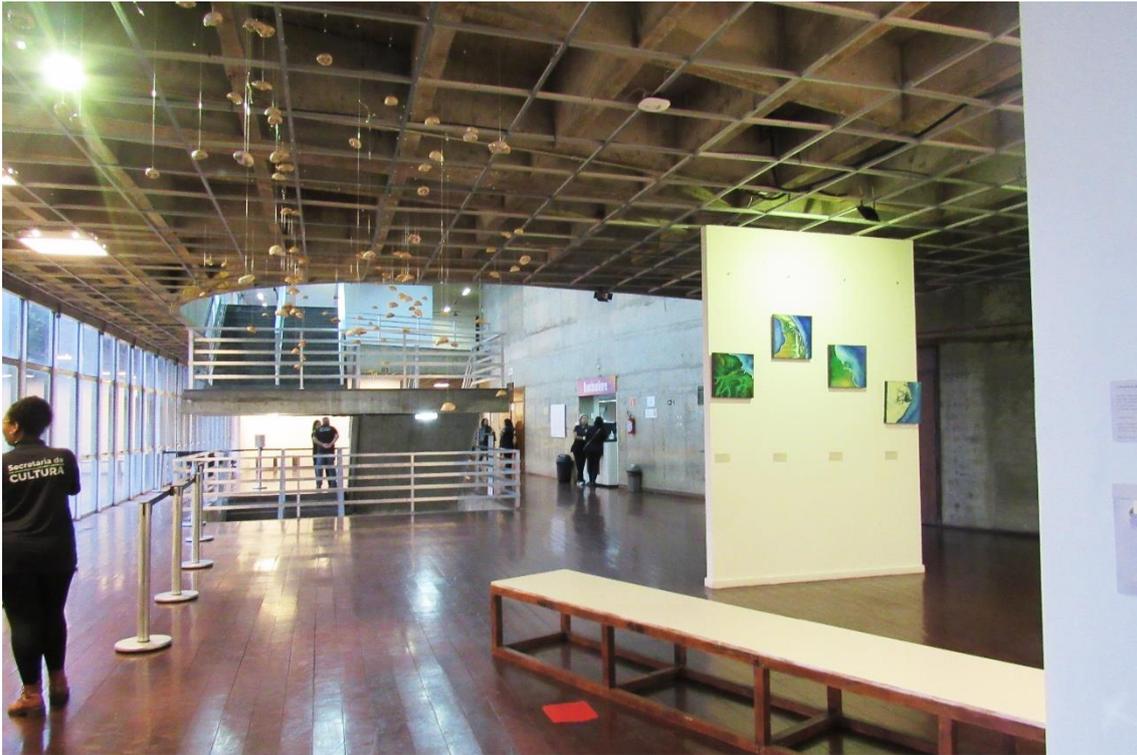
Year: 2020

Exhibited places: Online exhibitions at The Haus A Rest (Worldwide), Entre Cão e Lobo (UDESC University, Brazil)

One year long project towards interdisciplinary research, environmental education, scientific communication (tropical) and environmental activism – this project helped the visibility of the fires happening in Brazil at the time – specially in the biome of Pantanal.

Ceramic Installation

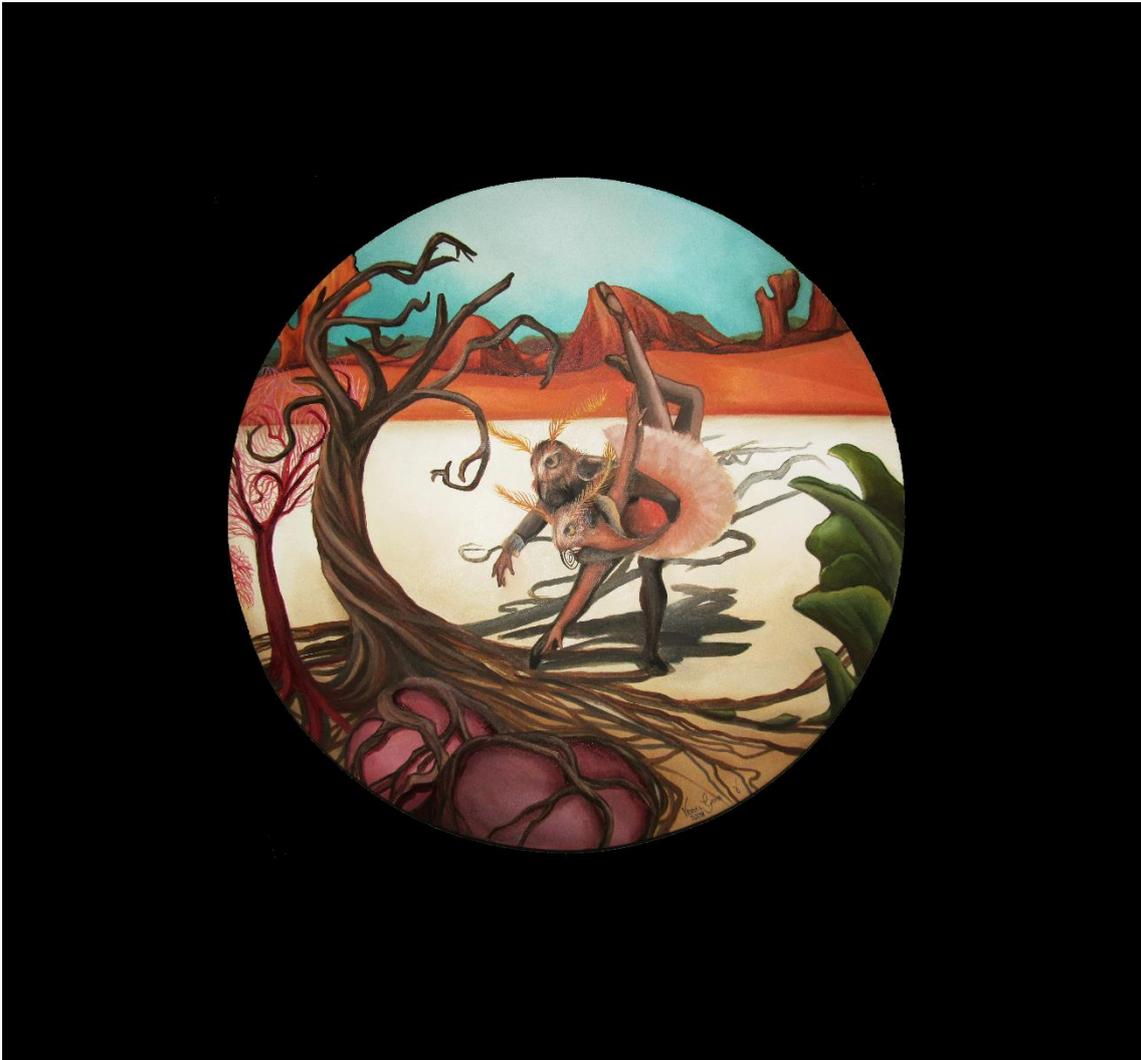
“Eternal Mutualisms”
Displayed in different sites and sizes



Secretaria Municipal da Cultura de Santos, Brazil. 2023 – 3ª Solo exhibition from Vannie Gama.



Solo "The organic observations prologue" iCasa da Cultura de São Francisco Xavier, Brazil. 2023.



Title: D'avenir de Dyrphia

Series: none.

Material/ Medium: painting

Dimensions: 60 x 60 cm.

Year: 2024

Exhibited places: Piece directly to auction (Tableau Arts & Leilões).

Desert landscape and species of dyrphias, a species of tropical moths, dancing like ballet dancers with no trees or plants around them - A futuristic oil painting on environmental changes on the tropics.



Title: "How do you see me? (vol 1)" and "Is that Enough? (vol 2).
Series: "Composed poems"
Material/ Medium: painting
Dimensions: 30 x 40 cm each piece.
Year: 2024
Exhibited places: Piece directly to auction (Tableau Arts & Leilões)



Title: Intersexself

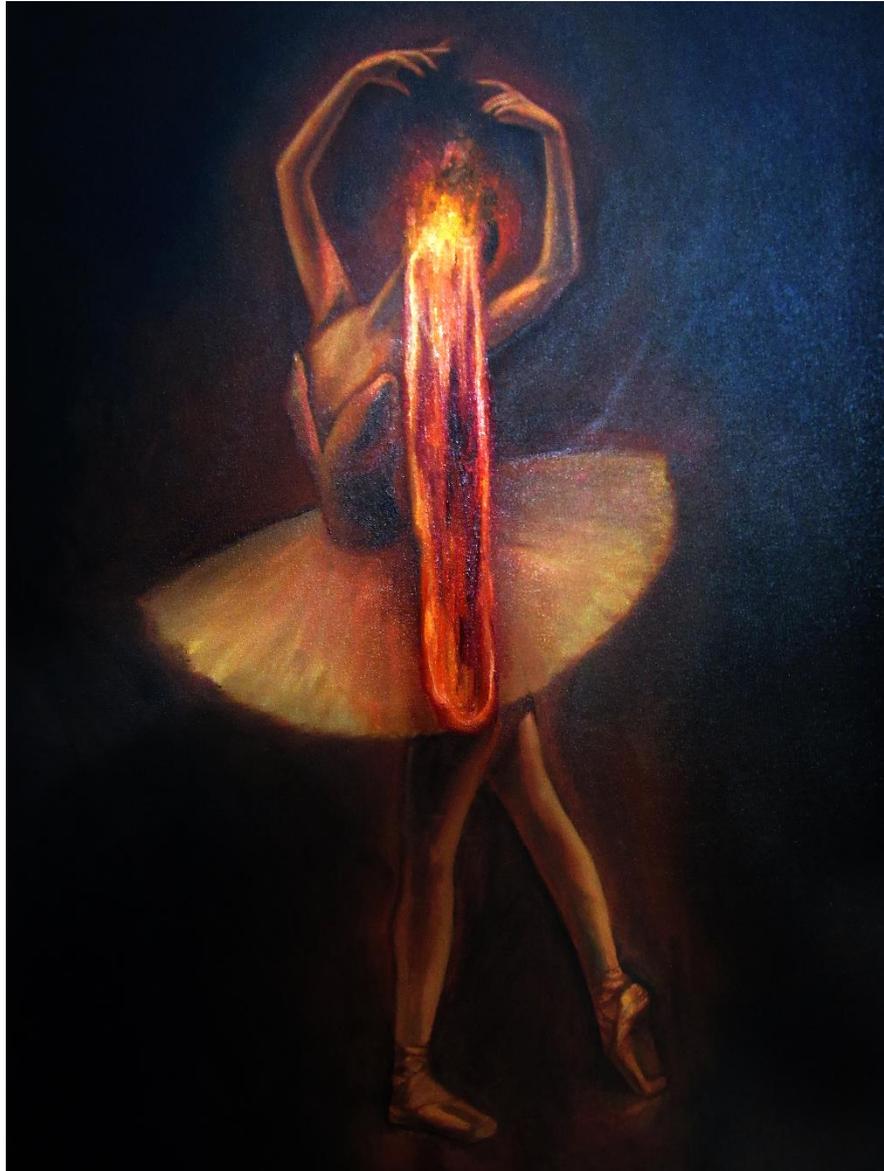
Series: none.

Material/ Medium: painting

Dimensions: 40 x 30 cm.

Year: 2024

Exhibited places: Biennial of Nude Art of Montenegro, Petrovac.



Title: The heat of creation
Series: Platitudinous Bizarreness (1/7)
Material/ Medium: painting
Dimensions: 50 x 70 cm.
Year: 2024
Exhibited places: Fox Yard Gallery, UK, "The Bizarre".

It's one of the representations of the symbiotic and bizarre relationship between artist and art: something that explodes from our hearts and at the same time depersonifies us, originating only from stone and fire.

Although the representation is ballet, this emotion transcends to the different art forms; this magmal depersonification that just happens, like a force beyond our mundane control - a complex translation, which no matter how much it is rationalized in technique will be predominantly traced by the verbalizable and non-verbalizable emotional depths of the artist.



Title: "Your oceans are inside (vol 1)" "and your tides are outside (vol 2)".

Series: "Composed Poems"

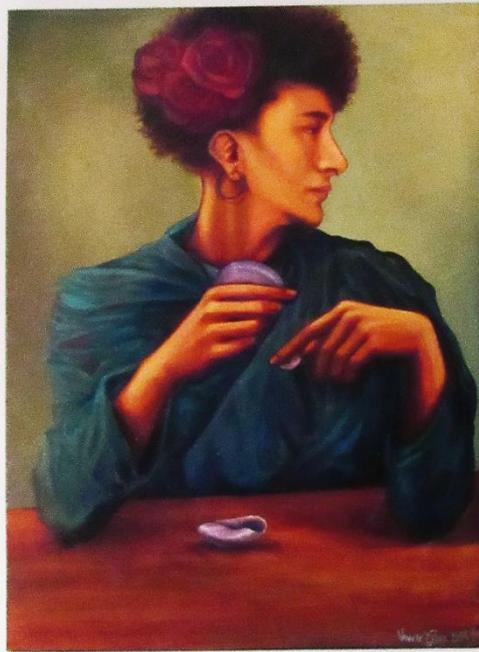
Material/ Medium: painting

Dimensions: 50 x70 cm each piece.

Year: 2024

Exhibited places: Piece directly to auction (Tableau Arts & Leilões).

Your oceans are internal and its tides are out there, speaking of the depth of our emotions, personalities, stories beyond us. In my last long series I worked a lot with water, although without the human form. Here the human form is a part of this kaleidoscope that is the forms of life, originating from water, and mainly, that our essences in extension belong to us. The seas are absolutely affected by human action. Heat them too much and you will destroy an organic chain of thousands of years. Pollute them and see how they become unsustainable. Within us there are oceans impacted by external action, from which we are inseparable on several levels; but human action can be less harmful - inside and outside -, being only subject to the tide, a lunar relationship and ups and downs, so essential for the maintenance of coastal biodiversity, there, in our visible layers between one and the collective.







Title: Coral They
Series: none.
Material/ Medium: painting
Dimensions: 50 x 70 cm.
Year: 2024
Exhibited places: Piece directly to auction (Tableau Arts & Leilões).

Embrace your queerness, your inner surrealistic dreams.. sensible as coral reefs.



Title: O voo dos Tuiuius
Series: Manifesto
Material/ Medium: painting
Dimensions: 40 x 30 cm.
Year: 2024
Exhibited places: Cover of the "Organic Manifesto" (2024).

Tuiuius flying in the tropical sky.



Organic Manifesto

Written by Vannie Aurin Pavelski da Gama, 2024.

Dominate nature. This premise is part of the foundations, sometimes explicit and sometimes implicit of modernity. Any rapprochement between human beings and nature is primitive, spiritual – and therefore, false – or of a romantic nature of the virgin mother nature. This, in turn, is presented as yet another female entity imprisoned and subjugated by her rebellion. Such an imposed perspective of nature is reflected in our urban creation. In urban environments, we are conditioned to indifference to nature and sensitivity. Plants are uprooted from the streets, century-old trees are destroyed – or pruned – on public roads, which hinder the busy walk through the city. Even within our own species, people in vulnerable situations are ignored, diverting attention from their existence to occupy ourselves with something said to be useful – a continuity of class domination and the domination of nature. We collect the leaves from these trees and throw them in the trash, without even giving them the option of rotting back into the soil. Useless flowers also go to the trash, when they are no longer slender to human senses, when they offend the sterile cleanliness of the avenues and sidewalks.

Part of the city's architecture is oriented towards removing the apparent nuisances of nature, such as the addition of technologies to buildings in order to avoid the refuge of birds in their spaces, aesthetically characteristic of some space-time of urban geography – We do not allow them to adapt, just pushed extinction. We scare away small animals, which, contrary to the obsession with hygiene of a good human being, of a man, should generally be avoided because they are dangerous, after all, they are not sterilized and carry diseases. Avoided, eradicated, segregated. Filthy beings that, except when our slaves, perhaps, can adapt, when well domesticated, to the modern scenario. People are bestialized, animals are bestialized.

To what point in the existence of the biosphere can we force such barriers of modernity? Neo-imperialisms, neo-colonialisms, 'works analogous to slavery', – Modern slavery –, violence positioned as a hierarchy of necropolitics between peoples, ethnicities, genders and sexualities, environmental crises considered secondary to new territories to be explored, oil sucked from the veins of earth, as we burn on its surface. The warnings of science, art and social resistance are a frustrated comedy for the eyes of coal capitalism, of the remaining structures of the interests of the old wars, in ruins.

Prostration in the face of the need for systemic change in human societies in the face of themselves, and consequently the natures, policies, what creates and coexists with technologies and culture, must continue to be replaced by collective action, which remains the foundation of philosophical, artistic, activist, and environmental movements in modern history. In the 'urban masses' and in the forest masses, in the rural masses and in the digital masses, we give shape to the land of flesh that can, finally, compose the sphere of a viable future, that sustains what is sustainable instead of archaic fixed structures in the maintenance of social inequalities favorable to the strict economy for the profitable interests of large companies and warmongering states.

Let us think again about the issue of nature, this biosphere that we make up and with it, modernity and its hegemonic technologies. Here we find a binomial that constitutes knowledge that is either technologically deterministic or fictional, of a romantic and immaculate nature, creating an environment of unnecessary tension between us, human societies and our creations, and the ecological community of hundreds of thousands of species. An enlightenment of divine humanity is created and reinforced. From this myth we have already gathered enough problems to solve together.

Getting closer to nature does not delegitimize us as human beings. Being part of nature's process does not make technologies inferior, even if it takes away their autonomy. Not perpetuating binomials between Nature and Technology and, further in its kaleidoscope, the relationship between Nature and Culture, neither technology nor culture regresses. But, certainly, looking at such possibilities requires abandoning Man's dominance as an affirmative measure of his power over anything he deems a rightful resource. And this is not an inventive movement, nor is it counterintuitive or inhumane for hundreds of thousands of people who, in their different areas of experience, research, creation and action, relate to these binomials with mutual affection, responsibility and legitimacy. Having made these considerations, we can rewrite the beginning of this manifesto.

Living in nature. This experience is part of the foundations, sometimes explicit and sometimes implicit, of the ways of living possible in a Global South and in other societies, traditional or not, urban or not. Any rapprochement between human beings and nature is evident: we live under natural laws in community and environment. This relationship often expands to ancestral spiritualities, however, this relationship is not mandatory for living in nature. The romantic nature of the virgin mother nature is disregarded; Gaia is irreverent. The balance in an ecosystem is made up of cycles of life and death, of individual and collective interests, of dynamics of violence, losses and controls, and of symbiosis, of mutual dependencies, of mysteries and obscurities, apparent randomness and some catastrophes. Modernity continues in its continuous expansionist character of modernization, of the absolute expansion of industrialization, however, these automations must be revisited and questioned, instead of continually imposed through conservative policies of coal capitalism.

Before we disturb an ecosystem by exploiting and sanitizing species, let us remember: Trees are necessary, complex beings, contrary to the wishes of many botanists and flawed urban planning. Wood, together with the fire and the wheel, are laurels carried to the paleotechnician phase and, thus, the body, no longer being, is the raw material of modernity. We deprive any regeneration of nature of fauna and flora that is not profitable for us. Addicted consumers, users, we collect the leaves of these trees and throw them in the trash, as well as their flowers that can never decompose in the soil and return to the different cycles of which they are part. It will not feed the microfauna, after all, it is not our culture to understand any phenomena other than those that feed us directly in our needs created by giant corporations - these, which maintain slave labor around the world, thus maintaining low prices for the consumption of something with short useful life, but little reusable, or even not reusable at all.

In the manual of Brazilian trees by Lorenzi (1992), the result of a decade of research, with a record of 352 species of trees, in its preface, it addresses us to the content of the book, which although taxonomic, is "a book of Trees is a book of poetry. To understand it, you need to listen to the poets who see, hear and feel them through mysterious and hidden senses." So why would dead flowers be useful?

In the case of plants, trees, flowers and their seeds, let us return to the introduction by Lorenzi (1992), without numbering the pages prior to the following surgical and systematic content, which refers to the study of trees as important for the social historical issue of the Brazilian territory; for ecology, considering both the issue of Brazilian arboreal flora as being the most diverse in the world – and thus, maintaining complex ecological relationships in their biomes of origin – and the ecological awareness generated by studies of native flora, such as the importance of forests and forests to understand the continent's hydrogeological dynamics and processes; for the economy in Brazil; and finally, important for the Brazilian cultural issue and history, given the relationship between society and plants grown in streets, squares, gardens and rural areas, in addition to the learning generated from them, the dynamics that are created between us and the trees, with non-human populations and communities, as well as the importance of trees for Brazilian birdlife – for the thousands of bird species in Brazil.

Is technology opposite to nature? Technology is the pinnacle of humanity's progress, while nature is sacred, and must be submitted to man – research, propagate. The future is always minimalist,

clean, silent. Nature is a Resource. Technology is the goal to be taken to places where people do not yet know it, and therefore do not enjoy its potential. They are behind, or at least less efficient in terms of productivity than they could be. It turns out that we need a lot of resources to meet the needs created in a technological world and, now, we need to worry about sustaining this binomial, or better yet, sustaining ourselves in the modern way. Sustainability and many ventures to this end. It is a geopolitical effort.

It is absurd that we must change our energy if we have to lose anything! – They proclaim. Any energy source that does not maintain the economic rhythm established by the burning of fossil fuels is inconceivable and, in this way, without preserving profits, it is a crisis without solutions. There is no solution to sustain what has been proposed to be sustained, a relationship of technology that, by subjugating nature in the name of humanity's progress, expands upon it and is frustrated by the limitation of this expansion.

This facet of the relationship between Technology and Nature discussed above does not exhaust all the ways in which nature relates to technology, and should not be as powerful as it is: Almost unquestionable, in a Western academic environment originating from colonial and imperialist thinking, with reflections in various disciplines. Any contrary perspective is pushed into a space of mysticism, fantasy, non-science, inhumanity, and with that, a series of illegitimacies that range from scientific denialism to severe prejudices such as racism and intolerance of the tradition of hundreds of indigenous peoples. There is a necessary superiority in the thought of the domination of nature, as a proud ordeal of anthropocentrism, of an atrophied enlightenment in persistent modernity in the 21st century.

The existence of this binomial and its maintenance, whether in academic research, in the development of public policies or in the cultural relations of a society was not and is not synonymous with permanent hegemony, neither in academia nor outside it. Academic literature and art, popular movements, some initiatives in public policies, have in decoloniality and other ways of experiencing the relationship between nature and technology, as well as nature and society and nature and culture, a set of critical approaches and perspectives. to understand these relationships. Countless nuances, with disobedient traditional or contemporary contexts, express, in multiple languages and meanings, criticisms of this thinking that led us to the anthropocene.

However, criticizing this binomial is a difficult task, even when criticizing it has been carried out with global momentum since the 20th century – more than 60 years ago. In an environment where part of the foundation of modernity is solidified by antagonism of power between the dominant and the dominant, proposing dismantling that does not preserve the contradictory human will to rightfully exercise some divinity is inconvenient, undesirable and received with postulated censorship and illegitimacy from different sides. around the issue of sustainability, how nature and technology are related – permeated by policies and cultural history.

How can we perpetuate a relationship where any living thing is subject to immediate analysis for the quality of being consumable? And when inconsumable, removable? If birds gather in thousands, like us, in search of concrete refuges, we conclude that avoiding them in concrete forests is a solution... which problem? The aesthetics? To excrement? Diseases – discourses that mix with the principles of xenophobic societies, fearful of diverse communities. All animals lose, expel and release pieces of themselves, elements that are, once again, useless. Our skin falls to the ground, our waste creates islands of unresolved problems decade after decade, on the ground, at sea, in Earth orbit. Still, we avoid living with anything other than the pleasure of consumerism at any price, with incarceration policies for different species.

Just as 'mother nature' and her virginity is a romanticism linked to the tale of the noble savage and other distortions of colonial thought, the perspective of 'Clean Energy' and 'Sustainable Energy' are also tales confused with each other and thus convenient to the media of industrial production, like so many other contemporary green seals and greenwashings. It is about consumption, about a way of structuring the exploitation of profit at any cost as much as it is about changing the energy matrix, and yet, this year, the exploration of Oil in the Amazon in the name of economic growth is being discussed. In other words, far from the condition of understanding that changes will come with

losses, from microscales as in the coexistence of urban architecture and biodiversity, microscales as the deliberate exploration of what must be preserved.

The future has already been represented in cinema and literature as always minimalist, clean, silent, a particularly hierarchical, racist and hygienist vision of what the 21st century and beyond could be, propagated by the ancients of the first world. In the year 2023, the future imagined in a previous century is much more emotional, accumulating, and diverse in materiality and immateriality – as in social networks and their cultures – but still slave-like, as was thought it would be. It remains uneven. Human rights are still secondary, transphobia, xenophobia, class oppression are the persistent reality of most countries, including Brazil, which holds the record for violence against trans people, women and indigenous people. Continued historical records also characterize our 2020s resulting from intensifying climate crises. Nature on a Brazilian and global agenda, today, is still an industrial resource.

There is hope. Technology is not viscerally linked to industry. The technologies are diverse. There is no solution to sustain what has been attempted to be sustained, a relationship of technology that, by subjugating nature in the name of humanity's progress, expands upon it and is frustrated by the limitation of this overlapping expansion. This overlap is nature and technology itself on a common ground, unlike a layer of the current Anthropocene problem.

When transparency, what is visible in its obscurity, the social function, art as resistance, struggle, revolution and emotion, flourishes and dies in theories of art and technique, they are expressed seasonally in the public, digital, or material sphere, physical. Once again, the appearance of capitalism seems linked to something having a functionality reduced to the product, however, neglecting the potential of the organicity of knowledge, people, and art as collective creative actions that revolutionize, build symbol and culture, is to subordinate nature, art and technology, to a domesticated servile aura, while an ardent movement that is contemporary Brazilian art, multimedia in visibility, physical, and digital, occupies the environments of forestry (*Florestania* [Ailton Krenak]) and urbanity – reinvented or coexisting art historical nostalgias – but not just art, but technological societies that have never been so organic at their core.

Pause,
Silence,
Turn the page.



2021, *Impossibly Simple*. Oil on canvas.



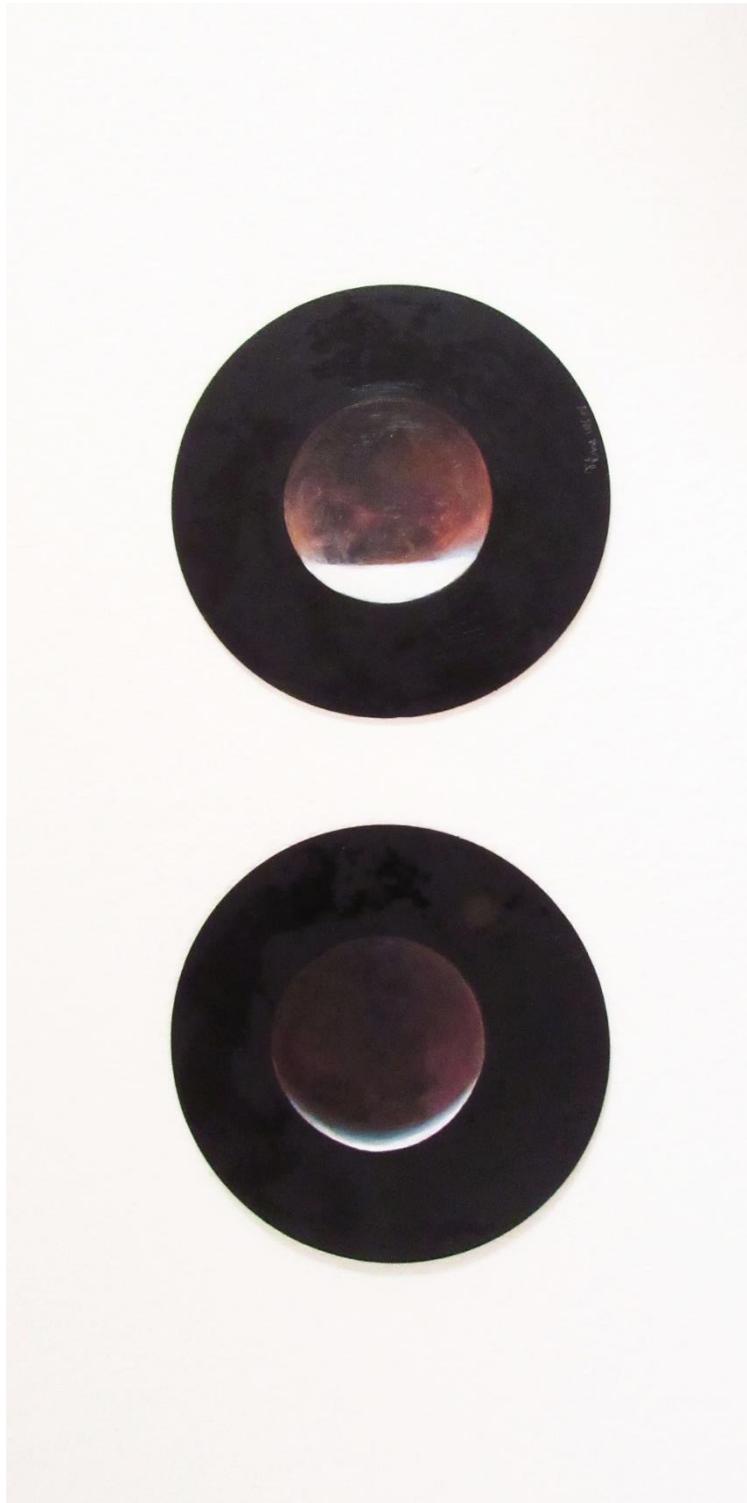
2020, *Target is limit.. Oil on woods.*



2017, *Mazeppas Death*. Oil on canvas.



2018, *Timeless into Flesh*. Oil on canvas.



2018, Eclipse. Oil on canvas.



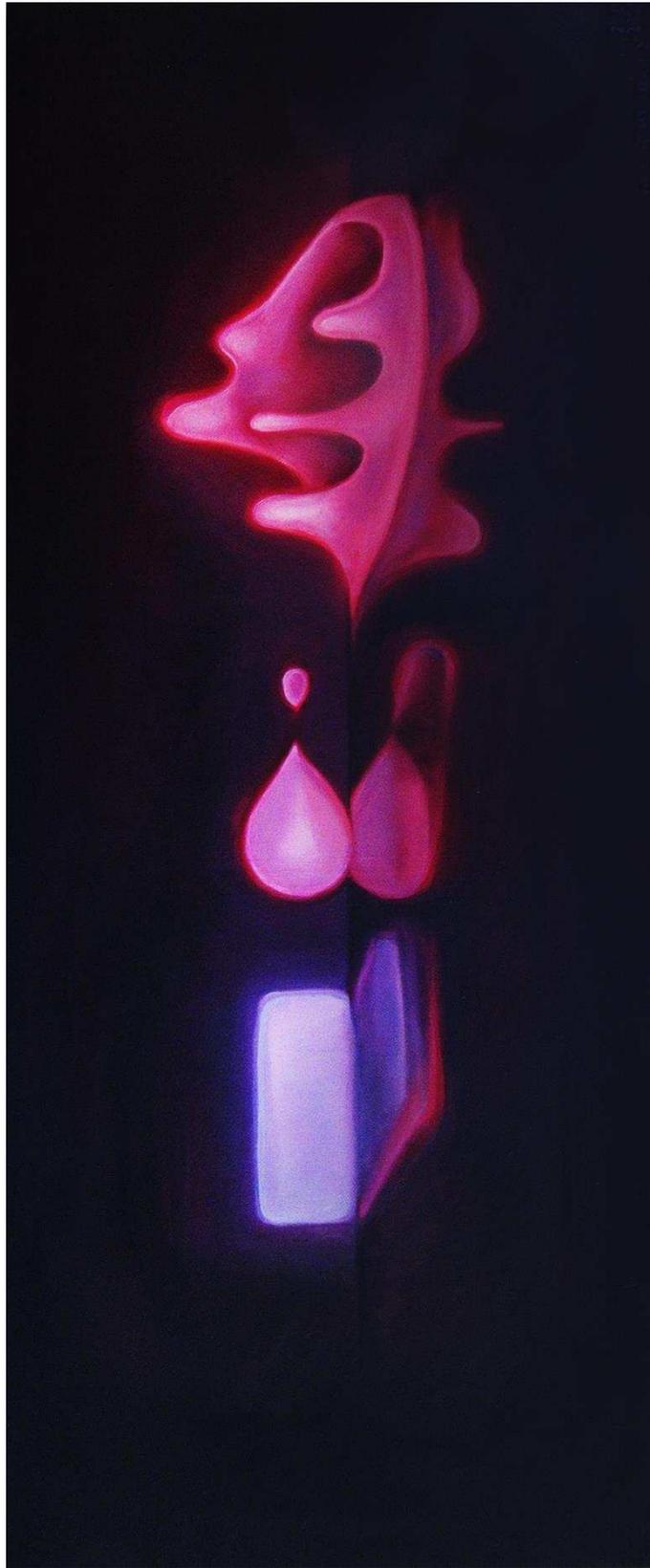
2020-21, Perseverance goes to mars. Oil on canvas.



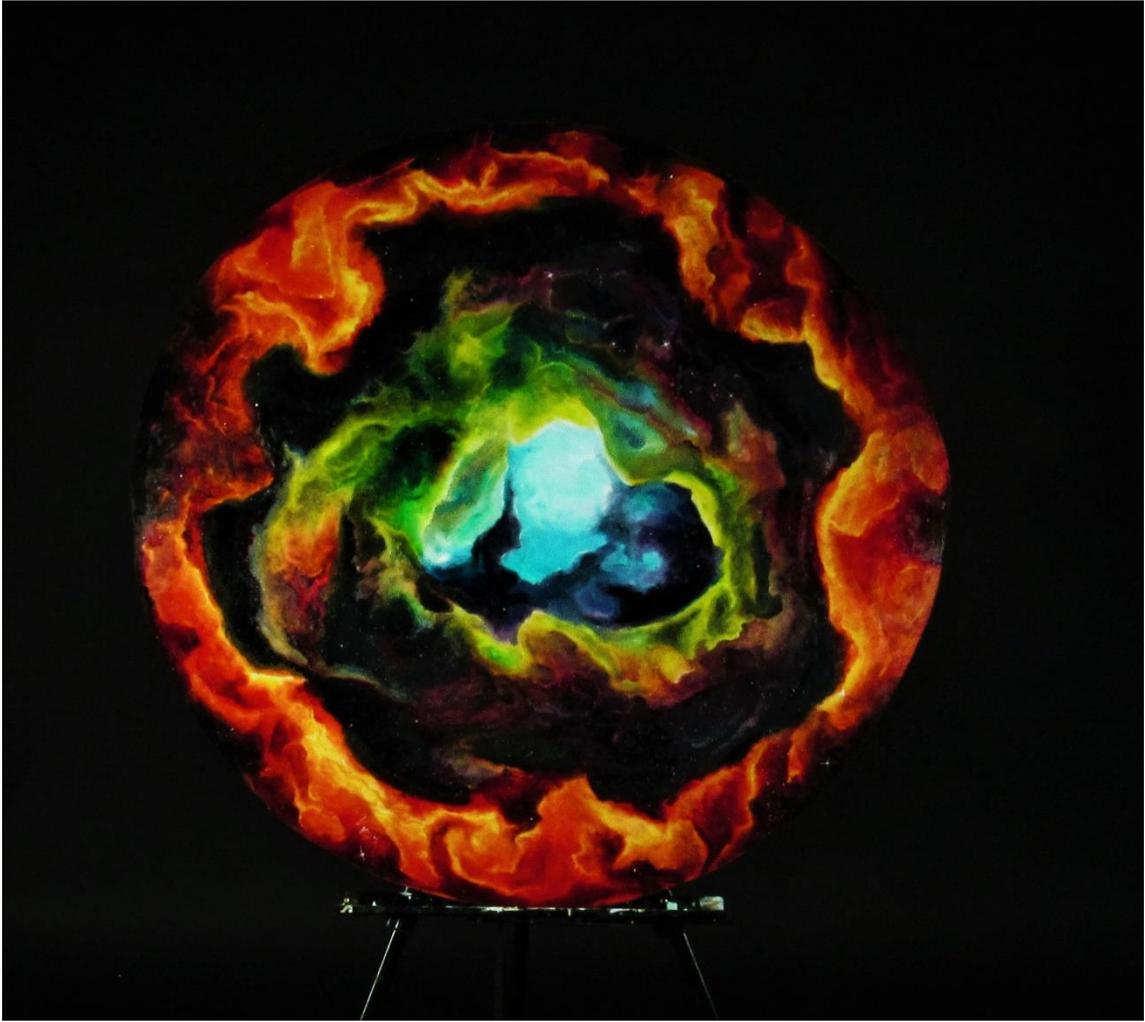
2019, Nest. Oil on paper and mixed media.



2023, *A Nova Flanerie*. Oil on canvas and wood supports.



2020, *What is not reality ?* . Oil on canvas.



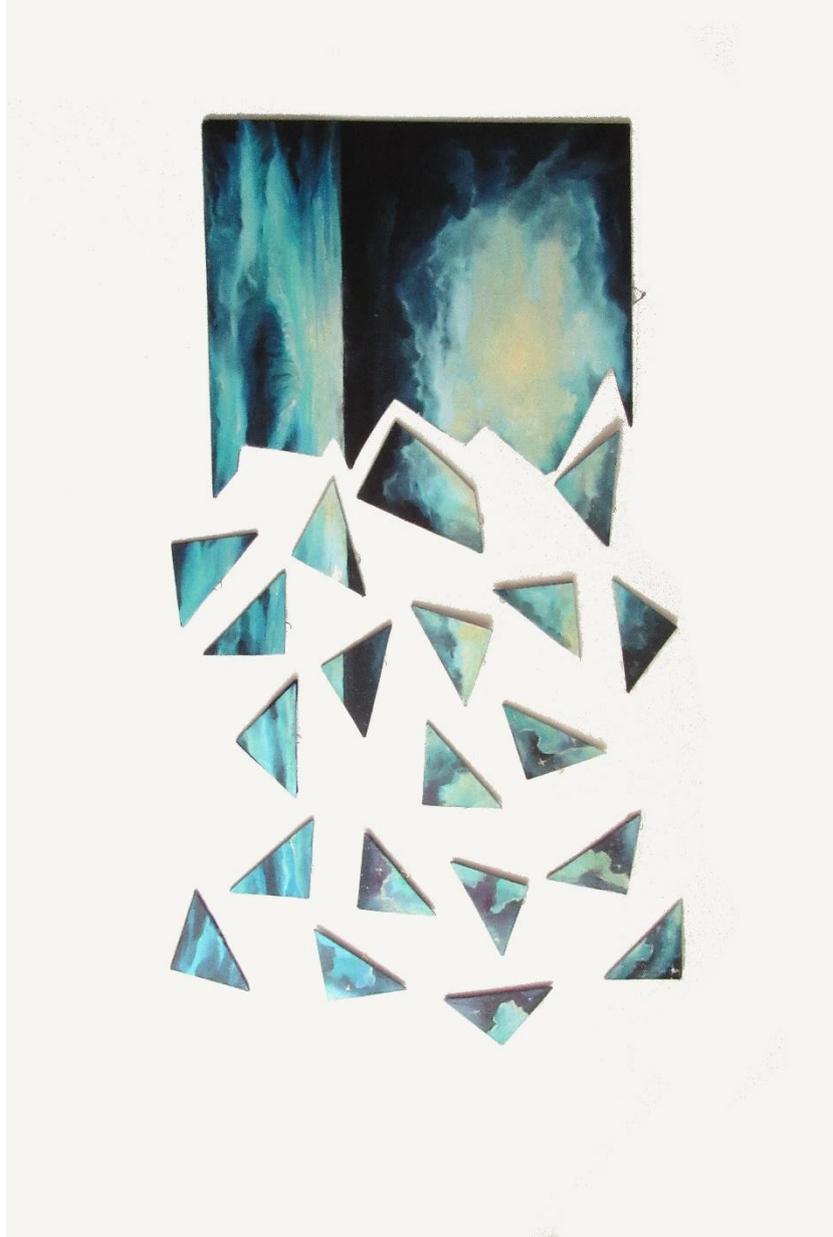
2019, Nebula. Oil on canvas.



2022, *A Matter of Gravity*. Oil on canvas.



Individual Exhibition “Afigurations of Time”, 2019 – The first before “The Organic Observation Prologue”, 2023.



2019, Nyx. Oil on canvas.



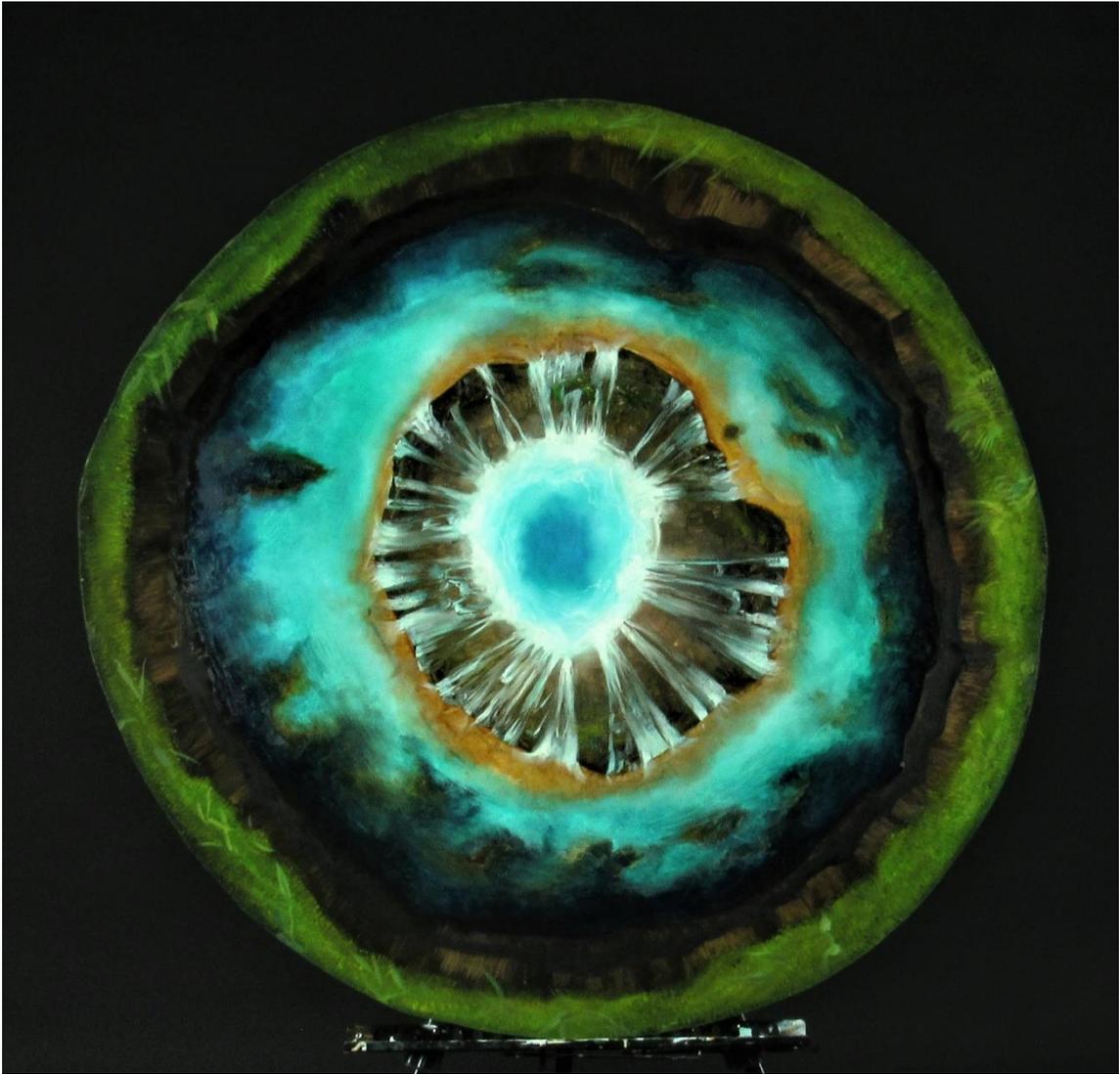
2020, Monike is in Motion. Oil on canvas.



2021, *Density is Expansion*. Oil on canvas.



2023, *The forms of Watu*. Oil on canvas.



2019, Fall.. Oil on canvas.



Photoshoot made by the artist with Gabriel Teixeira (Model) holding the "Cute-Raum" Optical-sculpture, 2019.



Photoshoot made by the artist with Gabriel Teixeira (Model) laying next to "Nyx", expanded painting,, 2019.



Photoshoot made by the artist with Gabriel Teixeira (Model) with the series of four paintings "Four observable Mysteries" from 2019.



Fin. Portrait of Vannie Gama, 2023 by the photographer Henrique Nakandakare.

