

MATTY SADO

MOSQUISTA

AN ART CATALOGUE

FRUITY SADO MASOQUISTA

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, 2025-2026.

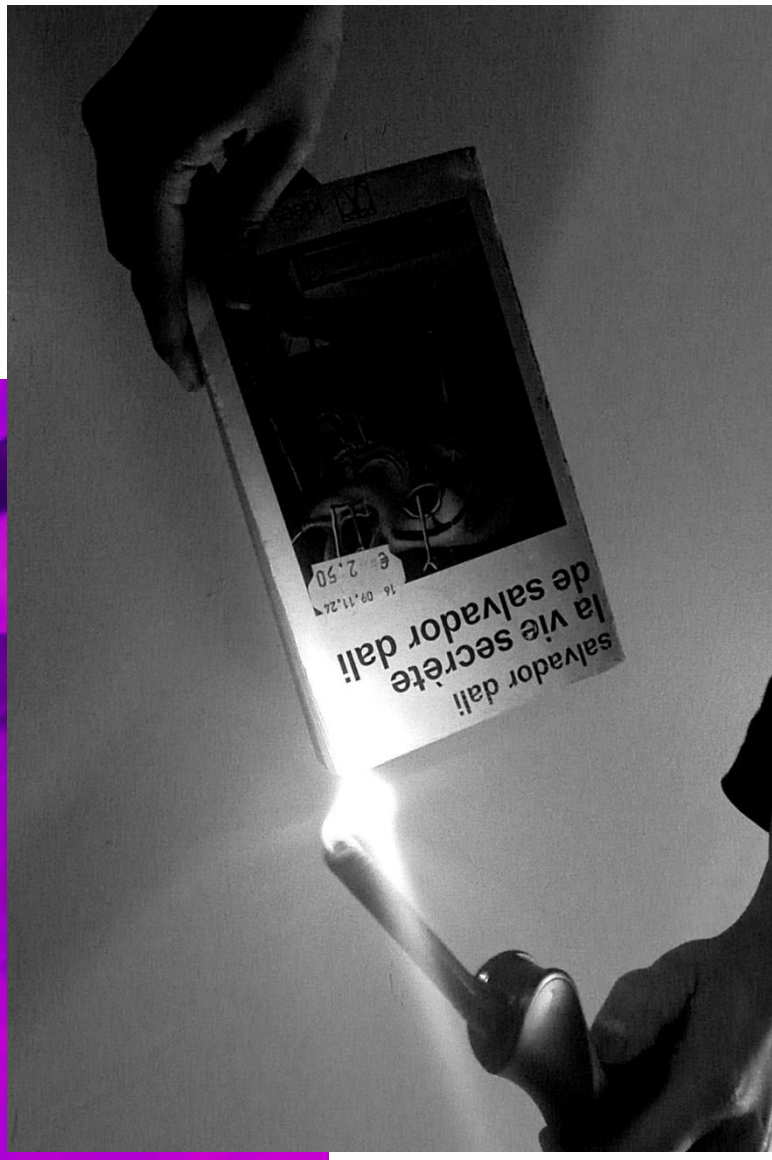


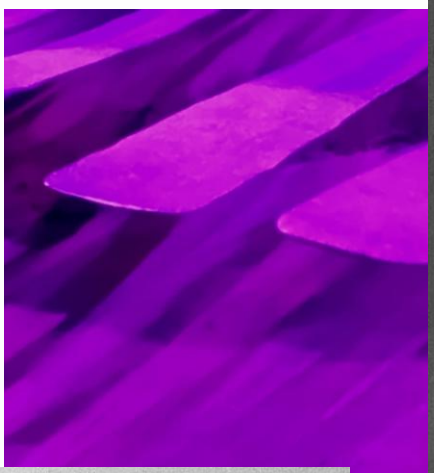
CONTEXTUDE

MIST is a catalogue, a recollection, of artworks and textual creations by Vannie Gama from the year 2025 and relevant material transitions between 2024 and 2025. The pre-print version was concluded in January 2026, while the complete collection was published in September 2026. This is intentionally not a catalogue in the modern-marketing view of a catalogue: it is not the reflex of a single exhibition, of a visual unit that repeats a simulacrum of a given aesthetics. Instead, we name it a catalogue in the measure of a collection of artworks, contextualized and minimally explained in the interest of accessibility and register of the pieces in here shared. It also accompanies the last catalogue, 'The Handbook', from 2024. It mixes the artworks with a section for biography and contact – because. 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 at the same time that we acknowledge the needs of certain formalities such as a biography section and annexes. Differently from the pre-print, the published MIST doubles down to the reading experience in an experimental place, instead of the performance of the sellable. We wish a peculiar and singular experience to all readers. The choice of the English language is specific to the 1st edition, and we encourage translations into other languages in an open-source manner, as much as possible.

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 free of charge, 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]).

Artistes must be united against genocides. All art is political, since all humans are political beings, habitants of an inheritable political world.


salvador dali
la vie secrète
de salvador dali
€ 2,50





(No books were burned in this scene)

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PART I

LITERALNESS IS A VENOM.

SCENT OF VARNISH 2025

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 ¾ 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 ¾, 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 Erdös–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 mages, 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 | ***T****he 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.

GESTES | *Gestures*

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 hyancinthoides
- 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

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. Sociedade Technológica focus mostly on the dissolution of the long-gone opposition between nature and culture and nature and society, but most notoriously, is the book where I present for my theory of Technological Ecossystems, giving as example contextualized catastrophes and political crises, always touching cultural ground, in Brazil, during the first years of the decade of 20s. Also, is at Sociedade Tecnológica the physical publication of Organic Manifesto – the last fragment written to the book and the dissertation, in March 2024. Although it is an unnecessarily long and dense work, Sociedade Technológica was the place for me to be able to develop theory and mobilize an extensive interdisciplinary bibliography, in contrast with 'O Cultivar das Imagens' from 2022.


Arte, Modernidade
e os Anos de 1920
Introdução através da discussão crítica
visual sobre questões fundamentais
Dorfles
Vinca

PART II

AGAINST ANY TOTALITY MYTH.

OH, THOSE TRANSITIONS... 2025-2024

PAIRS-POEMS-PAINTINGS | ***D****ialogues through diptychs 2024 – 2025*

In 2024, where several isolated works were finalized such as "Dentro do Quarto Estado" and "Intersexself", the second one being part of the VI International Biennial of Fine Art Nude Marko Krstov Gregovic of Montenegro and winning an honorable mention in it, there was also, organically, the creation of lyrical, textual conceptual diptychs. I say conceptual diptychs because unlike other previous series, notably "Beauty of the Night" which features two canvases, and "A matter of Gravity" which also has two canvases, and finally, "To the future, we take the stairs" (all in the appendix of this catalog), the diptychs of 2024 had an essential difference from the diptychs of previous years, which was a focus on storytelling and poetry, purposely establishing two distinct events distant from each other. In "To the future, we take the stairs", we speak of a materially conceptual diptych, and not a lyrically conceptual one.

In "To the future, we take the stairs" from 2020, at the peak of the "Space-Being" series, essentially made of works whose expanded form (unconventional in terms of shape, beyond the rectangle of a cotton or linen canvas), used this prolongation of the alteration of the work's shape as part of its main conceptual proposal; the temporal aspect or even the narrative-compositional aspect is not a priority of these works. An example is "Beauty of the Night" 1 and 2, and "Matter of Gravity", where form still occupies a primary place in the symbolic presentation of the work: in "To the future, we take the stairs", the interruption of the stairs makes reference to our interruptions to the future, while the stairs are a certain manifesto against deterministic and carbon-based technologies, "Matter of Gravity" manipulates the flame in microgravity and refers to the flexibility of knowledge through material and biological references and dependencies that we are inevitably and fortunately dependent on - gravity, but also our ecology, the problems of the Earth, also against space exploration or at least against its uncritical exploration. in the same year).

In "Beauty of the Night", we present the model Gabriel fallen next to a shattered figurative image (based on studio photographs of Gabriel with the 2019 work "Nyx" from the series "Universo Relativamente Observável" presented in Paris in the same year), amid an afigurative, internal, and cosmological scenario, while in volume 2 of the diptych he organizes the shards, under the same scenario. Both pieces have the shape of a rectangle like a scaffolding of the same figurative work that Gabriel manipulates, in reference to the previous universe and prior to the world of perception and to the very idea of an intelligible image, from a quasi-Kantian perspective.

In the PPP of 2024, the priority is a narrative navigation with greater signs of environmental alteration of the compositions. It is an essential transition series for the development of the following series, "Platitudinous Bizarreess - Dream as Memory and Delirium", developed at the artistic residency The Rabbit Hole in Paris in 2024, and which inspires a few chapters of the book "O Leão e o Unicórnio" written in 2025 and published in 2026. In these works, the narrative component is temporally dilated, cloudier, and much less pragmatic. As a sharing of creative process, these works have a fundamental importance because they would unfold into these other more solid works, but were in themselves unprogrammed pairs, which extended organically across 12 months. In 2026, this turn in compositional conceptual spacing would be especially worked on, through the series "Astropoética".

May you then, dear reader, feel yourself in the place of inventing your stories and contingents, notably less rationalist and tautological, in the following works. Another indispensable contribution of the PPP series to the other creations of the year 2025 and following, was the gradual compositional complexification, leaving a semi-abstract place like "Space-Being" and a large part of the previous works, toward an enrichment of visual elements visibly fixed in the following series such as "Platitudinous Bizarreess - Dream as Memory and Delirium" itself and "Gestes". Part of these transition works are part of the previous catalog and portfolio, "The Handbook", from 2024.

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



How do you see me? *(1/3)*

Technique: Oil on Canvas
Dimensions : 20 x 30 cm
Series : **PPP**
Vannie Gama, 2024.



Is that enough? *(2/2)*

Technique: Oil on Canvas
Dimensions : 20 x 30 cm
Series : **PPP**
Vannie Gama, 2024.

"How do you see me?" and "Is that enough" had an unexpected effect at the auction where they went. Two tiny paintings turned into a kaleidoscope of two other similar pairs, showing a bird and a paper bird origami. These two other series commissioned after the auction, following the composition of "How do you see me?", varied species and origamis, wooden bases. It was with this pair that I learned, in practice, the unexpected effects of our compositions. I do not mean here in terms of market, because if that were the case this entire catalog would be called How do you see me, but in terms of a key.

From time to time, throughout these 8 years of visual, sound, textual, and performance arts, as an artist and also as an audience, I was caught by the atmospheres of certain works. When I began to have collectors of my work, around 23 years old, I met them in a similar way: not at a vernissage, or in a handshake linked by the skills of a third party, but through letters. I received letters, sometimes anonymous, sometimes signed, with the entire chain of thoughts and emotions triggered by the acquired pieces. Life stories. Childhood history. Traumas seen today with detachment. Grief. Dreams left behind. Sensibilities lost in time. Other realities and life stories listened to by these people that made them question their own stories.

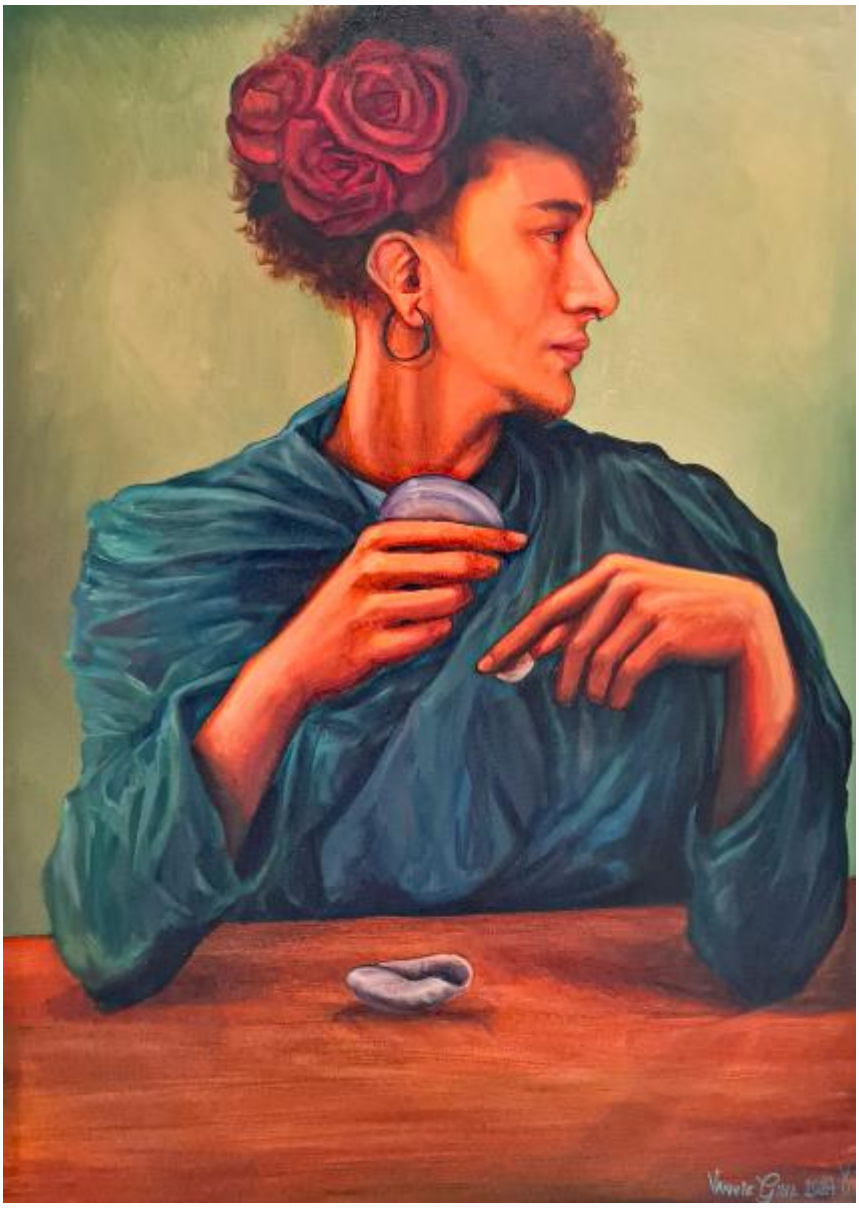
These letters were linked to visually colorful works, or with theoretically serene elements. In other words, the weight and the shadows do not need imagetic literality; the grotesque, mortality, the abysses can be brilliant, leaving to words and gestures, well-mapped, encrypted wheels to the coldest and loneliest places, to bird songs and sweet mbira sounds.

The transitions are subtle. We move on to two works, for example, more reflective of the extension of emotional worlds than taciturn, as in "Your oceans are inside" and "but your tides are outside". The effect of the sea in the bays is minimal compared to the volume of water that is not seen. Curiously, this pair of "Your oceans are inside" was inspired by a set of photographs taken about four years before its final form, like a shell that takes its time to become the home of the other.



Your oceans are inside *(1/2)*

Technique: Oil on Canvas
Dimensions : 50 x 70 cm
Series : **PPP**
Vannie Gama, 2024.



But your tides are outside *(2/2)*

Technique: Oil on Canvas
Dimensions : 50 x 70 cm
Series : **PPP**
Vannie Gama, 2024.

When I am not working on series that are almost entirely conceptual and non-anthropomorphic, I am in the contemporary symbolisms of portraits. Art in which I have not yet found myself on fertile ground, but which I experiment with, and perceive creation patterns that range from laziness and procrastination in lingering longer before, especially, figuration, that is, actually remaining enchanted by the possibilities of today through the representations I deem most pertinent, that is, less normative.

Among the different texts that I began working on in 2025 and have not yet finalized are some investigations focused on the figurative in art, such as portraits in contemporaneity, whether considering digital humanities or considering visual artistic ballast, as well as the representation of images of wars and still lifes, of Vanitas.

While these texts require of me a time possible only with a Jovian year or a Venusian day, the images flow more quickly. Two diptychs of the PPP are the drag queens "Aquarela" and "Émerald (et magie)", in distinct contexts and distinct techniques, with their beyond-human rarities around them. The issue of LGBT+ portraits for me is especially striking and surprising. Something I noticed since the weaving of "Sociedade Tecnológica", was the change in the world regarding sex and gender diversity. After 2020, we had a peak of policies and mobilizations in favor of the social rights of different communities, which was 2022. In 2023, the neoliberal conservative movement began to stretch without fear, and in 2024 trans bodies, Black, and Indigenous bodies were pushed out of the small, apparently safe spaces of those years. Delegitimized, the myth of exception and the hypotheses of danger of a fascist world established themselves until touching the already well-established rights of women, in 2025. Femicide in countries like Brazil doubled in hate crimes, broadcast on national networks. Making these portraits was no longer a fascination, and I had to overcome my laziness in always representing a person, to represent the relationship, the connection, and thus begin to learn to paint the complex, as in "Émerald (et magie)", clearly a canvas made without precision, but with the necessary clarity of its models.



Magie et Émerald *(2/2)*

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



Aquarela *(1/2)*

Technique: Oil on Canvas
Dimensions : 20 x 40 cm
Series : **PPP**
Vannie Gama, 2025.

As the PPP series is much more a technique of approaching languages, resulting in a process, than a specific conceptual framework (e.g., the theme of individual contemporary portraiture, for example), the series allows for jumps and dives in form and thematic density that are quite distinct, as this theme will also branch out. If on one hand we have pairs like "Émerald (et magie)" and "Aquarela" (inspired by the Brazilian Drag Queen Aquarela), the queer portrait, with symbolic, metaphorical weight, relatively simple to access, and at the same time we have pairs like "Phoenix" and "Are you sure?" where the absence of human figuration and its visual expression are completely dissolved.

The pair "Phoenix" and "Are you sure?" are a game of integration of forms, in a spatial compositional way and not just spatial material as in the case of two physical canvases. "Are you sure?" is this composition with N windows, in a relationship of opposite events: where there is night, on the contrary, there is dawn. The chromatic structures have their complementation. A single tree breaks this regular architecture, which illuminates itself. The tree blooms at nightfall, and at the dawn of day keeps its dark leaves wide open.

Certainty is perhaps one of the most petulant and superficial words and symbolic sets (as well as its role in social language). Certainty is a tool of simplification, whether of discourse or process. The problem is not the content of certainty, of reason, but its linguistic function and the way we employ it.

Not being certain is a delegitimization. And having it is, frequently, just a performative dialectic, apparently more contained than other violence and dramatic acts. However, certainty is not the end, just an end, a demarcation of events and the death of something so that the movement of the next living current flows.

Not being certain is usually accompanied by punishment in modern society, and any relativization, or even the change of a status, foresees retaliation. In this game against the nature of metamorphosis, "Are you sure?" reminds us that the kaleidoscope is perpetually distinct in each of its mirrors, because in the end, it is not about mirrors, but only about windows. And some windows, the gift of uncertainty, give us an essential freedom for ignition, another form of continuity of the death of events.



The Phoenix (1/2)

Technique: Oil on Canvas
Dimensions : 50 cm
Series : **PPP**
Vannie Gama, 2025.



Are you sure? (2/2)

Technique: Oil on Canvas
Dimensions : 30 x 40 cm
Series : **PPP**
Vannie Gama, 2025.

Perhaps one of the windows of "Are you sure?" is one of the windows in the background of "There's you". That would be impossible in intention, because the pair "Are you sure?" and "Phoenix" are posterior to "There's you" and "There's us". Returning to the human figure, "There's you" had two processes: the naturalness of tautological ideas and a restlessness of phenomenon.

The absence of our adaptation to natures is one of the main veins of all my work, whether practical or theoretical. Our insistence as a human species on drawing a line that is sometimes invisible, sometimes colored by devastation, whether the gray of fires or the blood of mountains torn by mineral exploration, or the line of the odor of death we leave wherever we pass.

When I was a child, it was relatively common to observe biodiversity. I noticed, traveling the world, that this comment was received with the xenophobia and colonial stereotypes of the Global North, which already think the Global South is a jungle. They are more surprised to learn that our technologies are more advanced and more efficient in uncomplicating our daily lives than any comment related to natural life.

Brazil, this country of the future compared to most countries in the North, no longer possesses this same diversity. But, sometimes, the resilience of natures is quite observable: insects that make architecture their hives, small mammals that appropriate the city, or even large reptiles and birds that risk moving during tropical nights.

Near the Campinas region, while riding a bicycle, I passed through one of our various parks between avenues. The park was building a lake, it had rained the day before. Passing in front of that ditch, I saw a flock of flamingos, like the ones I had only seen in foreign documentaries when I was a child.

My parents to this day send me images of toucans, birds of the macaw family, and armadillos, because it was never entirely common to us, as urban dwellers. I remember the first time I went to Europe, and the pain I felt upon seeing all the ploys to prevent birds from taking shelter in the architectures, with solid excuses of inconvenience to the human.



There's you *(3/3)*

Technique: Oil on Canvas
Dimensions : 30 x 50 cm
Series : **Gestes**
Vannie Gama, 2024.



-

There's us *(2/2)*

Technique: Oil on Canvas
Dimensions : 30 x 50 cm
Series : **PPP**
Vannie Gama, 2025.

We coexist solely with those species we can dominate, punish, and domesticate. Aesthetic or even practical inconveniences are not perceived as intrinsic constituents of terrestrial nature, but rather as expenditures to be extirpated at the root. Alienation and dread crystallize into cultural fixtures governing the relation between the human being and the other. There is no spatial prerogative for anyone else. Even among our own kind, space is compressed until it evaporates or registers as entirely absent—let alone for those others who do not smile with human features.

Public parks constitute enclaves wherein only a meager fraction of species manages to infiltrate the landscape, sustained by human appreciation for their romantic, performative function—such as herons, ibises, and kiwis in that region of Southeastern Brazil, or marmosets and coatis on the mammalian register. Within urban centers, certain individuals extend a sense of community beyond the human threshold by provisioning these fauna. Yet, with predictable frequency, signage intervenes to enforce interspecies estrangement, ostensibly driven by the nuisance of reproduction or the "maladaptive habits" of fellow animals. Encountering that flock of flamingos retrojected me into childhood, not on account of the flamingos themselves—which I had never beheld outside a zoological institution—but rather through the sheer stupor induced by an unmediated, spontaneous contact with natures. The very antithesis of human coercion.

During my master's studies, our circle of peers was animated by an immense critical velocity and a robust ethos of collectivity, alongside aesthetic diversity. On that particular day, Wada arrived at the university attired in that specific ensemble of garments. As she traversed the corridor, I informed her that I would render her portrait in precisely that mode. The corridor window overlooked the campus's vast, utilitarian lawn—a swath devoid of trees, of bodies of water, of habitation. Lacking arboreal canopy to mitigate the solar radiance, we remained incapable of inhabiting the space, while, insects aside, no animal entity could subsist there either.

A monumental dissipation of collective space, perpetuating an aerial aesthetic utterly decoupled from the functional imperatives of any ecosystem. Admittedly superior to concrete, which inflicts direct environmental injury upon our megalopolises through the impairment of hydrological runoff; yet, between ourselves and them, the sterile, the disjoined, and the protracted silences prevailed. By way of contrast, in the more densely vegetated areas of the campus, birds lived, hunted, and coexisted alongside us. I recall every single day spent working on the mural "Sul Global", which I never completed, and how the birds would visit me, as did the academic community—including the campus maintenance staff—who forged a living relationship with the space in transformation. Still within this disquietude, two pieces, "A Guerra" and "O Silêncio", represent another facet—albeit far more complex and lamentable—of "Are you sure?" and "Phoenix". The past two to three years were characterized by a surging boiling point of interstate violence, alongside an unyielding continuation of incalculable harm inflicted upon natures. In "A Guerra", the scene depicted consists of flames devouring forests. According to INPE, the average frequency of forest fire hotspots exceeds 200,000 occurrences per year in Brazil, registering historic peaks since 1986 in the months of April 2020, May 2022, and February and March 2024. Fortunately, August 2025 marked a historic minimum ("merely" 18,451 incidents in contrast to the 91,085 occurrences recorded in August 2007).

From a global vantage point, according to Worldmetrics, fires incinerated 41.3 million hectares in 2022, marking the third worst year for forest fires in recorded history. Here in Canada, in 2023, wildfires consumed 13.3 million hectares, establishing a national record surpassing the previous benchmark by over 350%. The 2020s were also exceptionally ruthless toward Oceania, where during the 2019–2020 cycle 12.3 million hectares were burnt. To render these figures visually intelligible, 41.3 million hectares corresponds to an expanse ten times the size of Switzerland—or, within our Brazilian continental dimensions, as if every square meter of the states of São Paulo, Rio de Janeiro, and Pernambuco were completely and simultaneously engulfed in flames. In "O Silêncio", what remains is the "after". Once the ash settles over our backyards and days are converted into nights for brief hours, along the edges of the continent we glimpse only the blue immensity, forgetting that other lands burn, crackle, and crumble their environmental histories just like our own.



A Guerra *(1/2)*

Technique: Oil on Canvas
Dimensions : 40 x 50 cm
Series : **PPP**
Vannie Gama, 2024.



O Silêncio *(2/2)*

Technique: Oil on Canvas
Dimensions : 30 x 50 cm
Series : **PPP**
Vannie Gama, 2024.

Although part of the transition works is already present in "The Handbook", their contextualization would only occur after a year of observing how the creations between these two years would materialize. 2025 was the year of my condition as an immigrant, wherein ecological and social references would completely shift, even as someone accustomed to traveling across the sea. From a distance, observing the final works created in Brazil up until the second semester of 2025 alongside the first works created in Canada, the repetition and interruption of certain representations are already visible, as is the salience of specific symbols and existences. The PPP is thus linked to these dozens of small paintings, which never exceed 90 cm and generally remain within a rapidly realizable scale easily transported to the capital, measuring 40 x 50 cm, narrating small histories. These histories are more or less palatable, reaching their semi-abstract apex in "Phoenix" and "Are you sure?".

One of the earliest PPPs was "Alba" and "Ruber". "Ruber" is the canvas I selected to anchor to the organic manifesto. In "Alba", a heron remains elegant, yet solitary, in an indiscriminate lake. I believe that for any Brazilian, this scene is indeed deeply Brazilian: a river, a lake, and a heron. These earthy greens intertwine the aquatic vegetation with the flora that grows at the exact height of our feet and the webbed feet of ducks, geese, and herons. Conversely, "Ruber" depicts a place far less urban and individual, less ordinary within the immediate imaginary, yet more local and more Latin American, which belongs to the scarlet ibises. Belonging to the same order as herons, scarlet ibises are not there to supplant the herons, but to fly in flocks, to distance themselves, to revisit one another, to visit and coexist, exalting a certain admirable strangeness in their physiognomy.

As documented in the preceding pages, the connection to birds is that of the very episteme of resilience, of identity, and of the particularity of the power of coexistence, casting aside the superficial symbology of the bird as freedom and high flight. It concerns migration, micro-ecosystems, subtle choices, and one of the strongest bindings between the urban forest and its inhabitants, even if in perpetual conflict of coexistence.



La Permanence des Gestes *(3/3)*

Technique: Oil on Canvas
Dimensions : 30 x 40 cm'
Series : **Gestes**
Vannie Gama, 2025.



Alba *(1/2)*

Technique: Oil on Canvas
Dimensions : 30 x 50 cm
Series : **Gestes**
Vannie Gama, 2024.

PLATITUDINOUS BIZARRENESS | ***Dream as Memory and Delirium***

Among the grand words and their expansive vocabularies, "memory" is for me one of the most revealing yet simultaneously codifying of them all. Memory to me is not a demarcation of the past, but the mechanism of compasses pointing toward the future and the container that permits us to grasp the present within our hands.

Memory is unreliable, and although it is not stable in terms of being objectively definable, verifiable, or even real in its composition, it comes accompanied by countless influences of certainties. Memory dictates cultural normalizations, for it is selective, cruel, hierarchical, and greedy. Memory intends. Memory retains. Unlike a tomb, the content of memory is entirely revisited, reconstituted, redestroyed, and dismantled. In certain scenarios, we might replace and trim the edges of greed with simple ambition.

Memory is the least indifferent manifestation that any human being and fragment of the world can possess, for it viscerally carries the substance of existence, and existence is, in sum, bound to identity.

When I organized the series "Platitudinous Bizarreness - Dream as Memory and Delirium" in June 2024, the backdrop of my life was the completion of my master's degree. My dissertation had been submitted, I was already working on the minor revisions for its book version, and finally a cycle was closed—not in the sense of the activity of the dissertation itself, but of what preceded the master's. Before the master's came "O Cultivar das Imagens", and the dissertation, "Sociedade Tecnológica", was the journey embarked upon through the motivation of that initial writing. The motivation was driven entirely by social dissatisfaction and a desire to study democracy, political science, alongside the arts, and once more enter those spaces where we hold no doubt that art is social, that culture reflects tensions, contradictions, injustices, and above all, collective action.

However, the pandemic had already passed, and the January 8th attempted coup was now moving toward the conclusion of its investigations, with the plan for the coup proving to be more than a thesis: a physical document, with associated names and coordinated execution. At that specific moment, our LGBT+ community was not yet as visibly threatened, and the oppressions that we would come to suffer in our social and political rights (as existences) were far less distinct.



Swan's Lake

Technique: Oil on Canvas
Dimensions : 53 x 44cm
Series : Platitudinous Bizarreness: Memory as Delirium

Vannie Gama, 2024.



Odette’s Resignation

Technique: Oil on Canvas
Dimensions : 50 x 50 cm
Series : Platitudinous Bizarreness: Memory as Delirium

Vannie Gama, 2024.

The first version of the series "Platitudinous Bizarreness - Dream as Memory and Delirium" was not conceived to be visually fantastic, but at most, slightly surrealist. Such was the case with the works "The heat of creation" and "Tales of Infinity". However, during that very same period, I ended up practically transitioning straight into an artist residency at the conclusion of my master's degree. Without having planned precisely what the next steps would be, the series transformed right then and there into something larger than merely the visual proposition of its initial iteration, or its main trunk.

The theme of the residency was the Art of Memory, and I already knew, since "The heat of creation", that the contradictions and shadows of memories, the illusions and delusions that we strain to justify through fragile rationalisms and pragmatisms, would become extensive subjects of my theoretical research into imagination, creation, the imaginary itself, and this almost dreamlike alignment with our past. In a proposal that blended the methodology of language pairs with the conceptual agenda of "Platitudinous Bizarreness - Dream as Memory and Delirium", six works were produced during a massive marathon in Paris.

My relationship with the residency was a mixture of total enchantment and complete rupture of expectation. Our residency took place within an independent artists' collective; thus, it was not structured on the model of a foundation or institution, whose residencies are frequently more sober and regimented. At the same time, a tremendous advantage of residencies in independent collectives is this almost anarchic creative freedom, which nevertheless finds its grounding in the communal desire for exchange. The very flâneur philosophy of our weekly activities could yield nothing other than a total immersion in our creations and experiences. The residency also possessed a fluid duration. In practice, we did not know whether we would remain there for two months or six. This did not bother us initially; however, as a Latin American artist without substantial funds to sustain myself in Paris, I entered a routine fully absorbed by creation. In my small maid's room, the small-scale works rested on the single window of the space, where I painted and wrote from sunrise to sunset, venturing out at night.



Hydromancy through tears
Technique: Oil on Wood boards
Dimensions : Around 40 x 53 cm
Series : **Platitudinous Bizarreness: Memory as Delirium**
Vannie Gama, 2024.

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Siegfried's Lock
Technique: Oil on Wood boards
Dimensions : Around 35 x 55 cm
Series : **Platitudinous Bizarreness : Memory as Delirium**
Vannie Gama, 2024.

In "A broken Kaleidoorscope", we have the first object since "Nest" from 2019. The modular work is constituted of four faces and two main objects that mutually support each other. In both structures, there is a side created from cutouts over a red background, just as both possess more or less figurative paintings, continuations of the symbolic trajectory of the preceding works.

"A broken Kaleidoorscope" was the longest work in terms of execution. It took weeks to organize the words of the final piece, making it possible to read entire lines of poetry, like a word search with two directions or two objectives: first, it is necessary to find the verses and phrases, and second, one must discover how they themselves connect. Evidentially, this type of work is designed so that all combination options are correct, yet an original combination does indeed exist: a text that organizes the entire series.

As I have done in other works and frequently apply as a creative exercise, the cutouts were not made with the text in mind, but rather the inverse; the texts originate from an exercise of cutting out hundreds of words, verbs, adjectives, and objects, functioning as a play between environmental and mental availability. A jigsaw puzzle without guarantees of a cohesive image, and without a reference image, yet the colors guide us, just as the words do.

Finally, the series closes with "Siegfried's Lock", where the loss of contact with the past is not absolute, but hidden, much like history itself sinking its secrets and awaiting the causality of journeys and the shifting of waters to bring to the surface the nostalgias or interrupted memories within the experience of its contemporaries.

At the conclusion of the series and following its partial exhibition, alongside the collective work "Echoes of the Self"—to which this series was not remotely related—the pieces of "Platitudinous Bizarreness - Dream as Memory and Delirium" were donated to the collective and remained in Paris at the end of the residency. Following a brief period between my return to Brazil and the new 2025 series, "Behind Time", it was the symbologies of these works that inspired the fiction "Leão e o Unicórnio", where each artwork has a chapter dedicated for them and their stories.

A Broken Kaleidoorscope
Technique: Oil on Canvas
Dimensions : Around 43 x 30 x 21 cm.
Series : **Platitudinous Bizarreness : Memory as Delirium**
Vannie Gama, 2024.









Storytelling has always been bound to knowledge—an assertion that is absolutely obvious, yet frequently forgotten within the most formal domes of knowledge, whether in the humanities or the natural sciences. Be it philosophy, astronomy, biology, medicine, and the like, the condition of fiction as a setting for the transmission of knowledge functions also as a political tool: when the Greeks establish all of Western philosophical and political thought idealized in the Republic, it is generally not exalted, nor certainly scrutinized, that this knowledge passes through stories, tales, legends, and mythologies, dialogues set in fables and other literary strategies wherein characters rehearse morality and ethics, reflection, and the application of a given knowledge, value, or technique.

I say a tool of power because it serves simultaneously as an argument widely deployed to dissipate and delegitimize other cultures—the fact that they ground themselves in storytelling for the transmission of knowledge; it is a question of historical legitimization and geopolitical interest, of a relativistic retention convenient to the good old dialectic of modern thought. Whether in the East, the West, the Global South, or the Global North, storytelling is equally inseparable from culture, science, and communication, not only through the leaps of the imaginary and performative emotions within fantastic tales, but in education, in revolution, in cultivation, and in the memory of every community, society, and human relation.

The Western methodological obsession, reaching its apogee in modernity, tends to devalue fantastic stories. Curiously, only faith possesses social leeway for the imaginary and the metaphysics of our times; imagination lacking faith is left destitute, without rights and without space, much like the rights of a child. One such methodological obsession is the impulse toward diagnosis—likewise rationalist—of every possibility beyond materiality, the latter rescued only when it converts into a product, into a sellable toy.

"Leão e o Unicórnio" is an artistic fiction; it does not concern the psychiatry of its characters, nor does it concern faith. It is a free, imaginary, philosophical space, and

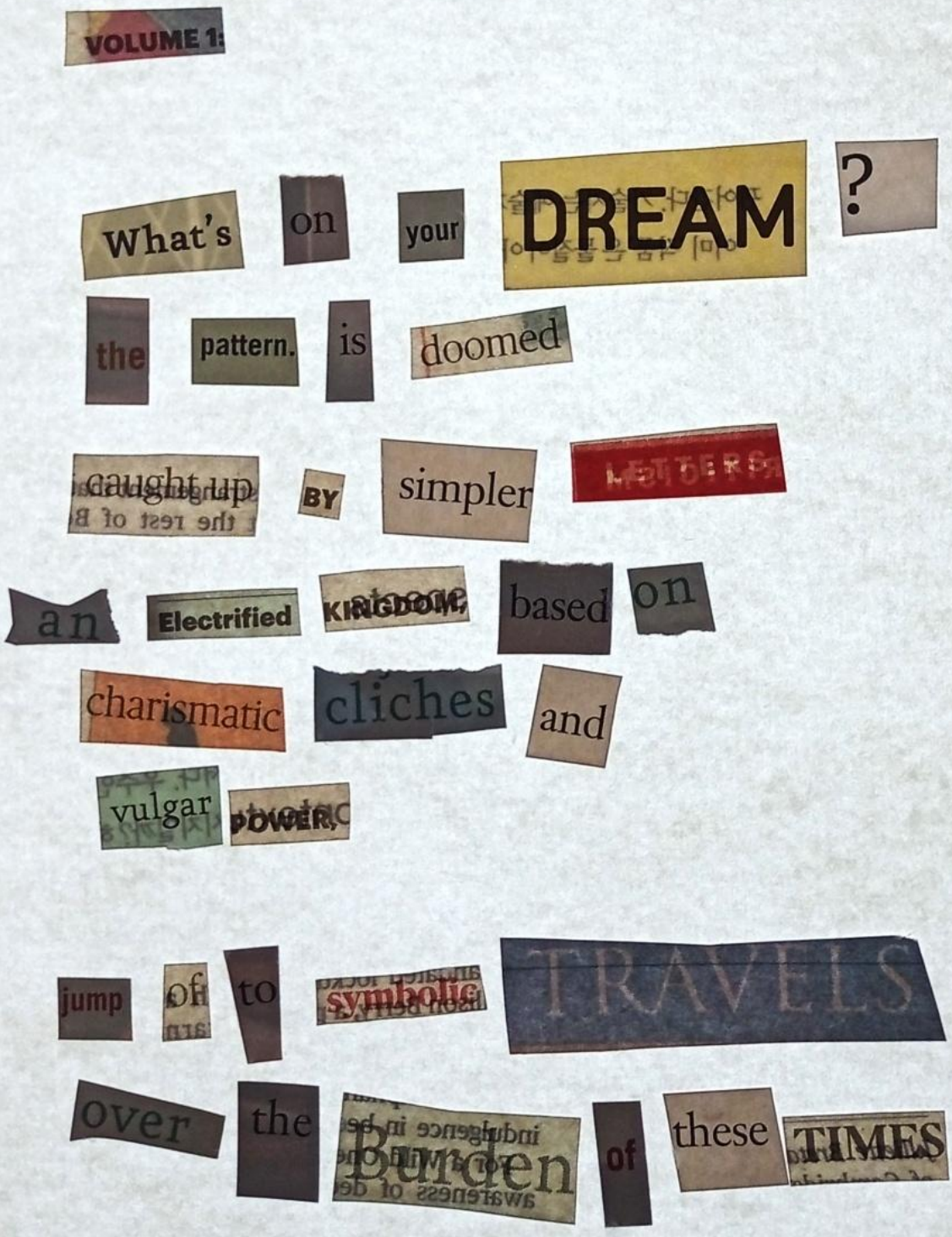
primarily social—and therefore political, of friendship, of art, of our crisis of globalization and diversity—yet far removed from digitality.

Briefly, the writing of "Leão e o Unicórnio" was organic and perhaps necessary, given the submission of my dissertation that same year. The residency in Paris, "The Rabbit Hole", took place four months after the defense of "Sociedade Tecnológica". At the time, I was engaged in the paintings of "Platitudinous Bizarreess", a series somewhat more nihilistic than the PPP works, back then referred to simply as "Pairs".

When I returned from Paris to Americana in the interior of São Paulo, I moved within a month to the northern zone of Sorocaba. These contrasts, combined with the year 2025 having commenced uncertainly and already freighted with these shifts, afforded me three uncertain months. In that incertitude, ideas possessed a permeable space in which to express themselves. "Leão e o Unicórnio" was born from an artwork description. Initially, "Memory as Delirium" (a deliberate provocation in a series title) was intended as a document cataloging the works of the series. Somehow, on the first day I wrote five pages about the piece, I allowed the "what if..." to cross the threshold of the text's language without grand introductions. Within two weeks, I organized the structure of the text, and spent between two and three months writing every day, and revising every day, those works.

Commentaries on philosophy and art history, on social sciences, could be articulated with the levity of dialogues akin to the ancients, granting me a certain breathing room outside of research and theoretical tomes to achieve, through moments of humor, a public discourse on urbanity, histories, prejudices, and the tensions of the years 2022–2024—a quite specific slice of time that, regrettably, unfolds in the historical repetition of human malice, or of its territorialist condition.

Accepted by the authentic Editora Libertinagem days before my twenty-eighth birthday, the manuscript would take nine months to be published, in January 2026. It is currently available on the publisher's own website, accompanied by the subtitle "A Arte da Lembrança". The first edition is in Portuguese and features as its cover the encrypted "A broken Kaleidoorscope" from 2024. On the following page, "volume 1" was a plate that accompanied the canvas "The Swan Lake", executed in the same technique—perhaps merely less


VOLUME 1:
What's on your DREAM ?
the pattern. is doomed
caught up BY simpler
an Electrified KINGDOM, based on
charismatic cliches and
vulgar POWER,
jump of to symbolic TRAVELS
over the Burden of these TIMES

VOLUME 2:

We failed to incorporate UNBEARABLE

metallic variations through lively NATURE

that refers to play and Hearing

out entirely twisting ways,

If you'd learn how to be

made

of ANCIENT stories

Find them around,

FORMALLY ~~A~~DRESSED



VANNIE GAMA | Biography in Third Person

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 ofTime’’, "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 - 2026) by Editora Libertinagem, in Brazil. Finally, Gama is a Phd Student in the doctoral program of interdisciplinary studies in semiotiques at UQAM - Montréal, literature department, studying Ecofuturisms while studyng past subjects such as Queer Art and Pop Queer, Time and Sensorial Perception, History of pigments and techniques of painting n Western Art, Problem of Algoritims in Art and Identity Representation, Democracy and Culture in Digital and Contemporary Society Art and Cultural Factors in STS (Society, Technology and Science), AI problem in arts and language, Art of Nature and their main thesis and theory proposition, the Technological Ecossystems.

Averse to social media due to late fascist algorithms, hyperprocessed content and an unhealthy pace of consumerism in a society of surveillance, and committed to organic diffusion, Gama is usually contactable through his website, www.vannigama.art, his e-mail, contact@vanniegama.art r vanniegama.vyslab@gmail.com, and during vernissages,

AN ARTIST'S STATEMENT | You don't kill your darlings; you take your time to raise them

The first version of this catalog, shared between December and January of 2026, did not feature an artist statement. The rationale for this stems from my natural disquiet regarding the artificialization of the ideal image of the contemporary visual artist, and the successful injection of art-market corporatism not only into art consumption, but into the very presentation of each artistic person. One need not read my books to know that I oppose any attempt at the hyper-fabrication of anything, especially within a domain that I carry to the very confines of my own existence—a choice of a singular response, be it yes or nothingness. My devotion to art is not divine for even a single second; it is, in truth, a pragmatism regarding my human condition, the condition of being. The frankness with which I deal with art likewise has nothing to do with making good or bad art, ordinary or extraordinary art, nor with successfully avoiding hypocrisies, creative crises, or moments of skepticism regarding this one-way route.

As this catalog is not a catalog, for it is in itself a critique of the idea of portfolio and of cataloging models that are, in turn, injections of historical precision devoid of records. The fluidity of identity, of materiality, and of the episteme of any artist must not fear the high walls of the speculative economic castle governing the commercialization of our works of art. Undoubtedly, without the market, we do not pay our bills. Artists have families and experience hunger; artists do not transmute. Art has various prices, and this is not a contradiction, but merely a contingency in the legitimation of an art that is a craft, even though this craft does not distinguish itself from body and mind beyond the craft itself, for we are the continuum of our works, intermittently.

We recognize, as a society, that labor and education, for instance, are necessary for social organization and the very process of socialization, for the structural maintenance of our gregarious contract. Yet, it is within the relations of power and diversity, difference and freedom, that we fight for better working conditions in modern society, that we change entire political systems, that we fight for the right of access to education for all people, and that educational methods remain aligned with the formative needs of this very social diversity. Art does not differ from these struggles. It is evident that a school may be structurally insufficient, just as a totalitarian or oligarchic political system will exploit its workers. We do not renounce all crafts, nor do we renounce education.

In the same vein, recognizing the importance of micro and macro economic relations among art agents does not invalidate avid criticisms directed at a specific mold of the market. I believe this is not an issue exclusive to the visual arts, yet my embodied experience certainly perceives with greater depth the conflicts within this field in particular.

We study and appreciate the vanguards that opposed, or even the revolutions and scientific methods, the discoveries that generated friction within their respective historical epochs. The physical limitation and the absence of archival research leave me without knowledge of whether other eras felt this way, yet this sensation and emanation—that untamed behavior is not only systematically punished, but self-inflicted—is deeply rooted in the behavior of the artist. The art of fear, or the art of subjugation, or the art of the boundary of applause. The artist is calculating and molds themselves to the market, neither too rebellious so as not to alienate investors, nor too docile so as not to render themselves an isotope in artistic ebullition. As is indeed openly recorded historically, collectives possess greater strength than the individual, yet the market protects the cell more than the organ.

I understand, as I have written in both of my books thus far that address any relation to modern and contemporary art, the necessity of a certain bureaucratization. Procedures are necessary. Getting to know an artist becomes a dossier with expected information, certainly. Yet, once more, it must not be a totalizing process. Contracts are one thing, but the image is porous, impactful, and well-delineated, materialized, or ethereal like an innocuous mist; it must be modular, opposed to crystallization by demand.

The right to rebellions and the occupation of existence without the surveillance of expected artistic composure. This catalog was one of the few places where I could exercise the freedom not to provide that answer—for my artist statement to reside within each series, each book, each performance itself, and for it to be, as various theorists such as Eco have argued, that the interpretation and quality of any discourse, prose, narrative, and above all, enunciation, constitute a collective project, dependent upon the activity of the other, who decodes and comes to perceive the relation between the parts in the creation of a whole that is never a whole.

For if art and the artist were totalizing and excessively explanatory, excessively transparent, their questions would invariably be rhetorical; and we know that if atoms were massive, the entire universe of the relativity of matter and its motion—which celebrates its own tautology in the universe—would not exist. We would lose finite dimensions, to be sure, but infinite possibilities of relation, differentiation, experimentation, critique, frustration, and even of the wretched contentment.

The media for the language of art may change, and there are indeed phases in which I will anchor myself in paintings, phases where I will dedicate myself to text, but no list of my intentions replaces the magnitude left behind by the unavoidable insufficiency of my words, reveling in the freedom of the right to separate this bold public realm from the un-intimate private domain of shared responsibility in making sense, in finding the lines of research, the shouts, songs, and dances of the works themselves.

I left as a subtitle the phrase "You don't kill your darlings, you take your time to raise them", also because structurally there is a conditioning toward optimization, toward the efficiency of ideas—not in the pragmatic sense that where there is choice there is loss, and that space possesses natural constraints to its configuration, but in the sense of avoiding challenging ideas. In a manner similar to how we avoid birds in architecture, killing our ideas based on a capitalist efficiency of automation is practically avoiding the bitter blossomings of error, of experimentations whose results will at times be useless or even detrimental to the models that brought them there, or prioritizing doable, controllable ideas in farms already sterile like the soil of our creations, contaminated by an obsessive caution toward whatever challenges the short timeframe allocated to simple ideas. And at the exact moment we condition ourselves to this, avoiding the long and prudent paths natural to solid ideas—yet with an expansive reach of experimentation and observation, sensations and perceptions—we yield space to collective irresponsibilities that aim for profit and destroy the foundations for healthy futures.

Certainly it is here that I refer to the crisis of our time, to the technological race of artificial intelligences, to the immediacy of non-renewable energies, and to the way we deal with climate change. But, on a local dimension, I speak here also of our own ideas, of the rhythm of our decision-making, and of other outdated instrumentalizations that would benefit from our capacities for endurance and resilience, without diluting the reality of causality, of consequences, and of the most human and animal of experiences, which is learning. The artist does not sit in front of the canvas waiting for inspiration to arrive; perhaps they do not wish to have a website with three tabs—one with a curriculum, another with their works, and another with their biography against a white background. Perhaps we will take another route to work, trace with our fingers the serrated edges of autumn leaves, learn to distinguish, and thus to recognize… bird songs, calls for revolution, critiques of information systems, the distinction of the scent of fruits in their proper seasons, and without moralisms—the scent of wines, of tobaccos, of tired skins, of smoke, of accents, of thunder that ought to replace missiles, of sensationalist headlines that ought to make us laugh.

