

UP ART MAG

#0



Manifesto Edition
CAZAH ART GALLERY

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MANIFESTO EDITION



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MOVEMENT



A CONTEMPORARY ART MOVEMENT

"UP ART™ Manifesto

"We were not born to repeat.
We were born to elevate."

The UP ART™ Movement emerges as a call to awareness in the present time. Not as a formal school or an aesthetic trend, but as a way of engaging with the world.

Under the direction of J.C. Bergamo and Christy, the movement was founded within the Cazah Art Gallery as a collective of artists who understand the act of creation as an exercise in presence.

We live in a fragmented era of multiple identities and technologies that accelerate the world while challenging our inner lives.

In this context, art cannot be mere distraction; it must become awareness and transformative energy.

UP ART believes that contemporary art is a testimony of the present moment. It is active reflection. It is sensitive inquiry.

UP is direction and ascent. It is a state of presence. It is the expansion of perception.

We do not seek uniformity; we seek truth.
We do not defend a style; we defend a position.

UP ART™ is ascending because it proposes the elevation not of status, but of perception.

To elevate the gaze, thought, and exhibition space into the realm of consciousness.

We believe in art as a historical responsibility and as the living memory of the present.

We do not wish merely to occupy walls.
We wish to open windows.

We do not wish merely to exhibit artworks.
We wish to provoke reflection.

We do not wish merely to belong to our time.
We wish to understand it.

UP is movement.
UP is awareness.
UP is now.

This is our point of departure.
This is our commitment.
This is our manifesto.

UP is movement.
UP is awareness.
UP is now.

CAZAH Art Gallery establishes itself as the starting point of a new artistic movement for our city and region, emerging as an institution that dares to think beyond conventional boundaries.

More than an exhibition space, Cazah positions itself as a center of convergence where contemporary art engages with the fundamental principles of sustainability, innovation, and well-being.

This initiative, born within our institution, reaffirms the gallery's commitment to serving as a driving force for a conscious cultural movement, transforming the physical space into an environment of sensitive elevation and social responsibility, where each exhibition becomes a strategic step toward strengthening our regional artistic identity within the global cultural landscape.

Creative Direction and Curatorship
J.C. Bergamo e Cristina Bergamo (Christy)

CAZAH ART GALLERY
GALLERY



"A WINDOW TO THE NOW"



COLLECTIVE EXHIBITION

EXHIBITION

CURATORIAL ESSAY

A Window to the Now

We open a window.

Not to the past.
Not to the future.

But to the moment that pulses before us.

"A Window to the Now" marks the first collective exhibition of Cazah Art Gallery and officially inaugurates the UP ART™ Movement, conceived and founded under the direction of J.C. Bergamo and Cristina Bergamo (aka Christy).

The movement emerges as a gesture of elevating artistic consciousness in the present moment.

Contemporary art does not seek merely to repeat forms, nor simply to break with tradition.

It bears witness.
It questions.
It transcends.

We live in an age of information overload and profound transformation.

The now is multiple, hybrid, and urgent.

Each artwork presented in this exhibition is a singular window.

Each artist chooses their own frame; each gesture reveals a fragment of the time we inhabit.

If classical art aspired to eternity and modern art proclaimed rupture, the UP ART™ Movement affirms consciousness.

AMANDA LOCH

Her works emerge as visual responses to memories, dreams, and poetry, where the discarded and the forgotten are reclaimed as treasures worthy of contemplation. Through her artistic practice, she seeks to transform emotions into images, revealing sensations that transcend the visible.





ARTIST STATEMENT

My work emerges from the intersection of photography, memory, and materiality. I use found objects, natural fragments, and photographic images to create small landscapes of thought assemblages that function as observation boxes of the world.

I am particularly drawn to materials that seem to carry silent histories. These elements are chosen not only for their form, but for the sense of time they embody. They are traces of lives, movements, and transformations.

In the work presented in this exhibition, each compartment functions as a small window. These are not windows to the outside world, but openings into the present moment the now as a place of attention and discovery; an invitation to look closely, slow down, and investigate what usually goes unnoticed.

Photography appears within this context as condensed memory. When placed in dialogue with organic materials and found objects, it ceases to be merely a record and becomes part of a territory of imagination.

My interest lies in transforming fragments of the world into small devices for contemplation, creating situations in which the viewer may look as if discovering something for the very first time.

Each piece is an attempt to create, within everyday life, small windows into the now.

AMANDA LOCH

ANA LUA

Through an authorial practice based on Intentional Camera Movement (ICM), Ana captures the flow of time in images that appear to vibrate and dance.

Her work carries a strong pictorialist influence, characterized by the atmospheric construction of light and a deep appreciation for contemplative time.



ARTIST STATEMENT

My photography is born from contemplation. I see it as a bridge that transforms the visible into inner perception, using light and movement as the foundation for a new visual language.

Nature is my field of inquiry not as a passive landscape, but as a sensory experience. In the dunes, I find proof that nothing is static: shaped by the wind, they transform silently, redrawing the landscape day after day. Just as the planet pulses in continuous motion, we, as human beings, inhabit a constant state of transformation.

Life moves within us just as the wind moves the sand: continuously and inevitably. What we contemplate today is no longer exactly what existed yesterday, and it is precisely within this impermanence that the beauty of existence resides.

I work with atmosphere and time as structural elements of composition. Among dunes, coastal vegetation, and the sea, the wind reveals subtle textures, while the gaze is drawn into the lightness, essence, and emotion that emanate from the landscape.

Influenced by the aesthetics of Pictorialism, I seek to create images in which photography ceases to be a frozen instant and instead suggests more than it explains. In these works, sharpness gives way to sensation, atmosphere, and emotion.

Through abstraction, I open multiple layers of interpretation and invite the viewer to feel before attempting to understand.



ANA LUA

ANGELO VIRGILIO

The distinctive quality of Angelo's artistic photography lies in his commitment to the analog process.

He deliberately rejects the convenience of immediacy: from the use of classic cameras to the chemical development of film, every stage is carried out by his own hands.

This artisanal approach lends his images an organic texture and a profound sense of authenticity.





ARTIST STATEMENT

"My photography is a manifesto in favor of presence.

By embracing the rigor of the analog process—from capturing images on film to hand-developing each photograph—I seek to reclaim the materiality of time and the beauty of essential forms.

My work is an exercise in simplicity and minimalism, an attempt to offer the viewer an intimate reflection on what remains when we silence excess."

ABOUT THE WORK

"THE CURTAIN THAT BLINDS US"

In this work, Angelo proposes an awakening.

Through his lens, he questions the contemporary veil that distances us from reality:

We live our lives through glowing screens,
Parallel worlds, distant dreams.
A curtain that leads our gaze astray,
From the beauty of life passing by each day.

Beyond the windows of the real lies enchantment,
Colors and tones reduced to a mere garment.
Eyes adrift, unable to perceive,
The dance of life and all it can teach.

Each day unfolds as a spectacle,
A new purpose, a new invitation.
Yet we continue chasing dopamine
Within an endless whirlwind of distraction.

Let us awaken to what is true,
And step beyond the screens,
Observing the world in its fullness.

ANGELO VIRGILIO

D

BEREJUK

D

The expressive power of his urban art has naturally evolved into the realm of galleries and interior spaces.

Through his canvases, Berejuk transports the energy of the streets into more intimate environments, creating a unique dialogue with architectural, corporate and residential projects.



ARTIST STATEMENT

REFLECTION OF THE INVISIBLE

Berejuk's current artistic practice investigates the relationships between nature, technology, and humanity, exploring the dissolution of boundaries between the organic and the synthetic.

The core concepts of Synthetic Nature and Sensitive Machines question the convergence of living beings and technological innovation, while also examining the growing humanization of machines.

Within this universe, the artist addresses the technological disruptions shaping the future, including affective technology machines capable of replicating human emotions and challenging our understanding of interaction, connection, and empathy.

The presentation of this artistic research invites reflection on the impact of innovation and the emergence of new digital frontiers in contemporary society.

At a time when technology and artificial intelligence are redefining the world, Reflection of the Invisible is the result of three years of research and technical development. The work forms part of Berejuk's ongoing investigation into the forces transforming our reality, exploring the relationship and eventual fusion between human nature and technology.

BEREJUK



CHRISTY

Inspired by masters such as Kandinsky, Mondrian, and Malevich, Christy has translated auditory sensitivity into paintings and sculptural structures.

For her, art is a sensory experience that connects the viewer to their inner world through three-dimensionality, movement, and perception.





ARTIST STATEMENT

CHRISTY is a visual artist whose primary language of expression is geometric abstraction. Her work reveals a deep affinity with the movements of Constructivism, Concrete Art, and Neoplasticism, while maintaining subtle dialogues with Op Art. Embedded within her artistic practice is a strong connection to the German Bauhaus school, expressed through a minimalist approach to modern architecture and the aesthetics of modernist industrial design.

Christy moves freely between these artistic universes, translating them through elemental forms such as the square and the circle. Her creative process begins with the photographic capture of architectural structures and design objects, which are subsequently combined with other visual elements to create a distinctive contemporary dialogue. The result is a body of work that challenges perception, stimulating a sense of living and continuous depth.

"Everything that surrounds us is subject to multiple layers of perception. Unveiling them depends on light, shadow, our state of mind, and our vision—both physical and spiritual—of the world," explains the artist when describing the relationship between her compositions and the observer.

Using photography, digital techniques, and graphic design as fundamental tools, Christy incorporates color, volume, and composition to explore the illusion of three-dimensionality. Her artistic production unfolds into two complementary bodies of work:

Archdesign Photo

Developed through direct photography, where the careful selection and curation of architectural elements shape the narrative of each artwork.

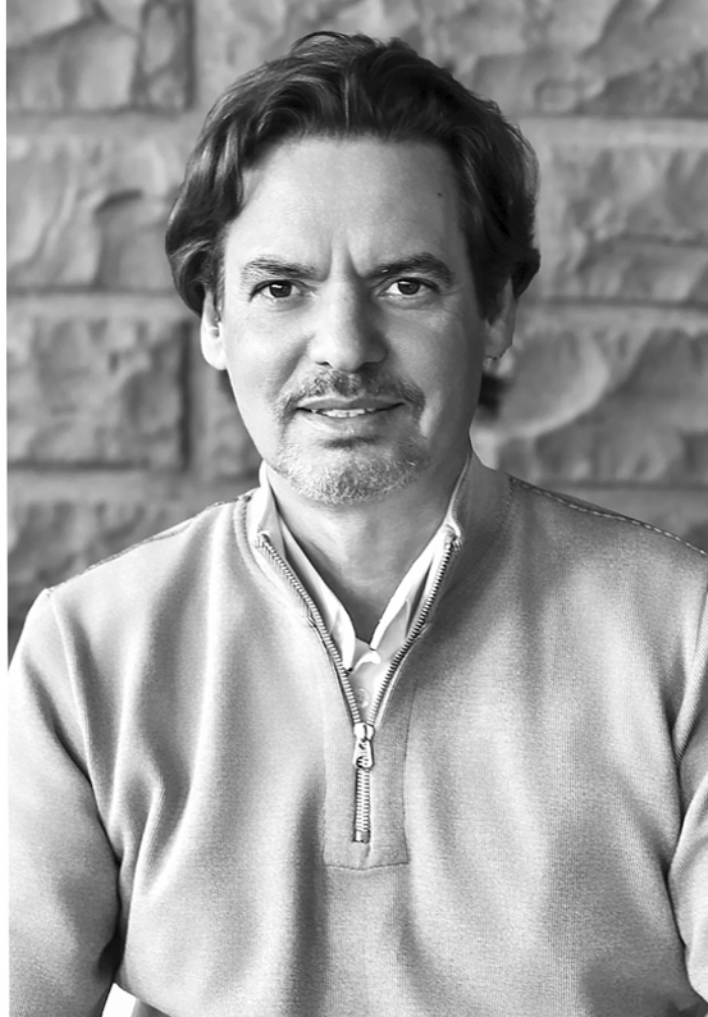
Geometric Abstraction

A body of work in which pure forms and color assume a leading role, reflecting her constructivist vision of the world while creating three-dimensional spaces within a two-dimensional plane.

CHRISTY

EMANUEL NUNES

His visual language moves between Structuralism and Constructivism, exploring the duality between the concrete and the abstract. Today, his works form part of public and private collections in countries including France, Italy, Turkey, Switzerland, Russia, and the United States. His artistic production is distinguished by the exceptional quality of traditional fine art casting techniques, inherited from an ancestral craft tradition and reinterpreted through a contemporary design perspective.



ARTIST STATEMENT

"My sculpture is grounded in an essential triad: matter, spirit, and water.

Through rounded forms and mask-like elements, I seek a symbiosis that reconnects me with my African roots.

My inspiration emerges from the shields of the Guardians—ancestral figures that nourish my spiritual being.

In the material realm, marble and metal are the substances I challenge. I carve and sculpt them by hand, cast the metal, and ultimately bring them to life through color."

ARTWORK

GUARDIAN VII

In this sculpture, I present the mythical figure of the Guardian.

The work explores the duality of existence: the two faces that represent the "we" (the collective) and the "inner self" (the supreme being).

Guardian VII serves as a portal to transcendence, symbolizing the soul as it is liberated and projected beyond the boundaries of the inner self.

EMANUEL NUNES



HERVE TOMEDI

In the collective exhibition A Window to the Now, Hervé creates universes where nature and imagination converge. Through his surrealist series Parallel Universe, the artist transforms trees into ethereal and conscious beings. His works explore movement, evolution, and the profound connection between life, energy, and cosmic harmony.





ARTIST STATEMENT

Parallel Universe

Born from a childhood bond with forests and the natural world, the Parallel Universe project challenges the immobility of trees by imagining them as sentient and nomadic beings.

Through an aesthetic liberated from realistic conventions, the artist gives "wings to trees," transforming them into Ethereal Beings—hybrid, elongated forms that move through roots detached from the earth.

The project unfolds through its own cosmogony, structured in four acts: the energetic chaos of the Moment of Creation; the emergence and definition of the Ethereal Beings; immersion into their daily existence within the Ethereal Universe; and their tangible materialization as 3D Sculptures.

It is an invitation to a future of evolution and harmony, where the purity of natural elements and the ancestral wisdom of forests merge into a manifesto of peace and cosmic dynamism.

The project explores the liberation of vegetal form, transforming the static figure of the tree into a dynamic and conscious expression of life.

- The Genesis

Inspired by an instinctive observation of nature, the series proposes a playful universe in which trees transcend their roots to express human emotions, gestures, and movement.

- The Structure

The visual narrative is organized into phases that evolve from the abstraction of atomic chaos (Creation) to the definition of hybrid figures (Ethereal Beings) and their symbolic habitats (Ethereal Universe), culminating in their translation into three-dimensional space.

- The Philosophy

Through elongated forms and a distinctive visual language, the artist celebrates communal life and the evolution of species.

Parallel Universe serves as a metaphor for the perfect harmony of forests, projected into a future where the essence of nature exists in a constant state of movement, transformation, and renewal.

HERVE TOMEDI

J.C. BERGAMO

With nearly four decades of international experience and a distinguished background in fashion photography and Fine Art, J.C. Bergamo merges photography with the freedom of the visual arts.

Using the camera as a brush, the artist deconstructs reality through light, color, and fluid movement captured directly through the lens.

His works transform reality into vibrant and poetic compositions, revealing the essence, energy, and fluidity of life.



ARTIST STATEMENT

My work emerges from the intersection of photography's technical precision and the gestural freedom of the fine arts.

As an artist whose practice moves between fashion, architecture, and Fine Art, I pursue an aesthetic rooted in Contemporary Expressionism, where the image ceases to be a static record and becomes the manifestation of a unique and personal visual language.

I maintain a profound connection with the masters of Impressionism and Expressionism; however, my field of exploration is the contemporary world. I seek to deconstruct the scene through light and color, using the camera as a brush and the environment as a palette.

My brushstrokes are dynamic and fluid, captured directly through the lens, transforming the urban landscape into a pictorial experience.

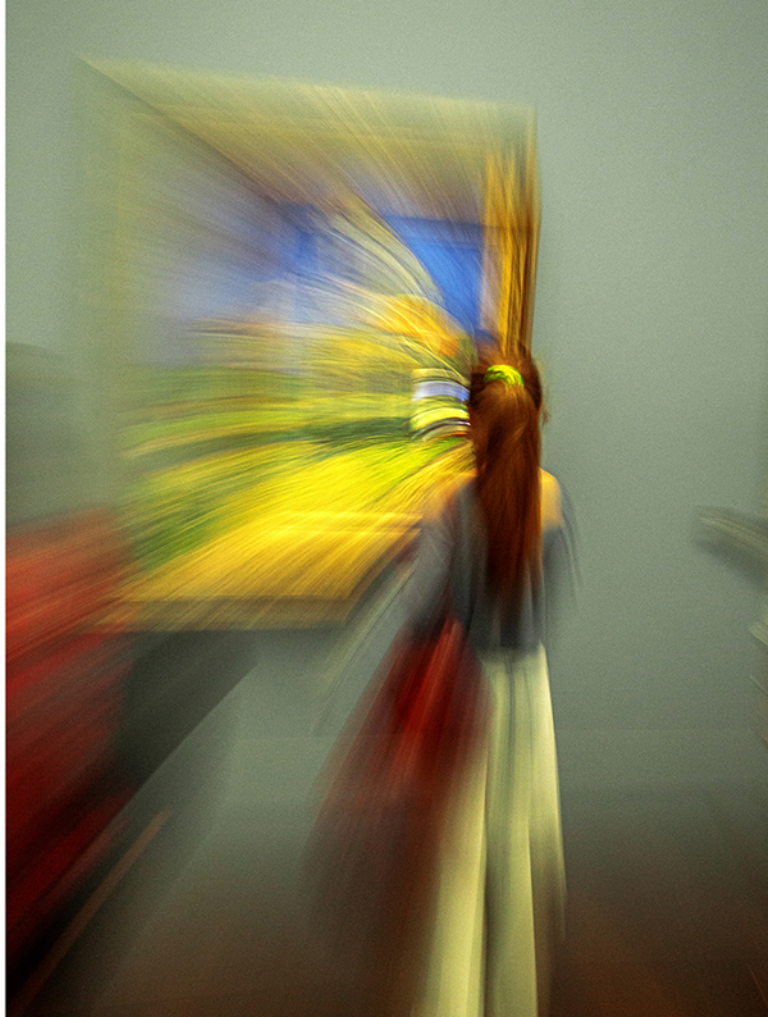
Grounded in the belief that everything is light and movement, I employ technique as a means of extracting the emotion and vitality contained within each chromatic intention. The creative process begins with the desire to reveal the soul of a subject, exploring the expressive possibilities made possible through variations in camera movement and exposure.

In harmony with physical gesture, I shape light and time so that color and contrast emerge with magnetic intensity, inviting the viewer into a journey of perception and self discovery.

Within this universe, the infinite background becomes my canvas, while light whether natural or constructed serves as the raw material through which beauty is formed.

"By portraying urban life through movement and aesthetic deconstruction, I seek to rediscover poetry in an ongoing pursuit to capture the fluidity and beauty of life."

J.C. BERGAMO



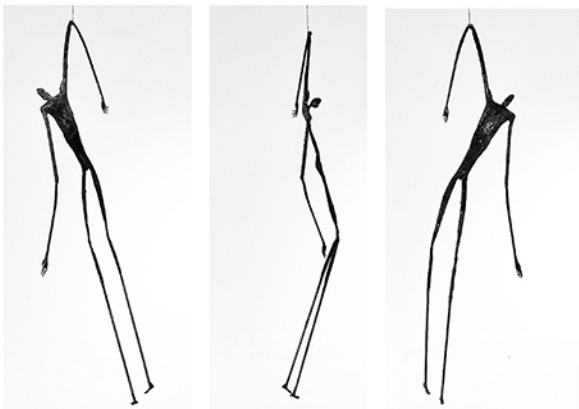
JEAN TOMEDI

Structure and Form

Architect and visual artist Jean Tomedi merges science, architecture, and art to investigate the human body and the concept of emptiness.

Drawing from studies of anatomy and the fluidity of dance, the artist shapes iron and paint, transforming the rigidity of materials into poetic forms. His works explore the "fissure" as a space of opening and connection, translating raw emotions into pure movement.





ARTIST STATEMENT

"My work materializes a journey in which architecture, science, and art converge in a visceral pursuit.

What I present here is the result of an immersion that extended beyond the walls of the studio, leading me to encounters with life and death in anatomy laboratories, with the rhythm of music, and with the fluidity of dance.

My artistic language emerged from the need to translate the verticality of architecture into human expression. Through research into ancestry and self knowledge, the 'fissure in the chest' that characterizes my sculptures came into being a void that is simultaneously a wound and an opening.

My experience with the human body, on the steel table and beneath the scalpel, shattered any previous aesthetic expectations, revealing a raw and uncompromising authenticity.

As my work evolved from vertical rigidity toward the balance of the pendulum and the harmony of the horizontal plane, I discovered the sense of calm that follows the turbulence of ideas.

What stands before you is iron marked by heat, tools, and my own perspiration.

These are emotions transformed into physical postures."

"SURRENDER
OPEN THE CHEST
OFFER A HAND WITHOUT KNOWING ITS WEIGHT
LOVE WITHOUT EXPECTING ANYTHING IN RETURN
TO GIVE OF YOURSELF IS TO EXTEND YOURSELF TO THOSE IN
AFFECTION IS THE BODY IN GESTURE
TO HELP IS TO BE PRESENT"

JEAN TOMEDI

JOÃO RIBEIRO

Between Holding and Seeing

São Paulo based photographer and researcher João Ribeiro approaches the image not as an isolated record, but as a journey through multiple points of view.

Through historical photographic processes and handcrafted lenses, his works reveal that the "now" is not a frozen instant, but a poetic interval where photography becomes an act of distance, observation, and profound contemplation.



ARTIST STATEMENT

Between Holding and Seeing

[The Necessary Distance]

This work emerges from photography's simplest and most rigorous principle: there is no isolated image there is only sequence.

As in a roll of thirty six exposures, meaning does not reside within a single frame, but in the displacement between images. The world reveals itself gradually, changing according to the point of view, escaping whenever we attempt to fix it in place.

Here, the world sustains the human figure, as an inverted vision of Atlas. A fragile sphere supports the window. There is no heroism, no strength only silent dependence. The figure looking through the window is not a human being, but a representation of one. An immobile body, eyes open, incapable of truly seeing or acting. It does not pretend to see in order to dominate; it pretends to see simply because it stands before what is there. The world already arrives filtered through glass, reflected, mediated.

Never directly.

The image does not reveal itself all at once. It demands movement, just as photography demands a journey. To the left, the globe. To the right, the observing face. Viewed from the front, the two interfere with one another, merge, and resist any definitive interpretation.

The gaze learns that seeing is always partial.

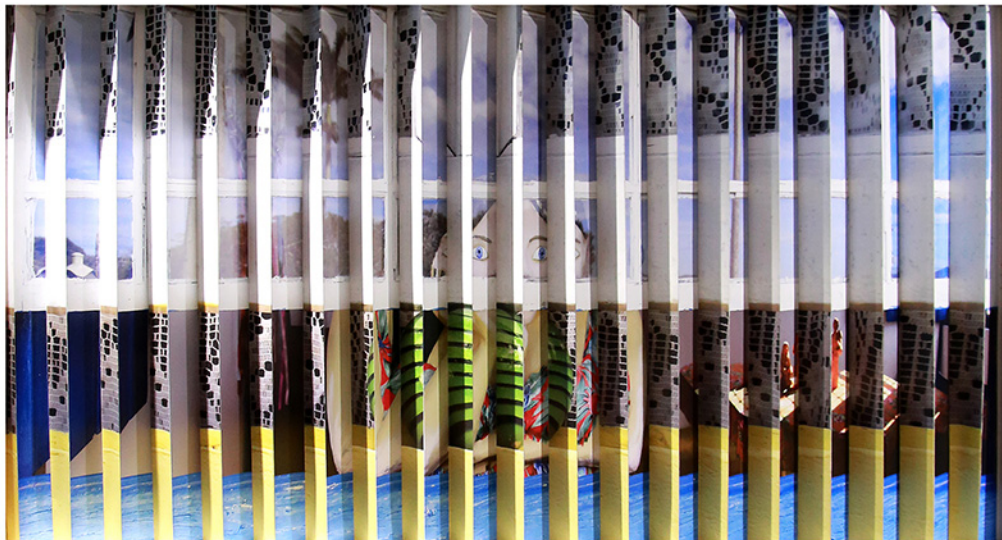
That every photograph is an act of distance.

That the one who captures does not participate, but observes.

The now is not a frozen instant.

It is the interval between one image and the next.

It is what emerges only when the body moves and accepts that the frame can never be fully controlled.



JOÃO RIBEIRO

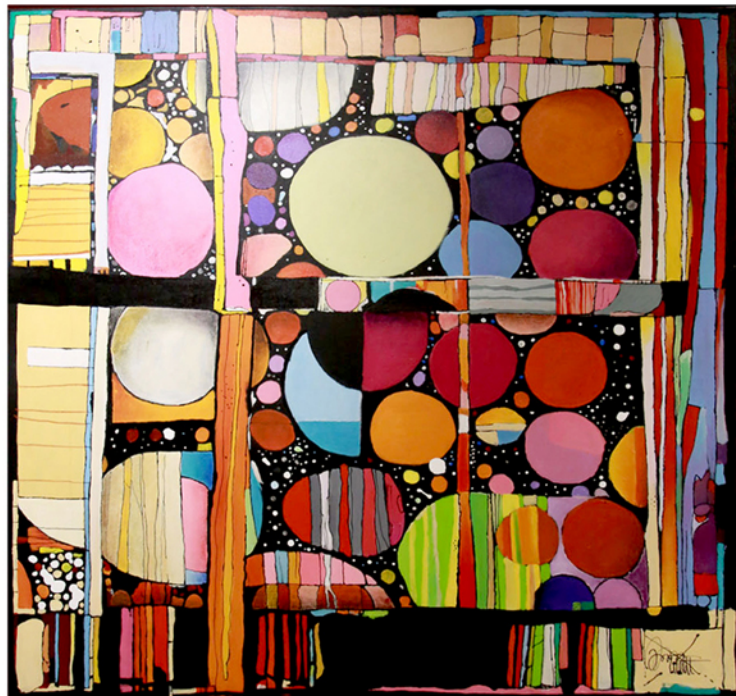
JONATHAN WELDT

Mosaic of the Now

Santa Catarina-based designer and visual artist Jonathan Weldt balances geometric precision with the expressive fluidity of Pop Art. Using the window as a metaphor for existence, the artist fragments everyday life into dynamic forms and vibrant colors.

His works function as poetic mosaics that invite the viewer to slow down, contemplate the present moment, and rediscover the beauty embedded within the ordinary.





ARTIST STATEMENT

The Poetics of Presence and the Resting Gaze
In this work, the window emerges as a metaphor for existence itself.

Viewed from the outside, it reveals an interior fragmented into forms, colors, and rhythms, as though each segment were a preserved moment in time.

Small circles suggest fleeting instants, nearly imperceptible in their passing; larger forms represent what endures—the recurring cycles that shape our journey.

Vibrant colors evoke joy, love, vitality, and celebration.

Denser, more opaque tones speak of challenges, silence, and transformation.

Between chaos and harmony, togetherness and solitude, the composition organizes everyday experience into a sensitive architecture.

Geometry provides structure, yet it is color that breathes, creating a space where the gaze may rest without urgency. Fragmentation is not rupture—it is construction.

Each element, however distinct, participates in a greater unity. As in life, intense and subtle moments, luminous and difficult experiences, coexist and complement one another.

Windows to the Now invites the viewer to slow down and recognize that the present is not a fixed point, but a mosaic in constant formation.

By passing through this symbolic window, we are reminded that beauty resides not only in great events, but in the delicate sum of all the moments that compose the portrait of who we are.

JONATHAN WELDT

JULIAN GALLASCH

HUMAN CONSTELLATION

With works present in more than thirteen countries and included in the collections of figures such as Neymar Jr. and Sabrina Sato, Santa Catarina based artist Julian Gallasch merges urban graphic language and product design with the sophistication of hand painted artistry.

His research focuses on contemporary portraiture characterized by a striking chromatic presence, moving fluidly between Pop Art and Expressionism. Through a metaphorical pointillism, Gallasch transforms gesture into cosmic dust, creating faces that emerge like constellations celebrating the present moment and the unity of being.



ARTIST STATEMENT

"We are a cluster of points trying to remember that we were once stars."

In this work, Pointillism is not merely an aesthetic technique, but a metaphor for our own existence: a face revealed through the same cosmic dust that shapes the universe a face emerging as a human constellation, reminding us that we are made of the very substance of the stars.

It is the meeting point between the microcosm of gesture and the macrocosm of being, a celebration of the present moment through a process of fragmentation that ultimately reveals the unity of existence.

JULIAN GALLASCH



LAÍS ODELI

Reflection and Gesture

Santa Catarina based product designer and visual artist Laís Odéli has developed an expressionist visual language refined through her studies at the University of the Arts London.

With exhibitions that include the Carrousel du Louvre, her work employs expressive brushstrokes and rich textures to explore botanical forms as for human existence. Through layers, color, and intuitive gestures, her paintings translate the cycles of nature, inviting the viewer to slow down and reconnect with what is living, evolving, and in constant transformation.



ARTIST STATEMENT

"Reflection"

Between matter and gesture, the image is constructed through layers that record movement, permanence, and transformation. Nothing seeks absolute stability.

Each mark reveals a journey where construction and rupture coexist, like a territory that remains in a constant state of becoming.

Nature emerges as both form and metaphor.

Leaves, flowers, and organic structures appear not as literal representations, but as a language through which to reflect upon existence, identity, and transformation.

What manifests on the surface is born from the encounter between what is seen and what is felt.

The gesture is guided by intuition, experience, and a deep attentiveness to the process itself.

Between control and surrender, the painting unfolds by embracing deviations, imperfections, and displacement.

Within this movement, the image remains open, sustaining a space where multiple interpretations may emerge and where the viewer may recognize something of themselves.

In the territory between exterior and interior, the gaze finds room to slow down.

The image does not impose itself as an answer; it remains open, inviting experience and the contemplation of the present moment.

Between layers and gestures lies the possibility of reconnecting with that which, in essence, remains alive, mutable, and profoundly human.

LAÍS ODELI

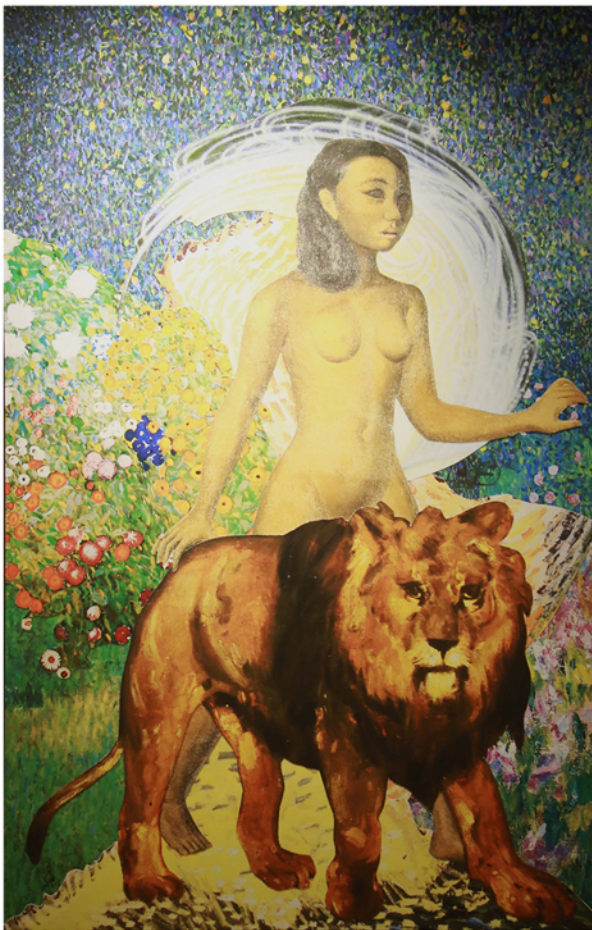


LUCÍA TESTA

Assembly and Memory

Argentine born director, producer, and visual artist Lucía Testa, now based in Santa Catarina, transposes the logic of cinematic editing into the universe of analog collage. Working with fragments sourced from books and magazines, the artist subverts historical narratives and reinterprets the role of the feminine within the history of art. Her works reorganize symbols and archetypes into new visual constellations, transforming fragments of the past into ritual manifestations of strength, presence, and devotion in the present moment.





ARTIST STATEMENT

"My work emerges from the encounter between fragments; it is a practice of symbolic displacement in which past and present coexist within the same space."

My artistic practice is directly influenced by the logic of cinematic editing—the ability to generate new meanings through the relationship between images.

In analog collage, this process becomes both intuitive and ritualistic. Images removed from their original contexts are reorganized into new narratives, where each fragment carries its own history, memory, and temporal dimension.

For the collective exhibition A Window to the Now, I present the work:

"XI - Strength"

In this piece, I explore feminine power in its most elevated form—an energy that contains, transforms, and nurtures.

Through the recomposition of symbols and archetypes, the work manifests the sacred act of embracing one's own impulses without judgment.

It is an image of devotion to the self, a portrait of a soul that withstands storms without breaking.

It is the feminine reclaiming its voice and affirming its radical presence in the present moment.

LUCÍA TESTA

MILLA MACHADO

Presence and Ritual

Visual artist and researcher based in Florianópolis, Milla Machado brings together Art History and high-end design, having collaborated internationally with Tonino Lamborghini. Within her artistic practice, the window becomes a metaphor for introspection, contemplation—transforming everyday experiences into acts of resistance against haste and celebrating the intimacy of the present moment.



ARTIST STATEMENT

To Be, To Dwell, To Remain, To Continue

In this work, the window does not appear as a physical object, but as a metaphor.

The open book before the figure's face functions as a silent portal: through reading, we open a passage to other possibilities of thought, memory, and imagination.

Reading suspends the accelerated flow of the world and invites us to inhabit another kind of time a slower, deeper time.

The figure holds a glass of wine, a gesture that evokes a moment of pause, everyday pleasure, and a small ritual of presence.

Reading and drinking wine become symbols of a moment lived with attention, an experience of retreat amid the speed and distraction that characterize contemporary life.

We live surrounded by screens, notifications, and immediate stimuli.

Everything seems to happen at once, always just a click away. Within this context, taking the time to read becomes an almost subversive act a gesture of resistance against haste.

The book opens a window inward, and paradoxically, it is through this inward journey that we encounter the present moment.

The figure remains suspended within this instant, between thought and the simple pleasure of a sip of wine. Time appears to slow down.

Reading thus becomes a window to the present not the hurried present of the external world, but the intimate and silent now of one who allows themselves simply to be, to dwell, to remain, and to continue.

MILLA MACHADO



NATALIA KROICH

A Between Surfaces

Santa Catarina based visual artist Natalia Kroich, whose career includes large scale murals and exhibitions such as CASACOR, combines realism, abstraction, and three dimensional applications within her artistic practice. Driven by a profound connection to nature and the fluidity of water, she creates works through layers, textures, and translucent volumes that interact dynamically with light. Her artworks such as the silent passage of a whale shark invite moments of sensitivity, contemplation, and pause, opening a subtle window into the present moment.





ARTIST STATEMENT

Between Surfaces

There is a particular kind of silence in the ocean.

Not the silence of absence, but the silence of presence.

The whale shark moves through the depths with monumental calm, advancing at a rhythm that seems untouched by the urgency of the human world.

Its presence reminds us that nature is never in a hurry. In this work, the realistic figure of the animal emerges in contrast to a minimalist visual field, creating a space where the gaze can breathe.

Across the painted surface, layers and translucent volumes appear to overflow beyond the canvas, suggesting a silent passage between the real and the abstract.

These forms capture light, depth, and a single fleeting moment.

Like a fissure.

A portal.

A window into the same now.

NATALIA KROICH

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RAFAEL SALDANHA

Ancestry and the Present

Internationally acclaimed documentary photographer Rafael Saldanha documents the memories, traditions, and ways of life of traditional communities, connecting fishermen from Brazil and Portugal through the project Roots. His work captures the moment in which tradition and the present breathe together, opening a window onto a living now one that is continuity, ancestry, and pure visual poetry.

R



ARTIST STATEMENT

GRATITUDE

There are gestures that transcend time.
A man casts a fish into the air.
Hundreds of wings tear across the sky.
For a brief moment, the sea falls silent.
Gratitude is born from this encounter.

Part of the Roots project, the work connects Brazil and Portugal through artisanal fishing through a memory that remains unbroken, even when an ocean separates the land.

On the shores of Costa da Caparica, Seu Jaime believes that seagulls carry the souls of fishermen. They protect. They accompany. They watch over.

At the end of each journey, he returns to the sky what the sea has offered. Fish as prayer. Labor as faith.

A Window to the Now resides within this suspended moment the instant in which tradition and the present breathe together. The now is not rupture. It is continuity.

In this image, the window does not open toward the future, but toward that which still pulses with life. The present is ancestral.

And gratitude is the act of keeping alive those who came before us.



RAFAEL SALDANHA

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RAPHAEL LANGOVSKI

The Suspended Moment

With a strong academic foundation and an international presence in galleries across Paris, Madrid, and Valencia, Paraná born artist Raphael Langowski, now based in Santa Catarina, combines the rigor of drawing with the freedom of contemporary expression. Within his artistic language, the "now" exists as an overlapping of layers and planes of color. Through expressive brushwork and the deconstruction of the human figure, Langowski creates windows of pure introspection, inviting the viewer to silence the noise of the world and inhabit their own center.

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ARTIST STATEMENT

The Suspended Moment

The "now" is not a straight line. It is an overlay of layers, a fragment of memories and sensations that collide within the silence of a gaze.

This work is an open window into introspection. Here, the human figure does not present itself as a fixed whole, but as a collage of moments. Fragments searching for one another.

The window to the now is an inner one. It is the time required to recognize ourselves amid the noise of the world. In a posture of repose, the figure turns away from the vastness of the horizon in order to inhabit its own center.

The rhythm of the brushstroke is the pulse of existence. There is strength in deconstruction. There is poetry in what appears unfinished. Each plane of color becomes a step toward the depth of being.

RAPHEL LANGOVWSKI

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RICARDO VARELA

Matter and Symbol

Visual artist and pioneer of artistic screen printing in Santa Catarina, Ricardo Varela combines acrylic painting, collage, and surrealist techniques in vibrant three dimensional compositions. Drawing upon elements collected from nature through the technique of frottage, his works create textures and reliefs that function as imaginary windows. These compositions stimulate sensory memory and invite the viewer into a space of introspection, imagination, and contemporary engagement.



ARTIST STATEMENT

My current body of work represents the meeting point between decades of technical experimentation and an ongoing search for a new sense of three dimensionality.

Within it, I merge acrylic painting, screen printing, and collage into a visual language that explores both matter and symbol.

The process begins with attention to detail.

I work with elements collected directly from nature, such as leaves gathered from my own garden, applying the technique of frottage a method explored by Max Ernst, one of the pioneers of Dadaism and Surrealism.

Through this process, I capture and transfer textures and reliefs onto screen-printing matrices, which are then printed, cut, and reassembled.

Acrylic paint is introduced to define and animate these compositions, creating a dialogue between the organic and the graphic.

My work proposes the idea of an imaginary window: an opening through which we observe the world and which simultaneously functions as a mirror.

It is within this space that I reflect upon the present moment and the essential dialogue between the self and the other.

Drawing upon elements gathered from nature, I seek to awaken sensory memories and perceptual experiences.

The work is an invitation to introspection that simultaneously encourages transformation a necessary movement through which observation is converted into action and challenges become opportunities for growth.



RICARDO VARELA

Skies Between Trees

Internationally recognized and regarded as one of the leading names in Brazilian urban art, with murals spanning from Florianópolis to New York City, Thiago Valdi brings to canvas a refuge of profound sensitivity. Within his artistic language, the image becomes a quiet invitation to contemplate the blue sky through flowering branches. Developed over the course of two decades and later redefined as a sanctuary following the loss of his son, this series transforms luminous brushstrokes into a space of healing and serenity. His works function as intimate windows into affection, memory, and happiness, evoking clear days and inviting the viewer to fully inhabit the present moment.

THIAGO VALDI





ARTIST STATEMENT

From the Series: Skies Between Trees

"In this series, I invite the viewer to relive the simple and silent experience of gazing at a blue sky through flowering branches.

These paintings are born from unhurried walks and completed in the studio through luminous brushstrokes, seeking to transform everyday life into an experience of calm, presence, and contemplation.

I have been developing this theme for over twenty years, initially as a personal and private refuge that stood in contrast to my trajectory in urban art.

However, following the loss of my son in 2020, this series became my only safe harbor.

While vibrant artworks and large-scale murals lost their meaning in the face of grief, painting the blue sky framed by ipê and fig trees became what saved me.

Through these 'skies,' I was able to evoke luminous days even when the world appeared gray.

The true subject of the work, however, is unique to each viewer: What are you thinking about as you contemplate the sky?

I share these paintings as an invitation to contemplation and as a wish to awaken feelings that nurture well-being. Amid the challenges of life, we all need a small window to happiness."

THIAGO VALDI

