

MAURICIO IGOR

(Brazil, 1995)

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A body born and raised in Belém-Pará that carries with it the sinuous vastness of the Amazon region. It accumulates organic encounters while preserving the instabilities of displacements through different media, such as photographs, performances, videos, texts, urban interventions, installations, and paintings. The movement of the Amazon alongside the body carries the region's complex relationships with Brazil and other countries, as well as those involving race, gender, sexuality, and everyday life. Between dribbles and shortcuts, his work weaves a countercolonial path, whether through affinities or differences.

Licensed in Visual Arts (UFPA), a master's degree in Contemporary Artistic Processes (UDESC), winner of the 9th AF Contemporary Art Award, Florianópolis-SC; awarded in the category of Promotion of Emerging Artists of the Legal Amazon at the 40th Salão Arte Pará, Belém-PA; at the XVI Funarte Marc Ferrez Photography Award, National Arts Foundation; also conducted an artistic residency at the Cité Internationale des Arts, Paris-France.

ACADEMIC EDUCATION

Santa Catarina State University | UDESC (2021-2023)
Master in Contemporary Artistic Processes

Federal University of Pará | UFPA (2016-2020)
BA in Visual Arts

University of Porto (2019-2020)
Academic Mobility Faculty of Fine Arts of the University of Porto
Scholarship holder of the Santander Ibero-American Scholarships Program

AWARDS

- 2022** - 9th AF Contemporary Art Award, Alliance Française, Florianópolis-SC;
- Foment to the Production of Emerging Artists from the Legal Amazon, 40th Pará Art Salon, Belém-PA;
- 2nd Compact Room of MAG - Goiânia Museum of Art, Goiás;
- 2021** - XVI Funarte Marc Ferrez Photography Award, National Arts Foundation;
- Imagens Cotidianas - Incentive to Visual Arts and Photography, SESC Ver-o-Peso, Belém-PA
- Edital Latinidades Pretas - Afrolatinas Institute, Brasília-DF
- 15th Itajaí Art Saloon - Cultural Foundation of Itajaí, Santa Catarina, Brazil
- Aldir Blanc Visual Arts Law - Pará Secretary of Culture, Belém-PA
- Incentive to Production and Cultural Dissemination and Affirmative Action, SESC Ver-o-Peso, Belém-PA
- Finalist 1st Prize in Photography - Adelina Instituto Cultural, São Paulo-SP
- 2020** - Rede Virtual de Arte e Cultura Award - Cultural Foundation of the State of Pará, Belém-PA
- Call for Proposals Quarentena Fervida - Plataforma Fervo 2k20, Salvador-BA
- 2019** - Honorable Mention XXVIII CCBEU Primeiros Passos Art Exhibition, Belém-PA
- Honorable Mention FotoSururu - 1st Meeting of Creative Photography, Maceió- AL
- Honorable Mention 28th Open Call Artistic Interventions Supernova, Porto-Portugal

COLLECTIVE EXHIBITIONS

- 2023** - Dos Brasis: Art and Black Thought, Sesc Belenzinho, São Paulo-SP;
- Contemporary Art Salon of Formosa, Couros Museum Foundation, GO;
- 40th Pará Art Saloon, Espaço Cultural Casa das Onze Janelas, Belém-PA;
- 1st Contemporary Art National Salon of Goiás, Museum of Contemporary Art of Goiás, Goiânia-GO;
- 2022** - Foto em Pauta, Maximiliano Rocha Municipal Theater, Araxá-MG;
- Poetics of Relationship, Espaço Cultural Gênero e Diversidade, Florianópolis-SC;
- I Niamakala Festival, video showcase, Afrikan expressions and the third diaspora, online.
- 2021** - Yearbook 20th, Municipal Gallery of Oporto, Portugal;
- Porto Photography Biennial, Ci.CLO Platform, Portugal;
- Arte Pará - A history of video art in the Amazon (episode I): Pará, curated by Paulo Herkenhoff (Online platform)
- Ventos do Norte, Espaço Cultural Candeeiro, Belém-PA;
- Living Spaces, Space for Life - Art Fair Suomi contemporary art festival, Videokanava Gallery, Helsinki, Finland;
- Through the Affections, video exhibition - CAAA Center for the Affairs of Art and e Arquitectura, Guimarães, Portugal;
- 7th edition Small Encounter of Photography, projections cycle, Pernambuco, Brazil;
- Tropical Meridional Fiction - New Art City virtual gallery, United States;
- III International Exhibition of Art and Gender - Espaço Cultural Armazém - Coletivo Elza, Florianópolis, SC;
- Sestiere di Venezia, art in public space, Venice, Italy;
- Paisagem Humanizada nas Amazônias. Boulevard Arts Gallery, Belém, PA;
- Rio Grande PhotoFluxo, Ponto de Cultura ArtEstação, Rio Grande, RS;
- New acquisitions: Guajará Collection, Anápolis Museum of Plastic Arts, GO;
- Irradiating Life, Benedito Nunes Gallery, Belém, PA;
- MIP4 - Mostra de Video performances, Experimentation and Information Center of Art, Belo Horizonte, MG, Brazil;
- Homeostasis Lab, digital art platform, Brazil.
- 2020** - 21st edition of the Performatus e-magazine, curated by Tales Frey and Mãe Paulo;
- Construction of Identities, 10th Tiradentes Photography Festival, MG;
- The Photographs and the Rest, Museum of the Faculty of Fine Arts of the University do Porto, Porto, Portugal;
- Acto - a performative act, Faculty of Fine Arts of the University of Porto, Porto, Portugal;
- Do Aveso II - AL859 Ars Longa Vita Brevis, Cultural and Artistic Association, Porto, Portugal;
- Quarentena - Online Arts Festival, Brazil and Portugal;
- Agora Antígona - Performance in network, artists from Brazil, Chile and Peru;
- [RE] trate - Festival de Fotografia e Arte de Vassouras, Rio de Janeiro;
- Atmospheric Utopias and Dystopias - Uncool Artist, Brazil and USA,
- Por dentro de um tempo suspenso - Foto em Pauta, Minas Gerais;
- Até vir a noite - Magenta Collective, São Paulo-SP.
- 2019** - XXVIII Exhibition of Art CCBEU Primeiros Passos, Belém, PA;
- FotoSururu - 1st Meeting of Creative Photography, in Maceió, AL;
- Do Aveso - Kitchen Gallery, Faculty of Fine Arts, University of Porto;
- Performance Serei/a, presented at Espaço Mira, Portugal;
- Open Call SUPERNOVA Artistic Interventions, Porto, Portugal;
- Inabalável - 1st Exhibition of University Production of Visual Arts, Casa das Artes Artes and Graça Landeira Gallery, Belém, PA, Brazil.
- On the trail of light - Exhibition of handmade photography, Sesc Boulevard, Belém-PA.
- 2018** - IX Contemporary Photography Diary Award, Pará State Historical Museum;
- BERRO! Photography and Visual Arts Exhibition, State University of Rio de Janeiro-RJ;
- Imagens Cotidianas - Incentive to Paraense Photography, SESC Boulevard, Belém-PA;
- Change of perspective in urban space, Faculty of Visual Arts, UFFA, Belém-PA.

The Pisa in the Amazon

Fans are fundamental appliances in Amazonian homes. Due to the high temperatures, in general we, Amazon people, do our best to keep them working properly, thus ensuring minimum comfort in the face of the strong heat. For that, we often resort to “gambiarrras”, a Brazilian expression that means to use improvised methods or solutions to solve a problem, with any available material.

In this context I present my own fan that fell on the floor and broke, so I fixed it with a paintbrush, wires and a book, in an improvised way and after testing several objects as possible solutions. This work is also the beginning of my research relating gambiarrras to ways of survival in the Amazon.

Note: “Pisa” is a colloquial word used in the north and northeast of Brazil that means “beating”.

▫ Photography, 2020.



Sestiere di Venezia was a project that arose from the need to share art in the pandemic period, when museums and galleries remained closed. Through works by 45 artists from several countries, clotheslines from different Venice residences were used to compose an open-air gallery, so inhabitants were able to explore and enjoy art in their own streets.

September 01 to 25, 2021. Venice, Italy.
Curated by Jaq Lisboa and Jana Doell.





Photograph on raw cotton. 140 x 70 cm.



North winds

After my fan had broken and I repaired it by using “gambiarras”, I looked for other stories like mine. The fan with *gambiarras* presents a metaphor about maintenance strategies of something made on the basis of improvisation to ensure the permanence without large investments. It is a reflection of a wind that blows the economic and social adversities that start from precariousness to solve a specific need.

North winds is composed of a video art, urban intervention, and objects, reunited in an exhibition.

The project begins with the production of posters fixed in some neighborhoods of my city, Belém, which presented a photograph of my fan and a handwritten text that called interested people to sell their fans with gambiarras, as well as the stories that accompanied them. On the video art, I ride my bicycle gluing the posters while an audio about many stories of people who have repaired their fans with gambiarras is played, alternating with some pictures and screenshots of stories I received by messages via Whatsapp and Instagram.

After buying some fans, I put them as art objects on exhibition.

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- Objects and video art (8'27") 2021.
 - Video access: <https://youtu.be/NtqSwqmFx2s>



Posters glued in the streets of Belém on which is written: “looking to buy fans with gambiarras and their stories” and my phone number.



Video frames.

Eu tenho um ventilador cheio das gambiarras. Ele tem 15 anos. Funciona até hj. Não consigo me desfazer dele pq foi o primeiro ventilador q comprei depois de casada.

Éramos um triângulo amoroso: o ventilador ,eu e o marido. Meu marido não dormia sem ele. Eu não gosto de dormir com ventilador. Aí sempre rolava uma treta. Mas eles dois venciam no final kkkkk

Hj em dia ,o marido me abandonou mas o ventilador não kkkkkkkk!



Boa tarde amigo 12:22

Tb? 12:22

Meu nome e DENNYSON 12:22

Fui levar um passageiro que foi negociar um ventilador com vc 12:22

Ai vi o anuncio na sua parede 12:23

Como vc quer o ventilador? 12:23

Tenho um em casa e um amigo meu tem varios 12:24



Video frames

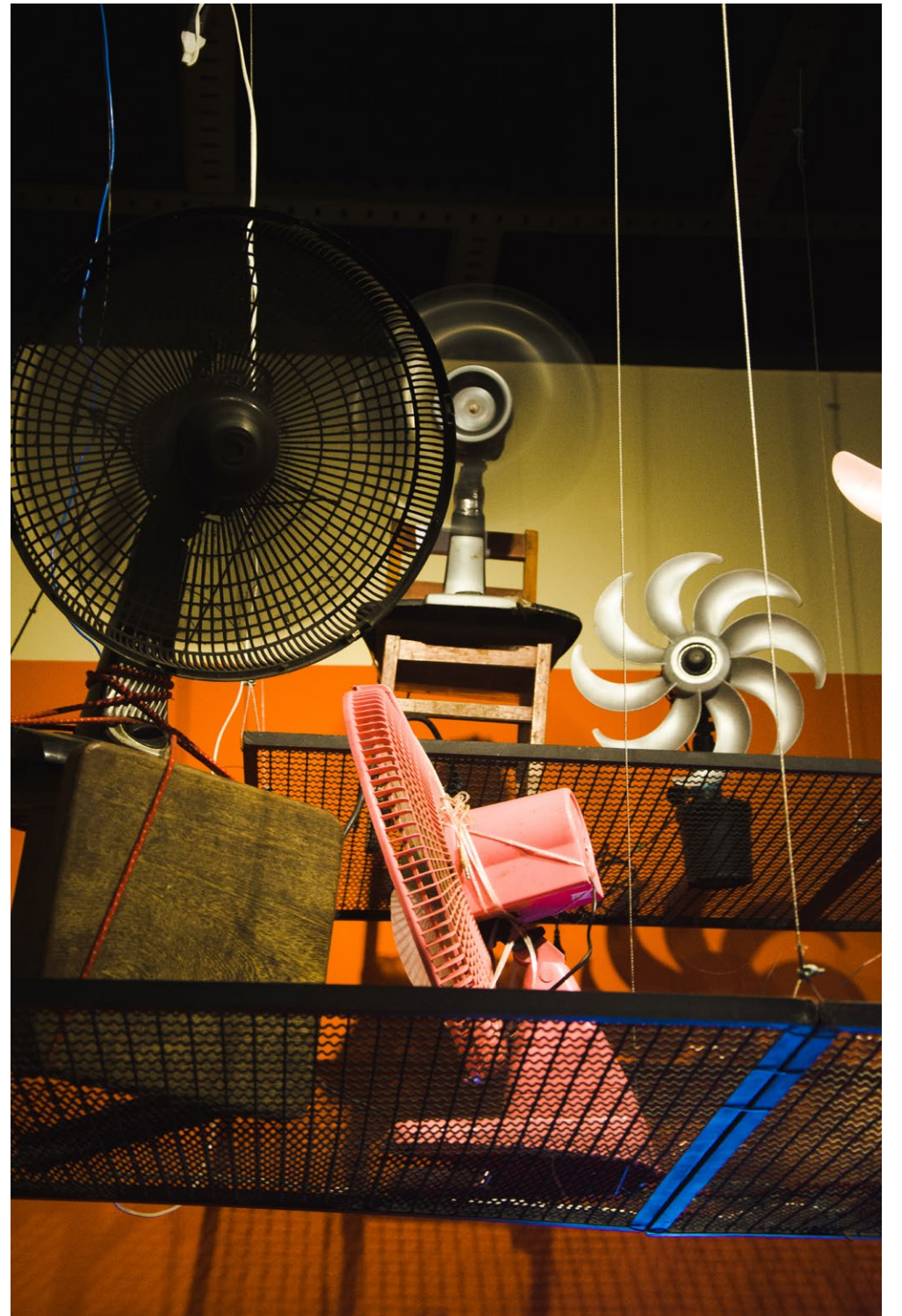
“I have a fan that is full of ‘gambiarras’. It is 15 years old, and it still works until today. I can’t get rid of it because it was the first fan I bought after I was married.

We were a love triangle: the fan, my husband and me. My husband couldn’t sleep without it. And I don’t like to sleep with a fan. So there was always a struggle. But they both always used to win at the end haha.

Nowadays, the husband has abandoned me, but the fan hasn’t hahaha”.

“Good afternoon, buddy. How are you?

My name is Dennyson. I was driving a passenger who went to negotiate a fan with you, then I saw the ad on the wall. How do you want the fan? I have one at home and a friend of mine has several”.



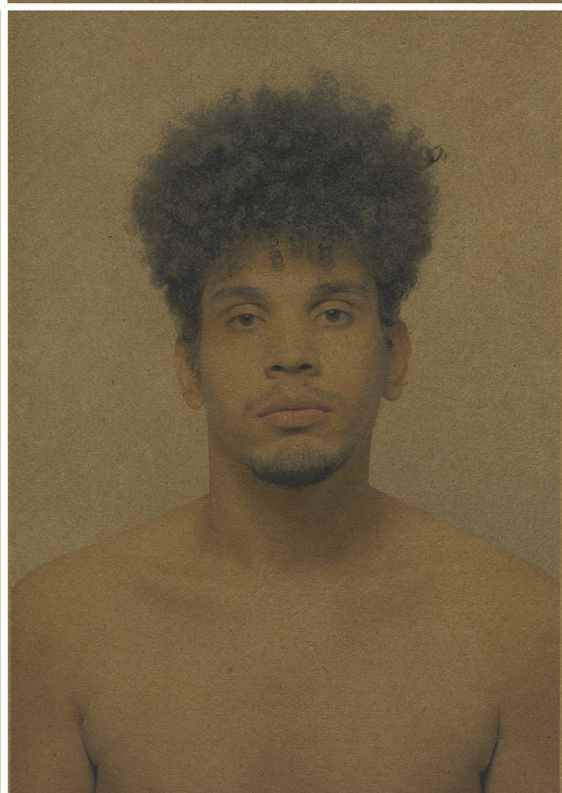
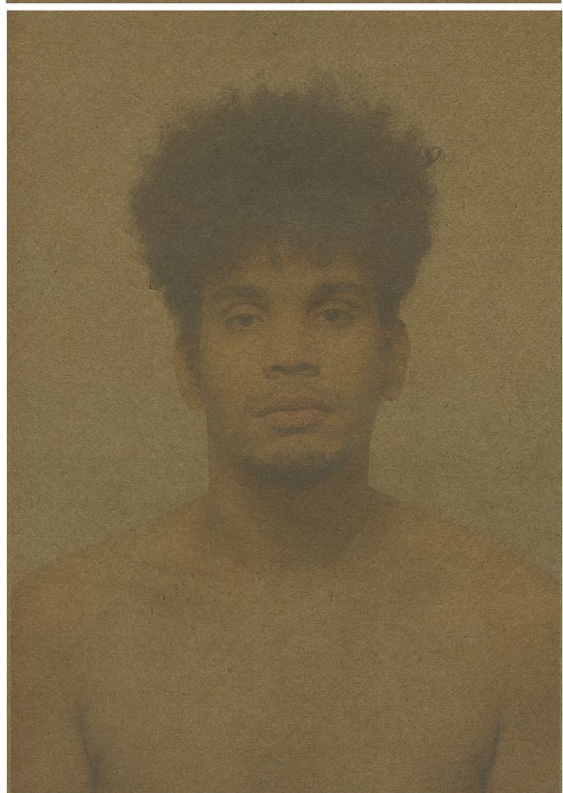
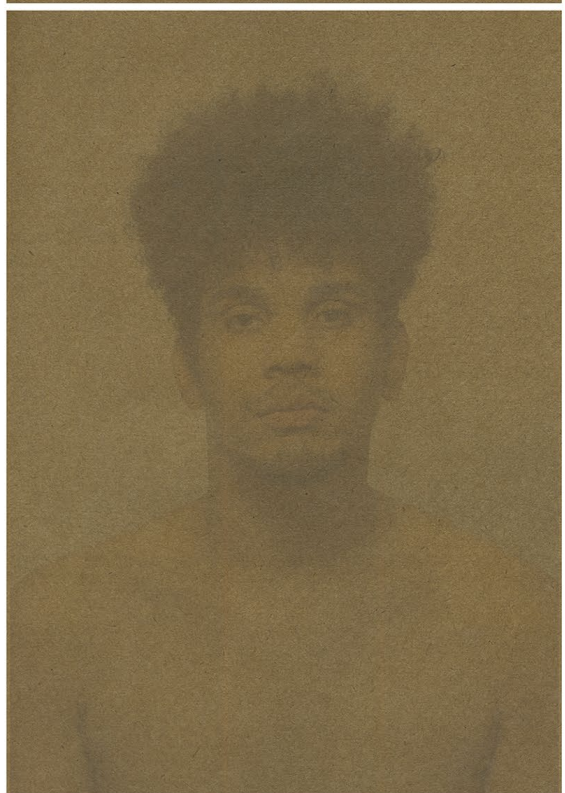
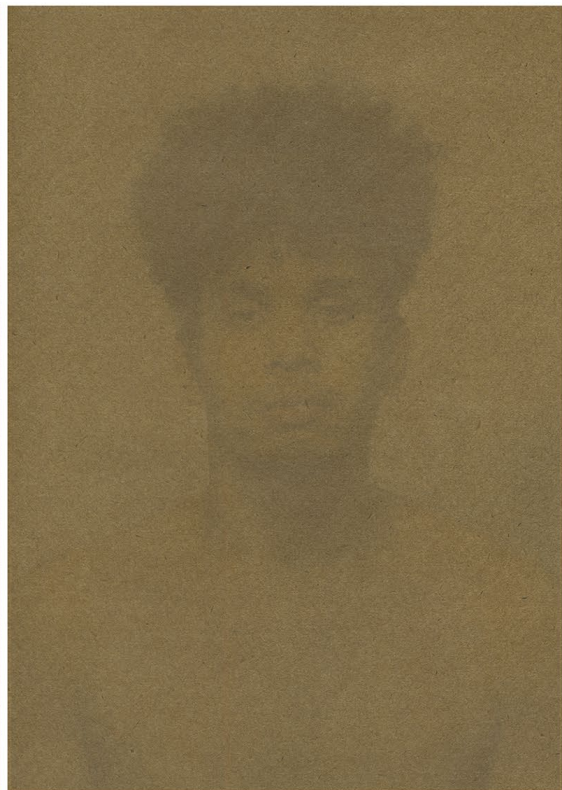
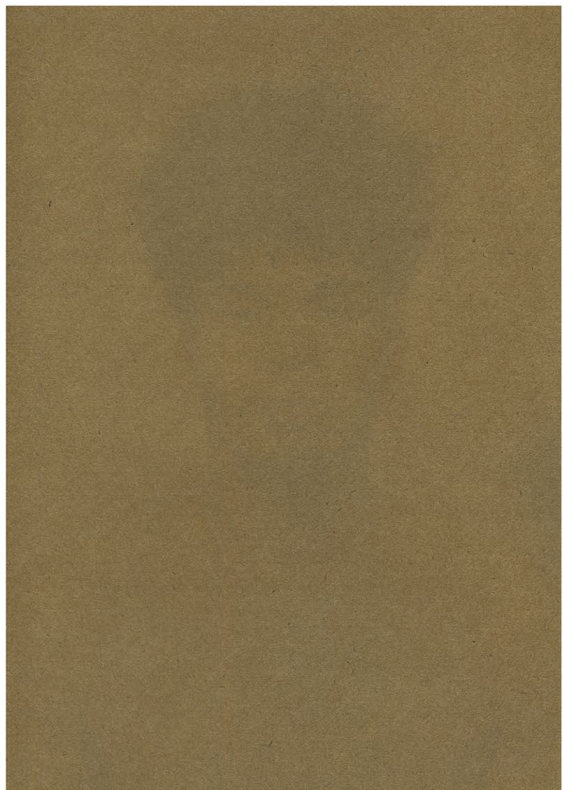
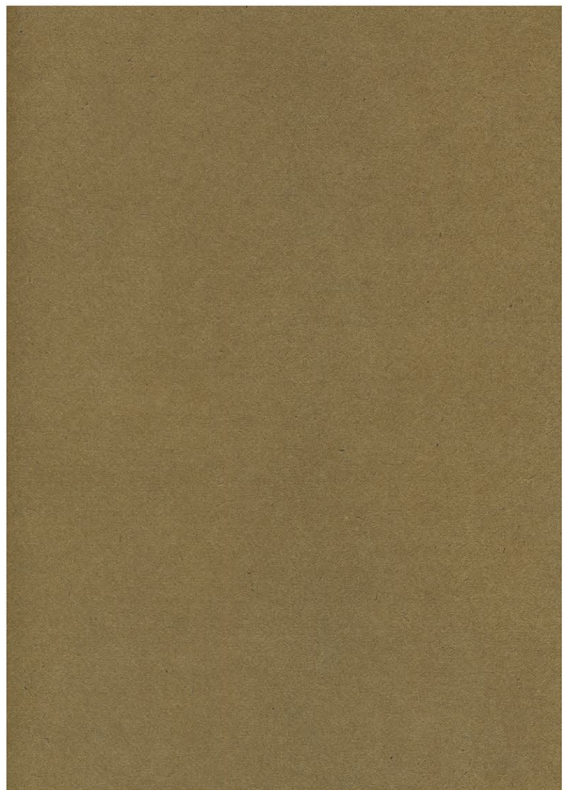
Installation exhibited at the 40th Salão Arte Pará. Curated by Paulo Herkenhoff. Espaço Cultural Casa das Onze Janelas, Belém-PA. 23.09 to 30.12.22

To Become

Since the arrival of the Portuguese people, a painful process of new formation of society was established in Brazil. Therefore, the multiculturalism present in the country has its roots in the suffering of our ancestors, initially the result of recurrent rapes. It is in this scenario that the miscegenation process is shown as one more of the inhumane situations imposed on enslaved Africans and indigenous people. This hierarchical idea between the races established a complex system that is still very strong today, which we call racism.

It is in this context that the series *To Become* presents clippings of the Brazilian social formation regarding miscegenation, identities, and fragmentation. I used brown kraft paper as support, also called brown paper, to raise such questions that involve the complexity of the term “brown” in Brazil, as well as the use of the self-portrait because I have seen myself, since childhood, in these identity conflicts.

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- Photograph on brown kraft paper, 2019.
 - Polyptych, 21 x 29.7 cm each.





Honorable Mention at XXVIII Exhibition of Arts CCBEU Primeiros Passos, Cultural Center Brazil-United States. Belém-Pará-Brazil, November 13 to December 07, 2019.

Gold

The relationship between Brazil and Portugal is marked by conflicts since the histories of the two countries were intertwined. In the past, the crossings-invasions established a power relation between culture, bodies, and traditions before others. The roles were then defined: colonizers and colonized. Centuries later, those relations are made by bureaucratic crossings in which passports, visas, and a series of documents are required for a citizen of one country to move to another. These movements are motivated by the most diverse reasons, such as political, economic, and social. As a result, today the largest immigrant community in Portugal is Brazilian.

From this perspective, this project investigates how this relationship currently unfolds, based on the meeting with Brazilians living in Portuguese lands, who told me about their experiences involving xenophobia and racism.

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- Booklet, 2020
 - Publication consisting of two volumes. The second booklet is inserted inside the first one.
 - Volume I: portraits and newspaper clippings. 14,8 x 21 cm, 44 pages;
 - Volume II: transcribed reports. 12 x 18 cm, 36 pages.







On exhibition for Anuário 20, at Ateliê Logicofobista, conceived by Porto Municipal Gallery.
Curated by Ana Resende, Andreia Garcia, Melissa Rodrigues, Pedro Augusto and Pedro Magalhães.
Portugal, Porto, May 22 to July 18, 2021.



OURO

Minha filha vinha caminhando pela calçada quando uma senhora branca portuguesa se aproximou rindo, abraçou a minha pequena e disse:

- Ah, se ainda pudéssemos comprar um desses, eu gostava tanto...

My daughter was walking down the sidewalk when a white Portuguese lady came up laughing, hugged my little girl and said:
- "Ah, if we could still buy one of those, I would like it so much..."

Don't Touch

I was in an elevator waiting to get my destination floor. Distracted on my cell phone, I suddenly feel someone pulling my hair and then saying: “- It's soft, right?”. Situations like that have already happened in Brazil, but in Portugal, and in Europe in general, it was too recurrent. On the street, on buses, in bars, at parties, even in a hospital. These invasive attitudes reveal the look of exotification to black phenotypes.

The work *Don't Touch* makes reference to the warning signs of museums and cultural spaces that warn to don't touch the works of art. The same goes for afro hair (and bodies) that are, in fact, true masterpieces, and should not be touched without proper authorization and care.

The work unfolds in an urban intervention carried out in the city of Porto, in Portugal, which the image placed on the streets - which is my size, 184 cm - caused strangeness, changes in the landscape and passers-by, as well as a warning for Portugal: Don't Touch.

▫ Photography and urban intervention, 2020.







Completeness

From the memories that make up my body, as well as by appropriating elements that go through my family's experiences, this work consists of studies about blackness, memories, body, acceptance and the relationship of these elements associated to European culture as a hegemonic standard.

The first moment of this research materialized from a performance which I used talc and the towel as elements. With one of the photographic records of this performance, I performed an urban intervention which I glued an image in the city of Porto.

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- Photography, video (6'46") and urban intervention, 2020.
 - Video access: <https://youtu.be/6E7Ylqlu6xU>





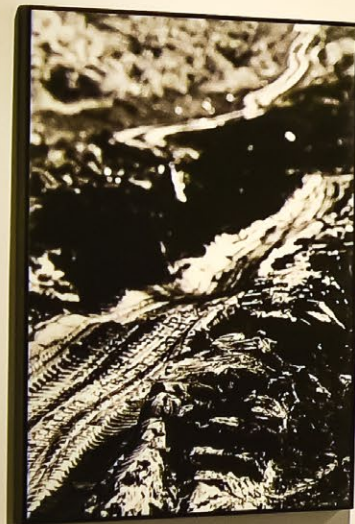
After a few days on the street, someone wrote "queen" at the image.



Video frames. Me gluing the image and interacting with the city of Porto.



Collective exhibition, Faculty of Fine Arts of the University of Porto - FBAUP.
Portugal, Porto. January 28 to 31, 2020.



Small white label with text, likely providing information about the artwork.



Small white label with text, likely providing information about the artwork.



Small white label with text, likely providing information about the artwork.

Small white label with text, likely providing information about the artwork.



Small white label with text, likely providing information about the artwork.

New acquisitions: Guajará Collection, Anápolis Museum of Plastic Arts - MAPA. Goiás, Brazil. July 30 to September 15, 2021.
Curated by Vânia Leal. Photograph, 100 X 66 cm.

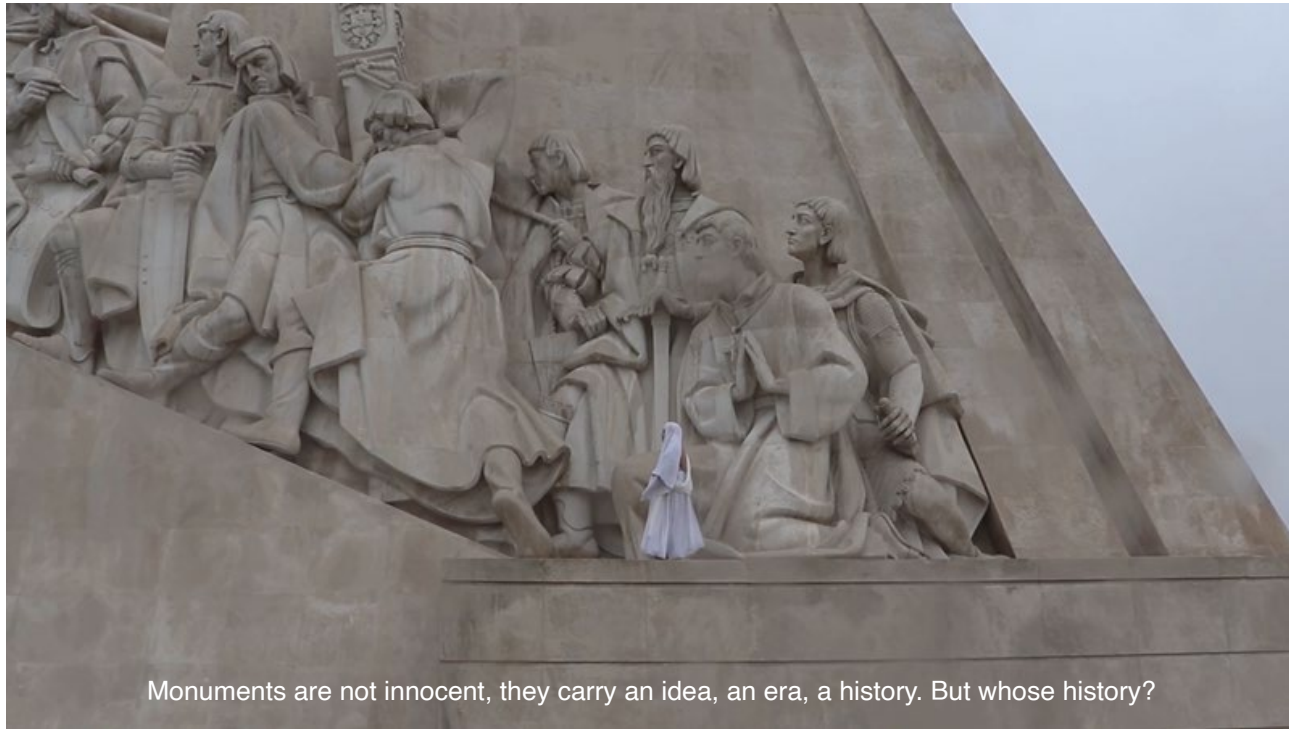
From one Belém to another

From one Belém to another is about my experience when I left Belém of Pará, in Brazil, to go to Belém of Lisbon, in Portugal. This process is marked by the crossroads that my body felt and heard, having as its main motto the question of how the relationship between colonizers and colonized, established centuries ago with the meeting of the two countries, unfolds today.

On the video, I am walking slowly in front of the monument called “monument to the discoveries” while my voice narrates some of my own and other immigrants’ experiences in the country, reflecting on colonial monuments and their place in society.

Camera: Dori Nigro

- Videoperformance (4’51”), 2020.
- Video access: <https://youtu.be/TxMKZjb2VrY>



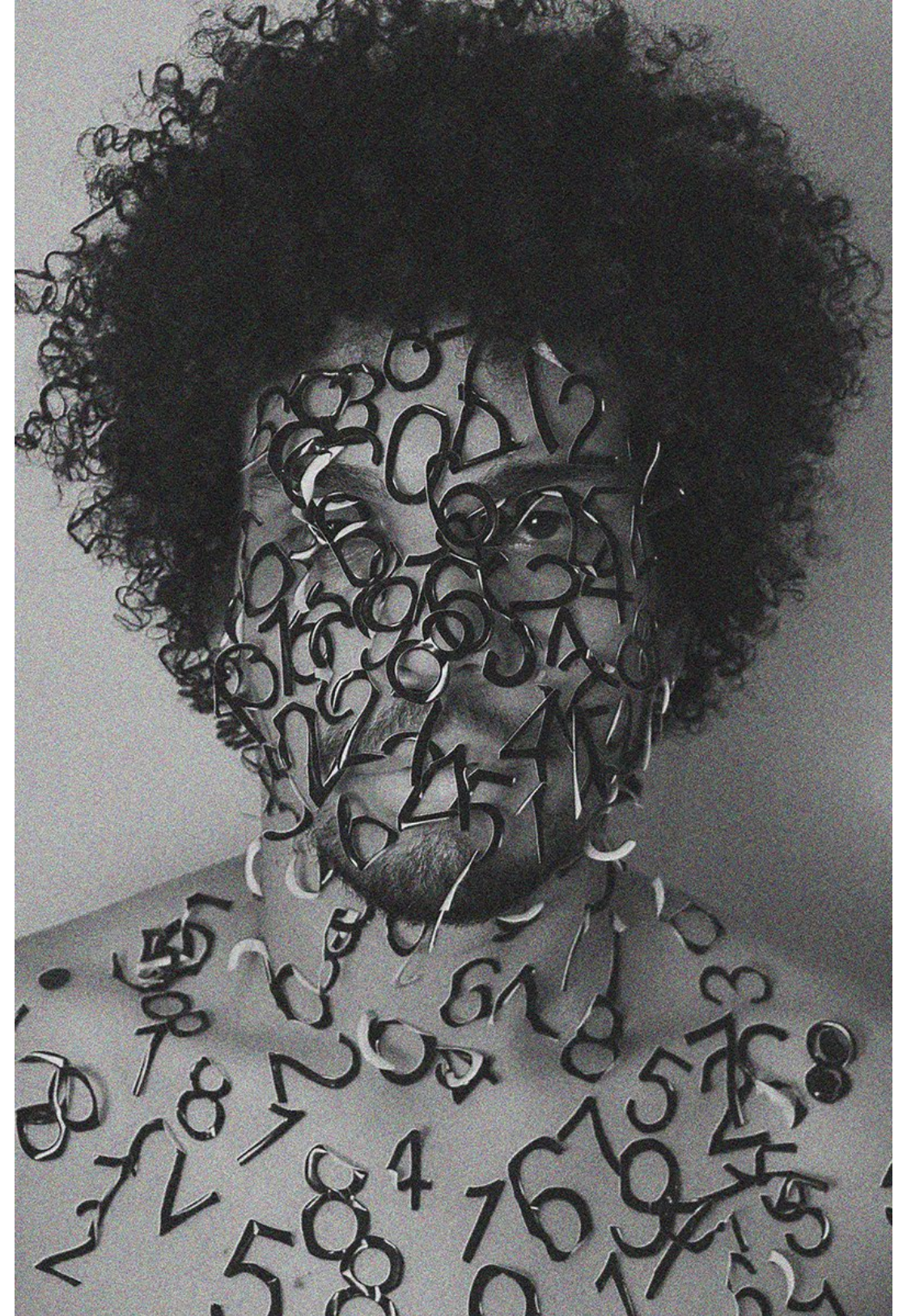
Video frames

Untitled and unnamed

The loss of the individual and his personality in the face of the importance of the economic situation of a group is not new in history. It has been presented once again in a poignant way with the aggravation of the pandemic caused by the COVID-19 virus. The dehumanization of the individual goes through the whole history of racialized and marginalized bodies, being in objectification, commercialization or statistical counting. Identity, history and individuality are obliterated in order to save a supposed collective economy that is never favorable to these individuals. It is the unveiling of the necropolitic conceived by Achille Mbembe.

It is from this point of view that the present work seeks to bring reflections on the relationship between numbers and dehumanization.

▫ Photography, 2020





Detail

Goes with you

Through my journeys, I've been thinking about the Afro-Amazonian body when it moves. I ponder on where it finds encounters through the movement of arrival/departure from other places; what and how it affects and is affected by its transit. I start from the idea that we Amazonians, when we leave, carry the Amazon with us, from a body that carries various meanings.

When we walk away from a place, the place also walks with us.

In the self-portrait, the gaze directed to the side is a way to reflect on where these roots came from, which today also compose and shape the region, whose deities, practices, and cultures accompanied the bodies coming from Africa. Also present is the "gambiarra" fan, which I've been working with as a symbol for/about the Northern region, associating it with resistance, whether in the region itself or as it moves away from it.

▫ Acrylic painting on plywood.
152 x 137 cm, 2022.





Yellow house in the alley

When I arrived at Morro do Quilombo, in Florianópolis, I was immediately struck by the fact that the majority of the residents around me were black, as well as the antagonism of walking down the hill and into the university, where I was faced with a majority of white people, even though there were only a few meters between the two places.

I realized that there was at least one black person in every house in the group of flats I lived in. So I started talking to and recording current and former residents, so that I could record their daily lives up and down the city.

▫ Fotografia, 2023.







Looking to the Side and Feeling at Home

The feeling of recognition and belonging is something important for the presence and empowerment of Black individuals, which emerges in conversations I had with some residents of Morro do Quilombo.

Regarding the lived experience of the Black body, Frantz Fanon states that “as long as the Black person is at home, they will not need to confirm their being in front of another.”

In this way, I represent the connection with the surroundings, a gaze that sees itself, that feels at home.

▫ Acrylic, spray, and oil pastel on canvas
104 x 151 cm, 2023.





The Hill is Climbed in Zigzag

In conversations with some residents of Morro do Quilombo, I learned about the history of the locality, permeated by swamps, escapes, and resistance. I added to this the knowledge and popular practice of climbing the hill in a zigzag, as a way to make less effort. Some researchers claim that during escapes, some former enslaved individuals zigzagged through the forests to evade the slave catchers.

Thus, I present the zigzag as an ancestral dribbling technology, whether against fatigue or pursuit.

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- Videoart, 2023.
 - Video access in: <https://youtu.be/LLM40CX0fhA>





Frames do video

Januário

Near the alley where the yellow house stands, going up a little to the left, there is a large, ancient tree, like an elder who has seen much and has valuable experiences to share. It's the jackfruit tree. I found research that informed me that underneath it lived a former enslaved individual named Januário:

“There lived one, Januário, under the jackfruit tree. He lived below, and he would even put a chair and sit under the tree. And he would tell us stories.”

Reflecting on memories, existence, time, and presence, I pasted an image of a chair in front of the jackfruit tree, which is now part of private property. I wonder what stories Januário would have to tell us.

▫ Photography and urban intervention, 2023.



PORTFOLIO
MAURICIO IGOR