

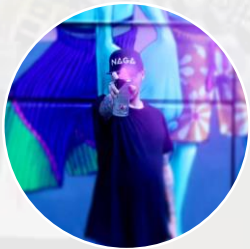




# NAGA

 <https://nagacreativo.com/>

 @nagacreativo



**GARY**

**Galleries & Branding**

[gary@nagacreativo.com](mailto:gary@nagacreativo.com)



**LORIE**

**Street Art**

[lorie@nagacreativo.com](mailto:lorie@nagacreativo.com)



**TATIANA**




**Education**

[tatiana@nagacreativo.com](mailto:tatiana@nagacreativo.com)






## Our Journey


Our adventure started in Latin America in 2022 – stunned by the richness of talents encountered while traveling across Brazil and Mexico. Wandering in the streets of Sao Paulo and Recife, roaming over Mexico City, rambling along the seaside of Yucatan – it became clear we had to contribute to supporting the international reach of Latin America’s broad artistic pallet.


We choose our artists carefully according to the following principles:

-  The uniqueness of their style
-  Their human & social involvement
-  Their current reputation and growth potential

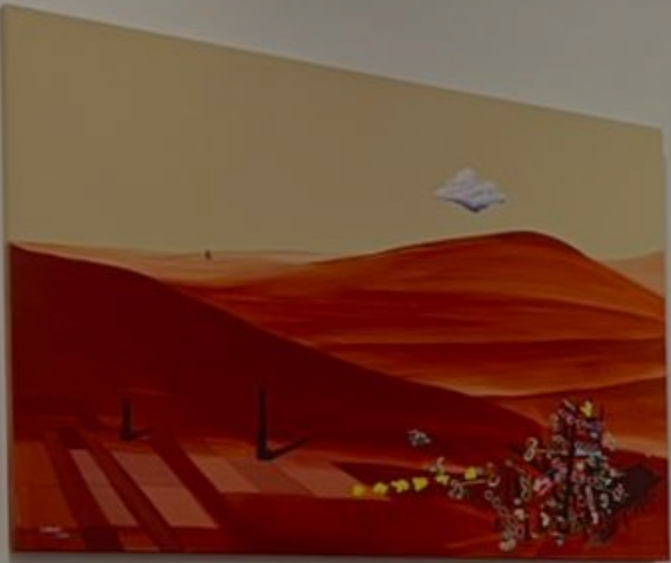
Our mission involves:

-  Exhibiting our artists in galleries, salons and museums
-  Taking part in festivals and residencies
-  Contributing to businesses' brand identity
-  Collaborating with cities to embellish their urban environment
-  Educating through conferences, ateliers and open tables

 NAGA Creativo directly donates 10% of its earnings to a local social action chosen by the artist – aligned with the belief that art has the human dimension and financial power to contribute to social matters.

 In the longer-run, the agency aims to fund the development of a cultural & artistic education program dedicated to schools in South America – the ambition being to implement it in private schools for generating the funds to establish it in public ones.

A way to redress the balance between social classes regarding their respective access to artistic and cultural education – an essential condition for future generations to climb the social ladder and build together a more opened, creative, and egalitarian society.



LOBOTEX



## LOBOTEX



1978, Guarulhos

Lobotex is a tornado taking us to an alternative dimension – a tsunami that deconstructs the world as we know it. Lobotex is an eruption of ideas - a flood of emotions. Understanding the law of the cosmos results in understanding the work of Lobotex – **nothing is chaos as all elements stand where they should while coexisting harmoniously.**



Lobotex has grown up in São Paulo which – like all megalopolis – is characterized by the abundance of visual, sound and olfactory information. Our senses never rest. Wherever you look, your eyes will systematically catch a new or repetitive information – whatever the time, your ears will never rest – whatever the place, your nose will always discover a new smell or meet a familiar one.

Lobotex captures with perfection those feelings and, like a city, never ceases to evolve. Inspired by a variety of movements from the depth of expressionism, the implicit of abstraction and the spontaneity of street art – he depicts a world made of shapes, words, colors and perspectives which make us travel from one emotion to another – though always with a sensation of escape and safety.




### 2024

-  Auction • Tajan & Drouot • Paris
-  Anos por Segundo | Horas por Meses | Todo Dia • A7MA Galeria • São Paulo






### 2023

-  CasaCor • Ribeirão Preto
-  Insólito • A7MA Galeria • São Paulo

### 2022


-  Ludus • A7MA Galeria • São Paulo
-  Ludus • MIU Galeria • Camboriú
-  District13 International Art Fair • Hôtel Drouot • Paris

### Prior 2021

-  Prefecture of São Paulo • São Paulo
-  Street River Collective • Belém
-  BiPolar • Berlin
-  Guarulhos' Prefecture, Funcultura Incentive Law
-  Residency, Zona Autônoma Temporaria • São Paulo

[Online Portfolio](#)





**ANOS POR SEGUNDO  
HORAS POR MESES  
TODO DIA**



## Anos por Segundo | Horas por Meses | Todo Dia

A7MA Galeria • 2024 • Text by Bruno Pastore

*“Towards there, but very far down, it is a place. There's a crossroads. Roads go to Veredas Tortas – dead paths. I said, you didn't listen. Don't even mention that name again, no. Place no where. Places like this are simple – they give no warning”*

Guimarães Rosa, “Grande Sertão: Veredas

When writing about artistic creation, we have to take a risk. Only in this way can we be close to the living experience of his gesture, close to the artist's daily life in order to connect us to the navel of his daydreams, where his most intimate desires, the images of his most sincere destiny, are born. Only in this way can we, without embellishment or secondary gains, expose some conscious and unconscious intentions that made Luis Alexandre Lobot get out of bed every day to produce something relevant and take the risk of exposing himself through his paintings.

From here I can say that Lobot in “YEARS PER SECOND, HOURS PER MONTHS, EVERY DAY”, does not think as he did before. I would even venture to say that he no longer works conventionally, that is, as an artist who needs a subject to paint. His new paintings, inserted into his daily life, are the result of the existential journey of a full-time artist, where painting is part of his muscles and psychological apparatus, this being his way of thinking, eating, drinking, imagining and telling. us a story.

**Constelação de Leão**

60x40 cm

Acrylic

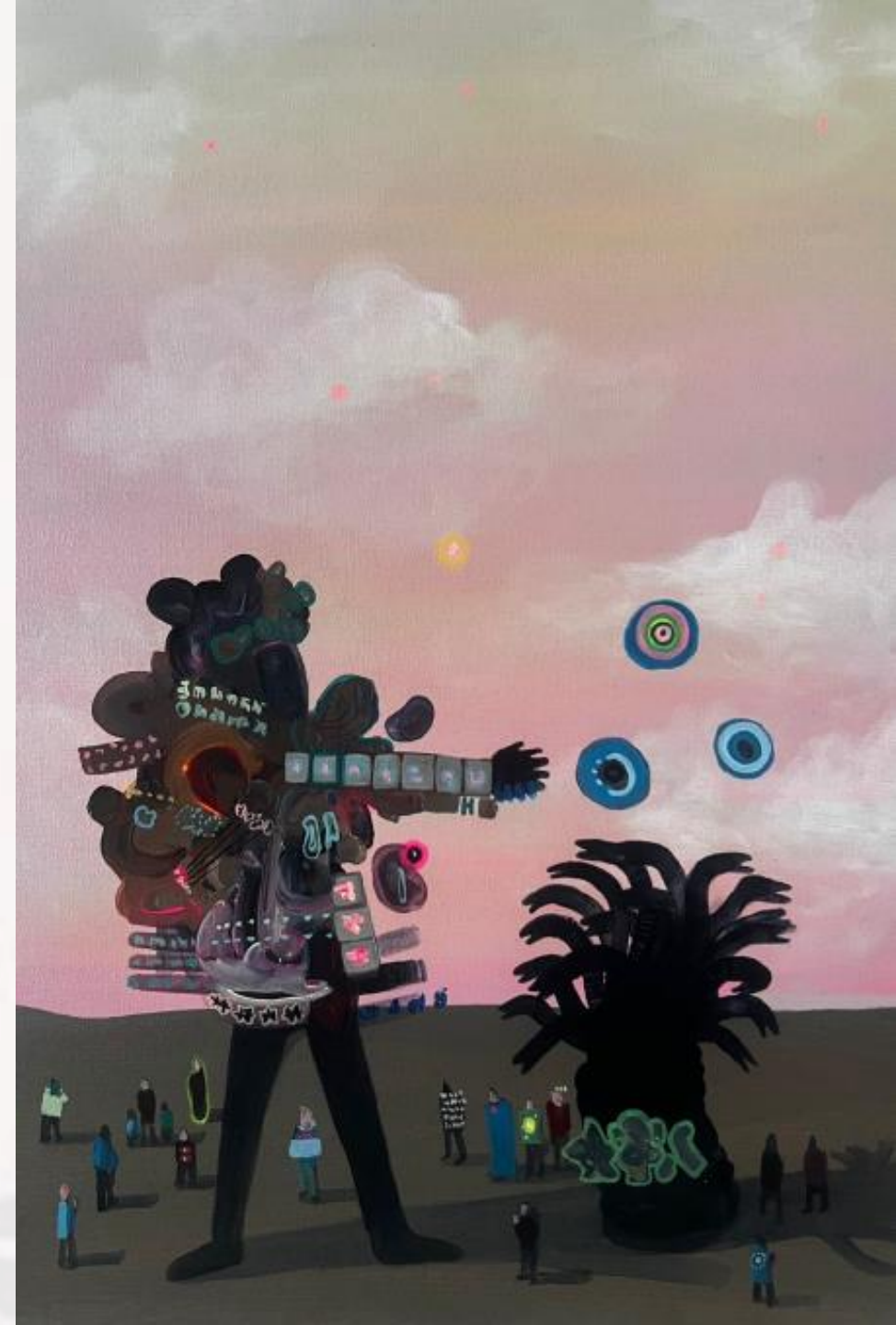
Lobot creates images like Guimarães Rosa did with words when he wrote the country saga of the bandit Riobaldo Tatarana, our Brazilian Ulisses. The story of this time, hours on end, has the twelve labors of Hercules in conversation with the twelve years of the A7MA gallery.

A character, an enigmatic figure always present in Lobot's paintings and who has had several names, gained more corporeality and impersonality, taking the foreground of the canvas, without a face, lending us his face. Like a "semionaut", a semiotics astronaut who navigates the symbolic universe, proposing mythological ties, making and undoing knots, uniting and disuniting different cultures, he invites us to imprint the face of our stories on him.

Without beating around the bush, Lobot suggests a decolonial revision of Greek myths, to cite one example, which are devoured by a northeastern rusticity, by the concretism and anthropophagic cruelty of an interiorized Brazil. Ocher and brown tones bring us to earth in the sense of a place that is both subjective, intimate and dreamy, as well as a historical land, inhabited by original and northeastern peoples. Here the Lobotian trickster who works tirelessly every day, always alongside the defeated, chewing ten myths per second, generates a fictional friction between the imaginary world that is in all of us and the old land that was here before the symbols and delusions humans.

Mythical surrealism, cangaço concretism, adobe techno-shamanism, anthropophagic metadata, abstract realism of ridges or the aesthetics of hunger and human blessings, are some terms that we daydream about under the new landscapes of Lobot: hours for months, earth, every day the sun is high, the synthetic materiality of a Brazilian painting.

Constelação De Gêmeos  
60x40 cm  
Acrylic





We are captured by the serpent with a thousand heads, like a bullfighting philosopher taming the Hindu ox by the horn, barefoot, cracked foot, dirt floor and the Chinese dragon of endless travels, when we feel that the stories-stories of all human cultures are grafted onto ours, one by one, every day, hours by months, years by second, changing the course of our river. We see ourselves stunned like a rag of a Brazilian anti-hero. Herberto Helder, always a poet, every day, helps us understand the intention of the imaginary dragon that flies screaming above our heads. And he answers us in his *Antropofagias*, text I:

*“We want to suggest things like 'image of breathing'/ 'image of digestion'/ 'image of dilation'/ 'image of movement' (...) we don't try to create pumpkins with the word 'pumpkins' (...) in the center/ we sneak in plans that cause occupations ('de-tune' opens the way for old explanations 'discourses of speeches of speeches' etc.) / let us fix this idea of 'plans'/ we can admit them as 'a kind of houses'/ or' a kind of fields'/ and then evident to be inhabited by worn paths”*

Oh, okay, okay! The Lobot insists on blowing the animated fire of landscapes full of life-language. A daily and endless symbolic elegy of cataloging things, people and facts, dignifying them as someone who does nothing more and nothing less than live painting, scratching and taking risks in the risky way that is being an artist and having a structured life in arid, mobile and sandy terrain of Brazilian art. Nonada!, as Tatarana says, “living is very dangerous”

**Constelação do Caranguejo**

60x40 cm

Acrylic





# INSÓLITO



**A História do Polvo que Virou Pedra**

200x100 cm  
Acrylic & Oil

## Insólito

A7MA Galeria • 2023

The new exhibition by Luís Alexandre Lobot redirects us to what is uncommon. When we see a monolith on the horizon or a wooden bench taken out of its usual use, we are faced with something in a state of disuse. Things, when they leap from their everyday function, become mysterious again, operating outside conventional rules. It is in this aspect that we have the pleasure of seeing the results of Lobotex's new experiences concerning painting and sculpture, where his poetics surrounding daydreaming and playful objects have been deepened.

The nomadic landscapes of his canvases continue to undo the hierarchies of perception in a mystical strategy to bypass our spirit. This game requires a certain playful maturity, as it takes us back to early times when a piece of wood could be anything. In other words, we check if we still know how to daydream.

His particular oratory is a kind of heresy, for only someone with artistic maturity, worthy of a child or a Bishop of the Rosary, can generate something from their own substance and worship it. This shared rebellion makes us lose our bearings and reconsider our concepts in the face of religious tradition.

We know that art with humor is cooler, but inventing something adorable goes beyond irony. Art here reverses perspectives and makes us stop seeing through the eyes of ideology, religion, family, and others. It suggests that it is possible to firmly grasp what is our own and that we can be the starting point of things.

Lobotex performs his good old maneuver of providing contemplative states. Contemplating, nowadays, is extremely difficult, but here there is an insistence on reminding us that poetry is visible and invisible and that children play with it on the street, while the ignorant step on it daily.

As for his horses, which were once models in glass boxes, they have gained greater exhibition scale. Taking risks in three-dimensionality, incorporating the spatial artist, Lobotex produced sculptures made of hardwood and tools that can cut off a finger, aiming to increase them in the future towards the openness of public parks.

We are satisfied with this process from here, wondering what size has to do with life. We feel, in "Insólito," that once again some insignias of artistic intensity are transmitted to us, for as Rubens Espirito Santo says, the greatness of art comes from the incessant practice of doing anything - object, movement, or speech - that rescues us from bed to start the day, that makes us turn off Netflix to do something worthwhile with our lives.

*Bruno Pastore • Guarulhos*



**8 Mestres Encontraram com o Mestre**

70x100 cm  
Acrylic & Oil



Processo da Passagem. Encontro com o Novo!

100x100 cm

Acrylic & Oil

## Incorporamos o Caminho Vermelho

80x120 cm • Acrylic



In this painting “Incorporamos o Caminho Vermelho” it reveals itself as an open door to a world of infinite possibilities. This acrylic painting transcends mere visual representation and delves into the depths of imagination and human experience.

The “Caminho Vermelho” winds its way between the dunes, its vibrant tone contrasting with the calmness of the desert around it. Unknown things are revealed in radiant hues, while the peculiar light of the sky casts an atmosphere of mystery over the entire scene.

It is a place of reverie, where the mind is free to wander among the remotest corners of the local universe we inhabit. Every detail, from humanoid forms to floating ephemera, stimulates the cerebral muscle to work, challenging the observer to delve into other worlds, other dimensions, which silently coexist within our own world.

The cosmic vastness is revealed through meticulous brushstrokes, where every stroke and detail is an open door to imagination. It is a celebration of human creativity, a reminder that we are part of something greater, something that transcends the boundaries of time and space.

“Incorporamos o Caminho Vermelho” is more than just a painting; it is a journey beyond the visible, an exploration of the mysteries of the universe and the infinite possibilities unfolding before us



**Caixas Paradoxus**  
Acrylic & Oil on Wood



LUDUS



## LUDUS

Galeria MIU • 2021

Drawing boundaries between the real and the imaginary, Ludus proposes as its central axis the reverie and surrealism elaborated within a ludic dimension, where wooden structures bring to life particular worlds composed of unimaginable figures. Originating from Latin and referring to games, toys, or any form of recreation, Ludus is the word that stands out in this exhibition as it engages with the realms of imagination and the unconscious. According to Lobotex, Ludus would be an extension of his previous exhibition named 'Insólito.' Thus, in this new series, the artist manages to deepen his research masterfully concerning angles and the optical confusion caused by his two-dimensional volumes and his precise use of perspective.

Almost with the innocence of a child, Lobotex's work should be contemplated with the curious eyes of one attempting to understand what is still unknown, where the comprehension of the new is both challenging and intriguing. And it is within this estrangement that Lobotex's talent is witnessed. In his body of work, the artist manages to explore, as has rarely been seen before, an overlap of colors and forms that harmonize perfectly within their own imperfections. This results in loose and curious forms that govern their own dreamlike universes, where the boxes they inhabit serve to magnify them rather than limit them. Hovering naturally alongside the human figures and objects represented there on a significantly smaller scale, the autonomy and magnificence that these forms possess in their surroundings are undeniable.

**Novas Formas de Comprender Novos Mundos**  
220x100 cm  
Acrylic & Oil





Ativação de Novos Mundos

70x100 cm  
Acrylic & Oil

Similar to Kandinsky's transcendentalism, Lobot's work also brings to light a mystical narrative in its purest form. It could be said then that, with his intimate and cosmological approach, the artist's pictorial creations always journey towards the unknown, occasionally revealing the mysteries of that which lies beyond the material. As the artist would put it best: 'Through the artistic codes of painting, I create an imaginary game with no established rules, stimulating others to decipher the undecipherable.' In this way, we could exhaust all possibilities here, and ultimately fail, in attempting to translate Lobot's body of work. This would result in nothing but a waste of time for those who attempt it because the beauty found in his visual poetics resides precisely in what is inextricable.

*Marina Panazzolo*

**Satélite Orgânico se Avizinha de um Novo Lugar**  
70x70 cm  
Acrylic & Oil





**Cristais Crescem como Plantas**

100x70 cm  
Acrylic & Oil



**Plantação Penta Dimensional**

70x70 cm  
Acrylic & Oil



**Compo de Força**

150x90 cm  
Acrylic & Oil



**Paralaxe**  
200x100 cm  
Acrylic & Oil



**Escultura Multidimensional**  
Acrylic & Oil on Wood



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