





NAGA

NAGA

 <https://nagacreativo.com/>

 @nagacreativo



GARY

**Urban, Branding
General Administration**

gary@nagacreativo.com



LORIE

Street Art

lorie@nagacreativo.com



TATIANA

Education

tatiana@nagacreativo.com



FERNANDO




Contemporary

rossoindigo@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.



TINHO

TINHO

1973, São Paulo

Walter Nomura, a.k.a. Tinho, is one of Brazil' graffiti pioneers – part of the iconic Pixação movement at the age of 13, he naturally evolved toward graffiti in 1986 – always accompanied by his skateboard to roam and discover Sao Paulo's streets.

After graduating in Art Education at FAAP in 1997, his work took a notable artistic dimension – creating a junction between street art and contemporary art.

Feeling the necessity to understand his Japanese roots and history, he stayed as dekasegi in Japan from 2001 to 2004 – a research of his own identity which reflects in the deep sensitivity that characterizes his oeuvre.

When coming back to Brazil, Walter Nomura reconnected with Tinho and developed further his scope – collaborating with skateboard brands, exhibiting in São Paulo's top art galleries or traveling to paint the walls of cities from across the globe. Invited to contribute to the FIFA World Cup 2006 in Germany, sponsored by Nike, his artistic touch is also present in major cities among which Buenos Aires, Santiago, London, Lima, Frankfurt and Paris.

Tinho is versatile – working with painting, installation, sculpture, collage or performance – but never disconnects to his universe exploring the complex relationship between the human and the metropolis which he depicts with poetry and melancholy through a range of deep emotions – loneliness, sadness, confusion, violence, social distortion and violence.

Though, there are no better words than his to describe the depth of his work:

“If I want to bomb for fun, I make colorful and simple characters or throw-ups letters.

If I am painting big avenues, I like to paint car crashes as they represent unfinished trips - every project that you cannot complete.

If I am painting in abandoned houses or demolitions, I like to paint my lonely children characters with rag dolls as they refer to the loneliness of being in a big city even with millions of people around you. - they're like the souls of these abandoned and demolished houses.

If I am painting in the streets then I do graffiti, using rollers and spray cans. Anything can happen – there are streets, cars, people, police, thieves and the weather to deal with. You also have to paint very quickly so you can finish the work and not be arrested!

I am painting canvases I paint alone, using oil paints and brushes. Inside my workshop, just me and the canvas in the silence and all the time I need.”

In 2012, Tinho was rewarded with a prestigious 2nd place at the PIPA Prize – legitimating his quest of introducing street art within the contemporary art scene. A quest he has never stopped digging ever since.



Exhibitions

-  Museu Catavento • São Paulo
-  Além das Ruas, Itau Cultural • São Paulo
-  Museu Nacional da Republica • Brasilia
-  A7MA Galeria • São Paulo
-  Centro Cultural SP • São Paulo
-  Galeria Movimento • Rio de Janeiro
-  Paço Imperial • Rio de Janeiro
-  Collection Pinacoteca SP • São Paulo
-  LATA Street Culture Festival • London
-  Latido Americano, Festival de Arte en la Calle • Lima
-  Street Art 13, Apt #964, Tour Paris 13 • Paris
-  Galerie Itinérance • Paris
-  Embassy of Brazil, Gallery 32 • London
-  FIFA World Cup 2006, Nike • Berlin
-  Spacejunk Gallery • Grenoble
-  Djerbahood • Djerba
-  District13, Hôtel Drouot • Paris
-  Centro Cultural SP, CCSP • São Paulo
-  5th Bienal Internacional de Graffiti Fine Art • São Paulo





« Tinho is a fundamental piece in the history of Brazilian urban art »

Herbert Baglione

« We met Tinho in 1989 in the northern zone, where we were painting a graffiti and he showed up and introduced himself. Information was very scarce at that time, so with this friendship, we exchanged the little knowledge we had at the time. Since then, we became friends and shared information, painting together. Tinho has always been a visionary, a unique artist, who portrays everyday life, his experience in big cities, questioning social differences, portraying and filtering this accumulation of information and differences that are part of a city out of control, like São Paulo »

OsGemeos

« Tinho manages to transcend the boundaries of his pictorial origin in contemporary urban muralism to the universe of the plurality of painting and object supports. Without losing the harmonious control of chromatic vibration, he seduces and expresses his sensitivity to social issues through a universal language. His work, consistent with his own history, also brings together the simplicity of popular expression and the singular complexity of a broad poetic approach »

Xico Chaves

« The characteristics of Tinho that I like the most are authenticity and poetry. Despite him coming from a transition of experiences or even from very specific canvases like the Sea of Records, or no matter the theme he addresses, from wrecked cars, which can be hermetic or not, he has a poetry that is universal. A drama and a poetry that reach everyone. This is very difficult to achieve because this authenticity comes from the soul of the person, knowing what they want, who they are, being at peace with themselves, and this is reflected in his work »

Speto

« I met Tinho through Binho as soon as I started doing graffiti and I immediately identified with what he was already doing at the time. I remember one day Binho told me, 'Tinho is different, he has his own world, he is focused on producing art not just graffiti,' this brought me closer to the visual arts, changed the direction of my creations »

Toz

« I can only speak well about Tinho. Besides having one of his works in my collection, with the strength of thought in painting, I participated at his invitation in a street painting event where I learned a lot and could see up close the incredible adventure of painting mounted on cranes and transforming urban space into something, sometimes playful and sometimes serious, like a shock to see images in unthinkable places. And as the poet Manoel de Barros says: 'Images are words that

we lacked »

Carlos Vergara



EXHIBITIONS

VOCÊ É O QUE VOCÊ VESTE

2023-2024





Como é Bom te Encontrar!

120x100 cm

VOCÊ É O QUE VOCÊ VESTE

2023

Tinho leads us to a profound reflection on the complex and multifaceted human behavior – employing oil painting to explore the multiple layers of meaning behind clothing.

As a base, he chose to use photographs from advertising campaigns and fashion books to **present empty portraits devoid of bodies – questioning who are the people behind the clothes?** How do we perceive, interpret, imagine, and relate to these images?

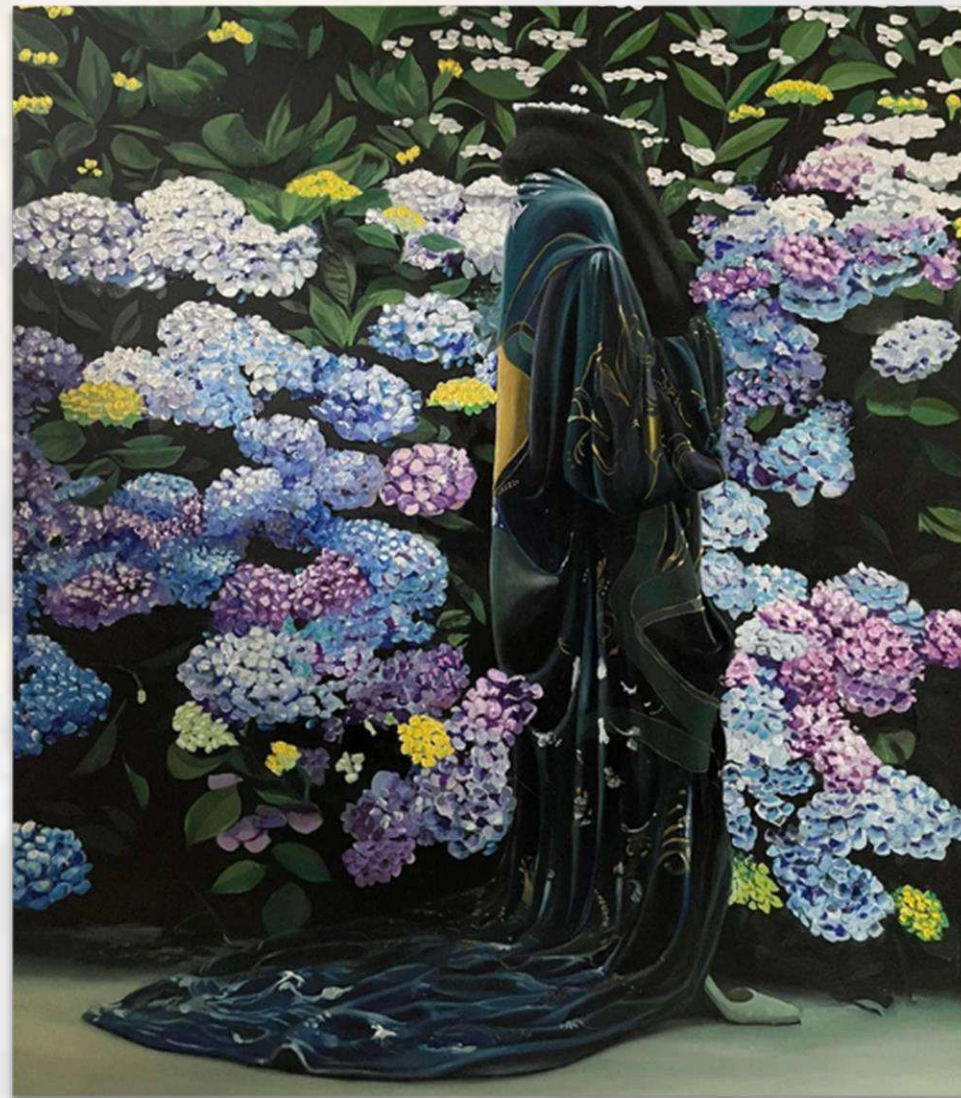
As stated by Tinho, *“In front of a dressed and expressive body, there is no neutral or disinterested gaze”*. There is a field of predictabilities, patterns, behaviors, struggles and resistances.

We see through the lenses of our own experiences and socio-cultural, political or philosophical beliefs. We see through a body that moves and acts, with all the layers of concepts and prejudices, intentions, desires, dreams, affections, disaffections, that bring us closer or distance us. And the artist asks himself: *“Who wears an Armani suit? Can a black person wear it? A transgender person, a woman? In the painting of a kimono, who wears it: a Japanese woman, a Japanese man, or any gender identity, ethnicity, color, or race?”*.

Tinho depicts the action of dressing up and adorning oneself as a becoming and an attempt at self-expression. *“Clothing puts us in a situation of embodying what it represents. It's a form of camouflage, a strategy, to tell the world how we want to be seen, perceived, and identified.”* It is a field of struggles and identity affirmations that communicate values, lifestyle, ethnicity, race, color, culture, gender, and sexuality – reflecting aspirations and personal attitudes, thoughts and feelings. **What we wear influences and is conditioned by what we say, what we do, how we see and where we go - shaping our facets of life.** In turn, fashion is a powerful tool for empowerment, challenging stereotypes, subverting conventional norms, but on the other hand contributing to perpetuate inequalities and prejudices. As the artist reminds us: *“A simple accessory can open or close doors”*.



Oriente-se
150x100 cm



Hortênsias
150x120 cm

Exploring a deeper and more personal side of this series, Tinho also intends to speak of his own experience of body absence. He recalls a childhood and adolescence where - as a third-generation descendant of Japanese - racism and prejudice prevented him from finding his own physical and identity references. Constant abusive jokes that equated him to all Asians made him feel that everyone who had his phenotype and color was his relatives, creating a mixed feeling of belonging and, at the same time, of lack of individuation and profound loneliness. *"Since I am different from everyone, I am the same as everyone"*.

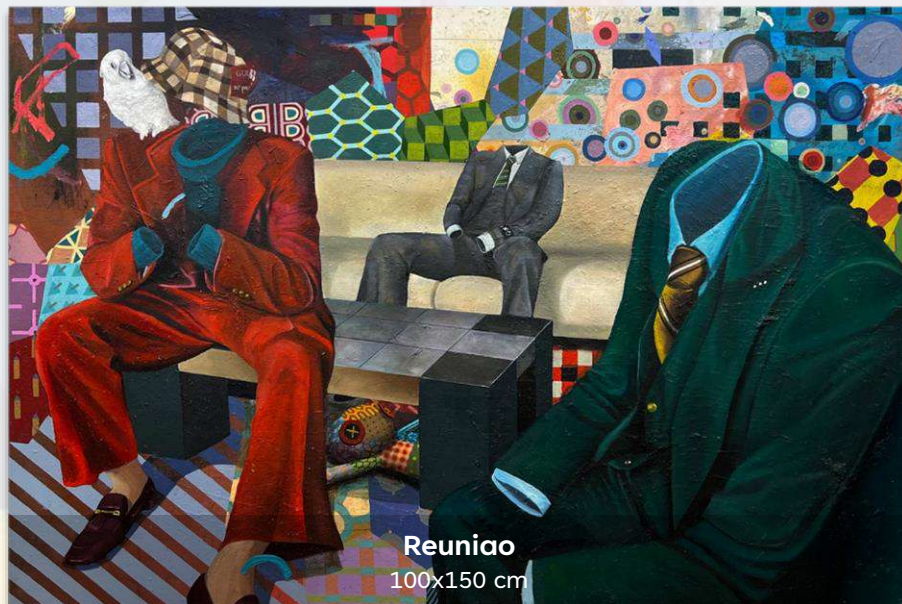
Only by embracing society's excluded groups such as the Punk movement, the skateboarding culture or the streets and their graffitis and walls with their existential meaning of manifestation and individuation. Tinho forged his own identity through the way of dressing in those urban cultures. No wonder why art, for him, is a powerful instrument that enables pointing to the complexity of life as a place of speech for possible human evolution in the uncertain, ambiguous and complex world in which we live.

These questions arise in the artist's work at a crucial moment - when the voices of minorities rise to gain validation, and the topic of identity emerges as a form of resistance, affirmation, individuation, legitimation as well as symbolic, social, political and cultural expression. *Você é o que Você Veste* is not about fashion, clothes and dressing, but is a provocative reminder of the intricate webs of social constructions and meanings that involve dressing, the body and identity construction. **It is an invitation to unravel the deepest layers of our humanity: the visibility and invisibility of being.**





O Começo de Tudo
40x50 cm



Reuniao
100x150 cm



Encontros
40x50 cm



Best Friends
40x50 cm



Surpresa!
100x150 cm



Como um Dia de Domingo
40x50 cm



Waiting Room
160x200 cm

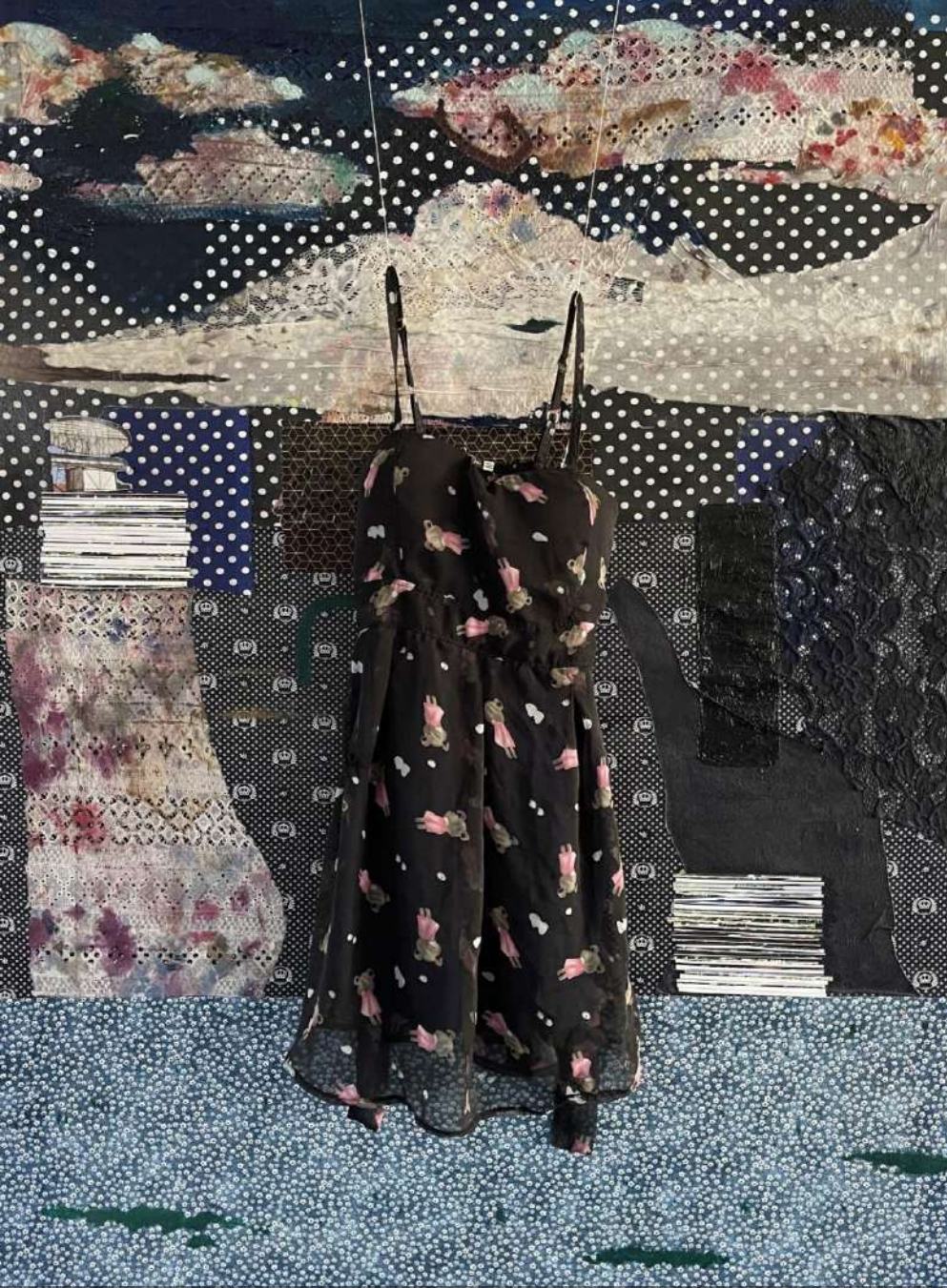


EMULAÇÃO

2022

EMULAÇÃO

2022



É de Lado ?

70x45 cm

The displacement of people from their homeland is a culturally profound process. Moving away from one's place of birth generates cultural conflicts. Descendants of migratory groups always inherit the cultural border zones between what they descend from and what they have adapted to in foreign lands.

Human migrations cannot be considered a phenomenon as they have always been recurring throughout humanity. However, migrations are always processes of adaptation, something that impacts an individual or even an entire community. In art, there have been many cases where this process became the subject of identity discussions among artists, productions that delved into the disorder of identity formation through hybrid cultures. Based on this idea, an artist is like any social individual, hardly exempt from the transformations caused by the displacements within their group or community of origin.

As the grandson of Japanese immigrants, Tinho proposes a reflection on these migratory processes that resonate as markers of oneself, as a subject, as an artist. In the 32nd Exhibition Program of 2022 at CCSP, Tinho presents a series of works that emulate different artistic languages. On canvas, the artist transitions from painting to fabric collage - an eloquent weave, with colors, textures, and volumes between Japan and Brazil.

Tinho expresses his quest for belonging, which reflects and aligns his reflections on his own identity as an heir to a history of Japanese immigration that began when the Kasato Maru ship docked in Brazilian lands in 1908 with 781 Japanese immigrants to work in Brazilian agriculture. Brazil currently hosting the largest population of people of Japanese descent living outside of Japan Tinho does not forget to pay homage to the legacy of generations of Japanese artists in Brazil, with influences from Manabu Mabe, Tomie Ohtake, Takashi Fukushima or Tomoshigue Kusuno.

This dual existence seems somewhat melancholic and violent. Because if migrations are changes, nothing is harmonious. The boundaries where the children of migration are located are conflict-ridden. Individuals in this situation persist for adaptation and survival. For example, cultural elements common to anyone in the world become great challenges for those who come from migratory flows, such as language, food, clothing, and smells, which need to be shaped. In a second phase, these elements acquire other flavors and forms. This is a cultural transformation that will continue in future generations.

This explanation is a simpler way to arrive at one of the possible interpretations we can make of « Emulação » - highlighting that the etymology of its English equivalent « To Emulate » means:

1. To imitate a person or thing, seeking to be equal or superior to it; to rival; to compete
2. To attempt to equalize; to match, to imitate
3. To behave in the same way as another.

The variants of meanings elucidate the problematic nature of the theme explored by Tinho, revealing that every time we delve deeper into this subject, other questions arise, such as cultural framing where differences need to be masked. We learn that in this situation, imitation is not the same as acceptance. Emulação is a word of conflicts, an etymological Pandora's box corresponding to a constant conflict with no easy answers. Tinho's search to reinterpret the complexity of his identity has allowed recognition of the different ways of seeing oneself in the world, alerting that everyone can be in this flow of borders, we just need to understand what they are.

To conclude, no better way than to dive into the artist's own statement:

*« In classical painting history, clothing is very present in human representation and serves as a record of a period. In the 15th century, the great Renaissance masters were able to accurately record not only the details of clothing but also the accessories and makeup used at the time. The opposite movement also occurred. Nestor Garcia Canclini states that Elsa Schiaparelli was the first fashion designer to promote integration between these two worlds. He cites: "Every fashion designer has been influenced by the arts, and they, in turn, have been influenced by fashion. There is an intense intersection between the two." Paul Poiret, a famous fashion designer from the early 20th century, is considered the pioneer in advocating for the connection between the fashion designer and the artist. He said, "I have always liked painters. To me, it seems that we are in the same field and they are my colleagues." **Fashion has always been a territory of socio-economic-cultural disputes. Painting has always allowed human expression where words were not enough. In view of this scenario, I propose the creation of a work that merges these two languages and uses their symbolic fields to form an image that transcends between figuration and abstraction, seeking to translate into works my thoughts as a Japanese-Brazilian being.***

A being without a place and without belonging, as seen in the films "Gaijin - Paths of Freedom" (1980) and "Gaijin - Love Me as I Am" (2005), both by the Japanese-Brazilian filmmaker Tizuka Yamazaki. But also a globalized, universal being who fights for their place in the sun in this terrain of the Arts, which today looks at Afro-descendants, Indigenous peoples, gender and sexual orientation issues but does not look at Japanese-Brazilians and other artists from Asian peoples »



Flor ou erva-dadinha?
Em uma Guerra também há diversão.

70x40 cm



Alem do Horizonte
70x45 cm



Oriente-se!
185x41 cm



Liberdade
135x60 cm



Naufrago
80x50 cm



Eclipse do Sol Nascente
100x41 cm



Japonês no Samba
100x60 cm



Luto
100x40 cm

MARCAS DE PODER

2022





Poder da Moda

180x150 cm

Oil

MARCAS DE PODER

2022

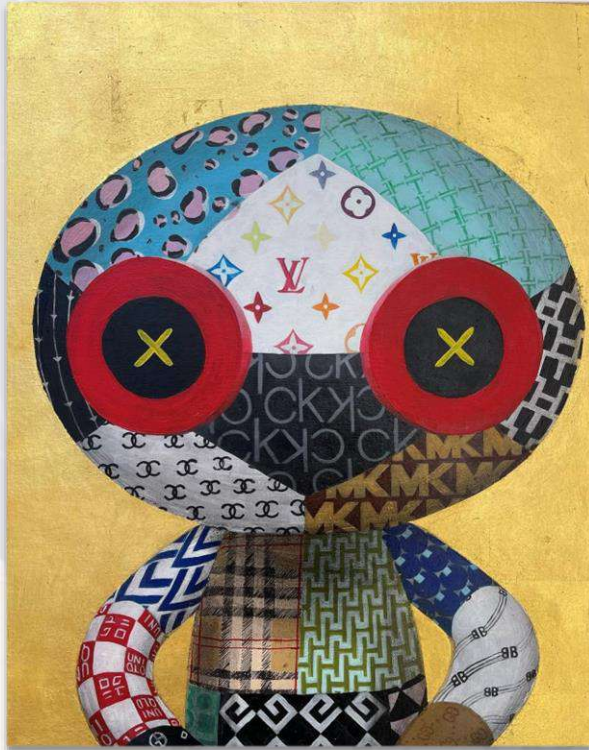
Tinho sees the cloth doll as a form of affection. His manual production is done with love, using scraps of fabric as raw material, fostering reuse. Each patch represents a life experience, a representation of the human being. In contrast to the industry, where toys are mass-produced, solely aiming for profit, promoting excessive consumption and disposability. These unique, handmade dolls are analog fruits of the beginning of this millennium, which moves towards digital life.

In this series, instead of fabric scraps, there are major luxury brands such as Vogue, Louis Vuitton, Chanel, Dior, as well as others like Nike, EA Sports, Tiktok, Ubisoft, BBC, Nintendo, Banco Itaú, iFood, Dell, Apple, national flags, used to construct his dolls.

Tinho places his cloth dolls as protagonists in a dreamlike manner inserting, directly and objectively, logos of major brands printed on the bodies of these characters, bringing up questions about social construction, symbols of identity and belonging in certain groups, and forms of expression.

Tinho raises some questions: **What makes an individual choose certain brands? Do they have the power of distinction? How does the desire for the consumption of these brands penetrate individually and collectively? How, in the media-driven and globalized world, are brands symbols of identification? And when certain groups, previously subalternized, start consuming these brands?** Tinho brings up identification with the other - the "self" reflected in the other - and questions the very identity of the BEING.

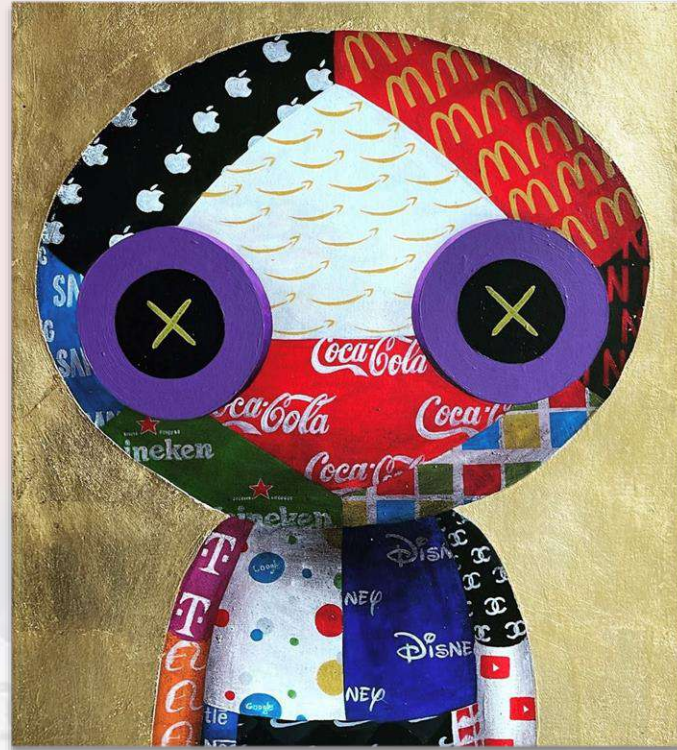
Far from being able to answer these questions, but rather shedding light on the subject, Tinho points to a kind of "behavior replication machine," where we see individuals often adhere to brands and ways of life based on a belief, almost a "faith," in constructing the identity of the consumption product, and furthermore, in the distinction or acceptance in certain groups. And it is this replicability that can be observed in this new guise of the dolls painted by the artist.



Marcas de Poder

Moda

2023
60x40 cm
Oil



Marcas de Poder

Top Brands 2023

2023
60x40 cm
Oil



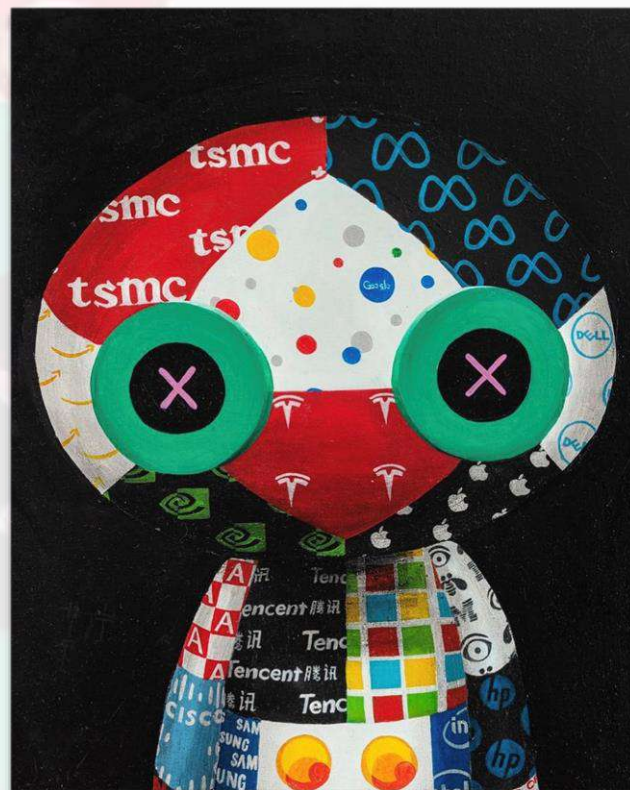
Marcas de Poder

Bancos

2023
60x40 cm
Oil



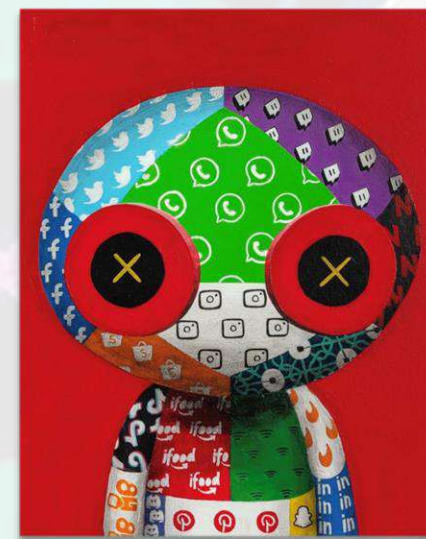
Marcas de Poder
Comunicação
60x40 cm
Oil



Marcas de Poder
Technologia
60x40 cm
Oil



Marcas de Poder
Jogos Eletrônicos
60x40 cm
Oil



Marcas de Poder
Aplicativos
60x40 cm
Oil



QUEM ME NAVEGA É O MAR
2018-2021



Sofia's Trip
200x150 cm

QUEM ME NAVEGA É O MAR

2018

The pop movement brought back to the artistic scene certain representations disregarded by modernism. By valorizing the so-called negative avant-gardes, the young artists of that time recovered figuration, established new relationships between art and the industrial world through the aesthetics of advertising and communication. If, until then, artistic research invested in concepts related to the avant-garde and thus fueled, subsequently, the world of advertising and communication - from the 1960s onwards, this relationship began to function two ways in a dialogue of reciprocity. Half a century later, so-called contemporary art incorporates these situations with dexterity, with heterodoxy as a formal, theoretical, and instrumental reference. Thus, the old dissemination spaces of each sphere of visibility, so well organized in the modern world, are contaminated by the interference of different actors and behaviors, valuing diversity as the main source of knowledge discovery.

While the official art system sought the production of artistic artifacts committed to the history of Western art and justified by concepts of philosophical origin - spontaneous muralism, graffiti and street art are based on procedures grounded in communication, manipulation of identifiable figurative elements, and the elaboration of recognized messages that are identified by the viewer, provoking them through dissonances and surprises. This dialogue between areas, between distinct institutional spheres, between the public and the private, between collective visibility and the traditional system of museums and galleries, allows qualified actors to circulate among them, creating new message adaptations for different audiences and situations. Such permeability allows the emergence of prominent names in international art who flirt with the market, as in the Brazilian case, Kobra and Os Gêmeos, and on the international stage the very famous Basquiat and Banksy.



A Escolha de Sofia
150x200 cm
Oil

In Brazil, some artists from street art and popular visuality are increasingly asserting themselves in the contemporary art scene. This is the case of **Tinho, who elaborates works of strong visual impact by accurately associating direct information from pop art with striking scenarios, metaphors of a world in which the fantastic, the oneiric, the real, and the impeccable technique coexist.**

Tinho's work is this melting pot of information: Japan and Latin America, center and periphery, manga and comics that vigorously embrace artistic and erudite references. The works presented by Tinho in this series have as their theme the seas of toys and are part of an audacious project by the artist about the "Seven Seas" which must be understood as elements originating from reminiscence. It is in this garden of delights that Tinho elaborates, a curious strategy of confrontation, a dialectic that permeates time and its information. His dolls, cloth patches that allude to craftsmanship and precariousness, are strangely human and present themselves with a fascinating and provocative technological eclat. They contrast with his human figures, in which the presence of something non-human, a machine, a ghost, a mystery, perhaps cyborgs, is insinuated. In fact, this strategy of the artist finds echo in artistic trends initiated by Bosch, in the delirious scenographies of Eckhout passing through Rousseau, Salvador Dali among so many others.

Tinho's seas speak of a lost childhood, a Rosebud burning in the fire of our memories but also precisely incorporate the perversity of an unvisited childhood, of a cruel tenderness, tragic beauty. Thus are Tinho's stormy seas, thus are the paths of art filled with sphinxes, deserts, and discoveries that only the adventurer can find. For that, one must be enchanted.

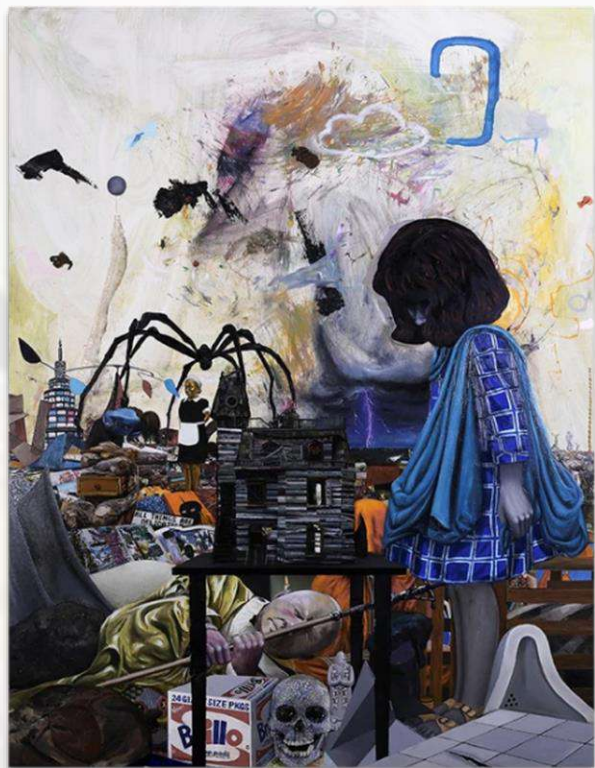
« To sail is necessary, to live is not necessary »



Quando a Memoria Encontra a Fantasia

200x150 cm

Oil



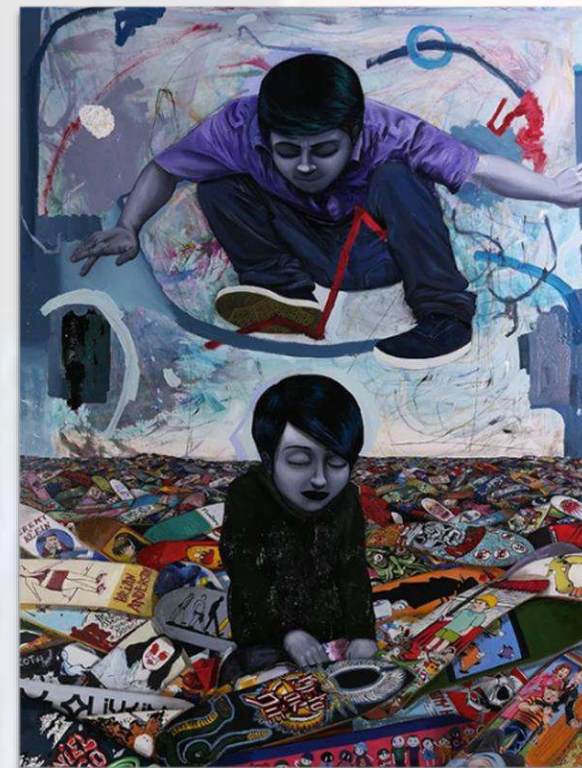
Mar de Obras de Arte
200x150 cm
Oil



Mar de Livros
200x150 cm
Oil



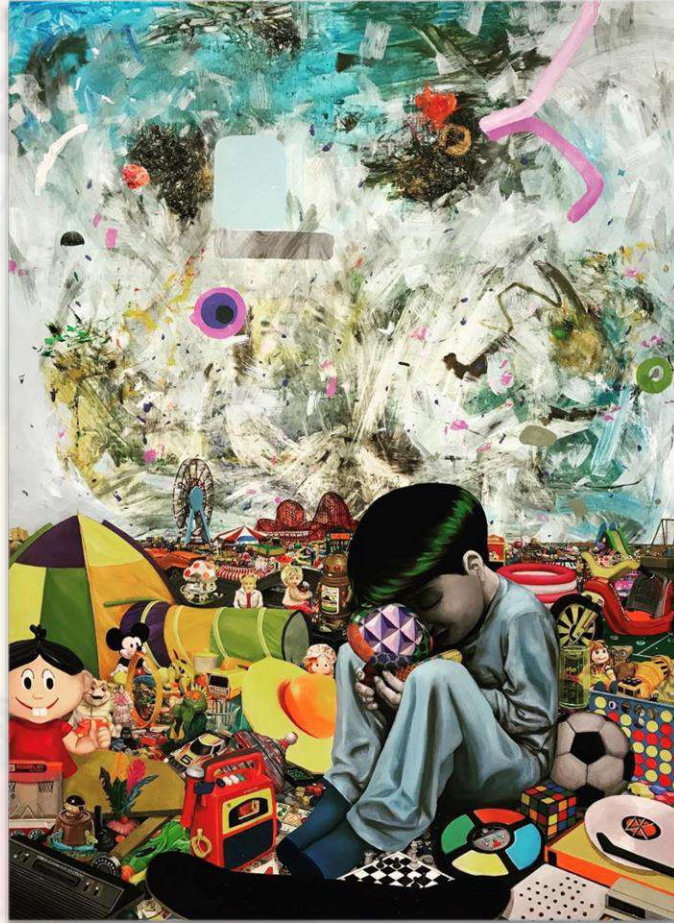
Mar de Filmes
200x150 cm
Oil



Mar de Shapes
200x150 cm
Oil



Mar de Discos
200x150 cm
Oil



Mar de Brinquedos
200x150 cm
Oil



Mar de Moda
200x150 cm
Oil



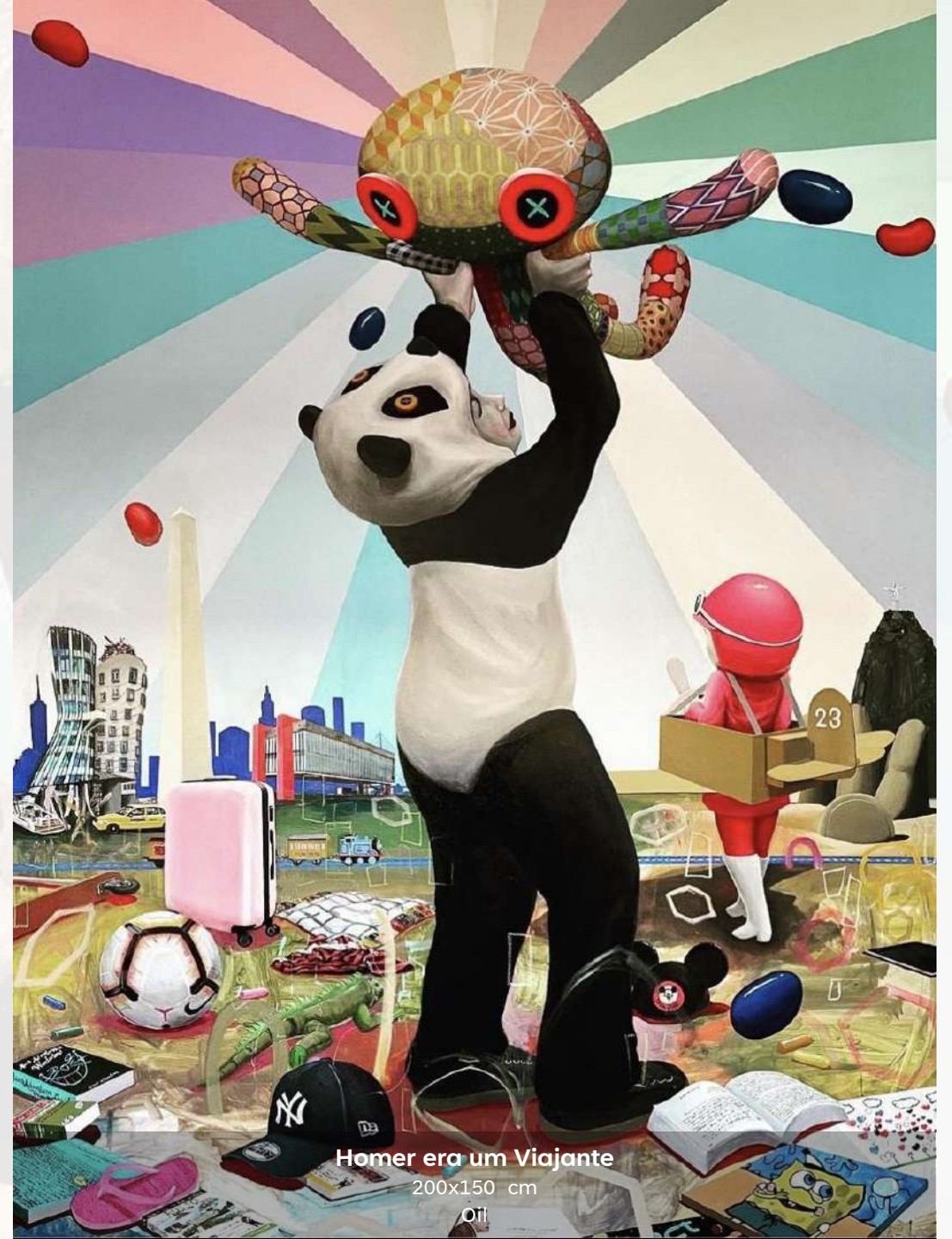
Esta Oscuro mas Eu Canto
150x100 cm
Oil



Universo Underground
130x160 cm
Collage, Oil, Acrylic & Spray



Sala de Espera
180x180 cm
Oil



Homer era um Viajante
200x150 cm
Oil

SOBRE PROCURAR E ESCONDER

150x200 cm



A game of hide and seek, a childhood game present in all cultures, regardless of creed, gender, economic status, or ethnicity. A context imposed in the present due to the quarantine where the prevailing relationship is familial. What to do to pass the time? How not to go crazy? How to forget the problems triggered by an invisible virus? How to keep the house clean and organized when you have young children?

In some way, we are always in search of something or someone. That's what moves us, what calms us, or excites us. Similarly, we also hide, because faced with the unknown, we cannot expose ourselves. Therefore, we live in an eternal game of hide and seek.

In this artwork, a child, hidden in a unicorn costume, starts the countdown for the game to begin. Who is this child? Who else is playing? In the room, a man enters or exits a hole in the work "Untitled" (2001) by Maurizio Catellan, his self-portrait. Around him, we find "Artist's Shit" by Piero Manzoni, "Spatial Concept - Waiting" by Lucio Fontana, and "Who Killed Herzog?" by Cildo Meireles. **Artworks that reference the concept of seek and hide:** Catellan is invading or leaving the room. What is he looking for? Or hiding from? Did the "shit" really exist inside the pot? People asked at the time. A fact that was demystified after some of the cans were opened to verify the truth of its content. What does an artwork hide? What lies behind the painting or the canvas? Lucio Fontana, bothered by such questioning, tears its surface to reveal its interior. And Cildo Meireles still asks today: "Who killed Herzog?"

Behind Catellan's sculpture, there is a book that became a bestseller among children, generating millions of sales and a collection of other books with the same question: "Where's Waldo?" Further back, there's "Geninho," a character from the She-Ra animated series, which challenged us to find him in every episode during the unfolding of the story. There is also the hat that characterized "Jack the Ripper," one of the most famous criminals never found, not even by the best police force in the world at the time, Scotland Yard. Below, there's a Kiss album, "Creatures of the Night" - beings that live in hiding, always watching us. Kiss was the first globally successful band to perform with all its members masked. Another album is there, "Morrison Hotel" or would it be "Hard Rock Cafe"? An album by The Doors, whose vocalist, Jim Morrison, sang facing away from the audience, hiding his face. Below, there's "Dancer in the Dark" by Lars Von Trier, with Björk in the lead role - a film where the protagonist suffers from a degenerative eye disease, slowly going blind. Near the movie, there's a book, "Sherlock Holmes - A Study in Scarlet" by Arthur Conan Doyle - the first book of the famous detective. The cover resembles René Magritte's work "This is not a pipe," which denounces representation in art and makes us think about what we seek in a work of art. Laid beside it, there's a white t-shirt with the iconographic work of Banksy - an artist whose identity is still a mystery and whose work also materializes mysteriously. A black "Bic" pen and a red lighter also make up the artwork, two curiously sinister objects for their disappearances. In the bottom right corner, there are three movies: "Prisoners" by Denis Villeneuve (2013) which addresses the disappearance of two children; "Catch Me If You Can" by Steven Spielberg (2003) with Leonardo Di Caprio fleeing and disguising himself throughout the plot; and finally, "The Departed" by Martin Scorsese (2006) also with Leonardo Di Caprio, now as an infiltrated cop who wants to find Matt Damon, a criminal infiltrated in the police in search of Leonardo Di Caprio. Who will find whom first?

In this cat-and-mouse wave, a mouse hole appears on the wall next to the child, very common in children's cartoons from the 80s, like the iconic "Tom and Jerry." Rats are everywhere. It is estimated that there are 4 rats for every human. To our misfortune, sometimes we encounter one. But where are they? Where do they hide? Closer than we imagine... And to finish, comes the famous "sweeping the dirt under the rug." And the question remains: what was swept under this colorful rug?

A photograph of a green table with several colorful, patterned objects underneath it. The objects are made of fabric and have various patterns like stripes, polka dots, and geometric shapes. They are arranged in a way that suggests they are hidden or discovered under the table. The background is a plain, light-colored wall.

VERDADES QUE HABITAM EM COISAS QUE RESTAM

2015-2024



Eu Entendo
60x55 cm

VERDADES QUE HABITAM EM COISAS QUE RESTAM

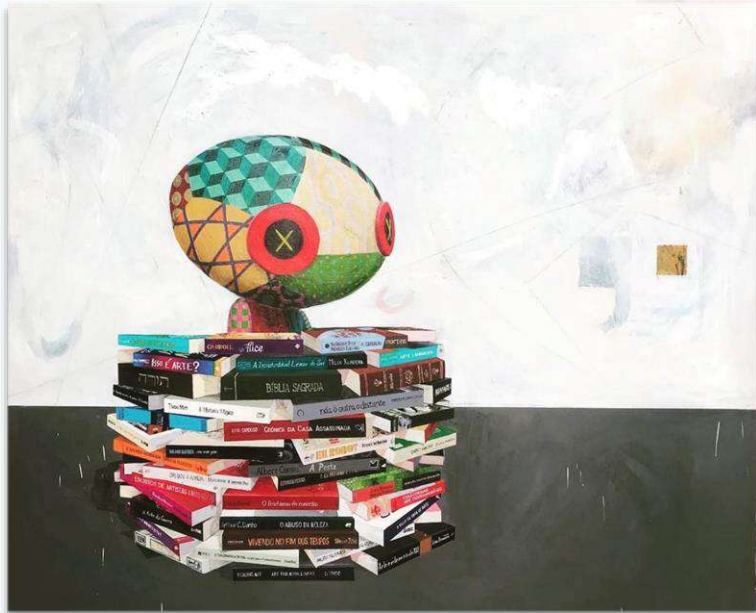
2015

In 1994, invited by Alfredo Segatori, the graffiti artists Binho, Tinho, Os Gêmeos, Speto, and Vitché ended up in Buenos Aires and from there began the discipline of seeking a Brazilian art that brought them to the present journey. During this stay in Argentina, Tinho came into contact with puppets and began painting cloth dolls on the walls of Buenos Aires. At the time, radicalizing the marginality of graffiti, he was not satisfied with the popularity and easy acceptance of puppets and chose to work with the aesthetics of marginalized dolls in Brazilian culture: voodoo dolls.

In his current series, Walter Nomura works with fabrics that are either donated or found in urban areas where they accumulate, such as industrial remnants from clothing manufacturing or as used and discarded clothing in various places around the world. Like in Belarus, where he recently installed almost a ton of used clothing at the Center for Contemporary Art in Minsk.

Regarding the symbolic dimension, in his current works, Tinho presents in a complex way a discourse of affections that migrate in these garments belonging to someone and that become costumes and anonymous rags of individuals from crowds and different ways of life within the cultures he traverses while carrying out his street art. And within the crowd of the anonymous he represents, there is a curious contradictory side when, through the power of the language of painting, he universalizes in the figure of the dolls the individuals and affections of contemporary culture that go from being anonymous to identifiable, exalting a collectivity of individuals isolated and brought together by the state of loneliness in today's world.

Tinho's work - conceived in symbolic, material, and conceptual terms - suggests that original art, like his own, makes art indivisible under any historical or post-historical module, as he is no longer within the horizon of the discussion about what is or is not art within the graffiti generation. The series of "Cloth Dolls" places him in the inherent issues of art in a way that, surprisingly, by delivering this message through the definitive overcoming between street art and painting, points out that the philosophy of the death of painting has just died. The street painting of which he is a central author in Brazilian art has just reinvented modern painting, overcoming the failures of the Old World and giving an urgent meaning to creators and thinkers that contemporary Brazilian art no longer depends on submissions to new technologies to exist in the global scene.



Preparando o Campo de Batalha
185x150 cm
Oil



Acompanhar a Educação
250x150 cm
Acrylic & Spray on Wall

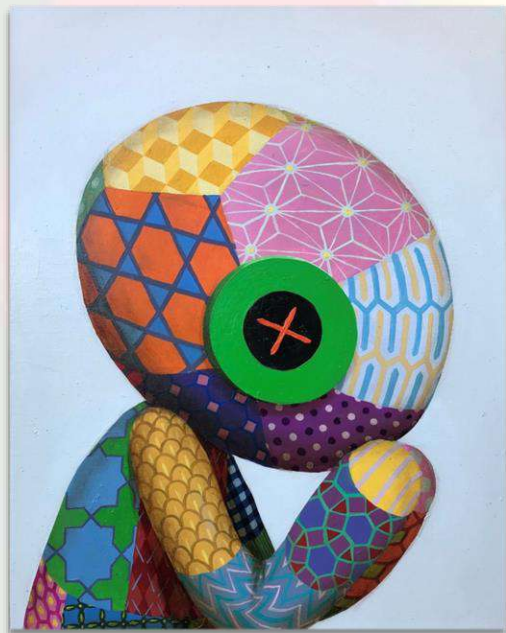


Refugio e Iluminação
150x150 cm
Oil



Outro Tijolo no Muro ?
150x200 cm
Oil





Uma Questao de Fé

50x40 cm
Oil



Como um Dia de Domingo

185x150 cm
Oil



Pensamentos

50x40 cm
Oil



Os Livros Guiam os Sonhos

200x150 cm
Oil



REFLEXÃO

2014-2018

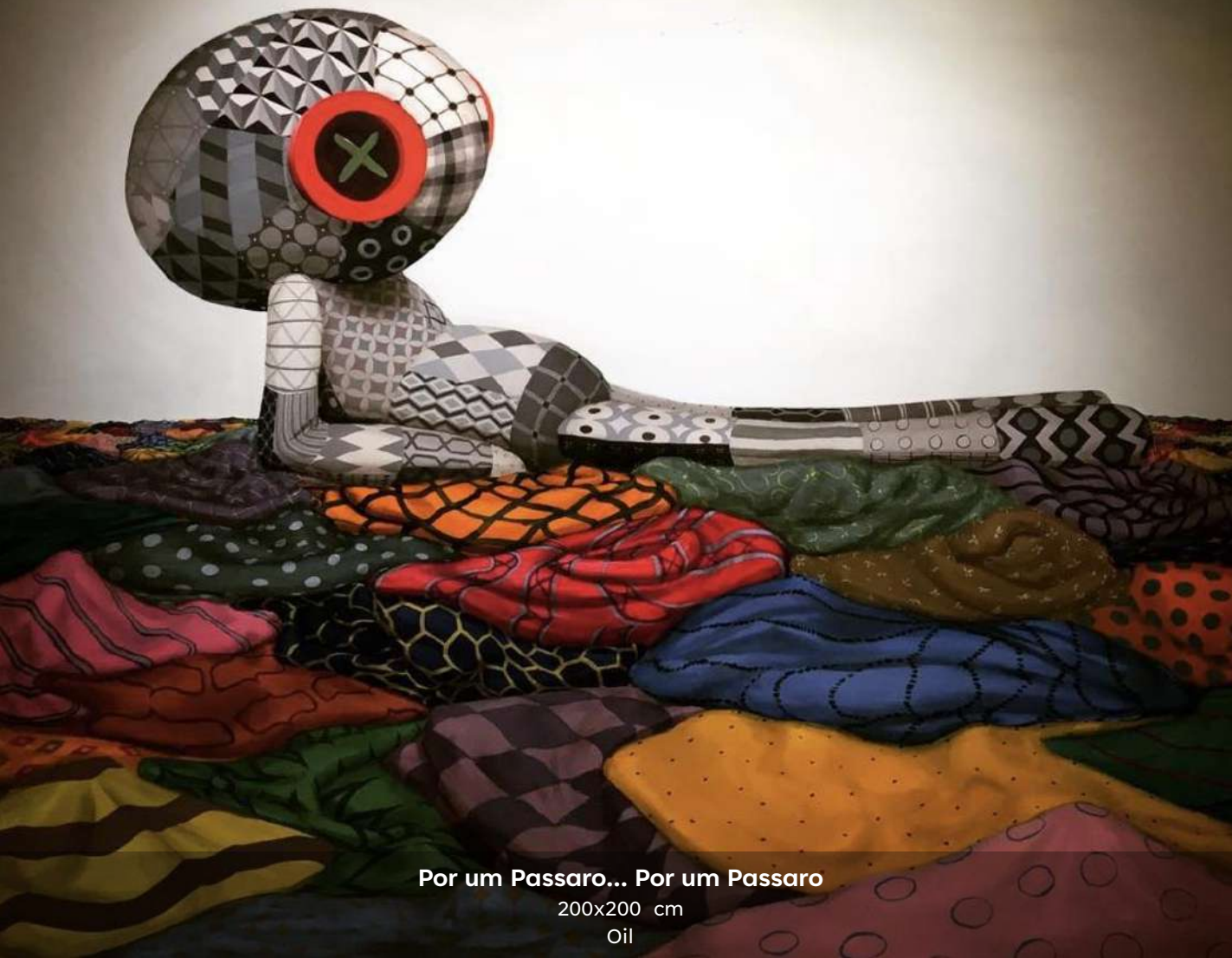
REFLEXÃO

2014

Tinho opened his eyes for the first time in São Paulo, a sprawling city that he gradually explored, traversed, and identified. There, he learned to read and write by inscribing his name on walls, leaving his mark in alleys and lanes, seeking a new aesthetic. As the 1990s unfolded, Tinho painted freely, experimenting with new techniques, new mediums, and other materials to better express the relationship between humans and the highly urbanized city environment. Observing while strolling through the world's great metropolises, the artist sought, amid the entanglements, the individual. In chaos, he sought essence. In effects, he sought cause. Social, economic, and urban issues have always been his research subjects.

His paintings provoke thought. **They seek to establish communication with the viewer to raise and discuss contemporary issues of daily life.** From this need emerged the characters, so emblematic in his art. Inner children, sad and somber, who bear in their gaze the marks of the society in which they live. Their loneliness reflects all the problems to which they are daily exposed and speaks more than a thousand words. The patchwork dolls convey an ancestral tenderness. They are made of scraps, yet filled with affection. They are objects of love, satisfying the lack. Also frequent in his work is the theme of wrecked cars - nightmares generated images that speak of an interrupted journey. A form of censorship that prevents reaching the finale destination.

Although painting is his main language, Tinho also photographs, creates three-dimensional objects, sets up installations, makes collages, performances, site-specific works... in short, he transforms into art what he encounters in the places he frequents. In his work, urban life, social and political problems are related in an aesthetic and conceptual way. His canvases and graffiti have greatly contributed to the recognition of Brazil as one of the main producers of urban art. By appropriating what has been discarded, what belongs to everyone and no one, Tinho creates this delicate interplay between staging and reality. He does nothing more than art, continuously recreating the world!



Por um Passaro... Por um Passaro

200x200 cm

Oil



Realidade e Criação

120x150 cm

Oil

A person wearing a black hoodie and blue jeans is running through a doorway. They are carrying a shopping cart filled with various groceries, including bags of produce and other items. The scene is set in a dimly lit, possibly urban environment with graffiti on the wall in the background.

A CIDADE FALA

2011-2013



Conversando com meus Mestres do Passado

120x90 cm

Oil

A CIDADE FALA

2011

The trajectory of graffiti in Brazil and its insertion into the universe of contemporary art owes part of its success to a group of São Paulo artists from the 1980s with a distinctive style. More than that, this generation advanced and, aware of its role, shaped its own artistic circuit. Tinho is one of those names. His work, as part of a generation aware of its artistic role, assumes that graffiti production is **a poetic strategy for understanding the city itself and courageously embraces this field of dissonant polyphonic forces.**

We can observe in his production the active consciousness and conscious action of the artist, who does not settle for less and recognizes the importance of São Paulo graffiti production for the Brazilian scene. Graffiti takes on the contours of lucid criticism and develops as a program of knowledge of the city itself, based on precise, persistent, and unmediated contact with the urban territory. It is with this universe that Tinho establishes an intelligent dialogue with the history of art, a resource from his academic background, when he resorts to visual arguments to develop his artistic research, such as collage, performance, and investment in marked textures. But he produces a kind of sense conversion, a short circuit when he invades the canvas and substitutes the plane for context, rational occupation for collage, where fury and delicacy, anguish and naivety, martyrdom and seduction coexist poetically. He elaborates with great precision this sonorous visuality by proposing a look-listen to his works.

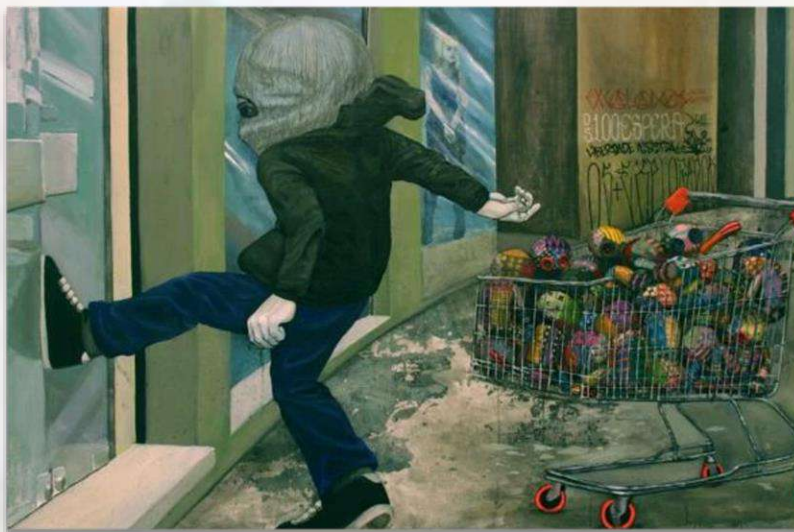
The multiplication of forms and the plastic investments articulate his research and visual endeavors that shout, articulate themselves, but do not lose **the commitment assumed by his generation to speak on behalf of the city that is and that one desires, by denouncing its problems, scratching its oppression, advancing on its borders, risking other forms.**

The solidity of Tinho's work lies in two striking plastic factors - the perpetuation of action in the streets as a creative, poetic, and productive dynamic and the strategy of figuration as an invitation to the gaze of the passerby. The artist advances in his research and dialogues with collage, reconfiguring the intelligent debate about support, medium, and presence in a logic of occupation that is commanded by an excess of brutality, power, money, and consumption.

The visual vocabulary used by the artist is the resource of a discourse about the urban ethos, so prominent in São Paulo, a topology where forms are invented but not detached from an objective symbolic function. Full of references, the artist constantly summons this urban and chaotic being, implicates the subject, and demands participation when addressing the agenda of the day.



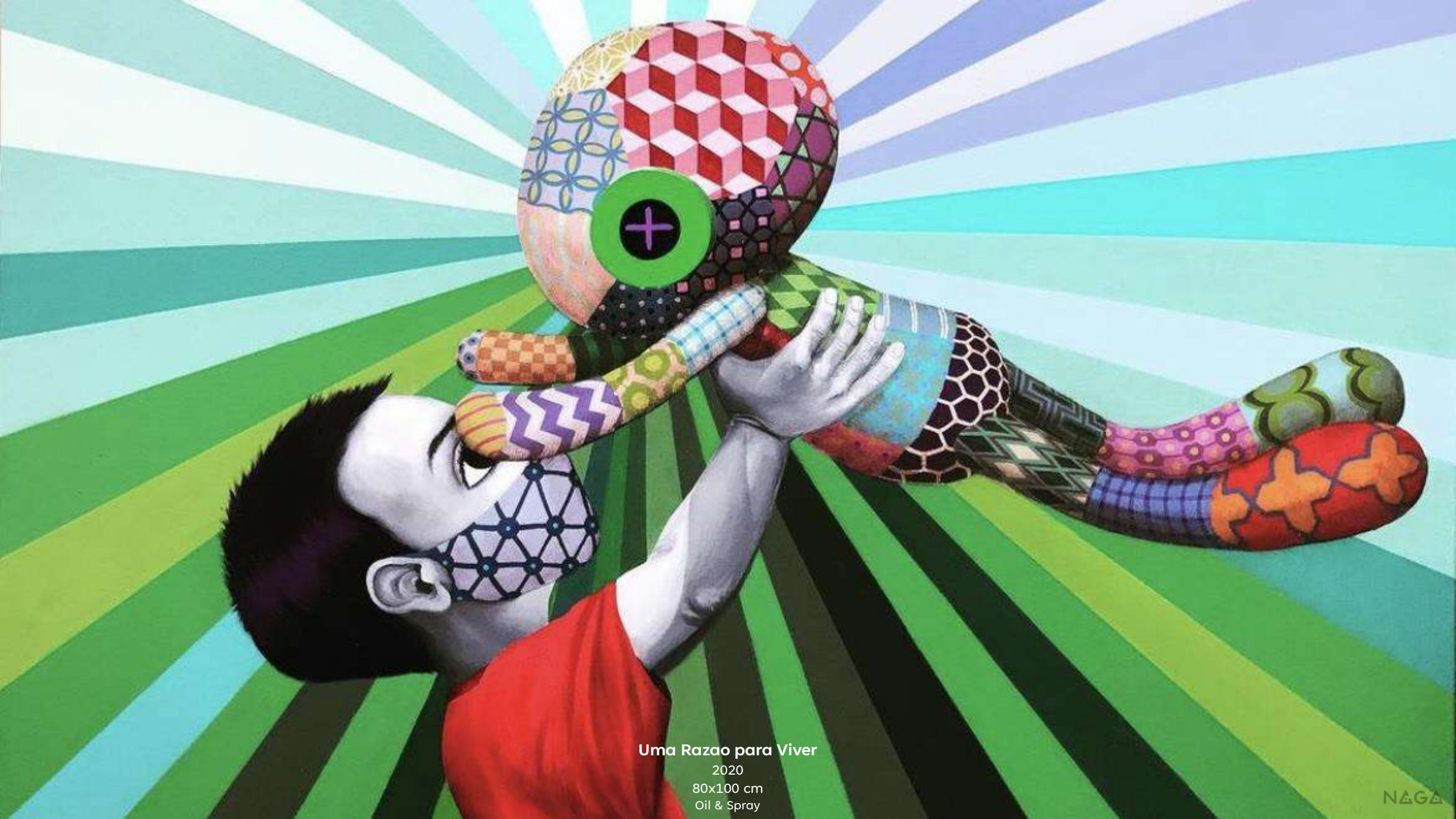
Fora do Nosso Controle
200x150 cm
Oil



Chute contra o Sistema
80x120 cm
Oil



A Chegada de Pedro, o Grande
220x160 cm
Oil



Uma Razao para Viver

2020

80x100 cm

Oil & Spray



STREET ART



Thinking about Freedom
Luxembourg • 2013

CAIXA BELAS ARTES



Uma História de Amor
Sao Paulo, Brazil • 2016



Waves of Mutilation
Germany • 2012



Em Busca da Ilha dos Livros Perdidos
Brazil • 2018



“So Imaginação” - Projeto Graffiti School, EMEF Coehlo Net
Sao Paulo, Brazil • 2023



Voltando a Escola – O que você vai ser quando Crescer?
ETEC Professor Aprigrio Gonzaga, Sao Paulo, Brazil • 2023



Tunel Reboucas
Sao Paulo, Brazil • 2013



O Amor Restaura
Sao Joao da Boa Vista, Brazil • 2016



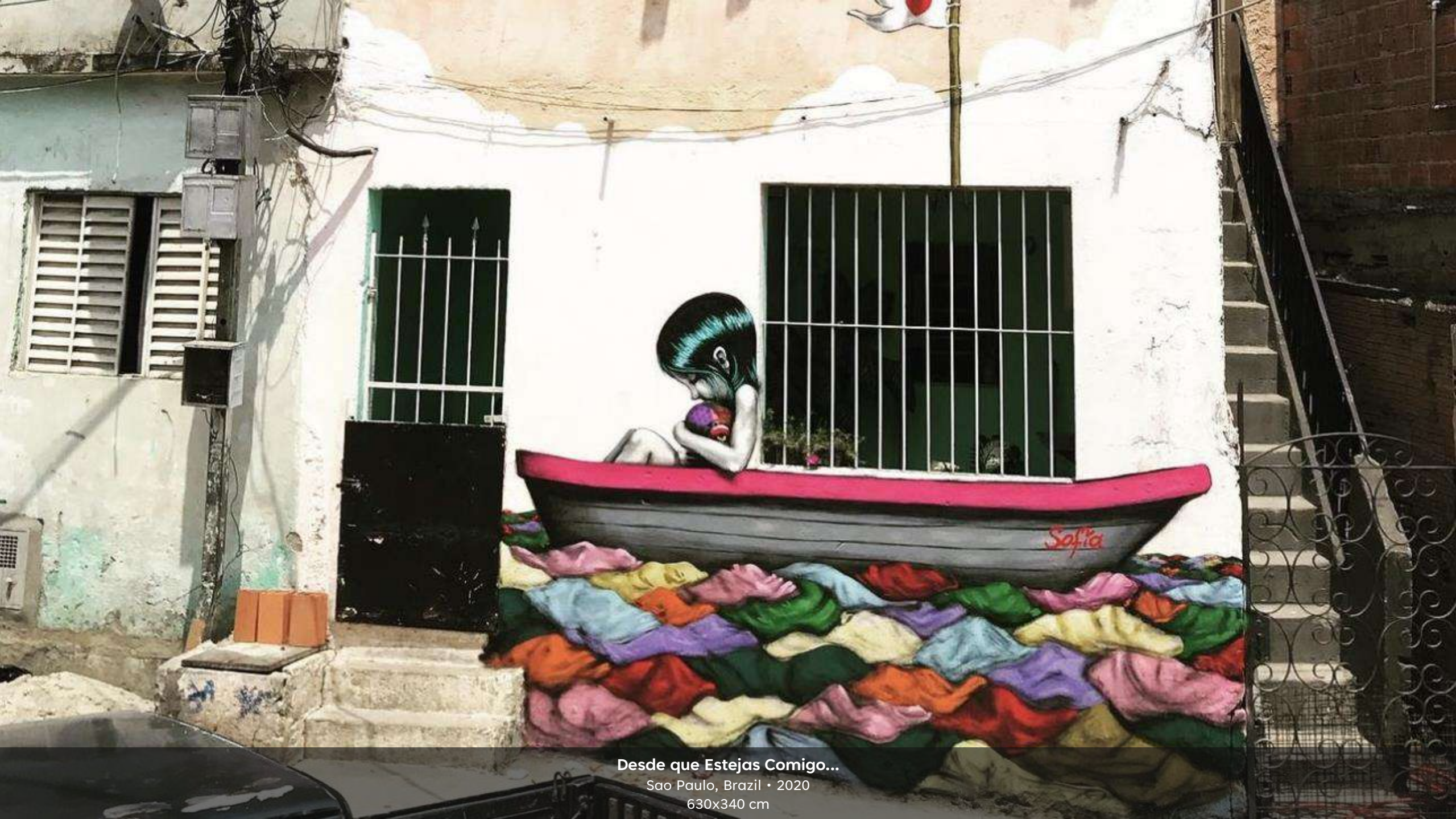
Looking for my Love
Djerbahood, Tunisia • 2014



Como Viver Juntos
Djerbahood, Tunisia • 2014



Algumas Historias nao se Escrevem em Livros ft. Carlos Vegara
Sao Paulo, Brazil • 2016



Desde que Estejas Comigo...

Sao Paulo, Brazil • 2020

630x340 cm



Dead Birds Wanna Fly
Russia • 2014



Casa Cor SP
Sao Paulo, Brazil • 2017



La Vita è Bella
Sao Paulo, Brazil • 2022



Cutting Wood
Sao Paulo, Brazil • 2017



Encontro com meu Ser
Sao Paulo, Brazil • 2017



O Amor Seca Mas Nao Morre
Sao Paulo, Brazil • 2017



Confiança
Sao Paulo, Brazil • 2017

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