

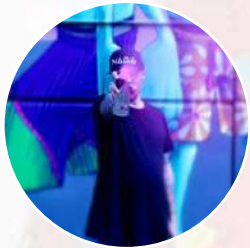


NAGA

NAGA

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

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.

A woman with long, wavy hair and visible tattoos on her arms stands with her hands on her hips, looking up at two large, colorful, spotted inflatable figures of stylized animals. The figure on the left is dark with white spots and green accents, while the one on the right is red with white spots and yellow accents. The scene is set against a clear blue sky with a few wispy clouds. The text "FEFE TALAVERA" is overlaid in the center of the image.

FEFE TALAVERA

FEFE TALAVERA

1979, São Paulo



Interested in all kind of underground movements, Fefe Talavera originally found herself within the typical and unique stylistic freedom of the Street Art and Graffiti scene – allowing her to express her raw creative energy and develop directly in the streets her tribal-like style.

Influenced by Mayan and Aztec mythologies - part of her Mexican heritage - Fefe first reached both local and international recognition for her monsters made of cut out letters from concert announcement posters she'd find across the streets. Fascinated by typography and books, she would in her own way free the letters from their fixed meaning and give them a new dimension – a symbol of her quest for freedom.

Fefe Talavera's monster paintings are **metaphors for strong and subconscious human emotions like anger, fear, dreams or desire. Inspired by the darkness and the light innate in the dualistic world we inhabit, the colourful fantastic beasts stand for her cultural roots as well as the primary and powerful energy of her work in the streets all over the world.**

Fefe is an artist in constant evolution, always seeking new techniques and figures to enrich her universe – even though the “letter monsters” were a success, she developed new figures celebrating the power of lush, the vigor and free spirit of nature. Her monsters, never far, turned into surrealistic animal figures surrounded by strong colors and delicate shapes – adding magic to her world honoring life and its essence.

Her universe connecting street art to the contemporary scene has led her to exhibit in major museums across the world, and to collaborate with the renowned Thiénot Champagne house for the design of their new bottle and packaging.

[Online Portfolio](#)






Museums

-  Naluta Nalata • Museu Nacional da República (MUN) • Brasília (2022)
-  Instruments of Change • Fullerton Museum • Fullerton (2019)
-  Homage to Basquiat • CCBB SP, Brasília, RJ & Belo Horizonte (2018)
-  Arte Core • MAM • Rio de Janeiro (2014)
-  Bienal do Graffiti • MUBE • São Paulo (2013)
-  Street Art Brazil • Deutsche Bank/Schirn Kunsthalle Museum • Frankfurt (2013)
-  Open Art • OBKHL Örebro Artmuseum • Örebro (2011)
-  Fuera de la Línea • MACRO • Rosario (2011)
-  Sub Glob II • Örebro Artmuseum • Örebro (2010)
-  Street Art Passage • Museum Quartier • Vienna (2009)
-  Digital Festival • Museo Scienza Leonardo Da Vinci • Milan (2009)
-  Propeace • Maison Folie de Wazemmes • Lille (2009)
-  Spray, O Novo Muralismo Latino Americano • Memorial da America Latina • São Paulo (2006)
-  Coletivo Rua • Museu de Arte Contemporânea • Americana (2004)

Solo Shows

-  Sonido Amazonico • Mural at Hotel Molitor • Paris (2023)
-  Pasión • ADDA Gallery • Ibiza (2022)
-  Le Mur de Oberkampf • Paris (2017)
-  Antropofobia • Renato Magalhães Gouveia Galeria • São Paulo (2016)
-  TED.EX • Rio de Janeiro (2014)
-  Heart Breakers • Montana Gallery • Barcelona (2011)
-  Fefe na Mini • Mini Galeria • Belo Horizonte (2010)
-  Musas • Soma • São Paulo (2010)
-  4 llaves • Subaquatica • Madrid (2008)
-  Caractérias • Galeria Estúdio Quinn • São Paulo (2005)
-  Bichos Tipográficos • Most Gallery • São Paulo (2004)

Residencies













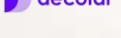

-  Sw Artist in Residency • Sao Paulo (2022-2023)
-  Residencia Gorila • Tulum (2014)
-  Calle Libre • Vienna (2014)
-  Villa Ocupada • Nantes (2014)
-  R.U.A • Amsterdam (2012)
-  Roots • L.A.C. Lagos (2011)
-  Sub Glob II • Örebro Artmuseum (2010)
-  Street Art Passage • Museum Quartier • Vienna (2009)
-  Omega Bridge • Kspace • Amsterdam (2008)



Collective Shows

-  Ephemere • Genolimit Foundation • Paris (2023)
-  Além das Ruas, Historia do Graffiti • Itau Cultural • São Paulo (2023)
-  Nosotras Latino Americanas • Festival Boreal • Isla Canarias (2023)
-  Ora Tropicalis • Bandy Bandy Gallery • Paris (2022)
-  101 • Adda Gallery • Paris (2020)
-  Linguagens Urbanas • Ricardo Von Bruski Gallery • São Paulo (2019)
-  Bienal das Artes DF • SESC Brasilia (2016)
-  Recortes das Ruas Oníricas • Galeria Crivo • São Paulo (2015)
-  Roots • Influx Galeria • Lisbon (2012)
-  The Girl Project • The World Bank • Washington DC (2011)
-  We Dream in Colors • Yellow Pants Gallery • Lisbon (2011)
-  Overseas & Undertones • ABV Gallery • Atlanta (2010)
-  Conquistadores • Strychnin Gallery • Berlin (2010)
-  A Work of Persol • E-Halle • Basel (2010)
-  The No Theme Group Show • Canteen Gallery • Ottawa (2009)
-  Mood Swings • Carmichael Gallery • Los Angeles (2009)
-  Visual Slang • Abrons Art Center • New York (2007)
-  Ruas de São Paulo • Jonathan Levine Gallery • New York (2007)
-  Los Muertitos Duermen Juntitos ft. Zosen • Choque Cultural • São Paulo (2006)

Brand Collaborations

-  Champagne Thienot
-  Nike
-  Coca Cola
-  Netflix
-  LinkedIn
-  Amazon
-  TED
-  Ambev
-  Deutsche Bank
-  Ray-Ban
-  Globo
-  Persol
-  Decolar
-  WORLD BANK GROUP



The image features a dark, starry night sky as a background. Two stylized, blue, patterned animals, possibly kangaroos or wallabies, are the central focus. The larger animal on the left is shown in profile, facing right, with a white face and a rainbow-colored stripe above its eye. Its body is covered in intricate patterns of white dots, yellow and green spirals, and red and blue stripes. The smaller animal on the right is also in profile, facing left, with a similar design. The scene is filled with various plants and flowers, including green ferns, red and purple flowers, and a white daisy. The overall aesthetic is whimsical and artistic.

BRAND COLLABORATION



Cuvée

Thiénot & Fefe Talavera

Collection Special Release

Construisant cette œuvre en magnifiant le vivant, Fefe invite dans cette création artistique les spectateurs à plonger dans la nuit effervescente de la nature, un monde riche aux multiples facettes, à l'image de la délicatesse aromatique de l'assemblage de la Cuvée Brut. Cette œuvre colorée déploie une grande finesse de réalisation, transposition graphique idéale du style affirmé et moderne de la Maison Thiénot autour de la finesse, du fruit et de la fraîcheur.

ASSEMBLAGE

35% **CHARDONNAY**

45% **PINOT NOIR**

20% **MEUNIER**

Dont 35% de Grands Crus et 20% de Premiers Crus

BASE VENDANGE 2016 (FORMAT 150 CL) **65%**

VIN DE RÉSERVE (2012, 2013, 2014, 2015) **35%**

CHAMPAGNE BRUT

DOSAGE **8G/L**

PH **3,08**

TIRAGE **07/2017**

VIEILLISSEMENT

5 ANS dans nos caves de la rue des Moissons

FERMENTATION MALOLACTIQUE **100%**

TEMPÉRATURE DE SERVICE **7/9°C**

Grâce au très grand soin apporté à nos raisins et à la méthode jettling que nous utilisons depuis 10 ans et dont nous avons été les précurseurs, nos vins sont très peu sulfités.

DÉGUSTATION



La robe brillante est d'or pâle.



Le nez est puissant et offre des notes de fruits du verger, de pêche juteuse, de poire et de fruits jaunes.



La bouche est ronde, fraîche et équilibrée. Elle présente une belle et vive effervescence mais tout en finesse.

ACCORDS METS/VINS

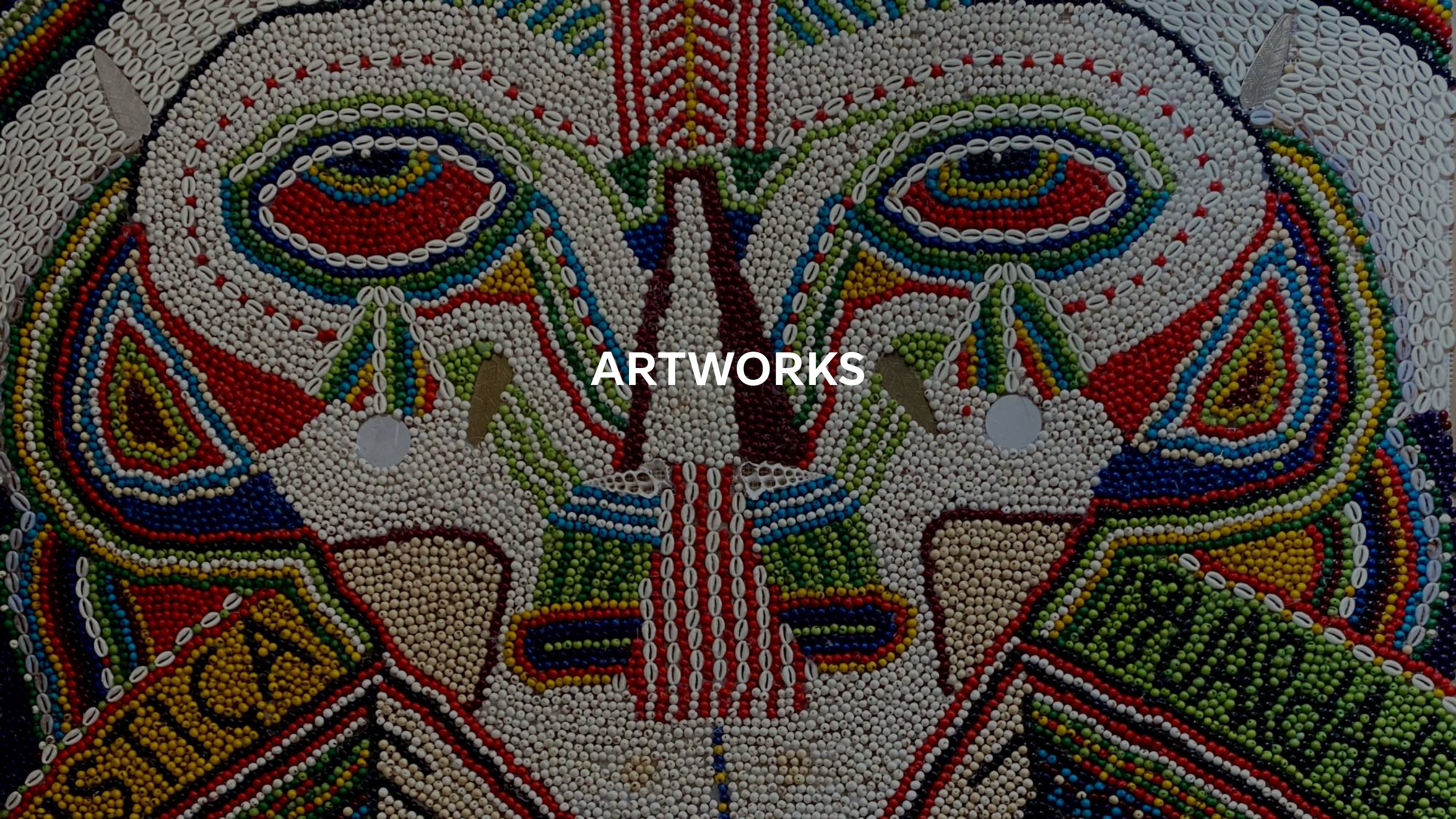
Champagne d'apéritif par excellence, la Cuvée Thiénot Brut s'accordera à merveille à des huîtres, des crustacés ou à un tartare de poisson. Et, dans un tout autre genre, avec des torsades feuilletées au parmesan.







Deutsche Bank - Frankfurt



ARTWORKS



MONSTROS DO BEM

"The monsters that surround you, circle around me"

KLEIN, Paulo - Torn Heart Author's Edition - 1984

Just like in Bruegel, Bacon, and Basquiat, Talavera's heads and fantastic beings are the visible face of human depths in this century of exaggerations. In a time of great turmoil (one might say) worldwide and chronic national crisis, Fefe's masked figures are ambiguous, gently diabolical, more enigmatic little monsters than truly frightening.

They are little horned creatures of good, the opposite of Fiorutti's baroque cherub, with their own loving nature representing crises, crimes, and catastrophes symbolizing humanity's tragedies and missteps.

The formation of great contemporary artists is not restricted to academic institutions, just as the vocation of art criticism rarely consolidates itself in today's world without the network of work and influences from the academic realm. I say this because I believe that when it comes to an art that deeply touches the sense of its time, most often we find it alien or even antagonistic to the academic universe.

Perhaps this is one of the characteristics that attracted me to the production and way of life of Fernanda Salinas Talavera, or Fefe Talavera as she is known in art circles. I remember the first time I saw her work, a friendly and fantastic monster composed of cut-out letters on a wall in Alto de Pinheiros. At that time, about a decade ago, I wandered the streets intending to get to know the art produced outside recognized galleries and institutions better.

My impression was that powerful contributions to the art of our time would come from there. And I was not mistaken, as many artists, groups, and movements have emerged from this retaking of public spaces in Brazil and worldwide, and among many, I focused on and have been closely following the work of Fefe Talavera.

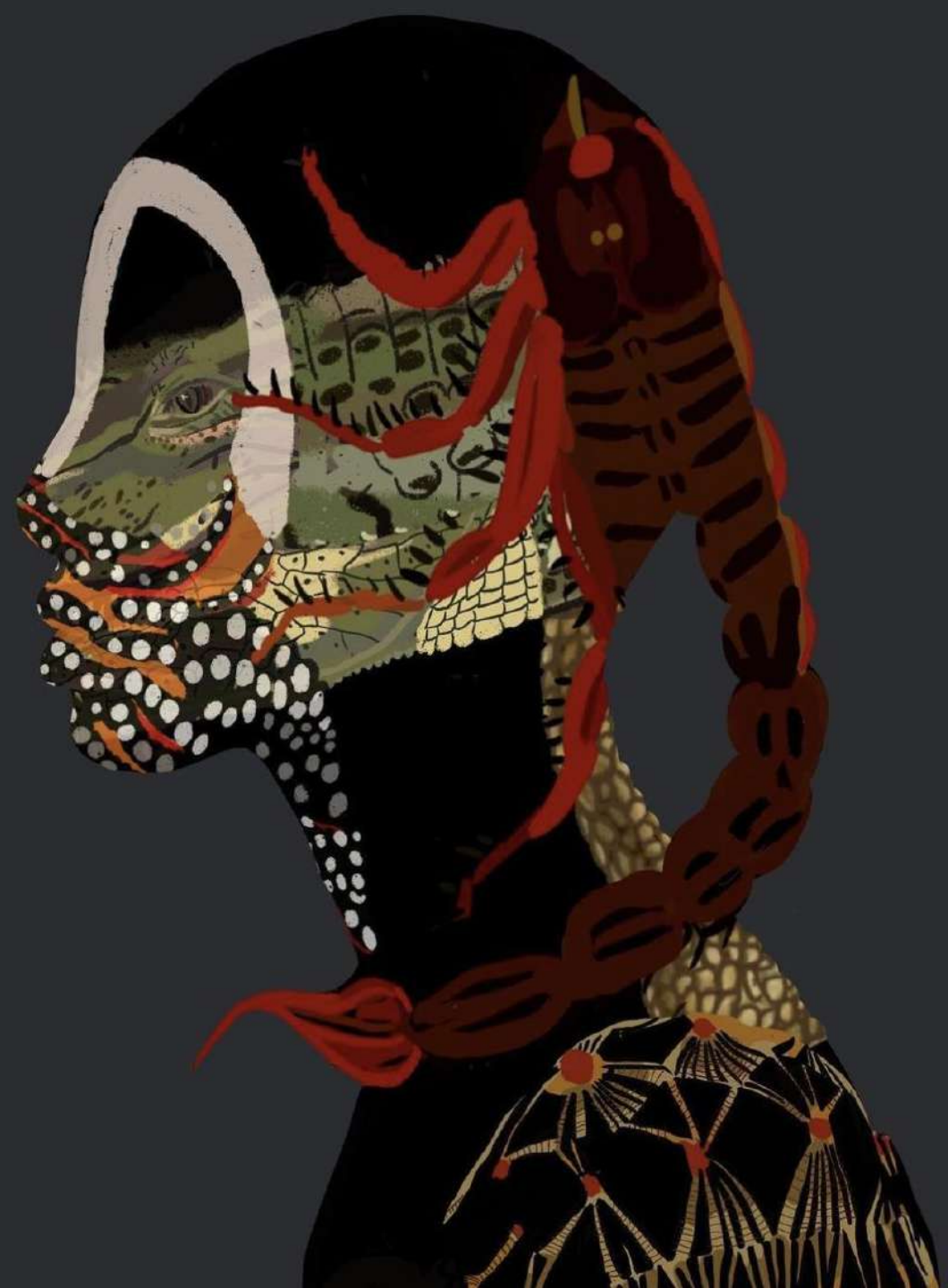


First through social networks and then in environments generated by the graffiti craze and hardcore manifestations, I met and deepened my interest in this creatively ever-evolving artist. The opportunity to (re)develop a project with my friend and art dealer Renato Magalhães Gouvêa, who, at 85/86 years old, was willing to continue the saga of partnership with Pietro Maria Bardi and Leo Castelli, was what we needed to follow and present a consistent new production of this restless and visceral artist.

It was about 9 months from the first work meetings, in which we had the chance to get to know each other across the abyss of generations, share the rare bread, divide dreams and concerns. The result can be appreciated in the carefully prepared presentation, in a private space on Avenida Paulista, where artist Mario Gruber's studio operated for years and which now houses the collection and library of Magalhães Gouvêa.

True to a personal mythology populated by enigmatic anthropomorphic beings, Fefe Talavera presents works in which her imagination and her constant labor are at our disposal, to love or hate, to excite or castrate ourselves in the face of (un)human follies.

Although reminiscent of fantastic, phantasmagorical, or monstrous universes, Talavera's characters embody extremes of the human saga - affection and horror, tenderness and savagery, innocence and fear, caress and violence - in an attitude that retrieves for art the brilliance and mastery of geniuses like Bosch, Goya, Grassman, Basquiat, to name just a few to which her work refers us.



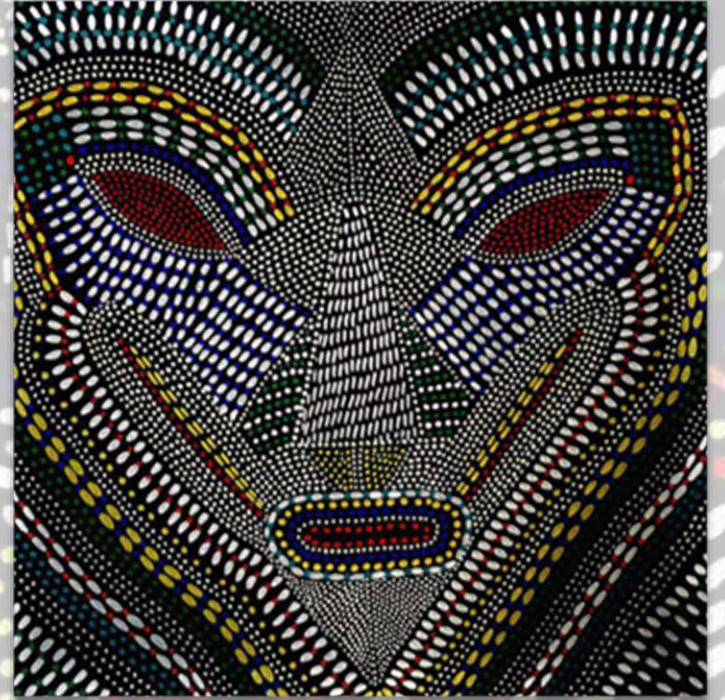
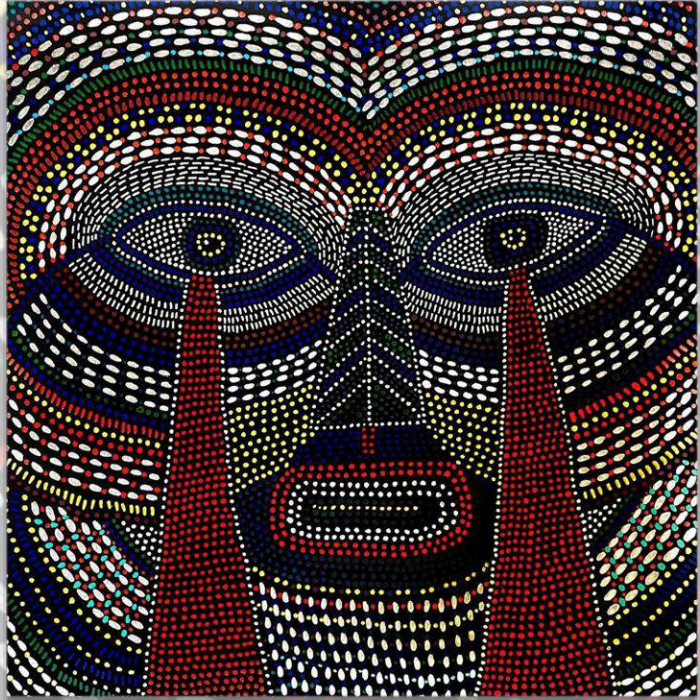


Talavera offers the viewer moments of poetry, sweetness, pure beauty, but her current production leads us, first and foremost, to a festival of beasts and monsters, of strange beings, metaphorical entities of impure beauty. In a time of violence, death, massacres, mass murders, Talavera's phantasmagorical monsters suggest to us that monstrosity is within us, just like all dreams of civility.

An important aspect to highlight in Fefê Talavera's production are the experiments she systematically develops, in the choice of unconventional materials, in the use and reuse of leftovers, in the juggling to achieve good results even with scarce resources. She devastates, scratches, confronts, transcends each material.

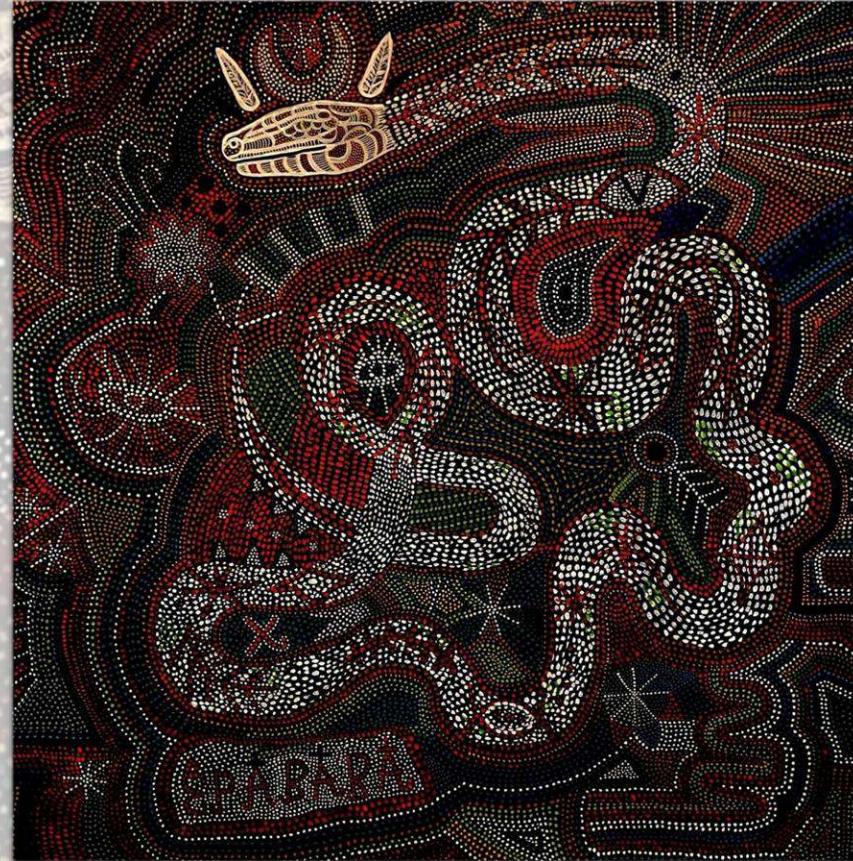
I wish to follow Fefê's future path, deepen analyses and reflections on her current work, and promise to do so live and in writing, but at this moment I leave the suggestion, for those who have the privilege of knowing this set of pieces, to pay attention to the subtle plot she proposes to us, the result of a spirit committed to her time and her species, seeking to decipher, through images, metaphors, and experiments, the most secret of the human condition.

Paulo KLEIN
Critic and curator









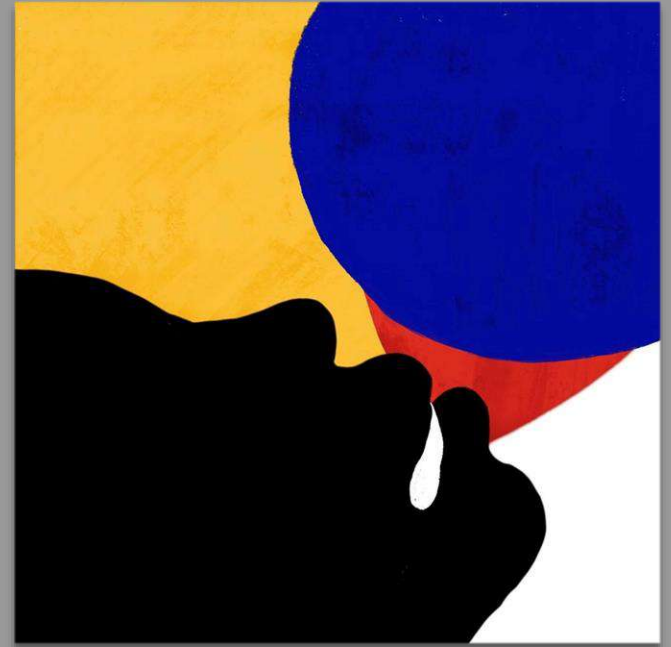


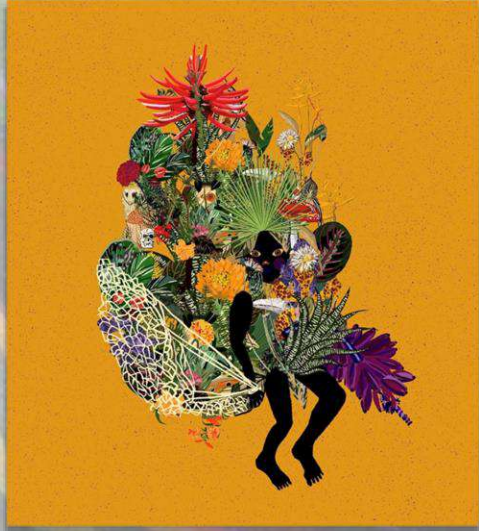














EL FUEGO

LA UCHA

QUE SALVAN LA

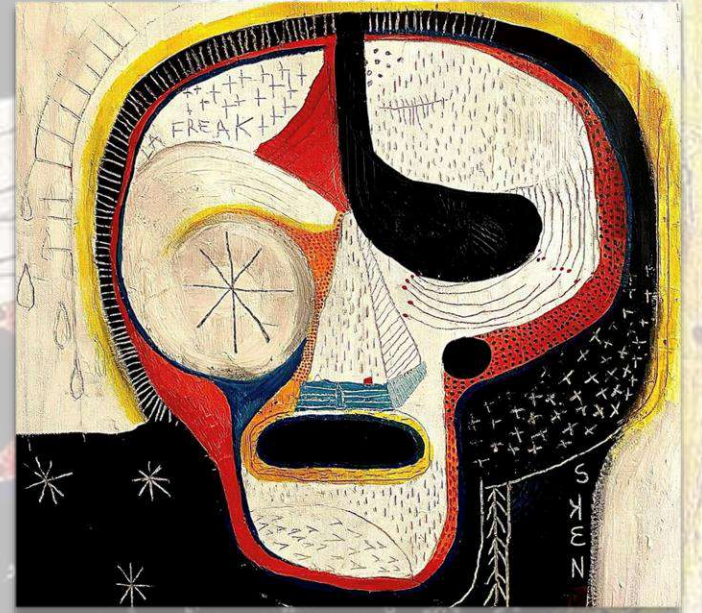
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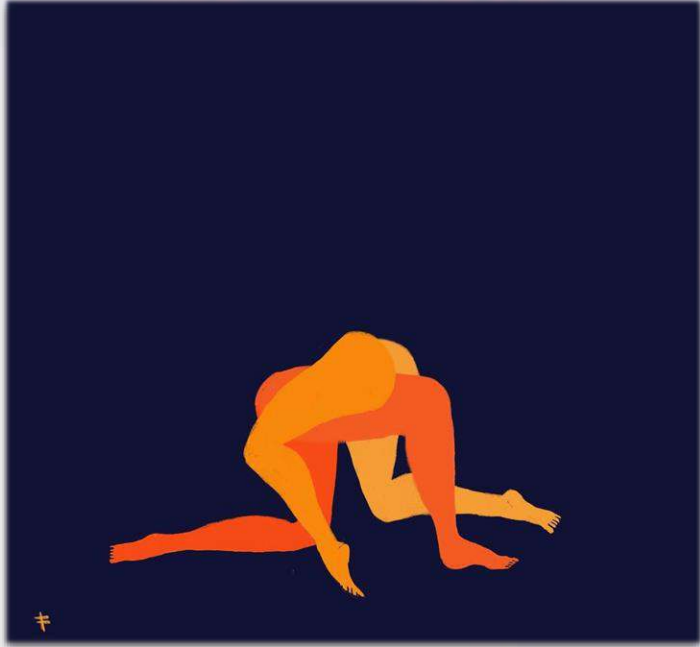
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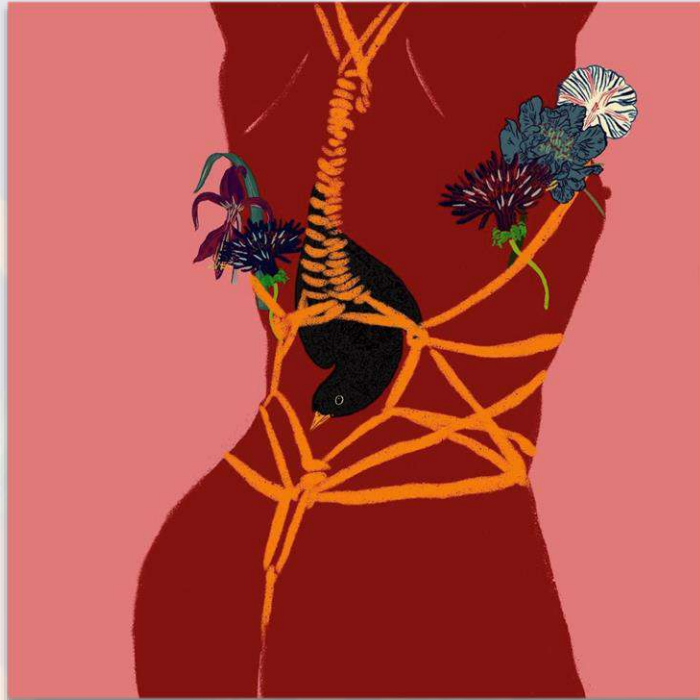




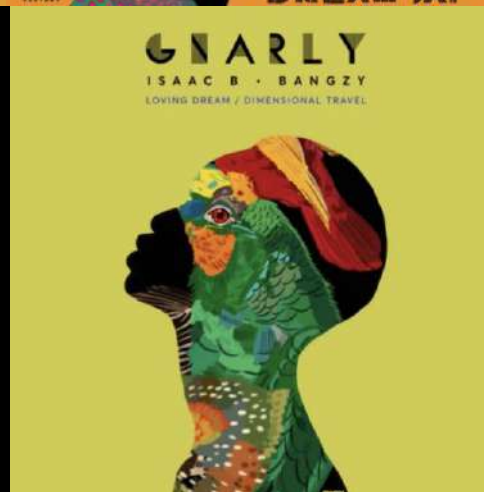
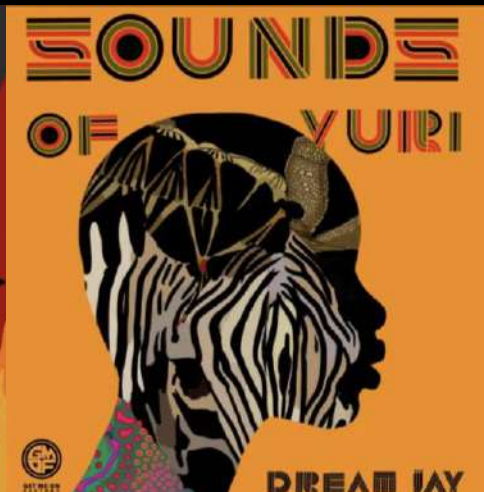








Album Covers (link on pictures)



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