

FAMILIA

EDITIONS

brazilian artists' books



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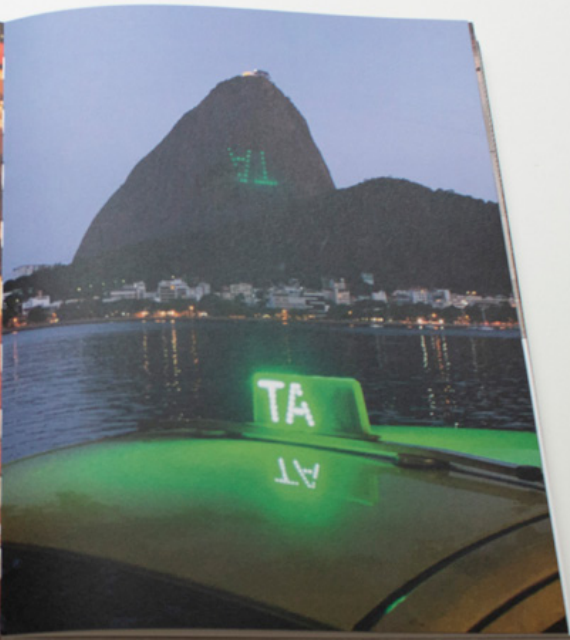
ABOUT

www.familiaeditions.com

Familia Editions, founded in 2018 by the editor and designer Maria Lago (Rio de Janeiro), is a project that aims to interpret, create and publish the work of contemporary Brazilian artists. The artist's books published by Familia are the result of a very close and personalized collaboration between publisher, artists and printers. Familia focuses not only on the curatorship, interpreting the artists' works, but also on the care with materials, final presentation and printing techniques, always elaborating unique projects for each artist.

Familia Editions has participated in fairs as SP-Arte, Pinta Miami, UNTITLED SF, FLAT Turin, ARCO-madrid, Drawing Room Lisboa and Art-O-Rama. Familia's books are part of collections as Metropolitan Museum of Art NY, MoMA NY and MoMA San Francisco, New York Public Library NY, Pinacoteca de São Paulo, MAR Rio de Janeiro, MASP São Paulo, Museo Reina Sofia Madrid, Fundação Calouste Gulbenkian Lisboa, Fundação Serralves Porto, Centre Pompidou, Tate London, The Bodleian Library, Oxford, MACBA Barcelona, among other private and public art collections.





**BEM-VINDO (AO RIO) /
WELCOME (TO NYC)**

MARCOS CHAVES, 2022

www.familiaeditions.com

Bem-vindo (ao Rio) / Welcome (to NYC) is an artist book that represents a dialogue between images from Rio de Janeiro and New York City, mirroring local concepts through humor, graphic and visual connections. Both the artist and the editor are authentic “cariocas” (born and bred in Rio) and lived significant periods in New York City, creating unique visual memories of both cities and its remarkable urban and lifestyle icons.

The 128 page book includes 114 full color images taken by Marcos Chaves in his street strolls through both cities - Rio and NYC - in different periods. Printed on premium photography quality italian paper Freelifel Vellum.

The book cover with a mirrored paper finish represents the concept of reflection that the inside pages portray through the dialogue between Rio and NYC: contrasts and similarities evidenced by a thoughtful and fun rhythm where in every spread there's a subtle and surprising discovery.

The prints of the special editions are handmade, polychromy printed on premium cotton paper, on a manual offset printing press for which the inks were especially created for the project.

Limited edition of 500 copies of which 50 are special editions.

Printed in high quality photography paper, bound in “otabind” to improve page opening.

Format 23,5 x 31 cm

Special edition: includes 25 “Hot Novo Mundo” / 25 “Hotel Sea” (23 x 30,5 cm).
Prints in polychromatic photolithography by Estúdio Baren (Rio de Janeiro).

Edition & design: Maria Lago

Book printed in Spain

Price:
Normal 80 €
Special + 1 print 600 €
Special + 2 prints 1020 €



– EIS-ME AQUI.

– *HERE I AM.*

REGINA PARRA, 2022

www.familiaeditions.com

– *Here I am.* is much more than a book. It is a female portrait of the role that women have played throughout history, through the eyes and speeches of other women in dialogue, with the performing arts and theater as a background. The idea for the book arises from conversations between the editor Maria Lago and the artist Regina Parra about the possibility of portraying the image of the woman that one has always had through the evolution of female characters who have already been represented in various artistic facets that imply interpretation.

The 104-page volume is divided into two parts and presents itself with a mystery game in which images of characters from different times and cultures overlap, merge and confuse by the subtlety of the transparency of the paper. The powerful color images, painted in oil especially for the publication, are interspersed with quotes in the original languages of the plays from which the characters were extracted. In the second part, the use of thicker paper, with texture and in cinnamon color, creates contrast and provides a completely different experience for reading the running text transcribed from the original plays (translations to English and Portuguese).

Two parts that complement each other

In the first part of the book, the names of the characters are not revealed, being identified only by Roman numerals. The use of light weight paper aims at creating a subtle transparency through which the characters merge, dialoguing with each other

regardless of their identity and historical time. The intention here is to understand the figure of the woman beyond social or temporal labels.

In the second part of the book, the names of the characters represented are revealed in a numbered index, together with the corresponding information about the plays from which they were taken. Here the texts of the works are complete, excluding the other characters and leaving only the speech of the character in question. Thus, a new text is created in which the flow of reading provokes a different interpretation of the work in question.

The texts, organized in chronological order, are extracts from what is manifested in each character, which, in an almost magical way, creates a new text that borders on the unreal, but which perfectly allows one to appreciate the evolution of the language according to work after work. In the same way, it is noticed how women, even passing through different cultures and evolving over time, continue to receive a different, less privileged treatment, in which they are portrayed, most of the time, as hysterical, excessively dramatic, fragile or submissive.

The book includes a special edition in which 35 copies feature the original work *Maenad* (produced in latex), co-edited in collaboration with 55SP.

Edition of 350 (230 Portuguese / 130 English) of which 35 are special edition.

Special edition: includes the work *Maenad* made in latex with a special packaging.

Price:
Normal 220 €
Special 1.400 €

Printed in offset on special art papers, semi-hard cover with hotstamping and exposed sewn.

Translation: Fernando Janson
Design: Maria Lago

Format 24 x 31 cm

Printed in Spain

SOME OF MY MYTHS

"With the myth in my hands", photo with plastic gloves distributed in performances by John Lennon and Yoko Ono in London, 1970. A dream, that one day, wound up in my hands.

Some pop myths. Some of my pops, which I save for me inside myself, on the stage of my memory. They are within, in my center, forever. Far away up close images. Pieces of others inside me. Which one day were gone in me. And I imagine, today, images of me.

MICK MOUTH

Mick Jagger, forever a rolling stone.

In Mick, everything is mouth. Everything is so crazy, labial and fleshy. Everything always on the tip of the tongue, tip of the knife, sharp knife. You're image, myth, mirage. Hard flesh, pure beauty. Body to body with yourself. Mass and muscles. Massage. Message. Mico. Joker. As pop as Mickey Mouse. Mick Mouth Jagger. My sweet lady Jagger. Pure pop nectar.

DORSAL GUITAR

Jimmi, with his sounding shards, crosses through my body, which once imagined itself as his guitar. Effervescent ebullis running forever through my spine.

Jimmi Hendrix, unforgettable sounding memory.

INSIDE OUT MYTH

To see you, sweet Marilyn, looking at me with other eyes, is to me like an inside out myth. On the other side of your myth side, or on your side of your image side?

Marilyn Monroe photographed by Philippe Halman in 1949.

LENORA DE BARROS

...umas.

ALGUNS MITOS MEUS



"Com o mito nas mãos", foto com luvas plásticas distribuída em performances por John Lennon e Yoko Ono em Londres, 1970. Um sonho, que um dia, veio parar em minhas mãos.

Alguns mitos pops. Alguns pops meus, que guardo pra mim em mim mesmo, no palco de minha memória. Estão dentro, no meu centro, para sempre. Imagens de perto não longe. Pedacos de outros em mim. Que um dia se foram em mim. E hoje, imagino, imagens de mim.

MICK MOUTH



Mick Jagger, para sempre pedra rolante.

Em Mick, tudo é muito boca. Tudo é muito louco, labial e carnudo. Tudo sempre no ponto da língua, ponta de lança, faca afiada. Você é imagem, mito, miragem. Carne dura, beleza pura. Corpo o corpo com si mesmo. Massa e músculos. Massage, Mensagem. Mico, Coringa. Tão pop quanto Mickey Mouse. Mick Mouth Jagger. My sweet lady Jagger. Pure nectar pop.

GUITARRA DORSAL

Jimmi, com seus cacos sonoras, atravessa o meu corpo que um dia se imaginou sua guitarra. Calafrios efervescentes correndo para sempre pela espinha dorsal.



Jimmi Hendrix, lembrança sonora inesquecível.

MITO DO AVESSO

Ver você, doce Marilyn, me olhando com outros olhos, é pra mim como um mito virado do lado avesso. Do outro lado do seu lado mito, ou do seu lado do seu lado imagini?



Marilyn Monroe fotografada por Philippe Halman em 1949.

LENORA DE BARROS

...umas.

LIVRO I BOOK I

...UMAS

...SOME

LENORA DE BARROS, 2020

www.familiaeditions.com

Facsimile edition of the newspaper column the artist created from 1993 to 1996 for *Jornal de Tarde*.

The book *...Umas (...Some)* begins before I existed. First of all, because of the artist's own connection with the newspaper: Lenora de Barros worked for many years behind the production of magazines and newspapers, artistically thinking the process of some of the main publications that still circulate in Brazil. The newspaper *Folha de São Paulo*, as it is known today, also has a lot of her touch.

Between 1993 and 1996, invited by *Jornal da Tarde* newspaper (currently *Estado de São Paulo*), Lenora kept her own column. Through this weekly participation, the artist experimented with several formats and languages that unfolded into some of her best-known works. Hence, we see the relevance of the column for having documented not only the artist's own work but also the poetic connection between her creation and the work of several artists who influenced her. Lenora related her artistic vision to the news, discussing body, subjectivity, philosophy and feminism. It was an open studio, right in the core of the paper, the most important source of printed information in those years.

Almost 20 years later, Lenora meets Maria Lago, founder of Familia Editions. The way the two describe a sudden shared intimacy is what I see as the driving force for the existence of this book. Thus, Maria manifested her interest in working with Lenora, and I, as the artist's assistant, had the privilege

of following closely this process. A curious fact is that the book was made in the pre-pandemic period, remotely, but with the delicacy of this intimacy. Maria initially lived in New York, then in Madrid, while we were in São Paulo. With some occasional visits to the studio in order to handle carefully the columns, the editing was decided together - the decisions that needed to be done face to face. All the other aspects, the choice of paper, the format, the string that wraps the book, were conceived with an ocean between us, but it was not a big deal, since Maria, a great navigator in the sea of books, guided us to dream the same pages.

The translation process is also an example of work done in a "familiar" way. Every week, Davi Jaffe and Lenora sat side by side to discuss translation proposals and together we decided on the best interpretation solutions. All those who participated in the creation of this book-object were chosen because of this "family" affinity, which allowed the process to flow in a pleasant and assertive way. In a mutual trust, almost as if one could guess the other's thoughts.

The singularity, the closeness, and the tender generational exchange are rare in a world where the worker becomes a replaceable object. In this project, the making is in the people, and the product is a collective and generous expression of the time.

Giovanna Langone, artist

Edition of 500. 2 volumes.

Printed in offset, saddle stitch bound softcover with two cardboards protection and a twine.

11,3 x 52 cm

Edition and design: Maria Lago

Translation: David Jaffe

Collaboration: Giovanna Langone

Image treatment: Marcos Ribeiro

Price: 100 €

Printed in Brazil



BÚFALA E SENHORA DAS PLANTAS
BUFFALO AND LADY OF PLANTS

ROSANA PAULINO, 2020

www.familiaeditions.com

In this warm and soft book, covered by a blood red fabric, artist Rosana Paulino brings together for the first time the series of drawings that give their title to the publication: *Buffalo and Lady of Plants*. Both represent female archetypes related to the black psyche, and they go against the dominant European and colonial collective consciousness. The series are first cousins. They talk to each other, complement each other, support and learn from each other. Their encounter also results from the affinity developed between artist and publisher. Together, they translated into this book-object part of the research, poetics, and materiality of Rosana's work.

On the cover, we touch the same material applied in many of the artist's pieces. The fabric, which is frequently used as a medium for printing photographs that Rosana then manipulates with thread and needle, here embraces and protects the drawings. As we open the book, the texture changes and we see the potential of drawing to subvert hegemonic discourses and claim expropriated subjectivities as in a ritual of healing and empowerment. Rosana dives into the construction of the image of black women in Brazil and brings to the surface the sensorial memory of a past-present of pain, but also of resistance. First, she works in watercolor stains and then outlines the forms in pencil. Feminine forms that are emancipated and sensual.

The *Buffalo* is strong, vain, and powerful. She is a mother who feels no guilt and is not punished for

having pleasure and being independent. When necessary, she goes to war and fights as an equal with men. This deity reminds the many black women who have been battling from an early age and for centuries. *Lady of Plants*, on the other hand, is the owner of life – she creates and heals. From her orifices sprout fine roots. Some of them are Jatobas, in reference to the ancient Brazilian tree, witness of our history. Wise women, they are like the matriarchs who kept the black culture standing despite the attempts to erase it. Rosana is herself a Jatoba. A source of affection and knowledge.

We all identify with or would love to be like the *Buffalo and Lady of Plants*, and the book allows us to slowly discover (ourselves in) these women. Turning the pages, we find between them one of the notebooks that the artist fills in on her daily walks through the parks around her home. Rosana needs to feel on her skin the strength of the Atlantic Forest, the humid air and the sound of nature. These drawings, rescued in one of the book's creative process meetings, are the seed of the two feminine archetypes presented in this edition. They reflect the artist's attempt to merge with the natural world and remind us of our proximity to it: seeds and fruits are like our sexual organs, roots and branches are like arms, legs, or our respiratory system. We are part of and side by side with nature, never above it.

Isabella Lenzi, curator

Edition of 500 of which 80 are special edition including a photolithography with watercolor, signed and numbered.

Inside pages printed in offset, cover in hot stamping. Normal edition softcover bound in fabric. Special edition handmade box on fabric.

Format 22,5 x 28,5 cm.

Edition & design: Maria Lago
 Photolithography print: Estúdio Baren

Printed in Spain and Brazil

Price:
 Normal 120 €
 Special 820 €



Silvia Lima UG-

Marys Soares UNB.

Carlos Rodrigues Brandão *



Por fimance.

¿que a mala lusa?
¿que a mala truz?

cadava

• Deixar duas melas ao lado de uma cadeira de balanço, propósito para melos, a cada mesa por 30 seg de tempo de graça do espaço.

• Deixar duas melas ao lado de uma cama.

• Deixar duas melas ao lado de uma rede.

• Deixar duas melas ao margem da praia.

• Deixar duas melas na beira do mar.

• Deixar duas melas ao lado de uma porteira.

Porque quando a mala agora vai em um caso social individual, cada um com três copos de pó de...

ANOTAÇÕES VISUAIS
VISUAL NOTES

DALTON PAULA, 2019

www.familiaeditions.com

In February 2018, I met Dalton Paula who was then in residence at AnnexB, a program dedicated to Brazilian artists in New York where I served as a board member.

Through a series of studio visits that culminated in an artist talk at Residency Unlimited, Dalton and I examined racism and the language systems that perpetuate it; the black body; silenced black people; the African diaspora and its religions; performance and rituals; nature and healing; black protagonism.

We also delved into Dalton's choice of an earthy color palette; recurring symbols; non-duality; the feminine universe of women close to his heart; memories and the affection they convey.

In our studio visits we used Dalton's sketchbook to talk about his work. In it, he had drawings and watercolor studies he had made in preparation for large format oil paintings that were to be presented in the fourth New Museum Triennial, "Songs for Sabotage." The primary purpose of his trip to New York was because he was one of the roughly thirty international emerging artists featured in the exhibition.

In those days I was having ongoing conversations with a passionate book editor who was setting up a publishing house by the name of Familia Editions. Familia would specialize in artists' books in collaboration with Brazilian contemporary artists. I intro-

duced the publication's founder to Dalton. That editor was Maria Lago and their collaboration is the artist book *Visual Notes*, Dalton Paula. Turning Dalton's sketchbook into an artwork that will live in public libraries and art collections was an act of generosity and reverence only a mature and sensible editor could have made.

Today, June 2021, post pandemic, it is moving to open the book's orange casing and revisit the pages of *Visual Notes*. Dalton Paula. I think back to a statement in the New Museum Triennial's introduction:

"Through their distinct approaches, the artists in 'Songs for Sabotage' offer models for dismantling and replacing the political and economic networks that envelop today's global youth. Invoking the heightened role of identity in today's culture, they take on the technological, economic, and material structures that stand in the way of collectivity."

Dalton's work, and his deep and honest relationship to his identity, offers us a way forward. And we owe its enduring public expression to Familia.

Luciana Solano, curator

Edition of 500 of which 100 are special edition including an original etching print signed and numbered.

Inside pages printed in offset, cover in hot stamping. Hardcover bound. Special edition handmade box in paper.

Format 21 x 30 cm.

Edition and design: Maria Lago
Etching print: Estúdio Baren
Image treatment: José Fújocka

Printed in Spain and Brazil

Price:
Normal 130 €
Special 850 €

que sua espéçs.

Não me lembro bem,

Quando você se curva,
seu coração
se mantém mais alto
que sua cabeça.

**NÃO ME LEMBRO BEM,
I CANNOT RECALL WELL,**

IVAN GRILLO, 2019

www.familiaeditions.com

But, tell me, how did he feel about the book? Well, it was in it that an awareness came up, the awareness that the work spoke more about him than about the other. And why? Who knows? Maybe it was something like a therapeutic process. And, regarding that, when did he realize it? Only now. Moreover, what other things did he grasp about the book? That it translates itself into materials that accompany him today. How so? Coldness no longer exists. What exactly does he mean by coldness? As an example, one could mention the use of fabric in his works, on which he performs heat engraving, testing the limits of this material: the point just before the fabric ceases to withstand the heat and ignites. It could also be mentioned that the veiling in his work resided in sheets of glass which have now been transferred to the graphic context of paper, of fabric. Then, could it be said that the book predates his present production? Yes, it ends up working, according to him, as a kind of vaccination. Here, much more is said about him than about the other. Why? Does this work bear intimate things? Yes. Here we see his parents' wedding, we see his grandparents, anyway, very intimate things from his family album. So is the book autobiographical? Perhaps, because all of this passes through him before it turns into work, doesn't it? And what story is told here? It is not clear what story(ies) is(are) told here because the book was born for him in a way that he cannot put into words and that is why there are still many undisclosed elements about the content and construction of the book that remain veiled.

Having seen this, what about the texts? They were all thought through works already done. None of the texts that exist here had not existed as a bronze plaque, which, in this context, served as a stamp that marked this cotton paper, a warmer, more affable place. I feel this being fragile. Yes. This being is fragile indeed. The book needs to be taken care of, it is held in your hand, like a body of straw, like a bird. Here, care for oneself and care for the other reverberate. This place reveals a way of speaking from the innermost, without the precise realization of what this place is. That's it. Yes, this is what you have in your hands.

Tiago de Abreu Pinto, curator

Edition of 150, signed and numbered.

Printed in letterpress on handmade papers made of cotton and banana tree natural fibers. Handbound in japanese style.

Format 18,5 x 22 cm.

Text translated to Spanish and English. Price: 400 €

Edition and design: Maria Lago
Letterpress printing: Estúdio Baren
Bookbinding: Gabriela Irigoyen

Printed in Brazil



DEVANEIOS
DAYDREAMING

DEMIAN JACOB, 2018

www.familiaeditions.com

Launched in 2018 by publisher Maria Lago, *Devaneios*, a photobook by the Rio de Janeiro-born photographer Demian Jacob, was the beginning of Familia Editions. Close collaboration, careful editing and meticulous attention to materials are at the heart of *Devaneios*, all steered by Maria's vision for her carefully crafted books.

Devaneios is the result of deep conversations and a thoughtful collaborative process between Maria and Demian. An attentive and intuitive editor, Maria took time to explore the artist's archive and to consider his sensibility as she brought the photographs to life in a visually striking narrative. The sound of the word *Devaneios*, "daydreaming" in Portuguese, feels just right next to the blurry bushes of white flowers on the cover of the book and sets the atmosphere for the book's poetic flow.

The photographs selected for the book are shot with a film camera, as Demian carefully observes and captures the moments around him, bringing the beauty of the mundane upfront. Architectural details, rays of light, surfaces, ordinary objects, textures, and found shapes are revealed. A photograph of a pile of crumpled white sheets on a mattress is paired with a shot of a dry twisted plant in a glass bottle. This juxtaposition creates a dialogue between two quite different images. Clever editing and sequencing bring to light the magic of simple ephemeral moments one often misses, and a muted colour palette ties the photographs together in a tender atmosphere.

Above all, *Devaneios* is a lovingly crafted object which immediately feels delicate and personal. It is executed in excellent print quality and paper, showing Maria's deep understanding of the craft and Demian's trust in her approach. Through its content and form, *Devaneios* encourages us to look closer while its sensitive visual rhythms become a lasting record of passing moments.

Olga Yatskevich, editor & book critic

Edition of 200 numbered.

Printed in offset and hardcover bound.

Format 19 x 25,5 cm.

Edition and design: Maria Lago
Text: Joaquim Paiva

Printed in Turkey

Price: 70 €
(LAST COPIES)



AVAF

AVAF

ASSUME VIVID ASTRO FOCUS, 2018

www.familiaeditions.com

The artist works under a pseudonym, **assume vivid astro focus (AVAF)**. Since many years he has been playing with the avaf initials and creating new avafs (which are used as email signatures, titles of exhibitions and works). Friends and other people that interact with the artist often send him new avafs creating a “word bank”.

The book is the AVAF manifesto and an homage to Brazilian concrete poetry, playing with words as images and representing the meanings through visual games.

For the typographical representation of these phrases, the choice was AVAF’s font, inspired by Jenny Holzer’s “Truisms” that were displayed on large public electronic signs in the 1980’s, specially her insertions on Times Square LED signs. A political statement translated through a visual language that always inspired the artist’s work.

Edition of 250 of which 50 of each color.

Printed in Risograph, saddle stitch handbound.

Format 22,7 x 17,7 cm.

Font design: Coca Albers
Design: Maria Lago

Printed in Canada

SOLD OUT!

SARA RAMO
BY FAMILIA EDITIONS
AND SALÓN





ORÁCULO DA TERRA

1. EM CADA ESQUINA
2. MESMO QUE PEQUENO
3. TUDO IMPORTA
4. GRITAR ÀS VEZES
5. SALVE AS MATAS
6. NUNCA MAIS A FOME
7. O IFA' NOS FALA
8. DANÇAR DEVEMOS
9. HONRAR O CICLO
10. ABRAM-SE AS BRECHAS

ORÁCULO DA TERRA
THE EARTH ORACLE

SARA RAMO, 2021

www.familiaeditions.com

The coedited series *Oráculo da Terra* (The Earth Oracle) and *O Jogo da Vida* (The Game of Life) are the result of a collaboration between Brazilian artists' books publishing house Familia Editions and Spanish independent art space Salón.

In order to materialize the dialogue between these two cultures, half Brazilian, half Spanish artist Sara Ramo was invited to create the limited editions. This is the first time the artist creates numbered multiples.

Oráculo da Terra is a game of chance configured by a series of numbered drawings that relate to poem sentences representing a chant of hope that appeals to strength and resistance. The Oracle is, in a way, a spiritual guide for daily life, a kind of hieroglyphic message open to the reader's interpretation to discover the meaning of these symbols and oracular sentences.

O Jogo da Vida is based on the traditional Spanish board game El Juego de la Oca (The Goose Game). It consists of a spiral path leading to an infinite space where the contradictions of our journey through life can be experienced through a spiritual and political perspective. The game instructions are composed as a poem that lists different spiritual spaces of the human existence and are reconfigured at random during the game, as a political metaphor to the future and the life path leading to it.

Both works are marked by a symbolic eclecticism where spirituality and politics cross paths without finding a common ground. For the artist, both aspects of life are inseparable. The symbols and poems represented in these two series translate a mix of elements from different mythologies or religious beliefs including the Candomblé or the Kabbalah, the commitment with nature and with all living beings.

Silkscreen printed on a combination of cotton fabrics.

Limited edition of 40 copies of which 5 different models.

Price:
1.200€ unframed
1.350€ framed

40 x 60 cm (the format may vary since each piece was handmade in artisanal techniques).



O JOGO DA VIDA

- PARTILHANDO ESPAÇO
- ESTAMOS JUNTOS
- PODRES PODERES
- LUCRO E MORTE
- ABUNDANTE POBREZA
- FORÇA AMOROSA
- TRANSFORMANDO TEMPOS
- EXISTIR DESEJO

6 - ESTAMOS JUNTOS: TODOS OS JOGADORES ANDAM 3 CASAS.

10 - 40 - TRANSFORMANDO TEMPOS: JOGA DE NOVO.

12 - 44 - PODRES PODERES: 2 CICLOS SEM JOGAR

17 - 47 - EXISTIR DESEJO: ANDA 6 CASAS

18 - 50 - ABUNDANTE POBREZA: TODOS OS JOGADORES VOLTAM 3 CASAS.

22 - FORÇA AMOROSA: ESCOLHE 1 JOGADOR PARA ANDAR 6 CASAS

33 - PARTILHANDO ESPAÇO: TODOS OS JOGADORES VÃO PARA A CASA 33.

52 - LUCRO E MORTE: VOLTA AO COMEÇO

MANUAL DO JOGO: SEGUIR O CAMINHO EM ESPIRAL. AVANÇAR JOGANDO OS DADOS. TODO MUNDO COMEÇA NO MESMO ESPAÇO. O JOGO TERMINA QUANDO TODOS OS JOGADORES CHEGAM NA CASA DO ESPAÇO INFINITO

O JOGO DA VIDA
TE GAME OF LIFE

SARA RAMO, 2021

www.familiaeditions.com

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Silkscreen print over paper.

29,7 x 42 cm.

Limited edition of 30.

Price:

600 € unframed

700 € framed