



Joelington Rios

Mini Bio

Born in the *Quilombo** Jamary dos Pretos in in Turiuç/MA [State of Maranhão], Joelington Rios is a visual artist graduated at Escola de Fotografia Documental and Comunicação Crítica – EFOCO. Studied at Escola Sem Sitio with Pollyana Quintela, Efrain Almeida and Cadu. Currently, he works and lives in Rio de Janeiro. He combines different artistic techniques and practices, mixing photography, video, performance, sound art and collage. His research aims at revealing other corporalities, creating meaning, re-signifying memories, and elaborating other forms of existence.

**Quilombo* is a Brazilian hinterland settlement founded by escaped slaves

Processes

I use photography, photomontage, the double exposure technique, video, performance, music and writing as a tool for designing and conceptualising the development of works. I believe in the power of coexistence, in listening and observing as a fundamental tool for constructing and sensitising my artistic process. These exercises are essential for the primary development of new projects and visual possibilities.

***O que sustenta o Rio* (What Sustains Rio) Series**

Photographic series by photomontage

(work in progress) 2018

13x11 cm

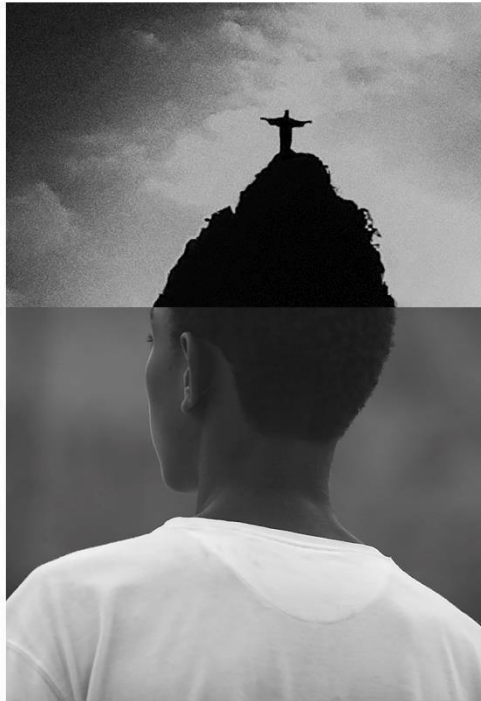
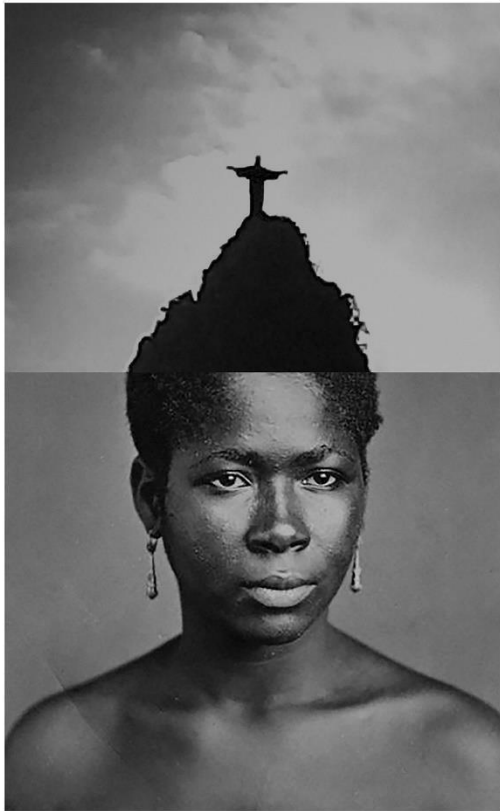
When Joelington decided to move to Rio, he brought with him illusions related to nature, the charm of the South area, its major characters and the symbolic strength of the city. Since 2018, the script to develop his *O que sustenta o Rio* Series has involved walking around the city and wondering, between drifting and wandering, to demonstrate the challenges of living in the city. The series *O que sustenta o Rio* Series is born from the contact and from the “experience of the body that moves and observes the surrounding,” wrote Rafael Lopes in an elucidative text, that the images from Rios “are tales of a city that either lives from its apparent stability and peace or is shaken by social issues inherent to this system that privileges a few in detriment of many”.

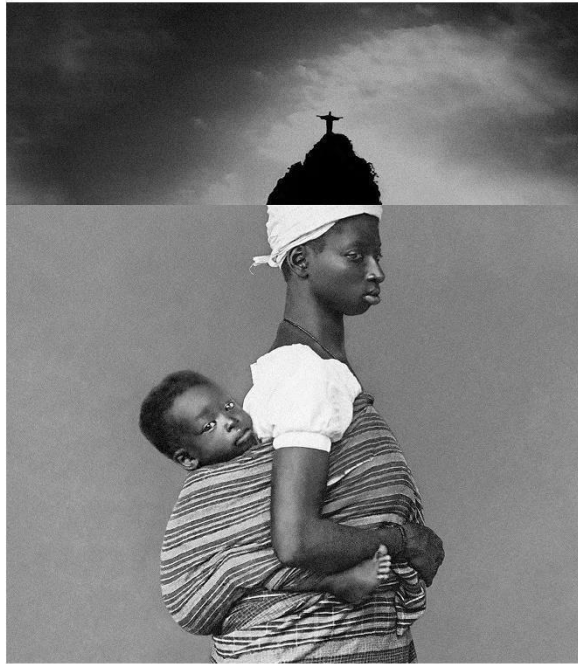
By photomontage in black and white, Rios juxtaposes and adjusts graphically the image of Christ the Redeemer to the head of people portrayed, nearly all of them anonymous, in ordinary situations as a symbol of belonging to the city of love and frictions. For Joelington, living Rio was the radical experience of transformative discovery of his outlook on downtown, outskirts, favelas, beaches as contrasts, roughness, duels and exclusion. For the so-called “quilombola photographer,” the ideal Rio, the City of Wonder, collides with the structural crisis from major segments of the population, the blatant social apartheid, the naked life and the rough reality of social marginality.

Rio de Janeiro has an advanced urban anthropology that is critical of its urban situation, mirroring the social-economic structure that divides the city between hills and asphalt, by social classes, districts and social groups. The interaction occurs through work and on the beach, for example. The term “city divided” disseminated in 1994 with the book “*Cidade Partida*” by Zuenir Ventura, declares that, despite of everything, the city is still loved and sang about, for good and bad, because its inhabitants, like the characters from Joelington Rios, have Rio on their head. It is the Rio from Rios.







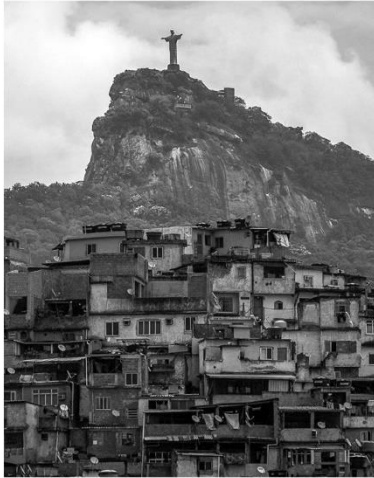












Entre Rios e Mocambos (Between Rivers and Shelters) series series

(work in progress)

2020

80x50, 60x40 cm

Entre Rios e Mocambos (Between Rivers and Shelters) series is born from the artist returning to his birthplace, a *quilombola* community (built by former slaves), located in Turiaçu, city on the north of Maranhão. The work questions the relationships between body, time, memory, ancestry, death, roots and belonging, based on his path, experiences, and traveling for living between his *quilombo*, in the Northern Maranhão, and the Turano favela, in the north area of Rio de Janeiro. This series is a work in progress.











PIVETE (Chit) Series

Photographic series in progress

2019-2020

In Rio, boys with colorful hair are everywhere. They provoke bigoted people, challenge the rules of the so-called ideal appearance, are on the receiving end of dirty looks wherever they go. They are the portrait of a favela labeled with aggressive adjectives. They dye their hair yellow, red, pink, green. Together, they gain strength, joining the crowd of well-born people. They symbolize the profusion of colors that come from the outskirts. The boys with colorful hair wear a challenging Carnival costume, like the Bate-Bolas (clown-like characters). The only one that does not wash off after a shower at the end of the party. In reality, it comes glittering on their heads since the days before the party, not caring for a society that classifies other human beings into good or bad based on their appearance, financial status, skin color. Hair color. As if an untouched hair guaranteed a seal of honesty to those who bear it. Pivete (Chit) is born from the desire of wanting to know what I call movement of boys and girls from Brazilian favelas who bleach their hair before Christmas and continue until Carnival, which is part of the look, "costume" and prop for the party. In 2018, one year after moving to Rio de Janeiro, I started getting closer to urban spaces, districts and favelas. After the favela where I lived, in the west region of the city, Rocinha would be the first favela in Rio where I would have a closer, more direct relation with the favela space. I remember not feeling at ease in the community where I live, since it is ruled by militia and the dynamics and relations are more closed and self-contained, some manifestations and expressions are not permitted, and everything is based on rules, as opposed to favelas dominated by organized crime, where the relationships between people and their manifestations are more open and permissive. When I returned home, coming from other favelas of

different factions, I soon noticed and felt in my body these dynamics and how they influenced and got to our bodies, desires and wishes. Walking through Rocinha, I saw that the young people at the favela had the freedom to bleach their hair before Christmas and during Carnival they dye it in different colors and styles, and I notice that this freedom is not given to teenagers from some communities in the west region. These boys told me that the militia men don't allow young people dying their hair, because who does that has their sexuality questioned and may be punished and violated. I got more interested about these issues and wanted to hear from the young people themselves about their experiences and lives, of being able or not to bleach their hair. I heard cases of racism, violence, appropriation and stereotypes, I heard about "Pivetes" (Chits), I wanted to meet them, listen to them, and know if I could tell and live of their stories, experiences, joys and colors.



TEXTS AND INTERVIEWS SELECTED

Critical texts selected about the *O que sustenta o Rio* Series

By curator Paulo Herkenhoff.

“*O que sustenta o Rio* Series includes walking around the city and wondering, between drifting and wandering to demonstrate the challenges of living in the city.

By photomontage in black and white, Rios juxtaposes and adjusts graphically the image of Christ the Redeemer to the head of people portrayed, nearly all of them anonymous, in ordinary situations, as a symbol of belonging to the city of love and frictions. For Joelington Rios, living Rio was the radical experience of transformative discovery of his outlook on downtown, outskirts, favelas, beaches as contrasts, roughness, duels, exclusion. For the so-called “quilombola photographer,” the ideal Rio, the City of Wonder, collides with the structural crisis from major segments of the population, the blatant social apartheid, the naked life, the rough reality of social marginality. Rio de Janeiro has an advanced urban anthropology that is critical of its urban situation, mirroring the social-economic structure that divides the city between hills and asphalt, by social classes, districts and social groups.

The interaction occurs through work and on the beach, for example. The term “cidade partida” (city divided) disseminated in 1994 with the book “Cidade Partida” by Zuenir Ventura, declares that, despite of everything, the city is still loved and sang about, for good and bad, because its inhabitants, like the characters from Joelington Rios, have Rio on their head. It is the Rio from Rios.” Excerpt from the book *Book Rio XXI – Vertentes Contemporâneas*, organized and edited by art critic and curator Paulo Herkenhoff.

https://www.academia.edu/41251900/Rio_cidade_contempor%C3%A2nea

“When we read Virginia Woolf books, we have the constant feeling of migrating between metaphysical worlds presented as physical works extracted from the main character’s memory. This is how Mrs. Ramsay floats her thought – off the record – between the action of sowing a sock and the hypothetical conversations she could have had about other topics on times passed, or in her internal reflection about the sounds that come from different layers of her beach house. We are in an area between worlds that belongs to a single person, and this reveals how complex we are.

When we look at the photos by Joelington Rios, currently exhibited on the windows of a two-story house at Rua do Mercado, we keep thinking about these layers he visually conquered and that, in the past, Woolf’s literature permanently searched. If writing is drawing with letters, with each image affixed to the glass by Rios we have a linguistic impact that makes us think it may be reverse: here, photographing is writing with images.

Each photo has two worlds that belong to each other: above, an image of Rio as a city wonderfully publicized – Corcovado, Bondinho, Pão de Açúcar – and, below, a portrait of a citizen silenced by a city that is not so wonderful, but maintains the first one’s dynamics alive. The contact between both

is born as an oxymoron: two words that divert from each other to create a vibration that highlights the meaning of the expression.” Guilherme Martins Pinheiro - writer, attorney, art and literature critic.

CV

Joelington Rios

(1997-Turialça, Brazil)

Education:

2017

Escola de Fotografia Documental & Comunicação Crítica – EFOCO, Rio de Janeiro, Brazil.

2019

LABIA. Laboratório de Intervenção Artística - Rio de Janeiro, Brazil. 2021

2021

Escola Sem Sitio, Rio de Janeiro, Brazil.

Solo Shows:

2017

Mocambos (Shelters), Municipal School Ieda Viana, Turiaçu, Brazil.

2018

Perspectiva quilombola (A Quilombola Perspective), State School Pedro Alvares Cabral, Rio de Janeiro, Brazil.

2020

Janelas (Windows), Abapirá, Rio de Janeiro, Brazil. Curated by Beatriz Monteiro.

Group Shows:

2018

Fotografia+Cidadania (Photography+Citizenship), International Photography Festival of Rio de Janeiro, Brazil.

Herança e Futuro (Heritage and Future), Instituto de Pesquisa e Memória Pretos Novos (IPN), Rio de Janeiro, Brazil. Curated by Marco Antonio Teobaldo, Rafael Lino Braga and Thais Rocha.

Herança e Futuro (Heritage and Future), Instituto de pesquisa Econômica Aplicada, In (IPEA), Rio de Janeiro, Brazil. Curated by Marco Antonio Teobaldo, Rafael Lino Braga and Thais Rocha.

2019

Herança e Futuro (Heritage and Future), Instituto de Pesquisa Economica Aplicada, Rio de Janeiro, Brazil. Curated by Marco Antonio Teobaldo, Rafael Lino Braga and Thais Rocha.

Movimento de Arte Favelada (MAF) (“Favela Art Movement”), Rocinha, Rio de Janeiro, Brazil.

III Encontro de Fotografia da Zona Oeste (ENFOTO), (3rd Photography Meeting from the West Region), Rio de Janeiro, Brazil.

Convidados (Guests), Galeria Oriente, Rio de Janeiro, Brazil.

Política e Performatividade das Imagens (Politics and Performance of Images) (LabFoto), State University of Rio de Janeiro (UERJ), Rio de Janeiro, Brazil .

2020

Festival de Arte Projetada (Projected art Festival) (MOV FESTIVAL), Rio de Janeiro, Brazil Pequeno

Encontro Da Fotografia (Small Photography Meeting) (PEF),Pernambuco,Brazil. (oline).

Festival de Fotografia de Tiradentes, (Tiradentes Photography Festival), Tiradentes, Minas Gerais. (online).

2021

Diafragma Covilhã International Photofestival, Covilhã, Portugal Nazanza, Escola Nazanza, Escola Sem Sítio, Rio de Janeiro, Brazil.

Rituels Photographiques/ Rituels De Resistance- Um Open Call Photo Documentaire Brésilienne, Les Rencontres d`Arles, Arles, France.

ArtFair-2021 Inclusartiz Institute Stand, Rio de Janeiro, Brazil. Curated by Paulo Herkenhoff.

AWARDS

Shortlisted for the 2019 Pierre Verger Award.

Workshops

2017 - *Fotografia, Periferia E Memória* (Photography, Outskirts and Memory). Philosophy and Human Sciences Center of UFRJ, Rio de Janeiro, Brazil.

2017 - *A Beleza de Cada Um* (The Beauty of Each One): J.R. Ripper. Philosophy and Human Sciences Center of UFRJ, Rio de Janeiro, Brazil.

2019 - *Arte Contemporânea* (Contemporary Art). Oi Kabum Lab, Rio de Janeiro, Brazil.

2019 - *Algo(no) ritmo* (Something in the algo [rhythm]). Oi Kabum Lab, Rio de Janeiro, Brazil.

2019 - *Tempos Urbanos* (Urban Times). Oi Kabum Lab, Rio de Janeiro, Brazil.

2021 - *Imersões Poéticas* (Poetic Immersions). Escola Sem Sítio, Rio de Janeiro, Brazil.

2021- *Nazanza*. Escola Sem Sítio, Rio de Janeiro, Brazil.

Art Fairs

Rio de Janeiro ArtFair-2021. (ART-RIO) Inclusartiz Institute Stand, Rio de Janeiro, Brazil .

São Paulo ArtFair. (SP-ART) -2021. Luciana Caravello Galeria de arte contemporânea Stand, São Paulo, Brazil.

Private and Public Collections

Rio Art Museum/ MAR

Frances Reynolds collection

Inclusartiz Institute collection

Luiz Mussnich collection

Please contact me at

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Rio Comprido – RJ

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