

# **RIEN GALERIE PRESENTE RIO DE JANEIRO STREET ART**

**ISMAEL VAGNER DE LIMA**  
chef de file du Graffiti Carioca  
Première expo et performance live en France



**SMAEL, le Petit Prince du Graffiti Brésilien  
dans son atelier de Santa Teresa (Rio)**

## **BELEZAS DO RIO**

### **VERNISSAGE**

**Performance Live**

Réalisation par l'artiste d'une ARTCAR sur base Porsche 964 RSR CUP  
**JEUDI 17 JUIN à partir de 20H30**

### **DECROCHAGE**

**Soirée Brésilienne** avec la DJ LULUTA de Rio de Janeiro  
**VENDREDI 25 JUIN à partir de 21H30**

**RIEN GALERIE reçoit à la Galerie LA PREVOTE**  
**Place de l'Archevêché – 13100 Aix-en-Provence**  
entrée à gauche du théâtre – palais de l'Archevêché où se déroule le festival d'Aix  
**Renseignements, rendez-vous : Jean-Marc Denan 06 - 71 - 61 - 82 - 40**

## Smael Vagner - Carioca Graffiti Artist

By Sarah Coursey, Editor



**A Galinha (The Chicken), a collaborative street piece by Smael and other artists, 2005, photo by Smael Vagner.**

street art and an upcoming clothing line.

Rio was a late adapter to graffiti in Brazil. In the late 90s, with Rio graffiti still in its infancy, São Paulo was nearing the two-decade mark of its entry to the scene, born with tagging in the favelas. When the first Carioca pieces started appearing on buildings in 1998, Smael's work as a member of the Nação Crew helped pave the way for the now-famous Santa Crew, whose work now dominates the streets of Santa Teresa. Despite Rio's relatively short history in graffiti, Smael noted, "Today, Sao Paulo's work is very homogenous, and in Rio there are many schools of graffiti styles and more variety, and there's a lot of freedom in that."



**Smael's 2008 work on canvas Se o sertão virar mar (If the interior turns into sea), photo by Smael Vagner.**

RIO DE JANEIRO – It's easy to miss Smael. The 29-year-old graffiti artist could easily be mistaken for a college student, and certainly not one of Rio's premiere graffiti artists. When he gets to talking, all toothy grin and wide eyes behind smart spectacles, it becomes clear that while his mannerisms may be unassuming, his mark on Rio's contemporary art scene is forthright. With expositions from Copacabana to Paris, the artist moves comfortably in international circles and keeps his hands busy with works on canvas,

Smael noted the political and social distinction between taggers, or those that put their own names or the names of their 'crew' on a wall, and graffiti artists, those creating figurative pieces now considered works of art in their own right. Smael commented, "The tagger wants to put his name on the wall, to be famous, and is a vandalist, but the graffiti artist is interested in aesthetics and community."



Smael recognizes the value of promoting graffiti as the preferred street art form, and believes it can help the less fortunate. "Graffiti has created a new horizon for young people that have gone on to become artists and teachers. There are cases in which drug traffickers are now graffiti artists. It's a gateway to a new perspective on life for the poor in favelas who don't have other opportunities."

The Brazilian government went as far as to pass the law 706/07, proposed in August of 2008 and approved in March of this year, effectively decriminalized graffiti while weighing heavier punishments on taggers. The law recognizes the artistic and cultural value of graffiti, and is considered by many artists to be the medium's long-awaited and official stamp of approval. This came years after the forward-thinking Prefeitura of Rio's project "Não pixe, grafite" (Don't Tag, Graffiti) in 1999, which brought together 35 graffiti artists, each with their unique style; an initiative which inspired Smael to get his start.

When the Prefeitura came out in support of graffiti artists, Smael was frequenting the now-legendary Zoeira parties, hip-hop events responsible for launching artists such as Marcelo D2, now a household name. The events inspired the artists and vice versa, creating a community of like-minded people who shared their passion for art and music in the early days of Carioca graffiti.

It didn't take long for Smael to emerge from the underground scene into the commercial gallery world. In 2003, just four years after he bought his first spray cans, his works on canvas were sold in the since-closed Haus Gallery, part of the Casino Atlantico complex in Copacabana. Smael's art is now exclusively represented by the Inox Gallery, in the same location. On August 13, he will be the subject of a joint show at the gallery with São Paulo artist Alexandre Orion. His work is also on display in Santa Teresa at the posh pousada Castelinho 38, until August 2.

More information on the artist can be found at [www.smael.com.br](http://www.smael.com.br).



Cuando o sol se for na Marambaia  
2010, 130 x 130 cm



# Graffiti's



Cavalo



Meu Mundo



Pro Jovem

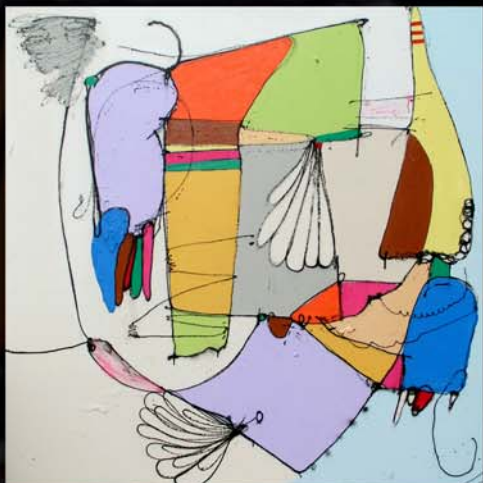


Lapa





O Leao 2010, 90 x 160 cm

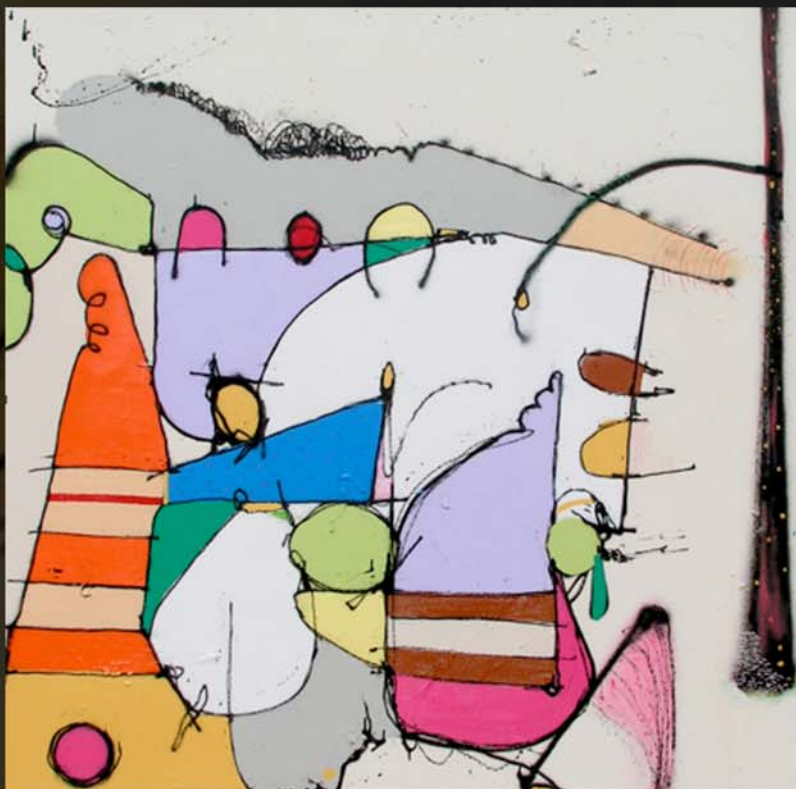


O pássaro-da-chuva 2008, 130 x 130 cm



Em cinco pés 2008, 100 x 181 cm





Musaranho se coçando em uma planta esquisita...  
2009, 130 x 130 cm

J'ai rencontré Ismael Vagner de Lima, dit SMAEL, à Rio le jour de Noël 2009. Il m'a conduit à travers sa ville natale admirer les plus beaux graffs de Copacabana, Ipanema, Lapa, Gavea.... Notre périple s'est achevé dans son atelier de Santa Teresa d'où il domine tout Rio! Une rencontre tout à fait extraordinaire avec un artiste magnifique. A 31 ans, Smael est la tête de file incontestée de l'art de rue Carioca (Carioca est le nom donné aux habitants de Rio de Janeiro); plasticien polyvalent et militant, il incarne la nouvelle génération d'artistes de rue sud-américains grâce à qui le gouvernement Brésilien dépénalise le graff urbain en Août 2008! Consacré non seulement au Brésil par des expositions à Sao Paulo et Rio de Janeiro, aux USA où il participe en 2009 à ART BASEL MIAMI – la plus importante foire d'art au monde – et jusqu'en Europe, où il expose en permanence aux Pays-Bas ainsi qu' en Belgique. Sa programmation à la RIEN GALERIE en 2010 sera sa première exposition personnelle Française.

à Aruza et Jacques, Marie-Ange et Georges qui m'ont accueilli au Brésil  
et sans qui cette expo n'aurait pas pu avoir lieu

JM Denan

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