



Matheus da Rocha Montanari

Portfolio

www.matheusmontanari.com

Statement

My artistic practice begins by identifying networks and agents, and then interfering with a series of poetic operations that establish new connections and agencies. From these processes, I seek to rethink, subvert, defunctionalize, or simply put technology in a state of estrangement. My goal is to develop a new technological ontology with artistic practice, this means, besides reflecting on how technology affects art, to propose different ways for art to affect the conception of technology.

I advocate for an ecological and decolonial elaboration that crosses technological thinking, proposing a diverse cosmotechnical vision, supported by a poetics of care. I seek to challenge the hegemony of hyper-productivity and surveillance over technical thinking, to allow technology to inhabit other domains and affections of human and more-than-human relations.

[Video Essay of the Work - Click Here](#)

[Installation Video - Click Here](#)

Installation, Video, Projection
Mapping, Print, Web Art

Algorithmic Landscapes

The project investigates different dimensions of the urban landscape, taking into account the algorithmic layer that constitutes it. More than a backdrop where action happens, the landscape is discussed as something in the order of action, contemplating spatio-temporal dimensions that encapsulate a series of physical, cultural, technological and aesthetic elements. We understand that with an increasing algorithmic logic permeating the world, especially Artificial Intelligence, we have to take these elements into account as agents and constituents of the landscape.

These types of systems have specific ways of operating, especially in data-driven prediction. For this project, we subvert two systems that operate with collaborative filtering for content suggestion: Spotify and Google Maps.

The first part of the project is a performance that culminates into an algorithmic walk in two different cities: Paris, France, and Caxias do Sul, Brazil. This action produces over 10,000 images that are used as a dataset for the work.

During the performance, I make an algorithmic drift guided by a music suggestion system. I walk through the streets listening to the songs that the platform suggests to me based on the profile it has created from my data. If the algorithm suggests a song I liked, I take the next street to the right. If the algorithm suggests a song that I didn't like, I take the next street to the left. In this way I make a route and an unusual mapping of the city, while recording everything in pictures and in the geo-localized track of the GPS application.

The second part consists of the analysis of these images by a machine learning software developed for this work. This software does a reverse image search of the dataset and finds the most similar locations in the two different cities.

With these selections, we create a collection of images that approximate two geographically distant places from an algorithmic point of view. The images are then printed with a specific technique on acrylic sheets, which keeps the pigment semi-moist. When the different acrylic sheets meet, the images combine, bringing out the image of what exists between them, and revealing the algorithmic landscape. From these images we create a series of works, such as videos, projections and installations.



Algorithmic Landscapes, 2020. Scanned acrylic slides.



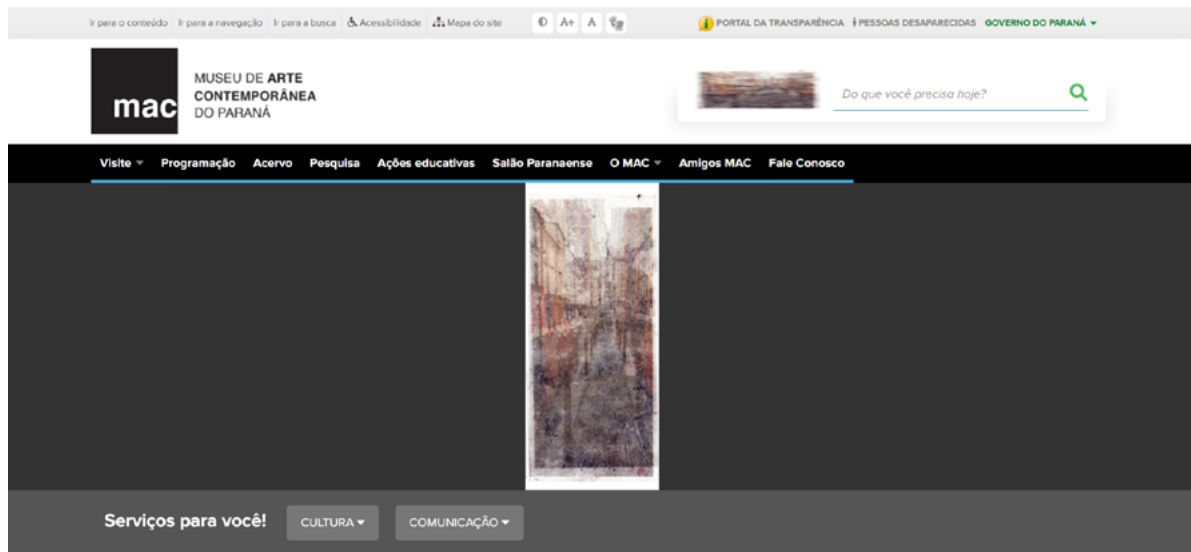
Algorithmic Landscapes, 2020. Scanned acrylic slides.



Algorithmic Landscapes, 2020. Mapped Projection on Building façade.



Algorithmic Landscapes, 2022. Installation.



NOTÍCIAS



Em iniciativa inédita, MAC Paraná promove curadoria coletiva na mostra Interferências



MAC Paraná inaugura mostra que marca os 20 anos de Faxinal das Artes

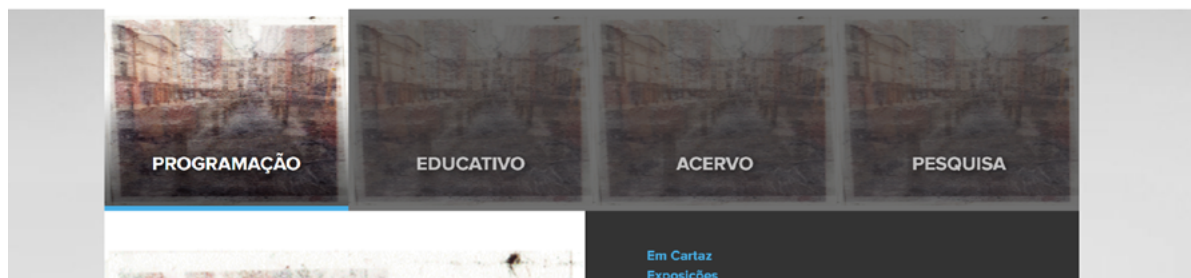


MAC Paraná prepara programação para discutir territorialidades LGBTQIA+ em Curitiba



Associação de Amigos do MAC lança Clube de Colecionadores

[Mais notícias »](#)



Algorithmic Landscapes, 2020. Browser Extension
Intervention on Museum website

[Video Essay of the Work - Click Here](#)

[Video of the Work - Click Here](#)

A sunless summer in Shangri Lá

In this work, the weather becomes one of the artistic agents, drawing lines between the utopian literary city high up in Tibet, the Brazilian beach on the coast of Rio Grande do Sul, and the mountains of the Yosemite Park in the United States. We operate by tensing the relationship between the natural and the artificial. Amidst grains of sand and grains of pixelated noise, we used cyclic generative adversarial networks (cycle GANs) to build a dreamlike imagery set in search of the sun of Shangri Lá.

The artificial intelligence networks used in the project are trained on images from different seasons at the same location in the Yosemite Park. From this data set, they compete with each other to artificially alter any image with the opposite seasons, until one convinces the other of the naturalness of its artificialization.

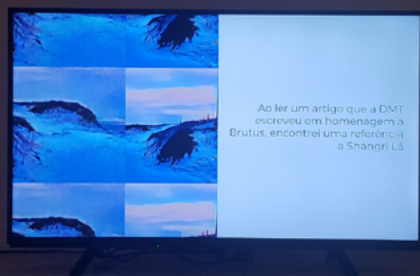
Video, Artificial Intelligence

The model was developed based on images from Yosemite Park in the United States of America. The algorithm is trained with a set of 853 images of the park in summer and 1273 images in winter. From this set, it translates any input image to the opposite season of the year. With this, the definitions of winter and summer, despite their globality and diversity, are established based on local characteristics.

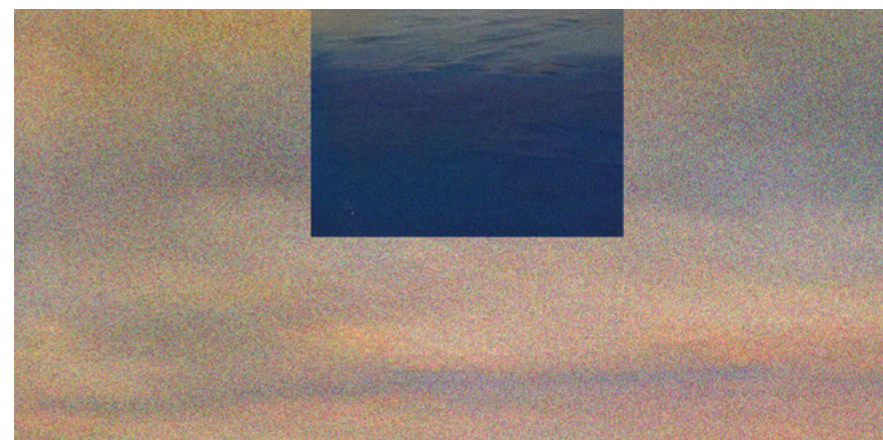
The park is frequently visited by professional and amateur alpinists who venture into climbing, recording the routes in photos, videos, and blog posts. A renowned climber from the region, Brutus of Wyde, claims to have found Shangri Lá on one of his expeditions. Brutus described and even made some drawings of the beautiful High Sierra site, but kept its location a secret.

The story of Shangri Lá, however, is older. It was originally created in 1933 by James Hilton in his novel *Lost Horizon*. It is an imaginary, mountainous place, supposedly in the region of Tibet, where the inhabitants never grow old as long as they never leave, oscillating between paradise and prison. The literary success inspired the founding of several places, such as the coastal municipality of Xangri Lá.

We confronted the algorithm trained with Yosemite references by presenting images of the beach at Xangri Lá on a cloudy summer day. With no references for sand dunes, the algorithm turns them into snow-capped mountains. This creates the utopian landscape of a subtropical snowy beach. Unknowingly, the system replicates the seasons of the northern hemisphere in the southern hemisphere, creating dreamlike scenes looking for the Shangri-La's sun.



Ecologies of a World in Ruins, 2022 exhibition.



Sunless summer in Shangri La. Selected Frames.



[Video of the Work - Click Here](#)

Monoculture, Monotechnics, Mononature

This work is developed from an investigation with and about the Eucalyptus. Currently, the eucalyptus is the most planted tree species in Brazil, despite its Australian origin. While in Australia the eucalyptus forests cover about 77% of the native forest area and are responsible for maintaining much of the country's biodiversity, in Brazil it was introduced in a controversial monoculture logic that leaves behind the so-called "green deserts". Considered sacred by the Australian aboriginal population, the same type of tree generates constant conflicts with Brazilian indigenous communities who suffer from land disputes, the blocking of sunlight, and the use of pesticides near their territories. Through this duality, the work explores the dangers of adopting a single hegemonic vision of nature, culture, and technology without taking into account local variations.

Sensorial Installation

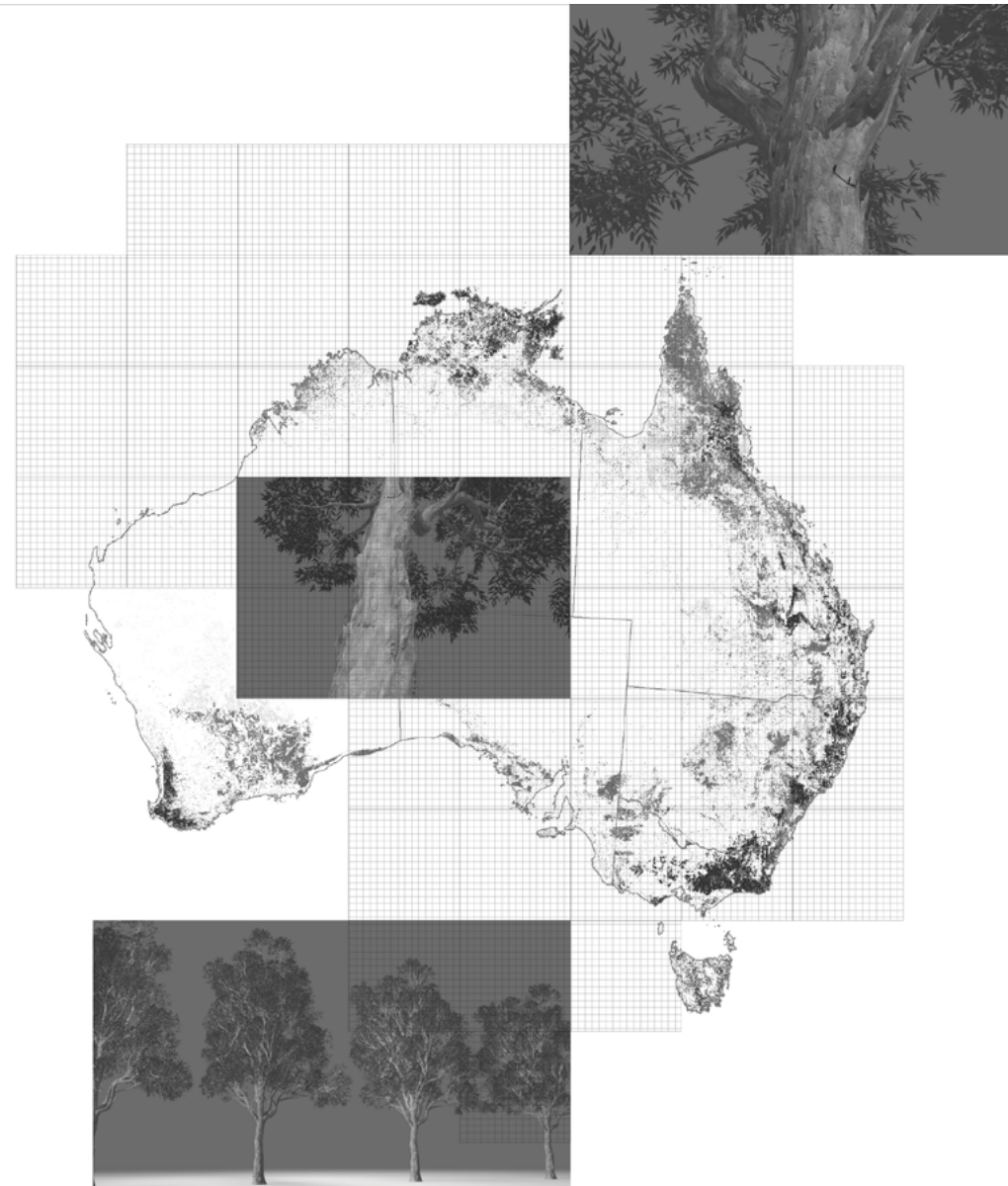
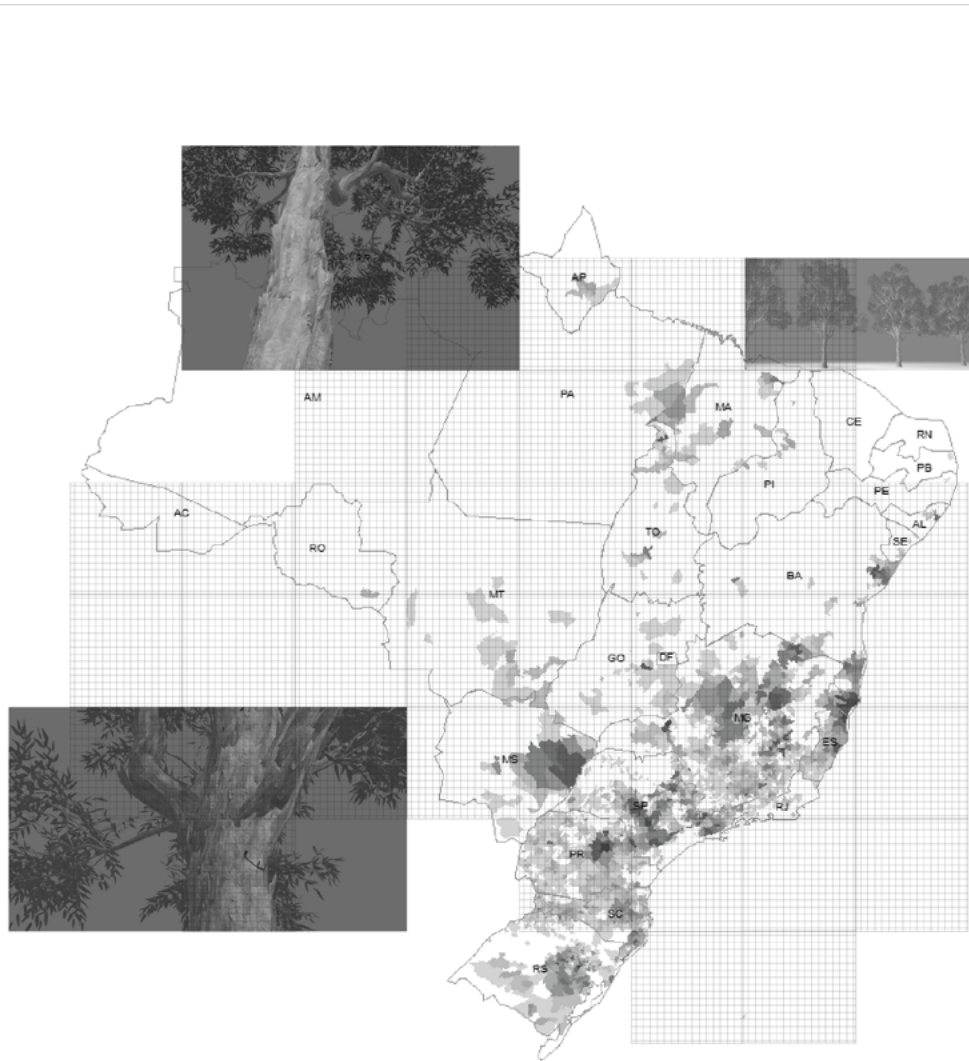
The work is a sensorial installation consisting of a series of ceramic vases with dried eucalyptus branches, an ultrasonic sensor and a real-time generated video. The video is created from a scanned 3D model of a eucalyptus tree. This digital model is also embedded in a monoculture logic, where it is copied and pasted several times. This occurs in a generative process mediated through the ultrasonic sensor that captures the public's movement throughout the exhibition period. As the public gets closer, the image of the 3D model multiplies more and more. As the images repeat themselves, they become less recognizable, decomposing the image by repetition.

Maps of the location of eucalyptus forests in Australia and Brazil are also present in the video, they undergo the same type of operation, and through repetition, they have their positioning and scale altered and superimposed.

The work proposes a monoculture of 3D models, with a repetition on such a scale that it decomposes the forming image. The installation explores the urgency of a technodiverse multiplicity to face the challenges of the Anthropocene. It proposes contact as transformation through the extra-human-vegetal relationship. It points to approximation as alteration by the empty repetition of copies of 3D models that lose their reference.



Exhibition Ecologies of a World in Ruins, Installation 2022.







Monoculture, Monotechnics, Mononature. Selected frames.

Video of the Work - [Click Here](#)

Guarani and Kaiowá Virtual Museum

Multimedia Anthropology Lab. (UCL - MAL)

Coordination: Raffaella Fryer-Moreira, Fabiana Assis
Fernandes, Ludovic Coupaye

Supported by UCL Grand Challenges Special Initiatives
Fund and The British Museum's Endangered Material
Knowledge Practices Fund

In this project, UCL MAL is producing, in collaboration with indigenous Guarani and Kaiowá women, a Virtual Museum developed on the Mozilla Hubs and Unity platforms. This Virtual Museum project seeks to address concerns raised by indigenous communities regarding community access to heritage management by creating a digital infrastructure through which local communities can preserve, curate and display their tangible and intangible cultural heritage.

As the Guarani and Kaiowá peoples face a severe humanitarian crisis in Brazil, there is a need for a greater and more exposed understanding of indigenous rights and the importance of rethinking how tangible and intangible cultural heritage is managed on a global scale by increasing community participation in the curation and display of heritage.

UCL MAL, a student-led research network exploring experimental methods for research practice and communication across disciplines, has proposed the construction of an online virtual museum curated by indigenous Guarani and Kaiowá communities in Brazil. This research project focuses on the relationships between indigenous knowledge, practices and their environment, investigating how and what the Guarani and Kaiowá communities would like to preserve in their virtual museum.

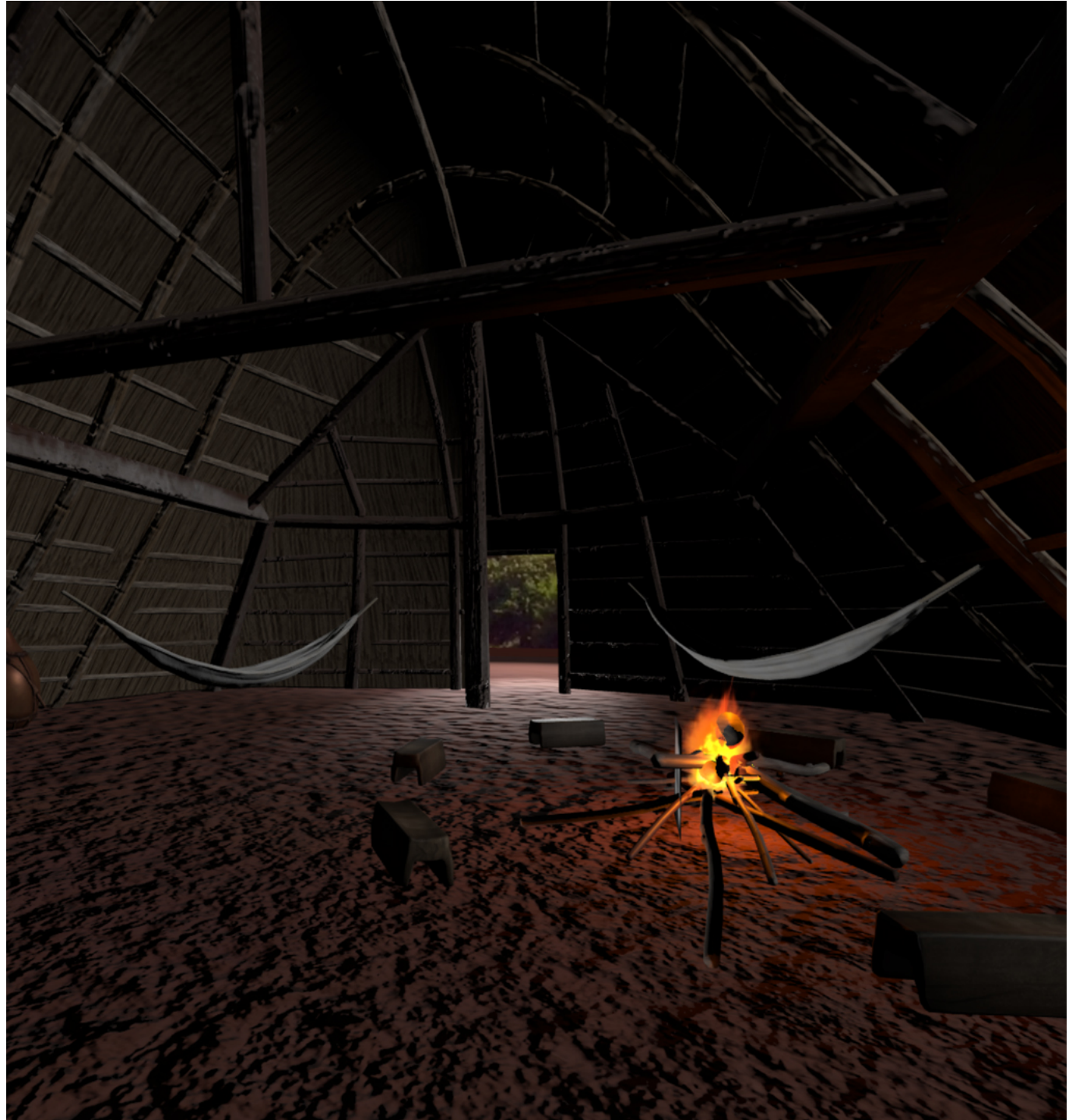
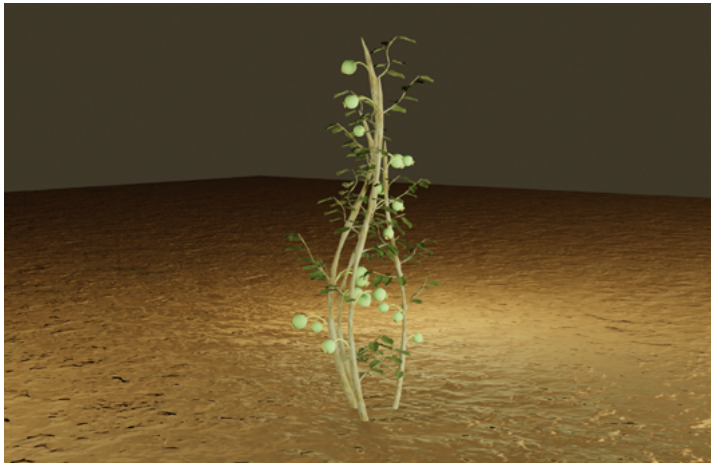
The Kuñangue Aty Guasu, led by Guarani and Kaiowá elders and shamans, is an essential space for indigenous women to exchange knowledge, develop proposals for shared action and is a key place for the creation of their Virtual Museum.

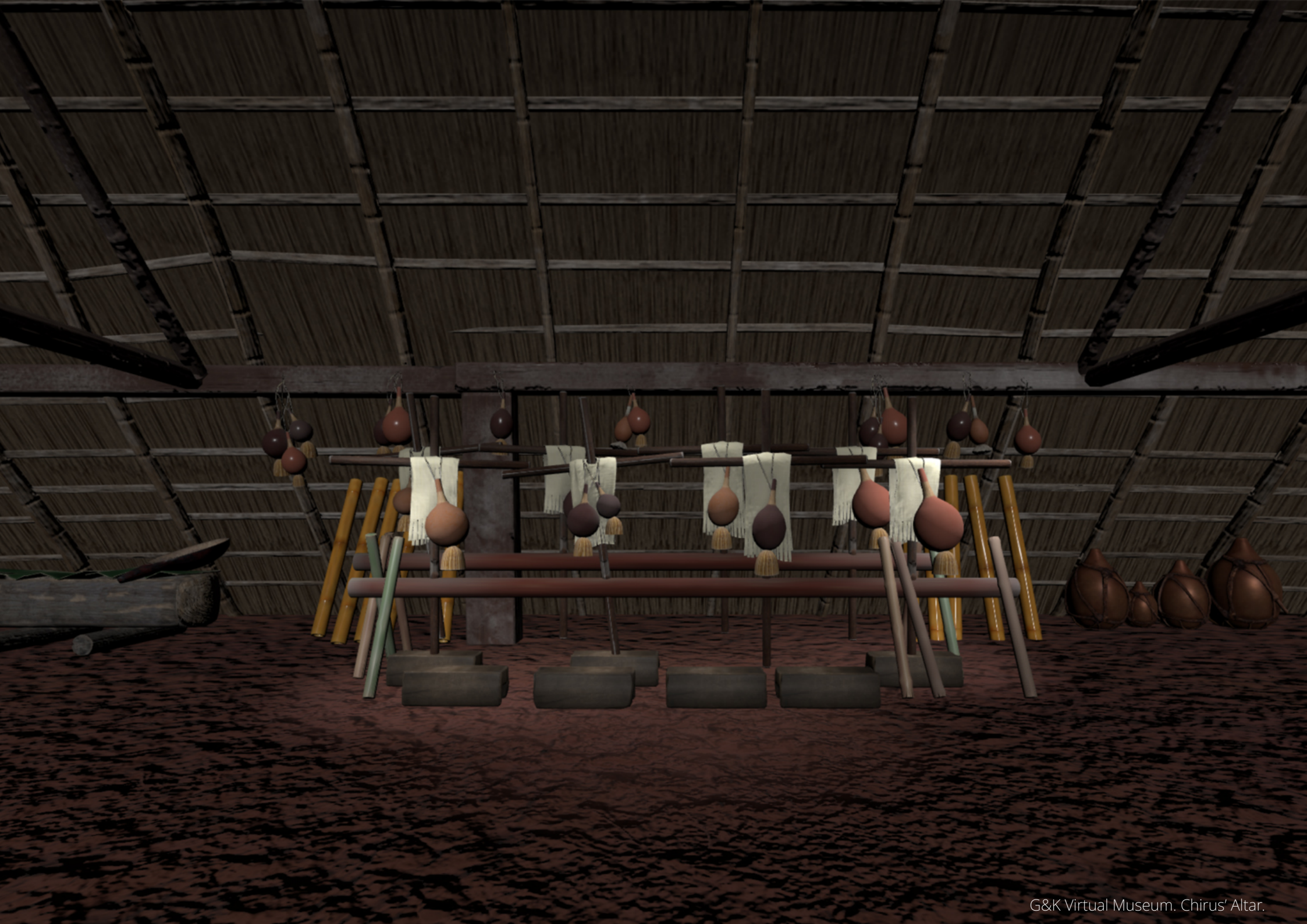
Currently the project has concluded its first stage, which was developed remotely due to the conditions established during the COVID-19 pandemic. In this stage, we developed the first prototype of the museum that was presented in person and with the virtual reality headsets to the community between September and November 2021.

On this occasion, an important new element emerged, some Elders from the community reported seeing sacred spirits within the virtual space. The presence of the spirits in the virtual reality museum directed the project to a new investigation, focused on the encounters of alterities in digital spaces, and the visibilities and invisibilities produced/ made possible by technology. Thus, raising questions about the ontological aspect of virtual reality and contemporary technology confronted with ancestral indigenous knowledge and practices.



Can you see it?





[Map - Click Here](#)

[Video of the Work - Click Here](#)

Making Violence Visible

Multimedia Anthropology Lab (UCL-MAL)

Coordination:

Kunangue Aty Guasu, Jaqueline Gonçalves, Raffaella Fryer-Moreira, Fabiana Assis Fernandes, Camilla Rossi
Supported by UCL Global Engagement Fund

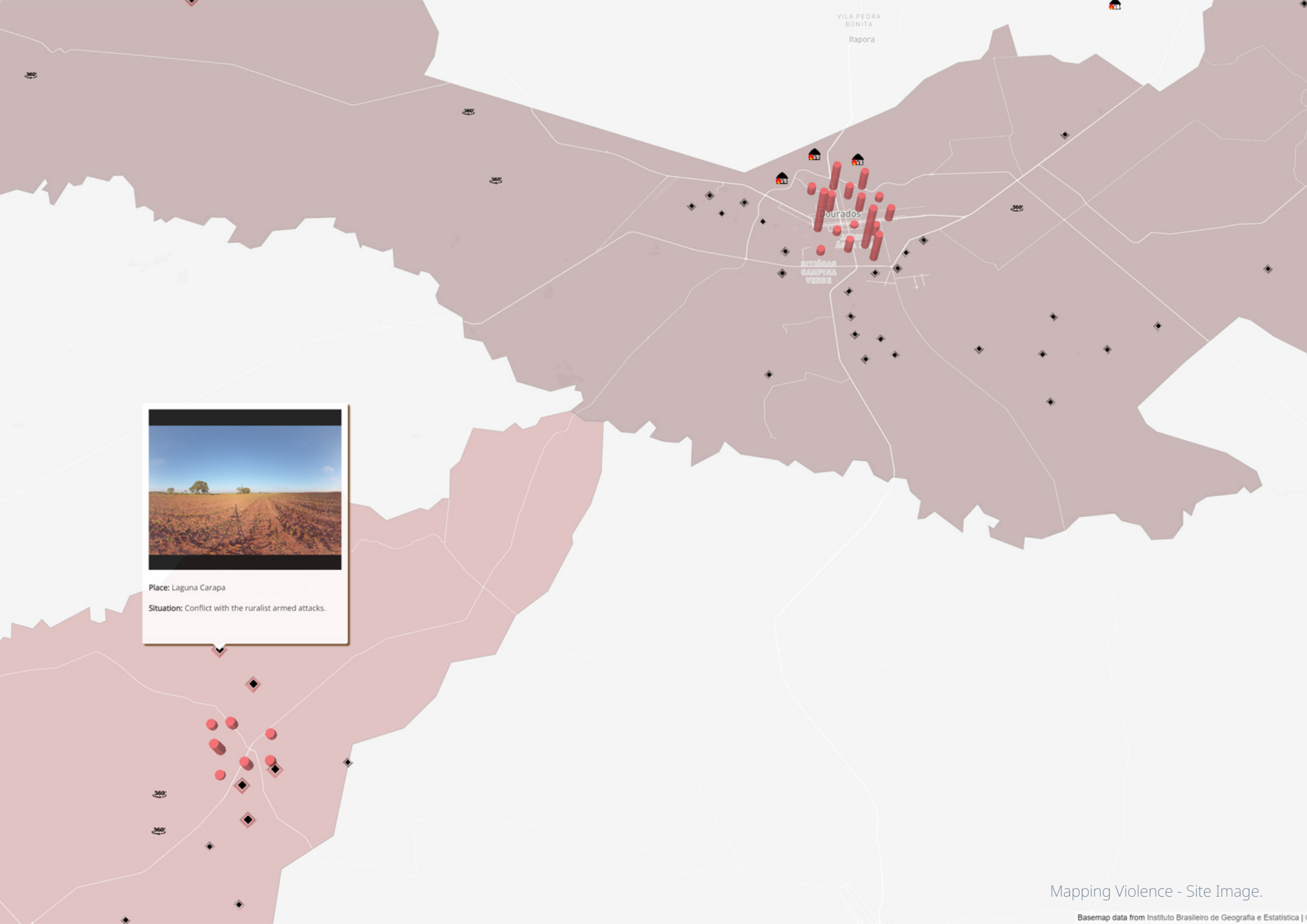
This project aims to create an interactive map showing the incidence and geographical distribution of violence against women in the Guarani and Kaiowá indigenous communities in Brazil. This partnership with the Guarani and Kaiowá indigenous communities seeks to support indigenous women's strategies to combat gender inequalities by providing a digital infrastructure that allows for the monitoring and visibility of gender-based violence.

Multimedia Mapping

By making this violence visible, the project aims to support community-led efforts to monitor gender-based violence by supporting local data analysis and the development of effective mitigation measures to combat gender inequalities and violence. In addition, the project also provides technical training for Council members, enabling them to use and update the platform themselves.

By making visible the scale and spread of violence against women and consequently facilitating strategies to increase social justice—the digital platform and the technical training this partnership provides will also help strengthen the community to respond to other challenges.

The community has identified and created specific classifications of violence on the digital map. It features audiovisual accounts narrated by women from different parts of the world, who add and lend their voices, in solidarity, to the constantly silenced bodies of indigenous women.



Place: Laguna Carapa
Situation: Conflict with the ruralist armed attacks.

[Video Essay of the Work - Click Here](#)

Virtual Reality, Research Project, Micro-controllers

Ecologies of Thought

Multimedia Anthropology Lab. (UCL-MAL)

Coordination:

Matheus Montanari

Raffaella Fryer-Moreira

Fabiana Assis Fernandes

Patrick White

Supported by UCL Global Engagement Fund

The ecologies of thought project established an international and multidisciplinary partnership with the Guarani and Kaiowá indigenous communities to investigate the ecological thinking from the relationship between sound and plants. The project proposed dialogues between different types and conceptions of technology, from traditional chanting and cultivation to the use of micro-controllers and data analysis.

We developed two experimental strategies. The first one focused on the creation of virtual reality worlds that, through generative art processes, explored the Guarani and Kaiowá cosmology in its cosmotechnical aspect. Using traditional sounds and elements such as the Chiru, the sacred staff that sustains the world, and white corn, the food that sustains life, we sought to investigate fundamental subjects of the cosmology through experience rather than narrative representation.

Generative art can be defined in different degrees of complexity, it is associated with a system that has some degree of autonomy, in which the artist and the system exercise a series of operations that result in the final work. Seeking ways to relate to Guarani and Kaiowá mythologies while respecting their characteristics, the generative art methodologies seemed not only to fit the ontological qualities of the cosmology, but also to privilege an investigation and audiovisual production that could maintain a cosmotechnical fidelity. Since both, the Guarni and Kaiowá cosmology and generative art, are emergent, non-linear processes, with repetitive elements that are in constant transformation.

The second strategy was the use of micro-controllers to transform plants from the Guarani and Kaiowá food culture into tactile sensors, so that when activated they would emit a sound. In this experiment we used corn, potato and manioc, with sounds of traditional instruments, the mimby (whistle), the taquapu (bamboo) and the mbaraka (rattle). Through this, we were able to draw lines between plants and sounds, deepen conversations about these extra-human ecological relationships, and better understand how we can engage with and present this kind of knowledge.

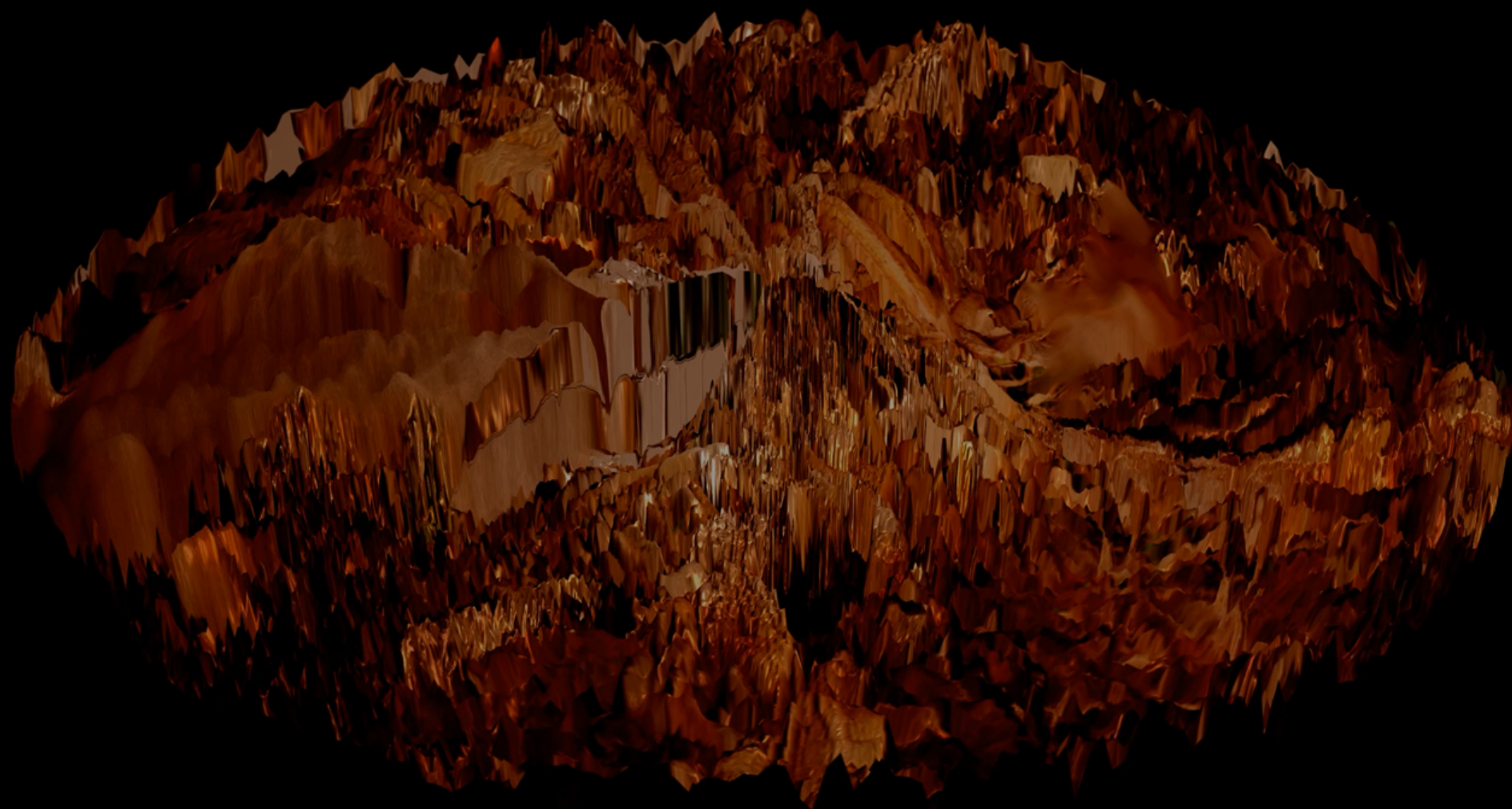


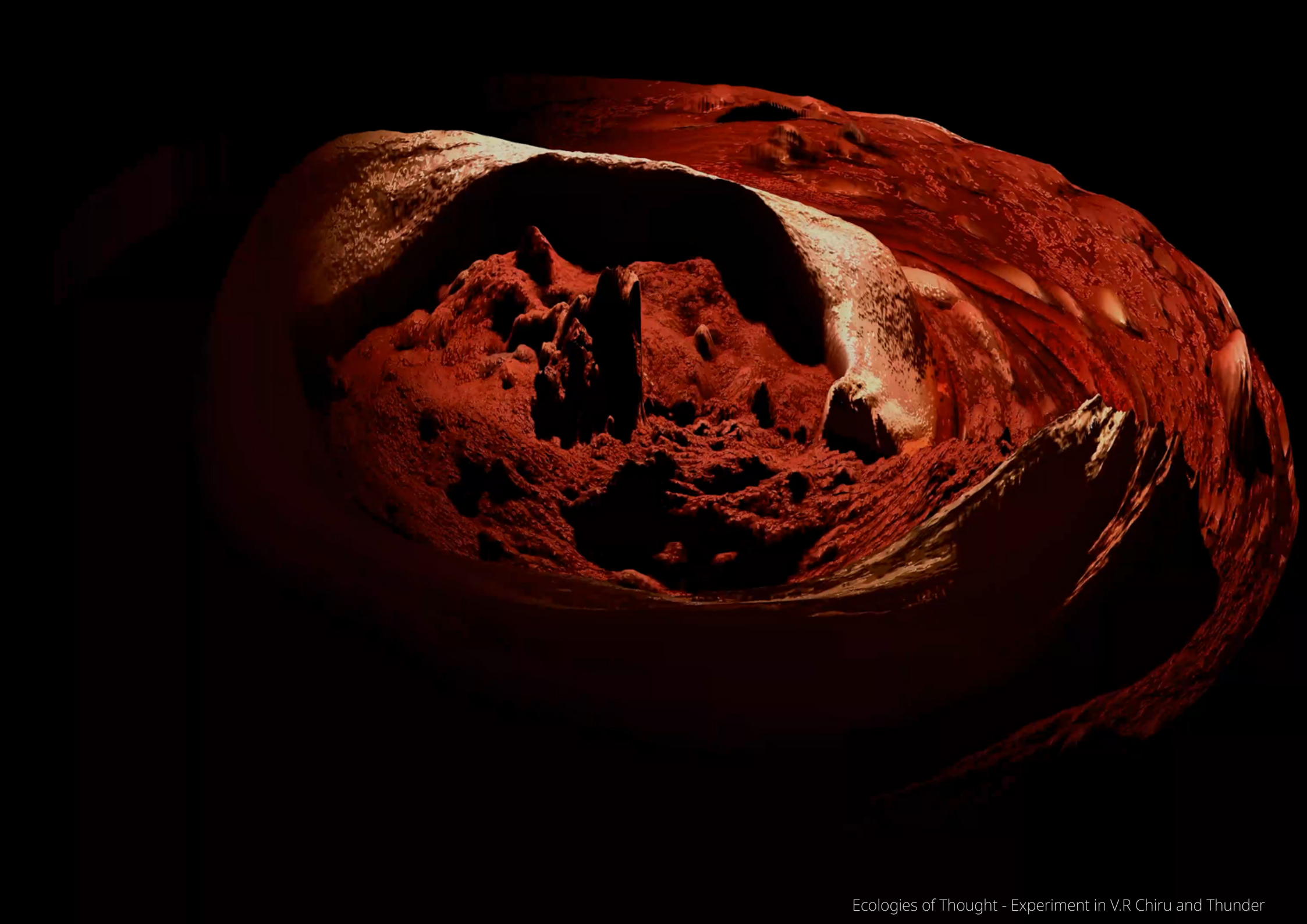
Meeting Ecologies of Thought in Nhanderu Maragatu, 2022.

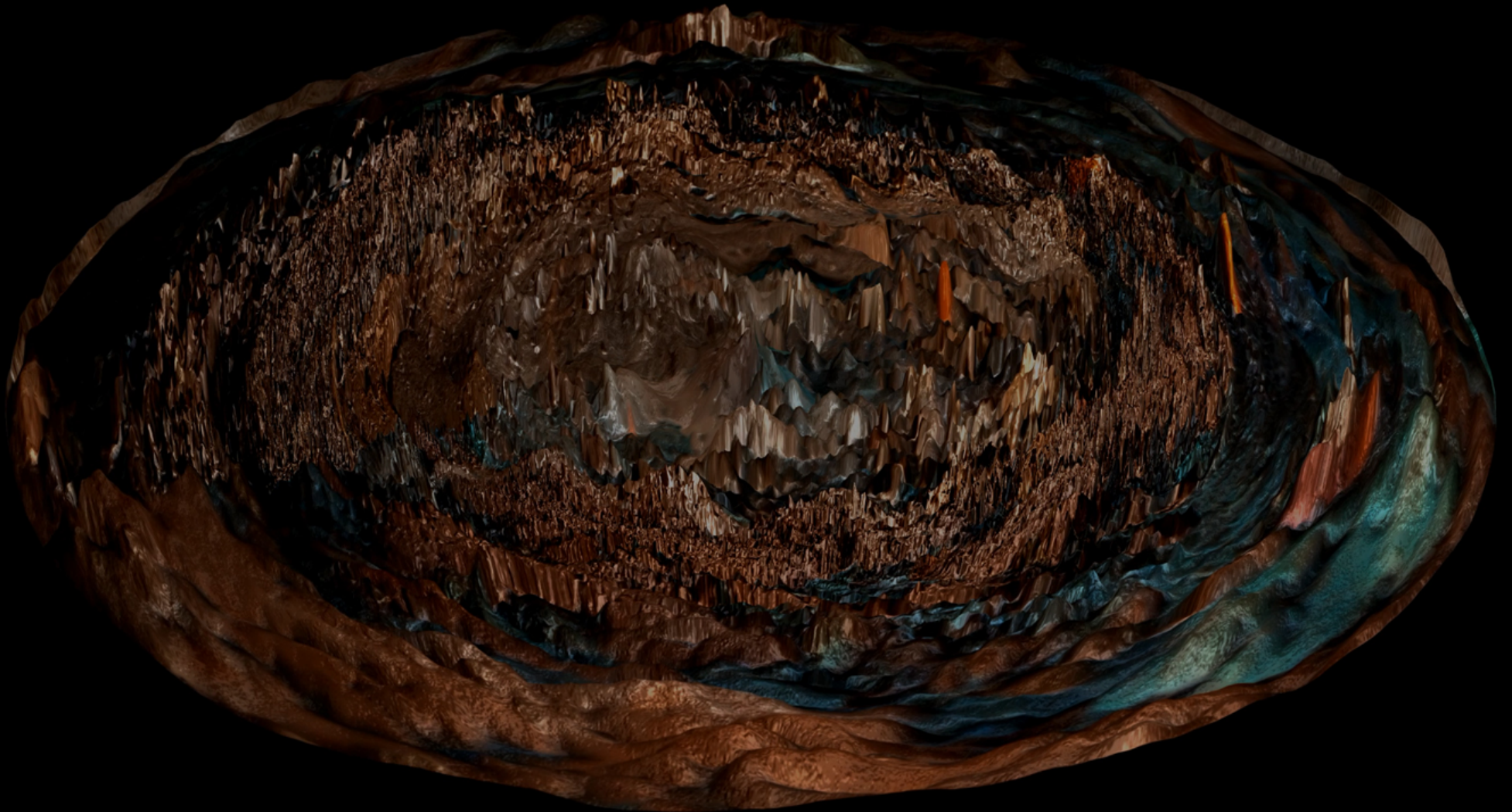


A black and white photograph of a large, dark, and highly textured rock specimen, likely a mineral sample. The specimen exhibits complex crystalline structures with sharp edges and a rough, uneven surface. The lighting highlights the intricate details of the mineral growth, showing various facets and ridges. The background is dark, making the specimen stand out.

Process of Generative Art creation in TouchDesigner- Image and sound analysis.







[Video of the Work - Click Here](#)

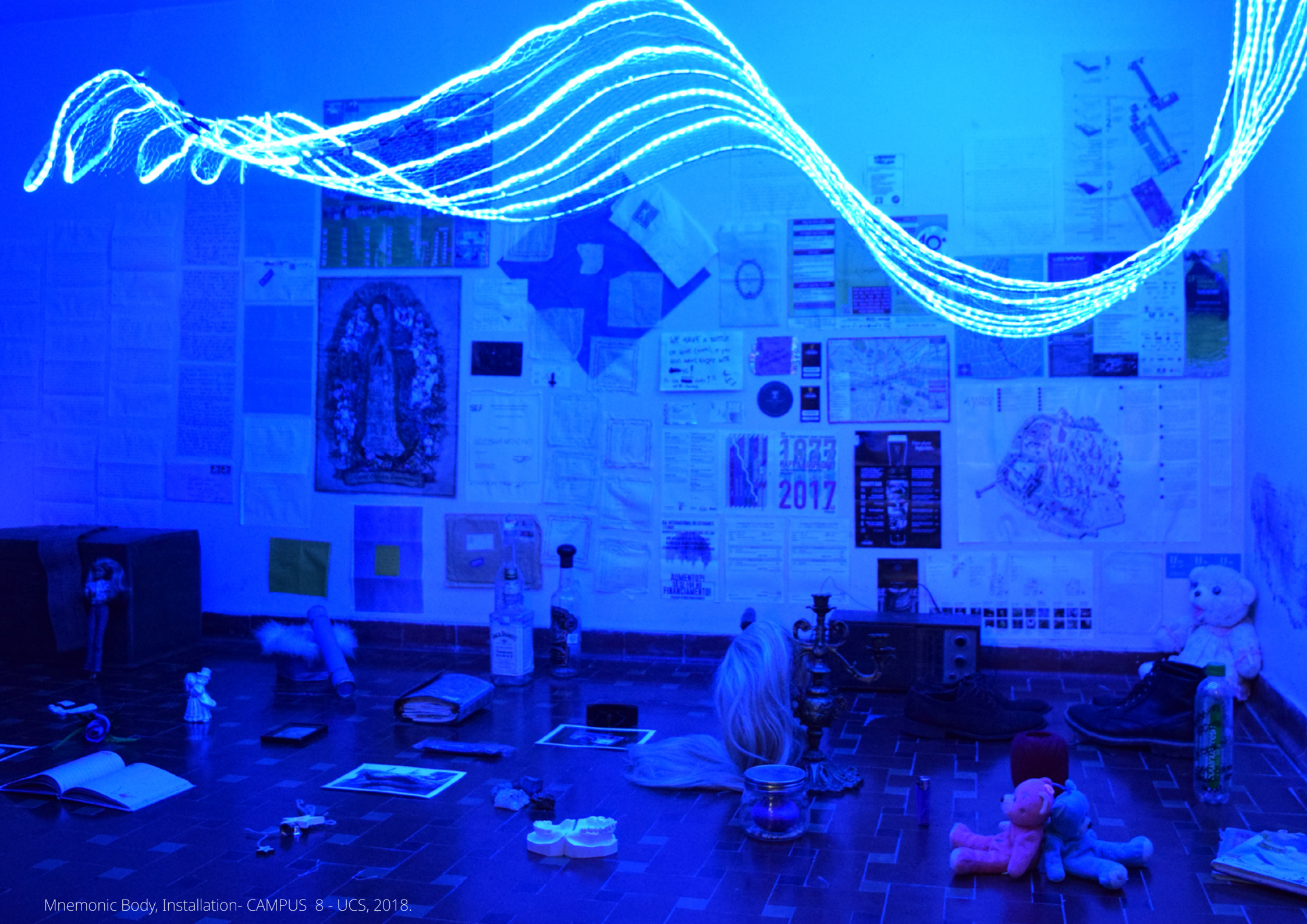
Mnemonic Body

The installation consists of memorabilia and audio interviews about them. Through a heart rate sensor that measures the emotional response of the interactor's body, the Mnemonic Body reacts differently with audio and light to each visitor. The audio is composed of a mixture of two tracks: the first one is a constant reproduction of the stories related to the objects, the second one is a copy of the first, but at each interaction, the visitor's heart frequency alters the audio sound frequency, creating a dialogue between the Mnemonic Body, the interactor's body and the memories present in it.

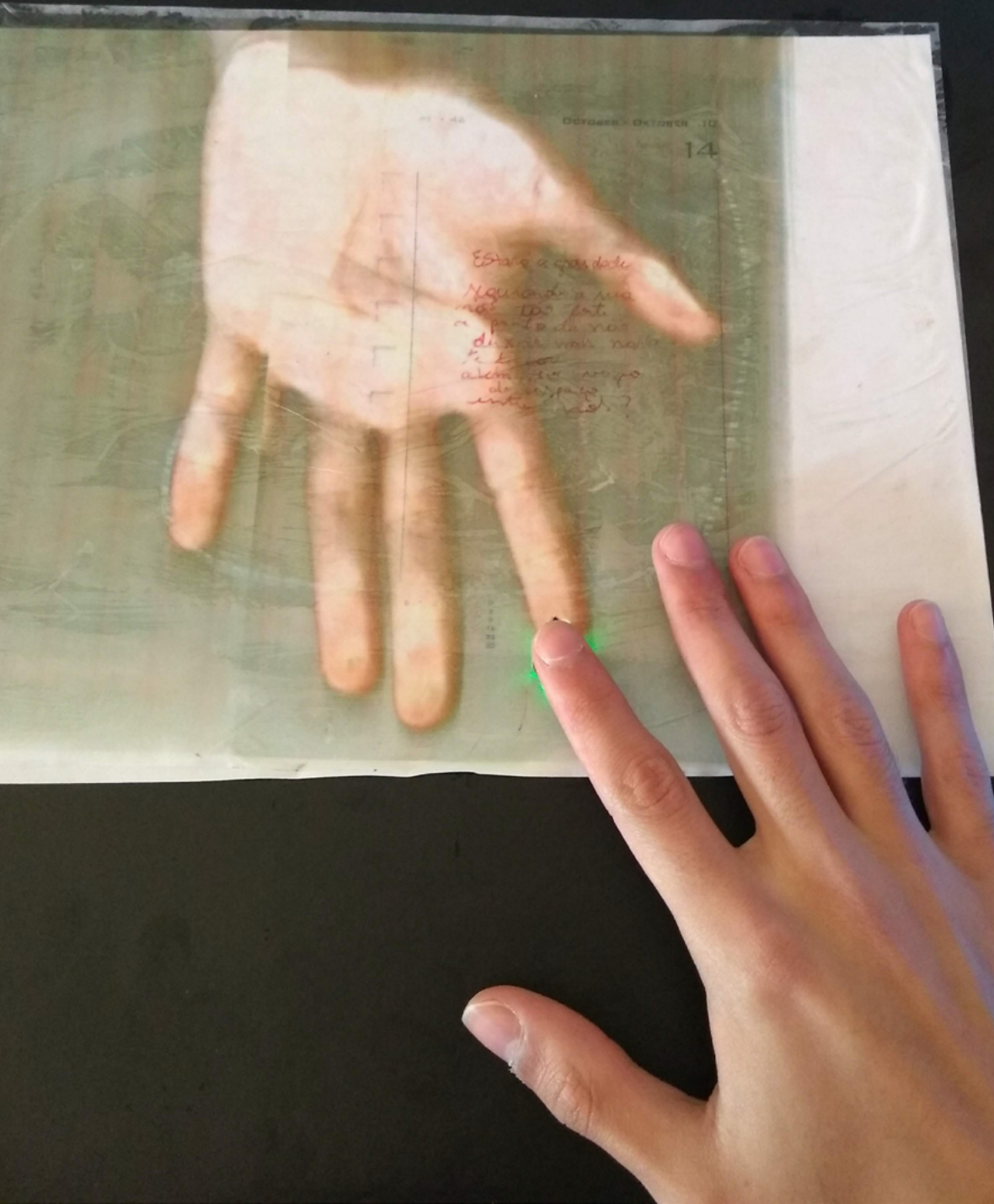
Interactive Installation

During one year, the artist collected and interviewed several volunteers who kept objects for their affective value and which were strongly linked to a specific memory.

The installation is composed of this material and a three-dimensional wave-shaped luminous object connected to a heart rate sensor. Upon arriving at the installation, the visitor places their hand on the hand of the Mnemonic Body, where the sensor is located. Based on the visitor's emotional response, measured by the heart rate, the installation responds with changes in the luminous object and the audio. The visitor's heart rate permanently alters one of the audio tracks, thus maintaining a specific kind of register, which creates the Mnemonic Body's own voice.



Mnemonic Body, Installation- CAMPUS 8 - UCS, 2018.



Mnemonic Body, Installation- CAMPUS 8 - UCS, 2018.

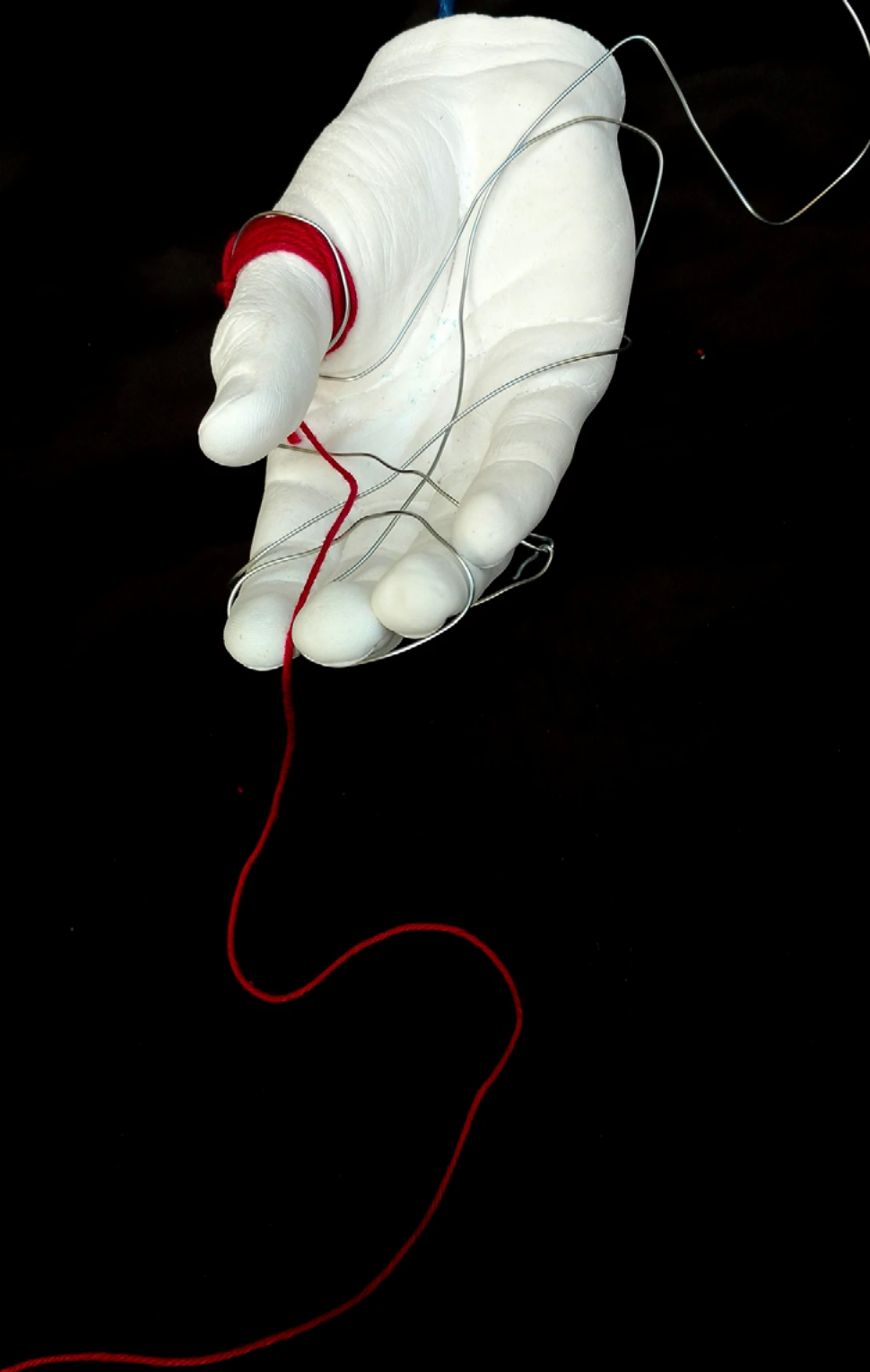
How to Say Goodbye

The installation consists of a plaster hand with a metal wire that is connected to an Arduino board, making it touch sensitive. There is a video projection in the room of a black screen with the title “how to say goodbye”, as the interactor brings his hand close to the piece, the video starts to appear, as the interactor releases his hand, the video dims again, remaining only the audio and the initial title, waiting for a new encounter of hands.

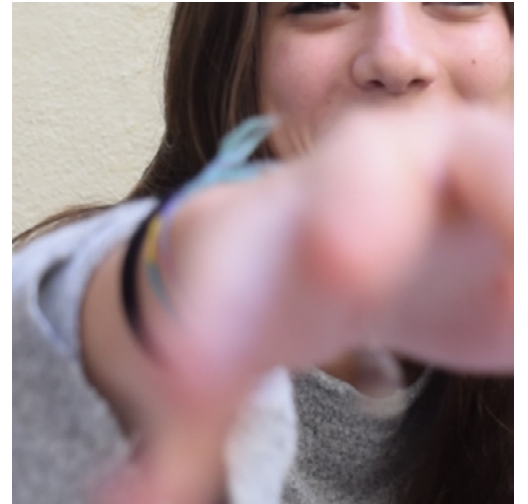
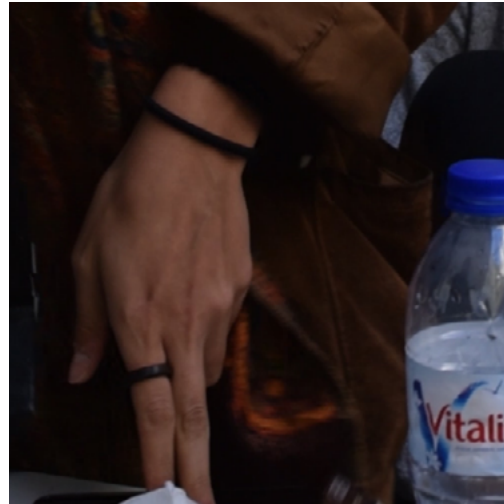
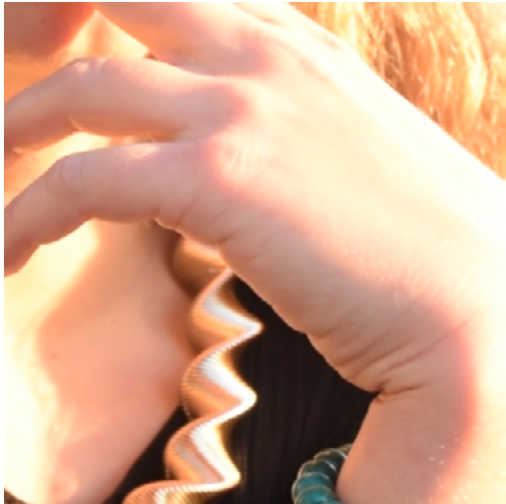
Interactive Installation

The work proposes an interactive reflection on farewell rituals, exploring the symbolic relationship of hands and touch in these contexts. Accepting finitude is a difficult task. We create various daily rituals to deal with the absence of people or objects. Shaking hands is a social agreement, we say hello, we shake hands, we say goodbye, we shake hands. In this way we create linearity and delimit encounters and moments with other people.

However, when these memories are stored in our brain, this linearity does not always make sense, the touch itself becomes a memory encoding. As relationships begin to develop, along with emotional involvement and memory creation, interactions become more complex and deeper. Touch takes on a more important and present function, so that following a farewell protocol no longer makes sense.



How to Say Goodbye - touch sensitive plaster hand, detail, 2016.



How to Say Goodbye, Selected Frames, 2016.

[Video of the Work - Click Here](#)

Performance - Video

Gnashing of teeth, banging of pans

The work is a video call produced in a period of social isolation. During the quarantine period, the city's landscape has changed radically. During the day, the silence in a big city like São Paulo (Brazil) is so striking that we can hear even the grinding of our anxious and uncertain teeth. During the night, a symphony of panelaços (people protesting against the government by making noise with pots and pans) emerges from the windows of buildings.

In a moment in which all encounters become virtual, the artist makes a video call with himself and with the street in front of his house, confronting the images of the deserted street, the sound of protest in the windows, the sound of teeth clinking in the pan and the noise of sound interference that the proximity of these electronic devices causes.

Between March and June, we carried out a sound mapping of the city of São Paulo, in different points, recording the sounds from the windows at specific times of the day. On nights when there were protests against the denialist stance of the then president, Jair Bolsonaro, we could hear screams and banging pots all over the city center.

In a moment when our isolated bodies became a warning signal, we restricted ourselves in contact and in touch, trying to escape from the invisible virus that circulated through the emptied cities. Redoubled attention to our hands, which become enemies of our mouths.



Matheus Montanari



Matheus Montanari



Matheus Montanari

[Video of the Work - Click Here](#)

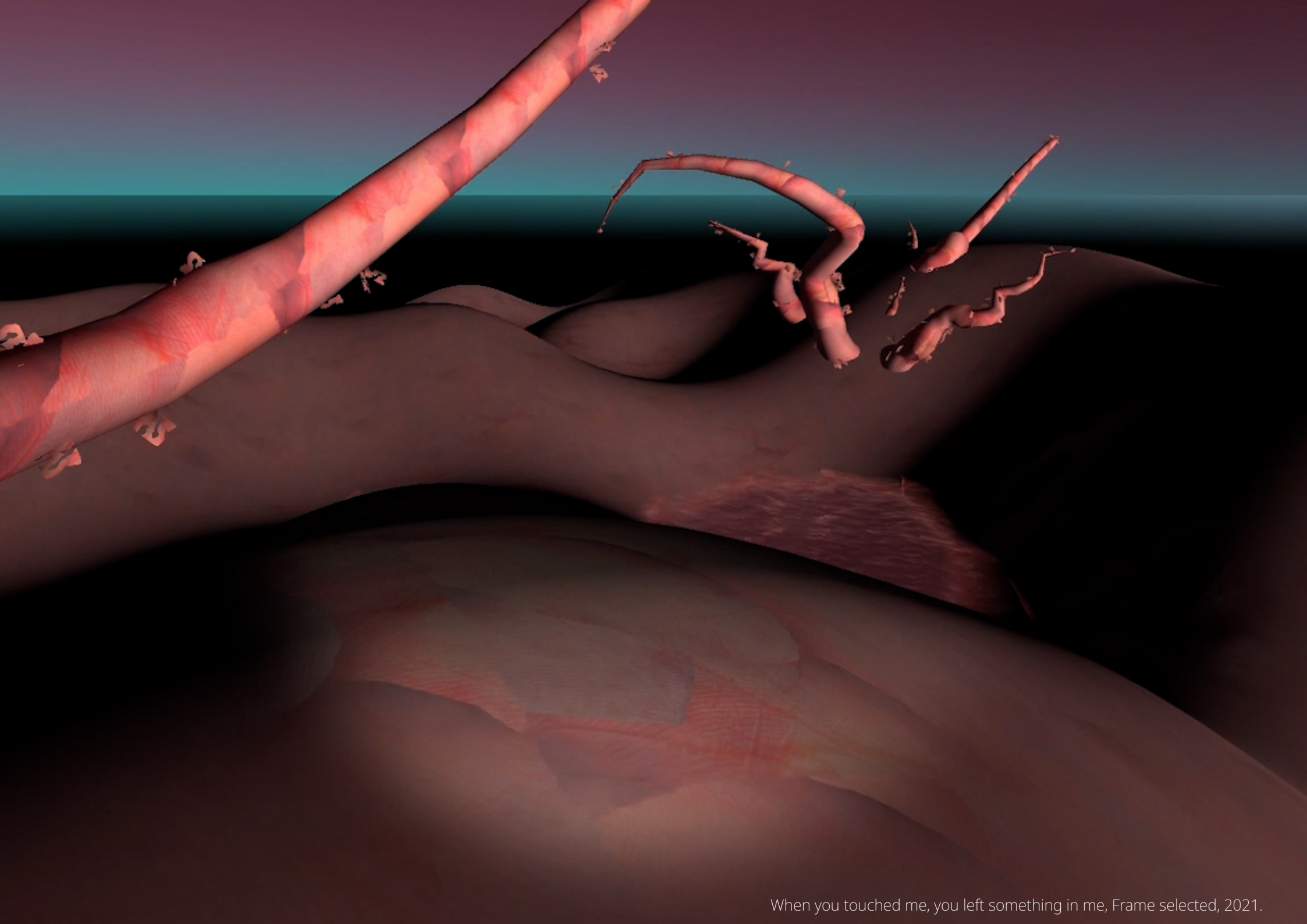
When you touched me, you left something in me

Virtual Reality Poem

Is it these relational data fragments that come to define humanity? Can we reduce all human and non-human relationships to data-relations? What are the possible encounters and what is the meaning of touch in this context? These are contradictory questions that include skin as organ of touch, touch as intimacy, and metrical skin as identity. The work explores these questions through an immersive visual and audio experience.

The textures were created by scanning different parts of the artist's skin. These images were grouped together to create collage-like assemblages of different skin segments, producing a variety of textures that could be applied to different objects.

The terrain of the environment has a slight movement that happens from a generative process. The movement of the terrain affects all objects in the environment, which, when moving, are slightly deformed, causing the texture of the skin to undergo slight variations as well. In this way, the environment creates new dermatoglyphic combinations, as if it were looking for its own fingerprint. Meanwhile the visitor listens to the recitation of a text.



When you touched me, you left something in me, Frame selected, 2021.

My skin is where I feel
all of my body's extension
every valley, every peak
the lines that inscribe my hand
and write who I am

everything touches me through the skin
when the world touches me, it leaves something
on me
sometimes just a shiver
sometimes it's cold
sometimes an accumulation of molecules,
a colony of bacteria
Sometimes sweat, hair, dirt, pain

My skin is also the skin of the other
and when I touch it
I reach the barrier, I scrape it, I press it
I embrace it but I don't tear it
because the other is not what is inside
it's the surface
the other's skin is also my skin
and when it touches me, it leaves something on
me

I am my skin, and your skin is also me.

Poem

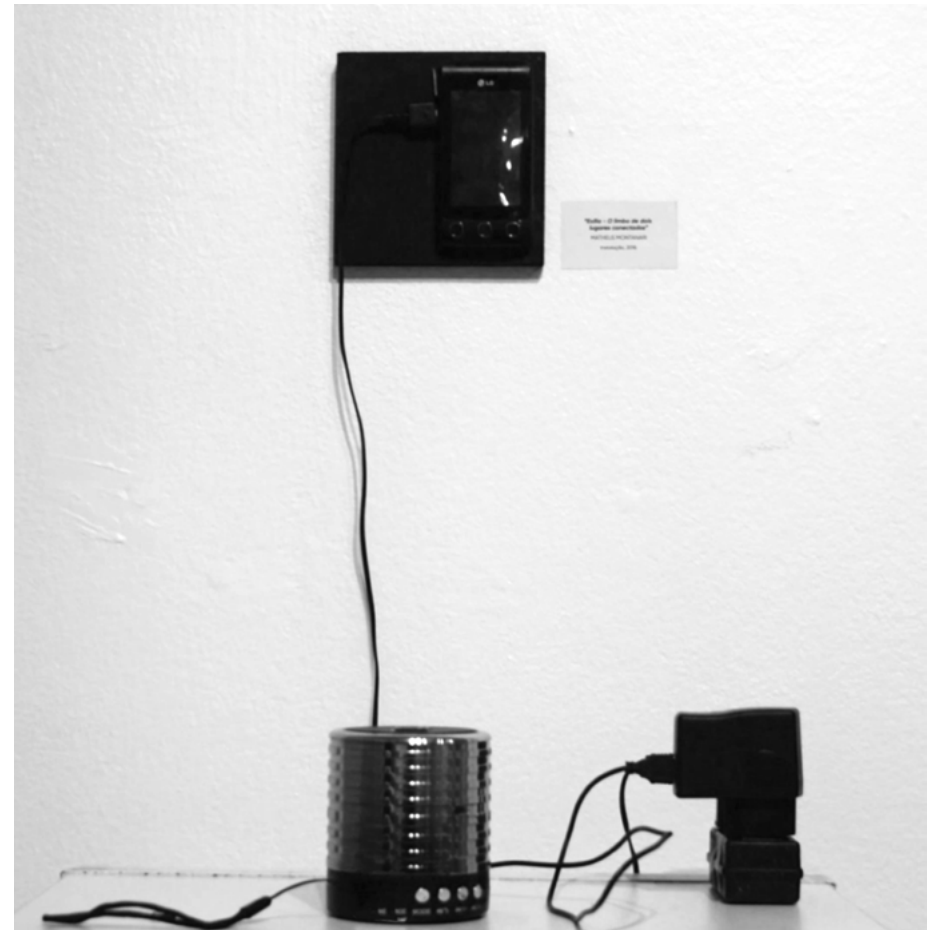
[Video of the Work - Click Here](#)

Installation

Limbo, the exile of two places

The installation consists of two cell phones on a speaker-call, each in a different gallery. Next to them is a sound box with fragments of the same dialog.

This work is presented simultaneously in two different galleries, visitors in one gallery can hear a part of a dialog that is played over the speakers, the other part is only audible when close to a phone that calls the other part of the installation, in a different gallery. Besides hearing the dialog, people in the two galleries can talk to each other.



[Video of the Work - Click Here](#)

Procedural Rhizome

Matheus Montanari and Nilton Dondé

The installation consists of an arrangement of threads suspended from an embroidered fabric and three photographic series.

The work revisits Deleuze and Guattari's concept of rhizome.

"An agency is precisely this growth of dimensions in a multiplicity that necessarily changes nature as it increases its connections. There are no points or positions in a rhizome as in a structure, a tree, a root. There are only lines."

Deleuze & Guattari, *A Thousand Plateaus*

Installation

This installation was conceived as the union point of the works developed in the group called Poetic Creations, which for 3 months met to discuss and produce art. The installation is formed by words that summarize the experience for each of the participants, embroidered on a single plane, the fabric.

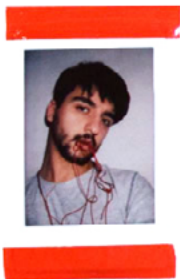
From it, multiple lines and connections are propagated, linked to a composition of images made from the digitalization of parts of the bodies of the group members superimposed on selected frames of videos of these bodies working on their artistic productions. The installation creates a space of experimentation and suspension. The lightness of the cloth and the lines contrasts with the hardness of the photographic images and the entanglement that suspends the cloth.



Procedural Rhizome, Installation View, 2018.



Procedural Rhizome, Detail, 2018.



Caxias do Sul, Brasil - 1996

Matheus da Rocha Montanari

Mini Bio

Born in Caxias do Sul , Brazil, in 1996, he graduated in digital technologies in 2018 at the University of Caxias do Sul. Between 2016 and 2017 he carried out a period of his studies at the Faculty of Fine Arts of the University of Lisbon in Portugal, where he began his artistic production in art and technology. In 2020 he received a master's degree in visual arts from the University of São Paulo, institution in which he is currently developing his doctoral research, with a period at the Universidad Politécnica de Valencia, Spain. He is a member of the Digital Poetics group, and the Multimedia Anthropology Lab at the University of London.

He develops work at the intersection of art, science and philosophy, investigating ways to rethink technology after art. He is interested in cosmoteknical diversities, and in combining decolonial ecological thinking with technical know-how. Recently he has been developing his practice in collaboration with indigenous Guarani and Kaiowá communities in Brazil. He has exhibited his work in Brazil and abroad, in countries such as: Argentina, Portugal, Austria, China and Italy. He was awarded the web art category prize of the 67th Contemporary Art Salon of Paraná.



Curriculum

Education:

2021 - 2024 University of São Paulo - **PhD in Visual Arts**

2023 - Universitat Politècnica de València - **Visiting Researcher**

2019 - 2020 University of São Paulo - **Master in Visual Arts**

2016-2017 University of Lisbon, Portugal - **Multimedia Art**

2014 - 2018 University of Caxias do Sul - **Bachelor in Digital Technologies**

Collections:

Museum of Contemporary Art of São Paulo (MAC-SP)

Museum of Contemporary Art of Paraná (MAC-PR)

Municipal Fine Arts Collection of Caxias do Sul (AMARP)

Awards and Residencies:

2020 - **Quarantine Residency** (Turkey, China, Tanzania, United Kingdom, Indonesia)

2020 - **67th Contemporary Art Salon of Paraná** - Category: Web art

2020 - **Aldir Blanc Award** - Caxias do Sul City Hall - Trajectory

Research Groups:

2021 - Current. **Multimedia Anthropology Lab**. University College London

<https://www.uclmal.com/>

2019 - Current. **Digital Poetics**. University of São Paulo

<http://www.poeticasdigitais.net/>

Exhibitions

Individual

- 2022 Paisagens Algorítmicas: Ecologias de um Mundo em Ruínas. **Ordovás Culture Center**. *Caxias do Sul, Brazil*
- 2018 O Corpo memórico. **Campus 8** - Universidade de Caxias do Sul. *Caxias do Sul, Brazil*

Group

- 2022 Festival MixBrasil - Encruzilhada Blockchain. **Museum of Image and Sound of São Paulo** and **Olido Gallery** (MIS-SP). *São Paulo, Brazil*
- 2022 Em Meio #14. **National Museum of the Republic**. *Brasília, Brazil*
- 2022 Mba'ekuaa: O Saber-Fazer Guarani e Kaiowá. **Mato Grosso do Sul Museum of Image and Sound** (MIS-MS). *Campo Grande, Brazil*
- 2022 Sim-biotic. **Venice Arsenale**. *Veneza, Itália*
- 2022 Mapping the Cartographic: Contemporary Approaches to Planterization. **Drugomere: Filodrammatica Gallery**. *Rijeka, Croatia*
- 2022 67º Salão Paranaense de Arte Contemporânea. **Paraná Museum of Contemporary Art** (MAC-PR). *Curitiba, Brazil*
- 2021 Either/Or: Those remote days. **Suning Art Museum**. *Shanghai, China*
- 2021 Concrete House. Ars Electronica. **.Art Gallery and V.R All Art**. *Austria, Online*
- 2020 Mirarnos a los ojos (volver a). **Biennial of the Moving Image**. *Argentina, online*
- 2020 **Janelas Desobedientes**. *São Paulo, Brazil, online*
- 2020 **International Video Art Festival SPMVA**. *Pelotas, Brazil, online*
- 2020 Objetos, ações e outras coisas. **Universidade Federal do Rio Grande do Sul** - Descurso. *Porto Alegre, Brazil, online*
- 2020 Emergências. **Universidade do Estado de São Paulo**. *São Paulo, Brazil, online*
- 2020 Ars Electronica. **.ART Global Gallery**. *Austria, online*
- 2020 Another Time. **Quarantine Residency**. International Residency. *Turkey, China, Tanzania, United Kingdom, Indonesia, online*
- 2019 Sra. Dona Emília. **Instituto Literário Quindim**. *Caxias do Sul, Brazil*
- 2018 Água essência da vida. Exposição Itinerante (Brazil):
Palácio do ministério Público do RS - Porto Alegre, **Casa das Artes Vila Mimosa**- Canoas, **Estação da Cultura**- Montenegro, **Casa da Cultura e Escola Pública de Música** -Farroupilha, **Galeria de Arte do DMAE** – Porto Alegre
- 2018 Criações Poéticas. **Gerd Bornheim Art Gallery**. *Caxias do Sul, Brazil*
- 2018 Criações Poéticas II. **Ordovás Culture Center**. *Caxias do Sul, Brazil*
- 2017 Arte + Arte Arte e política, olhares contemporâneos. **DMAE Art Gallery**. *Porto Alegre, Brazil*
- 2017 Meu desejo é ser tocado. **Faculdade de Belas Arte de Lisboa**. *Lisboa, Portugal*

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