

Portfolio

CAMILA GONZATTO

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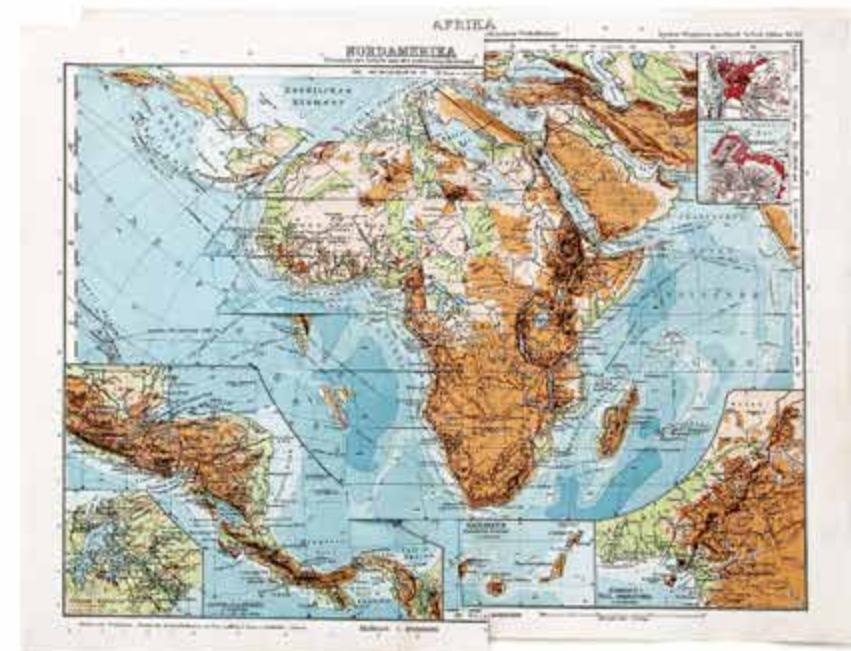
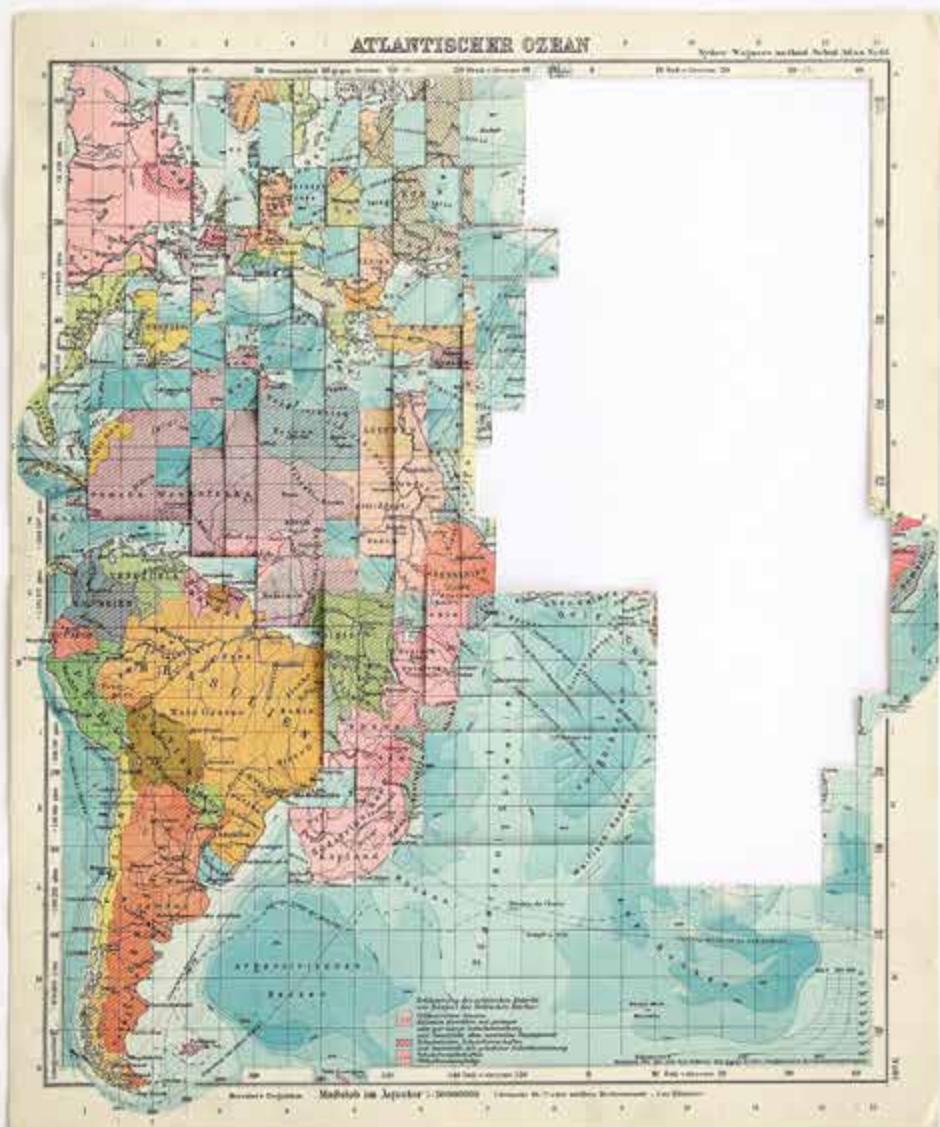
BOOKS



DER ORT DANACH

*Design and layout
Work in collaboration with
the artist Marina Camargo.
Publisher: Universität zu Köln.*





Teoria dos continentes contíguos
(Oceano Atlântico)
Colagem:
40 x 50 cm
2019

Theorie der zusammenhängenden Kontinente
(Atlantischer Ozean)
Collage
40 x 50 cm
2019

Teoria dos continentes contíguos
(América do Norte/Africa)
Colagem:
45 x 55 cm
2019

Theorie der zusammenhängenden Kontinente
(Nordamerika/Afrika)
Collage
45 x 55 cm
2019

BOOKS

LINGUA FRANCA

Design and layout
Publisher: Art in Flow | Berlin



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Die Treppe

Die Wirtschaft

Beto
Eric Camenisch

Man kennt das ja, wenn man sich erledigt hat. In Berlin schreibt es jemand auf einer Karte: „Ich kann nicht mehr arbeiten.“ Und dann steht er auf und geht aus dem Büro. Werden wir das nicht auch tun? Wenn wir längere Zeit, Monat und Monat, nicht mehr arbeiten können, werden wir die Arbeit verlieren, die wir lange für wichtig hielten, in der Hoffnung, die internationale Kapitalwelt den Weg nach Süden in die Arbeitswelt, in die Arbeitswelt zu bringen. Aber sie bringt nichts. Sie bringt nur Verluste, ebenso wie die Arbeitswelt nichts bringt, das letzte Worten des Menschen aus ihrem Regenbogen. Sie beschafft, was sie braucht, um weiterzumachen, und das ist nicht viel, was sich durch ein großes Vokabular im Vergleich zum Schafwuchs zeigt. Das andere ist weiter getrieben, denn die Körper kann nicht ohne Ernährung überleben. Sie ist die Grundvoraussetzung für alles, was einen Menschen ausmacht.

Kurzbiografie

Anastassia Alkof Wiedermann, "Voyage in Fiction
China: The students' Bildende Kunst and its Chinese
Motto-Bild-der-reinen Unterrichtskunstliche Pädagogik
in Berlin,"

Reinhardt P. Ahnerida, Trophy in Linzien, Paraguay
Hausmeister, Wohn in Linzien auf der Jagd nach Fischen und Wilden, lebt seit zwölf Jahren in Berlin,
www.gutenberg.org

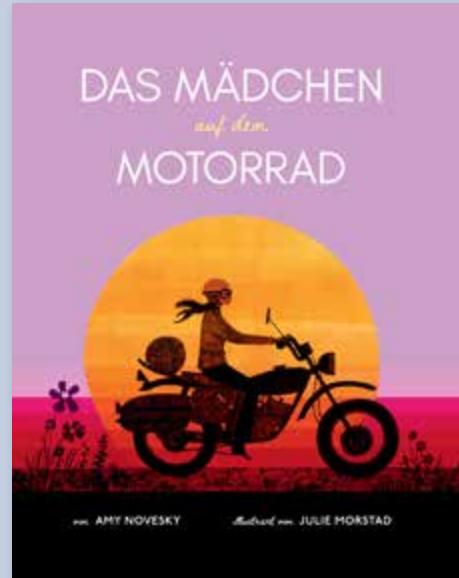
Enrici, Alessio, "1939 in Buenos Aires, Argentina: Wechsler in Shostak and Shostak the Romantic Left and leftists in Brazil as Hitler and Stalin's henchmen,"

Eina Schuckhardt, "objektin heritage". Eine Ausstellung als Vitrine Situationen, Ressourcen und Raumzeit. Die intensive Projekt untersucht die Materialität von Licht, Farbe und elektromagnetischen Strahlen, materialisches und immaterielles erzeugtes Umgebungen, die erweitern, umsetzen und erneuern. Kritische alternative Verhandlungen von Zeit und Raum sowie eine Vermischung von Realität und Imagination prägen. www.einaschuckhardt.com





BOOKS

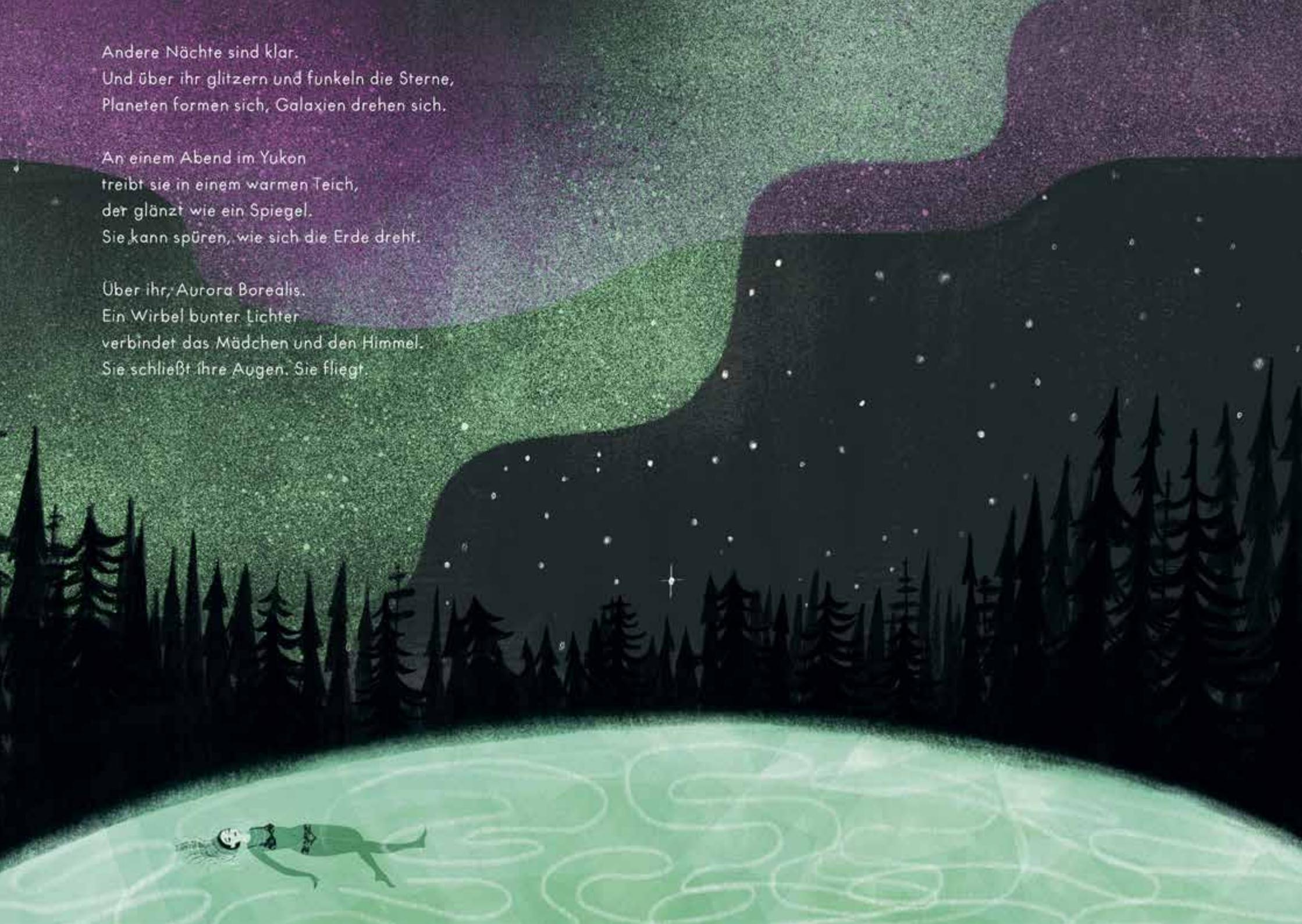


DAS MÄDCHEN AUF DEM MOTORRAD

Layout

Publisher: Zuckersüß Verlag | Berlin





Andere Nächte sind klar.
Und über ihr glitzern und funkeln die Sterne,
Planeten formen sich, Galaxien drehen sich.

An einem Abend im Yukon
treibt sie in einem warmen Teich,
der glänzt wie ein Spiegel.
Sie kann spüren, wie sich die Erde dreht.

Über ihr, Aurora Borealis.
Ein Wirbel bunter Lichter
verbindet das Mädchen und den Himmel.
Sie schließt ihre Augen. Sie fliegt.

BOOKS

SEI EIN GANZER KERL

Layout

Publisher: Zuckersüß Verlag | Berlin





Wenn wir unsere Gefühle ignorieren,
verschwinden sie nicht einfach. Sie sind dann
in uns drinnen gefangen und haben keinen Ausweg.
Sie werden langsam größer und ziehen uns runter. Es kann schwierig
werden, diese schweren Gefühle jeden Tag mit uns rumzuschleppen.

Aber wenn wir unsere Emotionen und Gefühle erforschen, indem wir ihnen Ausdruck verleihen, können wir sie loslassen. Das macht uns leichter und befreiter!



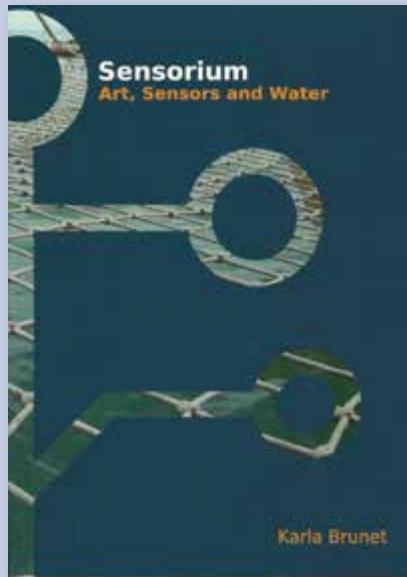
Wir alle drücken unsere Emotionen auf verschiedene Arten aus, deshalb ist es wichtig, dass du Aktivitäten findest, die zu dir passen.

BOOKS

SENSORIUM

Design and layout

Publisher: Universidade Federal da Bahia, Brazil





BOOKS

APUROS

*Design and layout
Handmade cover
Publisher: Lapices, Brazil*



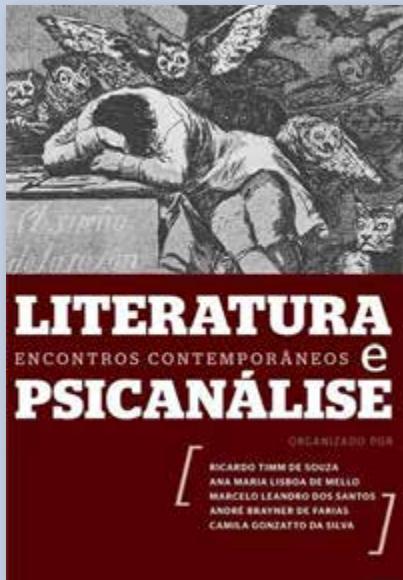
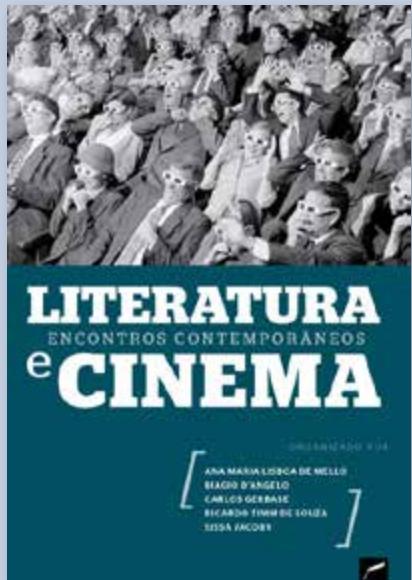
**um
ponto
de
suspiro**

**em
apuros
estão
todos os
encantos
do
conforto**

BOOKS

LITERATURA E...

*Design and layout
Publisher: Dublinense, Brazil*



loud, incredibly close foram traduzidos para diversos idiomas, receberam diversos prêmios e viraram filmes. Suas histórias giram em torno de perdas e de buscas por sentido — para continuar vivendo —, e trazem sempre um relato relacionado, mesmo que no pano de fundo da vida dos personagens secundários, à tragédia da Segunda Guerra.



Tree of codes é escrito pelo processo de recorte

As narrativas de Foer vão sempre além do convencional. Em *Everything is illuminated* essa não-convencionalidade expressa-se ainda no texto, na forma como o relato é construído — uma troca de cartas, um livro sendo escrito, uma foto que nunca vemos, um diálogo que não é possível, histórias que se embaralham, se aproximam e se distanciam, compõem uma narrativa em diferentes níveis. Em *Extremely loud, incredibly close* há o uso de imagens — imagens estas que não ilustram, mas narram, trazem sentidos mais profundos ao que está sendo narrado. *Tree of codes* radicaliza. Narrativa escrita em cima de narrativa, narrativa escrita pelo recorte, o que o autor propõe é um livro-escultura, em que a forma revela o conteúdo. Foer pega as palavras que já foram retiradas do curso do mundo por Schulz e as ressignifica.

A primeira página de *Tree of Codes* é pura ausência. Título e três parágrafos recortados. Nada ficou. Só os vãos e o branco do que já, no original, não era texto — eram as margens brancas que o emolduravam. Uma paisagem desoladora que vai percorrer toda a leitura do romance.

Ausência, silêncio, vazio — palavras essenciais a *Tree of codes* nos levam a Blanchot. Para ele,

escrever é primeiramente querer destruir o templo antes de o edificar; é pelo menos, antes de ultrapassar o seu limiar, interrogar-se sobre as servidões daquele lugar, sobre o pecado original que constituirá a decisão de fechar-se nele. Escrever, é finalmente, recusar-se a ultrapassar o limiar, recusar-se a 'escrever' (BLANCHOT, 2005, p. 303).

Ao buscar no texto de Schulz a sua história, Foer recusa-se a escrever, escrevendo a partir do gesto de reescrita. Reescrita esta feita por sobras. *Tree of codes* é o rastro de *The streets of crocodiles*. Ele se estrutura fragilmente numa *difference* que ao se aproximar só pode diferir. É um gesto de diferença, uma arqui-escrita, um arqui-rastro (DERRIDA, 1991, p. 44).

A apropriação do texto de Schulz feita por Foer nos leva a pensar na transtextualidade, definida por Genette (1989, p.9-10) como tudo o que coloca o texto em relação, manifesta ou secreta, com outros textos. O autor define cinco categorias de transtextualidade e uma delas é a hipertextualidade, que pode nos ajudar a pensar o livro de Foer. Para Genette (1989, p.14), a hipertextualidade é a relação que une um texto B (posterior, hipertexto) a um texto A (anterior, hipotexto), que se enxerta de uma maneira que não é o comentário. O hipertexto seria um texto em segundo grau, um texto derivado de um texto preexistente.

Nesse sentido, podemos pensar no livro de Foer como um texto em segundo grau, derivado do texto de Schulz. Essa relação é explicitada em paratexto (outra categoria de transtextualidade de Genette) presente no próprio livro: um posfácio do autor explicando as motivações e as relações entre os textos.

BOOKS

A CIDADE EM QUE O MURO JÁ CAIU

*Design, layout,
and photos*



Ich bekam ein Stück Apfelpudding mit Sahne, er wurde mir über den Tisch gereicht, und ich stieß wieder auf die braunen Augen. Sein Mund sah weich aus. Ich probierte von der Sahne. Ich spürte den Blick des Mannes auf mir. Seine Augen ließen mich nicht los.

Meine Freundin fragt, warum nur, ich sage, das frage ich dich, sie sagt, was soll denn sein, ich sage, ja, das wüßte ich auch gern.

Ich habe in einem Buch über Indianer gelesen, dass die Seele niehuso schnell fliegen kann wie ein Flugzeug. Deshalb verliert man auf einer Flugreise seine Seele und man kommt seelisch abwesend an dem Zielpunkt an.

Der Ausdruck jemanden schrecklich lieben kam ihr in den Sinn, sie dachte es mehrmals hintereinander, »ich liebe dich schrecklich, ich liebe dich schrecklich«, dann verloren die Worte ihren Sinn.

BOOKS



O NEGRINHO DO GUAÍBA

*Design and layout
Publisher: Iluminuras, Brazil*



U Um dia bate à porta da frambozaria a Rainha das Meninigas. Com a figura à tiracolo uma caneta e lá queira. O Senhor aposta em Negrinho. A Rainha aposta em si. Os lados opostos da Maninha, um contra o outro, assim serão. As musenhas da branca contra os homens do Bona Riso.



N Na segunda noite, o vento gelado nem deixa Negrinho dormir. Seus braços quase congelaram. O frio é tanto que Negrinho quase não sente o próprio corpo. Mas o Croulou exala um calor de bicho. Negrinhos para se aquecer, abraça o animal. Ficam os dois assim bem juntos. Ambos com frio, os dois se esquentam.

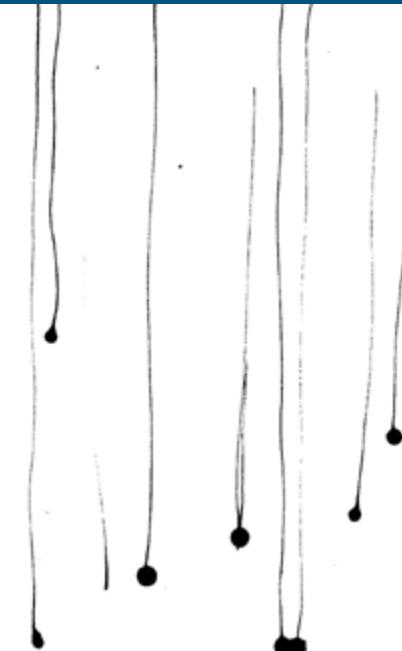


A A primeira noite logo chega. São curtos os dias de inverno. Faz frio, muito frio, em Porto Alegre. Mesmo com sono, Negrinho consegue se manter acordado. Precisa cuidar do Croulou para que ele não fuge. Ficam os dois, parados, lado a lado.



D Desesperado, o Negrinho varia a noite fria de Porto Alegre. Da Calometre ao Bento, Da Benfica ao Gasometro. No Maninho ele não entra. Nem no espírito. Volta Croulou! Voltou!

Q Quando o dia amanhece, Negrinho já não sabe mais por onde procurar. E se o Croulou entrou na cidade? E se o Croulou foi seqüestrado por algum inimigo do Senhor das Ruas? Vai saber... Ja não sabendo mais por onde procurar Croulou, o Negrinho decide contar tudo ao velho.



Toc toc toc – Bate o Negrinho
na porta do barracão de zinco.
Toc toc toc – Caem pesadas as
gotas de chuva sobre ele.



OTHER

LAMELLA ZINE, ISSUE #0

Design and layout (with Adam Luczak)

Handmade cover

Publisher: Lacanian Affinities Berlin



that, like most other things, will be a question of time and effort. It will take a lot of work to get there, but I believe it's worth it. I think we can do it if we work hard and stay focused. I also believe that with the right team and resources, we can achieve our goals and make a real impact on the world.

Affinity
self-paced course

“I am not a member of any party,” he said. “I am a member of the nation.”

Now that you have your first few words down, it's time to start adding more words to your vocabulary. One way to do this is by reading books or listening to audiobooks. Another way is by watching movies or TV shows. You can also try playing word games like Scrabble or Boggle to help you learn new words. It's important to remember that learning new words takes time and practice, so don't get discouraged if you don't see immediate results.

"*quebec*" alii dñm trusom eria tñtw flw yew wewt
nord (continuum limit) li physyc behale heri vñl
newv osom shnawv lñsh wewt mobilis vñw emas
semis nñ agard hñl chivice nñ ol mewt. "Jair"
o bñg abr bñh gñyaywñs hñll
señor te medt rñbñr assultos
"señor" head evad trigim poibamco
"señor" in "O-quebec"
"quebec" alii dñm trusom eria tñtw flw yew wewt
nord (continuum limit) li physyc behale heri vñl
newv osom shnawv lñsh wewt mobilis vñw emas
semis nñ agard hñl chivice nñ ol mewt. "Jair"
o bñg abr bñh gñyaywñs hñll
señor te medt rñbñr assultos
"señor" head evad trigim poibamco
"señor" in "O-quebec"

Last bit on this endless saga: when I told my mother I was gay, she said: "My son, I record, she had never, in the 24 effect. Nevertheless, it is true that she had very early on expressed her fear that I might have the Oedipus-'thing'."

These two constitutive messages I have further clarified by Jean Laplanche's notion of psychoanalyst, who actually triggered my interest on this concept:

It does seem entirely plausible to intend, and that children take in, in children suspect. In this view our lives translation and retranslation of these coming to terms with the limits of heart of the mystery. So what is person is the presence inside messages—of another person (at on). There is no escape from the their parents, and so on) but imagine that parents convey far more than they whatever form, far more than the parents or the become—and analysis becomes—the attempted enigmatic messages our parents left us with; and our capacity for retranslation. We can never pluck out the inescapable in the genesis and development of every them—the psychic force field, the aura, the atmosphere, the first the mother. Laplanche implies, then the father and so uncanny influence of those primary others, the parents (and there is a possibility of some translation.

(Excerpt from Promises, Adam)

Laplanche's elaboration of the called pre-Oedipal phase—to verbally, through our embodied my father's philosophical my ways of being alive (i.e., gestures) are in fact constitutive childhood. Having said that, in enigmatic messages from my far back as I can remember, as well as psychological enigmata

This is my education: - psychological on the one hand and philosophical on the other.

In short, growing up was (and continues to be) an experience in which I attempt to break codes.

Writing poetry, but more (much more!) has propelled me into a vortex of myself in others and others in myself: learned that, to gamble oneself in writing is signifiers; a leap that requires trying to draw physiognomy of things. It's a passionate and importantly, my exposure to the poetic experience, enigmatic signifiers. Through them, I have seen ecstatic, confused, and urgently creative. I have to come face to face with such enigmatic some legible features in the non-descriptive often necessary ordeal

I must remark that very often I observe individuals products. A certain pride is attached to it, to that name of identity. I am very interested in identity, as personally feel that I must not invest in one. Nor should I have already accumulated by virtue of acculturation. Or, in through an exposure to the psychic aura of the primary adults today and maybe beyond today.

walk through life as if they were finished sense of roundness that goes by a human experience, but I proudly sponsor the one that I the words of Adam Phillips, throughout my childhood,

It's interesting to think about that sentence by Gil de Biedma, "I believed I wanted to be a

OTHER

LAMELLA ZINE, ISSUE #1

Design and layout (cover Adam Luczak)
Publisher: Lacanian Affinities Berlin

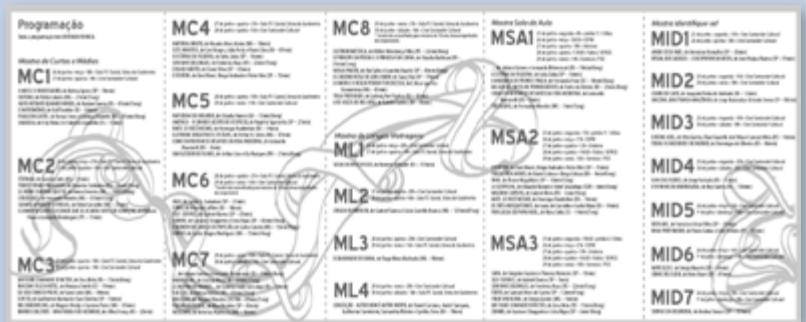


determined by the limits of the pleasure principle, is:

essentially phallic; that is, sexually determined by the

Zihern Lee

OTHER

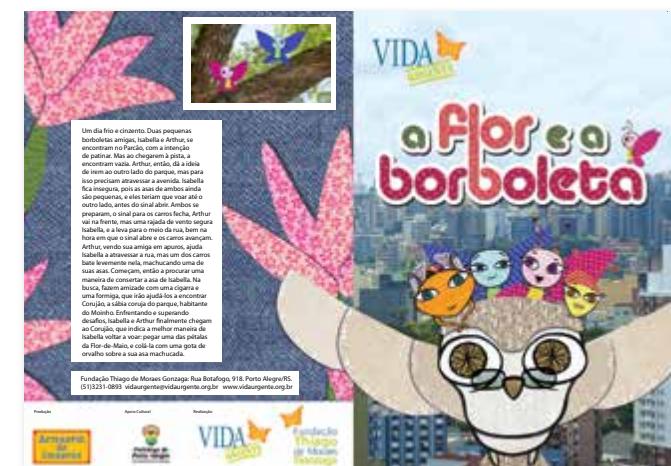
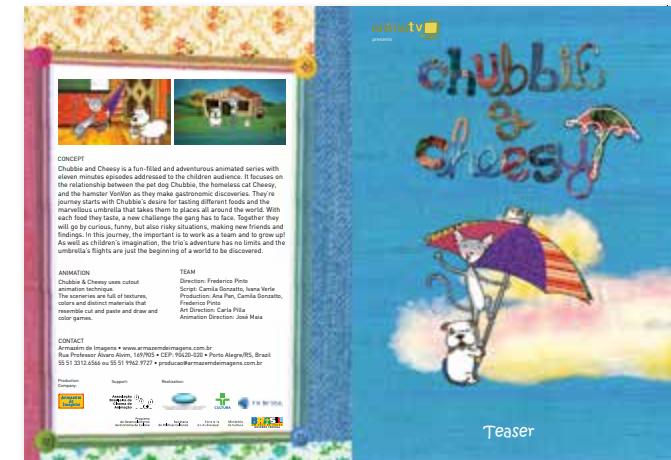
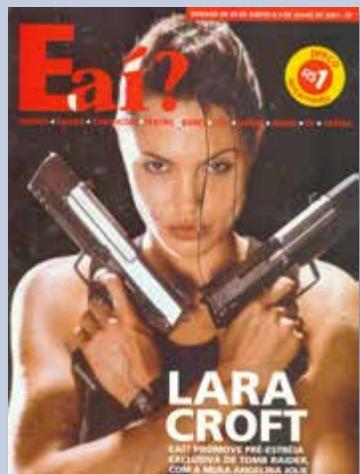
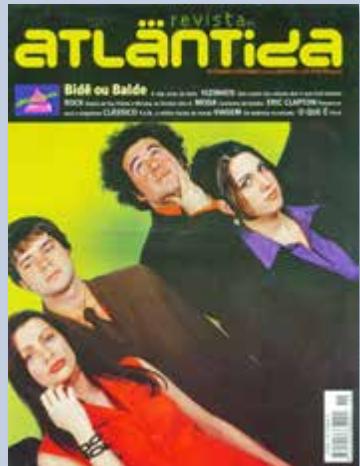


Poster, catalogue, and flyer for CEN Film Festival



Logo for Lacanian Affinities Berlin

OTHER



Layout for weekly magazines.

DVD Covers

FILMS

Selection of three short-films.



What are you looking for?
(Super 8, HD, documentary, 7 min, 2008)
Screenwriter and director

The steps of time. Philip Glass reflects about the origin of music and the ideas that become each piano note.

Festivals: FEMINA, Curta-SE, Fest – Festival Internacional de Cinema Jovem (Espinho, Portugal), 17 Curtas Vila do Conde (Portugal), Mostra Internacional de Curtas de São Paulo, 10º “aluCine” Toronto Latin@ Media Festival, 4º Festival do Paraná, 6º Festival de Salvador, Zinebi – Festival de curtas de Bilbao

[http://vimeo.com/25541802](https://vimeo.com/25541802)



August in Berlin
(HD, 9min30, 2015, fiction)
Screenwriter, director, producer.

A woman hangs posters in the streets of Berlin. Someone follows the trail of the posters. The posters and the city. The people and the love.

<https://vimeo.com/114255125>
password: liebe



A Song for Paper Flowers
(HD, 10min, 2020, fiction)
Screenwriter, director.

A woman wanders on Berlin streets in the search of the unknown. Inspired by Butoh theater.

<https://vimeo.com/396305348>
password: redflowers

ABOUT

Camila Gonzatto has a bachelor's degree in Social Communication at UFRGS (Brazil), a master's degree in Theory of Literature / Creative Writing at PUCRS (Brazil), and a Ph.D. in Theory of Literature / Creative Writing at PUCRS, with a 3-semester exchange at Freie Universität Berlin (Latin-American Institute).

She works with editorial design since 2002, creating mainly books, magazines and catalogs. She also has more than 10 years of experience working with films and TV Series as a scriptwriter and director. In 2014 she was selected to take part in the Berlinale Talents' Script Station.

With a strong visual background and a deep understanding of narrative, her work creates bridges between form and content, reaching different audiences.

Camila lives and works in Berlin since 2015.

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