

GABRIEL CATTE

WORKS

+55 11 987427503

HELLO@GABRIELCATTE.COM

@GBRLCTT

GABRIELCATTE.COM

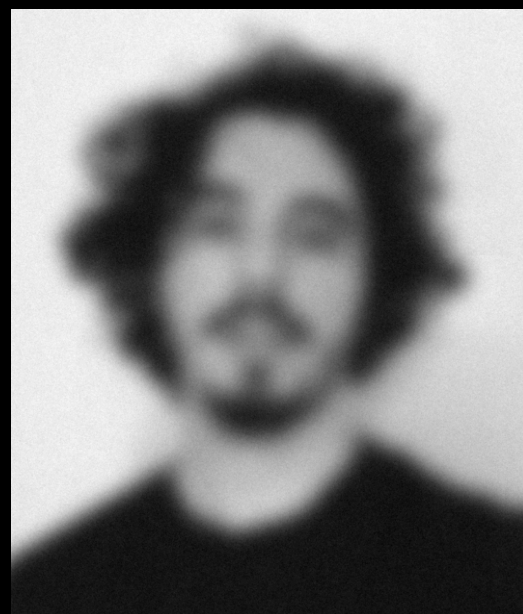
GABRIEL CATTE

ABOUT

Independent designer and art director focusing on branding and visual identity systems.

Gabriel studied graphic design in São Paulo, graduating in 2015, and has been working since then on projects ranging from small to large scale for clients from diverse segments. With a special interest in culturally relevant projects related to art, music, and lifestyle, his approach to work is driven by the desire to innovate and encompasses visual identity systems, art direction, illustration, digital, and print design.

Clients and projects include Bradesco, Brastemp, Frango Assado, Laboratório Fantasma, Lello, Mills, Omie, Rappi, Terra, Tramontina, Vivo, and Wavin.



WORK EXPERIENCE

anacouto, São Paulo
Senior Brand Designer
2025 - 2026

Pharus Bright Design, São Paulo
Senior Freelancer Designer
2024

FIB, São Paulo
Senior Designer
2022 - 2023

Design Bridge and Partners, São Paulo
Brand Designer
2020 - 2022

FIB, São Paulo
Graphic Designer
2017 - 2020

EDUCATION

Bachelor's Degree, Graphic Design
Centro Universitário SENAC
2011 - 2015

LANGUAGES

English
Portuguese

AWARDS

2023
D&AD
Graphite Pencil Award
Typography/Logos
Frango Assado

ADC Awards
Merit Honor
Brand/Communication
Frango Assado

FAB Awards
Silver
Retailer/Logo Design
Frango Assado

2019
13ª Bienal Brasileira de Design
Shortlist
Packaging/Audiovisual
Cólera

Visual Identity

Tramontina

Evolving a Century Old Icon: Tramontina is a Brazilian industrial group founded in 1911, present in more than 120 countries, with a portfolio spanning kitchenware, tools, appliances, and furniture. Recognized for its craftsmanship and long-lasting quality, the brand set out to begin a new chapter in its visual history.

→ The project started with an in-depth review of Tramontina's legacy, revisiting iconic elements such as the T symbol, the signature blue, and the subtle refinements that have shaped its identity over the past century. The redesign focused on refining and modernizing the identity system while preserving its recognizability. The logotype was adjusted for greater clarity and strength, the signature blue was updated to a warmer and more vibrant tone, and the logo was released from its previous container to increase versatility across applications. A custom monogram was also developed to expand the brand's presence across new touchpoints. The new T symbol was constructed from the intersection of two steel plates, referencing Tramontina's core material and the durability of its products, while sculpted chamfers, precise angles, and reflective surfaces added a sense of strength and emotional connection. Finally, the proportions, curves, and spacing between the symbol and wordmark were carefully balanced to ensure seamless application across utensils, packaging, storefronts, and digital platforms.

Design Director: Cris Inoue; Design Team: Lucas Rodrigues, Gabriel Catte, Tauana Fernandes, Bianca Victorino, Erick Fugii, Luca Bacchiocchi; Logotype: Leopoldo Leal; 3D and Motion: Clint Pharus Bright Design, 2025

STAINLESS STEEL 18/10



MADE IN BRAZIL

TRAMONTINA



Aqui é tudo
em família

TRAMONTINA Orgulho de fazer
parte do lar brasileiro

Tá na casa de
quem faz bem

TRAMONTINA

Orgulho de fazer
parte do lar brasileiro

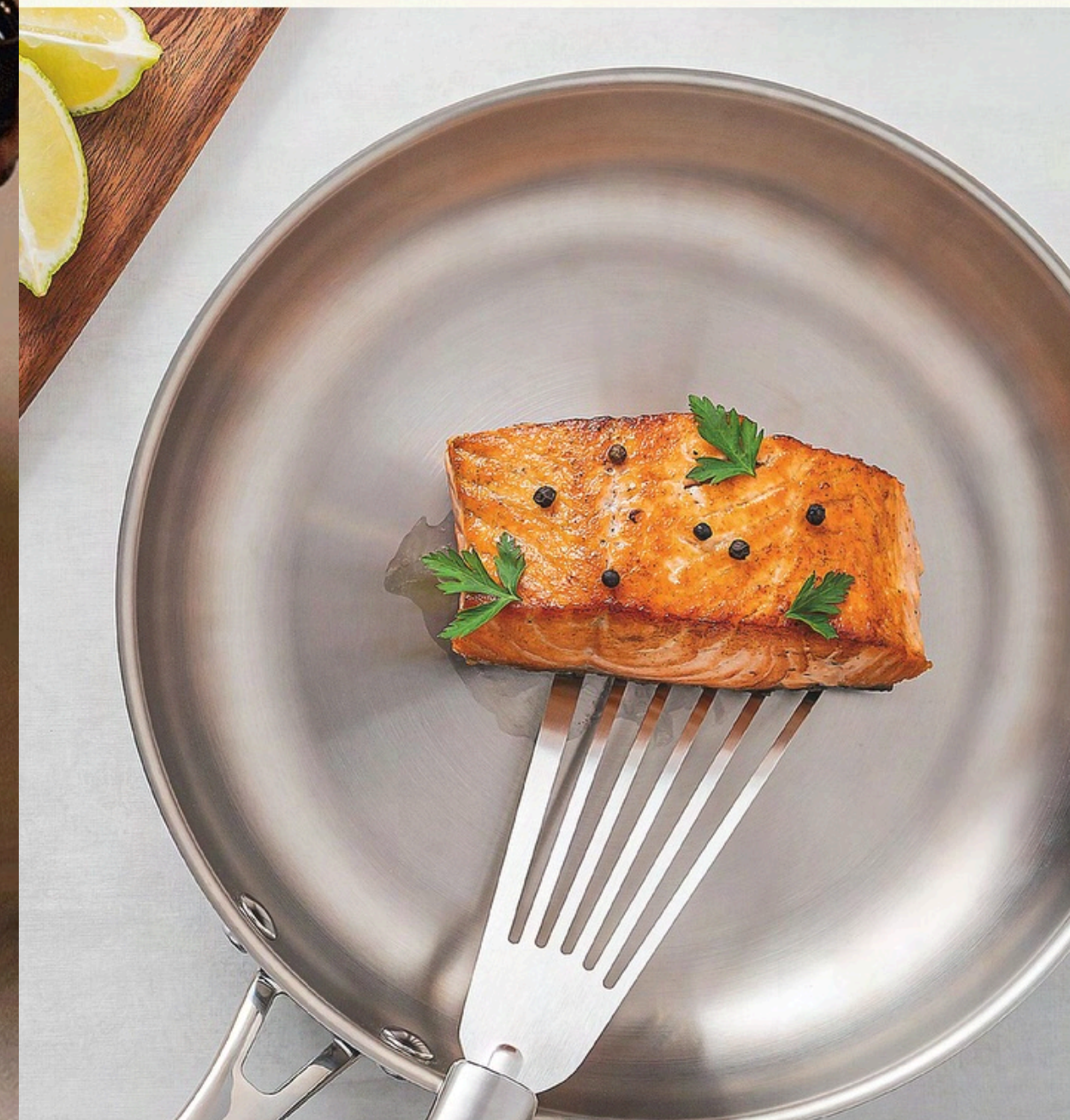


Fazer bem
já é tradição

Para quem põe a mão
na massa e no molho

TRAMONTINA

TRAMONTINA



Orgulho de fazer
parte do lar brasileiro

Saiba mais em:
tramontina.com.br/sobre

Fazendo
juntos para
fazer bem

 TRAMONTINA





T
TRAMONTINA

Visual Identity

Asaas

Asaas is a Brazilian fintech company that emerged with the goal of solving specific challenges. From managing debt collection for small and medium-sized businesses. Over 15 years, it has grown and gained prominence in a rapidly digitizing environment, but one that has also brought fragmentation and complexity to entrepreneurs. Now, the company is undergoing a profound evolution in its business model.

The central challenge of the project was to prepare the brand for this new phase of expansion, moving beyond the commonplaces of traditional financial products. We needed to understand and articulate its value proposition within an increasingly complex ecosystem, where the boundaries between categories practically no longer exist and competition takes place with new and unexpected players. Added to this was the challenge of organizing the new brands resulting from acquisitions within its portfolio, clearly defining the relationship and role of each one within Asaas.

We evolved the brand into a new phase more aligned with the strategy, with a more mature design and broader meanings. We improved its performance and legibility, eliminating noise and the previous literalness. The new logo carries meanings printed in the details, subtly but effectively. The wing is present, but now as a typographic detail, integrated into the whole in a more balanced way. The typography, in a lighter weight, brings lightness and a more technological aspect, with curved and fluid shapes that represent the business's trajectories.

The Rhythm of Evolution is a pillar that deepens the creative force of the project with a sequential and dynamic photographic narrative that visually guides Asaas' purpose. With a rhythmic and progressive grid, it's possible to accelerate the story being told. In *Accelerate Maturity*, we find the strength of a verbal expression that appears more mature to accelerate the connection with the entrepreneurial audience, accompanied by abstract images that inspire from a differentiated perspective on the sky.

Design Director: Fernanda Casas; Design Team: Gabriel Catte, Igor Oliveira; Typographical Refinement: Fabio Haag Type; Content Specialist: Amanda Cinelli; Strategy: Thales Balbino, Yuri Buratto. anacouto, 2026

@asaas

asaas.com

Google Play

App Store

De contas pagas à
gestão comercial.

ASAAS

JCDecaux



Da expansão do seu
negócio à integração
automatizada.

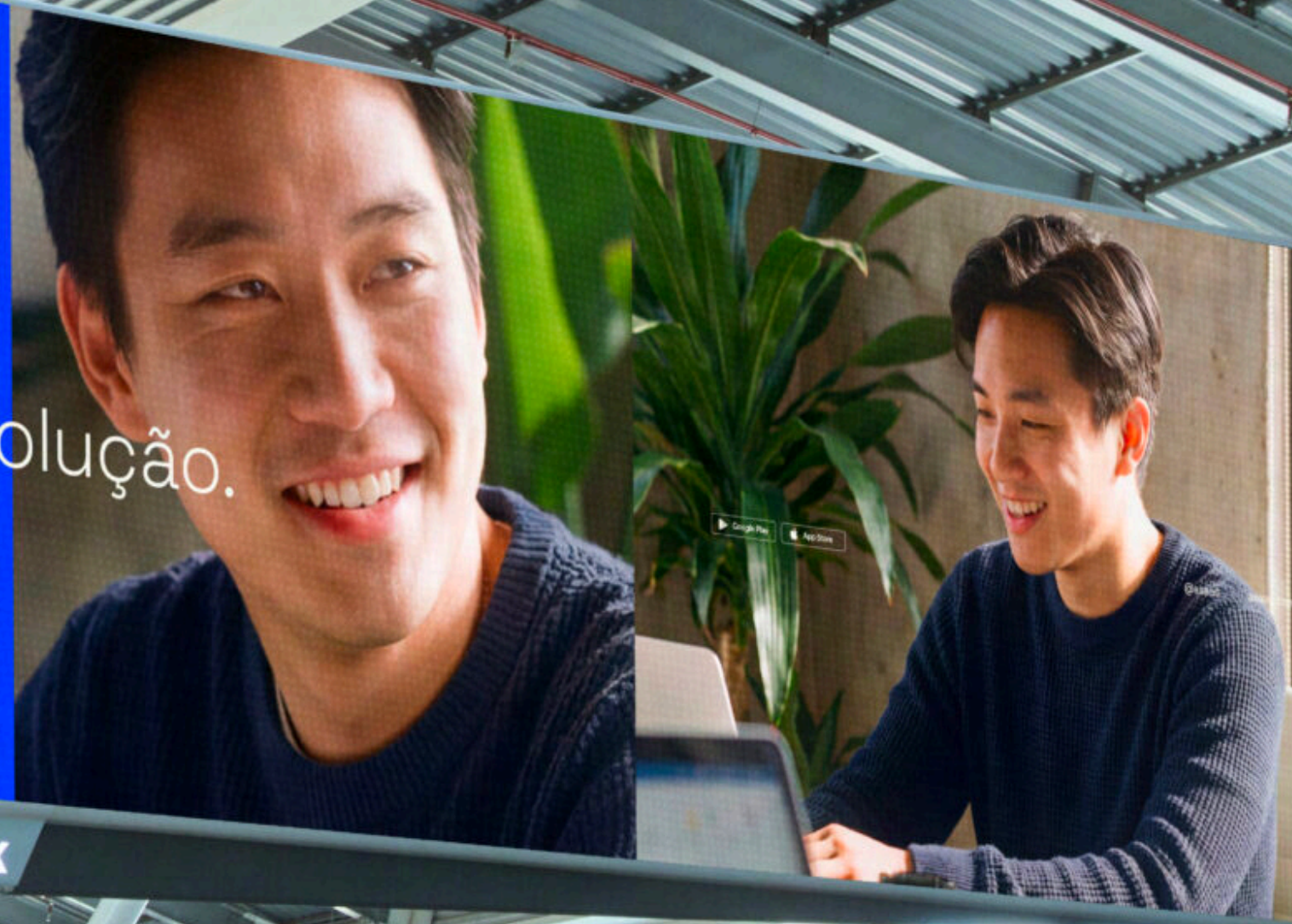


@ASAAAS
asaaas.com

ASAAAS

ASAAS

Da gestão à evolução.



JCDecaux



Visual Identity

Olby

Founded in 2018, Jungle Devs started as a software development company. After nearly 5 years of growth, the old brand no longer represented who they had become. In this context, Design Bridge and Partners defined their new strategy, new name, and their new brand identity, creating Olby, a brand that connects Brazilian talents and global companies, leverages life-changing opportunities, and drives international tech careers.

→ We started with the idea that Olby launches and propels careers, being a force that brings clients and partners within reach of what they desire. We visually translated this concept into an ascending diagonal incorporated into the logo and used in a versatile manner in the brand's graphic language, for which I was responsible: we created lines, masks, boxes, patterns, and layouts based on the same principle. Originating from the same concept, the elements of the visual identity maintain cohesion, achieving highly varied results that, combined with the color palette, generate a proprietary visual system, respecting Jungle Devs' legacy but propelling it into Olby's future.

Creative Direction: Heitor Piffer
Visual Identity: Amanda Piva, Gabriel Catte,
Stephanie Gonçalves, Will Nunes
Verbal Identity: Giulia Accorsi
Naming: Priscila Coral

o/bu

o/



Ready
to launch







Visual Identity; Art Direction

Frango Assado

Part of the International Meal Company, the Frango Assado restaurant chain has over 70 years of history and more than 25 units in the state of São Paulo, being a landmark along highways that has been on the map for generations. With no changes to its logo since 2008, the Frango Assado chain sought out Design Bridge and Partners to update its identity and positioning. The project aimed to unite the brand's legacy and memory with a new experience and vision for the future of Frango.

→ For Frango Assado's new brand identity, we started by separating the mascot from the logo, creating a typographic and proprietary mark and making it the centerpiece of the identity. This allowed the restaurant's mascot, Fran, to have more freedom and develop its own personality. We also created new visual assets for the brand, such as graphic elements inspired by chicken footprints, a new color palette, and a more colorful and contrasting photographic style. The result is a bold, youthful, dynamic, and fun identity designed to reflect the renewed brand personality.

Creative Direction: Heitor Piffer
Visual Identity: Gabriel Catte
Logo: Gabriel Catte, Shingo Sato
Design Team: Amanda Bellani, Amanda Piva Brito, Filipe Piçarro, Laura Alcará, Paula Robinson, Sofia Froeder, Will Nunes
Verbal Identity: Robson Henriques
Strategy: Raquel Szejnberg, Renor Junior
Project Management: Fernanda Klebis, Juliana Ajaj
Production: Ana Lourençato
Illustration: DPZ, Rentz

D&AD 2023
Graphite Pencil Award
Typography/Logos

ADC Awards 2023
Merit Honor
Brand/Communication

FAB Awards 2023
Silver
Retailer/Logo Design

FRANGO ASSADO



Sua
melhor
parada



**FRANGO
ASSADO**

**FRANGO
ASSADO**



a **500**
metros



Visual Identity; Art Direction; Design

Tutto Passa

The monthly show on the online radio station Veneno, Tutto Passa, focuses on ambient music and related genres. Each month, it presents an hour of chamber music, electronic, experimental, minimalist, hyperpop, and folk music, always with a selection geared towards the emotional and sentimental aspects of compositions and textures.

→ I developed the identity for my own monthly DJ show to work as a visual presentation of the musical content—a minimal and elegant identity with impact. The typographic solution for the logo and the monospaced typography are part of a brutalist and straightforward approach. The contrast of these elements with the chosen photographs, depicting relationships and moments of intimacy, translates the unspoken feelings present in the music.

↗ veneno.live/shows/tutto-passa/

Tutto Passa

Tutto Passa



MAY 2023

1:00:09

VALLEY	JUSTIN BIEBER TALKS ABOUT SELENA GOMEZ (FIRST REAL LOVE)	05:00
NTHNG	WITH YOU	07:39
ROMANCE	ONCE UPON A TIME	08:51
CHINO AMOBI	BEYONCE'S HAMMOCK	04:01
ICEBOY VIOLET	DOMESTIC COSY THUGGA (YOUNG THUG)	02:02
ESP	LYLA	03:47
MARC CODSI	A LIGHT	04:15
OKLOU	FACE B (DEFEAT)	06:00
KAVARI & KATY PERRY	SINGE (STAY AWAKE) X TEENAGE DREAM (KAVARI EDIT)	04:08
SHXCXCHCXSH	ENTERING THE S-CLOUD	02:03
YAWNING PORTAL	C2U	03:29
RUBY	WHEN YOU TOUCH A MAN'S HEART HE'LL REMEMBER IT FOREVER	08:06
INTERNAZIONALE	WIDE SEA PRANCER (AT THE BLUE PARADE)	05:56
DJ LOSTBOI	ESPRIT SE	04:04
SPACE AFRIKA	OH BABY	02:01
DJ UGLUK 1992	LA BACHATA AMBIEN	03:53
JASON MOLINA	HEART MY HEART	01:41

FRANK HORVAT
RIO DE JANEIRO, BRAZIL,
LOVERS ON THE BEACH IN THE EVENING, 1963



René Groebli
Eye of Love #281, 1952

Tutto Passa

14 Junho 2023 15h00

René Groebli
Eye of Love #281, 1952

Tutto Passa

14 Junho 2023 15h00

René Groebli
Eye of Love #281, 1952



12 Julho 2023 15h veneno.live

Tutto Passa

Don Donaghy
Lovers on Ferry, New York City
1964



9 Agosto 2023 15h veneno.live

Tutto Passa

Rudolf Bonvie
Dialog 2, 1973



13 Setembro 2023 15h veneno.live

Tutto Passa

Mauro Restiffe
Albini #2, 2019

osos acima de 60 anos, gestantes, pes
deficiência, pessoas com criança de colo
O uso deste assento será livre somente na ausência de pes
10.048/00 - 10.741/03 e Decreto Federal 5.296/



 **Cuidado: Porta automática**
Risco de ferimentos graves
Warning - Automatic door
Risk of serious injuries

Tutto Passa

Ambient, drone, minimal, always sentimental.

veneno.live



Visual Identity

Fundação Otacílio Coser

The Fundação Otacílio Coser (Otacílio Coser Foundation) has been in existence since 1999, inspired by the founder of the Coimex Business Group, Otacílio Coser. It operates in schools to promote productive inclusion, building bridges between social assistance, education, and the world of work. FOCO sought out FIB to renew its visual identity, aiming to attract new partners and schools.

→ The shortened form of the Foundation's name to FOCO ("focus") served as the starting point for the creation of the visual identity proposal. Using the concept of focus as the central point from which energy emanates and events originate, I created a logo and a visual language based on concentric graphic elements that convey movement from a single point. The assisted youth is depicted as the center and origin of these elements, while the vibrant palette helps visually translate the concepts of strength and power.

Branding: Mariana Jorge, Rodrigo Puelles
Visual Identity: Gabriel Catte



Fundação Otacílio Coser



FOCO Fundação Otacílio Coser



Conexões e oportunidades
para **potencializar** as juventudes.



5

Capão Redondo

Embarque | Boarding



2

Vila Prudente

Embarque | Boarding

Vila

Madalena

Boarding | Embarque

2



Conexões e oportunidades para **potencializar** as juventudes.

FOCO Fundação Otacílio Coser



Visual Identity

Galápagos

Inspired by the Galápagos Islands and the marine iguana, an endemic species of the islands, Galápagos Jogos began publishing board games in Brazil in 2019. In 2020, after a study by FIB, the brand was renewed to better fit Galápagos' new phase and to address technical issues faced by the old visual identity.

→ The previous brand carried many meanings and memories for both the company and its customers. I redesigned the iguana in the logo, making it more modern and proprietary. From there, I created ways to use the brand that solved technical application problems the previous logo had, making it more versatile and dynamic. The brand includes a series of geometric shapes used as text boxes and to anchor layouts, making it easy to apply the identity in different environments.

Creative Direction: Mariana Jorge, Rodrigo Puelles
Visual Identity: Gabriel Catte
Project Coordination: Silvia Jorge



GALÁPAGOS



GALÁPAGOS



GALÁPAGOS

CCXP





Visual Identity

IDEC

The Idec, or the Consumer Defense Institute, is an independent, non-profit organization founded in 1987 by a group of volunteers. The association works to guide, raise awareness, and defend ethics in consumer relationships, as well as advocate for the rights of consumer-citizens. It does so through the production of technical knowledge, conducting campaigns and engagement actions, advocacy, creation and improvement of public policies, and collective legal actions.

The challenge presented to FIB involved redesigning the brand's visual identity to better represent its combative and collaborative role within society.

→ The new brand for Idec was intended to visually integrate the sharp and urgent discourse of consumer needs with the necessary simplicity to be educational and engaging. Based on this idea, I developed a proposal centered around typography and integrated use of icons, inspired by the language of protest posters, with a reduced and vibrant color palette.

Creative Direction: Mariana Jorge

Visual Identity: Gabriel Catte

Project Coordination: Silvia Jorge

**DIREITOS
NOSSA
LUTA**

**SEUS
DIREITOS
NOSSA
LUTA**

LUTA

iDEC
Instituto de Defesa
de Consumidores

**SEUS
DIREITOS
NOSSA
LUTA**

iDEC
Instituto de Defesa
de Consumidores

iDEC
Instituto de Defesa
de Consumidores



**SEUS
DIREITOS
NOSSA
LUTA**

**SEUS
DIREITOS
NOSSA
LUTA**

**SEUS
DIREITOS
NOSSA**

iDEC
Instituto de Defesa
de Consumidores

iDEC
Instituto de Defesa
de Consumidores

 **LUTAMOS PELO COLETIVO**
EMPODERANDO O  **CIDADÃO**
→ POR MEIO DE RELAÇÕES DE
CONSUMO  **MAIS JUSTAS** 

ABCDEFGH

HIJKLMN

OPQRSTU

VWXYZ

!@#\$%^&*!?



IDEC

Instituto de Defesa
de Consumidores

SEUS DIREITOS NOSSA LUTA



Lorem ipsum dolor sit amet, consectetur adipiscing elit,
sed diam nonummy nibh euismod tincidunt ut laoreet
dolore magna aliquam erat volutpat.



→ **VOCÊ
CONHECE
SEUS
DIREITOS?**

Conheça mais sobre o
trabalho do IDEC em
idec.org.br

idec
Instituto de Defesa
de Consumidores

**TICA
ÇÕES**

Instituto de Defesa de Consumidores

Conheça mais sobre o
trabalho do IDEC em
idec.org.br

idec

**RELAÇÕES
DE CONSUMO
MAIS**



JUSTAS

Instituto de Defesa de Consumidores

idec



SA

Conheça mais sobre o
trabalho do IDEC em
idec.org.br

Visual Identity; Art Direction; Graphic Design



More projects

Other projects and proposals
for visual identity and branding
that I've developed.



Alea

Acessível.
Possível.
Viável.



Alea

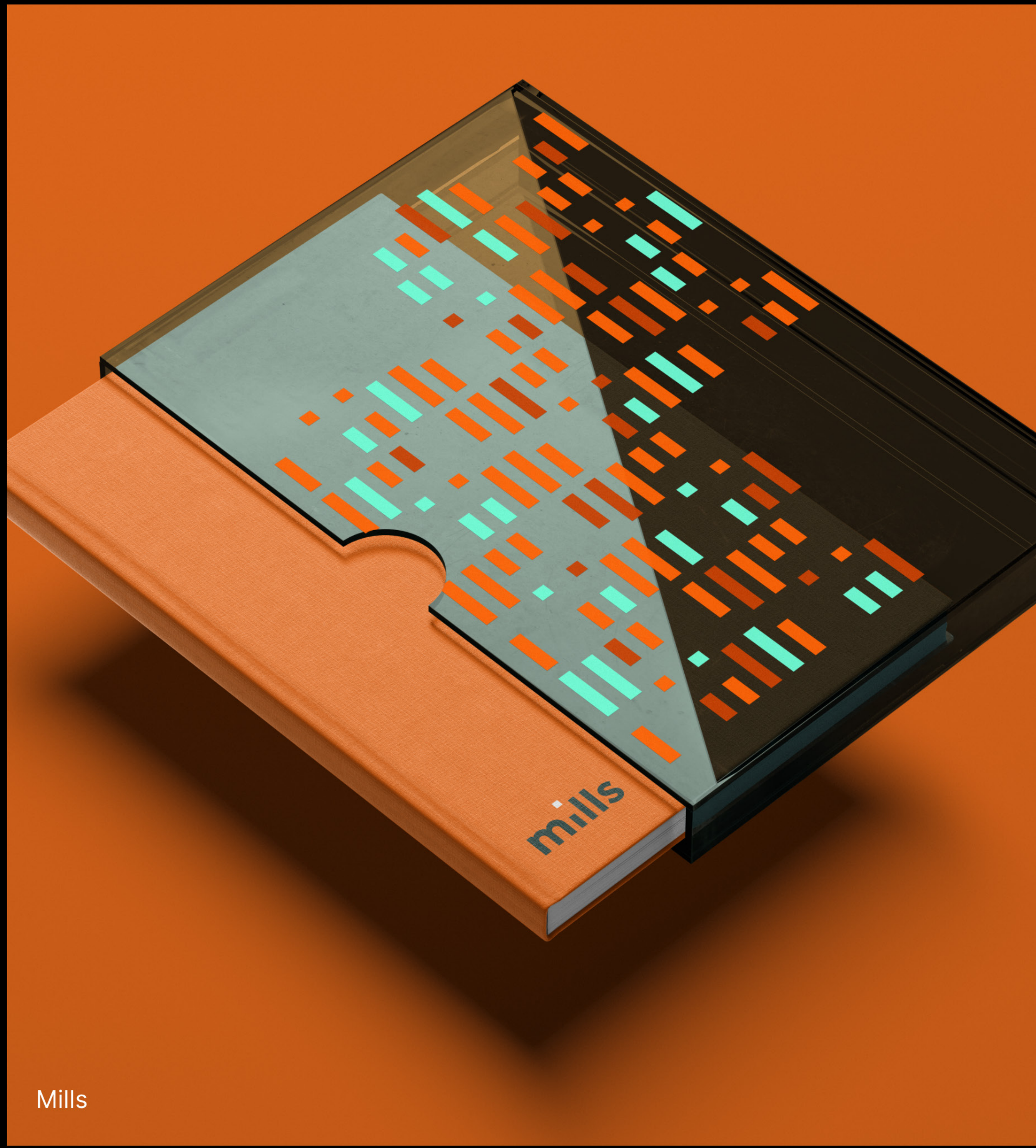


A casa dos
seus sonhos,
ao seu alcance.



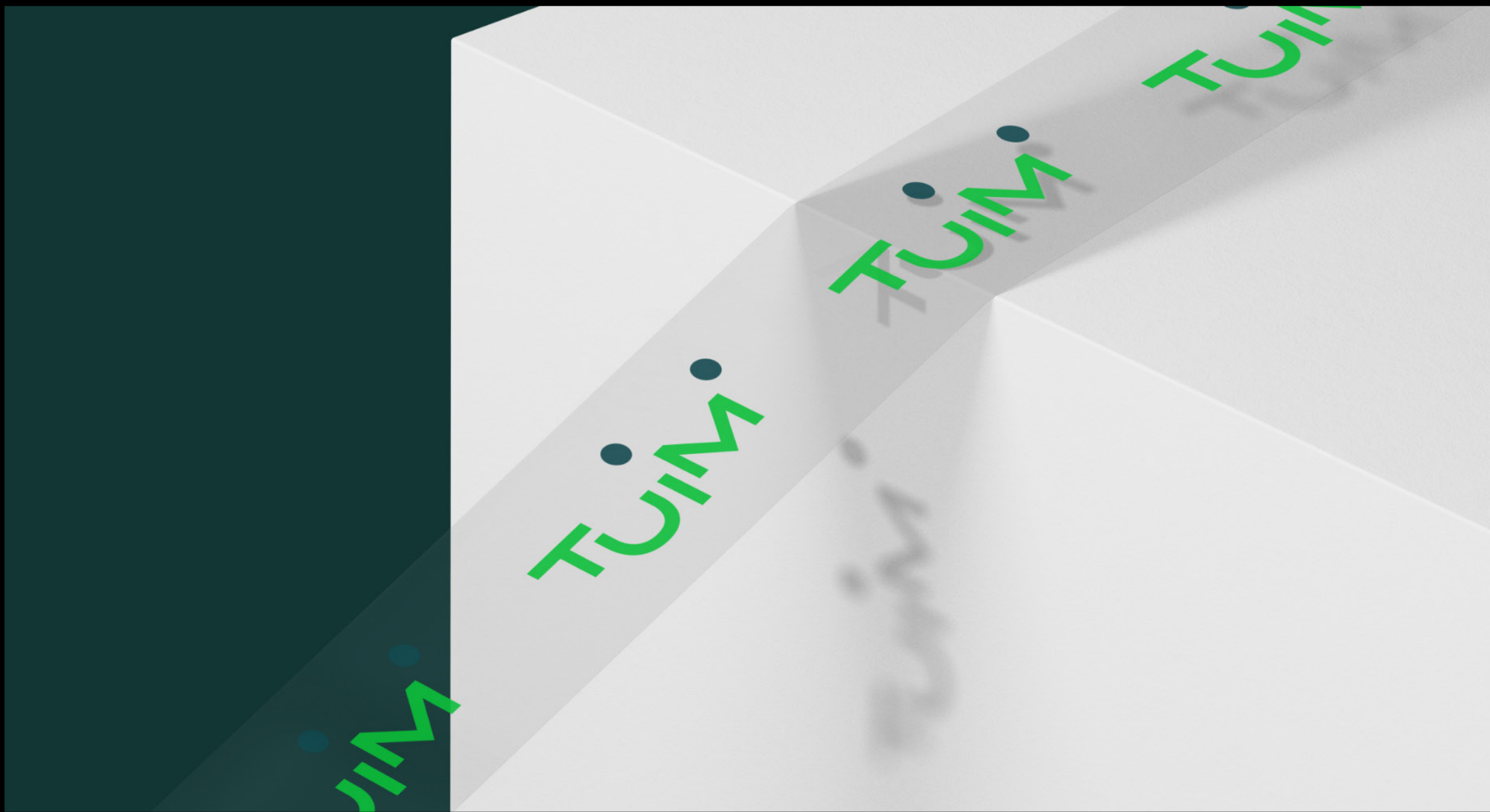
Alea
é da Tenda





Mills





Tuim

WE:ON



WE:ON



ON THE MOVE



Art Direction; Design

Cólera - Primeiros Sintomas

“Primeiros Sintomas” is a compilation of the first 20 songs by Cólera, a seminal punk band from São Paulo. Composed between October 1979 and December 1980, the songs were recorded with the same lineups and arrangements from that time, with the exception of 3 songs where additional elements were included. Previously released only on CD, the vinyl version featured a new graphic design.

→ The musical premise of “Primeiros Sintomas” is the opportunity to revisit the early and rarely seen moments of Cólera. This same premise guided the graphic design project. Using archive photographs provided by the record label, I created collages that cover the cover and gatefold. This material was printed and manipulated to achieve a tactile effect, referencing the classic punk aesthetic and the language of zines, as well as the straightforward typography and the choice of black and white.

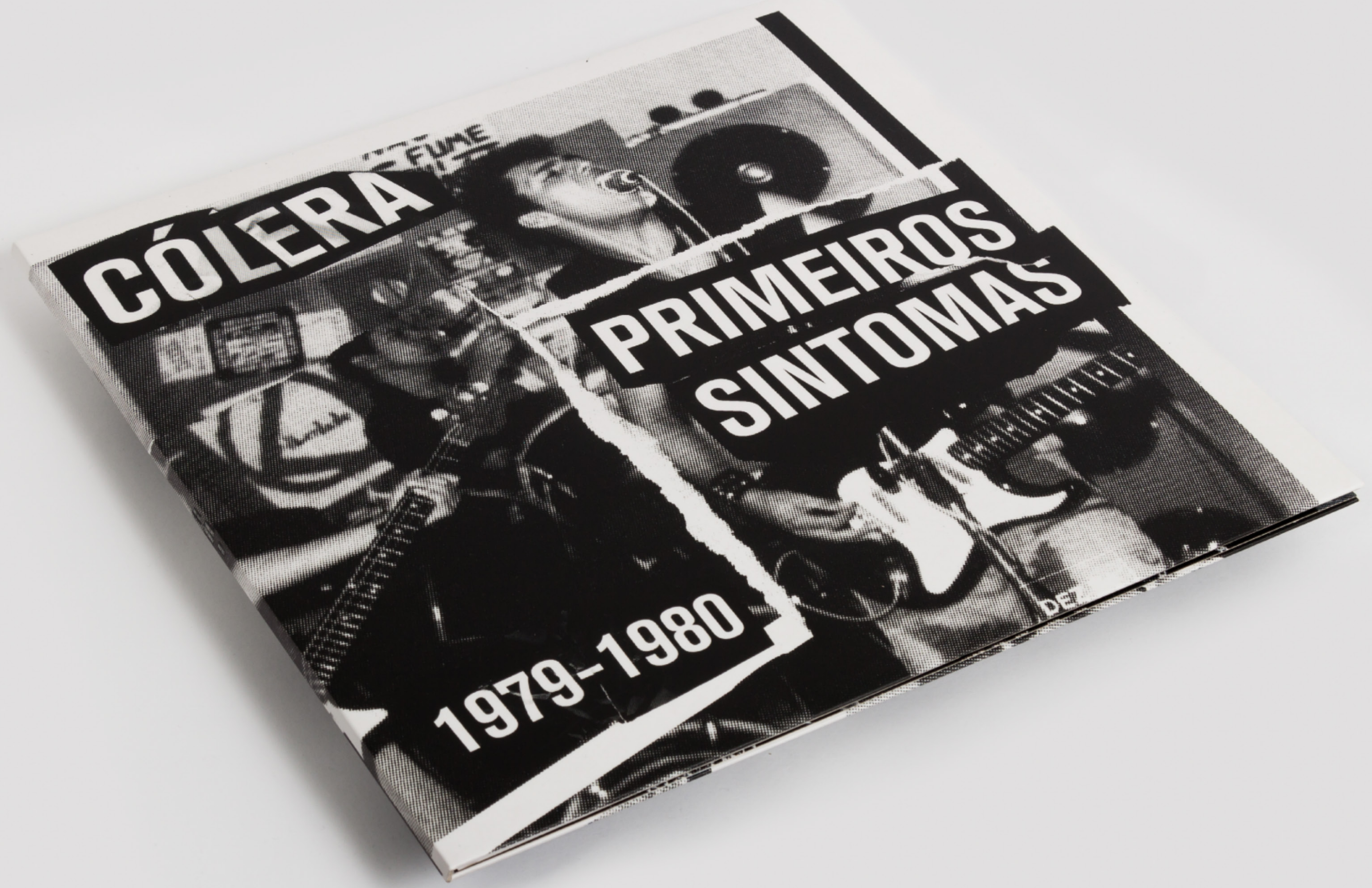
13^a Bienal Brasileira de Design 2019
Shortlist
Packaging/Audiovisual

CÓLERA

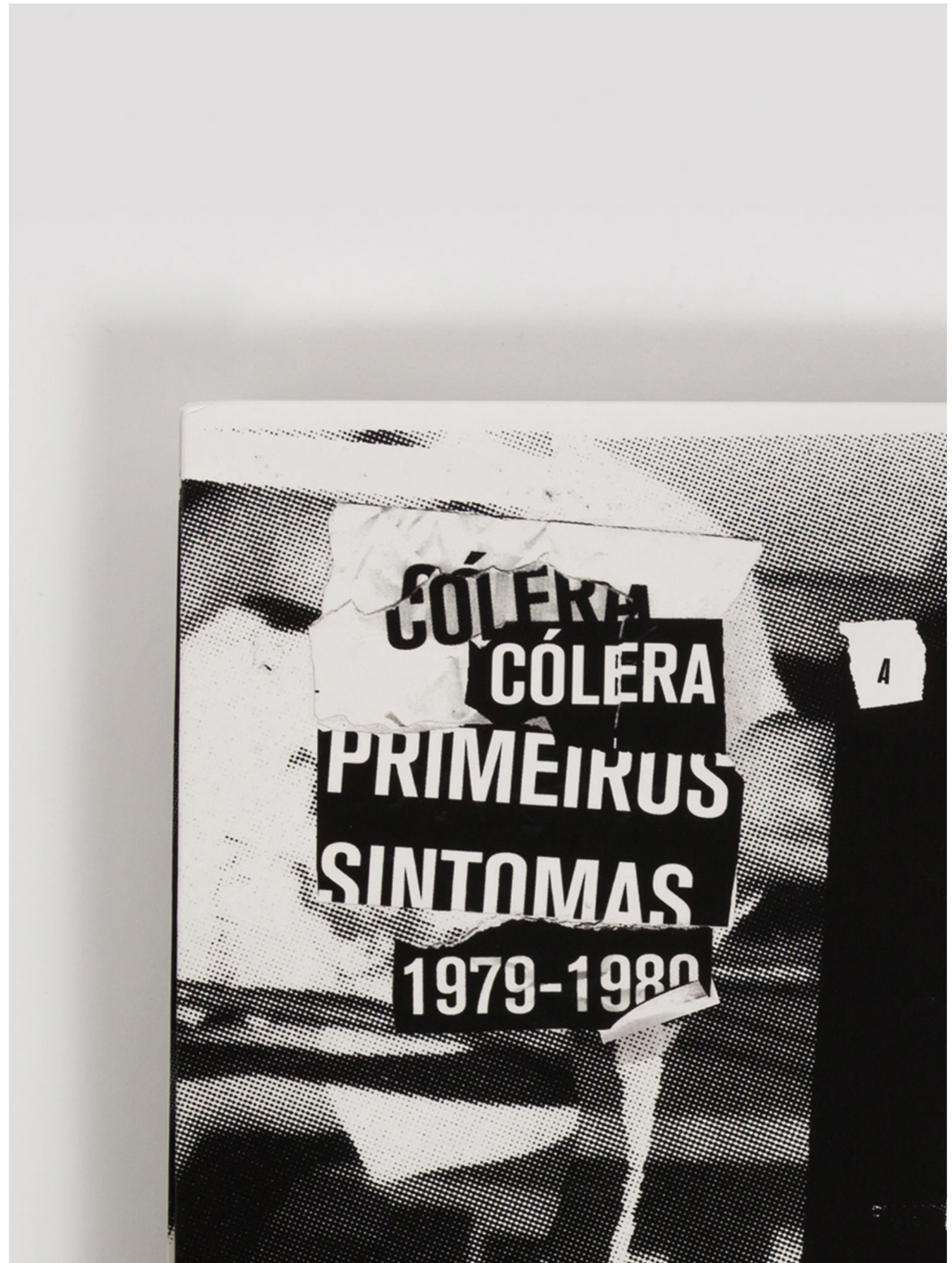
DE FUNE
DE FUNE

**PRIMEIROS
SINTOMAS**

1979-1980









**CÓLERA
CÓLERA
PRIMEIRUS
SINTOMAS
1979-1980**

A
E.S.S.M.
ESTRANHO E NOCIVO
DÉBIL
DOCE LIBERTAR
1, 3, 4, 7
QUEM QUER SABER
PANTANAL
APOCALÍPTICO
COTIDIANOS
POBRE

B
MULHERES DA PRAÇA
VOLUME PRA CAIXÃO / JANE
BAR
SUBNUTRIÇÃO
CHEIRO DE PRISÃO
ANJOS DO BECO
O. COM C.
DESFORRA
DESRATEAR
PARTIR, PARTIR



VOLUME PRA CAIXÃO / JANE

(Outubro/1980)
domingo cão sem refeição
pedaço de pão com gosto de sabão
todo dia
ele dormia
na infantaria
de barriga vazia
um dia jantou,
achou que mudou
e quando deitou o coração parou

jane, jane, jane
você se condenou
era proibido fumar
e você fumou
parasita, parasita, parasita, parasita
ó, minha doce jane
você me abandonou
era proibido fumar
e você fumou

BAR

(Outubro/1980)
um homem a brigar
dentro de um bar
tenta encontrar
um amigo pra ajudar
mas se não encontra
ele sai a gritar
"bega o bandido
ele quer me matar"
ele sabe que os amigos
não quiseram ajudar
mas do mesmo jeito
ele volta para o bar
e quando chega ao bar
ele pensa em tomar uma bebida
para se acalmar

SUBNUTRIÇÃO

(Novembro/1980)
não é isso, não é isso, não é isso
hoje não é feriado, não é dia de festa
não estou me sentindo muito bem (não!)
não estou me sentindo muito bem (não!)
porque ali eu vejo os outros mortos pelas
ordens
de líderes estúpidos
estúpidos, estúpidos
não é isso, não é isso, não é isso, não é isso
hoje não é feriado, não é dia de festa
não tenho vontade de sorrir (não!)
não tenho vontade de sorrir (não!)
porque ali eu vejo os outros mortos pela sub
subnutri, subnutri
subnutri, subnutrição

CHEIRO DE PRISÃO

(Dezembro/1980)
cheiro de prisão
mal, mal, depressão
mal, mal, digestão
mal, mal, ilusão

ANJOS DO BECO

(Agosto/1980)
são capazes de enxergar
através da sua face
são possuidores da fome
e da vontade de comer
eles são os anjos, anjos, anjos
eles são os anjos, anjos, anjos
do beco!
podem ter a violência como a melhor
resposta
jogando com qualquer cabeça
deixando a reta torta
eles são os anjos, anjos, anjos
eles são os anjos, anjos, anjos
do beco!
anjos, anjos, anjos do beco
soltam sangue na praça
não esperam pela noite
jogando pedra na vitraça
bebendo e caindo no beco

O. COM C.

(Setembro/1980)
esperando o oxigênio
na avenida são joão
estou perambulando
com gosto sem sabor
com gosto sem sabor!
não, não, não, não
puta merda, saco cheio
nada pra fazer
esperando o oxigênio
com gosto sem sabor

DESFORRA

(Janeiro/1980)
meninos direitinhos
que não vão pra escola
se vão para a escola
a desforra é nas bolas
se vão para a escola
a desforra
eu sei de tudo isso
presenciei mais que isso
e não sabem o que fazem
quando o delinco os abatem
e não sabem o que fazem
na desforra

DESRATEAR

(Dezembro/1979)
desratear
desinfetar
ser banal, politicagem
eles podem condicionar
a sua vontade
não se deixe levar
não vá acreditar

(música de uma nota só, improvisada
para o bis do primeiro show da banda)

PARTIR, PARTIR

(Fevereiro/1980)
não espere
não há mais o que esperar
não acredite
não há mais o que acreditar
solte seu sangue
na praça
jogue sua pedra
a vitraça
ou não, ou não
não há futuro
que não se passa no presente
agora veja
somos restos de gente
espere o trem
e ele passa por cima de você
não espere
a diferença é saber
ficar ou ir
mas a vontade
é sempre partir, partir

(a faixa recebeu elementos industriais,
mas as bases, letras e melodias
seguem o formato original)

**CÓLERA
CÓLERA
PRIMEIRUS
SINTOMAS
1979-1980**

"este álbum é um registro das 20 primeiras músicas do cólera,
compostas entre outubro de 1979 e dezembro de 1980, gravadas
com as mesmas formações e arranjos da época, com exceção de 3
músicas onde só foram incluídos mais elementos sobre a original."

produzido por redson pozzi e alonso goês

formação de outubro de 1979 a abril de 1980: redson (vocal/baixo),
pierre (bateria) e heinho (guitarra)
formação de abril de 1980 a dezembro de 1980: redson
(vocal/guitarra), pierre (bateria) e val (baixo/vocal).
de janeiro a agosto de 1980 a banda teve kino nos vocais

gravado e mixado por rildo e ramiro no estúdio 13 - são paulo, entre
janeiro de 2004 e julho de 2005

arte e design por gabriel catta
remasterizado por arthur joly em 2016
edição em vinil lançada por eaao records

Visual Identity; Art Direction; Design; Illustration

Vai Ser Rimando + Conexão Lab

Laboratório Fantasma, the entertainment hub led by rapper Emicida, produced weekly shows streamed online on the company's channel on the Twitch platform. Presented by artists from its roster, each program had a unique theme. I was invited by Lab to create the identity and art direction for the opening vignette and inserts for two of them: "Vai Ser Rimando," a rap battle program hosted by Emicida, and "Conexão Lab," an interview show hosted by Drik Barbosa.

→ Inspired by video games, action movies, and São Paulo's street battles, I created the visual identity for "Vai Ser Rimando". These references set the tone for the illustrations, collages, and typography created to visually translate the program's concept.

For "Conexão Lab", hosted by Drik Barbosa, the diversity of topics explored from a female perspective was represented through the different shapes and colors that build the graphic compositions. The black culture and music, integral parts of Drik's identity, are also present in the visuals created.

Creative Direction: Evandro Fióti
Art Direction: Gabriel Catte
Coordination: Lohana Schalken
Motion: Felipe Macedo, Luciano Marcão
Soundtrack: Grou
Production: Lab Fantasma



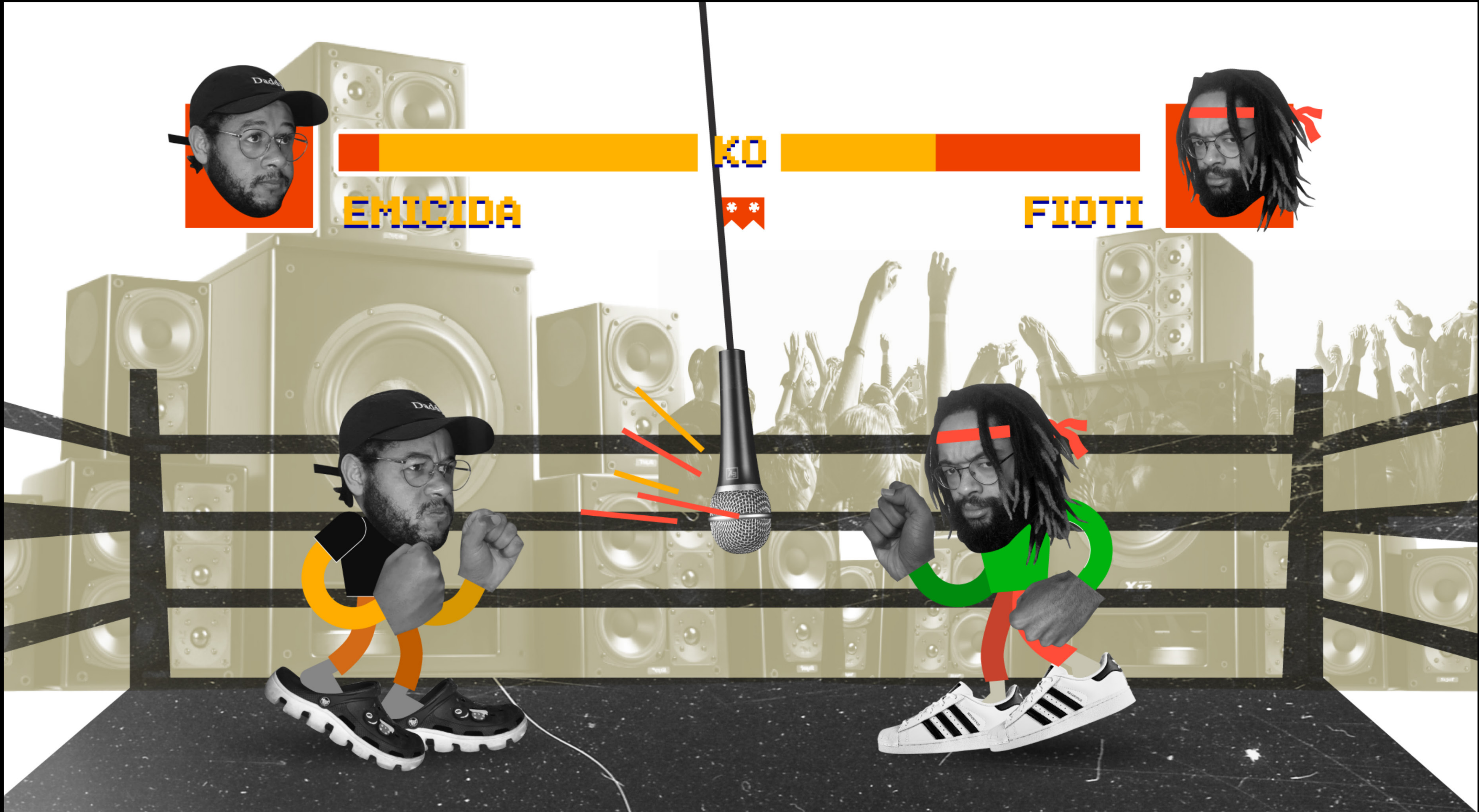


EMICIDA

KO



FIOTI



VAI SER RIMANDO





EMICIDA

1P



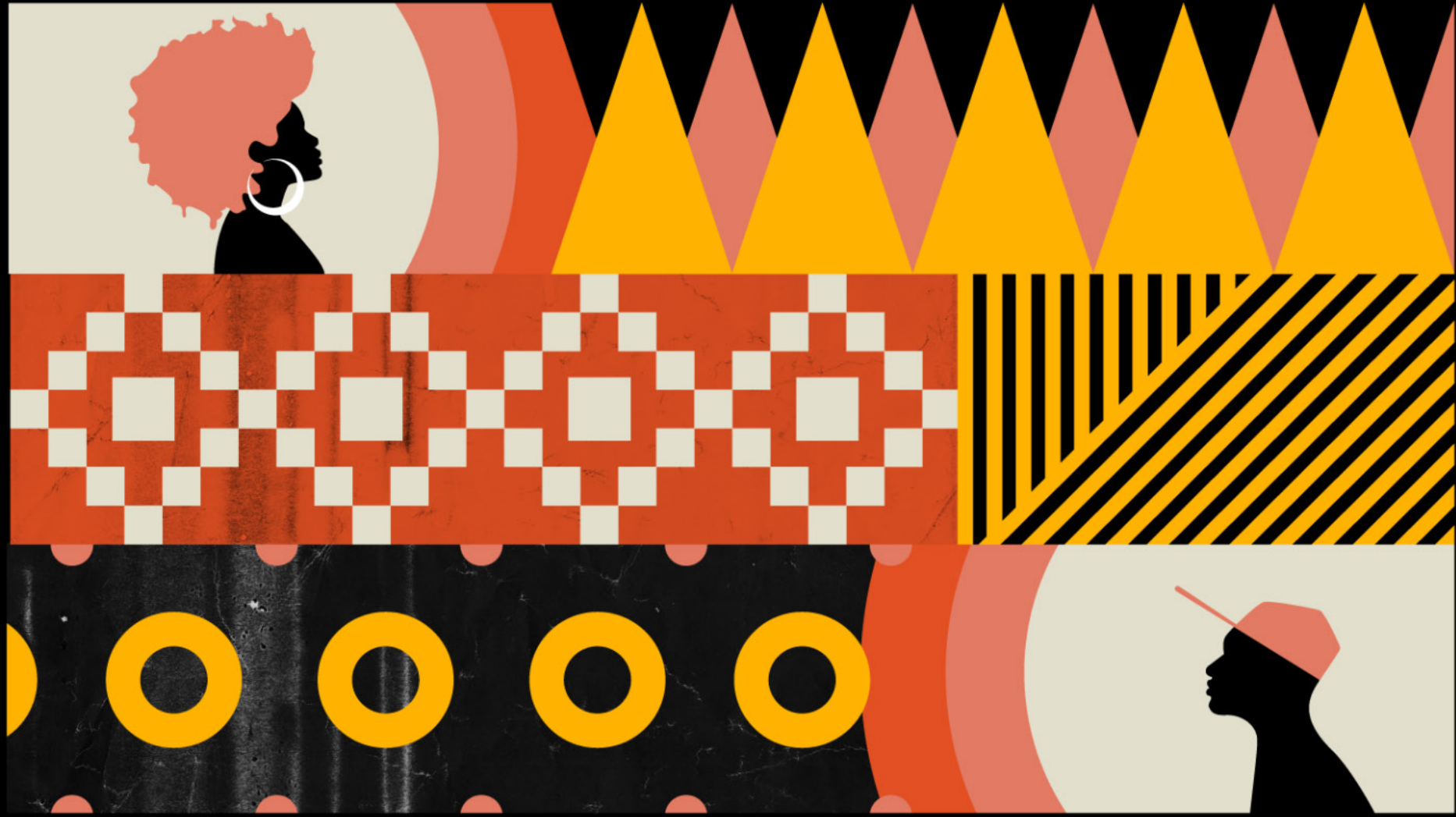
RASHID

2P









Visual Identity; Art Direction; Design; Illustration

Extras

Fliers for parties, smaller projects,
and personal pieces.



7 DE ABRIL

19H-00H

ENTRADA LIVRE

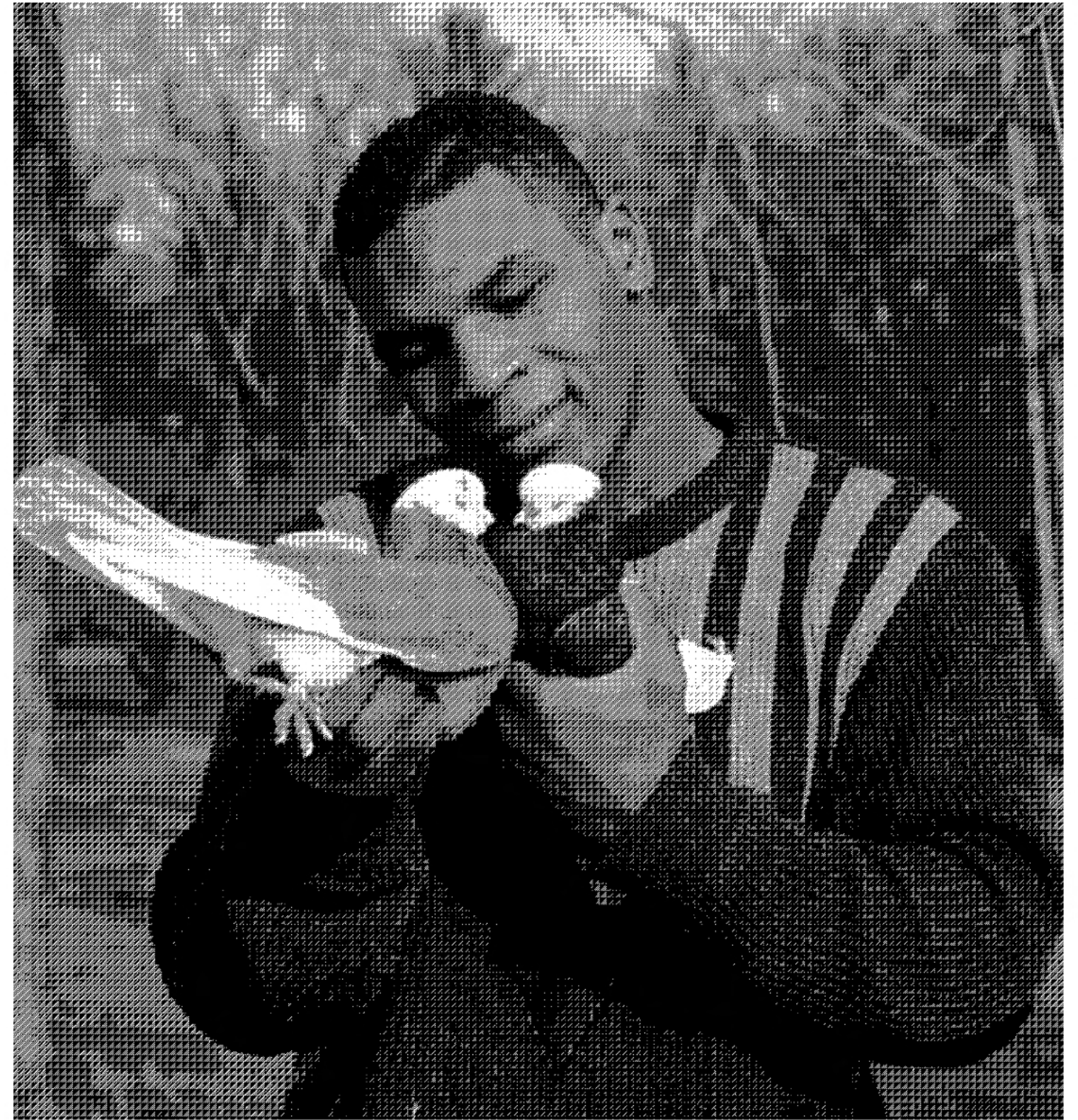
ROMANCE

DJ 1000HAUS

DJ GBRL

DJ PORTO DOS MILAGRES

PORTA R. FIDALGA, 642




16 DE NOVIEMBRE
22H - 4H

PERONI
DJ 1000HAUS
DJ GBRL
DJ PORTO DOS MILAGRES

VOID
R. MARTIN CARRASCO, 56

ROMANCE



*Liguei
Pra Dizer
Que
Te Amo*

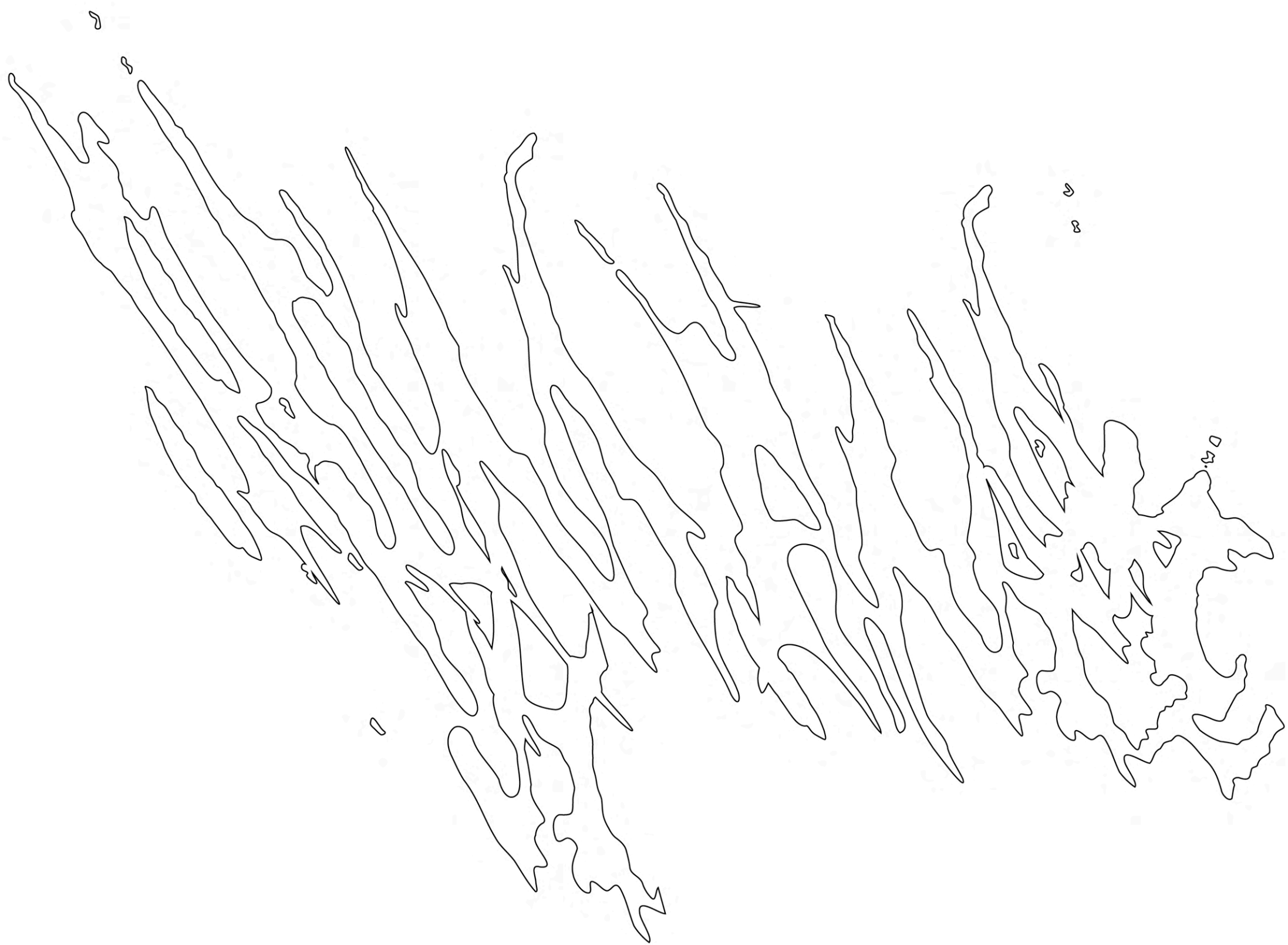
CHARLIE NOIR / GABRIEL CATTE

WORM RADIO ROTTERDAM

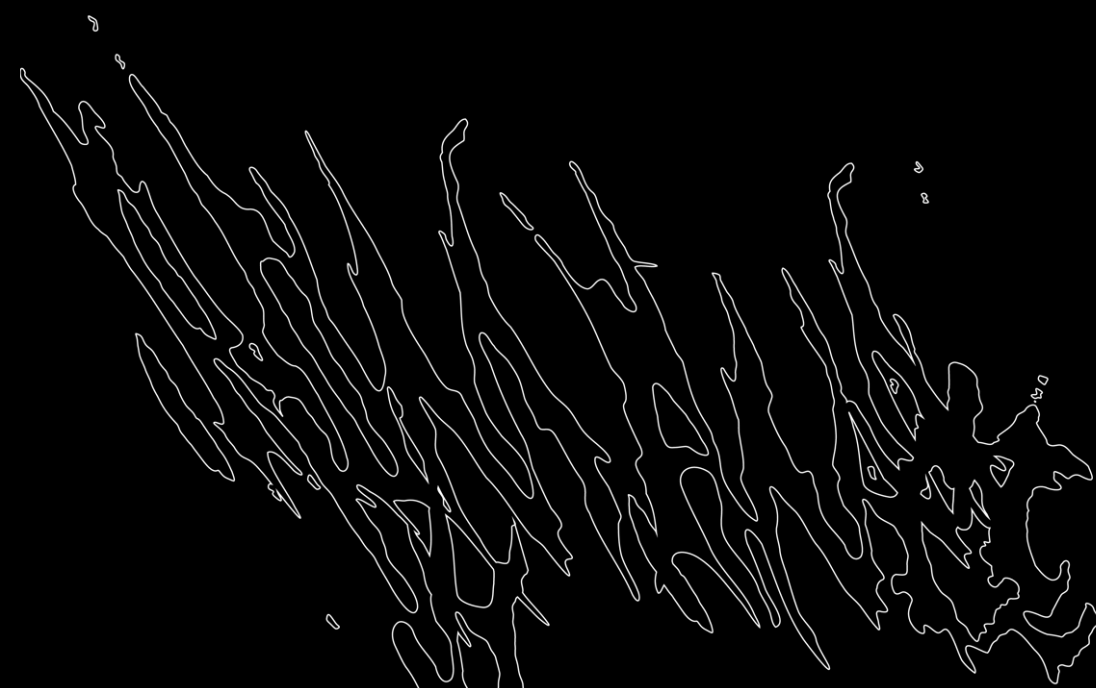
13H BRT
18H CET

RADIO.WORM.ORG

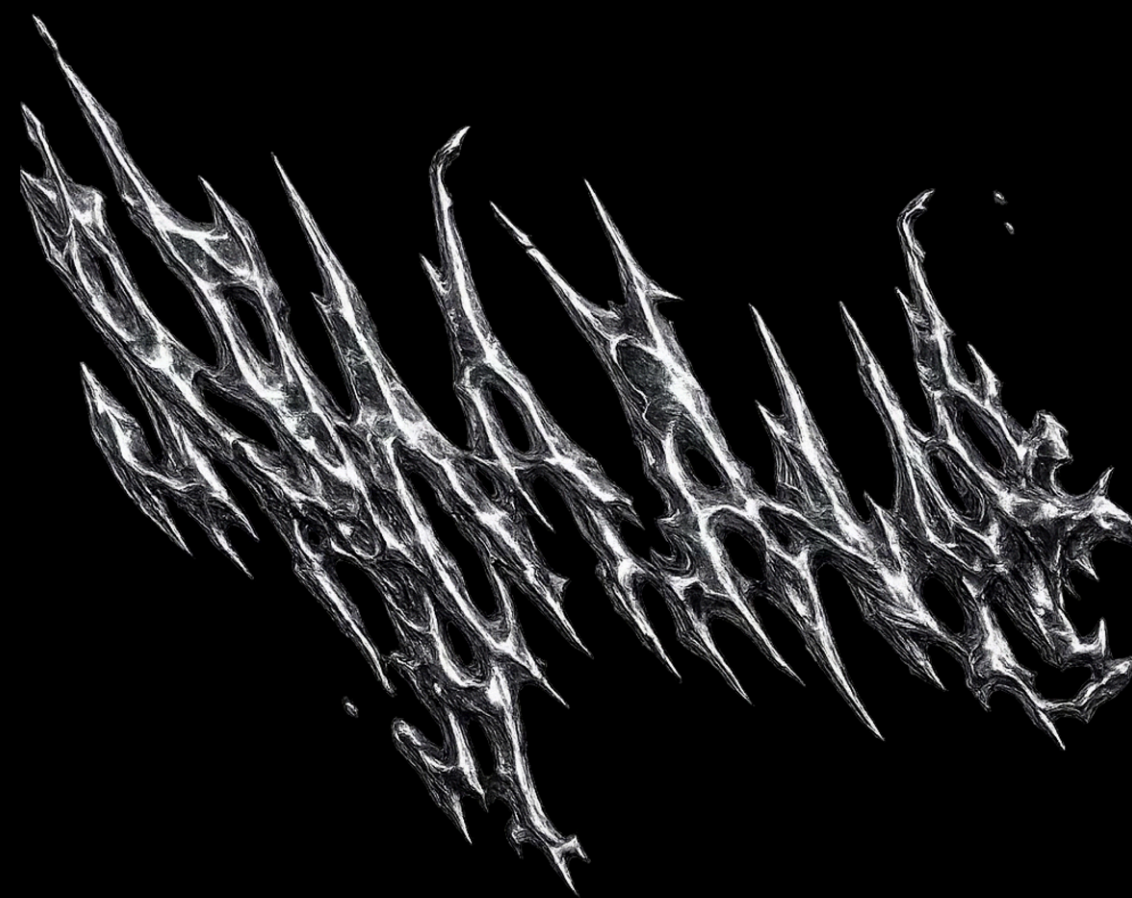
*Liguei
Pra Dizer
Que
Te Amo*



10.04.2026
22h
Mamãe Bar
R. Lopes Chaves, 391



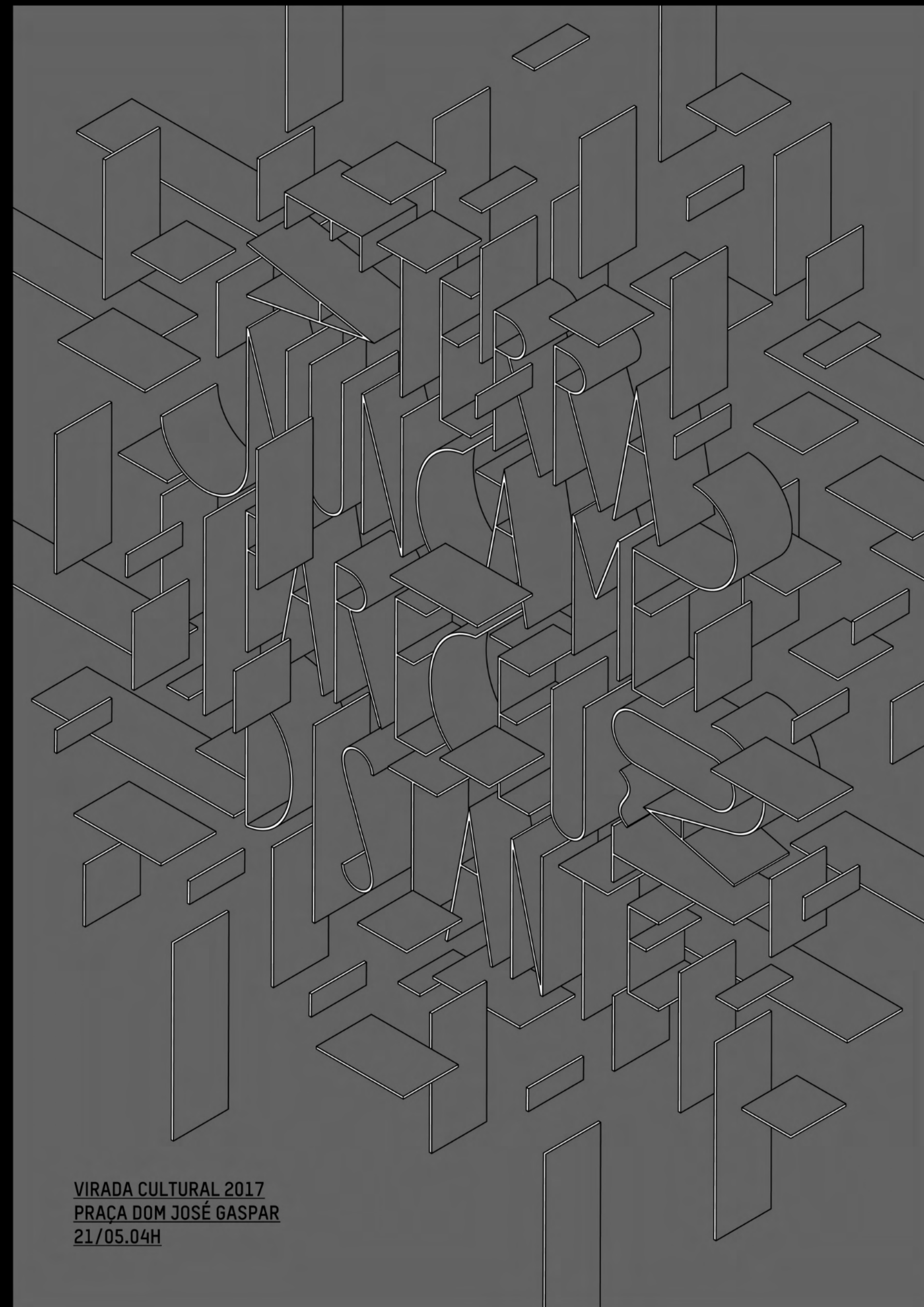
10.04.2026
22h
Mamãe Bar
R. Lopes Chaves, 391



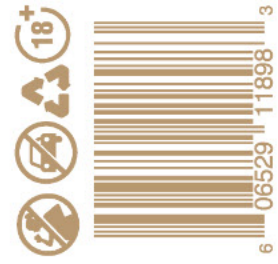
10.04.2026
22h
Mamãe Bar
R. Lopes Chaves, 391



10.04.2026
22h
Mamãe Bar
R. Lopes Chaves, 391



VIRADA CULTURAL 2017
PRAÇA DOM JOSÉ GASPAR
21/05.04H



CERVEJA EXTRA CLARA. Ingredientes: Água, malte, lúpulo e levedura. **Contém Glúten.**
 Alérgicos: contem cevada. Registro do produto no MAPA/SP: 001666-7.000001.
 Prod. e eng. Por: Cervejaria Tarantino S.A. Rua Miguel Nelson Bechara, 316 - Limão,
 São Paulo - SP. CNPJ: 24.414.330/0001-91. Marca Reg. Ind. Brasileira, Produto para
 maiores de 18 anos. SAC: sac@tarantino.net.br. Se beber não dirija. Cerveja não
 pasteurizada. Manter preferencialmente refrigerada. Conservar na vertical, ao
 abrigo do sol e calor, em local limpo, seco, arejado e sem odor. Não congelar. MALTES:
 PILSEN E CARAMEL PILS. LÚPULOS: HALLERTAU MITTELFRÜH, SAAZ E SAPHIR.

MEU NOME É JÃO

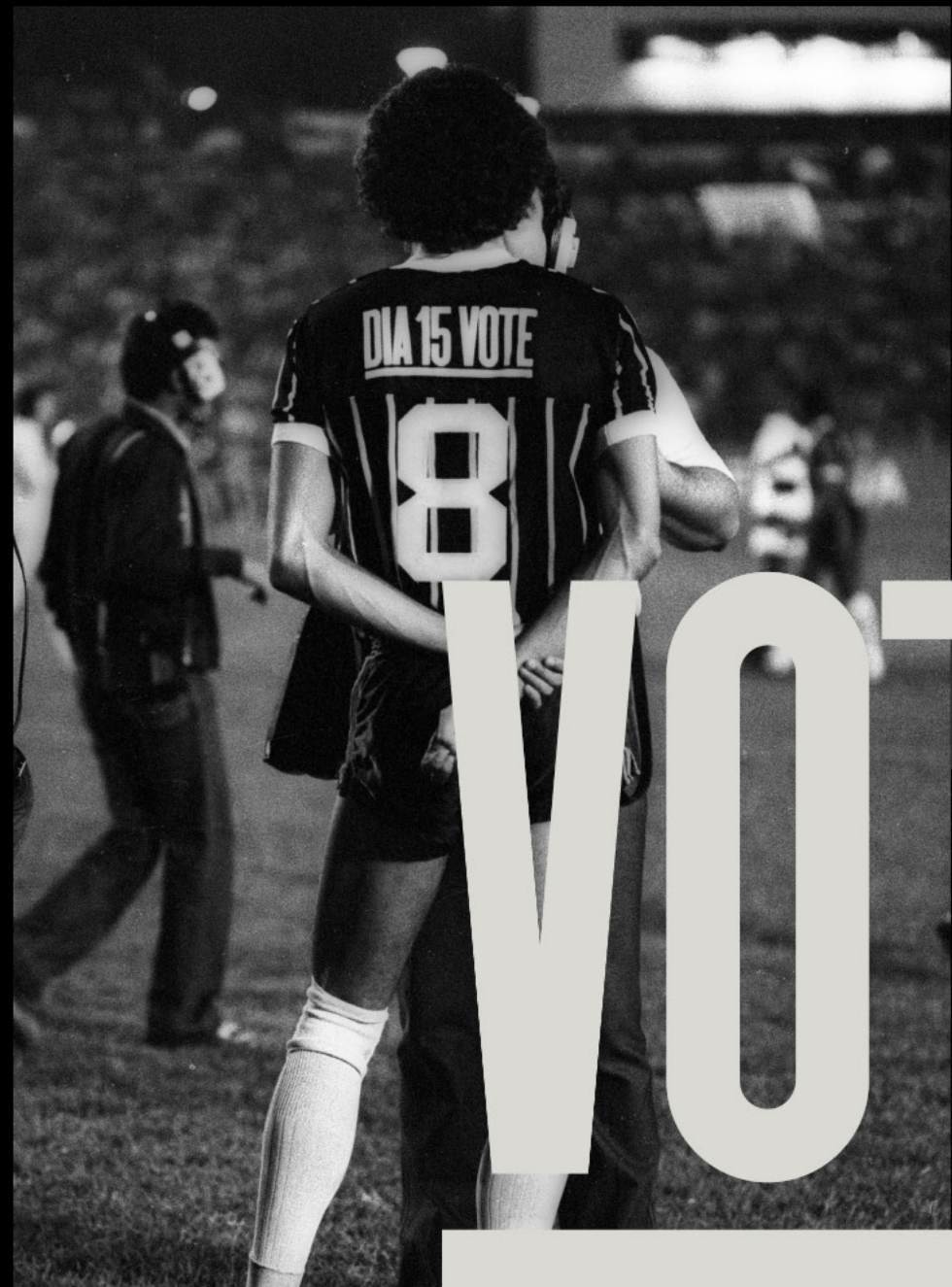
GERMAN PILLS
 473ML 5.5%VOL. 40IBU



Illustration and label for beer



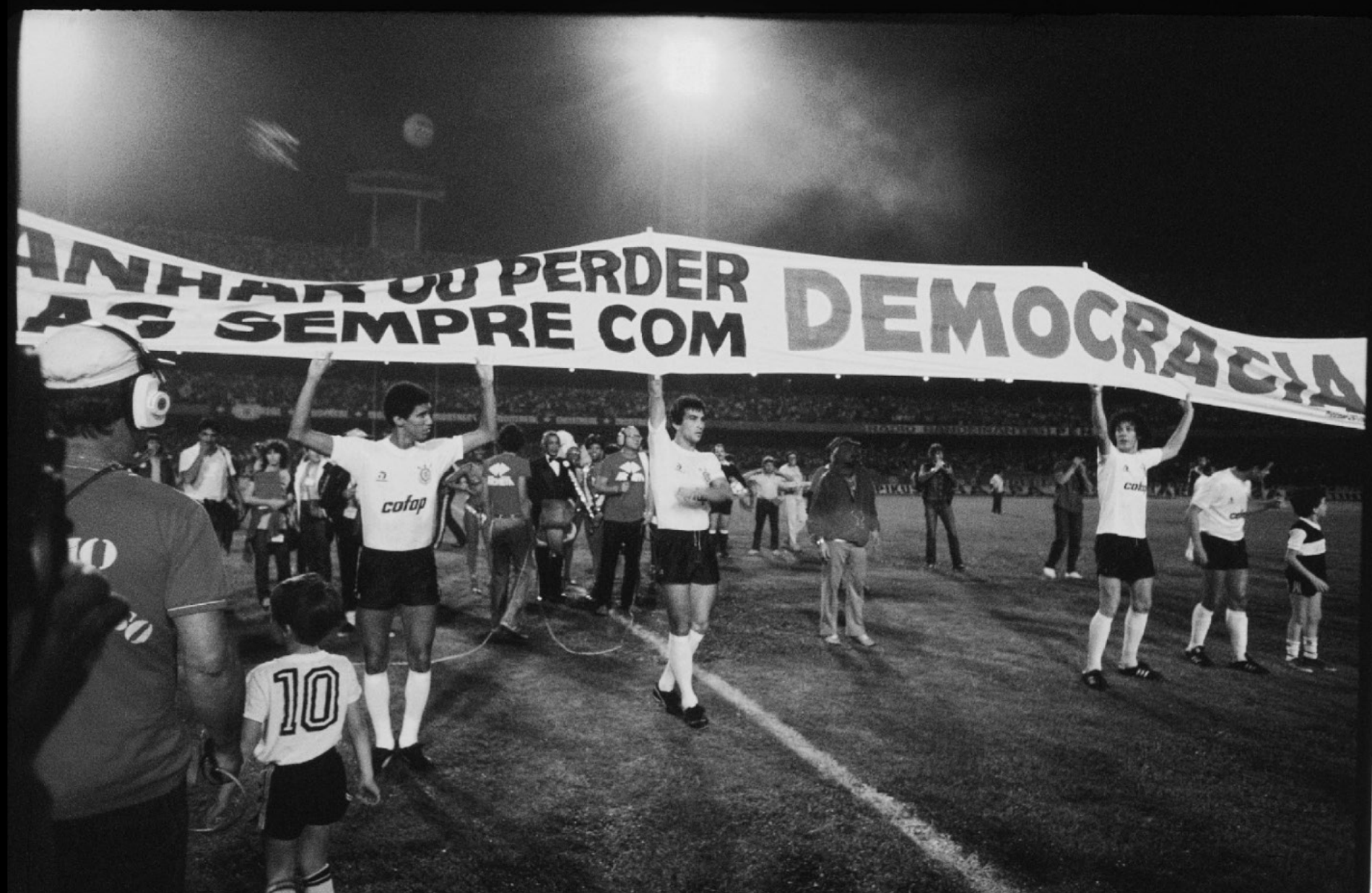
Cover and graphic design reimagining my grandfather's 1981 EP



VOTE

DIA 15 VOTE

VOTE





Covers for singles



"loveletter"

140BPM 5'06"
DR009 2024



Diablo Rec®

REGISTRATION INFORMATION: www.diablore.com
RESERVADOS LOS DERECHOS CONDICIONALES PARA LA REPRODUCCION Y DISTRIBUCION DE ESTE DISCO
DRO09 2024 140BPM 5'06" DR009 2024

GABRIEL CATTE

WORKS

OBRIGADO

THANK YOU

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