**PROGRAM**

**ART THAT INSTIGATES AND EXASPERATES**

Indifference and conformism tend to conceal a certain uneasiness caused by the multiple demands of contemporary life. One way to shake up the status quo is to promote moments of suspension and uncanniness capable of cultivating other possible forms of being in the world. These moments of suspension can be achieved in many ways, especially through the arts.

In this context, freedom of expression becomes all the more relevant insofar as it jeopardizes an entire civilizing model that is fraught with frequent crises. This idea carries, in its core, templates for an overcoming through the pursuit of new fields and opportunities, through creativity, experimentation, criticism, and reflection. On this non-polarized terrain, where nothing is predefined, what prevail are chosen and emotional bonds associated with human interaction, with the notion of transitoriness, and with a certain tendency towards improvisation and tolerance regarding error.

In dealing with subjectivities, symbolic creations coax us to draft in other interfaces and connections, harbor elements of doubt, and open a space for new questions and lines of investigation. This allows unlikely combinations to throw open doors onto horizontal dialogues and enable other network-based actions.

Since 1992, Sesc’s partnership with Associação Cultural Videobrasil has worked to promote and spread this singularity of expressions, and in so doing it has been able to count on curators, artists and researchers from different territories and cultures identified with the global South. It is an initiative that also aims to engage various publics in debates, knowledge sharing, and cultural fruition as preconditions for triggering a reflexive process in deliberate opposition to the conformism and indifference that can numb movements for social transformation.

In this context, the **Contemporary Art Festival Sesc\_Videobrasil │ Southern Panoramas**, now in its nineteenth edition, reaffirms and broadens its commitment to autonomous thought, expanding its scope to include guest artists, preexisting works, and projects from across a triangulation that spans Africa, the Caribbean, and South America. This edition strengthens its educational and instructional actions around the critical issues that enable it to parallel aesthetic approximations to dissonances between such different realities.

Danilo Santos de Miranda

Regional Director, Sesc São Paulo

**Subtly in tune**

The geopolitical commonalities that unite regions with a colonial past into a heterogeneous set with shared accents is an idea that has driven the Contemporary Art Festival Sesc\_Videobrasil since the 1990s. The 19th Festival is entirely devoted to establish dialogue among diverse subsets of recent productions from the South. To this end, Southern Panoramas branches out into three exhibitions featuring artworks selected through an open call for entries, projects the Festival chose to commission, and pieces created by five guest artists: Abdoulaye Konaté from Mali, Sônia Gomes and Rodrigo Matheus from Brazil, Gabriel Abrantes from Portugal, and Yto Barrada from Morocco.

The exquisite complementarity between this bevy of contents stems from the work of guest curators Bernardo José de Souza, Bitu Cassundé, João Laia and Júlia Rebouças, who were entrusted with all three Festival exhibitions for first time. The commissioning of art projects, which broadens Videobrasil’s scope of action and endows its curatorial research with new meaning, as well as the launch of the first book of the *Southern Panoramas | Readings* series, featuring essays on the notion of art in the geopolitical South, are also relevant modifications in the structure of this Festival edition.

Additionally, the 19th Videobrasil will mark the launch of Galpão VB, a venue that will house several permanent Videobrasil Collection research and activation activities. The Festival’s exhibitions and film programs will take place at Sesc Pompeia and Galpão VB, as will activities, meetings and tools designed to activate and explore said exhibitions, including workshops, conversations, tours, online programming, and the seminar *Places and meanings in art: debates from the South*. The parallel show *Those born for adventure don’t stray from the path,* which is set to take place at Paço das Artes during the Festival, will feature a selection of Videobrasil Collection artworks that somehow reverberate the subjects at play in Southern Panoramas. The curating by Diego Matos reaffirms our policy of fostering dialogue between the collection and contemporary production.

In addition to a cohesive set of artworks, the outcome of the experiment of devoting the 19th Festival entirely to Southern production is an exciting overview of the strategies, counter-narratives and questions employed by artists – some with established careers and others less so –, often in subtle synchronism, to confront contemporary reality.

**Solange O. Farkas**

Chief curator

19th Contemporary Art Festival Sesc\_Videobrasil

**SOUTHERN PANORAMAS | GUEST ARTISTS**

Through myriad strategies, ranging from the revival of ancestral cultural traditions to iconoclasm, from reflections about the meaning of widely circulated images to the building of ruins, the Festival’s five guest artists attest to the power of voices that speak of and from the South. In different ways, the Brazilians Sônia Gomes and Rodrigo Matheus, the Portuguese Gabriel Abrantes, Mali’s Abdoulaye Konaté, and Morocco’s Yto Barrada deal with the frayed social fabric that composes the contemporary political scenario.

**Galpão Sesc Pompeia**

**ABDOULAYE KONATÉ**

Diré, Mali, 1953

Lives in Bamako, Mali

In an oeuvre that reinvents Mali’s rich textile tradition in a contemporary context, Abdoulaye Konaté tackles issues that are both African-specific and universal, such as AIDS, territorial wars, nationalism and religious extremism, human rights abuses, forced migrations, and the impacts of globalization.

After graduating in painting in his native Mali, Konaté took his studies further in Havana, where he was influenced by the work of the surrealist painter Wifredo Lam. Back in Africa, and working at the Musée National in Bweineramako, he embarked on an in-depth study of the textile tradition, one of Western Africa’s most fundamental artistic expressions.

In the 1990s, his focus shifted from painting to tapestry and works that explored fabric, volume, and space. His large-scale pieces stand out for their potent use of color and the contrast between the softness of the fabric and the fineness of the weft, on the one hand, and the brutality of the themes, on the other.

An award winner at the 1996 Dak’Art Biennale, he took part in documenta 12 (2007) and the collective exhibition Africa Remix (2004), and has held shows at Centre Georges Pompidou (Paris) and Mori Art Museum (Tokyo). He has been director of the Conservatoire des Arts et Métiers Multimédia in Bamako for the last ten years.

**Brésil 1 (Guarani)**, 2015. TAPESTRY

**L'oiseau**, 2015. TAPESTRY

**Le crayon**, 2015. TAPESTRY

This set of works by Abdoulaye Konaté represents the main features of the artist’s production, such as his powerful use of color, his retrieval of Malian textile tradition with a contemporary twist, his formal rigueur, and his desire to question the great social tragedies of our time – epidemics, forced exodus and threatened cultures. Reminiscent of painting, field in which he was originally trained, Konaté’s compositions allow the public to touch the fabric and delve into the artwork. Commissioned for this edition of Videobrasil, the work *Brésil 1 (Guarani)* was created after the artist visited a Guarani indigenous village in Ubatuba, São Paulo, in 2014. In the tribe’s featherwork items, he saw “a composition with deep cultural connections and thoroughly thought-out color combinations.”

**SÔNIA GOMES**

Caetanópolis-MG, Brazil, 1948

Lives in Belo Horizonte, Brazil

Sônia Gomes’ works are built upon old textiles and knickknacks, flotsam from the past, which she embroiders, twists, and ties into art. Her sculptures echo memories and refer to issues of identity. Combining folksy and erudite references, her works are influenced by the artist’s maternal grandmother – a black woman midwife and faith healer who brought her up in the Minas Gerais town where the second-oldest textile factory in the country operates to this day.

Self-taught as an artist—she holds a degree in law—Gomes exhibited for the first time in 1994, and only then went on to study art at Escola Guignard, at the State University of Minas Gerais, and at the Federal University of Minas Gerais. In recent years, her vast body of work has begun to garner recognition. She was nominated for the 2012 PIPA Prize and has exhibited at the Museu Afro Brasil (São Paulo, 2013), Kunsten – Museum of Modern Art Aalborg (Aalborg, Denmark, 2013), in the show *Art & Textiles: Fabric as Material and Concept in Modern Art from Klimt to the Present*, at the Kunstmuseum Wolfsburg (Wolfsburg, Germany, 2013), and in the group exhibition *Made by… Feito por Brasileiros*, at Cidade Matarazzo (São Paulo, 2014).

She was also invited by curator-general Okwui Enwezor to show her work at the 2015 Venice Biennale.

**Deslocar**, 2015. Installation

The installation *Deslocar* is a development of Sônia Gomes’ extensive research on textiles, or materials that dress “both the house and the body,” as she puts it. Working with the memory contained in the scraps of fabric and the various types of ribbons she accumulates, Gomes cuts up, sews, and combines pieces with different textures and colors, creating shapes on twisted wire. In *Deslocar*, she experiments with a scale that challenges the body’s intimacy to emphasize the gesture that builds the artwork. Each of the piece’s curves or indentations appears to speak of a subject, in its singularity, or of a collective with a shared history and culture. “I’ve always strived towards inconformity with established things, and I’ve always wanted to give things a different spin. My work has emerged from this craft,” says the artist.

**RODRIGO MATHEUS**

São Paulo, Brazil, 1974

Lives in Paris, France

Articulating different mediums, Rodrigo Matheus’ works create logical inversions and unexpected relations to discuss the nature of representation in art and reveal the world project hidden beneath the dictates of industrial design. A recurrent approach in his work is to de-contextualize everyday objects in order to organize them anew in ways that counter, relate to, or ironize their original functions.

Another modus the artist often employs is to explore representations of nature through the lens of artificiality, by applying architectural criteria to nature, for example.

Rodrigo Matheus holds a degree in art from the University of São Paulo (São Paulo) and a master’s degree in sculpture from the Royal College of Art (London). He has held solo exhibitions at the Fundação Manuel Antônio da Mota (Porto, 2013), Museu de Arte da Pampulha (Belo Horizonte, 2004), and Centro Cultural São Paulo (2004), among others. He participated in the 3rd Bahia Biennial (Salvador, 2014), the Vancouver Biennale (Vancouver, 2014), and collective exhibitions at the Palais de Tokyo (Paris, 2013), Museu de Arte Moderna de São Paulo (São Paulo, 2013 and 2011), and New Museum (New York, 2010). He recently presented the solo show *Coqueiro Chorão* (London, 2014) and took part in the 32nd Panorama da Arte Brasileira, MAM-SP (2011). His work features in various collections, such as those of the Instituto Inhotim, MAM-RJ, and MAM-SP.

**Mauser &Cia**, 2015. Installation

Created for the Festival, Rodrigo Matheus’ installation consists of suspended drums, balanced on a structure of swings, weights and counterweights that takes up the exhibition space dynamically. The project is based on the history of the warehouses that now comprise Sesc Pompeia, built by a German corporation in the 1930s as a drum factory, and later abandoned by the Mauser family, to whom it belonged and who returned to Europe during World War Two. To the artist, the project “brings into the Galpão’s physical facilities part of the ruins of its own history – which, to a certain extent, relate to the brutal industrialization, urbanization and ruination process undergone over the past hundred years by the city that houses them.”

**YTO BARRADA**

Paris, France, 1971

Lives in New York, USA

Of Moroccan descent, Yto Barrada began her artistic career investigating the geopolitical context out of her family hometown of Tangier. Located on the Strait of Gibraltar, a point of near tangency between Africa and Europe, the city doubles as an “exotic” tourism hotspot and a port of exit for the thousands of migrants who try to illegally leave the African continent each year.

Combining issues related to political science and the circulation of images, and availing of photography, film, publications, installations, and sculptures, her artistic practice endeavors to affirm individual narratives within the historical structures of colonial power and bring to light the “subversive tactics, class-contestation strategies, and forms of sabotage used by the underprivileged” at the sharp end of what she calls a “human disaster.”

Yto Barrada studied history and political science at the Sorbonne (Paris) and photography at the International Center of Photography (New York). She has exhibited at the Tate Modern (London), MoMA (New York), Centre Pompidou (Paris), and at two editions of the Venice Biennale (2007 and 2011), among other exhibitions and institutions. Co-founder of the Cinémathèque de Tanger, Barrada was awarded the Robert Gardner photography scholarship (2013–14) from Harvard University and was the 2015 recipient of the Abraaj Award. Her work can be seen at the Guggenheim Museum, MoMA New York, and Tate Modern.

**Wallpaper – Tangier***,* 2001. PHOTOGRAPHY

The photographic panel shows a generic idyllic landscape reminiscent of a vague and distant scenery of peace and tranquility. The piece, which is a portrait of the wallpaper in a café in Tangier, a Moroccan city 30 km off the Spanish coast, is part of *Le Project du Détroit*, in which the artist explores the Strait of Gibraltar as the landmark that separates Europe from Africa. According to Barrada, she intended to observe the imagery built on and around Tangier by European and Moroccans tourists, as well as other Africans interested in migrating to Europe. *Wallpaper* highlights the power of an imagery that reinforces the fiction of a calm life that awaits on the other side, putting real life at odds with the desire to belong to another reality.

**GABRIEL ABRANTES**

Chapel Hill, USA, 1984

Lives in Lisbon, Portugal

An iconoclastic approach to history, art, and cinema runs through the films of Gabriel Abrantes, which subvert elements of Hollywood genres—rom-com, sci-fi, action—to address the effects of globalization, gender issues, and the fall of utopian ideals. Through characters that are very often driven by sexual desire, he explores the friction between the traditional axes of power and the emerging postcolonial players. Drawn to places where, he says, ‘the contemporary forms of life are still being invented’, he has filmed in Angola, Haiti, Sri Lanka, and Brazil.

The son of an Angolan mother and Zairean father, Abrantes was born in North Carolina and studied at Cooper Union (New York), Le Fresnoy (Tourcoing, France), and the École National des Beaux Arts (Paris). His films have featured in exhibitions at the MIT List Visual Arts Center (Cambridge), Palais de Tokyo (Paris), and Centre Pompidou (Paris), among other venues. In 2015, he participated in the 56th Venice Biennale. He has been a prizewinner at various festivals, including the Berlinale and Locarno International Film Festival.

Abrantes teaches Cinema at the Haute École d’Art et Design in Geneva, Switzerland.

The exhibition features six of the artist’s pieces: the video *Liberdade*, to be shown at Sesc Pompeia’s Galpão, and a five-film program with screenings at pre-set times throughout the Festival.

**Liberdade**, 2011 | Video, 17’

CODIRECTED BY **Benjamin Crotty** | Produced by A Mutual Respect Productions

Shot in Luanda, the film tells the story of the relationship between an Angolan young man named Liberdade [Freedom] and his Chinese girlfriend, and the problems that arise when his impotence drives him to steal some Viagra from a drugstore. Traveling between Angolan rural and urban landscapes, the film explores the amorous relationships forged in an age of mass migrations and the economic consequences of foreign capital in Africa. A prizewinner at the Locarno (2011) and Indie Lisbon (2011) Festivals.

**Film Program** | **Gabriel Abrantes**

**Sesc Pompeia Theater + Galpão VB**

**Olympia I & II**, 2006 | Video, 9’

CODIRECTED BY **Katie Widloski** | Produced by Gabriel Abrantes

The film is a diptych featuring two reconstitutions of Édouard Manet’s famous painting *Olympia*. The first tableau shows Katie as Olympia while the second shows Abrantes as a male version of the same figure. Shot on 16 mm film, which underscores its pictorial qualities, *Olympia* de-constructs the mythical aura of Manet’s painting while rendering its legacy more complex.

**Visionary Iraq**, 2008 | Video, 18’17”

CODIRECTED BY **Benjamin Crotty** | Produced by Gabriel Abrantes

*Visionary Iraq* is about a Portuguese young man and his adopted Angolan sister who join the Iraqi Freedom movement. During their vernissage/ farewell party, their mother discovers that they’ve been having a secret love affair. At the same time, it also comes to light that their father turns a tidy profit from investments in Iraqi infrastructure projects, placing the pair in a difficult moral dilemma.

**Taprobana**, 2014 | Video, 32’

Produced by A Mutual Respect Productions

A comedy about one of Europe’s first colonialist authors, Luís Vaz de Camões (1525–1580), who composed the epic poem *The Lusiads* during his Eastern exile. Published in 1572, the poem recounts the discovery of the sea route to India and the glories of the Portuguese people and empire. The film accompanies the poet through one of his creative crises during a hedonistic period of exile. The film debuted at the competitive show of the 2013 Berlin Festival.

**Ὄρνιθες (Ornithes – Aves)**, 2012\* | Video, 17’

Produced by A Mutual Respect Productions

A satire on dead languages, totalitarianism, and colonization shot in Jacmel, Haiti. The film begins with a staging of Aristophanes’ *The Birds* in Greece, where two men have fled to avoid paying taxes. In their search for a new city, they decide to colonize and organize the kingdom of birds—the sky—which had been “free” until then. They start charging taxes from men and the gods if they want to pass through the sky.

\* The film will also be screened on Oct 8, at 7 pm, at Galpão VB

**A History of Mutual Respect**, 2010 | Video, 24’

CODIRECTED BY **Daniel Schmidt** | Produced by A Mutual Respect Productions

Shot in Brazil, Portugal, and Argentina, the film looks at the complex dynamic of Brazil-Portugal relations and the clichés that pervade representations of alterity. Faced with their disillusionment at the modernist experiment in Brasília, two young Americans decide to go in search of “pure love,” which they will find in a young Indigenous woman.

**Sesc Pompeia Theater (Oct 9, at 2 pm; Oct 10, at 11 am; Oct 15, Oct 29, Nov 12, Nov 26 and Dec 2, at 8:15 pm; Oct 22, Nov 5, Nov 19, Dec 1 and Dec 3, at 4:30 pm)**

**Galpão VB (Oct 13, Oct 27, Nov 10 and Nov 24, at 4:30 pm; Oct 20, Nov 3, Nov 17 and Dec 1, at 8:15 pm)**

**SOUTHERN PANORAMAS | SELECTED WORKS**

Videos, installations, performances, photographs, sound pieces, and sculptures provide a panorama of the worldviews and issues that currently mobilize artists from various parts of the geopolitical South. Selected through an open call for entries, they outline either a crisis scenario where pressing political and social issues require addressing, a post-utopian environment beyond human presence, or the possibilities for a new engagement of the subject in the world.

**Sesc Pompeia + Galpão VB**

**EXHIBITION | CONVIVÊNCIA SESC POMPEIA**

**Tocaia, 2014** | Video, 3’

**Aline X** | Belo Horizonte, Brazil, 1984 | **Gustavo Jardim** |Belo Horizonte, Brazil, 1979 | Both live in Belo Horizonte

Huddled behind a fence, a herd stares at the camera; their movements create a state of alert and tension. The spectator faces the cattle in a threatening position, but is also threatened by them. If he is facing an ambush, he doesn’t know who is being ambushed. Aline X and Gustavo Jardim work as film directors and producers, but since 2007 they have been creating audiovisual projects as a duo.

**Jugando, 2010-2015** | Photography/ VIDEO, 11'02"

**Andres Bedoya** | La Paz, Bolivia, 1978 | Lives in La Paz

Shot in a near-rural area of Bolivia, the series is the outcome of a game played by four children, in which death and a cruel way of dealing with it appear to go unnoticed. *Jugando* explores the ways in which a spontaneous action, its context, and its memory speak of the building of an identity. It is also an inquiry into the processes that originate culture, beyond formal practices, as well as an attempt to consider, through new perspectives and everyday actions, the plasticity of memory and the body’s relationship with space.

**Belle Époque, 2014.** From the series **Extremo Norte** | Video, 1**’**

**Armando Queiroz** | Belém, Brazil, 1968 | Lives in Belém

The Belle Époque in Brazil was marked by the coffee and rubber economic cycles. At the end of the 19th century, Belém was at its height as one of the richest cities in the country. In *Belle Époque*, Armando Queiroz re-configures different layers of time as he manipulates iconographies. The beetle that fails to cling to the eye, as though claiming its place in that body, activates the memory of cycles that go from apogee to decline, from sophistication to decadence, from memory to oblivion.

**El Museo Imposible de Las Cosas Vivas. Departamento de Integración Pan­Continental (Área de Contacto Triangular), 2014** | Installation

**Beto Shwafaty** |São Paulo, Brazil, 1977 | Lives in São Paulo

The installation unfolds like a tangled discursive and visual web about the territorial and maritime dispute between Chile and Peru. Like an archaeological action, Shwafaty gathers images, documents and other items related to the conflict, while displaying openness to fictional strategies. Thus, through an artistic practice based on archive research and exploration processes, the artist takes history as a starting point from which he breaks down relationships built in the past and reflects about the present.

**Zero Latitude, 2014** | Video, 9’24”

**Bianca Baldi** | Johannesburg, South Africa, 1985 | Lives in the European Union

In the 19th century, European scientific and technological progress spawned a race to the New World, to find market niches and natural resources that could accelerate the development of the capitalist system. The artist confronts this colonial past with the post-colonialist dynamic, articulating a policy that was materialized in real displacement with another one that moves virtually, through the symbolical charge attributed to consumer goods in the post-industrial societies of our time.

**Emissão, 2014.** From the **Emissão** series | Video, 10’06"

**Carlos Mélo** | Riacho das Almas-PE, Brazil, 1969 | Lives in Recife

Word for word, the artist reads the *Manifesto do Rio Negro*, written by the French critic Pierre Restany in 1978. The text outlines and defines the notion of integral naturalism, in opposition to a realism purported to be the metaphor for power. Imbued with female expression, Mélo acts as a shaman, or he who has access to realities beyond present space and time.

**Samba #2, 2014** | Video, 2’36”

**Chameckilerner** | Rosane Chamecki | Curitiba, Brazil, 1964 | **Andrea Lerner** | Curitiba, Brazil, 1966 | Both live in New York

*Samba #2* analyzes three essential images of Brazilian culture: Carnival, samba, and the butt. The slow motion camera exposes micro-movements that are usually imperceptible, revealing new images of a reality we assume to know. Approaching culture from its most visceral and corporeal element, the video de-constructs the habitual image of the female body to evoke a series of key Brazilian issues revolving around the body as sexuality, violence, beauty, and dance.

**Forma livre, 2013** | Video installation

**Linha, 2013** | Serigraphy

**Clara Ianni** |São Paulo, Brazil, 1987 | Lives in São Paulo

*Forma livre* features sketches of Brasília and audio from interviews where architects Oscar Niemeyer and Lucio Costa are questioned about the slaughter of native *candango* workers during the construction of the capital. Interested in the discrepancies between discourse and practice, plan and reality, monument and ruin, the artist reveals two mythic figures who refuse to admit to the tragedy. The *Linhas* series explores lines in the context of cartography, approaching them as a political event.

**It’s a Perpetual Way, 2014** | Sound piece

**Daniel Frota** | Rio de Janeiro, Brazil, 1988 | Lives in Amsterdam

Daniel Frota holds a degree in graphic design, but the intersection of languages and communication systems is where his work takes place. Here, the artist extracts an excerpt from the Caetano Veloso song *It’s a Long Way* and ceaselessly repeats the moment when the word *long* is sung. Frota deals with frustration and surprise when he creates, with this fragment, a new experience. He also speaks of an “inseparable coincidence of form and meaning”: by making the sound last over time, he alludes to the meaning of the word “long.”

**Ahold of Get the Things To, 2014** | Video installation

**Daniel Jacoby** | Lima, Peru, 1985 | Lives in Amsterdam

The semantical breakdown proposed by Jacoby starts with the title, which scrambles up the phrase *To get ahold of the things*. At times cinema, at others theater, the piece is built upon the volatility of images and words that collide in the semiotic games orchestrated by the artist. The plurality of narrators is further compounded by alternating dramaturgical registers, with practices in the realm of documentary that question the thin line between reality and fiction.

**Waiting Search (End to Time), 2013** | Video, 8’

**Daniel Monroy Cuevas** | Zapopan, Mexico, 1980 | Lives in Mexico City

Cuevas’ work juxtaposes references to the uses of light throughout the history of cinema: as an element that brings static objects into life, as a marker of the passing of time, and as a documental feature typical of the early days of this art form. In a subversion of documental language, light beams perform a choreography and appear as elements of stories of archaeological exploration that happen, simultaneously, in a distant past or a near future.

**Topos\_somedrama, 2015 |** Sculpture

**Débora Bolsoni |** Rio de Janeiro, Brazil, 1975 | Lives in São Paulo

The piece comments on the form and function of monuments as symbols of modernity. To this end, it explores an iconic 20th century image: the Monument to the Third International, also known as Tatlin’s Tower. Combining reminiscences from European culture and exploring an attempt to achieve an architecture of transcendence, the artist registers the tension between superficial and organic, and the struggle against the passage of time. For this piece, the artist enacts a performance action; footage will be available at the Reflection zone.

**Bypass, 2013 |** INSTALLATION

**Dor Guez |** Jerusalem, Israel, 1980 | Lives in Jerusalem

The piece shows a path used daily by Palestinians who work in Jerusalem. Guez draws a parallel between the trek and the Wall of Israel, built under the pretext of protecting the Israeli territory from terrorist acts, but denounced as another action intended to occupy the West Bank. Each slide presents new data about the region, like a chronicle of a path that represents a complex and unstable relationship between peoples.

**Pacifico, 2014** | Video, 2’42”

**Enrique Ramírez** | Santiago, Chile, 1979 | Lives in Paris

In *Pacífico*, the sea is rough, nocturnal, and seemingly undecipherable. With no reference of location, it is a nondescript fragment of the ocean. Although it has admitted the brutality of its actions during Pinochet’s military regime, the Chilean army never revealed the whereabouts of its victims. Most cases are labeled as “thrown to sea,” and therefore irretrievable. In *Pacífico*, the ocean becomes a memory that silently haunts the night of history.

**Performance diária, 2011** | Installation

**Felipe Bittencourt** | São Paulo, Brazil, 1987 | Lives in São Paulo

Working in the field of performance, Felipe Bittencourt creates pieces that speculate about the boundaries that separate the body from architecture, as well as desire from the capability to realize it; they also inquire about resistance, pain, violence, and the role of the body as a material for art. In *Performance diária*, the artist creates the project for a performance day by day, with drawings and instructions. Shown side by side, the 365 proposals ultimately function as a diary of feelings and states of mind.

**Sunday Best, 2014.** From the **Witness** series | Sculpture

**Haroon Gunn-Salie |** Cape Town, South Africa, 1989 | Lives in Johannesburg

Despite its not having large dimensions, *Sunday Best* can be interpreted as a monument, or perhaps an anti-monument. It is a tribute the artist pays to the Sunday strolls he used to take around downtown Cape Town as a child. Gunn-Salie recreates an artwork originally produced by the writer Susan Lewis, alluding to the excursions that were curtailed abruptly when an Apartheid decree removed the black population from District Six, formerly known for its cohesive multicultural community.

**Talk about Body, 2013** | Video, 3’45”

**Hui Tao** |Chongqing, China, 1987 | Lives in Beijing

The artist appropriates the language of Chinese TV shows to discuss the coexistence of different times and cultures, of the urban environment and rural life, of tradition and progress that expire and reinvent themselves. Sitting on his bed, wearing the garments of a Muslim woman, the artist describes himself. The video subtly and powerfully discusses the randomness of the notion of belonging and the subjective detachment intrinsic to the concept of identity.

**Escultura Abstracta, 2014** | Sculpture

**Iosu Aramburu** |Lima, Peru, 1986 | Lives in Lima

The sculpture replicates a type of decorative brick that Peruvian building material stores sold a lot of during the 1960s and 70s. This brick was one of the elements of Peruvian colonial culture that modern architecture included and re-worked. By working with this materiality and with a period’s visuality, the installation speaks of the need to conduct a deep archaeological study into the ruins of modern architecture, to retrieve the parts of it that have been forgotten and buried.

**Zoo** | Photography

**João Castilho |** Belo Horizonte, Brazil, 1978 | Lives in Belo Horizonte

In the *Zoo* series, the presence of wild animals in living spaces and the discomfort caused by this intrusion work as a reverse plea to question the place of man in nature. While the visual similarities create coherence in image composition, the peaceful feeling also exacerbates the exceptionality of the scene. Humor and fear, beauty and violence come together, underscoring the opposites that constantly permeate our experience in the world: nature and culture, natural and artificial, original and constructed.

**Bayrak (The Flag), 2006** | Video installation

**Köken Ergun |** Istanbul, Turkey, 1976 | Lives in Istanbul

*The Flag* was filmed on an April 23, the day when Turkey celebrates both Children’s Day and the establishment of the Turkish Parliament, after the fall of the Ottoman Empire. The optimism inherent to a Children’s Day celebration becomes a nightmare of intolerance described in speeches that fervently state their desire to “destroy the nest of any bird that will not hail its country’s flag” or “dig the grave of those who will not look upon their flag with respect.”

**Vertières I II III, 2014** | Video, 10’

**Louise Botkay** | Rio de Janeiro, Brazil, 1978 | Lives in Rio de Janeiro

The Vertières battle was the last battle before Napoleon’s army withdrew from Haiti, which became the first independent nation in Latin America and the Caribbean. Botkay presents three filmic incursions into the Haitian historic, social and political process. Exploring aspects such as discipline/control, nature/tenderness and ruin/resistance, the piece investigates the levels of domestication and enslavement resultant from the post-colonial processes that marked the history of the country.

**Trans Amazônica, 2013.** From the **Orgânicos** series **|** Video, 1’11”

**Luciana Magno |** Belém, Brazil, 1987 | Lives between Belém and Fortaleza

In Luciana Magno’s performance-focused research, the landscape integrates the body, and the body integrates the landscape. Her hair – which she hasn’t cut in over ten years – is a recurring element in her actions. In *Trans Amazônica*, she places herself in a position that refers to the position of in which indigenous peoples are buried, and places herself on an unfinished stretch of the Trans-Amazonian Highway. The piece prompts reflection about the indigenous cause and their invisibility in the face of power structures.

**ABC­lynching, 2014** **|** Video, 11'

**Maria Kramar |** Moscow, Russia, 1986 **|** Lives in Moscow

Perceived as pro-democracy tools, social media also authorize the spread of practices that breed violence against and hate of difference. In this collage of videos from Youtube and from an online channel run by homophobic leader Maxim Martsinkevitch, Kramar denounces the action of Russian neo-fascist groups that take advantage of the internet’s visibility to expose the identities of homosexuals and articulate perverse narratives to associate them with pedophilia and other criminal activities.

**OIKO-NOMIC THREADS, 2013**

**Installation**

**Marinos Koutsomichalis |** Athens, Greece, 1981 | **Maria Varela |** Athens, Greece, 1984 | **Afroditi Psarra** | Athens, Greece, 1982 |

Attaching a computer to a tricot machine, the group cross-references data from Greece’s National Employment Service and traditional Hellenic motifs to weave new fabrics and patterns. The ongoing Greek crisis is the plot thread of the piece, which articulates elements that allude to the Industrial Revolution (tricot machine) and the Information Age (computer) to compose a narrative about economy, technology, labor, and tradition.

**Escenarios, 2014 |** Video, 15'

**Maya Watanabe |** Lima, Peru, 1983 | Lives in Amsterdam

There are no signs of human presence in this piece, except from the realization that something has happened – an abandoned car catches on fire – and the way Watanabe makes the viewers themselves witness of what they are watching. According to the artist, the composition is the outcome of her personal memories and of events from the history of Peru, her native country. Thus, Watanabe investigates where individual histories begin and where they converge with collective narratives.

**Excuse Me, While I Disappear, 2014** |Video, 19’10”

**Michael MacGarry** | Durban, South Africa, 1978 | Lives in Johannesburg

This piece looks into Kilamba Kiaxi, an urban development in Luanda, and into a young man’s work day to reveal the impact of international capital flows on the global market. The film’s surreal denouement appears to underscore Kilamba Kiaxi’s inadequacy as a real estate project – offering apartments for a price that’s out of reach for the vast majority of Angola’s population – while also reflecting about the absurd working conditions of the contemporary neoliberal system.

**The Reflexion of Power, 2015** |Video, 9’01”

**Mihai Grecu** | Sebes, Romania, 1981 | Lives in Paris

The film speaks of the somber scenario outlined by the shattering of the communist dream (represented by North Korea) and nature’s retribution against a humanity that takes the planet’s boundaries for granted. Here, footage of a partially submersed Pyongyang is set to an ideological chant sung by the masses. The end of times, which results from an impossibility to overcome the current state of things – both in nature and in politics – is revealed in images that are solid and beautiful, yet inapprehensible and devastating.

**None of the Above, 2013** | Installation

**Monica Rodriguez** | San Juan, Puerto Rico, 1980 | Lives in Los Angeles

In the 1950s, Puerto Rico was declared a Free Associated State of the United States, an ambiguous status: despite having its own government, the country is subjected to US laws. *None of the Above* refers to the plebiscites held in the island between 1967 and 2012 to try and redefine its political statute with regard to the USA. Rodriguez reflects and opposes the definitions of national independence, sovereignty, and Free Associated State, relating them to the symbols that represent them.

**Mil vezes um, 2014** | Video installation

**Pablo Lobato |** Bom Despacho-MG, Brazil, 1976 | Lives in Belo Horizonte

*Mil vezes um* is based on the figure of the mirror: each of the piece’s elements reflects the process that is underway. The lightning evokes the transition from light to obscurity within the projector, the mechanism that enables the transformation of static images into image in motion. The continuous repetition of a magical image carries a near-ritualistic ambiance. Thus, another form of perception opens up, stimulating unconscious, corporal processes dictated by the pulsating rhythm of the light beam.

**L’Arbre d’oublier, 2013** | Video, 27'31"

**CINE ÁFRICA**, 2012-2013 | VIDEO, 7'34"

**CINE BRASIL**, 2012-2013 | VIDEO, 15'10"

IPÊ AMARELO [ ], 2012-2013 | VIDEO, 10'34"

**Paulo Nazareth** |Governador Valadares-MG, Brazil, 1977 | Lives in Santa Luzia-MG

Nazareth’s long walks question the notion of boundaries and the global scale. In *L’Arbre D’Oublier,* filmed in Ouidah, which was once home to one of Africa’s biggest slave trafficking ports, the artist walks 437 times around the Tree of Forgetfulness, which men were made to encircle seven times in a rite meant to erase their memories of the past. The performance gesture, a poetic attempt at rewinding history, is repeated by Nazareth around other trees, in Africa and Brazil, including an ipê amarelo (golden trumpet tree), the national symbol of the latter country.

**Bahia e Portugal, 2013** |Installation

**Lisboa, Porto Seguro, 2014** | Installation

**Paulo Nimer Pjota** | S. José do Rio Preto-SP, Brazil, 1988 | Lives in São Paulo

Pjota’s paintings adhere to a set of interests that permeate historical, sociocultural, and anthropological layers. Both these pieces structure out relationships between signs and trajectories, and penetrate another layer of time, in the Portuguese tiles that marked the visuality of colonial architecture. These direct references to the Brazilian historical process reverberate readings and activate contexts, enticing the observer not only to contemplate past instances, but also to reflect about the present and the future.

**Purgatorio, 2014** | Video installation

**Pilar Mata Dupont** | Perth, Australia, 1981 | Lives between Perth and Rotterdam

The construction of the modern State is intimately tied to the emergence of bureaucracy, a structure that guarantees the functioning of the public sphere under the principles of impersonality. This is what this Brechtian operetta is about. In its skits, duly uniformed executioners, hiding behind computers, telephones, record files, and counters, go about disgracing an endless number of outcasts, refugees, torture victims and immigrants, people who find no solace in the architecture of power in place in modern times.

**Dito escuro. PROJETO ARQUIVO MESTIÇO, 2013-2014** | Installation

**Rafael RG |** Guarulhos-SP, Brazil, 1986 | Lives in Guarulhos

*Dito escuro* comprises photographs and documents found during research into the Public Archive of the State of São Paulo. The items concern cases of racism in Rio de Janeiro reported by the local daily *Última Hora*. RG sets out to investigate how the Brazilian press portrayed the image of the free black man. The series looks for vestiges of the slavery period in Brazil in certain period, in an attempt to understand the present and explore outlooks for the future.

**Découverte des Américains, 2013** | Video, 28’14”

**Rodrigo Cass** | São Paulo, Brazil, 1983 | Lives in São Paulo

In a neo-concrete setting, sheets of cellophane leave the plane’s rigidity behind and project themselves three-dimensionally in space. The sensory realm is activated by the hypnotic methodology of capturing action, supported by visuality, sound, and movement. This performance-based register references key names from Brazilian art history, like Hélio Oiticica and Lygia Clark. Based on this frame of references, Cass builds a new construct, with his particular structuring of body and space.

**A Spectacle of Privacy, 2014** | Video installation

**Mondial 2010, 2014** | Video, 19’16”

**Roy Dib** |Tripoli, Lebanon, 1983 | Lives in Beirut

Roy Dib’s output emerges as a window into a generation born in the midst of conflict and which, through novel representation forms, tries to fabulate new possibilities of coexistence with otherness. In *A Spectacle of Privacy* (2014), a couple argues in a hotel room about the use of condoms, in a power game that is at once sexual and political. In *Mondial 2010* (2014), a gay couple leaves Lebanon for Palestine, driving 200 km through territories whose borders do not allow free transit.

**Following the Light of the Sun, I Only Discovered the Ground, 2012-2014** | INSTALLATION

**Runo Lagomarsino |** Lund, Sweden, 1977 | Lives in São Paulo

The video portrays different parts of *The Birth of a New World*, a sculpture created by Russia’s Zurab Tsereteli as a monument to celebrate the five hundred years of the “discovery” of America. The entire footage shows only fragments, like a poorly told story or a lie uncovered. The Russian Anthem is also heard, superimposed onto shots of the monument, disfigured and representing a series of colonization processes, and hegemonic historical narratives.

**Myxomatosis, 2008** | Video, 4’28”

**Solon Ribeiro** |Crato-CE, Brazil, 1956 | Lives in Fortaleza

Multiple filmmaking possibilities and new ways of dealing with image are operations that fuel the inquiries of Solon Ribeiro. Here, film stills are projected in a slaughterhouse; exposed innards, blood, flesh, and the artist’s action alter the dynamics of space, causing a clash of contexts. These displacements lead Ribeiro to seek the pulsating activation of new forms of exercising image, cinema, and its cuts.

**Gamsutl, 2012** | Video, 16’01"

**Taus Makhacheva |** Moscow, Russia, 1983 | Lives in Moscow

In *Gamsutl*, we observe the ruins of a village of the Avare, an ethnic group originally from the Dagestan area, on the Caucasus Mountains. Their isolation failed to shield them from outside influences that ultimately dismantled them socially and economically. In this piece, Makhacheva speaks of time as a matter of history, but also as a poetic resource to connect past and future. From the specificity of her cultural context, the artist adds poetical awareness and political critique to different experiences of the geopolitical South.

**Danse des Masques en Pays Dogon, 2014** | Video, 9’40”

**Tiécoura N’Daou** |Mopti, Mali, 1983 | Lives in Bamako

*Danse des Masques en Pays Dogon* shows us one of the most important ceremonies in Mali’s Dogon region: the masquerade procession that takes place during a patriarch’s funeral. The masqued men symbolize the forest spirits and pay homage to the deceased in a dance ritual called Dama, which helps him along his path toward the land of ancestors. In the end of the film, the boys appear to play, rehearsing future participations in the ritual of the culture into which they were born.

**A definição da arte, 1996** | Video, 24’49”

**Vera Chaves Barcellos** |Porto Alegre, Brazil, 1938 | Lives in Viamão-RS

Humor and irony are mainstays in the work of Vera Chaves Barcellos. Here, the artist makes a satire of the intellectualized discourse that accompanies contemporary art production, occasionally removing from it the ability to communicate ideas that do not require written language. What could mean despise for academic rhetoric is, above all, a high-spirited commentary on a situation as frequent as it is human – all too human, it is worth noting.

**Oo, a Preview, 2013** | Video, 3’30’’

**Viktorija Rybakova** |Vilna, Lithuania, 1989 | Lives in Vilna

The hypnotic voiceover compels us to dive into the pages of a book – here, a two-dimensional object expanded into the realm of verbal language. Echoes from psychoanalysis cause the mind to wander in a way as affective and organic as it is controlled, and further underscored by the hybrid nature of the images. The video is also part of the film program.

**Pendular, 2014.** From the **Projeto amplitude** series | Video, 5’35”

**Waléria Américo** |Fortaleza, Brazil, 1979 | Lives in Fortaleza

Waléria Américo’s experimentations create tension between issues that permeate the body, architecture, and landscape. In *Pendular*, the force of the body turns the action of dragging a piano into a rhythmic operation. The instrument articulates a cadency between the possible and the impossible, reverberating a topical sonority. The action oscillates through the pendulum motion and the conflict arises in the duel between two lines that oppose one another, but that can also join forces or go into communion.

**PERFORMANCES**

**THEATER + CONVIVÊNCIA SESC POMPEIA**

**Oiko-Nomic Threads, 2013** | **20’**

**Marinos Koutsomichalis** | Athens, Greece, 1981 | **Maria Varela** | Athens, Greece, 1984 | **Afroditi Psarra** | Athens, Greece, 1982 | They live in Athens

In the performance, the group uses elements from their installation, a computer and a tricot machine, to cross-references data from Greece’s National Employment Service and traditional Hellenic motifs to weave a new fabric.

**Oct 6, between 8 pm and 10 pm; Oct 10, at 5 pm | Convivência Sesc Pompeia**

**Fancy em Pyetá segundo ato, 2015** | **60’**

**Rodolpho Parigi** |São Paulo, Brazil, 1977 | Lives in São Paulo

Fancy Violence, the insidious alter ego of artist Rodolpho Parigi, is a tireless anti-heroin on an iconoclastic mission, a destroyer of myths, of phony collectors and their masterpieces. Here, Fancy presents her own version of Pietà: a static performance where she plays Virgin Mary holding in her arms a black Jesus Christ. A *tableau vivant* that exudes iconoclasticism. The sculpture used in the action will stay in exhibition after the performance.

**Oct 6, at 9 pm; Nov 25, at 9:30 pm** | **Convivência Sesc Pompeia**

**VOSTOK\_cineperformance, 2014** | **21’**

**Letícia Ramos** | Sto. Antônio da Patrulha-RS, Brazil, 1976 | Lives in São Paulo

A live orchestra plays the soundtrack to a mission involving a submarine that navigates the depths of a once-frozen lake in the Antarctic. The performance is part of the VOSTOK project, in which the artist interweaves fictional elements, such as the video *VOSTOK\_Screening*, which also features in the exhibition.

**Oct 7, at 9 pm | Sesc Pompeia Theater**

**FILM PROGRAM | SESC POMPEIA THEATER + GALPÃO VB**

**Program 1 | Landscapes and territories** (1h02’)

**Goran, 2014** | Video, 10’38”

**Roberto Santaguida** | Montreal, Canada, 1982 | Lives in Novi Sad

In *Goran*, Santaguida works in collaboration with Goran Gostojić, a resident of Novi Sad, in northern Serbia, who has Down Syndrome. Speaking with the director, Gostojić talks about his daily life and his reactions to situations of fear and joy. In a subtle way, the images portray Gostojić’s choices and his views of reality. At the same time, the director’s presence raises issues about the place of the author and the possibilities of self-representation.

**Ghost Looking for Its Spirit, 2012** | Video, 3’43’’

**SLINKO** |Donetsk, Ukraine, 1973 | Lives in New York

The monologue on which this piece is based is a letter to Marx, combining references to the artist’s childhood under the Soviet regime, and her current life in the United States. The existential issues that the author enunciates produce a confrontation of communism and the neoliberal model. The video portrays the schizophrenic contemporary context in which the leftist political ideals find themselves stranded amid references to a utopian past that seems to have proved a failure.

**Fire-Followers, 2013** | Video, 48’46”

**Karolina Breguła** | Katowice, Poland, 1979 | Lives in Warsaw

The systems of power that agency social relationships are a frequent theme of Karolina Bregula’s videos, installations, photographs, happenings, and performances. With overtones of parody, *Fire Followers* is about a small town in northern Europe where fires destroy even its art collections. Scared by rumors that the burning of artworks was deliberate and necessary to rekindle creative thinking, the population starts avoiding museums, galleries, and collections, and trying to get rid of the art pieces they own.

**Sesc Pompeia Theater (Oct 8, at 2 pm; Oct 9, at 6:10 pm; Oct 15, Oct 29, Nov 12, Nov 26 and Dec 2, at 4:30 pm | Oct 22, Nov 5, Nov 19, Dec 1 and Dec 3, at 8:45 pm)**

**Galpão VB (Oct 20, Nov 3, Nov 17 and Dec 1, at 4:30 pm; Oct 13, Oct 27, Nov 10 and Nov 24, at 7:30 pm)**

**Program 2 | Unfolding the real** (1h13)

**La huella, 2012** | Video, 18’

**Tatiana Fuentes Sadowski** | Lima, Peru, 1981 | Lives in Paris

*La huella* (the footstep) features a collection of disturbing photographs, associated in a dreamlike sequence that underscores the fictional aspect inherent to memory. Produced during the conflict that took place in Peru between 1980 and 2000, the pictures were gathered by the Truth and Reconciliation Commission, which investigated the civil war in the country. The piece explores the marks that the armed conflict left on the Peruvian population: silenced, at times invisible, but indelible traces.

**The Disquiet, 2013** | Video, 20’

**Ali Cherri** | Beirut, Lebanon, 1976 | Lives between

Paris and Beirut

The four geological fault lines that run across Lebanon create an instability that can only be likened, in modern times, to the repeated political and war-related setbacks experienced by residents of the country – located, by the way, in the Middle East, one of the world’s most conflict-ridden regions. The artist employs a powerful analogy to comment on situations whose impact on the social fabric is comparable only to the immeasurable (and uncontrollable) destructive rage of nature.

**Blood Earth, 2013** | Video, 35’22"

**Kush Badhwar |** Sydney, Australia, 1980 | Lives between Navi Mumbai and Hyderabad

Kucheipadar, a village in India’s Odisha state, is rich in bauxite. Since the liberal reforms of the 1990s, the locality has witnessed violent clashes between a mining company and the Adivasis, an ethnic group considered to be the original dwellers of the Indian territory. *Blood Earth* alternates between footage of local musical tradition, of daily life in the village, and of the political struggle of its residents, delivering a powerful depiction of conflicts in modern-day India.

**Sesc Pompeia Theater (Oct 8, at 3 pm; Oct 9, at 4:55 pm; Oct 15, Oct 29, Nov 12, Nov 26 and Dec 2, at 5:30 pm | Oct 22, Nov 5, Nov 19, Dec 1 and Dec 3, at 7:30 pm)**

**Galpão VB (Oct 20, Nov 3, Nov 17 and Dec 1, at 4:55 pm; Oct 13, Oct 27, Nov 10 and Nov 24, at 7:30 pm)**

**Program 3 | Frictions** (1h15)

**Oo, a Preview, 2013** | Video, 3’30’’

**Viktorija Rybakova** |Vilna, Lithuania, 1989 | Lives in Vilna

The hypnotic voiceover compels us to dive into the pages of a book – here, a two-dimensional object expanded into the realm of verbal language, which articulates itself visually. Echoes from psychoanalysis cause the mind to wander in a way as affective and organic as it is controlled, and further underscored by the hybrid nature of the images. The dreamlike strength that drags us into the book appears to cycle back into its own semantic stratagem, giving us the very architecture forged by language. The piece can also be seen at the exhibition venue (Sesc Pompeia’s Convivência area).

**A idade da pedra, 2013 |** Video, 29’

**Ana Vaz** |Brasília, Brazil, 1986 | Lives in Paris

*A idade da pedra* highlights a belief in the natural interdependence of things: animals, celestial bodies, plants, humans, and rocky formations all belong in the same order. Spaces and characters are portrayed in a poetic way, like sketches of something that’s yet to be built. The video carries the ghost of Brasília, of the utopian dreams contained in the city; and at the same time a possibility of other dreams, in which social living and nature relate in a closer, more fluid way.

**Myth of Modernity, 2014** | Video, 16’

**Chulayarnnon Siriphol |** Bangkok, Thailand, 1986 | Lives in Bangkok

Halfway between documentary and fiction, the film begins as an inquiry into the impact of modernism in Thai culture, particularly its architecture, and becomes a sci-fi piece where the country’s population is hypnotized by a pyramid-shaped figure of light. Siriphol offers an interesting insight into the power structures that perpetuate themselves throughout history, including through an architecture of power, from an either divine or earthly order.

**In the Traveler’s Heart, 2013** | Video, 19’

**Distruktur |** Gustavo Jahn | Florianópolis, Brazil, 1980 | Melissa Dullius | Porto Alegre, Brazil, 1981 | Both live in Berlin

The majority of Distruktur’s output consists of Super 8 and 16 mm films, defined by the artist duo as performance-films, and shifting back and forth constantly between cinema and the visual arts. *In the Traveler’s Heart* is about the trajectory of a lonely subject, a mixture of man and woman, who walks between the snow and the ocean. The sound of its footsteps is interrupted when he starts singing *Cuitelinho*, a Brazilian folk song that speaks of a longing that cuts like a steel razor.

**VOSTOK\_screening, 2014** |Video, 8’

**Letícia Ramos |** Sto. Antônio da Patrulha-RS, Brazil, 1976 | Lives in São Paulo

Lost beneath the glacial crust, a submarine navigates the depths of a formerly frozen Antarctic lake, as a voice warns of the mission and its course. Letícia Ramos resorts to the world of fiction to unveil parallel realities; by concocting her own research and laboratory apparatus, she defies science through humor and technology. The VOSTOK series, to which the video belongs, includes a performance.

**Sesc Pompeia Theater (Oct 8, at 4:15 pm; Oct 9, at 3:40 pm; Oct 15, Oct 29, Nov 12, Nov 26 and Dec 2, at 7 pm | Oct 22, Nov 5, Nov 19, Dec 1 and Dec 3, at 6:10 pm)**

**Galpão VB (Oct 20, Nov 3, Nov 17 and Dec 1, at 7 pm; Oct 13, Oct 27, Nov 10 and Nov 24, at 6:10 pm)**

**SOUTHERN PANORAMAS | COMMISSIONED PROJECTS**

The artworks in the exhibit are the results of an open call Videobrasil released in 2014 for artists from the South to enter projects for commissioning. Through this new initiative, the Festival reaffirms its vocation for finding and betting on relevant artistic proposals in these regions. Created with curatorial oversight from the Festival, the artworks by Ting-Ting Cheng (Taiwan), Carlos Monroy (Colombia), Keli-Safia Maksud (Kenya) and Cristiano Lenhardt (Brazil) will inaugurate Galpão VB, a venue for exhibitions, research, and other activities designed to activate the Videobrasil Collection.

**Galpão VB**

**LLORANDO SE FOI. O MUSEU DA LAMBADA. IN MEMORIAM DE FRANCISCO "CHICO" OLIVEIRA, 2015** | Installation

Carlos Monroy | Bogota, Colombia, 1984 | Lives in São Paulo

The rise of lambada as a Brazilian cultural element and the exponential growth of labor immigration from Bolivia to São Paulo in the late 1980s provide the backdrop to this piece, which explores the plagiarizing of the song *Llorando se fue* [Chorando se foi], written by the Bolivian group Los Kjarkas, remixed in Europe by one Chico de Oliveira, and released in Brazil by the band Kaoma. Media registers, objects, and audiovisual productions revisit the international media craze surrounding lambada, which introduced the world to the country of the forbidden dance style; at the same time, the installation follows the enigmatic Francisco Orcossupa Olivares, a Bolivian immigrant, musician, seamster, and local disseminator of the lambada culture.

**MITUMBA, 2015** | Installation

Keli-Safia Maksud | Nairobi, Kenya, 1985 | Lives in Toronto

A bundle of supposedly African cloths is washed in a tin with soap and bleach. The piece alludes to the “whitening” of national identities and to the symbology surrounding soap in colonial trade between Africa and Europe: touted by Victorian-era publicity as a sign of British superiority, it was likened to a social purification technology, imbricated with the semiotics of imperial racism. Produced in the Netherlands, the fabrics reference a generic African identity; *mitumba*, Swahili word for "package," also designates second-hand clothing donated by rich countries to poor Africans. Here, these textiles reappear as a tool of power that helps build – or dissolve – contemporary African identities.

**THE ATLAS OF PLACES DO NOT EXIST, 2015** | Installation

Ting-Ting Cheng | Taipei, Taiwan, 1985 | Lives in London

The artist creates a library of roughly 500 titles, in Portuguese and English, about places that do not exist on any level – political, social, philosophical, or geographical. The books will be available for public reading at the exhibition space. Opposing the notions of existence and visibility, the artist questions why certain places exist while others remain non-existent, despite being equally real. A development of research into the connections between text, image, and language in configuring the notions of identity, belonging and culture, *The atlas of places do not exist* is a subjective mapping of places that underscores how language and different types of knowledge can be used as a political tool.

**SUPERQUADRA-SACI, 2015** | Video

Cristiano Lenhardt | Itaara-RS, 1975 | Lives in Recife

The video uses images captured at different sceneries across Brazil to create a continuous city/landscape where fantastic characters enact an allegory of history. Distinct groups coexist in a declassified dimension; Jussaras and Guaracys accept their saints and emanate blessings as they follow their sex-sound impulses. The title underscores the opposition between the superblocks (residential urbanistic units in Brasília that evoke the apex of modernist rationalism) and *saci*, a folklore character that emerged in the 18th century, and whose image is associated with disorder and irrationality. A poetical reflection about a fantastic utopia born of the failure of modern utopia.

**PARALLEL EXHIBITION |**

**THOSE BORN FOR ADVENTURE DON’T STRAY FROM THE PATH**

A contemporary take on productions from the Videobrasil Collection, featuring 15 pieces created between 1978 and 2012 by artists from global South. The program is divided into three sections, inspired by the selected Brazilian artworks– Affections, times and roads; Democracy, document and fiction; and Speech, hearing and dissent – which converse with the universe outlined by the artworks featured in the Festival. The title is a quote from a 1981 interview by the critic Mário Pedrosa to artist Lygia Pape, for newspaper O Pasquim.

**PAÇO DAS ARTES**

**Copan Ao vivo,** 2006 | Video, 4'09''

**Cristiano Lenhardt** | Itaara-RS, Brazil, 1975. Lives in Recife

The video is part of the *Ao vivo* (Live) project, which the artist initiated in 2002. Here, a triangular white flag with the inscription “Ao vivo” is raised atop the Copan building, a landmark of modernist architecture in downtown São Paulo. The territorial demarcation accentuates the place’s visibility and re-signifies its historical condition. Lenhardt deals with the construction of values and customs that inform a tradition, pointing out the mechanisms that originate them.

**DEMOCRACY, DOCUMENT AND FICTION**

**A situação,** 1978 | Video, 9'

**Geraldo Anhaia Mello** | São Paulo, Brazil | 1955-2010

Sitting behind a workbench, wearing a suit and tie, a character rehearses a diagnosis of the Brazilian political, social, economic, and cultural scenario, but stops all the time to take long sips from a bottle of cachaça (cane spirit). His attire, the text, and the camera angles satirize the things that supposedly give credibility to the speech of TV news anchors, preparing viewers to receive said speech as the absolute truth.

**11 de Septiembre,** 2002 | Video, 5'30''

**Claudia Aravena** | Santiago, Chile, 1968 | Lives in Santiago

Manipulating TV broadcasts of the 2001 New York Twin Tower attacks and of the military coup d’état that overthrew the Chilean president Salvador Allende, in 1973, this piece discusses different possibilities of the agency of memory. These two historical facts, both of which took place on September 11, are superimposed, juxtaposed, and confronted, revealing the different meanings attributable to each of them.

**Territoire(s),** 1996 | Video, 28’

**Malek Bensmaïl** | Constantine, Algeria, 1966. Lives in Paris

Addressing the troubled history of 20th century Algeria, the video manipulates and confronts images from different sources. Algerian nationalism and the colonizer’s perspective are seen as two sides of the same coin, revealing that the country’s struggle for independence was doomed from the start, due to the rules designed to benefit the dominant side. The video seeks an Ariadne’s thread for the labyrinthine relationships between North and South, East and West, modernity and tradition.

**Otolith,** 2003 | Video, 22'26'' | **The Otolith Group**

|London, United Kingdom, 2002

The year is 2013 and Planet Earth is no longer habitable. Unable to deal with the force of gravity, human beings now live in a space station, and their only way to learn about their past is through film, photograph, and written word archives. Structured as a *mise-en-abîme –* the creation of plots within plots –, the narrative projects an image of circular time where distinct points in history end up superimposed.

**Dois poemas,** 1991 | Video, 4’05”

**João Moreira Salles** | Rio de Janeiro, Brazil, 1962 | Lives in Rio de Janeiro

Here, the literary works of Poland’s Zbigniew Herbert are combined with images of sculptures by Sergio Camargo. Three creative compositions integrate into new forms of sensitive motion: the verbalized poetic text; the modern-tradition sculpture; and the action of an artist. Another important element to understand the material trends in Brazilian contemporary art, the modern debate about the notion of object, is one of the key subjects in this piece.

**AFFECTIONS, TEMPORALITIES AND ROADS**

**Sertão de acrílico azul piscina,** 2004 | Video, 26'13''

**Karim Ainöuz** | Fortaleza, Brazil, 1966 | Lives in Berlin

**Marcelo Gomes** | Recife, Brazil, 1962 | Lives in São Paulo

In this open-ended narrative, where departure, quest, and return get confused, the two filmmakers succinctly intersect their emotional and existential experiences in a journey across Northeast Brazil. The idea of an inland seems to take on another dimension. Beyond its markedly country-like character, this is the place where man’s universal dilemmas seem more stretched and bare, and where the contradictions between the notions of local and global, tradition and mass culture become exposed.

**0778 ou Man. Road. River,** 2004 | Video, 9'54''

**Marcellvs L.** | Belo Horizonte, Brazil, 1980 | Lives between Berlin and Seydisfjordur

The video follows a man as he crosses a river on a rising tide. The respect shown towards real-time action is not to be confused with an intention of objective register: the static camera frames up the character precariously, nearly obliterating his status as the scene’s protagonist. This piece is part of the *Videorizomas* series, where the artist would mail, to randomly chosen addresses, videos identified solely by a numerical sequence, with no sender information, rendering recipients unable to tell where they came from.

**The Sun Glows Over the Mountains,** 2012 | Video, 53’08”

**Nuritt Sharett** | Tel Aviv, Israel, 1963 | Lives in Tel Aviv

The artist recounts her childhood memories and family history and reviews the political thinking of her grandfather, Moshe Sharett, who was ousted from his position as Israeli foreign minister for opposing the Sinai War. The artist resizes individual memory, exploring its connections with the historical events that surround it. The video speaks of recollections, family ties, and demolished political ideals, as it attempts to deconstruct an official social history.

**Volta ao mundo em algumas páginas,** 2002 | Video, 15’

**Cao Guimarães** | Belo Horizonte, Brazil, 1965 | Lives in Belo Horizonte, Brazil

This piece is based on footage from an action performed in 2000, in which Guimarães and the artist Rivane Neuenschwander inserted world map cutouts into books at the Stockholm Public Library, and then returned the volumes to their shelves in order to surprise readers. The video works with the idea of circularity – present in the architecture of the library and in the image of the globe –, conjuring a parallel between the actions of reading and travelling, respectively signified by library sciences and cartography.

**Parálisis,** 2005 | Video, 2'57''

**Gabriel Acevedo** | Lima, Peru, 1976 | Lives in Lima, Peru

Moving back and forth from video to animation, *Parálisis* approaches the tense, difficult possibilities of socialization in urban settings. Street plants and trees personify the conflict-ridden relationships, verging on neurosis and hysteria, which exist within the flows of life in the city. The piece is also an ironic commentary on the vain human illusion of having control over nature.

**SPEECH, LISTENING AND DISSENT**

**Black and White/ Preto e branco,** 2003 | Video, 73’

Carlos Nader | São Paulo, Brazil, 1964 | Lives in São Paulo

Looking at São Paulo in the beginning of this century, the artist directly and objectively summarizes the racial problem that has been latent in Brazilian society since its forging, keeping issues like origin, gender, and class urgent in Brazil today. Shot in black and white, the documentary film uses the speech and gestures of characters to portray the discomfort that this subject matter causes when embodied.

**Memorials without Facts: Men Loving**, 1998 | Video, 7’20”

**Clive Van Den Berg** | Kitwe, Zambia, 1956 | Lives in Johannesburg

The piece evokes the sentencing for sodomy, in 1735, of a homosexual couple formed by a black pastor from the Khokhoi ethnic group and a white Dutch sailor. Here, the story of their interracial homosexual relationship runs parallel to the plot of the forbidden romance of Tristan and Isolde, made into an opera by Richard Wagner. The video questions the standards of memory construction, and how difficult it is for submersed trajectories to emerge from underneath official narratives.

**Temporada de caça,** 1988 | Video, 25’

**Rita Moreira** | São Paulo, Brazil, 1944 | Lives in São Paulo

The video explores the different narratives built around the homophobic crime wave in late 1980s São Paulo. Starting with the murder of theater director Luís Antônio Martinez Correa, it goes over opinions, versions, and impressions from people engaged in the struggle against prejudice and intolerance, and others who are not so. Their speeches reveal the strong presence of hatred and violence against minorities in Brazil’s society and collective imagination.

**Parabolic People,** 1991 | Video, 40'42''

**Sandra Kogut** | Rio de Janeiro, Brazil, 1965 | Lives between Rio de Janeiro, New York and Paris

The video is built from myriad statements captured in video-booths set up by the artist in the streets of Moscow, Tokyo, Paris, Rio de Janeiro, New York, and Dakar. The statements are shown in fragmented fashion, superimposing characters and languages into a kind of optimistic version of the Babel Tower. In times of mass media, Kogut explores the types that emerge when regular people find themselves in front of a camera.

**Solenidade de hasteamento da bandeira Ao vivo,** 2009 | Video, 6'

**Cristiano Lenhardt** | Itaara-RS, Brazil, 1975 | Lives in Recife

The video mockingly stages a military parade, with all its apparatus. A small troop walks and then hoists flags on deactivated flagpoles at public spaces in Porto Alegre. Harking back to his roots in Rio Grande do Sul, the artist illustrates cultural phenomena of a local (“farroupilha”) identity built by the established powers. The solemnity was staged during the 7th Mercosur Biennale and expands upon the discussions of the artist’s *Ao vivo* (Live) project, which includes the piece *Copan Ao vivo.*

**PUBLIC PROGRAMS**

Four different sets of activities will explore the contents of the Festival’s exhibitions: the seminar *Places and meanings of art: debates from the South*, which reflects about art as a knowledge production field; the Workshops – practical sessions for exercise on language; Meetings and conversations – informal opportunities for exchange; and activation actions focusing on the Festival’s publications. The program involves artists featured in the exhibitions, as well as guest curators, researchers, and delegates from partner organizations.

**Sesc Pompeia + Galpão VB**

**Meetings and Conversations**

**Tilting Axis 1.5**

The 19th Videobrasil will feature Tilting Axis, a discussion platform for professionals from artist-managed initiatives and institutions in the Caribbean to promote contact and network, as well as build and redefine their historical ties with the North, and converse with strong up-and-coming networks from the global South. The proposals and methodology of the platform, which was recently established in Barbados, will be outlined. Simultaneous translation.

**With** Annalee Davis, Holly Bynoe, Mario Caro, María Elena Ortiz and N’Goné Fall. **Oct 8, from 11am to 12:30pm | Sesc Pompeia Theater**

**Meeting with Residency Network Partners**

Delegates from 19th Festival partner organizations offering artist residencies will discuss their programs with the public.

**With** A-I-R Laboratory (Poland), Arquetopia (Mexico), Delfina Foundation (United Kingdom), Djerassi Resident Artists Program (USA), FLORA ars+natura (Colombia), Kooshk Residency (Iran), Kyoto Art Center (Japan), Red Gate Residency (China) and Residence Vila Sul - Goethe-Institut (Brazil). **Oct 9, from 5pm to 6:30pm | Galpão VB**

**Reading of portfolios**

Artists selected for the 19th Festival will share their research and career stories, and read portfolios from previous entrants. **With** Clara Ianni, Débora Bolsoni, Felipe Bittencourt and Rodolpho Parigi. **How to participate:** interested artists must email a portfolio (in PDF), between October 6 and 23, to portfolio@zebra5.com.br. **How to attend:** collect your ticket one hour before the activity from the Sesc Pompeia Theater box office. Seats are limited. **Nov 4 and Nov 5, from 1pm to 4pm | Sesc Pompeia Theater**

**Southern Panoramas exhibition tour |**

**Guest artists**

**With** Rodrigo Matheus |Rodrigo Matheus, one of the 19th Festival guest artists, presents his work *Mauser &Cia*, the only site-specific piece created for the event. Consecutive translation.

**Oct 7, at 1:45pm | Galpão Sesc Pompeia**

***Those born for adventure don’t stray from the path* Exhibition tour**

Itinerary 1: Brazil, São Paulo – a place for departure. **Nov 14, at 4 pm | Paço das Artes**. Itinerary 2: Video in the political arena of art. **Jan 9, 2016, at 4 pm | Paço das Artes. With** Diego Matos. **How to register:** send an email to educativo@pacodasartes.org.br or call (55 11) 3814 4832

**Seminar | Places and meanings of art: debates from the South**

In four meetings in October, the seminar will discuss art as a knowledge production field, based on issues raised by the Festival’s exhibitions. Scholars, writers, and artists will rethink traditions, sharing spaces, narratives, and stories.

**Panel 1 | Rethinking traditions: art, gesture and contemporaneity**

The notion of contemporary art responds to a specific system, underpinned by certain practices, players, and institutions. As the 20th century progressed, with the “dematerialization” of the artwork, new languages began to coexist with art objects of various natures, many of them associated with past traditions. Amid the multiple temporalities shared by the present, what is the meaning of a supposed idea of transcendence? If the contemporary primarily encompasses the present moment, how does one rethink and broaden the categories of art? Simultaneous translation. **With** Abdoulaye Konaté, Júlia Rebouças, N’Goné Fall and Yto Barrada. **How to participate:** send your name, email address and occupation to **seminario@19festival.org.br** by Oct 4. Seats are limited. **Oct 7, from 11am to 1:30pm | Sesc Pompeia Theater**

**Panel 2 | Rethinking spaces: art, uses and daily life**

Outside institutional spaces, art seeps into daily life and interferes with how people perceive the world. Artistic creation transcends formatted educational practices to become a powerful tool for production of meaning, knowledge, and critical thinking. What places does art occupy today? What uses does the artwork suggest to us? The meeting will be followed by the launch of the book *Southern Panoramas | Readings | Perspectives for other geographies of thought.* Simultaneous translation. **With** Berhanu Ashagrie Deribew, Hoor Al-Qasimi, Keli Safia-Maksud and Sam Bardaouil. **How to participate:** send your name, email address and occupation to **seminario@19festival.org.br** by Oct 6. Seats are limited. **Oct 10, from 2pm to 4:30pm | Sesc Pompeia Theater**

**Panel 3 | Rethinking narratives: art, memory and fiction**

Being open to multiple interpretations and perceptions, fiction allows the extrapolation of narrative linearity to other logics. The fictional dimension of literature allows the narrator to explore other forms of storytelling. The panel will discuss creations which, devoid of proof or document, seek to cross-reference words and images that allow an escape from a world reduced only to what’s visible. Simultaneous translation. **With** Andrea Giunta, Júlio Pimentel, Tânia Rivera, and featuring Ting-Ting Cheng and Gabriel Abrantes. **How to participate:** send your name, email address and occupation to **seminario@19festival.org.br** by Oct 19. Seats are limited. **Oct 22, from 2pm to 4pm | Sesc Pompeia Theater**

**Panel 4 | Rethinking time: art, silences and histories**

Immersed in contexts marked by history’s dilemmas, the art sphere inevitably expresses the relationships that inform the social fabric. Its discourses, silences, or denouncements reveal the tensions between what we wish to remember or to forget. The meeting will discuss the practices of thinkers and artists who look to destabilize (or reiterate) the limiting political forces of history and memory. Simultaneous translation. **With** Gerardo Mosquera, Karol Radziszewski, Ntone Edjabe, and featuring Dor Guez and Cristiano Lenhardt. **How to participate:** send your name, email address and occupation to **seminario@19festival.org.br** by Oct 26. Seats are limited. **Oct 29, from 2pm to 4pm | Sesc Pompeia Theater**

**WORKSHOPS**

**Woven memory: monotype seen from Mali**

The Malian artist Abdoulaye Konaté will lead a workshop on monotypes. Employing a collective studio practice, Konaté will introduce the public to his poetics and to traditional art languages from Mali, his native country. Informal translation from Spanish. **How to participate:** participants must be 13 or older. Registration is free and will be available onsite from Oct 3. Seats are limited. **Oct 8 and Oct 10, from 10:30 am to 1 pm | Sesc Pompeia Oficinas de Criatividade**

**Vocabulary of an existing South: the invention of a world from inexistent places**

Through the work of the artist Ting-Ting Cheng, who will present a library of non-existent places in the *SouthernPanoramas | Commissioned projects* exhibition, the public will explore books, stories, and images to build together a conceptual, imagistic repertoire about the *place* of the South. **How to participate:** participants must be 17 or older; advanced English skills required. Registration is free and begins on Oct 3 at Sesc Pompeia’s Convivência area, with the exhibition’s mediators. Seats are limited. **Oct 9, from 11am to 1:30pm | Galpão VB**

**Lambada and the social body: the body of memory and dance experience**

The artist Carlos Monroy proposes an experience that evokes elements of memory and family construction centered on the body. The workshop elicits reflections about origin, cultural miscegenation, and the building of folklore, and ends with a dance practice. **How to participate:** participants must be 17 or older. Registration is free and will be available from Nov 3, onsite or at Sesc Pompeia’s Convivência area, with the exhibition’s mediators. Seats are limited.

**Dec 5, from 10:30 am to 1:30 pm | Galpão VB**

**Workshops with the exhibitions’ educators**

The exhibitions’ mediators will coordinate workshops for children and adults, introducing dynamics that will explore the issues brought up by the 19th Festival. **How to participate:** registration is free and will be available onsite at 2:30pm with the exhibition’s educators. Seats are limited. **From Oct 10 to Dec 6**, on Saturdays, Sundays and holidays, at 3 pm | Convivência Sesc Pompeia

**LAUNCHES**

**Videobrasil: three decades of video, art, encounters and transformations**

A commemorative book revisiting the contents and changes that marked Videobrasil’s thirty-year trajectory, in which a local initiative designed to foster and discuss 1980s Brazilian video became a platform for contemporary art production from the geopolitical South of the world. The launch will mark the opening of Galpão VB. **Oct** **8, at 7:30 pm | Galpão VB**

**Southern Panoramas | Readings | Perspectives for other geographies of thought**

Organized by Sabrina Moura, the first of three publications connected with the 19th Festival features essays and art manifestos that help define and problematize the notion of a geopolitical South. Slated for launch after Panel 2 of the Seminar on Places and meanings of art. **Oct 10, from 2 pm to 4:30 pm | Sesc Pompeia Theater**

**Southern Panoramas | Guest artists**

The book deals with the work and thoughts of the artists featured in the exhibition **Southern Panoramas | Guest artists**: Abdoulaye Konaté, Gabriel Abrantes, Rodrigo Matheus, Sônia Gomes, and Yto Barrada. They discuss their research work and worldviews in interviews to the curators. **Oct 10, at 4:30pm | Sesc Pompeia Theater (foyer)**

**Southern Panoramas |**

**Selected artworks and commissioned projects**

The publication catalogues the sixty artworks and projects featured in the eponymous 19th Festival exhibitions. Includes summaries penned by the curators and a special segment with views from both exhibitions. The publication launch will precede an enactment of Rodolpho Parigi’s performance *Fancy em Pyetá segundo ato*.

**Nov 25, at 8 pm | Sesc Pompeia Theater**

**Caderno Sesc\_Videobrasil 11 |**

***An alliance of vulnerable bodies***

Edited by the Peruvian curator Miguel Angel López, the new edition of the annual contemporary art magazine Caderno Sesc\_Videobrasil will look into how feminism and queer activism, among other forms of body-oriented critical contestation, are transforming traditional art history discourses. During the launch panel, the editor and the American researcher Julia Bryan-Wilson will discuss the relationship between art and feminist theory. Simultaneous translation.

**With** Miguel Angel López, Julia Bryan-Wilson and Teté Martinho

**Nov 25, at 8pm | Sesc Pompeia Theater**

**PARTICIPANTS**

**Abdoulaye Konaté** *see p. xx*

**Andrea Giunta** (Argentina) is a curator and a Latin American art professor at the University of Buenos Aires and the University of Austin, Texas.

**Annalee Davis** (Barbados) is an artist and a co-director of the Fresh Milk contemporary art platform.

**Berhanu Ashagrie Deribew** (Ethiopia) is an artist and the director of the Fine Arts and Design School at Addis Abeba University.

**Clara Ianni**, **DÉbora Bolsoni**, **Felipe Bittencourt**, **Rodolpho Parigi** (Brazil) and **Dor Guez** (Israel) are artists and are featured in the *Southern Panoramas | Selected works* exhibition.

**Carlos Monroy** (Colombia), **Cristiano Lenhardt** (Brazil), **Keli Safia-Maksud** (Kenya) and **Ting-Ting Cheng** (Taiwan) are artists and are featured in the *Southern Panoramas | Commissioned projects* exhibition

**Diego Matos** (Brazil) is the curator of the parallel exhibition *Those born for adventure don’t stray from the path*

**Gabriel Abrantes** *see p. xx*

**Gerardo Mosquera** (Cuba) is a critic and a curator. He was the co-founder of the Havana Biennial and the curator of New York’s New Museum.

**Holly Bynoe** (Saint Vincent and the Grenadines) is an essayist and the chief curator of the Bahamas National Art Gallery.

**Hoor Al-Qasimi** (Sharjah) is an artist and chair of Sharjah Art Foundation, which is responsible for the Sharjah Biennial.

**Júlia Rebouças** (Brazil) is a member of the 19th Festival curatorial committee.

**Júlio Pimentel** (Brazil) is an associate professor of social history at the University of São Paulo.

**Karol Radziszewski** (Poland) is an artist, curator and the publisher of magazine DIK Fagazine.

**María Elena Ortiz** (Puerto Rico) is an assistant curator at the Pérez Art Museum in Miami.

**Mario Caro** (Colombia) is a contemporary art researcher, curator and critic. He chairs the Res Artis artist residency network.

**Miguel Angel López** (Peru) is the curator and art director of Teor/ética, a contemporary art facility in San José, Costa Rica.

**N’Goné Fall** (Senegal) is a curator and a critic. She served as guest curator for the 2002 Dakar Biennale.

**Ntone Edjabe** (Cameroon) is a journalist and a DJ. He is the creator and editor of curatorial/editorial platform Chimurenga.

**Paul B. Preciado** (Spain)is a philosopher and a queer activist. He teaches gender theory at the New York University.

**Rodrigo Matheus** *see p. xx*

**Sam Bardaouil** (Lebanon) and **Till Fellrath** (Switzerland) are curators. Together, they established the Art Reoriented multidisciplinary curatorial platform.

**Tânia Rivera** (Brazil)is an essayist, a psychoanalyst and a professor at the Art Department of the Fluminense Federal University.

**Teté Martinho** (Brazil) is a journalist and the publications coordinator for Associação Cultural Videobrasil.

**Yto Barrada** *see p. xx*

**REFLECTION ZONE**

All of the Festival’s exhibitions feature areas designed to provide additional contents and information about the artworks, the event’s program, and the Videobrasil Collection to the public. Research platforms, programming channels, and publications available during all opening hours allow viewers to explore references relating to the artworks, artists’ statements, and records of reflective activities.

**Sesc Pompeia**

**PLATFORM:VB**

The collective online research tool developed by Associação Cultural Videobrasil offers a menu of statements, images, links, essays, and other referential contents about the artists and artworks featured in the 19th Festival.

**CHANNEL VB**

Fed throughout the 19th Festival, the channel features on-demand programming including audiovisual documentations of the event, statements from participating artists, jurors and curators, footage of featured performances and full footage of the panels from the seminar *Places and meanings of art: debates from the South*.

**PUBLICATIONS**

Besides the three publications that are part of the 19th Festival’s project (see p. xx), samples of the Sesc\_Videobrasil partnership’s entire editorial production will be available to the public, including catalogs from past Festival editions, exhibition books such as *Joseph Beuys: we are the revolution* and *Isaac Julien – Geopoetics,* and the Caderno Sesc\_Videobrasil magazine collection.

**VIDEO LIBRARY**

A user-friendly interface enables the public to navigate and access most of the digitalized contents from the archives of Videobrasil. Available contents will include the Videobrasil Authors Collection, featuring documentaries on artists from the South; winning works from past editions; parallel exhibitions and video programs based on the collection; and recorded performances from past Festival editions.

**AGENDA**

Oct 6

**8pm**

Performance | *Oiko-Nomic Threads*

Marinos Koutsomichalis, Maria Varela & Afroditi Psarra

Convivência Sesc Pompeia

**9pm**

Performance | *Fancy em Pyetá segundo ato*

Rodolfo Parigi

Convivência Sesc Pompeia

Oct 7

**11am-1:30pm**

Seminar | Panel 1

Sesc Pompeia Theater

**1:45pm**

Tour of the *Southern Panoramas exhibition | Guest artists*

with Rodrigo Matheus

Galpão Sesc Pompeia

**6pm**

Films | Selected works | Program 1

**7:30pm**

Films | Selected works | Program 2

Sesc Pompeia Theater

**9pm**

Performance | *VOSTOK\_Cineperformance*

Letícia Ramos

Films | Selected works | Program 3

Sesc Pompeia Theater

Oct 8

**10:30am-1pm**

Workshop | Woven memory: monotype seen from Mali

with Aboulaye Konaté

Oficinas de Criatividade Sesc Pompeia

**11am-12:30pm**

Meeting | Tilting Axis 1.5

Sesc Pompeia Theater

**2pm**

Films | Selected works | Program 1

**3pm**

Films | Selected works | Program 2

**4:15pm**

Films | Selected works | Program 3

Sesc Pompeia Theater

**7pm**

Film | *Ὄρνιθες (Ornithes – Aves)*

Gabriel Abrantes

Galpão VB

**7:30pm**

Launch | *Videobrasil: Three decades of video, art, encounters, and transformations*

Galpão VB

Oct 9

**11am-1:30pm**

Workshop | Vocabulary of an existing South: the invention of a world from inexistent places  
with Ting-Ting Cheng

Galpão VB

**5pm-6:30pm**

Meeting | Residency network

Galpão VB

**2pm**

Films | Gabriel Abrantes Program

**3:40pm**

Films | Selected works | Program 3

**4:55pm**

Films | Selected works | Program 2

**6:10pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

Oct 10

**10:30am-1pm**

Workshop | Woven memory: monotype seen from Mali

with Aboulaye Konaté

Oficinas de Criatividade Sesc Pompeia

**11am**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

**2pm-4:30pm**

Seminar | Panel 2

Launch | Southern Panoramas | Readings | *Perspectives for other geographies of thought*

Sesc Pompeia Theater

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

**4:30pm**

Launch | *Southern Panoramas | Guest artists*

Sesc Pompeia Theater (foyer)

**5pm**

Performance | *Oiko-Nomic Threads*

Marinos Koutsomichalis, Maria Varela & Afroditi Psarra

Convivência Sesc Pompeia

Oct 11

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Oct 13

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Galpão VB

Oct 15

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

Oct 17

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Oct 18

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Oct 20

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Galpão VB

Oct 22

**2pm-4pm**

Seminar | Panel 3

Sesc Pompeia Theater

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

Oct 24

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Oct 25

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Oct 27

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Galpão VB

Oct 29

**2pm-4pm**

Seminar | Panel 4

Sesc Pompeia Theater

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

Oct 31

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 1

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 2

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 3

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Galpão VB

Nov 4

**1pm-4pm**

Readings of portfolios | 1

Sesc Pompeia Theater

Nov 5

**1pm-4pm**

Readings of portfolios | 2

Sesc Pompeia Theater

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

Nov 7

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 8

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 10

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Galpão VB

Nov 12

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

Nov 14

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

**4pm**

Tour | Exhibition *Those born for adventure don’t stray from the path* | Itinerary 1: Brazil, São Paulo – a place for departure

Paço das Artes

Nov 15

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 17

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Galpão VB

Nov 19

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

Nov 20

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 21

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 22

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 24

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Galpão VB

Nov 25

**8pm**

Launch | *Southern Panoramas | Selected artworks and commissioned projects*

Panel | Caderno Sesc\_Videobrasil 11 | *An alliance of vulnerable bodies*

Sesc Pompeia Theater

**9:30pm**

Performance | *Fancy em Pyetá segundo ato*

Rodolfo Parigi

Convivência Sesc Pompeia

Nov 26

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

Nov 28

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Nov 29

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Dec 1

**4:30pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

**4:30pm**

Films | Selected works | Program 1

Galpão VB

**5:30pm**

Films | Selected works | Program 2

Galpão VB

**6:10pm**

Films | Selected works | Program 3

Sesc Pompeia Theater

**7pm**

Films | Selected works | Program 3

Galpão VB

**7:30pm**

Films | Selected works | Program 2

Sesc Pompeia Theater

**8:15pm**

Films | Gabriel Abrantes Program

Galpão VB

**8:45pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

Dec 2

**4:30pm**

Films | Selected works | Program 1

**5:30pm**

Films | Selected works | Program 2

**7pm**

Films | Selected works | Program 3

**8:15pm**

Films | Gabriel Abrantes Program

Sesc Pompeia Theater

Dec 3

**4:30pm**

Films | Gabriel Abrantes Program

**6:10pm**

Films | Selected works | Program 3

**7:30pm**

Films | Selected works | Program 2

**8:45pm**

Films | Selected works | Program 1

Sesc Pompeia Theater

**Dec 5**

**10:30am-1:30pm**

Workshop | Lambada and the social body

with Carlos Monroy

Galpão VB

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Dec 6

**3pm**

Workshop | Exhibitions

with educators

Convivência Sesc Pompeia

Dec 9

**4pm**

Tour | Exhibition *Those born for adventure don’t stray from the path* | Itinerary 2: Video in the political arena of art

Paço das Artes

**(orelha inicial)**

**19th Contemporary Art Festival Sesc\_Videobrasil**

**SESC POMPEIA**

CONVIVÊNCIA

**Southern Panoramas | Selected works exhibition**

**Performances**

**Reflection zone**

GALPÃO

**Southern Panoramas | Guest artists exhibition**

THEATER

**Public programs**

**Performances**

**Film program | Selected works**

**Film program Gabriel Abrantes**

OFICINAS DE CRIATIVIDADE

**Public programs**

GALPÃO VB

**Southern Panoramas | Commissioned projects exhibition**

**Film program | Selected works**

**Film program Gabriel Abrantes**

**Public programs**

**Reflection zone**

PAÇO DAS ARTES

**Parallel exhibition: *Those born for adventure don’t stray from the path***

**Reflection zone**

**Sesc Pompeia**

Rua Clélia, 93

São Paulo, SP

Tel. (55 11) 3871 7700

[www.sescsp.org.br](http://www.sescsp.org.br)

**Opening dates and hours**

October 6 to December 6, 2015

Tuesdays to Saturdays from 9am to 10pm; Sundays and holidays from 9am to 8pm

**Galpão VB**

Imperatriz Leopoldina Ave., 1150

São Paulo, SP

Tel. (55 11) 3645 0516

[www.videobrasil.org.br](http://www.videobrasil.org.br)

**Opening dates and hours**

October 8 to December 6, 2015

Mondays, Wednesdays, Thursdays and Fridays from 1pm to 7pm; Tuesdays from 2pm to 9pm

**Paço das Artes**

Universidade Ave., 1

São Paulo, SP

Tel. (55 11) 3814 4832 and (55 11) 38154895

[www.pacodasartes.org.br](http://www.pacodasartes.org.br)

**Opening dates and hours**

October 9, 2015 to January 10, 2016

Wednesdays to Fridays from 10am to 7pm; Saturdays, Sundays and holidays from 11am to 6pm

**Orelha final**

**TAUTOGRÁFICA**, 2015. Angela Detanico, Rafael Lain. Font designed for the 19th Contemporary Art Festival Sesc\_Videobrasil inspired by the letterforms of the Phoenician and South Arabian alphabets that emerged some three thousand years ago, and their ancient and modern ramifications in various African forms of writing, such as Tifinagh (the Berber languages), Ge’ez (Ethiopia and Eritrea),and the more recent Kikakui (Sierra Leone) and Mandombe (Congo), among others. Legend has it that writing was created by Taautus, the god of tautology and imitation in Byblos, Phoenicia, present‐day Lebanon.

Compare these two pages to decode the tautographic characters: on the left, the letters of the alphabet appear in the same order and sequence as the letters of the regular alphabet (above).