**19thContemporary Art Festival Sesc\_Videobrasil expands investigation on the global South and further democratizes access to Festival content**

A cross-section of cultural production from the geopolitical South focusing on historical, political, social and humanitarian issues will take the city of São Paulo by storm from October 6 to December 6, 2015 in the **19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas. This edition of the Festival will feature three exhibitions, as well as publications, public programs, performances and a parallel show.**

**Sesc São Paulo regional director Danilo Santos de Miranda notes that the partnership with Videobrasil, initiated in 1992,** “works 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.” According to Miranda, such an initiative is also intended 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.”

“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 this symbolical region,” explains Solange Farkas, the Festival’s chief curator and director of Associação Cultural Videobrasil**, which holds the Festival alongside Sesc São Paulo.**

For this edition, Solange Farkas works in tandem with guest curators Bernardo José de Souza (Rio Grande do Sul, Brazil), Bitu Cassundé (Ceará, Brazil), João Laia (Lisbon, Portugal) and Júlia Rebouças (Sergipe, Brazil). “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,” she says.

**Inaugurated in May 1982, featuring architectural design by Lina Bo Bardi in collaboration with André Vainer and Marcelo C. Ferraz, whose purpose was to create spaces for interaction and integration between people and its architecture, Sesc Pompeia – the primary venue of the 19th Festival and of the past few editions – will house the *Southern Panoramas | Guest Artists* and the *Southern Panoramas | Selected Works* exhibitions, slated to open on October 6. The two shows were designed by the architect André Vainer in such a way that shared aspects of the artworks are perceived by the public** as they walk through the venue.

**Galpão VB, set to be inaugurated during the 19th Festival, will host the *Southern Panoramas | Commissioned Projects* show, opening on October 8. The parallel exhibition *Those born for adventure don’t stray from the path – artworks from the Videobrasil Collection*, featuring Videobrasil Collection pieces and curated by Videobrasil’s Collection and Research coordinator Diego Matos, will take place at Paço das Artes.**

**The Film Programs, which are part of the *Southern Panoramas | Guest Artists* and the *Southern Panoramas | Selected Works* shows will** be screened at the Sesc Pompeia’s Teatro and at Galpão VB, featuring pieces that require a movie theater, one performance, and a selection of works by guest artist Gabriel Abrantes.

Besides the four exhibits taking place at these three venues, the 19th Festival program will include **Performances**, **Public Programs** activities (such as meetings and conversations with Festival participants, a seminar problematizing South-related issues, and workshops with artists), and educational actions for groups and families.

In the **Reflection Zones** at Sesc Pompeia, Galpão VB and Paço das Artes, Videobrasil’s online platforms will be available for public consultation, including the **Video Library**, offering access to over 1,300 Videobrasil Collection pieces, as well as [**Channel VB**](http://site.videobrasil.org.br/canalvb/todos) and [**PLATFORM:VB**](http://plataforma.videobrasil.org.br/).These Zones will also feature Festival catalogs edited by Edições Sesc São Paulo and Associação Cultural Videobrasil on display (find out more about the publications on the [Videobrasil](http://site.videobrasil.org.br/publicacoes) website or on [Sesc São Paulo’s online store](http://www.sescsp.org.br/loja/filter.action?tagId=624)).

**Southern Panoramas | Guest Artists**

**For the first time, the Festival will feature a group exhibit of guest artists whose work tackles issues pertaining to the Southern geopolitical axis. In the *Southern Panoramas | Guest Artists* show, to be housed at Sesc Pompeia’s Galpão, the effects of imperialism and colonialism, identity formation, updated artisanship brought into the contemporary art context, global transits and the culture-nature relationship are some of the themes addressed by the artists invited by the Curatorial Committee**: **Abdoulaye Konaté (Mali), Gabriel Abrantes (Portugal), Rodrigo Matheus (Brazil), Sônia Gomes (Brazil) and Yto Barrada (Morocco/France).**

**Abdoulaye Konaté, originally from Mali, the founder and CEO of the** Conservatoire des Arts et Métiers Multimédia in Bamako**,** was the first artist invited for the 19thFestival. Konaté will present a set of three large-sized tapestries (one of them commissioned by the Festival) inspired by his encounter with a group of Guarani natives in Ubatuba, on São Paulo’s north coast, during a trip to Brazil in late 2014.

His abrasive commentaries on globally relevant political and environmental issues, combined with Malian artisanal and aesthetical traditions, have made his work a centerpiece of the Festival and a reference in choosing the other guest artists. His work deals with the nefarious effects of globalization, human rights violations, genocide, the impact of AIDS, deforestation, dictatorship and war, religious extremism and African immigration. The artist has been featured in the Documenta 12 (2007), in biennials in the African continent, including Dak’Art and the Johannesburg Biennale, and has exhibited in museums such as the Centre Pompidou (Paris, France), Moderna Museet (Stockholm, Sweden) and the Stedelijk Museum (Amsterdam, Netherlands). **Konaté’s work is in the collections of the** Metropolitan Museum of Art (New York, USA) and Musée National du Mali (Bamako, Mali), among others. He recently had a major retrospective show of his work at Berlin’s Blain|Southern, curated by Koyo Kouoh, the art director of Raw Material (Senegal) and an Award Jury member for the 18th Contemporary Art Festival Sesc\_Videobrasil (2013).

**The only Brazilian artist featured in** *All the world's futures*, the 56th Venice Biennale’s main exhibition curated by Okwui Enwezor, **Sônia Gomes, a 67-year-old artist born in Caetanópolis, in Brazil’s Minas Gerais State, boasts a body of work that converses with** Konaté’s. Gomes produces complex three-dimensional structures using twisted, embroidered and superimposed pieces of fabric. The artist finds these materials or receives them as gifts, and they have a history, a past, as she emphasizes. In her work, Gomes translates the popular influence of her maternal grandmother, a midwife and healer, and the scholarly influence from her paternal family, from whom she received her formal education. Her work creates a private cosmos linked to family memory, racial identity and social history, as it discusses the potentialities of sculpture. Artworks series such as Torções and Patuás will be brought together for the exhibit to create a new and previously unseen large-scale piece.

Portugal’s **Gabriel Abrantes** questions notions of territory through film language. Acclaimed in 2009 by the EDP Foundation as a young Portuguese artist to watch, Abrantes discusses the effects of colonialism, globalization, and cultural and sexual identities in films shot in countries like Angola, Brazil, Sri Lanka and Haiti. The artist will be featured in the 19thFestival with Liberdade (2011), a short film set in Luanda. The piece is a metaphor for the massive numbers of migrants traveling from China to Angola, personified by a sexually impotent young man in a relationship with a young Chinese woman. According to Abrantes, he drew inspiration from stories told by his mother, an Angolan, and from news of Angola’s economic growth and trade relations with China. Liberdade won prizes at the Locarno Film Festival (Switzerland) and at IndieLisboa (Portugal), both in 2011. Several videos by the artist will also be shown in **Gabriel Abrantes | Film Program** at Sesc Pompeia’s Teatro and Galpão VB during the opening week and throughout the Festival.

In stark contrast with the organicity of the artisanal techniques explored by Konaté and Gomes, the work of Brazil’s **Rodrigo Matheus** requires heavy engineering to hoist barrels and build a structure of scales, weights, and counterweights that occupy Sesc Pompeia’s Galpão area dynamically, hurling audiences into an instability zone with possible parallels in the provisional nature of the economic and social relationships that underpin an inconsistent contemporary political debate. By juxtaposing or confronting industrial artifacts or organic materials found in urban centers or in nature, the artist breaks the logic of mass production and explores new possibilities of representation, as well as the very notion of functionality, creating defamiliarizations and new meanings for previously familiar technologies. His work is in collections including those of Instituto Inhotim, in the city of Brumadinho, Minas Gerais, and of the São Paulo Museum of Modern Art.

These four artists’ selected works are testament to the power of art production from this geopolitical area, and they reflect the radicalization of the proposal for this edition, whose curatorial sections are all based on the South and its myriad issues.

**Southern Panoramas | Selected Artworks**

Sesc Pompeia’s Convivência and Teatro areas feature 56 pieces by 53 artists and groups from 22 countries, selected via a call for submissions issued especially for the Festival. The *Southern Panoramas | Selected Works*show and the *Film Programs | Selected Works* feature videos, video installations, photographs, prints, paintings, performances and installations that address latent historical, political, geographical, cultural and aesthetical issues of the geopolitical South, including diasporas, hybrid identities, migration flows and travels, first-person accounts, memories, **isolation, the social fabric and insularity.**

**The full list of artists: Selected Works**

1. Ali Cherri (Lebanon/France)
2. Aline X e Gustavo Jardim (Brazil)
3. Ana Vaz (Brazil/France)
4. Andres Bedoya (Bolivia)
5. Armando Queiroz (Brazil)
6. Beto Shwafaty (Brazil)
7. Bianca Baldi (South Africa/Germany)
8. Carlos Mélo (Brazil)
9. Chameckilerner (Brazil)
10. Chulayarnnon Siriphol (Thailand)
11. Clara Ianni (Brazil)
12. Daniel Frota (Brazil/Netherlands)
13. Daniel Jacoby (Peru/Netherlands)
14. Daniel Monroy Cuevas (Mexico)
15. Débora Bolsoni (Brazil)
16. Distruktur (Brazil/Germany)
17. Dor Guez (Israel)
18. Enrique Ramírez (Chile/France)
19. Felipe Bittencourt (Brazil)
20. Haroon Gunn-Salie (South Africa)
21. Hui Tao (China)
22. Iosu Aramburu (Peru)
23. João Castilho (Brazil)
24. Karolina Bregula (Poland)
25. Köken Ergun (Turkey)
26. Kush Badhwar (India)
27. Leticia Ramos (Brazil)
28. Louise Botkay (Brazil)
29. Luciana Magno (Brazil)
30. Maria Kramar (Russia)
31. Marinos Koutsomichalis, Maria Varela, Afroditi Psarra (Greece)
32. Maya Watanabe (Peru/Netherlands)
33. Michael MacGarry (South Africa)
34. Mihai Grecu (Romania/France)
35. Monica Rodriguez (Puerto Rico/USA)
36. Pablo Lobato (Brazil)
37. Paulo Nazareth (Brazil)
38. Paulo Nimer Pjota (Brazil)
39. Pilar Mata Dupont (Australia)
40. Rafael RG (Brazil)
41. Roberto Santaguida (Canada/Serbia)
42. Rodolpho Parigi (Brazil)
43. Rodrigo Cass (Brazil)
44. Roy Dib (Lebanon)
45. Runo Lagomarsino (Sweden/Brazil)
46. Slinko (Ukraine/USA)
47. Solon Ribeiro (Brazil)
48. Tatiana Fuentes Sadowski (Peru/France)
49. Taus Makhacheva (Russia)
50. Tiécoura N'Daou (Mali)
51. Vera Chaves Barcellos (Brazil)
52. Viktorija Rybakova (Lithuania/Mexico)
53. Waléria Américo (Brazil)

**Southern Panoramas | Commissioned Projects**

The *Southern Panoramas | Comissioned Projects* show, set to open on October 8, at 7 pm at Galpão VB, is the outcome of a new action of the Festival: for the first time, an open call has been issued for young artists’ projects to be commissioned and overseen in their development. The Curatorial Committee selected the projects of Carlos Monroy (Colombia), Cristiano Lenhardt (Brazil), Keli-Safia Maksud (Kenya) and Ting-Ting Cheng (Taiwan), which were developed under continuous and direct dialogue with the Festival’s curators. The exhibit of this group of artists marks the launch of Galpão VB, the headquarters of Associação Cultural Videobrasil, a space devoted to permanent activation of Videobrasil Collection artworks and the development of creative and reflective processes through exhibitions, artist residencies, creative laboratories, film programs, seminars, workshops and meetings.

The pieces will be on display beginning on October 8, when Galpão VB will open its doors to the city of São Paulo. Spanning over 800m², the venue was designed by the architect Gui Paoliello and will be the first public space dedicated to the visual arts in the city’s Vila Leopoldina district. Galpão VB will also function as a research center, offering access to a Video Library containing nearly 1,300 Videobrasil Collection pieces, including videos featured in past Festival editions, Videobrasil Authors Collection documentaries, and footage of performances. A reading room specializing in visual and media art publications, currently comprising over 3,200 titles, will also be open for public consultation. Additionally, Galpão VB will feature service areas open to the public, including a café, an institutional store (offering publications produced in partnership with Edições Sesc São Paulo, titles from the Videobrasil Authors Collection film series, and other Videobrasil productions).

**The artists in the Commissioned Projects exhibition**

**Carlos Monroy**participates with *Llorando se foi.O Museu da Lambada. In memoriam de Francisco “Chico” Oliveira*, which associates two phenomena in 1980s Brazil: the lambada dance craze and its effect on the building of a national identity, and the beginning and exponential growth of Bolivian immigration to São Paulo.

With his film *Superquadra-saci*, **Cristiano Lenhardt** intends to discuss the intersection of indigenous Brazilian roots and the “cityscape,” the urban setting, with references to Brazilian modernism.

In *Mitumba*, **Keli-Safia Maksud** discusses the image of racial hygiene – touted throughout the Victorian age in soap advertisements – and African identity by focusing on the textiles perceived globally as an authentic expression of Africa, despite the fact that they have been made in the Netherlands since 1846.

Finally, the artist **Ting-Ting Cheng**is featured with *The Atlas of Places do not exist*. The piece is a library containing over 500 books about places that do not exist – politically, socially, geographically or philosophically. It explores the notion of existence and visibility, questioning national borders and definitions of reality.

**Parallel Exhibition at Paço das Artes**

**Paço das Artes will house the Festival’s parallel exhibition, entitled *Those born for adventure don’t stray from the path – artworks from the Videobrasil Collection***, which wil open on October 9.

Curated by Diego Matos, the Collection and Research coordinator of Associação Cultural Videobrasil, the show will run until January 10, 2016 featuring 16 Videobrasil Collection pieces that relate to 19th Festival contents. The films date from 1978 to 2012 and represent 16 artists and groups from different places and backgrounds.

The pieces have been divided into three separate sets, themed as follows: *Affections, Timeframes and Roads*; *Democracy, Document and Fiction*; *and Speech, Listening and Dissent*.

The stories told in some of them portray, for instance, the ambivalences that are in place in Brazil. In *A Situação* (1978, 09’) Geraldo Anhaia Mello, the video’s character and author, drinks two liters of *cachaça* liquor as he discusses the country’s social-political-economic and cultural scenario. In *Temporada de Caça* (1988, 25’), Rita Moreira addresses crime against homosexuals and homophobia in the city of São Paulo. Another issue altogether, the feelings and dissonances that democracy breeds, is dealt with by Claudia Aravena in *11 de Septiembre* (2002, 05’30’’). In the film, she draws a parallel between the overthrowing of socialist president Salvador Allende, on September 11, 1973, and the World Trade Center attacks in New York on September 11, 2001.

**Artists featured in the parallel show *Those born for adventure don’t stray from the path – artworks from the Videobrasil Collection***

1. Cao Guimarães (Brazil)
2. Carlos Nader (Brazil)
3. Claudia Aravena (Chile)
4. Clive van den Berg (Zambia)
5. Cristiano Lenhardt (Brazil)
6. Gabriel Acevedo (Peru)
7. Geraldo Anhaia Mello (Brazil)
8. João Moreira Salles (Brazil)
9. Karim Aïnouz (Brazil)
10. Malek Bensmaïl (Algeria)
11. Marcellvs L. (Brazil)
12. Marcelo Gomes (Brazil)
13. Nurit Sharett (Israel)
14. Rita Moreira (Brazil)
15. Sandra Kogut (Brazil)
16. The Otolith Group (United Kingdom)

**Publications**

Five new publications produced jointly by Edições Sesc São Paulo and Associação Cultural Videobrasil will be launched this year, with editorial coordination from Teté Martinho and Solange Farkas.

October 10 at Sesc Pompeia will see the launch of books ***Southern Panoramas | Guest Artists***, which pulls together references on the works and thoughts of the Festival’s guest artists, ***Southern Panoramas | Readings | Perspectives for Other Geographies of Thought****,* a compilation of essays and art manifestos that introduce, champion or challenge the notion of a geopolitical South. On November 25, a volume entitled ***Southern Panoramas | Selected Works and Commissioned Projects*** will be launched, cataloguing and offering deeper reflections on the 60 artworks and projects featured in these two exhibits.

Besides the three publications whose contents relate to the 19thFestival, October 8 at Galpão VB will see the launch of ***Videobrasil: Three Decades of Video, Art, Encounters and Transformations****,* which revisits the contents and changes that marked Videobrasil’s trajectory, going from a local initiative designed to foster and discuss Brazilian video in the 1980s to becoming a platform for contemporary art production from the geopolitical South. The narrative sets its sight on the artists, artworks and ideas that helped shape the identity of the Festival, held in partnership with Sesc São Paulo since 1992, and marks the pivotal points in its history, such as its going international and its embracing of all artistic manifestations.

On November 25, concurrently with ***Southern Panoramas | Selected Artworks and Commissioned Projects***, ***Caderno Sesc\_Videobrasil 11: Alliances of Vulnerable Bodies*** will also be launched at Sesc Pompeia*.* Curated by the Peruvian writer and curator Miguel Angel López, who participated in the 31st São Paulo Art Biennial, the publication explores how feminism, gay activism, post-pornography, and other body-based critical responses are transforming art history discourses and the very grammar of art. The volume combines theoretical essays and visual proposals that revisit queer art initiatives or put forth new views of art history, in the light of said critical responses. Presented by Angel López, Giuseppe Campuzano’s *Museo Travesti del Peru* is featured in print format in the publication. The launch will include a panel composed of the pubication’s curator Miguel Angel López, University of Berkeley professor Julia Bryan-Wilson, who made a contribution to the publication, and Videobrasil’s editorial coordinator, the journalist Teté Martinho.

**Prizes and Residencies**

The **19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas** will award an increased number of prizes. Besides the **Grand Prize** of R$ 75,000 in cash and **nine residency prizes**, the 19thFestival will see the launch of a special award: the **SP-Arte/Videobrasil Prize**. Winning artists will also receive a sculpture-trophy created by Efrain Almeida. The 53 artists selected through the call for artwork entries featured in the show and in the film programs at Sesc Pompeia and Galpão VB will compete for the prizes. The winners will be announced on **October 10** during a ceremony at the Sesc Pompeia’s Teatro.

The winning artists chosen by the jury will be eligible for residencies at: A-I-R Laboratory (Poland), Arquetopia (Mexico), Delfina Foundation (United Kingdom), Djerassi Resident Artists Program (USA, via the prize awarded by the partner organization Res Artis), Kooshk Residency (Iran, via the prize offered by the partner organization Res Artis), Kyoto Art Center (Japan, via the prize awarded by the partner organization Res Artis), Red Gate Residency (China, via the prize awarded by the partner organization China Art Foundation), Residência Vila Sul (Brazil, via the partner organization Goethe-Institut), and the Wexner Center for the Arts (USA).

**The Award Jury of the 19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas is composed of:** Hoor Al-Qasimi (United Arab Emirates), curator, president and director of the Sharjah Art Foundation, the organizer of the Sharjah Biennial; N’Goné Fall (Senegal), independent curator, art critic, essayist and cultural engineering consultant; Priscila Arantes (Brazil), researcher, professor, curator, cultural manager, and the technical director and curator of Paço das Artes; Sofía Hernandez Chong Cuy (Mexico), curator and editor, currently responsible for the Patricia Phelps de Cisneros Collection; and Till Fellrath (Germany), representing Art Reoriented, the Munich/New York-based multidisciplinary curatorial platform established by Fellrath and Sam Bardaouil (Lebanon).

All winners will receive exclusive pieces created by the Brazilian artist Efrain Almeida. For the 19th edition, Almeida pays tribute to the arts and to visual artists, providing an updated take on a recurrent symbol in his output: a pair of eyes. The sculpture-trophy created by Almeida quotes the story of Saint Lucy, known as the protector of the eyes. Lucy had her eyes gouged out by order of a Roman emperor as punishment for refusing to renounce her Christian faith, and Catholic doctrine has it that her eyes were miraculously restored. To Almeida, being invited to create these pieces means dialogue, a chance for his work to interact with that of the winning artists who, thanks to the Festival’s geopolitical remit, are from all over the world. The sculpture created by Almeida will be on display alongside the selected artists’ works at Sesc Pompeia. All of the other pieces given as trophies to winning artists from past editions will also be on show at Galpão VB.

**Public Programs**

The Public Programs provide an environment for dialogue within the 19th Festival, enabling the development of its curatorial research through contact with the public. The artists will also take part in meetings and debates with curators, critics, researchers, delegates from institutions and artist residency programs who will get together to discuss and reflect on urgent themes relating to contemporary art and culture. All events are free of charge and open to the general public. The Public Programs are divided into three sections: Meetings and Conversations, Seminar (entitled *Places and Meanings in Art: Debates from the South*) and Workshops.

The **Seminar** *Places and Meanings in Art: Debates from the South*, curated by Sabrina Moura, looks to expand upon key issues raised by the exhibitions that make up the Festival. Thinkers, writers and artists will discuss the expansion of art as a field of knowledge production in four meetings during the month of October. The first panel, *Rethinking Traditions: Art, Gesture and Contemporaneity,* will discuss what are the meanings of the contemporary in art. *Rethinking Spaces: Art, Uses and Daily Life* will set out to explore the places occupied by art today; and *Rethinking Narratives: Art, Memory and Fiction* will take spectators to the realm of imagination. The seminar cycle will wrap up with *Rethinking Time: Art, Silences and Histories*, a discussion of the practices of thinkers and artists whose work seeks to destabilize (or reiterate) the political forces that limit the fields of history and memory.

The **Meetings and Conversations** will focus on different parts of the Festival’s program, featuring a tour guided by Rodrigo Matheus, one of the 19thFestival guest artists and the author of the only site-specific piece in the event. In an informal meeting with the Residency Network, delegates from 19thFestival partner institutions will discuss their work with the public. For the portfolio readings, artists selected for the 19th Festival will convene with artists previously registered for this activity. A meeting will also be held with the Tilting Axis discussion platform, whose goal is to foster conversation and increase involvement from professionals working with initiatives led by Caribbean artists and institutions.

The **Workshops**, hosted by Festival artists and a team of educators, with coordination by Zebra5 Jogo e Arte, will provide new possibilities of comprehension and contact with the artists and their poetics. Abdoulaye Konaté will kick off the program with *Woven Memory: Monotype Seen from Mali* on which the artist will be working in a collective studio setting to introduce the public to his poetics and the traditional art languages of his native Mali. The artist Ting-Ting Cheng provides the starting point for the second workshop: *Vocabulary of an Existing South: the Invention of a World from Inexistent Places.* Building on her work with non-existent places, she will invite the public to build a conceptual and imagetic repertoire about the place that the South occupies, as they rethink concepts, historiographies and cartographies. The workshop *Lambada and the Social Body: the Body of Memory and Dancing Experience*, with the artist Carlos Monroy, will address notions such as origin, cultural miscegenation and folkore construction, culminating with a dance practice that will reflect the topics discussed. Mediation actions and workshops with walk-in visitors will be offered by Zebra5 during the weekends for the duration of the exhibition.

The Public Programs schedule of the show *Those born for adventure don’t stray from the path – artworks from the Videobrasil Collection* will also feature two different tour itineraries guided by the curator Diego Matos, set to take place at Paço das Artes on two Saturdays.

**Sesc São Paulo & Associação Cultural Videobrasil | A partnership for fostering art from the global South**

Established in 1983 by Solange Farkas, its chief curator ever since, the Festival became a partnership with Sesc São Paulo in 1992, and this enabled it to expand and go international. It was at this point that the geopolitical South was made the focus of the Festival’s curatorship; the region became the artists selection pool, with the event addressing its complex, diverse contexts. Since 2005 (15th edition), *Southern Panoramas* became the title of the Festival’s competitive show. Now, in its 19th edition, the Festival goes all-out with its proposal and makes *Southern Panoramas* the defining core of its entire program and curatorial choices, in a bid to deepen discussion on the global South, relevant as it is in our times. Additionally, the Sesc São Paulo-Videobrasil partnership enables the Festival’s program to travel to other cities across Brazil, as well as the production of publications on contemporary art and culture, and audiovisual products such as the Videobrasil Authors Collection film series.

**OPENING WEEK PROGRAM**

**19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas**

**Opening week:** October 6-10, 2015

**OCTOBER 6, TUESDAY**

08:00pm | Sesc Pompeia, Galpão | **Exhibition opening | *Southern Panoramas | Guest Artists***

08:00pm | Sesc Pompeia, Convivência | **Exhibition opening | *Southern Panoramas | Selected Works***

08:00pm | Sesc Pompeia, Convivência | Performance | *Oiko-nomic Threads* by Marinos Koutsomichalis, Maria Varela, Afroditi Psarra

09:00pm | Sesc Pompeia, Convivência | Performance | *Fancy em Pyetà segundo ato* by Rodolpho Parigi

**OCTOBER 7, WEDNESDAY**

11:00am | Sesc Pompeia, Teatro | Public Programs | Seminar *Places and meanings of art: debates from the South* | Panel 1: *Rethinking traditions: art, gesture and contemporaneity*

01:45pm | Sesc Pompeia, Galpão | Public Programs | Meetings and Conversations | *Southern Panoramas* exhibition tour with Rodrigo Matheus

06:00pm | Sesc Pompeia, Teatro | **Opening | *Film Programs | Selected Works***

06:00pm | Sesc Pompeia, Teatro | Opening | *Film Programs | Selected Works* | Program #1

07:30pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #2

09:00pm | Sesc Pompeia, Teatro | Performance | *VOSTOK cineperformance* by Leticia Ramos

09:30pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #3

**OCTOBER 8, THURSDAY**

10:30am | Sesc Pompeia, Oficinas de Criatividade | Public Programs | Workshops | *Woven memory: monotype seen from Mali* with Abdoulaye Konaté

11:00am | Sesc Pompeia, Teatro | Public Programs | Meetings and Conversations | *Tilting Axis 1.5*

02:00pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #1

03:00pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #2

04:15pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #3

07:00pm | Galpão VB | **Exhibition opening | *Southern Panoramas | Commissioned Projects***

07:00pm | Galpão VB | **Opening | *Film Programs | Gabriel Abrantes*** | Olympia I & II

07:30pm | Galpão VB **| Book launch | *Videobrasil: three decades of video, art, encounters and transformations***

**OCTOBER 9, FRIDAY**

11:00am | Galpão VB | Public Programs | Workshops | *Vocabulary of an existing South: the invention of a world from inexistent places* with Ting-Ting Cheng

02:00pm | Sesc Pompeia, Teatro | *Film Programs | Gabriel Abrantes*

03:40pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #3

04:55pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #2

05:00pm | Galpão VB | Public Programs | Meetings and Conversations | Meeting the Residency Network

06:10pm | Sesc Pompeia, Teatro | *Film Programs | Selected Works* | Program #1

07:00pm | Paço das Artes | ***Parallel exhibition opening | Those born for adventure don’t stray from the path – artworks from the Videobrasil Collection***

**OCTOBER 10, SATURDAY**

10:30am | Sesc Pompeia, Oficinas de Criatividade | Public Programs | Workshops | *Woven memory: monotype seen from Mali* with Abdoulaye Konaté

11:00am | Sesc Pompeia, Teatro | *Film Programs | Gabriel Abrantes*

02:00pm | Sesc Pompeia, Teatro | Public Programs | Seminar *Places and meanings of art: debates from the South* | Panel 2: *Rethinking spaces: art, uses and daily life*

02:00pm | Sesc Pompeia, Teatro | **Book launch | *Southern Panoramas | Readings | Perspectives for other geographies of thought***

04:30pm | Sesc Pompeia, Teatro | **Book launch | *Southern Panoramas | Guest Artists***

05:00pm | Sesc Pompeia, Convivência | Performance | *Oiko-nomic Threads* by Marinos Koutsomichalis, Maria Varela, Afroditi Psarra

06:00pm | Sesc Pompeia, Teatro | Award Ceremony

**19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas**

October 6 to December 6, 2015

[www.19festival.com](http://www.19festival.com)

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