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SOCIAL STRATUM

**ON TOUR**

**18<sup>TH</sup>**

**CONTEMPORARY**

**ART**

**FESTIVAL**

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UNDERTAKING

**Sesc**

ASSOCIAÇÃO  
CULTURAL  
VIDEOBRASIL

*Southern Panoramas:*  
outdoor sign of the  
18th Contemporary Art  
Festival Sesc\_Videobrasil  
at Sesc Pompeia,  
São Paulo (2013/2014)

DE

ARTE

CONTEMPORÂNEA

SESC

VIDEOBRASIL



*Southern Panoramas: exhibition views of the 18th Contemporary Art Festival Sesc\_Videobrasil at Sesc Pompeia, São Paulo (2013/2014)*



Works by Ali Cherri, Rodrigo Bivar, and Bakary Diallo at the 18th Festival; above, the entrance to the *Southern Panoramas* show



Works by Ali Cherri, Rodrigo Bivar, and Bakary Diallo at the 18th Festival



## ABOUT OTHER SPACINGS

### DANILO SANTOS DE MIRANDA

Regional Director Sesc São Paulo

Creating spaces—this is often what we talk about when we talk about art. This expression may be understood in different ways, so let us pay attention to the many possibilities there are for the idea of “spaces.” One might think of physical definitions, political demands, or poetic inclinations. The Contemporary Art Festival Sesc\_Videobrasil on Tour, which takes highlights of its 18th edition to São Carlos and Campinas, explores the meanings of space, using art as a compass.

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The works are part of the *Southern Panoramas* show, which focuses on artists from the geopolitical South circuit (Latin America, the Caribbean, Africa, the Middle East, Eastern Europe, South and Southeast Asia, and Oceania). The complexity inherent to the idea of space is expressed here in the divergence between the geographical meaning of South and its reverberations, which have been sedimented throughout history. Whereas the North is strongly related to the various meanings of power, hegemony, and objectivity, its opposite inhabits the imaginary through the concepts of difference, resistance, and subjectivities.

An analogous aspect is reflected in the poetics presented here: forms and contents evidence the human being in physical and symbolic movements, which manifest the contemporary artist's search for spaces of creation beyond the conventionally established boundaries. This is a typical feature of contemporary art, and it also marks the coming together of Sesc and Associação Cultural Videobrasil.

These two institutions intersect in a space that does not exist beforehand; in this space, art emerges as a possibility, not as a certainty. It is a place that will be temporarily conquered, and whose conquering will be shared with different audiences. A coherent result of this view is the traveling show, a premise to meet with new individuals in different locations.

Evidently, this does not take place without mediation. Therefore, contextualization efforts (which have nothing to do with attempts to ease the contradictions of art) include public events, superimposed readings, and the access to the Festival's thirty-year collection. Behind all this, there is the firm belief that culture and education must be combined on the way towards fostering diverse ways of thinking and, possibly, diverse action spaces.



## URGENCIES

### SOLANGE O. FARKAS

Chief curator of the 18th Contemporary  
Art Festival Sesc\_Videobrasil

A sense of urgency brings together the works awarded in the 18th Contemporary Art Festival Sesc\_Videobrasil, which begins its tour at the units of Sesc São Paulo in the cities of São Carlos and Campinas. Urgency to address long-lasting issues that, regardless of their social, cultural, identity, or political nature, cannot be detached from the environments of these artists—and continue to reverberate far beyond them.

Organized in partnership with Sesc since 1992, Videobrasil is the only contemporary art festival in Brazil dedicated to mapping and researching the artistic practices of the global South. The works gathered here, as well as other ninety, were part of the *Southern Panoramas* show, comprised of works shortlisted from two thousand submissions.

The works chosen by the Awards Jury, made up of curators Cristiana Tejo (Brazil), Koyo Kouoh (Cameroon), Pablo Lafuente (Spain), Rifky Effendy (Indonesia), and Yolanda Wood (Cuba), draw a map that represents the various regions present at the Festival, thus creating a sample of the new discourses produced by the South.

Above all, they reveal the pressing need to present difficult themes that must be urgently recognized and addressed; and they do so with an intensity that superposes their formal aspects, as if there were no place for that which is subject to depletion in the aesthetic search.

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Therefore, Luiz de Abreu starkly tackles the cruel—and so often disguised—issue of racism in Brazil in his performance *O samba do crioulo doido*, the winner of the Festival's grand prize. By expressing through movement a personal and unsettling experience, the work generates something powerful and universally recognizable.

The aesthetics of urgency also marks works that deal with familiar issues: *Sergio e Simone*, by Virgínia de Medeiros, addresses an identity that reflects spiritual and social conflicts that are typical of Brazil; *Doméstica*, by Gabriel Mascaro, forces us to look at this figure who is often

“invisible”; and *Rabeca*, by Caetano Dias, comments on the melancholic erasure of cultural traditions in Northeastern Brazil.

The “exoticism syndrome” that marks the image projected by the South—or how the rest of the world still sees us—acquires an intriguing translation in Laura Huertas Millán’s work.

The mechanism that confronts personal memory and historical past marks Ali Cherri’s work, a portrait of a Syria which, in a not-so-distant past, was moving towards the future; Nurit Sharett’s work is about her personal relation with the creation of the State of Israel; Enrique Ramírez’s work is about the presence of the Chilean dictatorship in his childhood; and Sherman Ong’s work is about Asian citizens distant from their homelands.

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Other issues related to black identity emerge in LucFoster Diop and Basir Mahmood’s works, in which the artists create delicate metaphors to reflect on mortality, family dissolution, and relationships; in Ayrson Heráclito’s work, which alludes to the relation between spirit and nature in African-Bahian religiousness; and in Bakary Diallo’s work, which stages oral traditions of the African continent to comment on its destruction.

Last but not least, the work by Marcellvs L. is a formal experience that uses an everyday situation to explore the idea of indifference in the man-nature relationship.

In addition to offering an expanded set of spaces for the fruition of the artists' works, the Festival offers artistic residencies to the prizewinners, granted in partnership with the following institutions: Fundação Armando Alvares Penteado (São Paulo, Brazil); Wexner Center for the Arts (Columbus, USA); Residency Unlimited (New York, USA), Red Gate Gallery (Beijing, China); Instituto Sacatar (Itaparica, Bahia, Brazil); Ashkal Alwan (Beirut, Lebanon); RAW Material Company (Dakar, Senegal); Arquetopia (Puebla, Mexico); A-I-R Laboratory (Warsaw, Poland); Res Artis (New York, USA); China Art Foundation (London, United Kingdom); and Instituto de Cultura Contemporânea/ICCo (São Paulo, Brazil).

It is a way of putting the views and discourses of the artists out there in the world and, therefore, spreading the message of urgency contained in the art from the geopolitical South.



The trophy of the 18th Festival:  
bronze and colored-wax sculpture  
created by visual artist Erika Verzutti

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**AWARD**

**WINNERS**



**LUIZ DE ABREU** Brazil

Lives between Uberlândia-MG and Salvador, Brazil

GRAND PRIZE



**O samba do crioulo doido** (2004)

Performance. Approximately 20'

Racial discrimination, particularly toward the black body, is the core theme of this performance piece. Drawing on elements intrinsically associated with the African-Brazilian—samba, carnival, and eroticism—and mixed with references to the white patria, the artist creates images that speak of racism, transgression as a form of resistance, and the importance of the body in identity formation. Through the power of the performance, and with a dose of irony and mockery, the aim is to give the object-body back its stolen subject, with all its feelings, beliefs, and singularities.

This work was born out of a pressing need to discuss racial issues in a personal way. It is an outcry, something I had to get off my chest at that time. I was under a lot of pressure for being black, it was affecting me badly, and I had to reflect about it through dancing, which is my communication tool. I was not overly concerned with aesthetics, I just wanted to find the most effective way to express what I was living.

“There was not a single situation that led me to want to create this piece, it is part of a process that took several years. Being stopped at the door to the bank, being followed by security guards at drugstores. I felt uncomfortable in the world. I wanted to understand: what is it about this body that bothers so? The spectacle questions this discomfort.

“My work is closely connected to my identity. Through my work, I question my sexuality, my self, in regard to social status and society.

“I have developed my awareness of the color issue since I was a child. We blacks carry this historical issue of being a ‘minority’ with us, but in fact it is History that labels us a minority; it places us at the bottom of the social scale. I would ask myself: what is this color? What is my role in society? And my art follows the situations I experience in the world. It’s my life, the combination of life and art.

“I have been a dancer with a company and dance groups, and from a certain time onward, dancing did not correspond to what I was living in the world. My artistic work addressed the issues of others, and I lived in a chasm, between myself in life and myself on stage.

#### EXOTICISM

Once I moved to Belo Horizonte, the identity issues got even stronger. I started developing my own work, apart from the dance companies. Gradually, I began to understand the color issue and to organize my discourse about what it means to be black in Brazil.

“From then on, I introduced this thinking into my spectacle, and my issues were converted into form. I stopped using the dancing codes, the arabesques, *grand jetés*, and *pliés*, and started to materially seek movements that were in accordance with this thinking. Identity and dancing walk hand in hand. My dancing is the moment I question myself as an individual, it is also being constructed as a language.

“*Samba* is a synthesis of ideas, gestures, and movements from other works. I try to portray dancing beyond form, in a bid to build a bridge, to cause the dance to explode, to cause it to intervene in

#### SEXUALITY

## PERFORMANCE

my life, and to cause myself to intervene in the stage. It is not ready and complete, and the stage surpasses the four walls. It is part of my own life, and my life intervenes in it.

“*Samba* contains much of the contemporary dance thinking. I have developed my own language without depending on a school or a name. I was able to give it my own accent. It is a personal form of dancing, an instrument of freedom; everyone can create their own movement, as long as they contextualize and communicate.

“In classical ballet, you have the *frappé*, a stomping movement; in *Samba*, I wiggle my butt and call it *frappé de fesse*. It is the same thing with the *rond de bitte*, I spin my penis around, while in classical dancing the move is called the *rond de jambe*. Why not? The penis is part of the body. I do not invent anything. No one is a genius. Out of a school, the classical school, I build my

## DANCE

own language. I don't want to make a school out of it either; this concerns me, it's my way of speaking. Let everyone create their own *frappé* and *rond*, whatever that is.

“I looked for a costume for *Samba* and couldn't find it, so I understood that it had to be done naked, because the skin itself is the costume. It is not only the theme, it is the very texture of the piece; it creates layers within. As the historian Lilia Schwarcz puts it, the issue of racism in Brazil is an issue of branding, of skin. I discuss this skin, these black people who arrived here as slaves and had everything torn away from them, family, food, their gods, their culture, their language. All that was left is this body that has resisted until this day, which contains our entire memory.

## EXCLUSION

“I work with clichés. I don't accept them as the truth, but I do affirm their existence and I reflect

on them. Sexuality, humor, and the exotic are in discussion. I am built through the other's gaze, and I either accept this construct or I don't. This reflection enters the spectacle in the guise of texture. For instance, I wear a plastic mouth that thickens my lips even more, and a boot that represents the *mulata* (black female dancer). The shoe is the symbol of liberation for slaves, but I wear a boot that represents sensual dancing. I speak of this contradictory element, that is at once liberating and enslaving, it puts you in this place of the exotic.

"In the spectacle, I use the Brazilian flag, the symbol of our nation, as the setting for this story, and also as part of the costume. Owing to the fact that the flag is cut up, it represents a fluid, liquid, dynamic place. To me, the nation only exists through the citizen, the individual; it is made out of people, of culture, of geography. That is why I can wear the flag—because I am Brazil, it travels through me,

IDENTITY

and I travel through it too. I am immersed in it and it is immersed in me. I have my speech, my culture, and in that sense, I am its transformative agent.

"The act of introducing the flag into the anus has stirred up great controversy. People interpret it as though I was telling the country to go 'fuck itself,' but other readings are possible: my anus is also my spot of pleasure, and I can put my country into my spot of pleasure. The flag, then, functions as an adornment, an extension of my body, and through this action, I demonstrate the relationship I sustain with the country, which is one of passion, love, and hate.

"Wearing it is a way of retrieving the subject that was taken from me, taken from us in our black history. A subject whose body was seen as an object, almost as an agricultural implement, a knife, a hoe; and, yet, he is a subject, he is the nation itself."

RACE

## REFERENCES AND INSPIRATIONS

- *O negro na fotografia do século XIX*, George Ermakoff
- *A identidade cultural na pós-modernidade*, Stuart Hall
- *Da diáspora: identidades e mediações culturais*, Stuart Hall
- *A carne*, Elza Soares (2003)
- *O guarani*, Antônio Carlos Gomes (1870)
- *Ave-Maria*, Jorge Aragão (1999)
- *O signo do caos*, Rogério Sganzerla (2003)

BODY

**Luiz de Abreu** (Araguari-MG, Brazil, 1963) is a dancer and performer. Abreu examines stereotypes surrounding the black body. He has performed at contemporary dance festivals in France, Germany, Portugal, Croatia, Cuba, Spain, Africa, and Brazil. He featured in the Bienal do Mercosul, Porto Alegre (2009), and put on the solo *Travesti* at the Sesc Dance show, São Paulo (2001). His work *O samba do crioulo doido* belongs to the video dance collection at the Centre Georges Pompidou in Paris.



**ALI CHERRI** Lebanon

Lives between Paris, France, and Beirut, Lebanon

Res Artis Residency Prize

[A-I-R Laboratory – Warsaw, Poland]



## Pipe Dreams (2012)

Video installation. 2 channels (projection and TV monitor), 5'08", stereo, color, 4 : 3, loop

In a historic phone call from 1987, the then Syrian president Hafez al-Assad (1930–2000) questions Syrian astronaut Muhammed Faris, who is flying above the Earth, about his impressions as he looks down on the Syrian lands. Twenty-five years later, at the beginning of the upheavals in Syria in 2011, the authorities, fearing vandalism, dismantled the statues of Assad in the protesting towns, sacrificing the symbol in order to safeguard the image. *Pipe Dreams* reflects on how authoritarian regimes protect representations of their power.

The first time I heard about the Syrian cosmonaut Muhammed Faris was in a newspaper article, back in 2010. I was surprised that I had never heard about Faris before. While doing some research about the Russian mission in which Syria participated, I found archive footage of a phone call between the former Syrian president Hafez al-Assad and Muhammed Faris. This phone call happened in Hafez al-Assad's office and was broadcast live on national television in 1987.

"In this historic phone call, we witness the 'father of the nation' questioning the 'hero' about his impressions as he looks down on the Syrian lands. A conversation that features the eternal leader, who, from the comforts of his office, casts a watchful eye on the children of the nation, even as they are thousands of miles away, up in space.

"On the break of the uprising in Syria, in 2011, I started collecting



YouTube footage that the protestors were uploading. I was interested in the images of the protestors versus the images produced by the regime. With *Pipe Dreams*, I put an official archival footage face to face with YouTube footage: this interface questions the authority of archival versus amateur images.

“By the end of the 1980s, young revolutionaries from Libya (Muammar Al-Gaddafi), Iraq (Saddam Hussein), Egypt (Hosni Mubarak), and Syria (Hafez al-Assad) had made their grabs for power and asserted themselves as the sole and eternal leaders of their countries. Countries where power is fed by symbols: statues of the founding fathers, larger-than-life photos, the leader’s orations, and, of course, heroes. This archive footage holds a great intensity due to the current political context of Syria and the Middle East region. It’s a glorious moment for the Arab nation, that, not long ago, was charmed by the glory of the communist space race.

MEMORY

“At the beginning of the upheavals in Syria, in 2011, the authorities, fearing vandalism, dismantled the statues of Hafez al-Assad in the protesting towns. When power begins to lose its monuments, it is the beginning of the end; the countdown has started and ‘lift-off’ is imminent. Haunted by the image of destroyed statues, from Stalin to Saddam Hussein, the regime tried to avoid the inevitable, to sacrifice the Symbol in order to safeguard the Image.

“This interface between two moments in recent Syrian history encapsulates the history of the entire region: the mechanisms of the construction and deconstruction of totalitarian power, the dreams and disillusion of an entire people. By taking this perspective on the events that are currently shaking up this territory, *Pipe Dreams* seeks to bring the poetic dimension into the political one. It is art’s ceaseless attempt to place the personal narrative into the larger narrative of political history.”

## REFERENCES AND INSPIRATIONS

- American president Richard Nixon talks to astronauts on the Moon (1969)
- Ali Cherri talks about *Pipe Dreams* at the MoMA in New York (2012)
- Chad Elias about Cherri's work and the Home Works 6 on *Frieze* magazine's blog

REPRESENTATION

CONFLICT

POLITICS

Political issues and personal memories mix in the work of **Ali Cherri** (Beirut, Lebanon, 1976), spanning from video to installation and performance. His recent exhibitions include *Bad Bad Images*, Galerie Imane Farès, and *Dégagements*, Institut du Monde Arabe, both in Paris (2012), and *Exposure*, Beirut Art Center (2011). He has participated in the Contemporary Art Festival Sesc\_Videobrasil in 2005, when he was awarded the FAAP Digital Arts Prize, and in 2007. His work has also been presented at venues such as Centre Georges Pompidou (Paris), Delfina Foundation and Tate Modern (London), and Home Works (Beirut).



MONUMENT

**AYRSON HERÁCLITO** Brazil

Lives between Salvador and Cachoeira-BA, Brazil

Sesc\_Videobrasil Residency Prize

[RAW Material Company – Dakar, Senegal]



## **Funfun** (2012)

Video installation. 2 channels, 4'08", stereo, color, 16 : 9, loop

The work is a requiem for Estelita de Souza Santana, lifetime leader of the Sisterhood of Our Lady of the Good Death (Cachoeira-BA), who passed away at the age of 105. A local myth that identifies black priestesses and white herons inspires the narrative, which explores the symbology of “white” (“funfun” in Yoruba), commonly associated with purity, maturity, and wisdom, the color of mourning in many Oriental countries, and the color that symbolizes the Black god Obatala. Out of this profusion of symbols, the artist creates his own funeral rite.

On my way back to Cachoeira, in August 2012, after a sojourn in São Paulo, where I was attending graduate classes at PUC, I found the old Recôncavo city immersed in a lot of grief and pain. The reason was the death, within a very short time span, of two major Candomblé priestesses: Maria Helena do Vale, known as Mãe Madalena, and Dona Estelita de Souza Santana. The city resented its huge spiritual and patrimonial loss.

“Around the time Dona Estelita was buried, I was invited over for coffee at a friend’s house. On arriving, we went to the kitchen, in the back of the house. She opened the window, revealing the landscape along the banks of river Paraguaçu. It was late afternoon and a supernatural amount of white herons flocked to two big islands on the river. Unable to resist such beauty, I set up my equipment and started getting a few takes. My friend was making coffee and, noticing my bewilderment, she said,

'An ancient myth of Recôncavo da Bahia says that whenever an old black priestess dies, she metamorphoses into a white heron that carries her soul back to Africa. One of these herons must be taking Dona Estelita's soul to the *Orum*.'

"It was the eve of the Festa da Irmandade da Boa Morte [Party of the Sisterhood of Good Death], a celebration carried out by the sisterhood of black women who ritualize the cult of Our Lady through a 'baroque Catholicism' typical of Recôncavo's miscegenation. The party relates to life and death, and to the spiritual trip of the *Aiyê* to *Orum*.

"The nearness of the party and deaths touched me deeply. I decided to pay a homage, a requiem of sorts to the death, at age 105, of Dona Estelita de Souza Santana, the perpetual judge of the Irmandade de Nossa Senhora da Boa Morte [Sisterhood of Our Lady of the Good Death].

**BELIEF**

"In the following week, I attended the first night of the party and caught the '*Funfun* night' on video. *Funfun* is the white color in Yoruba language, and it dominates the first night of the ritual wake in the Sisterhood's festival.

"During the mass, in which the image of the dead Mary is mourned, I was taken by an energy, a sense of presence of the recently deceased Dona Estelita. Afterwards, I edited the video installation with footage of these experiences, in two screens, and they gave me a reminder of how thin the line that separates art from life is.

"*Funfun* is a piece that lies at the boundary between ethnography and mythological narratives."

**RELIGIOSITY**

**FAITH**

## REFERENCES AND INSPIRATIONS

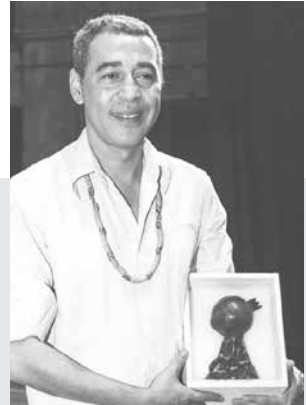
- Mãe Madalena
- Dona Estelita de Souza Santana
- Party of the Sisterhood of Good Death
- *Aiyê, Orum*
- Photographers that addressed the African-Brazilian mythology in Bahia: Pierre Verger, Mario Cravo Neto
- Contemporary thinkers that address syncretism: Paul Gilroy,

Achille Mbembe, Patrícia de Santana Pinho,  
Wlamyra Albuquerque

DEATH

LANDSCAPE

**Ayrson Heráclito** (Macaúbas-BA, Brazil, 1968) is an artist, curator, and lecturer. Heráclito works with installation, performance, photography, and video in dealing with elements of African-Brazilian culture. He has exhibited at the collective shows *Afro-Brazilian Contemporary Art*, *Europalia Brasil*, Brussels (2012), *The Luanda Triennial*, Angola (2010), and *MIP 2, Manifestação Internacional de Performance*, Belo Horizonte (2009). He has participated in different editions of the Contemporary Art Festival *Sesc\_Videobrasil* between 2005 and 2011, and was among the prizewinners at the 17th Festival.





**BAKARY DIALLO** Mali  
(1979-2014)

Sesc\_Videobrasil  
Residency Prize  
[Instituto Sacatar –  
Itaparica-BA, Brazil]

## **Tomo** (2012)

Video. 6'53", stereo, color, 16 : 9.

Produced by Le Fresnoy – Studio National des Arts  
Contemporains

The literal meaning of the word *Bambara*—a territory that is left deserted and ravaged after a war—inspires this tale. Through the eyes of a disturbed character, that seems to be struggling for breath, we see an abandoned village that has been taken over by the spirits of those who once lived in it. Depicted as ghosts and flaming figures, they go on performing everyday activities, as if clinging to reality. The piece addresses the symbolic violence of war and its way of destroying mind and soul of all who are touched by it.

Due to political and geostrategic challenges, the dictatorship, fratricidal wars, and all sorts of senseless actions by a few ruling elites, Africa was, and still is, home to agitations of different sorts, like war, genocide, and other violent forms of oppression.

“Still, it must be known that, in any situation of war and instability in which we either are submitted to or submit the other, no one is spared, notwithstanding their position. And this is so because we are simply human beings.

“*Tomo* literally evokes the Bambara language, spoken in Mali: an abandoned territory, marked by war. Armed and mental conflicts. He who comes and guides the viewer through the film is reduced to a troubled gaze. He moves with the frantic steps of a cornered animal, crossing empty spaces and finding only ghosts and signs of abandonment. This film symbolizes the ‘*tout*



*blesé* [all wounded], that is, the wounds of the body and the wounds of the mind.

“In *Tomo*, the action is unraveled in a universe where the living have vanished, replaced by ectoplasms in a simulacrum of life. *Tomo* addresses war in general, using Mali’s rurality as a neutral backdrop to the disturbance that war causes to all the psyches in the world. Violence, as it passes, destroys everything around it, in both the physical and mental planes. It is a deserted, hopeless path.

**GHOST** “In order to highlight this complex violence, I use objects, cuts, thundering sounds, life’s little sounds, wind noises, percussion sounds, chanting, and the crackling of fire and the sun. Phantoms of flame and smoke perform commonplace actions, instead of living beings.

**DEVASTATION**

“The film makes a plea for non-violence; it doesn’t contain graphic images, and it unfolds in an essentially expressive narrative without resorting to psycho-babble or moral issues. *Tomo* opens itself to mental stress, to the vain and desperate escape, and to collective alienation. Its force and power to disturb are due to a construct in which three levels of space-time perpetually conspire: the past, hallucination, and reality. The viewer is at once placed side by side with burning spectra, their own interiority, and invisible worlds.”

**SPIRIT**

**FIRE**

## REFERENCES AND INSPIRATIONS

- *Hotel Ruanda* (2004), Terry George
- *Uncle Boonmee, Who Can Recall His Past Lives* (2010), Apichatpong Weerasethakul
- *War Is Personal* (2010), Eugene Richards
- *Les mots du génocide au Rwanda: lire écrire et comprendre*
- “Rapport sur les troubles psychiques de guerre d'apparition différée,” org. Serge Bornstein (*Neuropsychiatrie*, n. 34, set. 1986)

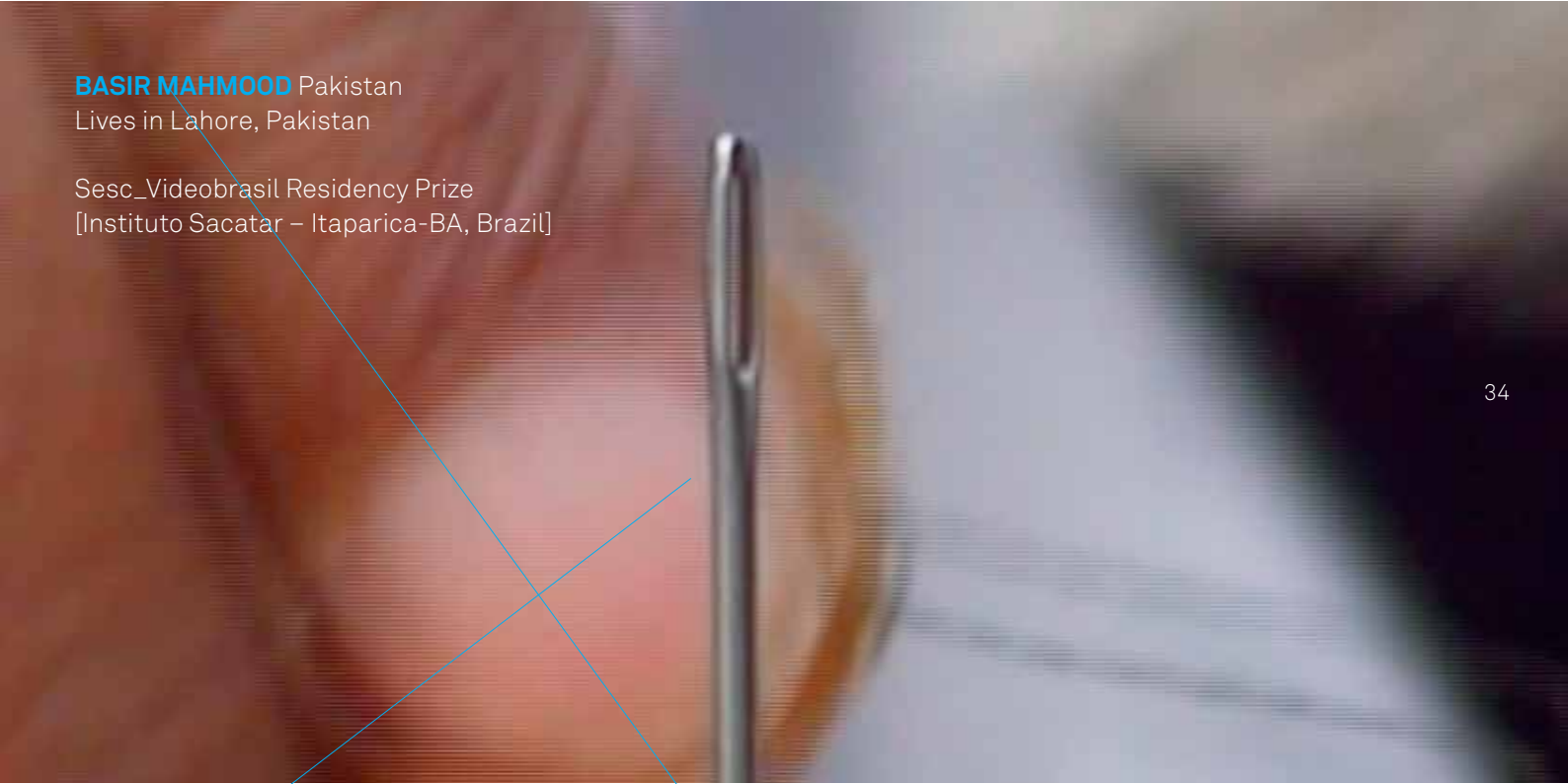
LANDSCAPE

- *Carnages. Les guerres secrètes des grandes puissances en Afrique* (2010), Pierre Péan
- “République démocratique du Congo, la plus grande guerre d'Afrique,” Sven Torfinn (*The Economist*, 2003)
- The Bambara language
- The eruption of the Vesuvius

FABLE

Working mainly with video, **Bakary Diallo** (Kati, Mali, 1979-2014) used objects of everyday life to build synthetic narratives that often question the effects of violence. He has shown films in screenings and venues such as Biennale de l'Art Africain Contemporain, Dak'Art (2012), L'Afrique en mouvement, Montreal (2012), 9eme Biennale Africaine de la Photographie, Bamako (2011), and the 20<sup>a</sup> Semana de Cine Experimental de Madrid (2010). Diallo took part in the 17th Contemporary Art Festival Sesc\_Videobrasil (2011) and attended Le Fresnoy – Studio National des Arts Contemporains (2010).





**BASIR MAHMOOD** Pakistan  
Lives in Lahore, Pakistan

Sesc\_Videobrasil Residency Prize  
[Instituto Sacatar – Itaparica-BA, Brazil]

## **My Father** (2010)

Video. 2'10", no sound, color, 4 : 3, loop

The video shows an old man trying in vain to pass a thread through a needle hole. The deliberate choice of a small-size hole makes his act all the more intense. *My Father* is an expression of the artist's relationship with his father, forty-five years his senior. The piece deals with memories and subtly refers to opposites such as strength/fragility and virility/dependence.

When I was born, my father was forty-five years old, and as I grew up and stronger, I saw him grow older and weaker. *My Father* is an expression of a very personalized impression of my relationship with my father.

"The video shows an old man trying to thread a needle: a simple task, but not for an old man. Throughout the course of the video, the old man attempts to accomplish the act, but cannot succeed.

"I deliberately chose a small display size while filming the act of a needle being threaded: the small size of the needle underscores the intensity of an action that would seem uneventful and therefore insignificant. Its repetition is driven merely by the vanity of hope.

“The line represents the struggles of everyday life, which we usually view as trivial, but are struggles of great importance and value when viewed within the context of time and mortality. The needle represents the gradual deterioration of human abilities with aging, and how even the faculties of hope and determination dissolve into life’s twilight.”

EFFORT

FAMILY

OLD AGE

## REFERENCES AND INSPIRATIONS

- *Manmade*, Basir Mahmood (2010)
- *Lunda Bazaar (Secondhand Clothing Market)*
- *My Father*, Rosie Hays (2012)

NEEDLE

MEMORY

**Basir Mahmood** (Lahore, Pakistan, 1985) ponders upon the embedded social and historical terrains of the ordinary, as well as his personal milieu, using video, film, or photography. He is the recipient of the Akademie Schloss Solitude fellowship, Stuttgart (2011/2012). He has participated in the Asia Pacific Triennial 2012 (APT 7), Brisbane, and the 3rd Moscow International Biennale for Young Art (2012). His video works are part of private and public collections.



**GABRIEL MASCARO** Brazil  
Lives in Recife, Brazil

Wexner Residency Prize  
[Wexner Center for the  
Arts – Columbus, USA]



## **Doméstica** (2012)

Video. 75', stereo, color, 16 : 9

The artist invited middle-class teenagers to spend a week filming the daily activities of their housemaids. The film uses the raw footage that resulted from this re-negotiation of roles, which temporarily subverts a relationship based on subservience and invisibility. An immersion in a particular nook of Brazilian sociocultural space, the work examines an arrangement that jumbles relationships of employment and affection, protection and violence, familiarity and class struggle.

In *Doméstica* [Maid], I was concerned with penetrating the complex relationship of affection and labor that permeates the daily lives of young people and their maids. The young people concerned were given the task of filming their maids and handing me the raw footage so that I could make a film out of it. The truncated intimacy of those relationships interested me, with regard to the power of sight.

“Unlike the classic ‘action’ and ‘cut’ model of cinema, the challenge of this film laid in sharing subjectivities, scheduling meetings, elaborating procedures that would allow the footage to be filmed by others in order to create surprise and restlessness. The idea was to challenge those young people to invert their sight, to observe someone who had often observed them their whole lives. And, for a week, to bring about a renegotiation of roles.



**ALTERITY**

“Each family has a latent, deeply personal way to relate to the maid. The affection is negotiated in the personal sphere, in intimacy. Whether the young people took advantage of a power relationship in order to gain the maid’s intimacy, or the maids used this audiovisual artifice to self-fictionalize within the relationship, what makes me glad is the power of this imprecision the film exudes from start to finish.

“It is precisely from the resignification of these images, in my encounter with the young people and the maids, that a new view arises. And the film is also my own affective and political encounter with the result of the raw footage.

“When I launched the film, at the 2012 Festival de Brasília, prejudice against maids was backed by the Federal Constitution itself. Maids

**LABOR**

were cut off from basic protections such as paid vacations, 13th month’s wage, unemployment insurance, accident insurance, overtime pay, and maximum working hours.

“In 2011, the Labor Ministry’s figures showed that nearly 15 percent of the world’s domestic workers were in Brazil (amounting to roughly 7.2 million). Brazil had not yet ratified the convention of the International Labor Organization (ILO) on domestic workers.

“At the beginning of 2013, a constitutional amendment bill called *PEC das Domésticas* was submitted to Congress. On May 1, I released the film in the commercial film circuit, amidst a tornado of conservative backlash against the amendment that set forth a few timid improvements in reparation for centuries of the slave mentality that still echoes through contemporary Brazil.”

**SOCIAL RELATIONS****FAMILY****SIGHT**

## REFERENCES AND INSPIRATIONS

- International Labor Organization Convention (ILO)
- PEC das Domésticas
- Shooting and task guide for the participants of *Doméstica*

SOCIAL STRATUM

CHARACTER

INTIMACY

Subverting the language and devices of cinema, and raising issues of authorship, the films and videos by **Gabriel Mascaro** (Recife, Brazil, 1983) deal with power bargaining and interpersonal relationships. He took part in the 32nd Panorama of Brazilian Art, MAM-SP (2011) and in film festivals in Munich, Lisbon, Rotterdam, and Toulouse. He received a scholarship from the Recife Visual Arts Week (2008). Mascaro was granted an artistic residency at Videoformes, in Clermont-Ferrand, France, at the 17th Contemporary Art Festival Sesc\_Videobrasil (2011).



**LAURA HUERTAS MILLÁN** Colombia  
Lives between Paris, France, and Bogotá, Colombia

Res Artis Residency Prize  
[Arquetopia – Puebla, Mexico]



**Journey to a Land Otherwise Known** (2011)

Video. 22'17", Dolby Surround Prologic 1, color, 16 : 9.

Courtesy Le Fresnoy – Studio National des Arts  
Contemporains

A documentary fiction inspired on the first accounts of the natural and ethnographic explorations in America by colonizers, missionaries, and scientists. Shot in the Tropical Greenhouse of Lille, France, the film uses the architecture and the plants of this enclosed botanic garden as narrative supports for an initiatory journey, led by the speech of an explorer/adventurer. Exploring the notion of exoticism, the film evokes the violent origins of the New World and the endurance of the imagery they engendered.

This work is part of a series initiated in 2009, around the notion of 'exoticism.' The source of the series lies in a discovery of a book of photographs depicting Mapuche natives in the Jardin du Luxembourg, in Paris, in the early 20th century. The poignant memory of these vanished people, forced into exile and exposed in France, has haunted me for many years.

"Literal and figurative journeys took me to the cinema as a medium but also as a subject. I'm particularly interested in its representation of otherness: ethnological representations, historical archives, the iconography established by the mass cinema. The porosity between documents and representations, knowledge and perversity, narration and delirium, is at the heart of my writing.

"The film proposes a pastiche of an ethnographical film in an enclosed space, an artificial jungle in a European tropical

greenhouse. By deconstructing the ways of the classical ethnographic films (male voice-over describing the discovery of the 'other'), I wanted to cast doubt on the veracity of the taxonomic discourse used by the Western culture to describe otherness.

“When I made *Journey to a Land...*, the political environment in France, where I live, was becoming more and more aggressive towards foreigners and immigrant people, with new immigration laws, the acceptance of extremisms, and political discourses trivializing xenophobic attitudes. Unfortunately, racism is still an important issue in Western culture nowadays.

“By the same time, survivors of kidnappings by the FARC published books about their captivity in Colombia. The iconographic construction around these facts, in Colombia and France, has

ARCHITECTURE

ETHNOGRAPHY

marked me. I felt that both cultures were still mired in a colonial discourse, missing a new syntax, and the right words to articulate our current and contemporary dramas, instead of the mere dichotomy between the 'civilized' and the 'savage.’”

#### REFERENCES AND INSPIRATIONS

- *How Tasty Was My Little Frenchman*, Nelson Pereira dos Santos (1971)
- *Cannibal Holocaust*, Ruggero Deodato (1980)
- *Rambo: First Blood*, Ted Kotcheff (1982)
- *Predator*, John McTiernan (1987)
- *Apocalypse Now*, Francis Ford Coppola (1979)
- *Avatar*, James Cameron (2009)
- *The Emerald Forest*, John Boorman (1985)
- *Tropical Malady*, Apichatpong Weerasethakul (2004)
- *Aguirre, the Wrath of God*, Werner Herzog (1972)

FOREST

## EXPLORATION

- *The Thin Red Line*, Terrence Malick (1998)
- The Brazilian Tropicalist movement
- Afro-futurism
- *Heart of Darkness*, Joseph Conrad (1902)
- *La Vorágine*, José Eustacio Rivera (1924)
- Horacio Quiroga, travel journals
- Christopher Columbus' journals
- Alexander von Humboldt
- *One River: Explorations and Discoveries in the Amazon Rain Forest*, Wade Davis, 1996

- *Manifesto Antropófago*, Oswald de Andrade (1928)
- *Tropicália*, Hélio Oiticica (1967)
- *Remedios Para El Imperio: Historia Natural Y La Apropiación Del Nuevo Mundo*, Mauricio Nieto Olarte (Uniandes, 2009)
- “Universo vídeo. Reflexionando a través de la imagen,” Semíramis González (2013)

The experimental documentary fictions of **Laura Huertas Millán** (Bogotá, Colombia, 1983) explore the status and the ontology of images, often through violence-related themes. Her work has been shown in museums, galleries, and festivals in France and Latin America, such as FID Marseille, Rencontres Internationales Paris-Berlin, Traverse Video, Mulhouse Contemporary Art Biennial, Modern Art Museum of Bogota (MAMBO), and Museum of Contemporary Art of Santiago de Chile.



**LUCFOSTER DIOP** Cameroon

Lives between Rotterdam, the Netherlands,  
and Douala, Cameroon

FAAP Residency Prize

[Edifício Lutetia – São Paulo, Brazil]



## **We Are One** (2009/2010)

Video. 5'38", no sound, color, 16 : 9, loop

A still shot shows the artist's hand. As the fingers move, they start to create a sort of dialogue between them. First, they seem to be comforting and caressing each other. Then, the interaction becomes more and more aggressive, until the fingers start having a fight. As he outstretches his hand to the world, the artist is trying to question the nature of human relationships and to draw attention to the contradictions and complexity of social relations essentially marked by conflict and mistrust.

EE

I am deeply saddened and sensitive when I face any situation of imbalance. Usually, these are the kinds of situations and events that trigger the process of creation within me.

"Racism, injustice, propaganda, slavery, colonialism, neocolonialism, imperialism.

"I approach these themes through metaphors. It is about looking for visual strategies that will allow me to express the influences and the impacts of neocolonialism and imperialism in the world and in the African continent, in particular.

"As a matter of fact, these two terms (neocolonialism and imperialism) literally share a common denominator, i.e., domination. And to dominate is to submit, to asphyxiate. I am particularly sensitive to the issues and events that evoke this type of situation.



CONFRONTATION

“In a situation of asphyxia, the only way to survive is to resist and seek ways and means to regain affirmation, balance, and oxygen, vital to keep existing. This is basically the metaphor I base my approach on. Therefore, my deep-seated motivation is to focus on seeking poetic strategies that allow for the reaffirmation and verification of hidden cultural, historical, urban, social, economic, and geographical heritages.

IDENTITY

“The idea behind *We Are One* is to metaphorically show an experiment which expresses the nature of tensions, communications, and resistances related to the human relationships. The metaphor behind the hands movement suggests that, in order to reinvent humanism, we need horizontality in our daily social, cultural, and political lives.”

DIALOGUE

## REFERENCES AND INSPIRATIONS

- *7 Seconds*, Youssou N'Dour & Neneh Cherry (1994)
- *Hands across the World*, R. Kelly
- *Images Are Not Innocent*, Alfredo Jaar, 55th Venice Biennale, 2013
- "Actualité du panafricanisme," Dominique Fontaine (*Africultures*, 2013)

MISGIVING

GESTURE

**LucFoster Diop** (Douala, Cameroon, 1980) works with drawing, painting, collage, installation, intervention, photography, and video performance to explore the influences of neocolonialism and imperialism on a personal point of departure and on the social and urban domains. Recent exhibitions include *World One Minute Video*, Today Art Museum, Beijing (2008), and the 11th Havana Biennial (2012). He has been a guest resident at the Rijksakademie, Amsterdam (2009/2010).



**NURIT SHARETT** Israel

Lives in Tel Aviv, Israel

China Art Foundation Residency Prize  
[Red Gate Gallery – Beijing, China]



## **The Sun Glows over the Mountains** (2012)

Video. 53'08", stereo, color, 16 : 9

The artist recounts childhood memories and connects them to the history of her family and her country. She converses with her Palestine-born parents, who took part in realizing the Zionist dream of establishing the State of Israel, and reviews the political philosophy of her grandfather, Moshe Sharett, who was ousted from his position of foreign minister after opposing the Sinai War. The piece speaks of memory, family ties, and shattered political ideals, as it helps to deconstruct an official social history.

“

While working on this piece, the research process was different from usual. This time, I went through a long and emotional research period. I started with discussions with my father, with and without a camera. I used my memory, recalling stories I had heard at family gatherings since childhood, and read parts of my grandfather's diaries, going through his photo archive, searching for pictures I could use in the film.

“My grandfather died when I was two years old, and I tried to get to know him better by all means I could find. I went to the Israeli radio archive and listened to old recordings of his voice. I viewed old black-and-white news clips from the 1950s, which showed him in various official occasions. At last, I interviewed six people who knew him as a public figure, three of which appear in the film.

“*The Sun...* is a very personal work, dealing with my family's

## FAMILY

history and my connection to Israel, directly associating open conversations with my parents to the camera and to the viewer, and video-still landscape images.

“I always use a tripod; I never move the camera, I just wait for the movement to occur in the frame, and the shots are long. In this work, I used interviews for the first time, filming them the same way I usually do. Each one of them was one long shot. I chose to show the cuts in the interviews, instead of hiding them by editing.

“I went through an interesting process with my parents, filming them together for the first time. I filmed our discussions, talking the same way we always do at the dinner table. This time, I was not only the daughter but also the director.

“This piece is personal and political. It deals with the changes

the State of Israel has been going through since the time it only existed as a dream, up until today, as this dream has been shattered to pieces. It addresses the historical experience of Israel’s foundation and the development of the State from its early days until today.”

## POLITICS

## EMOTION

## REFERENCES AND INSPIRATIONS

- *Moshe Sharett and His Legacy*, a website dedicated to the first Minister of Foreign Affairs of the State of Israel

MEMORY

AUTOBIOGRAPHY

HERITAGE

Working mainly with video, **Nurit Sharett** (Tel Aviv, Israel, 1963) addresses issues such as national identity, ethnicity, foreignness, and gender in a political fashion. She has shown works at The Israeli Center for Digital Art, Holon (2012), 17th Contemporary Art Festival Sesc\_Videobrasil and Casa de Cultura de Israel, both in São Paulo (2011), Jerusalem Film Festival (2008), and Cinémathèque Française, Paris (2007). She won the Ministry of Culture and Sports Award, Israel (2003).



**VIRGÍNIA DE MEDEIROS** Brazil

Lives between São Paulo and Salvador, Brazil

ICCo – Instituto de Cultura

Contemporânea Residency Prize

[Residency Unlimited – New York, USA]



They're not giving you anything.



## **Sergio e Simone** (2010)

Video. 10', stereo, color, 16 : 9, loop

Turning an incisive eye on the plural and contrast-ridden urban context of Brazil's cities, the film counterpoises two identities shared by the same person: the transvestite Simone, who worships her Orishas at a public fountain in Salvador, and Sergio, the evangelical preacher Simone becomes after a near-death experience. This divided character becomes itself the embodiment of a dispute between two religious systems as they wrangle for believers in Bahia. By standing outside these opposing arguments, the film is able to work with the contrasting notions of desire and expiation.

Regarding the streets as a powerful creative laboratory was the first step in making the video. I was deeply interested in creating a piece featuring the prostitutes who inhabit Ladeira da Montanha, one of the most degraded areas of the old town of Salvador, which connects the high (new) and the low (old) cities. Known for harboring brothels in which middle- and high-class kids had their first sexual encounters in the 1960s and '70s, Ladeira da Montanha decayed further and further until it became a dangerous, abandoned place in the 1980s.

“In order to infiltrate myself into the lives of the prostitutes, I started going to Fonte da Misericórdia, the spring that supplies water to Ladeira. In one of my trips to the fountain, I met Simone, a transvestite, the main subject of my research. She used to live with her mate in a run-down house on Ladeira da Montanha. Like most people living in this area, Simone was a drug user, but she also cared for the fountain, which she regarded as a sanctuary to worship her



## SEXUALITY

Orishas. This fabulous story led me to let go of the idea of working with the prostitutes, and I followed this new character.

“I spent two weeks helping Simone to arrange for her mate, Maurício, to get surgery, as he had broken his feet. This was our agreement to start the film. I made the video *A guardiã da Fonte* [The fountain’s guardian] and, one month after the first session, Simone went into convulsions due to a crack overdose, followed by a mystical delirium in which she believed she had met God. After that, Simone quit being a transvestite, returned to her parents’ house, changed back to her baptismal name, Sergio, and considers himself one of the last few people sent by God to save humanity.

“Daily life is marked by imaginary barriers that separate individuals; our consciousness is covered up by stigma-identities, stereotyped images.

“The urge to disobey the order that separates us from other modes of existence has motivated my art practice: becoming familiar with other social codes and allowing myself to be affected by them, out of the pleasure of finding myself strange and surpassing my own boundaries.

“A feeling of incompleteness is what also maintains us in suspension, as if we were unfinished and waiting for ourselves. My work is endowed with an anthropological pathos. The Other is not only the dissimilar—the foreigner, the outcast, the excluded. This is a meeting that requires time, complicity, and a desire to become close with that which seems distant.

## MARGINALITY

“The affective state that brings me closer to and launches me into each of these realms causes a sort of blindness that distorts what is real—it is different from witnessing the fable. Such is the policy of meetings that establishes the character

of my artworks. On meeting with individuals, my presence is boosted; I become an active character, aiming to extract, through interaction, complicity, trust, and affection, revelations that can make the veil of identity disappear, the veil that covers and neutralizes the living presence of the subject.”

#### REFERENCES AND INSPIRATIONS

- *Stalker*, Andrei Tarkovsky (1979)
- *Nietzsche and Philosophy*, Gilles

TRANSVESTITE

Deleuze (1962)

- *The Thief's Journal*, Jean Genet (2005)
- *The Practice of Everyday Life*, Michel de Certeau (1980)
- *In Search of Lost Time*, Marcel Proust (1913-1927)
- *Manuelzão e Miguilim*, Guimarães Rosa (1964)
- Marcondes Dourado, Bahia-born artist

IDENTITY



In her work with video and installation, **Virgínia de Medeiros** (Feira de Santana-BA, Brazil, 1973) avails of documentary strategies and forms of investigation borrowed from anthropology and ethnography to review the ways we interpret the Other. She took part in the 32nd Panorama of Brazilian Art, MAM-SP (2011), the 2nd Luanda Triennale (2010), and the 27th Bienal de São Paulo (2006). She did a residency at La Chambre Blanche Art Center in Quebec (2007) and won the Funarte National Network Visual Arts prize (2009).

**CAETANO DIAS** Brazil  
Lives in Salvador, Brazil

Honorable Mention



## **Rabeca** (2013)

Video. 71', digital 5.1, color, 16 : 9

A fiddler crosses the São Francisco River basin, a semiarid region of the Bahian hinterlands, where he meets real and sometimes created characters. A fictional documentary that is ethnographical in spirit and poetic in tone, the work inventories centuries-old customs still alive and well in towns like Irecê, Lapão, Xique-Xique, Bom Jesus da Lapa, and Correntina. In these environments, the artist creates symbolic relationships of belonging out of emotional memory and immaterial heritage.

In order to make *Rabeca* [Fiddle], I searched the web for fiddle players in Bahia and there was virtually no record, apart from two major exceptions: Eder Fersant and Dona Dominga da Rabeca. He, a young musician with some classical training. She, an eighty-six-year-old lady who plays a fiddle brought to her from Goiás by her father in the year of 1943.

“Based on the little information I could glean from the Internet about them, and also based on my field research, I wrote a draft script. It was an ambitious project in which I let my childhood memories speak out in Bahia’s hinterlands. As a child, I witnessed many fiddle players in the cities I lived in. I wanted a narrative that was part memory, part objective recording of events, and part fantastic realism.

“During preproduction, I travelled with a small team (Leonardo Campos, Cláudia Pôssa, and Eder Fersant) for nine days through the

*sertão* [hinterlands] of Bahia, immersed in many stories, meeting characters worthy of Fellini. We looked for fiddle players wherever we went to. It was one of the most amazing trips I have ever taken! The film allowed us to experience a Bahia that Bahia itself does not see.

“We all came back changed by that process. We spent little time together, but great affection grew between us. The production per se took fifteen days of filming with a nine-strong team, a new ‘marathon’ through Bahia’s hinterlands, rich of new discoveries.

“*Rabeca* is a hybrid work, between fiction, documentary, and video art. An arid, contemporary baroque reminiscent of the aesthetical strangeness of Guimarães Rosa, updated. It is a document about the fantastic imagery of that region, its stories, customs, and myths.

ETHNOFICTION

“It follows up things I have done, like the short film *1978 – Cidade*

*submersa*, in which I approach the memory of a vanished city. I have always liked crossings of concepts that lead to strangeness. The film is yet another attempt at expanding on that idea. The documentary functions as a conscience that takes place through hallucinations, where nearly everything is real, documental.

“Nothing is more universal than ancient legends and myths, and *Rabeca* seeks out the atavistic, that which takes place in the bone of the soul, and thus always returns. It is the discovery of what that bone actually is, just as iron is the bone of the verb, which brands, wounds, corrodes, swells, dilates.

“I sense that Bahia is undergoing a process of erasure, and this film is perhaps a chance to resume our dialogue with our *sertões*. The film is an attempt at conversing with something deep that is on the verge of being forgotten in the innards of the *sertão*.

“Making *Rabeca* has been, and still is, an act of guerilla, of cultural resistance.

“It is no longer appropriate to separate fiction from documentary, contemporary narratives from historical ones; the hybridization of experiences will always be more stimulating. In *Rabeca*, things happen today, even though old men or instruments brought by Portuguese Moors during colonization do appear.

“It is a silent film about the sounds of a contemporary *sertão* with

TRADITION

rituals that update themselves. This is not past history, it is present and contemporary. It was all already there: the ‘turbo-donkeys,’ the woman dancing on the yard, the fiddler.”

MUSIC

#### REFERENCES AND INSPIRATIONS

- *O voo meditativo da semente do carrapicho*, Eder Fersant
- The work of Marina Abramović

SERTÃO

Relationships between the body and identity, and between memory and belonging are some of the axes of the research carried out by **Caetano Dias** (Feira de Santana-BA, Brazil, 1958), expressed in video, film, photography, sculpture, and intervention. He was awarded the Le Fresnoy residency prize, in Tourcoing, at the 16th Contemporary Art Festival Sesc\_Videobrasil (2007). He has exhibited in Brazil, Venezuela, Ecuador, Spain, Cuba, the USA, and Canada. He has also taken part in the biennials of Mercosul, Valencia, Buenos Aires, and Paris. Among the collections that own some of his work are the Assis Chateaubriand Collection, MAM-BA, MAM-RJ, and Museu Berardo, Lisbon.



**ENRIQUE RAMÍREZ** Chile

Lives between Paris, France, and Santiago, Chile

Honorable Mention



## **Brisas** (2008)

Video. 13', stereo, color, 16 : 9.

Produced by Le Fresnoy – Studio National des Arts  
Contemporains

In a long shot, the artist walks past the governmental palace La Moneda, the stage for the military coup that ousted and murdered the Chilean president Salvador Allende in 1973. A voice-over evokes memories of the author's childhood, mixing the terror of the dictatorship with the sense of protection of being in his mother's arms. Filmed in the opposite direction to the route permitted to visitors, the walker's defiance becomes a metaphor for the subversive potential of revisiting a political history steeped in crime and lies. By taking back this public space, the artist raises the notion of collectivity as the prerequisite for any city.

Chile's Palacio de la Moneda is a symbol of sadness and happiness. Paradoxically, La Moneda has its back to Santiago's main street, La Alameda. In other words, the entrance is in the back. Therefore, in order to cross it, one must walk from Plaza de la Constitución towards Plaza de la Ciudadanía, but this plaza, whose name translates as 'citizenship,' is surrounded by fences all the time.

"I started crossing La Moneda every day, trying to go around it and leave through the entrance, but a guard would always stop me and politely ask me to exit through the other side. Until one day someone stopped me and I inquired, 'What is the sense in always moving in the same direction?' And the person who had told me to walk in the correct direction said, 'The sense is that we cannot go back in history.' For me, that was a decisive statement about my country. Chile has no memory and no interest in building one.



**CHILE**

“The man who walks in *Brisas* [Breezes] is a man that enters Palacio de la Moneda through the exit and heads towards the entrance; in other words, he makes the reverse trajectory, because he wants to remember, he wants to go back in history.

“Form is very important to this piece, because it is a long shot where the viewer crosses the palace alongside the actor of the film. The dramatic and narrative timings here are one and the same, and this is crucial to me.

“My works are political because they deal with memory, absence, and the human aspect. I am interested in creating projects that connect to the viewer’s body and mind.

“*Brisas* was conceived because our history vanishes. It is like the smoky fog in our cities; there is something that does not let

us breathe calmly. We are a grey country, down to the core of our soul. In 1836, Charles Darwin made a magnificent remark: ‘In this land [Chile], the people never smile, all they do is laugh at something or someone.’ It seems as if this sentence was written today. Nothing has changed in regards to this sort of sadness, which is neither melancholy nor the Brazilian *saudade*. It is grey...

“My experience is based on real time, on my interest in long takes, in cinema as a driver of imagination. When image gets depleted, you have sound and literature, and so on and so forth... The words of the Chilean poet Enrique Lihn explain this very well: ‘It is clear that the sun also enters through our ears, and this happens when we believe that we can hear visions.’”

**DICTATORSHIP****EMOTION**

## REFERENCES AND INSPIRATIONS

- *The Weeping Meadow, Part 1: Eleni*, Theo Angelopoulos (2004)
- *The Tree of Life*, Terrence Malick (2011)
- Raúl Ruiz, Chilean filmmaker (1941-2011)
- Guillermo Cifuentes, Argentinean artist
- “Jóvenes releen la historia,” *El Mercurio* (2009)
- “Brisas (¿el agua lo limpiará todo?),” Christian Báez Allende (2009)
- “Un artista sopla la memoria,” *La Nación* (2009)

### MEMORY

**Enrique Ramírez** (Santiago, Chile, 1979) works with film, photography, and installation to reintroduce the human element into dystopian scenes. Memory, displacement, and exile are some of his themes of interest. His solo exhibitions include *Cartografías para navegantes de tierra*, Galeria Die Ecke, Santiago (2012). He took part in the Sharjah Biennial (2011) and the 15th Contemporary Art Festival Sesc\_Videobrasil (2005). He has done artistic residencies at FLACC, Genk (2011), and Cité des Arts, Paris (2013).



**MARCELLVS L.** Brazil  
Lives between Berlin,  
Germany, and  
Seyðisfjörður, Iceland

Honorable Mention



**9493** 2011

Video installation. 11'16", stereo, color, 16 : 9, loop.  
Courtesy carlier | gebauer, Berlin, and Galeria Luisa Strina,  
São Paulo

Protected from the inclement weather by the canvas walls of a tent—the interior of which resembles a cavern, wigwam, ribcage, or circus—a boy plays a videogame. The music from the game is hypnotic, technological, but constantly threatened by the howl of the wind, poised to swallow the whole arrangement. Starting from a banal situation, and without moving the camera, the artist reveals how two situations of indifference can overlap without friction: nature in relation to man, and man in relation to a shared and established reality.

I believe in art as the affirmation of meaning, and as a full confrontation with the here and now. 9493 is part of the *VideoRhizome* series, developed since January 2002. I believe the notion of 'rhizome' is not complete in the fields of botany or philosophy, nor can it be neutralized within the scope of shared evidences.

“The making of the series allows one to realize, IN ACT, how philosophical categories and scientific functions take place and must be dramatized into simultaneous aesthetical variations. My responsibility is to keep seeking encounters, to be affected, and to give such affections back.

“In the specific case of 9493, I address a certain human indifference to an established and shared order that moves parallel to nature’s fundamental indifference towards man.

Perhaps going camping and witnessing a storm in Iceland is as mundane as going to a sunny beach in Rio de Janeiro.

“In this piece, there’s a boy focused on his game and completely oblivious to this reality, which is common to him. By the same token, the storm moves and intensifies, notwithstanding the boy’s actions and reactions. What I am interested in is how both indifferences are not conflicting, and do not contradict one another at any moment.

“Being indifferent to nature’s indifference is perhaps crucial to produce meaning out of the inconsistency of reality or chaos. And I believe that this is the key issue I attempt to point out with this piece. No matter how we must deal with the political and social order in which we live, at the same time, we must invent or build a resistance against these established, shared domains.”

TECHNOLOGY

## REFERENCES AND INSPIRATIONS

- *Sátántangó*, Béla Tarr (1994)
- *What is an art work? and What is Art?*, Marcus Steinweg (*VideoRhizome*, 2008; *VideoRhizome 2*, 2010)
- Rudolf Eber, experimental musician of Austrian origin
- Marcus Steinweg, German philosopher
- Antônio Bráulio Vilhena, Brazilian poet from Minas Gerais State
- Henning Christiansen, Danish composer
- Florian Hecker, German artist
- Milan Knížák, Czech artist and scholar
- Marcus Schmickler, German composer
- Carlfriedrich Claus, German writer, philosopher, and musician
- Bernd Alois Zimmermann, avant-garde German composer
- David Tudor, American pianist and composer
- Galina Ustvolskaya, Russian composer
- Raymond Dijkstra, visual artist and musician
- Ghédalia Tazartès, French musician

NATURE

ISOLATION

- Jani Christou, Greek composer and musician
- Marc Zeier, American musician
- Patrick Kosk, Finnish composer
- Sveinbjörn Beinteinsson, pro-neo-paganism writer
- Walter Marchetti, Italian composer
- Daniel Löwenbrück, electronic music composer
- Wolf Vostell, German artist, was part of the Fluxus group
- Henri Chopin, French musician and poet

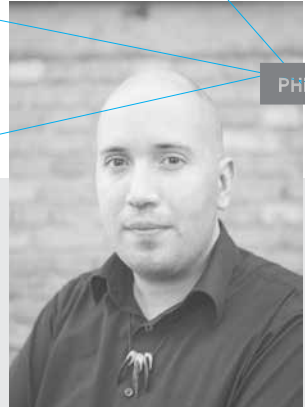
TENT

- Tochnit Aleph, sound poetry and art German label
- Rumpsti Pumsti, cultural center in Berlin dedicated to sound art
- NK, German organization dedicated to experimental music

LANDSCAPE

PHILOSOPHY

Dilated time and a sharp photographic eye that alter our perception of the ordinary are frequent characteristics in the work of **Marcellvs L.** (Belo Horizonte, Brazil, 1980) in video and sound. Marcellvs L. has been exhibiting internationally since the mid-2000s, with shows at the Centre Georges Pompidou, Paris, and Today Art Museum, Beijing (both in 2010). He participated in the biennials of Sydney (2008), Lyon (2007), and São Paulo (2006), and at several editions of the Contemporary Art Festival Sesc\_Videobrasil (2003–2011). He was awarded at the 51st International Short Film Festival Oberhausen (2005).



**SHERMAN ONG** Malaysia

Lives in Singapore

Honorable Mention



## **Motherland** (2011)

Video. *Xiao Jing*, 13'30", stereo, color, 16 : 9, loop.

*Jesmen*, 11'50", stereo, color, 16 : 9, loop.

*Agnes*, 10'15", stereo, color, 16 : 9, loop.

*Verena*, 11'10", stereo, color, 16 : 9, loop

Singapore is a city-state with one of the highest concentrations of people in the world. It attracts many immigrants, especially from China. Some have lived in the region for generations and no longer speak their original language; others are new, and wrestle with a sense of rootlessness. In a series of confessions, urban dwellers tell significant passages of their personal stories. *Motherland* investigates the effects of migration on a very intimate level, but never losing sight of its complex sociopolitical implications.

The *Motherland* series started as a part of another project called *Ghostwalking*, in which I was invited to respond to a journey along an MRT subway line known as the Northeast Line, in Singapore. *Ghostwalking* involved taking participants in audio tours at various spots along the subway stations, where they could choose to watch my videos. I made three videos for this project (*Xiao Jing*, *Jesmen*, and *Agnes*), which eventually expanded into the series.

“I think the social and political situation of a place/country always plays a big part in my artistic production. My research included news from online media, interviews with the actors involved in my pieces, and fictional dramatic intervention based on—or taken from—actual facts and stories.

“The next step was to write a script in English, whose essence



## IDENTITY

was internalized by the actors, who later presented it in their respective mother tongues. Once the film was ready, the subtitles formed yet another layer of translation, creating a 'dialogue' between the director, the actor, and the viewer. The actor becomes a composite character, telling a personal story, connected to history, reflecting on the social and political situations of their society and zeitgeist.

"Identity, migration, languages (and translation) lead to central questions in many of my works. Actually, I don't make distinctions between fiction and documentary, and I reckon it is clear to say that I work with narratives as opposed to a nonnarrative work.

"I have always believed that cinema is about the art of being 'indirect.' The long take as a form, or structure, forces the viewers to evaluate their own perception of moving images. If

one truly immerses oneself into the narrative, it imposes some kind of discipline, almost meditative and spiritual. With the long take, the viewers may drift in and out of the film's narrative, as they move along tangents, thinking about their own lives or something that might be outside the space of the screen, sometimes connected to the consciousness of the characters in different moments."

## INTIMACY

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## CONFESSION

## REFERENCES AND INSPIRATIONS

- “Lee Kuan Yew: Race, Culture and Genes,” Michael D. Barr (University of Queensland, 1996)
- “On the Uncertain Nature of Cinema (By Way of the Work of Manoel de Oliveira),” Víctor Erice (2004)
- “Dead Ends, U-turns & Fresh Starts: Little Ironies of Death in Diaspora,” Verena Tay (2011)
- “Like a Very Fine Score,” Agnès de Gouvion Saint-Cyr

- “And There Is More to Come,” Gertjan Zuilhof
- “Suggestive Realms and the Iconoclast,” Bridget Tracy Tan

## IMMIGRATION

## PRIVACY

**Sherman Ong** (Malacca, Malaysia, 1971) is a filmmaker, photographer, and visual artist. His practice is centered on the human condition, relationships, cultural diversity, and urban alienation. He has shown works at the Venice, Singapore, and Jakarta biennials; Mori Art Museum, Tokyo; Martin-Gropius-Bau, Berlin; Centre Georges Pompidou, Paris; and at several editions of the Contemporary Art Festival Sesc\_Videobrasil. His works are in the collections of institutions such as Fukuoka Asian Art Museum, Singapore Art Museum, and Seoul Arts Center.



## PUBLIC PROGRAMS

The activities designed to activate the contents presented in the 18th Contemporary Art Festival Sesc\_Videobrasil on Tour reflect the program created for the Festival.

The openings of the exhibitions in São Carlos and Campinas will include events that will gather curators of the *Southern Panoramas* show, researchers, and local teachers/professors.

By means of crosscutting and converging approaches to the exhibition, these round tables will explore issues related to the works and the history of Videobrasil.

In actions held during the visitation period, guest curators and artists will propose readings and interventions that are superimposed to and reconfigure the original narratives of the Sesc\_Videobrasil on Tour. The activities will be held in the exhibition venues of both units.

In addition to the scheduled events, the Public Programs will add new contents to the On Tour event. The 18th Contemporary Art Festival Sesc\_Videobrasil on Tour's publication includes statements in which artists comment on and contextualize their works, as they also give a list of references that are important to their productions, such as books, films, facts, and characters.

The source of these contents, which deepen and enrich the reading of these works, is the PLATFORM:VB, a virtual place where artists were invited, during the Festival, to add publications that complement the works.

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- The full program of the Public Programs is available at <http://site.videobrasil.org.br/en/agenda>.
- Visit PLATFORM:VB ([site.videobrasil.org.br/en/plataforma](http://site.videobrasil.org.br/en/plataforma)) to get to know and navigate the contents of all the works presented in the *Southern Panoramas* show.

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