

Corpo Brasileiro

Basic information

Location: Storm And Drunk, Calle Benjamin 6, 28039 Madrid, Spain (Later in 2020 Hosek Contemporary, Berlin; mala voadora, Porto)

Installation: 20th - 25th February 2020

Dates: 26th February - 2nd March 2020

Opening reception: Friday 28th February 2020, 7-11 PM

Participants: Andressa Cantergiani, Janaina Carrer, Fabiana Faleiros, Julha Franz, Pedro Galiza, Raphael Jacques, Túlio Rosa, Yuri Tuma, Fabiana Vinagre

Curator: Petr Hošek

Acknowledgments: Linda Toivio, Matheus Gumerato, Henrique Menezes

Curatorial text

Corpo Brasileiro, a group exhibition of nine artists consisting of eight video performances or their registers, is focused on the appearance of the body and the poetry in contemporary Brazilian art. Each work represents a different approach to the question of which difficulties the Brazilian has to deal with in the context of the political, social and insecure reality of this South American Federal state today.

Recently, Brazilian state institutions have become more 'careful' and 'aware' of the far-right political line of the country's president and if the curators of those cultural institutions have to decide what kind of work they expose, especially in theatre and performance art, they would rather not choose nudity, queer, political or trans-related art projects. Under those conditions, it is not a surprise that São Paulo already organised a festival of 'banned' art. When self-censorship enters the mind of the artist in order to survive and make a living, the spirit of free creation is killed. Art becomes a caricature and honesty disappears the same way as the fear comes in.

The necessity to question the freedom of artistic creation has recently been connected to the fact that the administration of Bolsonaro is not really interested in censorship, but rather in 'curating' the art in line with their religious beliefs (as Sophie Foggin recently pointed out. But the struggle of the Brazilian body, especially in the selection of the works presented here, goes deeper in the past and particularly to 2013, the year when the videos from the demonstrations against the government started to appear on YouTube.

Túlio Rosa, whose research is deeply connected to the impact of the violence in the media on our bodies, is trying to answer disturbing questions related to our survival fight: *'How to build strategies to manage the violence that our bodies are constantly submitted to? How to talk about violence? What are the effects that the images of violence have on the body?'* A set of two videos, *Experiments for a non-submissive body - X4 | Side A/Side B*, was created and published in 2016. The real story behind the

images originates in a situation Rosa experienced himself - an assault in a French restaurant in Copacabana, Rio de Janeiro, where he was having dinner with friends. Four men entered the place with guns and grenades. *'They obliged us to put our hands on the table and look down to the space between them while they robbed everything. It was a long assault, longer than usual. I had a very strong feeling that everything was happening behind me and the only thing I could do was to look to the table while it was happening. It was a strong feeling of impotence. I remember thinking of images of war, people trying to have dinner while bombs were falling outside.'* The first video shows how the body could move or position itself within the given frame - sitting and hands on the table. Blurry images of the demonstrations keep appearing in the background, similar to the smoke. The second video shows the same scene, but on the contrary explores the possibility of a choreography created only by hands, inspired by the gestures from the images of violence in the media.

Janaina Carrer looks inside herself in the performance *Expurgoção (Purge)*. The work created in 2014 has a set scenario: write without stopping for 1 hour on a typewriter with no chance to delete or archive and without stopping to think. Tear what has been written. Through the performance, Janaina is able to start the process of killing old traces and articulate the castrating feelings, hidden desires or rooted fears. Everything has to be faces in an uninterrupted hour. This deceleration of thoughts and transforming them into real words, with no return, no rubber, no chance to 'review' initiates a tense, painful process. Naturally the tears come out. *'How can I have thought this so long? Time to take the land and transform,'* Carrer describes her work.

Another artist looking inside themselves is **Pedro Galiza** with the work *Extrato Intimo (Intimate Extract)* from 2018. Originally performed during their residency in Ubatuba, State of SP, *Intimate Extract* is a clip, a letter, a poem, a parade, a show, an action, a disturbance, a destruction or an experiment dedicated to everyone who believes and practices life with their autonomy.

Raphael Jacques, also originally from São Paulo, is portrayed in a short film from 2018 called *'Alma'*. The underground universe of the largest metropolis in the Southern hemisphere is being occupied by Alma Negrot, a performer who is part of a new generation of drag queers, which emerged and has been growing in Brazil today. The one giving life to Alma Negrot is Raphael Jacques, one of the figures of this movement that is materialised by a historical need in a country that kills more members of the LGBT community than any other nation in the world. During the night, Raphael transforms and improvises a visual provocation through his body. The exaggerated makeup serves to reveal the cry of a movement that sees in aesthetics a space for contestation. The paper eyelashes, the wiring and the plastic bags reuse garbage to make the city see the best and the worst in itself.

The third artist from São Paulo is **Fabiana Faleiros**, an artist and poet also known as Lady incentivo. Under this pseudonym she takes on the role of a singer and public persona with a name satirising the Brazilian "Lei incentivo," a law that allows the private sector to write off taxes for money invested in culture. Her video shows the

recording of her project for the 10th Berlin Biennale in 2018. Faleiros occupied Bob's Pogo Bar located on the basement level of the KW institute for Contemporary Art - a space and neighbourhood marked by urban processes similar to those witnessed in the heart of São Paulo. *Mastur Bar* (2015-18) was a travelling bar offering a programme of its own, consisting of lecture-shows, workshops, and a collection of objects related to the topic of female masturbation. The name of the bar is taken from the Portuguese verb *masturbar*, 'to masturbate', and it is also the title of a song and video clip by Lady Incentivo, inspired by the song 'I Feel Love' by Donna Summer. In this project, Faleiros proposes an audiovisual exploration of the distinct performances we practice with our fingers, looking into the histories beyond the gestures that connect it to ourselves, to machines and to what we desire.

The work *Cartographic Poetry* (2018) of artist duo **Fabiana Vinagre** and **Yuri Tuma** is based on concrete poetry, a movement that spread in Brazil between the 50s and 60s. Their performances seek to break with the common uses of language by bringing reading and writing closer to the body and the space. These works have emerged from the need to question the use of language in the neo-liberal context, where they can say that even language has gone through a process of gentrification and invisibility of its codes. Making poetry a cartography and with it inhabiting the urban space triply challenges the regulatory norms by putting the body in another performativity; the territory in other possible limits and the word in its most open form.

Andressa Cantergiani and **Julha Franz** are two artists from the booming Porto Alegre scene. Cantergiani took over the Military Museum of Porto Alegre in 2018 with a set of performances which involved tarot, nudity, provocative words and an LGBT flag, among others. In such an environment surrounded by military cars, guns, tanks and military servants, she is creating and pointing out alternatives to those war and fascist symbols.

The work of **Julha Franz** from 2019 challenges the Brazilian law and questions the sacrality of the Brazilian National Anthem. *'No one sings the national anthem alone. 'Dearest Nation' denounces the americanisation in Latin America (especially in Brazil) and plays with the notions of homeland and identity. I translated the Brazilian national anthem into English and let the revolt invade me while I was singing,'* explains Franz.

With 'Corpo Brasileiro', we state that we are against censorship, violence and any political influence on art and the creative field in general. Unfortunately, I don't state this only in the Brazilian context, but also in the context of the former Madrid government, whose cultural politics are leading many artists and art institutions into existential situations and uncertainty. That is the main reason we decided to share the gallery space of Storm And Drunk with the project *Reciclario* by and with **Lucas Damiani** and **Sara Coelho**. Despite earlier promises, the space in which they were supposed to present their project on the same dates than us, didn't receive funding and had to drastically reduce the programme.

Participants, their works (all videos) and BIOs

Andressa Cantergiani - *Combate* (2018) (<https://vimeo.com/292422325> - pass: combate), video projection/television

Performance is the main language of Cantergiani's recent work. She is also articulating her work in different medias, such as photography, video, installation and objects. She is a PhD student in Visual Poetics at the Graduate Program of the Institute of Visual Arts at UFRGS and has a master's degree in Communication and Semiotics from PUC / SP. She graduated in Performing Arts from the Department of Dramatic Arts at UFRGS. She lives and develops her artistic work in Porto Alegre. She also studied Performance at the University of the Arts in Berlin, through the CDEA-DAAD stipendium. She is the manager of Bronze Residência and the founder of the Península gallery in Porto Alegre. She curates PPPP [Public Peninsula Performance Program]. Cantergiani has participated in residencies, projects and exhibitions in different parts of the world with the emphasis on the action-installation.

<https://www.galeriamamute.com.br/andressa-cantergiani>



Janaina Carrer - *PUTREFATIO #02 Expurgoção (2014)* (<https://vimeo.com/119865300>) - video projection/television

Born in 1984, Janaina Carrer is a Brazilian performance artist and researcher, currently living in Madrid. Tutored by performing arts researcher Victoria Perez Royo, Carrer is a doctoral student in Arts, Humanities and Education at the University of Castilla-La Mancha (UCLM) in Madrid, with a scholarship from the Brazilian foundation CAPES. She holds a master's degree in Performing Arts Practice and Visual Culture from UCLM in collaboration with the Museo Reina Sofia and Teatros del Canal. Carrer is particularly interested in the connections between art and life, and the body and mind. Her works have been presented in Madrid's Teatro Pradillo and at various festivals; the BullShit Festival in Mexico City hosted by the Museo Universitario del Chopo and Brazilian festivals La Plataformance, Convergencia and Efemero. She has also collaborated with many artists such as Ana Borralho, João Galante, Luis Moreno Zamorano, Azara Ubera, Marcelo Evelin and the OPOVOEMPÉ collective. Her video performances have already been shown in Brazil, Mexico, Argentina, Italy, Colombia and Russia.

<https://cargocollective.com/janainacarrer>



Fabiana Faleiros - *Masturbar* (2015) (<https://www.youtube.com/watch?v=ywJ4bGYdqb4&>), video projection/television

Artist and poet Fabiana Faleiros is also known as Lady incentivo. Under this pseudonym she takes on the role of a singer and public persona with a name satirising the Brazilian “Lei incentivo,” a law that allows the private sector to write off taxes for money invested in culture. For the 10th Berlin Biennale in 2018, Faleiros occupied Bob’s Pogo Bar located on the basement level of the KW institute for Contemporary Art –a space and neighbourhood marked by urban processes similar to those witnessed in the heart of São Paulo. *Mastur Bar* (2015-18) was a travelling bar offering a programme of its own, consisting of lecture-shows, workshops and a collection of objects related to the topic of female masturbation. The name of the bar is taken from the Portuguese verb *masturbar*, “to masturbate”, and it is also the title of a song and video clip by Lady incentivo, inspired by the song ‘*I Feel Love*’ by Donna Summer. In this project, Faleiros proposes an audiovisual exploration of the distinct performances we practice with our fingers, looking into the histories beyond the gestures that connect it to ourselves, to machines and to what we desire.

<https://virandooazeite.blogspot.com/>



Julha Franz - *Dearest Nation* (2019) (<https://vimeo.com/366512172> - pass: HINO), video projection/television

Coming from a place of sexual and gender liberation, Julha Franz (b.1993) pushes boundaries with her own body. Her current field of research is the transformation of the body, especially through the use of makeup. Usually, makeup is used to reinforce aesthetic patterns and Julha proposes the opposite: to break stereotypes by using makeup as a creative tool for new queer and marginal aesthetics. She has studied at New York University (NYU), attending the 3-month program "EMERGENYC", fellow at the Hemispheric Institute of Performance and Political Arts, in New York City. She has also done art residencies in Venice, Italy, in late 2017, during the Venice International Performance Art Week; the "Tecnologías Multimediales Interactivas para la Escena", in Buenos Aires, in 2015, at Club Cultural Matienzo; and in 2014, also in Buenos Aires, at La Paternal Espacio Proyecto, same year that she studied "Artes Combinadas" at Universidad de Buenos Aires (UBA). She has participated in collective exhibitions, mainly at performance art festivals, such as "VERBO" - Galeria Vermelho, São Paulo, in which she was part of the festival two editions in a row, in 2017 and in 2018; she was nominated for the French Alliance of Contemporary Art Award, in 2018, and was a finalist for the BIG AWARDS, provided by CAGE Gallery, which takes place during Barcelona SWAB Art Week, Spain; and has been part of other exhibitions in the cities of Providence (USA), Santiago (CHI), Asunción (PAR), New York (USA), Montevideo (URU), Rio de Janeiro (RJ) and Uberlandia (MG), among others.



Pedro Galiza - *Extrato Intimo* (2018) (<https://vimeo.com/267326864>), video projection/television

Pedro Galiza is a trans-media artist residing in Zona Norte, a suburb of São Paulo city. Pedro is a non-binary person, working as a body' artist engaged in creative proposals that extend into various artistic phenomena - whether in the art of action, performance, music, cinema, dance, audiovisual realities, theatre, fashion and so on. Their research focuses on autonomy, the culture of remix, the death drive and essentially the transfiguration (access and allow to be what I am not or that I do not know).

Their works have already been activated, exhibited and published in the following projects: La Plataformance Festival, All Gêneros Exhibition (Itaú Cultural), Performatus Festival (SESC Santos), Transparent Gallery (CCJF Rio de Janeiro), Fricções Negritudes (SESC Ipiranga) , Corpus Urbis Festival (UNIFAP, Macapá), Solo and Monologues Exhibition, In Loqus: Presentation of Presentations (SESC Santo Amaro). He also collaborated with artist Vera Sala during a residence at Casa das Caldeiras and realized some projects with artists Mirella Brandi x MuepEtmo in the projects " Setup To Fail " (Center of the Earth), FFOBIA SECTOR (CCBB São Paulo and SESC Pompeia São Paulo) and " OUTRO " (Museum of Image and Sound) in São Paulo. Pedro also works as a performer in the remake of "FLESHION [appearances]", a fashion-dance piece choreographed by Thelma Bonavita.

<http://www.pedrogaliza.com.br/>



Raphael Jacques (Alma Negrot) - *Alma* (2018) - film about Raphael (<https://www.youtube.com/watch?v=IdIMNOdqxtc&feature=youtu.be>), video projection/television

<https://almanegrot.tumblr.com/>



Túlio Rosa - *Experiments for a non-submissive body - X4 - Lado A/Lado B* (2016) (<https://vimeo.com/172206112>, <https://vimeo.com/172224223>), double video projection/television

Túlio Rosa is a performer and choreographer. He holds a master's degree in Performing Arts and Visual Culture from the Universidad Castilla-La Mancha/ Reina Sofia Museum (Madrid, 2016) and a bachelor's degree in Contemporary Dance from Angel Vianna Dance School (Rio de Janeiro, 2011). Over the last few years he has been connected to the contexts organised by Artea in Madrid, such as the master's in Performing Practices and Visual Culture (Museo Reina Sofia 2015- 16/2019) and the research programme Expanded Theatricalities - Bodies and Democracy (Matadero Madrid, 2016-17) as a researcher, and more recently as an invited lecturer.

In his trajectory, he collaborated with choreographers Luís Garay and Diego Bianchi (Argentina), Ana Borralho and João Galante (Portugal), and Giselda Fernandes (Brazil). He also collaborated with Marcelo Evelin on the performance Suddenly everywhere is black with people, already presented in more than 17 countries in three continents, and on the development of Barricada, recently presented at the Reina Sofia Museum in Madrid.

His last projects *Here and Elsewhere* (2018) and *Experiments for a non-submissive body* (2015-2017) have been presented internationally in spaces such as Teatro Solís (Montevideo), Museo del Chopo (Mexico), Hošek Contemporary (Berlin), Teatro Pradillo and Swinton Gallery (Madrid), Teatro Praga (Lisboa), CCMatienzo (Buenos Aires) and NPAK (Yerevan), among others.

www.tuliorosa.com



Yuri Tuma & Fabiana Vinagre - *Cartographic Poetry (2018)* (<http://www.yurituma.com/poesia-cartografica.html>), video projection/television

Yuri Tuma has held seven solo exhibitions and has participated in group exhibitions and art fairs in New York, Shanghai, Sao Paulo, Miami, Paris, Arnis and Madrid. Installation, sculpture, performance and sound art are his main practices. In 2017 he received the Acciona Scholarship to study for a master's in Fine Arts in the Círculo de Bellas Artes in Madrid. He focuses his artistic research on the importance of architecture as the protagonist of change through the study of architectural utopias. These utopias are related to art forms that stimulate narratives on the theme of environmental exploitation, as a way of supporting a potential transcendental understanding of our connection with nature. In 2019, he was chosen for a residency in a small rural and maritime town in northern Germany, Arnis, where he was able to create sculptures, books and sound pieces in collaboration with the local natural landscape and residents. Tuma has recently returned from the island of Tinos in Greece, where he was developing an artwork utilising the natural element of fire and its relation to the ecosystem and ancient ruins.

<http://www.yurituma.com/>

Fabiana Vinagre is a transdisciplinary artist born in São Paulo in 1990, where she had her first experiences with drawing and dance. The sensory is the main tool of her work, from which she weaves various forms of expression, which are displayed in individual productions and collective experiments with groups of perceptual diversity. She investigates the textures and tessellations of the body and language, in their physicality and virtuality, seeking to create in the friction of the colonising systems of the body and its becomings. She began her studies in graphic design and combined them to the studies of anthropology and performing arts. Recently, she completed her master's degree in Arts and Artistic Professions from the Escuela SUR (Círculo de Bellas Artes, Madrid) and has participated as an artist-researcher in projects such as ARCHES at the Thyssen-Bornemisza Museum, which studies the accessibility of museums for people with neuronal or cognitive diversity in Europe.

Her latest projects have been exhibited at the CBA Madrid (Babel Papel, 2019), at the X Biennial d'Art de Riudebitlles (There is a crack in every word, 2018) and Tabacalera Promotion of Art (Poetics of touch, 2018). Her latest performances are CUON (Centro de Artes Dados Negros, Ciudad Real, 2019), Corpocracia (Italy and Berlin, 2019) and ¡Oye, Mira! (La Juan Gallery, 2019). Recently she has been awarded with the Pilar Juncosa Award for an Artistic Educational Project called Poéticas de la Materia (Poetics of Matter) that will be realized in Fundación Miró Mallorca in 2020. She lives and works between Madrid and Mallorca.

<https://fabianavinagre.com/>



Petr Hošek (curator)

Born in 1988 in the Czech Republic, Petr Hošek studied art history and the theory of art in Prague and Madrid before he received his MA at Charles' University in Prague. His MA thesis explored the possibility of presenting post-internet art within the physical gallery spaces. After a curatorial residency in New York City with Residency Unlimited in 2012, he worked in cooperation with the Prague-based gallery Futura and later he co-founded Gallery Plevel, which focused on presenting on-line art in a refurbished 19th century industrial space. After he relocated to Berlin in 2014, he established Hošek Contemporary - an art residency and gallery located on a boat in Berlin-Mitte. His curatorial focus is mainly on site specific installations, performing arts and experimental sound installations.

www.hosekcontemporary.com

About Hošek Contemporary

Established in 2016 by Petr Hošek, Hošek Contemporary is a gallery and art residency located on a historical cargo ship next to Fischerinsel in Mitte, Berlin. The gallery focuses primarily on site-specific pieces, performing arts and experimental sound works. During the spring and summer months, the gallery is also hosting weekly improvised and experimental music installations, with local and international musicians. MS Heimatland, built in 1910 in Fürstenberg an der Oder, was initially operating under the name Ida and used for transporting coal to Charlottenburg. After the Second World War, the 58-meter long cargo ship was renamed Heimatland, meaning "homeland". Until the 90s, the ship was sailing on Elbe and Havel, moving sand and chippings. It served for artistic and cultural purposes for the first time in 2002, when German sculptor Christiane Möbus chose it for her Nackte Tatsache Tatsache project. Finally, in March 2018, Heimatland became the main exhibition space and artist residency of Hošek Contemporary. The boat is permanently anchored in the historic port of Berlin.