

CANDICE LIN

Whole New Animal, 2012

Digital video, 20'21"

Whole New Animal is a video composed of animation, puppetry, found footage, and performance. The film interrogates the histories of colonialism and imperialism in Brazil, the U.S., and Belgium (namely, the Belgian Congo), drawing on notions of hybridity, refuse and liminality to invite new forms of resistance against political violence through a transgender, multiracial character - that embodies notions of contamination and entanglement as tools in this anticolonialist, decolonizing struggle.

CRISTIANO LENHARDT

Terraças, 2019

Painting with clay, coal, turmeric and urucum on cotton fabric

Cristiano Lenhardt's paintings are informed by a sustained and respectful contemplation of his surroundings in rural Pernambuco. Their title, Terraças, is a word play between terra, meaning soil or clay, and terraço, a word that can be translated as terrace, patio or, in this case, rooftop, which is where these paintings were made. At the time, Lenhardt was in the process of building his house in a remote rural area, so the roof was the only flat space he had available. Made using local soil, coal, turmeric and urucum, these works can be seen as portraits of the particular place where they were created. Surrounded by the forest, the artist found his materials in the leftover coal of a bonfire, for example, or in the white clay that he excavated while digging for a well.

DANIEL STEEGMANN MANGRANÉ

Fantomas, 2021

9 aluminum profiles hanging by aluminum chains from the ceiling

Fantomas consists of a series of suspended sculptural elements dispersed in the gallery space. Nine aluminum chains hang from the ceiling, each one carrying an organic-looking profile, a sinuous shape that is reminiscent of a letter in an unknown script. As in most alphabets, the signs follow a specific style and a modular logic. Although their meaning remains opaque, the whole sequence – in which they are inscribed and that conforms them as signs – becomes apparent. In this sense, the title of the work referring to a phantom or apparition (phasm) evokes the animating force within all living things, carrying the notion of something that is visible despite not being carnal.

DANIEL STEEGMANN MANGRANÉ

Phasmides, 2008 / 2012

16mm film transferred to HD video, 22'41"

In his essay "Mimicry and Legendary Psychasthenia", Roger Caillois suggests that, contrary to popular belief, animals blend into their surroundings not to protect themselves, but rather out of a mythological desire to dissolve into the world. This idea is incorporated into Phasmides, a 16mm film that follows a family of stick insects camouflaged in different sceneries, moving extremely slowly, in a marvel of imitation. The recurrent figure of the stick insect evokes the possibility of an organism's integration with its environment; an integration that is not only perfectly expressed in the phasmida's anatomy, but also in its behavior.

DANIEL STEEGMANN MANGRANÉ

Quebreira, 2013

Monochannel sound, speaker, metal stand, 23'08"

In the context of the 9th Mercosul Biennial, Steegmann Mangrané was invited to visit Petrobras' maritime shipyard, where the P-55 platform was being completed before departing for the Campos Basin, off the shore of Brazil. This sound piece was developed in response to the monumental scale of the platform, one of the largest of its kind in the world, built by thousands of workers from all over Brazil and Latin America. This infrastructure shakes with the intensity of the machines that are busy extracting thousands of barrels 24 hours a day, 7 days a week, year-round.

The artist made a sound recording of that industrial landscape and then gave it to flautist Joana Saraiva, who improvised over the tape to create the final piece. Due to the intense sounds and noises recorded at the platform, in this process she was almost incapable of listening to what she was playing. Instead of relying on her ears, Saraiva tuned the interpretation through the vibrations of the flute in her fingers, lips and body, reducing the immensity and the violence of the maritime oil cluster to the scale of a single human body.

DAVID BESTUÉ

Focos Flores, 2021

Sugar and natural petal flower dye

Taking Ferreira Gullar's Poema Sujo (Dirty Poem) as a point of departure, David Bestué has created two new works for the exhibition. Written by the Brazilian poet in 1975 during his exile in Buenos Aires, the poem is over 2000 verses that combine both a lyrical and narrative style. Bestué was particularly interested in how Gullar describes the passage of time and how it impacts certain objects, going as far as comparing the poem to a fruit that first becomes ripe and then rots. The artist sought to encapsulate something of Gullar's use of language, a raw and unpolished way of crafting each line with an almost material quality, to then release it within the exhibition.

For Focos Flores, Bestué produced a series of filters attached directly to the lights, making the gallery seem slightly tinted, as if filtered through petals of different colors. These works introduce the references to flowers and herbs included in Poema Sujo.

DAVID BESTUÉ

Dentro / Fuera, 2021

Bar table, wax, glycerin, salt and arabic gum

Taking Ferreira Gullar's Poema Sujo (Dirty Poem) as a point of departure, David Bestué has created two new works for the exhibition. Written by the Brazilian poet in 1975 during his exile in Buenos Aires, the poem is over 2000 verses that combine both a lyrical and narrative style. Bestué was particularly interested in how Gullar describes the passage of time and how it impacts certain objects, going as far as comparing the poem to a fruit that first becomes ripe and then rots. The artist sought to encapsulate something of Gullar's use of language, a raw and unpolished way of crafting each line with an almost material quality, to then release it within the exhibition.

A recurrent image in the poem is that of an object inside of another object: a room within a room, a body within another body, or "one night placed in another like a tongue in a mouth". As if to evoke these inside out relations, Bestué recreates a familiar bar scene where the base of a parasol is inserted in the middle of a bar table. Part readymade, part wax, arabic gum and glycerin, Dentro / Fuera contains the sexual tension in Poema Sujo.

DENILSON BANIWA

O roubo do fogo e o motivo do jacaré não ter língua [The theft of the fire and the reason why the alligator has no tongue], 2020

Acrylic on canvas

Denilson Baniwa's painting portrays how, in the old days, there was no fire and humans were always cold. The legend says that the owner of the fire was an alligator who lived at the bottom of the river, and that his tongue held flames. He kept it a secret though, hiding the embers in his mouth. The frogs were assigned the mission of obtaining the fire, so first they tried to negotiate with the alligator, but they failed. Determined to get the flames, they decided to steal from him. A great fight ensued, as the alligator would not give up the fire, but in the end, the frogs killed the alligator and cut off his flaming tongue. This is how humans came to have fire and also the reason why today the alligator has no tongue.

DENILSON BANIWA

**Waferinaipe (Antigos heróis do universo que
abriram o umbigo do mundo), 2018**

Acrylic on canvas

The origin of humanity is the subject of this work by Denilson Baniwa. At the beginning of time, people did not yet exist and only the world had been created. The gods then opened a hole, the navel of the world, through which beings originated.

DENILSON BANIWA

Cobra Canoa, 2018

Acrylic on canvas

Cobra Canoa represents the journey of the legendary snake-canoe or Canoa da Transformação, a narrative that explains how human beings were created within a large cobra, who went along the Rio Negro in the interior of the Amazon region, birthing different communities. The artist shows the creature going past villages and ports in its path from a black hole in the cosmos toward the navel of the world, rendering visible the common past envisioned by members of certain indigenous peoples.

DENILSON BANIWA

Aquela gente que se transforma em macaco guariba [Those people who turn into guariba monkeys], 2020

Acrylic on canvas

Aquela gente que se transforma em macaco guariba portrays the external nonhuman appearance of a being conceived as skin or clothing that hides a human interior. In ancient times, the descendants of some clans were able to transform into animals. The gods gave them the ability to wear animal clothes and transform into them, to hunt, or fish, after which they could take off those disguises and return to their normal lives. In this painting, the artist presents a being disguised as a howler monkey, which would have allowed him to go unnoticed and blend in with the rest of the group. It is said that, having learnt from the monkeys their music and dance, he took off those clothes and taught his friends everything he had learned, which is why to this day, everyone sings and dances those same songs.

ELVIRA ESPEJO AYCA

Jiwasan amayusa / El pensar de nuestras filosofías, 2019

Video, 5'37"

Jiwasan amayusa is a work inspired by the visual education of the Andean communities, a form of permanent teaching that passes from generation to generation, from the grandmothers to the girls and boys. Learning to spin is very different from the experience of students in a classroom facing a blackboard or a screen, for these learning logics are not in accordance with the community environment. On the other hand, the grandmothers' instruction is to watch the spinning wheel as it turns, see how the fingers feel, listen to your body as it receives, listen to the spinning wheel as it rotates and sings through your fingers. Let your fingers feed on the textures so that you will be able to identify things, listen to how the blood runs through your body while you spin, how you see your feet while you walk, spinning the wool. It's not just about doing things, everything is interconnected; learning from the wool, from the spinning wheel and from your body induces you to share in the different actions that train us to awaken other specific skills and learn fully in a visual and sensory school.

To arrive at the thread, everything is guided through the spinning wheel, with your fingers, with your hands and the movement of your body. The feeling of the textures, the smell of the wool, the thinking of this whole set of actions enables a multidisciplinary learning that

allows you to feel that the spinning wheel is not only an instrument but a living being that inspires and guides you, to arrive at a thread of life.

In homage to the great spinning masters.

QAPUÑ YATIQAÑA / Learning to spin

Chiwjamaw t'arwa / wool or fleece that looks like clouds

Irpa qapu / the distaff that guides you

Qapunt iñjaña / seeing with the spinning wheel

Qaput amayuña / feeling from the spinning wheel

Qapunt amayt'aña / thinking with the spinning wheel

Qaput isapt'aña / hearing from the spinning wheel

Qapunt Katuqaña / receiving from the spinning wheel

Qapunt sartaña / guiding with the distaff

The slow spin of the spinning wheel makes the thread perfect

Pull and caress so that the thread is perfect

The accelerated spin of the spinning wheel makes the thread strong

The feeling of things makes you a master

ISUMA

Qapirangajuq: Inuit Knowledge and Climate Change, 2009

Video, 54”

Qapirangajuq: Inuit Knowledge and Climate Change is the world's first Inuktitut-language documentary on the topic of global warming. The film is an intimate portrait of Inuit life told in the voices of Inuit elders and hunters, who detail the social and ecological effects of climate change in the Arctic. Nunavut-based director Zacharias Kunuk and researcher and filmmaker Dr. Ian Mauro collaborated with Inuit communities to document their knowledge and experiences, registering the evidence they have witnessed during their own lifetimes such as the change in fur thickness and behavior of seals, how warmer winds are changing snow, making navigation and weather prediction more difficult, and the increase in water temperature resulting in thinner ice prone to break earlier each year.

JANAINA WAGNER

Lobisomem, 2016

Vídeo, 18'16”

Janaina Wagner researches the figure of the werewolf through the maxim contained in the Latin proverb, Homo homini lupus, meaning “man is a wolf to man”. The film takes a close look at this mythical creature and how it might be read differently in the context of the way humans today are devastating nature in the name of so-called progress. When filming an abandoned iron mine, the folk figure of the werewolf emerged for the artist as the intertwining of opposite concepts, of civilization and barbarism, humanity and bestiality. The landscape seemed to embody this dichotomy: the land devoured by the mouth of man-made machines as the human, and the raw nature that remains despite the exploitation, the wolf. Wagner portrays the mining site as a post-apocalyptic ruin, an entropic scenario conceived in order to produce profits in the form of fossil energy. The artist confronts us with an empty, silent and artificial contemporary desert of our doing. Lobisomem is the outcome of the six-month public research art residency program Bolsa Pampulha, promoted by Prefeitura de Belo Horizonte and Fundação Municipal de Cultura, in Minas Gerais, Brazil.

LINA MAZENETT & DAVID QUIROGA

13.661,79Km, 2019

Bicycle tires and acrylic

This work by Mazenett Quiroga shows two painted and intertwined bicycle tires, each of which corresponds to the pattern of a poisonous snake: one is a Colombian specimen and the other a viper found in the Middle East. By trying to bring together these two distant and seemingly opposite places, some connections and similarities begin to appear. Snakes in both of these continents are losing their natural habitats and are being pushed into houses and urban landscapes, blurring the frontier where the wilderness stops and cities begin. The title of the work makes reference to the distance between Abu Dhabi, in the United Arab Emirates, and Leticia in the Colombian Amazon.

LINA MAZENETT & DAVID QUIROGA

Reinserción en circuitos ecológicos, 2019

Leafcutter ants and gold leaf

Digital Video, 1'48"

Reversing the process of gold mining extraction in which a mineral is dug out from the bowels of the earth, the artists' gesture in this work aims to place back and reinsert gold into the ecological cycle of the Amazon forest. With the help of a biologist, Mazenett Quiroga placed minute pieces of 24-carat gold leaf on Manioc foliage that is carried by leafcutter ants to the underground nests where they live. With the help of these insects, which are powerful dispersion agents within the forest, the gold that was extracted from the subsoil and later converted through an industrial process into a lamella, now returns and extends into the subsoil of the Amazon forest.

LINA MAZENETT & DAVID QUIROGA

Trepidat, 2020

Intervened debris of Tlatelolco, Mexico

This intervened fragment of debris comes from a building in the Tlatelolco housing unit in Mexico City, found by the artists after the 2017 earthquake. Mazenett and Quiroga understand ruins as the result of a process of skin molting from the cities, in an eternal cycle of destruction and renewal. Different elements converge in this piece: geology meets negligence and corruption, and the expectations of urbanism clash with the shortfalls of modernity. According to the artists, architectural dead skin is a vestige that carries with it the marks and traces of processes that have occurred in a certain place, witnesses to history unfolding.

LOUIDGI BELTRAME

Mesa curandera, 2018

Vídeo HD Full-Spectrum, 5.1 sound, 170”

Healing ceremonies, known as mesas, are performed nearly in secret, in the outskirts of towns, by the curandero José Levis Picón Saguma. This form of traditional medicine interests Beltrame as a form of post-colonial resistance and as the continuation of Pre-Columbian healing traditions that often rely on psychotropic plants such as the San Pedro, a psychoactive cactus that has been used in rituals for over 3000 years. For the artist, the practice of curanderos, “healers” in Spanish, highlights the persistence of Pre-Hispanic elements related to shamanistic practices. The syncretism of these rituals can be seen as a form of adaptation or camouflage developed by the Andean population in order to survive first, the Inquisition, and then, colonial repression.

Edited from the footage of 12 mesas, the video follows the sequence of a ceremony step by step. In order to document these ceremonies without compromising their unfolding, Beltrame had his camera altered in order to allow it shooting in complete darkness, using infrared invisible lighting. Unlike the aesthetic used by surveillance cameras, the resulting pinkish hues seen in the work accentuate the immersive dimension of the film.

LOUIDGI BELTRAME

La Centinela, 2018

Super-8 transferred to HD, mute, 2'06"

This grainy black and white super 8 film shows the ascension of La Centinela, an adobe pyramid from the Chincha civilisation located on the Peruvian coast. A large wooden cross is driven to the top of a pyramid that predates the Spanish invasion, creating a collage combining a pre-Inca sacred construction and a catholic religious symbol. This scene is symptomatic of the syncretic forms that colonial repression and underground resistance took under the rule of the Inquisition, when Andean people were forbidden to go near their sacred sites or «huacas», be it constructed spaces or natural places such as lakes or mountains. In response, Andean communities planted crosses to conduct their rites while pretending to pray to the god of the Spanish missionaries. Beltrame's film shows the kind of cannibalistic relationship in which colonized peoples absorbed the culture of the colonizers in order to keep their own traditions alive, giving birth to a syncretic culture.

LOUIDGI BELTRAME

Amanecer perpetuo [Perpetual Dusk], 2021

30 sublimation transfers and watercolors on silk paper,
100cm x 65cm each

These works reveal a series of huacos, Mochica ceramics, taken from different sources - museums' archives, archaeology books, photos taken by the artist, etc. They represent hybrid beings, which are human and animal or vegetal at the same time, and that are active participants in the syncretic healing ceremonies known as mesas curanderas in Perú. Beltrame's rendering of these objects seek to re-animate them and acknowledge their agency as part of collective healing.

*These objects reveal themselves through the technical process Beltrame uses to create these prints. He intervenes them, evoking the light they emanate, only perceptible thanks to the intake of the sacred cactus known as San Pedro (*Trichocereus pachanoi*), a vehicle for the collective healing work of the mesa curandera.*

MAX WÍLLÀ MORAIS

esteira frutas e legumes leve, 2021

Straw mat, net, sisal, fruits and vegetables, variable dimensions

esteira frutas leve, 2021

Straw mat, net, sisal, fruits and vegetables, variable dimensions

chapéu para dança, 2021

Straw, variable dimensions

The works of max willà morais explore the ambiguity that exists in living things, in found objects, and our relation with them. Her practice is marked by constant change, by an acute perception of her surroundings and the belief that materials and forms have a will of their own. The artist often stumbles upon objects that will later find their way into his pieces. According to morais, there is a vibration to each object, a certain pull that one can experience toward certain materials and the people one encounters, which in turn guide her projects and collaborations. Begun in 2019, these compositions made of straw and found objects or drawings recall the displays of informal street sellers, who present their goods directly on the floor on similar mats or pieces of fabric while still carefully placing each object in relation to others. In morais' works, shapes affect each other, deform one another by virtue of being close by, held together by a certain tension.

MAX WÍLLÀ MORAIS

natureza do mundo vivo [nature of the living world], 2019

5 35mm photographs, apparition, 135 x 40cm

“I appear at 2 pm in the courtyard of the Cultural Station of the Mosteiro Zen Morro da Vargem Zenkoji. I sit down. I stay for 1h with my eyes closed with a guava in my mouth, drawn circularly just like in Zen gardens. The action ends as soon as the clock wakes me. I leave the guava for ten days in the place I’ve been. In this period, through the holes of my bite in the fruit, fungi are born.” - max wíllà morais

Taken at a Zen Monastery in Espírito Santo, Brasil, this series of photographs documents an action performed by the artist. Combining religious and pop connotations, she has coined the term apparition to refer to these kinds of performances, which according to her are an attempt “to dance with the violence of the world”. Apparitions explore the notion of visible and invisible by revealing a fixed point within a moving scenario, as though they had captured a little bit of magic.

MAX WÍLLÀ MORAIS

Drawings, 2020-2021

Mixed media on paper

morais's drawings create territories of movement, hybrid beings expressing their singularity and their ability to connect. These series in particular are animals and fruits inhabiting surfaces that refuse to be square or standardized. morais tears the edges of paper refusing straight angles and conventional notions of perfection and finitude.

MINIA BIABIANY

ki jan van lévé èvè souf an syèl [how does the wind blow with sulphur in the sky] , 2021

Soil, cotton thread and nails

Minia Biabiany's artistic practice explores the historical and political context of Guadeloupe, marked by the silence surrounding the French cultural assimilation, pervasive colonialism and the transatlantic trade of enslaved people. Through her work, the artist has developed a poetic vocabulary to discuss these issues and articulate what words have failed to address. By invoking the stories embedded in each material, Biabiany is able to weave in the longstanding implications of politics, history, trauma, and memory. For example, using soil to draw directly on the floor, she evokes the abstracted pattern of the bamboo fishing baskets or nassas used by fishermen in the Caribbean. By weaving the earth and having it adapt and respond to Pivô's architecture, the artist brings our attention to the spectator's place within the exhibition and, by extension, to the knowledge we create through our bodies.

Biabiany seeks to awaken a particular kind of awareness in the viewer, a way of looking and moving through the space that allows one to engage with the different narrative elements that make up the piece. Made with red, blue and grey cotton threads, the drawings on the wall reference three symbolic representations. The flower of the banana tree, renowned for its medicinal properties and as a healing agent for the uterus, speaks of the disastrous use of pesticides in Guadeloupean banana plantations and the health consequences suffered by the population. The silhouette of La Soufrière, an active volcano that emanates sulphur in Basse-Terre near where the artist grew up and lives today, evokes the connection we each develop to a specific territory and the pulsating energy ever present in the landscape. The wind, expressed in a hurricane, in smoke and sea shells, conjures a form of singing that never stops, a kind of wisdom available to anyone that might want to stop and listen.

PALOMA BOSQUÊ

Cupinzal, 2021

Dyed cotton fibre, PVA, chicken wire net and dental stone

Paloma Bosquê grew up in a region where termite mounds were a common sight, natural forms erected from the ground and often found in cattle pastures. Although it might not be readily apparent, these are examples of sophisticated architecture filled with hidden passages, not unlike those of ancient pyramids. Made from removed soil particles and termite saliva, the walls and inner tunnels of these complex structures are as hard as brick, making them ideal for cooking. In fact, the artist later learnt of their vernacular use as stoves, which take advantage of the refractory characteristics of the clay and the air channels that connect their “towers”.

Bosquê's interest in cupinzeiros is intertwined with their dangerous allure, as they could either be full of termites, or empty and therefore the shelter of snake nests. For the artist, they are a sign of a plagued landscape, but they also conjure an elaborate non-human technology. These references inform her sculptures, made with cotton fiber and white glue but crowned with what appear to be prosthetic “heads”. Placed where the termite's entrances would be, these prostheses add a mineral element, making them more akin to cyborgs. No longer the home of an animal colony, these composite termite mounds question that which we consider intrinsically human, vegetal or animal.

SHEROANAWÉ HAKIHIIWE

Hii horewe pe, 2019

Kashipinanioma ink on Hanji paper

Sin título, 2019

Kashipinanioma ink on Hanji paper

Puu nasipe, 2019

Acrylic on Hanji paper

Tiriha sipe, 2019

Acrylic on Hanji paper

Uprahorewe, 2019

Acrylic on Hanji paper

These works by Sheroanawe Hakihiiwe describe the shapes and marks left by animals and plants that are part of the Yanomami environment in the Venezuelan Upper Orinoco. In a taxonomy that runs contrary to the classificatory ambition of Western tradition, these drawings refer to the context and agency of an organism, instead of representing it, Sheroanawe evokes and recreates vital rhythms. The protection of Yanomami knowledge and memory is a key motivation behind Sheroanawe's work, carrying out projects within his community to preserve the oral traditions that transmit and transform knowledge.