

ГЭС

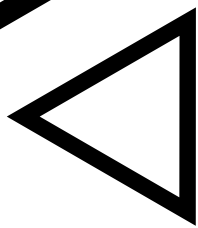
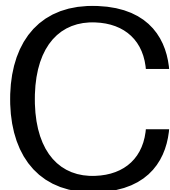
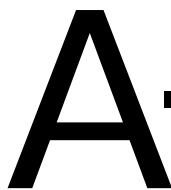
12 Dec  
2024—  
9 Feb  
2025



2

# Video for all

Needs  
No Translation  
Four Decades  
of Video  
and Performance





The first Videobrasil Festival was held in São Paulo in 1983. It was a showcase of young art in a country that was increasingly confident of its place on the cultural map of the world. From the outset, Videobrasil gave a special place to artists and filmmakers from the so-called Global South. A new era was dawning as alternative geopolitical poles emerged to replace the old division of the world into socialist and capitalist camps. The Festival has always been most interested in those places on the world map—South-East Asia, Africa, Eastern Europe—where life changes rapidly, as it does in Latin America. Over time, this interest has led to the emergence of a major institution, Associação Cultural Videobrasil, which is dedicated to the display, archiving, popularisation, and research of non-conventional forms of screen culture.

The exhibition *Videobrasil. Needs No Translation* marks key milestones in the development of video art through works presented in the

Festival programme over the years and today preserved in the Videobrasil Historical Archive. This multi-layered narrative, consisting of four chronological sections, brings together the themes and techniques that artists have employed to respond to key events of the turn of the twentieth and twenty-first centuries. The authors explore the different languages of video and their relationship to performance, engaging in dialogue with the cinematic traditions of different countries and focusing particularly on local narratives—the traumatic experiences of the colonial past and the consequences of socio-political cataclysms that have shaped the identity of the Global South today.

The exhibition showcases the diversity of the formal experiments that have been made possible by developments in technology, from the proliferation of home video cameras, cable television, and clip art in the 1980s and 1990s to the widespread use of computer graphics, image

generation, and virtual reality in the last two decades.

At the centre of the story are works that combine the expressive means of video with body language and performative practices.

They add up to a universal hybrid format that exists beyond the boundaries of states and natural languages and thus does not require translation. The exhibition includes documentation of a broad range of artworks that reinterpret the devices of public performance that have shaped the specific language of mass media, and that explore the phenomenon of performativity itself—the theatricalisation of digital life.

In different years, the Videobrasil Festival programme has included works by several Russian authors. Some of these are woven into the history of the Festival and included in the exhibition along with works from other countries. However, a Russian thread is singled out and highlighted.

Some of the videos from Russia rhyme with the main narrative, others are emblematic of their time or resonate with works from the Videobrasil Archive.

The visual and dramatic climax of the exhibition is the expanded documentary by Eder Santos, *Screen<sup>2</sup>* (2024). The multichannel artwork is a reflection on the very essence of the archive, its fluid boundaries and flexible structure, which can alter depending on external circumstances and creative engagement with it. Showing the limitless possibilities of audiovisual art as a source of knowledge about the world, Santos combines iconic performances of other artists with his own retrospective, the latter consisting mainly of recordings of multimedia stage performances. The soundtrack, written specifically for the project by Paulo Santos, restructures the poetic statements of the

individual works, opening up new relations between them and their layers of meanings and emotions.

# Video, Music, and Television

## Early experiments with electronic media

In 1985, after twenty years of military dictatorship, Brazil elected its first civilian president, heralding an era of economic and political reforms and opening the way for independent cultural initiatives, including the newly established video festival. It was the brainchild of video researcher Solange Oliveira Farkas initially supported by the well-known photographer and documentary filmmaker Thomaz Farkas, whose company Fotoptica was among the first to bring video equipment to the Brazilian market. The initiative was more than timely: in the 1970s, the artistic community in Brazil had access to very few cameras, among them one was in possession of the Modern Art Museum in Rio de Janeiro and another of the University of São Paulo; in the new decade, video technology suddenly became much more accessible.

Outlining the Festival's ambitions in its early days, Thomaz Farkas said: "The Soviet cinema invented the cinema eye, and we will introduce the video eye." Videobrasil quickly became a showcase for artistic endeavours and, together with its artists, set about formulating the vocabulary of the screen culture for the new Brazil.

The works collected in this section show the different sources that contributed to the language of the young art. Avant-garde poetry, television coverage, alternative music, and club culture were no less important for the emerging video art than the handheld cameras and video processing devices which made it technically possible.

There are striking resemblances between Brazilian video art of the end of the dictatorship and Soviet video art of the perestroika era. Tasting freedom for the first time, young artists enthusiastically took up hand-held cameras to shoot video parodies of official television and to make music videos. Interest in the possibilities of new

# 1980



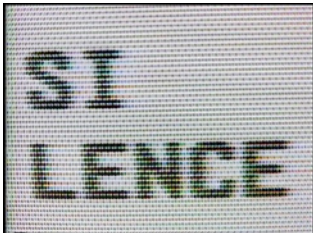
technology and creative deconstruction of the existing video genres united these cultures from different hemispheres. The biggest difference was not in the visual language, but in the setup of production and exhibition. In Brazil, a video camera was an expensive but nevertheless available commodity. In the last years of the Soviet Union, buying a video camera (like many other things) was more like an adventure, where the outcome depended on many factors, from the availability of the right model to the willingness or unwillingness of the seller to deal with a particular buyer.

Another important difference was that in Brazil, independent cultural events such as Videobrasil could happen in public even before 1985, although they were under the watchful eye of censorship. In the USSR, by contrast, video art and contemporary art in general avoided public space until the late 1980s. They existed in private spaces such as flats or squats, and access was controlled by the artists themselves.

1986

# Walter Silveira, Pedro Vieira, TVDO VT preparado AC/JC

In 1980, Walter Silveira, a visual poet and graduate of the Department of Film, Radio and Television at the University of São Paulo, together with Tadeu Jungle and other university friends, set up the independent video company TVDO, which was destined to change the entire media landscape in Brazil. The acronym stood for “TV Tudo,” “television for everyone about everything.” As well as working to reinvent private broadcasting, TVDO was active in experimental cinema. *VT preparado AC/JC* (VT by AC/JC) is an abstract video work (VT, video tape) inspired by the blank-sheet poetry of Brazilian avant-garde poet Augusto de Campos (AC) and the music of silence by minimalist composer John Cage (JC), an apologist for randomness and emptiness in creativity. The collaborative music and poetry project by the two men, *Cage—Campos* (1985), had caused a sensation at the 18th São Paulo Biennial. The video sequence is constantly interrupted by white pixelated frames, alluding to the blank white sheet on which, due to a technical error, a poem by Campos dedicated to Cage in 1977 failed to be printed. The white frames are interspersed with video glitches, excerpts from Cage's interviews with the Biennial, fragments of de Campos' visual works, and the words “SILENCE / VIOLENCE.” The work won the Grand Prix at the 4th Videobrasil Festival.



**Walter Silveira** (b. 1955), **Pedro Vieira** (b. 1953), **TVDO**

***VT preparado AC/JC, 1986***

Video, 3 minutes 39 seconds

Courtesy of Videobrasil Historical Archive

1984

# Eletróagentes and Alfredo Nagib *Eletricidade*

Kodiak Bachine is a pioneer of Brazilian electronic music and founder member of Agentss, the country's first electronic band (1980–1983). Bachine became interested in radiation and electric fields after suffering a severe electric shock at the age of 17. He also developed an interest in computer sound and animation, and declared himself a clairvoyant with telekinetic powers. The musician calls the video *Eletricidade* (Electricity), made by director and photographer Alfredo Nagib, a documentary about his life. Indeed, in the video Bachine plays himself—a man from the future who, although he has learnt to control machines with his mind, has also become dependent on them. The futuristic silver outfit seen in the video was worn by Kodiak for his live performances: two pedals sewn into the costume at chest level ran on batteries and activated special effects that altered his voice.

The experimental creation by Nagib and Bachine is essentially a music video: a genre that took the music industry by storm in the 1980s thanks to US television channel MTV. *Eletricidade* appeared three years after the birth of MTV and six years before the arrival of its Brazilian version (Brazilian MTV was the second spin-off from the US original, behind MTV Europe but ahead of the official Russian MTV, which launched in 1998).



**Eletróagentes and Alfredo Nagib** (b. 1957)

***Eletricidade*, 1984**

Video, 12 minutes 49 seconds

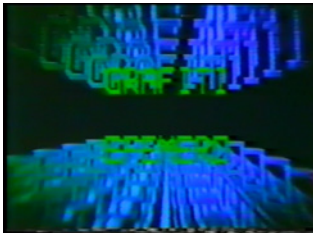
Courtesy of Videobrasil Historical Archive

1986

# Marina Abs Grafiti efêmero

Video director Marina Abs worked at Olhar Eletrônico, which ranked alongside TVDO as one of the leading Brazilian independent video companies. Abs made *Grafiti efêmero* (Ephemeral graffiti) with her friend, the actor and DJ Theo Werneck, who danced in complete darkness, wielding a green glowing sword. The ephemeral graffiti of the title are the traces, resembling abstract signs, that the sword leaves behind as it moves. The video action is accompanied by the song “Tour de France” by the German electronic group Kraftwerk.

São Paulo in the 1980s was a rock n’roll city where electronic music existed as a subculture. The city hosted the first large-scale Brazilian rave in 1992, heralding the arrival of electronic music aesthetics as mainstream. The electronic music breakthrough in Brazil was not driven by graphic artists, unlike in Russia where the first high-profile rave—the 1991 Gagarin Party in the Cosmos Pavilion at Moscow’s VDNKh (Exhibition of Economic Achievements)—was designed by Timur Novikov, Georgy Guryanov, and other artists using the latest music and media technologies.



**Marina Abs** (1962–2002)

***Grafiti efêmero*, 1986**

Video, 4 minutes 12 seconds

Courtesy of Videobrasil Historical Archive

1987

## Eder Santos Uakti

Eder Santos, a pioneer of Brazilian video art, began combining music, performance, and video into large multimedia installations in the 1980s. His works made a big impression at Videobrasil and figured regularly on the Festival programme. In 1987 Santos showed a cover version of Ravel's *Bolero*, composed by his friends from the band Uakti (1978–2015, Marco Antônio Guimarães, Artur Andrés Ribeiro, Paulo Sérgio Santos and Décio Ramos). The band's name in the language of Brazil's Tucano people refers to a forest demon with holes in its body through which the wind whistles. The musicians always made a point of using improvised instruments, from PVC pipes to aqualungs and gourds, and for Ravel's music they created their own percussions immersed in water bowls. In the video, images of these instruments are interspersed with the movements of dancers and musicians, white noise, flowers, and aquarium fish. *Bolero*, an early twentieth century French orchestral masterpiece, reputedly inspired by the measured operation of a conveyor belt, sounds natural and folksy in its Brazilian treatment, as if it belonged to pre-colonial South America, rather than being written for Ida Rubinstein's company at the Paris Opera in 1928.



**Eder Santos** (b. 1960)

***Uakti*, 1987**

Video, 6 minutes 35 seconds

Courtesy of Videobrasil Historical Archive

1990

# Timur Novikov, Sergei Shutov Four works: Aircraft; Submarine; Sunrise; Penguins

In the 1980s Timur Novikov, founder of the New Artists Association and star of Leningrad's unofficial art scene, began making collages on fabric. Novikov developed an original artistic language using materials of different textures, stencil inscriptions, and schematic images of familiar objects. Novikov then became a key figure of the club scene that emerged in the 1990s, collaborating with musicians, designing raves and experimenting with video clips, often in collaboration with artist Sergei Shutov. *Four Works*, where Novikov's characters come to life, are minimalist, captivatingly naive sketches in the spirit of the avant-garde animation of the early twentieth century.



**Timur Novikov** (1958–2002), **Sergei Shutov** (b. 1955)  
***Four works: Aircraft; Submarine; Sunrise; Penguins***, 1990  
Video, 2 minutes 44 seconds  
Timur Novikov Estate, Saint Petersburg



# Image and Action

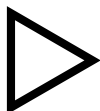
## Handheld video cameras, mass media, and endless broadcasting

The last decade of the twentieth century saw a revolution in technology as handheld cameras, new TV formats, and the Internet transformed the media landscape. Any event anywhere on the planet could now be captured on video and instantly circulated around the world. Live news coverage and broadcasts of cultural events became commonplace.

The Videobrasil programme of the 1990s reflected this revolution in a plethora of works inspired by new technologies and their artistic lexicon. Authors explored the possibilities of real-time editing combined with live performance. Hybrid works merging music, performance, and real-time image manipulation (VJing) became one of the Festival's trademarks and had a major impact on the Brazilian music scene.

Immersive video installations created in collaboration with the audience became possible as Videobrasil explored new venues—museums, exhibition halls, and other cultural spaces. The geographical reach of the Festival expanded as curators of the main project invited artists from the rest of Latin America, Middle East, Asia, Oceania, and Eastern Europe—the so-called Geopolitical South—to take part on top of organising large-scale retrospectives of video art classics such as Bill Viola and Nam June Paik.

# 1990



1993

# Gia Rigvava You Can Rely on Me

A man's head, surrounded by a halo, repeats the words "You can rely on me" over and over again through the visual and acoustic noise of a television broadcast. Gia Rigvava, one of the most active Moscow artists of the first half of the 1990s, recorded this video in 1993, when Russia was completing its abrupt transition from a socialist one-party state to a capitalist and parliamentary system. Television was no longer a government monopoly but also a platform for private interests. The airwaves were filled with a multitude of faces and products, each urging viewers to believe in them and validate that belief with money or votes.

Like his real-life prototypes of the early 1990s in Russia or Latin America (Brazil was becoming a world centre of TV evangelism at the time), Gia Rigava's TV prophet summons viewers in hypnotic tones, only to disappear a second later and leave the individual alone with his own reflection in the empty screen.



**Gia Rigvava** (b. 1956)  
***You Can Rely on Me*, 1993**  
Video, 3 minutes 5 seconds  
Courtesy of the artist

1991

## Sandra Kogut Parabolic People

Sandra Kogut's work is diverse, ranging from essay films about human relationships to documentaries and feature films about strong, charismatic characters whose lives are a series of misadventures in a world of total injustice and ubiquitous inequality. The director paints a picture of the present, masterfully interweaving elements of documentary and live-action film, television formats and music video.

The hallmarks of Kogut's style are evident in *Parabolic People*, which is one of her early works. The film offers a reading of the myth of the Tower of Babel: a palimpsest of statements by random people recorded all over the world, from Moscow to Tokyo, from Rio de Janeiro to Dakar. Languages and characters succeed one another, emotions flicker and dissolve. Kogut meticulously dissects the event of human-camera interaction, as seen in the behavioural scenarios of self-presentation, which have become part of everyday life in the age of social media.



**Sandra Kogut** (b. 1965)

***Parabolic People*, 1991**

Video, 41 minutes 27 seconds

Courtesy of Videobrasil Historical Archive

1993

# Guillermo Casanova Moxhelis

Uruguayan director Guillermo Casanova began his career in the 1980s with experimental and documentary films about youth subcultures. In the 1990s, he made music videos, television programmes, and short sci-fi films, focusing particularly on sound and visual effects.

In this video from 1993, the Moxhelis Theatre Company dances in retro-futuristic costumes to the music of French punk rock duo Les Rita Mitsouko. The costumes, unusual camera angles, double exposures, and dynamic editing suggest anachronism, as if we were watching an experiment by an avant-garde filmmaker of the early twentieth century. Casanova creates a universal symbol of the creative search—at once incomprehensible and captivating. The screen presents a parallel world inhabited by characters who seem to be looking to the future, but are really monuments to past dreams of bold futuristic scenarios.



**Guillermo Casanova** (b. 1960)

***Moxhelis*, 1993**

Video, 4 minutes 54 seconds

Courtesy of Videobrasil Historical Archive

1995

## Ar Detroy Ausência

*Ar Detroy* is a collective set up in Buenos Aires by a group of artists, filmmakers and musicians. Their intricately arranged performances and video projects sought new ways to dialogue with their time, combining electronic music, lighting effects, and multimedia performances. The artists attached great value to the documentation of their performances. These experimental videos were essentially stand-alone pieces, but also worked well in TV format.

The protagonist of *Ausência* (Absence) is a DJ or musician who walks onto an illuminated stage shrouded in smoke, apparently to begin a performance. The sound sequence evokes the tuning of musical equipment. A mysterious ritual unfolds before the viewer, a ritual that precedes the artistic gesture itself.



**Ar Detroy** (founded in 1988)

***Ausência*, 1995**

Video, 2 minutes

Courtesy of Videobrasil Historical Archive

2001

## Victor Davydov Americanizer

Russian television began to take an interest in contemporary art in the late 1980s. Various regional TV stations judged that eccentric and topical actions or short humorous video performances could be no less interesting to viewers than new foreign films, high-budget advertisements, and soap operas. The mission of Studio Yu7, a video company set up by artists Victor Davydov and Anatoly Vyatkin in the small Urals town of Zarechny (next to one of the USSR's first nuclear power stations), was to help local enthusiasts record and edit video art works, which could be shown on regional television in the programme *Art Clips Gallery* (1996–1998) or sent to exhibitions and festivals.

*Americanizer* by Victor Davydov was a reaction to the sudden proliferation in Russia's everyday life of American popular culture, which made happiness and enjoyment of the present the order of the day. Some Russians took the message at face value and tried to build a life according to the laws of *Santa Barbara*. Others, over a decade and a half of non-stop political and financial crises, developed a sceptical attitude to imposed models of well-being. Any smile (a Hollywood smile or just a smile) seemed strained: happiness is never just about you; there is always some faceless, coercive system pushing you to smile and, thereby, to advertise its ideas.



**Victor Davydov** (b. 1953)

***Americanizer*, 2001**

Video, 1 minute

Courtesy of the artist

1999

## Eder Santos Framed by Curtains

The pioneer of Brazilian video art, Eder Santos, won acclaim for his fusion of film, theatre, music, and new media. *Framed by Curtains* is a poetic essay whose hero is Hong Kong, a city where the attributes and cultural traditions of West and East intermingle. Santos made the film in 1999, two years after Hong Kong ceased to be a British protectorate and reverted to China. The lens captures the melancholy of the landscape and an air of mystery around the city's people in a way that is reminiscent of Jean Vigo's avant-garde masterpiece *À propos de Nice* (1930). However, the intertitles of Santos' work add a political dimension—poetic slogans comment on the past and future not only of Hong Kong but of the entire planet. Santos reminds us that we perceive human relationships and the world by framing what we see.



**Eder Santos** (b. 1960)

***Framed by Curtains*, 1999**

Video, 11 minutes 18 seconds

Courtesy of Videobrasil Historical Archive



# Flows, Mergers, Convergences Dialogue with the South and video as an international language of communication

The late 1990s and early 2000s saw a turn towards digital image production and online distribution. The computer became the primary tool for creating and experiencing video content, and a visual culture specific to the Internet came into being. Computers and the World Wide Web created new hope for a technology-based renewal of artistic language, making available amazing new video effects.

At the same time, many artists espoused a counter-current, seeking to transform video from a code that is transmitted directly to the retina into a bodily experience. The resulting experiments with live performance, the materiality of film, and found images as well as alternative means of producing and distributing video remain relevant to this day. Digital formats brought experimental cinema, contemporary art, and amateur filmmaking much closer to one another, so that new answers were needed to the fundamental questions of the essence of video art, the criteria for aesthetic evaluation, and the institutional framework of the art scene. The old-new problems of authorship and collectivity, elitism and democracy, documentary and fiction came to the fore in Brazil, Russia, and elsewhere. Videobrasil deliberately focused on countries which, like Brazil itself, had remained outside the purview of big institutions and mainstream productions, finding interlocutors there and inviting them to tell their stories.

2000 ▶

2000

## Cao Guimarães, Rivane Neuenschwander *Inventário das pequenas mortes (Sopro)*

Cao Guimarães and Rivane Neuenschwander are among the most important artists in contemporary Brazil. During their time together, they made conceptual art videos, using everyday materials to reflect on the structure and fragility of the world. *Inventário das pequenas mortes (Sopro)* (Inventory of small deaths (Blow)) is one of a series of video poems that Guimarães and Neuenschwander have created since the 1990s. The sole protagonist is a huge soap bubble, which floats through the grounds of Guimarães' family home in the mountains of Minas Gerais, reflecting the surrounding landscape on its surface. The montage repeatedly splices away before the moment of the bubble's death, keeping the viewer in tense anticipation of the end of its flight and of the melancholy video. The flickering image, shot on Super 8 film, transmits instability and ephemerality. It can be read as a metaphor for loneliness in the contemporary world: superficially rich reality fails to fill the void inside the bubble.



**Cao Guimarães** (b. 1965), **Rivane Neuenschwander** (b. 1967)

*Inventário das pequenas mortes (Sopro)*, 2000

Digitised Super 8 film, no sound, 5 minutes 50 seconds

Courtesy of Videobrasil Historical Archive

1999

# Lyudmila Gorlova

## Happy End

Since the mid-1990s Lyudmila Gorlova has pursued an interest in stereotypes of mass culture and their influence on the life of society. The media was no less affected than the economy and politics by the radical transformation that came with the emergence of a new Russia. A flood of films, video clips, commercials, and soap operas flooded TV screens, ousting the strictly regulated Soviet fare. In *Happy End* Gorlova looks at how the image of the ideal woman was imposed in the new era and at the mutation of social rituals.

Set in the first decade of post-Soviet Russia, *Happy End*, is a documentary about wedding rituals in a new society balanced between hope and fear. One of the most important events in life, the marriage ceremony takes on new unspoken rules. Young couples select places for wedding-day rituals based on collective aspirations rather than personal preferences: queues of newly weds can form at favourite locations, creating a conveyor belt of happiness. One such place is the terrace at Sparrow Hills, next to the Stalinist skyscraper of Moscow State University, where couples are photographed against panoramic views of the city. Here the "mysterious Russian soul," left to its own devices in search of a lost identity, manifests itself in the most unexpected ways as it gropes for a new symbolic code. These wedding festivities are in tune with the spirit of the Russian 1990s and Gorlova's *Happy End* is an allegory of the national condition in that decade. Emotional outpourings reveal the originality of the Russian mentality, the abyss that people must jump across to get from the old era to the new, and the expectation of happiness amid chaos.



**Lyudmila Gorlova** (b. 1968)

### ***Happy End*, 1999**

Video, 6 minutes 10 seconds .

Courtesy of the artist and XL Gallery

2003

## Wagner Morales *Ficção científica*

Artist and curator Wagner Morales is an anthropologist by training. His video works, which are usually arranged in cycles, dissect the traditional language of film and television. *Ficção científica* (Science fiction) is the third work in the *Video de cinema* series, which defamiliarises popular film genres (road movies and horror films came earlier in the series) by recreating their atmosphere out of entirely different video material. *Ficção científica* consists of shots of forest rain, a Christmas evening, a hotel interior, and a club dance floor combined with dialogue from Andrei Tarkovsky's *Solaris*, translated into Portuguese with deliberate distortions. Visual noise, slow motion, camera shake, measured rhythm, and close-ups that do not immediately identify the location suggest an encounter with the unknown and unknowable, which is a key trope of sci-fi cinema.

Morales' video won a Videobrasil residency prize, arranged in collaboration with Le Fresnoy, the French national studio for contemporary arts which offers residencies to artists from all over the world. Morales used the French residency to continue his *Video de cinema* series, dealing this time with historical action movies in *Solitaire, pauvre, sordide, abrutie et courte—film de guerre* (Lonely, poor, sordid, brutish and short—war film).



**Wagner Morales** (b. 1971)

***Ficção Científica, 2003***

Video, 6 minutes 24 seconds

Courtesy of Videobrasil Historical Archive

2004

# Marcellvs L. 0778 or man.road.river.

Marcellvs L. is a Brazilian video and sound artist living between Brazil, Germany and Iceland. He drew attention in the 2000s with his *VideoRhizome* series. A camera is trained on some urban or countryside location and left to record. Random situations, which rarely develop into a plot, are captured in the frame (a man wading across a flooded street, etc.). Subsequent processing (grain enhancement, pixelisation, bleaching, and sound overlay) transforms the video into a work of art. Having completed work on the video, Marcellvs L. assigns it a chance four-digit number and sends it to a random address in the phone book in which the same digits occur. A situation randomly captured in one place at one time ends up in the hands of someone in an entirely different space and time. By creating a specific system of filming and distribution of his work, the artist has reproduced in the physical world the pattern of file exchange on the Internet or the structure of a rhizome—a tangle of threads, a complex network of interchange without a single centre.

Marcellvs L. has described his practice like this: "In the end, it doesn't matter who receives them, how they are received, or what the purpose is. What matters is the accidental and fragile encounter between occurrence and non-occurrence: between the one who produced the images, those who can be seen in them, and the one who receives the tapes via mail. To date, I have made 27 videos and mailed 3,300 tapes."



Marcellvs L. (b. 1980)

**0778 or man.road.river., 2004**

Video, 9 minutes 54 seconds

Courtesy of Videobrasil Historical Archive

2010

## Luiz Roque Filme dourado

Brazilian video artist Luiz Roque combines science fiction, corporeality and modernist art in *Filme dourado* (Golden film). The camera follows a hand with long, shiny fingernails that gropes through space as if making its first contact with reality. The origin and the owner of the hand are unknown. The other protagonists are somebody's back, a woman's breasts, and a piece of foil that has fallen to the floor and is transformed into foliage. Looping makes it impossible to understand where the action begins and where it ends, so the sequence of events resembles a recurring dream, in which the meaning of individual elements is lost and the action is subordinated to a logic that others know, but the sleeper is ignorant of. Electronic sound, specially recorded for this video, is reminiscent of soundtracks for films about space, and the sepia-golden hue of the image, obtained by manual development of Super 8 film, evokes the alternative universes of science fiction. Mechanical and chemical manipulation of the film, and the use of analogue developing methods make the work into physical and tangible art, moving away from the dominance of digital images in the video art of recent decades. The golden tones in the frame generate associations with early cinema.



**Luiz Roque** (b. 1979)

***Filme dourado*, 2010**

Hand processed Super 8 film transferred to video, 1 minute 30 seconds

Courtesy of Videobrasil Historical Archive

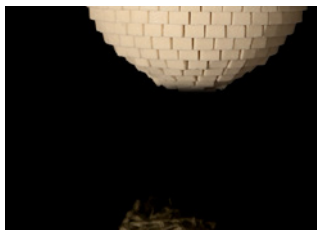
2011

# Dmitry Bulnygin Soyuz-11

In almost total darkness a shape made of white blocks of indefinite material begins to crumble, revealing its lattice structure. The camera captures this event in close-up. The darkness and slow movement of the lens make it impossible to judge the scale of the event and the space where it happens—underwater or in outer space?

In fact, the structure is made of sugar cubes in a glass tank shrouded with black fabric and slowly filled with water. The effect of a large-scale technological disaster is achieved using simple editing techniques, camerawork, and a soundtrack by the electronic musician Valery Vasyukov. The title of the work refers to the Soviet spacecraft *Soyuz-11*, whose crew died in June 1971 when their capsule depressurised during its descent from orbit to Earth. The shape made by the sugar cubes copies the streamlined outline of the descending capsule.

Dmitry Bulnygin was one of the leading Russian video artists of the 2000–2010s. For more than two decades, he showed how artistic effects can be achieved using everyday materials and a minimum of expressive means. Making do with little was an established tradition of Soviet and Russian filmmaking: the space ocean in Andrei Tarkovsky's *Solaris* was created from soap foam.



**Dmitry Bulnygin** (b. 1965)

***Soyuz-11*, 2011**

Soundtrack: THE:HET

Video, 4 minutes 32 seconds

Courtesy of the artist

2008

# Viktor Alimpiev

## Whose Is This Exhalation?

Victor Alimpiev is among the most original contemporary Russian artists, with a repertoire that includes paintings and poetic video installations. His films consist of performances that intertwine the complex choreography of collective bodies, original soundtracks, mannerist colouration and often deliberate, exaggerated theatricality. The exalted characters of his works seem to act out mysterious rituals and their faces, like ancient masks, are emblems and vivid images of experiences rather than expressions of feeling. These emotional symbols form the supporting structure of the works, which consist of close-ups and repetitions of the same scenes with a slight change of perspective. The airless, abstract space in which these characters interact is filled with sound: the action is accompanied by vocal solos, choral song, disturbing rustles, and rhythmic sound effects. The viewer is brought up against human nature in a distilled, universal form.

In *Whose Is This Exhalation?*, a choir singer holds his breath during a performance and exhales on the highest note while the other members of the choir continue their singing. His action is then emulated in turn by each of the other performers: each of them temporarily assumes the role of soloist, whose silence becomes audible, breaking out of the general logic of the performance and disrupting its structure. This silence is the pinnacle of Alimpiev's poetic gesture, a metaphor for unity and birth of the true collectivity of religious mystery, from which theatrical art was born.



**Viktor Alimpiev** (b. 1973)  
***Whose Is This Exhalation?*, 2008**  
 Video, 15 minutes 9 seconds  
 Courtesy of the artist and OVCHARENKO



# The Energy of Imagination Reconstructions, memory, and the reinvention of the future

In the 2010s, video became a fully fledged language of self-expression, social critique, and political statements. An endless stream of video content: everyday experiences and artistic gestures, reactions to current events and reflections on traumatic past, imaginary universes, and utopian fantasies have added a new dimension to our reality. Accessible AI, virtual reality, image and text generators led to a fundamental change in the nature of art itself. Technologies are gaining agency, transforming from tools in the hands of artists to equal participants in the creative process. Communities of all kinds (ethnocultural, social, professional) are using video to tell their stories and make sense of them. Archival materials are being integrated into digital universes, and the boundary between fiction and documentary in on-screen storytelling is increasingly blurred. Narrating the self—one's identity, sociocultural and ethnic origins—becomes a crucial artistic strategy that allows any minority to participate in the creation of a universal social history.

2010—2020 ▶

2000

# Bakary Diallo *Tomo*

Malian filmmaker and artist Bakary Diallo wanted to depict war in a way that conveyed its devastation at a time when people have become accustomed to violence on the screen. Diallo used a detached documentary narrative, reminiscent of TV travel shows. He combined pastoral scenes and peaceful landscapes of the African savannah with surreal images and disturbing episodes shot with a subjective first-person camera, a technique used in horror films.

The subject of *Tomo* is the civil war that has been simmering in Mali since 2012. The film is a condemnation of senseless violence that destroys and distorts the social body. The title means “scorched earth” in the language of the Bambara people (one of the main ethnic groups in Mali). The viewer looks through the eyes of the frightened protagonist, who is breathless from shock and trying to cope with disorientation in space. We see a village that is deserted only at first glance: in fact, it is inhabited by fiery ghosts pursuing their daily routines. Their measured movements contrast with their flaming silhouettes: this is true eschatological horror.



**Bakary Diallo** (1979–2014)

***Tomo*, 2012**

Video, 6 minutes 53 seconds

Courtesy of Videobrasil Historical Archive

2015

# Calderón & Piñeros (La Decanatura) Colombian Space Communication Centre

The Colombian Space Communication Centre, which was opened on March 25, 1970, near the town of Chocontá, was a source of national pride and a popular tourist attraction. But its giant satellite dishes became obsolete and dilapidated with the passing of time. A monument of progress became a majestic ruin, symbolising the unfulfilled hopes of the twentieth century.

The Colombian creative duo Calderón & Piñeros (La Decanatura) is particularly interested in the contradictory nature of progress and its consequences. For their video about the Space Centre, the duo engaged a local youth orchestra to perform something like a sentimental requiem for the captivating image of a future that never became the present. Gloomy weather adds to the atmosphere of the piece: the mountainous landscape seems poised to swallow up the abandoned research complex.



## Calderón & Piñeros (La Decanatura)

(Diego Piñeros García, b. 1981; Elkin Calderón Guevara, b. 1978; duo started in 2012)

### **Colombian Space Communication Centre, 2015**

Video, 12 minutes 3 seconds

Courtesy of Videobrasil Historical Archive

2018

# Natalia Skobeeva Biographies of Objects

London-based artist Natalia Skobeeva makes film essays. A historian by training, she treats everyday objects and images of mass culture as symbols that define a person's attitude to themselves and the world. Most of her works use the logic of the so-called forensic turn, an artistic method that combines the techniques of investigative journalism, publicist rhetoric, digital reconstruction, and visual metaphor.

*Biographies of Objects* considers how the same object—a blue-and-white porcelain plate—can refer to many different national traditions: Russian, Dutch, Chinese, and British. Everything else is nothing more than a construct, a figment of the imagination, an attempt to find some stability in a world with limitless factors that have not been taken into account, from Sophia the robot, who recently received Saudi citizenship, to plants, rocks and bacteria. The first-person mechanical voiceover along with images of search engine pages and computer code screens hint at superficial generalisation. The question raised is nevertheless pertinent and serious: what are modern human beings and how are their identities defined if they constantly use the products of very different epochs, branches of evolution and cultures, all displaced in the boundless space of the world wide web?



**Natalia Skobeeva** (b. 1975)

***Biographies of Objects*, 2018**

Video, 6 minutes 32 seconds

Courtesy of Videobrasil Historical Archive

2014

## Armando Queiroz *Belle Époque*

Armando Queiroz was born and lives in Belém, a port city in the Amazon River delta that prospered at the turn of the nineteenth and twentieth centuries thanks to the rubber boom. The period is often referred to as the “Brazilian Belle Époque,” borrowing a term that was used to describe the upsurge of culture and science that occurred in Europe in the same years.

The artist uses a variety of mediums, from short videos and installations made from found objects to performances and interventions in public spaces. Nostalgia for the past is elegantly interwoven with critical reflections and polemical statements on the social catastrophes and legacy of colonialism.

In *Belle Époque*, we see the face of a statuette that belonged to the artist’s grandmother. A tropical beetle tries desperately to cling to one of its marble eyes. The insect eventually loses its grip and falls out of the frame. The viewer can interpret Queiroz’s artistic statement in many different ways: a metaphor for our relationship with the colonial past (is it worth retaining and feeding on memories of a golden age?); an enactment of the irresolvable clash between nature and culture; or perhaps an upsurge of poignant memories from childhood, where a family heirloom plays the part of a Proustian madeleine?



**Armando Queiroz** (b. 1968)

***Belle Époque*, 2014**

Video, 58 seconds

Courtesy of Videobrasil Historical Archive

2013

## Paulo Nazareth *L'Arbre d'Oublier*

Paulo Nazareth is known for sculptures, installations, and performances that focus on the colonial wounds of Africa and Latin America. He draws his material from his extensive journeys, often undertaken on foot, whereby he immerses himself in the landscapes and lives of the people he encounters. Historical canvases and cultural traditions are taken as the basis for complex, multi-layered metaphors that expose stereotypical notions of national identity and lend a voice to oppressed minorities, from indigenous peoples to the descendants of enslaved people.

*L'Arbre d'Oublier* (The tree of forgetfulness) documents a performance of the same name, in which Nazareth reproduced a ritual from the times of slavery: people who had been enslaved walked several times around a tree in the middle of the town of Ouidah in Benin (a former centre of the slave trade), symbolising abandonment of their old life and acceptance of the new one. The artist does the same thing, only in reverse: in the frame, he paces backwards, anticlockwise, around the tree (437 times), symbolically rendering historical justice and their lost roots to the victims of slavery. Nazareth recodes the essence of the ritual, rewinding time in a symbolic reconciliation with the past.



**Paulo Nazareth** (b. 1977)

***L'Arbre d'Oublier*, 2013**

Video, 27 minutes 31 seconds

Courtesy of Videobrasil Historical Archive

2018

# Ezra Wube Hidirtina

Ezra Wube was born in Ethiopia and moved to the United States at the age of 18. His videos, photographs and performances reflect on the various effects of emigration: deformed perceptions of past and present, adaptation to new conditions, dialogic tension between “here” and “there,” and the transformation of identity.

The animated film *Hidirtina* (Sisters) is an overlay of Ethiopian and Eritrean folklore onto the skyscrapers of New York. A hunter by the name of Yohanes defies a prohibition against killing a sacred deer, for which terrible punishments are prescribed. But one of the immortal forest sisters has fallen in love with him and tells him that he can save himself by climbing a magic tree. The hunter then lives happily for many years, protected by an amulet made from a branch of the tree, which he wears around his neck. However, one day the amulet falls into a river and Yohanes is at once set upon and killed by fearsome vultures. The story was told to the artist by a female emigrant like himself (her name appears in the credits). Old legends change in the conditions of another culture, but not beyond recognition, and they continue to form the basis of a world view.



**Ezra Wube** (b. 1980)

***Hidirtina*, 2018**

Video, 9 minutes 13 seconds

Courtesy of Videobrasil Historical Archive

2012

# Elena Kovylna Would You Like a Cup of Coffee?, or Burn the World of the Bourgeoisie (Turin)

Artist, art historian, and curator Elena Kovylna is known for her radical performances in the early 2000s. She deliberately put herself at risk, provoking the public and often blurring the boundaries of the acceptable: venturing out into the open sea, alone in a boat (*Save My Soul*, 2000, dedicated to Arthur Cravan); standing with a noose around her neck and inviting the audience to knock a stool out from under her feet, by which they would solve for her the main question about the purpose of life (*Do It Yourself*, 2000); inviting members of the audience to waltz, drinking a shot of vodka and pinning a medal to the military uniform she was wearing after each dance until she finally collapsed in exhaustion (*Waltz*, 2001). Later, the artist changed her strategy: her performances acquired a multifaceted, even lyrical character; dangerous games were replaced by pithy statements about universal aspects of human nature and the social fabric.

The performance *Would You Like a Cup of Coffee?, or Burn the World of the Bourgeoisie* (2012) was repeated on several occasions at various venues around the world, acquiring new semantic connotations with each repetition. The artist invited those who were interested (collectors and art lovers) to join her at an elegantly laid table to drink coffee and enjoy leisurely small-talk about the nature of beauty. In mid-conversation, the table caught fire and the guests, who a moment ago were sitting at their ease, shied away from the flames or fled in panic while the artist remained unperturbed, observing the course of events.



**Elena Kovylna** (b. 1971)

***Would You Like a Cup of Coffee?, or Burn the World of the Bourgeoisie (Turin), 2012***

Video documentation of a performance, 3 minutes 55 seconds

Collection of V–A–C Foundation

2022

# Vitória Cribb BUGs

Vitória Cribb looks at the new social reality from afar—from meta-universes populated by digital avatars. The artist explores the duality of human experience, where the real and the virtual coexist, as well as the ubiquitous manipulation of public opinion, and the emergence of digital control technologies. What will we be like when we fully merge with the virtual world and how will our consciousness change?

Cribb's characters are humanoid mutants that might be the outcome of insane genetic experiments. In *BUGs*, the body of the chimerical creature is covered with ears and eyes. It swerves hysterically through virtual space, occasionally crossing paths with other inhabitants of the space—a giant beetle and a car (a Volkswagen Beetle), similarly covered in polyps with swivelling eyes. The voiceover gives the viewer various instructions for survival in this scary fictional world: keep moving, evade danger, and follow the bugs—system errors, which disrupt the course of the computational process and are the guarantee of evolutionary movement and transformation of the virtual world. The humanoid finally merges with the beetle and a new inhabitant of the meta-universe appears: an even more monstrous creature, suggesting that the biological species *Homo sapiens* will ultimately have to adapt in either reality or virtuality.



**Vitória Cribb** (b. 1996)

***BUGs*, 2022**

Video, 5 minutes 40 seconds

Courtesy of Videobrasil Historical Archive

2022

# Diana Kapizova

## Endless Echo of a Shell

The art of Diana Kapizova reflects her interest in spiritualism, the esoteric themes, and stories of travel. The worlds she depicts refer to dreams—the topos of the unconscious. They are populated by fantastical creatures or by everyday objects (such as Soviet crockery), and the decor is reminiscent of a 1990s cabaret. Kapizova combines primitive computer graphics with spectacular costumes.

*Endless Echo of a Shell* is both a self-portrait and an epic, presented in the form of a chamber music performance. The heroine, played by the artist herself, travels between fictional worlds and experiences new adventures each time she passes through one of seven magical portals. Like a digital priestess, she enters into a ritual exchange with the characters she meets through singing, dialogues, and mannered gestures that are not fully comprehensible. In the work's finale she undergoes a transformation and finds inner harmony. Such metamorphoses are a hallmark of Kapizova's lyrical heroines: the artist ironises over stereotypes about the female nature while at the same time affirming its strength.



**Diana Kapizova** (b. 1993)  
***Endless Echo of a Shell*, 2022**  
Video, 16 minutes 50 seconds  
Courtesy of the artist

2024

# Eder Santos

## Screen<sup>2</sup>

### Music by Paulo Santos

The combination of video and performance, references to Brazilian cinema, and re-editing are the foundations of the creative method of one of the pioneers of Brazilian video art, Eder Santos. The artist makes frequent use of multi-channel video installations, where images are superimposed and disparate frames are connected by sound, creating a space that is three-dimensional and experienced by the body, unlike cinema, which exists only on the plane of the screen.

Especially for the exhibition at GES-2, Santos has assembled a new expanded documentary celebrating milestone performances from previous years. Re-enacted and joined together by the music of Paulo Santos, the performances are a metaphorical return to the world of multimedia concerts and music videos in the 1990s. Figures, gestures and landscapes here form new constellations, like reanimated memories of a living archive.

The four large screens of the installation create a separate space in the centre of the exhibition, a space where time is controlled by the artist rather than by the course of history, as in the main part of the project. Eder Santos, a regular participant of Videobrasil since its inception, combines the Festival's milestones in a new way, showing that history is always malleable and reassemblable.

The expanded documentary uses videos provided by Videobrasil Historical Archive.

#### 1. Lenora de Barros, Walter Silveira *Homenagem a George Segal, 1985*

The main subject of this work of Brazilian artist Lenora de Barros (b. 1953) seems to be her own portrait. However, *Homenagem a George Segal* (Tribute to George Segal) is dedicated to another artist. Segal (1924–2000) made plaster casts for his sculptures directly from the bodies of his models. Barros uses the foam from toothpaste, a simple everyday substance that pop art loved to depict, in order to imitate the texture of Segal's plaster figures.

#### 2. Melati Suryodarmo *Exergie—Butter Dance, 2005*

The Pakarena is a traditional ceremonial dance in South

**Eder Santos** (b. 1960)  
**Screen<sup>2</sup>, 2024**  
**Music: Paulo Santos** (b. 1954)  
Video installation  
Commissioned by GES-2  
House of Culture

Sulawesi (Indonesia). Girls squat and stand up, signifying the changing cycles of life. Indonesian artist Melati Suryodarmo came up with this performance while studying with Marina Abramović, who assigned the students a project with a budget under €10. Suryodarmo offered her own interpretation of the Pakarena: "The purpose of the work is to stand up. You can mess up, but you keep going anyway."

### **3. Ayrson Heráclito**

#### ***As Mãos do Epó, 2007***

The oil palm was introduced to Brazil from West Africa along with enslaved black people. The oil extracted from it became the mainstay of the economy in the eastern Brazilian state of Bahia, where today more than a third of the inhabitants are of African descent. The oil also became part of the rituals of the Afro-Brazilian religions, including Candomblé. In the video, Ayrson Heráclito uses his hands to perform an *ebó* ritual, invoking the Orishá spirits for help. The oil is a symbol of healing for anyone whose body has inherited the memory of the hardships of slavery.

### **4. Paula Garcia**

#### ***No. 4 (From the series Corpo Ruído—Estudo para um Soterramento), 2011***

Brazilian artist and curator Paula Garcia has been working on her performance and installation series *Corpo Ruído* (Body noise) for over a decade. She believes that the body nowadays does not belong to the person but is constantly in someone else's power. The artist uses magnets and metal to convey the precariousness, uncertainty and danger to which we are continuously exposed. In her performance *No. 4*, entitled *Study for a Burial*, Garcia attached a pile of metal debris to magnetic panels on the walls and ceiling. The metal gradually slid down under its own weight in a visual metaphor of a world that is going to pieces.

### **5. Letícia Ramos**

#### ***VOSTOK\_cineperformance, 2011***

Vostok is the largest subglacial lake in Antarctica. Its waters are covered by an ice-sheet four kilometres thick, but it is believed that the lake may, nevertheless, sustain life. In 2011, a Russian drilling rig almost reached the water. The screening of the semi-abstract film was accompanied by a performance in which all of the sounds and noises were performed by musicians.

### **6. Luciana Magno**

#### ***Trans Amazônica, 2013***

The artist Luciana Magno films herself against the backdrop

of various landscapes, producing a metaphor for the complex and confusing relationship between man and environment. In the video *Trans Amazônica*, the artist sits naked in the middle of the Trans-Amazonian Highway in the funerary pose of a local Indigenous tribe, sheltering herself from the dust of passing lorries with her own hair. The work symbolises the vulnerability of the Indigenous population to the interests of large-scale commerce and industry.

## **7. Emo de Medeiros**

### ***Kaleta Kaleta, 2017***

At the end of each year, young people in Benin celebrate Kaleta, which is a mixture of Brazilian Carnival and American Halloween. Groups of masked teenagers go from house to house and perform music in exchange for a gift. The celebration is believed to originate from slaves who were taken to Brazil and returned to Benin after the Malê (Muslim) uprising in Brazil's Bahia province in 1835. In Benin, the Kaleta overlapped with a local festival in honour of the so-called "guardians of the night"—voodoo watchmen who patrol the streets wearing masks and elaborate outfits made from bundles of straw. Inspired by the transcultural history of the Kaleta, Beninese-French artist Emo de Medeiros used media technology to lend a contemporary dimension to the tradition.

## **8. Otávio Donaschi**

### ***Videocriaturas, 1983–1991***

Working in theatre all his life, Otávio Donaschi was always committed to pushing boundaries. In the 1980s, the artist turned to video and street performance. His "video creatures" were actors who wore helmets over their heads with inbuilt monitors that showed pre-recorded "video faces." Performances in these costumes were a regular feature at Videobrasil Festivals.

## **9. Dan Halter**

### ***Untitled (Zimbabwean Queen of Rave), 2005***

In 1991, the song *Everybody's Free (To Feel Good)* by Zimbabwean singer Rozalla took the world dance charts by storm. In the same year, the Zimbabwe-born future artist Dan Halter (currently based in South Africa) went to school for the first time, and the singer's younger brother was among his classmates. The whole region was swaying to the same song and the continent was swaying, too: the gradual erosion of the Apartheid regime in South Africa was followed by natural and political cataclysms in Zambia and Zimbabwe. Fifteen years later, Halter combined a chronicle of that challenging time with footage of European raves in a video

tribute to Rozalla and South Africa's renewal.

#### 10. Ana Pi

##### ***O BANQUETE*, 2019**

Three women prepare coxinha, a favourite Brazilian dish of chopped chicken fried in dough. The women are: Ana Pi, a young artist and choreographer; her aunt Mylia Mary, a former passista (the name given to the best samba dancers, who are allowed to perform at carnivals) and now a respected chef; and Maria Fernanda Novo, a philosopher. Moving to the rhythm of samba, the trio exchange smiles, gestures, sing together, and their music becomes the sound of the kitchen. Ana Pi's performance is conceived as a female interpretation of *The Banquet*, the famous text by the ancient Greek philosopher, Plato. Instead of a meal where men enjoy the fruits of other people's labour and philosophise about love, the three friends demonstrate how love and care can be expressed through cooking for people we care about.

#### 11. Rosana Paulino

##### ***Das avós*, 2019**

Many Afro-Brazilians descend from enslaved people: they cannot reconstruct their lineage because their ancestors left no material evidence. The work of Rosana Paulino is dedicated to reconstructing this vanished memory. In the performance *Das avós* (From grandmothers), Paulino's friend, the artist Charlene Bicalho, sews black and white photographs of enslaved black women, taken by European ethnographers in the nineteenth century, onto her white dress. Some of these women may be related to Bicalho or Paulino, but that is impossible to verify. The red thread that holds the photographs together makes the point that the bloody wounds of colonialism have not fully healed.

#### 12. Eduardo Climachauska, Gustavo Moura, Nuno Ramos

##### ***Iluminai os terreiros*, 2006**

The word "terreiro" in the Afro-Brazilian Candomblé religion refers to a temple, a place where the faithful gather for worship and fellowship. The *terreiro* is believed to be a border space between the sacred and the mundane, where blessings can be received.

Climachauska, Moura and Ramos made a film of their expedition to poor and sparsely populated corners of the Brazilian state of Minas Gerais. Wherever they halted for the night, the artists made a circle of giant lanterns, plugged them into a generator and left them running until morning. However, they failed to create a space of transformation and wonder: the circle of light attracted only insects, animals, and drunken passers-by.

### 13. Eder Santos, Paulo Santos

#### ***Poscatidevenum*, 1994**

An e-operetta by Eder Santos, musician Paulo Santos and the band Uakti, based on a subway ride in San Francisco Bay, combines live music, VJing, recitation and song. The four acts of the performance correspond to four stations along the way.

### 14. Eder Santos

#### ***Pincélulas*, 1998**

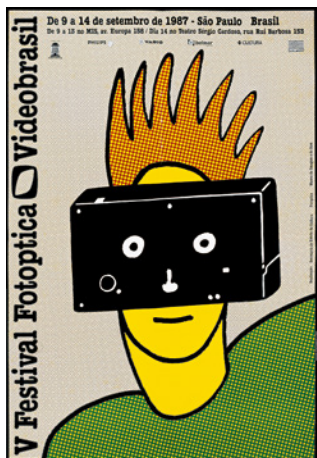
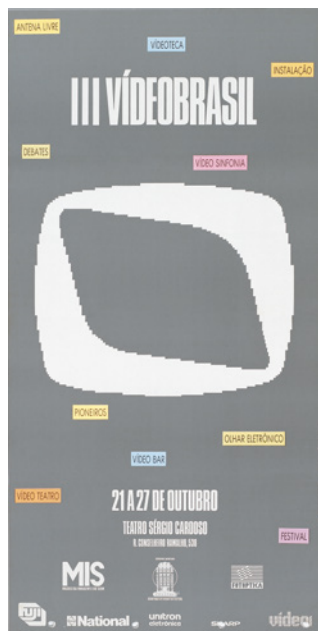
The work follows the same principle as *Poscatidevenum* and deals with the different life stages of living beings. Its title, *Pincélulas*, combines three Portuguese words and their related imagery: “pincel” (a paint brush), “célula” (biological cell), and “pincelada” (a brush stroke). The performance is divided into five parts (“Cell,” “Childhood,” “Adolescence,” “Maturity,” and “Old Age”) and affirms the value of any form of life.

### 15. Eder Santos

#### ***Concerto para pirâmide, orquestra e sacrifício*, 2001**

The final performance in Eder Santos’ installation deals with the dialectic of creation and destruction. It was inspired by a trip to Mexico, where Santos learnt that the Aztecs performed annual human sacrifices to Huitzilopochtli, the god of the sun and war, whose struggle against darkness had to be nourished with human blood. The artist made an association between the temple pyramids where the victims were beheaded and the state of Minas Gerais in Brazil, home to some of the world’s largest iron ore deposits. Several mountain peaks in Minas Gerais have, over time, been beheaded by quarrying work. The “sacrifice of the mountain,” which people make for the sake of progress, at the risk of ecological disaster, is the subject of Santos’ *Concerto for Pyramid, Orchestra and Sacrifice*.









***Nossa Senhora*, video installation  
by Tadeu Jungle and Walter Silveira,  
1984**

Digital print from film  
2nd Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

In the early days of Videobrasil, screenings were held at the São Paulo Museum of Image and Sound. *Nossa Senhora* ("Our Lady") was also shown there, although it was not competing for an award. The work used eight monitors on podiums, five dozen candles, and three VHS players. Two of the monitors showed a clay statue of Brazil's Catholic patroness, Our Lady of Aparecida. According to legend, the statue was pulled from the water by fishermen in the town of Guaratinguetá after they prayed to the Virgin Mary for a good catch. Six other televisions each showed a burning candle. Real candles were lit on the monitors and the podiums, and speakers played church music and sermons. The overall effect was of a media altar, hinting at the almost cultish status of television in Brazil. Aside from the local context, the religious reading of the TV monitors referred to *TV Buddha*, a work from 1974 by the renowned Korean video artist, Nam June Paik.

***Cavaleiro do Apocalipse*,  
performance by Otávio Donasci,  
1983**

Digital print from film  
1st Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

"Videocriaturas" are characters invented by the São Paulo-based actor, set designer, theatre director, and multimedia artist Otávio Donasci for a series of performances he staged at Videobrasil festivals from the 1980s to the mid-1990s. Televisions were placed on the performers' shoulders to create "talking heads" with varying facial expressions and backgrounds, while the real heads were hidden under their clothes. The actors gave performances and danced in this half-human, half-technical symbiosis. The first videocriatura was the Cavaleiro do Apocalipse ("Rider of the Apocalypse"), who rode through the streets of São Paulo on horseback, heralding the end of time and the opening of the city's first video art festival.

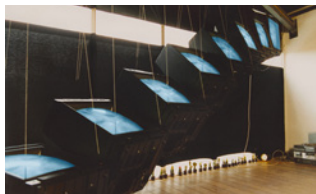
***Videojornal Live*, 1988**

Digital print from film  
6th Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

In 1988, Videobrasil began to produce a daily video journal, which was broadcast on the local television network, TV Gazeta, and at the Museum of Image and Sound at the beginning of each Festival day. A miniature studio was set up on the first floor of the Museum. The journal interviewed artists and members of the public, compiled retrospectives of previous Festival events and organised an open mic (*Boca no Trombone*), where people were invited to express their opinions on any issue, from the price of beer to the exclusion of works from the Festival competition.

# 1980





***SpSPsp 2*, video installation by  
Tadeu Jungle and TVDO, 1990**

Digital print from film  
8th Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

Multimedia artist Tadeu Jungle began his video experiments in 1974 and joined forces with the so-called "independent video generation," a group of authors who graduated from the School of Communications and Arts at the University of São Paulo in the early 1980s. Together with Walter Silveira and others, Jungle founded TVDO, an independent video company with an anarchic bent. Its productions won awards for experimental video at the first five Videobrasil festivals. In 1986, Jungle opened the country's first video school, the Academia Brasileira de Vídeo. The video installation *SpSPsp 2* was created as a joint project with Academy students. Jungle explores the theme of speed and acceleration, popular in modernist culture, in a video portrait of the city of São Paulo, using rapid frame changes and sharp camera angles.



***The No Way Buster Project*, video  
installation by Dominik Barbier  
and Cathy Vogan, 1990**

Digital print from film  
8th Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

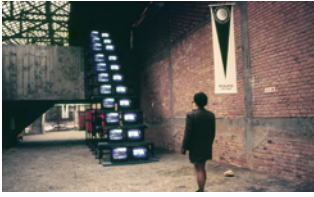
French artist Dominik Barbier (b. 1957) and Irish–French–Australian filmmaker Cathy Vogan created an unprecedented electronic spectacle for the Festival. Their work completely transformed one of the halls of the São Paulo Museum of Image and Sound, filling a space of 600 m<sup>2</sup>. Entry to the space was through the hem of the dress of a female figure several metres tall. Inside, speakers played intense music, and cloth screens created a confusing and intimate space, littered with monitors. Some of them showed Vogan's face absorbed in a passionate phone call, the words "Call me. I miss you" flickered on others. At the end of the installation there was a separate "observatory" room, flooded with water and with meridian lines drawn from floor to ceiling—a symbol of the distance between two lovers. Separation and the futility of communication at a distance were the main themes of the installation based on the love story of the artists themselves. The work was the first immersive installation in the history of Videobrasil.



***As If Memories Could  
Deceive Me*, video installation  
by Marcel Odenbach, 1990**

Digital print from film  
8th Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

The video installation by German video art pioneer Marcel Odenbach (b. 1953), curated by Kathy Rae Huffman at the 8th Videobrasil Festival, explored how the artist's German bourgeois upbringing influenced his later life and views. Black bin bags were laid around three monitors mounted on podiums. The monitors showed newsreels of the Nazi era mixed with German cultural heritage, from Bavarian dances to the music of Wagner, together with Odenbach's biographical footage, suggesting how visual images of the past have impact on attitudes to the present. The stuffed bin bags symbolised the junk of associations that every human being carries around with him or her. Odenbach's installation is an early example of works that combined multimedia with everyday objects. The partnership between Odenbach and Videobrasil had a sequel: the 16th Festival in 2007 held a retrospective of his work.



***Escalator*, video installation by Tina Keane, 1992**

Digital print  
9th Videobrasil Festival  
Courtesy of Adriana Langeani  
and Videobrasil Historical Archive

***Nest für Dachau*, video installation by Barbara Hammann, 1992**

Digital print  
9th Videobrasil Festival  
Courtesy of Adriana Langeani  
and Videobrasil Historical Archive

***Postais do Brasil*, video installation by Ulysses Nadruz, 1992**

Digital print  
9th Videobrasil Festival  
Courtesy of Adriana Langeani  
and Videobrasil Historical Archive

In the 1990s, Videobrasil became a Biennial, added the word "international" to its name, and changed its venue thanks to an alliance with the Serviço Social do Comércio (SESC), a national network of cultural centres equipped with theatres, exhibition halls, and even sports venues. From 1992 the Festival's principal site was SESC Pompéia, a modernist masterpiece converted from factory warehouses by architect Lina Bo Bardi, who also designed the São Paulo Museum of Contemporary Art. The new space had ample room for large-scale installations. British artist Tina Keane



(b. 1940) made a stairway to the sky from 11 pairs of monitors, where each row showed footage of businessmen from London's City going up an escalator alongside a homeless woman living in the London Underground. Barbara Hammann from Germany (b. 1945) built a television set into a buoy-like metal structure lying on a concrete floor. The TV screen showed the chest of a man trying to take a breath, a reference to the gas chambers of Nazi concentration camps. In the installation by Brazilian Ulysses Nadruz, *Postais do Brasil* ("Postcards from Brazil"), a wall of 36 monitors conveyed the huge contrasts of life in Brazil, from the tourist beach of Copacabana to the slums of the Rocinha favela and gold miners' settlements in the Amazon rainforest. Nadruz's video triptych offered a critical panorama of a country beset with social problems.



***Poscatidevenum—A Show of Music and Images*, multimedia performance by Eder Santos, 1994**

Digital print  
10th Videobrasil Festival  
Courtesy of Marco Aurélio Olimpio,  
Walter Louzán and Videobrasil  
Historical Archive



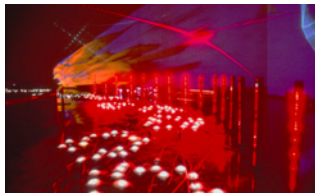
***Passagem de Mariana*, multimedia performance by Eder Santos, 1996**

Digital print  
11th Videobrasil Festival  
Courtesy of Renato Cury, Isabella Matheus and Videobrasil Historical Archive

In the mid-1990s, Videobrasil began commissioning works specifically for the Festival. The first commission went to the pioneer of Brazilian video art, Eder Santos, who had gained a reputation for his complex performances using music, song, dance, and VJ techniques. *Passagem de Mariana* revolves around the seven deadly sins of Christian doctrine. Tents illuminated from inside, resembling the traditional tipi dwellings of North America's Apache Indians were set out in the exhibition hall. Inside each tipi, a musician played a melody dedicated to a specific sin. Images and visual noise were projected onto the outside of the tipis, and a large screen behind them displayed lines by the poet Sandra Peña: "I close

# 1990





my eyes and see the colour of my eyelids" (sloth); "The sheep that desires a wolf" (gluttony); "The pupil that does not dilate" (envy). Santos described the effect as an "image camp," drawing parallels between the Christian world with its new technologies and the ancient rituals of the Indigenous peoples of the Americas.

***Luminous Cosmic Rays*, video installation by Keiichi Tanaka, 1996**

Digital print  
11th Videobrasil Festival  
Courtesy of Renato Cury,  
Isabella Matheus and Videobrasil  
Historical Archive

***Le souffle du temps*, video installation by Robert Cahen, 1994**

Digital print  
10th Videobrasil Festival  
Courtesy of Marco Aurélio Olimpio,  
Walter Louzán and Videobrasil  
Historical Archive

In 1992, the Festival hosted a retrospective of American video artist Bill Viola (1951–2024), who had influenced an entire generation of Brazilian practitioners. Viola's immersive multi-screen installations were kept company by the works of other video artists from around the world.

Keiichi Tanaka (b. 1962) from Japan presented an adapted version of his 1991 installation, first shown at the São Paulo Biennial. Geiger counters picked up cosmic and radioactive radiation in real time and their pulses were converted into light streams, laser beams, and sound effects that filled a space at SESC Pompéia, making the "message of the universe" present to Festival guests. In 1994, the pioneer of French video art, Robert Cahen (b. 1945)

brought an installation entitled *Le souffle du temps* ("The Breath of Time") to Videobrasil. Cahen was a composer by training and his work was mainly based on sound. In the 1970s, he collaborated with proponents of the so-called *musique concrète*, promoting electronic music on French television and heading the experimental video department at the French National Audiovisual Institute. In *Le souffle du temps*, a ritual circle of lit candles stood on the floor surrounded by fifteen monitors, arranged at different heights and broadcasting images of the same candles, only on the screens the candles were occasionally extinguished to the sound of human breath, before being relit.



***TV Garden, TV Buddha, TV Moon,*  
video installations by Nam June  
Paik, 1996**

Digital print

11th Videobrasil Festival

Courtesy of Renato Cury,  
Isabella Matheus and Videobrasil  
Historical Archive

After moving into the large Lina Bo Bardi building, Videobrasil began a series of retrospectives of world classics, including Bruce Nauman, Joan Jonas, Gary Hill, Nam June Paik, and Gianni Toti. These shows were curated by international experts and the Festival's worldwide reputation was firmly established. A retrospective of Korean-American artist Nam June Paik was held in honour of the 30th anniversary of video art (Paik recorded one of the first-ever art videos on a portable camera in 1965). The curator was Lori Zippay, director of the Electronic Arts Intermix (EAI) Foundation, established in 1971, which played a crucial role in the history of American video art, from sponsoring the production of the first artistic experiments with video to organising the first exhibition of video art in the US and, finally, creating and managing its own collection. At Videobrasil, Nam June Paik showed *TV Moon*, specially made for the Festival, where monitors lined up in a semicircle mimicked the lunar

phases, as well as three of his classic works, *TV Fish* (1979), *TV Garden* (1974–1978), and *TV Buddha* (1974), adapting them to the Festival context. In *TV Garden* at Videobrasil, the monitors grew among tropical trees and in *TV Buddha* the place of the statue of Buddha meditating on his own image in the monitor was taken by a Preto Velho ("Old Black Man")—an ancestor figure in the Afro-Brazilian Umbanda religion, made wise by a long life in slavery and believed to protect worshippers from harm and illness.

The Festival closed with *Video Opera for Paik* (1996) by the Korean artist's long-time collaborators Steina Vasulka and Stephen Vitiello. Vasulka altered video sequences by playing the violin, while Vitiello added images that Paik sent over via satellite.





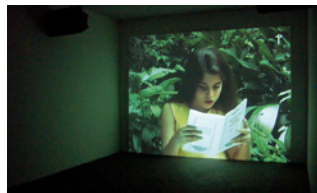
**Exhibition view of the 13th Videobrasil Festival, 2001**

Digital print

Courtesy of Isabella Matheus  
and Videobrasil Historical Archive

In 2001, the Festival re-opened after a three-year hiatus during which the team organised exhibitions of African art. An important goal of Videobrasil in the new millennium was to build partnerships across the Geopolitical South, establishing strong links between artists, curators and institutions from Latin America, Africa, and the Middle East. Curators from other South American and Caribbean countries took a greater role in Festival exhibitions, and joint projects emerged with such influential figures as the Cameroonian curator and researcher, Koyo Kouoh (now director of the Zeitz Museum of Contemporary Art Africa in Cape Town, South Africa and curator of the 2026 Venice Biennale), the head of the Sharjah Biennial, Sheikh Hoor Al Qasimi (UAE), and the Lebanese artist and founder of the Arab Image Foundation, Akram Zaatari. Interactions included participation by Brazilian artists and Videobrasil curators in festivals in Mozambique and Burkina Faso, as well as the Dak'Art Biennale de l'Art Africain Contemporain in Senegal. Videobrasil also produced exhibitions that built a dialogue between Africa

and Latin America: *Contemporary African Art* (São Paulo, 2000, curated by Solange Farkas and Clive Kellner) and the *Pan-African Exhibition of Contemporary Art* (Salvador, 2005, curated by Solange Farkas).



**Remarks on Colour, video installation by Gary Hill, 2001**

Digital print

13th Videobrasil Festival  
Courtesy of Videobrasil  
Historical Archive

The first Videobrasil of the third millennium featured a retrospective of American video artist, Gary Hill (b. 1951). The artist was unable to attend in person in the wake of the 11 September attacks, instead sending an apology to the audience: "We are exhausted and stunned, unable to do anything at all." Hill's project over many years had been to find a way of conveying human language and machine algorithms by artistic means and physical experience. The retrospective at Videobrasil included rarely seen single-channel works from the late 1970s. *Remarks on Colour* is a video projection in which a young girl (in the English version of the work, the artist's eight-year-old daughter) reads the same-name treatise by philosopher Ludwig Wittgenstein in an altered version with intricate wordplay. A Portuguese version was created specially for the Festival.



**Living Hall of the SESC Pompéia Cultural Centre in São Paulo, 2003**  
Digital print  
14th Videobrasil Festival  
Courtesy of Isabella Matheus and Videobrasil Historical Archive

From the early 2000s, Videobrasil curators were increasingly interested in the art of countries which, like Brazil, had suffered from colonialism. The tragedy of 11 September 2001 brought the Middle East into particular focus. The theme of the 14th Festival was "Displacements" and the optics were set by the seminal postcolonial book, *Orientalism*, by Edward Said (1978).



**Beirut Caoutchouc, installation by Marwan Rechmaoui, 2003**  
Digital print  
14th Videobrasil Festival  
Courtesy of Isabella Matheus and Videobrasil Historical Archive

Since 2003, the Videobrasil programme has included works in a wide range of genres and forms, from spatial installations to actions and performances. Curator Christine Tohmé (b. 1964) and artist Akram Zaatari (b. 1966) from Lebanon showed contemporary art from their country, including a giant rubber carpet with a grid of Beirut's streets and neighbourhoods, made by artist Marwan Rechmaoui (b. 1964).



**Video Library, 2003**  
Digital print  
14th Videobrasil Festival  
Courtesy of Isabella Matheus and Videobrasil Historical Archive

Videobrasil keeps a video library containing recordings of all the works shown at the Festival since its third year. The library is usually located at Videobrasil's headquarters in São Paulo but for the duration of the Festival it moves to the actual site where events are held, offering Festival guests easy access to the ever-growing collection.



***Marca Registrada*, performance  
by Luiz Duva, 2003**

Digital print

14th Videobrasil Festival

Courtesy of Isabella Matheus

and Videobrasil Historical Archive

Brazilian artist Luiz Duva (b. 1965) has been working with the theme of corporeality since the late 1980s. The human body, video and projection are equal participants in his performances. In *Marca Registrada* ("Trademark"), a VJing session offered at the 2003 Festival, Duva used images prepared in advance and changed them in real time, to the accompaniment of electronic improvisations by local band LCD (not to be confused with LCD Soundsystem that emerged at the same time in the USA). The work re-interpreted a performance piece by Brazilian video art pioneer Leticia Parente (1930–1991), also entitled *Marca Registrada*. In the original video, Parente embroidered the phrase *Made in Brazil* on her own foot with black thread, demonstrating that the body inevitably becomes the material carrier of national history (in 1975, when Parente recorded her performance, Brazil was under a military dictatorship). Luiz Duva deliberately used a poor-quality copy of Parente's video and put the defective footage to music

in real time, so that the classic image sequence was perceived in a completely new way. The artist himself described his inspiration: "Firstly the sensation, which freezes the spine, of seeing a foot being sewn. Then the agony of an eye that decodifies the action, but does not understand the reason. That was how I saw *Marca Registrada* years ago."



***Bare Life Study #1*, performance  
by Coco Fusco, 2005**

Digital print

15th Videobrasil Festival

Courtesy of Isabella Matheus

and Videobrasil Historical Archive

The 15th Festival was centred on performance art, and one of the main works was *Bare Life Study #1*, created especially for Videobrasil by Cuban-American artist Coco Fusco. It was a response to the international outcry roused by photographs of the torture of prisoners by the US military at the Abu Ghraib prison in Iraq. For Coco Fusco, it was important that many female wardens served at the prison (until 2015, women were banned from combat roles in the US military but permitted to work in military prisons). In her action, the artist oversaw a group of girls in prisoners' robes who scrubbed the pavement in front of the US Consulate in São Paulo using toothbrushes.



### **Play Gallery, 2005**

Digital print

15th Videobrasil Festival

Courtesy of the Isabella Matheus  
and Videobrasil Historical Archive

Most of Videobrasil's performances and public programmes of the 15th edition of the Festival in SESC Pompéia took place in the so-called Play Gallery, which was a room with looped videos on a series of identical screens and benches.



### ***Braille Ligado*, installation by Detanico Lain, 2007**

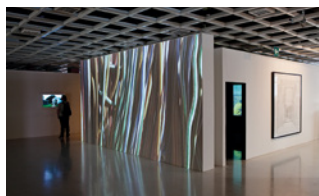
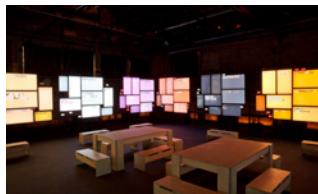
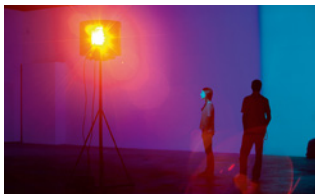
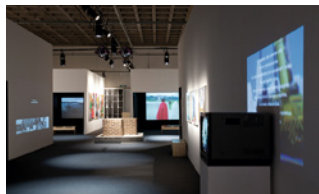
Digital print

16th Videobrasil Festival

Courtesy of the Isabella Matheus  
and Videobrasil Historical Archive

*Limite* ("Limit," 1931), an avant-garde film classic by Brazilian writer and director Mário Peixoto, provided the theme of the 16th Festival in 2007. Its non-linear and semi-abstract narrative centres on the relationship between a man and two girls adrift in a lifeboat. The installation *Braille* by the Brazilian duo Angela Detanico and Rafael Lain, who had worked together since 1994, was itself a kind of limit, a border zone between text and image. The work consisted of two walls forming the letter V. Fluorescent lights were laid out on the walls to spell the phrase "The detached existence of nameless things" in braille. However, it was impossible for a blind person to read the text intended for tactile perception, because the bulbs were too hot and were placed too high. The inscription was just as inaccessible for the sighted, who were unfamiliar with braille. The motif of a language that exists on the edge of human perception was the basis for design of the whole of that year's Festival, which was managed by Detanico and Lain.





### Exhibition view, 2012

Digital print

17th Videobrasil Festival

Courtesy of Everton Ballardin and Videobrasil Historical Archive

Videobrasil has changed its format repeatedly over the years. The tenth festival, in 1994, took place under a fresh name, "International Electronic Arts Festival," as new technologies induced artists to invent new multimedia hybrids, making the original focus on video too narrow. The first Festival of the 2010s took place in 2011, after a four-year hiatus. Now "electronic art" was replaced by "contemporary art," and the competitive video programme was replaced by an exhibition with a permanent theme, Panoramas of the South. Utterly different art forms were free to take part in the exhibition on an equal footing, the number of submissions exceeded one thousand for the first time, the Festival spread across the city, and audience numbers skyrocketed to over 300,000.

### *Sua Força/Seu domínio*, video installation by Olafur Eliasson, 2012

Digital print

17th Videobrasil Festival

Courtesy of Everton Ballardin and Videobrasil Historical Archive

### *Educational Action*, art lesson by Olafur Eliasson, 2012

Digital print

17th Videobrasil Festival

Courtesy of Everton Ballardin and Videobrasil Historical Archive

The first Latin American show by Danish-Icelandic star Olafur Eliasson was spread across several venues. *Slow Light Sphere*, a lighthouse-like device that spun and shone beams of different colours in all directions, was installed at SESC Belenzinho. An artificial *Waterfall* appeared in the courtyard of SESC Pompéia, and the building's interior hosted a maze of translucent coloured plastic sheets under the title *Your Body of Work*. The courtyard of the São Paulo State Pinacoteca (one of Brazil's principal museums of the nineteenth century and modernism) was the site of the *São Paulo Microscope*—a giant inverted pyramid made of glass, which Eliasson intended as a kaleidoscope reflecting the museum and its visitors.

### 30th Anniversary Exhibition, 2013

Digital print

18th Videobrasil Festival

Courtesy of Everton Ballardin and Videobrasil Historical Archive

In 2013, Videobrasil celebrated its thirtieth anniversary with a retrospective installation on 234 screens showing the most interesting films, performances, discussions, and encounters of the previous 30 years. A total of 5,000 hours (the duration of everything shown in the history of the Festival) was compressed to 16 hours. Also in 2013, Videobrasil launched an extensive video library, open to the public, where more than 1300 works of the Historical Archive were held in a digital data bank, together with technical information. Several historic performances were re-enacted for the anniversary and various public programmes were organised with the pioneers of Brazilian video art and people who had been at the origins of the Festival. In another important step, a website was created that brought together information about all the artworks together with artist biographies, press reviews, Festival catalogues, video interviews, and other materials.

# 2010—2020 ▶



**Mask Dance in the Dogon Country,**  
video by Tiécoura N'Daou, 2015  
Digital print  
19th Videobrasil Festival  
Courtesy of Everton Ballardin  
and Videobrasil Historical Archive

A key objective of Videobrasil in the 2010s was to assemble the most diverse “panoramas of the South.” Since 2015, the selection process has been twofold: some works were chosen through an open call, and others made part of curatorial projects with invited artists. The open call has allowed the Festival to constantly expand its geography. The lands and peoples reached by this expansion include the Dogon country in the south-eastern part of Mali. The most important Dogon ritual, the masked funeral procession, is the subject of a video by Malian artist Tiécoura N'Daou. Since 2012, Mali has been stricken by civil war and this is the context in which N'Daou films people coming together on traditional occasions, as in the present work, or for topical reasons, as during the restoration of the Djinguereber Mosque in Timbuktu after it was attacked by fanatics. Tiécoura N'Daou showed a photo project devoted to the restoration in 2019.

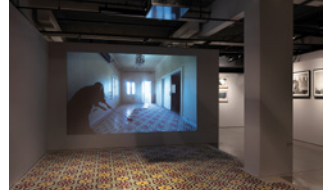


**Exhibition view, 2017**  
Digital print  
20th Videobrasil Festival  
Courtesy of Everton Ballardin  
and Videobrasil Historical Archive



**Exhibition view, 2019**  
Digital print  
21st Videobrasil Festival  
Courtesy of Everton Ballardin  
and Videobrasil Historical Archive

In the 2010s, Videobrasil became a Biennial and took the colonial past and postcolonial present as its special focus. The 20th Festival went under the banner of “Constellation Theory,” with sections entitled “Ecologies,” “Reinvention of Culture,” “Cosmovisions,” “Politics of Resistance,” “Invisible Histories,” and “Other Modernisms.” Portuguese artist Filipa César (b. 1975) showed part of her research project *Luta ca caba inda* (“The struggle is not over” in the Guinean Creole language). The work recounts how the revolutionary leader of Guinea-Bissau, Amílcar Cabral, sent four students to study film in Cuba at the time of the war of independence with Portugal (1963–1974), preparing the way for a home-grown cinema industry in the newly independent country.



**“I went away and forgot you. A while ago I remembered. I remembered I'd forgotten you. I was dreaming,”**  
installation by Dana Awartani, 2019  
Digital print  
21st Videobrasil Festival  
Courtesy of Everton Ballardin  
and Videobrasil Historical Archive

The installation by New York-based Saudi artist Dana Awartani exemplifies the mixed format that has become popular at Videobrasil in recent years. The artist laid out the floor in the hall with patterned zellij tiles, like those used in old houses in Arab countries, but made of hand-painted sand instead of ceramic. In the video, Awartani enters the space and sweeps the sand tiles away with a broom. The work comments on tradition and progress, roots and globalisation, creation and destruction, at the same time as it evokes personal memories: the author's grandparents lived in a similar house in the city of Jeddah, Saudi Arabia.



### Biennial exhibition, 2023

Digital print  
22nd Videobrasil Festival  
Courtesy of Ricardo Amado  
and Videobrasil Historical Archive

The Festival was not held in 2021 due to the pandemic, so the 22nd Videobrasil took place in 2023, marking the Festival's fortieth anniversary under the motto "Memory is an Editing Station"—a line by Brazilian poet and Festival participant, Waly Salomão (1943–2003). The curatorial manifesto read: "What would we cut out and what would we insert into our memories? What are the ethical boundaries of a cut? Who holds the power to do so? How can a sequence of images revisit narratives that concern a family, a nation, a region? How to forge the memory of what we didn't see or feel in our bodies? What are the limits of memory?"



### Biennial exhibition, 2023

Digital print  
22nd Videobrasil Festival  
Courtesy of Ricardo Amado  
and Videobrasil Historical Archive

In another reference to Waly Salomão and the complex historical context in which the Videobrasil Festival was born, a cloth banner was stretched across the hall with the words "FA-TAL/VIOLETO," the same decoration that Salomão and colleagues designed for Gal Costa's legendary concert in 1971, at the height of the military dictatorship. Gal Costa was the star of Tropicália, a Brazilian countercultural movement that mixed Brazilian and African traditions with psychedelic rock. Waly Salomão produced the show and was given a brief prison sentence for his trouble.



### *Hydro hybridí* by Anna Huláčová, 2023

Digital print  
22nd Videobrasil Festival  
Courtesy of Ricardo Amado  
and Videobrasil Historical Archive

At the most recent Festival, Czech artist Anna Huláčová made a series of concrete sculptures for SESC 24 de Maio. One of them represented an old tractor engine, now inhabited by biological life: creepers spread their tendrils, a colony of bees has taken up residence, and frogs are hunting the bees. The effect is of a refuge and a trap, an attempt at symbiosis with the damaged natural world and at the same time a symbol of a world that has survived the apocalypse and where life recommences amid the rubble. The work focuses a complex array of doubt and expectation that is felt all around the globe, from São Paulo to Moscow. Permanent crisis emerges as the basic state of our world, and all species are challenged to find ways of surviving.



## Videobrasil. Needs No Translation Four Decades of Video and Performance

### Artists

Marina Abs  
Victor Alimpiev  
Ar Detroy  
Dmitry Bulnygin  
Calderón & Piñeros (La Decanatura)  
Guillermo Casanova  
Vitória Cribb  
Victor Davydov  
Bakary Diallo  
Otávio Donaschi  
Eletraoagentes  
Ludmila Gorlova  
Cao Guimarães  
Diana Kapizova  
Sandra Kogut  
Elena Kovylna  
Marcellvs L.  
Wagner Moraes  
Alfredo Nagib  
Paulo Nazareth  
Rivane Neuenschwander  
Timur Novikov  
Armando Queiroz  
Gia Rigvava  
Luiz Roque  
Eder Santos  
Sergei Shutov  
Walter Silveira  
Natalia Skobeeva  
TVDO  
Pedro Vieira  
Ezra Wube

**Screen<sup>2</sup> by Eder Santos**  
**Music: Paulo Santos**

### Artists

Lenora de Barros  
Eduardo Climachauska  
Otávio Donaschi  
Paula Garcia  
Ayrson Heráclito  
Dan Halter  
Luciana Magno  
Emo de Medeiros  
Gustavo Moura  
Rosana Paulino  
Ana Pi  
Letícia Ramos  
Nuno Ramos  
Eder Santos  
Paulo Santos  
Walter Silveira  
Melati Suryodarmo

**Screen<sup>2</sup> production assistant**  
Barão Fonseca

### Photographers

Ricardo Amado  
Everton Ballardín  
Renato Cury

Adriana Langeani  
Walter Louzán  
Isabella Matheus  
Marco Aurelio Olimpio

### Curators

Solange Oliveira Farkas  
Alessandra Bergamaschi

### Co-curators

Dmitry Belkin  
Andrei Vasilenko

### Assistant curator

Rudá Babau

### Research

Régis Alves  
Alessandra Bergamaschi  
Marcos Grinspum Ferraz  
Eduardo de Jesus  
Fábio Kawano

### Architecture

sashakim.studio  
Sasha Kim, Ira Ten

### Lighting

Ksenia Kosaya

### Producers

Varvara Arkhipova  
Sasha Chistova  
Ksenia Makshantseva

### Technical team

Andrey Belov  
Artem Kanifatov  
Ksenia Kosaya  
Nikita Tolkahev

### Art logistics and registration

Daria Krivtsova  
Daria Pankevich

### Accessibility and inclusion team

Aleksandra Kharchenko  
Vlad Kolesnikov  
Victoria Kuzmina  
Varya Merenkova  
Vera Zamyslova

### Graphic design

Vasily Kondrashov

### Editors

Daniil Dugaev  
Olga Grinkrug

### English texts

Ben Hooson

### Videobrasil communication coordinator

Giulia Garcia

### Media specialist

Katya Kiseleva

### Associação Cultural Videobrasil

### Artistic direction

Solange Oliveira Farkas

### Archive

Régis Alves

### Director's assistant

Carina Teixeira

### Production coordinator

Carla Souza Poppovic

### Financial coordinator

Karine Leves

### Legal advisor

Olivieri Associados

### The exhibition is organised in collaboration with

Timur Novikov Estate,  
Saint Petersburg  
Garage Museum of Contemporary Art  
OVCHARENKO  
V—A—C Foundation  
XL Gallery

### Videobrasil would like to thank

Tom Butcher Cury, Júlia Contreiras,  
Fabio Cypriano, Marco Del Fiol,  
Pedro Farkas, Thomaz Farkas,  
Van Fresnot, Jorge La Ferla, Ruy  
Luduvica, Horrana de Kássia Santoz,  
Arlindo Machado, Teté Martinho,  
Danilo Miranda, Vivian Ostrovsky,  
Ana Pato, Gabriel Priolli Neto,  
and all the artists, critics, curators,  
and producers who participated  
in the Videobrasil trajectory

Information partner

BLUEPRINT

GES-2 House of Culture  
15 Bolotnaya Embankment  
ges-2.org





ASSOCIAÇÃO  
CULTURAL  
VIDEOBRASIL

