

GES-2-----V

On 12 December, GES-2 House of Culture opens the exhibition *Videobrasil. Needs No Translation*, marking its first engagement with Latin American context through a dialogue between two regions at opposite ends of the globe.

Videobrasil. Needs No Translation is an international partnership between the Associação Cultural Videobrasil (São Paulo) and GES-2 House of Culture (Moscow). The exhibition traces the key developments in video art over four decades, from the 1980s to the 2020s, through works previously featured at the Videobrasil Festival. It showcases artists from Brazil, Argentina, Colombia, Ethiopia, Indonesia, and other Global South territories, alongside Russian artists responding to similar challenges within their own context.

Concept

The exhibition highlights the diverse experiments made possible through technological advancement: from the widespread adoption of home video cameras, cable television, and music video editing techniques in the 1980s–1990s, to the ubiquitous use of computer graphics, image generation, and virtual reality today. Video art's expressive means combine with body language and performative practices to create an independent, universal vocabulary requiring no translation and existing beyond state borders or natural languages.

Artists explore video possibilities whilst engaging with various national cinematic traditions. Special attention is paid to local narratives, with some works addressing the traumatic colonial past and the aftermath of catastrophes that have shaped the social and cultural landscape of Global South countries.

The Videobrasil part of the exhibition is curated by festival founder Solange Oliveira Farkas and Alessandra Bergamaschi.

Solange Oliveira Farkas, curator and Videobrasil founder:

"The exhibition showcases 40 years of boundary-pushing art, spanning from video experiments of the 1980s to contemporary narratives amplifying voices from the Geopolitical South. Anchored by Eder Santos' multimedia installation, it honours the universal and unspoken power of performance."

Alessandra Bergamaschi, curator:

"Today, video defines our digital presence across all areas of life, and the exhibition offers an opportunity to revisit earlier works that explored the dissolution of the boundary between the real and the virtual. In this intercultural dialogue, the performative reveals more than what is captured in the verbal register, bridging cultural divides with the eloquence of the bodies."

Videobrasil artists

International participants include Marina Abs, Pedro Vieira and Walter Silveira, Ezra Wube, Cao Guimarães and Rivane Neuenschwander, Bakary Diallo, Guillermo Casanova, Armando Queiroz, Sandra Kogut, Vitória Cribb, Wagner Morales, Paulo Nazareth, Alfredo Nagib, Luiz Roque, Eder Santos, Natalia Skobeeva, Calderón & Piñeros (La Decanatura), and Marcellvs L.

The visual and dramatic core of the exhibition is *Screen²* (2024), a video installation by Eder Santos created specially for GES-2. It combines key films and performances from Videobrasil's history, re-edited and interlinked through music by Paulo Santos.

Videobrasil. Needs No Translation
Four Decades of Video and Performance

12 Dec 2024—9 Feb 2025

Press materials

Curators

Solange Oliveira Farkas
Alessandra Bergamaschi

Co-curators

Dmitry Belkin
Andrei Vasilenko

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

Entry to the House of Culture
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Press contact

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Russian artists

Russian artists have participated in the Videobrasil Festival throughout its history, with some works becoming integral to the Festival's narrative alongside other international artists.

The Russian part of the exhibition, curated by Andrei Vasilenko and Dmitry Belkin, runs as a distinct thread within the main narrative. 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.

Andrei Vasilenko, curator:

"The intrigue and ambition of this project lie in its title's apparent paradox. We are dealing with culturally distant contexts, and our aim is not merely to show how Videobrasil's legacy pans out experimental film and video evolution through its geopolitical and cultural lens. Primarily, we seek to unlock the potential of inter-institutional dialogue by emphasising the ongoing process of convergences and divergences, similarities and differences, with GES-2 House of Culture as facilitator. *Needs No Translation* metaphorically seeks common features in what initially seems untranslatable. The medium of the moving image in itself is instrumental as the substrate of any communication, without which our daily experience would be unthinkable."

Dmitry Belkin, curator:

"This dialogue between two rarely compared regions reveals surprisingly similar cultural changes at opposite ends of the globe. Video art has documented all historical turns: from global social shifts in the mid-1980s to the global hopes of the 1990s–2000s, and the re-examination of the past in the 2010s. The GES-2 exhibition will introduce completely new video artworks from around the world to Russia. Familiar Russian works appear entirely fresh against this backdrop."

The Russian artists in the show are Viktor Alimpiev, Dmitry Bulnygin, Lyudmila Gorlova, Diana Kapizova, Elena Kovylin, Timur Novikov, and Gia Rigvava.

Public programme

The exhibition will be complemented by a series of video art-related events. In December, film scholar Natalia Ryabchikova will lead reading sessions exploring books and articles on video essays—a synthesis of text, video art, and experimental film. Gallery tours will be co-hosted by artists, film critics, and media specialists. The public programme also includes a children's video art laboratory with experimental film enthusiast Ivan Donskikh, a University Saturday with the Rodchenko School, and other events. Full programme details are available on the GES-2 House of Culture website.

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General Information

Videobrasil is an art platform and a non-profit cultural association that researches, disseminates, and debates the artistic production of the regions of the geopolitical South of the world—Africa, the Americas, Asia, Eastern Europe, the Middle East, and Oceania. Over the last 40 years, it has been building a collection of artworks, publications, documents, interviews, performance records, and Videobrasil's own productions gathered during the Videobrasil Festivals—since the first edition in 1983. The cultural association works systematically to activate this collection through a network of actions that includes exhibitions, shows, publications, documentaries, meetings and artistic residencies.

GES-2 House of Culture is an urban space that provides all the conditions for the development of the professional artistic community and contemporary culture. GES-2 brings together exhibition halls, a library, a cinema and concert hall, workshops, studios, and artist residencies, shops, a restaurant and cafes, a playground, and classrooms for public and educational events. The aim of the House of Culture is to introduce contemporary culture to a wider audience and encourage visitors to take an active part in its formation.

Solange Farkas is the founder of Associação Cultural Videobrasil. She has been the artistic director of the Festival since its first edition (1983). She was director and chief curator of the Museu de Arte Moderna da Bahia (Brazil), guest curator in important international events—such as FUSO (Portugal), Sharjah Biennial (United Arab Emirates), Dak'Art – Contemporary African Art Biennale (Senegal) and Jakarta International Video Festival (Indonesia), among others—and curated many exhibitions. Farkas is a member of the International Biennial Association Board, and in 2017 she was honoured with the Montblanc Arts Patronage Award.

Alessandra Bergamaschi, Ph.D., is an Italo-Brazilian curator, artist, and researcher interested in the tensions between digitality and media archaeology. In 2023–2024, she co-curated *Videobrasil | 40-Year Special* at Sesc São Paulo. Her previous projects include three editions of OLHO (2015–2019), itinerant exhibitions designed for movie theatres that showcased video works challenging cinematic language. Her essays on contemporary art and visual culture have featured in periodicals including *Ars* (São Paulo), *Revista Rosa*, *Aniki: Portuguese Journal of the Moving Image*, *Concinnitas*. Her works have been shown at Centro Cultural Hélio Oiticica, Skånes Konstförening (Sweden), Doclisboa (Portugal), Festival de Documentários *É Tudo Verdade* (Brazil).

Andrei Vasilenko is a Moscow-based curator and film critic. He studied architecture and philosophy at the Far East State University in Vladivostok. From 2008 to 2020, he served on the selection committee and as special programme curator at the Pacific Meridian Film Festival. Since 2019, he has been a curator at V–A–C Foundation and GES-2 House of Culture. In his curatorial practice, Andrei focuses on investigations in narratology, history, and memory politics, as well as cross-disciplinary approaches to artistic representation. He is a member of FIPRESCI (International Federation of Film Critics) and NETPAC (Network for the Promotion of Asian Cinema). Andrei regularly contributes to *Iskusstvo Kino* magazine and other cultural publications.

Dmitry Belkin is a junior curator at V–A–C Foundation and GES-2 House of Culture. He is an art historian and PhD candidate at the State Institute of Art Studies (SIAS) in Moscow.

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