GES-2 V A C

GES-2 House of Culture, Associação Cultural Videobrasil, and the Museum of Contemporary Art of the University of São Paulo open a video art exhibition in Brazil

The project *Campos de ressonância* ("Resonance Fields"), which will run in São Paulo from 7 November 2026 to 28 February 2027, tells the history of video art and experimental cinema in the countries of the Global South and beyond, from the 1970s to the present day. The exhibition features works by artists from 19 countries.

The collaboration between GES-2 and Associação Cultural Videobrasil began in 2024 with the exhibition *Videobrasil. Needs No Translation* in Moscow. The Brazilian version is not an adaptation of the Moscow project, but its integration into a new, expanded narrative. Works by Victor Alimpiev, Lyudmila Gorlova, Diana Kapizova, Elena Kovylina, Mikhail Maksimov, Andrei Monastyrski, Timur Novikov, Gia Rigvava, Igor Samolet, Sergei Shutov, and the groups Blue Soup and Blue Noses are placed within a context that offers a fundamentally different perspective.

Brought together, video works by Argentine, Brazilian, Colombian, Indonesian, Russian, and Soviet artists create a space for an alternative reading of the history of the medium, where familiar geographical boundaries and institutional hierarchies are erased. The exhibition considers the video art of these countries not as a peripheral variant of the Western tradition, but as an independent response to historical turning points and economic hardships—a search for ways to evade censorship and overcome technological deficits.

Solage Farkas, curator, founder of *Videobrasil*:
Placing works from disparate geographies alongside one another while foregrounding shared socio-political textures, the exhibition poses a central question: "How do these moments and movements resonate across different territories of the Global South?"

Andrei Vasilenko, exhibition curator, GES-2 House of Culture and V—A—C Foundation:
Two years ago, we had the opportunity to explore the archive of Videobrasil association and to present a selection of works from this rich collection at GES-2 House of Culture in Moscow along with videos by post-Soviet artists. The new selection is neither another version of a project already realised nor a return journey of the same exhibition, but a new perspective on the history of video art and experimental cinema. Here, subjects familiar to Brazilian viewers meet the ideas that have shaped the Russian scene over the past forty years.

Dmitry Belkin, exhibition curator, GES-2 House of Culture and V—A—C Foundation:
A dialogue of this kind cannot be one-sided. If Brazilian and South American practices were brought to Moscow and nothing travelled in the other direction, the exchange would risk reproducing exactly the hierarchy it seeks to question, with one side as host and the other as guest, one as interpreter and the other as the interpreted. This is why we are glad that a similar, yet genuinely new, selection of works will now be seen by the audience in São Paulo.

Artem Bondarevskiy, General Director of GES-2 House of Culture and V—A—C Foundation:
By creating a dialogue between artists from different generations, separated by 12,000 kilometres, we were able to generate greater interest in video art and explore it from different perspectives. For me, therefore, continuing our collaboration with Videobrasil is an opportunity to further explore and communicate the place of video art within contemporary culture. The unique work undertaken by our colleagues at the Videobrasil Association and GES-2 curators brings other countries of the Global South into the dialogue we initiated in Moscow.

Campos de ressonância
7 Nov 2026—28 Feb 2027

Press materials

Curator, artistic director
Solange Oliveira Farkas

Curators
Alessandra Bergamaschi
André Pitol (Associate Curator)

Co-curators
Esther Hamburger
Heloisa Espada
Andrei Vasilenko
Dmitry Belkin

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Entry is free

Information partners

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Reference information

Associação Cultural Videobrasil is an institution committed to researching, preserving, and circulating contemporary artistic practices from the Global South. For more than 40 years, it has worked to decentrate hegemonic circuits by prioritising poetics from historically marginalised territories. This ongoing commitment generated one of the world's most significant archives of video and electronic art, continuously activated through festivals, exhibitions, screening series, publications, documentaries, seminars, and academic research. In doing so, it fosters exchanges between artists, artworks, and ideas across disparate cultural contexts, cultivating more pluralistic accounts of contemporary production.

Museum of Contemporary Art of the University of São Paulo (MAC USP) founded in 1963, holds approximately 10,000 works by modern and contemporary Brazilian and international artists. The museum leads ongoing research and training programs across art history, theory, and criticism, maintaining a historic institutional profile defined by early engagements with conceptual practices and new media technologies.

GES–2 House of Culture is an international institution opened in 2021. Its primary mission is to create conditions for the development of contemporary culture and the artistic community within the context of the city, country, and world, drawing on the values of accessibility, interdisciplinarity, and engaging everyone in cultural production.

GES–2 is the main venue of V—A—C Foundation, which has been operating since 2009. The House of Culture includes the Vaults Centre for Artistic Production, where new works are created for the GES–2 programme.

The GES–2 programme encompasses exhibitions, cinema, theatre, music, dance, and publishing projects. The public programme combines academic formats with lectures, meetings, workshops, and other events for adults and children.

Solange Oliveira Farkas (b. 1955, Feira de Santana, Brazil) is the founder and artistic director of Associação Cultural Videobrasil, artistic director of the Videobrasil Biennial since 1983, and a board member of the International Biennial Association (IBA). In 2017, she was awarded the Montblanc de la Culture Arts Patronage Award, and in 2004, the Prêmio Sérgio Motta. Over the past four decades, she has curated exhibitions, festivals, and biennials internationally—including projects in Indonesia, Portugal, Russia, South Korea, and the United Arab Emirates—and has served on numerous international juries and advisory panels.

Alessandra Bergamaschi (b. 1978, Lorena, Brazil) holds a PhD in Social History of Culture from PUC–Rio. Her work spans curating, research, and writing focusing on moving image practices, audiovisual archives, and digital culture. She co–curated Videobrasil | 40–Year Special at Sesc 24 de Maio, São Paulo, as part of the 22nd Sesc_Videobrasil Biennial, and *Videobrasil. Needs No Translation: Four Decades of Video and Performance* at GES–2 House of Culture in Moscow.

Heloisa Espada (b. 1975, Tubarão, Brazil) is an assistant professor at the Museum of Contemporary Art of the University of São Paulo (MAC USP) and has been a member of the Brazilian Art History Committee (CBHA) since 2023. Her research centers on intersections between the visual arts and mass media—specifically photography, cinema, and video—with an emphasis on twentieth– and twenty–first–century Brazilian artistic production.

Esther Hamburger (b. 1960, São Paulo, Brazil) is a full professor of Film and Audiovisual History in the Department of Film, Radio, and Television and the Graduate Program in Audiovisual Media and Processes at the School of Communications and Arts, University of São Paulo (ECA/USP). She is

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currently vice director of MAC USP and a coordinator within the UNESCO Unitwin Network on Media Literacy and Intercultural Dialogue. Holding a PhD in Anthropology from the University of Chicago, she operates at the nexus of anthropology, cinema, and media studies.

André Pitol (b. 1989, Jaú, Brazil) is a researcher, curator, and lecturer holding a PhD from the University of São Paulo (USP). He teaches in the Specialisation in Criticism and Curatorship program at PUC–SP. His archival and curatorial practice operates at the intersection of visual arts, archives, and migration, grounded in an Afrotropic art historical framework. He served as assistant curator for the 36th Bienal de São Paulo (2025).

Andrei Vasilenko (b. 1985, Vladivostok, Russia) is a Moscow–based curator and film critic. He studied architecture and philosophy at Far Eastern Federal University in Vladivostok. From 2008 to 2020, he was a member of the selection committee and curated special programmes for the Pacific Meridian International Film Festival. Since 2019, he has served as curator at V—A—C Foundation and GES–2 House of Culture. His practice focuses on narratology, history, politics of memory, and interdisciplinary approaches to artistic representation. He is a member of FIPRESCI and NETPAC, and regularly contributes to *Iskusstvo Kino* and other cultural journals.

Dmitry Belkin (b. 1999, Yekaterinburg, Russia) is a curator at V—A—C Foundation and GES–2 House of Culture and an art historian. He curated exhibitions at the Narkomfin House in Moscow, the Metenkov House of Photography in Yekaterinburg, GROUND Solyanka, Anna Nova, Sinara Art, PA Gallery, and other venues.

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