

# SALA ANTONIO @ NARRATIVE PROJECTS



## **Dora Longo Bahia | Silver Sessions, 2005 | 9'46"**

Silver Session combines images shot by the artist while traveling in South Africa in the early 2000s and Sonic Youth's Silver Panties. The track is part of the Silver Session for Jason Knuth EP, recorded by the band in 1998. The images of Longo Bahia, titled Silver Bush, depict a ride along a river where colours, contrasts and definitions of what is water, sky or forest mingle - fusing and fading. They are nebulous images, in shades of blue, green and silver, creating a dialogue with the music created from feedback noises and distortions of guitars by Sonic Youth during a rehearsal. The softness of Silver Bush and the bang of Silver Panties come together in an immersive noise.



## **Dora Longo Bahia | Lucifer, 2015 | 3'44"**

In the video Lucifer, Dora draws a parallel between the Black Blocs and the Muslim women who wear the burka. The artist deals with two subjects with no place in the contemporary world. Young demonstrators without identity and religious women who do not show the body. In Lucifer, demonstrators are shown as children who, after the fall of an angel in an idyllic and mysterious forest of vibrant colours, try to survive in a post-apocalyptic landscape. One of the children is the "bearer of light", the original meaning of the word lucifer, because it has in its hands a Molotov cocktail - cause or consequence of the destruction?



## **Lia Chaia | Faces, 2016 | 2'09"**

The video performance returns to Chaia's latest production with Faces (2016), in which the artist surrounds her head with masks and creates a multifaceted being. This disturbing portrait of a society at once alienated and attentive is one of the works that most strikes attention in Pulse.



## **Lia Chaia | Bolas, 2016 | 4'14"**

Bolas, takes up another characteristic of Lia's work, recording her journey through the city during a performance, as Priscyla Gomes noted in her text about the exhibition "How to Dance about Art" by Chaia at the Tomie Ohtake Institute in 2016: The video Bolas, records the course of the artist's body gigantic by the accumulation of balls, referring to the comic actions of a clown and returning to the body-pedestrian a certain spontaneity, humour and protection.



## **Clara Ianni | Haus der Statistik, 2012 | 5'25"**

The video documents the artist's attempt to open the abandoned Haus der Statistik's building. The location was the DDR's former statistics-gathering headquarters, with the top three floors of the 12-story building used exclusively by the regime's secret police, Stasi.



## **Clara Ianni in collaboration with Debora Maria da Silva | Apelo, 2014 | 12'57"**

Apelo arises from the urgency to deal with the institutionalization of violence in Brazil - consolidated throughout the history of the country, since the European invasion at the beginning of the century. 16 - and the difficulty in relating us to his legacy. Filmed in the Don Bosco Cemetery in the Perus neighbourhood, on the outskirts of São Paulo, where the urban and rural landscape meet, the work connects acts of violence of the present with those of the past through a public discourse. The cemetery was created in 1971 by the military government (1964-1985) to receive corpses of victims of the repressive regime, mostly disappeared, who soon would be buried in common underground ditches. Speech spokeswoman and co-author of the play, Débora Maria da Silva, had her son murdered in 2006, a victim of the death squads of the São Paulo military police - one of the most lethal in the world - in response to attacks by the organization of imprisoned First Command of the Capital (PCC). Today, Debora leads

the May Movement, formed by women who also lost their children due to police violence and demand investigation and justice.

As an appeal, or a call to the living to remember the dead, the speech cries out for the right to mourning and collective memory, confronting forced forgetting, systematically conducted by the State in articulation with sectors of society. It seeks to rescue these erased stories, which disappear as violently as individuals or murdered populations.



#### **Motta & Lima | Integro (Lótus 03) | 11'39"**

By tampering with the video compression system, removing key pieces from the data sequence used for their formatting, to the point of making one file bleed into the other. The image of two individuals are mixed successively created a symbiosis of textures that comes to condemn the distinction between them. They both move and try to clean themselves by recovering their integrity.



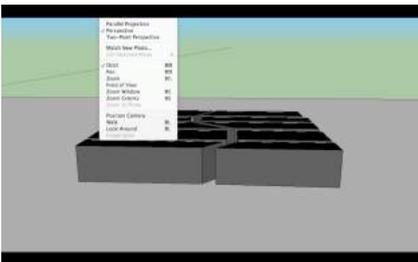
#### **Motta & Lima | XAPIRI, 2011/2012 | 54'**

Xapiri is an experimental film, inspired by Yanomami shamanism. Your images have been recorded by occasion of two meetings of shamans in the village of Watoriki, Amazonas, in March 2011 and April 2012. However, the work done on these images escapes the documentary record in order to produce a free technological simulation from the visual and conceptual universe of Yanomami shamanism. Xapiri does not intend to describe, much less explain the work of the Yanomami shamans. Must be considered as an attempt to make sensitive, through our digital images, certain ideas yanomami on the shamanic images (utupë), its ontology and its aesthetics, its transduction and mutability in our bodies. It is, above all, a visual homage to intellectual and poetic wealth of Yanomami shamanism. Bruce Albert



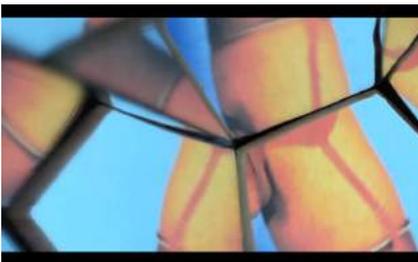
#### **Guilherme Peters | Inimigo Invisível, 2011 | 16'17"**

Inimigo Invisível is a video in a single plan-sequence. A situation of continuous tension unfolds without conclusion, like the unfulfilled promise of conquest: a soldier, in a ruined labyrinth, pursues an enemy.



#### **Guilherme Peters | Tentativa de aspirar ao grande labirinto, 2018 | 22'01"**

In Tentativa de Aspirar ao Grande Labirinto, Guilherme Peters scrutinizes one of Helio Oiticica's Metaesquemas through an animation created with technical drawing tools for 3D architecture projects. In the work, Peters also appropriates the text Brasil Diarréia, written by Oiticica in 1970, and presented in his book Aspiro ao grande labirinto (1986). The text points to the dilution of the Brazilian constructive elements in favor of a "deglutition" of everything that would be internal or external to the national culture. In Peters' work, a reproduction of a Metaesquema is gradually transmuted into space, making its forms rise as buildings and making its white spaces become circulation spaces. The "camera" travels through these paths, as in a virtual tour of a geometric city. For Oiticica, these geometric paintings presented the conflict between the pictorial space and the extra-pictorial space, preparing the overcoming of the framework that would follow in his work. The text by Hélio Oiticica criticizes a process of dilution of the Brazilian "character" and cries out for a critical position.



#### **Dias & Riedweg | Arquivo Romance | 33'55"**

Arquivo romance (2018) projects images, altered by Dias & Riedweg, of the naked bodies documented by Hovland. The duo filmed Hovland's photographs through a kaleidoscope, again fragmenting the final image into new reflections and unexpected geometries, as if penetrating the darkroom space where the photographs were revealed, edited and enlarged. In addition, the use of the kaleidoscope coupled to the lens of the camcorder does not allow real-time monitoring of the camera's recording, much like analog cameras, which only allow viewing of the photo taken after the film has been developed. Still another reference to analog cameras is the use of kaleidoscope mirrors, where the focus is adjusted by a mirror installed inside the camera, connecting lens and viewfinder. To allow light to enter the lens and onto the film to record the image, the mirror moves, interrupting the preview of the image.