

QUANDO O CRUZEIRO DO SUL FALA (WHEN THE SOUTHERN CROSS SPEAKS)

“I would indeed like to discuss a region that is not on official maps and which is called, for instance, Southern Cross. Its early residents never did divide it. But then others came and split it up with a purpose. The division remains until this day” (Meireles, Cildo. 1969). This is how Brazilian artist Cildo Meireles, back in the long-gone year of 1969, manifested the need to shed light on marginalized places that were invisible to Occidentalism, rendering the notion of place complex, and fabulating the possibility of regaining a material and immaterial wealth that had been swept asunder for centuries. It was in fact about the primordial issue of origin, i.e., ultimately, the building of another perspective and place of speech – in this case, the place of the native. The exceptions, however, are many, and they destitute a given tradition. History as science proposes us a method of inquiry that legitimates tradition.

Southern Cross is a Southern Celestial Hemisphere constellation seen only from these parts, and non-existent to European culture. While it became recognized by the field of cosmology as modern science was under construction, for indigenous cosmogonies it was a fundamental resource for existence, the origin of things, and localization, way before the ships arrived in the unknown lands of America.

Not randomly, the text, nearly a manifesto, was chosen by the artist to represent him in MoMA’s catalog for the now-historic Information exhibition (1970). At times poetic, at others manifesto-like, the text is part of the poetical and political repertoire of Meireles, who would soon produce *Instalação Cruzeiro do Sul* (the Southern Cross Installation, 1969). This piece is indirectly connected with the text. Curiously, it wasn’t until afterwards, in the mid-1970, that experimental video began to emerge in the Brazilian art scene, and eventually rose to prominence for its portability, reproducibility, and accessibility.

Thus, at the onset of a new decade – the 1980s, and with it the demise of a military regime of exception – we witnessed the flourishing of a second generation of video makers who set their crosshairs on television culture and mass media. A bevy of materials, languages and modes of operation and experimentation set the stage for a Festival with the characteristics of Videobrasil's. If, at first, the interest lay in local productions, as the years passed, the stance adopted was one of collaborating to build an international network that strove to make known other speeches, from distant cultural realities; all of them fed into by the relentlessness of their memories and experiences.

In fringe situations or even in alternatives to the mass culture norm, other narratives and life stories that don't conform to social order receive special attention in contemporary art practices. Using devices from the various fields of knowledge, the figure of the artist, a public intellectual, finds diverse characters and social behaviors that are invisible to history. Through recourse to the power of memory as an individual or collective entity, other histories are retrieved that move from the private to the public. Associação Cultural Videobrasil thus reinstates art from the perspective of the artist's place of speech – another reporter of facts free from the premises of fiction and document. Two essentially interchangeable video programs are thus defined.

A INTIMIDADE É O FATO (INTIMACY IS THE FACT)

The spotlight is on emotional, intimate narratives, imparting importance to extra-official issues, to dissents unbound by economic and/or sociocultural interpretations that seek to objectivize reality. The program features at least two works by Brazilian artists, integrated with the remaining contexts (the Arab World, Africa and Latin America) that share local conditions which depart from Western norm. Such narratives strive to settle issues that have been concealed by the methods of history.



Les Feuilles d'un temps 2010, vídeo, 4'36"

Bakary Diallo, Mali (1979 – 2014) | 17° Festival

The work is based around the artist's childhood memories of helping his mother with household chores. In this intimate cartography, Diallo poetically reenacts moments of closeness and associates time spent with his mother with his awareness of the value of women who look after the house and the notion of care as a manifestation of respect for oneself and others.



Crazy of You 1997, vídeo | 27'04

Akram Zaatari, Líbano (1966) | 12° Festival

On the industrial periphery of Beirut, three men talk openly about their sexual experiences. The video explores the image of the "masculine" which fascinates the young men and many others at their age. The body contour, the verbal sexual language, songs and signs are elements that articulate their fantasies. Before the camera, they try to project an image of courage and seduction, suggesting a context in which desire becomes a commodity and relationships lead to frustration.



The Apocalyptic Man 2002, vídeo, 22'40"

Sebastián Díaz Morales, Argentina (1975) | 14° Festival

We are in a Mexican city during a festival, but at the same time in the depths of the consciousness of a man who is descending further into the underworld. His voice describes how his eyes become painfully sensitive to the darkness, how he falls endlessly, how his body becomes longer than his mind can grasp. While he talks, people up in the streets are gathering to celebrate their rituals. The video is a hypnotic mix of images, sounds and text, based on *Los Siete Locos*, a political novel by Roberto Arlt set in early twentiethcentury Argentina.



A Pessoa é para o que nasce 1998, vídeo, 6'25"

Roberto Berliner, Brasil (1957) | 12° Festival

The vertigo of vision. The absence which evokes excess. A video about commitment on survival. The experience of life through privation. Three blind sisters sing in exchange for charity in Campina Grande, Paraíba. Three sisters who have nothing beyond experience.



Sergio e Simone 2010, vídeo, 09'14"

Virgínia de Medeiros, Brasil (1973) | 18° Festival

Turning an incisive eye on the plural and contrast-ridden urban context of Brazil's cities, the film counterpoises two identities shared by the same person: the transvestite Simone, who worships her Orishas at a public fountain in Salvador, and Sergio, the evangelical preacher Simone becomes after a near-death experience. This divided character becomes itself the embodiment of a dispute between two religious systems as they wrangle for believers in Bahia. By standing outside these opposing arguments, the film is able to work with the contrasting notions of desire and expiation.

A EXCEÇÃO É A REGRA (THE EXCEPTION IS THE RULE)

In this second program, narrative construction takes place from a different prism, which complements the former one. Image is captured from a distinct gaze, whose sensibility is expressed through the social experiences of the artist or those he interacts with. Documental language is deconstructed, and new narrative modes are proposed for the cinematic and journalistic languages. Like in the selection above, moments from Brazilian experimental documentary filmmaking take charge towards the end of the program, in a complementary projection.



Bosphorus: A Trilogy 2012, vídeo, 2'36"

Bitá Razavi, Irã (1983) | 18° Festival

The piece recreates a video shot in Istanbul, Turkey, in April 2011. The video, which records the city as seen from over the shoulders of a tourist couple aboard a river cruise on the Bosphorus, was confiscated early in 2012 when the Islamic guidance police arrested the artist in Tehran for wearing "inappropriate clothing." From inside the police car, she called Istanbul and ordered replacement footage. This recreated fragment of a love story is an indictment against moral violence and censorship.



H2 2010, vídeo , 26'54"

Nurit Sharrett, Israel (1963) | 17° Festival

The work records the time the artist spent teaching video to Palestinian young women in the West Bank city of Hebron. The title alludes to the condition of a town divided into two sections of controlled communication, one by the National Palestinian Authority and the other by the Israeli government, despite the city being 99.98% Palestinian. Sharrett trains her gaze on the women with whom she has daily contact, particularly attentive to the cultural and political aspects of living in a divided city.



Brisas 2008, vídeo, 12'49"

Enrique Ramírez, Chile (1979) | 18° Festival

In a long shot, the artist walks past the governmental palace La Moneda, the stage for the military coup that ousted and murdered the Chilean president Salvador Allende in 1973. A voiceover evokes memories of the author's childhood, mixing the terror of the dictatorship with the sense of protection of being in his mother's arms. Filmed in the opposite direction to the route permitted to visitors, the walker's defiance becomes a metaphor for the subversive potential of revisiting a political history steeped in crime and lies. By taking back this public space, the artist raises the notion of collectivity as the prerequisite for any city.



O Espírito da TV 1990, vídeo, 17'33"

Vincent Carelli, França (1953) | 9° Festival

Documentary shows the reactions of the Waiãpi indigenous tribe, in Brazil's Amapá State, on seeing their own images and those of Indigenous tribes Gavião, Nhambiquara, Krahô, Guarani and Kaiapó on TV.



Cows 2002, vídeo, 4'17"

Gabriela Golder, Argentina (1971) | 14° Festival

Rosario, Argentina, March 25th, 2002. About 400 people slaughtered cows that minutes before had spread on the asphalt when the truck they were being transported in fell down.

There will be a complementary but no less important showing of the documentary feature film Doméstica (Maids, 2012) – a no-holds-barred portrayal of Brazilian intimate and family life, the engine to our society, though always swept under the rug.



Doméstica 2012, vídeo, 75'39"

Gabriel Mascaro, Brasil (1983) | 18° Festival

The artist invited middle-class teenagers to spend a week filming the daily activities of their housemaids. The film uses the raw footage that resulted from this re-negotiation of roles, which temporarily subverts a relationship based on subservience and invisibility. An immersion in a particular nook of Brazilian sociocultural space, the work examines an arrangement that jumbles relationships of employment and affection, protection and violence, familiarity and class struggle.

ARTISTS BIOGRAPHIES

Akram Zaatari | Sayda, Líbano, 1966

Working in photography, film, video, installation, and performance, Zaatari explores the state of image-making and deals with questions of representation, identity, and desire. He is a cofounder of the Arab Image Foundation. He took part in the Turin Triennale (2008), biennales of Istanbul (2011), Venice (2007), and São Paulo (2006), and of DOCUMENTA (13), 2012. Recent solo shows include This Day at Ten, WIELS Contemporary Art Centre, Brussels (2014) and Projects 100: Akram Zaatari, The Museum of Modern Art, New York (2013). His work is represented in the collections of Tate Modern, Centre Pompidou, Kadist, The Museum of Modern Art, and Museum of Contemporary Art Chicago. Lives and works in Beirut, Lebanon.

Participação no VB: 12o Festival

Bakary Diallo | Mali, 1979 – Mali, 2014

Working mainly with video, he used objects of everyday life to build synthetic narratives that often question the effects of violence. He showed films in screenings and venues such as Biennale de l'Art Africain Contemporain, Dak'Art (2012), L'Afrique en mouvement, Montréal (2012), 9eme Biennale Africaine de la Photographie, Bamako (2011), 17th Contemporary Art Festival SESC_Videobrasil (2011), and 20ª Semana de Cine Experimental de Madrid (2010). He attended Le Fresnoy – National Studio of Contemporary Arts (2010). He lived in Lille, France.

Participação no VB: 17o Festival

Bitá Razavi | Teerã, Irã, 1983

Sociopolitical criticism, references to art history, the idea of collaboration and collective memory are some of the essential elements in her work, which shifts between video, installation, and photography. Trained in music and the fine arts, Razavi has exhibited at numerous events and institutions, including the Tehran Museum of Contemporary Art, the Helsinki Photography Biennial, the Helsinki Design Museum, and the 15th Mediterranean Biennial, Lisbon (2011).

Participação no VB: 18o Festival.

Enrique Ramírez | Santiago, Chile, 1979

Visual artist. He works with film, video, photography and installation, creating pieces that set out to reintroduce the human element into contemporary dystopias. Topics like displacement, exile and the discontinuity of memory are explored in his work through contemplative elements like vast landscapes, water, the breeze, as geopoetical spaces open to the labor of subjective imagination. He holds a degree in Audiovisual Communication with a baccalaureate degree in Filmic Studies from Instituto de Artes y Comunicación Arcos, in Santiago de Chile, and a master's degree in Contemporary Art and New Media from Studio National Des Arts Contemporains Le Fresnoy, in Tourcoing, France. Solo exhibitions include Cartografías para navegantes de tierra, Galería Die Ecke, Santiago, Chile (2012); De latitudes en portrait, Galerie Jeune Création, Paris (2013); Los Durmientes, Les modules, Palais de Tokyo, Paris, (2014), among others; he has been featured in festivals and group exhibitions such as Bienal de Video y Nuevos Medios, Santiago, Chile (2003/5/7); European Art Media Festival, Osnabrück, Germany (2011); Sharjah Biennial, United Arab Emirates (2011); Media Arts Biennale, Museo de bellas artes, Santiago, Chile (2012/3), among others. He lives and works between Paris and Santiago de Chile.

Participação no VB: 18o Festival

Gabriel Mascaro | Recife PE, Brasil, 1983

Subverting the language and devices of cinema and raising issues of authorship, Mascaro's films and videos deal with power bargaining and interpersonal relationships. He took part in the 17th Contemporary Art Festival Sesc_Videobrasil, São Paulo (2011), the 32nd Panorama of Brazilian Art, MAM-SP (2011), and the film festivals of Munich, Lisbon, Rotterdam, and Toulouse. He received a scholarship from the Recife Visual Arts Week (2008) and was granted an artistic residency at Videoformes, in Clermont-Ferrand, at the 17th Contemporary Art Festival SESC_Videobrasil (2011).

Participação no VB: 18o Festival

Gabriela Golder | Buenos Aires, Argentina, 1971

Memory and the relationship between work and identity are frequent themes in the artist's videos and installations. She has shown work at the Futura Centre for Contemporary Art, Prague, and at the 10th Havana Biennial (2009). She received awards from the Argentine Art Critics Association and the 15th Videobrasil International Electronic Art Festival (2005). She has done residencies at Banff, CICV, and the Wexner Center. She is curator and codirector of the Biennial of the Moving Image in Buenos Aires. Lives and works in Buenos Aires.

Participação no VB: 14o Festival

Nurit Sharett | Tel Aviv, Israel, 1963

Working mainly with video, Sharett addresses issues such as national identity, ethnicity, foreignness, and gender in a political fashion. She has shown works at The Israeli Center for Digital Art, Holon (2012), 17th Contemporary Art Festival Sesc_Videobrasil and Casa de Cultura de Israel, both in São Paulo (2011), Jerusalem Film Festival (2008) and Cinémathèque Française, Paris (2007). She won The Ministry of Culture and Sports Award, Israel (2003).

Participação no VB: 17º Festival

Roberto Berliner | Brasil (1957) – 12o Festival

Filmmaker and producer. Holds a degree in journalism from the Federal University of Rio de Janeiro (UFRJ), and has since worked as a theatrical director and actor. During his formative years, however, he was mostly involved with television and pop culture, having directed music videos for singers and music groups of the likes of Paralamas do Sucesso, Skank, Lenine, Pedro Luís e a Parede, and Ney Matogrosso, as well as advertising pieces and documentaries for television channels. He worked at TV Globo's Documentation Center from 1980 to 1983. Also for Globo, he directed the weekly sitcom Juba e Lula. In 1991, he became one of the founders of TVzero, and throughout the 1980s he served as director for another production company, Antevê. From 2002 onwards, he leaned more heavily towards cinema, having directed the films Pindorama – A Verdadeira História dos Sete Anões (2007) – co-directed by Lula Queiroga and Leo Crivellare -, Hebert de Perto (2006, in partnership with Pedro Bronz), and A Pessoa é para o que Nasce (2005). In 2014 he premiered the fiction feature film A Senhora das Imagens, about the psychiatrist Nise da Silveira. Lives and works in Rio de Janeiro.

Sebastián Diaz Morales | Comodoro Rivadavia, Chubut, Argentina, 1975

Morales explores the possibilities of narrative from a perspective that falls between documentary and fiction, working with films, videos and installations. His oeuvre poses questions on how images relate to reality, usually presenting characters in an oppressive political and social milieu. He studied at the Universidad Del Cine de Antin, Argentine, between 1993 and 1999; and at the Rijksakademie van Beeldende Kunsten, Netherlands, between 2000 and 2001. His works have been shown at institutions like London's Tate Modern; Paris' Centre Pompidou; and Amsterdam's Stedelijk Museum. He lives and works in Amsterdam, Netherlands.

Participação no VB: 14o Festival

Vincent Carelli | Paris, Ile de France, França, 1953

Vincent Carelli is an indigenist and filmmaker. In 1986 he established NGO Vídeo nas Aldeias, which provides formal training to indigenous filmmakers. He shot a series of documentaries connected to that work, including the trilogy O espírito da TV, awarded at the 9th Videobrasil, and Corumbiara (2009), about the massacre of isolated native Brazilians in Rondônia. In 1999, he won the UNESCO Cultural Diversity Award. He lives and works in Olinda, Brazil.

Participação no VB: 9o Festival.

Virginia de Medeiros | Feira de Santana BA, Brasil, 1973

Virginia is a visual artist. Her work with video and installation avails of documentary strategies and forms of investigation borrowed from anthropology and ethnography to review the ways we interpret the other. She holds a master's degree in visual arts from Universidade Federal da Bahia [Bahia Federal University] (UFBA), Salvador, Brazil. She took part in the 32nd Panorama de Arte Brasileira at the Museu de Arte Moderna de São Paulo (MAM-SP) in Brazil (2011); the 2nd Luanda Triennale (2010) Angola; and the 27th Bienal de São Paulo (2006). She did a residency at La Chambre Blanche Art Center in Quebec (2007) in Canada and won the Rede Nacional Funarte Artes Visuais' prize (2009). Lives and works in São Paulo, Brazil.

Participação no VB: 18o Festival
