

# WELT KOMPAKT?

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## WELT KOMPAKT?

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# WELT KOMPAKT?

Everybody is looking for a place, either close to someone or further away. The use of social media channels such as Instagram and Facebook alters our sense of near and far, our awareness of intimacy and distance, of bodily presence, absence, and political mobility. What influence does social media have on how so-called “glocal” (global & local) projects and ways of living are organized? How does social media affect processes around freedom of expression and freedom of choice, or the democratization of knowledge and information transfers?

Collective forms of working and an engagement with political, social, and ethnic questions are central concerns for all the participating artists. They deal with a re-formulation of notions of democracy and a re-transfer of art into life, applying various methods of visualization with their inherent processes in media such as video, installation, sound or performance. What is at stake is the relationship of current artistic production vis-à-vis genealogies of cultural and medial forms of acting.

Activities will be initiated that result from artists' personal reactions to their environment or their desire to influence it. The projects deal with resulting aspects of the value-formation and their argumentation threads. A hegemonial, Eurocentric knowledge tradition based on power structures is subject to analysis through artistic projects. Important criteria here are the aesthetics of post-porn and decolonialization concepts, the creation of spaces of intimacy and performance as a site of interaction. “Thinking from the Knowing

Body” was the title of a lecture given by the Brazilian social psychologist Suely Rolnik in Vienna in 2016. According to Rolnik, we decipher the world as a cartography of forms that can be associated with representations we have in our cultural memory; this is how we situate ourselves. We experience the world as a living body. Here it is not about images and concepts but about a physical condition, a non-eurocentric knowledge. The body is very real and is part of the world. The starting point for the “WELT KOMPAKT?” project was researches and journeys to Latin America, meetings in Sao Paulo and Rio De Janeiro, with artists and activists whose art practices deal with questions of decolonialization.

“The people will keep protesting until there is a return to a democratically elected government!” At the moment, the public perception of Brazil around the world is shaped by the political and economic situation: protests, mass demonstrations, struggle against the violence of the capitalist system, and struggle of indigenous peoples for their land. After huge protests by the urban middle class, which led to the demise of Brazilian president Dilma Rousseff in June 2016 and brought a conservative-liberal government under president Michel Temer to power, everything followed in quick succession. Even before an effective counter protest could take place, many social achievements were cut and ministries of health, education, human rights, racial equality, culture and the arts closed.

According to Sérgio Lazzarini, co-author of a book on Brazilian state capital, (*Reinventing State Capitalism: Leviathan in Business, Brazil and Beyond*) state support of gigantic enterprises is inherent to the Brazilian system (which was heatedly discussed on the occasion of a fine of billions of dollars for the Brazilian conglomerate Odebrecht because of corruption, money laundering and the participation in a criminal organization). The so-called *public-champions* politics can be found in telecommunications, industrial meat production, and naval architecture. The state is closely tied to big corporations. According to Alberto Acosta and Decio Machado, progressive governments use an anti-imperialist rhetoric, which is also populist, nationalist, concentrated on domestic consumption while fueling the expansion of international, neo-extractivist capital.

In the 20th century, Brazil's artistic avant-garde began to address its colonial past. In the 1930s a political group came together in Brazil who called themselves "Antropofagia"—a reference to the primal fears of the Portuguese conquistadors in the 16<sup>th</sup> century, who used this as an excuse for their brutal extermination of the indigenous population. The "Antropofagia" arose in response to a culture that forced Brazil to identify with European culture, and as a protest against subservience to colonial powers and Catholicism, but which also became mired in its own contradictions. In 1928, its main protagonist, Oswald de Andrade,

who also belonged to the Brazilian elite, wrote the "Antropophagic Manifesto." As a reaction, the 1960s saw the prevailing military dictatorship of "Tropicalismo," which rediscovered the "Antropofagia" and activated a group of revolutionary free-thinkers. Today, the activist part of Brazilian and Latin American art relates to "Antropofagia," addressing anticolonial issues and rejecting claims for integration to activate a culture of pluralism.

"WELT KOMPAKT?" takes up anticolonial discourses, and expands on these with current artistic strategies and forms of communication that have emerged under the influence of social media. The project explores the relationship between contemporary artistic production and genealogies of the processes of cultural and media adoption. The works on show address the democratization of art and its re-entry into everyday life.

As an exhibition and performance project, the works by the participating artists cover a wide range and are not simply conceived as artistic end products to be presented, but as a means of communication with a pluralistic tone. The Brazilian and Austrian artists participating in the project "WELT KOMPAKT?" have spent or are spending time in Brazil or Austria on exchange projects or are currently living in Vienna. In 2000, the Viennese Generali Foundation hosted the exhibition "vivências," which, in Portuguese, means "life experience." The exhibition dealt with the condensation of art



and life in the work of artists from Latin America from the 1960s and 1970s, following an intensive phase of relating to modernist notions of art, which was replaced by more self-confident, new definitions and particular forms of articulation. How do today's activities differ from the politicization of the 1960s and 1970s? Which tendencies can be seen in relation to global solidarity? These and other questions are raised in the exhibition "WELT KOMPAKT?" at the frei\_raum Q21 exhibition space at MuseumsQuartier Wien.

Curator:

Ursula Maria Probst

# Elke Auer & Esther Straganz

Poster series, Silk screen, A2, 3 Motives:

**Mantra 4 Lygia**—The Empty/Full of Lygia Clark (STONE, SKIN, BODY, AIR)

**Mantra 4 Suely**—The Resonant Body of Suely Rolnik (VIBRATION, MATTER, CONTAMINATION, MIND)

**Mantra 4 Clarice**—The Wet & The Dry of Clarice Lispector (EAT/FUCK, VOMIT, WORD, TONGUE)



Elke Auer and Esther Straganz show a video and three posters from their project *Linguas e Linguas*, which they developed in 2012 during a six-month stay in São Paulo. The title is a play on the double meaning of the Portuguese word *língua*, which means both tongue and language, and thereby combines the two main axes of Auer/Straganz's artistic practice in one word: the body (tongue) and its representation (language). *Linguas e Linguas* is about the life and work of three Brazilian women, Lygia Clark (an important representative of the Tropicalia and Neo-Concrete movement), Clarice Lispector (a Brazilian writer with a Jewish background) and Suely Rolnik (a Brazilian social psychologist who deals with the relationship between the body and society). Above and beyond this *Linguas e Linguas* is an attempt to "understand the world in its inten-

sive dimensions as a diagram of forces that influence us and are present in our bodies in the form of sensations." This line, from Suely Rolnik's concept of the resonant body, which she came up with in order to write about Lygia Clark's artistic work, rings like an echo through this exhibition. It concerns sensations, sensations that are hard to put into language. Not even in a lush language, according to Elke Auer and Esther Straganz, and even though one of their protagonists, Clarice Lispector, was very good in putting such phenomena into language.

Elke Auer and Esther Straganz live and work in Vienna and collaborated from the turn of the millennium to 2013.

## Multitude: São Paulo, Vale do Anhangabaú, Viaduto do Chá

May 2013, large-scale video projection, 10–15 min



A multitude appears. Slowly they come, sorts of together, facing a strong source of light, not sure about what they are doing there or what they can do when facing such a strange situation. They stop, shading their eyes against the light with their hands, talking to each other and trying to figure out what is going on, looking further but hesitating to step forward. They stare for a while, observe, and slowly get back, as it were dispersed. This description refers to a long single shot, 15 minutes long, to be projected onto a large surface, occurring over a façade or through large windows, preferably on the street level, using two or three projectors producing a single, panoramic screen. The life-size images, portraying from 50 to 150 people, according to each different project's version, allude to both the possibility and impossibility of those people (a community, a multitude) to inhabit that space, being challenged to take over the situation in front of them. Being a series, each situation pictured denotes a con-

text-specific behavior in which attitudes of a different multitude are represented, always in large-scale format as in a specific political approach. It hints at the fact that the multitude is out there, rather than merely projected, portraying both a potential collective action conducted by the group but also the singularity of each character's movement and aspirations.

Lucas Bambozzi is a multimedia artist based in São Paulo, Brazil. He took part in the collectives FAQ/feitoamãos and Cobaia, dealing with live video performances and media intervention projects in public spaces.

# Fabiane M. Borges

**Casa Nuvem—Rio de Janeiro.** Theme of the Ritual: Live Sci-Fi Cinema—Fiction and Noiseocracy,

31 June – 01 July 2015, Organisation: Fabiane M. Borges und Livia Diniz, Video/Photo: Amanda Flow

**Schillerpalais—Berlin.** Theme of the Ritual: Intersection between Do-it-Yourself Technologies and Ancesterfuturist Knowledge, 19–20 February 2016, Video, Organisation: Fabiane M. Borges, Video/Foto: Fabiane M. Borges



This presentation proposes a double articulation: 1) To elaborate the concept of Ancesterfuturism 2) To share both the research and the experiments that we have been undertaking in the field of Free Cosmogony and do-it-yourself rituals, on the meetings of the technoshamanism network.

The incompatibility between a future presented by modernity and a future verifiable in contemporaneity has been serving as a platform for a wide range of speculations, in fields ranging from economics to philosophy, science to metaphysics. It is in this conjuncture that technoshamanism presents itself as a speculation network too, as countless other social movements that live with this dilemma. It produces conjectures, it constructs narratives and develops practices that endorse a provocation against the present order of relations between culture and nature, and additionally proposes alternatives while it experiments with new and remixed processes, one of them being ancesterfuturism, with its free cosmogonies and do-it-yourself rituals.



To understand ancesterfuturism's magnitude it is necessary to build a network of concepts that supports it, so that it can assume its creative character and function as a rupture device with systems fixated on metaphysical interpretation (theology/religion) and become a generator of free imaginaries.

Hiperstition, Free Imaginaries, Spectrology, Dreams, Fabulation and Science Fiction are some of the concepts and practices we work with. This presentation shows the relation between the ideas and experiences that connect technology and deep knowledge as shamanism or immersive process.

Fabiane M. Borges is a Brazilian artist, clinical psychologist and essayist based in Rio de Janeiro. She is one of the articulators of the technoshamanism network.

**MONUMENTITS.** 2016, performance by Marie Carangi with participation of Nadja Dulci and Iris Marwel, Brasília-DF, Photo: Andrea Possamai

**TETUMBANTE.** 2016, performance by Marie Carangi with participation of Ana Paula, Yara, Ruli, Raphissima, Laila, Camila, Belem-PA, Photo: Débora Flor



In this situation I invited women with bare breasts to climb the squared blocks of the National Theater's façade, one of the most outstanding architectural monuments of Brasília—capital of Brazil. The theater building is a pyramid trunk projected by Oscar Niemeyer, and the square blocks are the "ornaments" made by Athos Bulcao. In this human scale blocks, the body fits perfectly. Two women appeared for the action: Nadja Dulci and Iris Marwel. We decided to undertake the action even though we were a small group. We climbed together, and photographed each other. We were interrupted by an inconvenient group of men who abused us with obscenities.

Belém is mainly urban, and the islands around keep more native life. The river feeds the city in many ways. I was there for a residency. I dreamed about a boat of tits, and I started inviting women to cross the Guama river to the Combu island in this tits-boat. A few hours after I had been robbed in the first place I planned to start filming the performance, and the group finally got together on this boat. We crossed that river for the



first time together, while singing for the ancient water. This installation is composed by TUFAS—hair sculptures made of some pices I collected in the streets of Vienna when I offered my haircut performance service Peluqueria Carangi; BEASTITS—a portrait of me wearing a hair-fur made with the leftovers of Peluqueria Carangi; PIAÇAVA NET—a handicraft piece made of piaçava fibre (species of palm tree) in Teresina, northeast Brazil, a piece which I use to wear or to lie down on.

Text: Marie Carangi

Marie Carangi, born in 1989, lives and works in Recife-PE. She works with video, installation and performance.

# Libidiunga Cardoso

## Libidiunga

2017, performance



A faithful being navigates in and out time of Solar Capitalism. It searches for enclaves beyond the blinding rays of petrochemical surfaces and money. It arrives at the frei\_raum.

### DIALOGUE

*Marinheirin:* It's been many years since we met in the last caravanserai.

*Mi Mama Me Mima:* You were young then. So was the Earth. And now here we are again, at the foot of this holy place, the MuseumsQuarter Wien.

*Mi Mama Me Mima:* Indeed.

*Marinheirin:* Under this very soil we are standing on now, I can see vessels, naves, naus, arks, urns. Vessels and urns that hold pregnant bodies inside the earth, dead bodies waiting to come back to the world of the living. When humankind may again reach technological communism.

NAUS

NAVES

OLHO DO CU

When we finally achieve victory over immortality, victory over the sun, free energy will flow through and feed the human battery that is

the human body, electrified by the sun in such a way that the human body shall never perish again. Moreover, all humans that ever lived on the surface of the earth might be brought back, exhumed, enlivened.

*Mi Mama Me Mima:* Oh really?!

*Marinheirin:* So it is written in my stellar map, so it shall be done.

Libidjunga Cardoso is a research-based artist based in São Paulo, Brazil. His work is conceived as formal translations of historical narratives, with a special interest in Latin America.

# Simone Carneiro

## **frequ**

2017, lithography

The lithographs exhibited by Simone Carneiro are the result of the artist's experiments with various apparatuses and the possibilities of generating pictorial motifs that, on the one hand, broaden the aspects of control and coincidence in the artistic process and, on the other, interrogate and explore the relationship between visual abstraction and technology. Simone Carneiro reverted to a pictorial repertoire, which she already developed in 2004 and 2008. There are selected images from video material produced at the Experimental Television Center in New York, using hacked audio/video hardware. Among others, she used legendary apparatuses such as Nam June Paik's Wobblulator, a manipulated television from 1970, and the Image Processor by Dan Sandin, a video synthesizer from 1973. In the process, different methods of image production through recording devices were subjected to negotiation and the machines used were modified in such a way as to allow artistic creativity by manual intervention into technical processes. An inexhaustible source of abstract motifs places the reproductive nature of old printing processes into the background and subverts the conventional aesthetic coding of the original and the duplicate.

Text: Synne Genzmer



Simone Carneiro is an Austro-Brazilian cross-media artist who combines and interweaves different working methods, media of expression and technologies. Her creative works have been exhibited in public space and at media festivals, in theatres and museums in Austria and Brazil.

# Caetano Carvalho

## **poder-soundsystem**

2016, 3D art. Photo: Lotte Stekelenburg, With the support of Showroom MAMA, Special thanks to Marloes de Vries



The installation *Poder Somsistema* is based on a Bluetooth-BASS sound system. Inspired by Latin Bass Culture influences on Western culture and ghetto-blasters connected to mobile phones, it is made to share musical space. Two Bluetooth modules work as a self-regulating system which allows newcomers to cut the connection of other sound tyrants with bass power to move the dance floor. The sound system is a device for exercising democracy, it aims to give voice to groups without filters, it intends to bring an unusual combination of peoples together and to occupy the oppressive white cube with colors. When it fails it dies.

Caetano Carvalho designs machine-spaces emphasizing the body presence as part of diverse mechanisms. Using sound, light and performance, he creates conditions to incite social situations to emerge.



## de\_colon\_isation part III: the bum bum cream

performance, Photo: Julia Fuchs

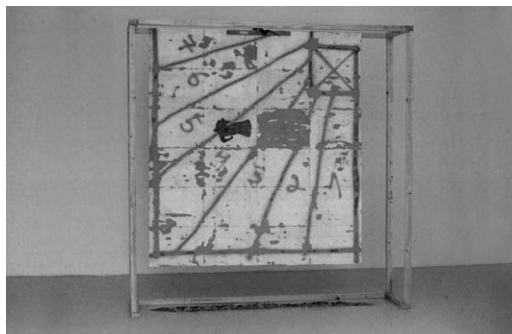
*de\_colon\_isation part III*: the bum bum cream speaks out through the history of sodomy crimes committed by the Catholic Church in colonial Brazil, criticizing the hegemonic Eurocentric knowledge and displacing the colonial fantasies related to people from Brazil and their “beauty butts.” In this work in progress, Costa creates a space of intimacy and political claim through her body, live images, and “The Southern Butthole Manifesto.” From the Global South to Vienna, Pêdra uses post-porn as a strategy of pleasure, aesthetics, and politics. Failure and precariousness are words impregnated in her biography and artwork. Playing the artist as exhibitionist, Costa shows performance as a place to interact with the presence of the audience and disturb their gaze through feelings, desire, and empathy. The action merges to blur the social categories of public and private.



Pêdra Costa (\*1978) is a performance artist and anthropologist, informed by the aesthetics of post-porn and by decolonial concepts.

# Silvio De Camillis Borges

**Unsuspected Structures: A ladder for any corner.** 2017, wooden staircase with wheels, 120 × 120 × 120 cm. **Tool box.** 2017, installation, travel bag with wheels to make coffee on a wood fire, 65 × 35 × 50 cm. **A plan for a ladder that I will never climb.** 2017, installation, drawing on a wooden structure, 200 × 200 × 50 cm.



*Unsuspected Structures* is a series that Silvio De Camillis Borges developed during his time as part of the Artist-in-Residence program at the Q21/Museums-Quartier Wien to create an unfamiliar mobile spatial situation in the “WELT KOMPAKT?” exhibition at frei\_raum Q21, which deals with the social aspects of our collective life. Here, space is understood as a living organism. The three works in this series—*A Ladder for Any Corner*, *A Toolbox*, and *A Plan for a Ladder That I Will Never Climb*—consist of formal propositions that are poetic in their dysfunctionality. They were suggested to Silvio De Camillis Borges as he observed the process of producing a ladder as part of a construction on a building site in the MuseumsQuartier Wien. The displacement between utility and the constructive, experimental open gesture of the works in *Unsuspected Structures* is part of the symbolic universe of DIY; its poetics issues from the new significance and interpre-

tation of the use that initially seems to be prescribed by the structures. Proceeding from the paradoxical situation that a mobile installation such as *A Ladder for Any Corner* creates an accessible connection between walls, and that a toolbox provides coffee for a slowing down period of idleness, Silvio De Camillis Borges poses the question of how, despite its interactive conception and the intensive incorporation of its physical experience during the artistic process, the project of the ladder may simply be a draft for an exercise in three-dimensionality.

Silvio De Camillis Borges (\*1985) lives and works in Rio de Janeiro, Brazil. He graduated from the Centro Universitário Belas Artes of São Paulo.

# Kadija de Paula & Chico Togni

## **Time is not on your side**

2017, variable materials and dimensions

## **STOP TOURISM (sign)**

2017, paper and paint, 80 cm x 62 cm



In January 2017, Kadija de Paula and Chico Togni participated in the Q21/MuseumsQuartier Wien Artist-in-Residence program where they spent 30 days living and working with found food, resources and materials. Through their practice of “dumpstering” they found food worth more than € 600, received over 50 visitors, and served approximately 200 meals on 4 happenings that took place every Saturday in their studio and in the surroundings of MQ. They got connected with Dumpster Networks via Facebook and used social media to invite people to their dinners, which were open to everybody. They threw less than 20 kg of garbage away and spent approximately €500 (mostly on beer) during the entire month. They built more than ten objects, including service structures and graphic material related to the studio events; an oven and the

“ultimate  $\pi$ ”, a pie made with the last leftovers to be defrosted and baked in June, in a scene created for the exhibition “WELT KOMPAKT?”. The pie was mistakenly thrown away as garbage once the artists left the studio. In the exhibition, they continue the process with environments and a performance.

Kadija de Paula and Chico Togni create situations and happenings that question the value of resources and social practices.

# Maya Dikstein

## **Blah Blah Blah**

2017, sound installation



The installation *Blah Blah Blah* is based on the repetition of the term, using the voice to play at the threshold between intention and the uncontrolled. Enunciation is leveled with rhythm and emotion, speech and chant, words and sonority, the understandable and nonsense.

If words take shape, voice brings matter, the enchantment of vibratos, the invisible porosity of air going in and out, in and out in a penetration of sound through the mouth within the ears. Nothing happens in the sensible dimension which does not have its parallel in the invisible world—would the alchemist say. The tongue, the one with which one speaks, swallows, chews, humidifies—in the tongue there is this liquid of desire, where the voice becomes present in the

world as matter. The tongue produces the feast of our meetings; it is when the visible becomes palpable that the substance finds a body to be.

The voice is the vital proof of our existence when water gives place to air in the form of a scream in the moment we are born; the language in its primal substance, the urge to survive, like the staring of a bird. The Maya culture believes that the genesis of words comes from the mimesis of birds singing. Like an opera when the comprehension doesn't rely just on its semantic meaning, but on the music of phonetics and rhythm; it sometimes feels closer to the feeling.

Maya Dikstein is an Israeli-Brazilian artist.

The project consists of the continuous making of a social fabric. It is a proposal developed for all who want to participate in an exercise of reflection on ways of being and being together in a great system interconnected by movements, dialogues, agreement and negotiations. A public composition of the body by weaving develops the sewing pattern by means of the collective and collaborative construction of a knitting fabric that has its own body as a needle.

A mesh of fabric is the result of the continuous action of interconnected points by successive movements, with repetition of modules that, in totality, are configured as a network. The knitting, weaving technique with needles, machines, fingers and arms in this action is used as a mediator of social interactions.

The proposal is that the act of knitting should be done with the bodies of the people that are in the space, for that to happen they will have to move and communicate and arrive at solutions collectively. Throughout the exhibition, there is a process of make-undo and/or make/continue of this corporeal mesh. The continuous or intermittent activation of each group will occur according to the interaction/relation with the situation of the mesh disposed in space according to the collective work employed in the process. There should be a collaboration and active construction of the individuals involved in this mesh, which can be built continuously by several people.

Juliana dos Santos (\*1987) based in São Paulo works with performances, videos and installations about dynamics of sociacultural spaces.

### MESH

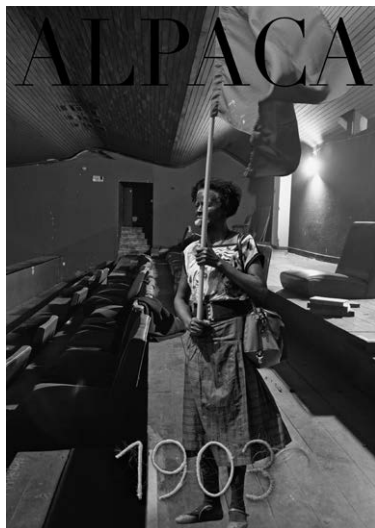
In portuguese it means each of the rings, knot, turns, loops a textile yarn that interview to form a flexible and elastic fabric [...]

Set of people or services of an area or region [...]

The action does not depend on the presence of the artist, it consists of the possibility that any interested person can be a constituent part of this process. Constructing and collectively solving this weaving follows the moves suggested by a video tutorial. The mesh is constructed or not, depending on the public's interest.

## **Loomshuttles/Warpaths, Eccentric Archive 1 of 48, 2010–2017**

2010–2017, wall installation



The woman on the poster belonged to the *Movimento dos Trabalhadores sem Teto* (MTST) (Homeless Workers' Movement), who in 2014 created a tent city called *Villa Palestina*. Ines Doujak presented her work in São Paulo at *Casa Do Povo*, which was formerly formally a theatre.

Among indigenous groups in Borneo, female weavers held the same social status as head-hunters—the highest. The loom was equated with their warpath. In 2006, an elaborately tattooed 1,500-year-old mummy of a young woman from the pre-Inca Moche culture was discovered in northern Peru. The tomb yielded a rich array of funeral objects, from gold sewing needles

and weaving tools, to numerous weapons.

Starting in 2010, the long term and ongoing artistic research, *Loomshuttles/Warpaths* sheds light on the highly complex and asymmetrical relationships between Europe and Latin America through the medium of Andean textiles. It establishes connections to wider global geographies, past and present, to reveal a world formed by histories of power, disrespect and exploitation, but also by a multitude of resistances. In doing so, we redress the structurally undervalued quality of the feminine and the work of women. Textiles that crossed the world long before today's globalization can also tell stories of the multiple forms and consequences of colonialist policies and how they seep into the present.

The 'eccentric' archive challenges the ethnographic collections that shape our perception of peoples and societies outside Europe. Consisting of 48 items, both ancient and modern, it is a traveling archive to be used in different places to develop alternatives to hegemonic knowledge production(s).

Ines Doujak (\*1959) is an artist who uses various media and works in Vienna.

# Fabiana Faleiros

**SEX 2018**

2017, performance



When we arrived in the world in 2018, there were the new, NovAs, Falacentrix. Beings that share sound spaces and sex. Beings that live on the new Openmouth social network. When we arrived in 2018, the dream of occupying the privatized spaces happened inside the Shopping Centers, Sex Shopping Centers, or simply SEX. Capitalism still existed in this new world with-

out cities with hallucinated passages from one age to another: from touchscreen capitalism to mouth screen capitalism. It was the tongue on the screen; it was the mouth in the ass. Everything changes when sexual practices change.

Fabiana Faleiros is an artist, poet and singer from Brazil. Her research is about music, gesture and fiction.

# Female Obsession

## **Shadows of a Doubt, Variation 3**

2017, photography, copyright: Female Obsession



The voice takes a vacation from semantics, the head dangling, letting everything loose and feeling how the inhaled air strengthens the back. Where is the layer of tension that reconquers artistic radicalism? How to correspond with the global political situation, when fake news, big data and echo chambers organize spaces of the real? How to really arrive for a moment?

Female Obsession (founded 1992) is an international project, focused on interventions in the transcultural context.



# Giovanna Graziöse Casimiro

## ARlines of the Cities

2017, multimedia installation with mobile device (phone, tablets) and augmented reality map

ARLines of the City builds new layers in urban places, creating imaginary locations in physical places, using the image collections from the Internet to create mixed digital interventions. This artwork is a dialogue between Vienna (Austria) and São Paulo (Brazil), making fragments of anonymous graffiti inside and outside Viennese urban spaces visible. Based on Google Street View images and on augmented reality, this project is a reflection about the connection between cities in the world, mixing their aesthetics in a diverse experience in the exhibition environment.

The discussion is not about the simple visual culture exchange, but a very complex debate about levels of appropriation of the city—physically and virtually. The Google Street View image collections are a way to capture the frames of the city, and it could be understood as an intervention into our privacy, otherwise the graffiti is considered a non-legal manifestation front of material of cultural history. Lastly, this project relates to a particular situation in São Paulo where the mayor erased many important murals and graffiti in the city, considering them as a defacing of public patrimony. But then . . . Aren't the virtual images we produce patrimony too? Isn't the cooptation of our looks and memories a crime against our privacy? And maybe there is a way to build a city beyond the Google tools' control, subverting the image in the street view.



Brazilian artist and researcher, works with art and technology since 2009, exploring mixed reality technology, cyberculture and interactive dynamics in exhibition places and museums. Her most recent research is the city as museums interface.

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# Anna Jermolaewa

## Pipas

2016, HD video, 4 min, photo: video still



This video work captures a moment at the market in Rio. It is the third work of mine about dancing, after *Everything Runs According to Plan* and *Singles Party*. As Plato said and Slavoj Žižek quotes: "Singing is the most dangerous activity." I think the same goes for dancing. Those who dance transform themselves into the uncontrollable. As it is a traditional practice, it is difficult to forbid dancing. So those in power have taken people's natural inclination to dance and created the military march. What we see in this video is the complete opposite. "Pipas" are Brazilian kites

sold in the market where this dancing takes place and kites dance in the wind. Kites also have a cheerful nature that reminds us of playful moments like dancing. (Anna Jermolaewa)

Anna Jermolaewa is from St. Petersburg, Russia and has been based in Vienna, Austria since 1989.

In her videos, photographs, and installations, she analyzes social interrelations and political circumstances as they appear in everyday life.

## Invasion, ethnocide and cultural appropriation

2017, drawing, made with white pema (chalk used in rituals of Umbanda) and dermatographic pencil on black cotton, 300 × 300 cm

From the illustrations of maps and nautical charts, the series *Invasion, ethnocide, racial democracy and cultural appropriation* recreates one of the most iconic scenes in the recent history of mankind — the navigations and the “discovery of the New World.” However, unlike the original version, with colors ready to portray the exuberance of the newly explored region, Jamie Lauriano operates with a visual downgrade guided by white on black, retelling the first efforts regarding the representation of the settlement system, its logging and indigenous labor exploitation, the first proletariat of what later would be consolidated as a “country.”

On these letters, the presence of the native population is marked by human figures in nudity situations scattered from the coastal to the central part of the continent. In these drawings, there are men hunting with bow and arrow, cutting trees, and in contact with wildlife in an allegory of work and leisure. The harmony found and exalted in the original is disturbed by the inscription of the terms "invasion, ethnocide, racial democracy and cultural appropriation," taken from books that guide the construction of the history of Brazil. This operation reinforces the violence in the illustrations, and the "invention of the American continent".



Jaime Lauriano (São Paulo, \*1985) lives and works in São Paulo, Brazil. He graduated from the Centro Universitário Belas Artes de São Paulo, in 2010.

# Daniel Lie

## Passion Fruit/Maracujá

2017, installation



*Passion Fruit* is made with eight sewn flags which carry a self-image of wounds that developed in my body due to an allergy condition. This condition, which I have had since childhood, is a reaction of my body towards the environment, food or emotions, which caus-

es skin problems. In this uncomfortable state, I had to change my daily habits. With this change also came studies about life and practices that I took into my work. In a way, I used to relate this condition to something bad in my life, which took me further, so this is a homage to it.

At the center of the installation is a wooden object that I encountered (or it encountered me) in the stone waterfalls of Chapada Diamantina. Once it was with me, I traveled 11,786 km to bring it to Vienna, from Ibicoara in Chapada Diamantina in the Bahia State of Brazil to São Paulo by bus, and from São Paulo to Vienna by plane.

Text: Daniel Lie

Daniel Lie is a pernambuco-Indonesian artists, born in São Paulo, who works with hybrids.

**Queer Way.** 2016, performative installation at Donaufestival, Photo: David Visnjic

**Queer Way.** 2016, performative installation at Donaufestival, Photo: Lauren Klocker



In her performative installation, Roberta Lima deals with the concept of Queer Way as “queer flow” and opposed to the circular “crossway.” For this she builds sculptures and “objects of seeing,” which aim to transcribe her own experiences as a migrant and feminist to the public. Lima describes her sculptures as static objects which can be set in motion through bodily interaction. The sculptures, as well as the body of the migrant, struggle to move freely and independently of the imposed geometric and fixed frames. With the “objects of seeing,” Lima connects the space with the covered walkway, offering a different view/panopticon of the things and people at frei\_raum. In doing so, she aims to create a rupture of the space by inverting its function and addressing the deconstruction of colonial and religiously predetermined pathways and impositions.

# MARSSARES

**Casa Daros—Rio de Janeiro.** 2015, performance, Photo: Thelma Vilas Boas

**Niqui Tapume.** 2016, performance, MARSSARES feat Tantão at “Sem Porto para atracar” Capacete—Rio de Janeiro, Photo: Camilla Rocha Campos



The audio files used in the performance are recordings and productions by the artist while residing in the Q21 in Vienna, from the street to movie theaters. Part of the electronic programming is imbued with a living load of experience within the city. From the tropics to Europe, comings and goings between Rio de Janeiro and Vienna, the passages for immigration, structure and improvisation, the essential and the surplus. The artist uses concrete sounds mixed with synthesized, machine programming and improvisations. There is a dense sound of a physical force, a phenomenal sound like a dense tropical forest, and in that sense it propels matter capable of altering moods. There is silence and the sound is loud, this sound is a vibration of euphoria, and the rhythm of the existent anger in joy, this

is the sound of the materials of the Earth, of the unwritten word.

MARSSARES lives and works in Rio de Janeiro, Brazil. His works create images from a relationship between sound, performance and participatory sculptures.

# Christian Kosmas Mayer

## Les Vues du Brésil à Vienne

2007, 6 photographs, framed, 47 × 57 cm

table (Vienna, around 1815, mahogany, gilded bronze fittings)

»Musikzimmer« des Hofmobiliendepot. Möbel Museum, Wien

Panoramic wallpapers from the 19th century were a perfect accompaniment to life lived inside one's own home, which regarded the external world with anxiety and suspicion. At the same time these wallpapers make it evident that there was also a completely opposite desire to travel and discover the entire world—even the world beyond Europe. One can say that the wallpaper provided a 'tamed' version of this desire for the unknown, the different, the wild. In a way, these wallpapers anticipated the craving for precisely detailed representation that led to the invention of photography: the wish for representations that would allow you to feel what it's like to be there. The expectation that the wallpaper would become a source of day-dream or reverie mandated avoiding any depiction of conflict, suffering or violence. Therefore, one could accuse these wallpapers of distortion and hypocrisy. We should remember, though, that the interest in the New World was often mediated by the Enlightenment spirit, and by Rousseau in particular. From this point of view, the scenes with half-dressed natives were an invitation to imagine a utopian human race that shared the spontaneous natural attitudes of the so-called 'primitive nations'—the 'noble savage' fantasy. At the very least, the non-European figures were meant to invoke admiration, if not respect. (Excerpt from: "Station 12: The Zuber Wallpaper, A conversation between Martin Guttman and Christian Kosmas Mayer," published in:



"Clegg & Guttman: Biedermeier reanimated", Verlag für moderne Kunst, Vienna, 2016.)

Christian Kosmas Mayer is an artist, musician and publisher living and working in Vienna.

# Thais Medeiros

## Rébus Street Booth (Poetic Newspaper Art)

2017, installation



“The House of Fear” is a story by Leonora Carrington that was translated, illustrated and published in the Rébus magazine and is the starting point for a series of drawings and a short film. Rébus is part of the installation *Rébus Street Booth (Poetic Newspaper Art)*, showing independent poetry and art publications from Brazil.

Rébus is a publication dedicated to art, poetry and translation, which began in newspaper format. The translated stories always unfold into several other works that are considered different forms of translation / re-creation. With these forms of reading, presented in different media, places and times, new spaces for the circulation of ideas and practices are offered, and also a certain way of experiencing media (both through independent publications and in public spaces). The editorial process of Rébus is a means of creat-

ing new encounters and actions, but above all, a kind of performative medium. By telling the same story in a variety of ways and working on these stories in various formats or materialities, realities overlap and reveal particular aspects in different contexts.

*The House of Fear* is a story that awakens a strange familiarity with the political moment in Brazil. The political fact, however, was not the inspiration to translate this story, but the desire to verify the tension (and the feeling of fear) that is manifested from the first lines, although it is only a tale about the friendship between a girl and a horse. The story also speaks about hospitality, and perhaps this is one of its most intriguing characteristics.

Thais Medeiros, artist, translator and editor of Rébus.



# Miss G a.k.a. Giorgia Conceição

## Burla or how to make a cheap cut?

2017, film. Credits: Miss G a.k.a. Giorgia Conceição



Julie Atlas Muz is a world-renowned burlesque performer based in New York City. She is a workmate and friend of the equally burlesque, not-less-known, Dirty Martini. Both made the New Burlesque movement in NYC known during the 1990s, along with some other names. They are still world references of this genre. Giorgia (a.k.a. Miss G) is a Brazilian performer who wants to expand her knowledge, and go for a while to NYC to do an artistic residence with them. The trio come to Brazil to create a play together, which is presented in Rio de Janeiro and São Paulo. It is called Cheap Cut – Burlesque Meat Show. *Burla or how to make a cheap cut?* is a documentary that begins by telling Giorgia's trajectory in search of the sources of burlesque, then it turns into a mutual learning process that presents the audience with what is behind the burlesque, besides the brightness of the costumes or the naked bodies. In a sensitive way, the narrative

presents some motivations of the artists involved in the process. The “burla,” the engine of creation for burlesque, appears as a poetic of breaking standards (beauty, identity, gender, etc). Through the art-making process it creates authentic ways of life, not only an artwork. In the movie, there are burlesque bodies that extrapolate permissions, prohibitions and meanings. Where there are wounds, the “burla” opens cracks for a creation of dissonant spaces of action. When there is joy, the “burla” invents connections that provide instigating interpersonal and intercultural relationships. The movie shows the gathering of strong creative women who do the “burla” in their lives. Through this journey, they give us a path to a critical reading of cultural issues.

# Denise Palmieri

## **Quase nua, quase negra (almost naked, almost black)**

2017, performance



exposed; her voice is loud and clear as she sings. The dress hardens and it is not a dress anymore but a hard shield that “protects” her, that hides and shows her, a stranger, an outsider that carries a message and delivers it in such a way.

To be able to connect with people is one of art’s occupations. How these connections are made is different for each artist. To have a body, one must learn a way to be seen. To have a voice, one must learn a way to be heard. In this work, the way the artist presents herself to the audience is through her voice.

She sings a “Wienerlied” (Viennese song) from 1933 that tells a story of difficult times but in a very good spirit. She sings in a traditional folk dress, a “Tracht” that is dipped in plaster and drops until it hardens and becomes a sculpture on her body. Her breasts are

Denise Palmieri (\*1986 Brazil) is an artist based in Vienna.

She works mostly with performance and installation.

# Dudu Quintanilha

## Punk and Paleolithic

2016, video installation, Video editing in collaboration with Juan Renau and color by Luisa Cavanagh



The project *Punk and Paleolithic* started with the idea of doing a performance video, with a visit to the Natural History Museum in Vienna in order to look at the earliest periods of prehistory: the Paleolithic, moreover with Dudu Quintanilha's interest in the punks in the streets of Vienna, where he met Steve. "Do you want to do a performance video with me?" Dudu Quintanilha asked him. "Yes, dancing saved my leg," answered Steve.

What followed was the communication and setting up of the context for this to happen between all the parts involved: the museum, the idea, some images, Steve, the actual deal and the artist. In the first seconds of shooting Dudu Quintanilha confirmed that he had to drop the first idea. Then text and stories as performative speech started to gain their own dynamic in this work. "I want to fight / fight with my little right finger." In this edition, Dudu Quintanilha tried to keep with

the performative body of Steve, putting his words into someone else's mouth, an interpreter, and trying to embody those images from the Paleolithic period by engaging a non-performance artist; an echoing voice creating a conversation between two screens with two bodies and mouths moving silently.

This piece left the artist with more work and many questions, which he wrote down and photographed after he had recorded the material, but this is another story.

Multidisciplinary artist. Born in São Paulo in 1987. Lives and works in São Paulo. Studied in IUNA, Universidad DiTella and Centro de Investigaciones Artísticas, Buenos Aires. His works use different techniques and media to explore the body as a working field.

# Camilla Rocha Campos

## Algo para ganhar, GOES GAIN

2017, performance, Photo: MARSSARES in collaboration with Fabiola Viana Guimarães



A woman is attached to a big bamboo basket; the basket and the attachment are handmade. A second person fills the basket with sand until it spills over. The basket burdens the woman, but at the same time it loses weight because the sand runs out. The image it conveys seeks to connect to the capacity to act with our bodies and get detached from the conditions which we consider naturally given. A basket spills over and heals old wounds. The basket is a traditional utility used to contain, hold, carry, and offer. It is an object and extension of the body. There is no choreography; there is no direct interaction with the public. Through our bodies' paradigmatic epistemology resistance becomes visible. The capitalist system, patriarchal arrangements and racism run through our bodies and society. Our body is not just the connection to society

but also its apparatus through which social effects and impacts become symptomatic as feelings. This needs to be confronted.

Camilla Rocha Campos is an artist and teacher, currently she is running the CONTINUOUS PROGRAM at CAPACETE, international art residency program based on Rio de Janeiro, Brazil.

2017, HD video, black and white, sound, 5 min, Courtesy: MASP, São Paulo

*S* is a free adaptation of the text "Towards a disobedient redistribution of gender and anticolonial violence", by Jota Mombaca. Production: Groch Filmes WITH Félix Pimenta, Ivy Monteiro, Lucas Abe, Romario Monte e Vitor Nogueira (PIVET). Special Participaton/Choreographyby: Danna Lisboa. Executive Production: Camila Groch. Direction of Photography: Glauco Firpo. 10 Direction Assistant: Diego Martins. Production Direction: Filipa Gomes. Woredrobe: Alex Cassimiro. Makeup: Carlo Rosa. Edit: Juliana Munhoz. Original Sound Track: Márcio Biriato Cube Replicate Vazado (1951), von Franz Weissmann CriandoArte PLATÔ Erik Vitor 2a Direction Assistant Julia Ferreira PLATÔ Assistant Rubinho

The film *S*, which Luiz Roque started during his Artist-in-Residence stay at the MuseumsQuartier Wien, and for which he carried out research in the parks of Vienna to work on the concept of night and shadow, visibility and invisibility and on questions of sub-striping, was realized in São Paulo on the occasion of a project on Avenida Paulista. In a conversation about the film with Tomás Toledo he addresses the Trianon Square as a historic meeting point for gays, which is nowadays closed at 6 pm, thus limiting cruising practices. The scenes in the film are reminiscent of situations in the subway, a place without much light and certain insecurity.

In his work, Luiz Roque intensively deals with science fiction. During his research, he met the theoretician Jota Mombaca, who writes about science fiction and how it can transform a reality that can be dangerous and discriminatory into imaginary freedom. Dealing with Jota Mombaca's text was very important for Luiz Roque's work. According to Luiz Roque, his film is flirting with Science Fiction and plays in an unknown time with non-white people living in the city's subterranean spaces. He thus poses socially and politically relevant questions, such as: Who can be down and who can be up? As a means of expression, Luiz Roque opted



for nonverbal communication and came to the conclusion that the characters should be Afro-Brazilian gays as well as very effeminate protagonists. His protagonists communicate via dance choreography, including styles such as "break" or "vogue," with their roots in black culture, adapting forms of expression that are only practiced by groups far off the mainstream. In his films, Luiz Roque works against the new emergence of conservatism and against prejudice on the basis of race, class or gender.

Luiz Roque (Brazil, \*1979) works with image and sculpture. He is currently based in São Paulo.

# Axel Stockburger

## I Am Cos

2016, HD video, 12:34 min, Courtesy: Tobi Meier and Fernando Ticoulat. Concept/camera/editing: Axel Stockburger.

Additional camera: Brishty Alam. Production: Luciana Mugayar. Translation: Natalie Brunner. Interview partner: Nilza Maria Sborz



*I am Cos* is part of a series of works that engage with cosplay culture, a form of fan culture originating from Japan, where fans transform themselves into characters from Anime and computer games. Cosplay is a global phenomenon based on the shift from virtual identities and avatars towards forms of corporeal identification – from mediated towards material subjectification. In *I am Cos*, Axel Stockburger engages with the cosplay scene in São Paulo's Liberdade quarter, where costumes are regularly presented in public space. The artist has designed a costume for a fictional character that references the urban form of this part of the city, and especially the Japanese migrants' symbolic background in their origins. The costume was realized by Nicolle Oficina de Costura in the Sogo Shopping Plaza, with the focus being on the process of production and the interaction with the costume-maker herself, who has been making costumes

for cosplayers for decades. Then the costume was presented in public in Liberdade. *I am Cos* reflects on the complex web of identity formations that emerge when classical national symbolic worlds and territorial migration meet in the global narrative universes that make this possible.

Axel Stockburger is an artist and theorist who lives and works in Vienna.

## **Critical cartography of the Amazon REMIX TEXTURES. Nodes to highlight how Amazonians see themselves.** Grão Pará, Brasilien, 2017, video remix for small screens

**I-Prolog-1**

**I-Prolog-2**

**I-Prolog-3**



*Remix Textures* is a video production remixed from the cinematography of the Amazon, including home production, ethnographic documentaries, interviews, video performance, video art, television, advertising and video clips. The project assembles fragments of media production made by Amazonians or for Amazonian audiences. The chapters bring together pieces of history by composing a narrative that crosses art and technology in relationship with power and geographic space in this specific part of the region: the delta of the Amazon. *Remix Textures* is a collaborative work produced in a process of researching and editing that led to immersive meetings realized between 2011–2012 in two urban cities of the delta, Belém and Santarém. This edition is a re-edition translated and organized for foreign eyes. It is a media observation from the perspective of referencing ourselves, according to Giseli Vasconcelos.

*I\_Prologue:* Now open your eyes and start dreaming the dream to see how we are seen.

*II\_Intensity versus Power:* We are on Strike!

This chapter discusses the state and nature of art, poking at the open sores of the region, women's social movements and the power of the territory from maps and cartographies.

*III\_Epilogue:* between rivers, streets and Amazon streams.

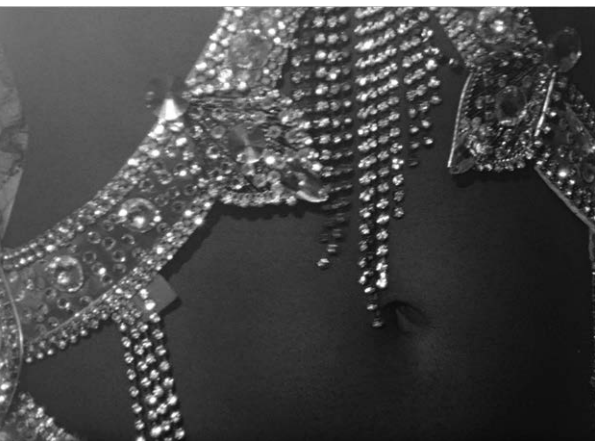
Giseli Vasconcelos is media artist and independent researcher from Amazon BRA

# Antoinette Zwirchmayr

## **In the shadow of utopia**

2017, film , 23 min

Text: Angelika Reitzer, Camera: Antoinette Zwirchmayr, Music: Matthias Peyker, Production: Klara Pollak



Anyone who has seen a film by the artist Antoinette Zwirchmayr won't be able to free themselves of an insistent yearning and the reflexive impulse to gently revolt, to stand up against a canon of beauty that clings compulsively to the superficial. In 2013, Antoinette Zwirchmayr received the Birgit Jürgenssen Prize for her artistic work. Today she feels closely connected to the radically progressive films of Chantal Akerman, who died in 2015 and whom Jean-Luc Godard called a "resistance fighter against the cinema of complaisance." Her latest film *In the Shadow of Utopia* takes a critical stance towards Brazil, where she lived several times to realize her project and also for family reasons. "In the Shadow of Utopia, the last part of Antoinette Zwirchmayr's remarkable approach to her own past, a

family history is consequently being brought to a 'surprisingly liberating' end. The first film only partly dealt with the life of her grandfather, owner of a brothel, the second with her father's bank robbery and his escape to Brazil. Now, another decisive perspective enters the triptych: For the first time, the voice of the woman who looked at father and grandfather, who dealt with all those men's stories and who is also the filmmaker, becomes visible and audible. She appears more prominently, which was her intention from the beginning, introducing into the colorful and manifold universe of remembered things a unity, which ties the mesh together even tighter but also opens the potential to get liberated from all this."

(Austrian Film Museum, Alejandro Bachmann)

Antoinette Zwirchmayr lives and works in Vienna. She studied at the Academy of fine Arts Vienna.



## **Audio Tour to the exhibition WELT KOMPAKT?**

[www.soundcloud.com/Q21vienna](http://www.soundcloud.com/Q21vienna)



## Imprint

WELT KOMPAKT?

**Exhibition:** Jun 23–Sep 3, 2017

frei\_raum Q21 exhibition space/MuseumsQuartier Wien

Museumsplatz 1, 1070 Vienna, Austria

Hours: Tuesday–Sunday 1–8 pm

Admission Free

[www.Q21.at](http://www.Q21.at)

#weltkompakt

Curator: Ursula Maria Probst

Director of MuseumsQuartier Wien: Christian Strasser

Artistic Director frei\_raum Q21 exhibition space: Elisabeth Hajek

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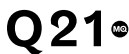
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Vienna 2017

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## **EXHIBITION**

curated by Ursula Maria Probst

**frei\_raum Q21 exhibition space / MuseumsQuartier Wien**

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ANTOINETTE ZWIRCHMAYR

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