



CAPACETE

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Rio de Janeiro - Rua do Russel nº 300, ap. 601, Glória, Rio de Janeiro

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São Paulo - Av. Ipiranga, 200 – Bloco C – ap. 221, República, São Paulo / SP, Brasil.

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Board members: Marcia Fortes , Krist Gruijthuijsen , Marcio Fainziliber, Ronaldo Lemos , Arto Lindsay , Suely Rolnik, Esther Schipper, Ana Sokoloff and Frances Reynolds

Andrea Fraser

Andrea will lead a 4 day workshop focused on a range of psychoanalytic approaches to group relations, art engagement, and performance. The workshop will include a discussion of readings that will be provided; experiential self-study of group process; performance exercises; and group discussions of projects by participants applying various methods.

Andrea Fraser is a Los Angeles-based artist whose work has been identified with performance, feminism, context art and institutional critique. She was a founding member of the feminist performance group The V-Girls (1986-1996), the project-based artist initiative Parasite (1997-1998) and the cooperative art gallery Orchard (2005-2008). Her books include *A Society of Taste*, Kunstverein München, 1993; *Report*, EA-Generali Foundation, 1995; *Andrea Fraser: Works 1985-2003*, DuMont Buchverlag, 2003; *Museum Highlights: The Writings of Andrea Fraser*, MIT Press, 2005; and *Texts, Scripts, Transcripts*, Museum Ludwig Köln, 2013. The Museum Ludwig Köln presented a retrospective of her work in 2013 in conjunction with her receipt of the Wolfgang Hahn Prize. She is Professor of New Genres in the Department of Art at the University of California, Los Angeles and visiting faculty at the Whitney Independent Study Program.

Elfi Turpin

This one-week seminar will question notions such as horizontality, community and disappearance of authorship that will be specifically discussed and experienced scale 1:1, through collective forms, in the political, theoretical and artistic context of Rio de Janeiro.

Elfi Turpin (b. 1976, Paris) is curator. She has been artistic director of Centre Rhénan d'Art Contemporain – CRAC Alsace, Altkirch, France, since December 2012. Through publications, discursive and curatorial practices, she closely cooperates with artists on specific projects engaging a long-term research and exchange, aiming, both conceptually and pragmatically, at finding the appropriate means and tools to produce art and put it into circulation. She curated several exhibitions, including: *Der Leone Have Sept Cabeças* (together with Filipa Oliveira, 2014), *Daniel Steegmann Mangrané, Animal que no existeix* (2014), *Anti-Narcissus* (2014), *Elisabetta Benassi, Smog a Los Angeles* (2013), *Susan Vérité* (2013) at CRAC Alsace; *Three Traps, a Camera* (2014) and *Basket-not basket* (2011) at Jousse Gallery, Paris; *Nous chercherons un troisième tigre*, (2009) at ENBA, Lyon, among others. She was curator-in-residence at Capacete, in Rio de Janeiro in 2008 and 2010, running there a long-term workshop and developing a research film project with the artist Loudigi Beltrame (completed in Paris in 2012).

Pedro de Niemeyer Cesarino

Humanity, person and multiplicity

The seminar will reflect upon the variations and transformations of the notion of “human” in different ontological refrains, focusing on the problems of concepts such as multiplicity, connexion, neighborhood relationship, limit and becoming. I will present specific cases provenient from ethnographical studies about different societies taken as traditional and non-Eastern. These cases will be articulated with reflections produced about the hypercapitalist capitalis context. I aim to, in other words, offer elements to the understanding of specific configurations of body and person involved in different status of mankind and its respective regimes of creativity and expression.

Pedro de Niemeyer Cesarino has graduated from the Universidade de São Paulo and has his máster and PhD in social anthropology through Museu Nacional/ UFRJ. He researches indian ethnology (with emphasis on studies of shamanism and cosmology), oral traditions, translation and anthropology of art. Was Assistant Professor of Anthropology in the Department of Art History of Art at the Federal University of São Paulo. He is currently professor in the Department of Anthropology, University of São Paulo, in the field of Anthropology of Expressive Forms. He is the author of *“Oniska - poetic shamanism in Amazonia”* (São Paulo, Prospect, 2011) and *“When the earth stopped talking” - Marubo corners of the mythology* (Editora 34, 2013), and numerous articles published in professional journals. In recent years, also published literary texts and works of drama.

Falke Pisano

The capacity of disintegration

The workshop will be an investigation into the potential of disintegration, dissolution, disorganization, fragmentation and deregulation. We will not only look at what happens when that what we consider whole, irrefutable or functioning (the body, thought, language, a system, a point of view, an object, a social structure etc.) falls apart, but also at the capacity for dissolution in the things themselves. For instance, how can the body, language or an object become an apparatus for disintegration? How can we think the disintegration of that what we consider whole, irrefutable or functioning? We will search for and try to go beyond the limits of our capacities to think the disintegration of things, with the intention of destabilizing some of the persistent certainties that underlie our worldview, thoughts, actions and artistic practices. Then we will consider alternatives to thinking disintegration. Perhaps that thinking multiplicity or becoming offers possibilities that thinking disintegration does not.

Falke Pisano lives and works in Berlin. Her diagrammatic works expose a loop, in which shifting abstract sculptural forms are conceived directly in relation to written and spoken language, implying an ongoing and morphing production of meaning.

In the publication *“Figures of Speech”* (designed and co-edited by Will Holder, published by JRP-Ringier Christoph Keller Editions, 2010) Pisano brought together her work focusing on the act of speech in relation to different forms of agency in artistic production. The artist second cycle of works (2011-) *“The Body in Crisis”* consists of a

series of propositions and inquiries that look at the body in crisis as an ongoing event. In her current work *The Value in Mathematics*, she considers mathematics as a cultural construct, questioning the universality of mathematical discourse and the implications of a heterogeneous approach to mathematics. Pisano's solo exhibitions include REDCAT, Los Angeles (2015), *Praxes*, Berlin (2014), *ar/ge Kunst*, Bolzano (with Archive Books, 2014), *The Showroom*, London (2013), *Ellen de Bruijne Projects* (Amsterdam, 2007, 2011) *Hollybush Gardens* (London, 2009, 2012), *De Vleeshal* (Middelburg, 2012), *CAC* (with Benoît Maire, Vilnius, 2011), *Transmission Gallery* (Glasgow, 2010), *Extra City* (Antwerp, 2010), *Kunstverein* (Graz, 2009) and *Halle für Kunst e.V.* (Lüneburg, 2008). She participated in major groups shows such as the Venice Biennial (2009) and *Manifesta* (2008). She performed at Museo Reina Sofia (2012), the 5th Berlin Biennale (2008) and *Lisson Gallery*, London (2007). In 2013 she won the Prix de Rome, the most important Prize for artists under 40 in the Netherlands.

Julien Bismuth

Julien Bismuth will present a seminar on conceptualizations of innovation and imitation, repetition and difference, in poetry. Comparisons will be made to the visual arts, and to related or antithetical conceptualizations in both fields. The intention is not to present a survey, but to focus on specific examples and pairings, looking at a small but significant selection of works and texts, mainly from the modern and contemporary period. The focus will be on specific writers and artists working to engage with less subjectivist, more complex or subversive theories and practices of art-making, from Dada to Oulipo, conceptual art, Fluxus, as well as individual figures such as Mike Kelley, Robert Filliou, and Philippe Thomas. Texts will be read and discussed in class, and students will be asked to write a short presentation on a related topic, and also produce a work, in a medium of their choosing.

French artist Julien Bismuth (*1973, lives in New York and Paris) works at the interface of visual art and literature. Most of his oeuvre builds on texts found or penned by the artist. Bismuth's approach combines words with objects, photographs and film material, integrating them within collages, installations, performances, and video works. Bismuth also founded an independent publishing house Devonian Press together with Jean-Pascal Flavien in 2005. He has recently published three books with *Motto* in Berlin. His work has been shown in venues including the Tate Modern, *Kunsthalle Wien*, *Schirn Kunsthalle Frankfurt*, *CRAC Alsace*, *Bloomberg Space London*, *ICA Philadelphia*, the *Palais de Tokyo*, and the *IAC in Villeurbanne*.

Leandro Nerefu

In the current context of catastrophic previsions of 'the end of the world' on account of the destructive human agency on earth systems – even resulting in a new geological period: the anthropocene – this module of the program takes a detour from our collision course and points towards some alternative futures or futurisms. More specifically, we will revisit some proposals with a 'futurist' orientation that have been articulated in the Brazilian arts (or rather, departing from 'Brazil' to the world). And that emerge in the field of aesthetic experimentation in synthetic and programmatic formulations. That is, in a non-conclusive and non-explanatory manner. Which is probably why they remain at the margin (as potency) even in relation to different historiographies of 'global art'. *Techno-primitivism*, *Techno-brega*, *Bungler or Hayseed Constructivism*, *Afrofuturism*, *Solar Exuberance*. In the face of informational, cognitive, late, desertic, etc. capitalismus, those proposals carry an essential technological turn of difference. The techno appropriation and invention in

all levels: ultra hi-tech, occult, primitive... that can provide us with the possibility of envisioning other types of relations among humans, non-humans, the planet and even the cosmos.

Drawing from examples of poetry, cinema, literature, music, speculative theory and popular culture, this module of the program will trace a genealogy of certain ideas of alternative future and think of their potential for the current moment. It will further develop practical exercises to be carried out by the group. Also, the group will be joined by invited artists.

Leandro Nerefuh (1975) lives in São Paulo, Brazil. He is a research-based artist graduated in History of Art (Goldsmiths College, 2007) with a MRes in Humanities and Culture (London Consortium, 2009). His work deals with formal translations of historical material, with special interest in Latin America. Recent exhibitions include 'Radical Software', W139, Amsterdam; '33 Panorama da Arte Brasileira', MAM - SP; 'Agitprop Abysal', Zacheta National Gallery, Warsaw; 'Contra Escambos', Palácio das Artes, Belo Horizonte; 'Mobile Radio', 30 São Paulo Biennial; 'Banana Archive', 17 Festival Sesc VideoBrasil; 'Disruptive Memories', Reina Sofia Museum, Madrid; 'Talk Show', Institute of Contemporary Arts, London. Leandro is also the founder of PPUB, a unofficial political party active in Brazil, Paraguay and Uruguay.

Max Jorge Hinderer Cruz

What is ideology? And what is the critique of ideology? Does ideology always come before our talking? Does it necessarily determine our thoughts? Does it determine who we love and with whom we fight? Is it only in our heads, or does it also have to do with our feelings, with our bodies, with our desires, and the psychoactive substances we consume? Starting from some 1960s philosophical discourses the course will try to understand what the so-called "aesthetic turn" of post-marxist ideology critique is all about, and talking about sex and drugs and rock'n'roll, we will articulate aesthetic and artistic practices with concepts such as "micropolitics" and "microphysics of power" in order to understand the forms and forces that govern our everyday lives.

Max Jorge Hinderer Cruz is a German-Bolivian writer and editor based in São Paulo. Together with Suely Rolnik, Pedro Cesarino and Amílcar Packer he is coordinator of P.A.C.A. (Program for Autonomous Cultural Action). He was curator of the exhibition and publication project "Principio Potosí / The Potosí Principle", presented at Museo Reina Sofia Madrid, Haus der Kulturen der Welt Berlin, and Museo Nacional de Arte and MUSEF in La Paz in 2010 and 2011; he's the author of the book "Hélio Oiticica and Neville D'Almeida: Cosmococa" published by Afterall/MIT Press in 2013 and Capacete Entretenimentos and Editora Azougue, Rio de Janeiro in 2014.

Raimond Chaves

Descarga!

Borrowing the notion of "descarga" from Afro-Caribbean music -the equivalent to jam session in jazz- this five-day seminar wants to generate a flux of work that merge a different approach to drawing, the power of the irrational linked to music and the equivocal sense of belonging to a community in these individualistic times.

Raimond Chaves (Colombia, 1963) / Lives and works in Lima, Peru, since 2002.

Chaves's work combines an interest in drawing, in the questions and challenges that arise from the Latin American context, and in the vindication of storytelling as a vehicle to communicate experiences. His work proposes types of narrations that, although eminently visual, have a partly literary nature that are inspired as well by cinematographic narratives and the power of music that is so difficult to decipher. In his installations, drawings, videos and talks Chaves mixes the autobiographical, chronicle, poetry and essay, among other approaches.

Some of his solo projects include *Turistas, Ruinas y Montañas* (Tourists, Ruins and Mountains) (2014), *Cantante*

Melódico (Melodic Singer) (2012), Los Dibujos Marihuanos (The Marihuano Drawings) (2010), El Toque Criollo (The Criollo Touch) (2002-10), Enviado Especial (Special Reporter) (2007), La Pura Oscura (The Pure Obscure) (2004), and Maestro Plantillero (Stencil Master) (2004).

In collaboration with Peruvian artist Gilda Mantilla (Los Angeles, 1967), he developed works such as Ruinas Fuera de Lugar (Misplaced Ruins) for the Peruvian Pavilion, Venice Biennale (2015), Polvosonoros (Soundust) (2012), Un Afán Incómodo (An Uncomfortable Eagerness) (2010-11), Observaciones sobre la Ciudad de Polvo (Observations on the City of Dust) (2008- 10), Gabinete de la Curiosidad (Cabinet of Curiosity) (2007), Dibujando América (Drawing America) (2005-9), Hanguendo-Periódico con Patas (Hanguendo-Newspaper with Legs) (2002-4), and Estación Móvil Barrio Venecia (Barrio Venecia Mobile Station) (2003).

Teresa Riccardi

Ficciones Públicas. Re-actuando lo público.

Public fictions. The Public Reenactment

Why fiction? Which voices are deployed in the fictional narrative and the forum of public life? How is performativity knotted in a scenario where contemporary art and its practices are committed to their immateriality and subjective deviations of political, artistic and community assemblage?. The seminar of 4 intensive meetings conceptual will aim to provide tools for reading, rehearsing, and discuss with the group of short fiction essays that can be performed with others in public contexts

Teresa Riccardi (Buenos Aires,1972). She is Museum Management Director of MACBA (Museum of Contemporary Art in Buenos Aires, Argentina). PHD candidate in Arts and assistant professor of Universidad de Buenos Aires, ex alumni of ICI Curatorial Intensive Programme 2013. Co-author with Duplus collective of "A fish, a bike and a writing machine" a book about self-managed artist initiatives in Latin America and the Caribbean published in 2005 by Proa Foundation. She is co-editor and co-founder of the magazine Blanco sobre Blanco and founder of the AA(S) platform: (Sub)tropical Agency Affairs. She is currently developing the "Museo al sol" aimed at seniors and neighbors of San Telmo in Buenos Aires. She has curated the following exhibitions: Cromofobia (MACBA, Buenos Aires, 2014/2015), Occupations Rare (Galeria Gabriela Mistral, Santiago de Chile, 2014): stage, (BSM, Buenos Aires Art Building, 2013), AA (Sub) Tropical (EAC, Montevideo, Uruguay, 2012/2013), among others.