

## CAPACETE

Schools that position themselves as privileged or exclusive sites of “knowledge production” only reaffirm existing social inequalities and hierarchies.

Paulo Freire,  
(Pedagogia da Autonomia – Saberes Necessários à Prática Educativa)

“The four cardinal directions  
are three:  
South and North.”

Vicente Huidobro, *Altazor*

From March through December 2017, Capacete will unfold its program in Athens (and part of it in Kassel), amid documenta 14 and related events, the Athens Biennial, and the city’s regular programs and cultural activities.

If, in an integrated world, everything seems to merge into homogeneous, hegemonic processes:

- What does it mean to displace an experimental, collective, learning and research-based initiative from one continent to another, and specifically from the southern hemisphere to the South of the North? What motivates such a dislocation, and what does it implicate?
- How does such an initiative engage with a new local context, taking into account the complexity and heterogeneity of its communities, histories and socio-cultural dynamics?

If, to some extent, ancient Greece was and still is used as raw material for shaping the imagination of Western modernity, what can contemporary Greece offer in dismantling colonialism and neoliberal, financialized, speculative capitalism?

For 19 years, CAPACETE has received practitioners active in different fields and coming from all over the world to experience, exchange, research, love, produce, present, publish and share. Now it is CAPACETE’s turn to displace itself; a group of up to 12 participants will be selected to fully engage in a 9-month-long program in and with Athens, a context foreign to CAPACETE's original and regular activities.

CAPACETE’s approach to learning and research is a time-based, collective, discursive, performative and experimental practice that needs time and close involvement in order to converge a less-hierarchical and decentralized exchange and production system.

### **Structure of the program:**

- Open call for six to eight Latin American and three to four Greek participants to engage in a living, listening, learning and exchange experience;

- Duration: March through December 2017

- Two different chapters related to separate moments and conceptual frames:

First Chapter (four months): dedicated to active listening and seeing, which will start prior to the opening of documenta 14 in Athens and will continue through its 100 days\*. The focus of this period will be to approach the local context by meeting local agents, practitioners, and institutions; as well as to establish bearings in the city and develop an intense conversational mode to approach current socio-cultural and political dynamics in Greece and Athens specifically. \*This period will also be dedicated to understand the entanglement between Kassel and Athens within documenta 14's frame. For this, a trip to Kassel and collaborations with local partners are envisaged.

Second Chapter (six months): dedicated to (re-)action, beginning at the conclusion of documenta 14 in Athens and continuing until December. During this period, different professionals—among them regular CAPACETE interlocutors, local practitioners and agents in the Athenian context—will be invited to collaborate with the selected group of participants in open public programs. This series of programs will set out without a specific theme, embracing the fact that dislocation generates questions (such as those posed above) more than tidy thematic frameworks. Our predicament is a case study that needs to be experienced in order to arrive at conclusions. Our interest lies in how to react to the questions provoked by our given situation.

The selection commission is: Zafos Xagoraris, Paul B. Preciado, Ligia Nobre, Amilcar Packer and Helmut Batista

### **CAPACETE's vision**

Our globalized contexts are structured by an unequal social distribution of labour and wealth, increasingly moulded by speculative market-based economics. Many of today's cultural manifestations are large-scale events that are too often either directed at a generic public or a restricted elite. This reduces and neutralizes the concrete, ethical and political reach of art, as well as its potential for fostering discussion and inspiring other ways of working, thinking, relating, and living.

Our intention is to build situations and develop strategies that provide a concrete and actual alternative to this state of affairs. Our program is designed to reflect the cross-disciplinary character of contemporary aesthetic practices by working with artists and thinkers whose endeavors articulate the theoretical world with artistic presentations in several formats and dynamics, and for different audiences. In challenging the current state of culture, economy and

education, we embrace self-organized, artist-run, participatory and collaborative modes of action as a fundamental part of the content and structure of our activities.

Such initiatives can only be developed over time, by means of the simultaneous activation and advancement of various forms of exchange, distribution, and production. Our intention is to remain responsive and fluid throughout this process, adjusting our strategies, tactics, and aims as we develop. An integral aim of our program is to continually expand our platform of exchange, by bringing in new participants and interlocutors, by fostering relationships with different institutions and organizations, as well as by deepening our ties and relationships with established collaborators.

CAPACETE acts at the intersection of various social and professional fields, thus requiring the selected participants to fully embrace an open and "horizontal" dialogue, and to actively engage in program activities by instigating projects that can in turn act as platforms for disseminating information, promoting active responses, and generating public debate.

Zafos Xagoraris

Athens, 1963

Zafos Xagoraris has studied at the Athens School of Fine Arts and the Massachusetts Institute of Technology. His Ph.D. from the National Technical University of Athens was about the construction of miracles by Hero of Alexandria. He has presented various personal exhibitions and his work consists by drawings, obstructing devices of visual or other signals and public installations of sound amplification mechanisms (for example at the deserted villages of Cyprus, 2003-5). He has participated in exhibitions such as: 4<sup>th</sup> Athens Biennial, ETICO\_F, Manifesta 7, 1<sup>st</sup> Bienal Fin del Mundo, 1<sup>st</sup> Thessaloniki Biennale and the 27<sup>th</sup> Sao Paulo Bienal. He has recently presented the installation "Downhill Classroom", Benaki Museum, Athens and was one of the curators of the Greek Pavilion of the 9<sup>th</sup> Venice Biennale of Architecture and the 2<sup>nd</sup> Athens Biennial. He's an Associate Professor and Head of the Visual Arts Department of the Athens School of Fine Arts and was a Visiting Professor at the University of Sassari and Patras as well as a Scholar at the Columbia University, NYC. He has been invited to present his work and organize workshops at the University of Michigan, University of Illinois at Chicago, Academy of Fine Arts, Munich, D'Annunzio University, Pescara, IUAV, Venice, Academy of Fine Arts, Palermo, School of Visual Arts and others.

Ligia Nobre

1973, Sao Paulo

Architect, researcher, artist and agent of artistic projects and platforms, she operates in the intersections between art and architecture. She is pursuing a PhD in Aesthetics and History of Art at the University of São Paulo and holds an MA degree in Histories and Theories from the Architectural Association School of Architecture, in London (1999). Ligia Nobre is currently teaching at Escola da Cidade and is part of O grupo inteiro ([ogrupointeiro.net](http://ogrupointeiro.net)). Curator of the following projects: Contracondutas (Escola da Cidade, São Paulo, 2016-17) and Mano Fato Mano exhibition-project at Centro Cultural São Paulo (Nov 2014 - Feb 2015), with Carol Tonetti; X São Paulo Architecture Biennial (2013), with Ana Luiza Nobre and Guilherme Wisnik; Audi Urban Future Award (Istanbul, 2012), São Paulo curator, with Urban Think Tank (NY/Zurich/SP), among others. She has worked for the Ministry of Culture in dealings with the visual arts, design and architecture sectors and the Espaços e Bibliotecas Mais Cultura Program (Brasília, 2009-10). She has worked as a researcher and teaching assistant to Professors Jacques Herzog and Pierre de Meuron at ETH Studio Basel University - Contemporary City Institute (Basel, 2007-08). Co-founder and director of exo experimental org., a not-for profit platform that fostered research in urbanism and the arts, with artistic residencies, publications, exhibitions, meetings/talks, and workshops (São Paulo, 2002-07). She was granted a fellowship at the Akademie Schloss Solitude, in 2006, and received the Funarte Conexões Artes Visuais (2012) and the São Paulo City Hall – CCSP Exhibitions Bidding Process (2014) awards. She is the editorial coordinator of Working at Copan project by Peter Friedl (Steinberg Press, 2007), and the co-editor of Monolito #17– 10th São Paulo Architecture Biennial (2013). Her essays have been published in publications such as Bamboo, TANK, Abitare, ArtReview, Urbania, Item, and many others.

Paul B. Preciado

Burgos, 1970

Paul B. Preciado is a philosopher, curator and transgender activist and one of the leading thinkers in the study of gender and sexual politics. An Honors Graduate and Fulbright Fellow, he earned a M.A. in Philosophy and Gender Theory at the New School for Social Research in New York where he studied with Agnes Heller and Jacques Derrida. He holds a Ph.D. in Philosophy and Theory of Architecture from Princeton University. His first book, *Contra-Sexual Manifesto* (forthcoming by Columbia University Press in 2016) was acclaimed by French critics as “the red book of queer theory” and became a key reference for European queer and trans activism. He is the author of *Testo Junkie*, *Sex, Drugs and Biopolitics* (The Feminist Press) and *Pornotopia* (Zone Books) for which he was awarded the Sade Prize in France. He has been Head of Research of the Museum of Contemporary Art of Barcelona (MACBA) and Director of the Independent Studies Program (PEI). He is currently Curator of Public Programs of *documenta 14* (Kassel/Athens).

Amilcar Packer

Chile, 1974

Lives in São Paulo since 1982. He graduated in Philosophy from USP and has a Master degree in Clinical Psychology from PUC-SP. Packer develops practices that operate reconfiguring and subverting the semantic field of objects, architecture and the human body, as well as thought and imagination traditions. Its activities extend into discursive and performative formats, classes and workshops, meetings and conversations, foods, walks and public seminars which provide spaces and temporary states for less hierarchical collective dynamics, were predominates the construction of temporary horizontality, critical debate, mutual learning and coexistence. He is co-founder of the Program for Autonomous Cultural Action and collaborates regularly with CAPACETE, Rio de Janeiro, as well as with Casa do Povo, São Paulo.

Helmut Batista

Rio de Janeiro, 1964

Helmut Batista has studied opera direction at ESAT in France. In 1998 he founded CAPACETE which he has directed ever since. CAPACETE has produced new art works, seminars, workshops, residencies and books under its own umbrella and with collaboration with many partners and in different countries. In 2015 CAPACETE inaugurated its new one year program. Please see the whole biography at [www.capacete.org](http://www.capacete.org).