

**reading book**

# reading book

10 years of capacete

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**thanks**

to all that have collaborated  
and in special to Ana Tomé

**Realization**



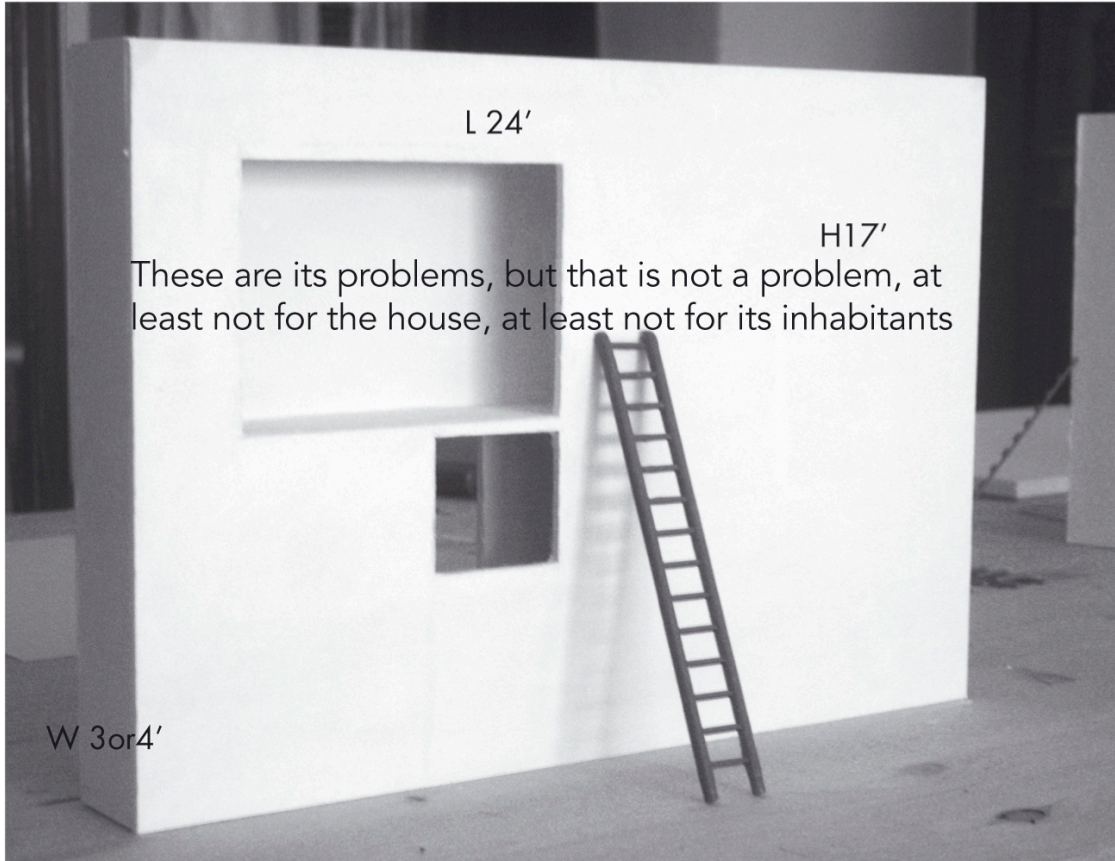


## SITUATION

A house to be built on the Valdinar's property, in Tanque, near Rio de Janeiro.  
The house is conceived as a living experiment, to be held for a limited period of time. Then it is to be given over to the owner of the land.  
They can change and arrange the house as they want.  
This house might disappear in their hands.  
The size of the house can vary.

## SOME PROBLEMS

- there is no door on the first floor
- there is some kind of door on the second
- it is very thin and very narrow
- all power outlets are located on the first floor



## EXPERIMENT

The house emerges by way of the layout of a series of successive problems. The problems interfere with the possibility of living comfortably, of things running smooth. To experience this house, to live in it for a period of time, is also to confront its problems, to let them influence one's habits, to let them breed new uses and functions for its elements, like setting up the ladder against the wall in order to enter through its front door, or exiting through the window, or running extension cords in order to provide power to the second floor, or finding ways to arrange an office in its narrow space, or designing specific equipment for the house, ...

These are its problems, but that is not a problem, at least not for the house,  
at least not for its inhabitants

# no drama house

by jean-pascal flavien

***No drama house***

Jean-Pascal Flavien

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# Prólogo

Helmut batista

A veces creo que los buenos lectores son cisnes aún más tenebrosos y singulares que los buenos autores. (...) Leer, por lo pronto, es una actividad posterior a la de escribir: más resignada, más civil, más intelectual.  
J. L. Borges

Sempre me perguntei se catálogos, principalmente os institucionais, impressos para diferentes eventos da esfera da arte/cultura, despertam sincera curiosidade e são realmente lidos, se realmente há algum interesse do leitor e se há outra necessidade além da simples produção, documentação, legitimação e projeção de atividades e carreiras.

Tenho vaga lembrança se estes catálogos fizeram ou não alguma diferença no meu percurso. Lembro-me mais de livros de literatura do que de catálogos. Pergunto-me portanto se alguém lerá este quando um exemplar cair em sua mão.

Ao reorganizar a biblioteca e arquivo do Capacete a questão que me fiz foi: o quê nos leva a querer ver impresso nosso histórico de trabalho e de que maneira podemos tentar fazê-lo mais interessante e atrativo para a leitura? Atrativo não no sentido de uma capa bonita - se bem que isso ajuda - mas antes no sentido da atração daqueles X leitores para quem fará alguma diferença ter impresso sobre papel estas linhas.

Claro, sabemos que um catálogo preenche algumas necessidades, sendo a mais simples - e não por isso menos importante - a documentação para consulta posterior. Hoje em dia, como todos sabemos, esta pode ser feita por internet, e novas ferramentas possibilitam armazenamento de amplo registro documental que pode ser constantemente editado e atualizado. Imaginemos o catálogo como algo obsoleto: perderíamos certa beleza editorial da impressão gráfica, é certo, e o registro material histórico - coisas que tem presença, estranheza e durabilidade - mas economizaríamos no acúmulo de lixo cultural e nas críticas de razão ecológica. E alguns curadore\$ não passariam mais pela situação desagradável de ter que aceitar catálogos pesados em suas inumeráveis visitas ao redor do mundo para depois ter que pagar pelo excessos de peso no aeroporto.

A idéia foi fazer deste uma espécie de catálogo não-catálogo; não por esquecer da importância dos projetos executados pelo Capacete, mas por dar

ênfase a um novo projeto: um livro de leitura. O que nos interessa não é o marco no qual se publica esta edição, mas os instantes que terão alguns leitores num futuro próximo ou mesmo distante.

Um catálogo em 2008 teria que ter outra intenção, uma vez que a internet oferece mecanismos eficientes e econômicos de distribuição, além das vantagens como o vídeo e a possibilidade de disponibilizar amplamente inúmeras imagens e textos. Portanto, imprimir um catálogo nos moldes clássicos, na era da informatização, tornou-se um feito redundante e desnecessário pelo qual nós, diante da facilidade imagética e deserotizante da situação contemporânea, deliberadamente optamos.

Assim, o que aqui temos é um livro de leitura, pois esta pode inspirar momentos de reflexão com os quais a tela do computador, com a fácil possibilidade de um clique para um vídeo no youtube (que aliás já serve melhor como catálogo para muita gente) ou para uma notícia quente em outro site, não pode competir. São poucos os que levam computador à praia ou ao café a fim de consagrar momentos especiais à leitura. Entre a internet e o livro não há competição, já que um não substitui o outro.

Ler é trabalhar, e Bernard Shaw declarou que todo labor intelectual é humorístico. Um artista, definido por outro como 'semi-intelectual, porque ninguém entendeu esse cara como eu entendi', profetizou irônica e amargamente que 'o último ismo do século será o curadorismo'. Convidei diferentes profissionais, trabalhadores de diferentes áreas que são antes de tudo leitores, observadores, para que refletissem, escrevessem o que quisessem e lhes viesse à mente. Acreditei que, da mesma forma como realizamos nossas pesquisas, estas pessoas iriam, pelo simples fato de terem vivenciado e observado um pouco dos 10 anos de cotidiano do Capacete, escrever algo que tangenciaria, de uma forma ou de outra, nossas atividades. De fato, o passado em conjunto não foi esquecido. E é neste sentido que livro para ler não é somente o título redundante desta publicação; o que aqui se apresenta é um livro de leitura, pois o formato livro não necessita outra locução assim como um catálogo, salvo raras exceções, não necessita impressão em couchée brilhoso na era da internet.

Decidimos imprimir este livro com os textos nas línguas em que foram concebidos, somente em sua escrita original. Thomas Mann, citando Cervantes a bordo de um transatlântico, escreveu em certo ensaio que nas traduções pode-se apenas reconhecer as figuras do texto original, pois estas são como o avesso de tapetes persas. Longe de ignorar as traduções, as vemos como releituras e interpretações de um idioma em outro, generosamente realizadas com conhecimento e consciência, com respeito e dedicação à linguagem.

Releituras do livro e de todos os seus textos podem ser baixadas em inglês, espanhol e português, no formato pdf, pelo link [www.capacete.net/livro.asp](http://www.capacete.net/livro.asp) na sessão de projetos do site do Capacete.

Esperamos em breve poder solicitar mais releituras, e aproveitar as ferramentas de atualização da web ao incrementar o site com novos livros para ler em outros idiomas.



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## Conversation

Helmut Batista and Leonor Antunes

**Helmut:** Leonardo da Vinci did a "residency" in the Loire valley in France by invitation of an aristocrat of the time to stay in his residence and create freely. If I'm not mistaken, Da Vinci created some of his extraordinary machines under these conditions. It seems that the term "create" - today an idea that's nearly out of fashion, demanded certain special conditions. It is no longer possible to be a contemporary creator without having travelled for either study or pleasure. The confrontation with the other seems to be something essential in generating interesting circumstances. However this is not always the case nor does it always come to pass. The contrary is more likely in what we call an 'artist's residency'. This term demands a debate of it's own. What is certain is that only in the last few decades have we been able to travel with relative ease, perhaps too much so, turning us into 'artourists'.

**Leonar:** Low cost airfares have made the democratisation of flights possible. These days you can travel anywhere for cheaper. It's an interesting point, the planet earth is at the time becoming more accessible and in consequence less abstract and so in that way our understanding of the space is changing.

I think it's essential to live displacing or moving yourself, because this produces new synergies. Leonardo Da Vinci was an inventor also in the broader sense of the word. When he built machines he needed to test them in other places outside of his usual place of work, from that point he discovered new things, producing new situations. Travelling in the sense of working outside the studio, outside his quotidian.

So, what happens on those trips when our workspace is not defined by four walls?

**Helmut:** I'm not very sure that the aristocracy of the 15<sup>th</sup> century were conscious that the displacement of Da Vinci from his castle would provoke what it did, like the creation of some of his wonderful machines. Maybe it is impossible to affirm that he wouldn't have created these machines if he hadn't travelled because he created a lot in other places. But maybe we can sustain that his displacement and the warm reception he probably received from his host posed him with new questions. Anyway, 500 years passed and hundreds of thousands of artists cross the world with diverse projects. Like Debret and Marc Ferrez in Brasil- just to mention the fashion people of the here and now- who in part contributed to the conception of what we call the globalised world. I think it's interesting to investigate the moment in which the art world started to notice that to cross the frontiers might itself be an ingredient that makes space for new languages and diverse influences. War made it necessary for artists and documentalists to travel in the service of king or nation. Today it's not wars which provoke the travels of many artists, but the perception is maintained that kings and nations send their artists as diplomats. It seems that the new weapons are the artists and their army of followers and 'personal curators'. This has provoked some distortions.

**Leonor:** In that era artists worked to entrust the service and power of religion. Today with the level of demand that exists, a lot of the artists who live off their work try to respond to the demands of the curators and contemporary art biennales, and there also exists the personal entrustments of the collectors and the institutions. The fact is that there isn't time for anything else. I like to think about the figure of the patron (macena in Latin) in the classic sense of the word. I still find it curious to think that the origin of the term refers to one single person. Macenas was a citizen of the world, a roman of the imperial days, who after his retirement, devoted all his efforts to sponsoring , with good materials and political protection, his literary circle which included among others Horacio and Virgil . With the proliferation of images and information that we have access to today, it seems more and more complicated to perceive what are the boundaries and limits of our work, what continues to be of interest. However I think that defining the field of work is fundamental, or the means by which we stimulate. In reality this distortion that we're talking about is quiet big. .... and this too has to do with the quantity of artists,

biennales and art fairs that exist. The latter does have something to do with enjoyment like that of real exhibitions (because they are more accessible to the curators.) There's a lot of everything and on every side. What to me is a pity is the degree of sensationalism that this produces. I think too of some museums which generate authentic theme parks. It produces a distortion of information, perhaps in the effort to capture a public and an audience. Even so they haven't noticed that that public also generates differences. But getting back to travelling.. Is Capacete a mobile structure?

**Helmut** I met a lot of people who think that they saw some work or installation but they can't remember either where or when. The feeling this gives me is that the new systems of diffusion via internet have allowed some curators and spaces to become omnipresent and they give a unspecialised public the impression that these curators or works are really reaching everybody. What I mean is that you read an e-mail about some event on the other side of the world, time passes, more such e-mails going around and some time later in a talk about the theme the people are convinced that they were physically in this exhibition, even though in reality they weren't, they'd only read of the existence of an exposition in e- flux or through other channels. Some expert curators use this with much astuteness. They give the impression that they have curated an infinity of shows all over the world, but the truth is that they use this mechanism for personal publicity. This bombardment of information starts to distort the work itself. I haven't seen the skull by Damien Hirst but I have the impression that I've seen it a hundred times. This example might be the worst one to choose seen as all the newspapers are going to be talking about Damien Hirst. However the rule works well for others. What's left in the end are the media-friendly works that are in pursuit of scandal. These works function like travellers in our minds. History gets constructed through these channels of information and it depends more and more on fewer people. Anyway, that's a separate matter, but its linked with the format of the traveller in residency, because the mechanisms of finance of these projects often demand that we are omnipresent and forget that the residency format implicates a work which avoids exactly those rules imposed by the market.

**Leonor:** yes It's true that this proliferation of images generates errors, and it's quiet unpleasant to think that the work of an artist could be analysed in this way. There

is an excessive mediatization of these works which at the time were recorded by someone who already selected them. We have access to a flat image and never the work as it is. These days we can attend vernissages on the internet and see in real time who and what is there, however more and more there is a generalized knowledge about everything. There is namedropping of artists but there is less and less talk of the nature of their work. We produce physical objects which, in the case of sculpture, fights with the mass, the weight, the physicality,. And in that sense it's quiet unpleasant that our work is read and seen in that way. I try not to think much about this because my work has to coexist in physical space. I'm not worried that its divulged in this way, I'm interested in that which is there, the form in which it appears and continues in another place. My time in Rio led me to analyse things in another way. In fact I felt quiet far from the art world as the access that you have in relation to what happens is different. This is interesting. Residencies create a different time for the duration of the work. Time is different, we have to learn how to do everything all over again.

**Helmut:** The problem of carrying out a contextual project in the 'home' of the other is that we easily fall into clichés. The residency, as a first stop should be only a space of time for reflection, of the perception of the other. Coexisting to see in which way it will convert itself. There is a lot of distortion in the belief that the artist is good at confronting the other through his supposed creativity - horrible word- and is capable of breaking barriers of communication. It's too romantic for my tastes. Cultural politics invest a lot in this. It's a tremendous error. Neo-liberalism places production above all. But it's not possible to put a value on reflection. How awful!

**Leonor:** Yes of course, On the other hand it reveals a great naivety and a certain demagoguery thinking that it's possible to create something immediately from the space of the 'other'. It's a pretentious gesture. In the case of some experiences in stays in places such as Brasil, I think its even more serious. It's very problematic. It can be demagogical work for a context. Generally the problem appears when the attempt is made to say something relevant to the people in a determined context. Who has the right

to a judge of the values of another country? I am conscious that I'm a visitor or an emigrant. I don't feel the right to make affirmations about other cultures, but at the same time I live in a culture, I'm a political person, I have opinions. I'm conscious of that too when I'm working in a particular country, I work in a context but I also work for myself outside of this context. You work in a place but you also work in a macro-situation in relation to your own work and with language in general. Artist's residencies serve to create (create in the sense of provoke a situation) a workspace, which in my way of seeing must be taken as a historical space that might or might not be stimulated by the artists in the period in which the residency takes place.

## *Capacete Village Microstate*

Teresa Riccardi

I.

Capacete *Village*, any time of the year. Situation: Capacete office. A swimming pool, the water is nice, warm. Yes, the water in the office is almost always like this, very nice. It is basically that geometric figure, a perimeter containing warm blue water under a meridian sun. It is placed in an old rumbling residential estate. The owners, Helmut Batista (Capacete Entertainment), Denise Milfont (his life companion) and Oto (their little son) live nearby in an annex belonging to Dominique's González-Foerster<sup>1</sup>, a very close old friend.

Another moment, could be January 2006. Above, the perfect sun of the carioca mid-afternoon. Those of us who were there dove in the *Village* pool just as naturally as one might enter a living room. The clear sweet water made a perfect balance of coolness and *preguiça*<sup>2</sup> to the fury of the heat -and the drinks. A cool oasis for our bodies suffering from an overdose of the tropical heat before submerging ourselves once again in the whirlwind of a Rio night. We were just letting ourselves float away on those relaxing waters when somebody popped up in the garden asking for Helmut. A friend of Helmut's, we thought? An artist? A young collector? He looked more like a curator. If I am not wrong, he was English, he lived in Asia and was recruiting Brazilian and Asian artists. He was just passing through and wanted to make compact with Capacete. A business visit. As any audacious phlegmatic man would do, after introducing himself and making a brief and formal inquiry as to the owner's whereabouts, the stranger jumped into the swimming pool with the same naturalness we had done before. The sweet water rectangle was so perfectly suited to the environment, that to inhabit any other space of the house during that wonderful afternoon would have seemed sheer nonsense. Once the new pool inhabitant had become acclimated, we let ourselves drift along with the conversation, this time in English.

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<sup>1</sup> An artist born in Strasbourg in 1965 who lives and works both in Paris and Rio de Janeiro. She has recently participated in numerous and important exhibitions of contemporary art and was invited by Capacete Entertainments to develop several projects between 2001 and 2003.

<sup>2</sup> *Preguiça*: idleness

On occasions like this, the pool becomes a kind of natural environment for a working system which combines the advantages of both productivity and leisure in an extraordinary way. It works as a perfect “perhaps”. For instance, if there is an interest in making the bodies there communicate among themselves, the homeostasis of the system (the pool) works and the stability condition factors are sustained in a continuous feedback: we all talk happily even perhaps sketching the beginning of some project. However, if any entropic element should be introduced (such as rain, cold, wind, anything offsetting the system) the homeostasis would be blocked: the water would get cold and those affected by that condition would eject their bodies from there. That pool has the speed and the virtue of activating itself instantaneously, for the sake of it, whether it be for something, for nothing, for sheer pleasure; nobody rushes into anything nor rules out anything. It simply is or is not, something happens or does not happen.

While my mind plays with these thoughts, I hear the conversation in off. I turn my head and see Helmut arrive. He greets us with a big smile –as usual-, and observes the *office*. He sees the stranger. With no sign of surprise, he keeps smiling and asks me, The water is nice?, *Otima!*<sup>3</sup>, I answer. Immediately he dives in and swims. He begins chatting without any previous introduction. In the Helmutian logic, there is nothing odd about the fact of finding a stranger in his swimming pool. And there’s nothing in the *Village* that makes us feel impertinent because of using a swimming pool without having met the host. Helmut listens carefully, remembers something and makes a comment; the English man realizes that he is facing the very host himself. They finally introduce each other, in that amphibious *Village* office, bodies partially submerged in the cool water, in an eternal afternoon, and business begins with a *doce balanço*<sup>4</sup>. They review common acquaintances until finally Helmut, without neither emphasis nor disdain -because he has nothing of that histrionic mechanism<sup>5</sup>- but with a sincere smile answers: Yes, I remember. We met in Vienna! They talk for some time, enough for both to see the possibilities of future business ventures. After a while, Helmut gets out the pool, and resumes the leisure cycle, telling all of us: Shall we make some drinks?

I was surprised by his homeostatic equilibrium. Helmut is always Helmut, both in public and private situations; he seems to make no difference whatsoever between them. He lives this system of work and life in an absolutely organic way. At that moment I thought that there is no distance at all between Helmut and Capacete. Nor did his face showed any signs of stress a curator's would in a similar situation.

## II.

Are you acquainted with Río de Janeiro? If you are, what aspects of Rio do you know? Its musical culture, refined and popular at the same time, the *bossa nova* and

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<sup>3</sup> *Otima*: perfect, excellent

<sup>4</sup> *Doce balanço*: gentle sway. An expression from the famous song *Garota de Ipanema*, recorded by Stan Getz, Astrud Gilberto y João Gilberto in 1963.

<sup>5</sup> May be, after so many years of working for the Opera of Vienna, he became tired of the opera histrionics. Coordinating and directing this kind of production implies the supervision of at least three hundred people working on a stage production. In addition, Vienna is an international capital of Opera, with a frequency of three operas per week during the season. Helmut performed this task during the early and the mid 1990's.



the samba? Or the carnival? The old stories about the beauties and glories of its cinema? Or the decadent glamour of the Copacabana Hotel? Its heavenly beaches and beautiful parks of former imperial residence? Or rather, that other city, radical in its violence and hedonism which totally destroys any preconceived idea one might have of it? That other city, whose not so wonderful brutality and "atrocities" gives rise to Dame Capricious Desire who decadently tramples down any long term strategies for improvement?

In any event, we must recognize that this perspective traps the subjectivity in a hyper melancholic loop and is unable to explain the present sociability of these bodies which comprise the carioca subjectivity, so fleeting, penetrating, confusing and toughen on the surface. Capacete, which is far from that melancholy, builds its practice not on a past, but on a near present projected toward the future, contemplating its citizens, its forms of social being, in a totally innovating way in this context.

We wish to infer, at least in this work, that the transition from the artistic subjectivity of the 60' to that of the 80' decried a disillusion with the political frustration of the 70' but at the same time a capitalization of the rhizomatic activism of artistic practices in favor of a micropolitics of the nomadic, of the mobile. Within the savage capitalism logic –perforce via technology- the financial reality works and functions as a translocal globalized economy. In view of this, the dynamics of the resistance to the market is intelligently designed here as a performatic practice that Capacete makes its own in order to survive.

Helmut's Capacete Entertainment is not a miracle but a real practice, a permanent economic engineering sustained by financial support organisms typical of the market. His microstate is placed not outside but inside the market. The speed of the movements he produces, on which his existence depends, is strictly linked to the way in which his services are redistributed in accordance to the incomes obtained -and therefore reallocated to other sub-products. I am thinking of the *Village* project as a sub-product of the residential estate. In his way of operating, Capacete has achieved to create flexible boundaries with several institutions<sup>6</sup> that periodically provide the possible material conditions of and for the performatic bodies in that territory.

Performatic, pragmatic practices, of alliances and partnerships, which are not so much about combating the consensus of ideology -although they are neither naïf nor cynical in their discourse- but which use that same elements to create micro spheres of biopower to inhabit with others, to create platforms, movements, places of encounter and also to open up to others who may not be involved in arts.

### III.

How to get to that place where this physical and heavenly microstate can be found? They live high up, in Santa Tereza, a district neighborhood in the northern area of Rio de Janeiro, located on one of the many *morros*, where *favela* dwellers, bohemian middle class, workers and tourists entrench themselves. This beautiful area, which in

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<sup>6</sup> These institutions include Gasworks, FRAME, FONDS, MONDRIAN FOUNDATION, DANIEL LANGLOIS, HIAP, Japan Foundation, AIR, Consulado Geral do Rio de Janeiro, Centro Cultural Telemar, El Basilisco. Between 2002 and 2005 Capacete had its main headquarters at Darcy Ribeiro Cinema School in the center of Rio de Janeiro and for 2003 it received a major grant from the Daniel Langlois Foundation – Canada. In 2004 received a major grant from the Prince Claus Foundation – Netherlands.

the 1920's was a place of residence for the carioca upper class, today offers *ginga*<sup>7</sup> of workers who still use the old *bondi* tram -as well as some bars in the surroundings- making the movement of getting on, getting off or hanging from it an expression of the carioca seduction and skill, as unique as the rhythm of the samba dance steps.

A diversity of tourist attractions are offered there for the newcomer. Towards the top of the hill, the promise of seeing Christ The Redeemer, once bathed in red<sup>8</sup>. On the way, the tram passes sharp-edgily through the Lappa Archs; on the way back, it skirts the lush groves of Tijuca. Stops are made at the very old square found on the way which, after so many intricate windings into small dead-end streets, look exactly the same to the unprepared eye.

Helmut is always guiding, traveling, driving, moving from one place to another, taking pictures<sup>9</sup> here, there and everywhere. What is nice about visiting him is the fact that he is the best host to be found in the city. He likes moving around<sup>10</sup>, he has nomadic traits. The Capacete microstate founded by Helmut is physically located there but its virtual sovereignty extends far beyond. The politics of this microstate as a multiplied, oscillating movement of services and leisure activities in its most radical expression has one aim: to close the distance among human bodies.

#### IV.

And to talk about politics, shouldn't we start with a question about the bodies that compose a political subjectivity or biopower on the one hand and the body of the sovereign on the other? The former has been called the "Reserve Army" by Francisco de Oliveira<sup>11</sup> and since the 1970s has emerged as an alternative marginal source of informal labor, doing all sorts of odd-jobs. It was included and typified in the 1990s as a new configuration in the service economy and has become a continuous source of cheap labor, thereby reducing the costs of the urban work force.

Now, what are these bodies? Are they a bio-power? To this, I should add that this labor force represents, overall in their non-material work of services, a surplus of accumulated capital. If within this framework we contemplate the reality of the value

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<sup>7</sup> *Ginga*: a Portuguese term used in popular jargon to describe a kind of virtuous skill related to dance, football or a performatic event.

<sup>8</sup> In 2004, artist Ducha added red filters to the light spots of Christ The Redeemer during some days until they were removed by the local authority. The press noticed one morning that "At dawn, the Christ was red". He worked on new projects for Capacete Entertaining in 2000, 2002, 2004 and 2005.

<sup>9</sup> Helmut coordinates and runs Panaview, a company specialized in high quality photographic products, orbiculars, posters, brochures and books, printed with long lasting material of last generation technology.

<sup>10</sup> ROAD is an interdisciplinary project created by Capacete with the support of several institutions in 2004 . It is an initiative of alliances, curatorial strategies and artistic practices related to the territories of Central and South America. It aims at making these practices available to a wider and more heterogenic public and at creating the bases for interchange and critical dialogue among the artists and their audience. It was born as an independent undertaking and later it gave birth to a series of projects of a "work-in-progress" kind, performed by a several artists -Ducha and Gabriel Lester among them- in different Latin American cities. At present, its form depends on the work process required by each artistic proposal and the general concept might be redefined according to the specific needs of the socio-cultural context it develops in. See [www.capacete.net](http://www.capacete.net)

<sup>11</sup> Francisco de Oliveira, "El Ornitorrico", New Left Review, Nº 24, 2004, pp. 37-53

assigned to the labor market in Rio de Janeiro, we can only conclude that the *ginga*<sup>12</sup> and the *malandragem* have become a style of politics and represents the social economic coercion perpetrated by the neo-liberal state in a *continuum ad infinitum*. At times rebelling against and at times stagnating within the social fabric.

This subjects, currently burdened under one of Latin American severest fiscal and tax regimes, also suffer from the deterioration of public education, housing and living conditions within society. And thus the destabilizing potential of this teeming reality is deactivated.

In flagrant oblivion of guarantees and human rights, these bodies experience the consequences of a politics -determined by a neo-liberal economy in the 1990'- which, though seemingly different from the past, proves to hold an aphasic veneration in its non-inclusive, degenerative, socio-economical extortion and coercion for the prolonged dictatorship that dominated the country from 1964 to 1984.

Due to privatizations and culture undertakings of an industrial type and their *doppelgänger*, the culture industry perpetrated in modern times, finally erased even the memory of the social micropolitics conceived in the late 1960'.

The current political strategies as regards culture are totally unrelated to and out of step with social welfare activities. Within this context, then, how are artists produced? What place do they hold in this social, cultural and political complexity?

Not as a definite answer, but merely as a way of thinking through and working with the reality we see: the place of the artists at present isn't one of political amnesia, for they proudly remember their social participation during other times and claim it as part of the national wealth by updating the popularization of the culture. Although, in this very act, there is also a commemorative shade of disillusionment from the symbolic cultural field, now falling victim to the industrial cultural machine which demands productivity over creativity.

I myself am not sure whether this is the place chosen by a cultural design enterprise such as Capacete. Although, -I am merely speculating-, this probable was the critical context that Helmut Batista found on returning home after ten years of absence to create Capacete Entertainment, assuming thereby the role of attending this consummated cultural violence, this no-man's land, this sterile land, to begin to activate a "supposed" demand in the local artistic scene.

## V.

The city of Rio de Janeiro is composed of even more bodies and it is also governed by one of them: the sovereign. When it seems to be behaving lawlessly, the state is actually exercising its right, within its democratic and liberal definition, to decide whether and when to respect legality in the case of emergency. Then, giving the name of emergency to inequality, violence and terror, the sovereign suspends all law in favor of a political practice of biopower in which the citizens remain at the mercy of "naked" power. There, in that personal political decision outside the law is where the liberal economy triumphs over every aspect of social life. This quandary urges

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<sup>12</sup> To consider the usage of the term "ginga" within the fields of arts, *favela* architecture and situationist theories through the work of Helio Oiticica, see Paola Berestein Jaques, *Estética da ginga*, Casa da Palavra, Rio de Janeiro 2001.

another kind of sovereignty or even a microstate -whichever might be possible- in order to recompose the damaged forms of human life.

This paradigm in which the exception is the rule, implies the elimination of all distinction between legitimate and non-legitimate violence. Thus, it is not about defending individual freedoms or civil rights, nor is it about attacking certain abuses of power. In fact, it is not about defending anything, but rather it is about showing that public violence is uncontrollable.

Amnesic and hedonistic, these subjects/non-subjects lack all state guaranties and that political insertion that a representative democracy presumes. These subjects, albeit cariocas, live in the democratic “norm” that Giorgio Agamben<sup>13</sup> speaks about.

Paradoxically, in its dramatic nakedness, seen from this political perspective, the subject suffers a privation: his humanity. The sovereign exercises his power while the subject -now thought as a non-subject- anomic, on the beach, naked in his hedonism, struggles for a way out, without words, hiding and re-thinking those all too well known and guaranteed forms of extermination.

## VI.

“The *favela* as an exception to the city, the informal work as an exception to merchandise, patrimonialism as an exception to inter-capitalist competition, state coercion as an exception to private accumulation”<sup>14</sup>. In this context of illegality as a norm, the field of art becomes formal, especially as it ignores its artists in their way of production. If the market is a regulator of various aspects of human life, what kind of incidences are prefigured in the economy, the market value, the circulation of goods which make an integration between art and life impossible? Which are the forms of current market consumption that increase the fragility of the social context? Which is the contemporary form of labor that relegates the subjectivity in favor of a mere interchange? And then, how do the forms of service interchange intervene in local and global contexts? Is there a place within this map for art as a critical strategy within this political nakedness and disappointment dominated by the economy?

## VII.

Here then, a brief explanation of what I understand by micropolitics of state in Capacete. The operation and strategies designed in these last years respond, as mentioned before, to a reflection on an economy dominated by a savage and global capitalism, and by the illegality of the sovereign practice to decide solely by vetoing and forgetting his representation of the others. In the field and sphere of institutional art, there is nothing (power) or sovereigns. There is little room left for small constellations of local and international artists who do not find spaces of visibility and development within this framework. Capacete recomposes the figure of a redistributive state by creating sub-products for an economy of sustainable pleasure, autarchically moving around the area, trying to catch the essence of the ways its artists produce their work, in contrasting to the state which has become bureaucratic and inefficient.

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<sup>13</sup> Giorgio Agamben, *Estado de excepción*, Adriana Hidalgo Ed., Buenos Aires, 2003.

<sup>14</sup> Francisco de Oliveira, *ibidem*, pp. 37-53.

Almost anonymous or unknown to the press and articulated as a non-profit civil association, Capacete neither sold nor commercialized his proposals. Rather, it prefers strategies of circulation and availability of complex projects in transit to a wider audience than the art public. The potentialities of these projects were seen in their future possibilities, by someone who believes and bets beyond his visual horizon and supports productions that require more than the visibility established by the regimes of an abundance of images. The choice and viability of the projects chosen by Capacete were made considering a long term projection on the bases of a finance economic plan that could be extended<sup>15</sup>.

Instead of the immediacy of the communication media, as suggested today by the exhibition devices themselves or, to put it in terms of market analysis, the abstraction of the value by which goods stop being material products to become capital flow in movement, belonging no place, no borders, no nations, artists are exhibited in their spatial movement, in their vectorial transversality, far from commercial circuits, more akin to project proposals, challenging the hegemonic possibilities of communication or discursivity in the art system. Within this context, the possibility of reflecting on the *trocas* and the subjective interchange that define the forms of what is human, of the physical encounter with the other, are the keys to understanding the artist as a producer, thus favoring a richer, multiple and less sovereign discursivity. If the artist is a producer of services<sup>16</sup> instead of goods -and in this aspect I consider Capacete's work radical in its approach, in view of the context of institutional economy pauperization in which it is set and this makes his work a kind of *expertise*- the proposal of offering this type of services creates a tactile and inhabitable world of swimming pools and beaches. A glaring eye as brutal as the mid-day carioca sun, critical and piercing in its gaze upon the institutional is what is needed to be able to move and perform movement, to create a space of its own, a construct which is equally irresistible to the users. Its criticism is hedonistic, one of sheer pleasure, and, in any event, its contemporaneity lies in the attention and contextual diagnosis in a close follow up of the movements and changes of the global market of art, of its continuous transformation, of its cuts and flows, of its moments of detention. To chose, as he has, to insert himself in the commercial circuit, without betraying his own values, as when he exhibited works in the renowned commercial gallery Frederick Petzel, in such a way as to create a new twist in the movement of the Capacete microstate.

## VIII.

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<sup>15</sup> In one of our conversations, H. B. stated "A questão da continuidade que aqui sublinho também com a escolha destes artistas; e não so nos projetos realizados como também na qualidade de alguns dos projetos que nem seriam possíveis de se realizar se não existisse esta possibilidade de manutenção ao longo prazo. Tal é o caso bem definido do projeto do Jean-Pascal Flavien com a casa, construído no terreno do artista Jarbas Lopes em sua fazenda Marica intitulado "VIEWER" que levou 4 anos para ser realizado".

<sup>16</sup> The discussion about the artist as a producer of services may be considered from the point of view of a series of debates initiated by Andrea Fraser in 1994 in Vienna where Helmut met her and later invited her to carry out projects together with Capacete in 1998 and 2003. Also we may consider reflections made in Latin America by groups of Argentine artists since 2002 as regards the ways of working within the local art system and artistic professionalization. About Fraser, see *Museum Highlights. The writings of Andrea Fraser*, Cambridge Massachussets. London England, MIT press, 2005.

If Capacete is devoted to the research, organization and availability of documentation on aesthetic, cultural and political processes in Brazil and other countries of South America, it is due to the fact that Latin American economic, geo-political, historical and urban contexts, even though they differ enormously one from the other, taken together form fertile ground for reflection, analysis and creativity using all the complexity of the continent in its multiple manifestations. Capacete regards as extremely important not only the work of continuous representation and development in the field of artistic expression, but also the establishment of platforms<sup>17</sup> capable of organizing, activating and documenting the individual production of the artists.

The artists hereby presented, Ducha, Flavien and Lester, a native and two immigrants are, in a way, the peers and citizens who inhabit the Capacete microstate. (I think that a census on the users of the Capacete microstate services around the world would come to, after 10 years, more than one thousand subjects, at least) These, here represented, have been chosen for their mobile and performatic aspect, in which the body is at the same time the exhibition device. Somehow, the activated aspect of these artists' bodies, in rapid reaction to the ebb and flows of a temporality regulated by the value of that invasive, lacerating and yet seductive economy, responds in Ducha's case, by living for a month in a cave at the foot of the Sugar Loaf. In Flavien's, by creating an architectural structure, "the viewer", within a *fazenda* where a publishing house is located. And in Lester's, simply by performing Tai Chi movements in the snow-white Cordillera, at 5200 meters of height.

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<sup>17</sup> The strategies that were developed in those ten years for the creation of "platforms" by means of which artists could make their production available to an even greater audience took the form of: a residence program for artists; a quarterly magazine, "Planeta Magazine", edited between 2000 and 2004, with a print run of 7000 issues; catalogues of artists; a mobile office, BANCA N.2, presented in 2002 SP Biennale; the mobile project ROAD; a mysterious work called Market Economy; and Capacete Cinema, the latter in collaboration with and associated to other local and international cultural entities.

## **From digestion of thoughts in different directions**

Hans Christian Dany

Ingestion leads to digestion and ends in excretion. Sometimes excretion is before digestion, which is called disgorging. But it is precisely the completely digested excretion, the feces, that is connoted with shame in many cultures. The process of digestion I will describe did not happen in Brazil or Latin America, but rather is a perception, absorption, or ingestion of a Latin American phenomenon in Europe. The perception of the phenomenon, or that to which one of the European pioneers of ingestion digested it, should again be ingested particularly intensely in Brazil.

Actually the scenario is even trickier: it is about the ingestion of something that had already been ingested, even though by another digestive system. The ingesting of the already ingested led to another ingestion. The eating of the already chewed happened in the 1920s and belongs to the initiation rituals of Brazilian modernism. Those who ingested were a group of artists and authors, who were impressed by European surrealism.

The main course, however, were the constructors of the Western concept of subject: Marx, Nietzsche and Freud. The ingestion of Freud's concept of psychoanalysis is what came to form Brazil and several other Latin American countries most lastingly. I will not deal with what it means to transfer the discovery or construction of the psyche, such as that of Daniel Schreber or Anna Klein, to Brazilian conditions, nor will I deal with the fact that Freud is more present today in Brazilian theory and practice than, for instance, in Austria.

My interest is about something ingested by Freud, before his digestion was ingested. Freud's ingestion has meanwhile become a cliché Latin American export phenomenon. The directions of digestion usually originate colonially: soldiers and church representatives overtook distant lands and took everything that appeared to be valuable. They also took what appeared to be worthless, as they hoped to some day decipher its worth. Among the many things the Spanish and Portuguese shipped from the New World to their home was a plant, and the knowledge about its effect.

The inhabitants of the Andes had chewed parts of the coca plant for centuries. The leaves - regarded as divine - increases job performance of messengers, road construction workers, or in case of warfare. Besides during work, it was chewed for pleasure and for ritual purposes. Only with a bite of coca in one's mouth did one dare to appeal to the Gods.

As coca usage was embedded in cult, the control of its usage lay within the realm of the shaman. The first Europeans who came into contact with coca around 1532 were soldiers in the entourage of the Spanish conqueror Francisco Pizarro. After only a few months, the missionaries accompanying the army imposed a ban of what appeared to them to be heathen rituals of coca chewing. It only took a few years before the sanction of the drug was lifted again, since the colonialists had to recognize that they could not rid the world from the need for intoxication by threats of punishment. In the 17th century, scientific expeditions brought the plant to Europe. Three hundred years passed until the ingestion of the foreign could result in value, that is, the cultural digestion could extract nutrients from the devoured. This digestive process followed an industrial appropriation of indigenous knowledge. The decisive step in this utilization happened in 1860, when Albert Niemann succeeded in separating the coca plant's active ingredient affecting the central nervous system. The German chemist - an assistant to Friedrich Wöhler who was world-renowned for synthetic urine - was just 25 years old when he separated the alkaloids of cocaine. He would not be able to enjoy the fruits of his labor: he died one year later of a poisoning in the course of his experiments with mustard gas for one of the most horrific weapons of World War I.

Cocaine rapidly attracted much attention. Some believed to recognize in it the glamour of living a high life. The effect was felt as an enlivening high, with self-confidence climbing as if up a stairway. Initially, cocaine was used in Europe not just as a medicine, but also as a health-promoting luxury item. Pioneer of this healing hedonism was Angelo Mariano from Corsica. Starting in 1863, the chemist and businessman raised coca plants in his private conservatory in Paris. He distributed the harvest to illustrious clients in the



refined form of wines, pastries, elixirs, or as concentrate. The pharmacist John Styth Pemberton discovered the potential of coca as a future product of mass consumption. The U.S. American brewed a soda based on coca and thereby invented one of the most successful industrial products of all times, Coca Cola®. The Coca Cola Company™, founded in 1886, promoted the product in drug stores with effervescent fountains. They symbolized a folk version of the European fountain of health and opened the upper-class privilege of wellness to the broader masses. Foremost, however, it was the growing demand of the pharmaceutical industry that outpaced the supply provided by greenhouses. The cocaine producers increasingly began to import the raw material from Latin America. Already by the end of the century, the export of coca comprised almost 10% of the Gross Domestic Product of Peru and Bolivia. The ingestion of knowledge subsequently resulted in the ingestion of raw material.

In Europe, Theodor Ashenbrandt first pointed out the potential of increased performance through cocaine. Secretly, in 1883 the military physician mixed cocaine into the water bottles of Bavarian soldiers before maneuvers. He enthusiastically reported about seriously wounded men who got up again, and he was proud of the low rates of illness among his troops. The industrial utilization of the material from the colonies led to the same, already known uses in Europe. However, the age-old was sold under the guise of the new. In this process, the magical and ritual uses were omitted since they could not be tied into the industrial process of increasing value.

An enthusiastic article by Aschembrand about the new weapon caught the attention of a young doctor in Vienna. He hated his work at the hospital and was constantly searching for ways to escape. Cocaine seemed like a possible way out. Perhaps the study of the relatively unknown substance could jump-start his scientific career? In such hope, he ordered the drug from the German cocaine manufacturer Ernst Merck in Darmstadt. As soon as the delivery arrived in Vienna, he started work. To write the text the young man by the name of Sigmund Freud needed only a few weeks. Self-experimentation with the refreshing powder increased the pace of his work. His forty-page study *Über Cocain* fascinates even by its unusual form: the at time 28-year old Freud finds his literary qualities and forms his peculiar thinking for the first time, such as conceiving the subjective perspective as absolute. In his haste and euphoria, Freud - who considered himself a *wild man* when on cocaine, as he wrote to his fiancé - copied without checking the found material and confused advertisement with objective information. In spite of the dubious quality of the scientific work, he nevertheless managed to stylistically improve his models. And above all, Freud's text offered a big promise: cocaine could help with hypochondria, impassiveness, stomach problems, physical exhaustion, and melancholia.

When *Über Cocain* appeared in *Wiener Zentralblatt für gesamte Therapie* in 1884, the study aroused much interest. But critical voices also emerged, who accused Freud of having invented cocaine as the third scourge of mankind, after alcohol and morphine. The accused rejected the criticism, and checked one of the central hypothesis, namely that cocaine was useful for

withdrawal from morphine. The experiential treatment of his morphine-addicted friend Ernst von Fleischl-Marxow was successful, however, after several weeks he had a relapse: the patient now took both morphine and cocaine. He died of this extremely harmful mixed consumption. For his failed therapy, Freud received the nasty ridicule that he had invented the *speedball*, an injected drug cocktail of an opiate and cocaine. Cocaine's career in withdrawal rapidly came to a halt.

In spite of all criticism, *Über Cocain* became a milestone on psychotherapy founder Freud's path to fame. The text marks Freud's shift from physiology to psychology. Even though the text carried him far, Freud tried to play down the cocaine episode as a youthful misdeed, and developed an aversion toward the drug. The feeling of guilt for the death of his friend may have been a reason, but above all the influence that cocaine had on Freud's discovery of the subconscious. The study seemed to reveal too much about which ingestion had led Freud to stir up the underworld. In order to not question his scientific achievement, the great engineer of the idea of the modern subject suppressed the role of the drug. For almost 70 years, he and the administrators of his inheritance were able to hide the role that cocaine played in his central work, the interpretation of dreams. Only in 1973, the German psychoanalyst Jürgen von Scheidt illuminated this aspect in more detail. However, he neglected that Freud's contribution to the self-conception of the modern subject had been prompted by the acceptance of a secondary weapon: the get-up powder recommended by a military physician. He also did not go into the indirectly colonial aspect of Freud's ingestion. In the meantime, Freud's digested experience had found its way back to Latin America, where an astonishing, at time uncanny ingestion was store. The reception was not enthusiastic, but it was also lasting, because in it post-colonial sentiments seemed to find a toolbox for working on their issues of identity. Precisely the early poetic ingestion of the coca-eater Freud's scientific results of the 1920s by Brazilian artists and intellectuals, makes apparent the attempt to reconstruct the magical and ritualistic, which the industrial digestive process had excreted without having utilized it.

## **Between fobbed off borders and affect (ua) ted cities: hospitality**

Marcia Ferran

One year and a half before the 2005 revolts in several multi-ethnic French suburbs, the spectacle “Le dernier caravansérail”[\[1\]](#) by the group Théâtre du Soleil and the exposition “Musée précaire Albinet” focused, each one to its way, the subject of the displacements and the local identities. The part the French director Ariane Mnouchkine translated with greater dramatic and stage impact was a set of collected refugee stories and illegal passengers in escape from Afghanistan, Iran or Kurdistan in more healthful search for horizons in the Europe. Already the Swiss

artist Thomas Hirschhorn<sup>[2]</sup>, guest for *friche*<sup>[3]</sup> Les Laboratoires d' Aubervilliers, considered to construct “a precarious” museum, where the “precariousness” was reduced its constructive form (containers, wood, cardboard) that it would be compensated with a quantity of iconic workmanships of XX Century, of Duchamp, Malevitch, Mondrian, Warhol, Beuys, Le Corbusier, Léger, From there. The workmanships had been yielded especially, after a complex and long negotiation, for the Museum of Modern Art Georges Pompidou and for Deep the National Frenchman of art contemporary. A hybrid device between architecture and sculpture was constructed in front of the housing project Albinet (whose inhabitants are in its majority of origin foreign) and disassembled in the summer of 2004 in Aubervilliers, Parisian suburb, in cooperation with the inhabitants. Amongst other bordering areas where if he moves, artist reformulates the inheritance of Duchamp: if the art is what the artist makes, the museum is what it shelters the patrimony, also a done construction of fragile materials. When idealizing a museum not only as exposition place, but also as sociability place - since the access is free, and had an surrounding “room to be” with television, books and sofas a hospitality sphere restored.

More than what a simple coincidence in the generous one offers artistic of the Parisians region, the French director and the Swiss artist, the first one touching in the human displacements and as touching in the displacement of works of art for are of the museums, were in phase with the crucial tone of the transformations of this XXI Century: geopolitical borders and subjective borders. My objective is here to set out for a dimension that critically crosses in such a way the scope of the geopolitical borders how much the scope of the poetical borders, both bathed by world-wide the marketing flow: the hospitality.

In what it refers to the geopolitical borders, the period between 1980 and 2005 marked the perverse multiplication of the phenomenon refugee De Campos (whose invasion of Iraq was only the mediated face more) perpetuating a state of exception of the right, as analyzed for Giorgio Agamben<sup>[4]</sup> in the antipodes of any hospitality. The presence of immigrants seem to constitute the “nucleus” of the political-cultural challenge and one contemporary cultural politics that would have

to deal intrinsically with concomitant poetical displacements to the displacements among geopolitical borders (that in 2002 also she had constituted hard core of Documenta 11).

In relation to the poetical borders in the visual arts, the osmotic exchanges are especially fertile that come if consolidating from a decisive inflection of the searchlights for on the dimensions of architecture and urbanity, now having the world as territory (despite more symbolically of what literally had to the impediments increasing diplomatists). Of a side architects and city planners entering the artistic altars (two extreme examples are the presence of the consolidated Chilean city planner in the River, Jorge Mário Jáuregui in Documenta de Kassel 2007 and Reem become Kolhaas omnipresent figure for positive or negative analyses...). On the other side artists reverse speed-semantic objects into urban architectural, contexts, intervening with historical stretches or acting in historical and patrimonial small farms. The key of *site-specific*, for example, it produced ramifications in such way that a source became each day renewed to the tow of what was consolidated in the decade of 1990 as “urban marketing”<sup>[5]</sup>.

Patent is that the teams of the movable agents, now strengthened for the tourist agents has supplied material fertile to be analyzed, re-interpreted, intervening, revitalized... affected at last, can inquire if today the art contemporary is not forging narratives on the urban one in an order until then only busy for literature. This deriving emphasis of the “haze” of these borders is evidenced in many artists who had passed for the residence Helmet, but is not my objective to detail them under this prism here. On the contrary of this, I go to insist on the philosophical and ethical question of the hospitality.

In way to the friction generated between these two fields, appears space-time heterodox<sup>[6]</sup> that they confer new blow to both. Without if stealing to move the borders of its “missions”, they photograph the caducity of the totalizing classifications<sup>[7]</sup> of other ages. These are spaces where the problematic one of the hospitality emerges more clearly.

Setting in motion in such a way the figure of the “foreigner” of the platonic philosophy how much the old Will, the subject of the hospitality if places in the

contemporary as a notion-limit, a notion in abyss. Instead of focusing on the political-institutional side I want here to call the attention for the ethical-individual side the hospitality as challenge front to the migrations and immigrations in the city contemporary, under the impact of phenomena developed since the three you finish decades of XX century. To stand out it while attribute of people, instead of reducing it while attribute of spaces<sup>[8]</sup>, believing that it is in this sphere, so relegated, that if of the a understanding of the micron-politics. It is treated before a relation level that depends on a one-to-one, an ethical direction radical hospitality, and a fan of personal positions in the heart of the social dynamics. This is the hospitality as understood by the philosopher Emmanuel Lévinas (1906 - 1995).

It is in the book *Totality and the Infinite* that Emmanuel Lévinas develops the tram enters the subjects of the shelter, the foreigner, the face and, at last, of the hospitality <sup>[9]</sup>

To place the transcendental as *foreigner and poor person* it is to forbid the Metaphysical relation with God to become fulfilled in the ignorance of the men and them things. The dimension of the Holy Ghost confides from *human face*. A relation with the transcendental - however it exempts of any influence of the transcendental - is a social relation. <sup>[10]</sup>

We can transpose the incitation above for the context of affirmation of the cultural diversity of our days, that does not only depend on organisms and national and international institutions. A personal opening in direction to one is necessary deep other, diverse, and representative of an absolute Alterity. Opening that included the corporal and physical proximity and that has in its face the "founder" instance, as an irreplaceable expedient for the "transcendental".

René Schérer<sup>[11]</sup>, another philosopher, investigates the philosophical essence of the hospitality, in a ticket symptomatically nominated "between the residence and the tent". It appeals first the Heidegger who, to leave of a poem of Hölderlin, binds the hospitality to the possession if not of a residence, at least of a land. Schérer observes that this linking enters the culture of the land and certain direction of possibility *sine qua non* of the setting of the man on the land and, from

there same, a hospitality direction, is characteristic of poets of the time of Virgilian and Hesiod. However, the author is not pleased with this limitation and explores another way that, in contrast, goes to tie the hospitality with the uprooting and the nomadic peoples. It comes back to the poem and there he catches other keys of interpretation:

Of the agricultural exploration *souabe*<sup>[12]</sup> to limited horizons, the river makes the pass to the limitless one the steppes, to the desert. It puts the imagination in the presence of the emptiness, of the infinite of space. Of fields where the nomadic shepherd and its farmer does not practice the hospitality for essence. <sup>[13]</sup>

Schérer asks if the hospitality, finally, would not be “a specific sensitivity to the other ”. The difficulty imposed by the thought of Lévinas, still repairs Derrida, is the subtle limit and exactly ambivalent it enters attitude of a spontaneous and total only thus truly deriving shelter of personal ethics worthy of the name hospitality and, on the other side, a resultant shelter of an imposing legal picture.

As a subject that Lévinas relates to the possibility of the hospitality is the approach of the face of the other; the face as headquarters of the mystery of the other and as lowers court of the relation with the stranger. Then, first barrier and first unveiling will be now about an almost sacred moment of acceptance of the other. More basically - and in we move them here in a Fulcrum area of the essentially ethical character of the thought of Lévinas -, the face produces the trend or not to the murder, it excites the ethical option between making war and making peace. It praises that a hospitality duty is not only essential to a Jewish thought, but locates current beacons for the diverse sorts of “repugnance to the stranger of the Psyche of the other, to the mystery of its interiority or, stops beyond all agglomeration in set and all organization in organism, to the pure proximity with another man, wants to say to the sociability same it.” <sup>[14]</sup>

**The one that metropolises, “global-cities”, “megalopolis” but also small cities of suburbs have in common in this new millennium? They have**

**mobility as rule and not as exception! They are each time more permeated by a function of exile-city, shelter-city [\[15\]](#).**

The city that emerges during the permanence of some artistic works is generous, invites the inhabitant to participate, more than what it fixes to it as spectator. This passes for a responsibility taking stops with the other, in its condition of “queerness”: it wants either poor, foreign or simply public “illed-informed” in relation to the arts. Over all, this participation is “active” that is, it is direct, practical, without intermediate mechanisms that they delegate, to ONGs or third an instance of the face-the-face.

This register must exactly remain in the plan of the affection, in the subjectivity, even because historically, that Abrahamian hospitality that was born of the opening of the private door to shelter exactly the foreigner suffered the scaling from the fear on the part of the administrators politicians in such way that the hospitable agents if had confined in the sphere of the private one, many times to the edge of the laws and treated diplomatists.

Of *hospitium*, for sick people, foreigners and pilgrims it was arrived hotels, to the one hospitality now merchandised, what it's not foreseeable, not programmable Lévinassian essence takes off it, and today is set in parameters and ruled in manuals of hotels, clinics, academies e *at last but not least* shopping centers! For contrast, parallel to the hospitality “of façade” of our institutions contemporaries the service of the city-spectacle, can come out, and solely in spontaneous and unexpected way, space-time of hospitality.

Hospitality and affection are two lenses through which we can also examine phenomena occurring in the territory called “periphery” the cities, underlining that the category “periphery” has perhaps been exactly the shaken category more in the last decade, unchaining similar processes in the field of the arts. Are weaved narratives a-centric, would have “a centrifugal” process in parallel to the enrichment of the traditional circuit, NY/London/Berlin? Which impacts on artistic geopolitics can bring micron-politics of hospitality and affection?

It is not the case of entering into the somewhat involved elements here that go back since the fancies of Nomadic Era in the ample psychological contemporary



context until the objective conditions of work of each field and each place. But it is easy to perceive, for example, that the technological conquests, consolidated in erasing of XX Century, they make possible, with the appropriation of *n* new Medias, that the physical displacement of some visual artists, if now becomes so light how much the mythical freedom of the writer. This physical displacement photographs contexts of hospitality or its absence.

The flow of merchandises is the element that establishes, according to Kant, the right to go and to come, but the right necessary and enough merchandise to circulate them, between national borders: in short commercial law. This right to go and to come, the dynamics of the human flows is again dispatches by post to the test in 2008, in what it refers to the understanding of the European countries that comes visibly deliberating and retrocession in humanism substance. How it is the world of the art in this turn, what it is possible today to invoke of the sharp blade for Brecht or Walter Benjamin? What it is reasonable or implausible at a moment of objective criminalization of immigrations, fusing of the poetical borders, and when, as the kingdom of the merchandise foresaw Guy Debord already was spread upon the entire planet?

In this picture of imposed borders, the *modus-operandis* of the artistic residences means a space of power, in the meaning of Toni Negri, a resistance and a fiction setting in motion in turn micron-politics and the fusing of poetical borders. What it means then, to open a door of a residence? Derrida says:

To dare to give welcome... we go to make of account that people are here in its house, that people know what this wants to say, to be in its house, and that in its house if it receives, if invite and if she offers hospitality, assuming themselves of the place to receive the other thus or, more worse, receiving the other to assume of a place and speech then the language of the hospitality. <sup>[16]</sup>

One is about if relating with the other to create a space, a place its: it is the shelter that generates the instauration of a territory and not contrary it. Agencies of different, social, cultural, artistic orders come thus affect (ua) ting the city objective

and subjectively. When considering projects where the public is not only one spectator, but a co-author (as said Benjamin in the essay “the author as producing”), some artists would not be (reverse speed) creating space-time of the order of the hospitality, of the received one?

At last it matters to emphasize this occult, composed dimension of hospitality and affection, that it gradually comes being buried in the mat of regressions world-wide politics and the exacerbation of the fear of the soul, that it disguises to the times with the defense of the public space. The lack of this dimension comes generating an impalpable, almost ethereal ‘malaise’, in an open and only superficially marketing repetitive world.

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[1] For a rich and detailed analysis see FRANK DE VILHENA, Deolinda. C. “To aim at the perfection to reach the beauty.” *Black Room* (USP), v. 4, P. 145-152, 2004. And article of the same author on the *Théâtre du Soleil* through link: <http://www.apebfr.org/passagesdeparis/edition1/articles/p139-VILHENA.pdf>

[2] For a specific analysis of the Precarious Museum read my article presented in II International Symposium of Contemporary Art in: [http://forumpermanente.incubadora.fapesp.br/portal/.event\\_pres/simp\\_sem/simposio/documentacao/comunicacoes-i/thomas-hirschhorn-e-o-museu-precario-albinet-postura-etnografica-e-critica-urbana/](http://forumpermanente.incubadora.fapesp.br/portal/.event_pres/simp_sem/simposio/documentacao/comunicacoes-i/thomas-hirschhorn-e-o-museu-precario-albinet-postura-etnografica-e-critica-urbana/)

[3] Industrial buildings, warehouses, hangars, deposits, plants, abandoned where they shelter cultural projects and artistic independency, that generally invoke peculiar relations with the public, had gained visibility in 2001 from the *Lextrait Report* ordered by the ministry of the culture and the French communication.

[ 4 ]

AGAMBEN, G. *Homo Sacer*. Le pouvoir souverain et la vie nue. Paris: Ed. du Seuil, 1997.

[5] Coherent with its affiliation, “ the urban” variant of this 'set of techniques and processes” of persuading for selling, now deal with seducing more and more voracious tourists for a new museum or one just-open cave to set designing but completely faithful Rupestrian painting ... to the true one, or new stadium of high-tech soccer!

[6] That we could also send to Foucaultians *heteropathies*, in the scene of globalized adjustment of the still remaining utopias, since the time where the author launched the term in the 1970 decade.

[7] Coherent with its affiliation, “ the urban” variant of this 'set of techniques and processes” of persuading for selling, now deal with seducing more and more voracious tourists for a new museum or one just-open cave of set designing but completely faithful Rupestrian painting ... to the true one, or a new stadium of high-tech soccer!

[8] In what it would be a tribute to the Phenomenology of Gaston Bachelard...?

[9] As analyses DERRIDA, in J. *Adieu to the Emmanuel Lévinas*. Paris: Galilée. 1997.

[10] LEVINAS, E. *Totalité et Infini* - essai sur l'extériorité. Paris: Le Livre de Poche, 2003, p.76.

[11] SCHERER, René. *Zeus Hospitalier*. Éloge de l' hospitalité. Éditions de la Table Ronde, 2005.

[12] The word *souabe* in French indicates a historical region in the south of Germany and the dialect spoken there.

[13] SCHERER, R., *op.cit.*, p.28.

[14] *Idem*, p. 223.

[15] If a certain image of the “city-shelter”, deriving of the Talmud, remains a hypothetical case-limit and, where a certain religious homogeneity would reign, the proper Lévinas in *L' au delà du Verset* it launches its correlation to the current days in a multiplication of Diaspora. It also fits to remember that Derrida retakes the idea in *Cosmopolites de tous les pays, encore un effort*. Paris: Galilée, 1997.

[\[16\]](#)

1997, p.40.

DERRIDA, J. *Adieu to the Emmanuel Lévinas*. Paris: Galilée,

## **Rio, overexposed city**

*by Olivier Zahm*

You don't know if you get into the city or if the city gets into you, if it incorporates or embodies you, if you can visualize it or if it absorbs you in its vision... Whoever comes to Rio be prepared, besides all the clichés, to get into a script in which you become actor and extra at the same time, with sunsets, riches and poverties compressed as a background. For nothing happens in the scenery unless when you're exposed on the urban beaches that form, under open sky, the last recording studio of agglomeration and disappearance of the self; as if there had happened the beginning and the outcome of the city.

There is a proper glamour to Rio. Not that Hollywood type of glamour, but one with a completely different cinematic texture: maybe a past form of glamour, an ante-glamour, but not nostalgic, as could be any vanished mundane destiny, although physically omnipresent (noises, multitudes, heats, architectures...).

Strangely, this worries and scares us sometimes.

Above all, the well-to-do populations of Rio, and the media, feeds the collective paranoia daily (today it's exactly like this everywhere: the repressive policies; the fear manipulated as an instrument of planetary control over the masses). But here in Rio, fear isn't only a negative sensation: fear produces the city; it pushes it, propelling it farther and farther beyond itself, to new beaches where it projects itself on the mansions' glass walls like cliffs between the sky and the sea. More than succumbing to the deplorable paranoia in relation to security that spreads all over the first world countries, Rio suffers from a kind of vast architectonic schizophrenia, in a city whose territory disappears day after day, always moving farther away on its long beaches, going over its big boulders and its natural obstacles, where slums clutch themselves in rivers of nocturnal lights or melt in the diurnal solar mass.

Lets assume that there are two kinds of cities. On one side, the realistic cities: New York, Tokyo, Sydney or Hong Kong, for example, whose integrated productivist principles destroy the city for the city. Atomized deserted cities that you cross in great speed and where one no longer lives outside, but within 'the virtual' of the net. On the other side, the movie-city: Rio and its concrete Art Deco Christ on the peak of the urban granite. Rio, outside the consumerist schemes that condition the city, tetanized by consumerism. Another script: the one about the modernity that has renounced any hegemony, to any invisible control over the bodies, to any miracle (even Brazilian). Rio, an anti-realistic city. An ex-summer resort, whose physical immanence comes back to the surface and makes the other cities become truly "impossible".

Not that Rio is off the circuit or outside the norm. Neither is it an agglomeration whose economy could escape the empire of the signs; but it decided not to believe anymore, to stop running, to abandon the wearing competition, at least for a while. Rio's mind is somewhere else. And if it pretends to participate in the world order, it's because it discreetly withdrew from the power strategies and from globalization to limit itself to its own disorder; balanced by the desire of only being Rio and nothing else, mocking São Paulo and its success. A city that doesn't lean on anything, on any strength of its own, on any model to develop an intangible urbanity, whose relational hedonism and whose architectonic trajectories merge with 'Outer' forces, forces of the place, of Nature and of the bodies.

Rio, a Hollywood-ish summer resort in full expansion in the fifties, imported the Riviera model in the geological scale of a new continent. It was surpassed by the desire that it incarnated and by the affluence of populations magnetized by its Eden-like qualities. Extension and hysteria; glass buildings one facing the other, which now hide the sea with its their marble; proliferation of slums tumbling over the city like enigmatic currents of misery. Lucio Costa's wide avenues sketching feminine curves following a light modernist orgasm whose gardens, palm trees, catwalks and alley streets with their transvestites represent an urban rapture that remains intact. Rio's tropical Modernity, reached by contemporary chaos, by urban guerrillas, drugs and inflation, by sexual tourism and political corruption, half stranded on its big beaches did not disown itself to become guilty postmodernity, phantasmagoric or moribund: the urban physics got the upper hand and the body of Christ the Redeemer, always resurrected, is its winged glamour.

This is because the worldwide City is worthless as such: it became banal, dead, errant, accelerated, without identity, emptied from any transcendental unity (political or religious); it's because the City has died and it is the place of omnipresent Death that Rio is resplendent. Before these scattered cities, atomized, deserted at night and activated by day like turbinated appearances of a body in movement, Rio assumes the role model for an urban eroticism, for the architectural vitality, of the size of its gigantism and of its social disparities. There's no social fracture in Rio, the whole city is a fracture, a gash, a never ending "schizo" between rich and poor communities, concrete and rock, vegetation and luxury, in-between working hours and the beach, in-between night and day.

Rio's beaches are exceptions and still escape the worldwide control of the Biopower through the beauty of the bodies and the glamour of the indolent attitudes of the multitudes. And it's through its thousands of bodies that the city liberates an anti-realistic energy (if reality today is the control of the body). Through it, the body starts to exist, to desire beyond advertisement conformity and mass narcissism, in the after-hours, in the still of the night on the over-lighted beaches. An experience of the visibility and of the exteriority of the bodies in the city, that expose and "sex-pose" themselves, defying advertisement obscenity and the generalized swing, that characterize the consumerist relations elsewhere. Rio means present bodies inside the urban system itself, which cannot, like in other places, control them nor expatriate them to the virtual field of consumerism. Rio is not a digital city. It fights against the digital for the vegetal and the mineral. It deposes the virtual for the sensual.

It's a city that doesn't completely separate or isolate the Other, but that weaves an epidermic space of interactions and confrontations where no one tries to solve the oppositions or the conflicts neither the differences, in the illusory



consensus of democracy. It's a city that quit rationalizing, that quit trying to pigeonhole or control the human being – and whose Police paradoxically is the least controllable force – to allow itself not a pause or a retreat, but a narcissistic and bodily preference, rejecting the idea of spectacle, of presentation, to stay only with the playtime and the risk (the beach, the soap operas, soccer, the music, the game, the partying...). Because the anti-reality is not the non-reality; the digital dematerialization of the city is the immanent, sensual and unpredictable reality. Urban glamour that is again at stake each time you step in Rio on the black and white sidewalk of Portuguese cobblestones that form the never-ending geometrical waves.

## **Do not worry about me any more**

Juan Valentini

Here we are faced with the recent case of Juan Lúquez, 34 years old - a relatively young to be adult Jewish-Argentinean(Podolsky on his mother's side) artist of constant but not ostentatious frustrations - in any case not prone to

resentment, determined, subtle in his criticism, who settled in Valparaiso a year ago. Exactly seven months before, Lúquez wrote me:

“A little before the 2001 Argentine crisis erupted, for some of us in the artistic arena - but also, for example, for certain people who were stirring up an ‘experimental’ advocacy - one of the worthiest matters of attention, one of the challenges that most excited us and kept us awaken was the creation of communities in network, without center, anti-hierarchic, opened and in permanent process. One could barely finish saying the word ‘network’ and all around him or her, like children around the magician in a birthday party, we’d put ourselves our best behavior to listen to what one had to say.

The use of the Internet, at least in Argentina, had reached a massive development in about five years time. All of a sudden many of our habits had changed and a whole vocabulary related to the recently discovered potential of the new technologies in communication flourished in the daily chats allowing us glimpses into the future. In this scenario all images of a kind of neo-anarchic-Communism were developed. At this premiering moment, the images had a tremendous and pure force and were seen and lived with certain inevitable candor.

Very well then! A year went by and many people already used the word ‘network’ colloquially and at a wink of time, as it usually happens, it became out fashionable. And in the end, *by the way*, nobody spoke of a network anymore, because to say the word ‘network’ it was like saying ‘supermarket’, or ‘banana’ or ‘beer’.

This last impact coincided with another phenomenon: the market had immediately put to work on its behalf our better images and ideas and publicity had discovered a way to extend the consumption networks to the furthest corners wherever there was a human being. If it were already obvious to anyone that everything, absolutely everything, has a woof-like structure and operation, there was also the need to include those networks - today in majority-that are controlled, stratified and set up in hierarchies by the companies. Already at the very moment of their conception the emancipation strategies were confronted with the strategies of normalization. As usually is the case.

Yet in seven or eight years time due to the quite sudden appearance of an immense unknown territory so many things happened that even the slightest idea of counting them gives me vertigo. Still more vertiginous to me it would be to make a compendium of the amount of shades that were brought into light with the new practices and world terminologies subsequent to the crisis and its experiences, either good or bad (for us). In any case something is undeniable: as a result of the accelerated evolution of life in network, the infinite appeared to us on each corner.

If I mention the crisis period to you it is not with the intent to talk about politics at least not in its strict sense. I simply want to highlight that it was in that moment when we began to experience the network in a very concrete way on a daily basis. Because a crisis may or may not have had happened yet the network would have burst into our lives just the same. Although I must recognize that, for us, it was a beautiful advantage that the network - and I do not say only nor mainly the Internet, but the social network as a concept, which preceded it, did not appear like the panacea for Capitalism but, the other way around, like a

universe to be explored, with all its uncertainties, questions, festivities and battles. Although all that is well-known history, it is used to update you.

The departure point of this subject is saturation. For five or six months I have been in a rather delicate situation and I know that, sooner or later, I'll be forced to make a move in another direction. But, to begin with, I feel very little strength to confront the problem. The first answer is: the present communication structure, in itself - specially the e-mail and all the surrounding equipment involving the Internet, but also cellular phones and all those things - demand from me an ever increasing degree of attention and availability. The second answer is: my body has a limit, and the disrespect towards this limit is pronounced by means of physical and affective micro-collapses. The third answer is: after we felt the initial frenzy due to the network, I need less people around me and every now and then I think I would rather live in a cave. The fourth and last answer: this does not happen only to me. I do not know how you experience it yourself.

Lately I wonder how to escape from inertia and to reorganize the volume of 'contacts' that people request from me and I from them. What can be done with all those people who are so close and yet so far from me each and every day? It is as if, in a certain way, I were now facing the effects of a course that I undertook several years ago whose reaches I couldn't have evaluated properly on that first moment. So many people found and later lost along the way, so many fertile, lasting conversations but so many fertile yet interrupted ones, so much life and death side by side....

If until recently a human life had to face many findings and many losses in relation to other lives, now it would seem that the situation had arrived at a

point of bursting all parameters. Because each new encounter drills into the same place of one or several previous encounters, and submits them to a situation of extreme fragility.

Thus, more than a traveler who goes from one city to another and from place to place getting to know the world in its infinite wealth, I resemble a loner lost in a crowd where everyone salutes him simultaneously, without allowing for the possibility of letting him see what's really there, in those faces and gestures and, much less, what's beyond: in their actual or virtual presence during the twenty-four hours of the day, the others end up covering everything up that I would see if they were not there. (A subtle and involuntary imposition, aggressive but only from time to time unbearable). In this situation, sometimes, I may sense the most sincere smile as the harshest of sacrifice, and I feel that, above all things, that smile is the carrier of a demand: somebody requires me to respond to his request.

Then, after seeing that I do not measure up to the expectations, I can fall into my melancholic state; to condemn myself for not having enjoyed – at least not sufficiently - the love delights, which communication exhibits in our faces yet carefully placing them out of our reach. Melancholy. Thus, sometimes, suddenly, I remain as if stunned, without expression, without reaction. Towards which others immediately respond in their worries. They asked themselves (they always asked themselves): could it be that “X” doesn’t answer me because he’s angry at me; or because he’s unable to show his disagreement, or because he’s gotten depressed, or because he doesn’t know how to battle against excesses, or because he’s got a serious disease, or because he died, or because he’s fed up with me? If there is no connection, there is worrying. Without shades. Perhaps the phantasmagoria, the black holes, the deadlocks of present communicative

structure expand in a much determining way than the effective connections wherefrom the worrying, the paranoia. ("Phantasmagorias" and other phenomenon would happen to be the very moments in which communication stops, broke up or were absolutely cut).

Therefore: what should be done with this madness? And in a concrete way: what should be done when that 'thousandth' message arrives and becomes the straw that breaks the camel's back? And still: how to relate to others without allowing the relationship to immediately produce an epidemic of new 'contacts', many of which we never wanted to establish in our lives?

Because not only I am harassed by contacts. I realize that I am directly included in a network of harassment to others, and that there are others in some networks associated to other networks which harass me and are reciprocally harassed in multidirectional ways on and on until infinity. Is it possible to keep true relationships without harassing (or at least not as much) nor being harassed without yielding to the general tendency to revert to the relation between bonds and means of bonding without succumbing to the circumstance in which it will be more decisive to respond to a request than to create and to continue creating a relation?

When I take a certain distance from all that I put myself to laugh. It seems graceful to me not to have the ability to maneuver between obstacles as trivial as a chat on the web or a Skype call. I can even convince myself that I am the very one who creates my ties. But on the other hand I say to myself: I must take advantage of the distance that my - rare - good humor gives me - to determine whether I simply exaggerate it or if the problem really exists. And my conclusion, with all seriousness, is: the problem exists.

Nobody would be astonished if I say that the virtual networking replaced the streets. Yet more and more it looks as if we were forced to live on the streets of a city inhabited by ten, twenty or thirty million quite inaccessible human beings. So far we do not realize that inaccessibility. Everything is so within reach, it's so easy to find to somebody in networks of all types that the connection excites you. Or, more commonly, it hypnotizes you before you notice that it's up to your neck.

In the one hand today anyone could say that the networks are the less cold place of the planet. We chat nonstop; we circulate images and everything else. And the networks burn in activity. They burn our fingers, ears, eyes and mouth. This is real. It's physical. On the other hand, he whoever "is not entangled" remains outside, is nobody. But in the networks like on the streets of megalopolises, sooner or later people cool off. They cut off, go away to never return. They disappear. One disappears. Like a ghost. It appears with a request and just as it came, it goes away. Even if I've seen you I can't remember. If there are places or layers of network where this still did not happen, surely it is going to happen. All it takes is a little waiting. The network is going to be as anonymous as the streets of Rio de Janeiro, of the nation's capital or of Buenos Aires. Due to its structure we are going to be more and more connected to the web and likewise we are going to be less and less able to stand up to the connections levels. Since it's easy to get connected easier it is to get disconnected. The tentacles of the network are going to hang us.

Except that...

In the beginning of the seventies Yona Friedman made an extraordinary discovery. Back then he was thinking specifically on the structural aspects of

information societies just as they were getting formed (today we would call them post-modern or some other way). Since the end of the Fifties Friedman had been developing several ideas around what he called “mobile architecture” – did you know that? He then arrives at a point in which he needs to speculate what problems socialization will bring to a world in which relationships already began to happen instantly on global scale – due to the benefits of the new communication systems - and mainly and as he anticipated better than anybody else, image was going to define the new social space spectrum and it would be the ongoing. (His architecture was based on the principle of the ongoing, but simultaneously it outlined capillarity to clarify, since not having an opposing force, what becomes the tyranny of fluidity). And then one of the questions he raised was on how decisive it was going to be to include/understand the idea of limit not as something restrictive, but as something potentiating. And he explained: in any given society when the number of influences or affections between its members exceeds the group’s capacity to assimilate them, society becomes sick, disaggregates or dies. This it is what he called a “critical group.”

And I ask myself now: who has the compass of the critical group? Who realizes his own existence? As it is, I arrive at another idea: it is not that the computer science network defined our forms of life but that our forms of life, defying the critical group, invented a new space spectrum and a new time frame, with all its corresponding technologies. Well, I am not quite sure about this last one but it may be. It is not absolutely improbable.

And then? Just then it occurred me that the best thing for me would be to live in a cave. But other times, when I can free myself from the fantasy - although it is also true that due to too much digressing with caves I finally sat down to write you this... confession, - I think about the virtue.



The elder say - those of sixty years and above roughly - that until not too long ago people were greeted when entering or leaving public places. They say that values were shared and appraised by large social sectors. They say that there was respect, and this and that. I believe them despite knowing for a fact that when they refer to that gone world, a patina of nostalgia covers all their memories. (In reality: couldn't they be less reactionary?)

Recently it read this statement by Aharon Appelfeld: "Fair enough Badenheim is a rather real place and the whole of Europe was filled with similar bathing sites, little burgesses' and terribly stupid in their formalities. Not even to a little boy like I was back it escaped how ridiculous they were". Even a boy could realize it! Granted. But I believe them, the old ones, the old ones of the lost tribe, even though it is for the sake of being able to feel something inspired by the gestures of a long ago - a certain universal smoothness, however much threatened or put in check it were in favor of the protocol - it is possible to put it into practice. I believe in them not because of the past but for the sake of the future.

I've been thinking about virtue. But not in the one of passed times but exactly in the future one. In the virtue of today's socially inadequate ones, they shall be the heroes of the new societies. Collective, mainly anonymous, perhaps invisible heroes by own decision.

You know: there are no longer general religious or moral patterns but desperation is spread out. And it spreads because there was not enough deep thinking on a necessary move needed to be made: the move from the virtue guided by an outer aim, to a virtue whose aim consists in strengthening life itself, its pure wealth.

In fact, after conclusion of the cycle of religion governments, to most of us the mere mention of the word “virtue” raises suspicions. It doesn’t matter. Of all virtues possible to be reinvented, there are now two that seem urgent to me. On the one hand, the caring. If the little burgess’s and stupid formalities of the Badenheim by Appelfeld have anything worth a rescue, is the caring to keep a social balance. Of course they maintained it from the outside. On the inside everything could be rotten, but the protocol stayed safe and sound. Now let’s invert the sense of the care: now it serves to cause a real balance. A slow, meditated, meticulous and attentive care for the well-being of others, friends or enemies, is becoming more, and more, and more consistent. Slowly and carefully. And the care is pronounced in gestures. Imagine it.

The other virtue would come to be prudence, which would indicate to us in each circumstance what to choose and what to reject according to how good or bad it is for us. It’s the virtue relatively to the good selection. And in this dementia-like context, prudence must show us with whom to be and with whom not to be.

To state something like that might sound as unpleasant as the fact of being connected with - or in presence of - other people and not responding to their requests. But what I refer to is that prudence leads to the care of oneself and of others. It’s a way of limiting the infinite to make it tolerable. (How many mathematicians fascinated by the notion of infinite became crazy for not finding the formula that allowed them to grasp it conceptually...).

One would be more intelligent if he chose to produce fewer messages, because he would have more time to think. From which one can infer, on the other hand,

that one would have more consideration towards the others, because one would know that, the least one would tease them, the better prepared they would be to live. Because it would submit them to fewer situations in which they would see themselves pressed to respond to a request and in better conditions to create relations by their own initiative.

Let's make a revolution of the gestures, Juan. Let's imagine a world in which prudence is practiced on a daily basis: the harassments are reduced to their minimum expression, and the human relations, in all instability that characterizes them, become firmer and substantial. But... by taking a closer look at it, it's an absurd to imagine that this can be fixed – not among thousands: nor even between two - or that there's a chance for it to arrive at a minimum level of change so that the change would make sense. The task is collective but shall it become programmatic - slightly programmatic - it would end up falling like a Chinese spark in a New Year's Eve celebration. (Sometimes I yield to the utopist inclination from all the reading of the Ashkenazi anarchists of the beginning of XX century, several of which – why not saying it - lived in Villa Crespo, my dear district in Buenos Aires).

Juan: without planning it I ended up becoming inaccessible. But not one of those who comes and goes, yet one who simply does not appear. Few they find me. Few ones find me. But, what I can do?

I dream of a great collective task because the more people cultivate caring and prudence the greater and more beautiful our surroundings will be. Caring and prudence, at the moment, safeguard us from of the psychotic outbreaks we see proliferate here and there. But they can also provide us with more encouraging perspectives: they allow the drawing up of lesser hostile and bolder routes and

even collaborate to the task of giving form to a collective body still unknown to us”.

Up to here this was Lúquez’ e-mail sent to me a week before his surprise settling in Valparaíso.

Two months ago I went to visit him. I was no longer scared as before. The pure truth is that I did not perceive in him any signs of his old paranoia. He told me that, from the small house he rented on Alemania street, to half way between the high zone and the low zone of the city, he had stretched a cord to the house of a neighbor who lived down nearby and he had been communicating with him by means of a tin telephone. The e-mail he used it quite rarely and had been written to few people. For instance, with me. When I went to visit with him his homemade communication system was already disassembled. And not due to ineffectiveness. He disassembled it at the precise moment when it occurred to him that he could try again to be around other people. And first thing I did was to take his neighbor to the Calipso bar, near La Matriz church.

I stayed for two weeks and during these days we talked a lot. It called my attention that Juan’s gestures gave off something similar to an aura. On the day before last I suggested him to go to the opening of Juan Sepúlveda’s exhibition, a Chilean friend who lives there. He told me yes. After a couple hours, Juan Lúquez decided to return to his house, and I had something to eat with Juan Sepúlveda and some others who came along. At a certain moment someone mentioned Juan Lúquez. The person was impressed by his manners and wanted to know who he was. I told him so.

I returned to Panama and I thought: now that: 1) Helmut requested me a text for his book, 2) that he - and I hope that what I'm going to say doesn't bother him - made from the social intercourse a virtue and from virtue an innovation, 3) that - ibidem- Capacete is his way to be with people without harassing them, 4) that art field among other, is a field of harassments, 5) that art to a great extent became an experiment with human lives, and 6) that Juan Lúquez gave me permission to publish his letter. And to frame it I added the introduction and this kind of corollary or coda.

The advertising care is the paroxysm of capitalist logic of security, and the advertising prudence is the paroxysm of capitalist logic of the individual. Perhaps we do not realize to what extent leaving our gestures in the hands of publicity is an acceptance of the gradual fading of our bodies, of our carnality; a slow acceptance of the loss of possibility of giving form to a collective body still unknown to us.

## **: On the slab, our architecture under construction**

Ligia Nobre and Kazuo Nakano

For Capacete 10 years - publication

### **: *The place speaks for itself***

In *The place speaks for itself* (2006), a film by the Italian artist Paola Salerno, in a one shot sequence-plan of approximately twenty minutes, on the top of the hill of one of the largest graveyards in São Paulo in Jardim São Luiz neighborhood, located in the Southern part of the city, we identified from a distance the imbricate territories of the housing projects of the Eighties and recent slum quarters. Gray skies, mounts of red earth, yellow and white flowers in the lawn. By-passers stroll in slow, tired steps, stunned. Hugs are exchanged

and hands-in-hands are matched. We see children running and flying kites. In juxtaposition, we hear the voices of three bros' talking about the future of the youth, of the social movements, the daily narratives of their families and the many violent deaths in their lives. These are now biographical and social times which no longer correspond to the progress promises of the times when their parents (or grandmothers) had arrived in São Paulo. Each one of their generations experienced the city and its accesses in a completely distinct way, and bears each one the challenge to building new fields of potentialities. With her movie camera Paola Salerno stands at a distance from the youngsters and in the dialogue that follows between them about their day-to-day life, family ties and housing, the slab is a constant semantic and space reference. The horizontal surface of armored concrete of small dimensions, the slab is spread out in territories of vast extensions of the popular housings, with direct implications upon the constitution and experiences of the Paulistanian<sup>18</sup> metropolis:

*... he stayed in my veranda and... my mother's room has a bit of a slab, he went up through there, like went up through the roofing tile of the woman and escaped... Bro' his tennis shoes were full of blood, like, they left stains because it seems that he was shot in the leg and it was like the print of the sole of the tennis shoe was left all over the yard..... but my aunt who lives next door was on her slab looking at him, she said like as he knew that crazy guy, that he lived on the back street, like he jumped from the roofing tile of the woman, he went there to talk to the guy, called him, then like, he gave him the car and he never came back... He was armed, my aunt said that she saw, she saw like when he entered through the slab of her house... On that day bro', oh... not for me but for my brother, 'cause, dude, it was oh bro'...*

Between 2004 and 2006, Paola Salerno lived on and off in São Paulo to participate in the project *São Paulo S.A.* invited by the experimental EXO org., a non-profit cultural platform created and directed by Ligia Nobre and Cécile Zoonens in São Paulo between 2002 and 2007. The EXO's proposal was to question the insertions, dynamics and representations of the contemporary metropolis and its residents. The movie *The place speaks for itself* is a part of *São Paulo: between utopia and dream* (2004 - 2007) – a project of the artist who articulates a series of images and videos focusing in possible narratives, multiple scales and experiences of the “Paulistanian urban condition”, connecting micro-phenomenology with macro social and political processes. Image segments that articulate trajectories through the metropolis, intercrossing three main secular-territorial situations: the historical center (the Fifties and sixty); the horizontal condos on the suburb west of the metropolis (which had appeared in the Seventies and had multiplied in the nineties, supported by the

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<sup>18</sup> Translator's note: **Paulistanian** person who was Born in the city of São Paulo, pertaining to São Paulo, of São Paulo, typical of São Paulo, etc. Bears the same meaning as New Yorker, Bostonian, Londoner, etc.

speeches on violence, on fear and social status); and the “peripheral urbanization” of Jardim São Luiz in the Southern zone. These series of images and voices are capable of tracing connections (some destroyed, truncated and other more fluent) between the social spaces, territories, social nets and the biographical and political times of the city. *The place speaks for itself* places us as spectators in the threshold of the “meeting between others” <sup>[1]</sup>, questioning us on the (im)possibility of aesthetical practices and contemporary policies.

**: São Paulo s.a.**

We are aware that the Sixties and Fifties had been marked by the Developmentism, industrialization and modernization of the Brazilian peripheral capitalism and by the demographic explosion and unprecedented urban expansion in the country. Throughout these decades, São Paulo became the political, cultural and economic epicenter of Brazil as well as of the symptomatic world-wide phenomenon of great metropolises. São Paulo’s landscape had gone through fast and intense transformations and current times seem to mark a new moment of inflection still with little foreseeable effects. The city’s innumerable territories are marked by inequalities between the low and high income groups, each with distinct access to urban areas, resources and public infrastructure, according to the territorial-social location of the citizen. However, the borders are tenuous and porous between the territories and devices of the so-called ‘global city’ and the ‘excluded’ and ‘poor places’. There is a social woof yet to be known which escapes from the categories and models of social bipartition. *The place* [Jardim São Luiz] *speaks for itself* and points out to some of these territorial-social woofs at the boundaries of an industrial site from the Fordism Era, an acclaimed “global city” of recent times (Avenida Berrini and Marginal Pinheiros) and slum quarters constituted from the leftover areas.

In the Seventies and Eighties São Paulo was the crucial scenario in the organization of the social and political movements which contributed to the long process of “re-democratization” of the Brazilian society. An old settling and one of the most important industrial poles of the “Fordism city”, district Jardim São Luiz was distinguished by the prominent presence of the social movements of its time, which came to the public sphere articulated with the actions taken by labor unions, labor workers performances, large strikes with the supporting presence of the ecclesiastical base communities (CEBs) of the Catholic Church. The neighborhood began to grow on this period of abundance of industrial jobs and of dissemination of the idea of becoming a house owner, an idea that stemmed from precarious and informal urban settlements. As anthropologist James Houston highlights: “the illegality and the improvisation has been characteristic of the way urban population of low income has been creating spaces to occupy Brazilian cities, as well as for most of the cities of the Third World”<sup>[2]</sup>. In the Eighties, it was exactly through the temporality of the household zoning of life, in its fights for housing, for infrastructure and other aspects, i.e. for the “right to the city”, that a new formulation of citizenship began its constituency. In a long lasting regimen that is built within the intersection between legal and illegal, public and private, political and household, the social urban movements have



been playing today an essential role in the creation of a new conception of “urban citizenship”<sup>[3]</sup>.

In the last decade, the landscape of outskirts changed a lot, and they no longer correspond to the images of rarefied occupation and desolation of thirty years ago. There are completely new territorial configurations, with large private investments, such as supermarkets e *shopping centers*, as well as public, such as hospitals, the Centers for Unified Education (CEU) built by São Paulo city hall and the FDEs state government schools. Specifically Jardim São Luiz became one of the largest concentrations of slums in the city, under the impact of the proximity to the wealthy and claimed “globalized” territory of the city of São Paulo: the place where to flows of wealth and poverty become tangential to each other time after time, whether in the existing establishments for consumption or in the mixing of regular with irregular in which territories are created and the job connections, subcontracting and underpaid works are made or even in the precarious access to housing. In the clash between ownership and illegal occupancy the violence of the land conflicts irrupts in these extreme points of the city <sup>[4]</sup>. In the “acting out urbanizations” of the outskirts of the Southern zone or of the extreme Eastern zone, the types of housing and their location in the urban fabric - with intrinsic variations of mobility and access – implicate completely distinct fields of possibilities and outcomes of life for its residents.

It’s within these territorializing standards of popular housing - the clandestine land division, the urban land occupation or the slum quarters in advanced state of urban consolidation - that we find a common denominator: the slab as a constructive component used as a roof of the constructions which also generate small plateaus of an artificial topography used in various ways including for the construction of more rooms to the housings newly destined to receive the extensive familiar arrangements that no longer remain restricted to the core formed by parents and children. The creation of the slab reveals a form of production of the informal city that starts with an irregular access to urban land and finishes with a peculiar way to gradually construct the housings according to the variations of family cycles and sociality.

### **On the slab #1: access to the land**

Although the land occupations and slum quarters bear manifold similarities to the ones of the clandestine land divisions, each of the procedures and strategies of access to the land are quite distinct from one another. The engagement into clandestine land divisions in the outskirts of the metropolis of São Paulo has been the main alternative access to land for the low income population. This alternative has carried out a structuring role in the expansion of big cities in its urban march. Due to its importance to the Brazilian urbanization, this aspect was already sufficiently studied by researchers of different areas of expertise like Ermínia Maricato, Nabil Bonduki, Raquel Rolnik, Suzana Pasternak, among others.

The informal production processes of urban areas for popular housing define territories by intense use and occupation as well as larger and larger

constructive and population densities. Although these areas present different levels of precariousness and being located at large distances from the more consolidated areas of the city, with better services, equipment, infrastructures and jobs, there is an increasing demand from the low income populations for these occupied urban areas. These groups practically do not count on legal channels to the urban land for their housing. Without alternatives, they use the illegal channels that restore informal processes of purchase and selling of lots, construction of the housing and development of activities that generate popular micro economies in the original quarters of informal settlements.

The slow and long production and transformation process of the territorial areas of big cities, known as “peripheral standard of urbanization”, modeled after the informal, segregated and precarious settlements, occupied by “self-built” housings, discloses the back cover of Developmentism in effect, mainly, between the Fifties and Seventies supported by the ideology of progress spread out by the image of Brazil as the “country of the future” and of São Paulo as “the country’s locomotive”. In this process, the private properties in the housing projects - obtained at high cost and sacrifices of the very workers, set at the edge of any social policy - became rewards for the hard working and a pledge for some security in an uncertain future, destitute of any other social network protection. In this context, workers become “agents of the peripheral urbanization of the city” [5]. In the Eighties the economic crisis and societal changes in the Brazilian industries as well as all over Latin America - parallel to the re-democratization and political opening process - the “dream of home ownership” melted down with the impoverishment of all social groups causing a large increase in numbers of persons living in slum quarters of the São Paulo metropolis whether built on public or private areas.

### **On the slab #2: houses constructed gradually**

The construction of the house through the hands of the very tenants, with the help of friends, neighbors, relatives and hired bricklayers, accommodates the landscape into the ongoing unfinished state of the urban settlements with its origins in the clandestine land divisions, occupations or slum quarters. The building process of this house is identical to the life cycles of the families. And the construction and uses of the slab follow these cycles as areas for verandas, spared for new compartments or places for acquaintanceship between what’s household and what’s the city’s.

This is about a family achievement that demands many years of work and financial investments. As a political and household arrangement the slab is also an “index of what’s next” – which awaits for the construction of a new housing compartment. It serves as support for expansions that might shelter families of the newlywed, children or relatives of friends from out-of-town perhaps in economic difficulties. Or it might even be sold or rented, emerging as a complementary income for its owners. All these actions in course on the

metropolitan outskirts result in the ongoing increase in density of the population and of buildings which restore new cycles of urban informality. The signs of this process are visible in the vertical increase and piling of the houses.

The self-motivated joint efforts are orderly translations of those informal processes of “self-building” of the popular housings within the scope of public policies and of popular movements in advocacy for housing. They can be considered as one of the most significant political unfolding of movements emerged in the big cities of Brazil. As pointed out by architect Pedro Arantes, experiences of the joint efforts carried through in the beginning of the Nineties and again in 2000 in the Paulistarian quarters try to point out the political, social and economic dimensions based in collective values of the construction processes of popular housings<sup>[6]</sup>. The thoroughness of this collective dimension in the housing provision is yet to be accomplished. It would be interesting to analyze how the slab is, eventually, worked out in these projects and housing projects carried out in joint efforts. Are they treated as an architectural constructive arrangement whose meanings surpass the mere function of covering a construction? Future analyses shall be able to answer this question in an adequate way.

### **On the slab #3: constitution of micro-territories**

In the houses, the slab is, generally, composed of simple constructive systems. Formed with ceramic-stones supported by small beams of concrete and recovered with mortar of cement and sand, they support elements as the water reservoir, asbestos roofing tiles to shelter from rain and sun or support of parabolic antennas of TV, among others things. On the slab, the clothesline with drying clothes is omnipresent. The access to the slab is generally through narrow stairs, ‘controlled’ or not by the tenants. Its multiple uses are composed by sociality, hospitalities, reciprocal help, and exchanges of experiences and of information, acquaintanceship, among other actions.

Often, the slab’s usefulness reaches its peak on weekends. On these occasions the slab turns into the place for family chats, visiting with neighbors and friends, chats about haircuts and about that memorable barbecue served with lots of beer and about many other things. In the ever more crowded settlements, the slab substitutes the old backyards eliminated by the increase in density of these very settlements causing, therefore the building of new wings or smaller houses in the backyard. Life in the slab is represented in the samba compositions, in *rap* and *hip hop*. On the slab people listen to music, play domino, play cards and even soccer. They celebrate birthdays, marriages, anniversaries and all types of parties. On New Year’s Eve people watch the fireworks from their slab. The sociality factor on the slab is composed by means of beauty shop visits in which other people’s life are talked about or sun baths are taken in order to keep one’s tanned skin. Children and adolescents fly kites, dogs play around, women chat, adolescents date... Active and passive contacts are established between the looks, the smells, the sounds and bodies. To be on the slab might mean the opening to horizon which contrasts with a landscape squeezed between the

cracks of the neighboring houses and the open space of the small windows opened to narrow corridors. The slabs do represent a horizon with “great openings” to the skies of potential interactions between the household and the city.

From “blade of sociality” to “blade of control and watch”<sup>[4]</sup>, the slabs place themselves as “almost-architectural-objects” in articulations with household and urban dimensions capable of producing an entangled complex of economic, legal, cultural and environmental connections in the metropolis. In the extreme case of associations for drug trafficking, the slabs in privileged position for the visual control of the territory serve as observation posts from which almost absolute monitoring of circulation and accesses to the dominated territories are established. In this in case, negotiations are shortened by authoritarian impositions which draw other diagrams of power relations starting from the slabs whose multiple dimensions and ambivalences pose us questions such as: which architectures and societies do we want to build for our acquaintanceship? Which “index of what’s next” do we want to activate in our daily practices towards the future? The slabs configure open fields to infinite possibilities for shared narratives. In the fragment of dialogue featured in the Paola Salerno movie and previously cited in this text, the slab supports the narrative of the escape of a wounded man who leaves behind footprints of blood under the astonished look of a woman. The slabs are potential fields to hosting diverse types of narratives with creations or destructions of life and woofs of relationships. It is our responsibility to maximize creative narratives in the big metropolitan slab.

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<sup>[1]</sup> João Moreira Salles in an interview to Revista Sexta-Feira (São Paulo, 2006)

<sup>[2]</sup> Holston, James. *Insurgent Citizenship, Disjunctions of Democracy and Modernity in Brazil*. Princeton, Princeton University Press, 2008. p. 313

<sup>[3]</sup> Caldeira, Teresa and Holston, James. State and urban space in Brazil: from the Modernist planning to the democratic interventions. In Avritzer, Leonardo (org.) *The Participation in São Paulo*. São Paulo, UNESP Publishing company, 2004.

<sup>[4]</sup> Telles, Vera da Silva and Cabanes, Robert. *In the woofs of the city: urban trajectories and its territories*. São Paulo, Humanitas, 2006.

<sup>[5]</sup> Ibidem, Caldeira, Teresa and Holston, James (2004).

<sup>[6]</sup> Vide Arantes, Pedro Fiori. Reinventing the Building Site. In Andreoli, Elisabetta & Forty, Adrian (editors) *Brazil Modern Architecture*. London, Phaidon Press, 2004. Arantes, Pedro Fiori. *New architecture: Sergio Ferro, Flávio Império and Rodrigo Lefèvre -from Artigas to the joint efforts*. São Paulo: publishing Company 34, 2002. Pedro Arantes is also one of the architects of the

technical assistantship *Plant work centers for the inhabited environment*  
established in São Paulo in 1990: ([www.usinactah.org.br](http://www.usinactah.org.br)).  
[7] Thanks to Luciana Itikawa for the generous reading and conversations.

## **Helmet, Prince of Denmark?**

Frederikka Hansen

To glorify democracy and to silence the people is a farce; to discourse on humanism and to  
negate people is a lie.

Paulo Freire

Still there is a need for Denmark, safe, disciplined, and with a long tradition for democracy. A union between Danish correctness and Brazilian generosity in favor of human development.

Christian Wohlert

Only generals and despots of culture harbor the idea that it is possible to program a revolution, even a cultural one. *By its very essence, creation is always dissident, transindividual, transcultural.*  
Félix Guattari

To commemorate ten years of Capacete Entretenimentos amounts, as I see it, to celebrating a decade of relative independence. Against the backdrop of the newly concluded agreements of Capacete with a number of European state-run or state-funded cultural institutions, I would like to reflect on some subtle, yet very real implications of those newly established relationships and ask if they are possibly harmful to the independence Capacete has enjoyed so far.

I would like to do so by way of an example that I know a thing or two about: the State of Denmark. In lieu of a rampant text on all things rotten there, which would doubtlessly be entertaining, I am deliberately aiming for a deadpan style. On one hand, I want certain facts about Danish cultural policy to be known in order to destroy the national and global myths about Scandinavia as a showcase of democracy and humanism; on the other, I believe that I do so best by letting the facts speak for themselves and saving my overt criticisms for the conclusion. Wrapping up I shall furthermore try to go beyond criticism and argue that Capacete will have to steer clear of the pitfalls of state dependency by both working towards a Brazilian state funding program for the arts and by working against the State. So, please, bear with me if my contribution is not particularly jubilant even if I adore Capacete's Carioca style of doing and reflecting on things.

## **I. The Relation Between State and Artist: Arm's Length Principle**

Since the Second World War, the backbone of European and North American cultural policy making has been the arm's length principle. Based on the separation of powers in the three branches of democratic government (the legislature, the executive and the judiciary) its purpose is to guarantee a distance between art and politics and bureaucracy respectively. It means that independent expert councils take care of allocating artist grants, acquisitions, public art commissions etc. Appointed either directly by the Ministry of Culture or by the council, members only serve for a limited period of time.

Even if the term proper was only adopted by the Danish administration and subsequently by the cultural producers in the early 1990s, the principle has been practiced since 1964, when the bill on The Danish Arts Foundation was passed by parliament, under the name of self-management.

Publicity-wise, the Ministry of Culture attaches great importance to the fact that it “does not involve itself in concrete subsidy allocation or act as an arbiter of taste in any of the arts or cultural fields.<sup>19</sup>” Thus, who visits the Ministry’s English website, will learn that:

“[t]he ‘arm’s length’ principle implies that politicians may not take concrete decisions on subsidies to the arts by either expressing opinions of taste or making professional judgements [sic.] on quality. Politicians may not attempt to influence the arts by political means (legislation or discontinuation of subsidies), other than general participation in the public debate.<sup>20</sup>”

At the same time as those granting bodies that artists, freelance curators and alternative art spaces depend upon in their daily work might be governed by the arm’s length principle we should bear in mind that only about 15% of the resources allocated for fine arts, which in the case of Denmark amounts to a sum corresponding to more than 10 million Reals annually, are in fact given out by independent expert councils<sup>21</sup>. Politicians and other folks without expert knowledge on art spend the bulk of the public money earmarked for this area, for instance on grants towards the running costs of The National Gallery and the Royal Danish Theater.

Furthermore, the Danish self-management model has only to varying degrees operated at a distance from political interests. At times members of expert councils are appointed directly by the Minister, at other times they are selected by artist associations with an agenda. Some councils have counted CEOs from prominent private sector companies, and others have even included politicians.

## **II. War as a Continuation of Politics by Other Means**

In 2002, shortly after defeating the ever more centrist (“third way”) Social Democrats and taking office on a pledge to tighten Danish immigration laws, Denmark’s new Prime Minister, Anders Fogh Rasmussen, and his Liberal/Conservative cabinet declared a so-called Culture War<sup>22</sup>.

Like with other Culture Wars in Denmark and elsewhere, the declared frontline would be between modernity and tradition. Only this time around spin-doctors would have crafted a reversal of the hitherto familiar spectrum so that the progressive front now would be the conservatives and their liberalist *values*, which in this new political parlance would be pitted against the supposed reaction of center-left *ideology*.

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<sup>19</sup> <http://www.denmark.dk/en/menu/About-Denmark/Government-Politics/Political-System/Danish-Ministries/Ministry-Of-Culture/>

<sup>20</sup> Ibid.

<sup>21</sup> Jørn Langsted, “Armslængde i kunstpolitikken”, Copenhagen 2005: [www.akademiraadet.dk/konference/20050909/1430\\_joern\\_langsted.pdf](http://www.akademiraadet.dk/konference/20050909/1430_joern_langsted.pdf)

<sup>22</sup> For the sake of my overall argument, it might be interesting to note here that at the outbreak of the Culture War, Rasmussen and his cabinet had already declared War on Terror and joined the George Bush’s Coalition of the willing, i.e. Danish troops had been sent to Afghanistan and Iraq.

The first and foremost target of this new campaign was welfare as a mind-set, which accordingly must be battled with weapons of the mind, i.e. culture, or, more to the point, a culturalization of politics. It had been on the way for quite a while with “insurgencies” against the so-called tyranny of welfare co-orchestrated by two of the country’s largest and most influential newspapers, Berlingske Tidende and Jyllands-Posten. That Rasmussen had been planning for the long haul becomes clear if we look back to 1993 and his credo *From Social State to Minimal State*:

“The task is much more profound. It is necessary to awaken the sedated slave mentality. And we should not fight this battle by means of economic arguments. On the contrary, we must begin and win a culture war that reinstates the human being in its lost dignity and thus breed a free and stout-hearted nation, which will not once again knuckle under the yoke of the social state.<sup>23</sup>”

Thus the ground was prepared for what was to come after taking office and assuming the instruments towards a top-down culture war. In order to “reinstates the human being in its lost dignity”, Rasmussen declared in his first New Year’s Speech as Prime Minister, that the Government would abandon more than a hundred councils, tribunals, and other such independent national institutions:

Many of these have developed into arbiters of taste approved by the authorities who determine what is good and right in various areas.

There are tendencies towards an expert *tyranny* that risks oppressing the *free* public debate [ ... ].

The Government will remove superfluous councils and tribunals and institutions. It will be a very extensive reorganization. We will clean up in this middle ground that takes away resources and attention from the essentials<sup>24</sup>.

In January 2002, the Government announced a list of 103 councils, tribunals and institutions that would be permanently closed down. In addition, they would cut or stop funding for 79 further organizations, while 24 were to amalgamate and 88 others were put on an “observation list”<sup>25</sup>. About the same number of organizations (333) went unaffected by the new government’s reorganization.

The areas hit the hardest, first in terms of funding and subsequently in relation to self-management at an arm’s length from party politics, were environment, culture and foreign aid.

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<sup>23</sup> Anders Fogh Rasmussen: *Fra socialstat til minimalstat*, Copenhagen: Samleren, 1993. My translation.

<sup>24</sup> Anders Fogh Rasmussen’s New Year’s Speech on January 1, 2002. My translation. Available in Danish on <http://www.stm.dk/Index/dokumenter.asp?o=2&n=0&h=2&t=14&d=79&s=1&str=stor>. Emphasis added to elucidate a binary opposition often used in the current administration’s parlance: freedom/tyranny. The opposition values/ideology is another frequently used trope.

<sup>25</sup> <http://forbryderalbum.dk/mat.php?n=37>.



While these long-established strongholds of center-left to more radical left-wing interests were targeted, councils and tribunals and institutions dealing with issues relating to business and finance would be acquitted of accusations of “expert tyranny”<sup>26</sup>.

Therefore, if we look closer at what kind of institutions and tasks were “reorganized” and put what we see in relation to the fact that three years later there were just as many organizations as prior to the reorganization, albeit new ones with different people, two additional enemies of the culture war start to emerge, namely the left-leaning intellectual and the Muslim immigrant.

### **III. Culture Canon as a Political Cannon**

In December 2004, once the task of eliminating unwanted organizations and people was completed and new more favorable ones were installed, Minister for Culture, Brian Mikkelsen, announced the plan to compile a cultural canon. The following spring he appointed seven canon committees corresponding to the main art forms within the Ministry’s remit (architecture, visual arts, music and so forth). The committee members who were all renowned professionals within their fields were to choose twelve works of Danish art that “must be ‘indispensable,’ i.e. works of art that cannot be disregarded if we want to define what is characteristic and distinctive about Danish culture.”<sup>27</sup>

Here I want to focus on the committee for visual arts. Most of the members were male and in their 60s. All members were ethnic Danes. Fifty percent of the twelve pieces that they selected as indispensable were created in the era of the bourgeoisie, capitalism and the formation of the nation state, roughly 1750-1900. Ninety-two percent were created by men (in other words, one work made by a woman was canonized). All artists were white, ethnic Europeans.

If we analyze the norm put forward by the canon we will see that it is not new. It is the norm of the white, Christian, bourgeois, and we could add heterosexual, male person. And it is the norm of the nation state as a territory comprising one people and, conceivably, other minority groups. In psychoanalytical terms we would be talking about a people and its Other, which is external to the people, yet internal to the nation state.

Addressing the Conservative People’s Party’s National Congress in September 2005, Brian Mikkelsen expressed this dilemma of us/them in a globalized world:

“There are still many battles to be fought. One of the most crucial ones is about the confrontation we feel when immigrants from Muslim countries refuse to acknowledge Danish culture and European norms. In the middle of our country – our own country – a parallel

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<sup>26</sup> Closing down the Danish Institute for Human Rights was a clear demand from the Government’s supporting party, the Danish People’s Party, in order for them to support “More Welfare, Less Bureaucracy,” as the scheme to remove allegedly superfluous councils, tribunals and institutions reduction was dubbed. Only due to massive national and international protests, including from the front ranks of the United Nations, the advanced plans to comply with this demand were abandoned.

<sup>27</sup> Quoted from „AN EASY INTRODUCTION TO THE DANISH CULTURAL HERITAGE “ on the website of the Danish Ministry of Culture: <http://www.kum.dk/sw37439.asp>

society is being developed, where minorities are practicing their medieval norms and undemocratic ways of thinking. This we cannot accept. It is here we have the new front of the culture war.<sup>28</sup>

The work of the visual art's committee is perhaps on the bottom end of the scale in terms of politics of representation. But as a whole the 108 canonized works of "indispensable" cultural products fully confirm the norm of "true Danishness" as a white Christian culture hinging on the straight male.

Following a moment of scepticism towards the idea of a canon, public media and the educational establishment alike embraced the arguably distorted picture of the current Danish society without much further ado. Schools did not have much of a choice, though, since a "high priority for the Danish Minister for Culture is to ensure that the canon project reaches [ ... ] especially the target group of young people."<sup>29</sup> In fact, the *raison d'être* of the Culture Canon has all the time been to create a 101 crash course in Danish heritage and true Danishness. Thus, the production of a set of teaching materials consisting of a book, a dvd, and a website was completed just before the schools would resume after the summer break of 2006. The material was handed out as free class sets for all primary and lower secondary schools, upper secondary schools, business colleges, and so forth. It was also given out free to adult learning centers, high schools and some higher education establishments.

The disclosure of the Canon was carefully staged with the help of the press into a suspenseful moment of national importance. Everyone, not just the media, was speculating about the canonized works and making up their own canons. A veritable canon fever spread across the country and into the neighbouring Scandinavian territories producing alternative canons and various apocrypha carried by conventional media and especially the Internet and blogging. The Climate Canon on [www.klimakanon.dk](http://www.klimakanon.dk) would be a case in point. You can "create your own canon" and test your knowledge about everything from architecture to democracy. You can even enter a community and comment on other people's democracy canons.

Therefore, even if the gift from the Ministry to the country's educators was simply meant as an offer, by the time the book came out it was clearly an offer you could not refuse.

#### **IV. Bringing Danishness to Brazil: The Danish Cultural Institute**

Capacete is not the only institution to bring Danish artists to Brazil with money from the Danish state. Receiving an annual government grant from the Danish Ministry of Culture, the independent organization known as the Danish Cultural Institute (DCI) expanded their activities and opened a branch in Brazil in January 2008. The Rio de Janeiro-based institute's mission is to promote cross-cultural understanding and bilateral trade by informing about Danish culture and Danish ways of life. Through "branding Denmark as an accessible and

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<sup>28</sup> Quoted from [http://eipcp.net/transversal/1206/sheikh/en/#\\_ftnref4](http://eipcp.net/transversal/1206/sheikh/en/#_ftnref4). Author's translation.

<sup>29</sup> <http://www.kum.dk/sw37439.asp>

cooperation-minded nation of culture and civilization,<sup>30</sup> the institute hopes to face up to the challenges that accelerated globalization poses for national identity<sup>31</sup>.

Although meant to function as a vehicle for locals interested in Danish language and culture too, the different branches of the DCI for the most part promote Danish people, products, and “values” in their respective host-countries. Director of the Brazilian branch, Christian Wohlert, explained the cross-cultural dimension to the public like this:

“Denmark is an old nation, small and organized. Still we need Brazil rebellious. Brazil is exotic, inspiring, and in continual development. A country with the capacity for having and joining races, faith, and cultures. Still there is a need for Denmark, safe, disciplined, and with a long tradition for democracy. A union between Danish correctness and Brazilian generosity in favor of human development.<sup>32</sup>”

The experts to bring this longstanding democratic tradition to Brazil are not political theorists and practical planners, but artists, designers, and filmmakers. Of course, the institute itself could also be viewed as a model of Danish self-management along the lines of democratic Separation of Power (with a mixture of experts, money people and representatives of the various parties of the Danish parliament in the council.)

## **V. Conclusion: Getting Rampant**

The state, of course, can be many things, as can democracy. However, the way the Danish Government has occupied these categories is a rather conventional one that harks back to accepted truths and symbols such as the Greek Polis and especially the European Enlightenment Project. These symbols are easy to recognize and accept as signifiers of democracy, civil values, humanism and so forth, since they have been deposited in people’s heads from early childhood on through the banking concept of our educational system.

Educator and theorizer of “*conscientização*”, Paulo Freire, has observed that in “the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable,” and continues: “Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and knowledge as processes of inquiry.”<sup>33</sup>

We have seen the demagogic and populist ideas of the current regime at work in a “reorganization” of expert councils, which was not so much about financing a “tax freeze” to the

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<sup>30</sup> Press release on <http://dankultur.dk/Default.aspx?AreaID=42>. My translation.

<sup>31</sup> Ibid.

<sup>32</sup> <http://www.dankultur.dk/Default.aspx?ID=32&M=News&PID=55&NewsID=227>. My translation.

<sup>33</sup> Paulo Freire: *Pedagogy of the Oppressed*. Quoted from <http://www.marxists.org/subject/education/freire/pedagogy/ch02.htm>.

advantage of the citizens as it was about instigating a veritable purge against unwanted people of different (“wrong”) political beliefs. We have seen how the Cultural Canon functions as a political cannon directed at the youngest and the strangers who are to be filled with “Danish values” and we can start to imagine how the Danish Cultural Institute in Brazil will make art and politics dovetail in the name of cross-cultural understanding.

In other words, we are facing a static and tremendously powerful democracy model that negates the political process as a fuzzy field of conflict, negotiation, and alternative knowledge production; that negates the “becoming democracy” (to emulate Félix Guattari) that does not simply replace the tyranny of the ruling elites with the value system of a new dominant class. It even negates creativity.

We have seen extremely clever spin-doctors at work too (without seeing them of course). They have turned the world upside-down without us feeling the least bit nauseated or dizzy, making us accept the blatant *berufsverbot* for left-wingers and other institutionalized discriminations (that were too abominable for me to write about in a deadpan manner) at the same time as we pride ourselves of longstanding and not-so-longstanding democratic traditions, such as the arm’s length principle (“Politicians may not attempt to influence the arts by political means (legislation or discontinuation of subsidies), other than general participation in the public debate.”) They have succeeded to such a degree that there is even room for a Wohler and his less-than-intelligent, but still catchy version of the current Governments “newspeak.”

Guattari, on his 1982 tour de force through Brazil (with Suely Rolnik,) contended that: “The notion of ‘cultural identity’ has disastrous political and micropolitical implications, because what it fails to grasp is precisely the whole wealth of the semiotic production of an ethnic or social group, or a society.”

Of course there is more to the picture than what I included here. Needless to say, there is a wealth of creativity and dissidence in the state of Denmark. And there are a lot of resources that can be re-directed towards spontaneous and organized resistance.

On no account do I disagree with Capacete’s choice to stay in business by way of cooperating with state organizations. What I did want to argue with this text, though, is that while getting support from various European art councils, which can very well be harmful to your independence, you need to form a critical alliance with the state (and here I am arguing with Pierre Bourdieu,) such that thinkers and artists can “learn to use against the state the freedom that the state assures them. They must work simultaneously, without scruples or a guilty conscience, to increase the state’s involvement as well as their vigilance in relation to the state’s influence.”<sup>34</sup> In this text I have been thinking about the state of Denmark, but the critical alliance must extend to any state that Capacete comes into contact with, including that of Brazil.

As a conclusion and to answer the title’s riddle: No, Capacete (Helmet) is not a Prince of Denmark. And by some stroke of genius it is also not a vassal of Petrobrás. I sincerely believe that the way forward for Capacete is, besides continuing the good work, to struggle as part of a

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<sup>34</sup> Hans Haacke and Pierre Bourdieu: *Free Exchange*. Quoted from <http://www.sas.upenn.edu/~jenglish/Courses/schuster-pap.html>.

larger network to bring about a state-funded national program for the arts in Brazil, which overpowers the current extremely problematic funding culture of private corporate capital.

On this note: Congratulations on sticking it out for ten years and all my best for the next decade of relative independence!

## **HISTORY LESSONS**

Peio Aguirre

### **Content**

It is possible to explain the history of colonialism using specific examples that serve to define the conditions of another particular situation. One of the features of these histories (or stories) of colonialism is that different colonial powers employed the same methods (expropriation, war and death) at different points in history. History does indeed repeat itself. In this regard, one good cultural artefact we can use to help us understand the contradictions of history is the film *Burn!* (or *Queimada*) (1969) by Gillo Pontecorvo. The ingredients of the film are constructed and fictionalised but are all based on real cases of domination, conquest, exploitation and resistance. The scene: a small island in the Caribbean called Queimada because in order to take it, the Portuguese had to set fire to it, devastating the land and annihilating the indigenous population, before resettling it with slaves from Africa.<sup>35</sup> The period: the mid nineteenth century. The protagonists: a shrewd, contradictory English mercenary, masterfully played by Marlon Brando, in the pay of the British Crown and later of a sugar-cane company, who provokes a series of revolts, successfully turning an illiterate native into the revolutionary leader of the guerrilla movement. The plot: the succession of powers running the island, from Portuguese colony to independent state (after an uprising for national liberation) followed ultimately by the seizure of the island by the British.

Beyond the complexities of the plot, the film serves as an example, a case study, containing as it does a series of real historical situations: the expansion of

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<sup>35</sup> *Queimada* means "burnt" in Portuguese. In an attempt to make the film more commercially viable, the producers chose to translate the title, not as its equivalent *Burnt*, but as the absurd imperative *Burn!* reminiscent of the cry of "Burn, Baby, Burn" of the black ghetto riots, and the American strategy in Vietnam, and subsequently reused in the Trammps hit single *Disco Inferno*.

colonialism and the close cooperation between the emerging trading companies and the imperial power, the exploitation of local goods by these companies, the role of the bourgeoisie, the birth of a political consciousness among the exploited, territorial disputes between colonial powers (in this case the Portuguese and the British, though they could just as well have been Dutch).

“We rule the country and its inhabitants, but the Portuguese rule all of our means”. This statement by a seventeenth-century Dutchman, taken from *Maurits Script* (2006) by Wendelien van Oldenborgh, points to conflicting interests over the occupation and exploitation of the new territories. It is also a reminder that the Dutch once occupied a large part of Brazil, from which they gained significant profits, before surrendering it to the Portuguese. No doubt the “means” to which he was referring included sugar cane, which—as in *Burn!*—was one of the chief objects of trade. The fact that political power was at the behest of economic control, which also established the means of social organisation in the emerging configuration of the new nations is nothing new. Van Oldenborgh's investigation, generically entitled *A Certain Brazilianness*, has some of the same exemplary character to be found in *Burn!* Both are examples of the only way of articulating the past historically, that is to say, dialectically, as rescue, process and change, and as a result of the contradiction and heterogeneity of forces in continuous motion and conflict. It is important to draw a distinction between a history lesson and a historical lesson, though both can serve as models or archetypes for referring to the historical totality. What is important here are the still visible traces of those times in our own day. The

nation-state was born out of the confrontation between the old kingdoms and the new territories, and became a breeding ground for nationalism as a system of beliefs rather than as a political ideology. It is there that what we refer to as “nationalism” today has its origins. In his book *Imagined Communities*, Benedict Anderson accurately remarked how in an entirely unconscious way, the nineteenth century colonial state dialectically engendered the grammar of the nationalisms that ultimately rose up to combat them.<sup>36</sup> These echoes can still be heard today. A form of nationalism which originated in the Americas in the eighteenth and nineteenth century was adopted and adapted by popular movements and by imperialist powers in Europe, and by the anti-imperialist resistance in Asia and Africa. This growth in nationalist feeling is reflected in Van Oldenborgh's *No False Echoes* (2008), against the backdrop of the first radio connections between the Netherlands and the Dutch East Indies, where the Philips broadcasting company played an important role in preventing unwanted voices with nationalist leanings from being heard.

*A Certain Brazilianness* and *No False Echoes* offer a study of the past and a more current resonance in the way the Netherlands relates to that past today, within the framework of the multi-ethnic make-up of its society. Where then should we place the wave of exclusive right-wing patriotism that is growing relentlessly in a country with such a long liberal tradition? Is there perhaps something atavistic about historical guilt?

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<sup>36</sup> Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, New Edition, Verso, London/New York 2006.



While we can still talk of defining features from an idea of periphery, minority or a defence of “context”, speaking openly about a certain Brazilianness, a certain Irishness or a certain Basqueness, we are more hesitant to talk about a series of features suggesting a certain Dutchness, Britishness, Spanishness, Frenchness, and so on. The balance between the own and the other is always hanging in the air. But from an objective point of view, the conditions for the possibility of one set are just the same as those for the other set.

Another no less complicated dilemma was to be posed by the emergence of incipient nationalisms within the framework of modernism, especially on the American continent. This was reflected in Brazilian poet Oswald de Andrade's “Manifesto Antropófago” (*Cannibal Manifesto*), which served as a rallying cry for an entire cultural movement (painters, writers, poets, musicians) within Brazilian modernism from the 1920s to the 1950s. In a broader sense, modernism (now seen as an entire collection of vernacular versions, all of them modern) has repeatedly demonstrated, that the vindication of peripheral or marginal identities worth as much (or more) as those imposed from outside was preceded by exercises of self-affirmation anchored in the depths of tradition, the ancestral and the mythical. Modernism (the assumption of the new) could not be brought about solely and exclusively from the “now”; rather, that “here”, that “today” was often the consequence of a historical process, of a long march stretching down to the present from some distant point in the past. And that is where a door was left open to nationalism.

This is what happened in different situations in both the Second and the Third World (as well as in specific places and regions in Europe); just as the colonial state produced nationalism, canonical or western modernism produced those other peripheral modernisms, one of whose particular focuses of interest lay in the European intellectual class's fascination with primitive art and primitivism. This was the case with the Brazilian Modernist Movement, where this vernacular, mythical, component, half-way between reality and the fantasy projected by the conquerors, was actually the cannibalism of the indigenous Brazilian ancestors (the *Tapuyas*) who caused such trauma among the “civilised” Europeans—especially the Dutch—with the governor Johan Maurits (Count of Nassau-Siegen) at their head. But what distinguishes this appropriation of others is its sophisticated (somewhat *queerish*) anthropophagous metaphor, of devouring the enemy to make oneself stronger, where primitivism is seen as a sign of a critical swallowing of the other, with their culture, the modern and civilised.

### ***Form***

Wendelien van Oldenborgh uses film as an expanded and self-reflexive language, where the means of cinematographic production acts as a medium and metaphor for a type of cinema founded on the socio-historical processes she wants to depict. These same attempts at representation (the dialectic of history) have their own forms: historicity, cultural specificity and critical commitment. There are some well-known precedents in the Marxist tradition; for

example, Walter Benjamin's positing of the quotability of history and the past. History is quotable, it is placed in quotation marks, and is only accessible to us in textual form.<sup>37</sup> Quotation marks *denote* distance, they bring something from afar. This use of quotation is consubstantial with Benjamin's vision of the concept of history.

*Maurits Script* (and to some extent *No False Echoes*) does not recreate a past by interpreting it after a process of exploration; instead it sets it in operation, in its performativity, using the old avant-garde technique of quotation and montage (so dear to Benjamin and his colleague Bertolt Brecht). These are old ways, too, of negotiating with history. But in addition, *Maurits Script* recalls Brecht's theatrical way of writing scripts using historical characters, such as Galileo Galilei—taken to an extreme in his experiment *Me-ti, Book of Changes* where the proverbial mode of Chinese philosophy offered him a chance to make moral and political commentaries on his own times, using Chinese pseudonyms for Stalin, Marx, Lenin and Rosa Luxembourg, among others.<sup>38</sup>

If we like, we can see—and read—*Maurits Script* and *Maurits Film* as *re-enactments* of history (a term that has become so fashionable in the artistic discourse of our times) or as an exercise of contemporary historical materialism. The quest to produce a cinematic reality cannot lose sight of its component parts; the technical array, the cameras, the set, the interiors and exteriors, the sound and so on. In three words: *mise-en-scène*. It is a practice that not only

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<sup>37</sup> Walter Benjamin, "On the Concept of History" in *Walter Benjamin: Selected Writings*, Volume 4, 1938-1940, eds. Howard Eiland, Michael W. Jennings, Belknap Press, Cambridge MA, 2006.

<sup>38</sup> Bertolt Brecht, *Me-ti Buch den Wendungen*, Surkhamp Verlag, Frankfurt, 1965.

shows, but also highlights the gesture of showing. Set against a type of cinema that wipes out the traces is a cinema which reflects on the medium, all device. Naturalist theatre is countered by epic theatre. In his film *One Plus One* (1968), Jean-Luc Godard introduced both the quotation and the device, filming the Rolling Stones rehearsing in their recording studio, with a circular movement of the camera, figures coming in and out of shot, mixed with readings by Black Panther imitators on how the white man stole the black man's soul by appropriating blues and jazz.

Quoting from history is equivalent to reading about history. And the way of showing the reading and the act of reception, in listening, serves to activate new interpretations and discussions on political history.

## **CARNIVALIZATION**

Tatiana Roque & Paulo Oneto

*“Vou sorrindo com o meu interior chorando  
amargando o meu viver sofrido  
assistindo ao que se vai passando  
e vou resistindo  
resistindo do meu posto o vendaval, da vida  
aplaudindo a quem já vai subindo e  
amparando a quem já  
vem caindo”  
 (“Vendaval da Vida” – Délcio Carvalho)*

Carnival is laughter; it is joy; we use to say. And then we add: carnival is the feast of flesh, the feast of the body, the feast of earth. These opinions are based on a kind of experience that comes to confirm the historical origins of this special event. As a celebration included in the Christian calendar, carnival is the establishment of a 40-day interval for the preparation of Easter. During this period of time, one is allowed to “use the flesh” before its abstinence (*carne levar*) in respect to the passion and resurrection of the Christ. It is also a way whereby Roman pagan traditions, morally more permissive, could maintain themselves amid Christianity. These ancient traditions gave vent to an insinuating, carnal and earthly aspect of life, hidden underneath our rational soul, irreducible to human or divine laws.

Laughter and joy are rooted in this sense of freedom. It is our body that feels free from the severity of laws and learns how to enjoy this life or a supposedly more authentic life. The first case is the Pagan carnival, inherited from the Roman Saturnals, when the social roles were reverted in an allegory of masks. The latter is the Christian carnival, at the eve of the day of Christ’s apotheosis and martyrdom. Some intrinsic ambivalences of carnival become more apparent here. For instance, in the domain of Christianity an uncanny contrast between carnal

sensuality and ascetic contrition becomes visible. On the other hand, as a Pagan manifestation, one can recognize the tolerance of a universalizing drive, but also a resignation in the face of an impertinent element resilient to dogmatic conjuration. Yet, the fundamental ambivalence lies in the carnivalesque laughter itself, as an expression of that dark side of life, excessive and irreducible to any norm.

I n fact, there are two kinds of laughter. They correspond to two ways of expressing this material, carnal, earthly, obscure “background”. There is an excluding laughter and another, including. One can name the former “sardonic” because it occurs as a reflex action, developed under the auspices of a wish not to see. As for the latter, it can be called joyful since it leads to a free movement, as in the musical *allegro*. In the first case, we laugh at something exterior to us, something disturbing that we see as apart from us. We try to exclude ourselves from the object of laughter. We laugh at otherness, in a nervous manner. The “obscure background” is expressed as a mistake, a stumble in our progress towards the right and appeased “normal state”. However, the second type of laughter is universal, offering a response to the so-called universal laws of our culture: we laugh at the world, at humankind, at the society we belong and at the laws we have created. We are the object of laughter ourselves. We are flesh and bone, the material that composes the whole, an integral part of the dramas and effusions of life. The “obscure background” emerges, transformed without being denied. We are all included in laughter. We laugh, first and foremost, at ourselves.

A s for the effects of laughter, in both cases we end up in a state of emotional tension, although the first type is invariably followed by an effort to repress it. This sardonic laughter wishes to expurgate any disturbance. It is a laughter that ultimately aims to eliminate all tension. After a brief moment of anguish and excitement, we resume to that we used to be, perhaps more appeased and resigned than before, if not

resigned to the surrounding world, at least to ourselves. It is a negative form of laughter, since it works as a negation of any necessity of change whatsoever, any transformation, either of the world or of ourselves. In short, it is a complacent kind of laughter. On the other hand, one finds in the second laughter an affirmation of whatever exists, even if there is sometimes a need to rearticulate this. It is a laughter that endures tension, not trying to get rid of disturbance. A real change becomes possible, a change in the person who laughs. It is not an individual change though, for it actually reflects the sense of the world, the course of social events with their inflections. All of a sudden we find ourselves thinking about the meaning of our lives, which is also the meaning of life.

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Besides laughter, carnival is also associated with the grotesque, which is not necessarily funny. Mikhail Bakhtin tried to show it through his analysis of carnival in the Middle Ages and Renaissance. For this purpose he created the concept of “carnivalization”, more useful to understand the present festivities than the reference to the Roman Saturnals and the Christian motifs. In those times, the “obscure background” of life emerges precisely when the idea of sublime yields to our more basic drives, in a descent towards the earth. Such a concretization of a supposedly transcendent element produces a more direct communication with the earth and our bodies, indissolubly bounded up with the earth. *Everything must return to the earth, but the earth is also whence everything was born.* Birth and descent are thus reconnected. The descent touches the lower parts of the body; it goes down to the “genitalia”. However, it is not the genitalia of any given individual. It is not the organ of a vulgarized female. There is a risk of confusion here, since the notion of “grotesque” is often apprehended as synonymous of base. It is true that, despite its joyful character, the

carnival festivities often tend to turn the body into a consumer good, emphasizing shocking or sensational aspects of its exhibition. The event becomes an invitation to humiliation and insult. But these effects are not truly carnivalesque. They only reveal the cynicism that sometimes dominates our disenchanted age.

No.

When we speak of genitalia, we refer to the “earthly genitalia”, to that element able to produce and reproduce life on earth. For instance, there is a process of lowering in the rhythm of samba, when the sound of percussion (in an instrument like the “surdo de primeira”) approaches the earth. The inferior limbs of our body vibrate, and we cannot miss this rhythm anymore. Time is somehow suspended between ascent and descent, a movement upward and another downward. In this sense, to lower is nothing but “to deliver rhythm to the earth” where it actually belongs. It is a way of investing the cycle of life and death to foster the appearance of novelty. From this perspective, the *tempo* suspension of percussion can be understood in terms of a time suspension between what has already been and what is going to be or can be. The suspended time is the time of change.

This permanent tension between permanence and change finds its parallel in the carnivalesque reversal of social roles, either temporary or effective. What is at stake in carnival, even taking into consideration its variety from one time-space to another, is an old ambiguous situation: “sometimes we change in order not to really change, but we also change in order to change”. From this standpoint, carnival is an instrument in the hands of society. It can be played to reinforce people’s cultural features or to lead to new forms of conviviality.

Even without restraining the analysis to a typically carnivalesque society like Brazil – as in the works of sociologist Roberto Damatta –, it is possible to address an important issue about the extent to which carnival enables us to redefine our society and its stuck compartments.



Or is this notion of change through carnival a mere idealization of a celebration as any other, with no real consequences upon our lives?

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Some aspects of carnival can help to dismantle the idea that the event is just one more date in the Christian calendar, a celebration habitually repeated in some cities of the world. Among these aspects one should mention the presence of costumes, the use of music and the free formation of social groups (“blocos”). There is no carnival in which these three elements are absent, in spite of the differences between Venice with its emphasis on the masks, and Rio de Janeiro with its tendency to exhibitionism; even if the music or the modes of gathering are not the same.

In any case, the creation of fancy dresses or masks as a constituent of the carnival party *urbi et orbi* points to the fact that identities are shuffled, accredited by a will to give vent to our emotions. These emotions are *grotesquely* situated before self-images and social positions. In this sense, the figures taken from the Italian *commedia dell'arte* (such as the *Pierrot*, *Colombina* and *Harlequin*) probably represent different emotional states, capable of determining our relationship with the world, regardless social stratification. Deprived of an identity assigned according to his/her sociopolitical condition, the individual is ready to get enmeshed in the “obscure background of life”, “to mix with different people” and reappear transformed on Ash Wednesday. But the question about next day remains: after the party “the boat follows its course and everything is back to normal” (Chico Buarque) or something new has come into the picture? Is it possible that “after the splendor of a carnival day we find out that it was all illusion, the color blend is gone and the blacks humbly return to their shacks” (Candeia)?

If the presence of costumes should not be seen as subsidiary in the party, the same can be said of music. Far from being an accessory for the revelry to which we give ourselves up during the three days of party, the rhythms, dances and musical improvisations are a means to contaminate and unite the most indifferent and isolated passers-by. With their playful and sometimes melancholic lyrics, the carnivalesque songs are capable to evoke and dramatize basic emotions of sadness and joy. In the specific case of Brazilian music, there is a clear aesthetic transition from the pain felt in face of the harshness of life to a feeling of pleasure due to the discovery of new possibilities for this life. As “Pleasure’s father and Pain’s son”, samba helps each one of us “to send sadness away” (Gilberto Gil e Caetano Veloso). The main reason for this passage is not the entertaining aspect of samba, but rather its artistic quality enabling an immersion in another form of weeping, “close to joy, no consolation involved” (Cartola).

But carnival music also promotes the rise of underdogs to the social scene inasmuch as it does not follow the old canons of erudition. It is a profane kind of music, an “invader of social balls”. Its effects can certainly be appeased with the combination of smoother sounds that manage to turn its presence into a mere accompaniment. It then becomes functional, music for consolation, used to purge our sad feelings. Nonetheless, something seems to remain. Carnivalesque music makes the body listen and dance, as it never happens in other cultural manifestations. The reason is that music becomes ritualistic – to be performed and sung in unison, to be danced outdoor, in the streets –, differently from modern and contemporary tendencies.

Finally, there is a third aspect to be taken into consideration. It is the free formation of social groups, which cannot be separated from the other two aspects mentioned above. By “free” one must understand more than just casual. It is freedom as opposed to what is already firmly established as ordinary and necessary. A glance at the “blocos de carnaval” of Rio is enough to grasp the fact. What really moves people to create them and take part in them is a community of intentions that

seems to subvert the habitual order of encounters. Far from gathering in the name of social roles, carnival revelers rather act in an irresponsible manner. What drives them into the party is the reverse of their everyday obligations. A “bloco” is, therefore, more than just a center where we can meet other people, familiar or unfamiliar. It is a space for “playing” where we associate with other people accordingly. Social conventions about whether dancing and singing are or are not appropriate tend to dissolve. One can dance and sing with a boss or an authority. The only order is to play.

In concrete terms, what seems to occur is the elimination of boundaries between public and private spaces, “street and home” (or office). Unless the gathering is just a quick flight from one’s suffocating “little corner” in order to allow the person a return to normality, appeased and persuaded that all differences ultimately materialize in society as it is.

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The

real question revolves around what exists beyond the distance between identities every time we play a part in carnival; what remains beyond consolation when we chant a samba; what remains beyond the relief of being outdoors when we gather to form a “bloco”. There is bit of identity, consolation or relief in carnival, as a samba composed by Elton Medeiros (“Lamentação”) recalls: “deprived from ideals, waiting for carnival to chase pain away, hoping that a song appears to suffocate my weeping. But carnival only lasts three days”.

Is it really just a matter of three days?

Were it true, all LAUGHTER would be sardonic; all JOY would be the result of a funny entertainment enabling to forget misfortune. A disturbed and lenient laughter would be the only laughter. It would avoid any form of questioning. Yet, carnivalesque laughter looks different. It is a radical form of laughter, in spite of our feeling of pain

relief. It must be viewed as laughter at the “unfinalizability” of everything. We laugh at life movement, moved by a cheerfulness that blocks the triumph of sameness and conformism. This kind of laughter belongs to an “unfinalized” dimension, as Bakhtin defined it. It is the realm of time suspension. It opens to something yet to come. It is *carnival as the “apotheosis of unfinalizability”*. Beyond our personal experiences, necessarily variegated – regardless if in Rio de Janeiro, Venice, New Orleans, Nice, Cologne, or wherever – one can actually say that carnival is this open domain of affectivity, capable of including what is outside and promoting a new beginning. There is no one outside, nothing ready and finalized once and for all; the social destiny belongs to everyone, life offers all but confirms nothing.

Yet, which of the two necessities is going to win? The need to look away from the “obscure background” that constitutes life despite pain, or the need to affirm it as the raw material for change?

Each carnival brings its own answer, which happens to be ours.

**Os seguintes artistas, curadores, críticos etc. estiveram em residência ou em produções diversas no Capacete entre 1998 e 2008:**

Angela Detânico & Rafael Lain / Andrea Fraser / Anri Sala / Ana Infante / Adrià Julià / Adriana Pinedo / Alberto Peral / ASAF / Bruno Vianna / Brígida Baltar / Brice Dellsperger / Bruno Serralongue / Cristobal Lehyt / Camila Rocha / Carla Zaccagnini / Caspar Stracke / Chelipa Ferro / Christian Lemmerz and Michael Kvium / Dan Halter / Daniela Bershan / Danilo Volpato / Diego Fernandez / Dominique Gonzales-Foerster / Ducha / Duplus / Elfi Turpin / Eija Liisa Ahtila / Elizabeth Smorez / Enrico David / Esteban Alvarez / Felipe Mujica / Felipe Lacerda / Frederikke Hansen / Gabriel Lester / Gilda Mantilla&Raimond Chaves / Gregor Passens / Frank Neuman / Gustava Ferraz / Hans-Christian Dany / Harun Farocki / Hasou Hongxiang / Inti Guerrero / Isabelle Arthuis / Isabela Prado / Jari Haanperä / Jarbas Lopes / Johanna Unzueta / Johan Grimonprez / Joachim Koester / Jean-Pascal Flavien / João Modé / Jonas Ohlsson / Julia Rometti&Victor Costales / Jun Nguyen-Hatsushiba / Juha Nenonen / Kristofer Paetau / Krist Gruijthuijsen / Kasper Pedersen / Leonora Antunes / Laura Erber / Lisa Rovner / Liisa Lounila / Luidgi Beltrami / Luis Fernando Ramirez / Marcos Raphael / Marcos Chaves / Marssares / Marcel Dzama / Matthew Buchinkham / Mika Taanila / Michael Roy / Marie-Ange Guilleminot / Margit Leisner / Marepe / Markus Henttonen / Miyuki Kawamura / Miwa Yannagi / Nobuyoshi Araki / Paulo Vivacqua / Pierre Huyghe / Pierre Bismuth / Mohamed Bourouissa / Rodney Graham / Roseline Rannoch / Ricardo Basbaum / Ricardo Resende / Rubens Mano / Santiago Garcia Navarro / Sanna Kannisto / Sharon Lockhart / Seppo Renavall / Shimabukuro / Stephen Dean / Susan Norrie / Tamara Guimarães / Tamara Stuby / Tetine / Tellervo Kalleinen / Thiago Rocha Pitta / Tiago Carneiro da Cunha / Tsuzuki Kyoichi / Taro Shinoda / Tsuyoshi Ozawa / Vimukti Jayasundera / Uri Tzaig

**Cronologia - 1998 - 2008**

info: [www.capacete.net](http://www.capacete.net)

23/11-30/11 | 2008 - 28 Bienal de São Paulo - Cinema Capacete VIII - "Loop 2.8.1 - "não é cinema, não é video e nem é televisão" - com Harun Farocki, Rodney Graham, Kasper Pedersen, Wendlien van Oldenburg e Raimond Chaves. Evento em 3 lugares distintos; Casa no Parque Modernista, Cinema do Reserva Cultural e no edifício do Parque Ibirapuera.

18/11 | 2008 - ROAD Versão 2.7.1 proposta junto ao Festival de Performance de CALI / Colômbia. Projeto a ser realizado em 2009 com artistas colombianos.

19/06 | 2008 - Instalação de um projeto de duração de 1 dia em uma casa em Santa Teresa por Mohamed Bourouissa (França), artista residente.

10/06-27/07 | 2008 - "architectura" - A artista portuguesa Leonor Antunes expõem trabalho realizado durante sua residência no CAPACETE no museo da República.

09/02-09/03 | 2008 - CAPACETE 10 anos em Nova York na Galeria Friedrich Petzel e ART IN GENERAL com os artistas DUCHA (Rio de Janeiro), Jean-Pascal Flavien (França) e Gabriel Lester (Holanda)

## 2007

12/10 | 2007 - Bábá Eletronica&DJ Lonely - performance de Jonas Ohlsson e Daniela Abershan durante o Festival RIOECENACONTEMPORANEA, no Centro Cultural da Cidadania - Produção CAPACETE - Artista em residência

11/10 | 2007 - "Popcorn" de Liisa Lounila - exposição no OI FUTURO durante o Festival CENACONTEMPORANEA - Produção CAPACETE - Artista em residência

29/9 | 2007 - Cinema Capacete VII / Loop 1.7 - "não é cinema, não é video e nem é televisão" para o Festival de Cinema 2007 - "Nova Paraíso" de Julia Rometti com os DJ's KASSIN e BERNA no Cinema ODEON - Produção CAPACETE - Artista em residência

07/8 | 2007 - "Linea de Hormigas" com Felipe Mujica, Johanna Unzueta, Diego Fernandez e Cristobal Lehyt (artists chilenos) na Galeria GENTIL CARIOCA - Produção CAPACETE - Artista em residência

03 | 2007 - "The Viewer" de Jean-Pascal Flavien - Maricá/Rio de Janeiro

Inauguração - 03/03/2007 - instalação por tempo indeterminado / apoio Catherine Bastide.

04 | 2007 - ROAD Versão 1.6 de Julia Rometti&Victor Costales - de Aguas Verdes/Peru para Medellin/Colômbia / Período - 10/04/07 to 10/05/07 Apoio de MED07 - Encuentro de Medellin 2007

04 | 2007 - Projeto Residência de João Modé em Medellin durante MED07 - Encuentro de Medellin/Colombia / Período - 10/04/07 até 10/05/07 / Apoio de MED07 - Encuentro de Medellin 2007

## 2006

09/10 | 2006 - Cinema Capacete VI / Loop 1.6 - "não é cinema, não é video e nem é televisão" para o Festival de Cinema 2006

19/09 - 21/09/06 - Centro Cultural Telemar - Cinema CAPACETE VI - Loop VI - não é cinema, não é video e nem é televisão para o Festival de Cinema 2006

21/09 - 4/10/06 - Cinema CAPACETE VI - Loop VI - não é cinema, não é video e nem é televisão para o Festival de Cinema 2006 com Gregor Passens, João Modé e Anri Sala

05 | 2006 - ROAD Versão 1.5 com Gabriel Lester e Helmut Batista - de Lima/Peru para Quito no Equador / Período - 29/05/06 até 25/06/06 / Apoio da Fundação Mondriaan

02 | 2006 - Publicação do livro "CARNAVAL DO RIO DE JANEIRO" - Fotografias de Helmut Batista - Textos de Tatiana Roque& Paulo Oneto e Felipe Ferreira

## 2005

12 | 2005 - Cinema Capacete V / Loop 1.5 - “não é cinema, não é video e nem é televisão” com Soni Kum (Korea do Norte), Sanna Kannisto (Finlândia), Angela Detânico e Rafael Lain (São Paulo), Thiago Rocha Pitta (Rio de Janeiro), Laura Erber (Rio de Janeiro), Dominique Gonzalez-Foerster (France), Lisa Rovner (New York), Carla Zaccagnini (São Paulo) e Eli Sudback (New York)

9 | 2005 - ROAD Versão 1.4 com João Modé e Helmut Batista - residência movél no Espacio La Culpable / Lima-Peru - de La Paz/Bolivia para Lima/ Peru

5 | 2005 - “Field studies” de Sanna Kannisto - Museum of Biology Helio Beltrão - Santa Teresa/Espírito Santo

4 | 2005 - Projeto ROAD Versão 1.3 com Olivier Poujade - de Valpariaso à La Paz/Bolivia

3 | 2005 - “Museu das vistas” projeto ROAD Versão 1.2 com Carla Zaccagnini - residência móvel / Valparaiso/ Chile

## 2004

12 | 2004 - “Diários de Bicicleta e aquarelas” projeto ROAD Versão 1.1 com Ducha e Helmut Batista - residência móvel na Galeria Metropolitana em Santiago do Chile

9-10 | 2004 - Cinema Capacete IV - Loop 1.4 - “não é cinema, não é video e nem é televisão” com Brigida Baltar, Gabriel Lester, Michael Roy, Hasuo Hongxiang, Duplus e Susan Norrie. No Instituto de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro. Festival de Cinema 2004

5 | 2004 - Produção do filme “Maria Farinha” de Brigida Baltar

5 | 2004 - “Heavy Snowfakes” / “Raios Calientes” - com Miklos Gaál, Mika Taanila, Jari Haanperä, Anu Pennanen e Tellervo Kalleinen - No Instituto de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro.

## 2003

11 | 2003 - “Sound”- com Chelipa Ferro, Tetine, Felipe Lacerda, Miklos, Marssares, Paulo Vivacqua no Castlinho do Flamengo, Rio de Janeiro.

9-10 | 2003 - Cinema Capacete III / Loop 1.3 - “não é cinema, não é video e nem é televisão” - com Marcos Chaves, Brice Dellsperger, Tiago Carneiro da Cunha and Pierre Bismuth. No Instituto de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro. Festival de Cinema BR 2003

9 | 2003 - TO FREE THE CINEMA - Program 4 curado por Karyn Riegel - Cinema Tropical New York

8 | 2003 - TO FREE THE CINEMA - Program 3 curado por Karyn Riegel - Cinema Tropical New York

8 | 2003 - Vimukti Jayasundera (Sri Lanka)

6 | 2003 - TO FREE THE CINEMA - Program 2 curado por Karyn Riegel - Cinema Tropical New York

6 | 2003 - Instalação sônica de Paulo Vivacqua

5 | 2003 - TO FREE THE CINEMA - Programa 1 curado por Karyn Riegel - Cinema Tropical New York

5 | 2003 - “No Damage” de Caspar Stracke

3 e 4 | 2003 - Taro Shinoda (Japão) e Tsuyoshi Ozawa (Japão)

## 2002

9-10 | 2002 - Cinema Capacete II / Loop 1.2 - “não é cinema, não é video e nem é televisão” com Christian Lemmerz & Michael Kvium (Dinamarca), Marepe (Brasil), Stephen Dean (França), Jun Nguyen-Hatsushiba (Vietnam), Johan Grimonprez (Belgium), Ducha (Rio de Janeiro), Andrea Fraser (USA), Seppo Renväl (Finland). No Instituto de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro. Festival de Cinema BR 2002

7 | 2002 - “A BANCA N.2” - com Brígida Baltar (Rio de Janeiro) e Camila Rocha (São Paulo) - colaboração com CAPACETE Entretenimentos e o Festival de Inverno do - Rio de Janeiro.

3 | 2002 - "A BANCA N.2" - - Bienal de São Paulo com Marie-Ange Guilleminot (França) e Marssares (Rio de Janeiro).

2001

12 | 2001 - Tiago Carneiro da Cunha (São Paulo) e Enrico David (Inglaterra)

9-10 | 2001 - Cinema Capacete I - Loop 1.1 / Festival de Cinema 2001 - com Joachim Koester & Matthew Buchinkham (Dinamarca) e Uri Tzaig (Israel)

9-10 | 2001 - Cinema Capacete I - Loop 1.1 / Festival de Cinema BR 2001 - Dominique Gonzalez-Foerster (France), Eija Liisa Ahtila (Finlândia), Brígida Baltar (Rio de Janeiro) e Sharon Lockhard (USA)

6-7 | 2001 - Miyuki Kawamura (Japão), Nobuyoshi Araki + Tsuzuki Kyoichi (Japão).

2 | 2001 - Ducha (Rio de Janeiro) e Hans-Christian Dany (Alemanha)

2000

12 | 2000 - Produção executiva de "PLAGE", terceiro curta em 35mm de Dominique Gonzalez-Foerster (France)

11 | 2000 - "Blanche Neige, Lucie" e "L'ellipse" by Pierre Huyghe (França) e "Riyo", "Ipanema Theories", "O Quarto" de Dominique Gonzalez-Foerster (França).

3 | 2000 - "EUVOCÊ" (superpronomes) de Ricardo Basbaum (Rio de Janeiro) - UGUANDA COMPRESSIVE FILES de Marssares (Rio de Janeiro).

1999

12 | 1999 - projeto com Shimabukuro (Japan)

10-11 | 1999 - Bruno Serralongue (France) - Jornal do Brasil Series

8 | 1999 - Marssares (Rio Janeiro) e Tiago Carneiro da Cunha (São Paulo)

3 | 1999 - "White Cue", de Rubens Mano (São Paulo)

1998

11 | 1998 - Andrea Fraser (USA) e Marcel Dzama (Canada)

7 | 1998 - Ricardo Basbaum (RJ) e Ana Infante (RJ)



## Biografias

Jean-Pascal Flavien nasceu na França em 1971; vive e trabalha em Berlim e Rio de Janeiro. Recentes exposições individuais: Catherine Bastide, Bruxelas (2002, 2005, 2008), Museu do Índio Rio de Janeiro (2003), Hussenot Gallery, Paris (2003), Museum of Rochechouart (2007), e exposições coletivas na Esther Shipper Gallery, Berlim (2004), Lyon Biennial (2007), Freidrich Petzel, New York (2008), Art Focus, Jerusalem (2008).

Leonor Antunes nasceu em Lisboa, Portugal, em 1972. Vive e trabalha em Berlim e Lisboa. Exposições individuais recentes: Credac, Centre d'Art Contemporain, Paris (2008), Isabella Bortolozzi Gallery, Berlim (2005, 2008), Museu da República, Galeria do Lago, Rio de Janeiro (2008), Chiado 8/ Culturgest, Lisboa (2008), Barriera, Turim (2007), Air de Paris Gallery, Paris (2007), Dicksmith Gallery, London (2007); exposições coletivas recentes: Musee d'Art Moderne de la Ville de Paris, Paris (2007), Daymler Crysler Foundation, Haus Huth, Berlim (2007), Carré d'Art Musee d'Art Contemporain, Nîmes, França (2007), Pavilhão de Portugal/Museu de Serralves, Coimbra (2006).

Olivier Zahm nasceu em 1964 na França, onde vive e trabalha. É crítico de arte, curador, editor e diretor de arte de moda da revista Purple. Publicou artigos na Art Forum, Flash Art, Art Press e Texte Zur Kunst durante os anos 80 e início dos 90. Trabalhou como curador em inúmeras exposições internacionais como no PS1, MoMA e Centro Pompidou. Em 1992 fundou com Elein Fleiss a revista Purple.

Hans-Christian Dany nasceu em 1966 em Hamburgo, Alemanha. Estudou arte na Hochschule für bildende Künste em Hamburgo. Desde 1989 publicou em diferentes revistas internacionais. Em 1991 fundou a revista Dank e em 1998 a revista Starship. Ele co-editou o livro dagegen dabei (against within / 1998) e co-curou a exposição Ökonomien der Zeit (economies of time), Museum Ludwig em Colônia (2002). Como artista ele participou em diferentes exposições coletivas. Primeira individual insitucional foi na Hamburger Kunsthalle (2002). Recentemente ele publicou o livro Speed. Eine Gesellschaft auf Droge. (Speed. A society on drugs. / 2008). Trabalha como consultor pesquisador para a Jan van Eyck Academy em Maasticht e vive em Hamburgo.

Frederikka Hansen nasceu em 1969 e obteve seu master em história da arte e ciências políticas pela universidade de Aarhus, na Dinamarca. Durante os anos 90 trabalhou como curadora de diferentes projetos em espaços alternativos na Dinamarca e na Alemanha tais como LXX (Aarhus), Galleri Campbells Occasionally (Copenhagen), e o project space frø (Berlim). Em 1997, Hansen deixou a Dinamarca para se estabelecer em Berlim, onde ela iria realizar diferentes projetos locais e internacionais. Mais tarde se mudou para Zurich para trabalhar no espaço kunsthalle Shedhalle,

primeiro como curadora (2000-03) e depois como diretora artística (2003-04). No contexto scandinavo, Hansen é conhecida como pioneira em curadorias e textos sobre práticas e políticas feministas.

Ligia Nobre é arquiteta e pesquisadora, graduada pela FAU-Mackenzie (São Paulo) e mestra em História e Teoria da Arquitetura Contemporânea pela Architectural Association School of Architecture (Londres). Em 2007/08 trabalhou com pesquisa urbana e ensino no Studio Basel - Contemporary City Institute/Departamento de Arquitetura da Universidade ETH Zurich (Basileia). Co-fundou e dirigiu com Cécile Zoonens a plataforma cultural sem fins lucrativos *exo experimental org.* (São Paulo, 2002 - 2007) que promoveu projetos experimentais nas áreas de urbanismo, artes visuais e questões sociais, através de publicações, seminários, workshops, exposições e residências. Foi responsável pela coordenação editorial do livro do artista Peter Friedl *Trabalhando no Copan / Working at Copan* (Steimberg, 2007), e é co-autora de artigo sobre arquitetura brasileira contemporânea para futura publicação da editora Phaidon (Londres, 2009), dentre outros.

Kazuo Nakano é arquiteto urbanista, graduado pela FAU- USP, com pós-graduação em gestão urbana e ambiental pelo Institute for Housing and Urban Development - IHS de Rotterdam, Holanda, e mestre em Estruturas Ambientais e Urbanas pela FAU - USP. Trabalhou no Centro Brasileiro de Análise e Planejamento - CEBRAP e foi Gerente de Projeto da Secretaria Nacional de Programas Urbanos do Ministério das Cidades. Atua como técnico do Pólis - Instituto de Estudos, Formação e Assessoria em Políticas Sociais desenvolvendo pesquisas urbanas e coordenando assessorias técnicas em diversas cidades brasileiras na elaboração de planos diretores participativos. Tem artigos sobre esse assunto publicados em livros e periódicos especializados.

Tatiana Roque nasceu no Rio de Janeiro, tem 38 anos, é professora do Instituto de Matemática da UFRJ, doutora em História e Filosofia da Ciência, foi pesquisadora do Collège International de Philosophie, em Paris, entre 2001 e 2007, e integrante da bateria do Bloco das Carmelitas, em Santa Teresa.

Paulo Domenech Oneto nasceu no Rio de Janeiro, tem 43 anos, é professor no Programa de Pós-Graduação em Filosofia da UGF-RJ (Universidade Gama Filho), doutor em Filosofia pela Université de Nice.

Márcia Ferran é arquiteta e urbanista formada pela FAU/UFRJ, vive e trabalha no Rio de Janeiro. Doutora em Arquitetura e Urbanismo pela UFBA e em Filosofia pela Université de Paris<sup>1</sup>. Iniciou sua carreira como cenógrafa de TV e teatro, além de realizar projetos arquitetônicos. Foi professora do curso de graduação em Produção Cultural da UFF. Em 2002 foi convidada do programa *Courants du Monde* promovido pela Maison des Cultures du Monde, em Paris, onde também implantou e coordenou eventos científicos e culturais como o *I Rencontre Culture* em 2004 na Embaixada do Brasil e o *Ciclo de Palestras científicas APEB-FR* na Maison Du Brésil. Foi Gerente de Espaços Culturais da Secretaria de Cultura de Vitória/ES (2006-2007). Em 2007 recebeu o Prêmio Rumos Itaú

Cultural Pesquisa: Gestão Cultural pela dissertação Participação, política cultural e revitalização urbana nos subúrbios cariocas : O caso das Lonas Culturais. Atualmente atua como Curadora consultora da Secretaria de Cultura do Maranhão para o Ano da França no Brasil 2009. Desde 1999 tem pesquisado projetos culturais e artísticos em subúrbios na França e no Brasil, escrito artigos e proferido palestras abordando a noção de Hospitalidade e suas condições críticas na cultura e arte contemporâneas.

Peio Aguirre nasceu em 1972 e trabalha como crítico de arte e curador independente. Estabeleceu-se em Donostia-San Sebastian, Países Bascos, Espanha. Entre 2000 e 2005 ele co-dirigiu o D.A.E. Donostiako Arte Ekinbideak, uma estrutura curatorial independente. Os projetos mais recentes incluem The Great Method-Casco Issues X (with Emily Pethick), Casco Office for Art, Design and Theory, Utrecht (2007) e a curadoria das imagens da exposição Images From the Other Side, CAAM, Las Palmas of Canary Islands (2007), Archaeologies of the Future, sala rekalde, Bilbao (2007) e Asier Mendizabal, MACBA, Barcelona, 2008. Ele também escreveu ensaios para os catálogos de artistas como Philippe Parreno, Ibon Aranberri, Jon Mikel Euba, Annika Eriksson, Liam Gillick, Sergio Prego, Apolonija Sustersic, Susan Philipsz, Tilo Schulz e Wendelien van Oldenborgh.

Juan Valentini nasceu em Roverano, Argentina no meio rural. Em suas horas livres, lê e escreve sobre arquitetura, gramática, ótica e literatura. Há 3 meses ele reside no Panamá, onde ele realiza uma investigação no campo sobre as ervas medicinais de kuna yala.

Santiago García Navarro é escritor, tradutor, crítico de arte e docente de arte contemporânea latino Americana. Vive em Buenos Aires

Teresa Riccardi nasceu em Buenos Aires em 1972. Ingressou na faculdade de filosofia e letras da Universidad de Buenos Aires, 1999. Foi bolsista de doutorado ANPCyT (2003-2007) e CONICET (2007-2009). É docente da cátedra Introducción al Lenguaje de las Artes Plásticas (FFyL-UBA) desde 2003. É pesquisadora do Instituto de Teoría e Historia del Arte Julio E. Payró (FFyL-UBA) e trabalhou como assistente de direção no Museo de Arte Moderno de Buenos Aires entre 2002 e 2003. Em 2005 publicou, em colaboração com El pez, "la bicicleta y la máquina de escribir" editado pela Fundación Proa. Atualmente trabalha de forma independente em projetos curatoriais, em iniciativas editoriais de arte contemporânea, em atividades de extensão universitária e participa no laboratório de pesquisa de práticas artísticas contemporâneas (LIPAC). Pesquisou arquivos patrimoniais e coleções na Argentina. Atualmente escreve sua tese de doutorado "Cuerpo, escritura y creencia. La construcción del sujeto en las practicas performáticas argentinas contemporâneas", dirigido pela Dra. Andrea Giunta.

Helmut Batista nasceu no Rio de Janeiro em 1964. Estudou direção de ópera e trabalhou na Ópera de Viena nos anos 80. De volta ao Rio, depois de 15 anos, renunciou à arte e fundou no bairro do Flamengo o CAPACETE, que desde então vem se configurando de diferentes maneiras.

Danilo Volpato nasceu na cidade de São Paulo em 1980; em 85 mudou-se com seus pais pra Taquaritinga-SP e um ano depois pra Americana-SP. Fez curso técnico de edificações em Limeira-SP, graduou-se em artes plásticas pela ECA-USP, viveu o ano de 2006 em Bogotá- Colômbia , realizou alguns trabalhos e exposições e atualmente trabalha e vive no Rio de Janeiro como assistente e residente do CAPACETE.

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