

Ministério do Turismo, Secretaria Municipal de Cultura de São Paulo, Unfinished Camp and Pivô present:



UNFINISHED CAMP @ PIVÔ

Exposição / *Exhibition*
01 JUN - 31 JUL
QUA - DOM 13 - 19H
JUN 1ST - 31ST JUL
WED - SUN 1 - 7PM

Galeria Vitrine
Gratuito / *Free entry*
Classificação Indicativa Livre /
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This exhibition is part of the interdisciplinary project *Unfinished Camp*, an international initiative in which several cultural institutions participate. It is built on the premise that it is necessary to listen to the new generation of artists in order to build other social and political imaginings of the world as listening is a fundamental part of the process as we work to create new and better realities. During 2021, the organizations that participated in the project invited young artists to produce a short video exploring the question: “What is the future of art in a decentralized world?”. Now, with this exhibition, Pivô presents 12 of the 27 works conceived from this question.

Unfinished Camp @ Pivô is organized around three axes that are spread out over time. In each of them, the work of one of the artists invited by Pivô to respond to the project’s initial question – biarritzzz, Christian Salablanca Díaz and the duo Lina Mazonett and David Quiroga – is placed in dialogue with three artists invited by other institutions.

While diverse in terms of form and theme, the selected works signal the limits of advancements in the fields of connectivity and Artificial Intelligence and articulate the exhaustion and crisis of our contemporary ways of existence. Increasingly guided by collective and transdisciplinary practices, the notions of technology, knowledge and ecology are amplified by these artists, who, in their practice, incorporate ideas of reciprocity, solidarity and friendship between the human and the non-human.

The first thematic axis that makes up the show demonstrate some of the mechanisms of historical reproduction of coloniality and affirm the idea that memory (and the right to have it) is disputed in the era of informational capital. The spaces of fictionalization that interweave the narratives of dispossession and violence create new political imaginings and in this sense, they can be propelling processes of restoration and restitution.

1. TIQQUN. *Contribuição para a guerra em curso*. São Paulo: n-1, 2019

The next axis explores the notions of connectivity and presence. Certain ancestry, the dystopia of the 24/7 attention economy and the human body’s response to being connected to technology are placed side by side. In this way, the concept of linear time is suspended – we are facing a long duration and a spiral. Time cannot be captured – it is experienced.

In the third and final axis of the exhibition we bring together works in which the future is fictionalized based on the resurgence of knowledge and narratives historically not recognized in the Western world. Even with a sometimes pessimistic tone in the face of the reality that surrounds us, the drive behind these narratives is to move towards necessary epistemological change, in which other systems and landscapes are perceived in their complexity and as a source of knowledge.

All the works in the *Unfinished Camp@Pivô* show operate as both narrations and fictions – sometimes scientific – of another political future, increasingly based on solidarity, decentralization and cognitive diversity. They urge us to recognise that we share, along with other species, the planet and that we have an almost ancestral responsibility for what is to come.

When using the third person to cite the perspectives offered to us through the works of the different artists, we are not referring to a subject or a formed entity. The we is a mass of worlds (Tiqqun, 2019), a signal of solidarity and dissent in relation to established power. We must constantly remember that this we, in the face of the conservative and individualistic escalation that we see in the world, is fundamental for the construction of a common other.

ANA ROMAN

Unfinished Camp was conceived by the curator and artistic director of the Serpentine Galleries, Hans Ulrich Obrist and by author and cultural strategy consultant András Szántó. The *Unfinished Camp* network features leading organizations in visual arts, digital innovation and technology around the world – including House of Electronic Arts, The Shed, LUMA Arles, Pivô, Serpentine, UCCA, Zeitz MoCAA, The Australian Center for the Moving Image (ACMI) and The High Line in New York.

PROGRAM 01

01.06 – 19.06

ENGLISH VERSION

CHRISTIAN SALABLANCA DIAZ

Guararí, Costa Rica, 1990

wī(ə)rləs , 2021

4'13"

Using the phonetic spelling of Wireless graphically, the project begins as a verbal disarticulation of the word to generate reflections on the processes of communication at a distance, in order to rethink the transmission of knowledge and information of the present from a decentralised perspective.

The project consists of a CGI (computer generated image) video that composes a narrative based on the variations of the traditional design of the feather fan. In the video-rendering, different movements occur that alter the function in a parallel reality, focusing on the spiritual in the movements of each scene that resemble rituals with the wind. The sound was made specifically for the video, in an experimental way, using real feathers and a microphone. The result is a series of sounds of different intensities generated by movement and fanning, which alludes to the way birds communicate with each other through their wings. The objects are modulators of waves that generate a communication that transcends the human.

I am interested in the appellations we give to some objects over time as part of a past history, and in this sense I conceive of the workings of wireless devices which store, share and link information. This project is thought as a kind of deprogramming, from the digital to the analogue, as a reflection on the speculative function of certain atavistic objects, such as the designs of feather fans from the Puriscal area in Costa Rica.

These fans are loaded with stories which I relate to my family, which preserves traditions of indigenous heritage whose origins and meanings, however, are largely unknown. Thus, different narratives (re)constitute the objects and their functions. This allows me to reflect on a world where knowledge and information can be transferred from natural and spiritual links as a way of understanding the present.

I make use of this design, which is made by peasant and indigenous communities to be used for cleaning grains and seeds but which enables other functions beyond the instrumental-presentist. I thus reimagine the object as a living archive that, in view of an open future, stores diverse knowledge forms and gives rise to a multiplicity of uses and symbolic orders.

Christian Salablanca Diaz's artistic research processes are influenced by myths and narratives that arise from family encounters with ancestral communities. He uses stories from oral tradition that explain different ancient and symbolic knowledge through narration to develop his installations, sculptures, drawings and performance.

HELENA UAMBEMBE

Pomfret, South Africa, 1994

Toil, 2021

4'41"

"Toil tells a story of a woman, a woman who has dedicated her life to activism and the liberation of people and of her own people. Some might even call her a feminist. The story looks at how the world and its systems have always deterred women, often to the point of surrender.

As women, we frequently get to a point that we think that the work is done, but in fact, it has just begun. This story takes inspiration from activists such as Winnie Madikizela-Mandela, Josina Machel, women of the 32 Battalion and Angolan women during the civil war and post-war in Angola. These women sowed the seeds but never ate the fruits of their labour, for example, Josina Machel died before she saw a liberated Mozambique. In the same vein, women of the 32 Battalion faced many hardships historically which continue to creep into the present. In another instance, women of post war Angola face disproportionate economic inequality, misogyny and inequality at large (...).

In moving towards a decentralised world, we must be conscious of historical injustices towards women who fought for the freedoms that we have today and not perpetuate a culture of disempowerment. Women who fight, who stand up to injustices and inequalities should be able to reap the victories of the seeds that they sowed."

Helena Uambembe was born in Pomfret, South Africa to Angolan parents who fled the civil war. The 32 Battalion, Pomfret, and the artist's Angolan heritage are dominant themes in Uambembe's work, in which she explores narratives surrounding history and place, interweaving connected symbols and archival material.

THE BOTSWANA PAVILION

Botswana, Africa, 2019

Kgolokwe Separated Intersections, 2021

8'14"

"As an experiment in artistic and social decentralization, to create a future for sustainable art practice locally, we offer a solution that acknowledges the center while simultaneously looking at the area enclosed by the circle, and similarly, that which lies on the periphery.

Through dialogue, we discuss our collective mission, to look to a future of art built on the ideals of a decolonized world. In so doing, we envision a space that insists on collaboration, self-reflection, and acknowledging our individual and cumulative privileges with radical solidarity.

In giving thought to the future of a decentralized art world, we look to our home in Botswana for stimulus. Kgolokwe: Separated Intersections is the premise upon which we propose the circular metaphor as a possible solution. 'Kgolokwe' is a Setswana word that can be used to describe a circle or sphere but is more accurately understood as a round thing.' This speaks to a particular kind of cultural concept reflected in how we spatially organize ourselves locally that is linked to a circular geometry. By homing in on the circular intersections that characterize both rural and urban areas in Botswana, we consider the polysemic nature of public spaces that bring us together while simultaneously separating us."

The Botswana Pavilion was formed in May 2019 by four Botswana students at the Michaelis School of Fine Art: LegakwanaLeo Makgekgenene, Kim Karabo Makin, Thebe Phetogo, and Thero Makepe. The core team expanded within the same year to include Botswana-based artist Sade Shoalane as a core member. Concerned with the country's creative development and artistic archive and influenced by the lack of Tswana representation in the international arts arena, the collective's name alludes to the Venice Biennale, where Botswana is yet to participate. This lack of Tswana representation in art locally and internationally has stirred within the collective a need to support and validate young creatives from Botswana, in hopes to give rise to a new national creative identity. In so doing, the collective aspires to take full advantage of their creative potential and opportunity – amidst Botswana's arguably naive creative economy, to grow symbiotically with international art contemporaries. By creating a platform for international visibility and art exchange, they hope to inspire a sustainable creative industry locally.

JAZZ MONEY

Sovereign lands of the Dharug and Gundurra nations, Australia

We have stories for all the dark spaces inbetween, 2021
7'15"

"We have stories for all the dark spaces inbetween considers the interrelation of data networks and Indigenous ways of knowing land and relation. The title comes from Aboriginal astronomy, where both the darkness and light of the night sky tell stories and inform our world. The expression invites us to consider networks of care, and how all things, not just the visible, need to be known and maintained to sustain us all. (...) Indigenous knowledge systems on the continent now referred to as 'Australia' have been maintained through oral histories that trace back to the time when the world began (...) Yet these systems of care have been violently degraded and disrespected in the centuries since colonial invasion brought capitalism and exploitation to our shores. Decentralising from the colonial violence wrought upon the land is the only way to restore our world."

PROGRAM 02

22.06 – 09.07

BIARRITZZZ (BIA RODRIGUES)

Fortaleza, Brazil

VIDROS DE TEMPO part I
4'07"

"VIDROS DE TEMPO part I. Is a play between words and worlds, times and mirrors. Those are the characters of this reflection on what does future and center mean – or don't. Through the visuality and philosophy of the mirrors present inside of a laser machine, I start to trace ideas about infinity and optical illusions, which are also social illusions. An entity, a ghost, who once told me a story about time, appears in this world to bring its magical words. They echo through the space of sands, and seas."

biarritzzz is an interdisciplinary artist who moves between the music and party scene and contemporary art, using the internet language to disseminate her ideas. Through sophisticated irony, biarritzzz tackles serious issues around race, gender and identity by mixing video art, pop culture and aesthetics of the internet and its interfaces, platforms, mechanisms. By declaring herself not an Afrofuturist, she rejects the North American term to understand the complexities of her indigenous heritage, seeking new ways to attribute the reality in which her people actually find themselves: a complex that has never been binary, dualistic, linear or either straight.

GEORGICA PETTUS

New York, USA, 1997

(Zero, Zero), 2021
6'24"

"(Zero, Zero) is the origin on a graph with Intimacy and Transparency as the X and Y-axes respectively. This point describes a relationship with neutral attachment and median knowledge, the place at which the majority of human relationships begin. At the center of the graph lies the controlling body, the sole gravitational force keeping its surrounding bodies tethered."

(Zero, Zero) makes visual the centralized organization of human

relationships by algorithm. In the Digital Age, what it means to be friends, family, and lovers has been completely re-defined. In handing over our data to a select few—a technological oligarchy—we have forfeited our control over these definitions, and as a result our control over the experience itself. The line between in-person and online interface blurs, and chance encounters all but cease to exist.”

Georgica Pettus makes time-based media. She is interested in the sacred and the ceremonial as a means by which she can preserve the temporal. Her work is essentially formless, with story-telling at its core. Stories endure; what is not material can not decompose.

NAOMI LULENDO

Paris, France, 1994

All Eyes On Me, 2021

4'16”

We are living in a technologically connected world stuck in an interlocking of systems. A world full of screens, sometimes white, sometimes black. And among all those complex systems, the Solar System is ruling our very existence. So basically the Sun is the key point. A godly principle giving light and life, but also bringing shadow and death. Yet we tend to forget this fact, and believe that planet Earth instead is the center, when it is peripheral. I must begin by saying that I am an artist born black in a European country, from insular and continental descents, for whom images and words cannot be dissociated; and that the following reflections stem from this situation. And in regard to Art Histories, the western gaze has always tended to believe and act as if it was the foundation of them all, perceiving itself at the most central position.

So when I started to think about the meaning of the phrase: What is the future of art in a decentralized world? it appeared to me that the used terms were already kind of biased in themselves. I was in the coastal city of Dakar, in a very introspective state, and as far as my personal position was concerned (be it geographical, spiritual, professional, and sentimental), I knew that what was, and would be central to me could never be the same as for any other being. So what could possibly be a decentralized world? In order to understand the term of decentralization, one must first talk about the center, and the place of things and beings. Because it is above all, always a matter of position. As an artist, I have to be conscious of myself. It is through introspection and self questioning that I start my artistic process. It is also through elements and landscape observation that I find my inspiration.

(...)

More than just an ode to contemplation, All Eyes On Me is talking about an endless loop between rising and setting. Of the sunset, but of the artistic inspiration too. And going through concepts of spiritual awakening and collective ecological awareness.

Naomi Lulendo's works are materializations of an interest in the misappropriation of words, meanings, objects, and identity. Her work encompasses painting, sculpture, photography, installation, and performance.”

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misappropriation of words, meanings, objects, and identity. Her work encompasses painting, sculpture, photography, installation, and performance. Using the concept of “play” as a tool to shape and create hybrid objects, images, and texts, she observes the individual and collective, social and political implications of human mobility and cultural encounters. In her work, Lulendo explores the notions of screen and surface, which constitute both receptacles and windows on social phenomena and individual experiences. She inventories symbols and images of various geographical spaces through which she observes their representations and their relations to fantasized territories, often qualified as exotic. The body, as an intimate and social space, is also at the heart of Naomi's preoccupations as she confronts the collective imagination and the construction of identity. The artist's works are impregnated with her biography, made up of dialogues between her Congolese and Guadeloupean origins and of living between France and Senegal.

WANG YUYU

Shanxi, China, 1991

An Attempt to Connect, 2021

8'13”

“An Attempt to Connect is a performance work extracted from the working in progress sculpture. The sculpture parts during the performance were made of plaster, paper mush, wire, PVA glue, resin and silicone. By inserting the wire into the silicone tube, I completed the process of integrating sculpture parts from dispersed states into the whole.

In repetitive movements, the body cooperates with the materials of curved line, the materials with hard bone and soft limbs. The human body becomes a tool, a support, and an auxiliary equipment. And those fluctuated, tense, loose and restricted movements point to the wish to connect.

(...) When I attempted to understand the concrete things in the concept of decentralization, I perceived a lot of turbulent and interlaced lines. When the giant net radiated and infiltrated into our daily life, individuals might be refined into functional objects in the system.

An Attempt to Connect could be seemed as a model building for the abstract term of decentralization. At the same time, it is also contain the desire of telling an individual's situation. In the performance, instead of the nationality, gender and identity of the body no longer be emphasized, it is the extremely simple action and the only purpose: connect. On the other hand, the experience of tension, excitement, anxiety and exhaustion of the performance also lead the body go back to daily life again.”

Wang Yuyu's practice revolves around the liminality of movement for the body and objects. She believes that the authenticity of everyday life can be expounded through somatic experiences. Her work explores how the sensual and physical level of experiences could be transformed through different methods, such as sculpture, installation, image, and performance, to discuss the relationship between the individual and the contemporary landscape of social life. Her practice is focused on the body's participation in individual emotional expression and the possibility of narrative-weaving in a specific field.

PROGRAM 03
22.06 – 09.07

MAZENETT QUIROGA

David Quiroga (1985) & Lina Mazenet (1989)

Bogotá, Colombia

Rejaguarificacion, 2021

8'16"

"We believe in the speculative potential (alternative futures) of art to contribute to the decentralization of the world. In our work we seek to create new cosmologies and reconstruct lost or forgotten links with other beings/objects beyond the human world. Art in a decentralized world is that which maps other worlds, invisibilized but existing, and propitiates an ecosystem of knowledge. Our work calls for epistemic justice, recognizing knowledge and ways of inhabiting the world that have been excluded from scientific discourse, we also implement non-western technologies, understanding technology in an integral sense as a way of revealing and as the ability to connect different bodies. Art in a decentralized future will undoubtedly be recognized as technology."

Lina Mazenet & Davi Quiroga have been working in Bogotá as a two-person collective for the past nine years. In their projects, they explore the interrelationship between organisms and the misnamed "resources" of our environment and how these relationships are appropriated and distributed by means of culture. They reflect on temporality, origin, and symbolism of some fundamental elements of the world economy, working with materials of fossil origin, such as tar, pitch, coal and a diversity of minerals to create works that connect humans with remote geological times. Their practice is inspired by a dialogue between mythology from Amazonian people and western science such as geology, astronomy, and economy, trying to reconnect ordinary and everyday elements with ancient knowledge and mythical time.

JOTA MOMBAÇA

Fortaleza, Brazil, 1991

NO OUTSIDE OTHER THAN CONSTANT VARIATION, 2021

6'21"

NO OUTSIDE OTHER THAN CONSTANT VARIATION is a short video-essay that deals with the ideas of movement and decentralization in a planetary scale. Rotation is the main character within the narrative that is drawn from the artist's previous writing work, namely the fictional essay in three parts The End as Interlude (2020). In the narrative, a disembodied, entangled character previously based on Earth describes their new life on an unnamed planet, in which the notions of margin and center, interiority and exteriority, surface and depth, high and low are constantly challenged by planetary

movement. The video articulates a quite literal rendition of rotation, as the raw footage used in it was recorded in an open field in the Mata dos Medos (Lisbon, Portugal) by a body-camera attached to the artist's body, while they rotate in the soil. Added to that there are images of planetary rotation, color effects and a voice over reading of the abovementioned text.

By choosing to ground conceptually and formally this work on an idea of constant variation, the artist intended to provoke a critical commentary about the notion of 'decentralization', in the sense that it reinforces pre-existing definitions of center and periphery. How to locate the center of a planet that is constantly shifting? If we could attune to planetary movement, and to the perpetual movement that constitutes its rhythms, why would we need to decentralize?

Jota Mombaça is an interdisciplinary artist whose work derives from poetry, critical theory, and performance. In their highly political practice, sonic and visual words play an important role, relating to anti-colonial critique and gender disobedience. Mombaça defines themselves as a non-binary black bicha, born and raised in northeast Brazil. Mombaça is engaged in a constant investigation of the relationship between monstrosity and humanity, queer studies, de-colonial turns, political intersectionality, anti-colonial justice, redistribution of violence, visionary fictions, the end of the world and tensions among ethics, aesthetics, art and politics in the knowledge productions of the global south-of-the-south. Through performance, visionary fiction, and situational strategies of knowledge production, they intend to rehearse the end of the world as we know it and the figuration of what comes after we dislodge the Modern-Colonial subject off its podium.

PAUL KOLLING

Kandel, Germany, 1993

193824673_14795938408.mp4 (untitled), 2021

"The video takes as its starting point the original idea and concepts of new, yet unreleased projects of terra0 (terra0 is an art work and research group centered around decentralized technologies built on the Ethereum network aiming to provide automated ecosystem resilience frameworks. It first appeared in 2016 with a concept paper describing how a forest could own itself (...). It depicts the moment when a developer, who has spent their life working on the development of technologically enhanced and self-owning ecosystems, travels to the physical location of the first terra0 forest. It resembles an ordinary video livestream (e.g. Instagram) directed at an undefined audience. The visual world consists of trees that were created by biological growth algorithms and are therefore unique — they will appear again in upcoming projects of terra0 and thus 'live on' beyond this video."

Paul Kolling makes works about infrastructural and economic processes and their integration into environmental and social structures. His research into and (re-)appropriation of emerging technologies is rearranged to reveal new perspectives that can be obscured through complexity and rhetoric. The outcomes are technological systems, installations, and hybrid objects that strive to make complicated issues accessible.

MOORINA BONINI
Wurundjeri, Australia, 1996
Gowidja (After), 2021

“The western value system continues to govern Indigenous peoples, our knowledge and country in Australia. A decentralised world can only exist in conjunction with the past and present time.

Gowidja (After) undertakes a critical evaluation of centralised operational systems such as the governance and control of our cultural material in museums, galleries and collections, land management and extractive practices. Gowidja (After) presents a near and Indigenous-led future where all centralised governance and power has been dispersed outwards amongst Indigenous people and communities. In this future we have ownership of our cultural materials and objects, autonomy over our representation and agency to achieve our self-determinism.”

Moorina Bonini is a descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri-Woiwurrung Briggs/McCrae family. Her works are informed by her experiences as an Aboriginal and Italian woman. Bonini’s practice is driven by a self-reflexive methodology that enables the reexamination of lived experiences that have influenced the construction of her cultural identity. In particular, Bonini uses video art as a means to experiment, translate, and reframe both personal and societal histories.

By unsettling the narrative placed upon Aboriginal people as a result of colonization, Bonini’s practice is based within Indigenous Knowledge systems and brings this to the fore. As a young Yorta Yorta and Wurundjeri-Woiwurrung woman, Moorina is thinking of what we can learn from the past, which provides an interesting alternative when thinking about the construction of a decolonial future.

Moorina holds a Bachelor of Fine Arts from RMIT University and a Bachelor of Fine Arts (Honours) from VCA. Her work has been exhibited within group shows and at various galleries such as Ballarat International Foto Biennale, Sydney Festival, Blak Dot Gallery, c3 Contemporary Art Space, SEVENTH Gallery, Koorie Heritage Trust and Brunswick Street Gallery.

UNFINISHED CAMP@PIVÔ

Co-realization
Unfinished Camp

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Daniel Weinberg, Vivien Hertogh
e Jairo Okret + aqueles que
preferiram permanecer anônimos

UNFINISHED CAMP@PIVÔ

June 1st to July 31st 2022

PROGRAM 01
01.06 – 19.06

PROGRAM 02
22.06 – 09.07

PROGRAM 03
13.07 – 31.07

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