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Pivô is a non-profit cultural association, founded in 2012, which acts as a platform for exchange and artistic experimentation from its space in the Copan Building, in downtown São Paulo. The primary goal of the institution is to foster and promote local artistic production and create a free and open space for interlocution between various agents in the field of contemporary culture, both nationally and internationally.

Pivô's program is articulated among commissioned projects, exhibitions, public programs, publications, and artistic residencies, always aiming at the potential that contemporary art has to raise critical questions and open new possibilities of involvement with crucial issues of our time.

RESIDENCY PROGRAM

PIVÔ RESEARCH

Since 2013, Pivô conducts Pivô Research, an artist residency program that takes place in the Copan building in São Paulo. Over the years, the program has accumulated extensive experience in forming artists by critically monitoring projects and facilitating the development of works, having established a network of professionals who frequently collaborate with the program. More than 150 artists, including Brazilians and foreigners, have gone through Pivô's residency.

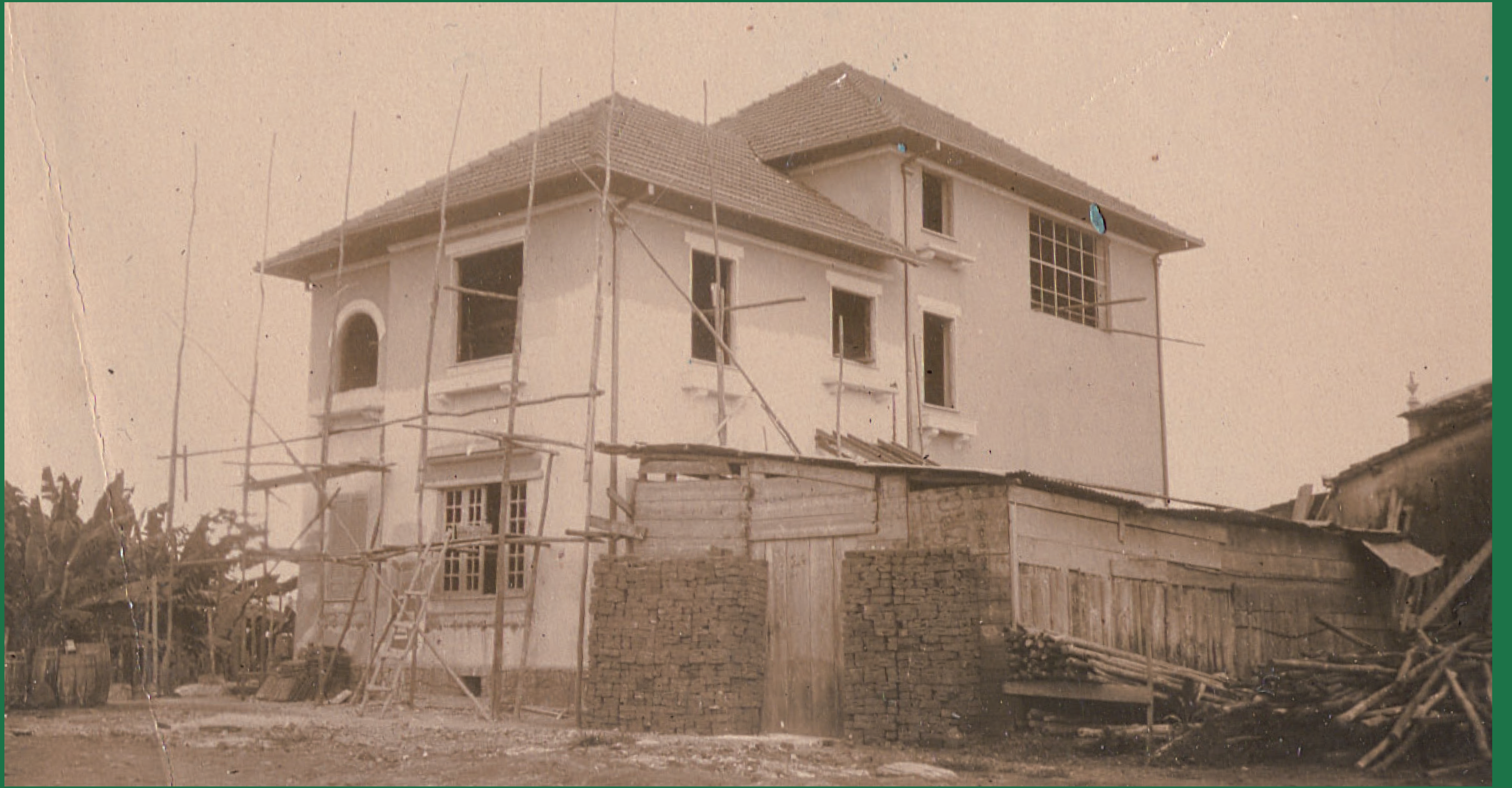
For the duration of the program, the participants are offered a research grant. Each group is accompanied by guest curators, who work in collaboration with Pivô's curatorial team. These professionals follow the artists' processes throughout the cycle, promoting a shared critical environment, supported by different educational activities.

In 2023, as a way to continue its experimental character and generate an even more complete exchange space for the participants, Pivô Research bet on a more porous and transdisciplinary format for the residency, understanding art as a field formed by multiple languages and knowledge. To this end, it is open to the participation of artists, curators, researchers, educators, critics, writers, managers, publishers, and other art agents. Besides the monitoring of artistic processes, the residency is now integrated into a Study Program open to the public, composed of conversations, master classes, and workshops.

Pivô believes in the artistic residency as a space for experimentation and research, coexistence creation, and learning together.

PIVÔ SALVADOR







Internal garden of the house
© Ricardo Prado

On the previous page
The Boulevard Suíço house
under construction, 1933
© Unknown authorship

Pivô is now a decade old, and all this time, we have been pointing to and testing out desirable alternatives and new models for enabling and disclosing contemporary art production and critical thinking. Hundreds of artists have worked inside our venue in São Paulo. These same artists and their multiple perspectives and backgrounds prevent us from becoming too comfortable inside our institutional frameworks. In other words, we are constantly rethinking our activities and verifying our mission's reach and timeliness.

In the past few years, I've been more and more fond of the idea of degrowth. Many contemporary art and critical thinking projects have addressed how the growth ideology conceals the rising inequalities and ecological destructions associated with a still

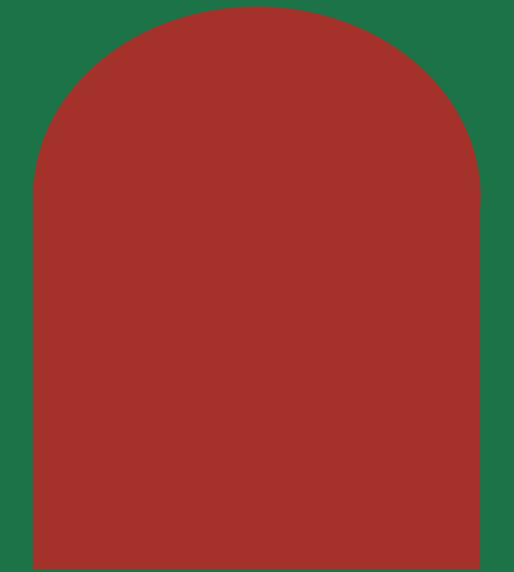
hegemonic but worn-out model of existence. So, why open a new venue in another city right now?

Pivô's program has arisen out of situations and encounters since its inception, and this case is no different. Like the space in São Paulo, our new venue in Salvador is a fortunate encounter with some incredible living and nonliving beings. It is a new house for us but a significant site for many that came before, making it unique in the past ninety years. Working in neutral spaces (as if there are any) is not our talent. To open this new chapter, we are building on a vibrant cultural scene that thrives and continues blossoming despite the many adversities it has been persistently confronting. A cultural scene we were always enthusiastic about and willing to learn from and collaborate with.

Borrowing the words of Australian cultural theorist Mckenzie Wark: If we understand that we are living in ruins, then we can understand that we do not have a tradition of knowledge that we can continue as if it were whole and intact and passing through a homogenous time. Instead, we have fragments not of a past but of possible futures. This move is not an expansion but a fragmentation. It charts a path forward through shared methodologies and ideas. By acknowledging multilayered times, histories, and experiences, we plan to reactivate an already unique house and create free spaces for experimentation, art making, and fostering of counter-hegemonic movements and ideas. The format is still to be figured out as we set things in motion, but the approach is transdisciplinary. We will depart



One of the internal spaces of the house
© Ricardo Prado



thought of in the context of the futures that might still be possible. And it seems to us that starting something different in a radically different location and context, fostering new networks of knowledge exchange and context-based artistic projects might offer a glimpse of new potential applications of the work we have been doing since Pivô opened its door. Pivô's next decade begins in Bahia.

Fernanda Brenner
Artistic Director

from our contemporary art background to build collaborative scientific, technical, intellectual, organizational affective, and manual labor forms to find a path through our unstable times. The question of the futures anyone might want has to be

pivô
salvador
residency
program



The Pivô Salvador Residency Program is based on Pivô Research's conception of artistic residency: it proposes to generate a platform for exchanging and experimenting between artists. The Residency is a research space and the Pivô is placed as an intermediary agent of possible interlocutions.

Besides the workspace, there is the possibility of a stay at the historical house that houses the Pivô Salvador. The program also includes curatorial supervision, activities for public sharing of the developments of the individual processes and collective discussions held during the residence, and also an exchange of proposals between the two institutions' headquarters.

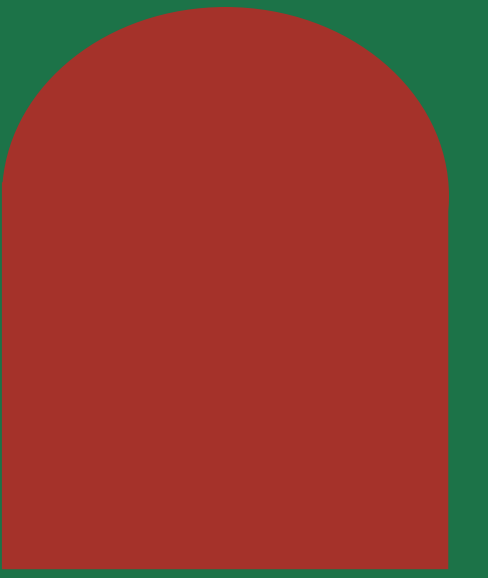


Ateliê da casa
© Ricardo Prado



Pivô Salvador intends to establish itself as a platform for research and exchange in the Northeast of Brazil. The opening of the space in Salvador, and the choice of the space in which the residency will take place, resonates with Pivô's mission and institutional commitment: the promotion and dissemination of local artistic production

and the creation of free and independent space for dialogue between various agents in the field of contemporary culture, both nationally and internationally.



Stúdio of the house
© Ricardo Prado

boulevard suisso's house

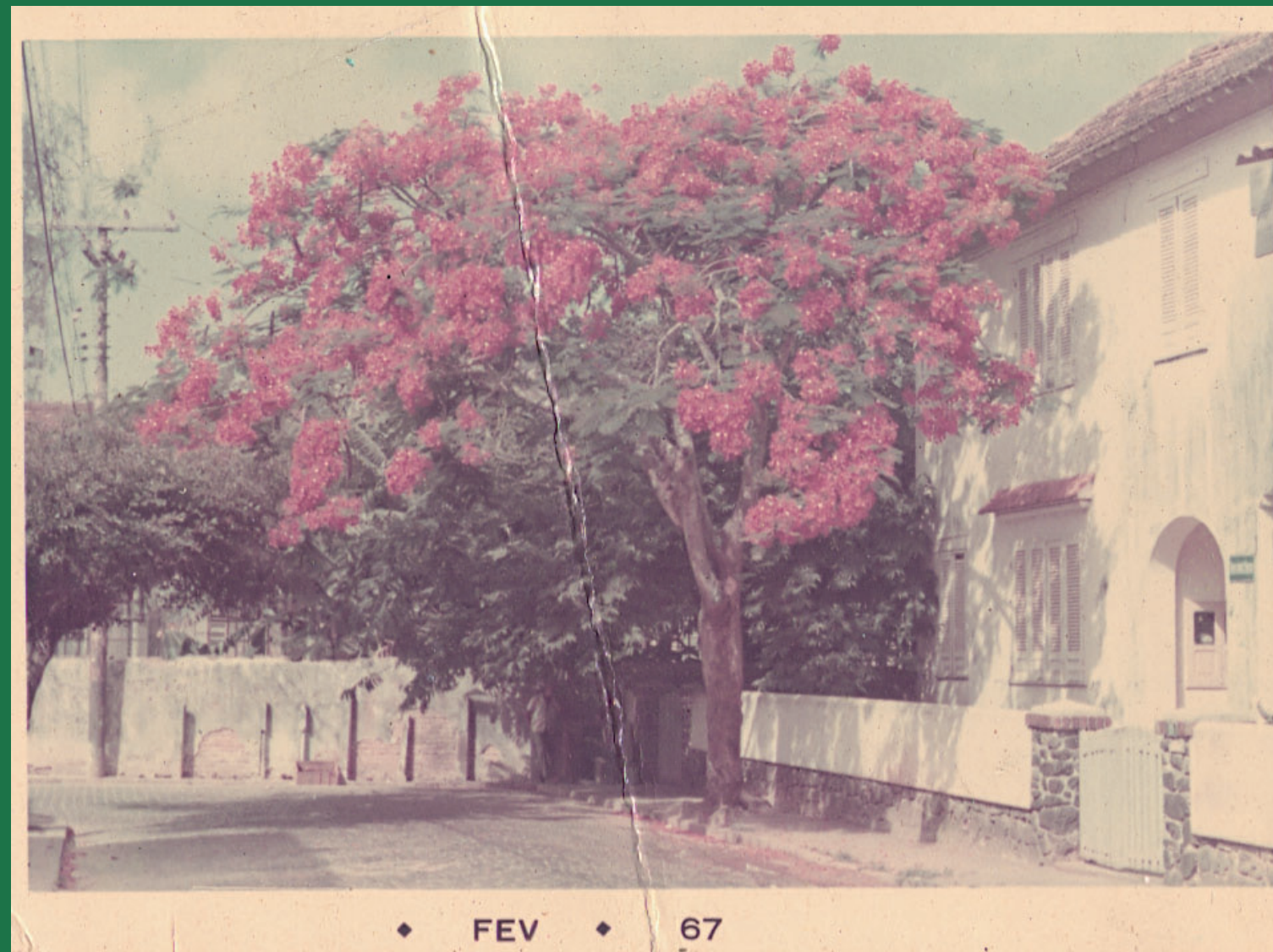


1



Called 'Boulevard House' or simply 'Boulevard', a reference to the address where it is located: Rua Boulevard Suíço, nº 11. The house is located in Nazaré, a historic neighborhood in Salvador, Bahia.

Salvador, a historical city located in the Northeast Region of Brazil, is recognized throughout the country and internationally for its cuisine, music, and architecture. The African influence in many cultural aspects of the city makes it a center of Afro-Brazilian culture. As the first capital of Colonial Brazil, the city is one of the oldest in the Americas and one of the first planned cities in the world.

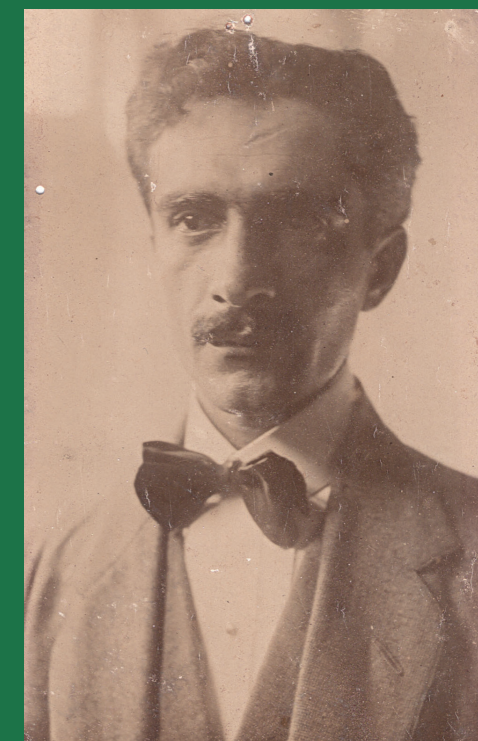


2

1. Street sign Boulevard Suisso © Ricardo Prado

2. The house © Maria Moniz

The house that will host the residency space was built in 1934 and belonged to Presciliano Silva, an important artist. Silva studied painting and drawing at the School of Fine Arts in Bahia and was awarded a scholarship by the state government of Bahia in 1905 to study at the Academie Julian in France. He is the author, among others, of the historical painting *Entrada do Exército Libertador*, commissioned by the mayor of Salvador, Francisco de Souza, in 1930. He was awarded the gold medal in the National Salon of Fine Arts in 1941 and the medal of honor in 1947 for the painting *O Romeiro*. Some of his works are on display at the Bahia Museum of Art.



1

1. Presciliano in 1907
© Unknown authorship

2. Presciliano in his studio in the 1940s © Voltaire Fraga



2

3. Presciliano in his studio in the 1960s © Optaciano Oliveira Filho

4. Presciliano painting outdoors in Salvador in the 1940s © Unknown authorship



4



3



1

1. Maria Moniz, daughter of Prisciliano and Aice, with actor Enock Torres at a Carnival party at the house in the 1950s © Unknown authorship



2

2. Prisciliano Silva and Alice Moniz newlyweds in 1934 © Unknown authorship



3

3. Christmas party in the house in the 1950s © Unknown authorship



4

4. Wedding party in the 1950s © Unknown authorship

The venue, initially built for Prisciliano's wedding to the pianist and lyric singer Alice Moniz, became important in the cultural segment of the city. During the 1930s, 1940s, and 1950s, it was the site of many meetings of national and international intellectuals, literary and musical soirées, Christmas and São João parties, and lively carnival dances.



1

Pol Taburet will be the first resident of the new Pivô location, joining the many other artists who have cohabited, throughout history, in the space of the house.

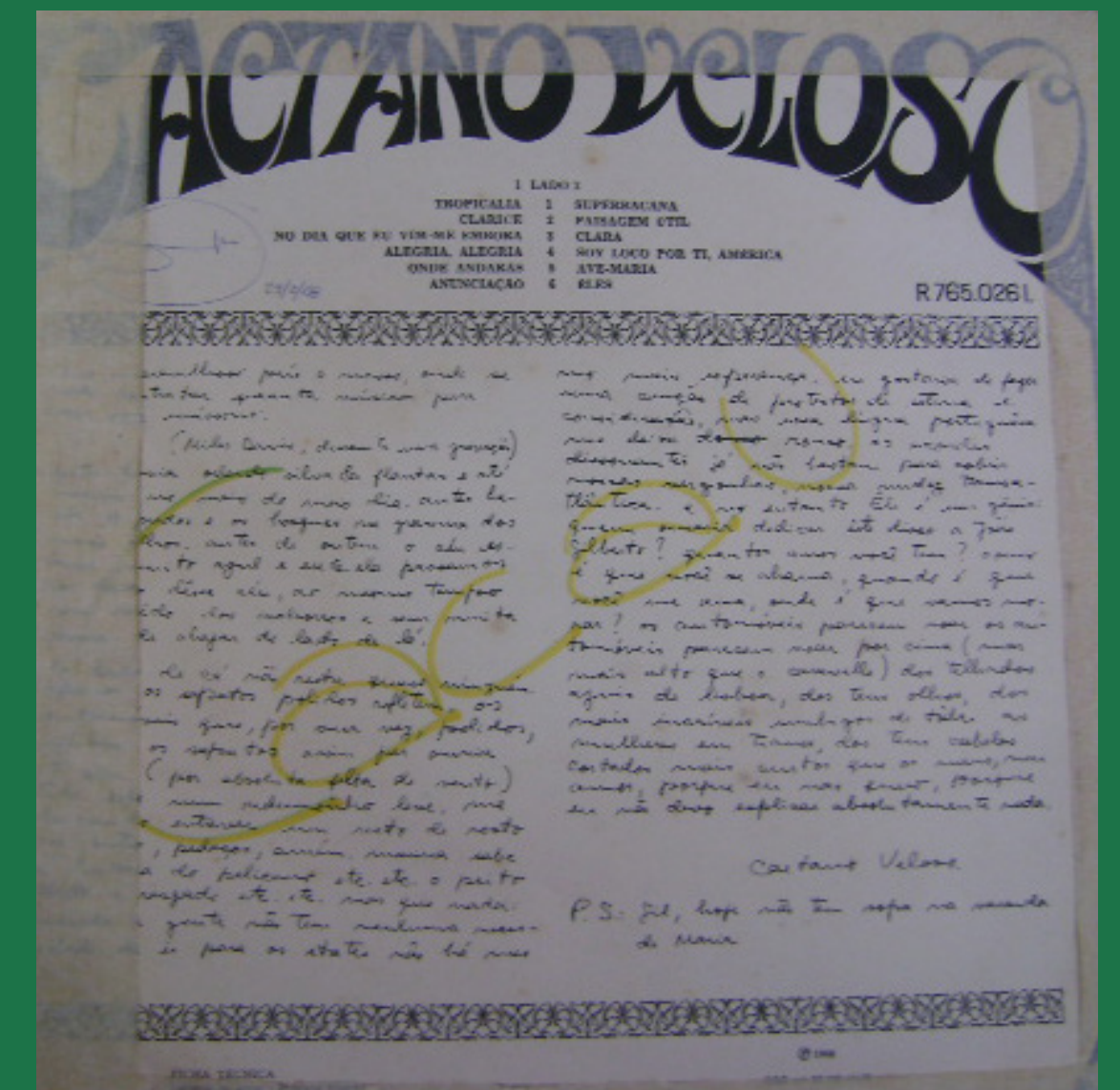
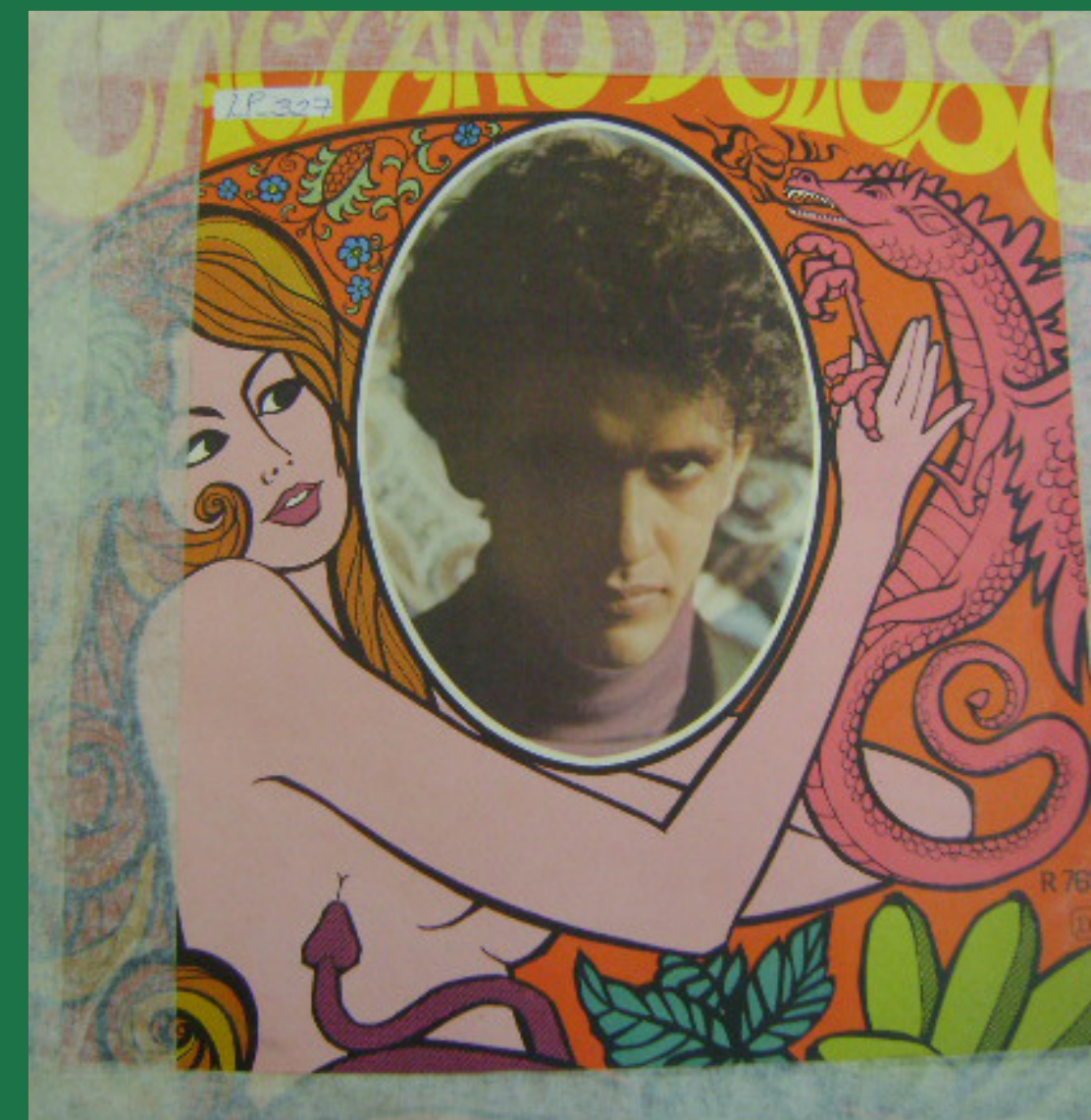


1. Party on the balcony in the 1950s © Édison Ponce de Leon

2. Front and back of the record by Caetano Veloso that refers to the events in the Boulevard Suíço house

In the 1960s, actress Maria Moniz, the couple's only daughter, organized meetings on the veranda of the house with people from Bahia's Escola de Teatro, Escola de Dança, and Bossa Nova, among them Tom Zé, Caetano Veloso, Gilberto Gil, Gal Costa, Maria Bethânia, Orlando Sena, Glauber Rocha, and Helena Ignês.

The prolific meetings on the veranda were the origin of the Tropicália movement. These nights were immortalized on the back cover of Caetano Veloso's record (1967), in which he says: "Gil, today there will be no soup on Maria's veranda".



2

first resident — pol taburet

Pol Taburet's work is a heady and iconoclastic mix of references that range from the artist's own Caribbean background, the region's syncretic voodoo traditions and belief systems, wider contemporary culture, as well as classical painting. Born in 1997, the artist has rapidly gained attention with his idiosyncratic painterly style, which he has developed by incorporating the use of airbrushing alongside traditional brush painting with acrylic colors. The formal result is a unique contraposition of textures and finishings, of painstaking detail, "impressionistic" suggestion and symbolism.



1



2

1. Pol Taburet, Orfeo's heels,
2022, acrylic, pigments and oil
pastels on canvas, 188 x 160 cm

2. Pol Taburet



2



4



5



1



3



1. Garden of the house
© Ricardo Prado

2. Cézanne's studio
© Unknown authorship

3. Studio in the 1980s
© Mônica Simões

4. Studio in 2010
© Jonas Grebler

5. Maria Moniz, daughter
of Presciliano Silva and
Alice Moniz, in the garden
of the house in 2023
© Ricardo Prado

ABOUT PIVÔ

+ 65 exhibitions

+ 80 public programs

+ 400 artists involved in the programming

+ 68 thousand visitors

+ 31 thousand accesses on the Pivô Satélite platform

+ 8 thousand registered on the mailing list

+ 50 thousand followers on Instagram

+ 14 thousand followers on Facebook

+ 830 on YouTube

+ 14 thousand views on the Pivô channel

+ 23 thousand plays on the main players

INSTITUTIONAL PARTNERSHIPS

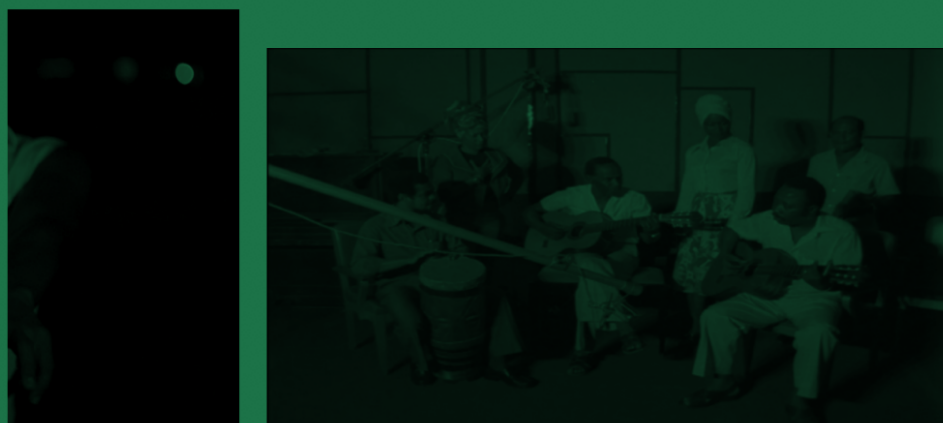
Pivô counts on a series of national and international institutional partnerships to enable challenging artistic and curatorial proposals and keep its space in full operation. Between 2012 and 2022, we made important institutional partnerships such as:

British Council Adam Mickiewicz Institute Institut Français Goethe Institut Fondation d'Enterprise Pernod Ricard Trampoline Fondazione In Between Art and Film Fiorucci Art Trust Gasworks Centro Cultural São Paulo (CCSP) Danish Art Council The Guardian Unfinished Camp + House of Electronic Arts; The Shed; LUMA Arles; Serpentine; UCCA; Zeitz MoCAA; The Australian Center for the Moving Image (ACMI); The High Line Contemporary Art Library Deutsche Bank Urban Age Award, Colección Patricia Phelps de Cisneros (CPPC), Frieze Magazine Kadist Matadero Madrid argos centre for audiovisual Triangle Network Kunsthalle Lissabon Baltic Art Center CAPC Bordeaux Mas Arte Mas Acción La Escocesa, Barcelona Arte Pará Bienal de Arte Jovem Argentina CAC Quito

Events, Santo Domingo

de montañas submarinas el fuego hace islas film screening program

28 OCT 2022-02 NOV 2022



ARTE

Exposição aborda duas décadas de andanças do artista Paulo Nazareth

'Vuadora' acontece até julho no espaço cultural Pivô, em São Paulo, com obras icônicas e inéditas do artista multifacetado

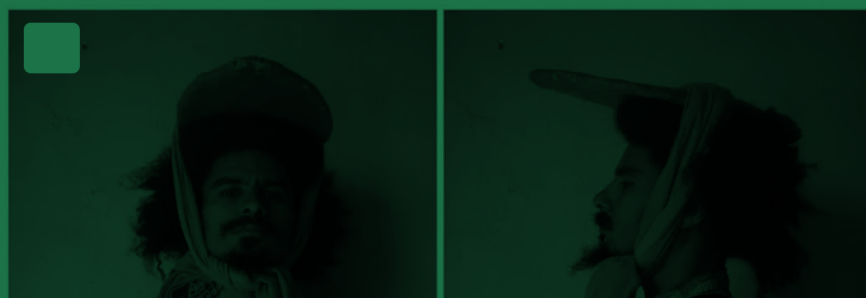
1 min de leitura



Bruna Martins

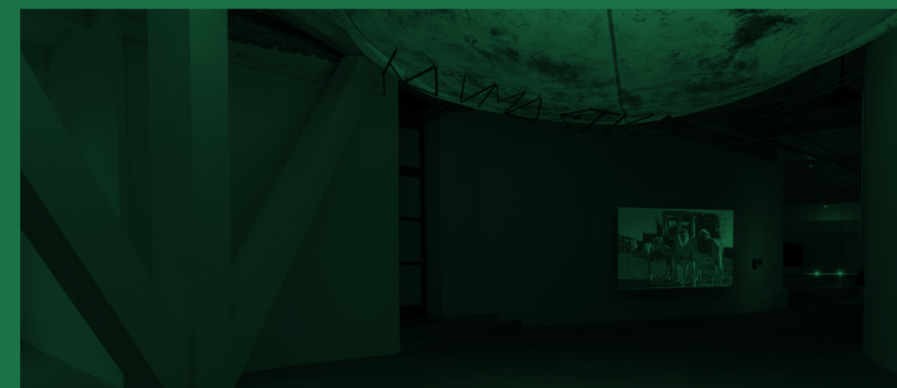
06 Abr 2022 - 06h01 | Atualizado em 06 Abr 2022 - 06h01

Os resultados das andanças feitas por Paulo Nazareth, ao longo das duas últimas décadas, são explorados em exposição que acontece até julho no espaço cultural Pivô, em São Paulo. *Vuadora* reúne obras emblemáticas do artista e outras peças nunca antes saídas de seu ateliê em Santa Luzia, Minas Gerais, nesta que é a maior mostra individual de sua carreira.



Installation View de montanhas submarinas o fogo faz ilhas

Pivô apresenta uma mostra coletiva, com curadoria de de Yina Jiménez Suriel, que reúne artistas brasileiros e de outros países latino-americanos integrantes da coleção KADIST para refletir sobre o sistema perceptivo humano e sobre formas de ampliá-lo através do pensamento estético.



12/1/22, 1:20 PM

É noite na América | Viennale

VIE
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LE

OCT 20
NOV 1 '22

THE FESTIVAL

PRESS & INDUSTRY

SHOP



German

NEWSLETTER & PROGRAM FOLDER



DESMATAMENTO (HTTPS://WWW1.FOLHA.UOL.COM.BR/FOLHA-TOPICOS/DESMATAMENTO/)

Paulo Nazareth retrata um Brasil em convulsão na maior mostra de sua carreira

Exposição em São Paulo revê mais de 20 anos de trabalho do artista e tem pinturas inéditas



12/1/22, 1:12 PM

Festival de Cinema de Locarno tem participação de brasileiros | Brazilian Times

CHEGOU O CLASSIFICADO DO BRAZILIAN TIMES. DIVULQUE OU BUSQUE PRODUTOS E SERVIÇOS AGORA MESMO! ACESSAR OS CLASSIFICADOS ((classificados))

Publicado em 17/08/2022 às 1:00pm

Festival de Cinema de Locarno tem participação de brasileiros

Depois de dois anos difíceis de pandemia, a cidade suíça de Locarno recoloca em função...



6/2/22, 3:47 PM

«Vuadora», solo exhibition by Paulo Nazareth at Pivo, Brazil - Terremoto

TERREMOTO

// BLOG - SÃO PAULO - BRASIL
TIEMPO DE LECTURA: 4 MINUTOS

13.05.2022

«Vuadora», solo exhibition by Paulo Nazareth at Pivo, Brazil

From March 26 to July 17



Location Curzon Soho, Date Event has passed

Arte Visi | 2022 | Italy, Brazil, France | 60' | 16mm to digital | Portuguese spoken, English subtitles

Filmed in the zone of Brasília, home to hundreds of species rescued in the city (giant anteaters, masked weasels, ocelots, wood foxes, capybaras, caracaras). É noite na América is a reverse ethnography that foregrounds the non-human perceptions of animals – those original inhabitants of a city that was dreamed for the future but built on a legacy of violence and displacement. As a headline in the local newspaper reads: "Are animals invading our cities, or rather are we occupying their habitats?" "Vis returns to the subject of her native Brasília (which she explored in early films such as Stone Pivô and A House in the Woods) and further to her original project of subverting the traditional power dynamics between filmmaker

The New York Times

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O ESTADO DE S. PAULO

FINANCIAL TIMES

Valor^{ECONÓMICO}

theguardian

ARTFORUM

BAZAAR^{Magazine}

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ArtReview

FRIEZE


MONOCLE

MOUSSE


CULTURA

arte1

SELECT

ARTE!
Brasileiros

bamboo

aperture

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There are many professionals and collaborators who keep Pivô fully operational, contributing to the construction of a dynamic space for reflection and research in contemporary art and culture.

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INSTAGRAM



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