20TH CONTEMPORARY ART FESTIVAL
SESC_VIDEOBRASIL
—
SOUTHERN PANORAMAS
—
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Lying at this crossroads where the specific meets the general, Sesc presents a cultural action akin to experiences bent on casting off shackles inherited from the colonial past and imposed by a peripheral geopolitical condition. Initiated in the 1990s, the partnership between Sesc and Associação Cultural Videobrasil has enabled such intersections between local and international forces to create other nodes originating in the South.

Danilo Santos de Miranda
Regional Director of Sesc São Paulo

OTHER NODES FROM THE SOUTH

In the contemporary global setting, the boundaries that divide nation-states and mark their positions on the world map are relativized by transnational market dynamics. In this context, the idea of geopolitics acquires centrality. By combining geographic and political aspects, this notion reflects the interdependence between territorial, demographic and economic factors in a given country or region, whose governance depends on decisions based on internal and external variables.

In the cultural sphere, intensified relationships between countries give rise to ambivalent cosmopolitanism. On the one hand, the means of colonizing minds are updated, based on imperialist reason forged and spread by the great powers. This same process, on the other hand, paves the way for a surprising non-hegemonic flip side, through which other forms of producing knowledge come to the fore, demanding the decolonization of knowledge while postulating alternative ways of addressing history and the contradictions of present times.

Acknowledgment of the importance of the symbolic production emerging from the fringes of the capitalist world system benefits from the concept of Global South, dear to the premises of the 20th Contemporary Art Festival Sesc_Videobrasil. Presenting proposals by artists from different nations of the geopolitical South—related to the developing countries—the festival targets the expansion of worldviews, leveraged by artistic investigations imbued with issues that prove to be, dialectically, local and global.
At the 20th Contemporary Art Festival Sesc_Videobrasil, the artworks of the fifty artists selected for the Southern Panoramas exhibition occupy various venues at Sesc Pompeia, branching out into exhibition, video program, and performance, besides a series of activation actions, many of them involving the actual artists. The content of the works reaffirms the strategic importance of open calls as a mechanism to scrutinize uncharted areas of the artistic production of these regions, unveiling research previously not absorbed or endorsed by the art system.

It comes as no surprise to see a production historically grounded on resistance and political vocation flourishing and refining itself in a context of regression and uncertainty. As narrative disputes escalate under the permanent specter of crisis, and local and global social and political rearrangements abound, the Southern Panoramas exhibition and the artists there represented bring out art’s desire to expand and subvert our worldviews.

The urge to investigate the areas of knowledge and their limits marks the artistic practices gathered here. Blurring boundaries between art and science, they take us on a journey to the origin of history, of societies, and of the Earth. They resonate the study of life, of the evolution of the universe, of social dynamics throughout history, of the invention of new ways of doing politics. Enabling an integrated interpretation of art, culture, astronomy, biology, history, geography, they translate the idea that only by broadening our worldviews can we restore freedom to human imagination and expand knowledge bound to Western models of production and legitimacy.

The selected works inspire a curatorial concept that can be called Theory of Constellations, and which opposes the idea of scientific precision, exposing the relations between particular and general, minimum and whole, certainty and imprecision, art and science. They also reaffirm the idea of resistance as one of the most important paradigms of human consciousness, capable of making us who we really are and retrieving our sense of humanity, as opposed to the sense of power.

The manifest option for research that produces powerful, nonbinary, and dissenting experiences of resistance, aimed at reexamining where we are, the origins of who we are, and how we categorize our knowledge translates the resolve to move away from the progressive deflation of the discourses that circulate and shape the field of art. Our cultural context inflicts successive defeats on art’s ambition to provide relevant symbolic experiences, thus benefiting other more palatable fields of culture. In opposition to this increasing irrelevance, the production gathered in Southern Panoramas stands up to the progressive crushing of our horizons in order to preserve, albeit arduously, some prospect of a future.

Solange O. Farkas
Chief curator of the 20th Contemporary Art Festival Sesc_Videobrasil
ARTISTS AND WORKS

Featuring more than seventy works of art by fifty artists from the global South, the Southern Panoramas exhibition spans several venues at Sesc Pompeia: Convivência, which houses the exhibition space and Auditorium; Theater Hall; Central Street; and Oficinas de Criatividade. In addition to two- and three-dimensional works and video installations, the exhibition includes a five-segment video program, which will be screened in the Auditorium throughout the Festival at scheduled times, and a series of performances taking place during the opening week.
Alia Farid (Kuwait, 1985)
Hatillo, from the series Mezquitas de Puerto Rico, 2014
Ponce, from the series Mezquitas de Puerto Rico, 2014
Vega Alta, from the series Mezquitas de Puerto Rico, 2014
Mezquita de Santo Domingo (República Dominicana), 2015

Tapestries
A series of tapestries jointly conceived by Alia Farid and Jesus “Bubu” Negrón. The artists sent photographs of mosques in Puerto Rico and the Dominican Republic, in Central America, to female weavers in the city of Mash, Iran, who turned the images into tapestries. The pieces discuss the strains of contemporary cultural and migratory movements and their role in conveying signs, emblems, and customs.

Ana Elisa Egreja (Brazil, 1983)
Poça II / Sala de jantar, from the series Jacarezinho, 92, 2016
Closet / Revoada, from the series Jacarezinho, 92, 2016

Paintings
The artist recreates rooms in the now vacant house where her grandparents used to live, incorporating elements from memory, imagination, and the universe of art history, such as decorative animals and objects. The scenes are photographed and used as model for the painting. The resulting work restores to the real its original dimension of strangeness. The paintings are part of the series Jacarezinho, 92, in which the artist revisits, recreates, and charts her grandparents’ home.

Ana Mazzei (Brazil, 1979)
Speech about the Sun, 2015

Installation
Gazing up and down are not mere body movements. Replete with meaning in various civilizations, it is at the origin of knowledge and art, evoking the evolution of the species and the passage from nature to culture. The work proposes a comparison between viewers’ bodies and objects of different heights and scales, inviting them to experience the importance and density of those gestures.

Ana Vaz (Brazil, 1986)
Há terra!, 2016

Video
Deep in Brazilian northeastern arid country, the camera follows an enigmatic character as it hides, walks, and crawls through the local vegetation. While she relates events of her life, a male voice is heard exclaiming in the background: “Há terra! Há terra!” (“There is land! There is land!”). Shot in 16 mm, the footage evokes the eagerness of Brazilian avant-garde cinema to explore the country and produce a powerful and generous image of Brazil.

Bárbara Wagner (Brazil, 1980)
and Benjamin de Burca (Germany, 1975)
Faz que vai, 2015

Video
In four acts, dancers combine steps of frevo, a traditional Carnival dance of Pernambuco State, with others typical of contemporary rhythms like funk, swingueira, electro, and vogue. Challenging the purity ascribed to frevo by governments that promote it as a primitive popular expression, the work puts a strain on categories such as folklore, popular culture, and mass culture, besides addressing issues of race, class, and gender.

Cristiano Lenhardt (Brazil, 1975)
Pau-Bonito, 2015–2017

Installation
Situated between design and sculpture, the work consists of wooden bars that occupy the space and challenge the notions of presence and absence, as well as the temporal aspects implied in those processes. It thus invites the audience to experience different notions of existence.
Débora Mazloum (Brazil, 1982)
Jardim de Aclimatação XXI, 2015
Installation

Is the garden the metaphor of a paradisiacal utopia, a symbol of our nostalgia for a lost Eden? Starting out from such queries, the work shows archives as stemming from a human impulse for cataloging and conservation, a sign of the desire to control and apprehend that is inherent to our species.

Elizabeth Vásquez Arbulú (Peru, 1990)
Historia del Cosmos, 2013
Video installation

Based on catechism picture books from the 1970s and ’80s, the video installation covers in a few minutes the entire history of the universe, from the big bang to the present. The voice-over narrates the events in didactic tone, referring to mankind’s capacity for total self-destruction acquired in the 20th century and leaving to viewers the task of confronting the apparent pointlessness of all existence.

Elvis Almeida (Brazil, 1985)
Sem título, Sem título, 2016
Paintings

In the former work, the coating of acrylic paint applied to the wood fades the colored areas, revealing pictorial layers that drive the circular composition. In the latter, two regions of distinct composition give spectators the impression of a visual fold on the flat surface. The disharmony between both parts breaks the perception of wholeness. In a powerful dialogue with graphic arts, the paintings refer to a popular visual language used in posters and the media.

Emo de Medeiros (France, 1979)
Kaleta/Kaleta, 2013–2017
Video installation
Performance (approximately 45’)
Oct 7–8, at 3:00 p.m.

At the end of the year, Benin’s youth celebrate Kaleta, a festivity with local masks that resembles a mixture of Brazilian Carnival and American Halloween. The tradition is attributed to former slaves who were brought to Brazil and returned to Benin after taking part in the Bahia Muslim slave revolt in Salvador in 1835. Drawing on the festivity elements, the artist creates an immersive environment that invites the audience to confront their own personas.

Felipe Esparza Pérez (Peru, 1985)
Cautivos, from the series Espacio Sagrado, 2015
Video

Everything seems to be moving towards the Peruvian city of Ayabaca, the destination of pilgrims who walk for months in search of miracles. Water, wind, and mud are part of the strenuous trek to the feet of the Señor Cautivo [Captive Lord]. The footage gains color once the penance of the outward journey is over and the faithful prepare to return home. The video is part of the series Espacio Sagrado, which investigates the country’s different manifestations of spirituality.

Pawqartampu, from the series Espacio Sagrado, 2015
Video

The video explores and links elements of the Virgin Carmen Cult, the main celebration of Paucartambo in Peru. Plants, domestic animals, colonial houses, and ritual masks recreate the diversified setting of this experience of the sacred, in which human and avian voices are joined in song. The work is part of the Espacio Sagrado series, which investigates different expressions of Peruvian spirituality.
Shamanic chants and evangelical cults integrate into daily life in the Amazon region. The forest is the thread that binds all of its beings to death and life, and ayahuasca is the vine used by humans to move between different planes. A poetic essay on the Amazonian cosmos, the video is part of the Espacio Sagrado series.

During the war of independence of Guinea-Bissau, the African Party for the Independence of Guinea and Cape Verde (PAIGC) named the territories controlled by the guerrilla Liberated Zones. In the video, a young man interacts in the present day with documents concerning the visit of four historical figures to the Party’s domains at the time.

In 2015, a student uprising occupied over two hundred state schools in São Paulo to protest the state government’s decision to close down several educational institutions. The video features a sequence of photographs of the occupations and protests, which turned state-neglected buildings into spaces of dynamic and powerful interaction. Like a school assignment, the presentation (slides without sound) hints at what we can learn from the revolt by secondary students.
This video features the annual Ashura celebration, when Shiite Muslims recall the martyrdom of Hussein Ibn Ali, grandson of the Prophet Muhammad, at the Battle of Karbala in present-day Iraq on October 2, 680 AD. Produced in close cooperation with residents of the Zeynebiye district in Istanbul, the footage registers the population’s preparations for the festival, deliberately avoiding an exotic view of the event.

The video installation features a visit to the intimate universe of the Hunukui people (Kaxinawà), on the Amazonian border between Brazil and Peru. Deliberately avoiding exoticism, didacticism, and an anthropological-artistic bias, the detailed images and close shots seek sensations to share and reveal ways of life and knowledge.
Monira Al Qadiri (Senegal, 1983)
Spectrum 1, 2016
Objects

Oil rig drill bits, sculpted in plastic, emerge from a purple wall toward the audience, as if it were the extracted fuel. The work is part of an investigation on the changes brought about by the discovery and exploration of oil in the environmental and geopolitical landscape of the Arabian Gulf in the first half of the 20th century.

Natasha Mendonca (India, 1978)
Trance, 2016
Video

A transsexual woman is lynched in Jamaica. A cell phone camera records the crowd’s cruel ecstasy. To these images are added scenes of other moments of violence against the same woman, here representing all transsexuals. In the performed images, however, we see her face, which shows, besides suffering, also dignity and resistance.

Pakui Hardware (Lithuania)
Lost Heritage, 2015
Installation

A garden-laboratory combines silicone, grass, wooden panels, and LED lamps. Exploring the relationships between materiality, technology, synthetic biology, and nature, the installation undermines the so-called ideal natural balance and investigates how technology transforms our physical reality.

Pedro Barateiro (Portugal, 1979)
The Current Situation, 2015
Installation

In the installation, two sounds come in through the window simultaneously: the felling of a palm tree infected by a disease and a protest against austerity measures. The palm tree is of a species imported from Portugal’s former African colonies; the austerity measures are demanded by the European Union from southern European countries, considered responsible for the economic crisis. The events relate to each other, linking the natural and the social.

Rafael Pagatini (Brazil, 1985)
Bem-vindo, presidente!, from the series Fissuras, 2016
Installation

An installation based on a compilation of corporate ads published in A Gazeta newspaper from Vitória in 1960–1980. The cuttings relate to the so-called Great Projects that championed commodities exports in Espírito Santo State. Heralding the link between the Brazilian military dictatorship and the private sector, they are reminiscent of a modern project buried under social inequality and environmental disasters such as the destruction of the Doce River, the state’s main watercourse, in 2016.

Rafael Pagatini (Brazil, 1985)
DOPS, from the series Fissuras, 2016
Installation

In this installation, official documents of the Brazilian Departamento de Ordem Política e Social – DOPS [Department of Political and Social Order] are placed in wooden grooves and made available to be handled by visitors. They are images and extracts from a report on the Concílio de Jovens [Youth Council], a left-wing event organized by social movements and the Catholic Church. The random combination disrupts the alleged objectivity of one of Brazil’s main 20th-century repression agencies.
Rodrigo Hernández (Mexico, 1983)  
*Shikantaza*, 2017  
Installation

Illustrations by the Mexican artist Miguel Covarrubias in the book *El Arte Indígena de México e Centroamérica*, stylistic aspects of Italian futurism, and the color theory of the Japanese avant-garde painter Sanzo Wada are reference points that make up the installation. Creating paradoxes with Amerindian forms and the speed of European avant-garde, the work wavers between abstraction and formalism, homage and parody.

Sasha Litvintseva (Russia, 1989)  
*Exile Exotic*, 2015  
Video

The artist narrates how she went into exile with her mother in Turkey, using a replica of the Kremlin built in a hotel as a setting. While tourists enjoy the pool, her memories take us to the surroundings of the Russian fortress, a symbol of State oppression and power struggles. The architectural simulacrum, which is also a historical simulacrum, shelters the journey, whether of leisure, flight, or banishment.

Tatéwaki Nio (Japan, 1971)  
*Neo-andina #52, #59, #64, #97, #102, #208, from the series Neo-andina*, 2016  
Photography

A photographic series whose subject is a new phenomenon in Bolivian architecture: the *cholets*, sumptuous and colorful buildings spread throughout El Alto, on the outskirts of La Paz. Fashionable among the Aymara population that rose economically in the last decade, the houses celebrate the *chola* identity and have become a symbol of the political and cultural changes the Andean country is undergoing and, therefore, of a new ethnic identity.

Thando Mama (South Africa, 1977)  
*Desolation I-V*, from the series *Desolation*, 2015  
Video installation

Five videos retrieve images of police violence in popular revolts in South Africa’s recent history: the student uprising in Soweto in 1976; the miners’ strike in Marikana, 2012; and the protests of the #RhodesMustFall campaign in 2015. The chronological distance between the events contrasts with the persistent brutality of the State. The struggle against oppression is the backdrop.

*Of Nationhood*, from the series *Of Nationhood* (2015–)  
Video

A living human body explores a monument both imposing and pretentious, yet abandoned. Built in the 1980s, the *Ntaba ka Ndoda* celebrates the heroic past of Ciskei, a country created and dissolved in the attempt to adjust peoples, territories, and traditions to South Africa’s current political division. The video attempts to reassess the eroded construction and reflect on the meaning of a landscape used as a symbol of possession.

Thiago Martins de Melo (Brazil, 1981)  
*bárbara balaclava*, 2016  
Video

A union of two incarnations martyred by the greed of the powerful, bárbara balaclava roams the country with her jaguar and thirst for justice, crushing the usurpers of the land, the heirs of those who murdered her in past lives. Over four thousand paintings and drawings compose this animation, an anarchic and shamanic narrative of anticolonialist struggle.

Viktorija Rybakova (Lithuania, 1989)  
*Swivel Doors*, 2014  
Object

That which is left behind projects itself into the future. Walking through shadows, spectators experience the inability of the senses to embrace the totality of the space. The work produces the experience of a non-place, while making room for creative imagination and intensifying the experience of time.
A kind of occult snuff movie, this granular film shot in 16 mm and transferred to HD video alternates naked and dressed bodies and human figures made of flesh or carved in stone, using black and white as pure colors, complementary and distinct. In the installation where the video is screened, the constant ringing of a cymbal immerses viewers into something akin to a pagan ritual made of images and sounds.

The artist weaves a carpet with an ancient technique, using copper threads rather than straw. The product bears a strange relationship with tradition: it expresses domesticity and comfort, but is actually hard and cold. It evokes predatory mining, which opens craters in the future, and human capacity to know and respect the Earth. One of the earliest metals worked by mankind, copper serves here as a link between memory and the future.

The voice-over by Alcibiades Cristóbal guides us through Huayllay, a stone forest near Cerro de Pasco in Peru. The 16th-century city is being swallowed up by the country’s largest mine. While he describes the geology and culture of his birthplace, we witness the devastating effects of mining. The kilometer-wide hole tragically links the affectionate voice and the desolating images.

By pouring white paint over three sheets of newspaper, the artist wipes out the entire load of information and truth contained in the periodical, allowing other potential meanings to emerge from the materiality of the paper, previously reduced to the function of a media outlet. The work questions the functionality we daily ascribe to the objects surrounding us.

Between 1930 and 1931, the Dominican Republic held a contest to select the Columbus Lighthouse project, a monument to celebrate the spirit of modern Pan-Americanism. Among the rejected candidates was Flávio de Carvalho. Pisos revisits his proposal, opposing it to the chosen project which, contrary to what was originally intended, refers to colonization, evangelization, and salvation.

A symbol of Colombian modernization, and scientific and technological progress, the antennas and laboratories of the country’s space communications center have been neglected and almost swallowed by the landscape. The video documents a musical tribute to the base by the young local symphonic band, whose members could hardly recall the past glory they celebrate.
Alyona Larionova (Russia, 1988)
Across Lips, 2016
Video

The video sets out in search of an image capable of, if not representing, at least interpreting the current complexity of total globalization and digital revolution. The overpowering presence of storage, organization, and information exchange systems in people’s social and subjective life finds a metaphor in the typical improvisation of jazz.

Daniel Monroy Cuevas
(Mexico, 1980)
New Frontier, 2015
Video

Shot in an abandoned drive-in in San Louis Valley, in the US state of Colorado, the work features five obstructions found in a vast agricultural expanse along the US/Mexico border. Between the romanticism of cinema and the impossibility of establishing a permanent reference system, the work contrasts two fictions: that which is shown on movie screens and that which creates borders between countries.

Roy Dib (Lebanon, 1983)
Here and There
Installation

Performance (three actions)
Oct 3, at 8:00 p.m.;
Oct 4, from 4:00 p.m. to 7:00 p.m.;
Oct 5, from 4:00 p.m. to 7:00 p.m.

In Aleppo, one of the most war-torn cities in Syria, those who have no shelter protect themselves behind curtains and carpets stitched together—if not from the bullets, at least from the sight of snipers. The colorful corridors of cloth walls are a powerful image of the atrocities of war. In the performance, a similar curtain-wall is set up in the Festival space by an actress who sews a patchwork of Eastern fabrics with a tapestry needle while reciting a text.

Roy Dib (Lebanon, 1983)
Here and There
Installation

A mobile and mutating art collection, the work addresses flows of immigrants, migrants, refugees, and exiles in São Paulo. Immigrant artists and intellectuals such as Kuta Ndumbu (Angola), Shambuyi Wetu (Congo), Isam Ahmad Issa (Palestine), Sara Ajlyakin (Syria), and Louides Charles (Haiti), who collaborate with the work, took part in a series of content-building workshops.
PROGRAM 1  Running time 1h15’50”
Oct 4, at 1:00 p.m., 3:00 p.m., 5:00 p.m., 7:00 p.m.,
and 9:00 p.m.; Oct 8, at 10:00 a.m.
As of Oct 10: Tuesdays through Saturdays, at 12:00 p.m.;
Sundays, at 10:00 a.m.

Seydou Cissé (Mali, 1981)
Faraw ka taama, 2012    11’

Commanded by a boy’s whip, stones pile up on Markala Bridge,
erected with forced labor and at the cost of many lives during
French colonial rule in Mali. Using animation techniques to
portray animism, the film blends legend and history and pays
homage to the victims of the enterprise. Mali’s magical past
reemerges as a dignified stance in the face of the tragedy and
as a creative force capable of moving minerals.

Quy Minh Truong (Vietnam, 1990)
Vuon Bau Xanh Tuoi, 2016    15’

Tran Xuan Ve is an old farmer who works with his wife on a
plantation full of butterflies. Sitting in his pleasant country
house, he recalls the carnage he witnessed as a young soldier
in the Cambodian-Vietnamese War: a common one-kilome-
ter-long ditch with indistinct bodies being devoured by swamp
vermin. The green freshness of the fruit we see is blended with
the viscous rot of the corpses in the narrated memory.

Mona Vatamanu (Romania, 1968) and Florin Tudor (Switzerland, 1974)
Copacul lui Gagarin, 2016    22’50”

The Romanian philosopher Ovidiu Tichindeleanu visits what
is left of the Gagarin Youth Center in Moldova. He encounters
ruins of unrealized futures: promises of space travel blended
with socialist utopia and colonized by liberal postcommunist
thought and by time, which breaks glass, corrodes walls, al-

Sasha Litvintseva (Russia, 1989)
Evergreen, 2014    27’

Footage of a lost world (ours) is the backdrop to the voice-over
by an immortal traveler. In undefined space and time, build-
ings, people, and plants resemble the debris of an unknown
history. In the pursuit of civilizational enhancement, heritage,
spectacle, and nature are blurred, permeated by the unavoid-
able technical reproducibility of the image.
PROGRAM 2  Running time 1h06’20”
Oct 5, at 1:00 p.m., 3:00 p.m., 5:00 p.m., 7:00 p.m.,
and 9:00 p.m.; Oct 8, at 12:00 p.m.
As of Oct 10: Tuesdays through Saturdays, at 2:00 p.m.;
Sundays, at 12:00 p.m.

Kavich Neang (Cambodia, 1987)
Kong Bei, 2015  20’20”
A seamstress and a motorcycle taxi driver have shared an
ordinary and predictable life for forty years. One night, when
driving a female passenger, he recalls a dancer he once loved
and lost when the Khmer Rouge came to power in 1975. The
encounter reveals the mute realities that intertwine people’s
lives and political history.

Haig Aivazian (Lebanon, 1980)
Not Every Day Is Spring, 2016  46’
Musical shows in Istanbul punctuate the film like a melody
that runs through the fragmented stories of Turkey. The life
and music of Udi Hrant Kenkulian have become a symbol of
the violence committed against the Armenian population, such
as the decision to set up the state radio station, a key element
in the formation of modern Turkish nationality, in a building
erected with stones from an Armenian cemetery.

PROGRAM 3  Running time 1h02’41”
Oct 6, at 1:00 p.m., 3:00 p.m., 5:00 p.m., 7:00 p.m.,
and 9:00 p.m.; Oct 8, at 2:00 p.m.
As of Oct 10: Tuesdays through Saturdays, at 4:00 p.m.;
Sundays, at 2:00 p.m.

Ana Vaz (Brazil, 1986)
Amérika: Bahía de las Flechas, 2016  8’46”
This video revisits Lake Enriquillo in present-day Dominican
Republic, where Christopher Columbus landed in 1492 and
confronted the native Taíno people to establish the first
European settlement in America. Using the camera as an
extension of her own body, the artist evokes the cultural and
ecological changes undergone by the land to make history
emerge from the actual setting.

Andrés Padilla Domene (México, 1986)
Ciudad Maya, 2016  24’
Exploring the limits between science fiction and documentary,
the video features young explorers manipulating strange techno-
logical devices to investigate the ruins of an archaeological site
in the Mexican city of Mérida. The site turns out to be a modern
replica of ancient Mayan buildings. The work challenges preju-
dices and clichés associated with the extinct indigenous people.

Jiwon Choi (South Korea, 1991)
Parallel, 2017  29’55”
This frantic assembly combines elements of South Korean
life—K-Pop, marching armies, talk shows, the first female
president, the supreme leader, Samsung, Gangnam style—and
silences. The artist’s grandfather narrates his escape from
North to South, when the armies crossed the parallel that has
divided the territory since the end of World War II. A portrait of
conflicts between realities and ideologies.
PROGRAM 4  Running time 1h15’
Oct 7, at 12:00 p.m. and 4:00 p.m.; Oct 8, at 4:00 p.m.
As of Oct 10: Tuesdays through Saturdays, at 6:00 p.m.;
Sundays, at 4:00 p.m.

Roy Dib  (Lebanon, 1983)
Beit El Baher, 2016  75’
In a house designed by a renowned Iraqi architect from the
1960s, a dinner party brings together four people confront-
ing complicated themes and relationships. Financial comfort
contrasts with existential discomfort, while the architectural
attempt to blend modernism and Islamic traditions reflects
the intellectual and emotional issues of a generation of Arabs
trapped between ideological ruins, fears, and desires.

PROGRAM 5  Running time 1h15’
Oct 7, at 2:00 p.m. and 6:00 p.m.; Oct 8, at 6:00 p.m.
As of Oct 10: Tuesdays through Saturdays, at 8:00 p.m.;
Sundays, at 6:00 p.m.

Natasha Mendonca  (India, 1978)
Ajeel Aashiq, 2016  75’
In India, the daily life of a cis woman and a trans man is
traversed by gender relations. Both seek love and freedom
in a culture of violence and misogyny. Alternating drama and
poetry, the film creates a transfeminist manifesto, a commen-
tary on the geopolitics and culture of Mumbai, an imaginative
exercise on new ways of life.
Different kinds of actions, created by the selected artists and guest curators, activate the exhibition, enhancing dialogue between works and enlightening conceptual cores. The actions branch out into a series of performances designed by artists for the venues at Sesc Pompeia; meetings and lectures with artists and curators; and guided tours conducted by curators and experts in areas of knowledge related to the exhibition’s main themes.
Tuesday, Oct 3, at 9:30 p.m. Comedoria

**Natasha Mendonca and Suman Sridhar** (India)

*The Black Mamba* 75'

Pairing up with the Indian singer, songwriter, actress, and performer Suman Sridhar, Mendonca proposes a live act involving video and live music. Sridhar is at home in different areas and genres: she has created radio pop hits, performed in art galleries, and staged performances on television. She produced and acted in Mendonca’s *Ajeeb Aashiq*, a work selected for the *Southern Panoramas* exhibition. From its very title, *The Black Mamba* draws on the atmosphere of Bollywood, the Indian popular film industry nicknamed after Hollywood.

Wednesday, Oct 4, at 8:30 p.m. Comedoria

**Filipa César** (Portugal) and **Sana N’Hada** (Guinea-Bissau)

*LUTA CA CABA INDA* approximately 90'

Titled with a Creole expression that means “the struggle is not over yet,” the action is based on the restoration, research, and dissemination, by Filipa César and Guinea-Bissau filmmakers, of the collection of the country’s National Cinema and Audiovisual Institute, with films produced by the liberation movements of the 1960s and '70s. In the performance, artist and researcher talk about the contents of the archive, which they consider a “time capsule,” and screen the film *The Return of Amilcar Cabral*, showing the solemn ceremony of the return to Bissau of the remains of the Marxist politician assassinat-ed by members of his party in 1976. The action ends with a dinner created together with Iada África, a collective formed by African immigrants.

Thursday, Oct 5, at 8:30 p.m. Theater

**Von Calhau!** (Portugal)

*Tau Tau* 50'

In an environment featuring musical instruments—bass drum, cymbal, bagpipes—and inflatable, hanging objects, the artists and a musician put on a scenic-sonorous concert. The “toncert” is based on two motifs, the first Tau and the second Tau. “The first Tau addresses the tautauistic speculative principle which states that the original tone of the universe (the first Tau?) stems from the copy and replication of itself ((the second Tau?!)). Thus, it is the tautauistic copy and replication of the Tau that originates the Tau. The second Tau is the attempt to discuss this phenomenon through words, in a concert made up of short songs. The ultimate aim is, therefore, to finish at the end. After the second Tau follows ((at last)) the first Tau.”

Saturday, Oct 7, at 8:30 p.m. Auditorium

**Pedro Barateiro** (Portugal)

*Tristes selvagens* 30'

A text that deconstructs the performance’s title and involves news related to the current historical moment is the basis of the action. While reading the text, the artist screens images, creating a narrative from the news of a pest that affects palm trees in Portugal and is spreading throughout southern Europe. “Ultimately, do we desire to make the world larger or smaller? Why are palm trees a symbol of desire? Is that why their leaves are being burned? Should we be even more savage or less savage, more or less animal? Who are the barbarians of today? Perhaps the Wall Street stockbrokers, whom Paul Krugman blames for the current economic crisis?” asks the artist in a passage from the text.
Sunday, January 14, 2018, at 6 p.m.   Deck

**Satellite Musique**

Formed by Haitian immigrants who met in the community’s redoubts in São Paulo, where they have been living since 2014, the musical group Satellite Musique plays its set list of *compas* (or *kompa*), a traditional Haitian music style that comprises elements of *zouk*, Congolese rumba, and reggae. At the 20th Festival, they are part of Ícaro Lira’s *Museu do Estrangeiro* project.

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Saturday, Oct 14, at 3:00 p.m.    Auditorium

**Reinvention and resistance**

With Ana Pato and Márcio Seligmann-Silva

With the purpose of problematizing contemporary art as a space for listening and acknowledging traumatic historical experiences, the meeting will address processes of perpetuation of violence, the production of a counter-discourse to “official” historical narratives, the issue of representation, and the desire to create memory by restoring, in the present, exterminated histories.

**Ana Pato** (Brazil) is a curator and researcher with a doctorate from the Universidade de São Paulo’s School of Architecture and Urbanism. She was chief curator of the 3rd Bienal da Bahia (2014) and director of Associação Cultural Videobrasil. She is the author of the book *Literatura expandida: arquivo e citação na obra de Dominique Gonzalez-Foerster* (Edições Sesc/Associação Cultural Videobrasil, 2012).

**Márcio Seligmann-Silva** (Brazil) has a doctorate from the Free University of Berlin and is a postdoctoral fellow at Yale and a full professor of literary theory at Unicamp. He is the author of *O local da diferença* (Editora 34, 2005) and *A atualidade de Walter Benjamin e de Theodor W. Adorno* (Editora Civilização Brasileira, 2009). He has been a visiting professor at universities in Argentina, Germany, and Mexico.
Saturday, Nov 11, at 3:00 p.m. Auditorium

From current art to constructed space: other formats and practices beyond the modern
With Diego Matos and Guilherme Wisnik

Through contemporary art, the meeting discusses how constructed space is renewed and behaves under constraints other than those verifiable in environments that faithfully echoed the modern paradigm. More than stressing a peripheral modernity, it is about perceiving spaces conceived through appropriations, resistances, and inventions distinct from the Western hegemonic aesthetic and social project.

Diego Matos (Brazil) is a researcher and curator with a master’s degree and doctorate from FAU USP. He was assistant curator of the 29th Bienal de São Paulo (2010), member of the Research and Curatorship Center of Instituto Tomie Ohtake, assistant curator of the 18th Contemporary Art Festival Sesc Videobrasil (2013), and Archive and Research coordinator at Associação Cultural Videobrasil.

Guilherme Wisnik (Brazil) is a professor at Universidade de São Paulo’s School of Architecture and Urbanism (FAU USP). He is the author of books such as Lucio Costa (Cosac Naify, 2001) and Estado crítico: à deriva nas cidades (Publifolha, 2009). He was curator of the Margem public art project (Itaú Cultural, 2008–2010) and chief curator of the 10th Bienal de Arquitetura de São Paulo (2013).

Saturday, Jan 13, 2018, at 3:00 p.m. Auditorium

Cosmovisions
With Beatriz Lemos and Wilbert Villca López

Starting out from the hypothesis that culture is the way different peoples express themselves in the world, the lecture draws parallels between subjective and community perceptions in relationships among humans, nature, and spirituality in the Amerindian traditions of Latin America, and examines works that dialogue with nondominant discourses on the roles individuals play in society.

Beatriz Lemos (Brazil) is a curator and researcher. She holds a master’s degree in social history of culture and is the creator of the Lastro – intercâmbios livres em arte research platform. She coordinated the project to catalog the documents and oeuvre of Márcia X (1959–2005). From 2015 to 2016, she took part in the Visiting Curator program of the Parque Lage School of Visual Arts.

Wilbert Villca López (Bolivia) is a sociologist of Quechua origin who has trained young leaders and led agrarian land distribution policies in Bolivia. He researches Andean rationalities and wisdom and coordinates the Quechua Language Study Group at USP. He holds a master’s degree from USP and is currently pursuing a doctorate at Université Sorbonne Paris 3, France.
PUBLIC PROGRAMS

TALKS

Open meetings mediated by Vera Barros, creator of the Educational Action program of the 20th Festival, bring the audience closer to artists, curators, and designers of Southern Panoramas, fostering the exchange of experiences and reflection on the exhibition’s core concepts.

Saturday, Oct 7, at 5:00 p.m. Deck
COINCIDÊNCIA – Pro Helvetia Program for South America

The Swiss cultural foundation Pro Helvetia announces the beginning of COINCIDÊNCIA, a triennial cultural exchange program between Switzerland and South American countries. The program’s main work themes, possible formats, and objectives will be introduced at the launch. The new Pro Helvetia | South America Program residency award, offered in partnership with the 20th Contemporary Art Festival Sesc Videobrasil to an artist based in South America, is already part of this program.

Saturday, Oct 21, at 3:00 p.m. Auditorium

Talk with artist Vitor Cesar and designer Felipe Kaizer
The designers of the Festival’s graphic and spatial identity discuss the experience of working with curatorial concepts.

Saturday, Oct 28, at 3:00 p.m. Auditorium

Talk with artist Graziela Kunsch

Saturday, Dec 2, at 3:00 p.m. Auditorium

Talk with artists Ana Elisa Egreja, Ana Mazzei, and Tatewaki Nio

Saturday, Dec 2, at 5:00 p.m. Auditorium

Talk with curators

Sunday, Jan 14, 2018, at 3:00 p.m. Auditorium

Talk with artist Ícaro Lira and members of Museu do Estrangeiro
In its educational action program, the 20th Festival offers talks and exercises that invite the audience to experience the exhibition’s works as poetic and critical tools to interpret the world. A team of art educators coordinated by Vera Barros holds creation and reflection workshops geared towards the audience at Sesc Pompeia, and teachers and students in elementary, secondary, and higher education. Through their mediation, the viewers observe how artists from various regions take ownership in their work of the symbolic production of their respective cultures; attribute new values to the exhibition’s works from the creation of personal affective meanings; and experience creative roles through writing and other languages. The actions exploit the Festival’s environment of open dialogue and the curatorial concept of thought that expands beyond conventional forms of art or science.

Available for public use at Convivência, Theater Hall, and Oficinas de Criatividade, the information search terminals of the 20th Festival offer access to a wide range of information on displayed artworks, artists, and programs, helping viewers plan their visit to the different venues at Sesc Pompeia.

Digital guide
This live map of the 20th Contemporary Art Festival Sesc Videobrasil provides access to the works on display and to complete information on the selected artists, including participations in previous editions. Its content will be continuously fed with reports from all actions taking place at the event: performances, statements, and activations. All this information can be spatially located in the interface maps, providing the audience with greater autonomy to plan visitation routes throughout the Festival’s venues at Sesc Pompeia: Convivência, Central Street, Theater Hall, and Oficinas de Criatividade. The video programs can also be viewed on the Guide.

Platform:VB
The collective online research tool developed by Associação Cultural Videobrasil offers a wide menu of statements, images, links, essays, and other referential content about the artists and artworks featured at the 20th Festival and other editions.

20th Festival Website
The 20th Festival website provides a complete description of the event, in addition to the exhibition’s programming of performances, public programs, and activation.

Guided tours
agendamento@pompeia.sescsp.org.br
Tuesdays through Fridays, from 10:00 a.m. to 8:00 p.m.
Galpão VB is a venue for research, exhibitions, and meetings that houses and activates the collection of works and publications gathered since the Festival’s creation in 1983. Benefiting from a broad international cooperative network, its exhibitions, meetings, and programs focus on the artistic production of the geopolitical South. Guided tours and debates extend the 20th Festival to Galpão VB, the headquarters of Associação Cultural Videobrasil.

Wednesday, Oct 4, at 3:00 p.m. Galpão VB

Guided tour
Agora somos todxs negrxs?

Curated by the artist and activist Daniel Lima, the Agora somos todxs negrxs? exhibition addresses the contemporary production of black Brazilian artists. Works by artists such as Ana Lira, Ayrson Heráclito, Jaime Lauriano, Rosana Paulino, and Frente Três de Fevereiro reflect current debates on racism, gender, and feminism, generating a timely convergence of themes running through the Festival’s history. The curator conducts a tour of the exhibition, on display at Galpão VB until December 16.

Wednesday, Oct 4, at 3:00 p.m. Galpão VB

Launch
Amigos Videobrasil Program

The new membership program offers different support options for those wishing to contribute to the continuation of Videobrasil’s public programming and venue, aimed at promoting the contemporary artistic production of the global South, expanding access to visual arts, educating audiences, and preserving the Festival’s Historical Collection.

Saturday, Nov 18, at 2:00 p.m. Galpão VB

Debate
National identity as extinction of cultures

In a talk mediated by Daniel Lima, the artists Jaime Lauriano and Thiago de Paula make connections between the themes of the Agora somos todxs negrxs? and Southern Panoramas exhibitions.

Associação Cultural Videobrasil
— Galpão VB
Av. Imperatriz Leopoldina, 1150
Phone (55 11) 3645 0516
Vila Leopoldina
TUESDAY, OCT 3

8:00 p.m.
Exhibition Opening
Southern Panoramas
Convivência — Theater Hall
— Central Street — Oficinas
de Criatividade

Performance
Here and There — São Paulo Edition
Roy Dib
Central Street

9:30 p.m.
Performance
The Black Mamba
Natasha Mendonca
and Suman Sridhar
Comedoria

WEDNESDAY, OCT 4

1:00 p.m.
Video program 1
Auditorium

3:00 p.m.
Video program 1
Auditorium

3:00 p.m.
Exhibition guided tour
Agora somos todxs negrxs?
With Daniel Lima
Galpão VB

THURSDAY, OCT 5

1:00 p.m.
Video program 2
Auditorium

2:00 p.m.
Video program 2
Auditorium

FRIDAY, OCT 6

1:00 p.m.
Video program 3
Auditorium

3:00 p.m.
Video program 3
Auditorium

SATURDAY, OCT 7

12:00 p.m.
Video program 4*
Auditorium

2:00 p.m.
Video program 5*
Auditorium

3:00 p.m.
Performance
Kaleta/Kaleta
Emo de Medeiros
Convivência

4:00 p.m.
Video program 4*
Auditorium
5:00 p.m.
Launch
Coincidência – Pro Helvetia Program for South America
Deck

6:00 p.m.
Video program 5*
Introduction of the artists
Auditorium

8:30 p.m.
Performance
Tristes selvagens
Pedro Barateiro
Auditorium

SUNDAY, OCT 8
10:00 a.m.
Video program 1*
Auditorium

12:00 p.m.
Video program 2
Auditorium

2:00 p.m.
Video program 3*
Auditorium

3:00 p.m.
Performance
Kaleta/Kaleta
Emo de Medeiros
Convivência

4:00 p.m.
Video program 4*
Auditorium

6:00 p.m.
Video program 5*
Auditorium

Award ceremony
Theater

SATURDAY, OCT 14
3:00 p.m.
Open lecture
Reinvention and resistance
With Ana Pato and Márcio Seligmann-Silva
Auditorium

SATURDAY, OCT 21
3:00 p.m.
Talk
With artist Vitor Cesar and designer Felipe Kaizer
Auditorium

SATURDAY, OCT 28
3:00 p.m.
Talk
With artist Graziela Kunsch
Auditorium

SATURDAY, NOV 4
3:00 p.m.
Performed narrative
Histórias minerais extraordinárias
Mabe Bethônico
Convivência

SATURDAY, NOV 11
3:00 p.m.
Open lecture
From current art to the constructed space: other formats and practices beyond the modern
With Diego Matos and Guilherme Wisnik
Auditorium

SATURDAY, NOV 18
2:00 p.m.
Talk
National identity as extinction of cultures
With the artists Jaime Lauriano and Thiago de Paula Galpão VB

SATURDAY, DEC 2
3:00 p.m.
Talk
With the artists Ana Elisa Egreja, Ana Mazzei, Tatewaki Nio
Auditorium

5:00 p.m.
Talk
With the curators
Auditorium

SATURDAY, JAN 13, 2018
3:00 p.m.
Open lecture
Cosmovisions
With Beatriz Lemos and Wilbert López
Auditorium

SUNDAY, JAN 14, 2018
3:00 p.m.
Talk
With the artist Icaro Lira and members of Museu do Estrangeiro
Auditorium

6:00 p.m.
Concert
Satellite Musique at Museu do Estrangeiro
Deck

*English subtitles available

The complete programming of the 20th Contemporary Art Festival Sesc_Videobrasil is available at festivalsescvideobrasil.org.br
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trophy
Flavia Ribeiro

acquisition awards
Sesc Art Collection

special award
O.F.F Award (Ostrovsky Family Fund)

residency awards
Centre For Contemporary Art Ujazdowski Castle Residency Prize – CCA Ujazdowski Castle (Warsaw, Poland)
Goethe-Institut Residency Prize – Vila Sul Residency (Salvador, Brazil)

Kyoto Art Center Residency Prize – Kyoto Art Center (Kyoto, Japan)
Pro Helvetia Residency Prize – South America Programme (Switzerland)
Wexner Center for the Arts Residency Prize – Wexner Center for the Arts (Columbus, USA)

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ACKNOWLEDGEMENTS

Ana Paula Vargas
Barbara Dal Canale
Meneses
Benjamin Seroussi
Centro de Referência
e Atendimento para
Imigrantes (CRAI)
Cibelle Galvão
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