

Dogville,  
Eder Santos

Inhabited windows,  
Chico Jofilsan

1st. exhibition

vide urbe

videoart on urban surfaces

Circuit,  
João Penoni

Fireworks,  
Simone Michelin



# I Vide Urbe Exhibit

## Contexts and experiences

*[Ipanema, Centro, Lapa and Maracanã, Rio de Janeiro, from 5th to 11th May]*

Video art, today, is embedded within a long history of critically addressing the traditional and commercial formats of the moving image. The dark room, specially, a model taken from the Elizabethan Theatre, which has been the most hegemonic form of “film-installation” until the present. The video installation, or even works of so-called expanded cinema, as well as the device-cinema, have contextualized video in space, and exposing its structure, mechanisms, and its own specific discourse strategies. Closed-circuit video installations have expanded ideas related to intrinsic questions of ‘live’ imagery and surveillance systems; site-specific projects, offering institutional critiques inside the very galleries and museums where they are exhibited.

For just over a century, the language of film has built imagery and symphonies of the city, incorporating and inflecting the urban landscape in time. The mimesis city-cinema has made itself present in bodies and in ways of seeing. The dynamic perception of the city takes on the “beat” of cinema, much of it coming from forms of collage/bricolage, and of cinematographic editing. The passerby’s bodily time turns into a fragment-editor, with the construct “urban landscape”, generated by cinema as support, affecting both our (current) vision as well as our (virtual) memory of the city, among clichés, deletions and epiphanies. By itself, expanded video in the expanded field of city streets can generate, through a diversity of sign operations and through the projection-device, not only experiments related to previous discussions in the history of video art, but also actual technological possibilities. Video in the expanded field can also generate the most varied aesthetic responses and a specific, plural and relational experiential environment, unlike the movie’s dark room silence or the white cube of galleries and museums.

The increasing dissemination of large-scale projection apparatuses also allows video in public spaces to be connected with experimentation as it is found in the world at large. The wider access to the means of production and distribution of the audio-visual materials and new media, as well as appropriations from the remix culture and from veejaying, also catalyze these practices. Nevertheless, we see today, the most sophisticated open-air video mapping projects promoting, for the most part, brands and events through the rhetoric of technological

spectacles in the high-tech mannerism of 3D modeling-simulations. In Rio there have been fewer cases of artists with video interfacing with the streets. In this sense, Vide Urbe responds to some demands by operating as a collaborative platform for projects of video intervention. The idea is to support the production of works capable of creating new visualities in the city itself, through this language and its hybrids, understanding landscape as a network for exchanges, thought, transformations, tensions and contemporary political and aesthetic intersection.

The conceiving of Vide Urbe sprung from an interest fomented by my own art research project, which I've been developing since 2003. The research focuses on expanded video on alternative surfaces or in connection with performances, as well as on more open, collective and collaborative territories of the city. In uniting so many interests I have sought to articulate increasingly collaborative contexts that enable the convergence of artist proposals, collectives and other participants in this field, investing in their power in creating other intersections in contemporary art and poetic dialogue between video, the public and the city.

In this first edition, I invited two veteran artists - Eder Santos and Simone Michelin -, who in the past had worked on specific pieces interfacing with Rio de Janeiro's public space, and two young artists, Chico Jofilsan and João Penoni, who would be having this experience for the first time. I offered each one a different location in the city's open space. Through the course of one week, between the south, central and north zones of Rio, four projections were installed in public spaces, creating new venues for video itself, creating poetic connections with different themes and issues regarding the city.

During the nights of collective interventions, which were destined only for video projection tests, we had the goal of integrating similar artistic initiatives with the creative input from Vide Urbe's students Workshops, (recently graduated from Oi Kabum! Art and Technology School), which are residents from different communities in Rio de Janeiro. The young participants, two of whom worked on the project as monitors, formed the artist collective Vide Urbe/ Oi Kabum! and worked together mixing a series of videos created using their individual routes through the city as starting points. At the last three locations, the exhibition also had the participation of the art collectives 'Filé de Peixe' and 'Estética Central', and the artists Julio Lucio and Bernardo Marques, addressing these specific spaces, operating in a stimulating and generous partnership with the project. Another platform to join our route was



Passeio Completo, which proposes bicycles as a means of transportation to the public in the city, through its various cultural events. The project Vide Urbe was selected by the Oi Program of Promoted Cultural Sponsorship, and as such, we rely on the support from Oi, the Secretary of Culture from Rio de Janeiro, through the law of cultural promotion of the state of Rio de Janeiro, and through the cultural support from Oi Futuro – partnerships that were essential for the accomplishment of this first version of the exhibition.

The curatorial process of Vide Urbe began with an initial survey of projectable surfaces, which led to the contact with artists, producers and collaborators. I acted as a mediator between artists and the urban context of the exhibition, my proposal being one of a video intervention, considering the singularities of its location in the public spaces of Rio de Janeiro. An important contingency of this first production process was the negotiation of the projection areas (building panels or façades), which required authorization from their owners or managers and by Rio de Janeiro's city government through its responsible agencies - except for UERJ (State University of Rio de Janeiro), which has its own administration. Within the limits of maintaining the exhibition timeline and facing the time period needed for such (de)liberations, it was not possible to complete strictly site specific works. In this context, the challenge of creating or articulating projects that in some way orientated themselves toward themes that referred to the available locations in short term fell to the artists.

Though developed a priori, the installation of the image and its devices, for a few hours in full view of the public passing by, made some experiences and momentary redesigns of the (discursive and always under construction) city landscape possible. In this booklet of texts, I tried to focus especially on the associations between the works and their presence in the contemporary urban context. From the relationships between the image and its temporality to the poetic tension within the surface-support or its assimilation by the landscape through relations of continuity, the encounter also happened, sparked by a kind of extra-field, circumstantial to the video (the machinery of lights): a transitory concentration of people living new sociabilities through unexpected networks of contact and dialogue; the situation in the city at this intersection of so many deflections and possible social connections between the emergent imaginaries from Rio. May Vide Urbe be always, as the city already is, by itself, an invitation to critical reflection and its multiple free ways of occupation.

**Moana Mayall, conception and independent curatorship**



# Dogville, by Eder Santos

## Beware of the image. That's what domesticates you.

[Video created in partnership with Andre Hallak, Leandro Aragão and Ana Beatriz Moraes]

"I know what I say because I live in an empty road and people take their dogs for a walk there. What I hear from my window is astonishing. It's astonishing how people talk to their dogs. This includes psychoanalysis itself. Psychoanalysis is so fixated on animals connected to the family, or familial, that any animal theme, a dream, for instance, is interpreted by Psychoanalysis as an image of the father, mother, or son, in other words, as a family member) ... in a dream, for example, it's interpreted by psychoanalysis as an image of the father, of the mother or of the son, that is, the animal as a member of the family. I believe this is odious, I can't stand it..."<sup>1</sup>

*Cave Canem* (from Latin, "beware of the dog") – besides being the title of a previous video from Eder Santos (2004), is a very old inscription found at Pompeii's ruins, which then, already indicated dog's company as a mediator of human security, and an old sign of his sedentary life. The dog had been drawn in a frightening way, alerting any unguarded person wandering by, with or without suspicious intentions. The warning, common on sign posts and gates, traces to pre-historic periods from which wolves gradually became (*canis*) *familiaris*.

In the actual mass media imagery, dogs – more appealing and pacific – appear everywhere, from animal food advertisements to free internet services. And according to marketing research, these images are aimed at being, along with those of babies, the most capable of captivating the public's affection. Besides, they are popular characters in Rio de Janeiro's south zone blocks, and a generous source of humanized metaphors, positive or negative.

Invited to participate in the exhibition with a video work that covered the extensive façade between a cultural institution (Oi Futuro in Ipanema) and the street (Visconde de Pirajá, where the upper classes of Rio and thousands of apartment dogs live), Eder Santos decided to re-signify Dogville, which had already been shown in a different format, on television screens, as a video installation at national and international art fairs.

At the limit between thought and non-thought – that which separates human from animal<sup>1</sup> – is the easy seduction of the imagery of "humanized" animals (deterritorialized/ reterritorialized). The four

---

1 DELEUZE, Gilles. *In The ABC of Gilles Deleuze*. "We stay at the limit between thought and no-thought. One should always be at the limit that separates himself from animality, but in a way one is not separated from it."

characters in the projection are in fact docile and well-cared-for samples, very far away from the Deleuzian concept of “Becoming-Animal”. What are the mirror-ings between these *canis familiaris* and us, humans, complying “by free will” to so many other cultural and social mental imprisonments?

The video consists of a loop sequence of four dogs, in a kind of “cyclical present”, with a few cuts and ellipsis, showing that the animals were inside a certain spatial limit with a transparent barrier that is revealed when some of them touch against the glass. Nevertheless, they are not wild beasts that would aggressively strike against the glass, fighting for freedom. They are *canis familiaris*, animals that are much closer to the human being, and used to the limits of a certain territory (tamed/domestic).

On the street, many passers-by were caught by surprise. The empathy with the image was almost instantaneous, igniting the imagination of people walking by, wondering about its dimension, and producing some more direct identification with people walking their dogs. To other spectators, according to reports from the same evening, some frustration was caused, given the serious expectations of a “more site-specific” intervention, or one that would relate “more critically” to the city. This side of Dogville’s repercussion made Eder remember the impact of his work *Fever*, installed on the façade of a hotel in Leblon, and publicized as a “virtual thermometer that would measure Rio de Janeiro’s fever, turning white rose petals into red ones”<sup>2</sup>.

The dosage of red in this ‘fever’ was based on violence statistics in Rio de Janeiro, a piece of information that bothered the hotel’s owners a lot, leading the artist to hide the real diagnosis of the city’s fever. Two years later, Eder decided to show docile charismatic dogs, temporarily locked up inside a giant “architecture-box”, domesticating the many looks from people passing by. “They didn’t let me put thieves in them, so I put the dogs in”, Eder mocked.

But here, *cave canem* became *cave imagon*: the danger is that the image easily seduces and anesthetizes me. At a certain line of continuity from Eder’s video intervention work, exhibiting the dogs from Dogville this time also came to me as an answer to the recurring censorship pointed at the strength of a more political and insurgent public art discourse.

---

<sup>2</sup> *Fever*, from Eder Santos, participated from Lumen Project, with curatorship from Paulo Reis, in 2009.



The dogs don't make me think of security or violence issues in the city. In a commentary in which some authentic irony is unveiled, the artist exhibited his own field-experience through the video art in the public space in Rio de Janeiro. In his city of birth (Belo Horizonte), Eder also plays, settling the urban landscape with his images, intending to build worlds and poetry.

About Dogville on the streets, the artist says: "The dog is imprisoned inside the image. At the same time, we know he's imprisoned by the image only, but the one who's imprisoned is on the outside". The spectator is captured by the image, in a context that differs from the one of TV or advertisements. The dogs' shots succeed, but without messages or other vectors for this gaze that's passing by. Alluding to the city of dogs that Ipanema has become, as well as the prison-city from Lars Von Triers' film, Eder also provokes, with this enigma, the matter of the place occupied by the video at the city's expanded field, already saturated by other imagery insertions. Another reference used by Eder is the research from biologist Rupert Sheldrake<sup>3</sup> on the telepathic gift of dogs and their ability to know when their owners are arriving home. From this point of view, it's possible to assure that men were also domesticated (made sedentary) by dogs, guardians of the kitchen pantry and other goods: those somehow delineated the captive human space, their own home, sweet home, and not the opposite.

It is at this point of the eye "domestication" – who domesticates who? – that the choice of the dog's image points to the artist's strategy. It's not that the dogs are free on the streets, but the general situation we usually have at home: the eye's surrender (adherence) to the moving images of television, in fragments that are displaced onto other perceptive contexts.

The dogs on the projection and the domestication or "docilization" theme make me rethink the old question: is art that's free on the streets really freed from the institutional context? Projected on the façade of a cultural center, Dogville evokes, beyond the aspect of the new dimension that dogs acquire in the projection, other possible metaphors for the dog, and for the interface architecture (another domus) and the actual context itself – from so many "institutional filters" – for public art in the city. Dogville reflects a "city of images", above all.

---

3 SHELDRAKE, Rupert. *In Dogs that Know When Their Owners Are Coming Home*. Crown Publishers, 1999, hardback edition. Three Rivers Press, paperback edition, 1999.



# Inhabited Windows, by Chico Jofilsan

**The public is on the move, and it's through this flux that it inhabits the street.**

(...) But even being identified with the feminine and the domestic, the window offers an escape from home without the need of leaving it. It's the street circulation without its dangers. It's contact, interchange, economy. "Not to know and stay, not to see and move on, this is called hope". A principle of social and political organization, the window is less of a limit than it is a threshold. It determines the point at which the personal and the other, space and time coverage. At the true genealogical chart, the window bows to the firm and fluid, shuffling sentences and capable effects with ephemeral and irrelevant differences.<sup>1</sup>

With *Inhabited Windows*, Chico Jofilsan covered a building panel of a large parking garage at Rua das Marrecas, a building inhabited, day-by-day, only by cars, humanizing it, making it "dream". At a central location in the city, near Lapa's Arches, buzzing with the excitement of a typical Saturday night, the projection could be seen from different points of this "cultural corridor".

At Rio's downtown, dominated by commercial, functional buildings, cars overload the streets and also occupy parking garages with big elevators customized for cars. In contrast, and yet existing in close proximity to the actively commercial real estate of downtown, there are also many dysfunctional "empty spaces", abandoned buildings that, for this very reason, have been claimed by a number of social movements to be used for squatting, as, for instance, collective occupations by homeless activists. Furthermore, not very far from there, the provisory and planned deserts of Olympic building sites increase in size, branded as the city's new "revitalization" project, an approach which does not focus on the fluxes of living humans that already inhabit these places, articulating their subsistence, as well as their subjectivities. For example the traditional communities like Morro da Providência, where many houses were marked for demolition against the will of its residents, disregarding a century of history, culture and resistance.

---

1 ANTELO, Raul. Introduction of *The street enchanter soul*, from João do Rio

In Lapa, the initiative of revitalization through entertainment – with more bars than homes in its “cultural corridor” – offering an escape from the day-to-day of Cinelândia and downtown offices. It’s also the most heterogeneous bohemian area in Rio, where a mixture of the mainstream and the alternative is found, alongside erudite music, pop, noise, a crossroads for all of the city’s zones, with the increasing touristic visibility, with fantasies for every taste, rendezvous and casual encounters.

It is in this environment that Chico decided, through the language of animation and video scenes captured at his own home, to inhabit the wall of a car park building. They are visual micro-narratives with snippets from dreams and daily life, where, for example, a huge plant progressively grows and occupies this same space, and it appears welcoming to the imaginary residents, who only remove the leaves that obstructed their vision from the outside.

The projection combines video scenes and animation with no linear narrative, leaving the passerby free to absorb each movie scene as a micro-story. The spectator, on the move, could then follow some excerpts, or the whole narrative cycle in loops, across the architecture, from various points of view in Lapa. The support for these “stories” is the empty surface of the steel concrete, but in this case the video can also create a kind of interior for the object in question, the inhabited building. In that sense, the projection is capable of simulating a life in movement through this “skin” or material interface, an effect sought by the great majority of video mapping projects or even those of augmented reality.

One looks at the moving image as it is immersed in its own temporality. But there are other temporalities and rhythms around. There are other images. The spectator, in transit, is all of a sudden, interrogated by the video. Captivated by the image, the spectator can also give more attention to his or her surroundings: How could one inhabit and produce cognitive or affective experiences in this space, already taken by so many other sensorial layers? These urban interventions already occupy environments decoded by those who live them daily, when, in fact, there is always more to decipher and create...

Situated next to the Passeio Público, a historical eighteenth century area in Rio, the work presented continues with the “windows” theme, evoking a time when windows were the privileged interface for public and private interaction. The building project of Passeio’s garden was inspired by the wish of a beautiful lady who lived in this area, as it was heard by an engineer, then standing by her window, one who would, later on, bring it to fruition. As a result of this particular, and other episodes, Rio became known as a “window civilization”.







## **Circuit, by João Penoni.**

### **What is an (animated and projected) body on space capable of?**

Circuit placed the artist's acrobatic body on the concrete-made façade of a nightclub in Lapa, turning it into a kind of gate to a promenade around different areas of Rio and other hiding places, guided by a half-real and half-imagined character. Very far away topographically and aesthetically, the video's landscapes switch between urban and rural, in a circular narrative, also suggested in its title, which is typical of mythological constructions. In addition to the character's metamorphosis, another narrative element is the character's own deconstruction or unveiling, when the setting up and removal from the acrobatic bars is shown, before and after his imaginary parours through the city. The moving image also decomposes and reconstructs itself through the quasi hand-made interference on the photographs.

The photo animation, according to Penoni, allows for the preservation of characteristics specific to this very support, with transition effects from video or film photographs. For the most part faithful to the artist's body movement, the movements are intermixed with their own traces, through the long light exposure, through the meticulous process of capturing each photograph. With his own body appearing on the video, the acrobat artist also reinvents his own movements at some parts of the movie, through the fluid combination of analogical and digital animation and video techniques.

As it has been observed from various points of view, the video frame, following contours of the building façade, could also gain different frames distinct from the urban landscape, juxtapositions, overlaps, fusions etc. – assemblages that could only be apprehended through the lens of the eye in motion, as it were. Images capable of releasing this fiction, through the displacing this life in movement through this skin, or concrete-made interface and replacing it within another imagery-world, opposite from the utilitarian and dominant view from the city's day-to-day life.

When Foucault mentions theatre and films as examples of heterotopias<sup>1</sup>, these examples are mediated by a closed interval-nature space that

---

1 FOUCAULT, Michel. Different spaces.

creates certain conditions (and rules) for an immersion in this other “incompatible place” (what I mean here is that the place is incompatible with the reality), such as, for instance, the architecture and environment of the dark exhibition room. Digital video projections, in turn, are becoming increasingly more frequent on the so-called “public spaces”, amid the general - and unsuspecting - looks from spectators in transit. When this place is created in the heterogeneous city space, other places come into the scene, through new conditions and de-conditioning.

On a Monday night in Lapa, the projection of Penoni's work, even as a large scale project, was closer to the sidewalk and to the passerby. Without competing with the weekend noises, the video creates a different field of experience, different from what would take place inside a gallery space, gathering not only artists and art-world insiders, but also the exhibition staff, the cyclists invited by *Passeio Completo*, as well as pedestrians, workers from the area and street dwellers, who stopped by to share that same sense of instant collectivism. A far cry from the agenda of the quintessential Lapa nights, *Circuit* was able to create an unusual meeting of the expected and unexpected, individuals brought together and groups initially disconnected, thus becoming visible to each other, establishing dialogues, asking questions and giving feedback on the work, back to the artist and to the co-spectators.

Big cities are congenial to what we call *adrift*. *Adrift* is the technique of walking aimlessly. It blends itself with the influence of the scenario. All houses are beautiful. The architecture must arouse passion. We wouldn't know how to consider building in a lesser scale. The new urbanism is inseparable from the fortunately inevitable economic and social transformations. It is possible to think that the revolutionary claims of a certain time correspond to the idea of happiness that was prevalent at that time. Giving value to leisure is not a joke. We do insist that it's necessary to create new games.<sup>2</sup>

From the previous internal (automatic) temporality of the urban passerby, to the video's own temporality, a situation of possible diversion of the programmed routes was experienced, as from which the gaze could last, the length of which would be in tandem with the city's own rhythm. In this sense, *Circuit* can be experienced as a time capsule: “virtual” time flux, crossing the real fluxes from the whole web of movements around the landscape.

---

2 DEBORD, Guy. *In Potlatch*, n. 14, november 1954

Having had the artist really perform his acrobatics, and having had him show pieces of his performance at so many open places in the city, including the Praça Marechal Floriano in Cinelandia, when he returned his body and the landscape back to the city in the projection, made me think of the regulation of bodies moving through the urban space. As we walk “in a straight line”, and preferably with a defined direction and pace, we are following the normality of the pedestrian traffic. Assuming this kind of handbook of social choreography that is internalized in individuals, the dance or the performance and unusual movement immediately enter the world of “attractions”, where, first of all, the “proposal” of being watched by a (passive or “interactive”) spectator is understood - it’s also a rule of this hypothetical manual, that may involve more than one time the grant of authorities in order to occupy the so-called “public space”.

On the other hand, it’s interesting to notice how these “spectacular” actions of the body are appropriated and recreated by different “everyday people” from the public space. Like the many street sellers in the city centre, playing their parts at the theatre of hand-to-mouth struggle to survive, facing underemployment situations in Brazil, where ability to think on their own feet is often required. Other interesting examples are the outdoors-contact improvisation-jams and the art of parcoures displacement, deep into the interface of body and city. What are the possibilities and limits of these powerful “bodies détournements”, at the transgression of the automations from human movements through the city?









# Fireworks, by Simone Michelin

## Caution. You don't have only one option.

The city and the public space are research fields very present on Simone Michelin's artistic career. Video is an expressive aesthetic medium to articulate interdisciplinary data and to activate semiotic, political and technological questions. Projected over a building façade on the campus of UERJ, at Maracanã, facing the communities of Mangueira and Parque Candelária, Fireworks sparked a combusting poetic dialogue, connecting image, information and two adjacent but social geographically quite dissimilar places in Rio de Janeiro.

"The utopia of part of the classical avant-gardes thought it was possible to constitute a urban space completely overcome by constructive logic, the logic of the project, planned by the urban planner, the architect and artist. However, what was established, was an uncontrolled chaos, pulsating at an abstruse rhythm orchestrated by the capitalist logic. In this context, how and what kind of art could turn to be a significant intervention in the city? Is it still possible to interfere at the city's visual space in order to rescue, recover affective bonds (of value) that may restructure the human dimension of existence?"<sup>1</sup>

It is to this field that the artist, also a theorist, directs her work of public art - spaces she defined as "polysensorial zones", from urban territories already frequented by various media to cyberspace as a new contemporary communal space. The urban landscape is already a locus that is affected by multiple interferences. Intervening on the venues of the urban landscape also means interacting with a myriad of discourses of power and its emerging imaginaries. We experience the public space predominantly, as a large open-air market filled with advertising imperatives. On the other hand, when the insertion of images or "open-source" messages comes into the scene promoting a transgression of the consumerist appeal, that means we're transiting through aesthetic and semantic fields capable of reversing the eye's insensibility and of creating other spaces.<sup>2</sup>

In the case of the I Vide Urbe exhibition, the large scale video intervention suggested immediately to Simone the take-over of a territory dominated by

---

1 MICHELIN, Simone. *In Poly-sensorial zones: sensitive restructuration of the urban space. (Artist's research on public art, representation technologies and urban space production)* <http://www.simonemichelin.com/sm/mmmm/tx01por.html>

2 FOUCAULT, Michel. *In Of Other Spaces*. "Third principle. The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible."

advertising macro-engravings. More common in form of printed billboards, now the expanded video language has also been appropriated by the market, through sophisticated open-air video mapping projects. I see Fireworks as a counterpoint to this tendency. The images simultaneously generate and comment a kind of contrasting alchemy. The 3D-modeling techniques were used to visually synthesize molecules originated from narcotics, pulsating in a circular motion, sometimes coalescing, sometimes spreading out into space, like fireworks. “The scene is interrupted by events, becoming, a giant, unusual advertisement billboard” explains Simone.

In the area of the UERJ campus there was, until the 1960s, a slum called Esqueleto. It has since been removed after occupying the surroundings and the (dysfunctional) structure of a public hospital that was still under construction and later on was abandoned by the government. Nowadays, the area belongs to a public university - and its academic community - and sits across from another very popular and traditional, though marginalized community: Mangueira, an environment of resistance and intense cultural productions through the ages, from the old Afro-Brazilian samba's heritage to the aesthetic inspirations of Helio Oiticica and funk music. Like so many other favelas in Rio, it is also a target in the war against drug dealing, intensified by the installation of the 18th UPP in its territory.

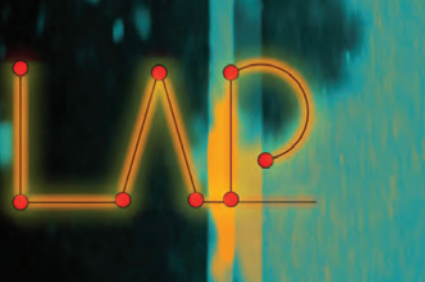
Today fireworks form part of the city's imaginary in a number of different ways. In great réveillons at the beach they are used to celebrate New Year's Eve or goals scored by Rio's most popular soccer team, Flamengo in all city areas, in Rio's hill slums they are also a typical drug dealer's warning sign, announcing the arrival of policemen in the community. Through 3D simulation, Simone abstracts the image of the “public enemy” (the narcotics and its active ingredients) into a graphic representation of their microscopic forms.

In another moment an obscure virtual character pulls the trigger against some of these molecular drug models, revealing a certain irony: is it really possible to permanently eradicate this “terrible problem” from the face of the Earth? Is there only one way of thinking about it?

The issue is complex, and it needs to be widely considered and discussed, addressing the vicious web of relationships and conflicts that it has generated in the city for decades. In the forbidden territory, the interpretation of the graphisms that explode like fireworks at Simone's work would also need a

translation based on the artist's texts, or a text from a scientist. Without this decodification, for spectators in general, the particles would blow up at the urban surface as firework-images, just as, for some time, the codes created by drug dealers and his "fogueteiros" ("fire-workers" - term that designates the person in charge of announcing the arrival of the policemen at the slums by setting off fireworks) remained safe from the police. In the space between UERJ's academic and scientific sphere and the ground relegated by a certain international division of labour to perform the duties of this marginalized market, Simone also creates a series of text messages offering a different view, along the lines of covert manipulation, separate from both police news and TV ads. It's also embedded in the terrain of advertisement macro-engravings from a pro-accumulation, lottery-like capitalism, that the artist announces to the public a new possible ethic: "Attention. Think about it: instead of the model in which one takes it all, a model in which everyone wins. Believe it's possible."





# Collective Interventions Nights

Vide Urbe also partnered with other projects that dealt with video experimentation and urban interventions, carrying out their actions in the context of the exhibition and enhancing their proposals with the contact to the public at the city's open space. During the nights of collective interventions, the following partners participated at the I Vide Urbe exhibition:

**Artist Collective Vide Urbe/ Oi Kabum!** (Adrizia Muniz, Ana Moura, Bruno Callado, Degê Ribeiro, Daniel Matil, Flavia Viana, Gabriela Pimentel, Igor Laurentino, Jefferson Arcanjo, Rafael Galo, Ricardo Aleixo, Tatiana Martins, Vinicius Ladeira, Yago Furtado) :: Vide Urbe experimental workshops showed the art from graduate students from Oi Kabum! – Art and Technology School that participated in all three nights of collective interventions of the I Vide Urbe Exhibit with through the collective Vide Urbe/ Oi Kabum. The monitors Jefferson Arcanjo and Rafael Galo decided to use joysticks as more friendly media controllers, also including the public passing by in a kaleidoscopic game of real time interferences over the images.

In every mind there is one whole world. In every vision there is a city. “The vision of one, same city, is made thus out of infinite points of view. Vide Urbe, in Latin, means the imperative tense “see the city”: how do you see yours? This was the theme-guide for the Vide Urbe workshops, which included the artistic production of recent graduates of Oi Kabum! – School of Art and Technology. Personal or shared experiences, taking the participants’ own daily lives and their journeys within Rio as a starting point, were the raw material for the creation of videos that were recombined live during collective projections throughout Vide Urbe exhibition week.

**Portal Central > Lapa - Estética Central – Mobile Medias Festival** (Coordination: Emanuel de Jesus/ Manu) :: Selection of videos made in open workshops at Brazil Central Station. Estetica Central also collaborated through its Mobile Nucleus van, with the image capture in Vide Urbe workshops. Location: Marrecas garage building, downtown, with visibility between the street Evaristo da Veiga, Lapa and surroundings.



Estética Central Central Aesthetic is a festival that began in 2009 and was created to promote the use of more accessible technologies among the population and to offer various creative possibilities found on mobile media through mobile phones and small video cameras.

<http://www.esteticacentral.com.br>

**Pirate Session #28: Urbe Muda, Collective Filé de Peixe** (Alex Topini, Felipe Cataldo e Fernanda Antoun) :: Public exhibiton of an originally audio-less video art selection, with the duration of one hour, without informing its contents previously, without the authors permission, not even informing them. The content of each Pirate session is then revealed later on the collective Filé de Peixe's website. Locations: Marrecas garage building, Center, with visibility between the street Evaristo da Veiga, Lapa and the surrounding area, and casa Alto Lapa, at Travessa Mosqueira, with visibility between Lapa and Passeio Público.

Since 2006, the collective Filé de Peixe has performed urban intervention actions based on the audiovisual and artistic occupation projects at non-conventional spaces. Since 2009, it has developed the project Piratão, that, in the same manner and using the same prices from big urban centers pirate vendors, commercialized over 4.300 videos from classic and recent authors, belonging to the national and international video art production. Piratão is an artistic practice that investigates and simulates the informal and pirate economy as a scenario for integration, visibility, access and circulation of video artworks.

[www.coletivofiledepeixe.com](http://www.coletivofiledepeixe.com)

**Marginal appropriation, from Bernardo Marques** :: Intervening with video and video mapping, the performance proposes to re-assign the façade of UERJ's building, recalling previous appropriations, as, for instance, the fact that this same area was once inhabited by the Favela do Esqueleto, removed in the 1960s by Governor Carlos Lacerda. Using the so-called marginal aesthetics, such as graffiti tags, and textures of materials used in the construction of several precarious houses in the slums of Rio, he performed these plastic manipulations live on the light table in the struc-

tural model of the building's façade. Location: campus UERJ Maracanã, with visibility between Maracanã and Mangueira.

Vj since 2008, Bernardo combines Brazilian and Latin visual culture themes on his work, that were already exhibited at festivals such as MoLA, RDesign Sudeste, Enearte, MacacuCine, Verão da Cultura (Parque Lage, Rio de Janeiro) and others. Currently, he researches the viability of urban interventions on buildings under governmental trust, using new technologies such as augmented reality and mapped projections on architectonic structures.

<http://cargocollective.com/bernardomarques>

**Fecundation, from Julio Lucio** :: In this video installation the user interacts with 3,000 virtual spermatozoa that chase his/her shadow on the ground and fertilise it. When the users disappear, the spermatozoa are gone, hiding in the walls, waiting to fertilize new shades. Location: campus UERJ Maracanã, at the Theater Odylo Costa Filho.

Julio Lucio is an artist who creates art and technology projects where people can play, have fun and interact. Employing technological events and developments, he creates artworks that seek to show to the public how technology works and how it can reproduce the behaviour of matter and universe.

<http://www.juliolucio.com>

## **Passeio Completo**

In order to see Circuit, from João Penoni, in Lapa, a group bike ride was organized on a circuit between Catete and Rio's downtown.

Passeio Completo is a party on two wheels, a cyclist street block, not necessarily related to carnival. The bicycle has a speed and a scale that allow the cyclist to enjoy different views and spectacular places in the city in an afternoon or an evening, also as a viable alternative to cars.

<http://www.passeiocompleto.com/>

# Credits

Guest artists

**Eder Santos**

**Simone Michelin**

**Chico Jofilsan**

**João Penoni**

Partner artists and collectives

**Bernardo Marques**

**Estética Central**

**Filé de Peixe**

**Julio Lucio**

**Passeio Completo**

Artist collective Vide Urbe/Oi Kabum!

**Adrizia Muniz**

**Ana Moura**

**Bruno Callado**

**Degê Ribeiro**

**Daniel Matil**

**Flavia Viana**

**Gabriela Pimentel**

**Igor Laurentino**

**Jefferson Arcanjo**

**Rafael Galo**

**Ricardo Aleixo**

**Tatiana Martins**

**Vinicius Ladeira**

**Yago Furtado**

Conception and independent curator  
(research and texts)

**Moana Mayall**

Production

**Fase 10 - Ação Contemporânea**

Production coordinator

**Nelson Ricardo Martins**

Executive production

**Lisiane Mutti**

Vide Urbe workshops/art educator

**Moana Mayall**

Vide Urbe workshops/monitors

**Jefferson Arcanjo**

**Rafael Galo**

Educational support

**Oi Kabum! - Escola de Arte e**

**Tecnologia**

Curator's assistant

**Bia Pimenta**

Production assistant

**Monique Anny**

Graphic and webdesign

**Multistudium/Otto Kohlrausch**

Locations

**Oi Futuro Ipanema**

**Ed. Garagem Marrecas**

**Alto Lapa**

**UERJ, campus Maracanã**

Videomaker (DVD conception)

**Begué**

Projection production

**Visualfarm**

Photographers

**Odir Almeida**

**Raimundo Bandeira de Mello**

Press office

**Binômio Comunicação**

Translation

**Manuela Leal**

Support

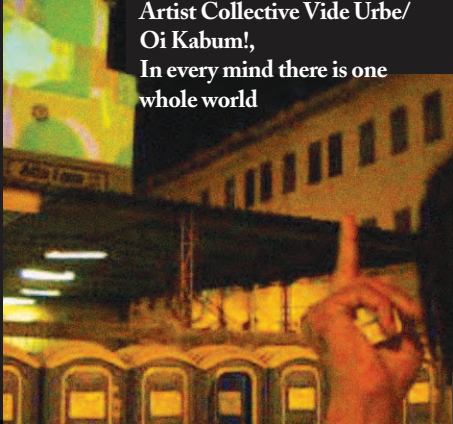


site: [www.videurbe.com.br](http://www.videurbe.com.br) / contact: [videurbe@gmail.com](mailto:videurbe@gmail.com)

Sponsorship

Cultural support





Artist Collective Vide Urbe/  
Oi Kabum!,  
In every mind there is one  
whole world

Pirate Session #28: Urbe Muda  
Artist collective Filé de Peixe



Marginal appropriation,  
Bernardo Marques



Fecundation,  
Julio Lucio



Passeio Completo + Circuit



Estética Central + Vide Urbe workshops



Sponsorship



SOMANDO FORÇAS

SECRETARIA  
DE CULTURA

LEI MUNICIPAL DE  
INCENTIVO  
À CULTURA

Cultural support

