

**Moana Mayall**  
**Artist's portfolio**

**Moana Mayall, artist and researcher from Rio de Janeiro, Brazil.**

My artworks combine multiple media and interdisciplinary approaches, experimenting with poetics between personal and collective memory, history and fiction, art and everyday life in the metropolis- more recently connecting Brazil and Europe through postcolonial reflections and imaginaries.

As artist curator based in Rio, I organized four editions of Vide Urbe, the first exhibition dedicated entirely to (site-oriented) video interventions in public venues in Brazil, which received cultural prizes by Oi Futuro and ART Rio International Fair.

I graduated at Social Communication and studied art and philosophy in Rio, where I was guest Professor at ART-Rio/ UERJ and also started the Interdisciplinary Poetics Master Program at Fine Arts/UFRJ. In Berlin I was artist researcher in residency at ZKU/Berlin, and participated in 3 editions of Transmediale Festival's Vorspiel, both as artist and curator.

In my last years in Rio, my art production was associated with activism, both while coordinating Vide Urbe platform and joining Projetação collective. My collaboration with social and cultural movements in favela communities in Rio started in 2010, when I joined the interdisciplinary collective aCidade, focused on registering and denouncing state violence and evictions in favela communities in Rio de Janeiro, namely motivated by Fifa's World Cup and the Olympic Games in Rio.

Through Vide Urbe platform, I collaborated with ongoing initiatives in the context of self managed cultural actions, like Ambulante Cultural/Reciclando Pensamentos, Comando Selva, and Barraco#55, which aimed at integrating peripheral communities through local artistic/ cultural actions, specially those affected by conflicts that set apart their residents, even before the controversial installation of Pacifying Police Units (UPPs) in favela territories.

While joining Projetação collective during the massive demonstrations started in June, 2013, I could experience video as a mobile intervention that generates reflection by way of a discourse of resistance, occupying the imaginary of the people who were in the acts, yet also occupying the images that are derived from those actions.



## **PROJECTS & ARTWORKS**

**A Portal Experiment  
Complexo do Alemão <->Deutscher Komplex**

**RioAmsterdam 2012**

**Vide Urbe**

**Videosynthesis**

**We are Alive**



## A Portal Experiment

### Complexo do Alemão <-> Deutscher Komplex

A portal experiment takes place through personal experiences and interdisciplinary approaches connecting two remote territories. One is Complexo do Alemão (=“complex of the german guy”/ “german complex”), a group of 16 favela communities located in Rio de Janeiro, Brazil, and the other is Berlin, Germany. The way I inhabit Alemão, being now in Berlin, as a sort of outsider in both places, leads me to some other kind of “territory”, yet to be explored as both places relate and talk to each other, as they recombine or remix in voice, image, imagination, history and fiction: “synchroni-cities” in progress...

#### Process

The portal is the opposite of the wall. This project intends, through the poetic strategies of collage/remix, as well as “decolonial décollage”, multidirectional memory, interdisciplinary research and psychogeographic drifts, to activate a dialogue environment between the two territories, their history and other imaginaries. I work with very diverse media, depending on how the contents inspire me- the experimentation with new formats and methodologies is also part of the process. It has an important collaborative dimension joined by artists and activists (individuals/collectives) from Germany and Brazil (mainly residents of Complexo do Alemão). As a long term project, so far independent from institutional funds, I see the project in a current experimental process of improving specifically the horizontal approach and listening to thematics of favelas, open aesthetically and politically to decolonial strategies in progress, such as “epistemologia favelada”.

The Portal Experiment series consist of an ongoing interdisciplinary and artistic archive, shared with the public in the form of collaborative actions and mixed media artworks/ exhibitions, where feedbacks in-between both territories are also taken into account for the next editions. It started as a live action between Berlin and Alemão in December, 2013, when I visited Berlin for 3 months while doing academic research at Vilém Flusser Archive/ UdK.



Ich bin nicht typisch

Ich bin nicht so Brasilianisch in Brasilien.

Vielleicht eine echte Brasilianerin bin ich hier, in Deutschland.

Eigentlich, bin ich eine “Alemã” (Deutscher) in der Favela.”

As I decide to explore a sort of portal in-between the distant territories of Complexo do Alemão and Berlin/ Germany, I find myself as the portal itself, yet generating a new, hybrid territory which remixes intimate and geopolitical landscapes. This “me” then becomes an intersection where personal (exilic) experiences, collective memory and imaginaries, official and censored/ invisible stories from both worlds mingle and comment on each other.

What is it like to talk about the “other”, in a context where I am an “other” myself ? Assuming a personal/ subjective approach in this project inspire some critical reflections regarding postcolonial themes, yet more explicitly complex in Brazilian racial and social terms. While assuming my social status of “white middle class” in Brazil entails a privileged condition in terms of Brazilian society, in Europe it’s my South American “mestiza” background that will connect me more to my afrobrasilian and indigenous roots, not refusing the problematics both categories may bring about.





**Action #1 Resistance x Gentrification: The occupation of places and the formal articulation as resistance** [alter.nation + portal alemão\_alemanha]  
 Telematic meeting projected in public venues in Berlin and Complexo do Alemão, Rio. December, 2013

The aim of the meeting (live and telematic) is an observatory for practices of occupation of public or private spaces or the resistance of populations to remain or to be able to shape them in these places. Examples of two large cities in Germany and Brazil are presented with a brief contribution of different initiative. A video call with members of “Ocupa Alemão”, “Instituto Raízes em Movimento”, “Jornal Alemão Notícias” from Rio de Janeiro and from members of TeePee country, Free Cuvry, and Ideenwerkstatt Freudenberg area of Berlin will contribute to the discussion. Topics include the history of the occupation in both cities, their specific contexts and self-organization as a tool to establish a formal articulation in areas towards public or private owners, as well as the expression and resistance movements in the favelas (slums) against arbitrary government urbanization projects. Through an observatory with such different places and contexts, we encourage the sharing of important information regarding the abuse of human rights in a globalized gentrification. Side effect of a “greedy” financial market and civil strategies to prevent the situation will be shown and discussed by the reinterpretation of basic terms such as “public” and “citizenship”.



The first portal experience, connecting Berlin and Alemão, happened in collaboration with alter.nation, Cuvry, Teepee land, Ideenwerkstatt Freudenberg Areal, Ocupa Alemão, Raízes em Movimento and Barraco#55. On the other side, Thainã (Ocupa Alemão) tells me that the other collectives’ participants can not be there, as everybody was busy in task force to help the people that lost their houses during the heavy rains in the beginning of the month. Both Ocupa Alemão and Instituto Raízes em Movimento were engaged in denouncing the negative effects of the Accelerated Development Program (PAC) and the gentrification in the favelas of Rio, linked to the sport megaevents about to take place in Rio. The present participants could share what was happening here and there, which tools and procedures they had in hand to defend themselves and develop communitarian collaborative projects.



## Charlie and the White Elephant [ video, 3'41" ] 2015

A portal is open between Checkpoint Charlie, Berlin, and Teleférico do Alemão (cable car stations connecting 6 favela communities of Complexo do Alemão), Rio de Janeiro. On her first day visiting both touristic venues, the narrator, an outsider herself, experiences some events and synchronicities that, later on, bring both places together. What do they have in common? The way these places embody official discourses about “victory”, expressed as “freedom” or “pacification”, is a starting point to realize they are not so far as it seems. Did the end of communism bring freedom to German?\* Did the pacification police units (UPPs) really bring peace to Complexo do Alemão?\*\* Freedom and peace for whom? The video's project was developed during ZK/U Berlin's art residency program, 2015.

**link for the video:** <https://vimeo.com/113133572>  
password: abratesimsim

\* “Neoliberalism describes the state of current society very well, because it's about exploiting freedom. The system strives towards increasing productivity, and so it switches from exploiting others to exploiting the self, because this generates more efficiency and more productivity, all under the guise of freedom.” (...) “Freedom is the opposite of compulsion. If you subconsciously see the compulsion that you are subjected to as freedom, then that's the end of freedom. That's why we're in a crisis. The crisis of freedom is that we perceive compulsion as freedom, so no resistance is possible.” – in: Byung-Chul Han: “I'm sorry, but those are facts” Interview to Niels Boeing and Andreas Lebert. November 3rd, 2015.

\*\* “The UPP [Pacification Police Units] never eliminated the drug trade, it only brought a false sense of security to the middle class. The vacuum left by the state, has always opened space for a parallel power. The presence [of the police], says the activist [Leonardo Souza/ Ocupa Alemão collective], did not ease the problem. Before the UPP, we were forced to respond to the drug dealers. Today, if anything happens, I can not call the police because the dealer will see. Nor can I call the drug dealer because the police watch over me. We do not have anyone to complain about” – in “UPP não acabou com o tráfico, só trouxe falsa sensação de segurança-A polícia divide espaço com traficantes no Complexo do Alemão, acusam moradores” by Marcelo Pellegrini. Carta Capital.





**A Portal Experiment in exhibition // Syntax Error at Green House Berlin**  
 Excerpt from article by William Kherbek, on Berlin Art Link online magazine – an insider's guide to contemporary art and culture //  
 Thursday, Jan. 21, 2016.

online: <http://www.berlinartlink.com/2016/01/21/exhibition-syntax-error-at-green-house-berlin/>

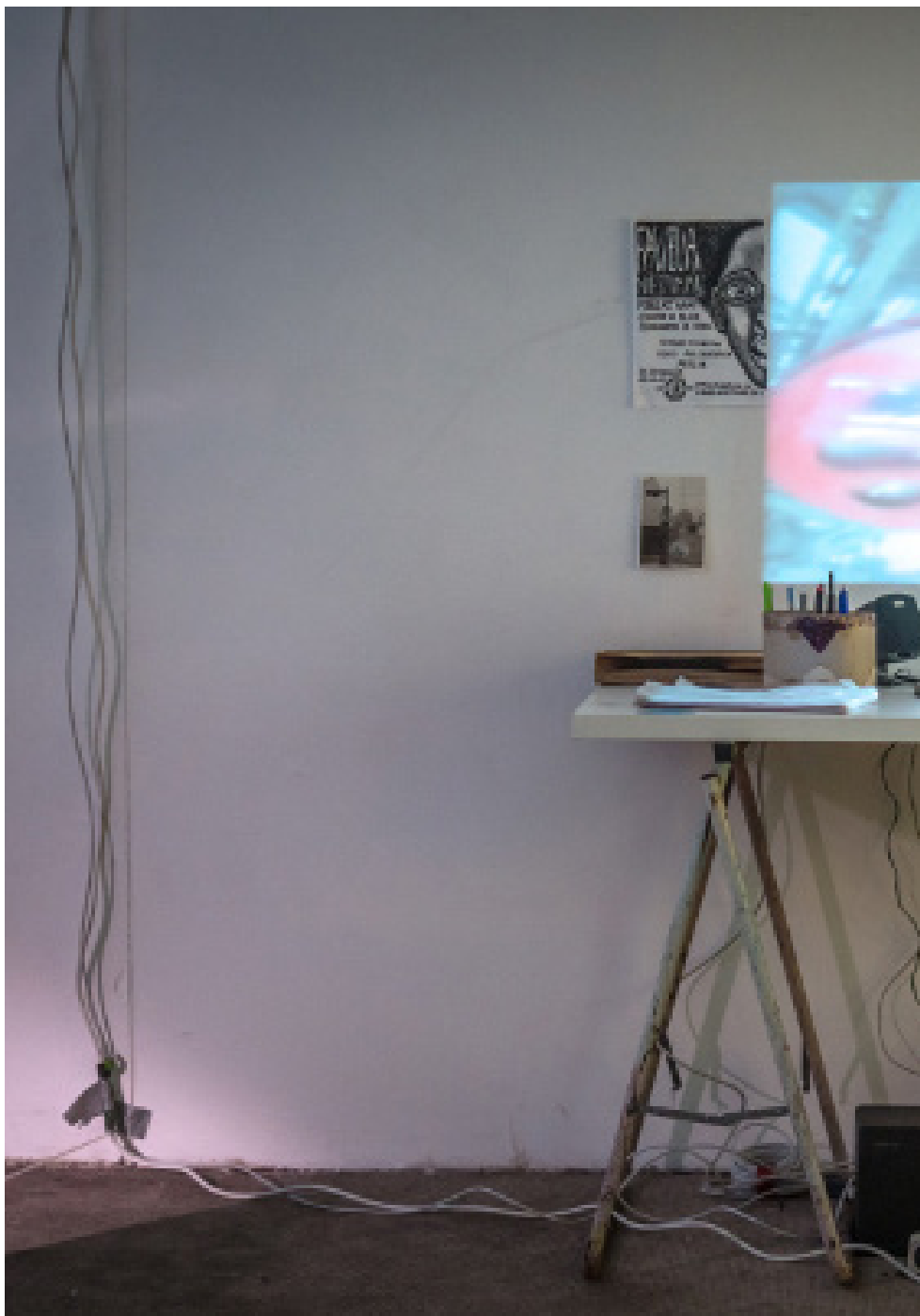
“We are the subjects of gadgets and instruments of mechanical data processing.” Or so Friedrich Kittler, the philosopher and media theorist, remarked on the strange ways in which machines usurp human prerogatives. Kilter’s argument would have made sense to a number of the artists included in the exhibition Syntax Error at the eighth floor gallery of Greenhouse. The exhibition examines the ways in which networks are established between human beings and the objects they create, as well as the emergent relations that follow: communities, symbol-reference chains and, of course, aesthetic dialogues.

(...)

Moana Mayall’s ‘A Portal Experiment’ examined the networks formed by humans and technological interfaces from a different angle. ‘A Portal Experiment’ brings together a variety of media, digital video, paperback books, and a disembodied, spoken audio soundtrack that provides, and then dissolves, narrative touchstones. The work focusses on a favela community in Brazil – the Complex do Alemão, (translated by the artist as “the German Complex” or “The Complex of the German Guy”) – and communities in Berlin, concentrating particularly on the period attending the fall of the Wall. Mayall states her concerns as focussing on the role of the observer, and, specifically, on her own status as an “outsider” in both the German Complex and in Germany, but equally potent in the work is the sense it evokes of incompleteness. No story, no matter how faithfully recounted, can capture the truth (and falsity) of direct experience. The use of the archetype of contemporary “creativity” the wi-fi enabled MacBook Pro as a site of image display in the work wrote an extra level of irony into the piece as messages for its owner occasionally blinked into view in the upper righthand corner of the screen. The messages were hidden, of course, by the artwork, but as they piled up, 11 messages, 12 messages, 13 messages, they became an important component of the narratives Mayall’s work sought to explore. Were they from Brazil? From Germany? From spam generators invisible behind a thousand and one proxy servers? It was impossible to tell but as the cascade of languages in the work came through the speakers, they deepened the awareness the piece generates of exposed subjectivity and information loss.







## Sound installation in A Portal Experiment I. Transcript

**[excerpts]** An opera libretto was also part of the exhibition, containing the translation to English for the text spoken in Portuguese or German.

Voices in the sound piece : Moana Mayall, Clara Isenmann, Steve Nietz, Marcia Penna Lima, MV Hemp, Peter Schmalz, Raul Santiago, Viviane Ribeiro (Ocupa Alemão/ Papo Reto) and other (anonymous).

– Ogum foi quem se manifestou pra mim no último terreiro que fui antes de vir pra Berlim. É o Orixá das grandes batalhas da vida, e também das travessias, das viagens, da tecnologia. Seu elemento é o metal. Ogum é o senhor das guerras, senhor das demandas, cabeça de Zumbi dos Palmares.

– I have collected seeds since 5 years ago. For when the third world war begins. I saw all of these catastrophes in my dreams, as in the prophecies! Lots of thunders and yellow toxic rains...the Russians will come again!

-Eventually through many adventures, the violence of these warrior gods grows increasingly wild and ferocious – symbolized by the great wolf Fenrir.

– Quando você entra pro tráfico, você sabe que a morte também te espera lá

– They were mortal, subject to the finality of Death, at Ragnarok, the end of the world. This reflects the Viking warrior mentality. Humans must die in battle to reach their warrior heaven.

– Willkommen mein Sohn, meine Tochter, im Königreich deiner individualität. Nicht einmal mir, deiner mutter, ist es erlaubt einzutreten.

– Sou formado nas práticas da realidade. é através da realidade, do que eu vivo, que eu escrevo as minhas teorias

– Meu complexo de alemã é o meu complexo de classe média “branca”. Branca na paleta “mestiza” brasileira... Meu corpo não é alvo dessa guerra, e meu peito respira em compassos mais dilatados que a de meus amigos favelados, ou apenas negros ou pobres. Não sou branca nem negra nem índia, apesar de ter em mim todos esses gens, e mais o árabe e o judeu.

– I don't have any German complex. Hmmm...Bratwurst! Bratwurst is a typical german complex.”

– Quando eu era criança, minha mãe tinha que me ensinar onde ficavam os ”muros invisíveis” no Alemão: “Não pode passar além daquele lugar ali. Não pode entrar naquele beco... senão você pode levar um tiro”. Não havia muros de verdade, mas eu tive que aprender a localizar cada um desses muros invisíveis no complexo do alemão. Imaginar esses muros na minha

frente. Saber de que lado da guerra a gente estava andando, a cada momento.”

– Quando eu vejo esses buracos de bala nos muros do Alemão, não é difícil me imaginar às rezas, me “agarrando em Jeová”, a Jesus, como tantos dos meus amigos favelados.

– The preachers shall be paid from the great tithe. A potential surplus shall be used to pay for the poor and the war tax. The small tithe shall be dismissed, for it has been trumped-up by humans, for the Lord, our master, has created the cattle free for mankind.

– The 12 demands? Martin Luther didn’t listen to the 12 demands

– ...e a porta que esta aberta no momento da sua necessidade, desespero, é a porta de uma igreja protestante ...

– Minha vó era atriz e vivia com a boemia intelectual. Deu um padrinho gay, artista e escritor para o meu pai. Pouco antes da guerra começar, meu avô e minha tia vieram para o Brasil. A intenção era minha avó e meu pai juntarem-se a eles em pouco tempo. com a guerra meu pai foi enviado para a Hitlerjugend de vez. Minha vó não queria pendurar o retrato do Führer na parede da sua cozinha, como todos faziam. até que recebeu visitas que gentilmente solicitaram Q ela mudasse de ideia. Ela se negava a ter a foto do homi em casa, ou o “Mein Kampf”. morreu durante a guerra, complicações medicas. Algo com o fígado.

– Prega uma plaquinha de espinhos nas costas, com uma seta escrita: polícia! Não entre na minha casa pra me roubar...

Polícia! Devolva o meu iphone que tava no sofá!

Polícia! Deixa o meu perfume da jequiti no lugar!

Polícia!

Polícia! Retira-se da minha casa pô favô!

– We accepted Nazism here in Germany during the war ... when I was about 16, I started to wonder why all this happened. For some years I was reading everything about it ... until I felt I really needed to spend some time outside Germany, to see all of this from distance. My grandmother lived at that time, and it seems she was ok with the Nazis. She is a lady with whom I do not speak or have any contact.

– Je suis naïf. Charlie, je ne suis pas. As bombas que aqui explodem, não explodem como lá

– As favela são os quilombos urbanos

– Free Cuvry! Free Cuvry! Free Cuvry!

– Quanto estão levando pra determinar o valor da minha vida? Senhores capitães... Não tenho crack, não tenho maconha, não tenho cocaína! Tenho um montão de lixo que transformo em grandes proveitos!

– Macht kaputt was euch kaputt macht!

– ...por sofrer preconceito da sociedade, eu não via o crime no tráfico de drogas como algo errado

– Aus dem Weg Kapitalisten, die letzte Schlacht gewinnen wir! Die rote Front und die schwarze Front sind WIR!!!

– No início, era o instinto/ agora tinto em instituição/ onde a guerra nunca cessa, disfarçada em códigos de paz/ No início era o instinto/ e por instinto também, nós homens guerreávamos/ por comida ou por sexo ou por amor e pra ter paz/ ou pra ter mais/

– A favela foi a minha faculdade e continua sendo

– Römer nannten uns Barbaren, unzivilisiert. Heute nennen wir Griechen und Latinos faul, ineffizient, zu leidenschaftlich ... Unsere größte “Barbarei” ist heute unsere industrielle Effizienz!

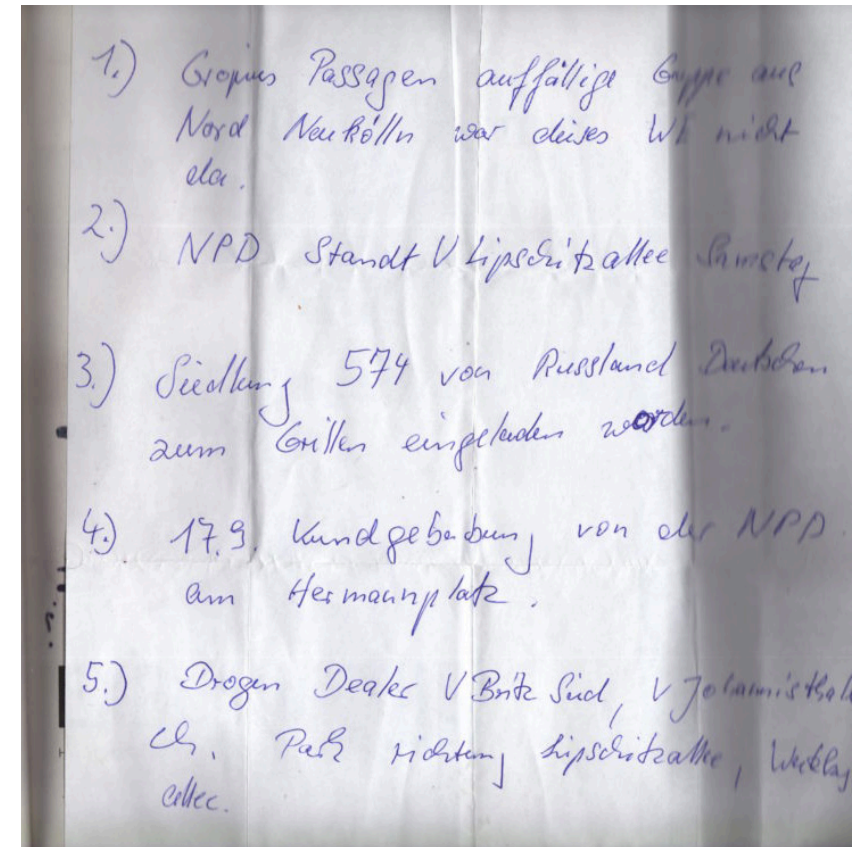
– O mundo é uma favela

– “The favelas sometimes attack the city, as Germany also attacked other countries. Favelas are sometimes invaded, as Germany was. The structures of the favelas sometimes are destroyed, as the structures in Germany were. And, as the favelas also rebuild themselves, Germany had to do so.

– Wir bauen eine Favela aus kreativen Utopien und Lebensentwürfen, die sich wie eine Stadt ausbreitet und vermehrt.

– das guerras do meu dia a día/ e do dia a dia em guerra lá fora/ poucas vezes mantive um posto/ ganhei medalha de desertora/ errando alvos, perdendo o timing, me expondo a tiros e bombas de outra sorte/ caindo do cavalo/ abraçando pequenas mortes/ me distraindo nas trincheiras/ sonhando com revoluções possíveis em saltos quânticos e sem dor/ fugindo, mesmo, da guerra/ no sonho/ e a esmo

**My Dada Berlin**  
**(in progress)**  
 Artist book/ collage







My Dada Berlin  
 (in progress)  
 Artist book/ collage



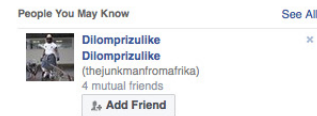
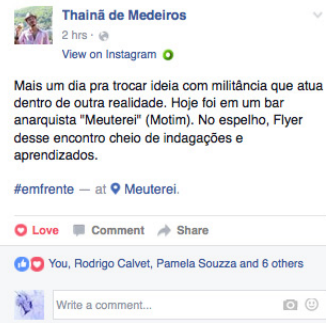
## My Dada Berlin (in progress)

Plato asks us to accept the concept that even apparently man-made objects like chairs and books about chairs have an original form belonging to a changeless, eternal world of forms ruled by God, leading to his conclusion that life, and art itself, is not a reality. Therefore, artistic representation is at best a third remove from reality, better achieved through Dada collage, décollage and cut-up methods.

From removing excesses and giving space to what's accidentally essential, some encrypted messages and ghosts of inflated histories come to the surface of the pages of a book about chairs I got at the Nordic Embassy in Berlin. As time and money are not enough for me to "read" the hectic cultural life of the city, I just absorb and recombine fragments of what's left on the paper print-flyers, posters, magazines etc- promoting the events of the current contemporary art's "Mecca". The city joys, pains and boredom are also heard through the handwritten anonymous messages I collect almost every day on random streets of Berlin (even though most of them were just shopping lists).







Berlin, April 23rd, 2016 (Ogunye!). Another partnership with Thainã Medeiros/ Coletivo Papo Reto. Thainã is in Berlin :) ! We have a short time to organize it, but finally we have the collaboration of Meuterei collective bar.

On facebook Thainã says:

“Another agenda of activities. This time in Berlin! I’ll exchange ideas in a bar with a militant crowd here. Berlin is an interesting city for activists: they know well what communism is and what capitalism is. A capital full of immigrants, refugees and of course, intolerance. But the streets scream across the walls, several contexts of resistance. I already learned a little with the anarcho fellows here, today we will go on.”

**Coletivo Papo Reto** (the Straight Talk Collective) is a community journalism collective that uses communication to mobilise and discuss issues related to favelas in Rio de Janeiro. They have taken on an urgent and inspiring role in the development of alternative forms of journalism and communication emerging in Rio’s favelas. The Collective also fights for the upholding of human rights, as well as for keeping their own way of life, and works to document and denounce violations committed by the police in popular territories.







## Cartography [in progress]

Another kind of “map” is formed, not by following cartesian spatial coordinates, but by opening portals in-between the official maps, which gives me access to different layers of history and geography, traces, gaps, records, affections ... Some autobiographical nodes are highlighted in the portal cartography: my own personal stories “excavate” the history of the world, as well as the somewhat “silent” stories of my country, a history yet to be told by its own people.. . in each approach, the “excavation” continues, a great deal influenced by personal experiences and random (interdisciplinary/ non- disciplined) approaches- the many layers overlap in different crossings, resisting the limits of the official territory. It structures some of the contents of my research, as well as other artists and activists’ projects and experiences in-between Brazil and Germany (see images bellow).

A specific multimedia cartography was initiated as a proposal for collaboration with Papo Reto (media activism) collective in Complexo do Alemão. As a legacy of my artwork and research for the favela communities of Complexo do Alemão, we’re developing a specific multimedia cartography for the media activism collective’s production and archives.

Among hundreds of favelas in Rio, one was called **“The German’s hill”**, named after a **Polish man** that came to live there in the 20s of last century and bought the area. He was a joiner, and then became a **“faveleiro”** (“favela maker”), also earning his money from renting the ground to poor workers that started to flock to that new industrial area, located in the peripheral northern zone of the city.

**“After World War I, a Pole named Leonard Kaczmarkiewicz bought the land. It was not long before the place became known as Morro do Alemão (German’s Hill) due to Kaczmarkiewicz’s physical looks (a person of stereotypical European fair complexion is informally called alemão, galego or russo in Brazilian Portuguese.”**

<http://en.wikipedia.org/wiki/>



### From trafficked (as slaves) to (drug) traffickers.

The international division of labor delegates the black market activities, such as the role of drug traffic retailers, mainly to poor blacks, whether they be favela dwellers in Brazil, or African immigrants and refugees in Berlin. In Brazil, as in many other countries, the war against drugs is the contemporary excuse of the state for a genocide that goes on for centuries.

**30,000 young people a year are killed in Brazil. 77% black.**

“Görli is Berlin’s first drug-free zone- Launch of the first “zero-tolerance” area will happen in the beginning of April. Prohibited by criminal law are then trafficking, possession and consumption of drugs.” in <http://www.bz-berlin.de/berlin/friedrichshain-kreuzberg/goerli-wird-berlins-erste-drogenfreie-zone>

Note: Görli i



**German genesis II. Karl Marx.** Yes, I could say this famous german guy was the cupid that brought my parents together in Rio, as they first met when joining the Revolutionary Brazilian Communist Party (PCBR), in the 60s. They were then two clandestine activists fighting the military dictatorship. Marxism also inspired my parents to stand up for basic rights of poor workers in the favelas...

Click and drag Prezi to explore





## RioAmsterdam 2012

Telematic video performance between two public spaces: one in Rio de Janeiro and another in Groningen, Holland. The performance is based on the concepts of telepresence, pseudo-fiction and “super-real” time reporting. Through live video chat, the two performers, one in Rio and another in the Netherlands (Groningen), incorporate two reporters (such as in television journalism) and connect each other and the audience in both public venues. The cities are traversed. Pseudo-fictions about two real worlds come to the fore in direct contact with the street and passersby. Reporters carry news from an imaginable and not so distant future between Brazil and the Netherlands.

Amsterdam, about to get fully submerged in the sea, was entirely encapsulated in a huge hydrodynamic bubble (a technology developed over the “historical trauma” of the Netherlands). After a while drifting in the Atlantic Ocean, reaches the seashore of Rio de Janeiro. We witness Amsterdam connecting to Rio and imagine, along with the public, the possible consequences. As an asteroid falling on Earth, as an object no longer identified only with their own culture, Amsterdam lands and fixes in Rio de Janeiro, also in the form of a hyper urban intervention. Several estrangements, bricolages, transdisciplinary and psychotropic happenings inaugurate a world where new territories and cities may be set up and transfigured by our desires. We are no longer restricted to traditional geopolitical boundaries.

Exhibited during the event Paralela Vide Urbe – ART RIO International Art Fair Official Program. Rua do Catete, Flamengo, Rio de Janeiro. September 15th, 2012.

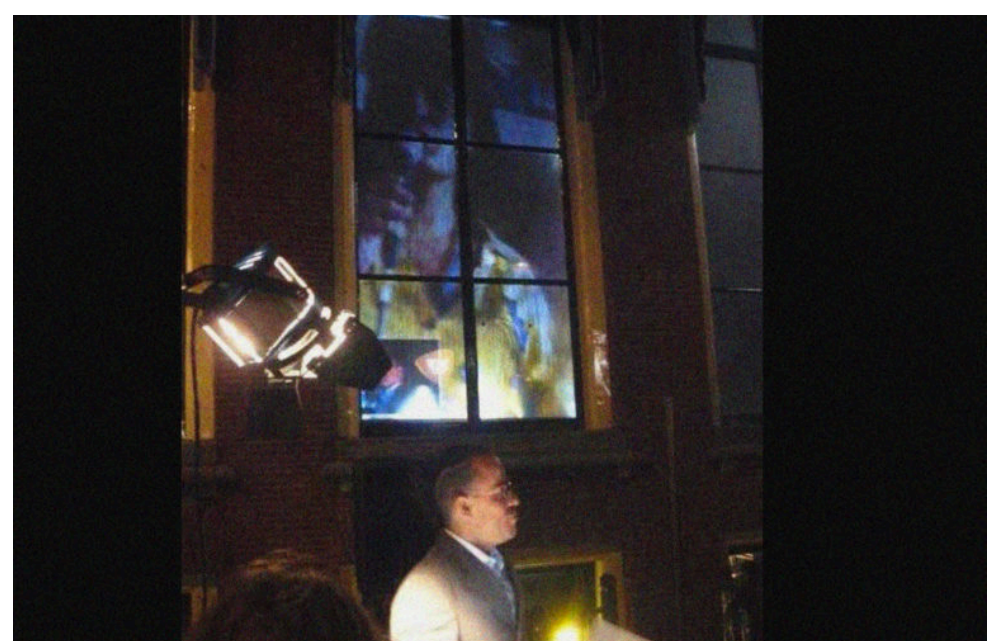
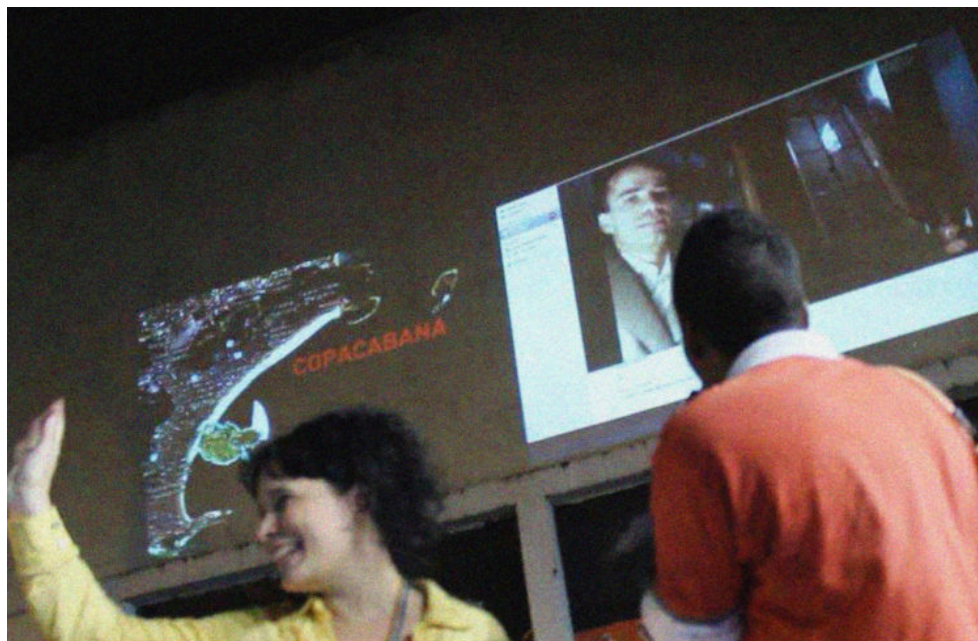
**link for short videodocumentation with English subtitles:** <https://vimeo.com/126864411>

**link for the article in portuguese “Imagem como conexão entre mundos. RioAmsterdam 2012 e a experiência do cinema expandido como intervenção urbana”.** Selected by to be published on Revista Metamorfose/ UFBA : [https://drive.google.com/file/d/1IHqF9NWg9vBIbm9NaZ5q4Pjf\\_qHK7-ap/view?usp=sharing](https://drive.google.com/file/d/1IHqF9NWg9vBIbm9NaZ5q4Pjf_qHK7-ap/view?usp=sharing)











## Vide Urbe

See short videodocumentation on: <https://vimeo.com/146161872>

Read the catalogue for the 1st Vide Urbe Exhibition in English:  
[https://drive.google.com/open?id=1BcHg\\_OSqsIO5l1cGPPfDs\\_n4Pig6IyvR](https://drive.google.com/open?id=1BcHg_OSqsIO5l1cGPPfDs_n4Pig6IyvR)

In its interface with the city and its multiple dispositives for meeting, reinventing and building the common, Vide Urbe understands the urban video interventions as an expanded language through hybrid and plural artistic approaches, enabling public spheres in squares and other vital spaces of coexistence of differences in the city. The kinematic experience is permeated by diverse technologies and situations, amplified by the displacements of traditional spaces and circuits, and in full diffusion through greater access to their means of production. The place of video in contemporary art has also transformed its own theory, so that we think of the image as a phenomenon, an intersection of forces, relations and affections.

Vide Urbe is the first itinerant show dedicated entirely to video art in public spaces in Rio de Janeiro. Motivated by my own experience as an active artist in this field, and also by the desire in common with so many other artists and collectives, we seek to create contexts that enable and disseminate video works in poetic and critical connections with the open and collective territories of the city, which naturally widens and renews the circuits of production and assimilation for contemporary art. With the programming of the Vide Urbe Platform + associated artists and collectives, we also opened space for the experimentation of the projects inscribed in our public call. In this sense, we are also an open group of interdisciplinary studies, sharing tools and knowledge that support artistic projects - from the constant flow of knowledge produced around the city, to the interlocution with proposals in aesthetic, conceptual and technological terms. Even if developed a priori for such spaces, artistic occupation and contact with the passerby public can always lead to some interesting effects a posteriori: fields of experience also sometimes capable of absorbing or redesigning the landscape of the city, or even a temporary autonomous zone,



**II mostra vide urbe**

Videoarte sobre superfícies urbanas. As ruas do Rio também te convidam a ver, interagir e reimaginar a cidade!

**25 e 26/07 Cantagalo**  
Museu de Favela (MUF)  
R. N. Sra. de Fátima, 7.  
Igrejinha-2º Andar

**19/07 Cinelândia**  
Praça Floriano, perto da Rua Francisco Serrador

**20 e 21/07 Glória**  
Praça Luis de Camões, área do Memorial Getúlio Vargas

**27 e 28/07 Manguinhos**  
Biblioteca Parque de Manguinhos - Av. Dom Helder Câmara, 1.184

**>> SEMPRE ENTRE 19H E 00H. ENTRADA LIVRE.**

**19/07::** Ivan Henriques + Gustavo Torres + Cadu Lacerda + Jose López e Luísa Macedo  
**20/07::** Cristina Amazonas + Eta Aquarídea + Filé de Peixe + Azoia lab + Careca Arts Sanduba + Marcella França + Gab Marcondes  
**21/07::** Claudia Hersz + Aline Couri + Nadam Guerra + Coletivo Vide Urbe/ Oi Kabum!  
**25/07::** Gabriela Gusmão + Alice Dalgalarondo + MV Hemp + Estética Central  
**26/07::** Cristina Amazonas + Coletivo Vide Urbe/ Oi Kabum! + MV Hemp  
**27/07::** Regiões Narrativas + Estética Central + Careca Arts Sanduba + Alice Dalgalarondo + Gab Marcondes  
**28/07::** Pedro Paulo Rocha/A\_factory + Careca Arts Sanduba + Batalha da Imagem + Filé de Peixe

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patrocínio: oi, GOVERNO DO RIO DE JANEIRO, SECRETARIA DE CULTURA, INSTITUTO DE RECREATIVIDADE CULTURAL, ROMANDO FORÇAS

apoio cultural: oi, FUTEBOL

apoio: K, ESTÉTICA CENTRAL, BIBLIOTECA PARQUE MANGUINHOS, vide urbe

realização: fase 10, produção executiva: PÓS-POS PROJETOS CULTURAIS, parceria: MULTISTORIUM





tensions with the landscape, the projects will be differentiated by the artist's proposal and also by the space in question.

In direct contact with the street, the videointerventions will turn to the passerby public, provoking even more heterogeneous perceptions about the construction of their particular poetics. In addition to the flat and immersive screens, neutral as the “white cube” of the galleries intends, it is a question of poetizing and inventing possible topographies for the projection of the video-graphic imagery of contemporary art. Art must also reconnect and provoke the various fields of knowledge, such as architecture, urban planning, and even its own place in the world / city, disturbing borders and keeping alive the possibility of disruption.



## Videosynthesis

Onto (and through) a screen formed by rain forests' endemic vegetation, better known as "old man's beard" (*Tillandsias usneoides*), faces of our ancestral and yet contemporary native "Brazilians" were projected. As portrayed by international documentaries- within the western colonial fiction of "Brazilian territory"- the countenances, traces and body paintings of our indigenous people return symbiotically to the realm of nature as pure light energy permeating the veins of the plant. Urucum red skins, being red one of the colors that best provide photosynthesis through artificial light. *Tillandsias* are a kind of vegetation that's spread spontaneously over trees and street furniture of many Brazilian cities, performing resistance as they try to reconnect distant forest areas through these urban "gaps". The green "screen" can absorb the artificial light at night, also doing photosynthesis, as well as providing texture, relief, support and life to the projected figures. The location, Parque Lage, is also a public park with a great protected area of Tijuca Forest, Rio de Janeiro.

In partnership with the artist and botanist Bromelio/ Bruno Rezende

Exhibited during Imagina Rio/ Plataforma Vide Urbe at EAV/ School of Visual Arts of Parque Lage, Rio, 2012





## We are alive

The venue: Catumbi cemetery wall. On one side, the silence, the lifeless, the memory of lives that have passed. On the other side, the “life out there”, the lives that pass by and also dance, celebrate, play, drink, eat barbecue, and project videos at an unusual moment, since this space is often seen as “dead”, “abandoned”...

In “We’re alive”, the video does not culminate in previously edited, crystallised memories; it just expresses this fortuitous “now”, yet still able to produce new memories. Not the realistic mirror of bodies outlined by ambient light, but the “ghostly” bodies- alive, multiplied as pure light, color and blur on the wall’s concrete, for a few hours following the human flow that becomes suddenly “invisible” when a neighborhood becomes a passage way, devoid of its identity, by the macro-politic logic of urban administration.

What’s the difference between revitalisation as a urbanisation plan, and the activation of “living spaces”, in a collective and spontaneous way, by the genuine city communities? Over time, the characters, centers, peripheries, pains and joys of the city are also transformed. What does revitalisation mean, then? Life always urges. Life always stands beyond urbanisation planning, architecture, and also beyond image and representation.

Exhibited during Eu amo Catumbi (I love Catumbi) + Imagina Rio + Plataforma Vide Urbe Catumbi Cemetery, Rio de Janeiro  
June 2nd, 2012

# Moana Mayall Vargens

## Curriculum Vitae (brief version]

Phone: +49(0)17622577476

Email: contato.moanamayall@gmail.com

Date of birth: August 2nd, 1975

Place of birth : Cabo Frio- Rio de Janeiro, Brazil

Website (artist's portfolio):

<http://moanamayall.net/> (to be published very soon)

### Education

UFRJ (Federal University of Rio de Janeiro) - Media Studies / Social Communication

(specialization: Publishing and Multimedia Production)

UNIVERCIDADE/Rio - Industrial Design (specialization: Graphic Design)

EAV Parque Lage (School of Visual Arts - Rio de Janeiro) - Fine Arts

Guest student at UDK, Berlin

Selected for the Master programmes: Interactive Media Enviroments, at Frank Mohr

Instituut/Groningen and Interdisciplinary Poetics, at EBA/ UFRJ (Fine Arts School /

Federal University of Rio de Janeiro)

Languages: Brazilian Portuguese (native speaker), English (fluent), Spanish (fluent) and German (basic level)

Curriculum lattes: <http://lattes.cnpq.br/4136938707438784>

## Work Experience

May 2018 --	Member of curatorial team of Cine_Transe	Berlin, Germany
Sept. 2017/ 2018	Member of Kunsthaus KuLe 's curatorial team.	Berlin, Germany
March-Feb./2017	Artist and curator for Transmediale Vorspiel exhibition "autobiographic.rituals"- <i>Gallery 8th Floor</i> . <a href="https://www.youtube.com/watch?v=EpV2E7rt1Pg">https://www.youtube.com/watch?v=EpV2E7rt1Pg</a>	Berlin, Germany
April 2016	Artist in 3 sessions of videoperformance show "Ghost Cinema" (concept and execution)- "Walking with Ghosts" - <i>Ehemaliges Stummfilmkino Delphi Berlin</i>	Berlin, Germany
Feb. 2016	Artist in exhibition Pop-up, at Showroom Berliini	Berlin, Germany
Jan. 2016	Artist in Transmediale Vorspiel exhibition "Syntax_Error – misunderstandings as a creative process"	Berlin, Germany
March 2015 - June 2015	Videoskulptur Projekt "M(ASK)" with Tobi Möhring - <i>Transcreen Festival/ 4bid Gallery</i>	Amsterdam, Holland
11/2014 - 04/ 2015	Artist and researcher in residence at ZKU ( <i>Zentrum für Kunst und Urbanistik</i> )	Berlin, Germany



2013	Guest researcher at Vilém Flusser Archiv/ UdK	Rio, Brazil
2012 - 2013	Guest Professor - Art Institute/ <i>UERJ (State University of Rio de Janeiro)</i>	Rio, Brazil
2011 - 2013	Artist curator for 4 editions of <i>Vide Urbe exhibition</i>	Rio, Brazil
2013	Artist and researcher in residence at <i>Barra-co#55, in Complexo do Alemão/ Nova Brasília</i>	Rio, Brazil
2011/2012	Teacher and coordinator of “Transmedia Narratives” workshop- <i>EAV (Visual Arts School) Pq Lage, Manguinhos Park Library, Bela Maré</i>	Rio, Brazil
2012	Workshop teacher of Videoarte and Urban Intervention. at Bela Labe / Bela Maré	Rio, Brazil
2011	Artist in exhibitions Paralela Vide Urbe Exhibition, III Mostra 3M ARTE DIGITAL – TECNOFAGIAS; WHAT YOU CHOOSE, WHAT MOVES YOU AND REACHES THE WORLD/ Espaço Apis; BAR Mitzvah Exhibition	Rio and São Paulo , Brazil
	Artist in exhibitions GALERIA DO POSTE 2011, CITY ONE MINUTES (RIO)	Rio, Brazil
2010	Artist in Video Ataq/ Parque das Ruínas	Rio, Brazil
2008	Artist in Estamos Juntos Misturados/ EAV	
	Artist’s assistant for Arthur Omar	