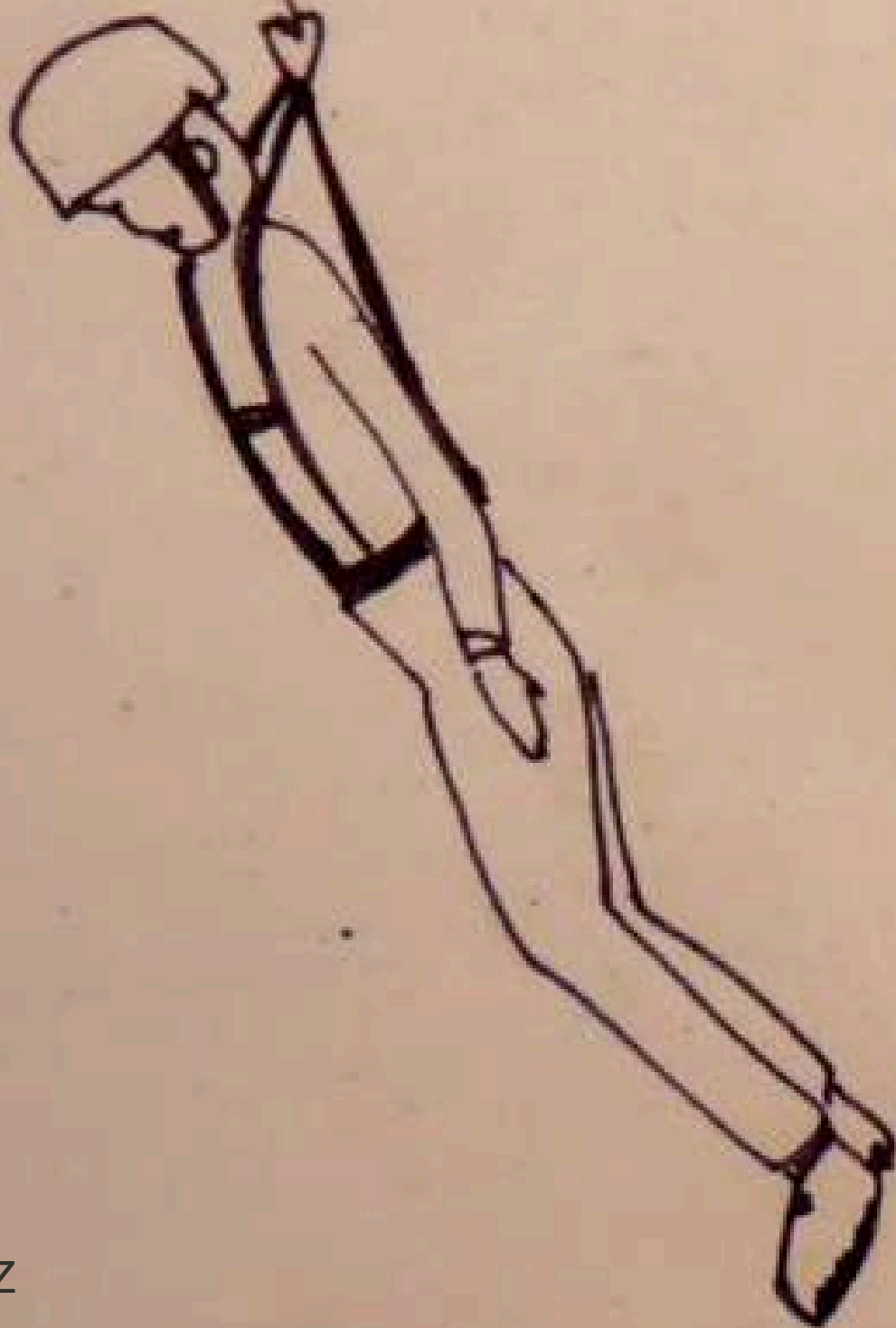


RISCO DE QUEDA

FLÁVIA SCÓZ

EDUCATIONAL MATERIAL
VICTOR KURSANCEW GALLERY



EXHIBITION INVITATION

RISCO DE QUEDA

Flávia Scóz



EXPOSIÇÃO

abertura | conversa com artista:
4 de maio de 2022 | 20h

OFICINA

Laboratório de Performance:
chão, corpo e gravidade

3 de junho | 14h30 às 17h
classificação: 14 anos | 20 vagas
inscrições:
bit.ly/LaboratorioPerformancelle

PALESTRA

O querer, a queda
3 de junho | 17h
Prof. Dr. Artur de Vargas Giorgi (UFSC)

Casa da Cultura Fausto Rocha Junior
R. Dona Francisca, 800 - Saguapu, Joinville - SC
4 de maio a 17 de junho de 2022
segunda a sexta | 10h às 16h

CONTENT

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RISCO DE QUEDA,

BY FLÁVIA SCÓZ



RISCO DE QUEDA (RISK OF FALLING), BY FLÁVIA SCÓZ.

It is possible to articulate the modern world—Brazil and the rest of the world—in "dark times" when experience seems to be waning and fascism is becoming more prevalent by imagining a politics of fall and resurgence. Any consideration of a falling policy must take into account the force of gravity. The study that becomes "Risk of Fall" looks at how gravity affects literature and the arts and suggests that the politics of fall can lead to what is called a rebellion, uprising, manifesto, disorder, indiscipline, etc.

It is possible to articulate the modern world—Brazil and the rest of the world—in "dark times" when experience seems to be waning and fascism is becoming more prevalent by imagining a politics of fall and resurgence. Any consideration of a falling policy must take into account the force of gravity. The study that becomes "Risk of Fall" looks at how gravity affects literature and the arts and suggests that the politics of fall can lead to what is called a rebellion, uprising, manifesto, disorder, indiscipline, etc.

Speaking out against gravity is standing up; it's the daily, unseen battle against it. Lifting is the opposite of weight. Consequently, we suggest considering a fall and rise policy. A literary gesture that emanates a sort of ethics, a gesture of cutting and rupture, and hence a political gesture.

When considering the politics of fall, visions of the demise of empires and their rulers come to mind as components that are not only required but also essential for this research's composition. These truths serve as the foundation for the stories and imagery that lead to the innumerable ways that falling and rising, levitating, grief, and gravity are expressed in philosophy, dance, literature, painting, and music. The intention is to provoke these representations or images in order to contemplate potential uprising movements in the modern society.

As recommended by Marta Gili, the curator of the Jeu de Paume museum:

Although the terms "revolution," "rebellion," and "revolt" are still widely used in modern culture, their intentions and actions have been weakened by inertia and collective forgetfulness. As a result, examining the various ways that the "uprisings" are portrayed, from Goya's engravings to modern installations, paintings, photos, documents, videos, and films, is clearly relevant in the social context of today.

Aristotle has already addressed the philosophical subject of the fall of bodies. He proposed that gravity or levitation caused objects to experience an upward or downward force. According to Aristotle, the motion of fall and rise was dependent upon the matter of objects and was associated with his idea of the four elements—earth, water, fire, and air—and their corresponding "weights." Aristotle's theories were disproved by the Italian Galileo Galilei some two millennia later when he conducted experiments on the descent of bodies on an inclined plane and demonstrated that all bodies fall with the same acceleration regardless of mass or composition. However, the idea of gravity started to take on its current form from 1687. The law of universal gravitation is developed by physicist Isaac Newton in *Philosophiæ Naturalis Principia Mathematica*. Among other presumptions, this law states that bodies in the universe are subject to a force of mutual attraction, meaning that the same force that causes the planets to revolve around the Sun also ensures that objects fall to the ground.

A body experiences several gravitational forces acting upon it simultaneously. Following Newton's theories, gravity was accepted as one of the main tenets of physics, and theories based on it are still being refined today. One of the main issues in modern physics is gravity, which was first proposed by the German scientist Albert Einstein in 1916 and said to be caused by the curvature of space. In recent times, scientists have successfully shown the presence of gravitational waves, proving Einstein's ideas regarding space curvature and distortion. The final theory I am aware of is that matter, or more specifically, "dark matter," intersects with bodies to produce gravity rather than being a basic force of the universe like magnetism is. Something that cannot be seen or felt would be referred to as "dark," and it would account for 75% of the universe's mass.

What I observe about the theories and propositions around gravity is that they all attempt to explain how stars and planets "hover" in the sky in addition to explaining how and why bodies fall. This is how one might think of the theory of gravity as a theory of upheaval, which is a kind of fall, and vice versa. Returning to Aristotle's "rudimentary" propositions, we can state that gravity and levitation can be interpreted as phenomena arising from Isaac Newton's universal law of gravitation if we consider that what "levitates" or rises up may simply be falling in the opposite direction. When we examine these theories, we see that physicists, philosophers, and scientists are concerned not only with understanding the force that falls apples, feathers, and lead balls, but also with the never-ending quest to explain why the stars, planets, and other objects on top of our heads do not fall. Stated differently, the non-fall or levitation itself is the exact instigator.

This could be one of the explanations for why flying birds seem so light as they soar through the air and why humans are so enthralled with the flight myth. One may argue that the bird's seeming lightness—which is attributed to Galileo Galilei as well—is just the outcome of the air's resistance to the bird's body. Italo Calvino, an Italian writer, supports this claim in his essay "Lightness": "The balance of forces that allows celestial bodies to hover in space seems to excite the literary imagination of Newton's theories, rather than the conditioning of each thing or person to the fatality of their own weight."

Birds' flight has long given spectators a sense of freedom. It should come as no surprise that aviation, which now violates the promise of freedom in space travel and confines humans to cabins with rules and seat belts, was inspired by it.

However, the aerodynamic mystery and the desire to reach space are fueled by the myth of flight, the story, and the desire for freedom, which can be found in the almost invisible flapping of the hummingbird and the open wings of the eagle. It is also what supports myths like Icarus and Perseus, who were both humans with wings.

The desire to soar like a bird entails more fantasies than only separating from the earth and enjoying the freedom of flight, as philosopher Vilém Flusser points out:

Overcoming two-dimensionality. Few people acknowledge that we are prisoners of our two-dimensionality. We mistakenly believe that our movements take place in three dimensions. But in truth, we are condemned to the plane (the Earth's surface) by our terrestrial condition. The only portals to the third dimension—the "conception," "apprehension," and "manipulation" of bodies—are found only in our hands. Being able to move fully inside space and utilize your entire body as if it were a hand is what it means to be able to soar like a bird.

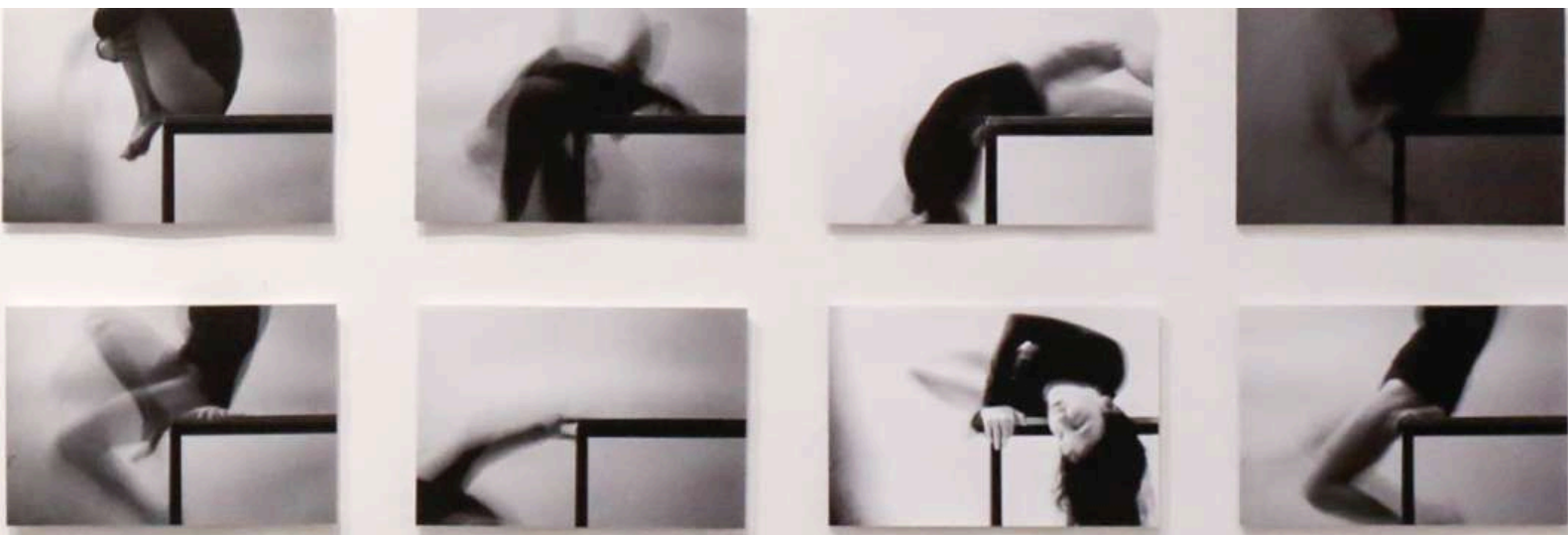
Use your entire body as if it were a hand. Make the body a manifesto. . Manifesting yourself with your own body: get up. The analogy with which Flusser relates flight to the movement of the hands is not gratuitous, since, etymologically, *volare* (flying in Italian) derives from the Latin *vola*, which means "palm of the hand" or "sole of the foot". These are, by the way, the only two parts of the human body (hands more than feet) that move towards the third dimension, which stand up.

Remaining with Flusser:

Man stands erect because his entire body is forced into space, setting him apart from other terrestrial animals. Man can "conquer space" from the plane in this position. The bird is there; it does not need to conquer space. However, the human body is not released into space when in the upright position. It merely expanded the range of motions for different body parts in three dimensions and enabled hands-on manipulation of three-dimensional bodies.

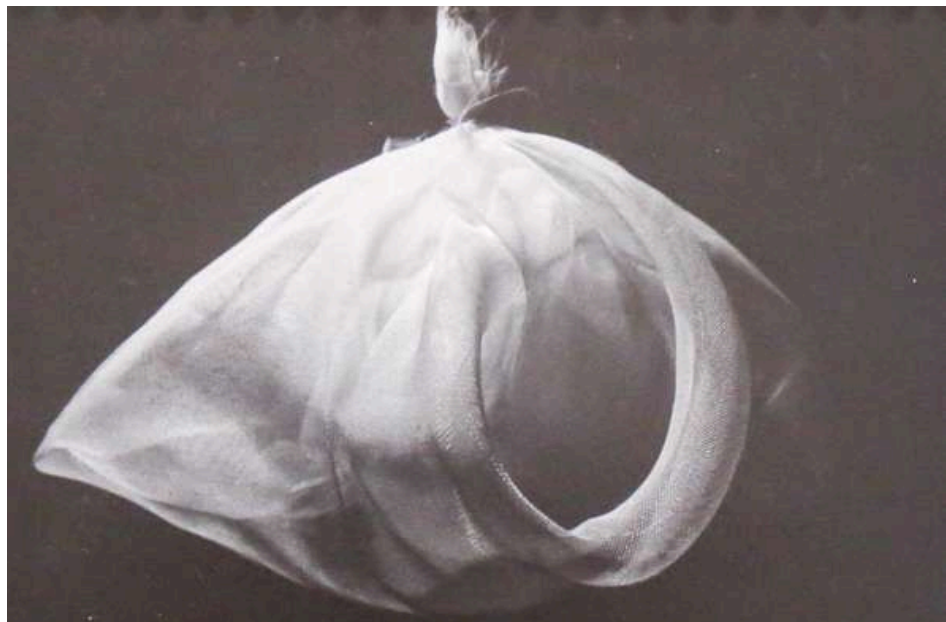
According to Flusser, bipedality might be seen as the human body's initial effort at flight, provided it did not lead to the Cartesian logic from which we codify the universe. Even now, raised hands and clenched fists are representations of resistance against repressive governments. The animal that moved away from the earth and the ground and overcame verticality is the human. There is broad consensus in science that bipedalism directly led to the evolution of homo sapiens. Because we can use our hands freely, we are human.

It's not about abolishing heavy things, but about thinking about weight and lightness, falling and rising without distinction. It is with lightness that we are able to distance ourselves from the ground and observe the behavior of heavy things. In turn, it is because of the weight of the body that we can look up and admire the lightness of the bodies that mysteriously hover over our heads. Falling and getting up are movements that allow us to vary the shapes of the objects and people we interact with. Falling and getting up are movements that transform the volume of bodies and modulate the gravitational force. Following Einstein, who postulates gravity as the result of the deformation of matter, it becomes possible to imagine gravity as belonging to the order of the formless, in a sense close to that used by Bataille, in Documents (1929), when, when writing the entry "formless", states that the universe resembles a spider or sputum, which can be crushed and undone at any moment. Dark and unknown matter that inhabits us.



THE DISIRE AND THE FALL

ARTUR DE VARGAS GIORGI



Flávia Scóz has been devoting her time for some time to intense research: examining the possibility of falling at its most tense moment, or its imminence, when a body appears to concentrate its strength and fragility by resting precariously between "not yet" and "no longer." The weight of these exercises is contrasted with the lightness—even subtle humor—of some of the works gathered in *Risk of Falls*. This is due to the fact that the creation of the aesthetic phenomena here continues to be a line of inquiry into the common existence—or even the forms of life—that defies ethics. After all, if we are creatures whose existence is characterized by the ambivalence between matter and thought, body and language, and nature; if, therefore, we live in a state of constant imbalance, on the precipice between one state and another; if, as the artist puts it, being "between falling and rising" is our most unique condition, one that fosters both the most rigorous individual and collective impasses, as well as the greatest opportunities; Finally, if this is the case, then it is not just a matter of acknowledging this risk but also of turning it into an operative principle and, moreover, of insisting on the disruptive force of this operation. The events we witness here are risky because, although intense and full of meaning, they regulate the yearning for a conceivable world in different ways. This is the claim that this display appears to be encrypting. Flávia Scóz states that "everything falls" despite the Anthropocene's edifice engineering and distance from the earth, but that it is via this fall—during a time when we also float—that we achieve the fantasy of flight and lightness.

BAS JAN ADER AND THE POETICS OF FALLING.

MASTER'S THESIS BY FLÁVIA SCÓZ, LINKED TO THE PPG IN LITERATURE AT THE FEDERAL UNIVERSITY OF SANTA CATARINA (UFSC), SUPERVISED BY CARLOS EDUARDO SCHMIDT CAPELA.



RISK OF FALLING

A transient artist in both place and time, Bas Jan Ader existed only between the abyss he never stopped looking for and himself throughout his dramatic falls. It is to be thrown into this suspension to articulate his works. Reading textual and visual imagery served as the basis for the assembly, writing, sewing, and embroidery of this text. He embarks on a voyage of discovery that resembles a choppy wave cutting through the drift of a rickety ship, navigating between the visuals of texts and the works of Bas Jan Ader. Through examining the fall as a poetic force, this study broke free from its constraints and set out on this ridiculous journey. Most of the time, falling is a "slow and immediate" movement that is unseen. This feature implies that a certain amount of chance also governs the fall. It is always happening, slowly. It takes the entire day for the darkness to truly turn into night at some point. Sleep requires a full nighttime voyage. In order for the fall to occur at a precise and infrequent moment, it requires an impulse and intentional preparation. To put it another way, the fall occurs before the actual fall. And everything is constantly falling under these circumstances. You gradually deteriorate each day until, at some unspecified time, you pass away completely.

Texto e imagens retirados da tese Bas Jan Ader e a poética da queda (2018), de Flávia Scóz.

USE THE QR CODE OR LINK BELOW TO ACCESS THE FULL TEXT.



[HTTPS://BIT.LY/3YEWXVZ](https://bit.ly/3yewxvz)

FLÁVIA SCÓZ'S BIO



Mother, teacher, researcher, editor, and visual artist. She studies fall phenomena, rising bodies, edges, abysses, holes, excavations, flight, and the relationship between gravity and weight. She is a member of the editorial board of the magazine *Outra Trassia* and is presently working on her PhD dissertation on the topic of "politics of fall and uprising in the visual arts and literature," which is connected to the Postgraduate Program in Literature at UFSC. He graduated from the State University of Santa Catarina (UFSC, 2013) with a bachelor's degree in visual arts and a master's degree in literature (UFSC, 2018). Has lived in Joinville since 2016, having been raised in Florianópolis and born in São José.

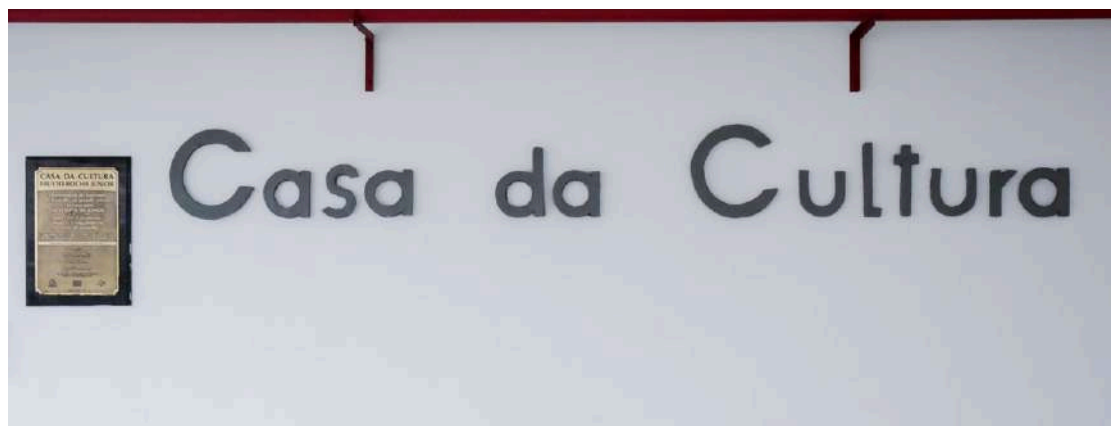
WWW.FLAVIASCOZ.COM.BR - @FLAVIASCOZ - AMORTECER@GMAIL.COM

"RISK OF FALLING" EXHIBITION

FROM MAY 3 TO JUNE 17, FLÁVIA SCÓZ'S "RISK OF FALLING" EXHIBITION WAS HOSTED BY THE VICTOR KURSANCEW MUNICIPAL ART GALLERY AT THE CASA DA CULTURA FAUSTO ROCHA JUNIOR.

"Risk of falling" is a play on the phrase "Caution, Risk of falling," which is posted in front of under-construction buildings whenever there is a potential hazard of collapse. And we are told to maintain our distance when there is a chance that objects or corpses could fall. However, only that or the one who rises and places themselves in a high position is susceptible to falling. "Risk of falling" explores more than simply the possibility of falling as a dangerous pastime; it also looks at word play, scribbling, trace, and remnants of falls. How would you illustrate falling? What's the line of fall?

Flávia Scóz, 2022.



THE RISK OF FALLING EXHIBITION'S ASSEMBLY APPROACH

DOCUMENTATION OF THE "RISK OF FALLING" EXHIBITION'S INSTALLATION, CREATED BY FLÁVIA SCÓZ.





Photograph: Flávia Scóz, artist's collection.



OPENING OF THE RISK OF FALLING EXHIBITION , BY FLÁVIA SCÓZ

RECORD OF THE OPENING CEREMONY FOR THE RISK OF FALLING EXHIBITION, PERFORMED BY ARTIST FLORIVIA SÁENZ ON MAY 4, 2022.





Photograph: Flávia Scóz, collection of GMAVK.

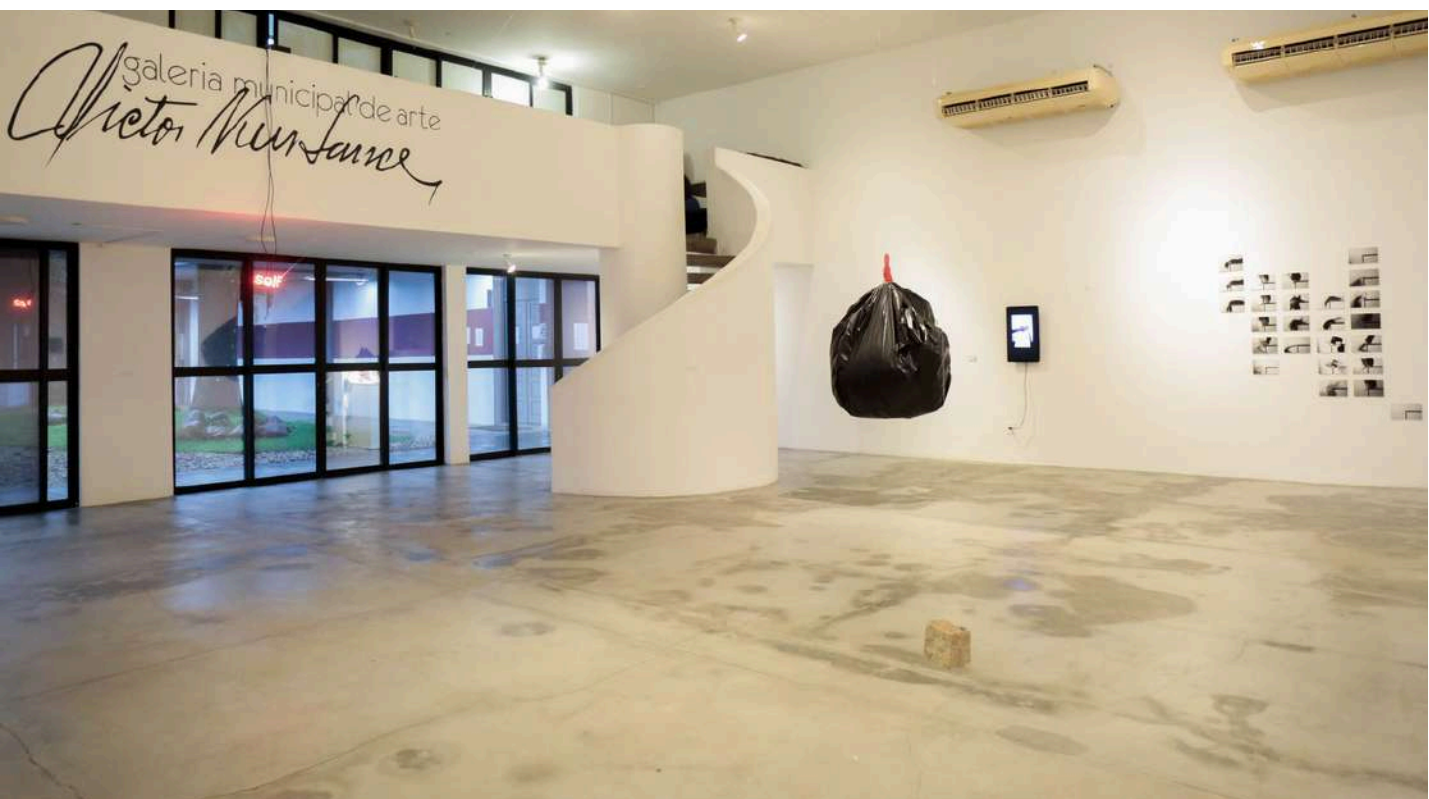


Flávia Scóz and Franzoi. Photograph: collection of gmavk.

"RISK OF FALLING" EXHIBITION



"RISK OF FALLING" EXHIBITION



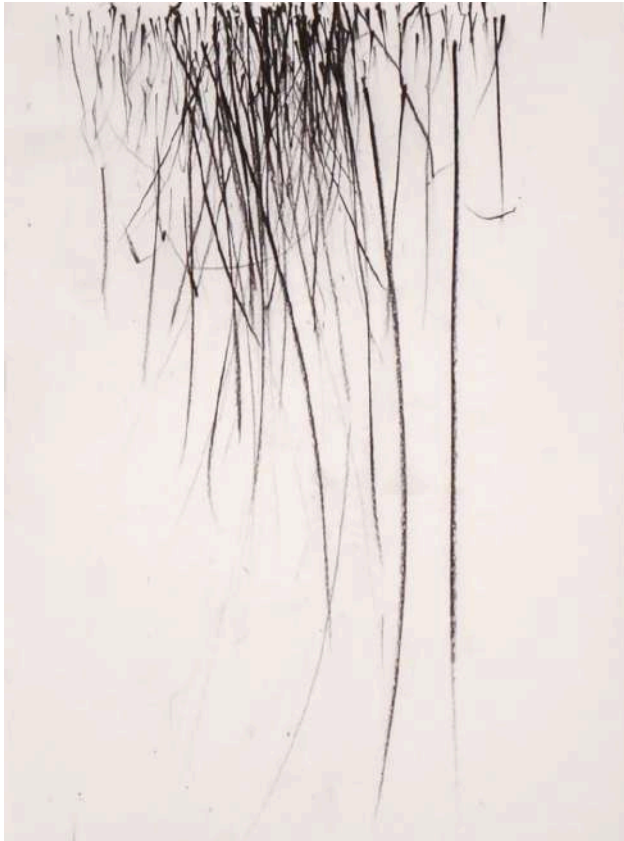
"RISK OF FALLING" EXHIBITION



WORKS | RISK OF FALLING

WORKS FROM THE "RISK OF FALLING" EXHIBITION BY FLÁVIA SCÓZ, HELD AT THE VICTOR KURSANCEW MUNICIPAL ART GALLERY FROM MAY 3RD TO JUNE 17TH





Risk of falling - Precipitation, 2021
Drawing: charcoal on paper, 40x60cm
Video art: 2'30"



The warning "Caution, Risk of falling" posted in front of a building that is still under construction has been appropriated and is now known as "Risk of falling." The prospect of falling appears to be a danger. And we are told to maintain our distance when faced with this potential imminence—the falling of objects or bodies. However, only that or the one who rises and places themselves in a high position is susceptible to falling. "Risk of falling" explores more than only the possibility of falling as a dangerous activity; it also looks at word games, scribbles, and remnants or traces of falls. How would you illustrate falling? What is the fall line?"

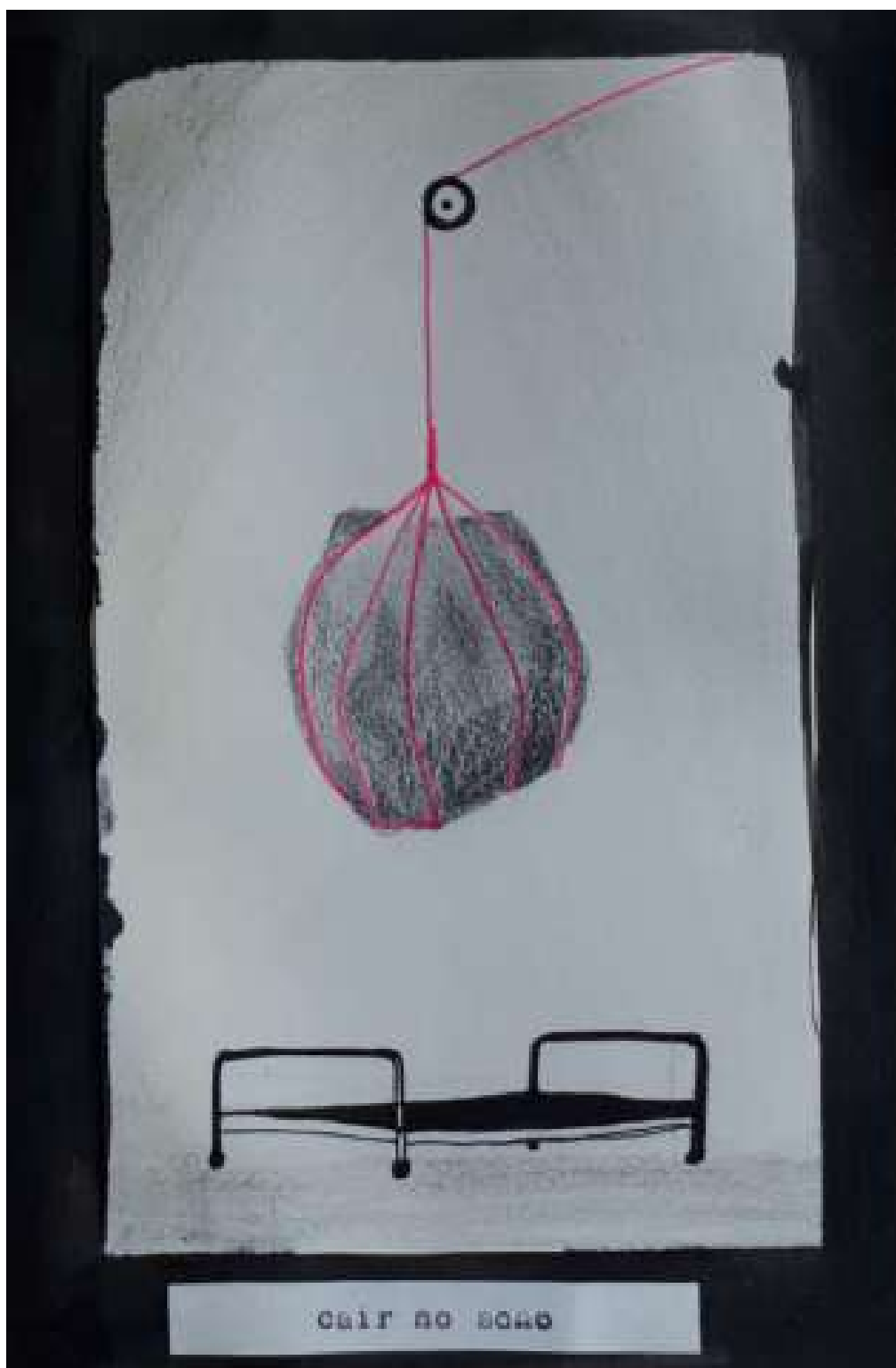


Cair no sono

Coras, various clothes, pulley, bed linen.

Installation, 2021/22

200x200x200cm



Cair no sono

Studies included in the artist's book Risk of Falling

Drawing, 2021

15x10cm





Prae/capitis

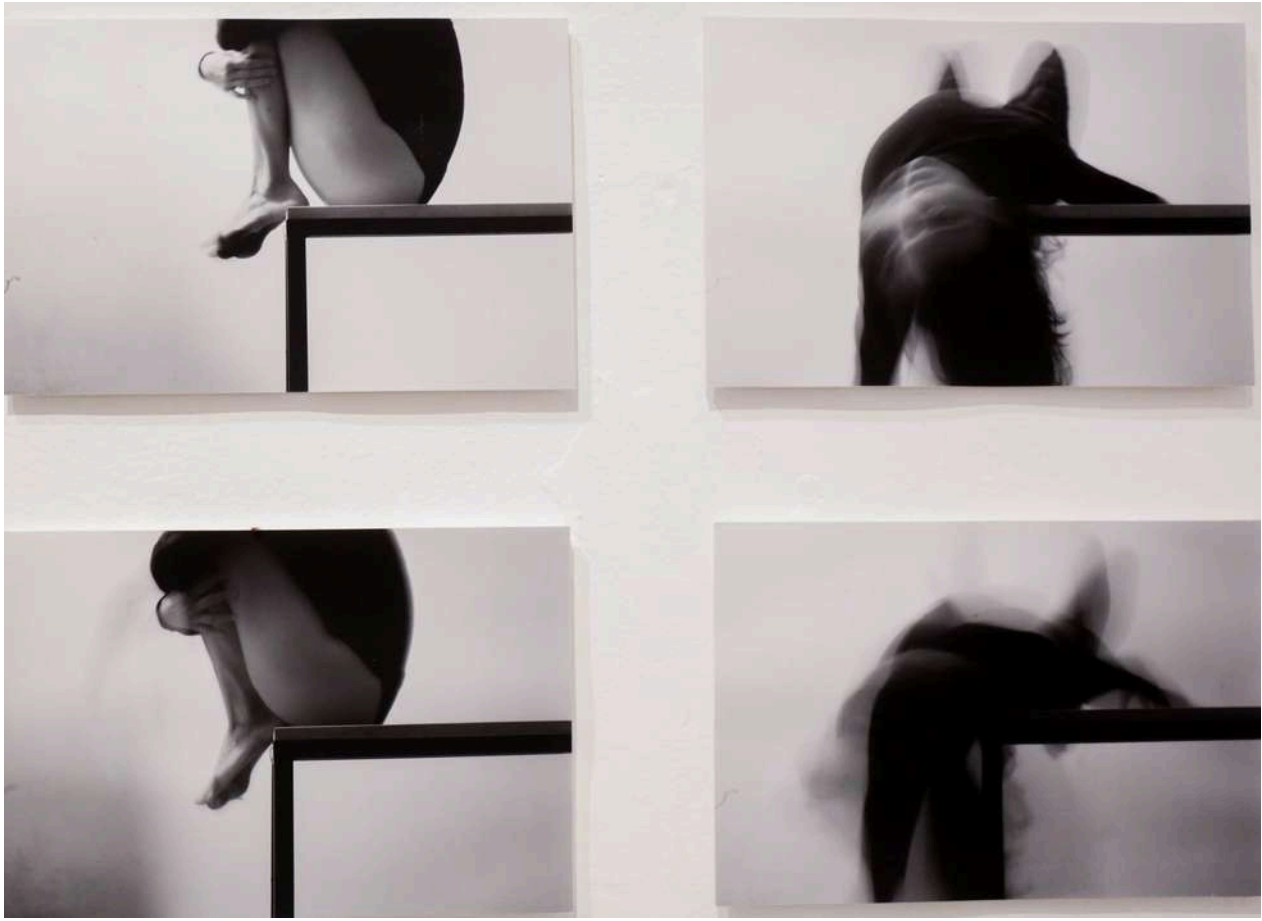
Photograh, 2021

40x60cm

WATCH THE VIDEO PERFORMANCE THAT
SERVED AS THE INSPIRATION FOR THIS PIECE:



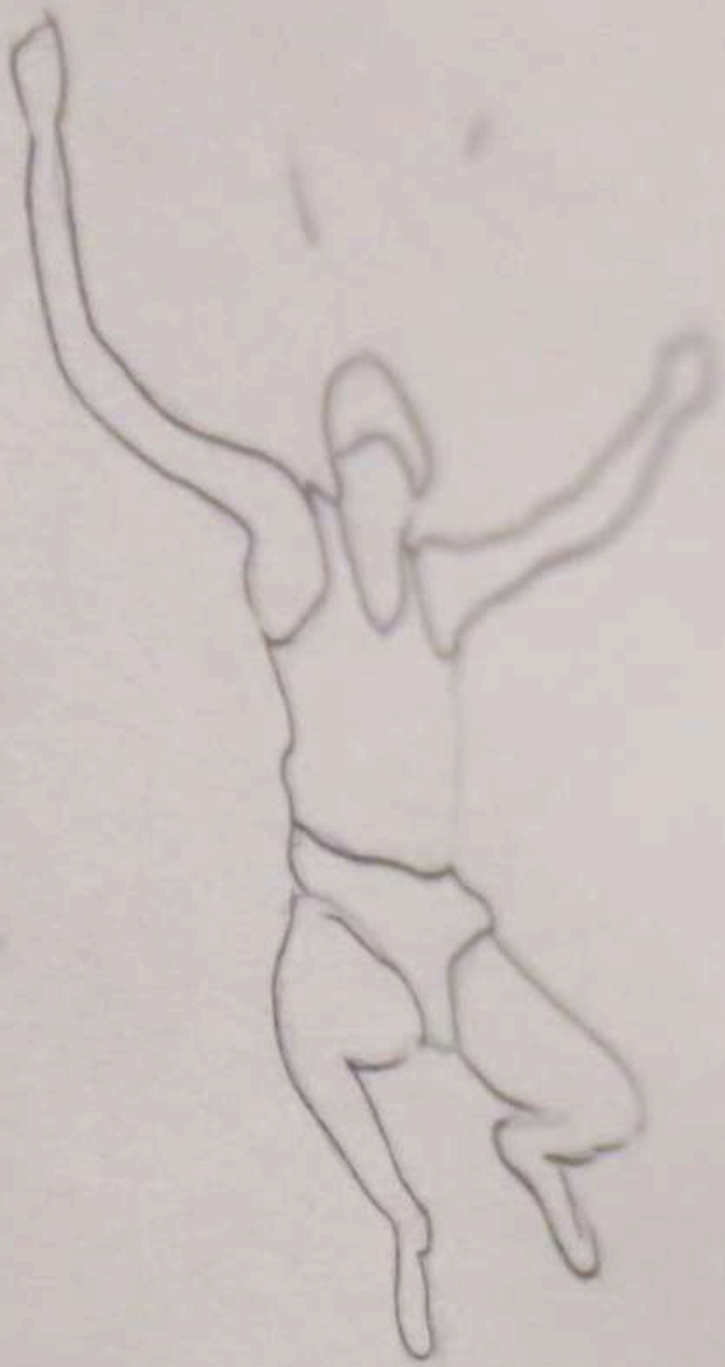
[HTTPS://YOUTU.BE/4OGIFJHIUU](https://youtu.be/4OGIFJHIUU)



Prae/capitis

The head extends ahead of the body, thinking first of itself. Prae/capitis means "ahead," "capitis," and "head." Etymologically speaking, to rush is to stay ahead of the pack. It involves launching something using your body, mind, and intellect. Rushing is giving in to the weight of your head; it is falling. Is the body a means of residing in the abyss? Would diving into the abyss entail encountering someone other than yourself? If we define the head as the heaviest portion of the body, then to rush is not necessary to shove your head forward; rather, it is to understand individuals who rush as those who give in to the weight of thought. The head's weight propels the body into the air and directs it while turning, pirouetting, jumping, and falling. One may say that the acrobat or dancer practices precipitation methods. Rain is synonymous with precipitation, and thus suggests that a cloud is metaphorically bursting from its own shell. The body of the cloud collapses upon itself. Similarly, in chemistry, a solid body that results from a reaction is referred to as a precipitate. When the weight of the solution-body is unable to be supported, it falls and accumulates at the bottom of the soil, creating a supersaturated solution.







Estudo para fixar a borda I e II

Picture, 2021
30x45cm (each)



"Estudo para fixar a borda" It's about where active falling ends and passive rest begins. A minimal contact surface that is required for the fall to occur or not is attempted to be calculated based on the placement of different things on the edge of a structure that is thought to be stable.





tudo o que é sólido afunda
tudo o que é aerado flutua





"*Danças de a-fundamento*" is about the perception of how the dancer creates his own gravitational field by establishing his own strength of connection to the earth and the sky. In doing so, he never stops questioning gravity, desire, denial, and defiance, which are expressed in jumps, acrobatics, and pirouettes.



Danças de a-fundamento
Cotton thread and bubble wrap
Picture, 2021
40x60cm (each)





Estudos para sustentar a leveza

Installation: nylon mesh and cotton thread,

dimensions: 60x50x250cm

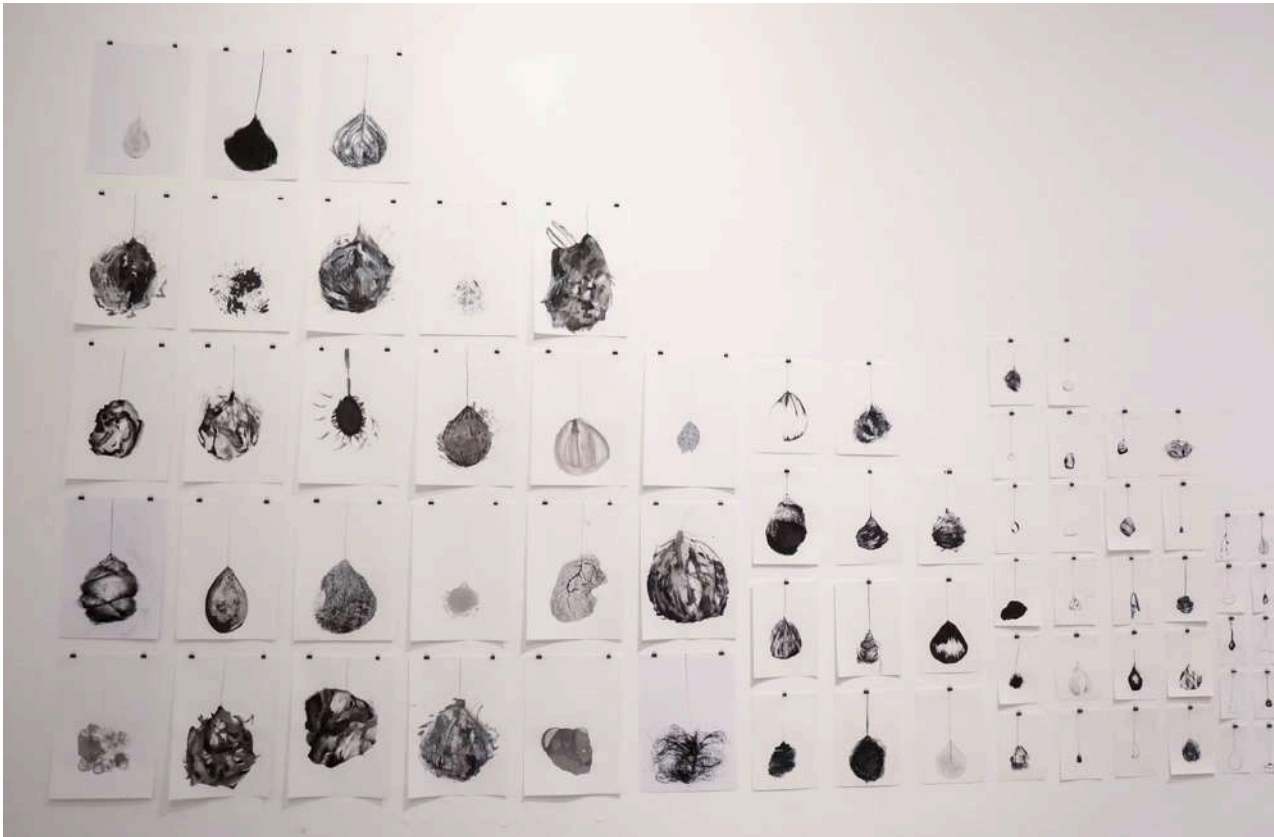
Picture, 2021

40x60cm (each)

Estudos para sustentar a leveza

It's not about doing away with heavy things; rather, it's about considering weight and lightness, rising and falling equally. We may separate ourselves from the earth and watch how heavy objects behave because we are light. Conversely, we can gaze up and be in awe of the lightness of the bodies that seem to float over our heads because of the weight of the body. We can change the shapes of the things and people we deal with by falling and getting up. Movements like falling and getting up change the volume of bodies.





Estudos para sustentar a forma

India Ink and charcoal on paper/

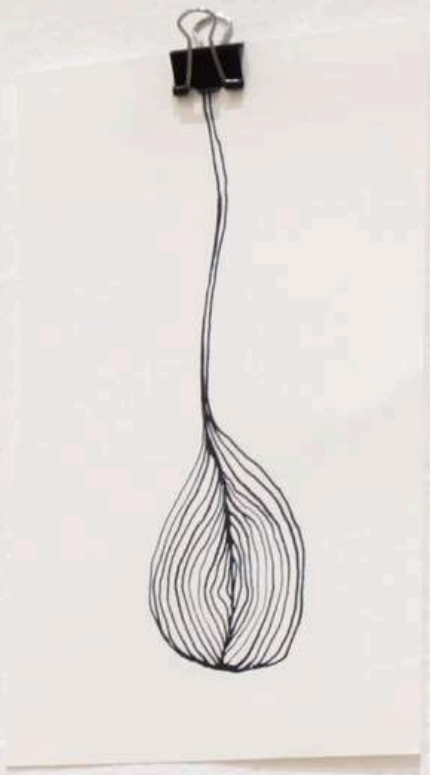
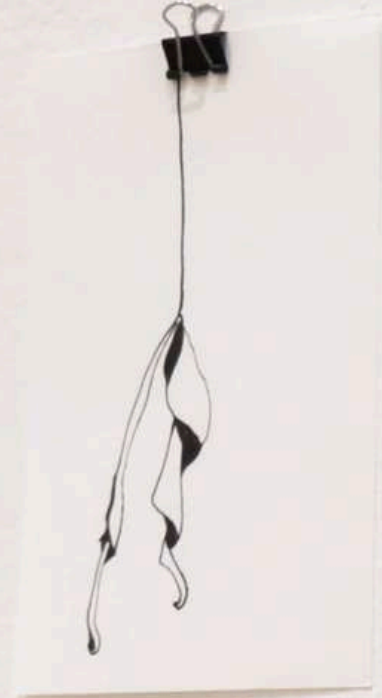
2021

15x21cm (each)



"Estudos para sustentar a forma" comprises a sequence of inquiries that employ drawing as a medium to conceive or document suspended, supported, or precarious forms.



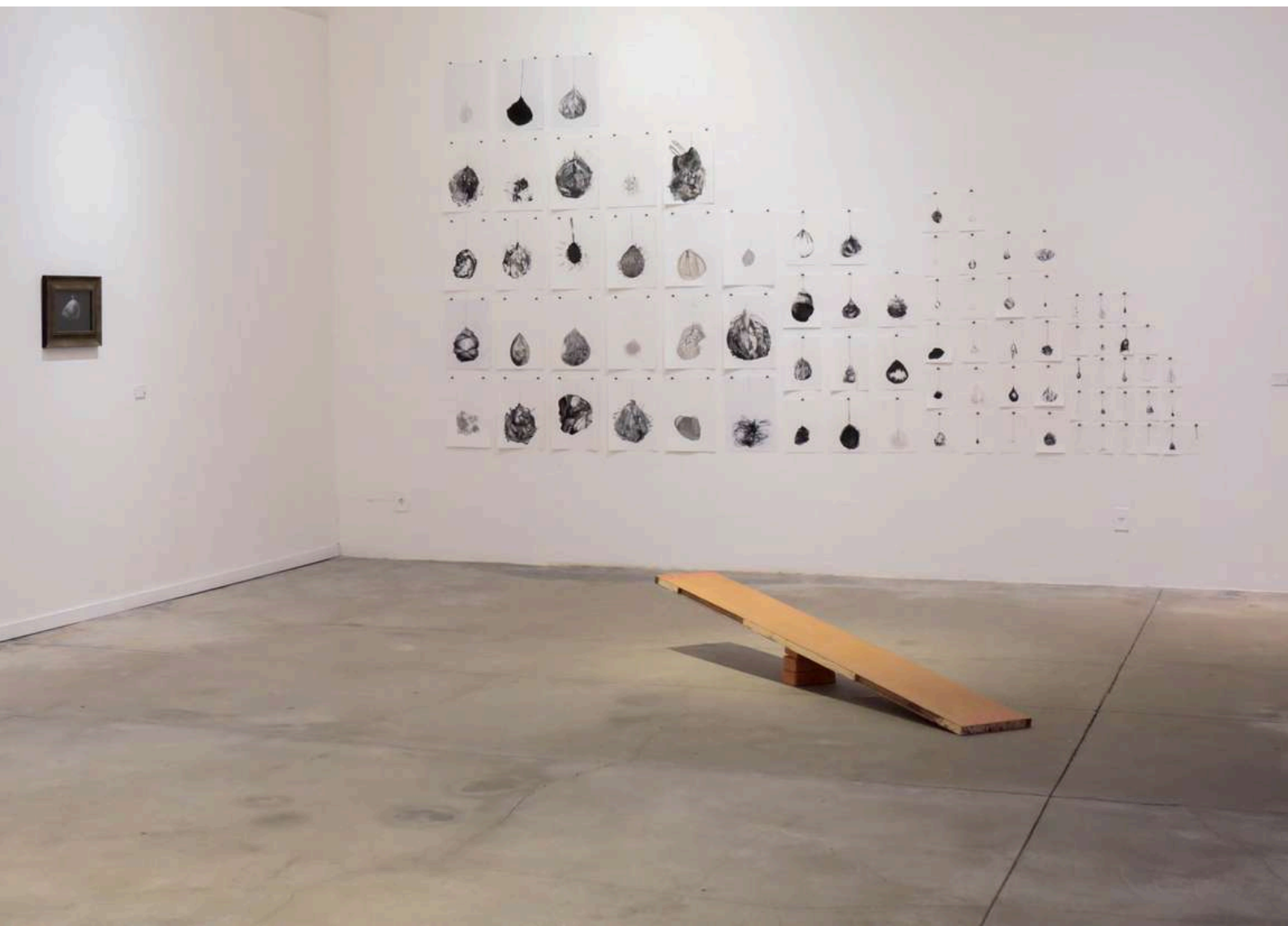




Contrapeso da leveza

Installation

2021/22





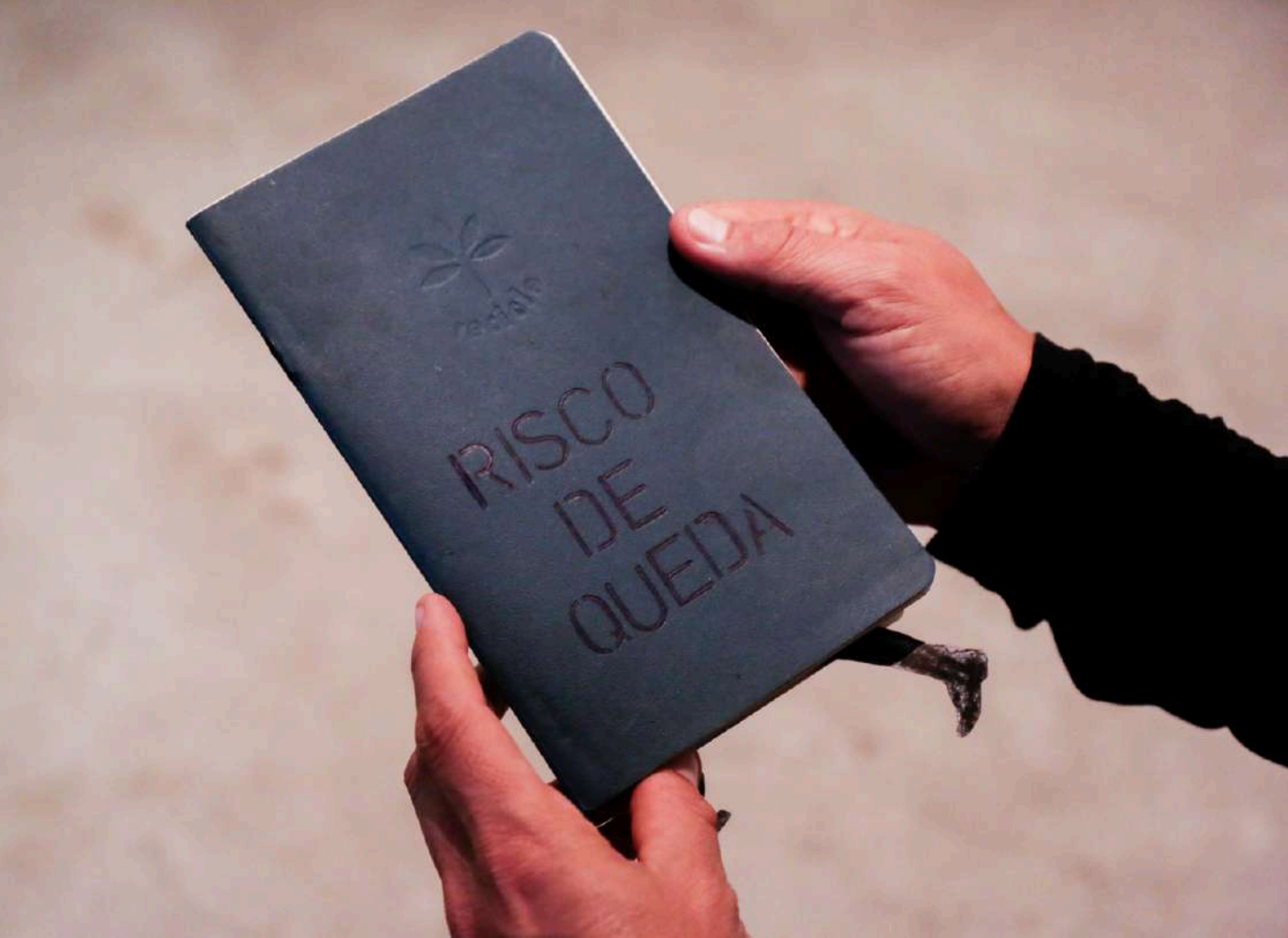
Estudo para sustentar o "eu"

Installation: neon, nylon wires, light wires,
support hooks, stone and pulleys

2021

200x100x270cm



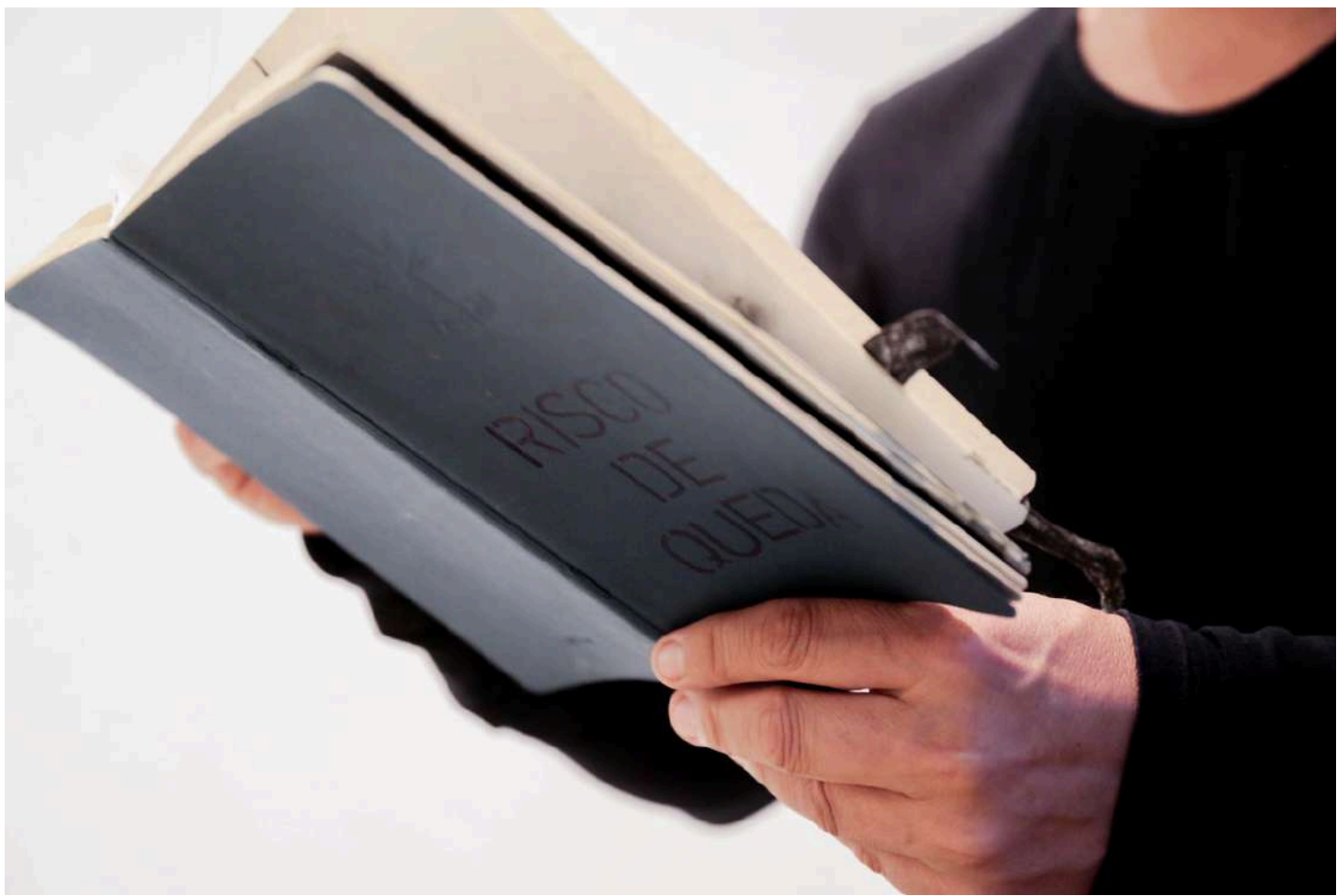


Risco de queda

Artist's book

2021

15x21cm , 24 pages







EDUCATIONAL ACTIVITIES

LECTURE WITH FLÁVIA SCÓZ (ARTIST AND DOCTORAL STUDENT AT UFSC) AND WITH PROF. DR. ARTUR GIORGI (UFSC)

COLÓQUIO

O querer, a queda
Prof. Dr. Artur de Vargas Giorgi
(UFSC)

Risco de queda
Flávia Scóz
(Artista e doutoranda UFSC)

Mediação: Carlos Alberto Franzoi

Casa da Cultura Fausto Rocha Junior
R. Dona Francisca, 800 - Saguáçu, Joinville - SC
Evento gratuito | 473433-2557 | gma@joinville.sc.gov.br

3 de junho | 17h
auditório Casa da Cultura

Política municipal de arte
Prefeitura de Joinville
CULTURA E TURISMO

Lecture "O querer, a queda" (Artur de Vargas Giorgi e Flávia S, held in May at Casa de Cultura Fausto Rocha Júnior. The audiovisual and photographic recording was carried out through the "FalaUnicolabers" project, from the "UniColab" Agency, UniSociesc's Extension-Communication and Arts Program.

EDUCATIONAL ACTIVITIES

LABORATORY PERFORMANCE | BODY, FALL AND GRAVITY.

USE THE QR CODE OR LINK
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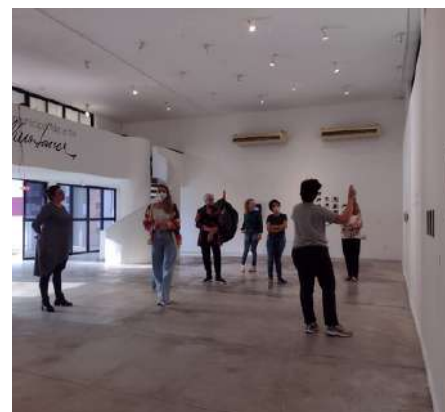
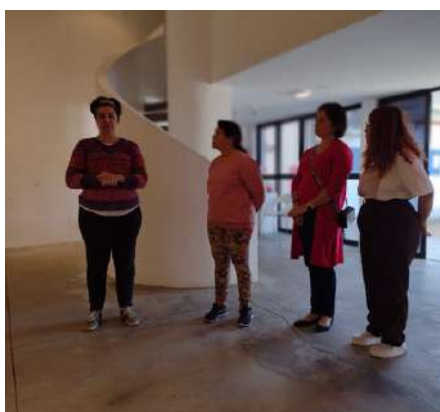


<https://bit.ly/3Obbxun>



Teaser of the Oficina Queda e Gravidade, held in May at the Casa de Cultura Fausto Rocha Júnior. The registration was carried out through the "FalaUnicolabers" project, from the "UniColab" Agency, UniSociesc's Extension-Communication and Arts Program.

THE EXHIBITION AND THE AUDIENCE



Picture by Mirian da Rocha.

Records of students taking courses at the Fritz Alt School of Arts at Casa da Cultura Fausto Rocha Júnior during the cultural mediation carried out by cultural assistant Soraia Silva. Picture by Mirian da Rocha, personal collection.

THE EXHIBITION AND THE AUDIENCE



Picture by Soraia Silva, acervo gmavk.

Records kept by Soraia Silva, the cultural assistant, during the private school Machado de Assis students cultural mediation.

SUPPORT MATERIAL

GET ACCESS TO THE RISK OF FALLING EXHIBITION SUPPORT MATERIALS!

AUDIOMEDIATION



FLÁVIA SCÓZ

Mother, teacher, researcher, editor, and visual artist.

She studies fall phenomena, rising bodies, edges, abysses, holes, excavations, flight, and the relationship between gravity and weight.

ACCESS USING THE QR CODE OR LINK BELOW



<https://youtu.be/plU6XTJqg2U>

TEXT



ARTUR DE VARGAS GIORGI

Professor at UFSC and art critic.

He has experience in the area of Literature, with an emphasis on Brazilian Literature and Literary Theory, and in the area of Arts, with an emphasis on Theories of Modernity, Modern Art and Contemporary Art.

ACCESS USING THE QR CODE OR LINK BELOW



Researcher Artur de Vargas Giorgi wrote a text with the same title and theme for the magazine "Cosmos & Contexto" as an educational activity for the event.

[Link: https://cosmosecontexto.org.br/o-querer-a-queda-notas-sobre-a-exposicao-individual-de-flavia-scoz-na-casa-da-cultura-de-joinville/](https://cosmosecontexto.org.br/o-querer-a-queda-notas-sobre-a-exposicao-individual-de-flavia-scoz-na-casa-da-cultura-de-joinville/)

ACKNOWLEDGMENTS

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Communication coordinator: **EMANUELLE TORRES**

VICTOR KURSANCEW MUNICIPAL ART GALLERY

Coordination: **FRANZOI**

Cultural mediation: **SORAIA SILVA**

Administrative sector: **ISADORA TERRANOVA**

RISK OF FALLING EXHIBITION EDUCATIONAL MATERIAL

execution: **VICTOR KURSANCEW MUNICIPAL ART GALLERY**

coordination: **FRANZOI**

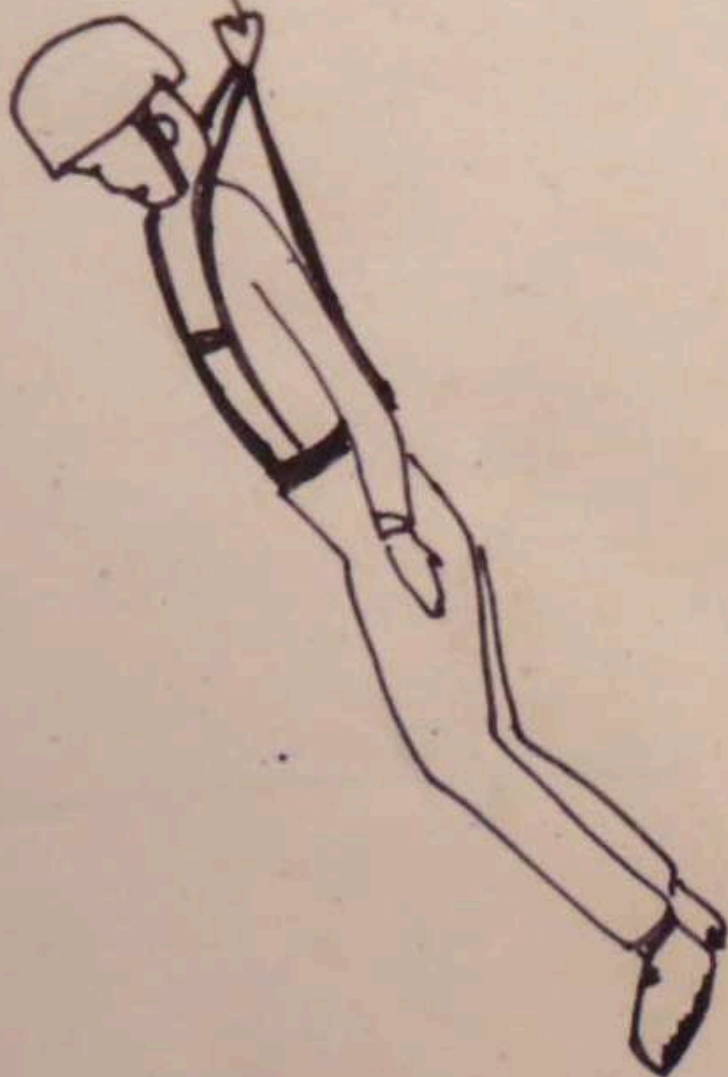
editorial organization | graphic project: **ISADORA TERRANOVA, SORAIA SILVA**

photography: **CAMILA DE MELO FREITAS**

press office: **EMANUELLE VIEIRA TORRES SCHREIBER, NAIARA LARSEN**

artist: **FLÁVIA SCÓZ**

art critic | speaker: **ARTUR DE VARGAS GIORGI**



linha da vida

galeria municipal de arte
Victor Muniz

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