

GMAVK EDUCATIONAL MATERIAL
March/April 2022

SERGIO **NEGRO** **ADRIANO**

CURADORIA
JULIANA CRISPE

galeria municipal de arte
Victor Muniz



Prefeitura de
Joinville



Fundação
Catarinense
de Cultura

GOVERNO DE
SANTA
CATARINA

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SER NEGRO PROJECT

artist Sérgio Adriano
curator Juliana Crispe

Instances of racism are pervasive worldwide and are frequently reported in newspapers. In Brazil, instances of racism are reported on a regular basis, affecting both well-known individuals and ordinary citizens. Racism perpetuates systemic oppression and causes the unjust harm and loss of life of individuals from the black community continuously throughout the day. The crucial question is: what is our stance and strategy in Brazil/World, both in the past, present, and future, in combating and eradicating racism? It is important for you to understand that your lack of communication has fatal consequences. It is imperative to examine the historical, colonial past documented by white males and rectify the deliberate omissions on the formation of black culture and image in Brazil. This history involves my ancestors as victims of coerced labor rather than active participants. There is such an ongoing slavery. It underwent a transformation. As a result of being Black, individuals like myself are born without the ability to speak, hear, or think, due to societal discrimination. An entity devoid of the privilege to communicate verbally. Art is my innate vocation. Its purpose extends beyond mere resistance. This concerns my own existence and that of over 50% of the Brazilian population, specifically the BLACK individuals. The present moment serves to stimulate contemplation and introspection, prompting inquiries concerning the existence of what we perceive as no longer being present. The quilombo has perpetuated indefinitely. The quilombo is currently imperceptible. Perception of this phenomenon is limited to individuals who experience it.

The SER NEGRO Project aims to address the phenomenon of covert racism. The sensation is exclusively experienced by the individual who is impacted, by the individual under consideration. Unperceivable by a majority, yet perceivable by individuals of African, Indian, and other non-stereotypical ethnic backgrounds, who are not conforming to societal standards of attractiveness, ethnicity, and skin tone. Prejudice is ingrained in ordinary, everyday language, such as phrases like "black service," "black with a white soul," and "white with a black soul." Franklin Leopoldo e Silva, the philosopher, highlights the importance of comparing racial and cultural differences in order to underscore the significance of diversity. Will there be a point in the future when a 5 or 6 year old boy, after coming back from school, will cease to question his father about the reasons behind his classmate's mistreatment based on their skin color, whether it "black", "yellow", or "red"? The rituals venerating white supremacy, which have been ingrained since childhood, seamlessly transition from the conscious mind to the muscular... And grow challenging to eliminate. Lillian Smith authored the book "Killers of the Dream" in 1949.

132 years have passed since the enactment of the Áurea statute, nevertheless the circumstances for those of black heritage, regardless of gender, have not changed. Without the necessary restitution for historical, social, and economic damages. According to curator Juliana Crispe, Sérgio Adriano H's works prompt us to question the accepted narratives surrounding symbolic identities. These narratives, which are based on the history of black people in Brazil, encompass topics such as slavery and the marginalization of black intellectuals who contribute to culture and history. The artist's intention is to dismantle these narratives and offer fresh perspectives on social dynamics, segregation, and the hidden aspects of black history and racism, which play a significant role in shaping our culture.

In his greatest dream and idealization, Sérgio challenges us to rethink our past, present, and future. This includes changing the meaning of two words that are present in our dictionaries: BLACK (a dark color that resembles the black of asphalt), and NEGRO (black, which is the color of tar, coal, and black). The 10 80 x 120 cm images from the SER NEGRO series that are included in this issue's exhibition and exhibition/action interventions are photoperformances that took place in 2021 during the COVID 19 pandemic and redefine the term "black."

It tries to analyze how much we are sleeping in the face of mechanisms that normalize historically oppressed people, as well as fissures in the social, political, and historical fabric, in the pursuit of DECOLONIALISM. Negro, in this new note, and using the antonym for the negative/pejorative definitions in the dictionary:

1. Negro_a. Black. Whoever the black race belongs to. Brightness. Fig. Happy, vibrant, and festive. Lovely. Pleasant. Admirable and Comfortable. Friend and Companion. No cost. Fig. Daylight. Art. 2. Negro(ê), adj. Which is beautiful in color; black; lots of light: bright; darkened by time or the sun; Happy; Well-fortunate; Favorable; Blessed (superl. Abs syn.: extremely black and very black); s.m. man of black race; Free; man who works a lot. 3. Dark, adjective that reflects and gathers light; 4. Black; black; a reference to an individual of African American descent; 5. Black's Meaning: bright; announcing success; fasto; Fig. evoking boldness or love; Bright. The Paradise hue. Etymology: the history of the term "black." from niger.gra.grum in Latin.

The decentralization of visual arts from cultural centers to public spaces for exhibitions and action interventions, which will turn these areas into outdoor museums, is another significant aspect of the SER NEGRO initiative from a cultural standpoint. Along with the project's spread to other states, there will be exhibitions in São Paulo at Galeria Choque Cultural and Rio de Janeiro at Galeria Pretos Novos (Instituto de Pesquisa e Memória Pretos Novos - IPN). "From the verb facio, to do an action, the verb afficio, to receive an action, is derived," claims Marilena Chauí (2010, p. 248). "As a result, the first trait of affectio is passivity, the suffering of an action that originates in something else." In this sense, the term "Action" refers to what I do in my production; I perform a "Action" that resonates with the viewer, causing them to shift from being a spectator (passive) to an agent of a new "Action." This reality is made clearer by French philosopher Jacques Rancière, who states that his goal is to assist the viewer become a "emancipated spectator," or a thinking viewer.

This project will give the public access to free exhibitions, encourage endless readings, conversations, and artistic experiments among people from various socioeconomic classes, and enable access and/or inclusion of people with disabilities (PWD) and/or those 60 years of age or older. In this way, the population will be able to experience artistic manifestations in their daily lives. Another part of the project that addresses accessibility is that of inclusion; hence, the curatorial text will be made available in printed, Braille, and descriptive audio versions of the pictures. In order to make what is invisible visible, the SER NEGRO project aims to engage viewers, the community, and students in conversation on gender equality. An illustration of how pain can be separated from bias is pain from pain. A conversation about people in society, including the topic we'd like not to discuss: the death of society by prejudice. Death that is daily, moral, and not just physical. Being anti-racist is more important than just not being racist. Many people are involved in this fight. I own the fight; you own it. We own it. Being goes much beyond simply existing.

POETICS OF AFFIRMATION

by Neri PEDROSO

The Blumenau Art Museum is hosting a book signing session for Sérgio Adriano H, who lives and works in Coronel Bertaso, "Notes on African Art," between Joinville (SC) and São Paulo Chapecó (SC). The exhibition "Sergalerias Choque Cultural, researcher Célia Maria Negro" in São Paulo (SP) and at the Instituto Antonacci celebrates Célia Maria Negro's 20-year career. Juliana Crispe and the Fundamental Black Research and Memory Foundation curated this work, which enriches our understanding of Brazilian art under the Edital Elisabete Anderle de (RJ), legitimized by the conquering of Novos (IPN) in Rio de Janeiro. A new perspective.

Stimulus for Culture - Arts - 2021 The inauguration moment of Sérgio Adriano is one of the artists. A government initiative of the project moves Casa da included in the selection of the author, to the State of Santa Catarina by Culture. Fausto Rocha Junior, along with other names in Afro art, through Fundação Catarinense de Galeria Municipal de Arte Victorbrasileira, as Walter Firmo, Cultura (FCC). Kursancew was in Joinville on the same day as Rosana Paulino and Bispo do Rosário.

The show runs till March 10th at 8 p.m. Before the Among different themes, it reflects the Santa Art Museum opening, at 7pm, in the auditorium on the meaning of the new Catariana (Masc), in the Casa da Cultura, the long-time artist in art and society, Florianópolis (SC), and foresees a lecture "Being Black - Becoming Black in Brazil and the interventions on the street in front of the Body Without Rights". Afro-poetic political protagonism in Brazil.

ACHIEVEMENT CELEBRATION

by Neri PEDROSO

The book and the words shape the exhibition "Ser Negro," which presents a perspective on Sérgio Adriano H.'s 20-year trajectory. For the first time, he holds a solo show at the Victor Kursancew Municipal Art Gallery, which is part of Casa da Culture and also houses the Fritz Alt School of Art, which began the artist's program in 2001.

To commemorate the accomplishments of 20 years of intense activity, Sérgio invites researcher and curator Juliana Crispe, who is now one of the most established figures on the art circuit in Santa Catarina thanks to the range of her connections, intellect, and decolonial sensitivity. The curatorial selection focuses on the book, resulting in a synthesis around a production that examines life and death, time and space, landscape and architecture, using the artist's own body, words, and history as a tool. A big portion of these works are based on encyclopedias, dictionaries, art books, and magazines, which he erases, paints, slices, prints, and grooves.

The artist creates images using photos, videos, installations, and objects to question the symbolic system known as "truth," a concept that is not always considered in Brazilian history books, whose texts focus on the social erasure of black people, deny racial identity, and violate those who are now, according to the Brazilian Institute of Geography and Statistics (IBGE), the country's largest population group. Invisibility and its consequences are asserted through a vocabulary of cordiality, denial of structural racism, and appalling numbers of homicides, in which young people and black people are always portrayed as victims.

Sérgio Adriano's provocative work, which combines art and philosophy, forces us to reflect in terms of a poetics of uncertainty. Engaged, he uses art to fight against the marginalization of Afro-Brazilian output in the contemporary art circuit. The production process is nearly usually finished in the meeting place on the streets, where a political vocabulary is activated without hostility, perceived as a chance for debate, reflection, and transformation.

If an aesthetic of deconstruction of historical discourses, or "presented truths," as the artist prefers to call it, has captivated attention thus far, the works made for the individual in his hometown integrate a form of originality, a counterbalance distinguished by a positive energy. Now, in pandemic times, the damaging collection of racial terms gathered from conversations and journalistic articles is printed on various supports (bodies, stamps, and images) with the words blessed, affable, life, art, and light.

The works of positivity, like the negative collection, are assembled on stamps that are placed in the artist's mouth. He takes a photograph of himself biting down on his words, lips pursed. Stamps are pieces of metal, wood, or rubber with raised graphic marks that are used to mark documents, papers, and other items with ink. When made of metal, they identify animals, and in the past, when Brazil owned slaves, they used iron and fire to tattoo a symbol of ownership on human flesh. Sérgio Adriano's exhibition "Não Consigo Respirar" at the Museu Fábrica de Arte Marcos Amaro (Fama) in Itu, in the interior of São Paulo, ended on April 4th. It is interesting that he chose to show two paintings at Joinville. He uses sunlight to project the phrases that give the installations their names, which are made up of two phrases carved out of an acrylic plate: "Nasceu Preto, Viado e Pobre" and "Deve Ter Feido Something Very Serious in the Other Life" (2021). Aside from the gravity of what becomes popular in recurring sayings, the invoice of these works invites us to connect with the history of art in Joinville and the specific production of one of its greatest representatives, Luiz Henrique Schwanke (1941-1992), who, at the end of his life, created works on the issue of light, chiaroscuro.

In a different approach, Sérgio uses light, both on the stamp and on the walls, in an ephemeral projection that changes depending on the solar position in the exhibition area. Despite their very distinct technical definitions, both artists attempt to demonstrate the reality of the unseen, the ineffable; in Sérgio's case, he portrays an important aspect of his own experience fighting racial prejudice. Still dealing with heritage and influences, it is important to mention the pioneering spirit of the artist and curator Franzoi in Joinville in the use of book support, which influences Sérgio Adriano's thinking and is clearly visible in this book exhibition, designed in this manner by curator Juliana Crispe.

What is certain is that the solo exhibition "Ser Negro," which launches the Victor Kursancew Municipal Art Gallery's 2022 agenda, will be remembered for its work and its contemplative, urgent, and vital thesis regarding art and anti-colonial involvement.

Outside of the show, it is worth noting the list of people and cities involved in this initiative. The resonances created by Sérgio Adriano H's thought and work gain traction and interest. The team now consists of nine professionals: six from Santa Catarina (Joinville and Florianópolis), one from Rio Grande do Sul, and two from São Paulo.

ESTHETIC QUALITY



Franzoi, coordinator of the Victor Kursancew Municipal Art Gallery, considers it extremely important to host the “Ser Negro” exhibition, not only because of the aesthetic quality of the works, but also because of the urgency of the debate about what the artist proposes. Sérgio Adriano touches on one of the biggest problems in Brazilian society:

structural racism, the invisibility of Afro-descendants and black artists in art. It is essential that we provoke reflections and paradigm shifts. There are no more excuses for disrespect, prejudice, ignorance”, he says, a defender of the fact that, as a space for artistic training, the Casa da Cultura houses the Fritz Alt School of Arts, the Municipal Ballet School, the School of Música Villa-Lobos and the Gallery have an obligation to dialogue with the present time, to encourage debates and reflections on art, philosophy and life.

EXHIBITION ASSEMBLY



TEAM IN ASSEMBLY PROCESS.

The assembly, which took place between March 8th and 10th, was organized by the GMAVK coordinator, Franzoi, and the project team, along with the artist and curator.

Photos: Franzoi.

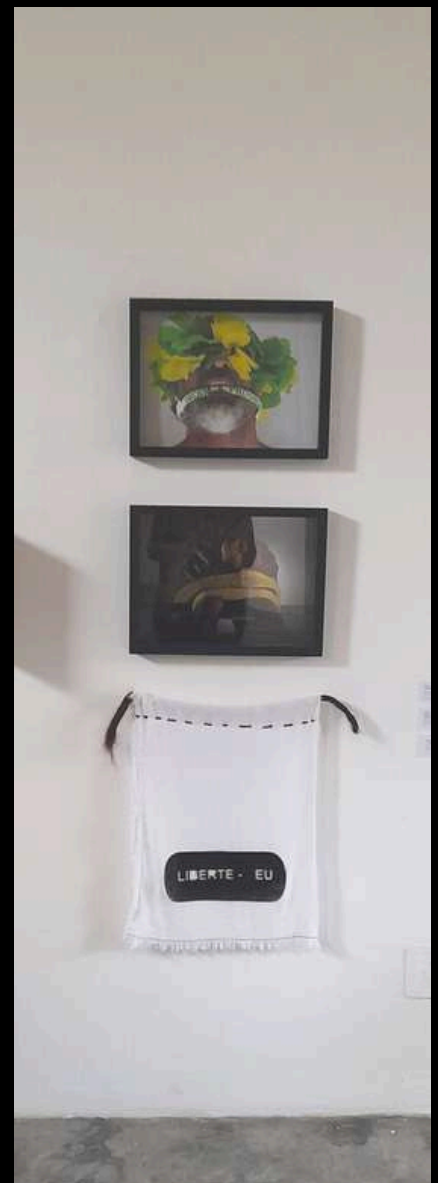
SER NEGRO EXHIBITION



**VICTOR KURSACEW MUNICIPAL ART
GALLERY**

*Unit of the Department of Culture and
Tourism, attached to the Casa da Cultura
Fausto Rocha Junior.*

SER NEGRO EXHIBITION



SER NEGRO EXHIBITION



EXHIBITION WORKS

The book cover for "Great Characters of Our History" has laser cutouts of the words "black" and "decolonized."

Object : 46x32x1cm (2022)



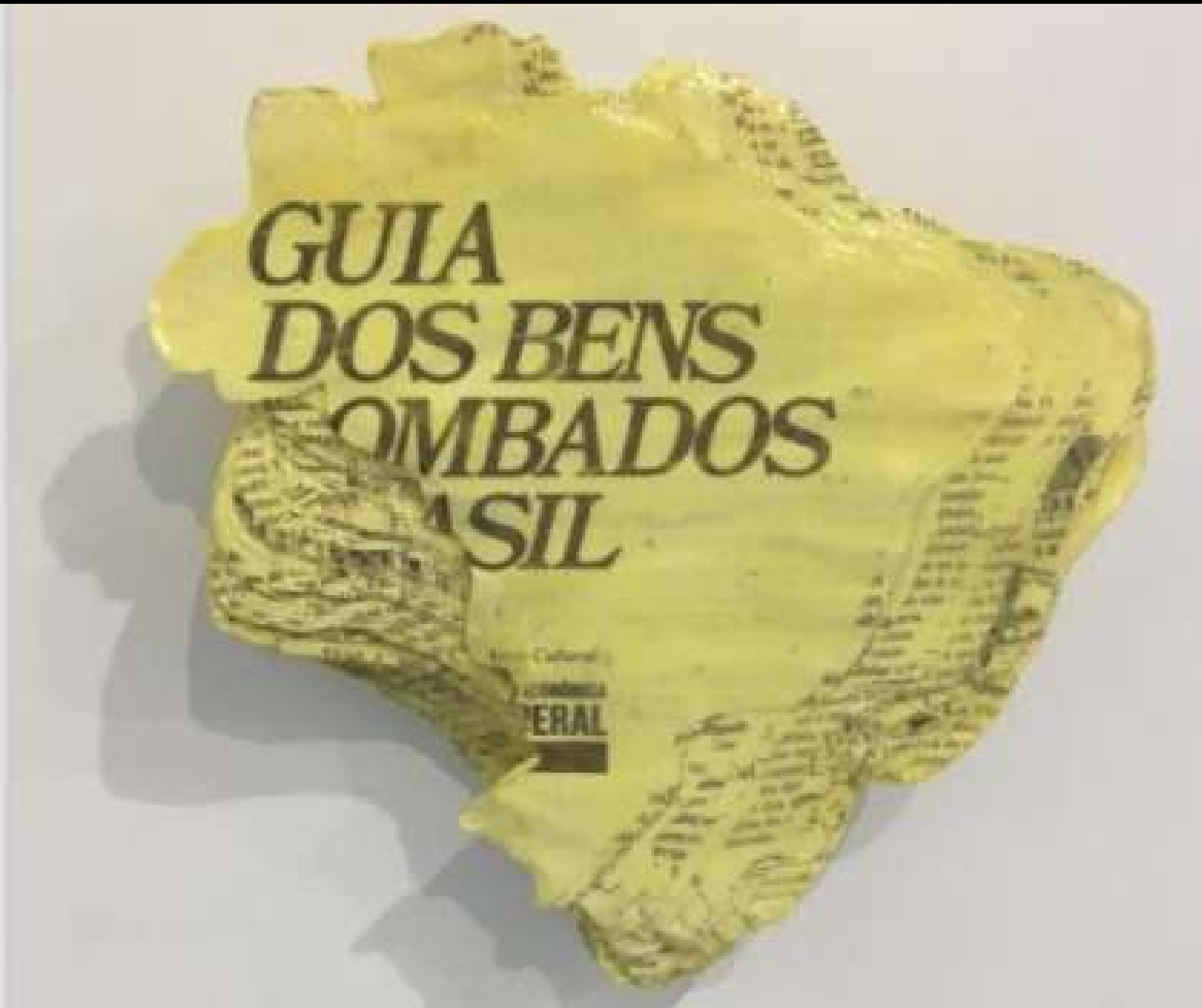
EXHIBITION WORKS

History of Brazil Series - Marco VII Print on fabric, held horizontally by two "L" hooks, at a distance of 10 cm from the wall

Photo, 2020
60x90cm



EXHIBITION WORKS



Guia dos Bens Tom_Ados do Brasil II Map
formed with 526 pages cut from the book
Guia dos Bens Tombados do Brasil

Object, 2019
20x20x3,5cm

EXHIBITION WORKS

**Atlas of Brazil - NEGRO Book Atlas
of Brazil glued and the word
NEGRO inserted**

Object, 2021
37,5x53x2cm
Ylmar Correia Collection



ATLAS DO BRASIL

NEGRO

COMISSÃO NACIONAL DE GEOGRAFIA

EXHIBITION WORKS



Dois Brasis
Construction shovel handle,
with the inscription of the
word Negro, tip of a fence

Object, 2022
12x88x4cm

EXHIBITION WORKS

**História do Brasil - Marco HISTORY OF
BRAZIL book glued and
photoperformance**

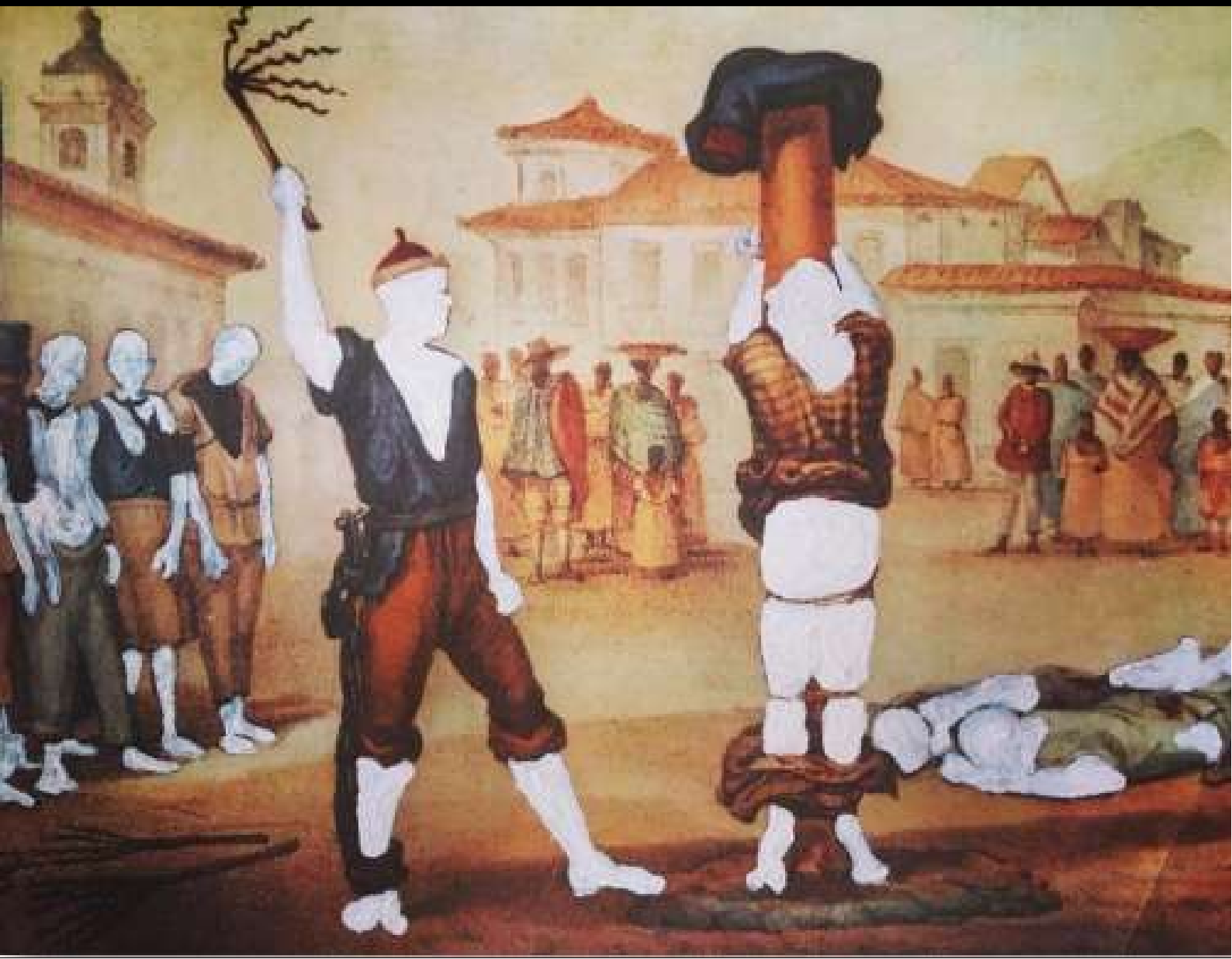
Object/Collage, 2020 34x26x2cm



EXHIBITION WORKS

História do Brasil - Branca Painting
on page
book **History of Brazil**

Painting, 2021
25x32cm



EXHIBITION WORKS



**"Civilizados" History of
Brazil Series White on White
I**

**Collage on canvas stamp
with the word NEGRO**

**Collage, 2021
60x50x4cm**



**"Civilizados" History of
Brazil Series White on
White VI**

**Collage on canvas and
stamp with the word
NEGRO**

Collage, 2021 60x50x4cm

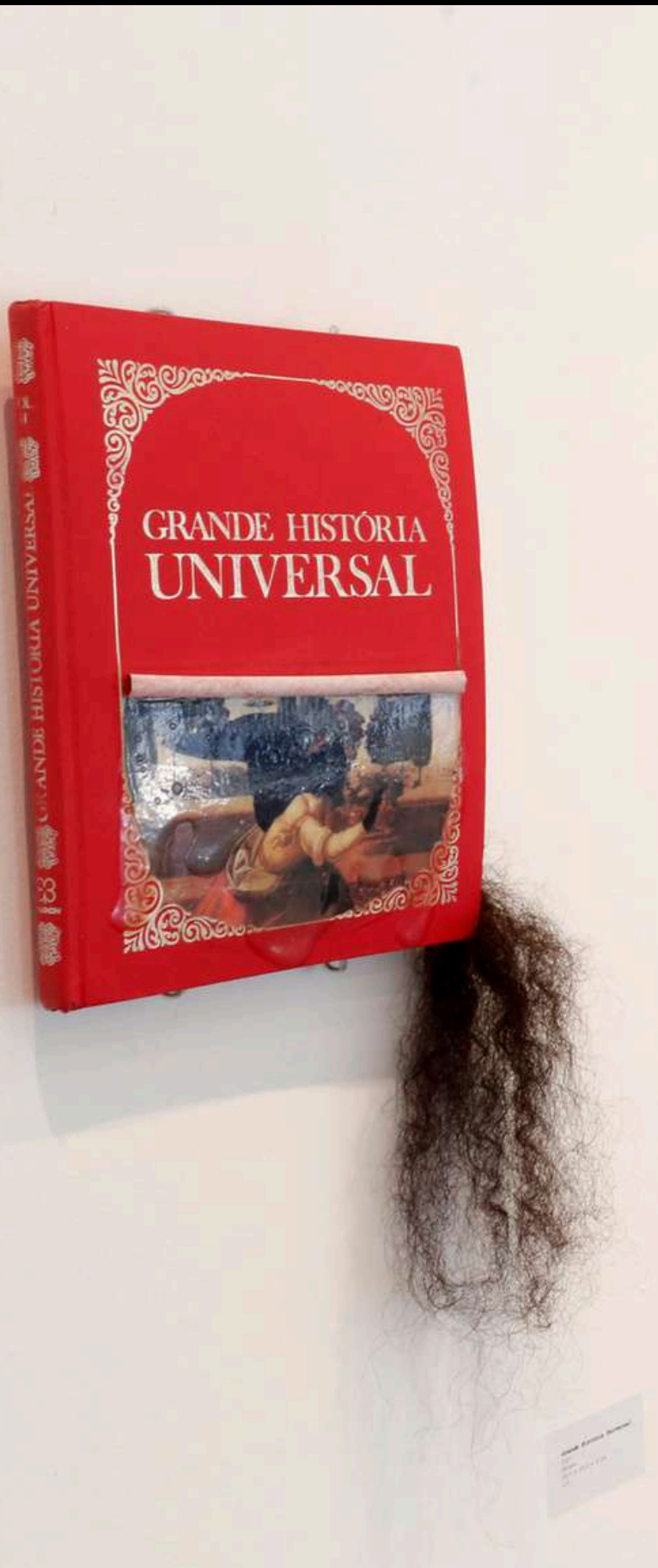


**"Civilizados" History of
Brazil Series White on
White II**

**Collage on canvas
stamp with the word
NEGRO**

Collage, 2021 60x50x4cm

EXHIBITION WORKS



Anunciação

*Grande História Universal Book, glued
and painted*

wall object,
2021 33,5x26,5x2cm

EXHIBITION WORKS

MERITOCRACIA LBook
with laser cut letters

Object, 2022
23x15x2cm

aparaDOR
Book with laser cut letters

Object, 2022
23x15x2cm



EXHIBITION WORKS

DICIONÁRIO DA LINGUA PORTUGUESA - DOURADO

Book with laser cut letters

*Object, 2020
27,3x20x7,5cm*



EXHIBITION WORKS



DICIONÁRIO LINGUA PORTUGUÊSA

*DICIONÁRIO LINGUA PORTUGUÊSA book, glued
and perforated with hair braid*

Object, 2020
51x21x15cm

EXHIBITION WORKS

Enciclopédia Ilustrada do Brasil I

*Illustrated Encyclopedia of Brazil book
glued, cut.*

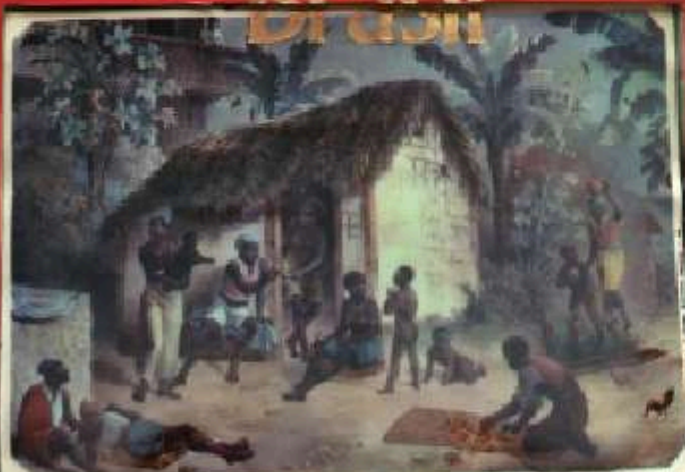
Wall object, 2021 34x26x2cm

Enciclopédia Ilustrada do Brasil II

*Illustrated Encyclopedia of
Brazil book
glued, cut.*

*Wall object, 2021
34x26x2cm*

Enciclopédia
Ilustrada
do Brasil



Enciclopédia
Ilustrada
do Brasil



EXHIBITION WORKS

SEM - HISTÓRIA DO BRASIL - NEGRA

HISTÓRIA DO BRASIL book, glued and laser cut letters
from book covers
forming the word *NEGRA*

Object/Collage, 2020
34x26x2cm



EXHIBITION WORKS



História do Brasil

HISTÓRIA DO BRASIL book, glued and with mud from the Brumadinho dam

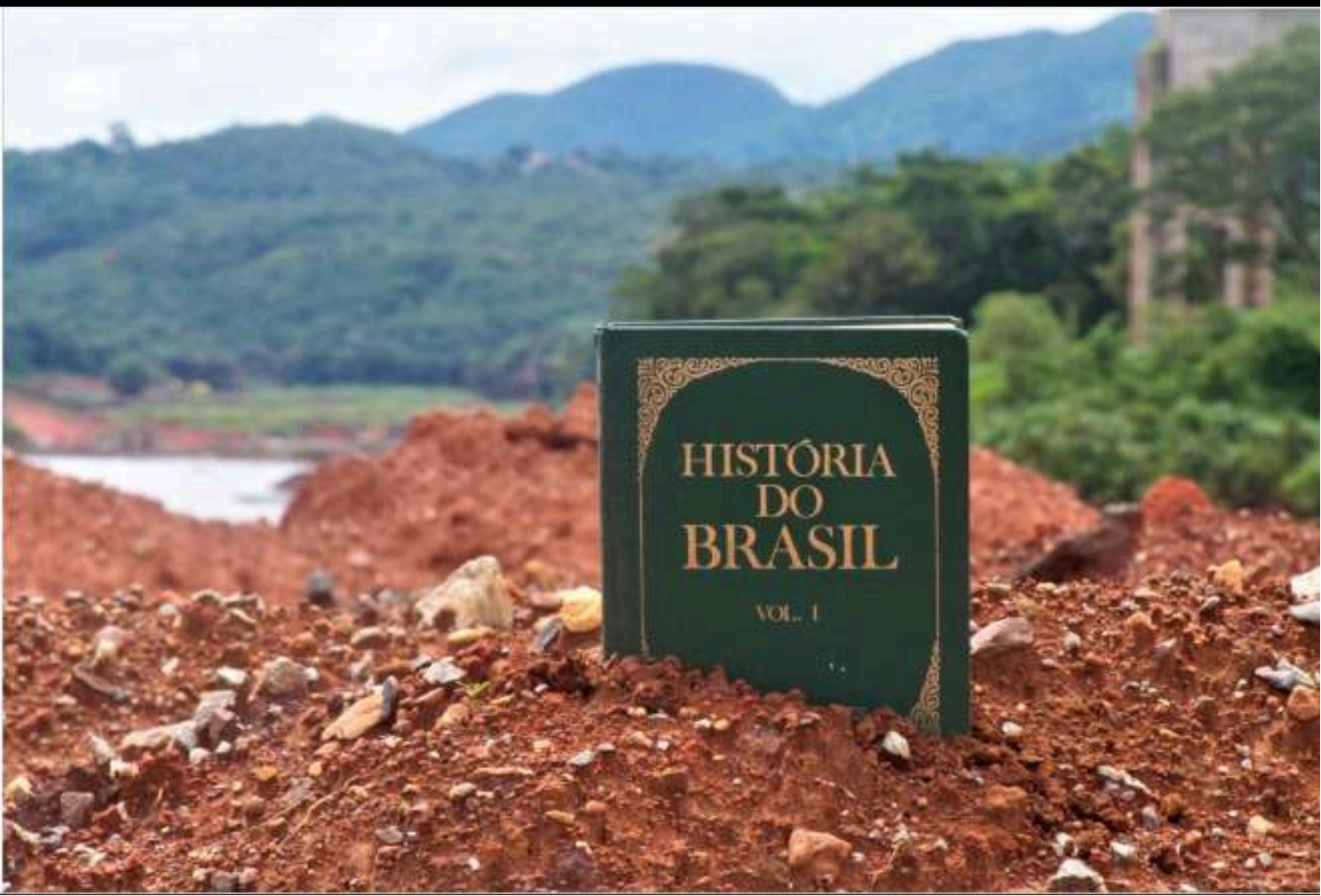
Wall/desk object, 2020

34x27x3,5cm

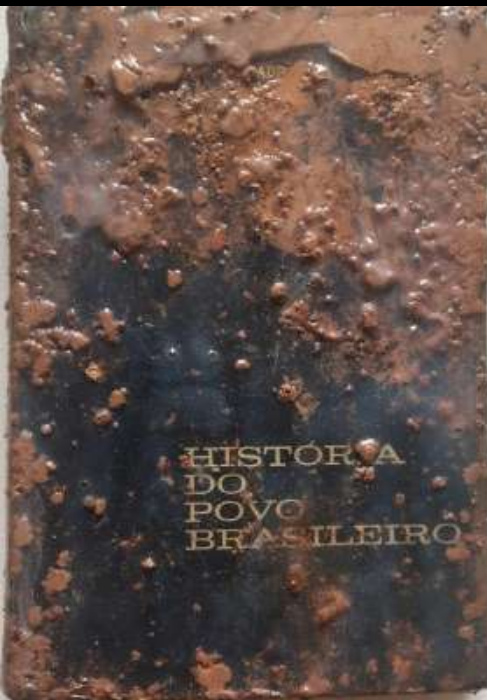
Collection of Dário Zito Orandi Spirandelli

História do Brasil Vol. I

Photo, 2020
30x40cm,



EXHIBITION WORKS



História do Povo Brasileiro

HISTÓRIA DO POVO BRASILEIRO book, glued and with mud from the Brumadinho dam

Wall/desk object , 2020

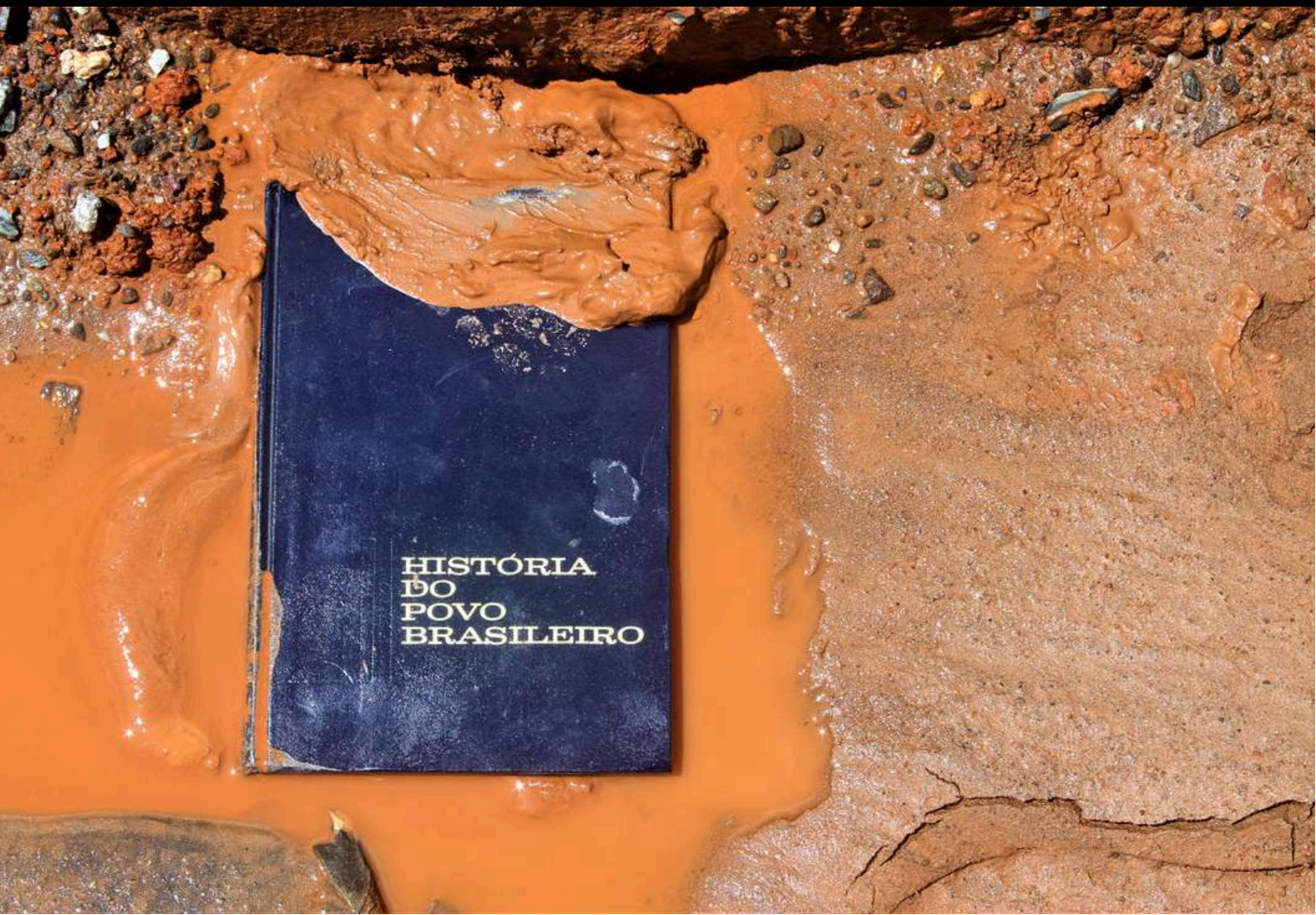
24x16,5x2,5cm

Colecction of Ylmar Correia

História do Brasil Vol. I

Photo, 2020

30x40cm,



EXHIBITION WORKS



respirARnegro

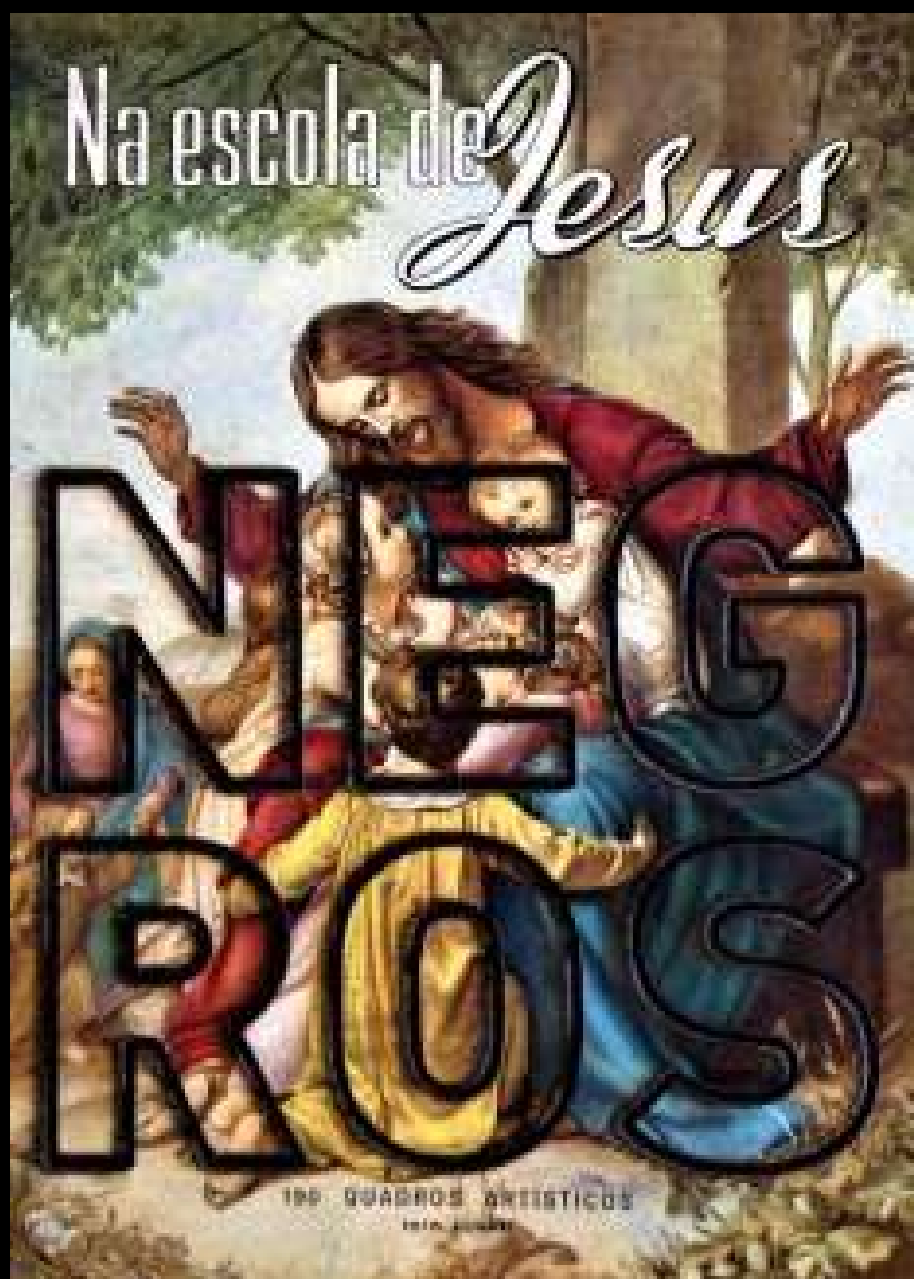
*Back cover cut out of book, hair and
fence tip*

wall object, 2021 21x27x6cm

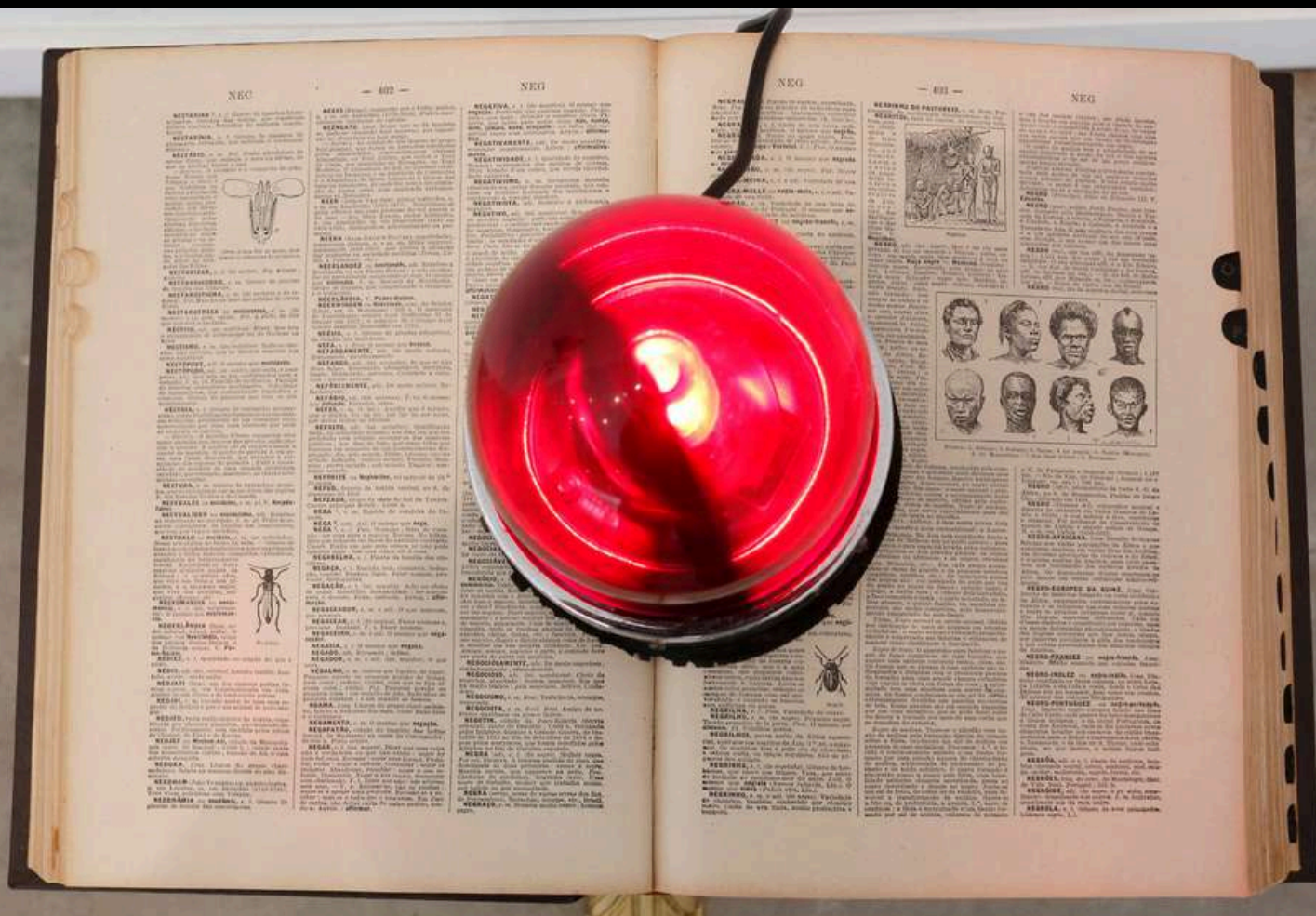
EXHIBITION WORKS

NA ESCOLA DE JESUS – NEGROS I *Na escola de Jesus book, laser marked with the word NEGROS*

Wall object with acrylic stand, 2018 28x20x4cm



EXHIBITION WORKS



"Negro de 16 a 45 anos" Police Giroflex, dictionary and foot of a nightstand

Installation, 2022
Varied dimensions

EXHIBITION WORKS



NASCEU PRETO, VIADO E POBRE

shadow of the phrase NASCEU PRETO, VIADO E POBRE, which the artist heard and hears to this day, projected on the wall, an analogy to the popular saying "put black on white"

*Installation, 2021
50x40x15cm*



DEVE TER FEITO ALGO MUITO GRAVE NA OUTRA VIDA

Shadow of the phrase DEVE TER FEITO ALGO MUITO GRAVE NA OUTRA VIDA, which the artist heard and still hears today, projected on the wall, an analogy to the popular saying "put black on white"

*Installation, 2021
50x40x15cm*

EXHIBITION WORKS

Negro_a. Preto

5 Definitions of "NEGRO" taken from Portuguese language dictionaries

Paper printing, 2019

80x80cm

1. Negro_a. Preto. Que pertence à raça negra. Escuro. Fig. Triste, lúgubre, lutuoso. Horrendo. Funesto. Maldito, execrável. Adverso, inimigo. Escravo. Fig. Sombras, Trevas." **2. Negro (ê),** adj. Que é de cor escura; preto; muito escuro; sombrio; escurecido pelo tempo ou pelo sol; lúgubre; triste; funesto; maldito (superl. abs sint.: negríssimo e nigérrimo): s.m. homem de raça negra; escravo; homem de que trabalha muito (aum.: negrão, negralhão, negraço; dim.: negrito, negrilho); meu - (Bras.): tratamento familiar, carinhoso, equivalente a meu bem, e por véses um tanto irônico. vem cá, meu negro, aguenta meu negro (também usado no diminutivo); **3. negro,** adj., que possui a cor escura; que recebe a luz e não reflete; muito escuro que pertence a raça negra; sombrio; escurecido pelo tempo ou pelo sol, triste; s.m., indivíduo da raça negra; homem que trabalha muito; escravo. **4. negro;** ne + gro; adj 1 Que tem a cor mais escura de todas, como o piche e o carvão; 2 Que se refere a pessoa de etnia negra; 3 Que não tem luz; completamente escuro e sombrio; 4 Que está encardido; preto: As chaminés ficaram negras com a fumaça; 5 FIG Que é triste ou lúgubre: Vi uma capela negra ao longe; 6 FIG Que anuncia infortúnios; nefasto: Futuro negro; 7 FIG Que inspira medo ou pavor; tenebroso: Durante o ataque aéreo, viveram um dia negro; 8 Que revela crueldade ou sordidez; perverso: Seus feitos negros assustavam toda a comunidade; 9 FÍS Que absorve toda luz que nele incide: Corpo negro; sm 1 A cor do piche ou do carvão; preto; 2 Indivíduo de etnia negra; 3 Aquele que vive sujeito a um senhor; escravo. 4 POR-EXT Pessoa que trabalha muito: Há um ano trabalha feito um negro; 5 COLOQ Vnego. **5 - Significado de Negro** substantivo masculino Cor escura que se assemelha à cor do carvão: o negro do asfalto. Indivíduo com a pele escura pelo excesso de pigmentação, adjetivo Falta completa de cor por não ser capaz de refletir a luz; preto. Cuja coloração é escura; quadros negros; manchas negras. Que expressa uma cor cinzenta e escura; escuro: noite negra. [Física] Que absorve todos os tipos de radiações. [Pejorativo] Que anuncia adversidades ou infortúnios; funesto: destino negro. [Ótica] Diz-se do que recebe luz, mas é incapaz de a refletir: buraco negro.

Etimologia (origem da palavra negro). Do latim niger.gra.grum.

1 - MAGALHÃES, Alvaro. Dicionário Etimológico Brasileiro Dustrado, 1962, p. 2776; 2 - DE LIMA, Maltebranda e BARROSO, Gustavo. Pequeno Dicionário Brasileiro de Língua Portuguesa, 1943, pag 345; 3 - Sociolópica Ilustrada do conhecimento geral VIDA MARAVILHOSA, Multos MELHORAAMENTOS, 1994; 4 dicionário Michaelis on line, 2019; 5 dicionário Aurélio on line, 2019

EXHIBITION WORKS



BRASIL A/Z

BRASIL DE A/Z book with intervention on the cover and metal trophy

*Object, 2022
50x23x17cm*

EXHIBITION WORKS

Série Semana 22 – Negra I Print on fabric, held horizontally by two "L" hooks, at a distance of 10 cm from the wall

Photography, 2020
60x90cm



EXHIBITION WORKS



SER NEGRO series

Print on fabric, held horizontally by two "L" hooks, at a distance of 10 cm from the wall

*Photography, 2021
60x90cm*

EXHIBITION WORKS



Sonhos Bordados - Descolonizar II Laser cut
ground cloth, broomstick and fence tip.

Object, 2022
71x38x1 cm

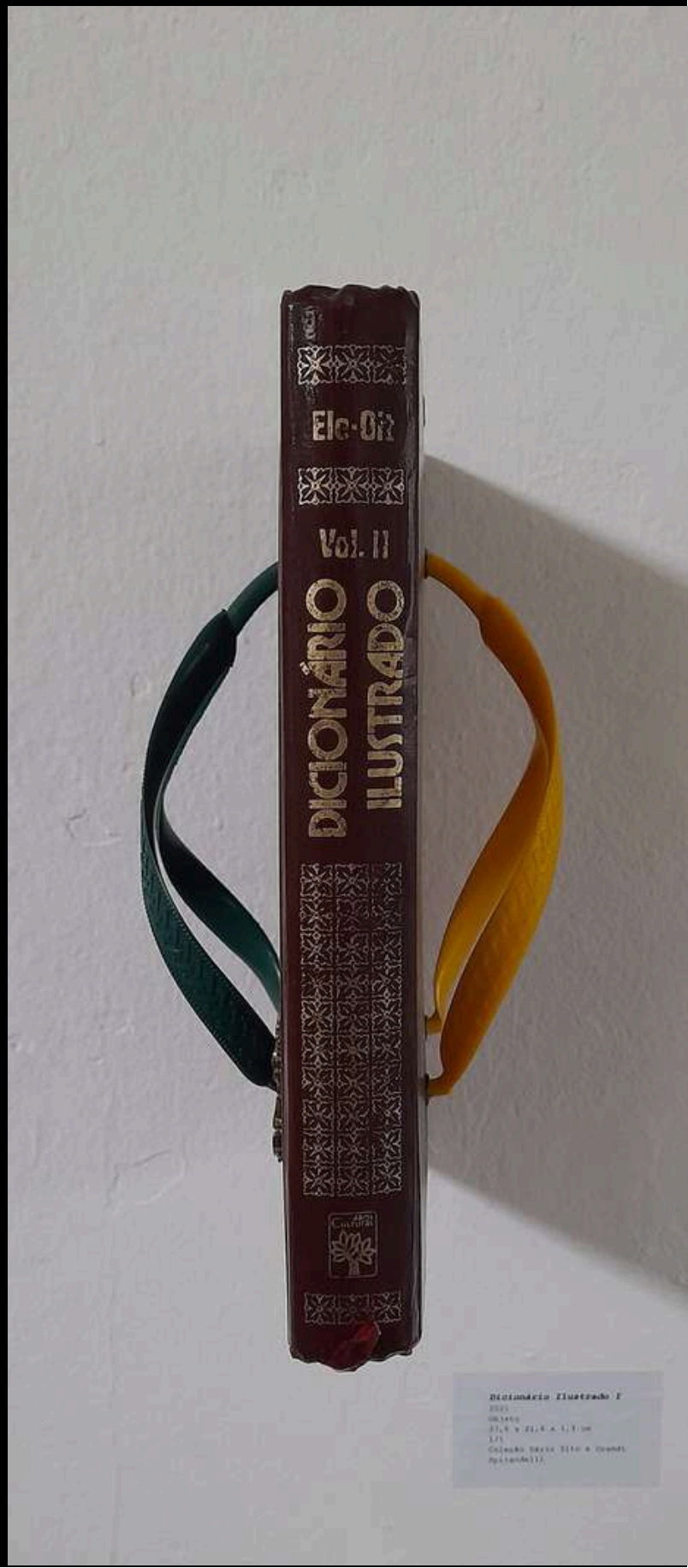
EXHIBITION WORKS

DICIONÁRIO ILUSTRADO I

DICIONÁRIO ILUSTRADO book, cglued
and slipper strip

Object, 2021 27.8X21.6X1.3cm

Collection of Dário Zito Orandi
Spirandelli



Dicionário Ilustrado I
2021
Objeto
27,8 x 21,6 x 1,3 cm
L. 15
Coleção Dário Zito Orandi
Spirandelli

EXHIBITION WORKS



*Palavras Tomadas Serie
- Ordem e Progresso I*

Photography/Photoperformance, 2018
30x40cm
Collection of the Rio de Janeiro Museum

EXHIBITION WORKS

Palavras Tomadas Series
- Ordem e Progresso - Justiça IV

Photography/Photoperformance
30x40cm

2018



EXHIBITION WORKS

Sonhos Bordados - Liberte - sEU

Floor cloth, embroidery, laser cut leather, hair.

*Object, 2022
71x38x1cm*



EXHIBITION WORKS

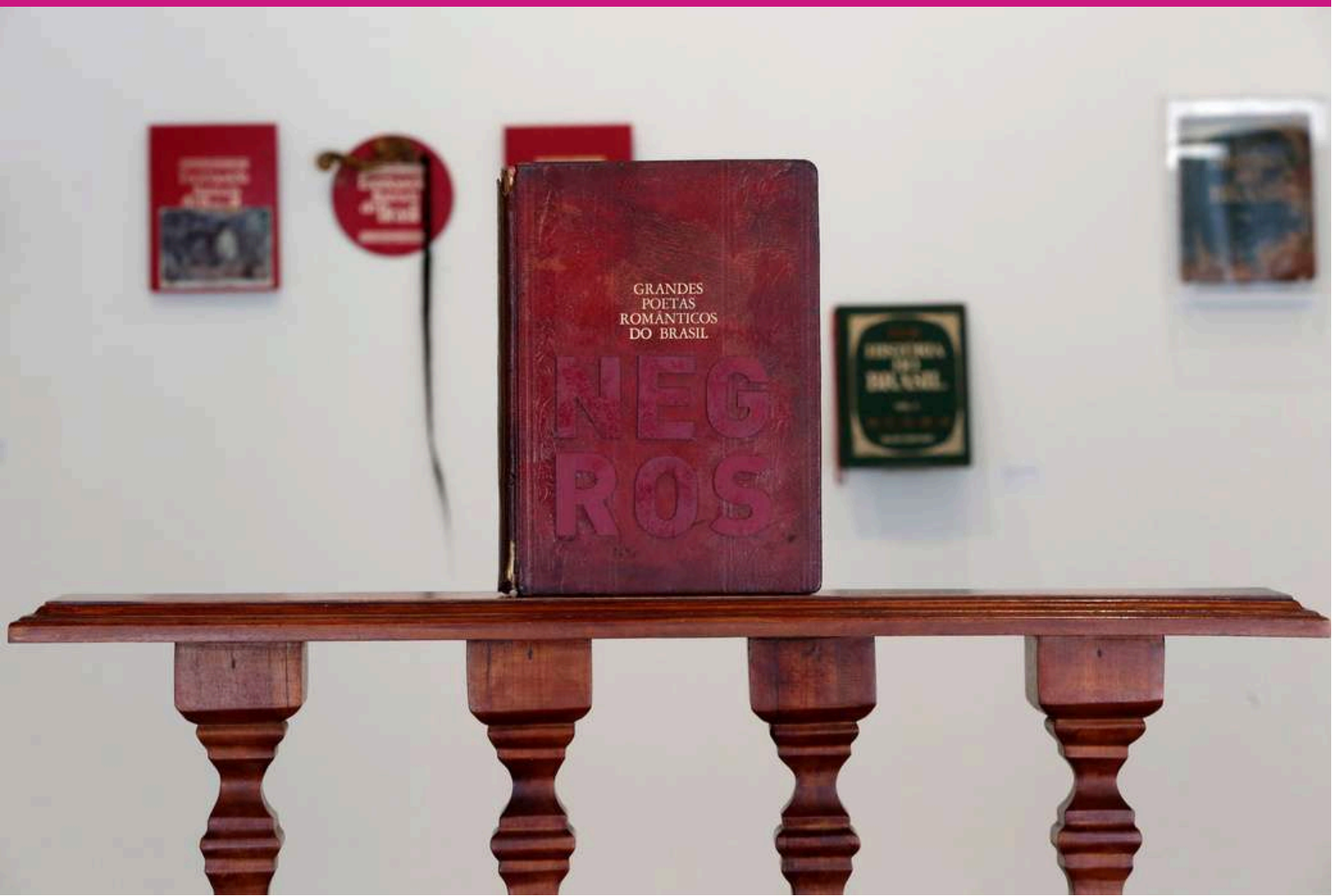
Grandes Poetas Românticos do Brasil

Grandes Poetas Românticos do Brasil book with the pages all glued together and letters cut by laser from dictionary covers forming the word NEGRO on a colonial divider

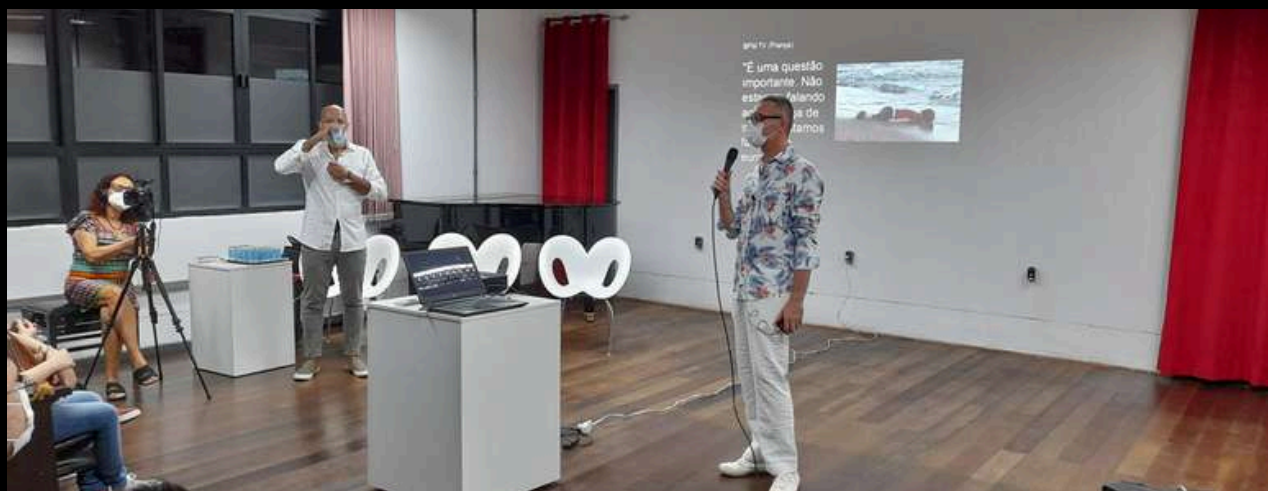
Object, 2019

Book - 50x23x17cm

Divider - 100x80x20cm



OPENING, LECTURE AND BOOK LAUNCH



OPENING, LECTURE AND BOOK LAUNCH



On 10/03, the auditorium of the Casa da Cultura Fausto Rocha Júnior, received a lecture by the artist, Sergio Adriano H, "Ser Negro- Um Corpo Sem Direitos" with moments for a speech by the curator of the exhibition "Ser Negro" Juliana Crispie and by Celia Maria Antonacci, author of the book "Apontamentos da arte africana e afro- brasileira contemporânea" launched at the Gallery during the opening of the exhibition on 10/03.

After the lecture, the exhibition "Ser Negro" was opened, and the book was launched.

University students and Casa da Cultura courses, artists, political and cultural authorities, coordinators, employees, management, teachers and visitors were present.

Photos: GMAVK Team.

A TALK TO THE ARTIST



A TALK TO THE CURATOR



A TALK TO THE AUTHOR OF THE BOOK



On 10/03, the "Conversa" action took place with the artist, Sergio Adriano H, with the curator, Juliana Crispie and with the author of the book "Apontamentos da arte africana e afro-brasileira contemporânea", Célia Maria Antonacci. Activities that are part of GMAVK educational actions. Sérgio and Juliana explained about the trajectory and research carried out on the artist's work and development of the exhibition project, in addition to talking specifically about the context of some pieces and the general conception of the exhibition. Artists, coordinators, outsourced staff and employees from all areas of the House, management, teachers and visitors were present.

Photos: GMAVK Team.

MEDIATIONS DURING EXHIBITION



SOME GROUPS THAT VISITED THE EXHIBITION |SER NEGRO|
Students from courses at the Fritz Alt School of Arts at Casa da Cultura,
Visit by students from the Medicine and Visual Arts Course at UNIVILLE and
the Mãos Dadas Social Project in the Morro do Meio neighborhood.

Photos: Soraia Silva, Isadora TerraNova.

MEDIATIONS DURING EXHIBITION



SOME GROUPS THAT VISITED THE EXHIBITION |SER NEGRO|

First and last rectangles, students from the Escolinha de Artes and Arts Teachers from the municipalities of Araquari and Schroeder - Arte da Escola, who had the opportunity to receive mediation from the Artist.

Central images from the visit of students at Conexão school.

Photos: Soraia Silva, Isadora TerraNova.

THE ARTISTIC OBJECT

Art object: history, characteristics, representatives and works*

A arte objeto é um tipo de expressão artístico em que qualquer objeto da vida cotidiana se torna produção artística. Em outras palavras, é uma obra artística feita a partir de um objeto comum, que pode ser de origem natural ou industrial.

Esses objetos podem ter sido adquiridos ou encontrados pelo artista, que decide como a essência e a utilidade primárias de tais artefatos serão modificadas. Os autores que decidem se expressar através desta arte propõem que a pintura e a escultura usuais não servem mais para representar os eventos das sociedades individuais e atuais.

A arte objeto, como a arte conceitual e todas essas manifestações pós-modernas, é caracterizada por rejeitar movimentos artísticos do século XIX, afastando-se das representações e questões tradicionais sobre o status existencial da obra como objeto.

Essa arte também se caracteriza por substituir a iconografia tradicional pela teoria, sendo necessário estabelecer uma série de manifestos artísticos para que os observadores possam entender adequadamente os preceitos propostos pelas novas tendências.

Ou seja, é necessário que artistas e críticos de arte façam uma série de textos que busquem esclarecer o processo do fenômeno artístico objetivo.

Isso porque antes da chegada da arte contemporânea as obras não precisavam de explicação, pois representavam a realidade empírica; Com a chegada da arte abstrata e / ou conceitual, a figura de um especialista é necessária para explicar o que o autor tentou capturar em sua obra.

Com a chegada dos anos sessenta, as artes plásticas decidiram abandonar o informalismo introvertido da década anterior, juntamente com os elementos mais recentes correspondentes aos modelos idealista-românticos do século XIX.

Com esse abandono dos vislumbres tradicionais, surgiram novas convenções iconográficas e visuais de gramática, que levaram a um florescimento de tendências representativas.

Pode-se estabelecer que, em 1960, foram geradas duas alternativas iniciais em relação às manifestações artísticas: alguns artistas decidiram aprofundar as reformas sintático-formais, enquanto outros se dedicaram às dimensões semânticas e pragmáticas, subestimando a forma.

Ambas as correntes tinham em comum a rejeição às fronteiras institucionalizadas dos movimentos artísticos herdados da tradição, especialmente às disciplinas de pintura e escultura.

A partir desse momento, os artistas não apenas procuraram romper com tudo o que foi estabelecido, mas também buscaram a inovação contínua e a realização de algo novo que não se assemelhasse às demais propostas.

Com a ascensão do capitalismo e da cultura pop, os artistas dos anos sessenta foram forçados a competir para fazer parte da novidade e das novas tendências, por isso precisavam experimentar objetos e elementos que nunca antes haviam entrado no mundo da arte.

Da mesma forma, embora o artista de objeto – tanto na época quanto nos dias de hoje – busque inovação e aceitação do público, ele também deseja expressar sua insatisfação com os diferentes problemas sociais do mundo pós-moderno.

Por exemplo, Marcel Duchamp, pioneiro da arte de objetos, decidiu colocar um urinol em uma exposição de arte, a fim de criticar a facilidade com que as massas, juntamente com os críticos, aceitavam qualquer coisa como se fosse uma obra de arte; dessa maneira, ele mostrou como a arte havia perdido seu valor real.

Características

Como um gênero de pós-modernidade, a arte objeto possui várias características que compartilha com a arte conceitual. Essas características são as seguintes:

A arte objeto busca romper não apenas as representações tradicionais, mas também se livra da tela e de outros materiais do que era arte do século XIX.

Prezende-se testar outras expressões plásticas e estabelecer a perda de validade desses artefatos.

Este movimento permite o uso de objetos do cotidiano para criar obras artísticas, das mais comuns às mais rejeitadas, como foi o mictório de Duchamp.

Da mesma forma, a essência desta arte reside na maneira como os objetos evocam no espectador uma série de sensações que respondem à episteme moderna e industrial.

Outra característica fundamental desse tipo de tendência plástica é a “desestabilização” da estética; isto é, a arte objetiva procura subtrair a beleza do objeto artístico para torná-lo mais grotesco e comum.

Tenta inserir novas sensibilidades e modalidades usando uma dialética entre objetos e sentidos subjetivos. Além disso, em muitos casos, o objeto cumpre uma função irônica ou artificial.

O ready-made é um sistema concebido pelo conceito autor; Em termos gerais, trata-se de criar obras de arte a partir da seleção de objetos; isto é, o objeto se torna uma obra de arte no momento em que o artista o seleciona.

Esses objetos selecionados devem ser visualmente indiferentes ao autor (ele deve percebê-los sem carga emocional); portanto, há uma limitação quanto ao número de obras prontas que um artista pode executar.

Atualmente, a arte objeto tem outros representantes mais jovens que ainda estão em desenvolvimento de sua proposta artística, como Francisca Aninat, Carlos Altamirano e Gonzalo Aguirre.

* O texto acima são fragmentos adaptados do texto original publicado no site - <https://maestrovirtuale.com/objeto-arte-historia-caracteristicas-representantes-e-obras/>

Referências

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SUPPORT RESOURCES

Audio mediation

SÉRGIO ADRIANO H

Vídeo elaborado a partir de áudio mediação realizada pelo artista, guiando o espectador através da sequência de obras dispostas no espaço expositivo da GMAVK



Acesse lendo o QR Code ao lado ou digitando em seu navegador o link:

<https://bit.ly/3rN8yRv>

Palestra de abertura

Gravação do evento no dia 10 de março de 2022. Palestra do artista, Sergio Adriano H, "Ser Negro- Um Corpo Sem Direitos" com momentos para fala da curadora da exposição "Ser Negro" Juliana Crispie e de Celia Maria Antonacci autora do livro "Apontamentos da arte africana e afro-brasileira contemporânea"

Gravação - Celia M. Antonacci

Acesse lendo o QR Code ao lado ou digitando em seu navegador o link:

https://youtu.be/7_jf4EUpKIU



Conversa com artista, curadora e autora de livro

Gravação - Celia M. Antonacci

Acesse lendo o QR Code ao lado ou digitando em seu navegador o link:

<https://youtu.be/wBimKhBjqPE>



Gravação do evento no dia 10 de março de 2022. "Conversa" com o artista, Sergio Adriano H, com a curadora, Juliana Crispie e com a autora do livro "Apontamentos da arte africana e afro-brasileira contemporânea", Célia Maria Antonacci. Atividades que fazem parte das ações educativas GMAVK.



ABOUT THE ARTIST SÉRGIO ADRIANO H.



Nasce em 1975, em Joinville (SC). Artista visual, Com objetos, fotografias, vídeos e instalações, performer e pesquisador. Vive e produz entre Santa Catarina e São Paulo. Formado em artes visuais e filosofia. Mestre em filosofia. Tem trabalhos em diversas ferramentas discursivas que incorporam a públicos e particulares. Incluído em 2014 no livro "Construtores das Artes Visuais: Cinco Séculos de Seus trabalhos problematizam noções sobre o Artes em Santa Catarina" como um dos 30 artistas mais influentes do Estado, já integrou mais de 120 exposições individuais, coletivas e salões. uma poética da dúvida. Sérgio Adriano H. conquistou, entre outras premiações, o reconhecimento por Trajetória Cultural Aldir Blanc brasileira no circuito de arte contemporânea. SC (2020) e a Medalha Victor Meirelles – Personalidade Artes Visuais (2018), concedida pela Academia Catarinense de Letras e Artes (Acla).

ABOUT THE CURATOR JULIANA CRISPE



She was born in Florianópolis (SC). Visual artist, educator, researcher, curator, and teacher. Graduate, master's, and doctorate degrees in the visual arts. Since 2007, he has been working on curatorial initiatives and has organized over 100 shows. She participates in national and Santa Catarina councils and commissions for visual arts public announcements. Member of the Brazilian Association of Art Critics (ABCA) and the Deliberative Council of the Santa Catarina Art Museum (Masc). She stands out as a curator in collaboration with Galeria Choque Cultural (SP), organizer of the 11th Victor Meirelles National Salon, supported by Masc and the Santa Catarina Culture Foundation (FCC), curator of the International Biennial of Contemporary Art in Curitiba (PR), whose work won the Young Curator award in 2019.

Exhibition Credits

SER NEGRO PROJECT

SÉRGIO ADRIANO H	ARTIST
JULIANA CRISPE	CURATORSHIP
JAN M.O	DESIGN
CYNTIA WERNER	CONSULTANCY
BAIXO RIBEIRO, IGOR SIMÕES, SHEYLA AYO, RODRIGO DOMINGOS, SIMONE HENRIQUE	EDUCATION TEAM
PRISCILA DOS ANJOS	LECTURERS WORKSHOPS
NÉRI PEDROSO	PRESS AND REVIEW

EDUCATIONAL MATERIAL

COMMUNICATION COORDINATOR	EMANUELLE TORRES
SECOM PHOTOS	ROGÉRIO DA SILVA
IMAGES OF WORKS	SÉRGIO ADRIANO H
VISUAL DESIGN EDUCATIONAL MATERIAL GMAVK	FRANZOI SORAIA SILVA ISADORA TERRANOVA

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