

**THE SILENCE OF
TIRED TONGUES**

CONTEMPORARY ART & BRAZIL

FRAMER
EBAWED

EXHIBITION DATES

24 APR–
31 JULY '22

OPENING EVENT

23 APR
2022

ARTISTS

Julia Arbex
Aline Baiana
Sofia Caesar
Arthur Chaves
Vitória Cribb
Benedito Ferreira
Rodrigo Martins
Estêvão Parreiras
Tiago Sant'Ana
Tadáskia
Wisrah Villefort
Luana Vitra
Yuli Yamagata

EXHIBITION DESIGN

Juliana Prado Godoy

CURATOR

Raphael Fonseca

THE SILENCE OF
TIRED TONGUES

CONTEMPORARY ART & BRAZIL

INTRODUCTION

BY JOSIEN PIETERSE AND CAS BOL

The Silence of Tired Tongues, curated by Raphael Fonseca, presents the works of thirteen emerging artists born in Brazil. The artworks in the group exhibition bring together a sense of 'saudade', which can be translated as a mixture of melancholy and longing. The exhibition's title comes from a popular song recorded in 1972 by the legendary singer Elis Regina, titled 'Casa no campo' (House in the country) and composed by Tavito and Zé Rodrix. The lyrics are an elegy to quietness in a world that was already in a state of excessive turmoil – during that period Brazil was under an oppressive military dictatorship.

The song becomes relevant again fifty years later, in part because of a political climate defined by exclusion, oppression and exploitation. Still, this title echoes an existential view – who among us, globally, isn't weary from the unrest we have both experienced and witnessed in recent years?

The Silence of Tired Tongues invites both artists and the public to think with silence and tiredness in bursts of colours, words, and narratives made of moving image and sound.

THE SILENCE OF TIRED TONGUES

CONTEMPORARY ART & BRAZIL

BY
RAPHAEL FONSECA

In January 2020, Framer Framed invited me to think about a curatorial project about the production of visual arts in Brazil today. After accepting the proposal, there was a lot of back and forth regarding the real possibilities of doing this project in Amsterdam; it was just a few months before Brazil, and much of the world were directly affected by the coronavirus pandemic. In this journey of more than two years, we deepened our experience of a world full of excesses: hyperconnectivity regarding our virtual communication, increasing military conflicts, and consequences that will be felt indefinitely due to the coronavirus pandemic. The world flows and will continue to be permeated by tensions followed in real-time from our homes' comfort (or discomfort).

A distinctive impression accompanied this project from its inception and was endorsed by the pandemic that still affects us: this was not the time for big parties. There is already a particular trajectory of curatorial projects that, since they focus on Brazil's continental country, point to its festive, collective, celebratory, and, as Nicolas Bourriaud wrote more than two decades ago, "relational" character.¹ Some of these exhibitions were configured as "authentic colour" parties – alongside artistic propositions that the public could physically experience, there was also the presence of essential artists institutionalised by the art system through painting and works on a big scale.² This set of pieces tended to be shown and used as examples of the artistic production of a country famous for its movement, collective ecstasy, and joy. It's like a samba school immortalised in a 1985 song: "samba, sweat, and beer."³

1. BOURRIAUD, Nicolas. *Esthétique relationnelle*. Dijon: Les Presses du réel, 1998.

2. This list of exhibitions would be long and beyond the limits of this essay, but I think it is essential to cite as an already historical example the project *Brazil: Body and Soul*, curated by Edward J. Sullivan, in 2002, for the Guggenheim, in New York, U.S. Due to the Olympics, a series of projects around Brazilian art and culture was organised in the Netherlands in 2016. I draw attention, within my argument, to the exhibitions *Brasil, Beleza*, held at the Museum Beelden aan Zee, in The Hague, curated by Carolyn H. Drake and Alessandra Laitempergher and *Soft Power. Arte Brasil.*, held at Kunsthal KAdE, in Amersfoort, curated by Robbert Roos.

3. In 1985, the Império Serrano Samba School from Rio de Janeiro performed with a parade entitled (very appropriately) "Samba, sweat and beer, the fuel of illusion." The samba verses related to the parade said: "I want to sing, samba, sweat, get drunk / be happy, very happy / enjoy the beautiful things / that still exist in this country of mine." The composition is by Beto Sem Braço.

4. Check LABRA, Daniela. *Legitimação internacional da arte brasileira, análise de um percurso: 1944-2010*. Tese de doutorado, Universidade Federal do Rio de Janeiro, 2014.

Dear readers, don't get me wrong: this aspect of the production of visual arts in Brazil was, is, and always will be essential to the country's narratives of the history of art. I share the opinion that many of the artists participating in these projects are extremely important; it is essential to surrender to a reading of Brazilian culture that favours Carnival and its Dionysian energy. However, in addition to the hegemony of these curatorial discourses in projects about the country organised internationally⁴, this certainly did not seem the most auspicious moment for a big party – amid the four years of Jair Bolsonaro's presidency, what would we be celebrating exactly?

Should we, therefore, instrumentalise images to build an exhibition dedicated to the destruction of the "myth" – as he states – that remains in the highest political position in Brazil? Is this the moment for us to gather works that place themselves on an invisible border between art and activism and collectively shout "Fora Bolsonaro!" ("Out Bolsonaro!")? Each curator would give a different answer to this question; far from using the visual arts and the artists literally, I prefer to believe in the challenges and mysteries that images can still (and perhaps should) provide us with polysemy. In a historical moment when so many people want and/or need to talk – about politics, the pandemic, and their own lives in countless online transmissions with video cameras – I thought that listening, silence, and tiredness could be starting points as well as points of contact for this exhibition.

My mother – and a large part of the Brazilian population that experienced the military dictatorship (1964-1982) – listened to the albums of Elis Regina, one of the most celebrated Brazilian singers. Not only was she revered for her voice and varied repertoire, she was also famous for her public opinions against the military regime. One day, reflecting on how it would be possible to name this project, a song I often heard during my childhood came to mind: 'Casa no campo' (House in the country), composed by Tavito and Zé Rodrix, and immortalised in a recording

by Elis Regina, from 1972. The song is based on verses expressing wishes; its first verse says: "I want a house in the country / where I can write many folk-rock songs."⁵ Later, after a certain bucolic presence in the composition, Elis sings, "I want the silence of tired tongues". The verses of this song are an elegy to stillness in a world already seen as excessive; let us not forget that 1972 is one of the years that make up the so-called "years of lead" (1968-1974), a period considered the most repressive and violent of the Brazilian government during the dictatorship.

After so many years, I heard the song again and was intrigued by this desire for silence – indeed, why are these tongues tired? Had they talked too much? Were they exhausted from screaming in public space? Tired of disagreeing? Is this verse referring to the silence and post-orgiastic fatigue where the tongues would be exhausted, sweaty, and ecstatic? Fifty years after their release, these verses still invite many interpretations, and within the current Brazilian political landscape, they have not lost their effervescence. Being silent is also essential and can be seen both as an existential *modus operandi* and a political tool. Publicly admitting our fatigue denotes courage and humanity.

Therefore, the title of this project suggests a semantic field between silences, tiredness, and tongues. Introspection, melancholy, and repetition seem to be, at first glance, some of the critical elements of this brief encounter between the productions of the thirteen artists who compose this exhibition at Framer Framed.

Sofia Caesar, Vitória Cribb and Wisrah Villefort's research points directly to the continued relationships we have with virtual images, their (invisible?) borders with the physical world, and how this constant game leads us to a state of mental glitch. Meanwhile, through installations made with organic materials, Aline Baiana and Tiago Sant'Ana lead us to reflect on some of the colonial traumas that haunt Brazil and the Global South.

5.
It is important to quote the whole lyrics: "I want a house in the country / where I can write many folk-rock songs / and be sure only / of my dear friends' truthfulness and nothing else | I want a house in the country / where I can become as huge as peace / and be sure only / of the limits of my body and nothing else | I want sheep and goats / grazing solemnly in my garden / I want the silence of tired tongues / want hope wearing glasses / and my son in peace with his mind / I want to seed and harvest with my hand / the pepper and the salt | I want a house in the country / of ideal size, with wattle and daub walls and thatched roofs / where I can sow there my friends / my records and books and nothing else".

In dialogue with these artists and their reflections on ecology and the notion of landscape, while bringing to light their apparent interest in the frictions between representation, abstraction, and presence, we have the works of Julia Arbex, Luana Vitra, and Rodrigo Martins. Benedito Ferreira and Yuli Yamagata, in turn, share their interest not only in the human body but in the possibility of creating images that suggest new forms of existence in the world. Finally, if tiredness is a crucial element of this exhibition, it is important to have artists whose interests – in the notions of fiction, fantasy, and even delirium – are central as we can see in the artistic research of Arthur Chaves, Estêvão Parreiras, and Tadáskia.

The Silence of Tired Tongues is one of the many possible answers to the equation between the visual arts, contemporaneity and "Brazil" – in quotation marks because, more than a country, it is also a secular idea invented by many hands. Far from a solid panorama of the visual arts in the region, this exhibition assumes itself as a discreet fragment. Instead of hegemonic and official narratives, we prefer verses chanted collectively, from generation to generation, considered fictional, invite many readings, and lead to the fatigue of our tongues.

It remains the wish that the audience visit the exhibition and learn something from our verses sung in a low voice. Let's hope that soon our tongues will be at rest and our throats ready to scream again.

ARTISTS/ WORKS



Julia Arbex - *Flat Earh* (2021)

JULIA ARBEX

Flat Earth (2021)

Charcoal on paper and water,
dimensions variable

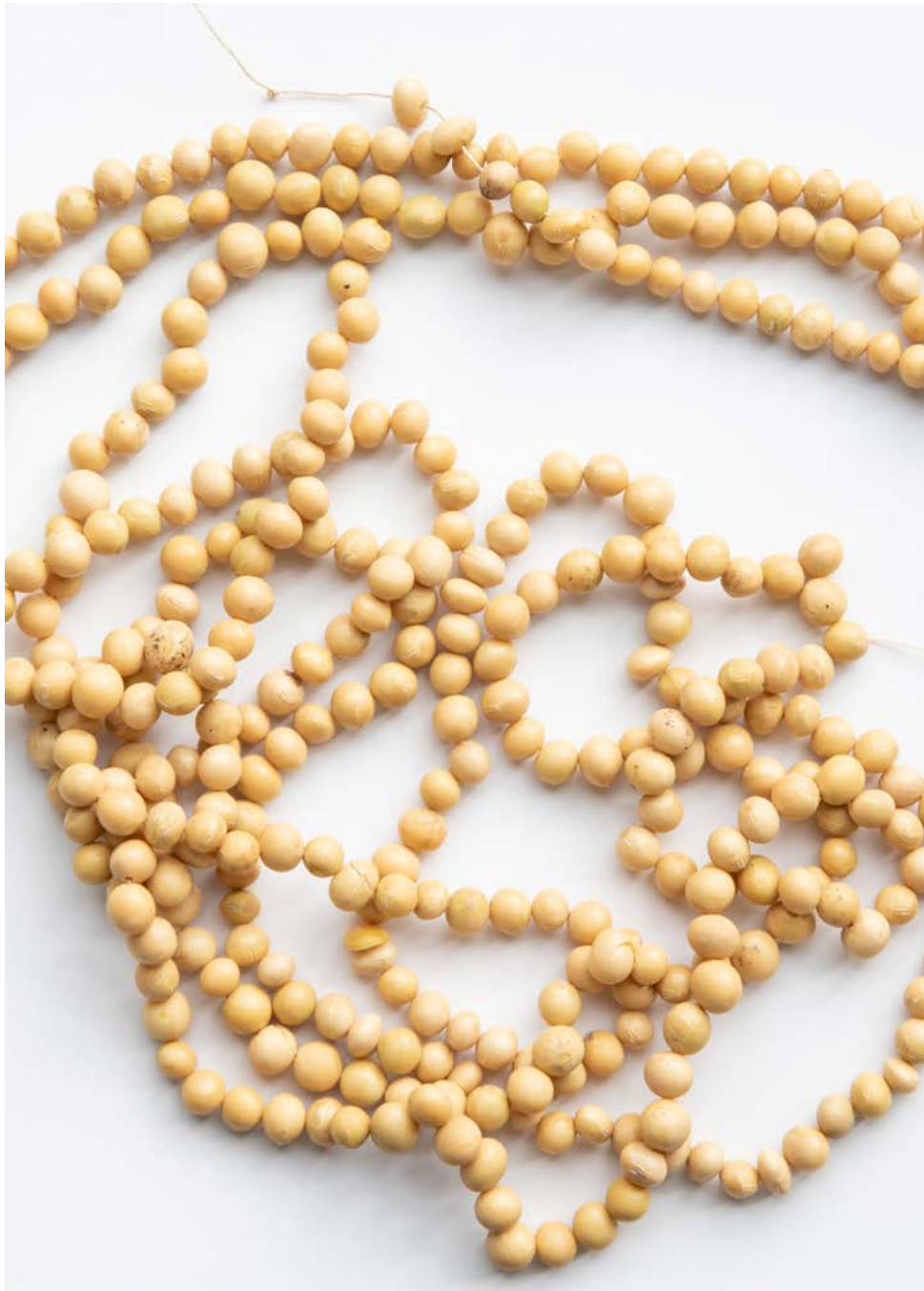
Continental displacements (2022)

Charcoal on paper

The interplay between a drawing and its relation with time is one of the main interests in Julia Arbex's artistic research and output. The installation present in this show consists of seven aquariums filled halfway with water, in which she dips charcoal drawings on paper. The charcoal is then transferred from paper to water, and the paper is removed manually. For some time now, Arbex has

shown interest in exploring the Earth's geographical changes, both geologically and geopolitically. Hence, the starting point of the drawings being the continents and tectonic plates. The charcoal in the installation moves slowly over water as tectonic plates do, and *Flat Earth* is going to transform during the exhibition.

Julia Arbex (Volta Redonda, Brazil, 1982) studied Design at the Catholic University of Rio de Janeiro. In 2018, she obtained a Master's degree in Contemporary Arts at the Universidade Federal Fluminense. Arbex uses drawings and installations as mediums and focuses on the transformations of world geography in both a geological and political sense.



Aline Baiana - detail of *Earthseed or Archipelago #1* (2022)

These transformations are sometimes not visible or occur at a very slow pace.

—

ALINE BAIANA

Earthseed or Archipelago #1 (2022)

Installation with soya beans,
native seeds and string

IN COLLABORATION WITH
Tapixi Guajajara

CONTRIBUTIONS
Framer Framed Open Atelier
participants, Framer Framed team
and volunteers

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Aline Baiana uses art to dissect the hegemonic paradigms established within the colonial context. The work featured in this exhibition encompasses themes of environmental destruction, monoculture and diversity. She uses soya beans and natural seeds to highlight the eradication of natural ecosystems due to commercialised farming. Industrial farming and export of soya beans to countries in the Global North have caused the decline of other plant species in Brazil. In addition, soya beans are used predominantly to feed cattle. As global meat consumption is at its highest point, land grabbers have been known to burn down forests

in Brazil to expand the agricultural frontiers to make space for soya crops. Baiana translates this to the marginalisation of particular societal groups, seeing industrial agriculture and the prioritisation of soya farming as a metaphor for the racial, gendered and societal hierarchies which underpin the colonial world and suppress diversity.

Aline Baiana (Salvador, Brazil, 1985) lives and works between Rio de Janeiro and Berlin. She received a Bachelor of Arts in Cinema from the Universidade Estácio de Sá, Rio de Janeiro (2010) and an MBA in Environmental Management from the Polytechnic School of Federal University of Rio de Janeiro (2012). Focusing on ontological conflict in convergence with indigenous, feminist, ethnic, environmental and social justice studies, Baiana's work reveals the importance of uncovering other histories, both within and against the hegemonic powers of colonial rule.

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Sofia Caesar - *Overheatings* (2022)

SOFIA CAESAR

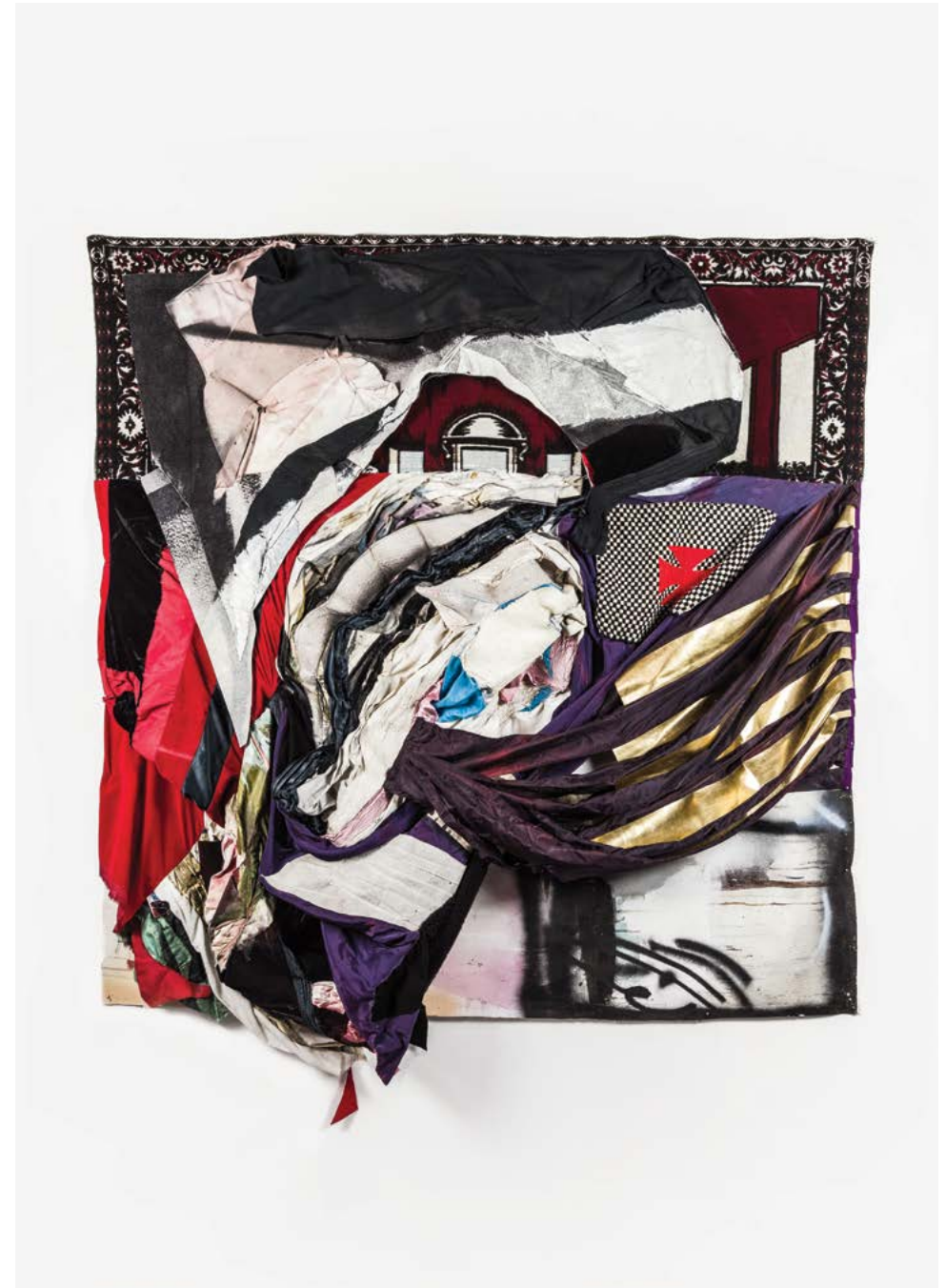
Overheatings (2022)

Installation with screens, stools, and cables

Overheatings (Superaquecimentos) is an installation composed of a branched cable, eleven crooked stools, and four screens. Sofia Caesar's practice focuses on the effects of exhaustion on the body, often using somatic symbolism and dance to produce moving images. In this new series, the artist experiments with removing her presence from her videos. With the performers, Caesar imagines scenarios of everyday work life impacted by exhaustion to create improvised chore-

ographies. One such scenario could be an overheated computer that can no longer be used, or a heatwave occurs during a day of working from home. Through these proposed scenarios, Caesar explores the video shoot as a performative moment of co-creation. Instead of a peremptory direction, she sees her method as consciously placing spontaneous triggers, which develops a kind of choreography between herself, the performers, the camera, and the computer.

Sofia Caesar (Rio de Janeiro, Brazil, 1989) currently lives in Brussels. Rooted in dance practices and somatic therapies, Caesar's work evokes physical states between activity and passivity, labour



Arthur Chaves - *Untitled* (2020)

and rest, movement and pause. In the past years the artist has shown her work in institutions such as the Transmediale (DE), Much Museum (NO), Moscow Biennial (RUS), M HKA (BE), SFMOMA (USA), A Tale of a Tub (NL), Tomie Ohtake Institute (BR) and Centro de Arte Hélio Oiticica (BR), amongst others.

ARTHUR CHAVES

Untitled (2020)

Object made of textile and fabric,
1.60 m x 1.60 m

Untitled (2022)

Installation with textile and fabric

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Arthur Chaves' artistic research involves using fabric and other materials to approach the audience's bodies in extremely detailed collages. Generally building objects of various scales shown on walls or hanging from the ceiling, in this artwork, the artist starts new research where the weight of these soft objects allows them to be seen directly on the floor. The resulting work is an instinctive articulation of graphic and symbolic pieces which were built with different materials. In this way, the artist attempts to achieve a corporeal affirmation of the space.

Arthur Chaves (Rio de Janeiro, Brazil,

1986) artworks combine craftsmanship and sewing in pieces without rigid form, which try to articulate negotiations with space. Using textiles, plastic, clothes and other materials, the creations take place on the spectrum between the unfinished, completed, in process and in constant transformation.

VITÓRIA CRIBB

Observer_ (2022)

Video installation
(two-channel 3D animation and render),
1 min. 52 sec.

The centrality of the internet and social networks in our lives and the rampant profusion of images and texts, are some of the starting points of Vitória Cribb's work. *Observer_* is a video installation displayed in two back-to-back positioned screens that explores the idea of being present in real-life spaces and in cyberspaces. The relations between video, computer-generated images, and the idea of sculpture are central to her new works.

In the looping videos, a three-dimensional hybrid figure is engaged in different actions. This digital body, surrounded by eyes and big ears, occupies the same space as the visitors, observing and listening to their movements from inside the screen. The work provokes the idea of presence and immersion between digital spaces and the physical world.



Vitória Cribb - *Observer_* (2022)

Vitória Cribb (Rio de Janeiro, Brazil, 1996) graduated from the Superior School of Industrial Design at UERJ, Rio de Janeiro, Brazil. Daughter of a Haitian father and a Brazilian mother, she has been creating digital and visual narratives that permeate techniques by creating 3D avatars, filters in augmented reality and immersive environments. She uses the digital environment as a means to explain her investigations and current issues masked by our subconscious. Cribb investigates the behaviours and developments of new visual/social technologies and transposes its thinking through the immateriality present in the digital.

BENEDITO FERREIRA

Despertáculo (2022)

Photographic series (print on paper),
dimensions variable

In the *Despertáculo* project, Benedito Ferreira looked back at the photos he took from 2013 to 2022. This series brings together a set of portraits made exclusively in downtown Goiânia, the capital of the state of Goiás. The images were produced at parties that took place around the art deco heritage of Goiânia and were promoted by young people from the outskirts of the city in partnership with cultural institutions. Benedito assiduously attended these events and started to be recognised by the organisers and the public. As a result, he came to be identified as the "party



Vitória Cribb - *Observer_* (2022)

photographer”. This “title” stimulated a utopian desire to photograph all the residents of the city, starting with the central sector, in order to compose a wide collection of Goiânia. Later, when organising the material, he discovered that these posed portraits could be a strategy to understand more of the history of the city.

***Unnamed Horse* (2022)**

Video installation, 5 min. 33 sec.

Subtitles: English

In 2014, Benedito Ferreira was invited to accompany and film one of the biggest horseback rides in Brazil. The ride started at Goiânia and ended at Aruanã – the northwest region of Goiás. Years later, he looked back over twenty hours of footage and recognised the cinematic choices



Benedito Ferreira - *Unnamed Horse* (2022)

pertaining to the framing of landscapes, the entry and exit of horses, the soya bean fields and the architectural details of huts and bridges. The film undergoes a new montage whenever it is shown. At the end of the exhibition period, the *Unnamed Horse* will be irretrievably destroyed.

Benedito Ferreira (Itapuranga, Brazil, 1989)

is a visual artist and researcher who lives and works in Goiânia, Brazil. His artistic investigations are centred on the image as writing, the poetics of archives, filmic montages and the erasure of limits between 'document' and 'fiction'. Ferreira works on filmmaking, objects, installations and photography, without any hierarchies



Benedito Ferreira - *Despertáculo* (2022)



Rodrigo Martins - *Cacto / Cactus* (2022)

RODRIGO MARTINS

Jardim Botânico / Botanic Garden (2021)

Oil on canvas | 1.60 m x 1.50 m

Vitória-régia / Water Lilly (2021)

Oil on canvas | 0.79 m x 0.65 m

Cacto / Cactus (2022)

Oil on canvas | 0.60 m x 0.50 m

Moita / Thicket (2022)

Oil on canvas | 0.40 m x 0.30 m

Rodrigo Martins exhibits four paintings in *The Silence of Tired Tongues*. His figurative paintings stem from the resignification of scenes and objects to create new meanings and relationships between the viewer and what is on the canvas. For the artist, each object, plant and landscape have its importance and memory within the possible narratives. By constructing and deconstructing forms, he eliminates what does not matter, which results in a persistence of the gaze.

Rodrigo Martins (Rio de Janeiro, Brazil, 1988) lives and works in Rio de Janeiro. Since graduating in design at PUC-Rio, Martins has produced multiple solo exhibitions, including *A Floresta de Barong*, *Quadra* (2021) in Rio de Janeiro and *Cabeças*, *Bichos e Plantas*, Central Galeria (2019) in São Paulo. In 2014, he won first place on the EDP in Arts award from Instituto Tomie Ohtake (São Paulo, Brazil).

ESTÊVÃO PARREIRAS

Untitled works (2022)

Mixed media on paper, variable dimensions

Little room (2022)

Mixed media on paper, variable dimensions

Fire inside, fed with work (2022)

Mixed media on paper, variable dimensions

Estêvão Parreiras focuses primarily on the plastic and poetic languages of drawing. He takes drawing as a desire to leave a mark, mediated by an impulse, and materialised by the instrument one uses to mark a surface. His experimentation with mixed works on paper deal with his reflections as an artist, observing his relationship to the environment around him.

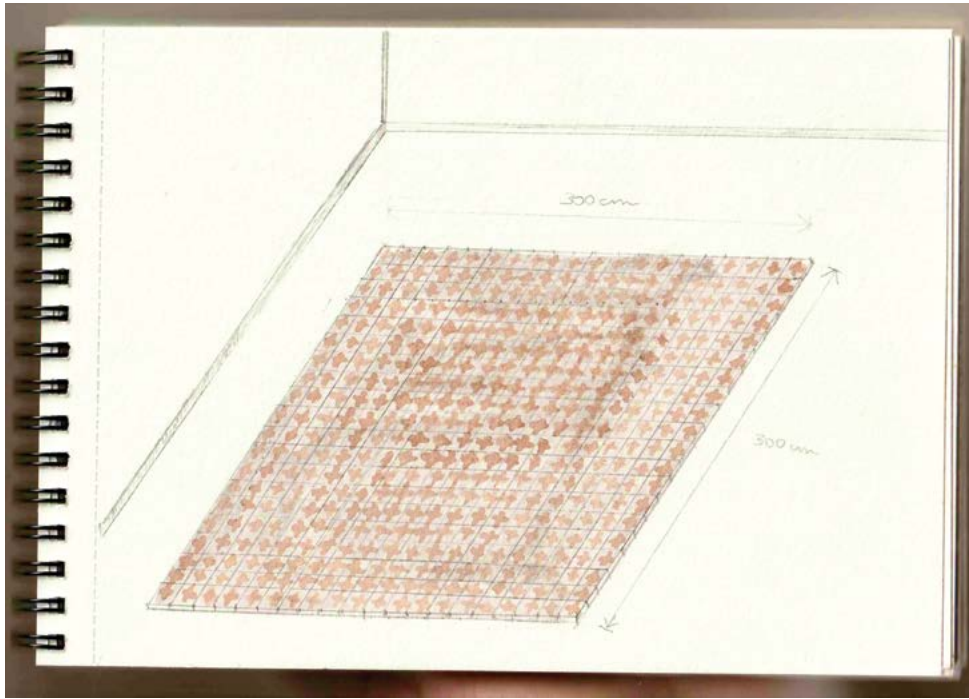
Estêvão Parreiras (Pouso Alegre, Brazil, 1993) lives and works in Goiânia, Brazil. The artist holds a degree in Visual Arts and a Master's in Art and Visual Culture from the Visual Art School of the Federal University of Goiás (UFG). He has been part of the artist in residence program at Pivô Research - Ciclo III / Beck's, Pivô in 2020. His first solo show *Fire inside, fed with work* (2021) was shown at Antonio Sibasolly Gallery, Anápolis, Brazil.



Estêvão Parreiras - *Untitled* (2022)



Estêvão Parreiras - *Fire inside, fed with work* (2022)



Tiago Sant'Ana - sketch of *Foundation* (2022)

TIAGO SANT'ANA

Foundation (2022)

Installation with crystal sugar and brown sugar, 2.00 m x 3.00 m

Sugar is a material that repeatedly appears in Tiago Sant'Ana's work. Besides its physical dimension, sugar has historical meanings – the flows of exploration of sugarcane culture in Brazil in the colonial past and its humanitarian consequences, such as Black enslavement. In this work, the artist builds sugar tiles and deals with fundamental symbols to understand colonial exploita-

tion in Brazil. The tile symbolises power, given its use as a symbol of architecture, and is transformed into something perishable and fragile. The installation reflects on the open wounds caused by European colonialism in Brazil.

Tiago Sant'Ana (Santo Antônio de Jesus, Brazil, 1990) is a visual artist, curator and PhD student in Culture and Society at the Federal University of Bahia. His works are centred on the tensions and representations of Afro-Brazilian identities, understanding the dynamics involved in the production of history and memory.



Tadáskia - *the planet I* (2021)



Wisrah Villefort - *Bag 3* (2022)

Sant'Ana's works are part of collections such as MASP – Museu de Arte de São Paulo, Denver Art Museum, Pinacoteca do Estado de São Paulo, Museu de Arte do Rio and Museu de Arte Moderna da Bahia.

role. The two series shown in this exhibition – *dawn* and the *planet* – as reflected by their titles, demonstrate how the artist pays special attention to the natural cycles related to the human life and nature.

***to show to hide* (2020)**

Installation, print on paper,
0.90 m x 0.60 m

to show to hide are things between clothes and ornaments, the invisible and the visible, apparition and disappearance. The photos are digital records taken to document the moment Tadaskía's family and home met this sculptural work: her grandmother Maria da Graça, mother Elenice Guarani and sister Hellen Morais.

Tadaskía (Rio de Janeiro, Brazil, 1993) is an artist who lives between Rio de Janeiro and São Paulo. Whether it be drawings, photographs, installations, textile works

or apparitions, Tadaskía establishes a relationship with the matter that may arise from the encounter, creating imaginations around it.

which are generally built by the appropriation of images found in online marketing of goods.

Wisrah Villefort (Buritizeiro, Brazil, 1989) works with sound, sculpture, score, instruction, and video. In doing so, they produce installations, performances, and hypermedia works which explore the relationship between nature and capital in the context of modernity and colonialism. Villefort's work deals with the notion of the non-human, the increased daily presence of new digital technologies and the utilisation of synthetic polymers, prostheses, and their markets.

WISRAH VILLEFORT

***Bag 3* (2022)**

Video tryptich

***Imagem milagre* (2021)**

Adhesive vinyl

The relations between capitalism, image appropriation, and how the internet can create many layers of fiction are some of the main themes in Wisrah Villefort's practice. The artist who is also a writer like to play with storytelling in video narratives

Wisrah Villefort - *Imagem milagre* (2021)
p. 30-31

TADÁSKÍA

***dawn I* and *dawn II* (2021)**

Charcoal, graphite and coloured pencil on paper, 1.82 m x 1.30 m

***the planet I* and *the planet II* (2021)**

Dry pastel and coloured pencil on paper, 1.52 m x 1.15 m and 1.52 m x 1.10 m

Through the use of drawing, Tadaskía suggests new forms and universes where in colour and subtlety play an important

IMAGEM

A row of six decorative floral ornaments in black silhouette. From left to right: a fan-shaped flower with a central dot, a cluster of small flowers on a stem, a stylized flower with three petals, a cluster of small flowers on a stem, a stylized flower with three petals, and a cluster of small flowers on a stem.

MILAGRE

A row of seven decorative floral ornaments in black silhouette. From left to right: a cluster of small flowers on a stem, a fan-shaped flower with a central dot, a stylized flower with three petals, a stylized flower with three petals, a cluster of small flowers on a stem, a cluster of small flowers on a stem, and a stylized flower with three petals.



Yuli Yamagata - sketch of *Cheese man* (2022)

YULI YAMAGATA

Cheese man (2022)
Sculpture with fabric

Yuli Yamagata's work takes the lexicon of comics as its starting point. The artist visits popular commercial centres, where she puts together a mix of references that are equally diverse and ordinary: from motifs with landscapes to animal prints, from crossfit attire to a profusion of running shoes. The convergence of such images takes the form of sculptures and paintings of heightened theatricality, in which pastiche and irreverence are ways to deal with issues of taste, consumption and self-image.

Yuli Yamagata (São Paulo, Brazil, 1989) holds a BFA from the University of São Paulo, with a major in sculpture. Noteworthy solo shows include: *Afasta Nefasta* (2022), (Ordet, Milan, Italy); *Nerve* (2021), (MAC Niterói, Brazil); *Microwave Your Friends* (2019), (Invitro Gallery, Cluj, Romania); *Tropical Extravaganza: Paola & Paulina* (2018), (SESC Niterói, Brazil); *Stickers Album* (2016), (CCSP, São Paulo, Brazil) and *Sem Cerimônia* (2016), (MARP, Ribeirão Preto, Brazil).

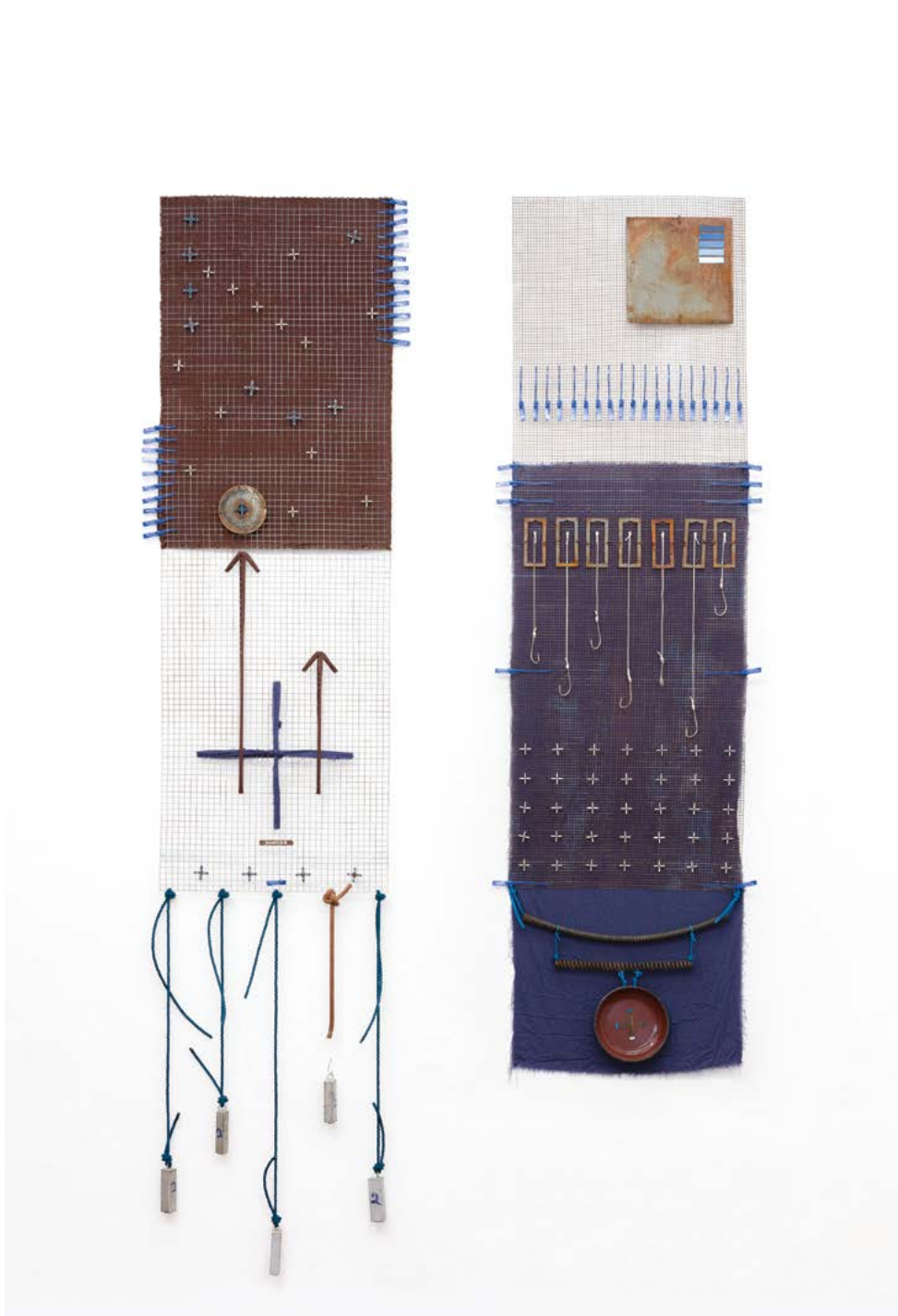
LUANA VITRA

Bare wire, confusion bait (2021-2022)
Installation

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Luana Vitra is a visual artist who deals with sculpture and installation. Iron, lead and many other mineral materials are some of her main interests. The starting point of *Bare wire, confusion bait* is the idea of the body as a battlefield, in which the inner war between identity and representation has already been fought and settled due to their own failures. When deviating from the limits of identity, contradictions of the self and these imposed categories become a source of protection which allows Vitra to channel multiple facets of herself into one path. It is in this ruin that she admits herself.

Luana Vitra (Contagem, Brazil, 1995) is a Brazilian visual artist. She grew up in Contagem, an industrial city that made her body live through iron and soot. Raised by a carpenter (father) and a wordsmith (mother), she moves as she prays, searching for survival and healing from the landscapes she inhabits. Vitra understands the body itself as a trap and her actions as micro-politics, which respectively deal with the spatiality evoked, confronted and confused by her work.



Luana Vitra - *Bare wire, confusion bait* (2021)

EXHIBITION DESIGN

The Silence of Tired Tongues exhibition design was completed by architect Juliana Prado Godoy. The project began with a search for an exhibition design based on lightness and fluidity. A large structure changes the axis of the building, breaking its orthogonality. Encompassing all the artworks and rejecting the spatial limits imposed by walls, the design is never completely solid. Instead, it invites our bodies to look at each other in between works and walls as we circulate the space between and through the panels.

The structure is made of wooden beams which are connected repeatedly, creating their own rhythm. The designer was conscious of creating a design which respected the wood to ensure that there was no material lost in the cutting process. The construction consists of both painted MDF and OSB boards. Each board's dimension was drawn according to each artwork on display, thus enhancing the sustainability of the structure and its usefulness.

Juliana Prado Godoy is an Architect based in São Paulo and develops projects in different fields such as exhibition design, production design and scenography. Among her works are the exhibition designs for *Raio-que-o-parta: fictions of modern in Brazil* at SESC 24 de Maio, in São Paulo; Solo exhibition of Hélio Oiticica and Fayga Ostrower, at the Rio de Janeiro Museum of Modern Art; *Cruz-Diez: The freedom of colour*, at Espaço cultural Porto Seguro, São Paulo; *Irradiações - Fábio Penteadó*, at Casa da Arquitetura, in Porto.

CURATOR

Raphael Fonseca researches curation, art history, art critique and education, and holds a PhD in Critic and Art History (State University of Rio de Janeiro). Since 2021, he works as associate curator of modern and contemporary Latin American art at the Denver Art Museum, in the USA. He worked as a curator at MAC Niterói (Contemporary Art Museum of Niterói, Brazil) from 2017 to 2020. He is part of the curatorial team of the next edition of the SESC_VIdeobrasil Biennale alongside Renée Akitelek Mboya and Solange Farkas, which will open in 2023. Since 2020, he has also been developing the project "1 curadorx, 1 hora" (1 curator, 1 hour), in which he interviews curators from different generations and regions of the world who are united by their mutual connections to Brazil. Fonseca's recent curatorial projects include *Raio-que-o-parta: fictions of modern in Brazil* (2022) in SESC 24 de Maio, São Paulo; *Sweat* (2021) in Haus der Kunst, Munich, Germany; and *To-and-fro* (2019) in Centro Cultural Banco do Brasil, São Paulo, Brazil. Alongside such projects, Fonseca writes regularly for artists, institutions and publications, and has been the recipient of a number of awards, including the Marcantonio Vilaça Curatorial Award (2015) and the Centro Cultural São Paulo Curatorial Award (2017).

COLOPHON

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