Session IV
25/09

Cammisa Buerhaus. Isis Virus. 2020. Performance

Screening:
LealVeileby. Lisbon Art Guide. 2020. Video, 4'8''.
João Onofre. GHOST. 2009-12. HD video, color, sound, 14'04''.
Dmitry Kavka. Mama-Game. 2014. Video, 4'.
Nikolai Nekh. A Taste of Sun. 2016. Video, 30'.
Sara Culmann. 36 Views of Moscow-City. 2015. Video, 10'.
Ghislaine del Rais and Cammisa Buerhaus. Who are Dora, Doris? 2020. Video, 15'

Duration of the screening: 77'17''

Performance by Cammisa Buerhaus. Isis Virus. 2020.

Buerhaus will present *Isis Virus*, a scene from her play The Maze (2018) a confessional-performative psychodrama which begins by invoking Ariadne.

A performer and playwright from New York City, Buerhaus's plays explore American political scandals, the dynamics involved in sex work, and biblical myths.

LealVeileby. Lisbon Art Guide. 2020. Video, 4'8''.
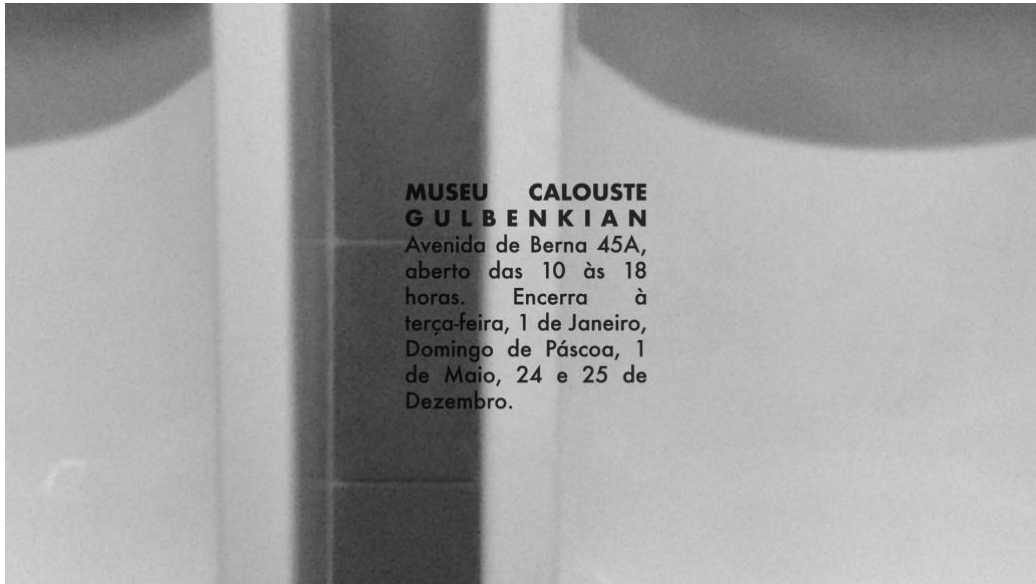
Your guide to the hottest art locations in Lisbon.

João Onofre. GHOST. 2009-12. HD video, color, sound, 14'04''.

The film documents the silent journey of a floating island, inhabited by a tropical palm tree (Howea Forsteriana), relatively difficult to find in the northern hemisphere, which towers eleven meters over the island's surface. Built with no other purpose but Onofre's film, the island traverses the city of Lisbon along the Tagus River, from east to west, until it becomes lost over the horizon.

From the Maria and Armando Cabral collection.

Dmitry Kavka. Mama-Game. 2014. Video, 4'05''.

'Mama-Game' is a computer game/virtual gallery by Russian artist Dmitriy Kavka, which presents digital sculptures by the artist. The gallery space allows viewing the art pieces from different perspectives, staying near them and feeling their scale. The game has no plot or purpose in the traditional sense. Only contemplation and impressions. The objects do not carry any specific interpretations, but rather create an atmosphere of horror and disgust. 'Mama Game' is a boundless virtual space of horror in the style of camp. A space where there is no time, no top or bottom, where you can simulate any form of life. A space in which there is no death. However, perhaps that's where it lives.

Nikolai Nekh. A Taste of Sun. 2016. Video, 30'.

After being washed with the dishwasher salt Sun, a glass filled with Sunny Delight exhibits an unforgettable brightness. The memory of a parasol can attenuate this sheen. When night falls, solar irradiance dissipates and we are left to contemplate these things that have lost their purpose.

Sara Culmann. 36 Views of Moscow-City. 2015. Video, 10'.
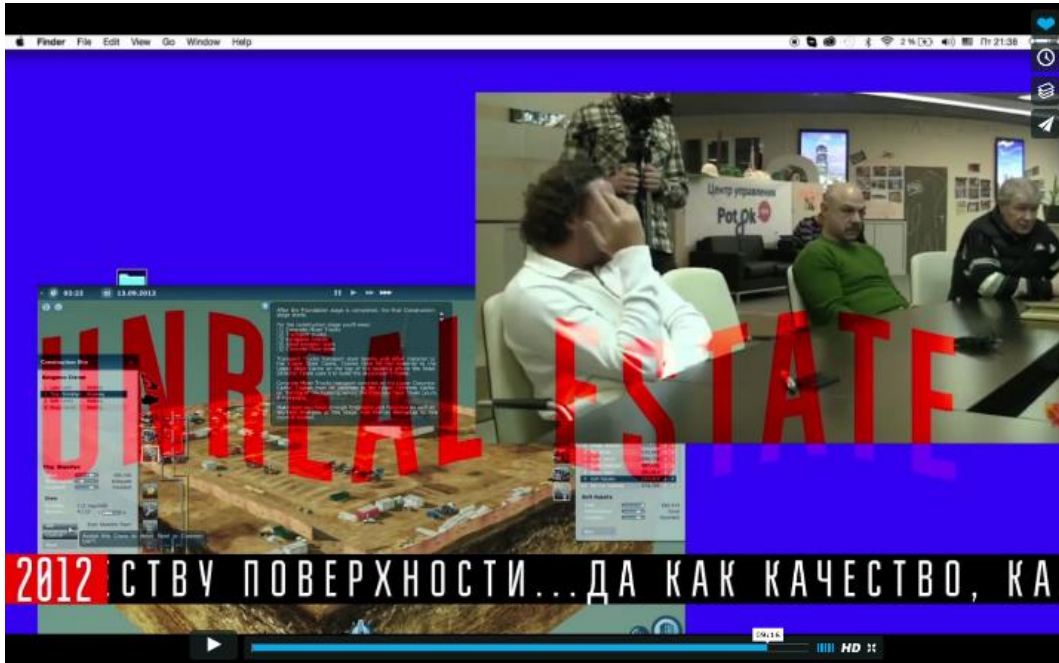
The Russian artist Sara Culmann in her video "36 Views of Moscow-City" presents a series of engravings of Hokusai that taken as a conceptual framework for creating a system of 36 observation points for the Moscow-City (the "sacred hill" of modern Moscow, an ambitious never-ending construction project), set on the nearby empty business centers. Using the format of computer games and multi-layer video clips, Culmann shows the combination of the "sacred mountain" and the surrounding urban landscape, which emphasizes the intrinsic connection between the "sacral center" of Russian business and "the vassal buildings".

Ghislaine del Rais and Cammisa Buerhaus. Who are Dora, Doris? 2020. Video, 15'.

Who are the Dora, Doris? is the pilot episode of an online TV show in development by Cammisa Buerhaus and Ghislaine del Rais.
The series follow the misadventures of Doris, an agoraphobic woman who calls herself a holistic sex therapist. Unable to leave her Lisbon apartment, she builds a new identity based on the fantasies of her clientele.

Bios of the artists:

Cammisa Buerhaus is an American writer, performer, and composer who collaborates with playwrights, filmmakers, and musicians to realize narratives both linear and abstract.

As a performer and a writer her practice moves between personal reflection and expansive collaborative experiments. The various steps that are necessary to create work, such as writing a new script, auditioning and directing actors, composing music and rehearsing are important moments of creation. Through extensive conversations with vocalists and players a form emerges that reaches beyond the personal vision.

Her work explores power, as it manifests in the public life of politics and in the private, in intimate relationships. The distribution of power constitutes those that possess it and those that are subject to it. Her plays have performed American political scandals, the dynamics involved in sex work, and biblical myths. In order to gain access to power structures and their inner workings, Buerhaus revisits personal events and the narratives that are generated by the conversation around those events. Buerhaus' plays are reenactments of confessional-performative psychodramas, and are intended to awaken the social performer to the human condition. She is also interested in the psychoanalytic method, the truths that they may reveal and the consequences of making those public. Through re-enactment, she aims to reinstall performance in the social body, creating communion through a repetition that distances but also reanimates.

The Portuguese-Swedish artist duo LealVeileby began their collaboration in 2011 when António Leal (1976, Lisboa - Portugal) and Jesper Veileby (1985, Karlstad - Sweden) met during their studies at the Malmö Art Academy. They live and work in Malmö, Sweden but keep an atelier in Amadora which they frequently use. Informed by António's background within pharmaceutical sciences, they investigate how human beings perceive the world through their interdisciplinary practice where the fields of science, magic and language collide. Often infusing playfulness and humor into their works. Both hold an MFA from Malmö Art Academy where António was tutored by Gertrud Sandqvist and Jesper by João Penalva. Besides holding a degree in pharmaceutical sciences António also attended the Independent Study Program at Maumaus (Lisbon). LealVeileby has received working grants from the Swedish Arts Grants Committee (two-year grant in 2020 and one-year grant in 2017), an exhibition grant in 2018 from Skånes konstförening in Malmö and travel grants in 2017 and 2015 from the Helge Ax:son Johnsons Foundation, Stockholm. In 2017 they were awarded the acquisition award from Fundação EDP/MAAT, Fuso and received in 2019 the Aase & Richard Björklunds Fond from the Malmö Art Museum.
The duo has shown individually in Porto (Espaço Campanhã, 2018 and 2013), Malmö (Skånes konstförening, 2018), Karlstad (Konstfrämjandet, 2014) and Lund (Galleri Pictura, 2012). And they have been seen in collective shows such as: Galleri CC (Malmö, 2019 and 2016), XIX Cerveira Biennial (Vila Nova de Cerveira, 2017), Fuso - Video Art Festival (Lisbon, 2016, 2017 and 2018),

Sjöbo konsthall (Sjöbo, 2017), Inter Arts Center (Malmö, 2015). In 2018 their work was part of the program Reload, curated by Marta Mestre and initially screened at MNAC Museum during Fuso - Video Art Festival before traveling to Brazil, Azores and Spain.

Their work is represented in the collection of the EDP Foundation /MAAT Museum, Lisbon.

A dupla luso-sueca LealVeileby iniciou a colaboração em 2011, quando António Leal (1976, Lisboa - Portugal) e Jesper Veileby (1985, Karlstad - Suécia) se conheceram durante os seus estudos na Malmö Art Academy. Vivem e trabalham em Malmö, Suécia, mas mantêm um ateliê na Amadora que utilizam com frequência. Informados pela experiência de António na área das ciências farmacêuticas, a dupla investiga como os seres humanos percebem o mundo, através de uma prática interdisciplinar onde colidem os campos da ciência, magia e linguagem. As suas obras são, frequentemente, infundidas de um espírito lúdico e humor.

Ambos possuem um MFA da Malmö Art Academy, onde António foi orientado por Gertrud Sandqvist e Jesper por João Penalva. Além de licenciado em ciências farmacêuticas, António também frequentou o Independent Study Program na Maumaus (Lisboa). A dupla recebeu bolsas de trabalho da Swedish Arts Grants Committee (bolsa bianual em 2020 e bolsa anual em 2017), bolsa de exposição em 2018 da Skånes konstförening em Malmö e bolsas de viagem em 2017 e 2015 da Fundação Helge Ax:son Johnson, Estocolmo. Em 2017, receberam o prémio de aquisição da Fundação EDP / MAAT, Fuso e, em 2019, receberam o Aase & Richard Björklunds Fond do Museu de Arte de Malmö.

A dupla exibiu individualmente no Porto (Espaço Campanhã, 2018 e 2013), Malmö (Skånes konstförening, 2018), Karlstad (Konstfrämjandet, 2014) e Lund (Galleri Pictura, 2012). Das exposições colectivas, destacam-se: Galleri CC (Malmö, 2019 e 2016), XIX Bienal de Cerveira (Vila Nova de Cerveira, 2017), Fuso - Festival de Video Arte (Lisboa, 2016, 2017 e 2018), Sjöbo konsthall (Sjöbo, 2017), Inter Arts Center (Malmö, 2015). Em 2018, o trabalho da dupla integrou o programa Reload, com curadoria de Marta Mestre e exibido inicialmente no MNAC no contexto do festival Fuso, antes de viajar para o Brasil, Açores e Espanha.

A dupla LealVeileby está representado na colecção da Fundação EDP / Museu MAAT, em Lisboa.

João Onofre was born in Lisbon in 1976, where he lives and works. He studied at the Faculty of Fine Arts of the University of Lisbon, concluded his MA in Fine Arts at Goldsmiths College in London and has a PhD in Contemporary Art from the College of Arts of the University of Coimbra.

His work is represented in public and private collections worldwide such as: Museum of Contemporary Art, Chicago; Albright-Knox Gallery, Buffalo, New York; Centre Georges Pompidou – MNAM/CCI, Paris; The Weltkunst Foundation, Zurich; La Caixa, Barcelona; MACS – Museu de Serralves, Porto; CAM – Fundação Calouste Gulbenkian, Lisbon; MNAC – Museu do Chiado, Lisbon; GAM – Galeria D'Arte moderna e contenporanea, Turin; Centre National des Arts Plastiques, Ministère de Culture, Paris.

Dmitry Kavka is a visual artist and graphic designer. He was born in 1974 and Lives and works in Moscow. He graduated from Higher Academic School of Graphic Design (Moscow). Kavka creates projects at the intersection between digital and material realities. The artist explores the paradoxes of new sensuality, social shifts and transformation of images in a digital environment. He works with digital sculptures, videos, static computer games, graphics. He is also experimenting with new ways of representing art projects in virtual realities. In particular, in 2013 he created an online game for presenting his digital sculptures. In 2017, he presented an exhibition of drawings on Google Maps using Google Street View technology. The project was exhibited in Venice during the 57th Biennale of Contemporary Art.

Dmitry Kavka é artista visual e designer gráfico. Nasceu em 1974 e vive e trabalha em Moscovo. É licenciado pela Escola Superior Académica de Design Gráfico (Moscovo). Kavka cria projetos na intersecção entre as realidades digital e material. O artista explora os paradoxos da nova sensualidade, as mudanças sociais e a transformação das imagens num ambiente digital. Trabalha com esculturas digitais, vídeos, jogos de computador estáticos e gráficos. Tem também vindo a experimentar novas formas de representação de projetos artísticos em realidades virtuais, tendo criado, em 2013, um jogo online para apresentar as suas esculturas digitais. Em 2017, apresentou uma exposição de desenhos no Google Maps utilizando a tecnologia Google Street View. O projeto foi exibido em Veneza, no decorrer da 57.a Bienal de Arte Contemporânea.

Nikolai Nekh (1985, Slavhansk-na-Kubani) lives and works in Lisbon. His artistic practice consists in production and distribution of images. He is interested in trajectories of capitalism and its modes of representation.

Sara Culmann was born in Kirovsk, Russia. She currently lives and works in Amsterdam. She studied at Stroganov Moscow State Academy of Arts and Industry (2000-2004) and at the Rodchenko Moscow School of Photography and Multimedia (2013-2014). She currently is a resident of Rijksakademie van beeldende kunsten (NL). Solo and duo projects include Top view. LetsPlay performance, GARAGE museum, Moscow, RU, 2020; FULL MOON #5: Ways of Knowing. Duo screening, Amsterdam, NL, 2019; SEMANTIC NOISE. Duo show. De School, Amsterdam, NL, 2019; Machine of pleasure. Solo show, Vadim Sidur State Museum. Moscow, RU, 2019; The Birth of Asset. Solo show, ASI. Moscow, RU, 2018; C.A.R.R.I.E. Solo show. Kazan. Tatarstan, RU, 2017; Skolkovo.The Game. Solo project. Gallery- Workshop Skolkovo, Moscow, RU, 2016; Cargocento. Solo show. IssMag Gallery. Moscow, RU, 2015.

Sara Culmann nasceu em Kirovsk, na Rússia. Hoje em dia, vive e trabalha em Amesterdão. Estudou na Universidade Estatal Stroganov de Artes e Indústria de Moscovo (2000-2004) e na Escola de Fotografia e Multimédia Rodchenko, em Moscovo (2013-2014). Atualmente é artista residente da academia Rijksakademie van beeldende kunsten (Países Baixos). Entre os projetos individuais e coletivos contam-se: «Top view», uma performance incorporada no projeto Let's Play, Museu GARAGE, Moscovo, Rússia, 2020; «FULL MOON #5: Ways of Knowing.», apresentação coletiva, Amesterdão, Países Baixos, 2019; «SEMANTIC NOISE», exposição coletiva, De School, Amesterdão, Países Baixos, 2019; «Machine of pleasure», exposição individual, Museu Vadim Sidur, Moscovo, Rússia, 2019; «The Birth of Asset», exposição individual, ASI, Moscovo, Rússia, 2018; «C.A.R.R.I.E.», exposição individual, Kazan, Tartaristão, Rússia, 2017; «Skolkovo. The Game.», exposição individual, Galeria-Oficina Skolkovo, Moscovo, Rússia, 2016; «Cargocento», exposição individual, Galeria IssMag, Moscovo, Rússia, 2015.

Ghislaine del Rais was born 1993 in Nantes, France. Since 2011: Self-Study of Gregorian Chant, Gnosticism and Theosophy. Ordained as a Catholic priest in Milly-La-Forêt, France, in 2018. Independent Artistic practice since 2015.