SESC São Paulo announces the list of artists of the 3rd edition of Frestas - Triennial of Arts

Having its opening date set for August 21 at SESC's unit in the city of Sorocaba, Frestas' exhibition gathers 54 artists and collectives of different nationalities.

To bring into practice the debate about the access economies, reflect on the politics and poetics of exhibition, investigate which solidarity strategies are possible, as well as what is said by the bodies that, inhabiting asymmetric power structures, produce an immense world outside the world. This is the proposal of the **3rd edition of Frestas - Triennial of Arts**, whose exhibition, with curatorship of the trio **Beatriz Lemos, Diane Lima** and **Thiago de Paula Souza**, will take place from **August 21, 2021, to January 30, 2022,** in the **SESC Sorocaba** unit (at a city 90 km from São Paulo, Brazil). This Frestas' edition is named **The river is a serpent,** and relies upon the curatorship assistance of **Camila Fontenele** and educational coordination of **Renata Sampaio**.

The curatorship has selected **54 artists and collectives** of different nationalities to take part in the exhibition [check the complete list below]. They are from **Brazil**, **South Africa**, **Bolivia, Chile, Colombia, United States, France, The Netherlands, Mexico, Peru, Dominican Republic,** and **Switzerland,** who live in different countries and exhibit their works through the most different mediums, from paintings to installations and performances. From these, **33** were selected to create commissioned and unprecedent works for the project, and there are names like **Castiel Vitorino Brasileiro**, **Dalton Paula, Denilson Baniwa, Diego Araúja**, **Gê Viana, Lia García (La Novia Sirena)**, **Renata Lucas, Sallisa Rosa** and **Sucata Quântica**, **Ventura Profana** and **Vijai Patchineelam** [check the complete list below].

For Danilo Santos de Miranda, director of SESC São Paulo, by carrying out this edition of Frestas, "SESC restates the direction it seeks to indicate with its cultural actions, thus stimulating symbolic experiences dedicated to look for ways out amidst a set of circumstances whose paths seem to lead to places where we would not want to go despite being there already. The COVID-19 pandemic, emblematic of such 'places', has got in the way of Frestas' trajectory, demanding a change of its course." Originally expected to be open to public in August 2020, the Triennial happened to start, at that moment, with several formative actions, and now the institution is preparing itself to set up the exhibition which will occupy SESC's unit and public spaces of the city of Sorocaba.

In 2020, part of the scheduled activities took place entirely in the digital environment: the Studies' Program, with the presence of fifteen artists of the current edition; *The river is a serpent: topics for the difference and social justice*, a formative program part of the

educational nucleous and aimed at teachers; and the *Subaltern Practices-Oriented Program* (POPS, in Portuguese), carried out by the Colectivo Ayllu, a collaborative group of research and artistic-political actions.

For the curators, "the platform of the 3rd Frestas - Triennial of Arts investigates the possibilities, strengths, and challenges passing through multiple natural, spiritual, and subjective ecosystems, gathering a set of technologies forged by other bodies that, in different historical times and places, were conditioned to negotiate permanences and accesses. In order to get, at last, to the exhibition's opening moment, it was necessary to recalculate some routes, produce strategies and negotiations, reimagine the future. Thus, by flowing into Sorocaba, *The river is a serpent* senses the opening of a portal that provoke possibilities, reflections and dialogues beyond now".

In the field of the Visual Arts, SESC São Paulo offers to its audiences in-presence and remote activities. With free access, the in-presence exhibitions follow rigid protocols according to the guidance of public health institutions, such as reducing the occupation of spaces and keeping them constantly sanitized. In addition, at this moment the visitation is only allowed through previous scheduling that can be made at SESC São Paulo's website using the link sescsp.org.br/exposicoes.

Complete list of artists of the 3rd Triennial (place of birth / place of residence)

Aimée Zito Lema (Amsterdam, The Netherlands / Amsterdam, The Netherlands)

Ana Pi (Belo Horizonte, Minas Gerais, Brazil / Paris, France) and **Maria Fernanda Novo** (Olímpia, São Paulo, Brazil / Campinas, São Paulo, Brazil)

Antonio Társis (Salvador, Bahia, Brazil / Salvador, Bahia, Brazil; Rio de Janeiro, Brazil e London, England)

Bronwyn Katz (Kimberley, South Africa – Cape Town and Johannesburg, South Africa)

Carmézia (Maloca do Japó, Roraima, Brazil / Boa Vista, Roraima, Brazil)

Castiel Vitorino Brasileiro (Vitória, Espírito Santo, Brazil / Vitória, Espírito Santo, Brazil)

ColetivA Ocupação (São Paulo, Brazil / São Paulo, Brazil)

Colectivo Ayllu (several, Latin America / Madrid, Spain)

Dalton Paula (Brasília, Distrito Federal, Brazil / Goiânia, Goiás, Brazil)

Davi de Jesus do Nascimento (Pirapora, Minas Gerais, Brazil / Pirapora, Minas Gerais, Brazil)

Davi Pontes (São Gonçalo, Rio de Janeiro, Brazil / Rio de Janeiro, Brazil) and **Wallace Ferreira** (Rio de Janeiro, Brazil / Rio de Janeiro, Brazil)

Denilson Baniwa (Barcelos, Amazonas, Brazil / Niterói, Rio de Janeiro, Brazil)

Denise Alves-Rodrigues (Itaporã, Mato Grosso do Sul, Brazil / São Paulo, Brazil)

Diego Araújja (Salvador, Bahia, Brazil / Salvador, Bahia, Brazil)

Ella Vieira (Sorocaba, São Paulo, Brazil / Sorocaba, São Paulo, Brazil)

Elvira Espejo (ayllu Qaqachaka, Oruro, Bolivia / La Paz, Bolivia)

Engel Leonardo (Baní, Dominican Republic / Santo Domingo, Dominican Republic)

Fernando Palma Rodríguez (San Pedro Atocpan, Mexico / Milpa Alta Agricultural Region, Mexico)

Gê Viana (Santa Luzia, Maranhão, Brazil / São Luís, Maranhão, Brazil)

Guerreiro do Divino Amor (Geneva, Switzerland / Rio de Janeiro, Brazil)

Haseeb Ahmed (Toledo, Ohio, United States / Brussels, Belgium)

Iagor Peres (Rio de Janeiro, Rio de Janeiro, Brazil / Recife, Pernambuco, Brazil)

Ivan Henriques (Rio de Janeiro, Brazil / Amsterdam, The Netherlands)

Jaider Esbell (Normandia, Roraima, Brazil / Boa Vista, Roraima, Brazil)

Johanna Unzueta (Santiago, Chile / Berlin, Germany)

Jonas van Holanda (Fortaleza, Ceará, Brazil / Geneva, Switzerland)

Jota Mombaça (Natal, Rio Grande do Norte, Brazil / Lisbon, Portugal)

Juliana dos Santos (São Paulo, São Paulo Brazil / São Paulo, Brazil)

Julien Creuzet(Le Blanc-Mesnil, France / Montreuil, France)

Lais Machado (Salvador, Bahia, Brazil / Salvador, Bahia, Brazil)

Laura Lima (Governador Valadares, Minas Gerais, Brazil / Rio de Janeiro, Brazil)

Lia García (La Novia Sirena) (Mexico City, Mexico / Mexico City, Mexico)

Luana Vitra (Contagem, Minas Gerais, Brazil / Belo Horizonte and Contagem, Minas Gerais, Brazil)

Madalena dos Santos Reinbolt (Vitória da Conquista, Bahia, Brazil / Petrópolis, Rio de Janeiro, Brazil – 1977)

Marepe (Santo Antônio de Jesus, Bahia, Brazil / Santo Antônio de Jesus, Bahia, Brazil)

Mário Lopes (São Paulo, São Paulo, Brazil / Munich, Germany and Helsinki, Finland)

Musa Michelle Mattiuzzi (São Paulo, São Paulo, Brazil / Berlin, Germany)

Negalê Jones (Rio de Janeiro, Rio de Janeiro, Brazil / Magé, Rio de Janeiro, Brazil)

Noara Quintana (Florianópolis, Santa Catarina, Brazil / São Paulo, São Paulo, Brazil)

Nohemí Pérez (Tibú, Colombia / Bogotá, Colombia)

Paulo Nazareth (Governador Valadares, Minas Gerais, Brazil / He Lives and works across the world)

Pêdra Costa (Nova Iguaçu, Rio de Janeiro, Brazil / Berlin, Germany)

Pedro Victor Brandão (Rio de Janeiro, Rio de Janeiro, Brazil / Rio de Janeiro, Brazil)

Rebeca Carapiá (Salvador, Bahia, Brazil / Salvador, Bahia, Brazil)

Renata Lucas (Ribeirão Preto, São Paulo, Brazil / São Paulo and Rio de Janeiro, Brazil)

Rommulo Conceição (Salvador, Bahia, Brazil / Porto Alegre, Rio Grande do Sul, Brazil)

Sabelo Mlangeni (Driefontein, Mpumalanga, South Africa / Johannesburg, South Africa)

Sallisa Rosa (Goiânia, Goiás, Brazil / Rio de Janeiro, Brazil) and **Sucata Quântica** (São Paulo, São Paulo, Brazil / Rio de Janeiro, Brazil)

Shirley Villavicencio Pizango (Lima, Peru / Lima Peru)

Tabita Rezaire (Paris, France / Vincennes, France)

Thiago Martins de Melo (São Luís, Maranhão, Brazil / São Luís, Maranhão and São Paulo, Brazil and Guadalajara, México)

Ventura Profana (Salvador, Bahia, Brazil / Rio de Janeiro, Brazil)

Vijai Patchineelam (Niterói, Rio de Janeiro, Brazil / Belgium)

Zumvi Arquivo Fotográfico (Salvador, Bahia, Brazil)

Complete list of artists with commissioned works

Aimée Zito Lema; Ana Pi and Maria Fernanda Novo; Antonio Társis; Castiel Vitorino Brasileiro; Dalton Paula; Davi de Jesus do Nascimento; Davi Pontes and Wallace Ferreira; Denilson Baniwa; Denise Alves-Rodrigues; Diego Araúja; Ella Vieira; Gê Viana; Haseeb Ahmed; Iagor Peres; Jonas van Holanda; Jota Mombaça; Juliana dos Santos; Lais Machado; Lia García (La Novia Sirena); Luana Vitra; Mário Lopes; Musa Michelle Mattiuzzi; Negalê Jones; Noara Quintana; Paulo Nazareth; Pedro Victor Brandão; Rebeca Carapiá; Renata Lucas; Rommulo Conceição; Sallisa Rosa and Sucata Quântica; Thiago Martins de Melo; Ventura Profana; Vijai Patchineelam.

The river is a serpent

By questioning the limits between what is negotiable and unnegotiable when producing a contemporary art exhibition in the present times, the **curatorship trio** invited by SESC investigates, in the Triennial, the possibilities, strengths, and challenges passing through multiple natural, spiritual, and subjective ecosystems, gathering a set of technologies forged by other bodies that, in different historical times and places, were conditioned

to negotiate permanencies and accesses as the only way to ensure the maintenance of their existences.

The serpent as an extended metaphor due to its great cosmology in the most different mythical and cultural narratives acts as a glance to discuss the non-linear time and the effects of the multiple contradictions unlocked by the neoliberal capital's advance, and the systemic processes of subjective capture as value generation and reenactment of a colonial ethics.

From the curves of the navigated rivers during the curators' research travel in October 2019, arrived the words full of images giving name to the title-spark of the 3rd edition of Frestas. According to the curatorship trio, "it was the forms serpentined through a non-linear time that helped us translate the unattainable experiences of the contracts, conflicts, and agreements we live, as well as the solidarity strategies put in practice by all of those who are part of the Frestas' platform. The river is a serpent because it hides and camouflages, and between the unpredictable and mystery creates strategies within its own movement".

The research for this 3rd edition has begun with the processes of hearing and exchange with different cultural agents from Sorocaba and its region, expanding to Boa Vista and the indigenous land Raposa-Serra do Sol, in Roraima; Manaus and the Tupana river surroundings, in Amazonas; Belém, in Pará; Serra da Capivara National Park, in Piauí; Alcântara and São Luís, in Maranhão.

By flowing into Sorocaba, *The river is a serpent* reengage the dialogue with the city as articulates views to its geographies and possibilities of impact, memory, and meeting with agents, collectives, groups, artists, independent cultural centers, radios, and community libraries. In this manner, it creates new scenarios questioning how codes and languages are created, and what mechanisms collude with the maintenance of infrastructures that regulates the power dynamics, legitimate discourses, condition accesses, lock the critique, and forge an idea of pacification and consensus.

Frestas - Triennial of Arts

Frestas is a triennial initiative structured **in three axis - public program, publications, and exhibition** - forming the vast cultural schedule produced by SESC São Paulo. It is mostly a transdisciplinary platform promoting new acting and reflections upon a wider field within the visual arts, and also bringing the attention of the audience and the circuit in a more decentralized fashion. Frestas addresses passage, crack, rupture. It is an opening to a new democratic place for action.

In order to bring together local artists with regional and international productions, and to reestablish the dialogue among social issues typical of the Brazilian context and the reflections on the global sphere, the Triennial presents, since October 2020, an in-presence and online public programming, debates and workshops - activities promoting different discussions within the contemporary art field - and, from August, 2021, will launch publications and the exhibition's inauguration.

The project takes place at SESC unit located in Sorocaba, at 100 kilometers from São Paulo's state capital. Since 2014, the Triennial of Arts has been dedicating itself to discuss and raise questions about the urgent issues guiding our lives nowadays. Due to the program's dimension and relevance, Frestas has been collaborating with extending the contemporary artistic scenario in the state of São Paulo. In addition, Frestas has been contributing to the training of art-educators, and to the creation of networks for culture professionals outside the capitals, thus locally stimulating art in the state's countryside as well as the decentralization of cultural activities.

Frestas is held by SESC São Paulo and, in this edition, is supported by the General Consulate of France in São Paulo, Pro Helvetia Swiss Foundation for Culture, PlattformPLUS, Kulturreferat Munchen, AVEK, Kenno Filmi, Aue-Stiftung, and Sorocaba's City Hall.

About SESC São Paulo

SESC - Social Service of Commerce is a private, non-profit institution created in 1946 by the commerce and services businessmen from all over Brazil. In the State of São Paulo, SESC counts with 42 centers which congregates its functioning areas in culture, education, sports, leisure, and health. SESC São Paulo's actions are oriented by its educative aspect and the search for social welfare based on a wider understanding of the term culture. In this sense, the full accessibility to the spaces and content offered by the institution aims the democratization of the cultural assets as a form of an individual's autonomy.

In the visual arts field, the institution fulfills the role of promoting the artistic production of the contemporary and other historical periods, as well as the intersections with other artistic languages, being guided by the notion of creating exhibitions for all audiences. It also develops projects with installations, interventions, and performances, as well as activities of educational action and mediation in different formats, with focus on the qualified treatment both of scheduled groups and spontaneous audiences, seeking the accomplishment of a sensible formation and the stimulus for autonomy and freedom of choice.

URGENT ACTION AGAINST HUNGER

Aiming to amplify the solidarity network to bring food to vulnerable people, SESC São Paulo carries out a campaign to collect **non-perishable food** in all its units across the state. There are more than 40 collection points in the capital, Greater São Paulo, the countryside, and the coastal region. The donations are distributed to social institutions that are partners of the Mesa Brasil Sesc São Paulo, which pass along the items to 120 thousand aided families. The **Urgent Action Against Hunger** is an initiative of the SESC São Paulo through **Mesa Brasil**, a program created by the institution 26 years ago to look for food surplus and distribute to places lacking it. **What you can donate**: non-perishable

food like rice, beans, powder milk, cooking oil, fubá, canned sardine, pasta, tomato sauce, corn flour and cassava flour. SESC raises awareness regarding the importance of a responsible donation, with quality items within the expiration date.
More info: sescsp.org.br/doemesabrasil

MESA BRASIL SESC SÃO PAULO

Together with the Urgent Action Against Hunger campaign, the solidarity network uniting contributing companies and social institutions continues with its activities, looking where there is surplus of food and delivering in places where there is shortage of it, contributing to reduce food insecurity of children, youth, adults, and elders, and to reduce food waste.

Today, 19 units of SESC in the state - in the capital, countryside, and coastal region - carry out the Mesa Brasil. The teams responsible for daily collecting and delivering the food were specially trained for the COVID-19 prevention protocols with all information and personal and collective protective equipment necessary to avoid contamination.
More info sescsp.org.br/mesabrasil

Information
3rd edition of Frestas – Triennial of Arts | The river is a serpent
Where: **Sesc Sorocaba**
In-presence exhibition period: **From August 21, 2021, to January 30, 2022**
Curatorship: **Beatriz Lemos, Diane Lima and Thiago de Paula Souza.**
Curatorship assistance: **Camila Fontenele**
Educational coordination: **Renata Sampaio**
Free
Parental rating: **All ages admitted**

Sesc Sorocaba
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