

LEANDRO NEREFUH

also known as libidiunga cardoso

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HAITI o AYITI

HAITI o AYITI is a field research to performance to social gathering to pedagogical endeavour to experimental dance and craft to environment to publication project initiated by the choreographer Cecilia Lisa Eliceche and the artist Leandro Nerefuh, motivated by the history of ongoing anticolonial resistance in Haiti, since its first invasion in 1492, and the science of Vodou.

With collaborators from Salvador de Bahia, Haiti, Togo, Belgium and Holland. And financial support of the Flemish Community.

So far presented at:

Temple Na-Ri-Veh, Port-au-Prince, December 2019

Lakou Twoket, in the context of Ghetto Biennale, Port-au-Prince, December 2019

Vooruit, Ghent, November 2019

Brakke Grond, Amsterdam, November 2019

Sala do Coro, Teatro Castro Alves, Salvador de Bahia, May 2019

Links:

<https://youtu.be/clpyoWb2rtQ>

<http://www.tca.ba.gov.br/content/haiti-o-ayiti-0>

<https://youtu.be/uBGftKwRpLk>

<https://wpzimmer.be/en/projects/haiti-o-ayiti/>















Orphic Exuberance versus Solar Capitalism

or

Tragédia Clóvis

It is a work based on narratives about the Sun and the feelings it generates of exuberance (often related to ideas of tropical subjectivity and art) and cosmic anxiety (often related to the uncertainty of the future of planet earth for humans). Solar Capitalism is when the worldwide integrated capital takes hold of the solar myth: the rotten sun, the movement of the earth, water tides, and all animal motion become a capitalist machine, and even cosmologies are at the risk of being colonised. Orphic Exuberance is the desire to take the Sun in one's own bare hands. The plot presents a synthesis of materials including the Aztec myth of the 6th Sun, the philosophy of the Solar Rattle (R. Negarestani), the archaeology of the Clovis culture and technology, Orphic Hymns and the Black Orpheus, the futurist opera Victory Over the Sun, meditations on "the human condition" as presented by the Russian Biocosmists, the poetry of Waly Salomão... played out to the public by the cosmic tricksters known as CLOVIS. Conceived as an ever-changing environment for durational performance, taking different configurations according to the context.

In collaboration with Cecilia Lisa Eliceche, Caetano, and special guests Bartira, Tarek Halaby, DJ Vinicius Variações.
In dialogue with curators Daniel Blanga-Gubbay, Christophe Slagmuylder, Silvia Fanti, and Juan Pablo Siles.

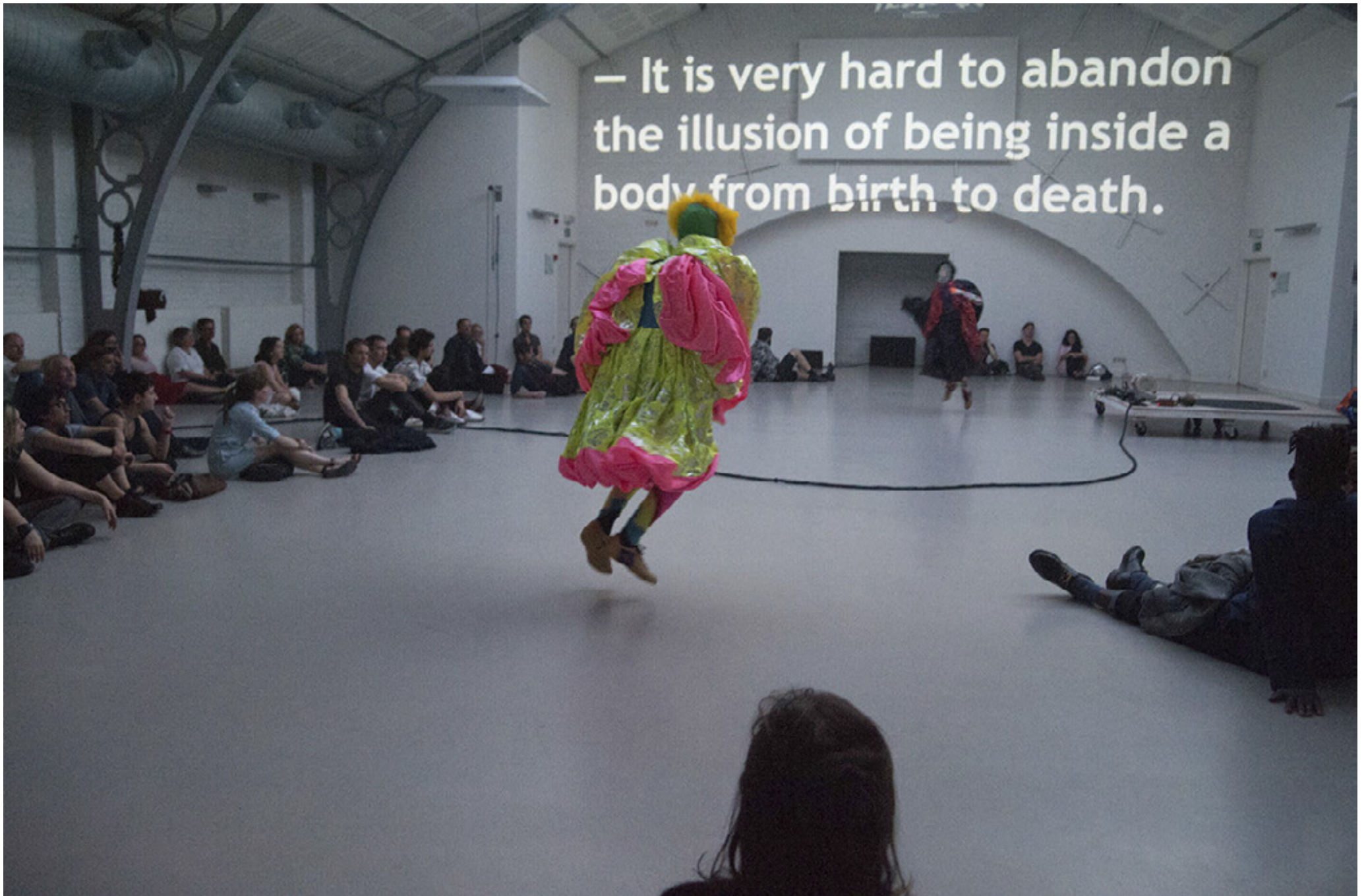
So far presented at:

Region(es)Series, Brooklyn NYC, August 2019
KFDA - KunstenFestivaldesArts, Brussels, May 2018
Live Arts Week, Bologna, April 2018
Live Works Centrale Fies, Dro, June 2017
nadaLokal, Vienna, May 2017

Links:

<http://kfda.be/en/program/orphic-exuberance-vs-solar-capitalism>
<https://youtu.be/-lxzaqDIIJg>
<http://www.liveartsweek.it/2018/it/programma/orphic-exuberance/>
<https://youtu.be/F8UrefjcKBI>
<http://www.coleccioncisneros.org/editorial/debate/contribution/solar-exuberance>

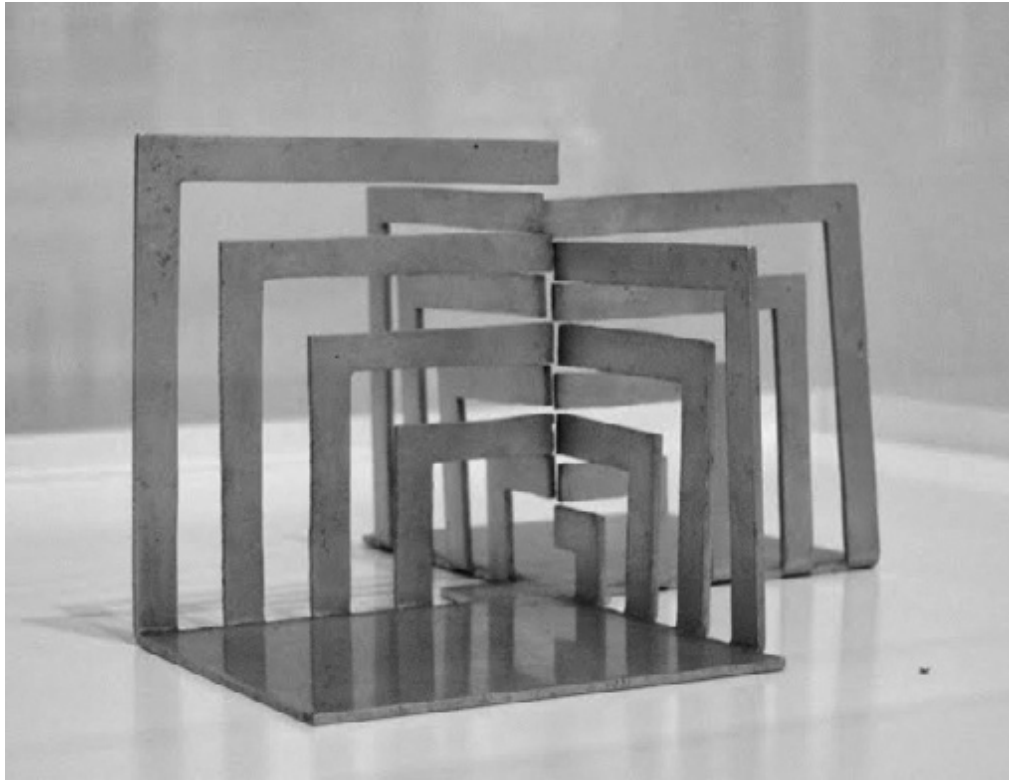
— It is very hard to abandon
the illusion of being inside a
body from birth to death.



Day 1 - Clovis Horizon, KVS theatre



Day 5 - CLOVISCEEN 13.000 URCYBP, KVS theatre





Day 6 - CLOVISCEEN 13.000 URCYBP, KVS theatre







*- Before,
all life was people,
era tudo gente.*



Transambient Cryptolombra, EX-GAM, LiveArts Week, Bologna







Internal Waves in the Strait of Gibraltar

or

La découverte de l'Amazonie par les Turcs enchantés, d'après Luiz Arnaldo Dias Campos et Baba Tayandô

The Strait of Gibraltar has been historically transmuted into a mythical portal between worlds and across times. In Greek antiquity, it demarcated the passageway between the Known World (Mediterranean) and the Limbo (Atlantic Ocean and beyond). Non Plus Ultra. Hence the ordeal of crossing it; and the homage to the hero, "Pillars of Heracles". In the pioneering Muslim cartography (XII century), it featured as "The Passage". A name later succumbed with the "Middle Passage" holocaust. Plus Ultra: from the perspective of the Holy Roman Empire, exceeding that mythical barrier came to represent European expansion and the advancement of a new civilization complex (a.k.a. territorial extraction and environmental racism). This research-to-performance proposes the alignment of two historical moments: the siege of Jerusalem in 1099, and the invasion of America in 1492, by way of the portal Strait of Gibraltar. Seen from the shores of the Amazonian coast, the history of the Mediterranean flows towards the destiny of Brazil as an enchanted portal is opened and African vodouns, orixas, indigenous gods, and nobles of the East and West find themselves gathered in forest.

This work was commissioned by the MUCEM in partnership with Biennale Ecriture du Reel, Marseille. As part of the research project Représentations fictionnelles à travers l'archive developed over the course of three years by the curator Samar Kehdy.

So far presented at:

MUCEM - Musée des civilisations e de la Méditerranée, March 2018

Raum, Xing, Bologna, February 2018

Links:

<http://www.mucem.org/programme/la-decouverte-de-lamazonie-par-les-turcs-enchantes>

<http://atpdiary.com/interview-eandro-nerefuh-ixing-law/>





Performance, Raum, Bologna







Umbelina's Cave

or

Caverna de Umbelina

This work explores diverse narratives of transfiguration of the Amazonian rainforest into female forms and names – Ci, Jaracy, Iracema, Supupema, Jurema... myths of the female continent - Ameryka - and the becoming of a beyond-human in the rainforest. Developed in the forms of lecture-performance, publication, and exhibition composed of a series of visual poems, textiles, kinetic sculptures, prints, light, fire and sound.

Presented at:

KFDA - KunstenFestivaldesArts, Brussels, May 2015

SOLO SHOWS, São Paulo, March-April 2015

Process/Poem, OEI Magazine #66, 2015

Capacete, Rio de Janeiro, March 2015

Festival Atos de Fala, Rio de Janeiro, November 2014

Caixa Cultural São Paulo, June 2014

Artista Como Translechuga, Pivô, São Paulo, May 2014

Links:

<http://www.kfda.be/en/program/umbelinas-cave-2>

<http://www.flanderstoday.eu/art/kfda-20-contemporary-arts-festival-reflects-time>

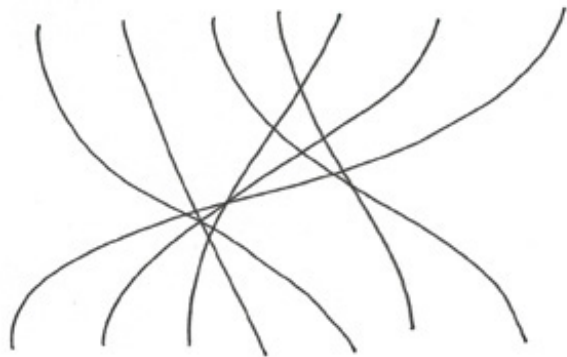
<http://www.solo-shows.com/gruna.html>

<http://terremoto.mx/umbelinas-cave-gruna/>

AMAZONA TETA CHUPADA
AMAZONA TETA CHUPADA CHUPADA
TETA CHUPADA
PADA
TETA CHUPADA AMAZONA

THE TELEPA
OF O OF
BE' 'THE LOST TRIBE'

1850's - PRESENT
PRESENT



PRESE 1850's - PRESENT

TH THE TELEPATH
THE TELEPATHIC
M MOTION PICTURE

Visual poem



Eolic sculpture



Environment for lecture-performance

Umbelina's Cave

or

Caverna de Umbelina

Telepathic -

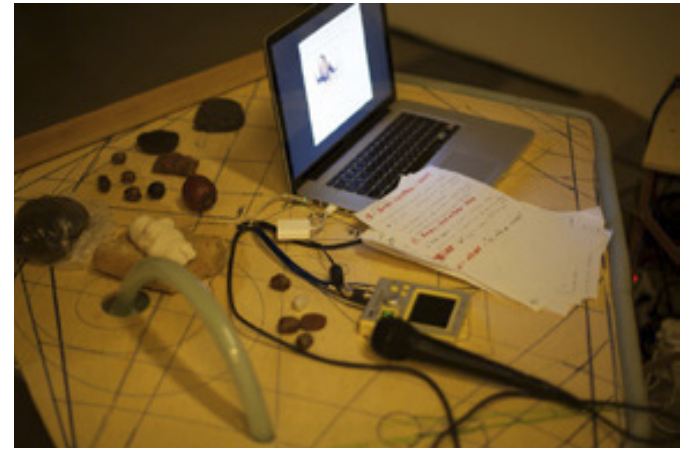
Following the ambition to contribute to the social and human evolution on the American continent, we embark on a telepathic or psycho-scenic expedition of the lost tribe. We, who inhabit the tropics and were fooled by the promise of progress and economic growth. We depart on a journey beyond the cave. Our evolutionary sense neither begins in the geological hideouts of the first men and their mimicry of animal hunt on the steppes nor with the big descent from the trees, which approximates man and ape. We follow the goddesses of the rainforest, preachers of a new telluric insurgency.

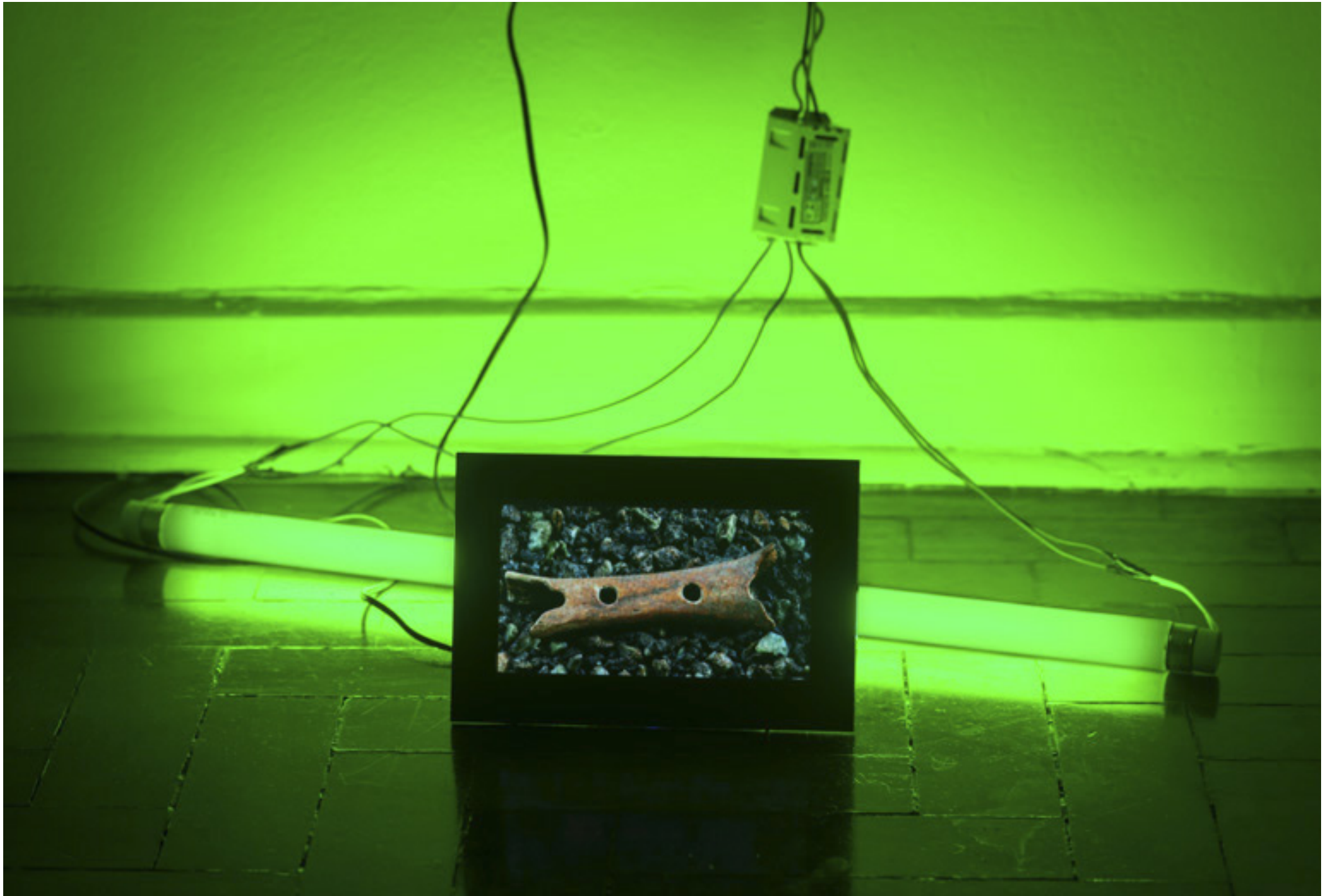
Cave-

From an occidental point of view, the cave is the human cradle and the black box of civilization. The cry, the grunt, the roar, and the scrawls on the stonewall precede the voice, speech and writing. Way before the human, sense existed and remained coded in broken materials and unintelligible traces. Archaeofossils. The philosopher returns time and again to the cave (in allegory or in person). Poets and thieves return time and again. The prophet lived in a cave for thirty years. For thirty years he adored the sun and conversed with serpents. The holy virgin seeks the cave to give birth. The walled cities, afraid of whatever the forests and mountain tops hide, replicated the prehistoric stone hideouts of humans. Beyond the cave, the forest appears as the proper environment for the birth of the alter-human, which is also a matter of gender, fashion and cuisine.







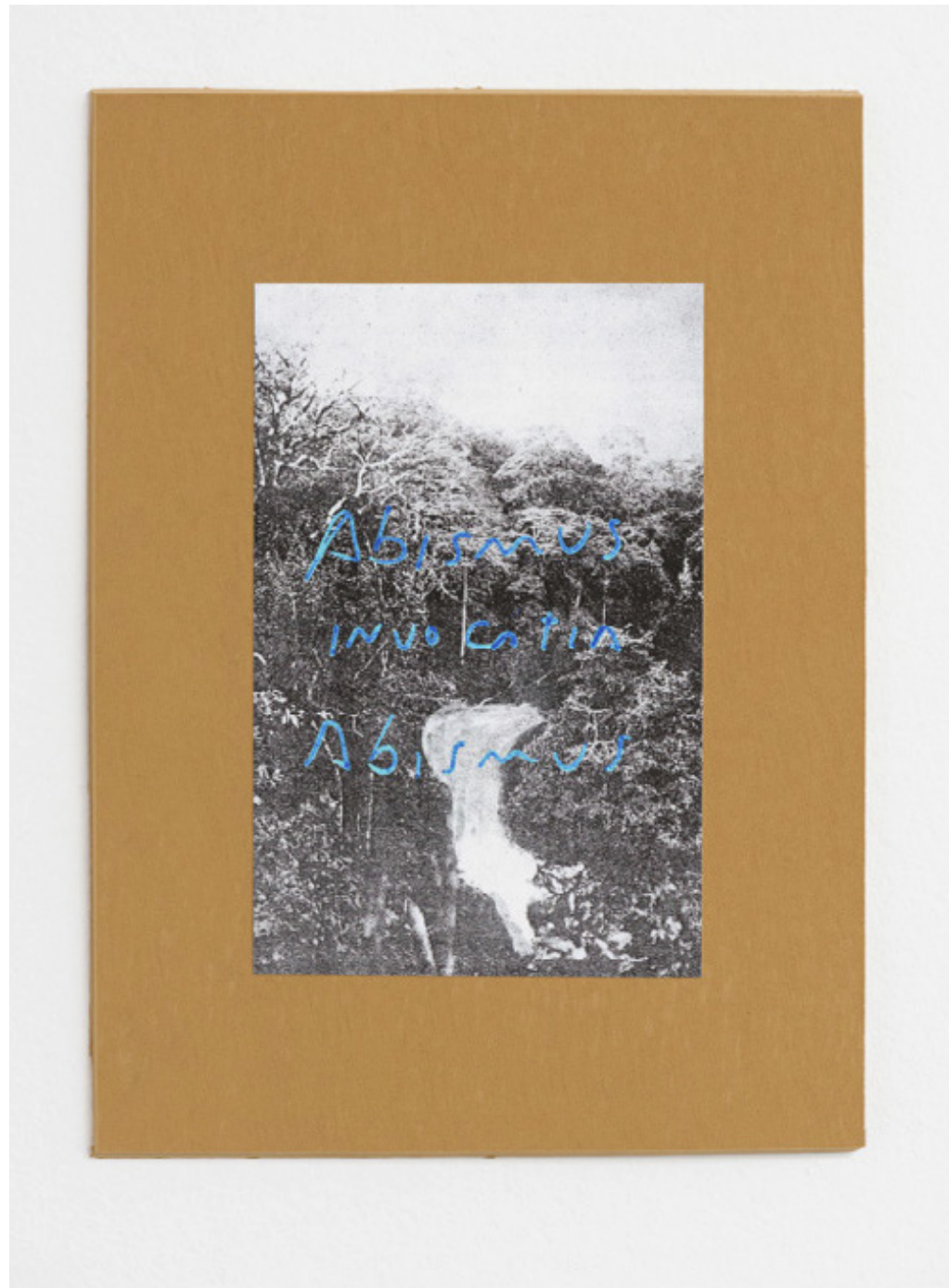


Sound object (archaeologic flute)



Hidrelétrica Tapajós Fontana Mixer, wood rubber, water pump, natural and 3D printed objects, 40x80x80cm





Print on cotton paper on rubber, 35x25cm



Print on cotton paper on rubber, 48x35cm



Australopithecus Amerikanus, clay reconstruction based on archaeological model, 15cm3

Eclipse Fenomeno

or

NAVE - 'o tucuxi do som, tocando pra nós'

Especialy commissioned for the III Aichi Triennale, Eclipse Fenomeno environment had as its center piece a “nave do som”. NAVE is a popular type of multimedia stage/system in the Amazonian region of Pará, Brazil, sharing some technological and historical aspects with Carribean cultures of sound systems. A NAVE was especially built in Tenoné, Pará, and travelled by sea along the routes of Amazonian aluminium and wood to Nagoya, Japan. And than by truck to its final destination, Toyohashi. This unique Amazonian constructivist sculpture and popular fetish object was exported especially to be exhibited in the Caravanserai, serve as a sort of archaeological “find” (but they are not ever really found, are they?). During its life in Toyohashi, the NAVE played popular tunes from the Amazonian and Carribean regions, solar rattles, whistles and hazes, and sacred chants from Japan and Brazil. The whereabouts of the NAVE, as well as its clay-modelled australopithecus companions, is unknown.

Presented at:

III Aichi Triennale, Toyohashi, Japan, August - October 2016

with curator Daniela Castro

Links:

https://youtu.be/RfFHMfqm_mU

https://youtu.be/d_1WPUkPbhY

<https://youtu.be/HQMuKjb23AU>

<https://terremoto.mx/article/libidiunga-cardoso-in-conversation-with-tobi-maier/>



NAVE sound controller

日食現象

前に述べたのは、語順のない明後年、明治四十一年、いや直年、それとて百万年語かもしれない。人間のいない未来の地球かもしれない。それにしても知らぬ。

平海、地味、森、神武、川、海、山、私たちはもうなるのか。
世界はすでに多様な終わりを迎える、これからどう終わるのか。

三百五十万、あるいは一千万、百年間にわたる活動の賜め

道一に奉
大物
物
物
物

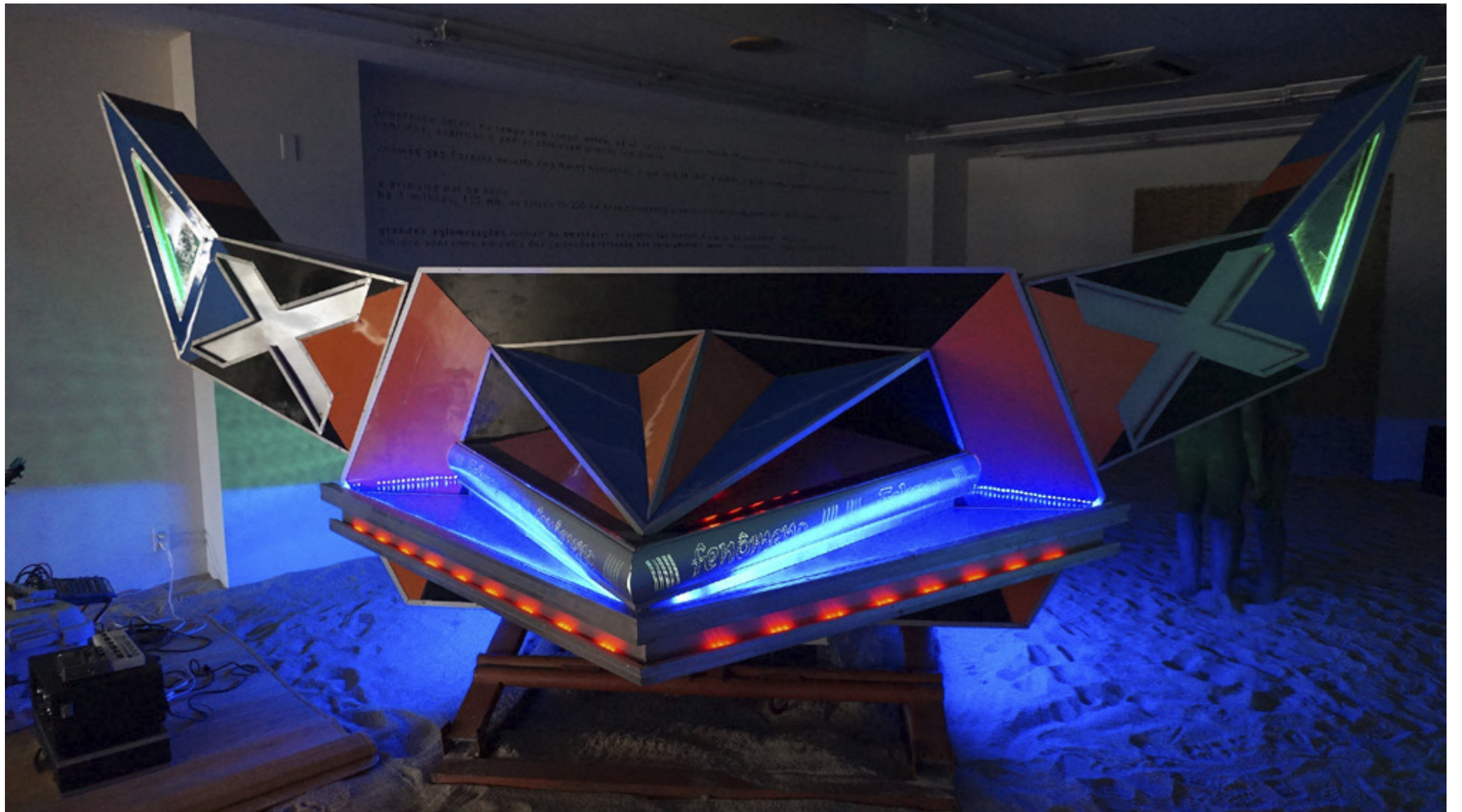
大崎が、暖簾汁に集まってくる。

論者が因々と註明に關く

主幹動詞「起」の

ある日の私たちは陣御所で酒を立てて、その四圍に壁をすまし、またある日の私たちはその裏で飯を料理した。





CH'U, cybernetic theatre

The steam room (or fog, mist, haze, interference) is open from 08:00h to 11:00h and 18:00h to 21:00h. On weekends open the steam from 08:00h to 11:00h and 15:00h to 21:00h. Towels are provided, but bring your own bathrobe, slippers, and any other toiletries you may need for a steam session.

CH'U is an exhibition resulting from an online discussion group initiated by the artist Caetano on cybernetics, in which we considered the centrality of the human body and labour in questions of automation. The exhibition takes the form of a fully functioning steam bath. Inside, the 'client' finds a dome for the steam bath, shower, furniture, living plants, and a sound shower on top of a 2x2m linoleum platform. Once a 'client' steps on the platform, a set of sound instructions are played for bodily movements of relaxation and breaking down patterns of behaviour. The steam, the plants, and the sound are controlled by a local server.

So far presented at:

W139, Amsterdam, October - November 2015

Link:

<https://w139.nl/en/event/chu-2/>



Entrance



Steam Bath



Steam Bath machinery



Sound shower

Livraria Calil Trouvé

Commissioned for the 33 Panorama de Arte Brasileira, this work responded to the curatorial proposal of expanding the Museum of Modern Art of São Paulo towards the modernist centre of the city, including new architectural propositions and the use of given spaces in the region. A second-hand bookshop famous for its rare books on colonial history was proposed to the artist by the curators as a sort of reading room for the expanded museum. Arrangements of books and furniture, displays, imagery, objects, light, and a series of soundtracks scored after a selection of books (sound effects, nature sounds, spoken word) composed a specific ambience.

In collaboration with Julio de Paula, and special guests Linda Franke (sound), Ligiana Costa (voice), Tobi Maier (voice), Prof. Eduardo Navarro (voice), Pablo Leon de la Barra (voice).

Presented at:

33 Panorama de Arte Brasileira, MAM, São Paulo, October - December 2013

curators Lisette Lagnado and Pablo Leon de la Barra

Link:

https://youtu.be/9_K-Ax4Gdd0

<https://soundcloud.com/nerefuh/2-1>









MARIO

SAIDA



A Brief History of the Banana in the History of Art or Banana Experience 3D - deliciante, diferente, dançante

Initiated in 2008, this ongoing research attempts to tell a history of the twentieth century by way of a geopolitical sign: the banana. It features a large collection of images, films, music, stories, anecdotes, selected from the history of art and popular cultures. Organised and presented in the forms of lecture-performance, publication, didactic mural, workshop.

Presented at:

35 Panorama da Arte Brasileira, MAM - SP, 2017

Artists book, Proac, Sao Paulo: 2016

X Biennial Centroamericana, Costa Rica, August - September 2016

12 Biennial Havana, Cuba, May - June 2015

Contra Escambos, Espaço Fonte, Recife, and Palácio das Artes, Belo Horizonte, Brasil, April - June 2013

17 Festival Sesc VideoBrasil, São Paulo, October 2011

Faculdade Zumbi dos Palmares, São Paulo, June 2011

Rietveld Academie, Amsterdam, August 2008

Links:

<https://youtu.be/5AnhC9j7E2k>

http://www.nerefuh.com.br/right_data/uma_breve_historia_da_banana_na_historia_da_arte.pdf

http://mam.org.br/wp-content/uploads/2017/11/003-Uma-Breve-Histo%CC%81ria-da-Banana....mp4?_=3

<https://soundcloud.com/nerefuh/primeira-parte-a-banana>



Performance, Festival Sesc VideoBrasil

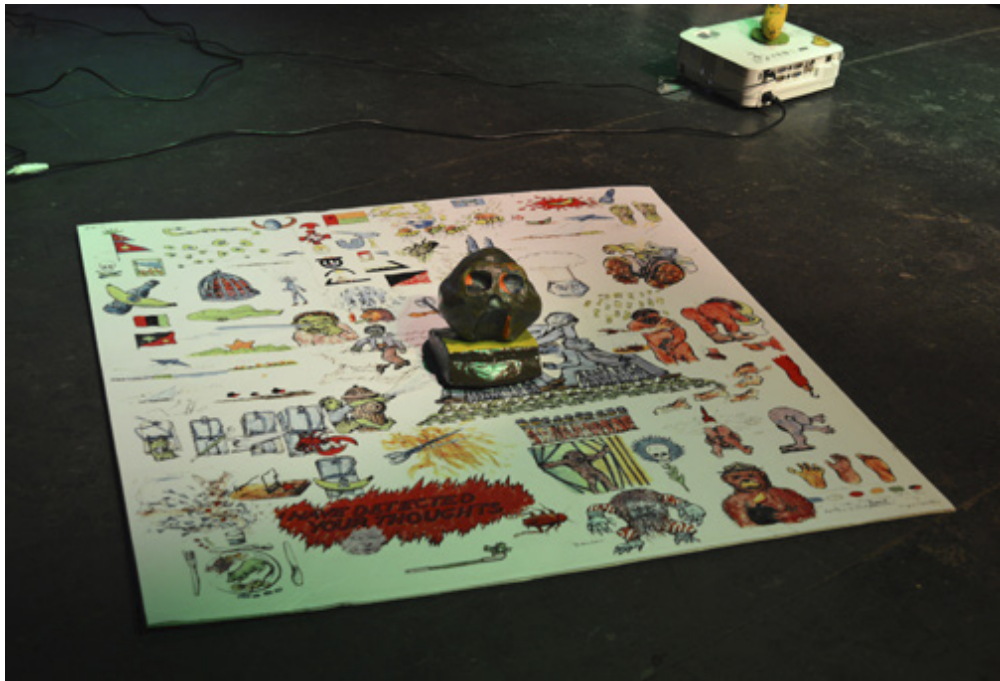
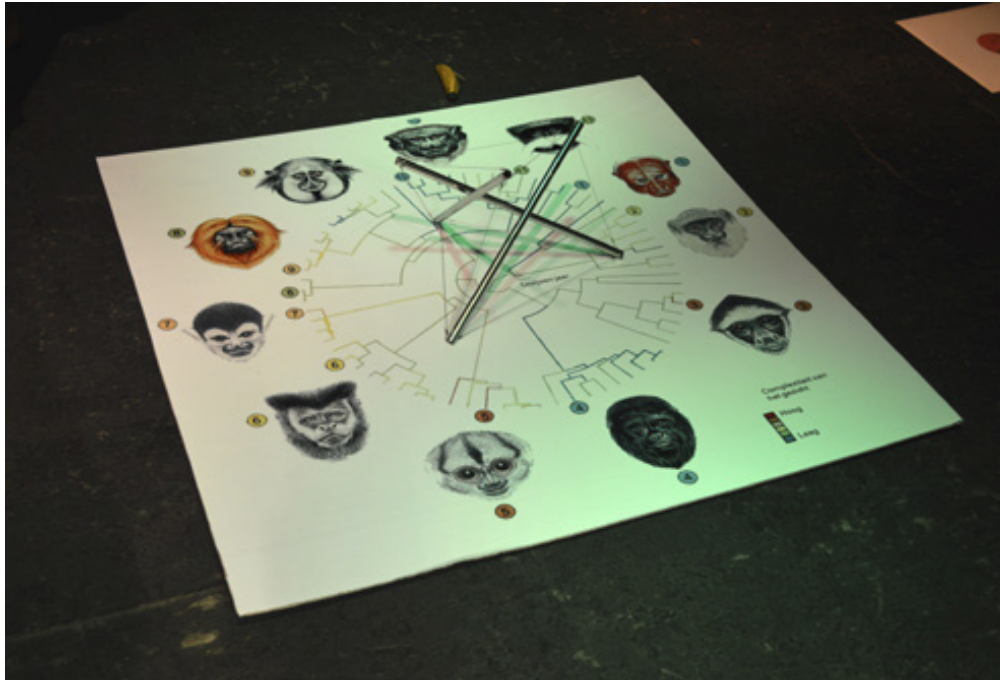


Didactic Mural, MAM-SP





Performance, Teatro Bertold Brecht, Havana



Agitprop Abyssal, como era boa minha ventura or Paradygmat Bonaventury

As the title suggests, this work is conceived as an agitprop experiment that combines sculptural construction, dance performance, sermon, and a series of guest lectures from scholars of the Latin American Studies Center in Warsaw. In the performance, a prophet/orator figure spits out a critique of the 'abyssal thinking', after a homonymous text by sociologist Boaventura de Sousa Santos, that presents a civilizational paradigm in the form of gateways. One gateway is formed by the pillars emancipation/regulation and another formed by the pillars appropriation/violence. Meanwhile, a iansã figure (dancer-spirit) circles the pillars counter-clockwise.

Commissioned by the National Gallery Zacheta for a group exhibition on Latin American modern art, especially in relation to modern architecture. In collaboration with the dancer Magda Ptasznik and the actor Zbigniew Kowalski.

Presented at:

Zacheta National Gallery, Warsaw, Poland, December - February 2014
curator Magda Kardasz

Links:

<https://youtu.be/qwHeNXdtmng>











The Oath of Monte Sacro, a pocket-epic

or

Juramento no Araxá Sagrado, queria incendiar Roma mas o cósfro tava molhado

This research develops from the multiple historical references implicated in an image engraved in a small commemorative silver plaque. It shows a historical-allegorical scene known as 'the oath of monte sacro' related to Latin American independence struggles in the nineteenth century. The performance version of the work takes the form of a text-based "pocket-epic", in which 'the oath' is reenacted in three voices: an orator, a baritone singer, and a meta-narrator. The exhibition version unfolds the research into an installation composed of scenic painting, embroidered banners, lectern-sculptures, text, which also doubles as a set-up for a series of performances and lectures. Beyond the search for 'historical truth', this work concentrates on the dramatic space that the narrative produces/requires to be enacted.

In collaboration with Sunao Vagabond, Nicolas Nestoret, Greg Vamvakas, and special guests Paolo Gerbaudo and Joaquin Barriendos.

So far presented at:

Centro Cultural São Paulo, November - March 2010

Reina Sofia Museum, Madrid, December 2010

Miranda House, London, April 2010

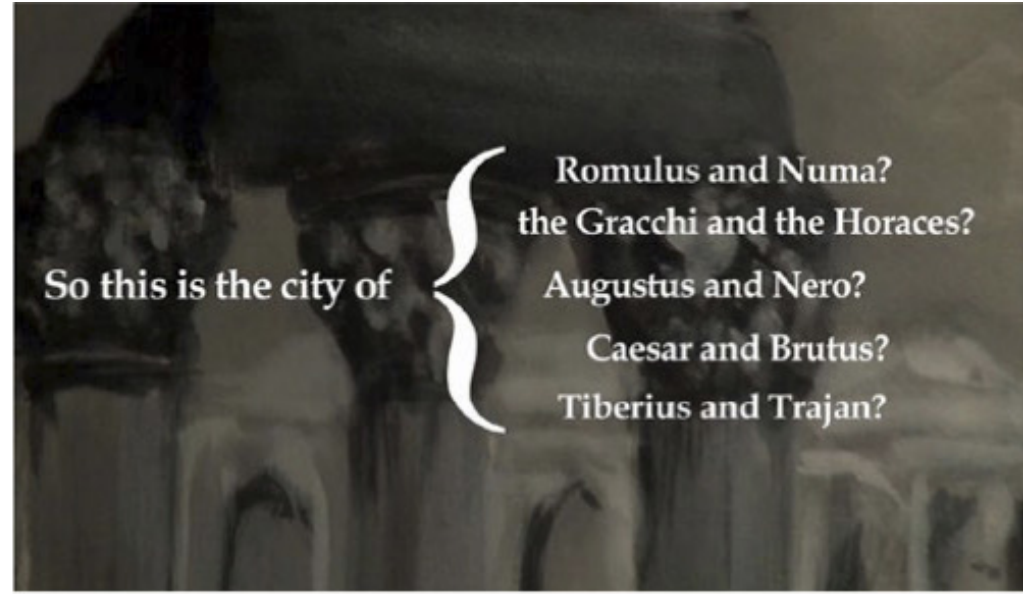
Links:

<https://youtu.be/V7MPTu02-Wc>

<https://youtu.be/nl-6Dlas4RI>



Silver medal, 3,5x5,5cm, 1822





Props for lecture-performance, Centro Cultural Sao Paulo





Lecture-performance, Centro Cultural Sao Paulo

Latin American Political Chants or Political Chants For The Future

Rooted in archival material from street protests in Chile 1973, registered in the days prior to the coup d'état that murdered the democratically elected president Salvador Allende and inaugurated the necropolitics of the so-called chilean boys in latin america, this work considers the performance of protest and the collective physical expression of language. It takes the form of a workshop, sound performance, sound installation and music album.

Presented at:

Mobile Radio BSP, 30 Sao Paulo Biennial, 2012

KulturBunker Dora, Trondheim, Norway, May 2010

Festival Zeppelin, CCCB, Barcelona, December 2009

AlReves music label, May 2009

Institute of Contemporary Arts, London, May 2009

Links:

<http://alreves.org/releases/alr17>



GIF CAVE, digital archaeology

This commissioned work investigated the idea of digital archaeology, which includes the movement of digital imagery to the physical world and vice-versa, via 3D printing, scanning, copying. It took the form of an immersive environment open to the public for three days, including a series of guest lectures.

The further development of this work can be seen on **CH'U, cybernetic theatre**.

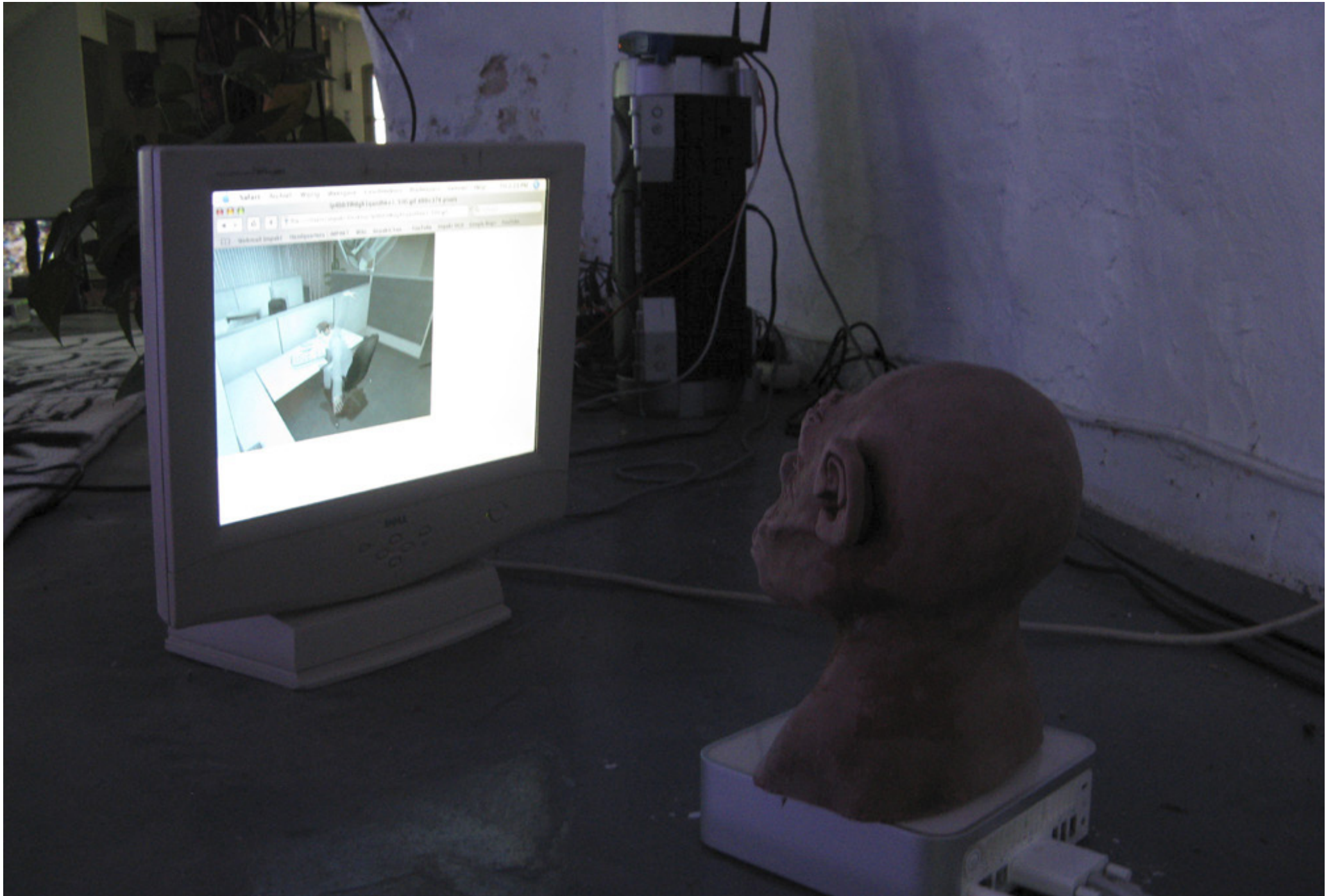
Presented at:

Impakt Foundation, Utrecht, April - June 2012

Link:

<https://youtu.be/AGtIPU2bP6c>





Clay australopithecus bust, "break down" GIF, mini mac



3D printed replica of public sculpture in Utrecht, 30x7x4cm

CUMBRE DE LA MERCOSUNGA (Land Art Summit)

'Cumbre' is an alternative regional summit in the form of gatherings that take place in different south american cities under the overall theme of 'land art'. Considering the large scale geo-engineering projects that have been reshaping the american continent since the colonial invasion in 1492, its lands, rivers, and sea, this initiative invites local agents to discuss the relationship between land art, geography and politics.

So far presented at:

Playa del Cerro, Montevideo, Uruguay, December 2015 - January 2016

9 Mercosur Biennial, Porto Alegre, Brazil, May 2013

Planta Alta, Asunción, Paraguay, April 2012

Link:

<https://youtu.be/eUY8dmZ2EV0>

<http://www.nerefuh.com.br/cumbre.html>



Land Art Summit, Playa de Cerro, Montevideo







Software Libre campaign, Paraguay



PPUB - exofficial political party active in Brazil, Uruguay and Paraguay, from 2008 to 2015

LEANDRO NEREFUH (born in M'Boygy, 1975) is an artist and art historian self-inscribed in the "brazilian" constructivist tradition. Since 2009, he has been developing a method of *formal translation* of historical narratives into performances, lectures, texts, sculptures, and agitprop experiments, with special dedication to the geographies of SubAmerica and the Carribean. Around 2013, his work took on an ontological turn and has become mostly concerned with the creation of formal experiments converging different crafts into open-ended relational environments and/or social arrangements including living beings, spirits, technologies, and things. He is also a co-founder of PPUB - Partido pela Utopia Brasileira, an exofficial political party that was active in brazil, paraguay and uruguay from 2008 to 2015.

LEANDRO NEREFUH (M'Boygy 1975) é perambulero, costureiro, poeta primitivo, e construtivista aprendiz.