

LEANDRO NEREFUH

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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 and the science of Vodou. With collaborators from Salvador de Bahia, Haiti, Togo, Belgium and Holland.

So far presented at:

Galeria da BoaVista, Galerias Municipais Lisbon, May - September 2022

KU Leuven, October 2021

Stuk, Leuven; and workspace brussels, March-May 2021

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://haitioayiti.com>

<https://galeriasmunicipais.pt/en/exposicoes/panamerica-lavro-e-dou-fe-ato-1-haiti-o-ayiti/>

<https://galeriasmunicipais.pt/en/jornal/on-the-trail-of-a-sacred-revolution-interview-in-the-scope-of-panamerica-lavro-e-dou-fe-ato-1-haiti-o-ayiti-by-cecilia-eliceche-leandro-nerefuh/>

<https://www1.folha.uol.com.br/ilustrada/2022/07/haiti-politico-e-cosmico-se-fundem-entre-pintura-e-danca-em-mostra-em-lisboa.shtml>

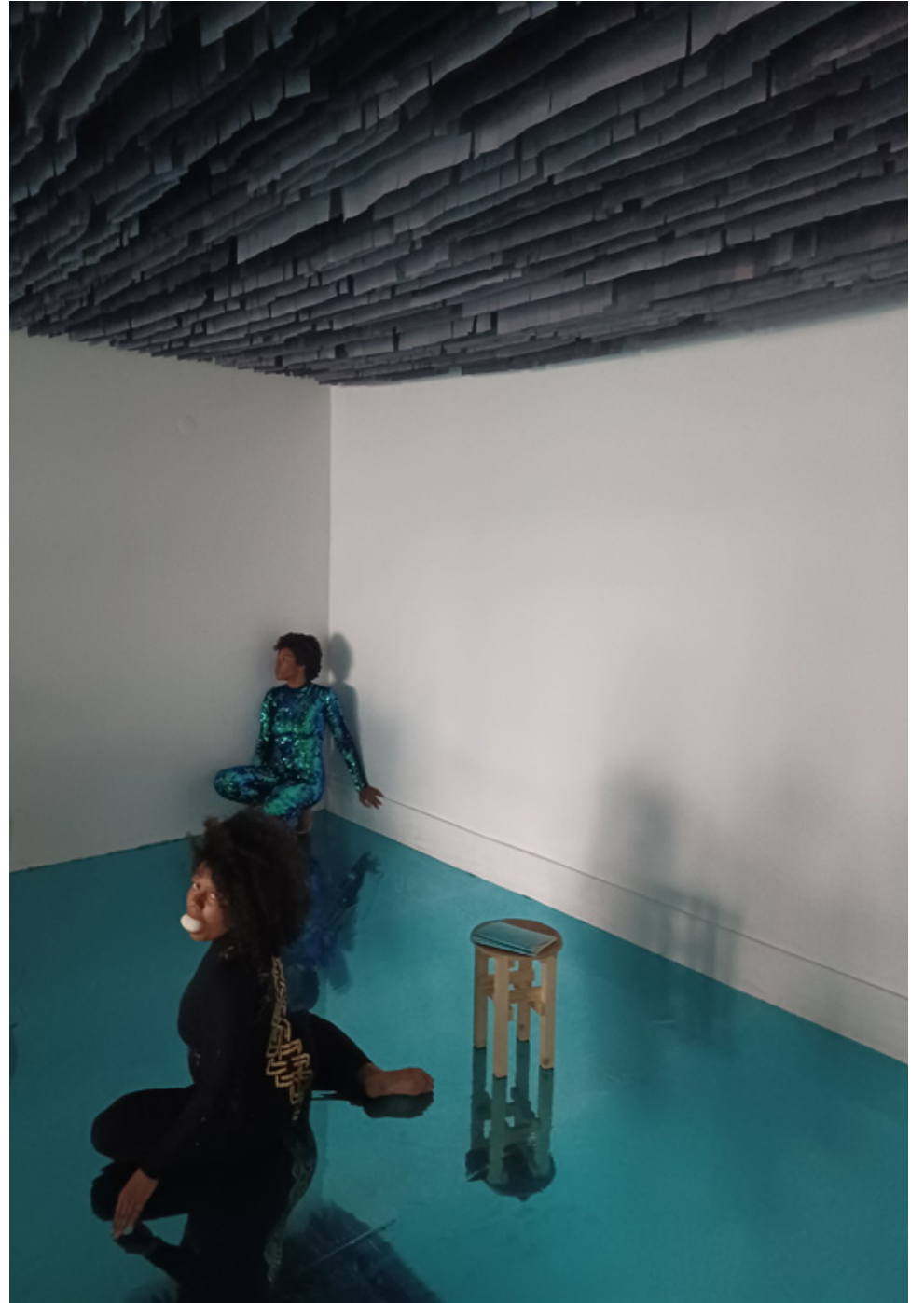
<https://contemporanea.pt/edicoes/07-08-09-2022/cecilia-lisa-eliceche-e-leandro-nerefuh-panamerica-lavro-e-dou-fe>

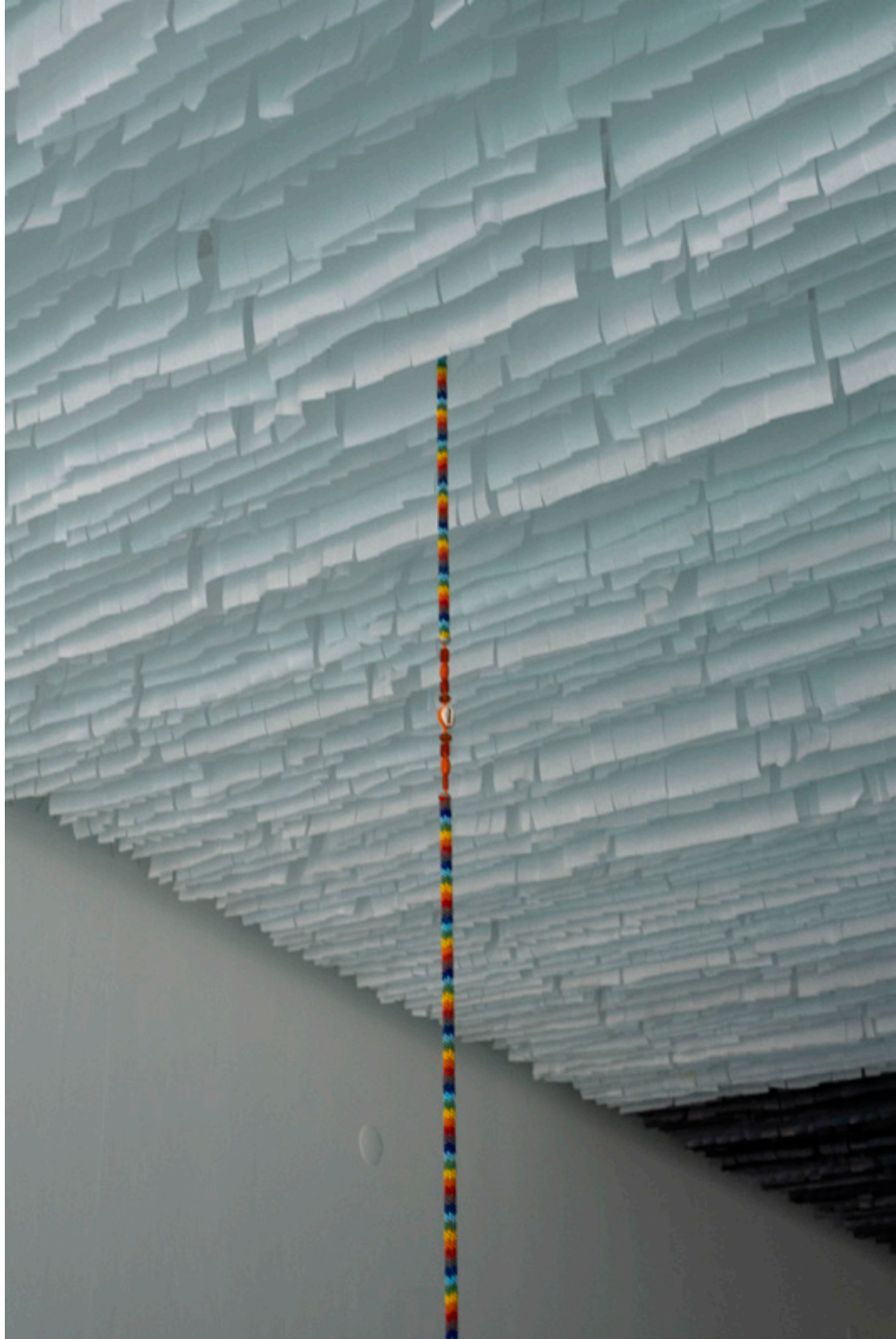
<https://youtu.be/clpyoWb2rtQ>

<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

Clóvis Horizon

Based on narratives about the Sun and feelings of exuberance and cosmic anxiety it generates, the plot presents a synthesis of materials including the Aztec myth of the 6th Sun, the philosophy of the Solar Rattle (R. Negarestani), the Rotten Sun, Orphic Hymns and the Black Orpheus, the futurist opera Victory Over the Sun, meditations of the Russian Biocosmists on “the human condition”, the poetry of Waly Salomão... played out to the public by cosmic tricksters known as CLÓVIS. 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.

So far presented at:

Radio Art Zone Festival, 22-hour live FM and online radio broadcast, July 2022

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:

<https://radioart.zone/sunday-17-july>

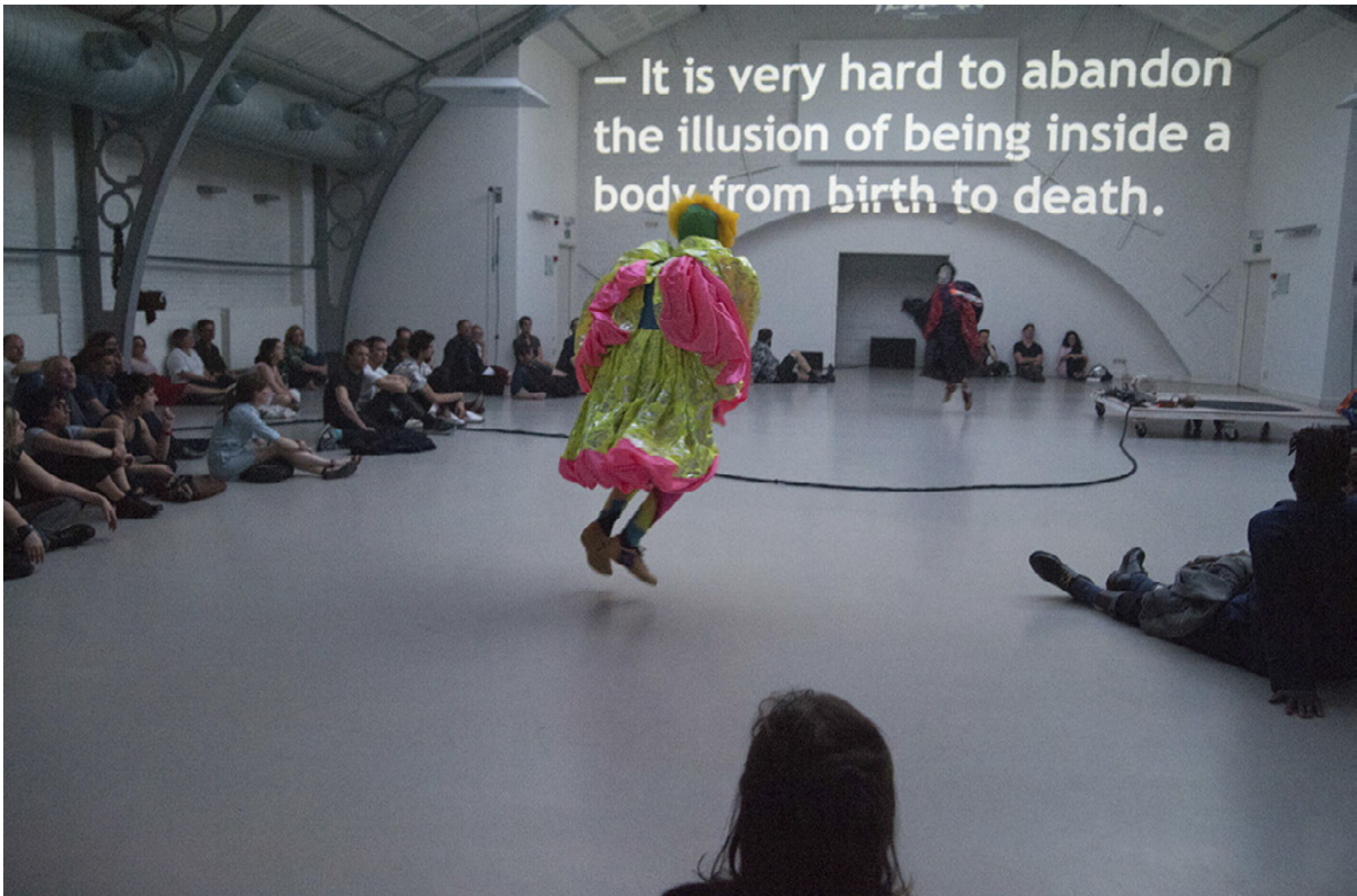
<https://kfda.be/en/festivals/2018-edition/programme/orphic-exuberance-vs-solar-capitalism/>

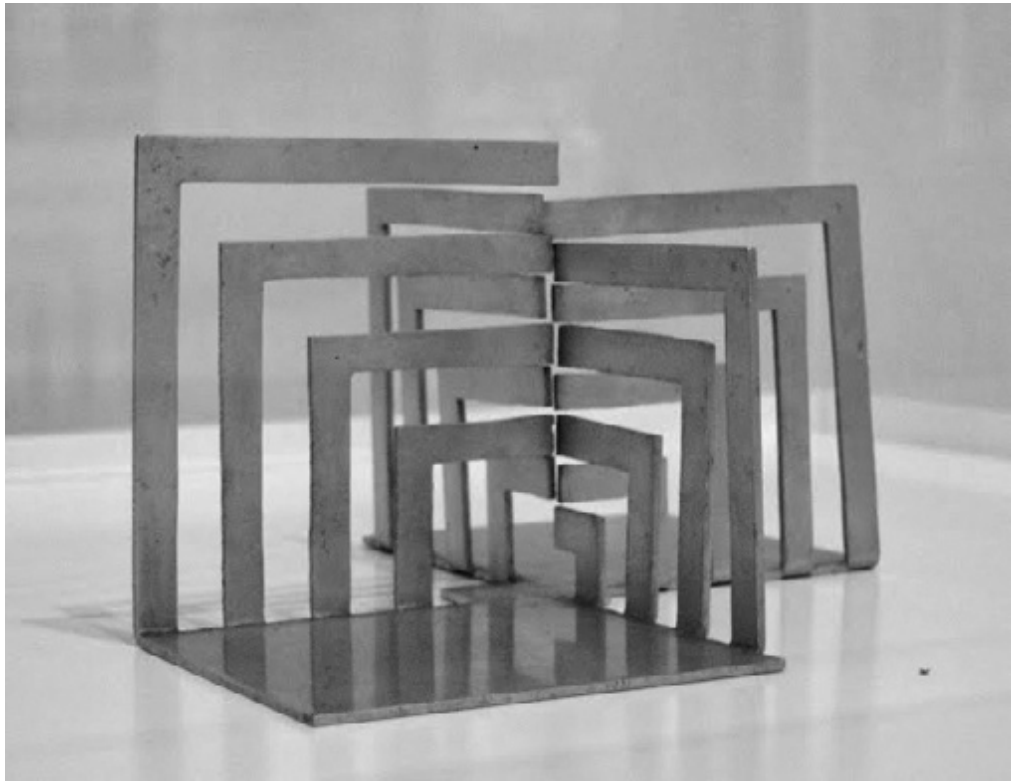
<https://youtu.be/-lxzaqDIIJg>

<http://www.liveartsweek.it/2018/it/programma/orphic-exuberance/>

<https://youtu.be/F8UrefjcKBI>

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





LO I^oNS
ASTROGO·PVE·TAQ̄S·AVE



del miedo del sol y de la luna, y elip y de tres rellas y como
res-bru Domingo y
de los quatro
muy de pna
comi pa
mas y año y
cientos del
señalar la
de la antig

as. tro lo go

q̄ los









CLÓVIS HORIZON explained through an interpreter:

In mainstream US-centric archeology, the CLOVIS have been (wrongly) identified as an ancient hunter-gatherer society that roamed the territories currently known as the Americas. The “Clovis First” theory sustained that a group of sapiens denominated “Clovis” crossed the bering strait (beringia) following mammoth game, accidentally becoming the first inhabitants of the continent. Those archeologists claimed that all indigenous peoples of the territories now known as the continental America (from south to north) find a single descendant in the Clovis Culture. Their theory was backed up by uncalibrated radiocarbon tests, dna tests, and types of spear points officially dubbed “Clovis technology”, found in archeological sites close to present day New Mexico. But we know better. The “Clovis first” is an absurd theory. LOLing! The peopling of the territories so-called `Americas`` did not occur in one single spatial-temporal flow. Multitudinous living beings, including humans, have been coming and going to those territories through different dwelling paths by land, river flows, airstreams, seaways and portals. Far from being the primeval “Americans” (Amaru-Kans), the CLOVIS are interstellar personalities who ride on Astral-Causal energy. They are entities of a cosmic nature. The CLOVIS are Solar Worshippers, and Guardians of the Sun. They travel far and wide across the universe, including the earth, which they have been visiting for millenia. Thus, inapt and confused western archaeologists have considered them to be the first inhabitants, the anthropocentric horizon of the Americas. The CLOVIS are among the first great astronomers, astrologues and cosmic poets. They move on the solar fluids and electromagnetic waves of the earth-Sun axis and beyond. That said, they are all too glad to tune into frequencies, modulations, waves, and vibrations among all thinking spirits. In this grandiose rotation without beginning and end, universal matter communicate by any means necessary.





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

Presents a multidirectional cartography in time and space with its geo-logical centre in the history of the Strait of Gibraltar as a portal technology between worlds; or Portal de Encantaria; unfolding its multiple geophysical, geopolitical and ritualistic repercussions, i.e.: 1. the function of this portal in the anticolonial narrative of the Tambor de Mina; 2. the Strait as a paradigm of modern scientific advancement (Novus Organum, 1620); 3. the 'Eastern' global perspective of Muhamad Al-Idrisi (12th century); 4. Edward Said's concept of Orientalism; and 5. the geophysical connection between the Amazonia, the sands of the Sahara and the Mediterranean by way of transoceanic winds and the memory of Gondwana.

Initially commissioned by the MUCEM and presented 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/>









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

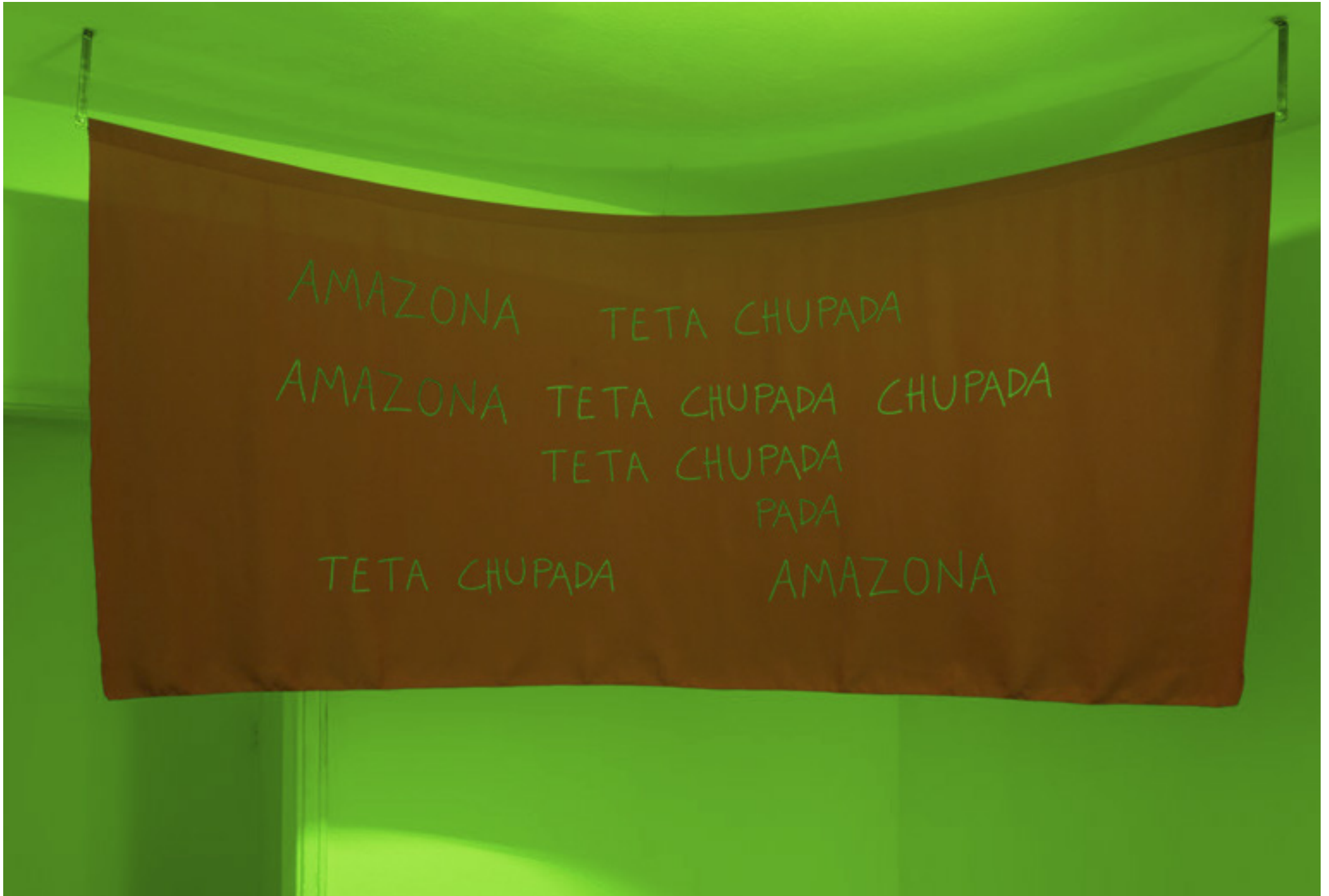
Links:

<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/>

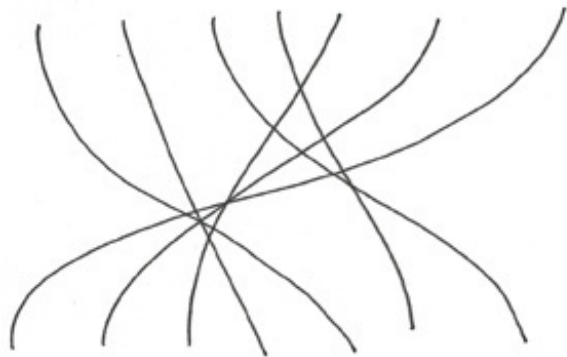


AMAZONA TETA CHUPADA
AMAZONA TETA CHUPADA CHUPADA
TETA CHUPADA
TETA CHUPADA
PADA
TETA CHUPADA AMAZONA

Amazona Teta Chupada, silk screen on textile, 140x300cm, 2015

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

1850's - PRESENT
PRESENT



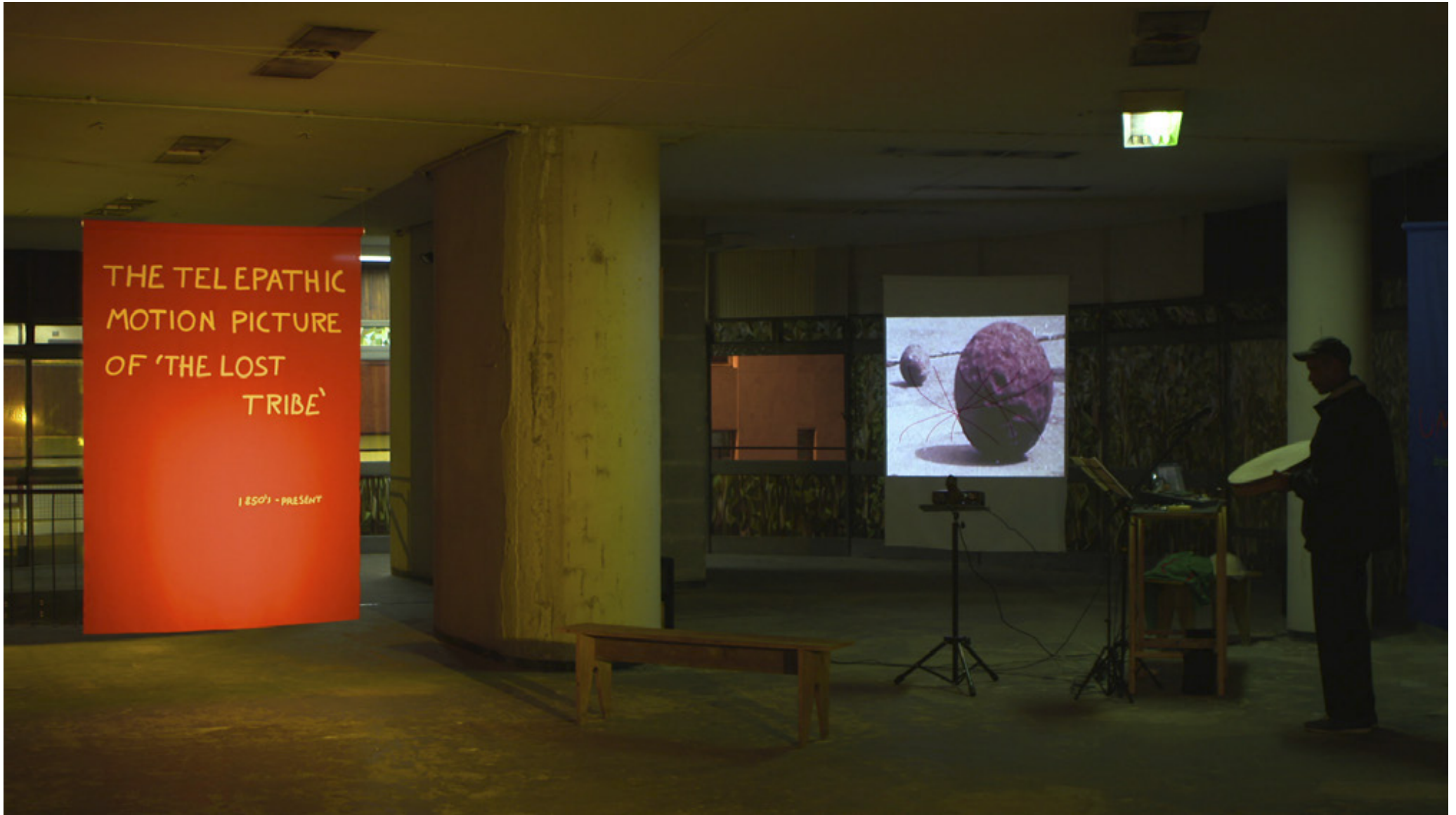
PRESE 1850's - PRESENT

TH THE TELEPATH
THE TELEPATHIC
M MOTION PICTURE

The Telepathic Motion Picture of The Lost Tribe, marker on paper, 2015



Eolic, plastic cups, wire, thread, 23x11x8cm, 2015



Environment for lecture-performance, textiles 220x140cm each, video projection, attributes, sound gear, 2014-2015

Umbelina's Cave

or

Caverna de Umbelina

Telepathic -

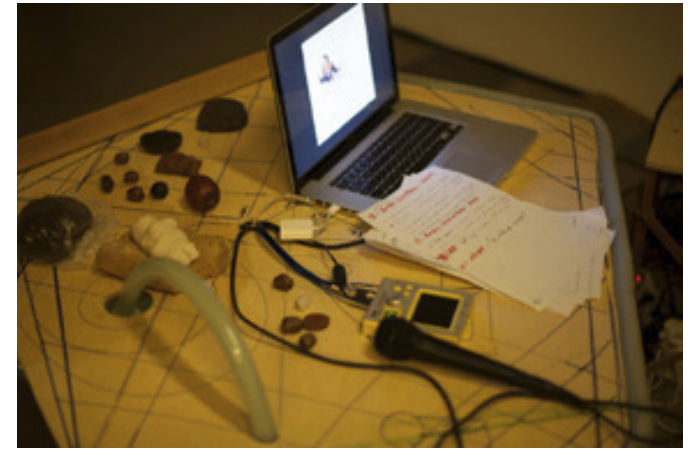
Following the ambition to contribute to the social and human evolution on the American continent, we embark on a telepathic or psycho-scenic expedition of the lost tribe. We, who inhabit the tropics and were fooled by the promise of progress and economic growth. We depart on a journey beyond the cave. 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-

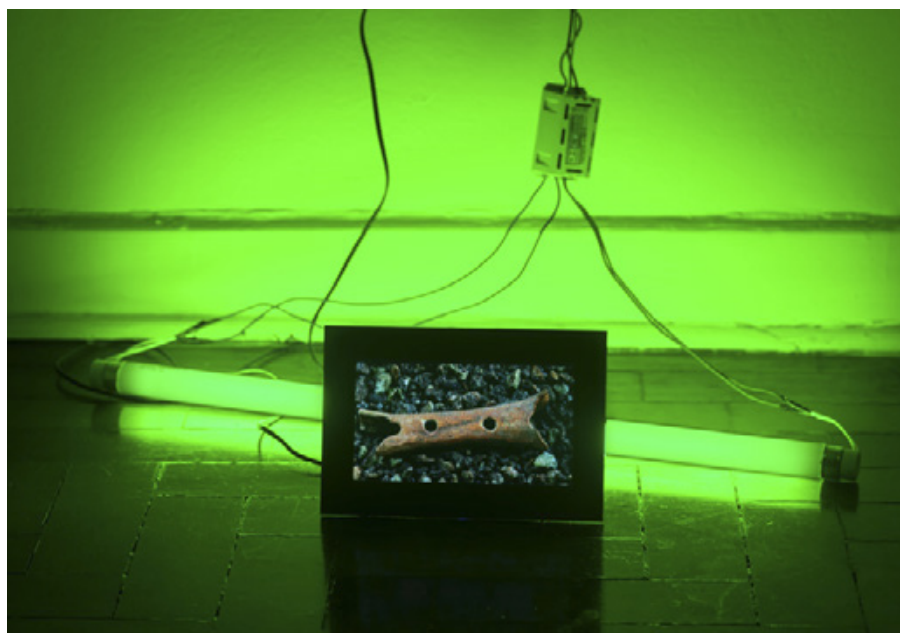
From an occidental point of view, the cave is the human cradle and the black box of civilization. The cry, the grunt, the roar, and the scrawls on the stonewall precede the voice, speech and writing. Way before the human, sense existed and remained coded in broken materials and unintelligible traces. 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.







Poster, 70x60cm, and documentation of lecture-performance, 2015



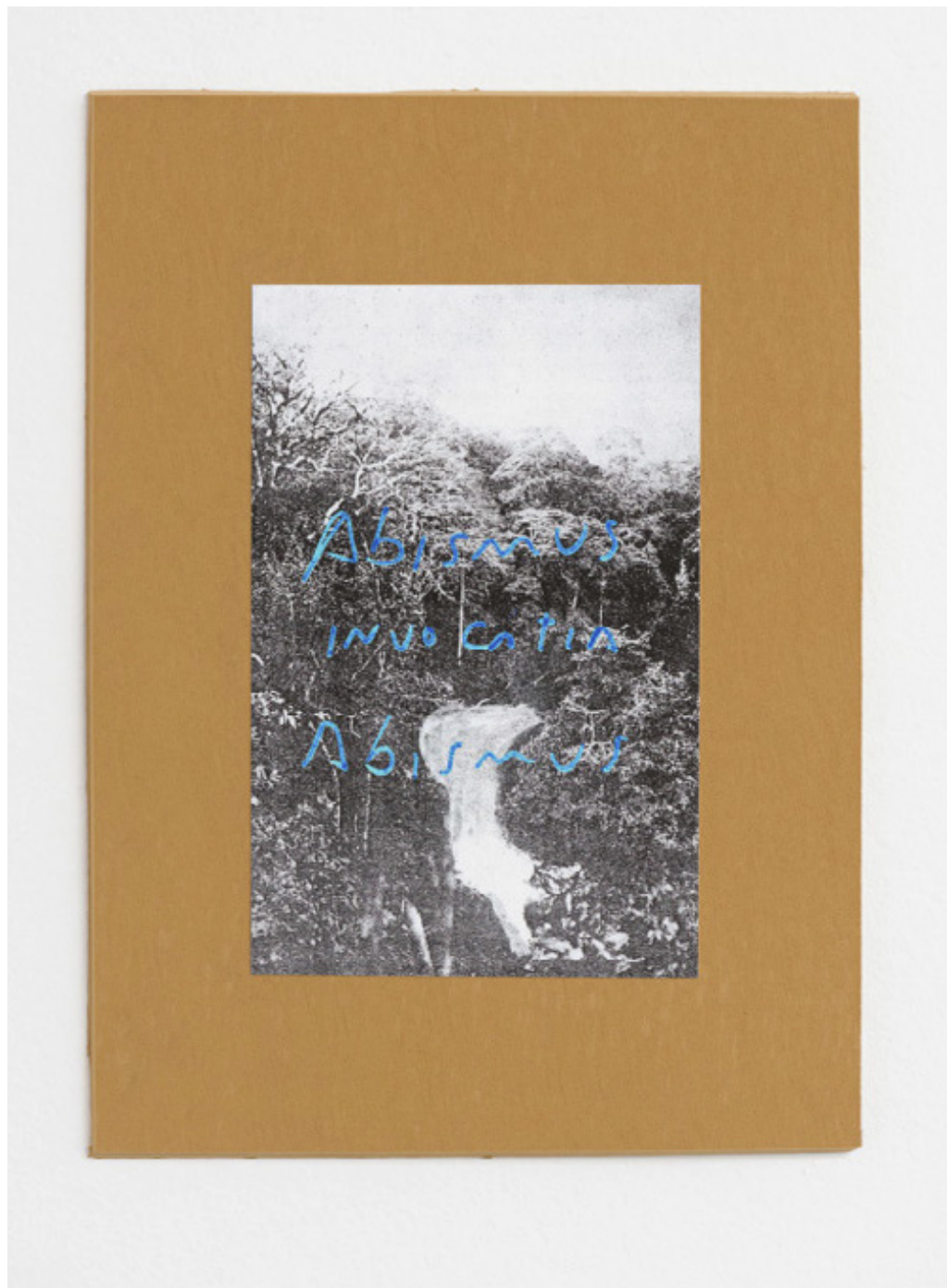
Faluta, digital image display, soundtrack in loop, light, 15x17cm, 2015



Hidrelétrica Tapajós Fontana Mixer, table, rubber, water pump, natural and 3D printed objects, 40x80x80cm, 2015



Hidrelétrica Tapajós Fontana Mixer, table, rubber, water pump, natural and 3D printed objects, 40x80x80cm, 2015



Abismus Invocatia Abismus, print on cotton paper on rubber, 35x25cm, 2015



Fiona 5, print on cotton paper on rubber, 48x35cm, 2015

Eclipse Fenomeno

or

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

Especially commissioned for the III Aichi Triennale, Eclipse Fenomeno environment had as its center piece "nave do som". NAVE is a popular type of musical stage/system in the Amazonian region of Pará, Brazil, sharing some technological and mythical aspects with Caribbean cultures of sound systems. A NAVE was especially built in Tenoné - Pará and exported for the exhibition as a unique Amazonian constructivist sculpture and popular fetish object, as well as an archaeological exhibit. In some ways, replicating the traffic of archaeological objects and the problems that go with that. How to show an archaeological find, from 1940 or 1 million years ago, who knows. The provenance of archaeological objects, the sense of belonging and property, and ancestry is always in question. While it live in Toyohashi, the NAVE played popular tunes from the Amazonian and Caribbean regions, solar whistles and hazes, and sacred ancestral chants from Japan and Brazil.

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>



Detail sound controller and wall drawing, 2016

日食現象

月に影がさすのは、太陽の光が地球に届かず、月に影がさす。100年、いや百年、それと100万年を繰り返している。ある日は、太陽の光が地球に届かず、月に影がさす。それは、太陽の光が地球に届かず、月に影がさす。それは、太陽の光が地球に届かず、月に影がさす。

太陽、地球、月、の位置関係。地球は太陽の光を浴び、月は地球の影を浴び、太陽の光が地球に届かず、月に影がさす。

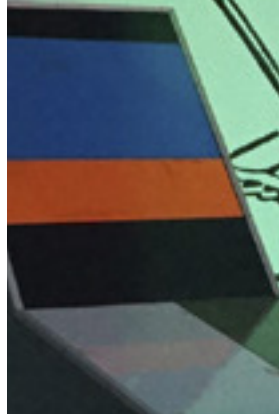
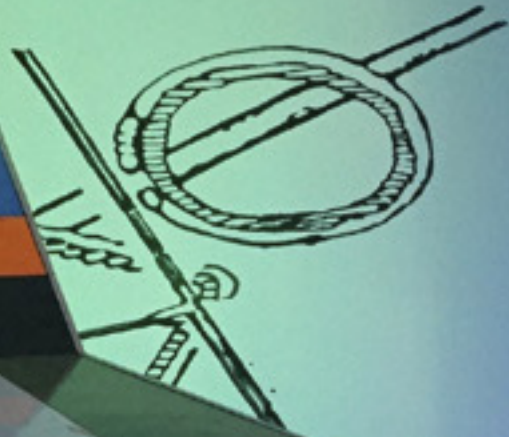
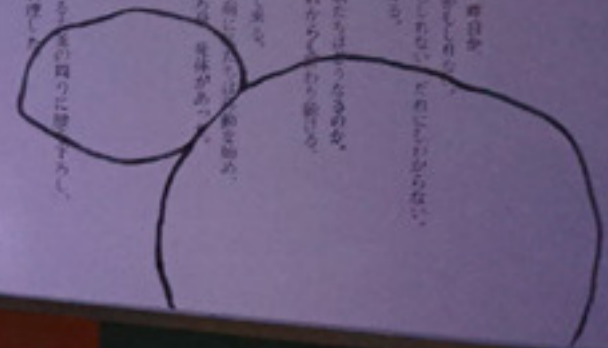
太陽の光が地球に届かず、月に影がさす。

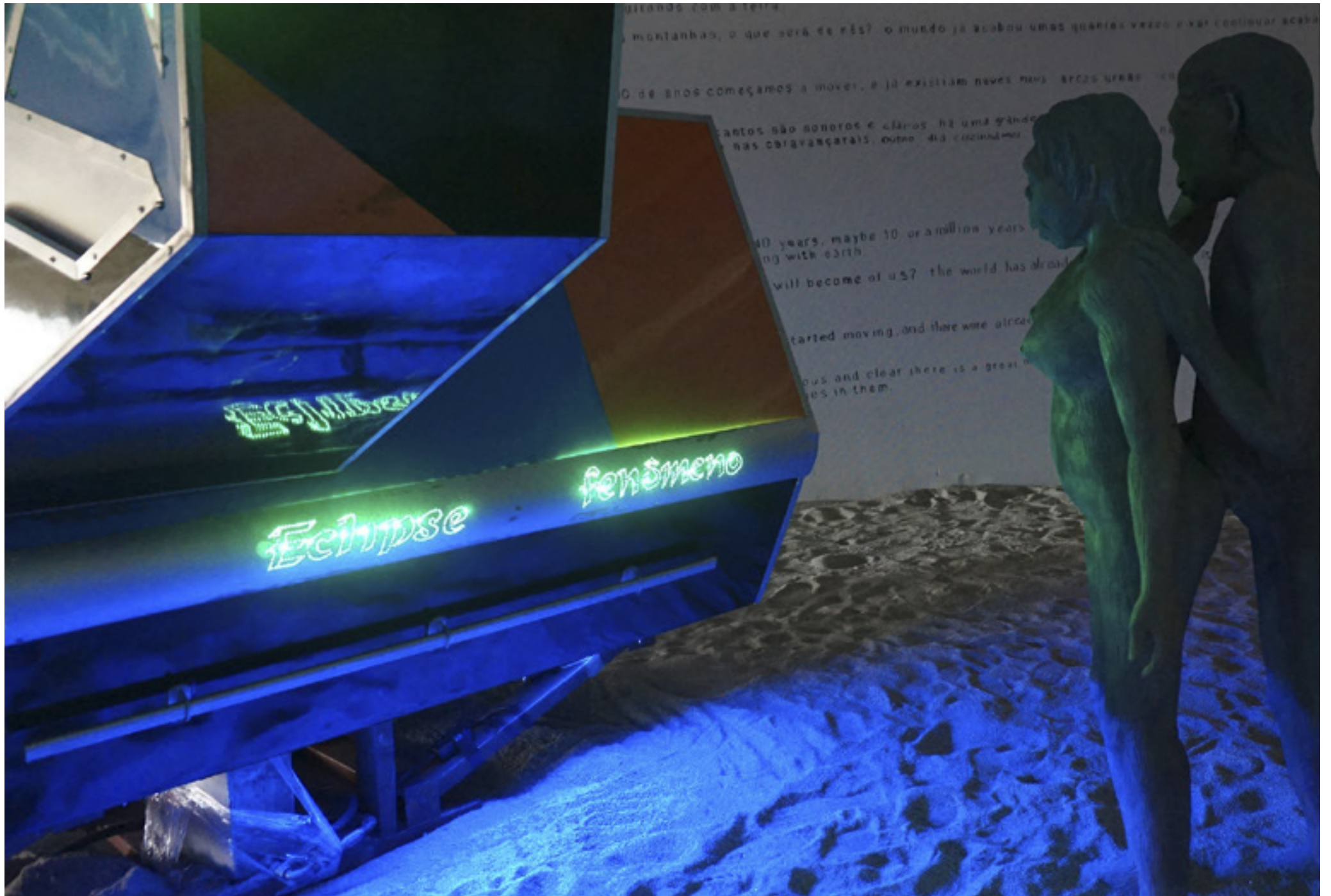
太陽の光が地球に届かず、月に影がさす。

太陽の光が地球に届かず、月に影がさす。

太陽の光が地球に届かず、月に影がさす。

太陽の光が地球に届かず、月に影がさす。



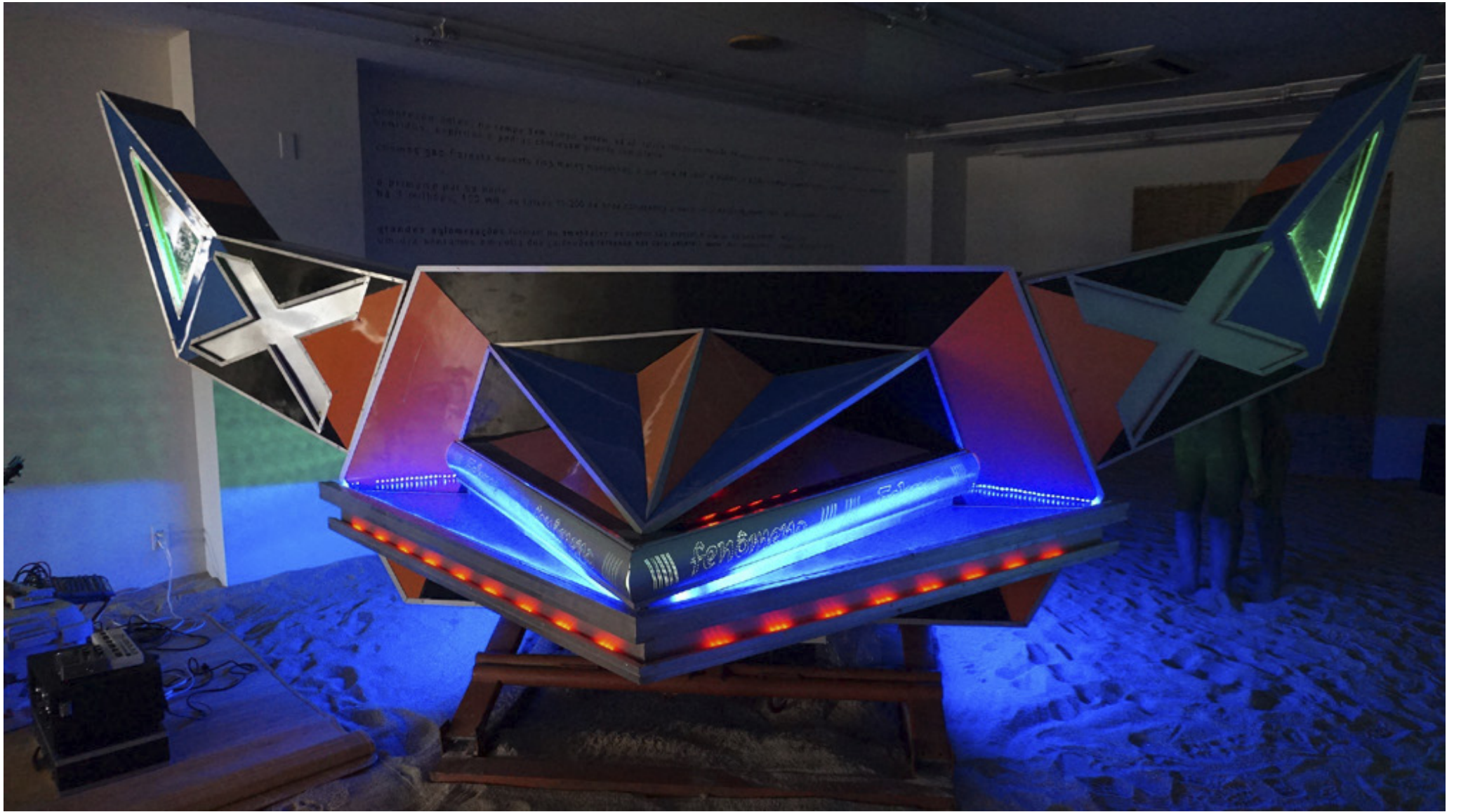


Quando com a terra
montanhas, o que será de nós? o mundo já acabou umas quantas vezes e vai continuar acaba
O de anos começamos a mover, e já existiam neves nos arcos úmidos
tantos são sonoros e claros, há uma grande
nas obrigações, entre as coisas
40 years, maybe 10 or 20 million years
ng with earth
will become of us? the world has already
started moving, and there were already
ous and clear there is a great
ES in them.

Eclipse

Eclipse

Fenômeno



CH'U, cybernetic theatre

The steam room (or fog, mist, haze, interference) is open from 08:00 to 11:00 am and 18:00 to 21:00 pm. On weekends open the steam from 08:00 to 11:00 in the morning and 15:00 to 21:00 in the evening. 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:

<http://w139.nl/en/article/23402/chu/>



CH'U - cybernetic theatre, installation entrance view: furniture, raised floor, set up, 2015



CH'U - cybernetic theatre, installation view: steam bath, plants, linoleum floor, sound shower, sound instructions, sensor, server, 2015



CH'U - cybernetic theatre, installation view: steam bath engine and sound shower with linoleum floor, sound instructions, sensor, server, 2015

Livraria Calil Trouvé

Commissioned for the 33rd Panorama de Arte Brasileira, MAM, São Paulo, 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 (sound effects, nature sounds, spoken word) scored after a selection of books, 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>



Livraria Calil, sound sculpture, 2013



Livraria Calil, objects, books and images arrangements, sound, light, 2013



Livraria Calil, sculpture homage to Mario de Andrade, sound light and textile intervention, 2013

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



lecture-performance, 2010-2016



lecture-performance, Teatro Bertold Brecht, Havana, 2015

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, discourse, 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>



Performance and installation view, 2013-2014









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

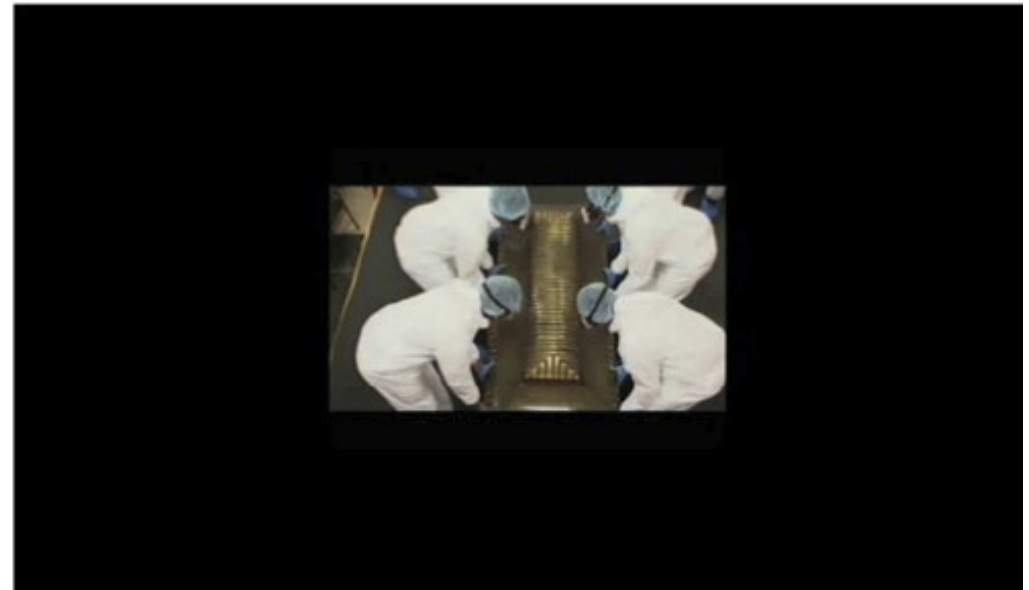
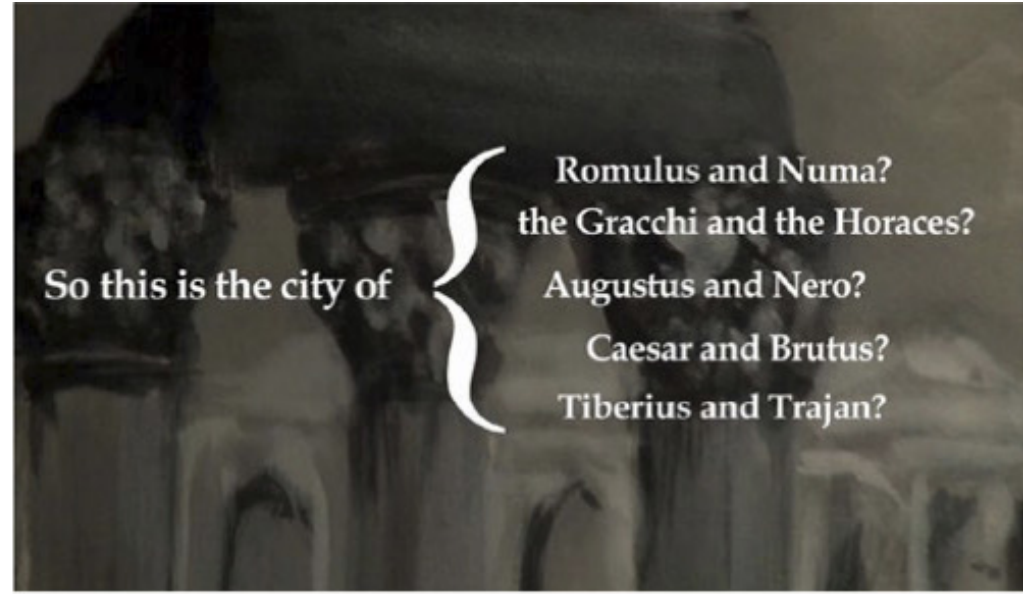
Links:

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

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



The Oath of Monte Sacro, commemorative silver medal, 3,5x5,5cm, date unknown



The Oath of Monte Sacro, a pocket-epic, performance, Reina Sofia Museum, 2010



Juramento no Araxa Sagrado, installation view, Centro Cultural Sao Paulo, 2010-2011



Juramento no Araxa Sagrado, installation view, Centro Cultural Sao Paulo, 2010-2011



Juramento no Araxa Sagrado, performance, Centro Cultural Sao Paulo, 2010-2011

Latin American Political Chants or Political Chants For The Future

Rooted in Chilean politics of the 1970s, when president Salvador Allende suffered a coup d'etat, 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>



Latin American Political Chants, workshop, ICA, London, 2009

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



Cumbre de la Mercosunga - Land Art, set up for public event, 2015-2016



Cumbre de la Mercosunga - Land Art, banner, beach towel, swimsuits, 2012-2016

Leandro Nerefuh (M'Boygy, 1975) is an artist and art historian self-inscribed in the tradition of brazilian constructivism. Since 2009, Nerefuh has been developing a method of formal translation of historical narratives into scripts and environments connected to the geographies of Ameryqa and the Caribbean.

LEANDRO NEREFUH (M'Boygy 1975) é perambulero, costureiro, historiador da arte, e construtivista aprendiz.