

#CONTENT+

ORIGINAL PROJECT TEXT

PUBLIC ARCHIVAL EDITION

2019-2020

GEOGRAPHY : :
[BRA][S.AM][CAN][IND]

CITIES : :
[RIO]+[LAX]

FIELD : :
[LENS][MEDIA][TECHNOLOGY]

STATUS : :
APPROVED / NOT REALIZED

EDITORIAL NOTE

PUBLIC ARCHIVAL EDITION

This document reproduces the original #CONTENT+ project text conceived in 2019 and approved in 2020 under Brazil's Federal Cultural Incentive Law - PRONAC 200521. It is published as a historical source, not as a current announcement.

The project was not realized. The planned open call was never published, applications did not open and no artist selection took place. Future tenses, schedules, fundraising language and prospective institutional references in the following pages belong to the original planning context.

This public edition preserves the source text while omitting CPF, CNPJ, banking information and other private administrative identifiers. The English artist allocation has been aligned with the approved configuration recorded in the Portuguese source: up to 50 artists - 30 from Brazil and South America, 10 from Canada and 10 from India.

Historical references to translated forms of the title are retained inside the source text. The project is currently presented under the single title #CONTENT+.

PRONAC 200521	PROCESS / PROCESSO 01400.000488/2020-87	ARTICLE / ARTIGO 18
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SOURCE_TITLE:: Bra+SA with CAN and IND present in RIO and LAX / #CONTENT+

Rather than wanting to reduce art through political schemes, I would prefer that we make political recompositions through the riches of art.

FÉLIX GUATTARI

01

CURATORIAL PROPOSITION

Ruth&PedrinaCult brings together artists from Brazil, South America, Canada and India to present the first edition of #CONTENT+ (reads as contents), an exhibition of contemporary art with the purpose of showing narratives from a dialogue between countries, continents and cultures, parts of a technological, frontier based and chaotic world, in need of provocations capable of generating significant social-economic-political-cultural changes of local and global impact. The project foresees the organization of two group exhibitions in 2021/22, one in Rio de Janeiro and the other in Los Angeles.

The exhibitions will bring together artworks produced by visual artists that explore contents based on lenses, media - especially digital and integrated media - and technology. Art is, by definition, a bridge, when producing dialogue between the artist and the audience. A complex dialogue, which reveals a multiplicity of speeches when bringing together the work of art and the act of its creation - meanings intended by the artist, context in which it was produced, relationship with its contemporaries - and the audience converted into interpreter once before an image. Following Jacques Rancière's idea of photography and cinema, according to which "For the mechanical arts to give visibility to the masses or, rather, to the anonymous individual, they must first be recognized as arts. That is, they must first be practiced and recognized as something else, and not as techniques of reproduction and diffusion." and sharing the idea of Agamben that "contemporary is the one who keeps his gaze fixed on his time, to perceive in it not the lights, but the dark"; the final proposal is to represent the convergent, emerging and consequent contemporary artistic production from Brazil and other countries in South America, together with Canada and India and present it in Brazil and the United States and spread it to the rest of the globe.

02

SELECTION AND INCENTIVE FRAMEWORK

The works will be selected by means of an open call that will be published on social networks and in the printed and digital newspaper with the greatest circulation in Brazilian state capitals and federal capitals in the other countries involved. Up to 50 visual artists will be selected - 30 from Brazil and South America, 10 from Canada and 10 from India, and a prize of R\$ 5,000.00 will be allocated to each one.

Approved by the Brazilian Cultural Incentive Law, the project is currently in the fundraising phase. Framed in article 18 of the Law, through the mechanism of patronage, the financing is 100% deductible from the amount of income tax due. Individuals who declare income tax in full may allocate up to 6% of the total tax due to the donation. Legal entities that, by option or by legal determination, are taxed by the Real Profit can allocate up to 4% of the total tax due to sponsorship.

03

OBJECTIVES AND GEOPOLITICAL FRAMEWORK

#CONTENT+ aims to foster, promote and exalt Brazilian artistic production and Brazil's cultural relationship with other countries; stimulate the power of creation and the role of visual artists; identify innovative applications of design, engineering and customized systems in the visual arts; contemplate and investigate the relationships between resources, content, aesthetics, technologies and media in the practice of contemporary art presented from different geographical, political and technological realities; share with the rest of the world, through contemporary works of art, from Southern California and one of the most well-known South American cities, what is happening in these parts of the globe in the 21st century.

The choice of host cities and countries participating in this first edition aims to intensify this dialogue based on an expanded observation of the global art system and it is based on the intention to stimulate Brazilian production in the visual arts and the country's cultural relationship with the world. Brazil and other South American countries gain strength, representativeness and visibility when they are together. California is the richest and most populous state in the 50 states of the United States and offers museums and universities to society that encourage the production and expansion of the limits of contemporary art practice. Canada amplifies the sense of America. Vancouver, along with New York and San Francisco, concentrates one of the greatest diversity of ethnicities in North America also it has a privileged geographical location for an active cultural, social and economical exchange with California. India enters the context as a result of its consolidated presence in the growing global technological rise and contemporary Indian art has become an integral part of the international art scene. Therefore, it expands the look out of America to another continent.

04

EXHIBITION FORMAT AND INSTITUTIONAL HORIZON

In order to present this dialogue, the installation of the exhibition was designed for public or private spaces able to exhibit works of art and to receive visitors or for renowned cultural institutions of contemporary art, such as Museu de Arte Contemporânea de Niterói (Niteroi Contemporary Art Museum) (MAC), Centro Cultural Banco do Brasil (Cultural Center from Banco do Brasil) (CCBB), Museu do Amanhã (Tomorrow Museum), Museu de Arte do Rio (Museum of Art of Rio) (MAR) and Museu de Imagem e Som do Rio de Janeiro (Rio de Janeiro Sound and Image Museum) (MIS-RJ), all in Rio de Janeiro, and Hammer Museum, Museum of Contemporary Art (MOCA), Institute of Contemporary Art (ICA LA) and The Fowler Museum, in Los Angeles. With a duration of 30 days in each city, the exhibition will be presented first in Rio de Janeiro and then in Los Angeles, offering free admission and aiming to impact thousands of people in person or through virtual guided tours on the website (www.contents.art) and on social networks. For the purposes of its documentation and promotion, it is planned to create a digital catalog gathering images of the works, a concise biography of the participating artists and a collection of texts by the curatorial team and invited critics.

05

EDUCATIONAL PROGRAMME

As a social outcome and in line with the provisions of Art. 22 of Normative Instruction No. 2/2019 of the Brazilian Ministry of Citizenship, the project will offer, in both cities, to the general public and especially to students and teachers from public educational institutions, cultural training actions in the format of lectures given by project team, formed by specialists in the areas of Cultural Production, Modern and Contemporary Art Curation, Visual and Plastic Arts and Modern and Contemporary Photography.

TEAM AND LEGAL FRAMEWORK

The project is hosted in Rio de Janeiro and its creator, producer and curator Analize Nicolini assembled a team of technicians, curators and production assistants presented below:

- + Vivian Faingold - Assistance in Planning, Production and Curation, Brazil
- + Fernanda Andrade - Assistance in Planning and Curation
- + Assistance in Production and Curation in Canada (open position)
- + Assistance in Production and Curation in India (open position)
- + Assistance in Production and Curation in Los Angeles (open position)
- + Katia Rosendo - Assistance in Planning and Production , in special for the Public Notice and applications/submissions.
- + Valeria Sellanes - Assistance in Planning and Production for Preservation and Restoration

The project fulfills the following purposes foreseen in Art. 1 of Law 8.313:

- I - To contribute when facilitating to all, the means for free access to the sources of culture and the full exercise of cultural rights;
- II - To promote and stimulate the regionalization of Brazilian cultural and artistic production, with an appreciation of human resources and local content;
- III - To support, value and disseminate all cultural expressions and their respective creators;
- VII - To develop international awareness and respect for the cultural values of other peoples or nations;

So, the project falls under the following items of Art. 3:

- II - Promotion of cultural and artistic production through:
 - c) holding exhibitions, art festivals, performing arts, music and folklore shows.

PROJECT DATA

PRONAC	200521
PROCESS	01400.000488/2020-87
ARTICLE	18
MECHANISM	PATRONAGE
STATUS	E10
BUDGET	R\$ 1,366,240.00
PLACE	Rio de Janeiro and Los Angeles
DATES	2020/2021
APPLICANT	RUTH & PEDRINA
PRODUCER/CURATOR	Analize Nicolini

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ORIGINAL SCHEDULE

CRONOGRAMA - Concept - Planning - Production - Distribution

Project Paper - Executive Plan - Site prospection - Curating, Marketing and Communication - Fundraising - Distribution

PRE-PRODUCTION

PRODUCTION*

POST PRODUÇÃO

Since September 2019

(6 months)

(2 months)

Idea, concept and planning for the project.

Curatorial, Marketing and Communications Administration.

Design of the conception of exhibition de the distribution goals.

Curatorial design.

Preparation and signing of legal papers to support the planning and production.

Content development for the executive planning.

Prospection and hiring for professionals and suppliers.

Budgeting.

Registration of the executive plan for approval by brazilian law system that supports cultural projects using tax funds for sponsorships.

Fundraising.

Prospection for sites or institutions.

Curatorial, Marketing and Communications Administration.

Fundraising.

Prospection for sites or institutions.

*More prospecting and hiring for professionals and suppliers.

Preparation and signing of legal papers to support the production.

Design of the exhibition floor plan and visual identity for the show.

Setup.

Completion of social outcome.

Dismantling.

*90% fundraised

Curatorial, Marketing and Communications Administration.

Accountability.

Sales administration. 50% of the final value or the devolution of the artwork to the artists. Delivery of the artwork to the collector buyers or institution.

Preparation and signing of legal papers to support the production accountability and sale system.