

Projeto Brasil

The Sky Is Already Falling

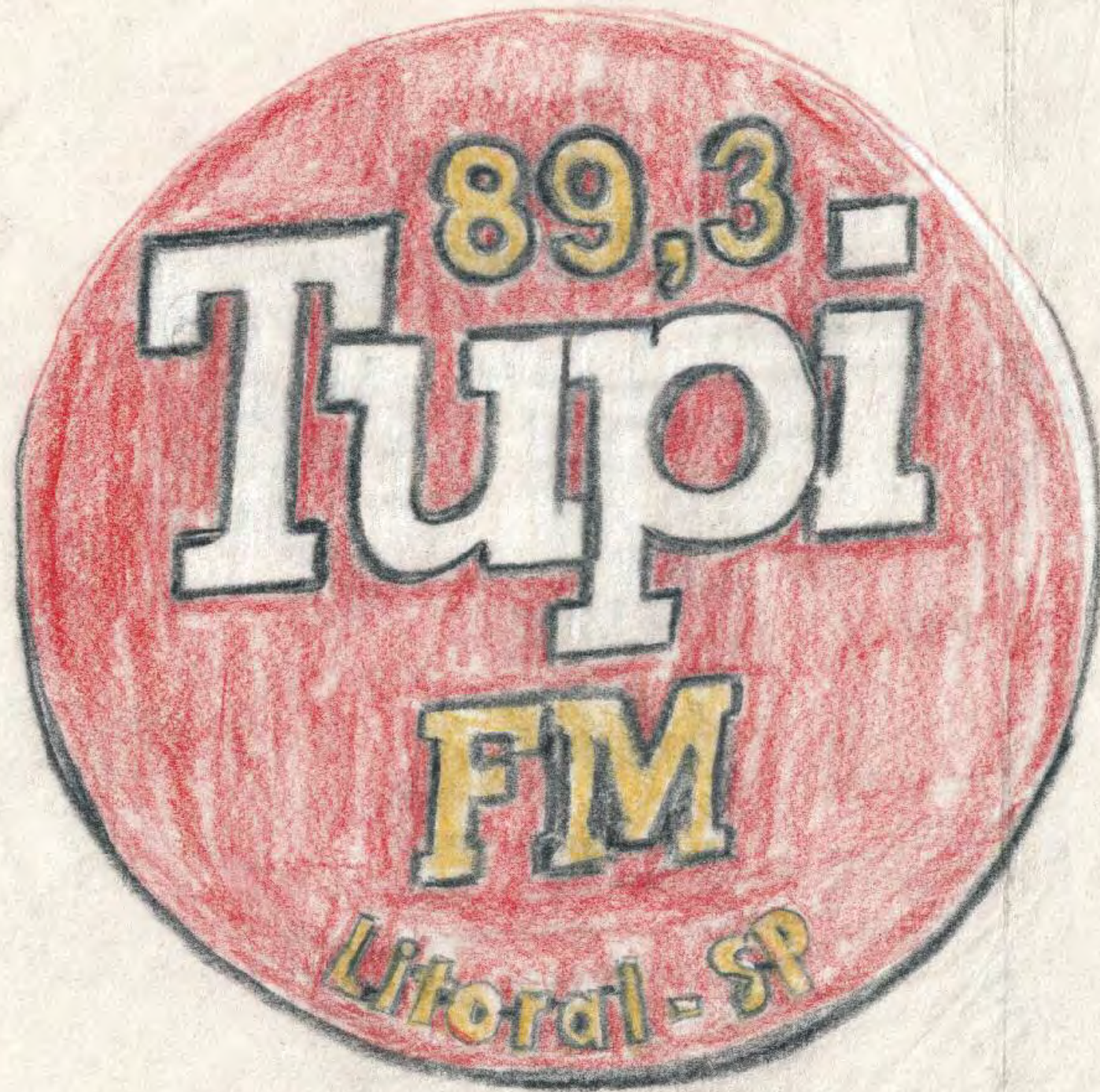


HAU

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→ Illustrations

The visual artist **Paulo Nazareth** works on strategies of cultural reappropriation in his works. The series of images in this publication shows some of his drawings, in which Nazareth documents how names and terms from Brazil's indigenous culture have been removed from their original purpose and used for logos and marketing, thus making them commercially viable. As part of the festival "Projeto Brasil / The Sky Is Already Falling", HAU Hebbel am Ufer – in collaboration with the Meyer Riegger Gallery – is showing the reproduced logos as well as other works by Paulo Nazareth in the exhibition "Genocide in Americas" at HAU2.



The images of Brazilian protests against the Football World Cup in June 2013 seemed to mark a new beginning for an increasing critique of the holders of political power. Although a quarter of the Brazilian population has risen to the middle class under the government of the Worker's Party of Lula and Dilma Rousseff, social inequality is still growing. But hardly any thought was given to ecological resources and indigenous ways of living. The clearance of the rain forest – closely connected to European companies and markets – clearly shows our involvement in Brazilian politics. For the festival "Projeto Brasil / The Sky Is Already Falling", HAU Hebbel am Ufer – in collaboration with five other producing institutions – invites artists to share their views on the current situation in their home country. With dance, theatre, music and dialogue, "Projeto Brasil" shows another Brazil beyond samba, Copacabana, football, and caipirinhas.

"Projeto Brasil" is a joint project of the five production houses HAU Hebbel am Ufer Berlin, HELLERAU – Europäisches Zentrum der Künste Dresden, Tanzhaus NRW Düsseldorf, Künstlerhaus Mousonturm Frankfurt und Kampnagel Hamburg, supported by Kulturstiftung des Bundes. With additional support by Goethe-Institute in collaboration with Serviço Social do Comércio de São Paulo (SESC SP).

The Sky Is Already Falling

“There is only one sky and we must take care of it, for if it becomes sick, everything will come to an end.” With these words, taken from his book *The Falling Sky: Words of a Yanomami Shaman*, Davi Kopenawa points out the threats facing the traditions and modes of existence of the Yanomami in the Amazon rainforest.

But these are by no means simply metaphorical words or the apocalyptic visions of an activist. A whole section of the Amazon’s population is in danger of being wiped out. Indigenous modes of existence are being annihilated with barely a thought. The origin of this existential threat can be traced back to the sixteenth century, when the Portuguese “conquered” Brazil. A current example of this destruction of people and environment can be found described in the article by Ian Steinman, who not only covers the consequences of the dam failure in the area of Minas Gerais, but also draws attention to how political and economic agents are entangled in it.

Kopenawa’s words and the real threat that he thematises are also the starting point for the premiere of the play “Para que o céu não caia / For the Sky Not to Fall” by the choreographer Lia Rodrigues, which will open the festival “Projeto Brasil” at HAU Hebbel am Ufer. The exhibition by Paulo Nazareth, “Genocide in Americas”, also follows this line. Not only does the indigenous perspective take the foreground here, but also the systematic exploitation of the Afro-Brazilian population, with its notoriously fatal consequences in the context of the economics of slavery, which was only abolished in 1888.

With the perspective taken in his text “Metafísicas Canibais”, the Brazilian anthropologist Eduardo Viveiros de Castro calls for expanding access to the world, succinctly stating: “Keeping the values of the Other implicit does not mean celebrating whatever transcendent mystery it supposedly keeps enclosed in itself. It consists in refusing to actualize the possibilities expressed by indigenous thought, making a decision to maintain them, infinitely, as possibilities—neither derealizing them as fantasies of the other nor fantasizing that they are actual for us.” An excerpt from the book can be read here for the first time in German translation.

In this context, the construction of new subjectivities forms the trajectories for works by Michelle Moura, Thiago Granato and Cena 11 / Alejandro Ahmed. Their plays are about rituals that are meant to evoke new and different states of consciousness. They are reminiscent of shamanistic practices or spiritual sessions in a post-psychedelic indigenous world, in which the human and the non-human are placed on one symmetrical level.

Urban Brazil, with all its contradictions, is the focus of works by Alice Ripoll, Leonardo Moreira and Christiane Jatahy. Ripoll’s production presents us with a unique dance style that emerged in the favelas of Rio de Janeiro. Moreira and Jatahy portray Brazilian society in a very direct and local way, attempting to show the protagonists’ struggles for social change and autonomy – despite their lack of hope for a better future.

In the open and precarious state in which Brazil currently finds itself, it is not possible to do justice to a society in its full complexity. “Projeto Brasil / The Sky Is Already Falling” attempts to present artistic projects that testify to the possibility for creative collective actions in the face of an uncertain and unpredictable future, actions that counter the presumption that there is no way out.

While these lines were being written, we learned that Dilma Rousseff had been ousted from office. The country is now in a state of political paralysis; the (temporary) impeachment procedures against the president of the Partido dos Trabalhadores (PT) can be seen as the advance of the conservatives. During this period of economic recession, they are clearly thinking of distracting people from their own involvement in corruption by retracting the social achievements that have been made.

With this festival, we hope to rise to the challenge that we need to take up here in Germany and to make a contribution to inverting our ordinary ways of looking at things. ■

Ricardo Carmona, Annemie Vanackere and the team at HAU Hebbel am Ufer



“We’re dancing for people who can’t dance themselves.”

How do artists work under the difficult conditions in a Brazilian favela? In a conversation with journalist and curator **Nayse Lopéz**, the choreographer **Lia Rodrigues** talks about her current piece “Para que o céu não caia / For the Sky Not to Fall”, asking into the liberating potential of dance in view of current climate catastrophes, great social inequality and extreme racism, and what unleashing this potential might do to oneself at the same time.

Nayse: Lia, when did you come to the Centro de Artes da Maré and what kind of place is it?

Lia: My first visit was in 2003, when I was invited by our dramaturge Silvia Soter. In 2005 we became part of the network “Redes da Maré”. This resulted in several fruitful collaborations, including the establishment of the “Centro de Artes da Maré” in a large, 1200 square meter hall, which we converted and have been renovating bit by bit since the beginning of 2009. Not only it is the home of Companhia, our troupe, but it is also a space for the networks’ various activities. For instance there are meetings there with resident associations, a conference about public security, the local theatre project of the UNIRIO and of course dance and theatre performances. All our pieces are premiered there. In 2012 we inaugurated the independent dance school “Escola Livre de Dança da Maré”, which already has over 300 students, as well as a group of young people who get a comprehensive dance training there, which is part of the creative process at Companhia.

The Centro’s technical capacities are still quite modest. There’s nowhere to get away, it’s loud and very hot. But the space exists, it’s there and its ours and full of life!

Nayse: To what degree has the situation in this hall – on cement floors and under a tin roof, in one of the largest favelas in the world – influenced the rehearsals for the current production?

Lia: The rehearsals took place in summer, which I had actually always avoided, since it’s extremely physically demanding. But because of the date set for the premiere, there was no other possibility. And in the summer global warming has raised the temperature by two degrees Celsius, which meant that we were working every day at temperatures that never went below 42° or 43°C. The heat was a fact that we just had to deal with. The artists of the Companhia, who worked very closely with me during the initial phases, never let it get to them, braving these adverse conditions with great perseverance. For every new piece that we work on I try to improve the situation at the Centro de Artes at the same time. For “Pindorama” this was a new water tank, since we used a great deal of water for this piece. For the current piece we built a large wooden floor to cover the cement floor, which always

produced a lot of dust and where the dancers were always getting injured. It’s strange that the title of the piece is: “Para que o céu não caia” (English: “For the Sky Not to Fall”) and that in order to do it we first needed a new floor.

Nayse: Apart from the external circumstances, how do you assess this being-on-site when you look back today? How has it provided impulse for your movement and dramaturgical work?

Lia: It changed me completely. I think that, in everything I do, I’m immersed in the favela and the favela is immersed in my creative work. The favela is a place that is constantly changing, there’s no predictability like in Europe, where you know how things work – for instance, taking the underground to get from A to B. You have to reorient yourself all the time. I’m from the south of Rio and I find it incredible to experience how completely different life in the favela is organised. It’s another kind of walking the streets, moving about, organising yourself. The favela is very intense, there’s a lot going on everywhere, there are many, many people and there’s a lot going on at the same time and the noise level is constantly very high. Everything is up for negotiation. And that forces you to be creative and flexible all the time. And it requires tremendous concentration. I think these experiences gets inscribed into our bodies and our creative work in one way or another.

Nayse: The presence of this sensory property of the favela is always quite obvious in your work, this feeling of chaos, which starts falling into place after a few minutes watching it... The situation at the national level is also highly thematised in your work. How did the idea for this production come about?

Lia: It comes quite directly from “Pindorama”. The end of the piece was open and I had the feeling that I’ve been looking for a sequel since 2015. It was very important for me that the Companhia make the project together with the young people from the dance school: An affective-cultural-physical survey, which we used to interview several inhabitants on the streets of Maré. Starting from these individual accounts with their political and aesthetic dimensions, we then de-

veloped a choreographic translation. Aside from that, in 2015 we joined the Amnesty International campaign “Young, Black, Alive”. Both activities were very inspiring. But afterwards we went into a really intense rehearsal period, and these seven hours of collective rehearsal every day form the site at which a creative process arises with everyone together.

Nayse: Compared to the rest of the world, Brazil is the country with the most homicides. Most of the victims are young people between the ages of 15 and 29 and 77 percent of these are black. The reality of everyday violence is also a bodily problem.

Lia: I work in the Maré every day, so I’m very close to this reality in the Brazilian favela. How can we find forms to continue and to negotiate? What rituals are needed? What do we want to do? What can we do? These were questions that we asked ourselves. And what we started to do with our time was mostly to dance. That’s our job. I’m 60 years old and have been a professional dancer since I was 17. That’s my life. And what is it then, that we’re doing? It is not at all so much dancing “in place of”, but dancing for people who can’t dance. For me this is a privilege, but also a responsibility.

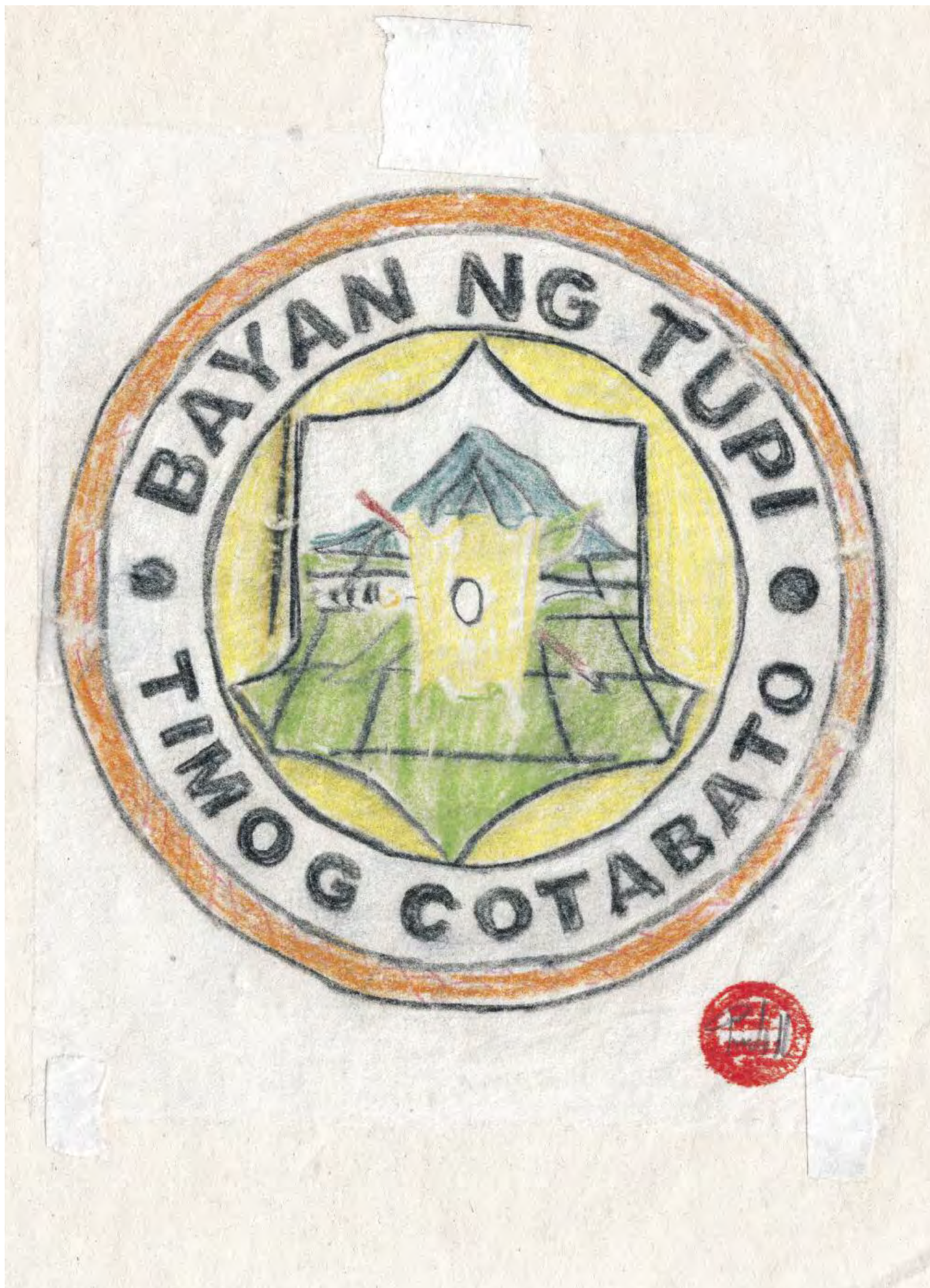
Nayse: “For the Sky Not to Fall” – is the title of a gigantic task, namely – literally – of “holding up the sky”.

Lia: That’s just a turn of speech, a phrase, a murmur. Obviously we can’t hold up the sky over Brazil, over the world. Every individual holds up what s/he can and in her/his very own way. I sense how I hold up your sky. You’ve already held mine up at times. Later I hold somebody else’s for a while. And s/he holds up mine. The basic idea comes from the wonderful book by the Yanomami shaman Davi Kopenawa and the anthropologist Bruce Albert, “The Falling Sky”. Things would be much worse off in this world if they hadn’t held up our sky.

Their sky already came crashing down a long time ago. I also learned a lot reading “Metafísicas Canibais” (“Cannibal Metaphysics”) by the anthropologist Eduardo Viveiros de Castro, or his extraordinary text, co-written with Déborah Danowsky, “Há mundos por vir?” (“Is There any World to Come?”). I also found Guimarães Rosa’s story “My Uncle the Jaguar” very inspiring for talking about mutations and metamorphoses, becoming-animal, becoming-human,

“But the space exists, it’s there and its ours and full of life!”

“The favela is a place that is constantly changing.”



becoming-other. Also the works by the artist Tunga, which I come across all the time in publications for art producers and which challenge and stimulate me.

Nayse: For those who are unfamiliar with it, Guimarães Rosa's story is deeply connected with the traditions of indigenous Brazilians. Its narrator mutates into a jaguar.

Lia: It's also about the metamorphosis of language. The story is highly complex in its aesthetic aspect. It's not just about the metamorphosis of one man into a jaguar, but in doing so it expresses an absolute precision, almost a geometry in the writing, which I find very exciting. In this piece we try to do something similar: an exactness that serves to support our experiences. A few weeks ago it was still a collection of material – testing things out with coffee and flour, dancing, moving cells, ideas. We decided to bring everything together and do a run through. When the rehearsal ended almost two hours later, I notice that something was looking at me. Do you know the birth scene in "Macunaíma"¹? It looked at me and I looked at it, we found each other and from that moment it was clear that there was a path that we could pursue.

Nayse: I find the image of materials, of powder, of things that pile up and transform very strong.

Lia: Suddenly one image or one element provided the impulse for the next. We experimented with spices and colours. And finally it became a piece in which the air is just rife with

scents. Even that became clear to us in what we were doing. Layers that overlap. Skin on skin, metamorphoses.

Nayse: Because of the stage effect that you often evoke, the impact of exploding matter, messing up and soaking things, the spectators sometimes barely notice the extremely precise organisation and control in the choreography. I find it interesting to think of how the chaos that goes along with creation becomes a well-organised structure. Is your choice to use images from an indigenous Brazil, viewed from its grotesque, but also

problematic side, also an echo towards a Brazil that is discovering itself anew?

Lia: I do think that all of that resonates in this production. Despite the great improvements during Lula's first term in office, Brazil is still a country with great social inequality and extreme racism, and the people in the Maré feel this in every aspect of their ordinary lives.

Nayse: The title of the work is meant to be linked to the perspective that someone who doesn't dance, does dance. As an artist you represent a place that is unrepresentable. A non-existent Brazil, a Brazil that you carry with you and inside you. You suggest that perhaps something that we do together might hold up this falling sky. Do you believe that making art can somehow hold up the sky?

Lia: No idea. But since it's the only thing I learned how to do, I keep doing it. That's my job. Apart from the fact that I'm not certain

about anything, I always strive to set myself new challenges. That has always been the case, and that's how it's going to remain.

Nayse: As for what concerns Brazil, that's also going to remain. We have no plan for how things should go forward with the country.

Lia: We're holding up the sky as well as we can. The little shacks that the crack users piece together to hold up their their own sky remind me of the end of the film "Melancholia" by Lars von Trier, where they build these little shacks to wait for the end of the world. I think we're building more and more shacks... The Centro de Artes is a shack, my work is a shack, the Panorama Festival is a shack. All of them very fragile. Little things that exist nonetheless and can offer some resistance. And in their fragility I see a special power, a reinventing-onself. I used to be much more idealistic. Working in the Maré has shown me how much violence there is in inequality and how extremely long the road that we have to travel is. People are in the process of inventing ways and means of holding up the sky, different ways and means. And respecting that someone is very different from you and that s/he is holding up the sky that s/he thinks s/he should be holding up. It's an exhausting task, because everything sublime is as difficult as it is rare, which is what Spinoza says at the end of his "Ethics" ("Ethica, ordine geometrico demonstrata") – words that keep their validity all life long. ■

"I used to be much more idealistic. Working in the Maré has shown me how much violence there is in inequality."
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Lia Rodrigues is a Brazilian choreographer and founder of the Panorama Festival and in 1990 of the Lia Rodrigues Companhia de Danças. (See page 34)

Nayse Lopéz is a journalist and curator. Since 2006 she is the director of one of the biggest dance festivals in Brazil, the Panorama Festival. She is founder and chief editor of the website www.idanca.net.

English translation: Daniel Hendrickson

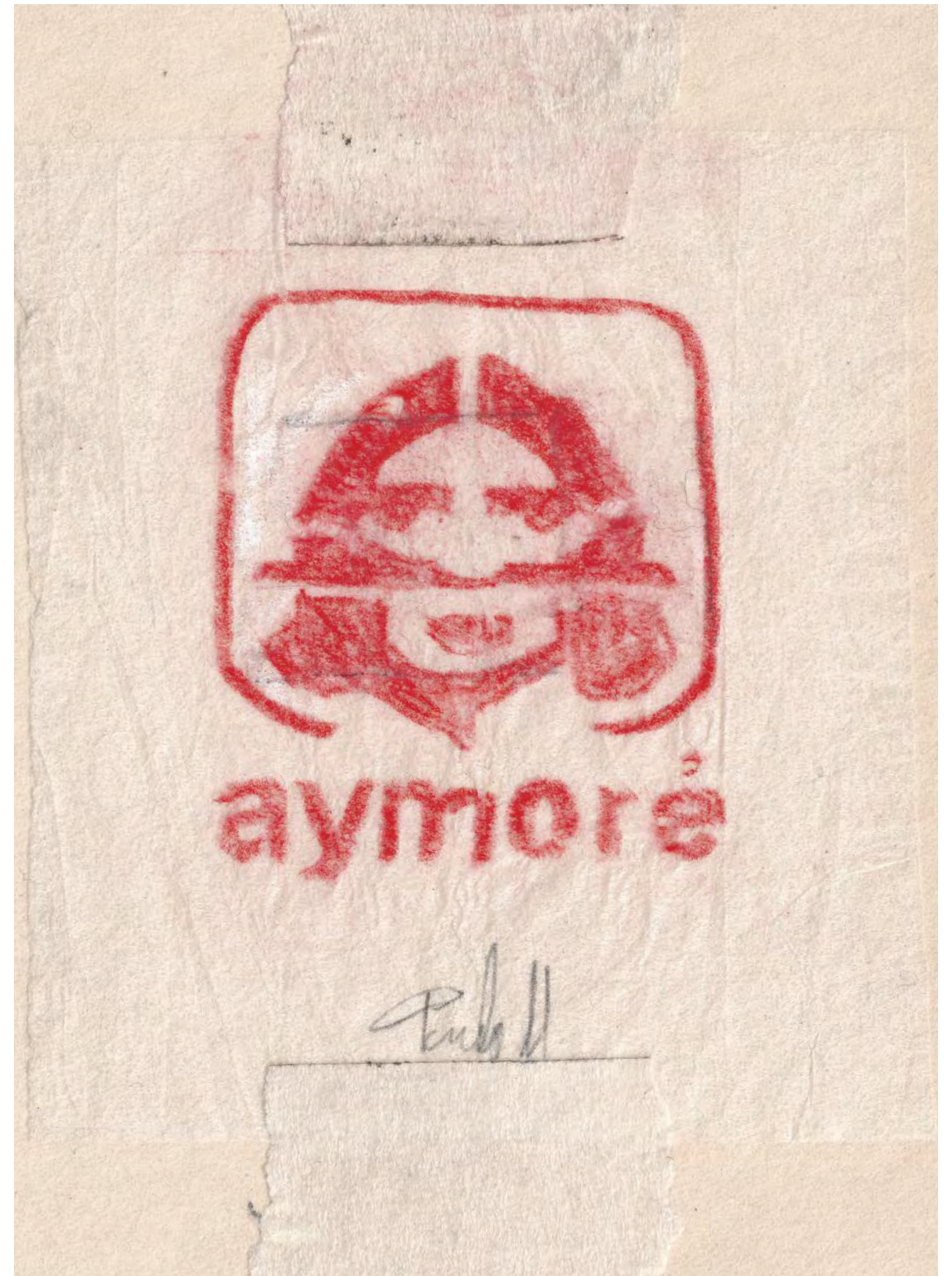
¹ Translator's note: "Macunaíma" is a 1928 novel by Brazilian writer Mário de Andrade.

Eu desejo ... I wish for ...

What do you wish for Brazil? This is the question we asked the artists participating in the festival. Their answers are published in this publication.

#1: Thiago Granato

"Eu desejo profundamente que o Brasil dê um fim na violência, real e simbólica, bem como secular e corrente contra os índios, os negros, as mulheres, os pobres e a comunidade LGBTQ. Desejo também que esse fim seja o efeito da tomada de consciência sobre a diversidade da vida e a multiplicidade das culturas, que sempre foram componentes do substrato da história do Brasil, antes mesmo, e principalmente, dele ser chamado Brasil."



Story of a Disaster Foretold

After a dam broke in the state of Minas Gerais, the resulting mudslide literally buried people and entire towns beneath it and turned the Rio Doce, the most important source of drinking water in southeast Brazil, into a biologically dead river. **Ian Steinman** explains the background to Brazil's largest environmental catastrophe and how business and political agents are enmeshed in it. **A lesson in the true costs of privatization.**

On November 5, a dam used as a waste dump owned by the mining company Samarco broke, causing a flood of toxic mud and water which killed twelve, injured many more, and completely destroyed the nearby town of Bento Rodriguez in Brazil. The waste from the spill has gone on to poison the Rio Doce, a major river linking the interior of Brazil's Minas Gerais State to the eastern coast of Espirito Santo.

60 million cubic meters of waste water has choked off life in and around the river.

More than a quarter of a million people have been left without usable water. Entire communities, towns, and cities spread along the Rio Doce and in the waters nearby find their livelihoods and futures threatened.

The exact causes of the breach are still under investigation, however recently released information points towards a construction project that was meant to connect the dam with another nearby dam, quintupling the size of the facility. Samarco has maintained that the waters have not been contaminated with toxic material and that it represents no threat to people or the environment. The government has largely supported those claims.

Nevertheless a recent test showed levels of arsenic and mercury over ten times the legal limit. The United Nation's Office of the High Commissioner for Human Rights has also criticized the reports by Samarco and has declared the company's and the federal government's responses so far to be inadequate.

While the true scale of the disaster is still unknown, the devastating effects will be felt for years to come. Responsibility for this disaster lies not only with Samarco but also the destructive economic trends of the last few decades, the privatization of Samarco's co-owner Vale, and widespread collusion between the ruling political class and mining corporations.

A Global Trend Towards Disaster

The disaster comes in the middle of a major economic crisis in Brazil which acutely affected the mining industry. The global drop in the value of raw resources like iron has contributed to Brazil's economic downturn.

Mining companies have responded to the crisis by laying off workers and focusing on cost-

cutting measures. 2,097 workers in the mining industry of the state of Minas Gerais were fired in the first semester of 2015. In Espirito Santo, one of the states through which the Rio Doce passes on the way to the coast, Samarco's parent company Vale fired more than four thousand workers.

More than a quarter of a million people have been left without usable water.

While Samarco maintains that the dams passed a government inspection in July and were considered safe, the method they are using to deposit waste in dammed local waters is a cheap — and risky — solution. In Chile, where earthquakes are a consistent threat, many mining companies rely on dry storage techniques which cost ten times as much.

The construction of water-based storage areas from scratch on virgin land would also be safer but cost twice as much. This is nothing compared to the death, displacement, and devastation visiting the environment and communities along the river. Yet for a capitalist business, especially under recessionary pressures, the cheapest method possible will always prevail.

This kind of disaster is not exclusive to Brazil and the developing world. It is in fact part of a global trend in the mining industry towards more and more catastrophic failures of water-based waste storage techniques. A report by Lindsay Bowker and David Chambers¹ shows a growing trend towards more "serious" and "very serious" failures starting in the sixties and increasing up to the present.

When companies refuse to opt for costly overhauls, safer storage techniques, and repairs they turn towards makeshift solutions which often expand the storage dumps far beyond their originally intended and designed limits. Targeting the industry's financial markets and investment trends, the report concludes that there is "a clear and irrefutable relationship between the mega trends that squeeze cash flows for all miners at all locations, and this indisputably clear trend toward failures of ever greater environmental consequence."

The crisis of waste dump failures looks much like the general crisis of capitalist investment in production. It is not profitable to invest in

major overhauls, safe storage techniques, or new, more technically advanced mines.

Facing the crisis of over-production triggered by the fall in global ore prices, private companies are attempting to cut costs, raise productivity, and extract as much as possible from existing mining facilities. Yet pushing extraction to the breaking point has dire consequences for entire communities, regions, and ecosystems.

The costs of cleanup and long-term economic and environmental damage are never fully borne by the company — often itself a subsidiary used by larger corporations to evade liability — but instead are passed on to local and national governments.

In Brazil this is exacerbated as the costs of adopting safety measures or even operating legally often far outweigh the token fines imposed on companies which violate the law. Fees imposed on Samarco are so far some of the largest but still fall far short of the overwhelming economic, environmental, and human cost of this man-made disaster.

Vale was once a national mining company and seen as central to the development of the Brazilian economy and national independence. But the state company was privatized in 1997 under the neoliberal administration of Fernando Henrique Cardoso in a sale widely considered to have substantially undervalued the company.

Pushing extraction to the breaking point has dire consequences for entire communities, regions, and ecosystems.

Its \$3.14 billion price tag glaringly omitted the value of its patents, mineral rights, reserves, and stock in other companies. Though it accounted for infrastructure, many mines were still miss-

ing from the assessment. On the day the sale was finalized thousands of protesters clashed with police in front of the headquarters in Rio de Janeiro with similar protests across Brazil.

Today the company has an estimated value of over \$53 billion and has established itself as a global multinational with a reputation to match. Behind the illusion of South-South solidarity the international operations of the company are just as bad as and often even worse than the practices of European and American multinationals.

Samarco, the company formally responsible for the disaster, is itself a joint venture owned by Vale and the Anglo-Australian multinational BHP Bilton.

The PT's Complicity

While Vale may have been privatized under the neoliberal leadership of Cardoso and the right-wing PSDB the new owners of the company quickly found willing partners in the Workers Party of former President Lula da Silva and current President Dilma Rousseff. Legal efforts to challenge the privatization over irregularities in the sale received no support from the PT, who instead embraced Vale, the mining industry, and the banks that own and finance much of industry.

In 2014 alone Vale invested r\$8.25 million in the electoral campaigns of the PT and r\$23.55 million to the PMDB — a PT ally which controls the Ministry of Mines and Energy as well as the National Department of Mineral Production. Dilma Rousseff's reelection campaign counted on r\$14 million in donations from Vale — far outstripping the r\$2.7 million that went to right-wing opposition candidate Aécio Neves — as well as another r\$14 million from a variety of other mining companies.

One of the largest stockholders in the privatized Vale is Bradesco Bank. Joaquim Levy, Rousseff's main economic minister and architect of recently implemented austerity programs, formerly worked as a director for Bradesco.

Bradesco recorded record profits of r\$4.47 billion in the second trimester of 2015, an 18 percent growth compared to the previous year. The banking sector as a whole has seen unprecedented growth and rates of profit under the PT's administration and has been a willing partner of the government.

In Minas Gerais, the disaster's epicenter, the PT's Fernando Pimental is serving as governor. Far from using the crisis as an opportunity to impose tougher regulations, he and the PT legislatures have instead rushed a bill once championed by the PSDB's Aécio Neves that speeds up environmental licensing for mining companies. What emerges at the state and national level is a web of complicity and support in which the PT has often been Vale's party of choice to ensure its economic interests are defended.

Additionally, under pressure from the economic crisis and deeply affected by the corruption scandals, there is now a major proposal to privatize huge sections of Petrobras, the Brazilian state oil company. Petrobras has been moving forward with a plan to sell \$15 billion in assets by the end of this year with more sales to come in 2016 and beyond. The estimated cost of the Lava Jato corruption scandal has been as much as \$6 billion and along with the fall in oil prices has left the company heavily indebted and facing a serious crisis.

The state company was privatized in 1997 under the neoliberal administration of Cardoso and sold below value.

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Workers at Petrobras have attempted to resist this trend towards privatization. Petrobras workers recently ended one of the largest strikes in recent history in which workers in many locals occupied platforms and workplaces as well as defied the union bureaucracy's attempts to end the strike early. Opposition to the privatization plan was a major demand of the strike and a source of rank-and-file disillusionment with the PT government.

However, the main trade union responsible for representing Petrobras workers is

deeply linked to the PT and Petrobras management. The discontent expressed in the strike was substantial but still far short of the kind of mass workers movement which would be needed to block the proposed assets sale.

The threat of both ongoing and future privatization represents not only a major issue for Petrobras workers but potentially poses a substantial environmental threat. If privatized sectors of the oil and gas industry follow the same path as Vale the likely consequence will be even more environmental disasters. Fighting Back

The disaster shows the irreparable damage which capitalist businesses wreck upon the environment and the growing trends across the mining industry towards ever more risky

and damaging techniques. Corporate models in environmentally risky industries like mining socialize the dire risks of extraction while privatizing the financial benefits.

Yet while defending state ownership is important, it is far from enough. The crisis of Petrobras and its growing trend towards privatization has itself been driven by the looting of its assets by the governing PT party and its allies. The ability of the ruling and allied parties to steal from Petrobras in league with private business and company management is a weakness of its state-owned and state-controlled character.

Ian Steinman is a journalist and activist. He lives in Rio de Janeiro and writes regularly for online magazines, e.g. La Izquierda Diaria and Jacobin Magazin.

This article was originally published in February 2016 in English by Jacobin Magazine: www.jacobinmag.com

¹ Read the study here: <http://abr.ai/1TKA1oG>

#2: Alejandro Ahmed / Cena 11

“A tensão entre desejo, abstinência, esperança e memória, aponta uma escultura cinética que tento materializar em dança. Movimento entre diferenças como comunicação. Desejo assim no Brasil e para o Brasil que se conquiste uma autonomia cognitiva. Uma terra na qual a informação não seja apenas acessível, mas capaz de ser respeitada e cultivada nas suas mais díspares assimetrias. Fazendo das distâncias de suas diferenças o apontar de múltiplos futuros possíveis. O Brasil não é (de) um só !”



Brazil in a Bind

Rodrigo Nunes takes the recent ouster of President Dilma Rousseff as a starting point, taking stock of the politics of recent years. Corruption and the failed politics of the Workers' Party (Partido dos Trabalhadores, PT) have increased the gap between the majority of the population, who long for economic progress, social inclusion and more democracy, and the political elites. In the unsettled outcome of this conflict, however, Nunes also sees the potential for social transformation.

How to explain the crisis that Brazil is currently undergoing and that has reached a new stage with the impeachment proceedings against Dilma Rousseff? First of all we should avoid looking for any single cause to explain it. Simple explanations like that it's "due to corruption" or it's just a revolt of the elites wanting to keep the subalterns at bay are misleading. These are partially correct; but it would be wrong and dishonest to isolate one single problem from the others and propose it as the sole cause.

A crisis never has a single cause – it is always based on a variety of factors with their own diverse temporal dimensions in each case. The crisis in Brazil has many such factors. First of all it is about a power struggle among the political elites; at a middle level one must mention that the political project initiated by Lula da Silva has now come to an end; even more fundamental, however, are the problems that have been starting to show up for some time now, and which are linked to the end of the hegemony of the Workers' Party (PT) within the left and which indicate the beginning of a long process of reorganisation. Added to this are the upcoming rearrangement of the party system of the Nova República¹, the pressure that has emerged in the last ten years of social transformation, and a chronic crisis of representation, which has currently reached an acute stage. The result could be agonizing for many years to come, with governments having extremely limited claims to legitimacy and pursuing a pure class politics. But the potential for a new beginning it also emerging.

The so-called "pacto lulista"², which was made shortly after the electoral victory of the Workers' Party in 2002, took advantage of the international boom in raw materials to create a situation in which the poor became less poor while at the same time the rich became richer. Already during Dilma Rousseff's first term in office, however, this pact increasingly lost its economic basis due to a number of factors – one of which being the international crisis. The close results in the elections of 2014, the change of course to a politics of austerity that followed shortly afterward and the resulting decline in the government's popularity meant that the project was also politically difficult to maintain. The price for supporting the government became too high for the coalition partners, and in the long run the price of maintain-

ing the coalition became no longer sustainable for the government. In addition to this situation, the corruption scandals, in which all parties were involved, led to a struggle among the elites, who wanted to get rid of the PT, turning it into the sole scapegoat. The PT is like a foreign body that, for all its efforts to adjust to its host, is never completely accepted and now must be eliminated.

The PT remained a foreign body that now must be eliminated.

All of this happened without any idea for a new project to replace the previous one. This was a reaction by the political and business elite, who in an act of self-defence attempted to use the chaos to topple the PT and, much worse, who stand for the idea that even a "weak reform politics" like that of Lula must begin in the future at a level that lies well beneath that of 2003, and even beneath the level of the constitution of 1988. The opponents of the PT seem to base themselves on a plan to cut social rights as much as possible by 2018, and to strongly limit future efforts in the direction of social transformation by passing the necessary laws. The intention is not to end the PT era by replacing it with another political project, but to engage in a scorched earth policy, a phase of conservative restoration, which not only targets what was achieved over the last ten years, but also any other social advance.

The metaphor of a "scorched earth", which is normally used for an army in retreat, contains something else. To what degree are the groups that emerge as the victors from the impeachment process against Dilma Rousseff in fact in retreat? This is a further aspect. It is clear that these groups, viewed from the standpoint of representative politics, seem to be the winners. But two decisive points in understanding the background of the current situation are the temporal distance between representation and society on the one hand, and the relation between the growth of conservatism and recent social changes on the other.

The last ten years have allowed for a large part of the Brazilian population to expand their horizons to a certain degree; purchasing power has risen, access to universities has expanded, the possibility of travelling and the

No other political project is intended, but a phase of conservative restoration.

access to cultural goods, internet, etc. has developed. Hopes with regard to quality of life and a position image of the state have risen. In many respects we can see a transformation in attitudes. The self-awareness and participation of black people and women has grown, the visibility of LGBTQI* and fluid gender identities among young people has increased. In addition, a new political generation has grown up, such as that of the students in São Paulo, Goiânia und Rio. Brazil has transformed and finds itself even now in transformation.

This was visible in the protests of June 2013, when there was public discussion of a series of previously ignored topics such as public transportation and police violence. Social changes were reflected in them, but also the need to understand the society of the political nomenclature. "We are no longer those that you know from before; our relationship must change." And to speak with Machiavelli: It appeared that fortune, chance, the "pacto lulista" was to be renegotiated from below to above. But the PT was lacking in virtù, in the fighting spirit to transform this chance into politics.

It is true that there were some on the streets back then who later took part in the pro-impeachment demos. This is exactly the problem. For the anti-government demonstrators became a powerful force when they found contacts in business, the media and the political system, who possessed the necessary virtù to take advantage of the chance they were being offered. What did the demonstrators, who were demanding more social transformation, get from all of this? Instead of constructive dialogue they were met with repression and degradation. The message of the PT was that they did not represent them and that nothing would change – a clear case of 'sink or swim'. In other words, 2013 was the moment in which the opposition finally lost all fear of the PT, because

they saw that the party had no power on the streets. And they also lost their fear of the streets, since they saw that the radical demands being expressed there were falling on deaf ears.

If we view all of this in a longer time frame, the current "putsch"³ is not some internal affair among the political elites, but a blow by the elites against society as a whole. The imple-



sion of the PT, which had previously been the “natural contact” for progressive social forces, means that the PT is no longer the addressee until something new consolidates. Conservative forces sensed their opportunity here to curtail the processes that had become dangerous for them and the interests they represent over the short term or the long term. Seen in the short term, they are fighting for their survival, to protect themselves from investigations into corruption, but they are also thinking of the long haul by organising a counteroffensive to shape the future of Brazil.

But even that has its price, for the “classe politique” has by now been heavily discredited. Not only due to corruption. This is only part of a much larger problem: the general feeling that the great majority of political representatives are not representing anyone but themselves and their financial backers. The open battle of the political elites and the procedures that normally follow an impeachment process, which are another blow against society by the political system, show this. Whether this is demonstrated with statistics or merely anecdotally – it is clear that the majority of the population, particularly the poor, see the impeachment as a farce, as spectacle, which has nothing to do with them. They do not feel represented. What’s striking is that the dominant

statements in social networks on the day the parliament voted on impeachment did not express joy or sorrow, but disgust and shame. This gap between the political system and society is the result of a long development. It is the crisis of the party system that was created after the end of the military dictatorship, but ultimately also the crisis of our narrative of “low intensity democracy”.

In this sense the fall of the PT is a two-edged sword, for it means the discrediting of both the political system and the workers’ party at the same time, and this might turn out to cost the system as a whole quite dearly. According to polls, 83 percent of the population is not at all or barely satisfied with Brazilian democracy. It is obvious that a corrupt and self-involved political system and a high degree of cynicism and disappointment are closely linked. The less people expect, the less you have to offer them. There is, however, one critical point from which cynicism and disappointment might provide the impulse to displace those in power, and the hypothesis that Brazil has been steadily approaching this point since 2013 does not seem absurd in the least. We also have to remember that in the

The majority of the population, particularly the poor, see the impeachment as a spectacle, which has nothing to do with them.
.....

phase beginning now the political elites have tended to close their ranks, that they are making private agreements for mutual protection and are introducing highly regressive measures.

This gap between the “classe politique” and society is possibly the beginning of a horrible time in which political representatives practically act on their own authority. The awareness of this gap, however, is being realized in a variety of ways; here as well we can see potential for social change.

Antonio Gramsci spoke of the pessimism of the intelligence and the optimism of the will. This is a challenge to read reality without projecting our own wishes onto it. On the other hand it can also mean that we can do something in a situation, as bad as it may be – for the conditions for becoming active are there, even if they are still very tiny and rudimentary, and even if the means of bringing them into motion still need to be invented. ■

Rodrigo Nunes *Rodrigo Nunes is a lecturer in modern and contemporary philosophy at the Catholic University of Rio (PUC-Rio). He is the author of Organisation of the Organisationless. Collective Action after Networks and has edited a dossier for Les Temps Modernes on the 2013 protests in Brazil.*

English translation: Daniel Hendrickson

Translator’s notes:

¹ “Nova República” - Brazilian historical period starting in 1985 with the end of the military dictatorship.

² “pacto lulista” - President Lula da Silva’s pact with the conservatives focusing on limited structural change in Brazil which focused on the poorest sections of society.

³ In Portuguese the term “golpe” (putsch) literally means “blow”.

#3: Lia Rodrigues

“Devo confessar que não consigo expressar todas as coisas que penso e desejo para o meu país. A minha garganta está travada com tanta injustiça que vejo, tanto a se fazer e mudar.”

#4: OPAVIVARÁ!

“Desejamos para o Brasil o que também desejamos para o mundo e para todos. O livre uso das substâncias psicotrópicas, a liberdade dos corpos, para a realização do aborto, para a nudez, trocas de gênero e o que mais a imaginação permitir. O uso generalizado de energias renováveis. Transporte público gratuito. Uma alimentação livre de agrotóxicos e transgênicos. Livre acesso a internet. Abolição do passaporte e das fronteiras, que nossos corpos possam cruzar todas as terras, mares e ares. Que o amor e o prazer revolucionem a vida!”



Black Women of Brazil



Once again, another protest and once again Brazil shows how divided it is really is along lines of race and class. Just for the sake of context, if you haven't already heard from your favorite mainstream news source, millions of Brazilians took to the streets on Sunday in another display of self-serving outrage involving the severe economic crisis that has gripped the country for the past year, corruption charges dealing with the so-called 'Lava Jato' scandal and calls for the end of 14 years of the PT (Workers' Party) rule. But was this all that was at play or were there some other issues that people won't openly admit? Sometimes it's very revealing to just sit back and analyze the photos that come out of such displays even without the captions. Take the photo above for example. It encapsulates perfectly what many people feel about the true meanings of these protests. What makes the photo so intriguing is the fact that the meme on the top of the photo actually circulated around social networks during the protests against Dilma in March of 2015. The point of the meme sums up Brazil almost perfectly in terms of race and class. The upper middle class white woman protesting and calling for "justice for Brazil" as her black nanny pushes her children around in the baby carriage. So many things could be said about the meme. Reminiscent of slavery

era, as well as modern Brazil where black women were/are believed to be treated like "one of the family". White feminists who tell black women that all women are oppressed but absolutely not understanding her own privilege as white.

The meme's relevance was brought home in yesterday's protest when a photographer captured a scene that portrayed the meme almost perfectly! White upper-middle class couple, black nanny, twin babies in a baby stroller. Nothing wrong with that, right? I mean, at least she's got a job! Other photos also hint at the reality of race in Brazil. The overwhelming whiteness of the crowds. The 'us' vs. 'them' division of the country. More blackface and the added 'bonus' of making a mockery of lynchings, not funny considering the ongoing Brazilian obsession with both! The calls for the end affirmative action and social welfare policies such as Bolsa Família that have made a university education attainable for thousands of Afro-Brazilians and helped lift millions out of abject poverty respectively.

Some of my favorite signs of the whole thing were those that read "I want my country back" (Eu quero meu país de volta). I mean, back from what? The slavery era? The Mili-

tary Dictatorship? (strangely enough, there were those calling for a military coup). I mean, Brazil has been corrupt for decades, centuries ... one could even argue that its been corrupt since its very founding. But at the same time, one has to marvel at the depths of denial that so many of these protesters must be living in. As we've seen examples in numerous previous posts, how else can you explain this? ■

Continue reading at <https://blackwomenofbrazil.co> (oder directly here <http://bit.ly/1Xu6iUh>).

The protests against president Dilma Rousseff again features nearly all-white upper-middle class displays of racism, the desire to protect status and putting 'have nots' back in their place. A blog post by BlackWomenOfBrazil.co.

Black Women of Brazil is a photographic and informational blog featuring a diverse array of Brazilian Women of African descent. As much of the English speaking world is not familiar with the history of African descendants in Brazil, it also features news, essays, reports and interviews spanning an array of topics including race, racism, hair, affirmative action, police brutality, etc. intended to give a more complete view of the experiences of black women in particular and black people in general in Brazil with a goal of provoking discussion through the lens of race.



Alice M.

#5: Alice Ripoll

"Gostaria de acreditar que no momento da publicação deste texto tenha passado o bizarro pesadelo que acomete meu país, e eu possa desejar mais do que "stop coup". Bem, sempre gosto de contar que fiz o Suave com 20 mil reais, em três meses intensos de trabalho com dez jovens talentosos escolhidos numa audição. Estamos há dois anos apresentando a peça e em nossa segunda turnê internacional!

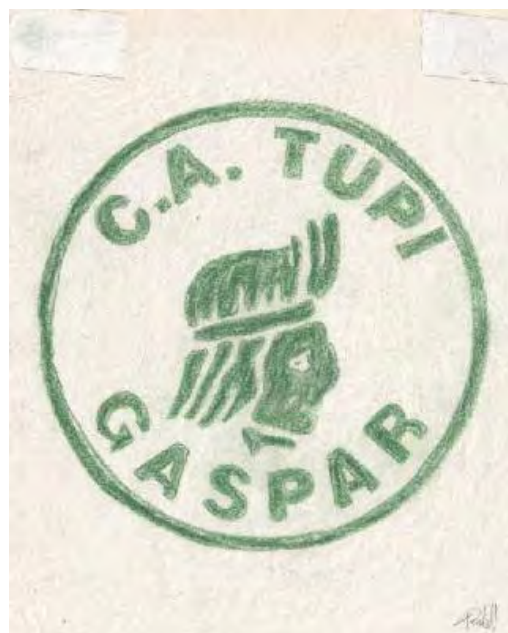
Garantir o futuro do jovem artista não é uma questão de falta de dinheiro, mas de vontade política. Desejo que o Brasil possa compreender que a arte é uma das mais potentes alternativas para reverter o genocídio do jovem negro. É urgente legitimar a intensa produção artística que existe nas favelas, garantindo-a como um meio de sustento e afirmação cultural para manter jovem negro vivo!"

#6: Michelle Moura

"After listening to MEPs at the "impeachment voting" last 17th april 2016": I wish more intelligent politicians, concerned with the complexity and diversity of us as collective. I wish each one of them behaving in a more authentic way. (so they don't need all to speak the same things: "a kiss on my son!"). I hope their son and grandson will make everything different and good. (nepotism, unfortunately). I wish for coherence (there are always consequences). Wish for mental-moral-emotional-healing."

#7: Christiane Jatahy

“Alice cai dentro da árvore Pau Brasil, seu corpo desce dando voltas no ar e lá dentro o país está ao revês, Dentro da árvore escorre a utopia do que o Brasil poderia ter sido ou será? E ela vê crianças de todas as cores e classes sociais indo à escolas públicas, ela vê os hospitais sem filas da morte, ela vê políticos trabalhando honestamente, e os corruptos sendo presos, ela vê as favelas urbanizadas, ela vê os direitos e as diferenças sendo respeitadas; onde não se matam os jovens negros, onde não se espancam os gays, onde religião e política não se misturam, onde os rios e as florestas não são destruídos, onde os índios tem suas terras, as pessoas suas casas, onde a pobreza não assola milhões de pessoas, onde...e seus olhos agora estão nublados, porque ela chora e não vê mais nada.”



Artist's Biographies

Alejandro Ahmed / Cena 11

Alejandro Ahmed was born in Uruguay in 1971 and grew up in Brazil starting in 1974. He is an autodidact and has worked since 1984 as a dancer. In the 1990s he participated in master classes with Sasha Waltz and others. His artistic work is marked by an interest in the boundaries of the body and the possibilities of transforming it. Alejandro Ahmed joined the company Cena 11 in 1988, and since 1993 has been its director. Grupo Cena 11 are considered the punks of the Brazilian dance and performance scene. With high energy, physical works like “Monotonia de Aproximação e Fuga para sete Corpos” (2014), “Sobre Expectativas e Promessas” (2013) and “Carta de Amor ao Inimigo” (2012) they keep true to their legendary reputation, even 20 years after being founded.

Karol Conka

The rapper Karol Conka has been active in the young hip hop scene in Brazil for many years, and is one of the few internationally successful rappers who do not perform in English. Her music is self-conscious and feminist. In 2013 she published her first album “Batuk Freak”, which received important Brazilian media awards and was enthusiastically received by music publications worldwide. Karol Conka's music mixes hip hop beats from the clubs with Brazilian rhythms and sounds. Her new album with the label BUUUM Trax will appear in autumn.

Santiago Blaum

Santiago Blaum is an Argentine musician, performer and director. He studied piano performance and music theory as well as literature, opera singing, contemporary dance and acting. His first projects were seen at the Sophiensæle in Berlin as early as 2003. Since 2010 he has directed several music theatre productions as director and composer, which have also been seen at the FFT in Düsseldorf and in Hellerau. Recently at HAU Hebbel am Ufer he showed his unconventional opera “Nietzsche contra Wagner Nueva Germania Opera Tropical” (2013) and the ironic-musical worst-case-scenario “THIS IS NOT OK! Das Musical! (in 2D!)” (2015). He is currently working with the students of the Houseclub for the first time.

Thiago Granato

Thiago Granato is a performer and choreographer who lives between Brazil and Germany. He works on developing new forms of choreographic practice, examining the conditions of art production in contemporary dance. In 2008 he participated in Xavier Le Roy's project “ex.e.r.ce 08” in Montpellier and in 2013/14 he was artist-in-residence at the Akademie Schloss Solitude. The charismatic dancer has been seen at HAU Hebbel am Ufer together with Jefta van Dinther in “This Is Concrete” and “As It Empties Out”. Now he presents his solo work “Treasured in the Dark” (2015), which has toured internationally.

Christiane Jatahy

Christiane Jatahy is a writer and a film and theatre director. Her projects create dialogue between these different artistic disciplines, examining the borders between reality and fiction, performer and character, theatre and cinema. Her pieces have garnered attention not only in Brazil, but also internationally. In 2012 Jatahy took on the artistic direction of the residency project “Rio Occupation London” as part of the cultural Olympics in London. Her piece “What if they went to Moscow?” (2014) is her first appearance at HAU Hebbel am Ufer since 2008.

Metá Metá

Metá Metá come from São Paulo, a city that they themselves describe as “acoustically schizophrenic”, and are considered the inventors of a new Brazilian music scene. Their style mixes the spiritual and rhythmic structures of Candomblé with influences that range from Afrobeat and Afrosamba to bebop and art rock. The result is a music that can be described as chaotic life-affirming Afropunk, noticeably influenced by musicians like The Stooges, Sonic Youth, John Coltrane and Sun Ra.

Leonardo Moreira / Cia. Hiato

The writer and director Leonardo Moreira is considered one of the most talented young artists in Brazil. In São Paulo he founded the Companhia Hiato, with which he has created a number of award-winning works for the stage such as “Cachorro Morto” (2008), “Escuro” (2009) and “O Jardim” (2012), which have also appeared at international festivals. In 2012 HAU Hebbel am Ufer hosted the European premiere of “O Jardim”. The current piece “Ficção / Fiktion” (2014) has been seen at the Mil Festival in Chile, at Theater der Welt in Mannheim and at Mousonturm Frankfurt.

Michelle Moura

Michelle Moura is a performer and choreographer. In her works “Fole” (2013), “Big Bang Boom” (2012) and “Cavalo” (2010) she seeks out artistic answers to the question “What moves a body?” Moura has collaborated with a wide variety of artists as a performer, and has presented her own works at a number of dance centres in Brazil and France. She was a founding member of the artists community “Couve-Flor Minicomunidade Artística Mundial”. She is currently studying in the master's programme in choreography at the Amsterdam University of the Arts.

Paulo Nazareth

Paulo Nazareth works with video, photography and objects. He was born in the Brazilian state of Minas Gerais, where he studied linguistics and visual arts. His art is often interdisciplinary and marked by autobiographical influences. Nazareth is concerned with the history and present of Brazil, which for him is a conglomerate of a wide variety of influences, making any unified society or collective memory impossible. He has received a number of Brazilian awards, has exhibited in a large number of group and solo exhibitions, both in Brazil and internationally, and in 2013 was selected for the Venice Biennale and the Lyon Biennale.

OPAVIVARÁ!

OPAVIVARÁ! is an artists collective from Rio de Janeiro that carries out art actions in public spaces, in galleries and in cultural institutions. In these actions they present alternative ways to use urban space that facilitate collective experiences. OPAVIVARÁ! was founded in 2005 and since then has been a lively component of the contemporary art scene in Brazil. They conceived the work “Formosa Decelerator” (2014) especially for the Taipei Biennale in 2014. In 2015 the group's actions were seen in many locations in Brazil as well as in France and Switzerland. Their participation in “Projeto Brazil” marks their first appearance in Germany.

Artist's Biographies

Alice Ripoll

Alice Ripoll lives in Rio de Janeiro, where she graduated from Angel Vianna College. Since 2002 she has been active as a dancer, choreographer and director. In 2009 she took over the direction of the Gruppe Cia. REC, and since 2014 she has collaborated with the Gruppe Suave Relíquia. In the same year she directed "O princípio da casa dos pombos", a solo by the circus artist Camila Moura. She achieved her international breakthrough with the work "Suave" (2014). The piece toured throughout Europe in 2015, and was invited to the Noorderzon Performing Arts Festival in the Netherlands, to the International Summer Festival at Kampnagel in Hamburg and to Zurich's Theater Spektakel, where Ripoll was nominated for the ZKB Patronage Prize.

#8: Metá Metá

"Our music is influenced directly by the present political crisis, it's filled with anguish and turbulence, we're about to suffer a coup d'état. We witness the most conservative, reactionary and fascist sector of our society rise to power, contaminated with hatred against a few recently conquered civil rights by women, black people, the LGBT community and the poorest people in the country, all promoted by the main media, hundreds of TV channels, newspapers and magazines, all belonging to only five super rich and powerful families. A strange time to be making music in Brazil, and for the same reason, a very important one, to counterpoint so much misinformation and hate with art, and through it, glimpse at the possibility of a better, more tolerant place."

Preise:

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Tageskasse im HAU2 (Hallesches Ufer 32, 10963 Berlin) / Montag bis Samstag ab 15 Uhr bis jeweils eine Stunde vor Vorstellungsbeginn, an vorstellungsfreien Tagen 15 bis 19 Uhr. / Sonn- und feiertags geschlossen. / Tel. +49 (0)30.259004 -27 / Online-Buchung: www.hebbel-am-ufer.de

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Lia Rodrigues

Lia Rodrigues is a Brazilian choreographer and founder of the RioArte de Dança Festival and in 1990 of the Lia Rodrigues Companhia de Danças. Her works are inspired by ordinary life and by the culture of Rio de Janeiro, where she works in Maré, one of the city's largest favelas. For over 20 years now, she and her ensemble have been creating pieces there. Rodrigues Company has had great success with many of their works, including "Pororoca" (2009), a highly physical choreography about community and its fragility, with which they toured through Germany, France, Portugal, Belgium, and Spain.

Festival Calendar

Di 7.6.

20:00 / HAU2

Lia Rodrigues

Para que o céu não caia /
For the Sky Not to Fall

TANZ / Kategorie C

Mi 8.6.

18:30+21:30 / HAU2

Lia Rodrigues

Para que o céu não caia /
For the Sky Not to Fall

TANZ / Kategorie C

20:00 / HAU2

Gespräch mit Lia Rodrigues

DIALOG / Eintritt frei

Do 9.6.

20:00 / HAU2

Paulo Tavares

Over the Ruins of Amazonia:
At the Frontiers of Climate Change /
Vortrag mit anschließendem Gespräch

DIALOG / Englisch / 5,00 €, ermäßigt 3,00 €

Fr 10.6.

18:00-1:00 / HAU3

Leonardo Moreira / Cia. Hiato Ficção / Fiction

THEATER / Brasilianisches Portugiesisch mit deutschen und englischen Übertiteln / Zwischeneinlass möglich / Kategorie C

20:00 / HAU1

Alice Ripoll

Suave / Soft

TANZ / Kategorie C

Sa 11.6.

18:00-1:00 / HAU3

Leonardo Moreira / Cia. Hiato Ficção / Fiction

THEATER / Brasilianisches Portugiesisch mit deutschen und englischen Übertiteln / Zwischeneinlass möglich / Kategorie C

20:00 / HAU1

Alice Ripoll

Suave / Soft

TANZ / Kategorie C

21:30 / HAU2

Karol Conka

Konzert

MUSIK / Kategorie D

Im Anschluss: Party im WAU / Eintritt frei

Mo 13.6.

20:00 / HAU2

Copy & Dance

#3 Sports Edition

MUSIK, PERFORMANCE / 5,00 €, ermäßigt 3,00 €

Di 14.6.

18:00 / HAU3 Houseclub

Houseclub präsentiert:

Santiago Blaum

Mas que nada / Was soll's?

Zusammen mit Schüler*innen der

Hector-Peterson-Schule

PERFORMANCE / Eintritt frei

20:00 / HAU2

What Happened, Brazil?

Mit Max Jorge Hinderer Cruz,

Tatiana Roque u.a. /

Moderation: Margarita Tsomou

DIALOG / Englisch / 5,00 €, ermäßigt 3,00 €

Mi 15.6.

11:00 / HAU3 Houseclub

Houseclub präsentiert:

Santiago Blaum

Mas que nada / Was soll's?

Zusammen mit Schüler*innen der

Hector-Peterson-Schule

PERFORMANCE / Eintritt frei

19:30 / HAU3

Michelle Moura

Fole

TANZ / Kategorie D

20:30 / HAU1

Metá Metá

Konzert

MUSIK / Kategorie C

Do 16.6.

20:00 / HAU3

Michelle Moura

Fole

TANZ / Kategorie D

Im Anschluss: Publikumsgespräch

Fr 17.6.

19:00+21:30 / HAU2

Christiane Jatahy

E se elas fossem para Moscou? /
What if they went to Moscow?

THEATER, FILM / Brasilianisches Portugiesisch mit deutschen Übertiteln / Theater: Kategorie C / Live-Film: Kategorie E / Kombiticket Theater + Live-Film (frei kombinierbar): 20,00€, erm. 13,00€

Sa 18.6.

18:00+21:00 / HAU1

Cena 11 / Alejandro Ahmed

Monotonia de Aproximação e Fuga

para sete Corpos /

Monotony of Approach and Fugue

for Seven Bodies

TANZ / Kategorie D

19:00+21:30 / HAU2

Christiane Jatahy

E se elas fossem para Moscou? /

What if they went to Moscow?

THEATER, FILM / Brasilianisches Portugiesisch mit deutschen Übertiteln / Theater: Kategorie C / Live-Film: Kategorie E / Kombiticket Theater + Live-Film (frei kombinierbar): 20,00€, erm. 13,00€

20:00 / HAU3 / Deutsche Premiere

Thiago Granato

Treasured in the Dark

TANZ / Kategorie D

Im Anschluss

Party im WAU

Mit DJ Anna Leevia (Tonkind)

MUSIK / Eintritt frei

So 19.6.

18:00+21:00 / HAU1

Cena 11 / Alejandro Ahmed

Monotonia de Aproximação e Fuga

para sete Corpos /

Monotony of Approach and Fugue

for Seven Bodies

TANZ / Kategorie D

19:30 / HAU3

Thiago Granato

Treasured in the Dark

TANZ / Kategorie D

Installationen / Ausstellung

OPAVIVARÀ!

Formosa Decelerator

INSTALLATION / Eintritt frei

7.-19.6., 15:00-23:00 / HAU2 (Open Air)

Indigenous Voices

INSTALLATION / Eintritt frei

7.-9.6., 11.6., 13.+14.6., 17.+18.6.,

18:00-23:00 / HAU2

Paulo Nazareth

Genocide in Americas

AUSSTELLUNG / Eintritt frei

7.-9.6., 11.6., 13.+14.6., 17.+18.6.,

18:00-23:00 / HAU2

Festival-Kombi-Ticket: 3 Vorstellungen für 30,00 €, ermäßigt 20,00 € (frei wählbar 7.-19.6.)

Foto zu "For the Sky Not to Fall" von Lia Rodrigues / © Sammi Landweer



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