

MINISTÉRIO DO TURISMO, SECRETARIA  
MUNICIPAL DA CULTURA DE SÃO PAULO,  
FUNDAÇÃO BIENAL DE SÃO PAULO AND  
PIVÔ PRESENT:

CURATED BY  
FERNANDA BRENNER  
SET 05 — NOV 06 2021

# ORIANA

BEATRIZ  
SANTIAGO  
MUÑOZ

PIVÔ





## ORIANA: BEATRIZ SANTIAGO MUÑOZ

This can be found in the gaps, in all that which is not a continuation of their discourse, in the zero, the O, the perfect circle that you invent to imprison them and to overthrow them. (Les Guérillères, Monique Wittig).

The work of Puerto-Rican artist **Beatriz Santiago Muñoz** is the outcome of quality time shared between the participants – and often the co-authors – of her films, whether they are people, places or objects. For the artist, the camera is an instrument of mediation between those in front of and behind the lens. The mutual acknowledgment of the object's presence is the premise for establishing key links that time and again reveal the departure points for her works. Conducted almost always from her native Puerto Rico and its surroundings, Santiago Muñoz's multilayered practice unveils via aesthetic paths the structural elements of contexts still marked by the not-so-distant colonial invasions and where people live according to parameters that differ from those prescribed by global capitalism. Her filmography deliberately intersperses the documental with the fictional and is on its own an invitation to de-automatize a way

of seeing and being in a world created and supported by Eurocentric narratives of progress and development.

In her first solo exhibition in Brazil, Beatriz Santiago Muñoz presents Oriana – a multi-channel audiovisual installation based on the book *Les Guérillères* by feminist writer **Monique Wittig** (1969) – which occupies the entire exhibition space at Pivô. Since her teenage years, the artist has been revisiting the pungent landscape created by the French author and, in the last few years, she has focused on reinterpreting it in an open and processual feature-length film in which various women, mostly acquaintances and participants of Santiago Muñoz's life, are invited to inhabit an undefined space-time proposed and conducted by her.

In the book, Monique Wittig subverts her mother tongue to narrate the uprising of a tribe made of bodies perceived as female against patriarchal semantics and its implications. The author is one of the first to question – as early as the 1960s – heterosexuality and gender roles as something natural, actively rejecting them by proposing





the transformation of communal relations through the establishment of a grammar that challenges conventional binary arrangements. In her own way, Beatriz Santiago Muñoz stages a sort of visual translation of the universe created by Monique Wittig, above all, her predisposition to rip and implode the foundations of a language that does not handle those vibrant hybrid presences and, going even further, that is not enough to translate the wide-spectrum of human experience.

Similar to the book's original design, Beatriz Santiago Muñoz breaks the sequences of her film into eight projections spread in the exhibition space. Visitors can choose their path and experience the circular narrative at their own pace. The space's peculiar architecture, the original soundtrack composed by Brazilian band Rakta, and the graphic interventions created by **Estúdio Daó** act as sorts of narrative threads indicating possible ways around the profusion of images and sounds that take over the environment.

In its literary version, Wittig's "elles" are detached from their proper names as a way of renouncing ruling words. To visually recreate Wittig's female-entities, Beatriz Santiago Muñoz delved deep in the humid density of the tropical forest and its many mysteries. Even though we don't know for sure who her characters are, when or where they live, we follow them somewhere south. It is there, in this nameless place, that the artist sets a shared subjectivity in motion establishing a bond between those who act in, those who collaborate with, and those who watch her films. The collective experimentation that originated Oriana reiterates that major structural changes emerge above all from epistemological revolutions and radical convivial experiences, as we see in Wittig's bold proposition, timely revisited by Santiago Muñoz over 50 years later.

**FERNANDA BRENNER**

Oriana (2021), multichannel  
videoinstallation, 8 screens in loop





**Beatriz Santiago Muñoz** received an undergraduate degree from the University of Chicago in 1993 and an MFA in Film and Video from the School of the Art Institute of Chicago in 1997. She has been featured in numerous solo and group exhibitions during the past 15 years. Recently,

she presented solo shows in Der Tank, Basel (Switzerland); Espacio Odeón, Bogotá (Colombia); PAMM, Miami (USA); and New Museum, New York (USA). Recent group exhibitions include: Whitney Biennial 2017 (New York, USA) and 8th Contour Biennale (Mechelen, Belgium).

## EXHIBITION

### OPENING PERFORMANCE

RAKTA

### METAL STRUCTURES

OFICINA SÃO JOÃO

### GRAPHIC DESIGN

ESTÚDIO DAÓ

### AUDIOVISUAL

MAXI AUDIO LUZ IMAGEM

### INSTALLATION SHOTS

EVERTON BALLARDIN

### PERFORMANCE SHOTS

IVI MAIGA BUGRIMENKO

### VIDEO DOCUMENTATION

PEDRO MARQUES

### TRANSLATION AND PROOFREADING

ADRIANA FRANCISCO

### PUBLIC GUIDE

TAINÁ ALVES

### ACCESSIBILITY

ALEXANDRE OHKAWA  
CLAUDIA FERREIRA  
TEMPORAL PRODUTORA

### LIGHT EQUIPMENT

SANTA LUZ

### PAINTERS

BOSCO BEDESCHI  
FÁBIO MENINO  
IAGO DIAS  
KAKAU DOS ANJOS

### AUDIENCE ORIENTATION

SEVERINO ROGÉRIO SILVA

## PIVÔ

### ARTISTIC DIRECTOR

FERNANDA BRENNER

### EXECUTIVE DIRECTOR

PAULA SIGNORELLI

### EXECUTIVE COORDINATOR

CAROLINA DE SÁ

### CURATOR

LEO FELIPE

### PRODUCER PIVÔ RESEARCH

THIEGO MONTIEL

### COMMUNICATION COORDINATOR

GABRIELLA SERRANO

### HEAD TECHNICIAN

MATIAS OLIVEIRA

### PRODUCTION ASSISTANT

MARINA SCHIESARI

### INSTITUTIONAL ASSISTANT

JESSICA GONÇALVES

### VISITOR SERVICES

DANIEL LIMA

### EXECUTIVE ASSISTANT

LUANA LIMA

### SPACE MAINTENANCE

CRISTINA SERRA

### PRESS OFFICE

POOL DE COMUNICAÇÃO

### FINANCIAL CONSULTANCY

2P FINANCEIRO

### LEGAL CONSULTANCY

PANNUNZIO TREZZA DONNINI  
ADVOGADOS

### ACCOUNTANTS

QUALITY CONTABILIDADE

## ACKNOWLEDGMENTS

### THE ARTIST THANKS

EMPAC / CURTIS R. PRIEM EXPERIMENTAL  
MEDIA AND PERFORMING ARTS  
CENTER AT RENSSALEAR POLYTECHNIC  
UNIVERSITY AND CREATIVE CAPITAL

### PIVÔ THANKS ITS MAINTAINERS

ALEXANDRE MOLLOF, ALMEIDA E DALE,  
ANA E MARCO ABRAHÃO, ANDREA E  
JOSÉ OLYMPIO DA VEIGA PEREIRA,  
BERGAMIN & GOMIDE, CARBONO  
GALERIA, COLEÇÃO COLETIVA, FABIANA  
BRENNER, FERNANDO MARQUES  
OLIVEIRA, FORTES D'ALOIA & GABRIEL,  
GALERIA KOGAN AND AMARO, GALERIA  
LUIZA STRINA, GALERIA MILLAN,  
GALERIA NARA ROESLER, GEORGIANA  
ROTHIER E BERNARDO FARIA, GRAHAM  
STEELE E ULYSSES DE SANTI, JOSÉ  
LEOPOLDO FIGUEIREDO, MARCELO  
TILKIAN MAIA, MENDES WOOD DM, VERA  
E LUIZ PARREIRAS, VIRGÍNIA E DANIEL  
WEINBERG, VIVIEN HERTOGE E JAIRO  
OKRET + THOSE WHO PREFER TO STAY  
ANONYMOUS

## ORIANA

SEPTEMBER 05<sup>TH</sup> — NOVEMBER 06<sup>TH</sup>  
2021

FREE ENTRY  
ALL AGES ADMITTED

THIS EXHIBITION IS A CO-REALIZATION  
BETWEEN PIVÔ AND FUNDAÇÃO BIENAL  
DE SÃO PAULO AND INTEGRATES THE  
NETWORK OF THE 34<sup>TH</sup> BIENAL.

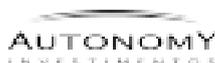
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parceiro / partner



realização / realization



SECRETARIA ESPECIAL DA CULTURA MINISTÉRIO DO TURISMO

