

Pivô presents Mariana Castillo Deball's first exhibition in Brazil

Opening on September 2nd at the Pivô headquarters in Copan, São Paulo

Pivô, a non-profit cultural association located in Copan, São Paulo, will host an unprecedented exhibition by Mexican artist Mariana Castillo Deball starting from September 2nd. The exhibition is curated by Fernanda Brenner, artistic director of Pivô, and Ana Roman, Pivô's curator.

Mariana Castillo Deball brings to Pivô an edition of the TO-DAY project, previously exhibited at the Liverpool Biennial and the Savannah College of Art and Design Museum. At Pivô, the project edition is titled "A Noite" (The Night). The project comprises a large stage-like installation that occupies the main exhibition space of Pivô, along with a kind of newspaper. The installation features a fictional character who exists only on one specific day, over the years. This character can freely navigate this date across different years, moving back and forth within a 24-hour time span.

The artist takes September 2nd as the starting point. This date, which marks the opening of her first solo exhibition in Brazil, is also marked by the 2018 fire at the National Museum in Rio de Janeiro. Deball indirectly revisits the remains of the collection at the National Museum after the 2018 fire. The 20 million cataloged items that disappeared and the remaining traces of their existence serve as the starting point for a reflection on memory and museological devices.

In the installation, Deball fictionalizes real events from September 2nd while incorporating sounds and songs collected from folk and popular survey expeditions, such as those collected by the 1938 Folklore Research Missions undertaken by Mário de Andrade during his tenure at the São Paulo Department of Culture. Throughout the installation, there are events that encompass the life of a country on the periphery of capitalism, combined with international events - some of which are imbued with humor. The viewer is invited to sit or move around in this kind of public square created by the artist.

Throughout her work, Castillo Deball reveals the fissures and complexities of the colonial museum apparatus, prompting us to rethink not only what was lost in the fire but also what is constantly obscured and silenced. Through this exhibition and her body of work in general, the artist reminds us of the importance of reconstructing these devices, seeking a more inclusive and truly representative understanding of culture and history. Deball is interested in how knowledge and culture are produced, represented, and disseminated. Since her early works, the artist has sought to understand how chance - a result of the passage of time, erosion, fragmentation, and human intervention, among other factors - greatly influences how we acquire knowledge about the world and construct narratives. This interest has led her to examine the history of certain artifacts and their transformations, reproductions, appropriations, and disappearances.

About Mariana Castillo Deball

Mariana Castillo Deball has a kaleidoscopic approach to her practice, mediating between science, archaeology, and visual arts, exploring how these fields describe the world. The artist's solo exhibitions include: "To-Day," February 20th, Savannah College of Art and Design Museum (SCAD), United States (2018); "Prazeres de associação e venenos,

como o amor," Galerie Wedding - Raum für zeitgenössische Kunst, Berlin (2017); "Mudanças Emplumadas, Desaparecimento de Serpentes," Walter and McBean Galleries, San Francisco Art Institute, United States (2016); "¿Quién medirá o espacio, quién me dirá el momento?" MACO Museo de Arte Contemporánea de Oaxaca, Mexico (2015); "Mariana Castillo Deball," Kunsthalle Lisboa, Lisbon, Portugal (2014); "Mariana Castillo Deball, Parergon," Hamburger Bahnhof - Museum für Gegenwart, Berlin (2014);

Furthermore, her work has been included in group exhibitions such as: "Hello World. Reviewed einer Sammlung," Hamburger Bahnhof - Museum für Gegenwart, Berlin (2018); "Estátuas também morrem: Reflexões contemporâneas sobre o património e o conflito no Oriente Médio," Fondazione Sandretto Re Rebaudengo, Turin, Italy (2018); "Lecturas de um território fraturado," Museo Amparo, Puebla, Mexico (2017); "Alors que j'écoutais moi aussi David, Eleanor, Mariana, etc.," La Criée centre d'art contemporain, Rennes, France (2017); "El orden Natural de las Cosas," Museo Jumex, Mexico City (2016); "Ce qui ne sert pas sououie," CAPC musée d'art contemporain de Bordeaux, France (2015); among others.

About Fernanda Brenner

Fernanda Brenner is a curator and writer based in São Paulo and Brussels. She is the founding director of Pivô in São Paulo and a Latin American art consultant for the Kadist Art Foundation. She has been a contributing editor to Frieze Magazine since 2017. Her curatorial projects include the 24th Prix Ricard, Fondation Pernod Ricard (2023), Oriana, Beatriz Santiago Muñoz, Argos, Brussels (2023), Peace or Never at FNHK Institut Kunst, Basel (2022), and the solo exhibitions Vuadora, Paulo Nazareth (2022) co-curated with Diane Lima, Oriana, Beatriz Santiago Munõz (2021), República, Luiz Roque (2020).

About Ana Roman

Ana Roman lives and works in São Paulo, Brazil. She holds a master's degree in Geography from FFLCH-USP and has a postgraduate degree in Brazilian Studies from FESP/SP. She has served as a curator, assistant curator, and researcher in various exhibitions held in cultural institutions in Brazil, including "Rever_agusto de campos" (2016), "Entre Construção e Apropriação: Antonio Dias, Geraldo de Barros e Rubens Gerchman nos anos 1960" (2018), "Black Stream" by Alice Shintani (2019), among others. She organized two editions of the course "Exposições de arte: curadoria, mediação e produção" at Casa Plana in 2017 and 2018. She was an assistant curator for the 34th São Paulo Art Biennial (2021) and a member of the Nomination Committee for the PIPA Prize 2022. She is currently the content coordinator for the research group "Academia de Curadoria" and regularly contributes to the Piscina platform. She is the curator of Pivô.

About Pivô

Pivô is a non-profit cultural association founded in 2012, operating as a platform for artistic exchange and experimentation from its space in the Copan building in downtown São Paulo. The main goal of the institution is to foster and promote local artistic production and create a free and open space for dialogue among various stakeholders in the field of contemporary culture, on a national and international scale. Pivô's program includes commissioned projects, exhibitions, public programs, publications, and artistic residencies, always considering the potential of contemporary art to raise critical questions and open up new possibilities for engagement with crucial issues of our time. The institution collaborates with a variety of national and international partners and receives support from individuals and organizations to realize challenging artistic and curatorial proposals and maintain its space in full operation.

"A Noite"

Mariana Castillo Deball

Curated by Fernanda Brenner

Cocurated by Ana Roman

Opening

Saturday, September 2nd, 2023

From 1PM to 7PM

Visitation

September 2nd – October 29th, 2023

Wednesday to Saturday, from 1PM to 7PM

Sundays, from 12PM to 6PM

Free Admission

Pivô - Copan

Av. Ipiranga, 200