

24/5 – 20/7/2025, Jonathas de Andrade: *Olho da Rua [Out Loud]*, Stadthausgalerie Kunsthalle Münster



Press Release:

Olho da Rua [Out Loud] is the first solo exhibition of the Brazilian artist Jonathas de Andrade in a German institution. In 2022, Jonathas de Andrade presented a solo project for the Brazilian pavilion at the 59th Venice Biennale; the same year, he developed his film *Olho da Rua [Out Loud]*, which is now taking centre stage in the exhibition. In his works, he is concerned with power dynamics and conflicts. Playing a decisive role herein are consequences of colonialism and slavery as well as the effects modernist culture on Brazilian society. With *Olho da Rua [Out Loud]*, the Kunsthalle Münster, taking its responsibility for the works of art in the public space owned by the city of Münster as a basis, is continuing its examination of questions of art and the public sphere in the Stadthausgalerie.

In de Andrade's film *Olho da Rua [Out Loud]* Augusto Boal's *Theatre of the Oppressed* meets the streets of Recife and where the public space appears as a place of community and agitation. The artist perceives public space as a place of immense power and energy, a place for encounters, parties, protests and intimate conversations. While the streets can be full of life, they also provide a safe haven for people with no other space available than the public realm.

For his film, de Andrade portrayed a temporary community of homeless people living in the city centre of Recife. He invited them to take part in a series of exercises inspired by the *Theatre of the Oppressed*. Developed in the 1970s by theorist and activist Augusto Boal, the *Theatre of the Oppressed* explores the participants' political potential to reshape and change their lives through active observation, collective brainstorming and unscripted expression. The *Theatre of the Oppressed* consists of a series of techniques based on art combined with self-awareness and political experimentation. It offers multiple ways to activate social and communicative potential through playful, aesthetic and theatrical encounters between people—resources which in everyday life are often suppressed or neglected. Dialogue is a central component within this interplay. It is not the director who determines the content of the scenes; in this case, it is the participants.

In eight acts, de Andrade has staged a series of performative actions focusing on collective dynamics and gazing practice in the public arena. On the boundary between fiction and documentary, the actors become engaged in debates about identity, care,

family, class consciousness and social and political visibility through their actions and words. The film was produced during the pandemic and Jair Bolsonaro's term in office, a fragile moment in Brazilian democracy. Due to various social and economic developments, homelessness on the streets increased dramatically during this time, and the people affected had no access to masks, food or vaccines—while the president continued to deny the effectiveness of the vaccines.

The public space of Praça do Hipódromo thus evolved into a stage for the performers with their own stories, their own bodies along with all their experiences. Transcending the script, the images provide insights into the personalities and emotional world of the actors and represent a powerful testimony to contemporary Brazil with its rich multiculturalism and structural inequalities.

In the film, the population group of homeless people—referred to in Brazil as “*peças em situação de rua*” (people in a street situation)—are given an opportunity to write their own stories. Even if these are stories of people pushed to the margins of society and made invisible, de Andrade's film refrains from portraying them as socially deprived individuals, and instead succeeds in creating a space for self-empowerment. Public space emerges as a living space and a place where people organize themselves socially and politically, indeed, a place of deprivation and disenfranchisement, but also a space people are entitled to and which they claim for themselves. The idea that theatre, art and radical pedagogical means take the form of social articulations heading for autonomy and political awareness is more than just a starting point here. By playing a role that tells of one's place in society, the way one's own history is understood can be rearticulated, internal and external perspectives can merge.

De Andrade himself says of his practice: “I believe that art is a catalyst for empathy, and that films can be made from the articulation of unlikely encounters, and that this can be done in an ethically responsible way, even if it is a great challenge.”

The images in *Olho da Rua [Out Loud]* are accompanied by a hypnotic soundtrack by percussionist Homero Basílio, who uses instruments with roots in north-east Brazil. They underscore and exaggerate the scenes unfolding before our eyes, the roles being played, the use of space being fulfilled, the formatting of the group that takes place.

In the Stadthausgalerie, *Olho da Rua [Out Loud]* is complemented by the artist's newly created installation *Árvore do Teatro do Olho da Rua [Street's Eye Theater Tree]*, which refers to the diagram of a tree appearing right at the beginning of the film and not only picks up on the components of a house, but in its roots also provides concepts associated with life on the street. We are confronted with something that is not actually being disclosed, yet often remains unaddressed. Each of the words cause us to reflect on situations and encounters on the street, to deal with all the things we are exposed to when there is no possibility of withdrawing into our own four walls.

The interplay between the two works promotes opportunities to collectively rethink reality, to imagine alternatives and perhaps bring them back into the public space and the community.

Biography:

Jonathas de Andrade (born 1982 in Maceió, Brazil) lives and works in Recife, Brazil. He develops videos, photographs and installations based on the production of images and texts, using strategies that juxtapose fiction and reality, tradition and negotiation with local communities. Based on the artist's interests in social issues, his works incorporate the fields of language and anthropology as aspects that question the notion of truth, power, desire and the social imaginary. Individual exhibitions have included Jonathas de Andrade: *Eye-Spark*, Maat, Lisbon (2023) and Crac Alsace, France (2022); *Pounce and Bounce*, Pinacoteca de São Paulo (2023); In the hangover city, Mamam, Recife (2023); *Staging Resistance*, Foam Amsterdam (2022); *One to One*, Museum of Contemporary Art Chicago (2019); *The Fish*, New Museum, New York (2017); *The Power Plant*, Toronto (2017); *Visões do Nordeste*, Museo Jumex, Mexico City (2017); Museu do Homem do Nordeste, MAR: Museum of Art, Rio de Janeiro (2014–2015). He has also participated in group exhibitions such as the 16th Istanbul Biennial (2019); *Artapes*, MAXXI: National Museum of XXI Century Arts, Rome (2018);

32nd Sao Paulo Biennial (2016); *Unfinished Conversations: New Work from the Collection*, The Museum of Modern Art MoMA (2015); and *Under the Same Sun: Art from Latin America Today*, Guggenheim Museum, New York (2014). In 2022, Jonathas de Andrade presented a solo project for the Brazilian pavilion at the 59th Venice Biennale.

Press preview: → 22/5/2025, 11 am, Stadthausgalerie Münster

Opening: → 23/5/2025, 6 pm, Stadthausgalerie Münster

Accompanying programme: → 20/5/2025, 6 pm, Kunstakademie Münster
Münster Lecture with Jonathas de Andrade (EN)
→ 24/5/2025, 3 pm, Stadthausgalerie Münster
Artist Talk with Jonathas de Andrade (EN)
→ 22/6/2025, 3 pm, Stadthausgalerie Münster
Guided tour with Luca Scholz + bike tour *Burn the Formwork* by Oscar Tuazon, please bring your own bike! (DE)
→ 18/7/2025, 6 pm, Stadthausgalerie Münster
Theatre of the Oppressed. On the theory of a liberating theatre according to Augusto Boal. Lecture and discourse by and with Bernd Ruping (DE)
→ 19/7/2025, 11 – 3 pm, Stadthausgalerie Münster
Theatre of the Oppressed. On the practice of theatrical interventions after Augusto Boal. Workshop with Bernd Ruping (DE)
Register in advance at: kunsthalle@stadt-muenster.de
→ 20/7/2025, 3 pm, Stadthausgalerie Münster
Curator's tour with Merle Radtke (DE)

Stadthausgalerie, Platz des Westfälischen Friedens (Rathausinnenhof), 48143 Münster, Germany

Opening hours: Wed – Sun 12 – 6 pm

<https://www.kunsthalle-muenster.de/en/>

Press contact: Artefakt Kulturkonzepte, Elisabeth Friedrich & Ursula Rüter
elisabeth.friedrich@artefakt-berlin.de / +49 30 4401068

Press download: <https://www.kunsthalle-muenster.de/en/press/texts/> + <https://www.kunsthalle-muenster.de/en/press/images/>

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