

8-10 JUN 2023

Interested individuals can obtain
the location of the exhibition by
making contact through mail.

16h-22h

U+2205
AMADOC V/DPT
1

AT THE
B O T T O M
OF A GREASY
P Y R A M I D

A VIDEOART EXHIBITION
FEATURING THE WORKS
O F

/CAROLYN MASON
/GIOJ DE MARCO
/GUILHERME PETERS
/PEDRO INOCK
/SANSA ROPE

*WE
WERE IN AWE.
CALM AND SERENE.*

*AT THE
BOTTOM OF A
GREASY PYRAMID.*

IT'S TIME TO CHANGE

WHAT__
 WHO__
 WHEN__
 WHERE__
 WHY__

This exhibition "At the Bottom of a Greasy Pyramid", puts together the works of Carolyn Mason, Gjoj de Marco, Guilherme Peters, Pedro Inock and Sansa Rope, each shedding light on the complexities and inherent challenges of hierarchical systems. Drawing upon the metaphor of a "greasy pyramid," this showcase delves into the realms of slipperiness, opacity, and the difficulties inherent in navigating said hierarchies, attempting to unveil the intricate dynamics of challenging these dubious systems.

Each artist takes a radically different approach, although bound by the media of video they appear to have a common ground towards the audience, to prepare us to confront the dirty and untrustworthy aspects that often accompany such structures, be it corruption, favouritism, or unethical practices. The structures and systems revealed are sometimes unclear and layered, yet as they surface we slowly realise how common they are to each one of us in our very own approach to the Zeitgeist.

"At the Bottom of a Greasy Pyramid" is presented at a undisclosed and intimate place in Amadora, a City in the district of the Lisbon Metropolitan Area. The low profile place and event suit the ethos of this exhibition and further serve as - and in an homage to the secrecy that usually precedes great revolutions- a protective measure to prevent premature exposure or interference from authorities or opposing forces. As such, interested individuals can contact the organisation in order to obtain the location of the exhibition.

The space's name is derived from the Unicode character code "U+2205," which corresponds to the symbol \emptyset known as "empty set" or "null set", it represents a set that contains no elements, signifying emptiness or absence, and although it may carry in its name an idea of moving beyond traditional boundaries while striving for innovation, and unconventional artistic expression, it intends instead to explore the depths of absence in many of its forms and throughout many media. As such, on the 9th day of the sixth month of 2023 the discussion of these ideas is laid on the media of Videoart/Videoperformance.

Until these ideas reach a critical mass, gain enough momentum, or until a significant event triggers widespread mobilization, we are still at the bottom of a greasy and oily pyramid.

Thank you

CAROLINE Mason_

Los Angeles based North American Artist.

GIOJ DE Marco_

Los Angeles based Italian Artist.

GUILHERME Peters_

Berlin based Brazilian Artist.

PEDRO Inock_

Lisbon based Portuguese Artist.

SANSA Rope_

São Paulo based Brazilian Artist.

Works_

"SHE IS THE ONLY HUMAN BEING ON THE PLANET"

a work by **CAROLYN MASON and GIOJ DE MARCO**

*the gold sparkles, its brilliance is blinding
I close my eyes for a moment
when I open them, I'm in a dark, damp cave
I am covered in a thick layer of dirt
I look down and see a large hole in the ground
in it, a doll's wooden hand
and a foot, as large as my leg
these belong to a giant, sleeping in a cave
I see a two headed woman
the identical heads are stacked; one is crying
I see a beautiful woman dancing
she has a trachea and esophagus*

*I begin my descent into a room with high ceilings
I hear a gurgling sound
a fish jumps out of the water
there's an old man fishing
and a young woman with a sword fish in her hand
she is the only human being on the planet*

I can't see any plants, but I can feel their presence

*I play with a cat the size of a tiger
I bend down and pick some flowers*

*the flowers are made of skin
I sit on the ground with pink yarn
too long to roll up into a ball
I suck on it and throw it out of my mouth repeatedly*

*I look around
and notice the walls of the cavernous room
the old man speaks and says:
"I am the Fish God"
"I am the oldest man on Earth"*

*a sound accompanies the transformation of the yarn
into a large white worm with a glossy back
the worm is eating the face of the dancing woman*

*the room fills with the terrible smell of dead fish
in my hands, is a chain of blackened, dead flowers*

*She is the Only Human Being on the Planet, 2022
(Gioj De Marco & Carolyn Mason)
medium: single channel video, 5:19 min
The subtitles in this video are excerpts from
the Collective Dreamworld's continuous narrative.
Text edited by Gioj De Marco and Carolyn Mason.*

I am covered in a thick layer of dirt





the gold sparkles, its brilliance is blinding

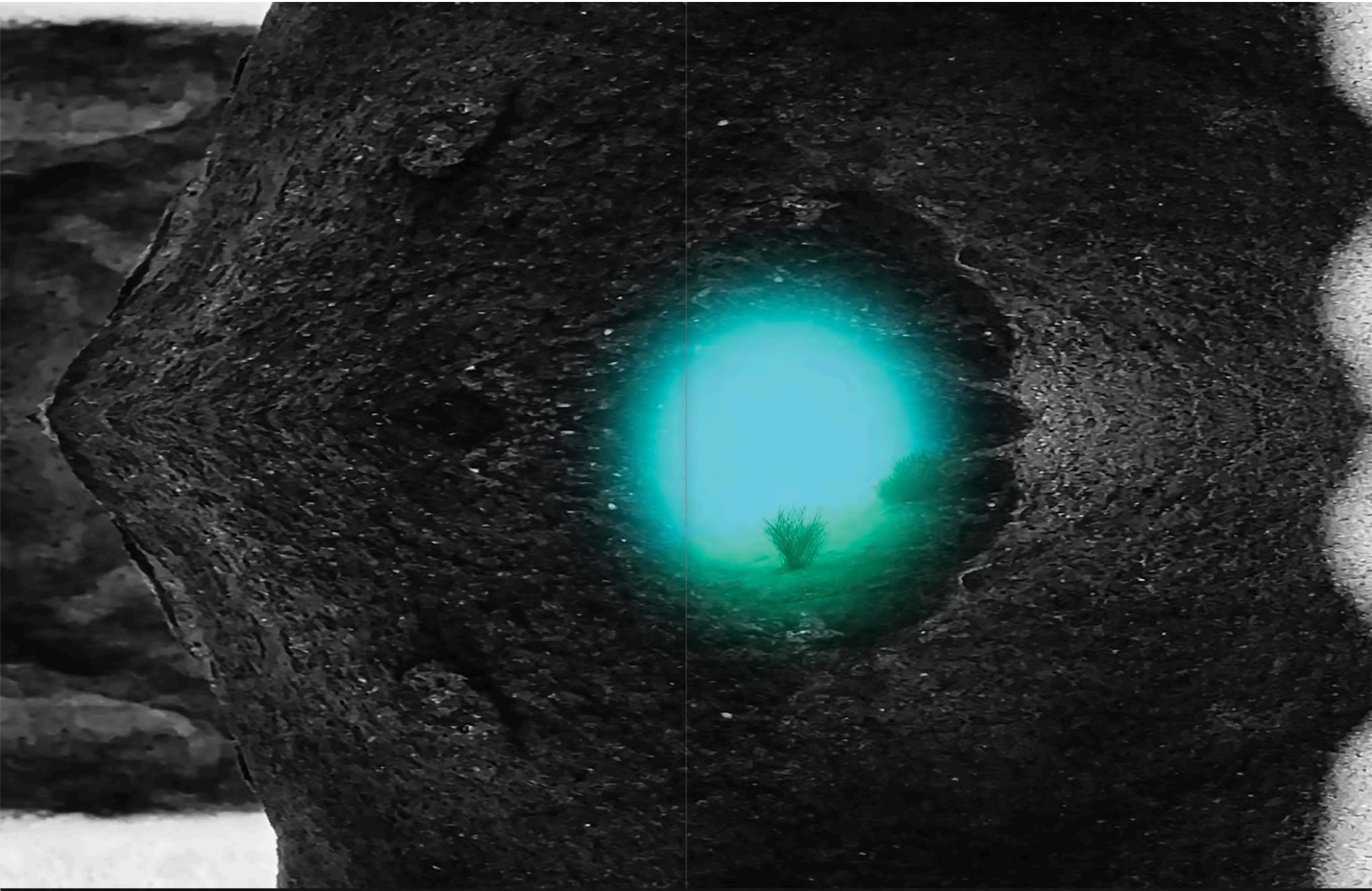
“TOTAL RECALL”

a work by GIOJ DE MARCO

Total Recall is a single - channel video depicting two characters simultaneously sharing dreams . These dreams narrate our collective (drea mworld) identity. The actors were not given lines; instead, I provided them with daily machine - dream outputs - segments of The Collective Dreamworld Project's continuous narrative - and asked them to internalize them as if they were their own dreams before sharing them with one another, furthering the machine - generated entangle ment, all the while reclaiming the collective dreamworld narrative through flesh and blood



*Total Recall , 2022
Single Channel, Color 4 K video , 12:07 min*





“ETROM UO AICNÊDNEPEDNI”

a work by **GUILHERME PETERS and SANSA ROPE**

The intervention took place on May 30, 2022, during a one-hour period and resulted in a video and photographic composition showcasing the action performed at the Monument to the Independence of Brazil (“Altar of the Fatherland,” 1926). Situated in the Brazilian historical and cultural heritage site, Independence Park, located in the Ipiranga neighborhood of São Paulo, Brazil, it is the place where supposedly Dom Pedro I proclaimed Brazil’s independence from Portugal in 1822. This monument was created by Italians Ettore Ximenes and Manfredo Manfreti during the centennial celebration of independence.

“ETROM UO AICNÊDNEPEDNI” (INDEPENDENCE OR DEATH), 2022
1’56”

Guilherme Peters e Sansa Rope
Camera: Nicolai Panzanella
Modelos: Pedro Cozzi & Leonardo

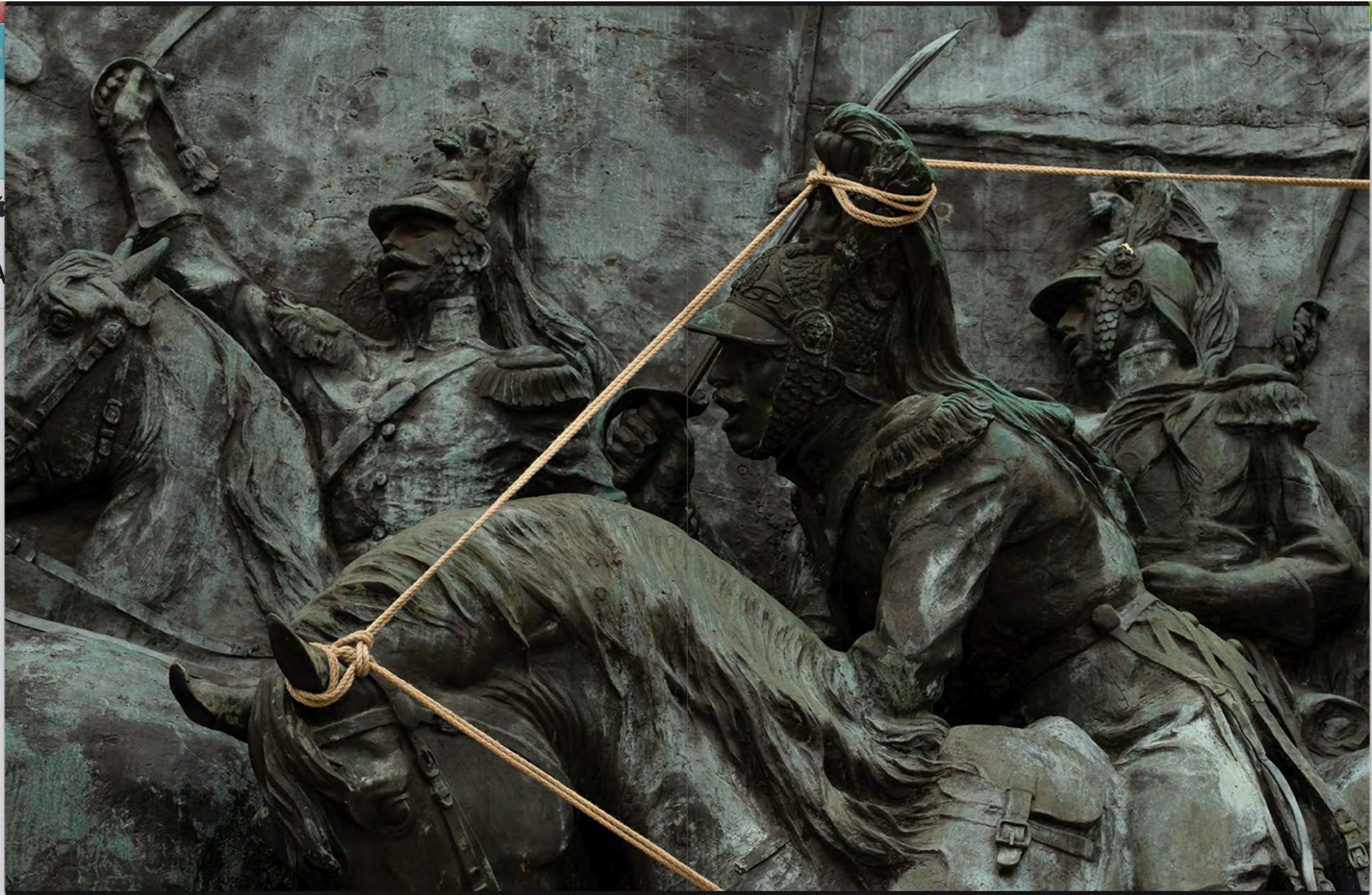




Sansa Rope and Guilherme Peters' intervention was elaborated through a Shibari bondage circuit on the high relief of the monument entitled "Independence or Death," an interpretation of the painting (created by artist Pedro Américo) with the same title written in reverse. This painting is an allegory of the so-called Cry of Ipiranga, currently remembered with possible reinterpretations and resignifications of independence during events related to September 7th.

In addition to the tied jute ropes, other materials and elements were used in the artwork, such as a stuffed parrot (placed on the face of Dom Pedro), a bomb tied next to a child, and a baton next to one of the monument's horses. Furthermore, there is a suspended blindfolded man connected to another character taking a selfie, all within a trail that captures the viewer in an atmosphere of suspense for what is to come. Thus, the work resignifies a mythological scene from the formation of the Brazilian republic and its current update. Adapting this scene to a country shaped by various coups, various methods of torture, which never overcame its colonial and slaveholding memory, with an always incomplete redemocratization, a transition, a bad infinity, towards a democracy that ultimately has never been seen and is now being led by an extremely conservative group that achieved emancipation through social networks.

Finally, the artistic intervention named "ETROM UO AICNÊDNEPEDNI" (INDEPENDENCE OR DEATH), 2022, by Sansa Rope and Guilherme Peters, operates as a historical painting superimposed on another historical painting. Amidst this scenario, the heart of the first Brazilian emperor was brought from Portugal aboard an executive jet of the Brazilian Air Force (FAB), with an exhibition at Itamaraty that ended last Sunday.



“DOCTRINE OF DOUBLE EFFECT”

a work by **PEDRO INOCK**

“Doctrine of Double Effect” emerges within the realm of performance art, inviting contemplation through the embodiment of human emotions and inspiring introspection within the audience. By delving into the intricate dynamics of power, intimacy, and ethics, it illuminates the intentions and profound implications that arise from navigating the complex tapestry of human actions in society.

Embracing a philosophical principle rooted in moral and ethical discourse, “Doctrine of Double Effect” embarks on a journey of duality. It delves into the realm of actions, shedding light on their intricate nature, where intended morally good effects intertwine with unintended morally neutral or negative consequences. At its core, this piece reveals an intricate dance of power between a man and a woman. Through mesmerizing gestures, the man delicately pulls the woman’s hair with his teeth, orchestrating a symphony of dominance, submission, and manipulation. These physical movements challenge societal norms and provoke contemplation on the subtle nuances of power imbalances that pervade human relationships.

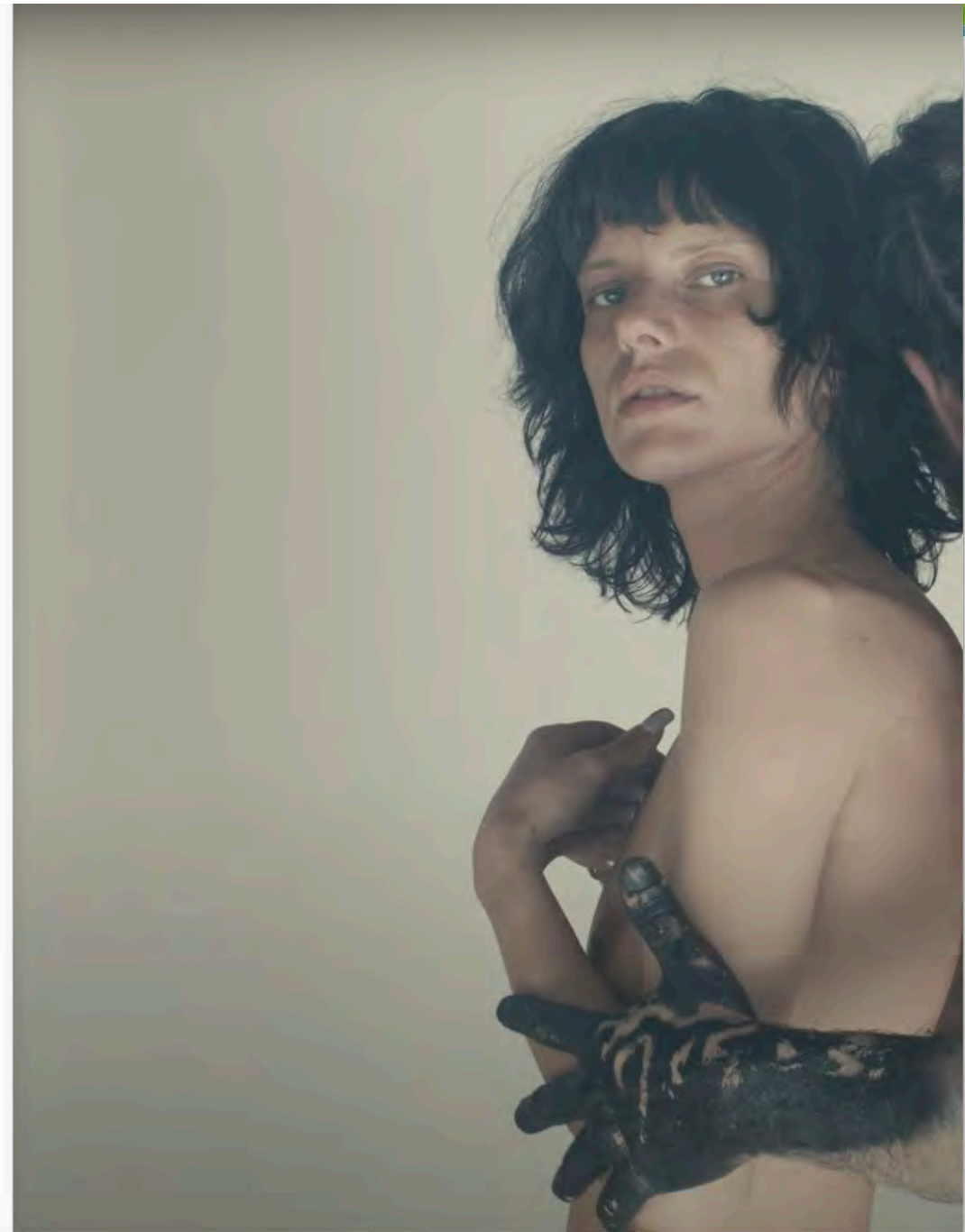
Repetition takes center stage, entangling viewers within the simple yet complex choreography of control, evoking profound reflections on the dynamics that shape our interpersonal connections. The work breaks through the confines of the fourth wall, immersing viewers in an intimate realm of connectivity. The woman’s audacious defiance manifests as she gazes unflinchingly into the camera, dismantling the boundaries that separate observer from observed. A sense of confrontation, discomfort, and shared vulnerability arises as viewers grapple with their passive spectatorship, challenging the mechanisms of voyeurism inherent in the act of observation.

“Doctrine of Double Effect”, 2023

4k, Dual Chanel (Presented in Single Channel) 9’13’

A work By Pedro Inock

Performers : Nádia Lopes, Matilde Ferreira and Pedro Inock











Symbolism gracefully dances through the captivating bodily interactions between the man and the woman. The man's tender act of using his teeth to pull the woman's hair becomes a nuanced language of touch, evoking deep intimacy, dependency, and the intricate nuances of emotional entanglement. Repetition becomes the thread that weaves a mesmerizing fabric of movement, evoking a sense of ritual and rhythm that invites viewers to unravel the cyclical and transformative impact of repetitive gestures within relationships.

As "Doctrine of Double Effect" unfolds, it beckons viewers to engage with profound ethical considerations that lie at the heart of bodily interactions. Boundaries between consent and coercion are questioned, revealing the delicate tightrope walked between acts rooted in mutual agreement within relationships and those that encroach upon personal autonomy. This videoperformance piece dares to challenge societal taboos surrounding nudity and intimacy, urging the audience to confront their own comfort levels and explore the multifaceted ethical dimensions that govern our interactions. It serves as a catalyst for critical reflection, inviting us to transcend societal norms and navigate the complex terrain of human connection.

In a subsequent rendition of "Doctrine of Double Effect," a second female performer takes centre stage, reversing the roles and imbuing the performance with a fresh perspective. The introduction of this reversed dynamic brings forth a new layer of complexity and invites a reevaluation of the first scene. As the female performer emerges, a captivating shift occurs, challenging preconceived notions and disrupting traditional narratives. The reversal of roles amplifies the exploration of control, submission, and manipulation, as the woman now takes on the role of the orchestrator, delicately pulling the man's hair with her teeth. This reversal subverts expectations and sparks contemplation on the intricate nuances of dynamics that permeate human connections.

Breaking the confines of the fourth wall, the reversed roles challenge the mechanisms of observation inherent in the act of witnessing. The man's unflinching gaze into the camera shakes the previous (already) broken boundaries, allowing for a shared moment of confrontation, discomfort, and vulnerability.

Viewers are confronted with their own passive role as spectators, prompting self-reflection and an examination of their own involvement within these dynamics.

Symbolism weaves through the reversed interactions, creating a delicate language of touch and intimate gestures. As "Doctrine of Double Effect" unfolds in this reversed iteration, it summons viewers to engage with casual considerations that lie at the heart of bodily interactions. Through its exploration of reversed roles, the piece prompts a critical examination of prevailing norms explore the multifaceted dimensions that govern our connections. By pushing the boundaries of expectations and inverting conventional roles, 'Doctrine of Double Effect' serves as a catalyst for introspection, inviting us to transcend established paradigms and embrace the complexity and fluidity of our shared human experiences.

GIOJ DE Marco_

De Marco is an Italian artist who lives and works in Los Angeles where she is co-director of Prospect Art, a forward thinking, artist-run not-for-profit organization that supports process-based artists' careers by providing exposure through open dialogues, critical writing, project grants, and exhibitions. Most recent exhibitions include : Searching for the Miraculous (2022), Curfew Tower, Cushendall, Northern Ireland; The Moon is full but it is not the Moon (2022), Rotondes: Explorations Culturelles, Luxembourg; Pilosus Nuces Orbis (2021), the Torrance Art Museum, Los Angeles, CA; Valley Girl Redefined (2020), Brand Library & Art Center, Los Angeles, CA; Open Space: Sculpture Exhibition (2019), Backspace, Los Angeles, CA; Com' A Terra Quiete In Foco Vivo (2019) Napoleon, Philadelphia, PA; Limited Shelf Life (2019), Art Basel, Hong Kong; 20/20 (2018), Locust Projects, Miami, FL; Conceptual Craft (2018), Denk Gallery, Los Angeles, CA.

GUILHERME Peters_

Bachelor of Fine Arts from Fundação Armando Álvares Penteado (2010, São Paulo, SP). He works across video, performance, and installation, investigating the relationships between history, art, culture, politics, resistance, and transformation. Recently, he co-directed the feature film "Proxy Reverso" with visual artist Roberto Winter, which was presented at the Semana dos Realizadores film festival in 2015, receiving three awards: editing and invention, ABD - Independent Audiovisual Award, and Special Jury Prize.

PEDRO Inock_

Pedro Inock (1984) is a Portuguese Visual Artist, based in Lisbon/PT. He is currently pursuing a Ph.D in Artistic Studies in FCSH-Nova Lisbon and holds a Master's Degree (MA) in both Painting (Fine arts the University of Lisbon) and Architecture (ULL-FAA Lisbon). He works in the fields of drawing, video art, painting, video performance, installation, and sound art, with the focus on (as part of his process and work) the analysis and observation of issues such as Frame, place, memory, and human condition. His work is featured in magazines, interviews and websites, his work present in both public and private collections, he has exhibited his work in his home country and abroad regularly since 2000.

BIOS_

SANSA Rope_

Sansa Rope (1993, São Paulo) is an artist, performer, entrepreneur, and educator. She has been researching shibari since 2016. Her work delves into issues of gender, sexuality, and the position of women and femininities in contemporary society, aligned with art. Currently, she teaches shibari practices and organizes various events on this subject. With the aim of challenging admirers, spectators, and shibari learners to reflect on other stories and narratives through jute ropes, Sansa understands that it is possible to explore bindings that transcend the physical realm and embark on journeys that dive into and overflow with political, generational, aesthetic, and performative reflections on corporalities.

CAROLYN Mason_

CAROLYN MASON - BIO Los Angeles - based artist Carolyn Mason works in sculpture as well as performance that is documented in video and photography. She approaches her studio as a laboratory where she experiments with a variety of materials that have personal history and are significant to her because of their origins. All her work reflects a fascination with botanical and regenerative forms, both aesthetically and metaphorically. Born in Walnut Creek, CA, Mason received her MFA degree in Sculpture from Mills College in 2005. She has exhibited at Torrance Art Museum, Tufenkian Fine Arts, the Laband Art Gallery at Loyola Marymount University as well as in a solo exhibition at Winslow Garage (all Los Angeles, CA). She has curated an exhibition at the Torrance Art Museum and is a recipient of the Fellows for Contemporary Arts (FOCA) Curator's Lab. Mason has been awarded residencies at the Vermont Studio Center, for which she also received a fellowship, and at Nocefresca in Italy. Her work has been featured in Surface Design Journal and Fiber Art Now among others. Mason is a member of the artist collective Durden and Ray in Los Angeles.