



Carlos MARTIEL, Stampede, 2017, Photography mounted on aluminium, Courtesy of the artist & Maëlle Galerie, Paris

## **PLEASE LEAVE THIS WORLD**

Opening on Thursday November 14th 2019  
From 6 pm to 10 pm

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**PAOLO CIRIO, RUBÉN D'HERS, REGINA JOSÉ GALINDO,  
JOHN ISAACS, CARLOS MARTIEL, JÉRÉMIE PAUL,  
ROSEMBERG SANDOVAL ET LE GANG, MOUVEMENT  
D'ART PORNO DU BRÉSIL (EDUARDO KAC)**

**Curated by Rolando J. Carmona**

From November 14th to February 1st 2020  
From Wednesday to Saturday  
From 2 pm to 7 pm

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## **MAËLLE GALERIE**

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Set up in 2012 by Olivia Maëlle Breleur, the Maëlle Gallery supports contemporary artistic creation both nationally and internationally. Situated in the Belleville district of Paris, the gallery seeks to foster an « archipelagic thinking ». Reflected in a fragmented and cohesive line, it resolutely embraces questions of space – residual or in a state of ruin – memory, history, bodies and identities, gender – be it cultural or sexual – and takes a sensory approach that may be anthropological, social or political.

The Maëlle Gallery defends the work of established artists, such as Jean-François Boclé, Ernest Breleur and Sébastien Mehal, but also those emerging on the international scene, such as Agata Kus, Jérémie Paul and Allan Villavicencio. The gallery is also a platform for confirmed artists participating in major solo or collective exhibitions and whose works belong to major public and private collections: the Saatchi Gallery, the Museum of Contemporary Art in Krakow, the Fond National d'Art Contemporain, FRAC (Poitou-Charentes, Martinique, Réunion), the World Bank, the Maison Européenne de la Photographie, the Fondation Clément, Frédéric de Goldschmidt, Antoine de Galbert, and the Fondation de Corse pour la promotion de l'art contemporain...

Aware of the need to break down the barriers in imaginations, the Maëlle Gallery is also committed to Caribbean artists and envisages the « Greater Caribbean » as a vast Afro-Latino-American region. The gallery focuses in particular on emerging and major names of the Caribbean ; artists whose history naturally articulates with those of Africa, the United States and Latin America.

The Maëlle Gallery also proposes a program of exhibitions presenting the works of historic artists, such as Paul-Armand Gette, Alain Faure, Fred Forest, ORLAN and Claudio Perna, internationally renowned artists, such as Eduardo Kac, Barthélémy Toguo, Yasmina Bouziane, but also emerging artists, such as Julien Creuzet, Daniel Otero Torres, Nicolas Momein, Alexandre Bavard, Marie-Claire Messouma Manlanbien, and Nelson Pernisco.

In the wake of Edouard Glissant, Maëlle Gallery refutes the notion of a « single root » and inscribes itself in a « totality-world » that artists let themselves traverse to constitute a « new region of the world ».

The gallery is present at an array of international fairs: ZsONA MACO (Mexico, 2017, 2018, 2019), Untitled (Miami, 2017, 2018), AKAA (Paris, 2017), YIA (Paris 2016), Art Paris Art Fair (Paris, 2016), Swab (Barcelone, 2015) , or Art Marbella (Marbella, 2016) with « Focus Venezuela », a non-commercial proposition backing the resistance movement in the light of the country's political and economic crisis. The gallery thus confirms its commitment and its desire to take a stance in causes that it feels are vital.

The Maëlle Galerie is an active member of the Comité Professionnel des Galeries d'Art and of Grand Belleville.



*Who are you when nobody look at you ?*, exhibition view, January 2018, Maëlle Gallery

# Broken Idols

TEXT BY ROLANDO J. CARMONA

A frail woman runs, desperately trying to escape the army tank advancing towards her. We cannot flee the unbearable; it persecutes us, it is our shadow. This disturbing moment is the work of Regina José Galindo. She confronts us with our most intimate relationship to power, as she does herself, the artist, seeking to free herself from cruelty to carve out a space of freedom. That is the image that this exhibition seeks to forge.

Please Leave This World brings together a series of works in which artists react with certitude to immobility. With the same logic as a T.A.Z.<sup>1</sup>, some are furtive actions, insurrections, which appear and immediately disappear so as not to be identified. Like a crystal knife – transparent, radical and fragile – these works have the ability to break the horror of our societies and to remind us that another condition is imaginable.

But in some cases, the door to the prison may also open. Imagine being in the place of an immigrant unable to get a job because your face is registered in an online database of criminals, even when your crime is as futile as a social media publication. Obscurity is a hybrid project, midway between art and social justice. In it, artist Paolo Cirio uses an algorithm to interact with 15 000 000 criminal records of people arrested in the United States and registered on six “mugshot websites”. This artist-hacker manages to violate the security of these sites, which extort money from those who wish “to erase their trace” from the photographic archives of the American judiciary system. A post-photographic act that reformulates the traditional anthropometric portrait.

Many of these artists might be qualified as utopian or as criminals who cross a dangerous line, sometimes vis-à-vis official power, sometimes vis-à-vis the art circuit itself. In Rosemberg Sandoval's famous performance *Mugre*, the artist carried a homeless man over his shoulder right into a gallery to literally paint the white cube with the filth of a body invisibilized by society. The performance and experimental poetry collective the Gang (Porn Art Movement), which from 1980 à 1982 carried out aesthetic guerilla actions in the streets of Rio de Janeiro, succeeded in shaking the power of the Brazilian military dictatorship by teaching heteronormative thought and orthodox art a lesson.

It would be a fantasy to think that art can really change the inflection that the human species is taking due to its excessive ambition and its power games in which there are more and more marginalized bodies. But yes, art truly does heal. It can be useful for living in this world rather than crossing a line and taking the decision to leave this wretched life.

Please Leave This World is an attempt at escape, like the story of the tormented junkie looking out window on a fine sunny day. The scene poses the question: what to do ? Should he stay in his place, find a fine costume to cover his wounds and wait for a natural death... or sew feathers on his body and throw himself into the void, as Carlos Martiel evokes, knowing he does not have wings, but that what will remain will be his most infinite and most fragile reality.

Rolando J. Carmona

<sup>1</sup>

T.A.Z Temporary autonomous zone, a concept invented by Hakim Bey. The term has become widespread in international cyberculture circles.



Paolo Cirio, Mugshots.com. N.4, 2018, color photography, 104 x 85 x 2,5 cm  
Courtesy de l'artiste et NOME



John Isaacs, Sans titre, 2016, hand woven wool gobelin, 290 x 190 cm  
Courtesy of the artist and TRAVESIA CUATRO



Regina José Galindo, *La Sombra (The Shadow)*, 2017 Video (couleur, son) — 8:26  
Courtesy of the artist





Rosemberg Sandoval, Mugre, 1999-2004, performance, video (couleur son) 5:03  
Courtesy of the artiste & CASAS RIEGNER



Jérémie Paul, All is pussyble, 2018, Neon light — 120 cm  
Courtesy of the artist and Maëlle gallery



Le Gang, Eduardo Kac, le mouvement d'art porno du Brésil, 1982, Final performance, Ipanema Beach — Video 4'50  
Courtesy Henrique Faria

# ROLANDO J. CARMONA

## Biography



Born in 1979 in Barquisimeto, Venezuela. Lives and works in Paris.

Cultural manager and Curator, based in Paris. With a degree in Architecture and Museology (Universidad Central de Venezuela).

Specializing in the conception of cultural institutions, and the development of exhibitions in unconventional spaces. He was director and founder of the: "MUEM", and Museo Mateo Manaure (Venezuela).

Has made and collaborated in more than 20 solo-shows and collective shows of contemporary artists from Venezuela, USA, and France.

Paolo Cirio has won a number of awards, including Golden Nica first prize at Ars Electronica in Linz, 2014; Transmediale second prize in Berlin, 2006; Eyebeam Fellowship, 2012; and NEA grant at ISCP in NYC, 2017; among others awards.

Cirio has had solo shows at Giorgio Persano Gallery, Turin, 2019; Fondazione Sandretto Re Rebaudengo, Turin, 2019; International Kunstverein Luxembourg, 2016; NOME Gallery, Berlin, 2019, 2016, 2015; Bellegard Centre Culturel, Toulouse, France, 2015; Kasa Gallery, Istanbul, Turkey, 2013; Aksioma Institute for Contemporary Art, Ljubljana, Slovenia, 2013 and 2011.

Cirio's artworks have been presented and exhibited in major art institutions, including Göteborg Biennial, 2019; Gwangju Biennale, 2018; Strasbourg Biennale, 2018; MIT Museum, Boston, 2017; Tate Modern, London, 2017; C/O Berlin, 2017; Museum für Fotografie, Berlin, 2017; Münchner Stadtmuseum, 2017; Musée National d'Histoire et d'Art of Luxembourg, 2017; Haifa Museum of Art, 2017; International Kunstverein Luxemburg, 2016; ICP Museum, NYC, 2016; Artium Museum, Basque MCoCA, 2016; Gaîté Lyrique, Paris, 2016; China Academy of Art, Hangzhou, 2015; Somerset House, London, 2015; Utah MoCA, 2015; Vancouver Art Gallery, 2015; Kasseler Kunstverein, Kassel, 2015; Victoria and Albert Museum, London, 2014; The Photographers' Gallery, London, 2014; Open Society Foundation, NYC, 2014; TENT, Rotterdam, 2014; MoCA Sydney, 2013; ZKM, Karlsruhe, 2013; CCC Strozzi, Florence, 2013; MoCA Denver, 2013; MAK, Vienna, 2013; Architectural Association, London, 2013; Museum of Modern Art, Rio de Janeiro, 2012; Seoul Museum of Art, 2012; National Fine Arts Museum, Taichung, 2012; Wywyższeni National Museum, Warsaw, 2012; AEC Museum, Linz, 2011; SMAK, Ghent, 2010; National Museum of Contemporary Art, Athens, 2009; Courtauld Institute, London, 2009; PAN, Naples, 2008; MoCA Taipei, 2007; Sydney Biennial, 2007; and NTT ICC, Tokyo, 2006.

Paolo Cirio artworks have been featured in ArtForum, Frieze, The Art Newspaper, ARTnews, Mousse Magazine; and his projects are often covered by global media outlets, such as CNN, Fox News, Washington Post, Huffington Post, Global Village, O Globo, ABC, Daily Mail, Toronto Standard, Der Spiegel, ZEIT, Tagesspiegel, El Pais, Libération, Russia Today, Global Times, Apple Daily HK, among many others.

Paolo Cirio lectured leading universities and institutions including Columbia University, NYC, 2019; UC Berkeley, 2017; Tate Modern, London, 2017; NYU Law School, NYC, 2016; Hunter College, NYC, 2014; MoCA Sydney, 2013; Courtauld Institute, London, 2009. In 2019 he taught an academic year at Le Fresnoy Art University in Lille as guest artist professor and he mentored artists for the Forecast mentoring program in Berlin. He led several other workshops at art institutions worldwide.

Furthermore, Cirio has curated seminars and exhibitions at Fridman Gallery, NYC, 2017; Eyebeam, NYC, 2013; and at the Kitchen, NYC, 2012

Rubén D'Hers (Venezuela). Lives and works in Berlin.

Acoustic guitars, zithers, piano strings, black cable, stones, hanging motors, pliers, waving cords, bird feathers, cages & refrigerators parts are some of the elements he uses to create sound works at the intersection between music and sound installation.

Through acoustic means, he produces chord based compositions that once installed in space operate from the notion of verticality, the static and the non-narrative, to focus on spatiality. His recent work approaches the ubiquitous, stationary and imperceptible character of sounds from interior spaces related to ventilation, cooling & heating systems, both to unveil their potential as found musical material and inquire into the representational qualities of sound produced by acoustic means.

His work has been exhibited and performed at venues like Funkhaus Berlin, Centro Cultural Metropolitano Quito (EC), Artica Svalbard (NO), Interstice - Rencontres des Inclassables (FR) Klangraum Krems (AT), Heart of Noise Festival and Donau Festival (AT), Le Bon Accueil (FR), The Empty Gallery (HK), City Sonic Sound Art Festival (BE), Kunsthaus Bregenz (AT), Kontejner (HR), Network Center for Contemporary Arts (BE), Oficina #1 (VE), ZKM Karlsruhe (DE), Neues Museum Weimar (DE), SeaM Weimar (DE) & LAB 30 (DE).

He holds an MFA in Sound Studies at the Berlin University of Arts, a BFA in Media Art & Design at the Bauhaus University Weimar.

“Ara Ararauna” results from a series of sound objects that started from the interaction with bird audio archives, specifically from home made sound recordings of the Blue-Yellow Macaw Bird (Ara Ararauna). The cage, macaw feather, motor and transducer function in this piece as a sort of vocal apparatus for the reproduction of an audio file. The file contains the recording of an improvisation in which I play the cage with a violin bow attempting to imitate the characteristic sounds of this bird. By reproducing this audio through a vibration speaker attached to the surface of the cage, the resonances, harmonics and feedback achieved during the improvisation will resonate anew inside the cage; as a resonance within a resonance, where the flapping of the macaw feather embodies the dynamics of sound while evoking a bird behavior.

Regina José Galindo was born in 1974 in Guatemala City. She has completed residencies with Le Plateau, Paris (2005); Artpace, San Antonio, Texas (2008); and Chateau Třebešice, Czech Republic (2009).

Working in the context of a newly democratized society, Galindo has developed a socially and politically motivated practice in which she strives to acknowledge the thirty-six years of civil war her country endured, but also looks forward to a more peaceful and productive future. In her most celebrated work, *Who Can Erase the Traces?* (*Quién puede borrar las huellas?*, 2003), she walked barefoot through the streets of Guatemala City, from the Palacio Nacional de la Cultura to the Corte de Constitucionalidad, carrying a basin filled with human blood into which she periodically dipped her feet. The trail of footprints visualized her reaction to the recent news that Efraín Ríos Montt, a former military dictator responsible for the most destructive period of the country's internal conflict, had been permitted to run for president despite constitutional prohibitions. In this work, the line between Galindo's body as object and subject was so subtle that the blood covering her feet appeared to be her own; she embodied the war's victims, taking their blood as hers and appropriating their suffering.

Galindo's oeuvre highlights old problems that persist in the "new" Guatemala. Her works are combative and often shocking, bringing into the public realm topics that few Guatemalans dare confront. Works like *Bitch* (Perra, 2005), in which she cut her thigh with a knife, or *Hymenoplasty* (*Himenoplastia*, 2004), in which she underwent surgery to rebuild her hymen, challenge the ways that women are objectified in her highly conservative homeland. Galindo's unapologetically graphic actions amplify her confrontational statements. She aims to stir her Guatemalan viewers from passivity, disrupting a numbness born from long years of violence.

Galindo has had solo exhibitions at Museum voor Moderne Kunst, Arnhem, Netherlands (2008), Modern Art Oxford (2009); Muzeul Național de Artă Contemporană, Bucharest (2010); Fundación Joaquim Nabuco, Recife (2011); Museum of Latin American Art, Long Beach, California (2012); Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain (2013); and Padiglione d'Arte Contemporanea, Milan (2014). Her work has been featured in the group exhibitions *Arte ≠ Vida: Actions by Artists of the Americas 1960–2000*, El Museo del Barrio, New York (2008), and *I Have a Dream*, Thessaloniki Centre of Contemporary Art, Salonika (2013). She participated in the Havana Biennial (2009); Venice Biennale (2009 and 2011); Sharjah Biennial, United Arab Emirates (2011); Biennial of Graphic Arts, Ljubljana, Slovenia (all 2011); and Cuenca Biennial, Spain (2012). She has received several awards, including the Golden Lion for a Promising Young Artist at the Venice Biennale, and the Grand Prize Award at the Biennial of Graphic Arts, Ljubljana, Slovenia (2011). In 2014, she completed a residency with Künstlerhaus Bethanien, Berlin. Galindo lives and works in Guatemala City.

John Isaacs (Lancaster, United Kingdom, 1968) He lives and works in Berlin, Germany.

John Isaacs' work produces altered modes of historic perception; approaching materials from a temporary understanding, the artist transforms oldness and newness into ambiguous categories. Simultaneously, Isaacs reverts the symbologies that are used by religious institutions or popular culture for establishing parameters of value and meaning, by liberating these signs from their regular references they can be arranged as a common ground where a truly human aspect manifests itself, the disposal and tendency towards transcendence.

The initial estrangement produced by Isaacs' works concerns a shared essence between humans that the artist decides to sublimate but also to parody, using a great diversity of mediums and materials. John Isaacs employs language and referentiality for an adverse purpose, instead of reaffirming meaning; he cancels it in order to reveal the emotional dimension of things and their relation to the human body.

John Isaacs has participated in several solo shows and group exhibitions in international museums, institutions and galleries, such as: Young British Artists VI, The Saatchi Gallery, London (1996); Spectacular Bodies, The Hayward Gallery, London (2000); Disasters of War, KW, Berlin (2000); Minimal Maximal, Museum of Modern Art, Kyoto (2001); Melodrama, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz and Palacio de los Condes de Gabia/Centro José Guerrero, Granada (2002); and MARCO, Vigo (2003); Melodrama, MARCO, Vigo (2003); Mike Kelly's The Uncanny, Tate Liverpool (2004); Les Grande Spectacle, Museum der Moderne, Salzburg (2004); In the darkest hour there may be light, The Serpentine Gallery, London (2007); Rockers Island: The Olbricht Collection, Museum Folkwang Essen (2007); Paul Thek in the context of contemporary art, ZKM, Karlsruhe (2007); Dream Time, Les Abattoirs, Musée d'art moderne et contemporain, Toulouse (2009); Freedom not Genius, Works from Damien Hirst's Murderme Collection, Pinacoteca Giovanni e Marella Agnelli, Turin (2012); Alice im Wunderland der Kunst, Hamburger Kunsthalle, Hamburg (2012); Highlights from the Collection II, The Goss-Michael Foundation, Dallas (2012); The name is Burroughs – Expanded Media, Sammlung Falckenberg, Deichtorhallen, Hamburg (2013); A Brief History of the Future, Musées royaux des Beaux-Arts de Belgique, Brussels (2015); About Trees, Zentrum Paul Klee, Bern (2015); Fleischeslust, Museum Villa Rot, Burgrieden-Rot, Germany (2015); The Thousand-Thigh Hospice: experiments in healing, CAN, Centre d'Art de Neuchâtel, Switzerland (2015); Absurd builders, handymen utopia, Abbaye Saint André, Centre d'art contemporain, Meymac, France (2015); Forgiveness and Reconciliation, Musei Vaticani, Rome (2015); INCONSOLUS votes for children, Travesía Cuatro, Madrid (2015); The 13 Corner, Travesía Cuatro Guadalajara, México (2016); The inner skin - Art and Shame, Museum für Kunst, Architektur, Design, Marta Herford, Germany, among others.



Carlos Martiel was born in 1989 in Havana, Cuba. He lives and works in New York and Havana.

He graduated in 2009 from the National Academy of Fine Arts “San Alejandro,” in Havana. Between the years 2008-2010, he studied in the Cátedra Arte de Conducta, directed by the artist Tania Bruguera.

Carlos Martiel, has been described as provocative and raw. His explorations of existence’s nature, social barriers, and cultural traditions, have been described as aggressive comments on ethics. Commenting on issues such as censorship or persecution for cultural or political reasons, especially in his country, the artist sees his performances as a response to the way society and history have treated minorities and outsiders. For him, “Action is an effort of junction which is translated into a geometrical-performative tension, into grief and nearly mantric ecstasy of a body declined into its unshakable alterity.”

The artist uses his body as a vessel for these expressions, putting it in difficult situations and painful states. By removing his clothes and harming himself, Martiel humbly offers his body as a statement against the prejudices and rejection that he and his hometown have faced. *Asentamiento*, (2012) is the photographic vestige of Martiel’s performance on the beach of Manta, Ecuador. There, he entered the sea and held a rock over his shoulders for one hour.

In Martiel’s work, the context of belonging and the awareness of his own body are always shown as being the mutable outcome for complex processes of attribution. In *Asentamiento*, (2012), the desert-like beach is as inhospitable as his feeling. In this art piece, the artist’s body turns into part of the landscape to be crossed and covered, his skin becomes a painting to be personalized and understood with specific signs of belonging.

Martiel’s works have been included in the Biennial of the Americas, USA; 4th Vancouver Biennale, Canada; 14th Sharjah Biennial, UAE; 14th Cuenca Biennial, Ecuador; 57th Venice Biennale, Italy; Casablanca Biennale, Morocco; Biennial “La Otra”, Colombia; Liverpool Biennial, United Kingdom; Pontevedra Biennial, Spain; Havana Biennial, Cuba. He has had performances at the Stedelijk Museum, Amsterdam, The Netherlands; La Tertulia Museum, Cali, Colombia; Centro de Arte Contemporáneo, Quito, Ecuador; Walker Art Center, Minneapolis, USA; The Museum of Fine Arts Houston (MFAH), Houston, USA; Museo de Arte Contemporáneo del Zulia (MACZUL), Maracaibo, Venezuela; Padiglione d’Arte Contemporanea, Milan, Italy; Robert Miller Gallery, New York, USA; Nitsch Museum, Naples, Italy. He has received several awards, including the Franklin Furnace Fund in New York, USA, 2016; “CIFOS Grants & Commissions Program Award” in Miami, USA, 2014; “Arte Laguna” in Venice, Italy, 2013. His work has been exhibited at The Museum of Latin American Art (MOLAA), Long Beach, USA; Zisa Zona Arti Contemporanea (ZAC), Palermo, Italy; Patricia and Phillip Frost Art Museum, Miami, USA; Benaki Museum, Athens, Greece; National Museum of Fine Arts, Havana, Cuba; Torielli Museum, Ameno, Italy; Museum of Modern Art of Buenos Aires, Argentina; among others.

Jérémie Paul was born in Guadeloupe in 1983. He lives in both the West Indies and Europe.

He is a multidisciplinary artist fluctuating between painting and installation. He studied at Villa Arson (where he gained his DNSEP in 2009).

His career began when he returned to Guadeloupe (2009). He produced an exhibition, 'Herrellà,' with the Regional Council of Guadeloupe presenting his pictorial art. The following year he exhibited a sound installation at Artchipel Guadeloupe scène Nationale, revealing the acoustic side to his installation work. After bringing his first projects to fruition in Guadeloupe, he chose to return to Europe. He developed his painting technique for three years in Leipzig before moving to Paris.

Invited in 2016 to participate in the exhibition *La redite en somme, ne s'amuse pas de sa répétition singulière* at the Palais de Tokyo. Between pop art and surrealism, Jérémie Paul presents a world exhibiting a "figure". A figure in terms of entity, tinged with territoriality, and moved by feelings.

His vision is to combine his pretexts (reasons, triggers, needs) and to take them to their limits. These limits encompass his apprehension of genres, concepts and emotions. To gear pieces (paintings, sculptures, installations, costumes, videos...) towards "a maximum of conceivable possibilities" (Édouard Glissant), as a way of opening up to a world generating myth and poetics, in action; action like believing in one's identity, ideas and dreams.

# ROSEMBERG SANDOVAL

## BIOGRAPHY

Known for his highly political art involving the use of his body, of discarded and symbolically charged materials, Rosemberg Sandoval uses drawing, sculpture, photography and performance to configure installations in diverse formats that reference notions of morality, death, uncertainty, absence, memory, exile, and extermination. Through a coherent and poignant body of work, Sandoval proves that art is an effective means for questioning values and bringing to light the disparate character of our society.

# THE GANG, PORN ART MOVEMENT

## BIOGRAPHY

The Movimento de Arte Pornô (Porn Art Movement), also known as Poesia Pornô (Pornpoetry) or Pornismo (Pornism), was conceived by Eduardo Kac in January 1980 in Rio de Janeiro. Kac invited Cairo Trindade to develop the movement together and they launched it publicly on March 30, 1980, through their Ipanema Beach intervention called Pelo Topless Literário (Literary Topless). This was a sudden invasion of the beach's Lifeguard Post 9 (Posto Nove) with performances, poetry readings, demonstrations with banners featuring slogans, and distribution of publications. Lifeguard Post 9 was a strategic choice: it was considered at the time the epicenter of the beach (and, as a consequence, a major focal point of the city).

Soon after the Literary Topless intervention, Kac and Trindade invited Teresa Jardim to join them, thus forming the official performative arm of the movement, which they called Gang (The Gang). Braulio Tavares, Ana Miranda, Cynthia Dorneles and Sandra Terra also performed with The Gang.

Kac and Trindade wrote the Manifesto Pornô (Porn Manifesto) in May 1980 and first published it in the movement's zine Gang, n. 1, September 1980. The movement published a total of three editions of the Gang zine, in addition to chapbooks, stickers, t-shirts, prints, comics, artist's books and anthologies.

Between 1980 and 1982, every Friday night The Gang performed at Rio's main square known as Cinelândia, a vibrant and busy area surrounded by the Municipal Theatre, the National Library, the Rio de Janeiro City Council and the National Museum of Fine Arts. In front of a public that mixed intellectuals and popular audiences, the Gang read out loud the Porn Manifesto on September 9, 1980. The selection of Cinelândia was also a strategic maneuver, since it is the heart of Rio de Janeiro.

On February 13, 1982, the Gang presented its last major public intervention, which took place in Ipanema Beach's Lifeguard Post 9. This event, which Kac considers the formal end of the movement, mobilized 9 performers, explored the entire repertoire developed during the preceding two years, included a wide array of props and publications, climaxed with a nude demonstration along the beach (which was and still is forbidden by law), mobilized public participation, and culminated with a collective dive in the ocean—a symbolic act meant to signify self-renewal, the beginning of a better path forward beyond the prevailing political and aesthetic conservatism.

The Porn Art Movement (Movimento de Arte Pornô) was a transgressive Brazilian avant-garde movement that started in 1980 and ended in 1982. The movement took place under a military dictatorship and pioneered the use of pornography both as a form of political resistance and as an innovative art medium. The movement was formally experimental, politically progressive and socially non-normative. It used the word "porn" deliberately but it did not produce conventional pornography. Rather, it rejected erotica, which was accepted by the dictatorship, and subverted the logic of pornography to create social, political and aesthetic alternatives that employed humor, scatology, surprise, poetry, performance, body politics and pansexuality. Organized and coordinated activities ended in 1982, but isolated performances were realized and publications came out until 1984. The book Antologia, published in 1984, was the last publication of the movement.

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## ARTISTS REPRESENTED

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<b>Jean-François Boclé</b>	Martinique
<b>Ernest Breleur</b>	Martinique
<b>Orlando Britto Jinorio</b>	Spain
<b>Agata Kus</b>	Poland
<b>Sébastien Mehal</b>	Martinique
<b>Oscar Abraham Pabón</b>	Venezuela
<b>Jérémie Paul</b>	Guadeloupe
<b>Emmanuel Rivière</b>	France
<b>Dani Soter</b>	Brazil
<b>Abel Techer</b>	Réunion
<b>Allan Villavicencio</b>	Mexico

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## OTHER ARTISTS

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<b>Barbara Wagner &amp; Benjamin De Burca</b>	Brazil
<b>Juan Downey</b>	Chile
<b>ORLAN</b>	France
<b>Barthélémy Togu</b>	Cameroon France
<b>Fred Forest</b>	France
<b>Paulo Nazareth</b>	Brazil
<b>Alain Faure</b>	Venezuela
<b>Claudio Perna</b>	Venezuela
<b>Eduardo Kac</b>	Brazil
<b>Paul-Armand Gette</b>	France
<b>Christto and Andrew</b>	Porto-Rico & South of Africa
<b>Julien Creuzet</b>	Martinique
<b>Daniel Otero Torres</b>	Colombia
<b>Nicolas Momein</b>	France
<b>Radames Juni Figueroa</b>	Porto-Rico
<b>Kenny Dunkan</b>	Guadeloupe
<b>Yasmina Bouziane</b>	France/Marocco
<b>Marie-Claire Messouma Manlanbien</b>	Ivory Coast/Guadeloupe
<b>Miro Mwandibira</b>	Zimbabwe
<b>Mélissa Naomi Airaudi</b>	France/Guadeloupe
<b>Alexandre Bavard</b>	France
<b>Nelson Pernisco</b>	France

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## PRACTICAL INFORMATIONS

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### MAËLLE GALLERY IS A MEMBER OF GRAND BELLEVILLE AND COMITÉ PROFESSIONNEL DES GALERIES D'ART

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