

## Projects

**GEOLOGICAL INTERACTIONS:** StoneStatements Editions, Speaking of Mud, Mineral Elite: Learning Cabinet, Extraordinary Mineral Stories, Museum Of Public Concerns, Women In The Mines Of All Kinds, Cadernos Minerarios, Mineral Invisibility, Extracts, CloserThanCafundó, Distinctive Geological Characters, One Traveller After Another. **INSTITUTIONAL DIALOGUES:** Wanda Svevo Archive Campaign, Ibirapuera Cultural Union, Telling Histories, Luciana, Collections Within The Collection, Restricted Area, Archive In Dialogue, museumuseu. **HISTORIES:** Lessons of Another World [So Close], The Collector, Itinerant Module Of The Soap Museum, On Dust, Glossary, AroundOneThousandPieces, EveryoneCanDoNothing. **CURATORIAL/ EDITORIAL PROJECTS:** T.S., World Of Matter, Mabe Bethônico: Documents [Making Public The Construction Of Memory], Let It Out/ Out-Let [Written Works And Inscriptions], Strategies Of Failure.

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## Projects

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## Geological Interactions

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- 3 Itinerant Module Of The Soap Museum
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- 5 Glossary, Around One Thousand Pieces
- 6 Everyone Can Do Nothing

## Curatorial/ Editorial Projects

- 1 T.S.
- 2 World Of Matter
- 3 Mabe Bethônico: Documents
- 4 Let It Out/ Out-Let [Written Works And Inscriptions]
- 5 Strategies Of Failure

## [ CV ]

The project StoneStatements Editions departs from the interrogation of how to see stones and rocks as components of Earth's life, belonging to an overall living system, despite the fact that they may seem "lifeless" and extractable. It takes the form or the gesture of an editorial concept that acts like a "geomediator" and it is launched with the announcement of five book titles. These are all imagined, wished for, and suggested, to be developed, carrying relevant questions to be further elaborated and debated about humans' relationships to stones. The announcements are photographs of book covers-posters-manifests.

I propose a "re-signification" of stones and rocks – be they in form of gravel, mountains, or even less monumental landmarks – transforming the way they are seen as lifeless objects of extraction without agency. "StoneStatements Editions" aims to solicit a debate, encouraging ideas which problematize our relationship to stones and minerals at large, and allow these problematic relationships to emerge to the public and become visible.

Although the initial aim of the project is to propose questions on books covers, their title-statements outline potential inquiries that can lead to collective writing. It is not an entirely fictive editorial project, as the first collective publication is available at [www.mabebethonico.online](http://www.mabebethonico.online).

Sneak preview Biennale: <https://www.labiennale.org/en/architecture/2021/mabebethonico>.

[2021-] "StoneStatements Editions": Five photographs 1,75x1,35m; Newspaper 'Manifestations' [64 pages on newsprint paper, single copy filmed in video [00:02:15], e-book [A Vocabulary of Proximity, 2021, org. Mabe Bethônico, texts by Alan Bogana, Anika Schwarzlose, Anne-Sarah Huet, A Published Event [Justy Phillips & Margaret Woodward], Brian D. McKenna, Christian Kosmas Mayer, Christophe Rey, Daniela Zappi, Edwin Gnos, Eric Maeder, Guilherme Mansur, Ignacio Acosta, Ismaela Zrydaoré, Luísa Azevedo, Mabe Bethônico, Marcos Reigota, Masha Ru & Alain Chaney, Mônica Meyer, Monika Bakke, Nicolas Crispini, Quentin Lazzareschi, ύφή, Wellington Cançado, Simone Cortezão, Xavier Ribas].

#### IMAGES

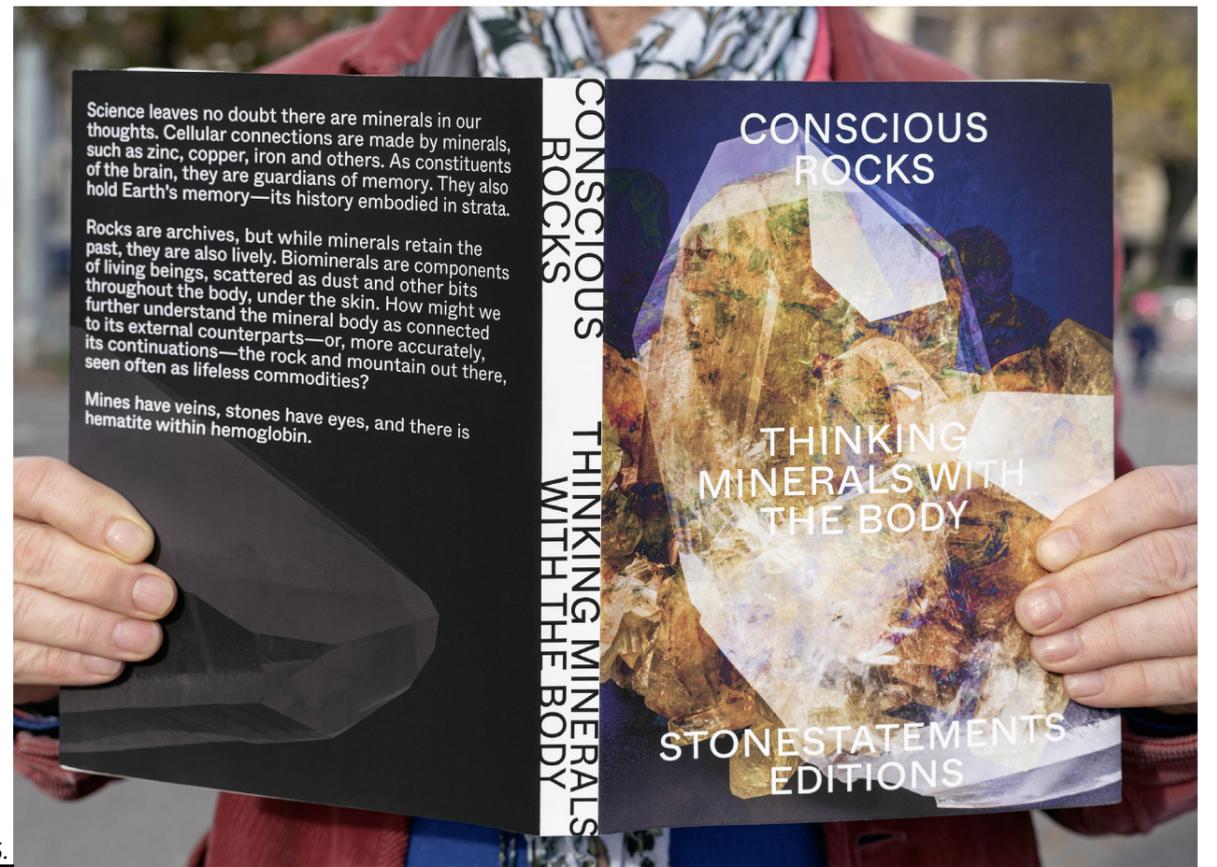
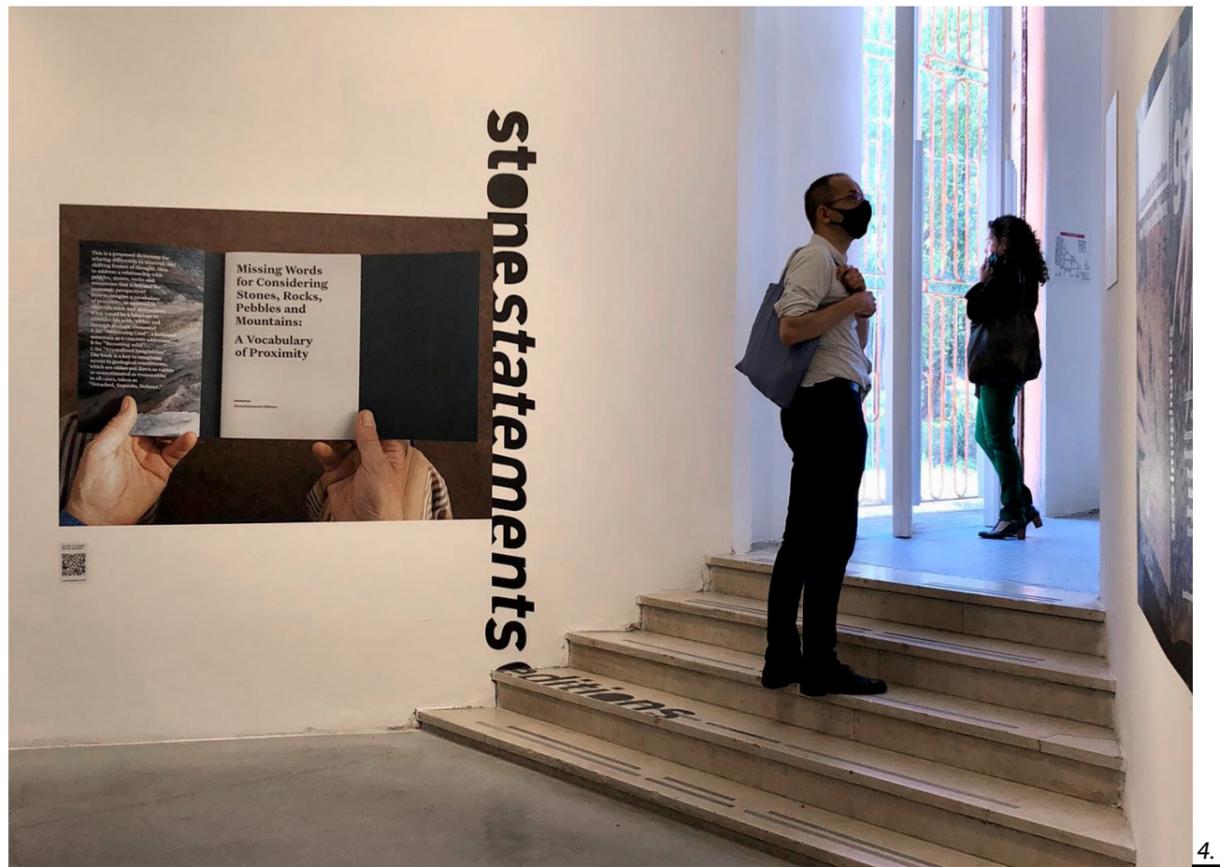
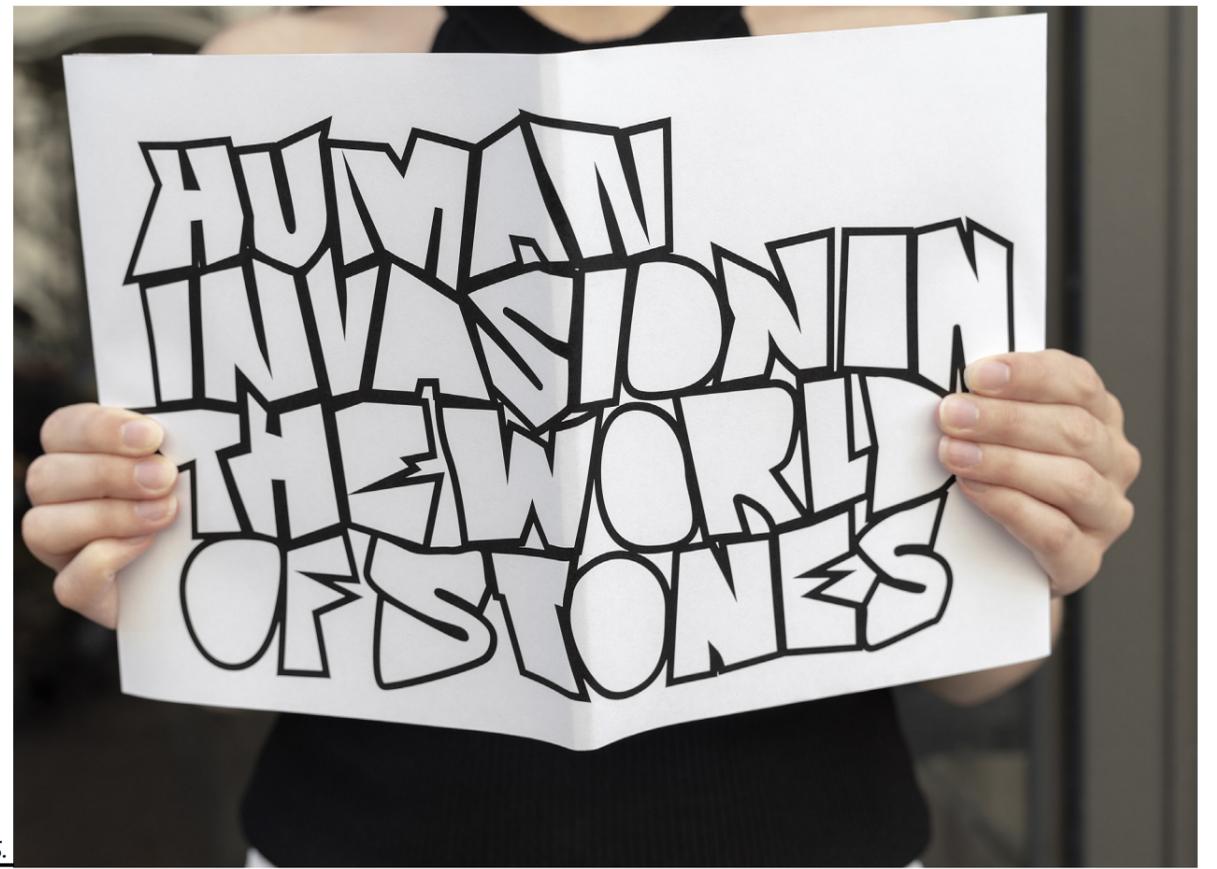
- 1 - 4 General view of installation at Biennale Architettura 2021 (22/05 - 21/11). Logo Gisa Bustamante; Photo: Rodrigo Martins
- 5 Human invasion in the world of stones [book cover in collaboration with Enrique Fontanilles].
- 6 Conscious rocks [Book cover in collaboration with NASK - Nadja Zimmermann and Skander Najar]
- 7 When stones collect diggers, robbers, queens and kings [illustration by Gilles Eduar]
- 8 Geoimaginaries – A schoolbook as a toolbox [book cover in collaboration with Jônio Bethônico]
- 9, 10 A vocabulary of proximity [book cover in collaboration with Elaine Ramos]. Ed. Mabe Bethônico, with 26 guest authors. Design Jônio Bethônico. [www.mabebethonico.online](http://www.mabebethonico.online).
- 11 - 14 Video; "Manifestations" Journal, Year 1 n. 1, May 2021, 64 pgs. Ed. Victor Galvão.

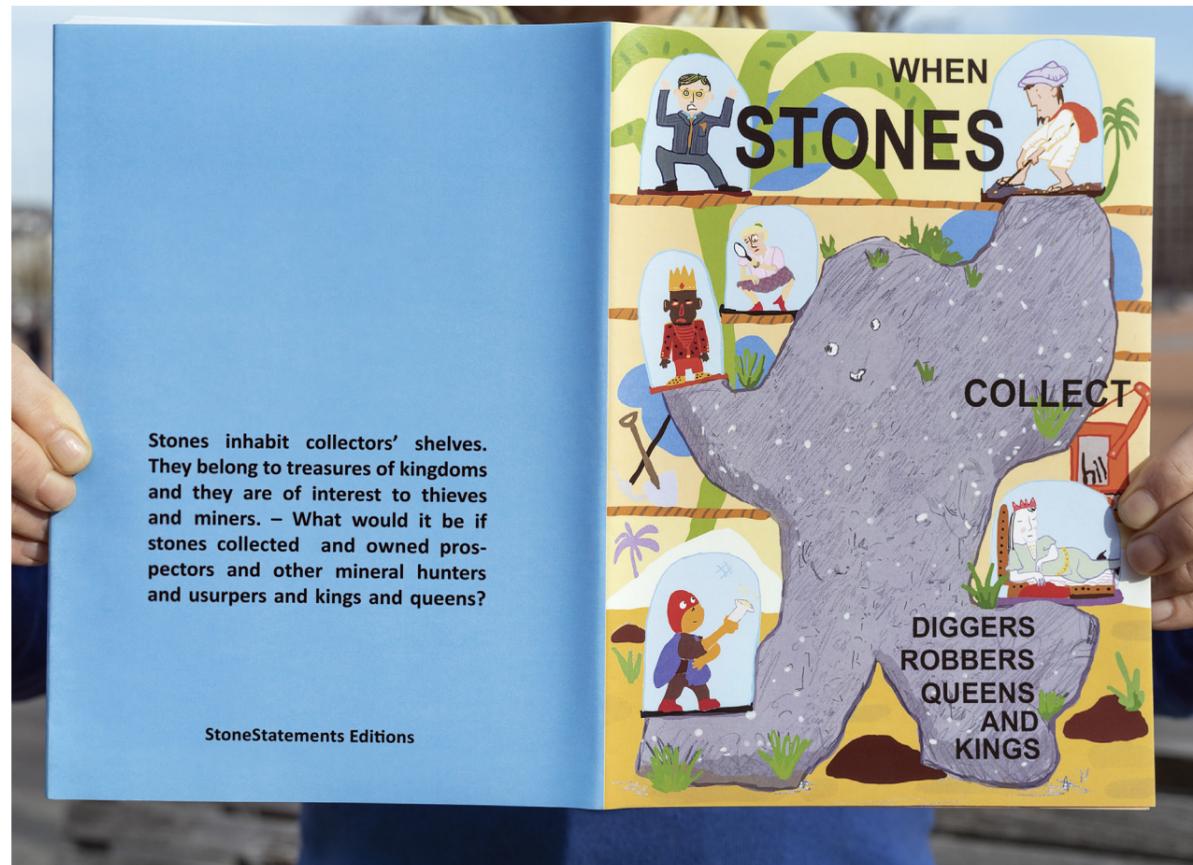


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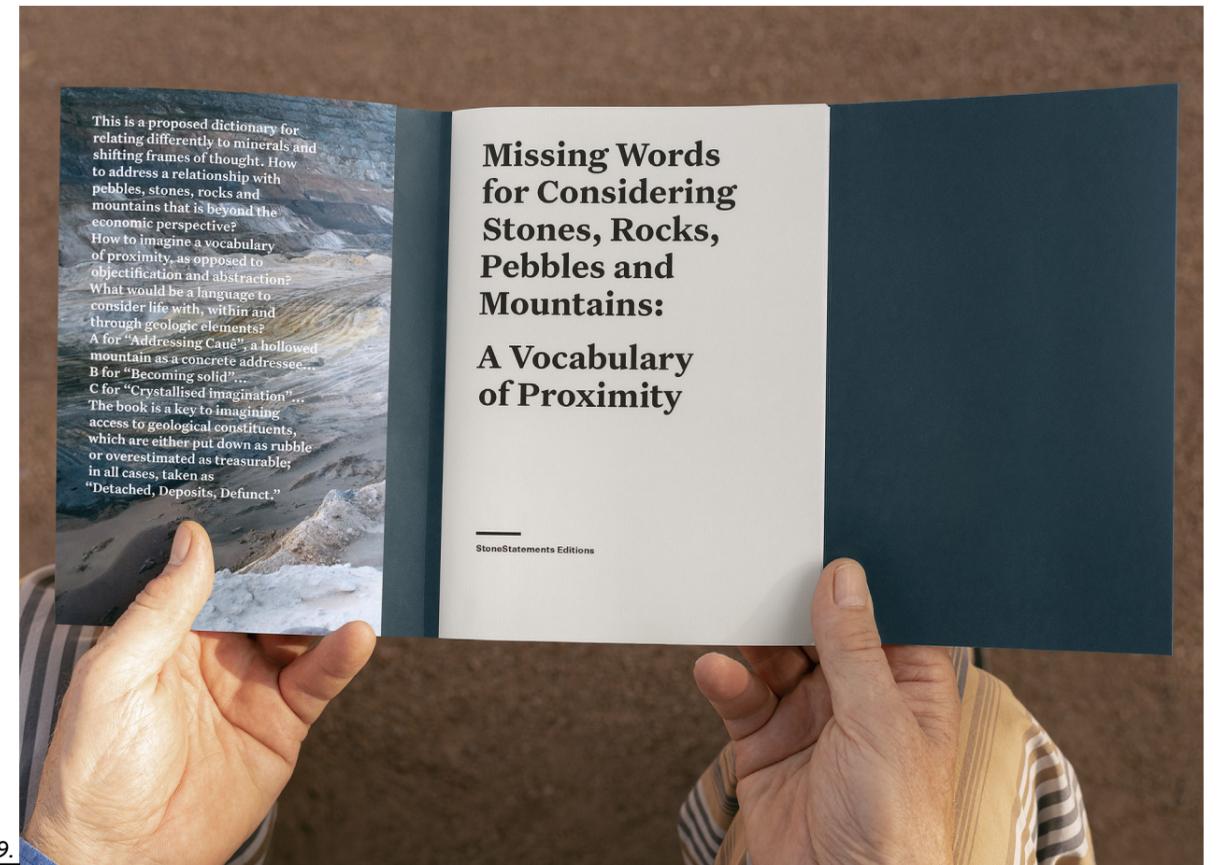


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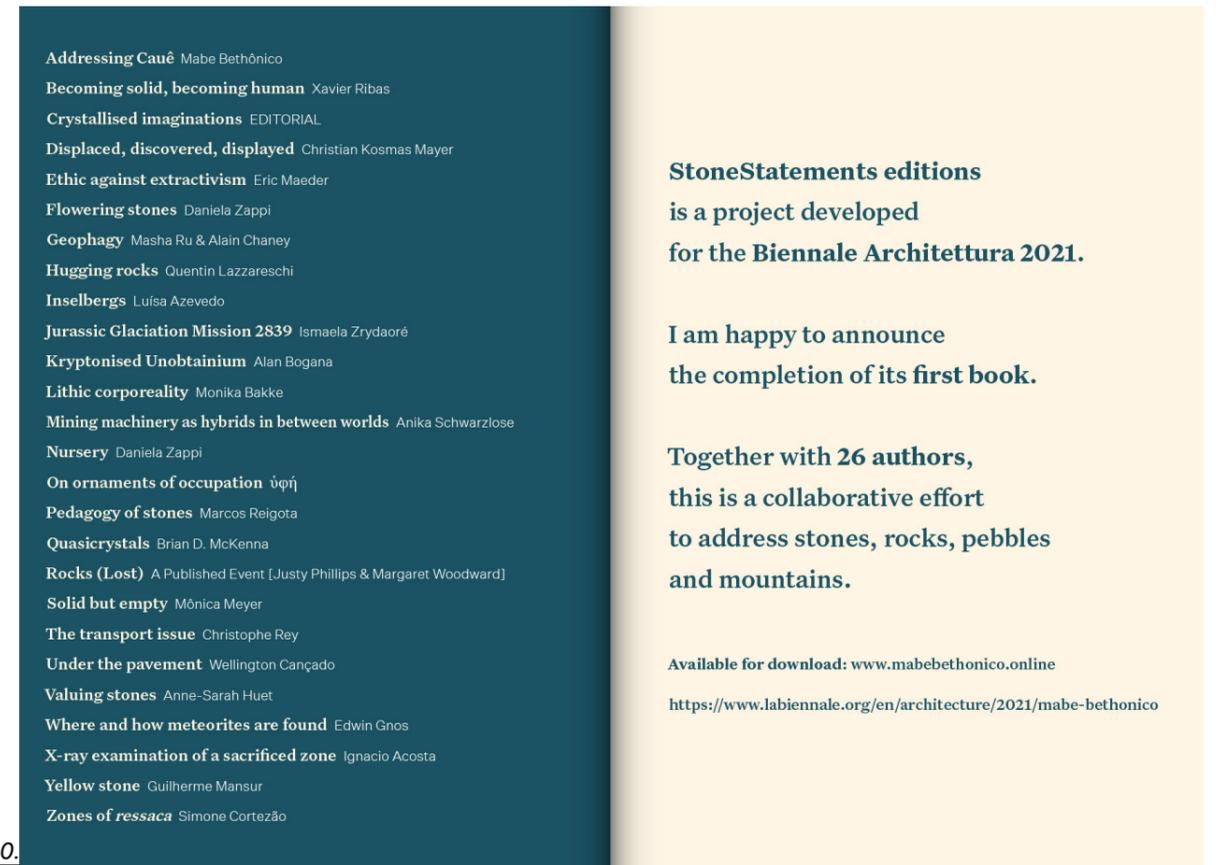
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Mining companies in Brazil often construct barrages for rejected material dangerously close to communities, exposing populations to high risk. The dams are also often beyond their capacity. The rupture of a dam belonging to a mine in Bento Rodrigues [Minas Gerais] in 2015 killed 19 people, raising debate about the security of hundreds of these constructions held in mining operations. In 2019 another dam collapsed, this time leaving around 300 deaths. In both cases, it was evident the government has little means to punish and stop the enterprises, but it was the one in charge of rescues, operations for placing the affected population, cleaning the villages inundated by mud, dealing with the contamination of rivers, while thousands were without water and food due to contamination.

Both disasters happened in areas of the enterprise Vale. This multinational has its main office close to Geneva, where it has its department of 'risk management', far from the imminent risk of destruction in mining localities. The installation shows two images made in front of Vale's office in the Canton de Vaud, seen from a cut page of Le Monde reporting on the Brazilian disaster in 2019. The work is completed with a list of localities in Minas Gerais that has variants of the word MUD in their names, pointing to environments of possible precariousness or pollution, but especially impregnation.

[2019] Installation: Two series of 16 pages of cut newspapers; Two photographs [inkjet print on paper 180 grs]; Printed text on paper 120 grs.

#### IMAGES

- 1 General view of Part 1, 16 cut newspaper pages, reporting the disaster in Brumadinho, happened in 2019.
- 2 General view of Part 2, 16 cut newspaper pages, reporting the disaster in Bento Rodrigues, happened in 2015.
- 3-5 Close-ups of cut pages.
- 6 Photograph and text, printed on cotton paper. 60 x 90 cm.



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*Barro* in portuguese means mud, dirt mixed with water. It is what killed over 316 people in Minas Gerais, Brazil, in January 2019, due to the rupture of a dam, spreading 12 million m<sup>3</sup> of sterile earth and water. This *barro* or *lama* ran over people, animals, land and the river Paraopeba, now dead. The word *barro* is current in names of places in Minas Gerais. It is also present in the word *Barreira*, which means a limit or a barrier, -like a dam, which is the structure that failed to hold the *barro* also in the disaster of Mariana in 2015, which destroyed the river Doce, fundamental for the constitution of Vale itself. These were criminal disasters, each involving a *Barreira* or *Barragem* of the company Vale, causing an alarm in the country where over 50 such dams are condemned.

Barreira de Jaiba • Barreira da Onça • Barreira do Triunfo • Barreira dos Mamonas • Barreira Grande • Barreira Nova • Barreirada • Barreirama • Barreirão • Barreirãozinho • Barreiras • Barreirinha • Barreirinho das Pedras • Barreiro de Cima • Barreiro de Baixo • Barreiro de Dentro • Barreiro do Mato • Barreiro Fundo • Barreiro Fundo • Barreiro Grande • Barreiro Novo • Barreiro Velho • Barreiro Vermelho • Barro Alto • Barro Amarelo • Barro Azul • Barro Branco • Barro Frio • Barro Grande • Barro Preto • Barro Quente • Barro Serra • Barro Velho • Barro Vermelho • Barro da Água • Barroca • Barroca da Viturina • Barroca da Água • Barroca Funda • Barroção • Barroquinha, etc.\*

*Lama* is a more liquid *barro* and it also means poverty. It is present in the name of places such as Lamas, Lamação, Lameira, Lama Preta, Lameiro, Lameirão and it is implicit in the scenario of destruction where the dams ruptured.

*Vale* means lowland. This company, which is one of the largest ore extractor in the planet, has been efficiently flattening Minas Gerais, by extracting mountains and by destroying with its waste the valleys where rivers run. As for the "value" implicit in its name, meaning benefit and significance, it is invisible and very distant from where it digs and covers in mud and poverty.

\*Lithology (general names of places) in Minas Gerais - research by Mayrelle Cardenas, Doctorate Thesis UFPA, 2018.

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Mineral Elite was developed in the context of a collective endeavour for an exhibition organised by curator Ana Pato about the archives of the period of Brazilian military dictatorship of the years 1960's to the 80's [Meta-Arquivo: 1964-1985. Espaço de Escuta e Leitura de Histórias da Ditadura].

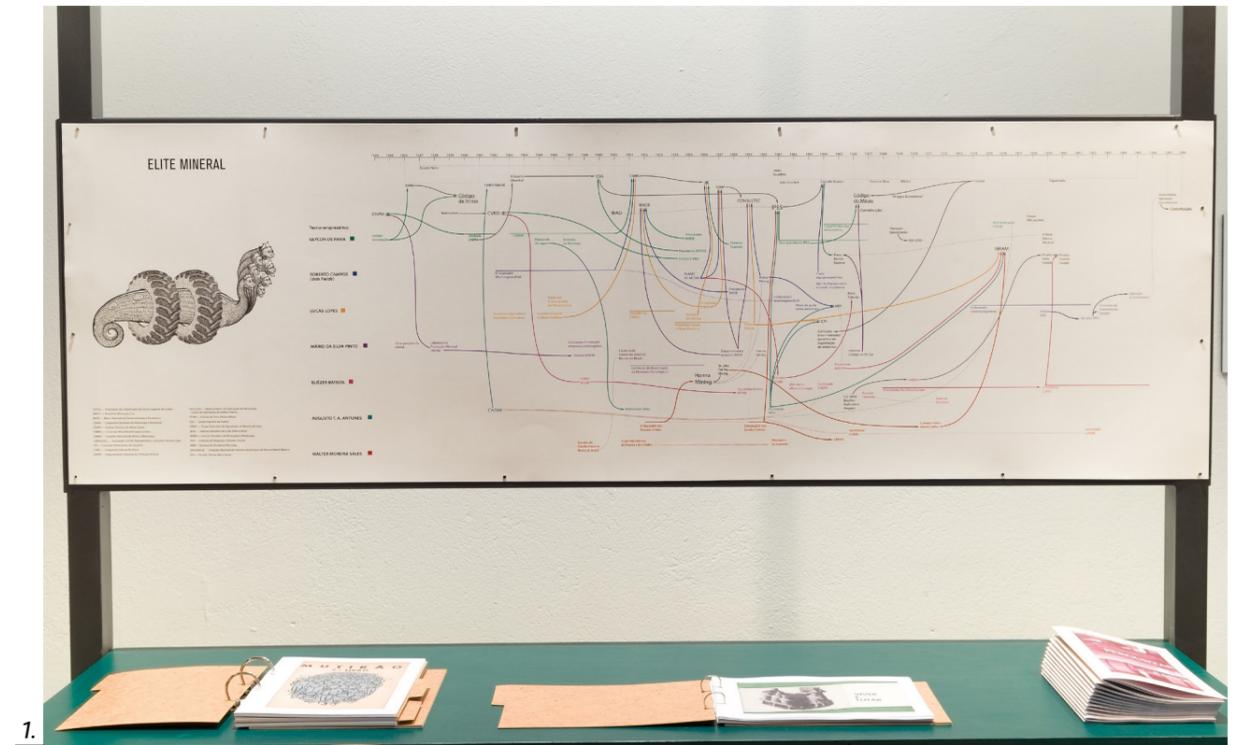
Mabe Bethônico, in collaboration with Victor Galvão and Ana Carolina Reginatto question the role of mining companies during the period of the Military-Civil Dictatorship. –What were the political interests that led them to support the coup d'état? The work presents the circumstances prior to the coup, when a national debate took place in the “Ore Week” (Semana do Minério), in favor of the constitution of Minerobras, based on the exploration model of Petrobras, favorable to national development. In so far, agents who supported the coup managed to implement another model of exploitation: having benefited from the dictatorship, and holding high positions between the industry and the government, they were influential in opening up mineral exploitation to foreign capital, perpetuating the colonial system in which raw material serves international industry, from which the country acquires its benefited products.

The doctoral theses of Ana Carolina Reginatto from the Federal University of Rio de Janeiro (UFRJ), “The Military-Entrepreneurial Dictatorship and the Mining Companies (1964-1988)”, is mediated in two short videos for the installation, edited as explanatory classes. These are supported by an installation with documents, allowing a reflection on this history, which remains invisible. The work takes the form of a “learning platform”, seeking to rescue pedagogical means of the 1960s, such as booklets and posters, taking as a reference materials of the adult literacy program of the Basic Education Movement, elaborated in an agreement with the Ministry of Education (MEC), which aimed at educating adults to exercise their rights, besides teaching them to write. After the implementation of the military government, this material was considered subversive and later withdrawn from circulation, generating persecution and wide debate in the press. From this reference Bethônico proposes a new pedagogical publication, with the purpose of transmitting the history of mining companies and individuals benefitted by the dictatorial regime.

[2019] in Collaboration with Victor Galvão and Ana Carolina Reginatto. “Class 1 & Class 2” [15' aprox. each]. Voice: Ana Carolina Reginatto; Video editing: Victor Galvão; Audio editing by Jalver Bethônico [sound captures by Hannah Stewart]. Two facsimiles of historical pedagogic booklets/ programme *Viver é Lutar*. Publication “Perguntar é Saber”, Mabe Bethônico e Jônio Bethônico, 36 pg., edition of 1000. Photographs by Julio Kohl.

#### IMAGES

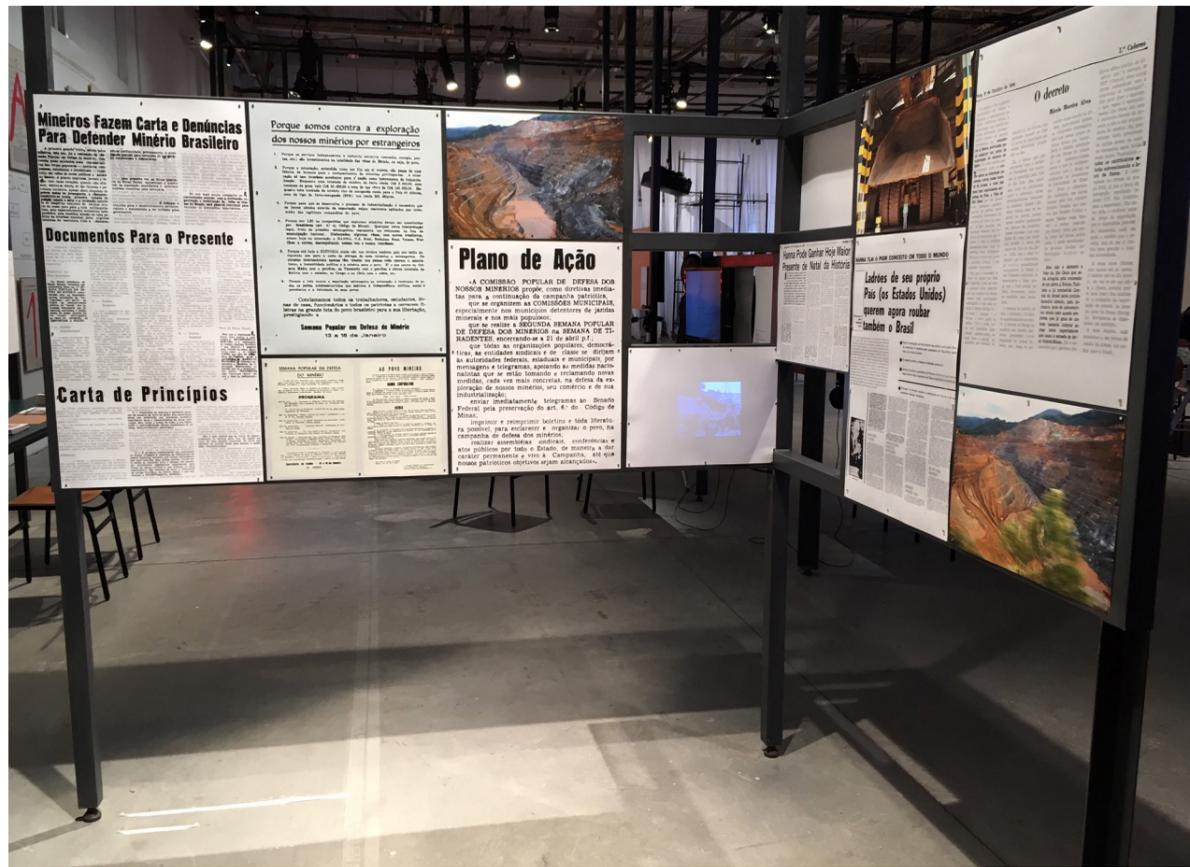
- 1 Chart with seven names occupying key posts in Estate jobs such as the Ministry of Energy, while also managing private and self owned mining companies during the military government. The diagram shows how power was occupied by few and how each profited from information, investments, influence.
- 2, 3, 6 General Views of installation at Sesc Belenzinho, São Paulo, 2019.
- 4, 5 Video, Class #2, Military Coup and Mineral Exploration, 16'42”.



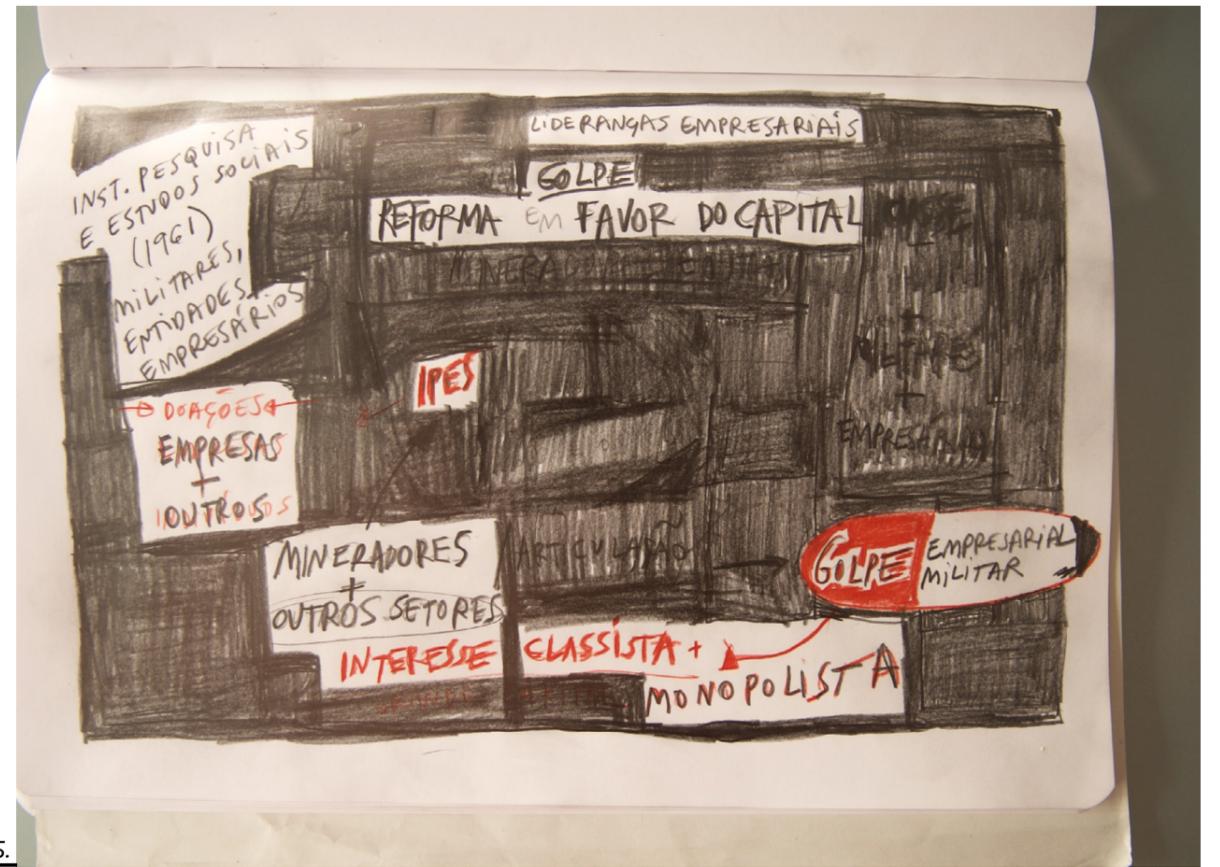
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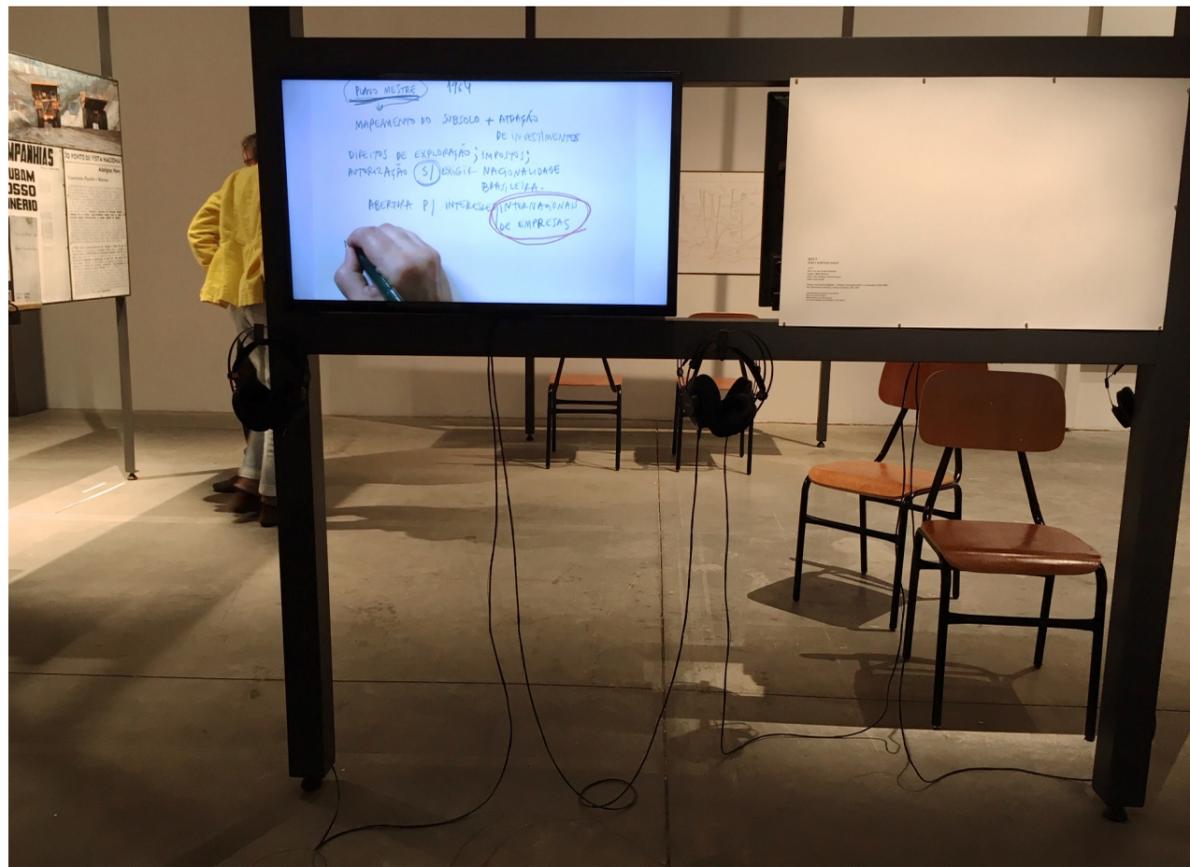
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Minerals are protagonists in this multiform editorial project, which is developed in various chapters, as a saga. The *Prologue* of this project was presented and supported by the 20th Festival de Arte Contemporânea Sesc\_Videobrasil, happened in Sesc Pompéia, São Paulo, in 2017. It comprised of an exhibition with readings.

A chain of stories deriving from science fiction literature is combined with facts and documents from Brazilian history linked to the exploitation of minerals. Images forming this first part of the project derive mainly from the collections of Maison d'Ailleurs [the science fiction museum at Yverdon-les-Bains], FIGU [Free Community for Interests for Borders and Spiritual Sciences and Ufological Studies], –which is Billy Meier’s archive in Hinterschmidrüti, the Eisenbibliothek Georg Fischer [Schaffhausen] and the Musée d’Ethnographie de Genève [Geneva].

Minerals are searched, encountered or imagined in the ground and beyond the sky, emphasising the ambition, mythology and invention within mineral exploitation. When imagining colonising other worlds in view of the end of Earth’s resources, endless exploitations of the outerspace are reproduced, in which the presence of richness to be exploited by incredible machines and amazing technologies are projected. This myth is reassured by the collection of Billy Meier, a Swiss farmer who has the largest photographic archive of flying objects, and who keeps a metal alloy as the ultimate proof of his contacts with the Pleadians. We also observe narrations about meteorites, – enveloped by their mysterious provenance and stories around their finding and collecting.

[2017–] “Prologue”: Live and recorded performed conference [25’]. Photographs and clipping from Billy Meier and FIGU archive [flyer with Portuguese translation]. Video “Contact”: dir. Larry Savadove, Lee Elders, 1982 [edited version by Victor Galvão]. Animation: Adriane Puresa. Audio: Jalver Bethônico. Poster in collaboration with Jônio Bethônico, 66x99 cm.

#### IMAGES

- 1 Performance presented in the opening week of the 20th Festival de Arte Contemporânea Sesc\_Videobrasil, Sesc Pompéia, September 2017. Photo: Everton Ballardin.
- 2, 3 Installation views: 22 Photographs [22x15cm each], facsimile of clippings, flyer and video.
- 4 Poster announcement [digital print on paper, 66x99 cm].



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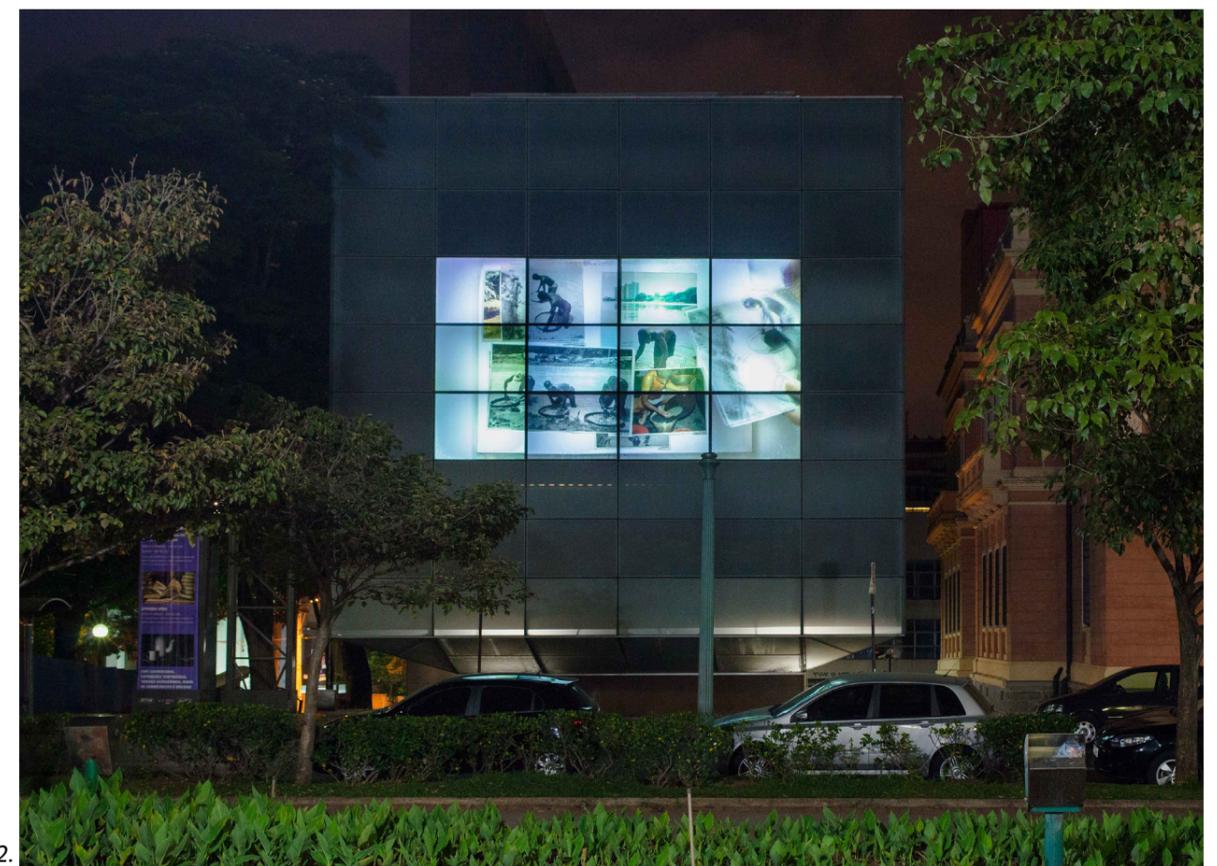
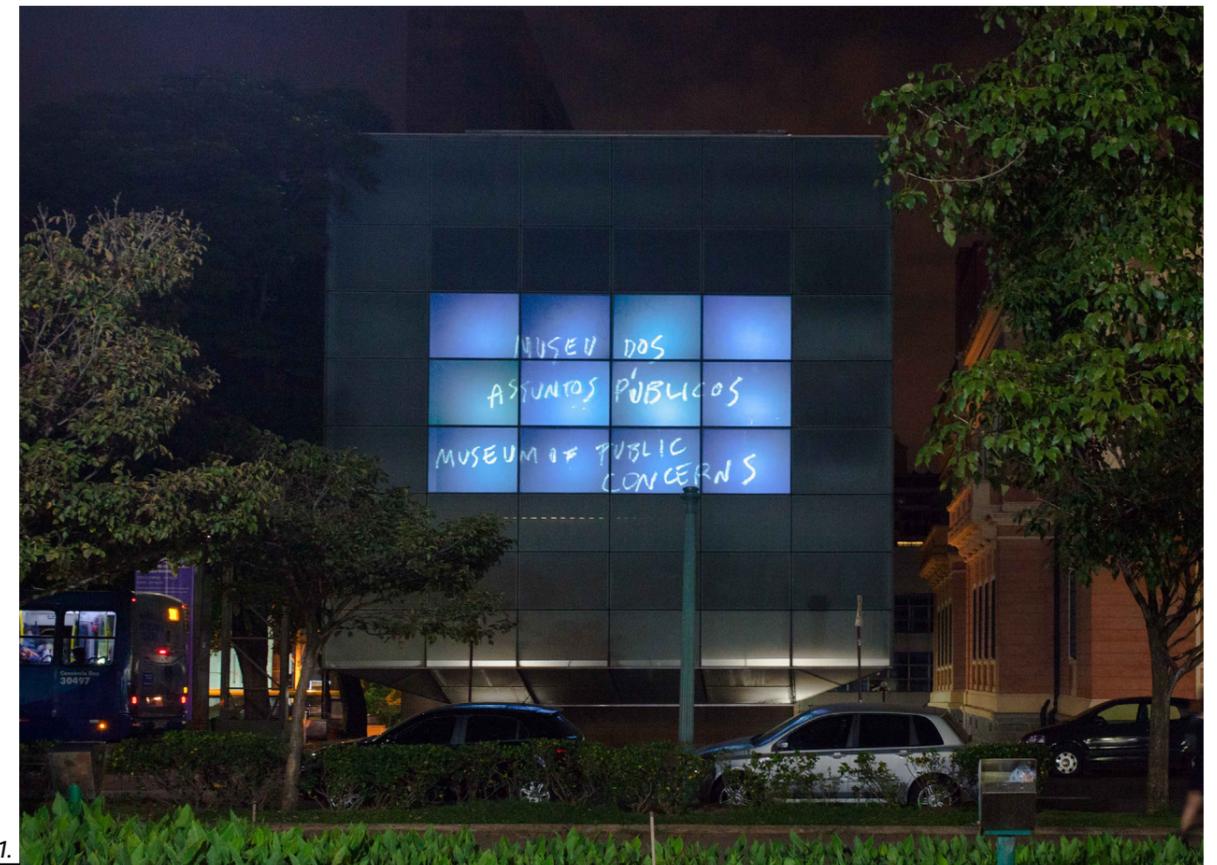
From a collectively built archive, the Museum of Public Concerns fuels debate, using forms of visibility through meetings, publication and exhibition modes. The main issue of the Museum is mining, especially in Minas Gerais, dealing with the cultural and social implications of the state's mining economy, while also observing the effects of its presence. While mineral extraction is a huge global business dominated by few multinational companies, the damage done to the local landscape and surrounding community is conspicuously absent from local and national public debate. In an effort to raise critical awareness and foster discussion, documentary and photographic material from historical archives are compiled, while field research is done, constituting source content, such as research about the presence of women in the mining fields in Minas Gerais. Donations are collected from media outlets and from public and private sources, such as inspection photos from the government agency responsible for regulating the mining sector [Department of Occupational Health and Safety under the State Ministry of Labor and Employment]. In parallel, a newspaper library and a collection of reproductions of historic images are compiled.

The Museum sheds light on aspects ignored today and in the recent past and produces a counter-history. The largest museum complex implemented in Brazil in recent years has seen state-owned buildings in the state capital of Minas Gerais, Belo Horizonte, transformed into corporate cultural centers. The Museum of Mines and Metals was built by a mining group and the history of the state is told in another building by the largest multinational mining company. The collective history and cultural production are being dictated by the private sector. In these places relevant questions are ignored, and implications and criticism are absent, while public institutions languish underfunded. The Museum of Public Concerns is an alternative to the corporate rewriting of history. It was initiated within the project World of Matter, an interdisciplinary group of artists and scholars, acting since 2009. [see [www.worldofmatter.net](http://www.worldofmatter.net)]

[2013–] Collection of works and documents, interventions, publications, exhibitions. Collection [mining session]: *Cadernos Minerários* [2006]; newspaper collection [2010–]; women in the mines [2009–11]; archive of Ministry of Labor and Employment and others; videos, amongst others: *Museum of Public Concerns / presentation* [4", 2013]; *Mineral Exploitation* [19", 2014]; *Closer than Cafundó* [24", 2015].

#### IMAGES

- 1, 2 Projection of extracts presenting the Museum of Public Concerns and images related to the rupture of the dam disaster in Bento Rodrigues, Minas Gerais. *Semana de Museus*, 2016, Espaço do Conhecimento, Praça da Liberdade, Belo Horizonte, 2016. Photos: Victor Galvão.
- 3 - 5 Workshops, 2014 and 2016; clipping with daily news about the mining industry in Brazil: 2015-2016.
- 6 - 8 Video frames from the museum's first presentation, available at: <https://www.visibleproject.org/blog/project/museum-of-public-concerns/>





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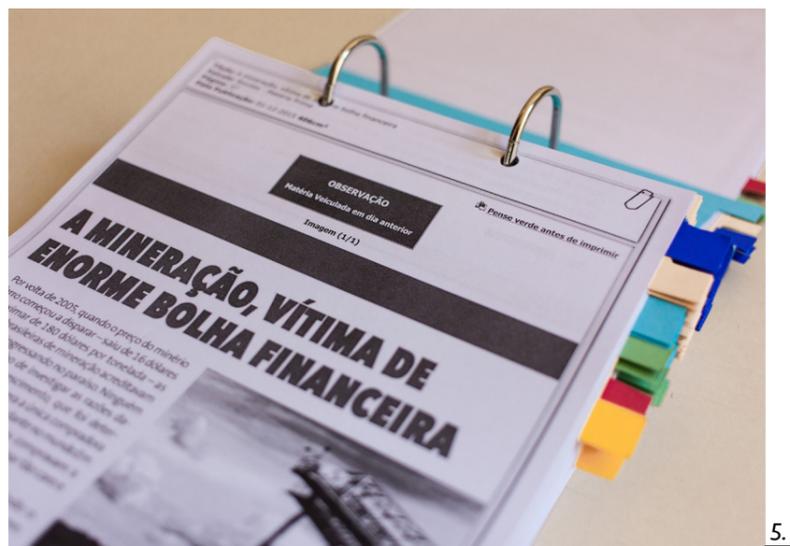
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This series derives from documentation on the conditions of women workers in the largest mining enterprises in Minas Gerais. Mines are usually seen as masculine work environments and in the collective memory mines are places where women have no roles. But since early exploitation of gold in Minas Gerais, women have had only peripheral participation, they acted in washing and selecting stones and in other functions that reproduced domestic work. Little is known about the contemporary reality of this field. Women are responsible for the largest machines of the industry and they are preferred to exercise functions in many fronts.

While having permission to photograph and film the women workers in some companies, landscape, machines and actions in the field were also registered. Mines are usually kept closed to the public eye in the name of "industrial secret". Difficulties and tensions which women live in the field were observed, but the series reveals examples of good-practice, workers who are proud of their jobs and their roles. Although, this scenario does not represent the reality of all mines in Brazil, as the industry is made especially by small enterprises that disrespect most basic regulations.

This project is a response to a regulation from 1932 by the International Labor Office and signed by the Brazilian government, restricting employment of women in underground mines. Never re-elaborated, it does not correspond to achievements in the field of health and safety, which benefit workers independent of gender. The series was made for donation to the photo archive of the International Labour Office in Geneva, commissioned for the exhibition *The Revenge of the Photographic Archive*, at the Centre de la Photographie Genève.

(...) The Brazilian Government therefore cannot but be in favour of the adoption of international regulations establishing the principle that this prohibition should be enforced by all countries. (Decree No. 21417 of 17 May 1932 to regulate the conditions of employment of women in industrial undertakings (L.S., 1932, Braz. 5): section 5: "Women shall not be employed in the following work: (a) work in tunnels, underground in mines, in quarries..."

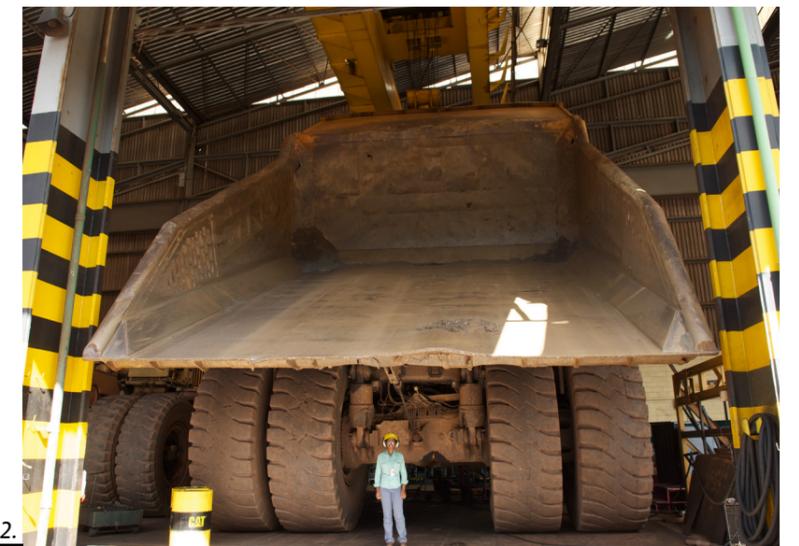
[2010] *Photographs/ laser prints [sizes variable]; written essay "In and out of the house: working and wandering", Mabe Bethônico. 5 pages, illustrated. German/ English, distributed as handout; video Mineral Exploitation, 19:34.*

#### IMAGES

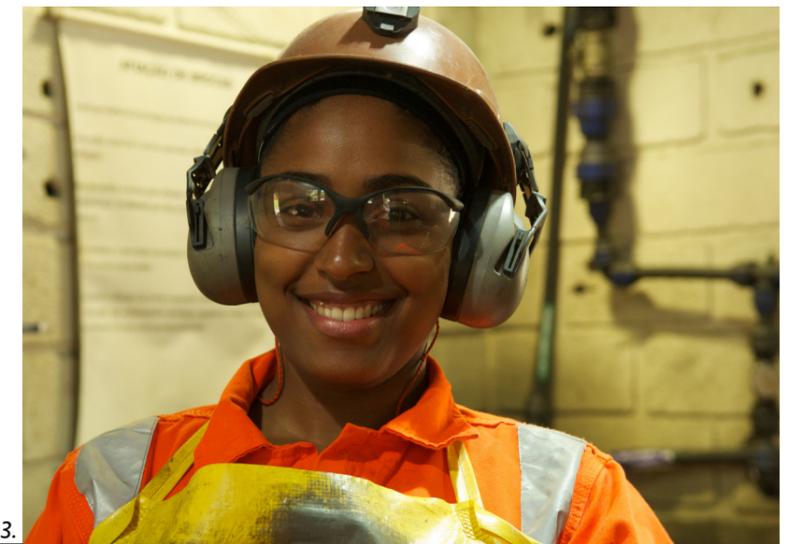
- 1 *Christmas party of all the women workers from Mina da Conceição, Itabira, Minas Gerais.*
- 2, 3 *Images taken at Mina da Conceição, Itabira, Minas Gerais.*
- 4 *Installation view at Kunsthall Aarhus, 2015. Dump! Multispecies Making and Unmaking. Curated by Elaine Gan, Steven Lam and Sarah Lookofsky. Photo: Axel Schütt.*



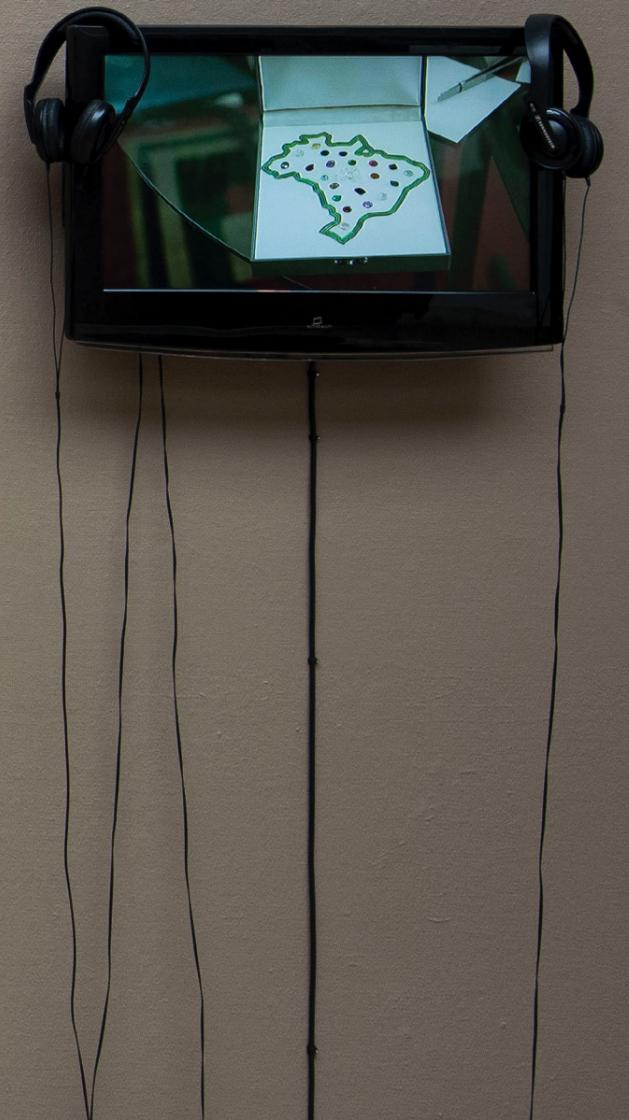
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A collection of images was compiled from extracts taken from an early publication on mining, *De Re Metallica*, a landmark treatise on the history of mining and metallurgy. The book embraces diverse subjects related to practical mining and smelting – from ore extraction and processing, mechanical engineering and ventilation, to accounts of the diseases prevalent amongst miners, along with the means of preventing them. The book could be found at mine entrances, where it often hung from chains, making instructions available. It is illustrated with over 270 woodcuts that provide detailed descriptions of mining operations.

To construct the *Cadernos*, the human figures represented in the elaborate illustrations of the book were cutout and regrouped in categories according to the actions in which they are apparently engaged: tying, turning, walking, eating, heating up, carrying etc. This gathering constitutes a mapping of the body in its efforts and movements observed in the mining work. Based on this initial classification other dispositives have been produced, in form of posters and installations.

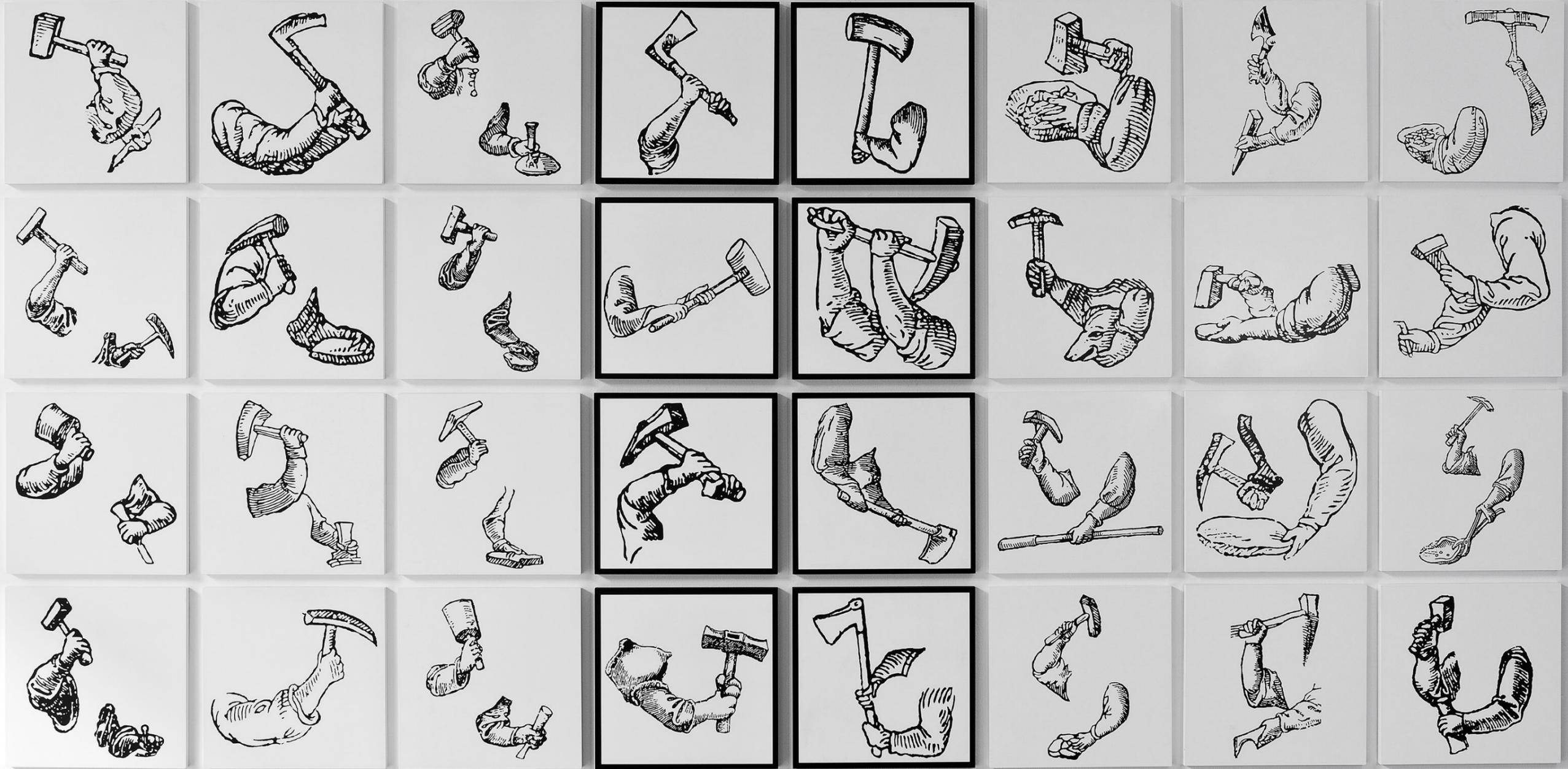
[2005] Wooden box with 44 volumes, number of pages varied, laser print on Sulfite paper 90 grs. [38x 27x 52 cm], binding with titles in relief. Organised in alphabetic order, separated by wood or perspex tabs. Derived in various installation formats.

#### IMAGES

- 1 *Cadernos Minerarios* with detail of *jornal museumuseu* [year 1, number 1, october 2006].
- 2 Installation, 2015. 32 modules [40 x 40 cm each] – MDF with UV print. 3,5 x 1,60 m. Photo: Both pictures: Exhibition *Métodos Empíricos para a extração [ou construção] de uma forma*, curadoria Jacopo Crivelli, Galeria Celma Albuquerque, Belo Horizonte, 2012. Photo: Daniel Mansur.



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Mineral Invisibility stages a productive dialogue between historic illustrations, archival material and the artist's own documentary footage on mining. It unfolds in the backdrop of the continuous expansion of mining activities in the Brazilian state of Minas Gerais – a rampant process of industrialization which, despite its significant ecological and social impact, has raised little public awareness so far.

Illustrations extracted from *De Re Metallica*, by Georgius Agricola (1557) – a historical book on mining – are references for classifying the different works happening in the mines. The workers' images were selected from complex scenes in the book and printed as posters. The series is put in relation to a projection of photographs coming from the mining sector of the Brazilian Ministry of Labor and Employment of Minas Gerais. Their photographs show the reality of the present conditions of the work in this field: security, equipments and environment, how workers are transported and nourished, etc.

A text by Anselm Jappe, collaborator for this project, reflects on the history of slavery tied to the history of mining. In parallel, a video considers names of mines in relation to the history of Brazil and a written essay by the artist considers the act of cleaning the mine and the home as associated works, related to forgetfulness and erasure.

[2014] Multimedia installation in three parts. 44 black and white digital prints on paper 66x99 cm; vinyl applied on floor; framed photograph 18x24 cm; poster 70x50 cm [inkjet color print]; 3 handouts [texts by Mabe Bethônico and Anselm Jappe]; Printed reports from the Brazilian Ministry of Labour and Employment; 3 videos [Part 1: 15:30 min; Part 2: 19:34 min; Part 3: 03:02 min].

#### IMAGES

- 1-5 Partial view, *World of Matter*, HMKV, Dortmund U, Germany, 2014. Curated by Inke Arns. (3 – Detail of photographic reports from the Ministry of Labor and Employment, Brazil, available for distribution). Photo Hannes Voidich.
- 6, 7 Installation at Leonard & Bina Ellen Art Gallery at Concordia University, Montréal, Canada, 2015. *World of Matter*, curated by Michèle Thériault. Photo: Paul Litherland.
- 8 Installation view in Nottingham Contemporary, 2016. *Rights of Nature: Art & Ecology in the Americas*. Curated by Alex Farquharson and TJ Demos. Photo: Andy Keate



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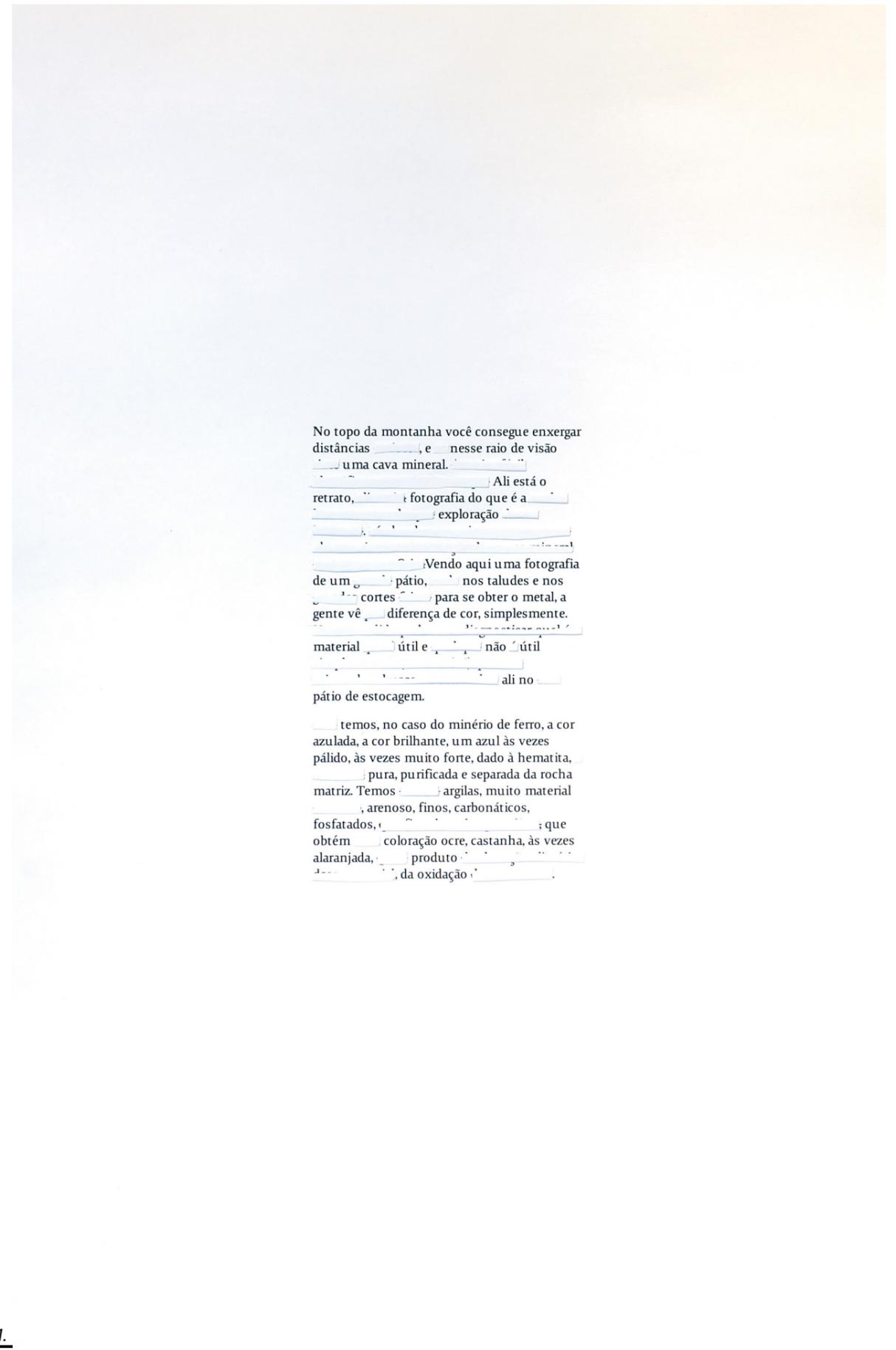
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The series is composed by five photographs of texts containing cutout parts. The texts are descriptions of photographs belonging to a mining company, which due to restriction could not be shown. They belong to a large multinational enterprise which keeps an archive of photos taken weekly of its activities taking place in Minas Gerais. A geologist was invited to record descriptions of a selection of these images, smuggled out by a photographer working for the company. From the transcribed recording, where the geologist often minimised the destruction of the landscape taking place -, parts were cut out, constructing an interrupted speech that emphasized the impossibility of sharing the visual documents. The remaining texts reveal impressions of colors, depth of the excavations, amounts of earth extraction, organization of the space within the large holes made in the landscape. The more subjective reflexions were taken out, as they minimise the implications on health and environment in the name of economic activity and labor.

[2012] Five posters 60x90cm each, mineral pigment printed on cotton paper, 2012. One poster printed for free distribution, offset print.

#### IMAGES

- 1 Translation: On the top of the mountain you can see distances.....and, in this visual field.....a mineral pit. ....There you see the portrait.....photograph of what is ..... exploitation.....Looking here at this photograph of a .....patio, .....in the pits and in the .....incisions.....to obtain the metal, we see.....colour difference, only. .... material.....useful and .....not useful..... there is the stockpiling area. ....we have, in the case of iron ore, the color blue, a brilliant colour, a sometimes pale blue, sometimes very strong, due to hematite. ....pure, purified and separated from the matrix rock. We have .....clay, a lot of material.....sand soil, fine, carbonatite, phosphate, .....; which obtains.....ochre color, brown, sometimes orange, .....product.....of oxidation.



Voltando às fotografias, vemos um pátio de trabalho, o circo de operações, a cadeia sucessiva de tarefas

Temos aqui os tratoristas, que fazem as aberturas, os cortes, os aterros. Temos o topógrafo que acompanha a atividade, medindo e colocando as lavras em mapas

Temos os motoristas de caminhões fora-de-estrada,

Temos aqui uma grande pilha de estéril.

É uma fotografia que trata de incisões, um momento pontual em que se está extraindo.

O minerador avançando e cortando, incidindo cada vez mais



3.

o que se pode ver nessas fotografias de áreas mineradas, são impactos visualmente gritantes. Num sítio de geodiversidade e biodiversidade, esse aspecto paisagístico é totalmente revertido,

Uma mina a céu aberto pode ser vista do espaço, de fotografias aéreas, ali está o retrato, a fotografia do que é a exploração. Temos a oportunidade de observar aqui a natureza antes da abertura dos trabalhos e também a natureza "ferida", com tanta agressividade, com tanta ênfase,

aqui nas fotografias pode-se ver toda a atividade concatenada, planejada, lugares para deposição de materiais. Há sempre uma presença de uma barragem de rejeito

O que me ocorre, vendo essas fotografias aqui, é que o meio ambiente está sendo neste momento da atividade mineral agredido e isso vai durar um tempo, igual ao da economicidade da mina.

O que se registra comumente em fotografias aéreas, ou de pontos de visada nas regiões mineradas, é exatamente o que mais afeta a paisagem, o que é mais gritante, o que é mais flagrante ao fotógrafo. a fotografia permeia toda a nossa área de atuação, a denúncia de uma foto no enfoque no que é mais gritante, no que é mais flagrante na paisagem, ou seja, se estamos diante de fotografia de uma região minerada, nada mais é pertinente do que aquilo que se vê no detalhe fotográfico.

“Closer than Cafundó” approaches the history of mineral exploitation in Brazil. Mining is a very important factor of Brazilian economy, which is surprisingly neglected in daily life and hidden in collective visual consciousness and public debate in the biggest mining state of Brazil, Minas Gerais.

An associative wandering through Brazilian past and present, the piece is a slideshow in which a loop-narration derives from the meaning of certain indigenous names of mining towns in MG. The history of decimation of indigenous population and African slavery in colonial times is mixed with minerals and food, in stories of abandonment and isolation. The past of Minas Gerais, –from its territorial occupation to its social configuration, is presented in relation to names, stones, inheritances. The narration refers to practices in post-mining operations, contrasting with the necessity of land for the same communities, which in the past have been sacrificed by the eagerness for precious minerals. The visuals derive from a photographic inventory of a “supermarket” for semi-precious stones in MG’s capital Belo Horizonte, and of collections of beans and earth on the research campus of Viçosa. Three images are courtesy of a member of the indigenous people Maxacali (Suely Maxacali). The work is also presented in the form of performed conferences, – readings along with two musicians.

[2015] 25” reading with projection and live music. Prerecorded video in loop, 2015. Audio in collaboration with Rogério Vasconcelos and Jalver Bethônico. Text and images: Mabe Bethônico, except three photos by and courtesy of Suely and Isael Maxacali.

#### IMAGES

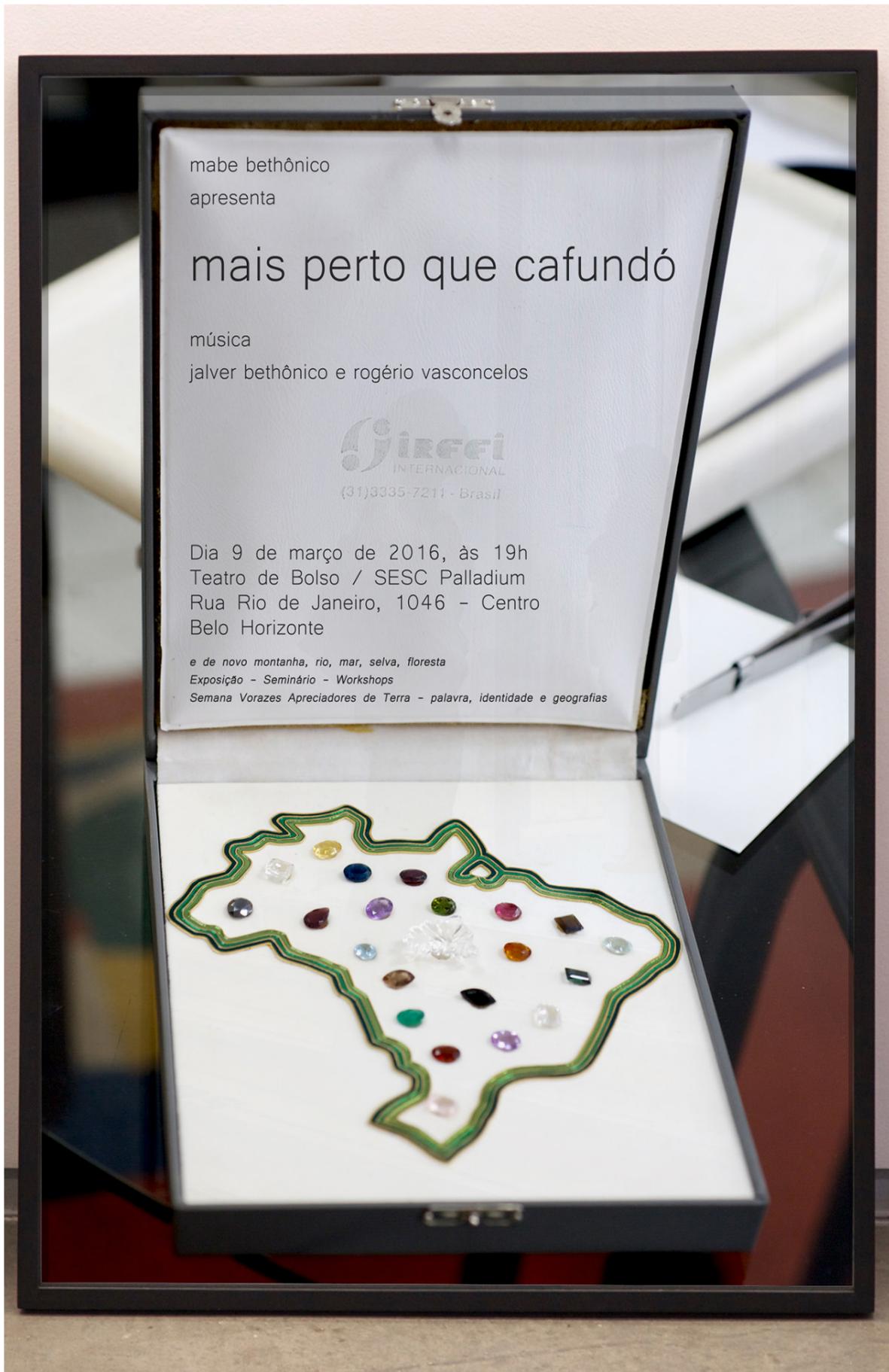
- 1, 2 Performed reading at Sesc BH – Seminar “Vorazes Apreciadores de Terra”, 2016, with Rogério Vasconcelos and Jalver Bethônico.
- 3, 4 Posters announcing performances at the event Vorazes Apreciadores de Terra, Sesc BH, 2016 and at Prêmio Marcantonio Vilaça, Museu de Arte Contemporânea de São Paulo, 2015. Digital print, 60 x 90 cm. In collaboration with Jônio Bethônico.



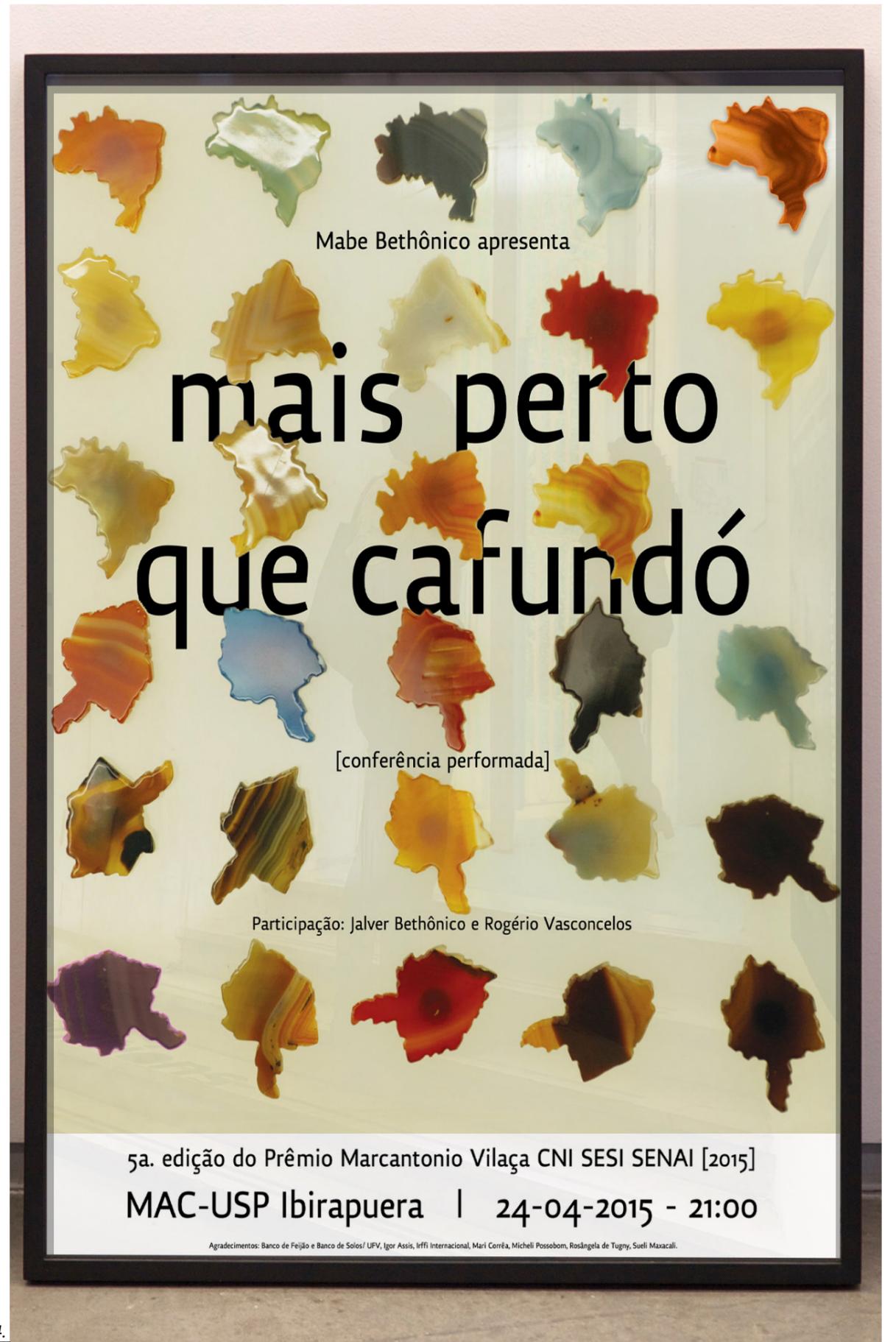
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The project Distinctive Geological Characters [Caracteres Geológicos Peculiares] enabled the dialogue between two Medellín cultural institutions—an art museum’s library and a mineralogy museum. Arranged in the form of an installation and a book, objects from Colombia National University’s Tulio Ospina Mineralogy Museum were set in relation to the library collection of Museo de Antioquia, the organizer of the 2007 Medellín International Art Encounter – MDE 2007.

Considering that mineralogy museums usually omit any contextualization related to mining, landscape and history are not considered, disregarding human, environmental and economic aspects. An exhibition in the library of the Antioquia Museum revealed how the mineralogy museum’s lithoteque had initially been organized with collections of materials that had been next to the minerals. Supports or bases used to display specimens, boxes and cans in which samples were brought to the museum, and informative devices such as signage labels showing the names, origins and donors of specimens convey narratives about the institution and the minerals in this collection.

A book was made with reproductions of glass slides found in the mineralogy museum and photos of texts from a book in the library. Contents covering the history and landscape of the Colombian region emphasized similarity with the physical and historical aspects of the Brazilian state of Minas Gerais. Narrated performances included book readings and image screenings.

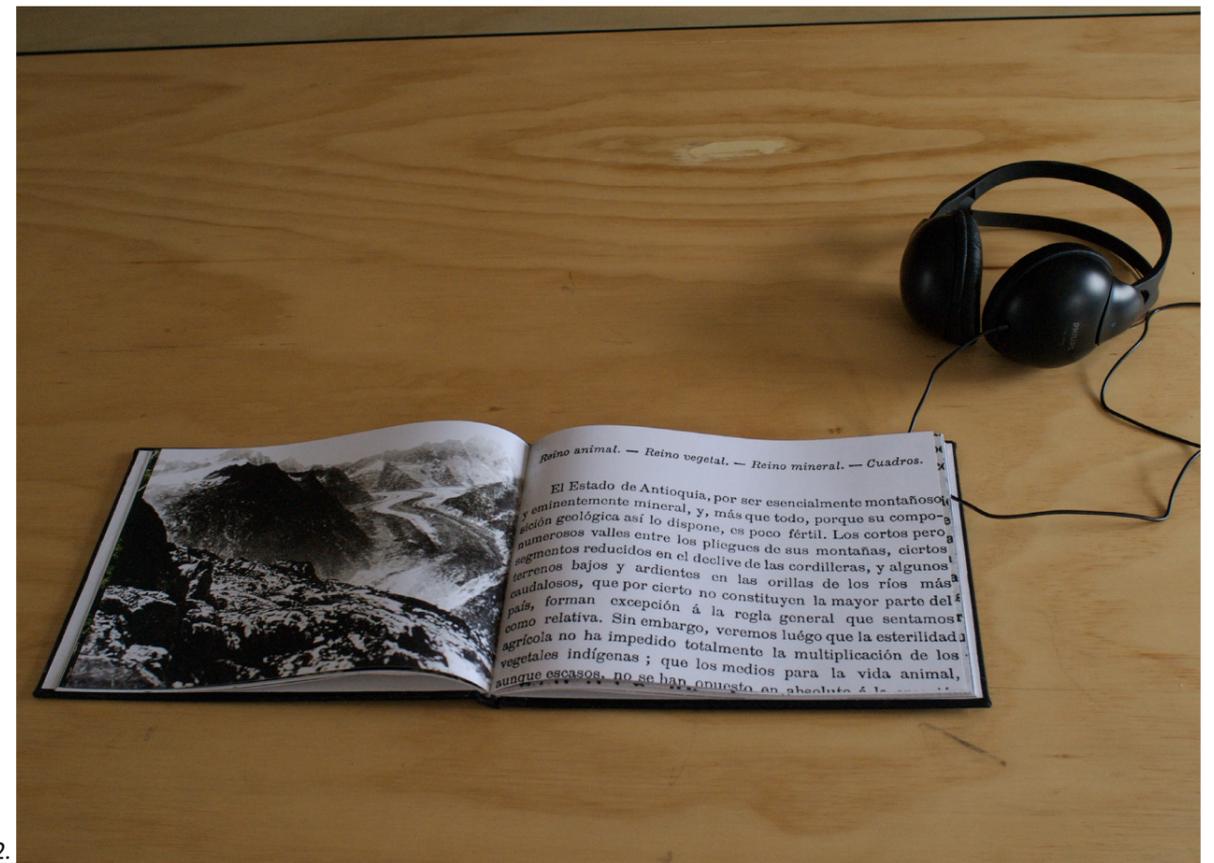
[2007] *INSTALLATION: Clasificaciones y Contenedores: boxes and tins [various formats]; printed and handmade labels; wooden stands with denominations [collection of Mineralogy Museum Tulio Ospina]; diagram; Conferencia Caracteres Geológicos Peculiares. BOOK: Bethônico, Mabe. La forma especial de los caracteres geológicos peculiares, Belo Horizonte, 58 pages and audio CD in collaboration with Jalver Bethônico, 5 copies, 2007. Graphics in collaboration with Jônio Bethônico.*

#### IMAGES

- 1-3 General view of the library at the Museu de Antioquia, transformed in collaboration with artist Gabriel Sierra, with book *Caracteres Geológicos Peculiares*, 2007, curated by Ana Paula Cohen.
- 4 Collection of old supports for samples with classification, belonging to the Museo Tulio Ospina, Medellín.
- 5 Collection of boxes where samples arrive in donations to the Museo Tulio Ospina, Medellín.
- 6-11 Documentation kept at the deposits at Museo Tulio Ospina, Medellín.



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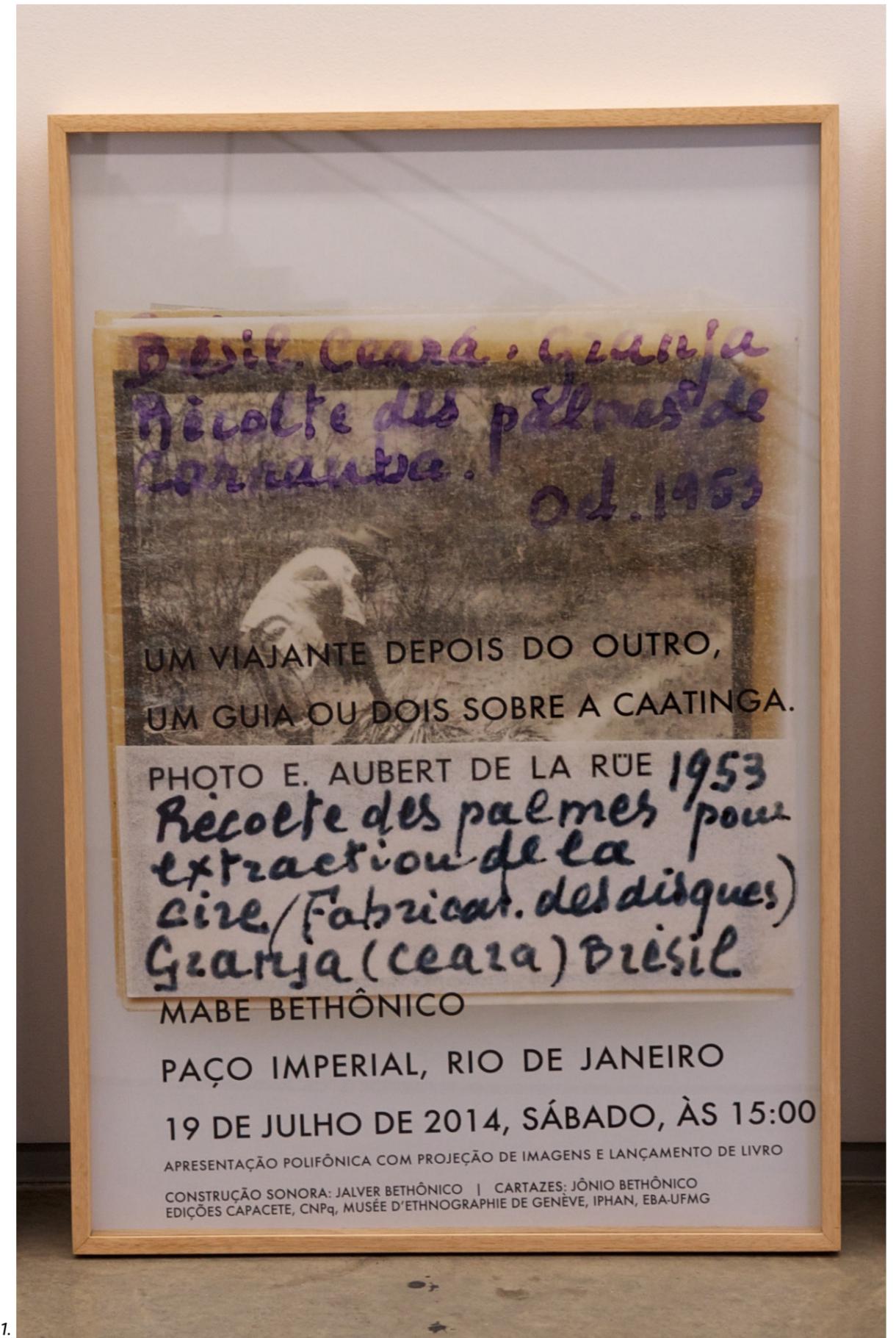
Project built from the archives of the Swiss geographer Edgar Aubert de la Rüe (1901–1991) at the Geneva Ethnography Museum. He travelled to Brazil's caatinga scrubland region in 1953 on a geological mission for UNESCO and wrote an account of his apprehensions about the journey for a publication. The book published by Gallimard became a best seller in France and remained unknown in Brazil until Bethônico—who did not have previous knowledge of the French language—undertook its translation for a project she named *Um viajante depois do outro* [One traveller after another]. At the same time, studies about De la Rüe in the archives of MEG and the scientific investigations and photographs enabled an understanding of the history of his life and work.

Edições Capacete published the translation, and subsequent readings of this book combined with accounts about the author's archive yielded narrative performances. In 2015, Bethônico travelled along part of the route described in De la Rüe's travelogue and produced a photographic essay under the title *Caatingas: a journey southwest from Natal, passing through Santa Cruz and Currais Novos to Seridó in Paraíba, and then northward to Fortaleza passing through Caicó, Apodi, Areia Branca, in the coastal region, and Mossoró*. Bethônico's investigation relocated in an exhibition space brought together images from De la Rüe's photographic collection presented in dialogue with the translated book. The exhibition peruses the traveller's interests while seeking to make out that strange and foreign caatinga he surveyed.

[2013–] **BOOK:** *Mabe Bethônico. How Mabe Bethônico travelled the caatinga region, in Switzerland, through the archives of traveller-author Edgar Aubert de la Rüe, and learned the French language from *Brésil Aride (La vie dans la caatinga)* in the process of translating this geological study of Northeast Brazil, which De la Rüe visited on a Unesco mission to locate mineral deposits in 1953–4, consisting of a map of the mines with focus on human geography and photography, showing landscapes, occupations, and lifeways in the Polígono das Secas (drought-stricken region). Rio de Janeiro: Editora Capacete, 2014. **INSTALLATION:** photographs [variable sizes], video, screenings, books, posters. **Video:** *Biography and Landscape*, 6', 2017. Performed narratives, approx. 30'.*

#### IMAGES

- 1 Posters announcing performances/ readings. Digital print on paper, 60 x 90 cm. Mabe Bethônico and Jônio Bethônico.
- 2 Installation at Galeria Celma Albuquerque, Belo Horizonte, 2014, *Let it out/ Out-let*.
- 3 Reading at conference "Embodied archaeology of architecture and landscape". Tel Aviv Museum, 2013.
- 4 Detail of book "De como Mabe Bethônico percorreu a caatinga na Suíça...".
- 5 Edition containing album "Végetations", de Edgar Aubert de la Rüe with book highlighted with inserts.
- 6 Detail of series "Markets"; projection and photos. Marília Razuk Gallery, São Paulo, 2016, in *Notícias de Viagens à Caatinga*, curated by Ana Paula Cohen.
- 7 Detail of series "Volcanoes". Marília Razuk Gallery, São Paulo, 2016.
- 8 Detail of series "Fences"; projection and photos. Marília Razuk Gallery, São Paulo, 2016.
- 9 Close up of series "Winds"; photos and book highlighted with inserts. Marília Razuk Gallery, São Paulo, 2016.
- 10 Poster announcing exhibition at Marília Razuk Gallery, São Paulo, 2016.
- 11 General view of exhibition Marília Razuk Gallery, São Paulo, 2016.



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De como Mabe  
percorreu a caatinga  
nos arquivos do  
**Edgar Aubert de la Rue**  
e aprendeu francês  
da obra **Brésil Aride**  
(*La vie dans la caatinga*)  
no processo de tra-  
relato geológico s  
do Brasil, visitado  
Unesco para a loca-  
riquezas minerais  
constitui um mapa  
minas, com interes-  
geografia humana e  
fotografia, revelando  
suas ocupações e  
no **Polígono das Secas**



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De como Mabe Bethônico  
percorreu a caatinga na Suíça,  
**Edgar Aubert de la Rue**  
e aprendeu francês,  
da obra **Brésil Aride**  
(*La vie dans la caatinga*),  
no processo de produção deste  
do Brasil, visitado em missão da  
Unesco para a localização de  
riquezas minerais em 1953-4, que  
constitui um mapa das  
minas, com interesse pela  
geografia humana e por  
fotografia, revelando a paisagem,  
suas ocupações e modos de viver  
no **Polígono das Secas**



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FALA O PROF. LA RUE  
**JAZIDAS RIQUÍSSIMAS  
 DE MINÉRIO NO PAÍS**  
 ESTA' REALIZANDO UMA EXCURSÃO ATRA-  
 VÉS DOS ESTADOS NORDESTINOS

Em viagem de estudos geológicos pelos Estados de Pernambuco, Paraíba, Rio Grande do Norte e Ceará, encontra-se, nesta capital, desde ontem, à tarde o professor francês Edgar Aubert La Rue, pertencente ao corpo de técnicos da UNESCO (Organização Educativa, Científica e Cultural das Nações Unidas). Acha-se à disposição do Departamento Nacional da Produção Mineral, do Ministério da Agricultura do Brasil, a fim de fazer detalhado estudo sobre o campo mineral de nosso país. Já visitou os Estados do Rio e São Paulo, tendo procedido do Território do Amapá.

Procurado pela reportagem deste jornal, o professor La Rue nada quis declarar, dizendo que, agora, é que tinha começado seu período de estudo pelo Brasil. Todavia, das primeiras observações feitas, disse que o Brasil contava com grandes riquezas minerais, salientando, entre os Estados brasileiros ricos em

minérios, o de Minas Gerais e o Território do Amapá. Sabia que existem vários outros Estados riquíssimos, mas não teve a oportunidade de visitá-los.

Do Recife, o professor La Rue rumará para o Rio Grande do Norte, onde visitará as minas de scheelita, seguindo, depois para a Paraíba, Ceará e Alagoas. Na volta, daqui a sessenta dias, percorrerá todo o Estado de Pernambuco, principalmente as minas de fosforitas, situadas na cidade de Olinda.

“Conheci o arquivo fotográfico do geólogo Aubert de la Rue no Museu de Etnografia de Genebra enquanto buscava imagens dos Alpes suíços, e encontrei registros do sertão nordestino. Na coleção de documentos descobri traços de sua viagem ao sertão e seu *best-seller*, “Brésil Aride: La vie dans la caatinga”, desconhecido no Brasil. Em categorias da geografia física e humana, o Nordeste se encontra entre paisagens e aspectos das mais diferentes regiões da Terra. Os arquivos refletem um olhar sobre como o homem se relaciona com fenômenos e relevos do mundo, mas suas viagens possibilitaram estudos de riquezas, – evidenciando o interesse pela natureza como recurso.” M.B.

Exposição com publicações, documentos e fotografias do arquivo de De la Rue e de Mabe Bethônico.  
 Curadoria: Ana Paula Cohen

Folha da Manhã

Recife, terça-feira, 18 de agosto de 1953  
 Galeria Marília Razuk, 3 de setembro de 2016

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## Projects

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## Geological Interactions

- 1 StoneStatements Editions
- 2 Speaking of Mud
- 3 Mineral Elite: Learning Cabinet
- 4 Extraordinary Mineral Stories
- 5 Museum Of Public Concerns
- 6 Women In The Mines Of All Kinds
- 7 Cadernos Minerarios
- 8 Mineral Invisibility
- 9 Extracts
- 10 Closer Than Cafundó
- 11 Distinctive Geological Characters
- 12 One Traveller After Another

## Institutional Dialogues

- 1 Wanda Svevo Archive Campaign
- 2 Ibirapuera Cultural Union
- 3 Telling Histories
- 4 Luciana
- 5 Collections Within The Collection
- 6 Restricted Area
- 7 Archive In Dialogue
- 8 museumuseu

## Histories

- 1 Lessons of Another World [So Close]
- 2 The Collector
- 3 Itinerant Module Of The Soap Museum
- 4 On Dust
- 5 Glossary, Around One Thousand Pieces
- 6 Everyone Can Do Nothing

## Curatorial/ Editorial Projects

- 1 T.S.
- 2 World Of Matter
- 3 Mabe Bethônico: Documents
- 4 Let It Out/ Out-Let [Written Works And Inscriptions]
- 5 Strategies Of Failure

## [ CV ]

The Campanha Wanda Svevo [Wanda Svevo Archive Campaign] consisted of a set of initiatives for the 27th Bienal de São Paulo. It looked at Fundação Bienal in terms of its relationship with its own history and the city of São Paulo, as well as its relationship with the audience. The work was developed by taking an initial question—How the audience is represented in the Bienal's archive?—and noting the former's absence “except when [people] are shown around a work that is being photographed.” By problematizing art-biennials' visitors and those using its archive for research purposes, the Campaign enabled dialogue with the institution while at the same time providing it with information about its audience. Through different initiatives, the work lent visibility to the Wanda Svevo Archive, which occupies a key area of the building and constitutes the only material heritage in the Foundation's history.

With the piece *In Order*, it is presented a graphic history of the relation and dialogue between Venice and São Paulo Biennials. By placing side by side in chronological sequence the catalogues of each edition of both institutions, we read their partnership and coordination, while observing their investments in registering the events in printed form.

Lists of questions addressed by the public when calling the archive and when arriving at the Bienal during its events were collected, observing expectations and demands. The lists were updated throughout the event, building FAQs, Frequently Asked Questions. Some questions addressed at the entry were: Is the entrance this way? What is happening here? Is this the Book Biennial? Do I need an invitation to get in? How much is the entrance fee? Is it open every day? Can I bring a bag in? Can I speak to the curator? Questions addressed to the archive: Are we allowed to take photographs? Is there a scanner in there? Can I scan images with my mini scanner? Are there images of past biennials, - of the public and personalities? Would you have any text on the history of the Biennial? Etc.

[2006-] *INSTALLATION*: list of Frequently Asked Questions/ FAQs— vinyl applied on wall; museumuseu Newsletter n. 1; *In Order*: comparative historical chart made with catalogues from São Paulo and Venice biennials from the Wanda Svevo Archive, paper covers, Perspex spacers, vinyl signalling; *Wanda Svevo Campaign*: series of 11 posters [in collaboration with Jônio Bethônico]; location maps; guided-visit program.

#### IMAGES

- 1, 2, 6 *General view of installation at the pavillion Bienal de São Paulo, 27th São Paulo Biennial. Photos Roberta Dabdab. Curated by Jochen Volz.*
- 3, 5 *Posters announcing the archive. Installation in progress at Celma Albuquerque Gallery, 2012.*
- 4 *In Order. Catalogues covered on coloured paper [from the Wanda Svevo archive], Perspex spacers, vinyl signalling.*



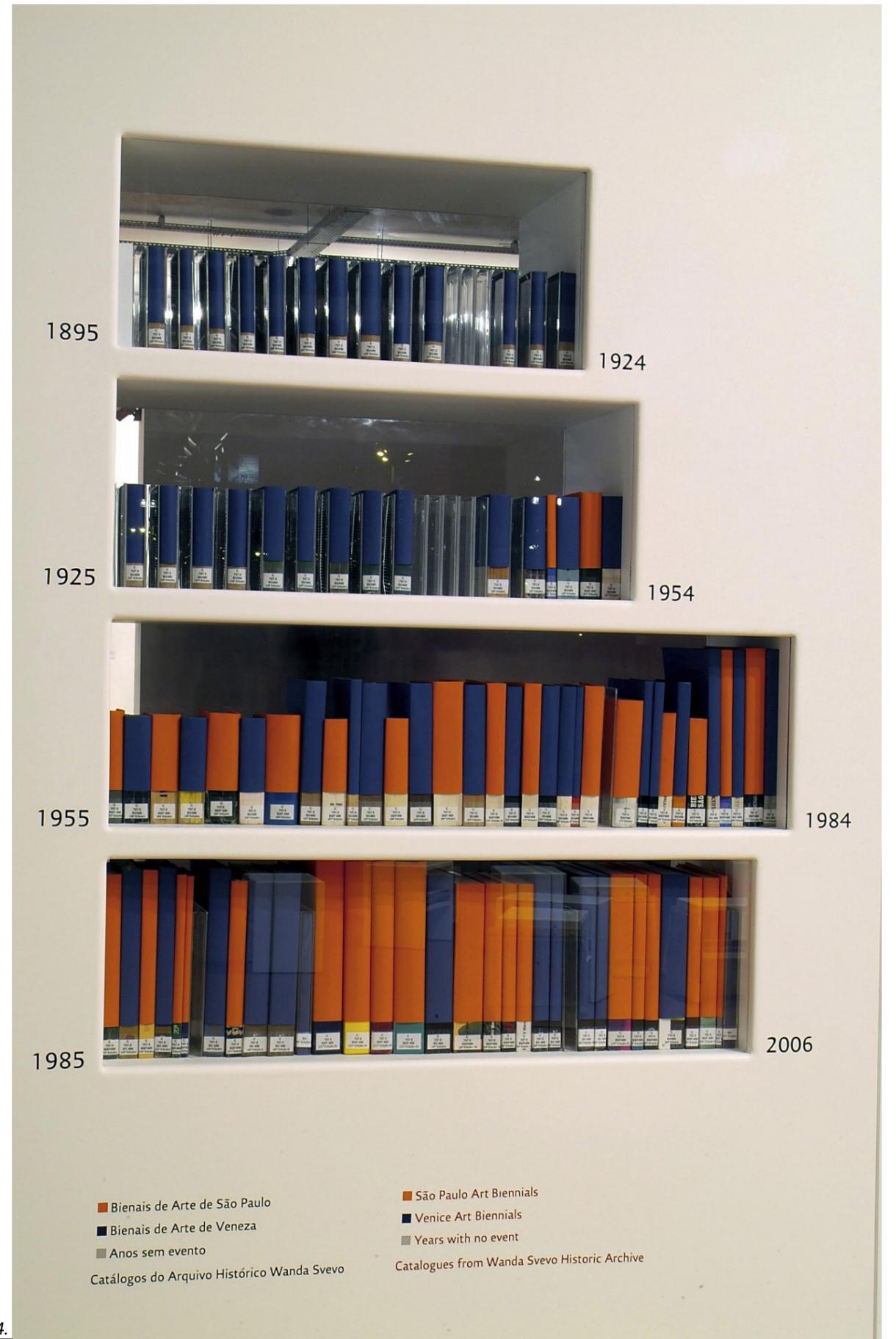
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The Ibirapuera Cultural Union project is a continuation of research, initiated in 2016, in the Fundação Bienal de São Paulo's Wanda Svevo Archive. A document dated 1958 found in the archive heralded an "Ibirapuera Cultural Union" that was to gather different institutions located in Ibirapuera Park at that time so that they could act autonomously in administrative matters concerning the municipal government. Actual articulation failed to materialize but the institutions retain their aspirations for autonomous initiatives in relation to the municipal administration even today.

Neighbours noted that the Fundação Bienal had historically shown little or no commitment to the dynamic of conserving the park. At the 28th Bienal de São Paulo, the Ibirapuera Cultural Union project symbolically performed the enunciation of the original "Union." By researching and discussing the past and present of the complex institutional fabric that sustains the park and is crucial for its existence as we know it, the infrastructure of park-keeping measures that remain invisible to the public was revealed.

The constitution of the "Union" was done by configuring a space of debate, a program of lectures or talks delivered by collaborators from different fields of knowledge, all acting in or around Ibirapuera, while organizing public conferences or events and formulating an editorial project. The third issue of museumuseu's journal carried news clippings and documents from different periods in the history of the park and collections held by its institutions.

[2008-] *Lecture series União Ibirapuera [program with 26 guests, from 26/10 to 06/12/2008]; museumuseu Newsletter, n. 3, 2008; Editorial Project museumuseu [26 booklets, laser print on paper and cover]; Conference museumuseu [within the event "História como matéria flexível," org. Ana Paula Cohen].*

#### IMAGES

- 1 Newsletter museumuseu, n.3, 2008. 32 pages. Ed.: Mabe Bethônico. Design: Jônio Bethônico.
- 2 Detail, cut up insert for fitting the images throughout the publication.
- 3, 4 Lecture series, Ibirapuera Cultural Union, 30 presentations by 26 guests, from 26/10/ to 06/12/ 2008. In the images: Felipe Chaimovich discussing his work as curator at the Museum of Modern Art São Paulo and Paulo Gomes Varela presenting the history of the Planetarium. Photos: Amilcar Packer.
- 5 Editorial project, 26 books in A5 format, Laser print in newsprint paper, unique edition, unpublished. Photo: Amilcar Packer.



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The project Telling Histories was developed on the history of the Munich Kunstverein (KVM), using its entire archive and observing the memory of three exhibitions in particular. To begin developing an interpretation of the institution's history, the archive had to be properly organized from the pile of documents stored in the building's basement and unavailable to the public. Although referring to a technical procedure, the arrangement of the material in different collections was an integral part of the work and an initial drive that lent possible a comprehension about the institution and drawing its history.

The archived documents were sorted into collections of photographic material, catalogues, invitations, and posters, then stored separately and identified. The contents of the document boxes were entered in a database especially built as a tool for interpreting the Kunstverein. The organized data then allowed for the construction of narratives about the institution's history and for the identification of any gaps or discrepancies in documentation, while showing that replicating reality was unattainable. Finally, the archive was brought to the exhibition space for display and some of its compiled collections were made accessible to the public. The database became available for consultation and wall texts containing fragmentary narratives were assembled from documents organized, mapped, and interpreted.

[2003] Installation: prepared / classified archive and edited selected contents; database [in collaboration with Dário de Moura]; drawings/ wall texts [cut vinyl, in collaboration with Liam Gillick].

IMAGES

- 1 View of photo collection constituted/ prepared from general files.
- 2 Database available for public consultation with printed instructions and graphs/ stories. On the wall: "Storiograph" presents a history of the Kunstverein from its numbers [text by Mabe Bethônico, design by Liam Gillick].
- 3 - 6 General views of installation, structures for public consultation of the edited archive.
- 7 Installation in progress with list of artists who have exhibited in the Kunstverein. The content was extracted and organized from the database.

Photos: Amilcar Packer



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Luciana was developed from researching at Cemig, the electricity company of Belo Horizonte. From a speculation on the issue of light as a theme, it comprised of a magazine, a series of lectures and an installation.

The magazine Luciana contains a collection of texts by invited specialists, –real and fictional, who collaborated by writing on a diversity of aspects of light. Light was approached from different meanings, looking at various possibilities of the word, except the electrical light: Illuminism, Lumière Brothers, Saint Luzia, comics' heroes who have light as their power, inner light and shadow, fireflies, etc. The keywords arrived from photographing books in the library of the company. Within technical volumes, with no room for fictional literature and leisure, the dictionaries revealed us a world of poetic meanings to the element of light. A visual essay in the middle of the magazine brings a series of photographs of those readings.

Three lectures were promoted, which were recorded and played in video format at the exhibition. In *Quando o Sol Sobe à Cabeça* [When the sun hits the head] hairdresser Ray Teixeira, discussed the chemistry of blondness. In *A Aurora da Vida* [The dawn of life] pediatrician Tânia Felix sees birth as an arrival to light. And in *A Luz da Empresa no Interior do Indivíduo* [The light of the enterprise inside the individual] businessman Hécio Padrão discusses the light of a Company being the inner light of its workers.

Inside the library an installation took the form of book covers for a 24-volume collection. The Boletim Pluviométrico reveals in its outside the content from within another volume from the library, a picture and the word Vagalume [firefly], reminding of a world outside the closed library.

[2005] Magazine, various authors, 56 pages, edition of five, high quality laser print on couchê paper. Installation: four exemplars of Luciana; video with lectures 20'; poster; collection of 24 book covers [color printed in laserfilm].

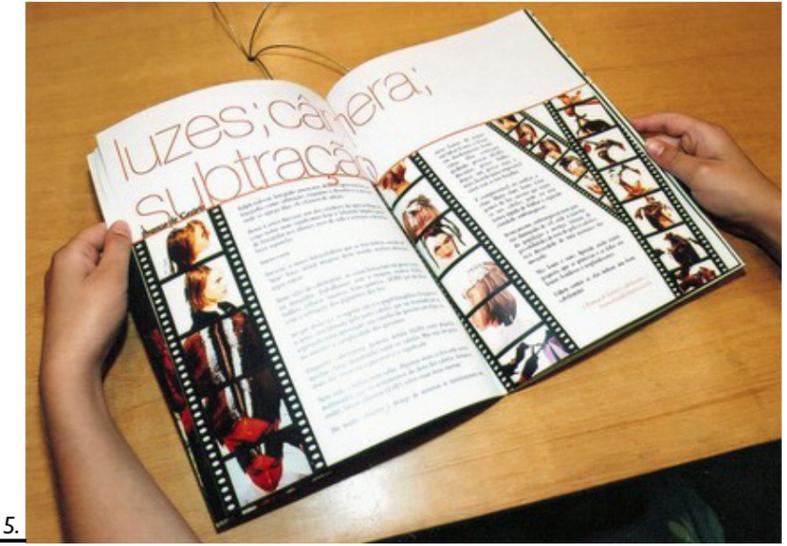


## IMAGES

- 1 General view of the installation. Project part of the exhibition *Identificador*, with Roberto Bethônico and Nydia Negromonte. Photo Miguel Aun.
- 2 Lecture program being presented in the company's auditorium.
- 3, 4 Covered books in the library of Cemig and being mounted at installation.
- 5-7 Details of *Luciana* magazine.



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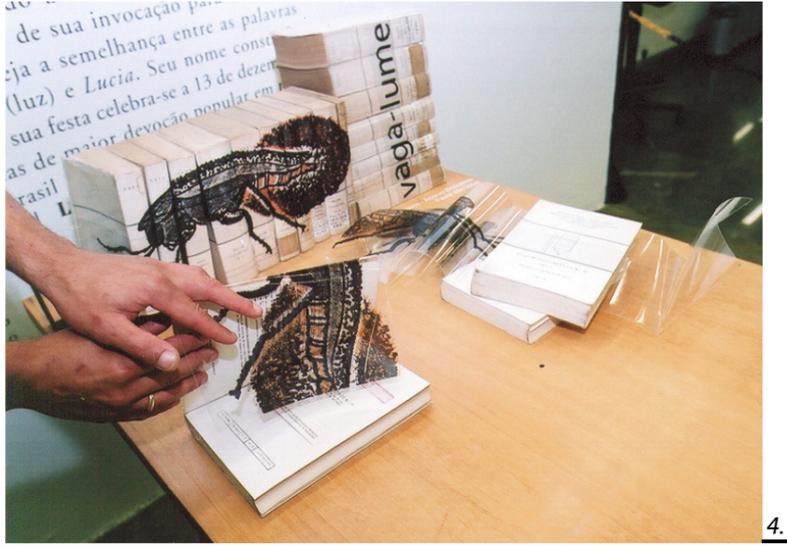
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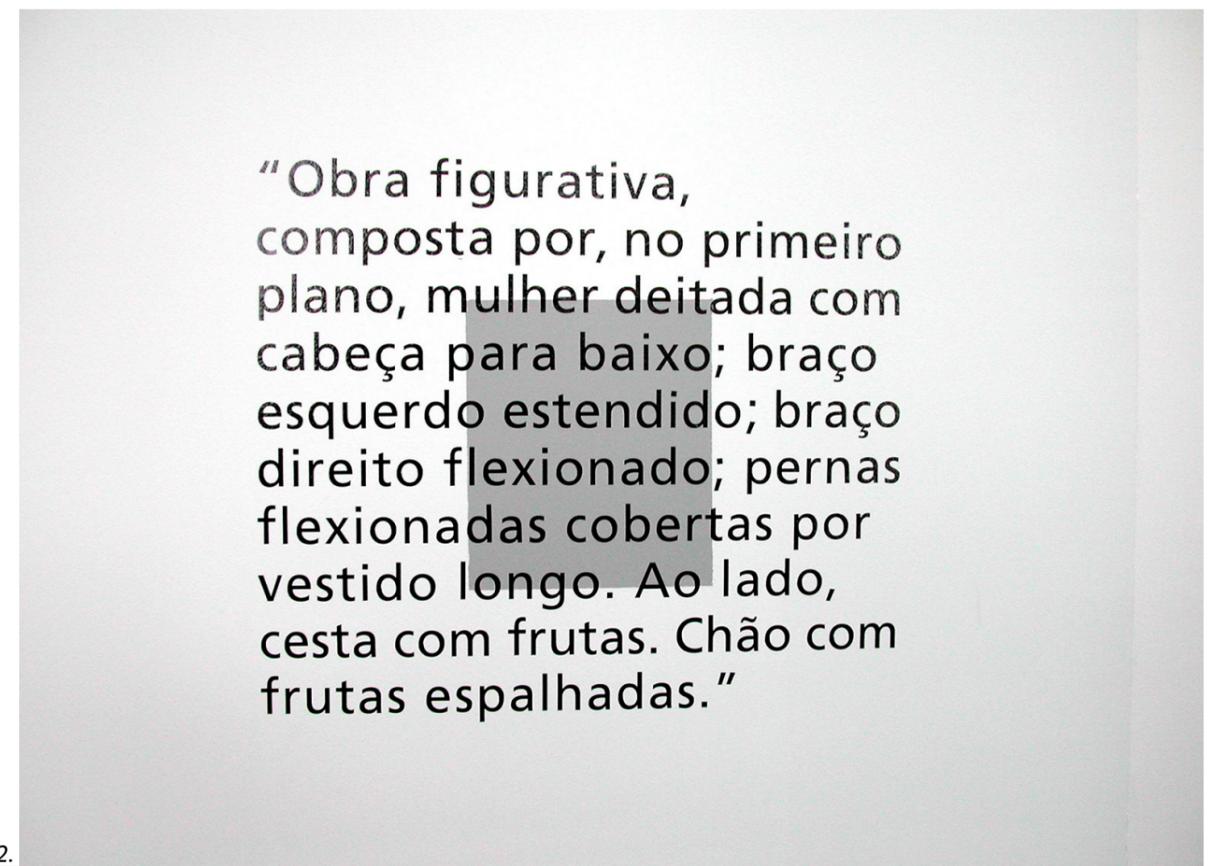
The project comprised two installations commissioned in 2004 by Museu de Arte da Pampulha in Belo Horizonte [Brazil]. In *Maiores e Menores Formatos*, a surface was painted in the wall the same size as the largest and smallest original works from each media kept in the museum's collection, – painting, drawing, sculpture, tapestry, print and photography. At the center of each shadow, a description of the work was reproduced from its records. Well-detailed descriptions of older artworks contrast with references of works more recently acquired and described only briefly. The collection is observed from its physical aspects and its institutional history.

The installation *Collection of Titles from the Collection* is an organization by theme of all work titles within the museum. Forming a classified vocabulary of titles, proposed categories were Landscape, People, Religious, Feminine, Numeric, Geometric etc. These grouped words in lists not necessarily corresponding to the images depicted in the art works themselves.

[2004] – Two installations: Collection of Titles Within the Collection. Vinyl and paint on wall, 10 meters long. Largest and Smallest Formats. Vinyl and paint on wall, 15 meters long.



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IMAGES

- 1 Collection of Titles Within the Collection, commissioned for the exhibition *Obra Colecionada*, curated by Rodrigo Moura.
- 2 Detail of *Largest and Smallest Formats*. "Figurative work composed by, in the foreground, woman laying with head down; extended left arm; bent-over right arm; legs bent-over covered by long dress. At the side, basket with fruits. Floor with scattered fruits".
- 3 *Largest and Smallest Formats*.

Photos: Eduardo Eckenfels.



3.

Área Restrita was a work *in situ* at the Museum of Modern Art in São Paulo, done in collaboration with the librarians at its Library Paulo Mendes de Almeida. The history of the library and the museum is tied to one librarian, who has been working at the institution. Responsible for the documents and books collection since its beginning, Maria Rossi is a legendary figure, the one who knows most about the history of the museum.

Four sound pieces were edited from recorded conversations with her. In one of them Rossi describes her work as archivist, when she narrates the constitution of the library and the museum. In a second piece she describes the contents in the shelves and the collected materials. In another track she adopts a curatorial tone, making a spontaneous announcement of what she expects the exhibition to be, in a call for the public to attend the installation *Restricted Area* and the library space.

A fourth sound piece was installed amongst the library shelves. An edition of Maria interjections, – such as self-censorship, laughs, indications of suspense and surprises, with parts where she asks not to be quoted, are played without its context and facts. This polyphonic piece was placed in an area named “restricted area”, where private dossiers of a director are kept, indicating the tension between private and public at the place.

A floor plan was designed by another librarian, Léia Catoni, especially for the project. It announces the contents collected and available for public consultation in a design applied in the wall. A handout/ flyer about the history of the library and the intervention were made available.

[2009] *Multimedia installation, 15-meters long, with structure/ floor plan in paint and vinyl on wall, three audiodocumentaries, three headphones, handouts. Sound pieces: Biografia [4'42"]; Projeto Parede [32"]; Questões: Informações [2']*. At the library Paulo Mendes: *Area Restrita [2']*: *poliphonic piece in four loudspeakers in shelves; Visita Guiada [4'30"]*: *sound installation with earphones and signaling. Audios in collaboration with Jalver Bethônico.*

#### IMAGES

- 1, 2 *General views of installation at Museu de Arte Moderna de São Paulo, curated by Felipe Chaimovich.*
- 3, 4 *Details inside the library Paulo Mendes de Almeida, Museu de Arte Moderna de São Paulo.*  
Photos: Rochelle Costi.



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4.

Invited by the Museum of Image and Sound of São Paulo to activate the archives of the institution, this project was made collaboratively with Joerg Bader, artist and curator. The resulting work was an exhibition with two films. For the construction of *Juparassu*, the fiction "A noiva da casa azul" [The bride from the blue house, by Murilo Rubião] was a starting point to selecting photos from the museum's collection. An interpretation of the text is narrated and put in relation to images, which barely illustrate the text and often diverge from its lines. In this short story the changing landscape during the character's travel is related to the loss of memory and the impossibility of capturing time. In the fantastic realism of a sudden failed meeting. We recognize what an archive may be, the illusion that materials can contain the presence of something unachievable as the past.

In *Por Causa de um Beijo* [Because of a Kiss], images were selected from the television and cinema photo collection and dialogues were written entirely with titles of films existing in the museum. The intonation of the actors reading the text is a fight against the lack of sense, the difficulty of making titles sound like conversation lines. Within its theatricality, it is a reflection on how accumulated documents meet, in systems that are hardly defining them.

[2010] *Juparassu*, video [8']. *Because of a Kiss*, video [7']. Edited by Giuliano Scandiuzzi. Audio: Jalver Bethônico. Voice: Marco Nepomuceno and Thaís Araújo. Images from the photo archive of MIS-SP.



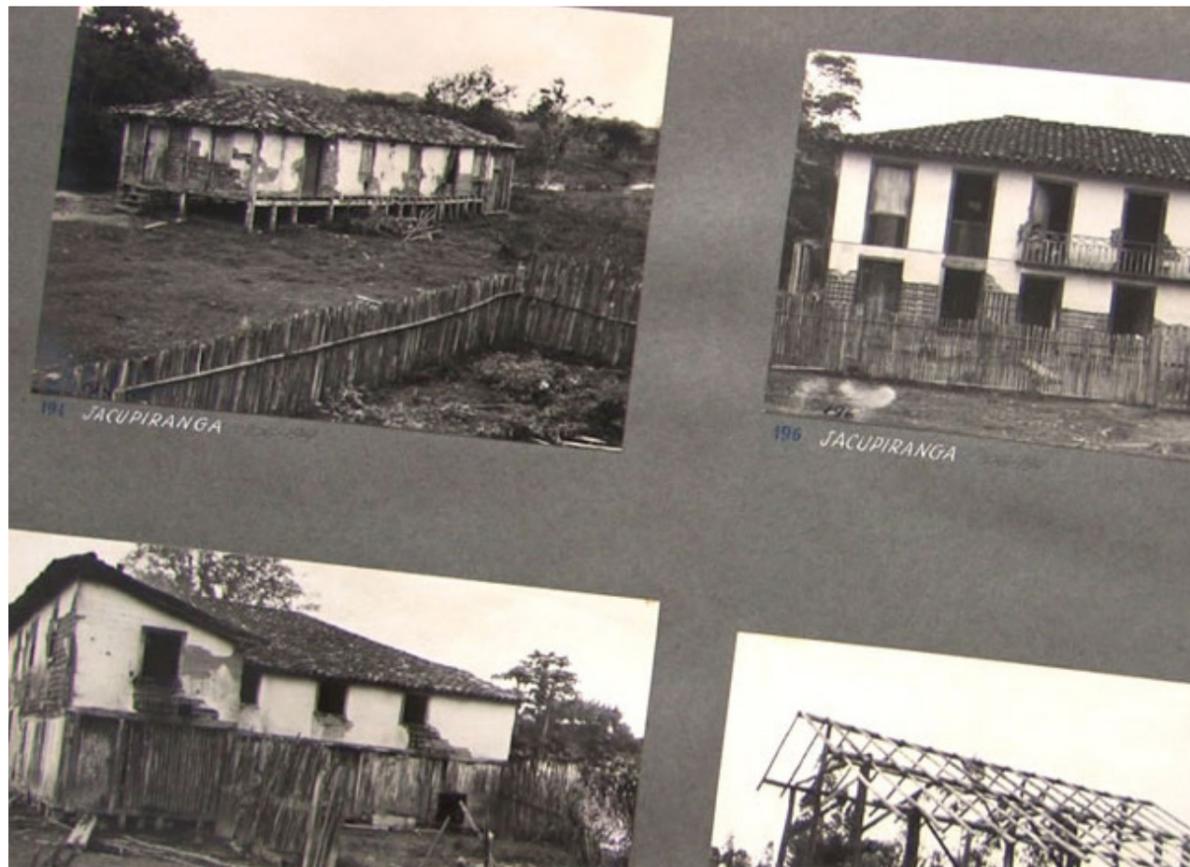
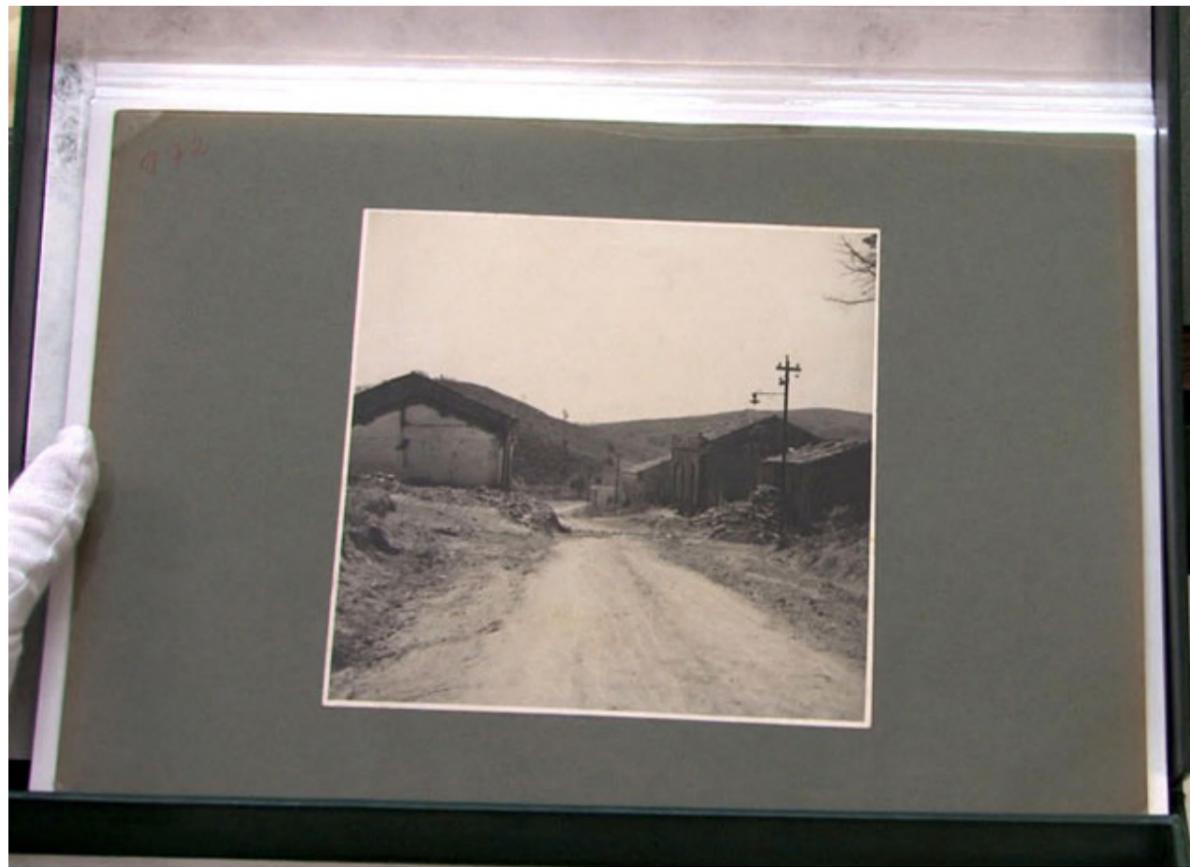
1.



2.

## IMAGES

1-6 Film frames from *Juparassu*, Mabe Bethônico and Joerg Bader, 8'. Commissioned by the Museum of Image and Sound, São Paulo.



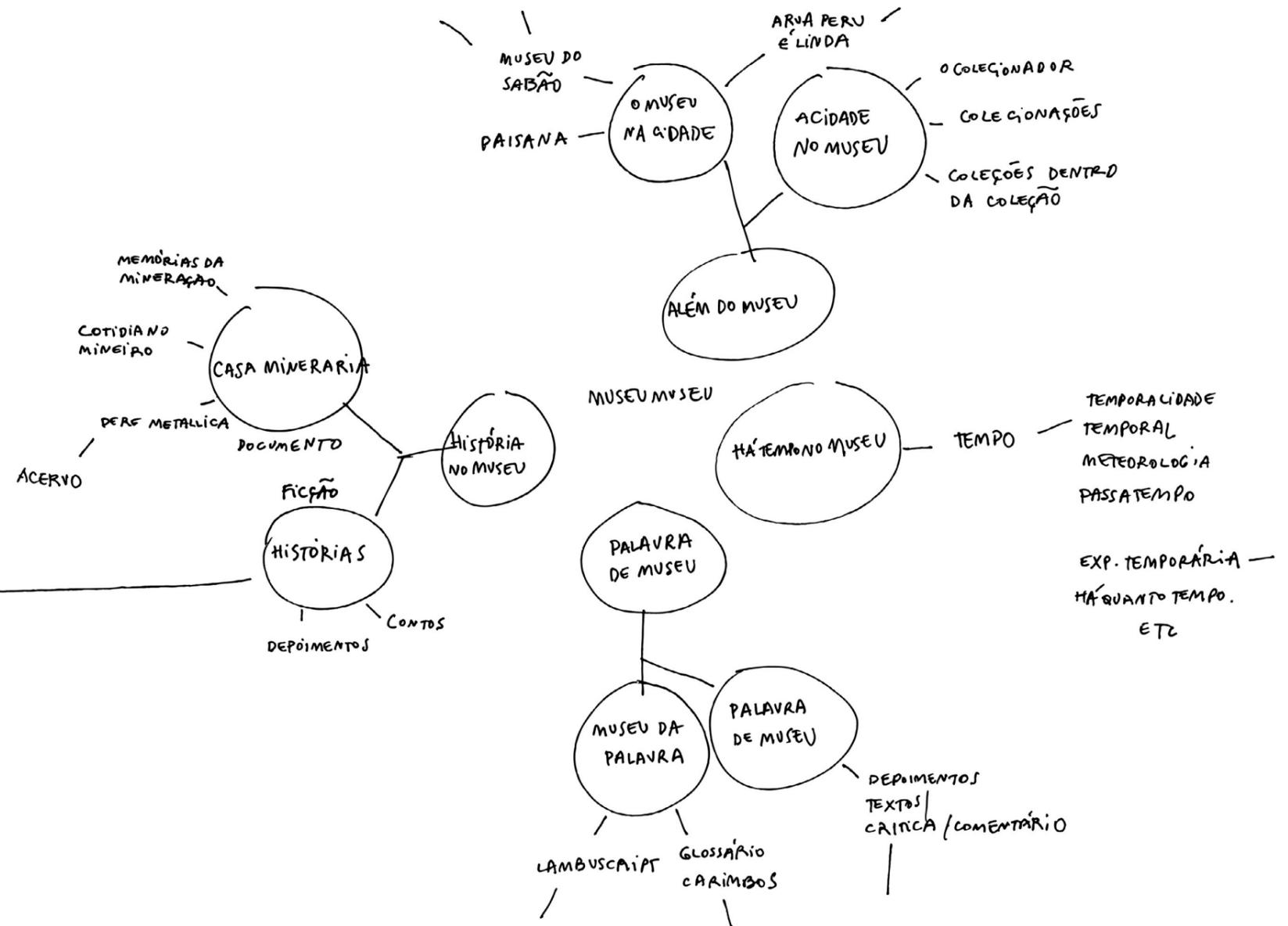
The structure/project museumuseu [museummuseum] is rooted in a navigable scheme in Website format. A number of projects are connected to the questions posed in the structure, which may be used as a guide for a history of the artist's production: activating and constructing archives, building or reorganizing collections, and conceiving institutions to incorporate collections and allow their visibility.

This imaginary space in the form of annotation is imbued with study issues that constitute a literary domain, pointing to a spectrum of narrativity. It is mostly formed by works in which processes and characters are narrated, or contexts are identified, in addition to the incorporation or construction of sets of visual elements.

The digital manuscript indicates a provisional condition, ready for erasures or additions. Its design allows constant transformation, related to initiatives taking place both on the Internet and in display or spatial formats, installations and publications. New elements or ramifications may be brought in at any time to modify the whole.

The updating of museumuseu's Website has been on hold since 2009, but its structure—as a kind of indicative layout—may cover all Mabe Bethônico's subsequent production and could incorporate more recent researches, works, and actions. Since 2013, the project Museum of Public Concerns has incorporated some of the works comprising museumuseu.

<https://www.ufmg.br/museumuseu/>



## Projects

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## Geological Interactions

- 1 StoneStatements Editions
- 2 Speaking of Mud
- 3 Mineral Elite: Learning Cabinet
- 4 Extraordinary Mineral Stories
- 5 Museum Of Public Concerns
- 6 Women In The Mines Of All Kinds
- 7 Cadernos Minerarios
- 8 Mineral Invisibility
- 9 Extracts
- 10 Closer Than Cafundó
- 11 Distinctive Geological Characters
- 12 One Traveller After Another

## Institutional Dialogues

- 1 Wanda Svevo Archive Campaign
- 2 Ibirapuera Cultural Union
- 3 Telling Histories
- 4 Luciana
- 5 Collections Within The Collection
- 6 Restricted Area
- 7 Archive In Dialogue
- 8 museumuseu

## Histories

- 1 Lessons of Another World [So Close]
- 2 The Collector
- 3 Itinerant Module Of The Soap Museum
- 4 On Dust
- 5 Glossary, Around One Thousand Pieces
- 6 Everyone Can Do Nothing

## Curatorial/ Editorial Projects

- 1 T.S.
- 2 World Of Matter
- 3 Mabe Bethônico: Documents
- 4 Let It Out/ Out-Let [Written Works And Inscriptions]
- 5 Strategies Of Failure

## [ CV ]

The series *Aulas de Outro Mundo* departs from pedagogical slides, which were originally used as tools for teaching history in Brazilian public schools during the years of military dictatorship [1964-1988]. Their narratives circumvent common colonial violence and their persisting correlations with the dictatorial regime in place. Banalising historical violence was a way to minimise the military actions, to perpetuate oppressive power.

The series starts with three color drawings reproducing pedagogical slides, each depicting an illustration with a caption. The source illustrations on the slide were watercolours and they have been reproduced with colouring pencil for this piece. The captions are translated to English and new captions are proposed, critically observing the originals and revising their content. It is a kind of counter-pedagogy, dismantling given subject matters. The new captions are photographs of a powerpoint projection, – updating the pedagogical device. Especially, the texts revisit the colonial past and its narration by the dictatorial regime, while re-contextualising history in relation to the present government, of 2021.

A second part of the project departs from the diapositive that opens the original series, figuring military artefacts and the Brazilian flag to introduce the History of Brazil [1500-1550]. Why the presence of the flag, if it was only introduced in the 19th century? Why the presence of arms as foundational of Brazil? The picture points to the impossibility of power without violence, but did the military regime consider the incorporation of the military drums into the cultural life of the afro descendants? – From this last question, a sound piece and a series of blackboards present notes on the Congado, a religious festivity in which military and catholic references are transformed into a ritual of recognition of resisting communities and homage to their past .

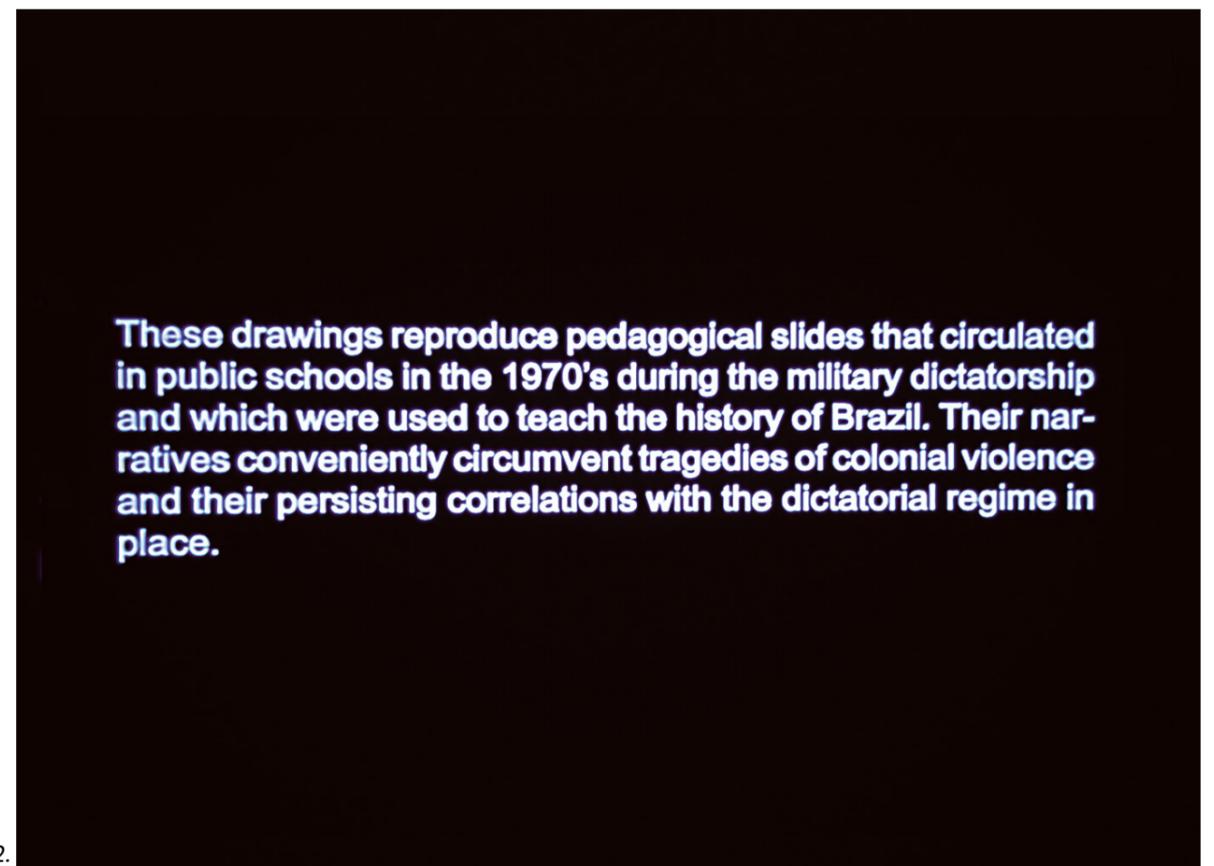
[2021] *Multimedia Installation: 3 drawings in colored pencil on Mi-Teintes Art Board, 50x40 m; 4 photos – inkjet print on paper 210g, 50x40 cm; 5 photos – inkjet print on paper 210g, 30x20cm. Part II - Blackboard in situ 3 x 2 m with drawing and writings on chalk; 8 blackboards with drawing on chalk, 90 x 60 cm each; sound piece by Jalver Bethônico and Hannah Stewart. Collection of the artist.*

#### IMAGES

- 1 View of installation at Lemania, Centre d'Art Contemporain, Genève, 2021. Photo: Mathilda Olmi.  
 2-6 Details.  
 7 View of installation at Lemania, Centre d'Art Contemporain, Genève, 2021. Photo: Mabe Bethônico.  
 8-11 *Idem*, Part II, blackboards in details. Photos: Mabe Bethônico.  
 12 View of installation at Lemania, CAC, Genève, 2021. Photo: Mathilda Olmi.



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5.

To open a series of slides on the History of Brazil by depicting the gallant fleet that approaches the coast, is, in fact, a statement about the country's history, which is told from the moment of arrival of the coloniser. The entire past of those who suffered the Portuguese invasion is, therefore, erased.

Who stood there looking at the ships arriving? Could they imagine the destruction emerging on the horizon with its greed for wealth, disease and violence on board?

Noticing an absence of metals, the original caption uses the adjective *usable*, which denounces the extractivist purpose of the journey. Indeed, mineral ores are still a main extract today, as is the case of sugar cane - another historical exploit. Ships drained commodities and brought back the manufactured products made from the same materials and to this day, Brazil exports crude oil and imports it back refined; it exports iron ore and imports steel and other goods, maintaining a colonial dynamic of dependence.

4.

The slide depicts a moment of transaction when the territory was being shared out between the nobles and friends of the King. Historically, meetings for negotiations were conducted under the watchful eye of the Catholic Church defending its own interests. Land was to be made productive and high taxation to be sent to Portugal. The whole enterprise relied heavily on the free labour of slaves to maintain profitable agriculture and mineral exploitation.

Once precious minerals were found in Brazil, their negotiations migrated away from their initial places of excavation. This mode of trade still has its legacy today. For example, commodities are still negotiated in Geneva, and other trading centres, where wealth concentrates.

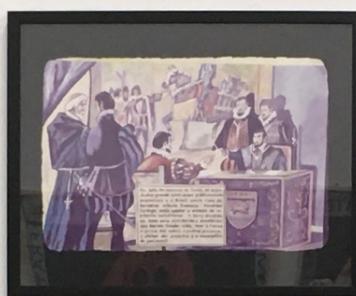
The meetings may have also addressed strategies for controlling indigenous peoples, or exterminating them, when they resisted slavery. The church would be in charge of 'educating' them, by massively converting to Catholicism, while violently coercing people into abandoning their languages, rituals, cosmologies.

6.

These drawings represent philosophical ideas that circulated in public spheres in the early days of the settlement. They were not meant to teach but to provoke thought and their possibility coincides with the colonial regime in Brazil.



In 1500, Dom Alvaro Pereira of Portugal sent a fleet to explore the coast of Brazil. The fleet was composed of 13 ships, with 1,500 men and 100 cannons. The fleet was led by Pedro Álvares Cabral, who was also the first to sight the bay of Guanabara. The fleet was on its way to India, but was blown off course by a storm. The fleet arrived in Brazil on April 22, 1500. The fleet was welcomed by the indigenous people, who were friendly and hospitable. The fleet stayed in Brazil for 45 days before returning to Portugal. The fleet's discovery of Brazil led to the colony's establishment and the city's foundation.



Due to lack of resources from the crown, the colony's expansion was slow. The colony's economy was based on agriculture and mining. The colony's population grew slowly, and the colony's infrastructure was rudimentary. The colony's dependence on Portugal was strong, and the colony's autonomy was limited. The colony's development was slow, and the colony's future was uncertain.



The image of the settlement that emerged in Brazil was a result of the Portuguese colonial project. The settlement was a product of the Portuguese colonial project, and it reflected the Portuguese colonial project's goals and objectives. The settlement was a product of the Portuguese colonial project, and it reflected the Portuguese colonial project's goals and objectives.

To open a series of slides on the History of Brazil by depicting the golden fleet that approaches the coast is, in fact, a statement about the country's history, which is told from the moment of arrival of the colonizer. The entire past of those who suffered the Portuguese invasion is, therefore, erased.

Who stood there looking at the ships arriving? Could they imagine the destruction emerging on the horizon with its greed for wealth, disease and violence on board?

Noticing an absence of metals, the original caption uses the adjective 'empty', which demonstrates the extractive purpose of the journey. Indeed, mineral ores are still a main extract today, as is the case of sugar cane - another historical exploit. Ships drained commodities and brought back the manufactured products made from the same materials and to this day, Brazil exports crude oil and imports it back refined. It exports iron ore and imports steel and other goods, maintaining a colonial dynamic of dependence.

The slide depicts a moment of transaction when the territory was being shared out between the nobles and knights of the King. Historically, meetings for negotiations were conducted under the watchful eye of the Catholic Church defending its own interests. Land was to be made productive and high taxation to be sent to Portugal. The whole enterprise relied heavily on the free labour of slaves to cultivate profitable agriculture and mineral exploitation.

Once precious minerals were found in Brazil, their negotiators migrated away from their initial places of excavation. This made of trade still less its legacy today. For example, commodities are still negotiated in Geneva, and other trading centres, where wealth concentrates.

The meetings may have also addressed strategies for controlling indigenous peoples, or exterminating them, when they remained inimical. The strength would be in charge of 'Indian' towns, by massively converting to Catholicism, while violently covering people into abandoning their languages, rituals, cosmologies.

This slide depicts the use of force as inherent of a successful enterprise, while mediating the social dynamic, while the Portuguese had no authority over either indigenous peoples or foreigners. The Portuguese agents 'had hands', 'swords' and 'voice' reflects penetration against resistance. These practices are notoriously used during disturbances - when the slides were initially produced, and again today, under the conservative far-right government. Both are periods of oppression of society and out of control violence against indigenous peoples and environmentalists, and, in parallel, destroying forests and the entire ecosystem.

The 'Caretaker' of the lands given by the King of Portugal, were entrusted to protect the already-stolen land of Brazil from other European colonizers and to make them profitable, which required engagement of the native peoples. Ultimately, as these lands quickly proved themselves too large in ecosystems unfamiliar to the Portuguese, devastated by the constant invasions of the French and the Dutch, and devasted locally by the fierce indigenous resistance, the machinery stalled.

Profound marks were left from this period. The current outline of the Brazilian states on the coast follows the initial distribution of captaincies. But a more damaging inheritance is the concentration of land in the hands of a few (estimates), at the root of perpetual inequalities. Having selected slavery as an economic model for centuries, reflects today in violent, non-negotiated tensions between society's elites. Still today, expelled from their lands, and traditional cultural roots are dismantled while the hegemonic (white) patriarchy profits from an oppressed and a segregated workforce.

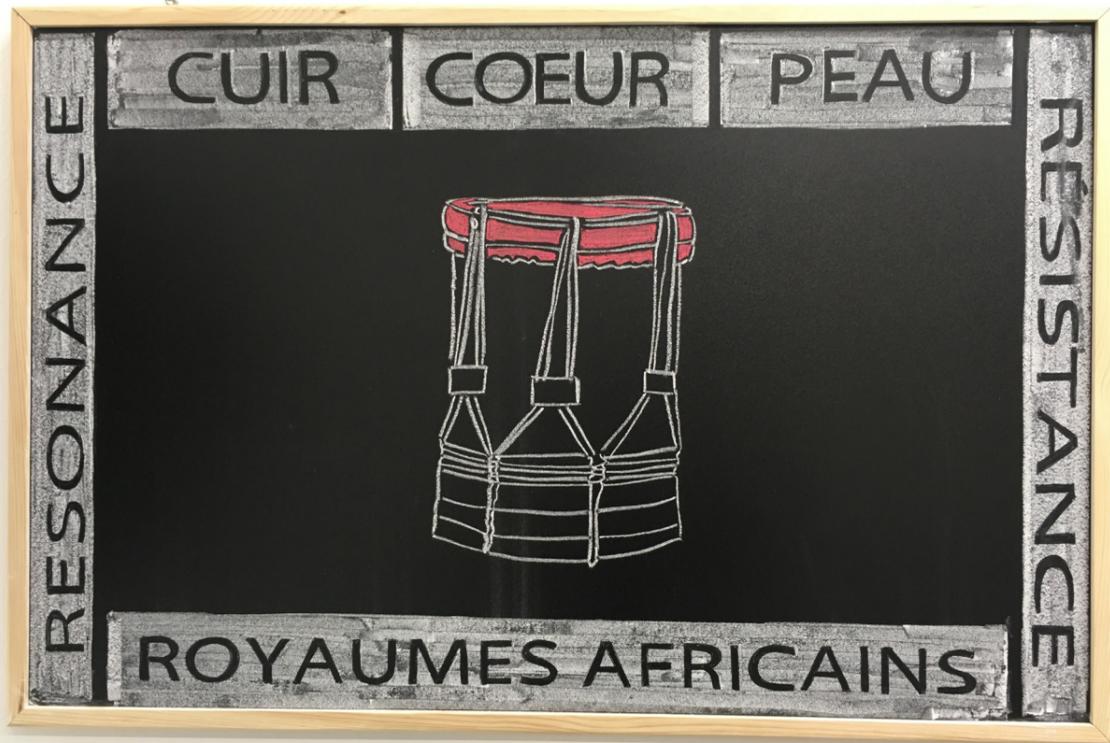
CETTE DIAPOSITIVE ÉTAIT UTILISÉE DANS LES COURS D'HISTOIRE PENDANT LA DICTATURE MILITAIRE (1964-85).

① QUEL SENS DONNER AU DRAPEAU DANS L'IMAGE SI LE DRAPEAU BRÉSILIEN DATE UNIQUEMENT DE 1889 ?

② IDENTIFIER L'HISTOIRE DU BRÉSIL DU 16<sup>ÈME</sup> SIÈCLE À DES ARMURES INSCRIT L'OCCUPATION DE TERRES INDIGÈNES COMME ACTE FONDATEUR DE LA FUTURE NATION. - POURQUOI LE RÉGIME DICTATORIAL AVAIT-IL INTÉRÊT À AFFIRMER LA DISPARITION DES INDIGÈNES ?



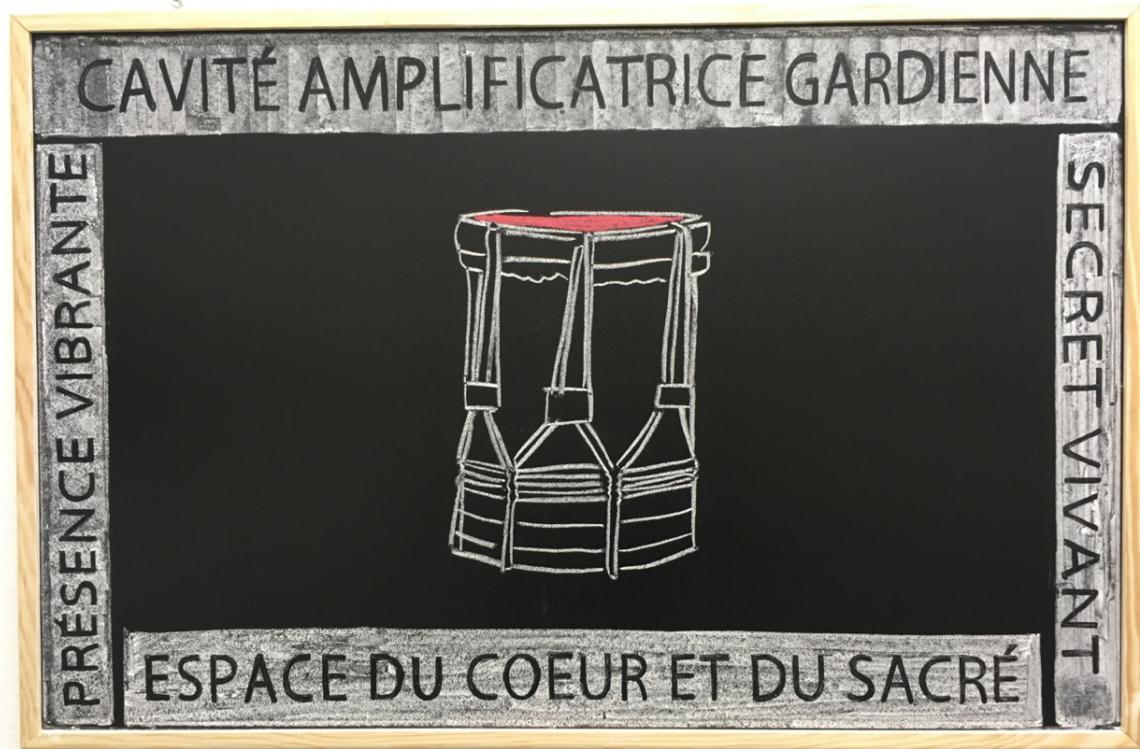
③ LA REPRÉSENTATION DES ARMES INDIQUE QU'IL N'Y A AUCUNE AUTRE POSSIBILITÉ D'EXERCICE DU POUVOIR QUE CELLE DE LA VIOLENCE. MAIS LES MILITAIRES ÉTAIENT-ILS CONSCIENTS DE L'EMPLOI DE CET TAMBOUR DANS LES CONGADOS, FÊTES DES ANCIENS ESCLAVES, QUI SONT TOUJOURS CÉLÉBRÉS ?



9.



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12.

The construction of the character named O Colecionador [The Collector] started in 1996 with the daily practice of cutting newspaper images, which are grouped and classified by theme, focusing on buildings, houses, or cities undergoing visible transformation: those that had been destroyed by wars, accidents, natural disasters, etc., or had been corroded, or abandoned, or yet were at different stages of building or rebuilding. A large chapter within the collection is made with images of flowers, classified by colors. The archive is organized in thematic folders with divisions and subdivisions named.

The collection is exhibited in glass cases and made available for public consultation in a library or archive environment. The content is mapped in a structure or thematic list that serves as visual guide for the overall files. Visitors are encouraged to handle folders and contribute clippings to the collection, thus causing the character to be interpreted by different people, depending on the work's circulation. Usually, while the collection is on display in libraries, someone in charge of the newspaper / journal section takes over as collector. Since the acquisition of O Colecionador by Pinacoteca do Estado de São Paulo in 2014, the character has been kept "alive" by the museum staff that continues to build up the collection.

[1996-] INSTALLATION: twelve cardboard boxes [each measuring 47 × 34 × 6.5 cm] with newspaper clippings in polystyrene envelopes, and stamped / sorted paper folders; map of the collection and quotations in vinyl lettering on the wall. Pinacoteca do Estado de São Paulo Collection.

#### IMAGES

- 1, 2 Installation at Biblioteca Nacional, Buenos Aires, 2004. Part of the exhibition *Subversiones Diarias, Malba* (Museo de Arte Latinoamericano de Buenos Aires), curated by Ana Paula Cohen.
- 3 Detail of Box IV – Destruction: Women and Destruction.
- 4 Detail of Box XXI – Flowers: Orange. Installation view at Galeria Raquel Arnaud, São Paulo, 2012, in *A revolução tem que ser feita pouco a pouco*, curated by Jacopo Crivelli.
- 5 Detail of Box XXI – Flowers: Fucsia.
- 6 Detail of Box II – Destruction : Rooftops. Installation view at Museu de Arte da Pampulha, 2002, *O Colecionador*, curated by Andriano Pedrosa.
- 7-9 Details of the collection at the library of Museu de Arte da Pampulha, 2002.



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DESTRUCTION	box I	Dissolution	Detritus	I
			Metal, steel cables	
	box II	Surviving Buildings	Remaining fragments	I
			Inclinações	
	box III	Abyss		I
Aerial views			II (kitchen)	
box IV	Generics		I	
	Houses under destruction			II (kitchen)
box V	Inside	Interior destruction	I	
		Exposed façade		II (kitchen)
box VI	The inside outside		I	
	Ruins (abandonment)			II (kitchen)
box VII	Children and destruction		I	
	Women and destruction			II (kitchen)
box VIII	Men and destruction		I	
	Fire	Fire		II (kitchen)
box IX	Smoke		I	
	Lightning			II (kitchen)
box X	Burnt buildings		I	
	Houses and inundation: inside			II (kitchen)
box XI	Flooding: rescues		I	
	Children and inundation			II (kitchen)
box XII	Snow		I	
	Scenes: flooding			II (kitchen)
box XIII	Inundation: aerial views		I	
	Houses in transformation	Destroyed roofs		II (kitchen)
box XIV	Corrosion in dust and ashes		I	
	Exposed structures			II (kitchen)
box XV	Supporting: scaffolding		I	
	Walls	Layers		II (kitchen)
box XVI	Bricks		I	
	Tunnels, passages			II (kitchen)
box XVII	Frontiers	Rails, walls: Generic	I	
		Cercas		II (kitchen)
box XVIII	Fences and Anxiety		I	
	Clothes in fences			II (kitchen)
box XIX	Holes	Holes on the floor	I	
		Holes in walls		II (kitchen)
box XX	Holes in fabrics		I	
	Holes in glasses			II (kitchen)
box XXI	Houses and holes		I	
	Holes	Archaeology		II (kitchen)
box XXII	Excavations		I	
	Graves			II (kitchen)
box XXIII	Building sites		I	
	Temporary constructions			II (kitchen)
box XXIV	Gestures: Constructions and others		I	
	Construction by children			II (kitchen)
box XXV	Others	Safety at home	I	
		Miniatures of houses		II (kitchen)
box XXVI	Yellow		I	
	Green			II (kitchen)
box XXVII	Orange and red		I	
	Orange			II (kitchen)
box XXVIII	White		I	
	In black and white			II (kitchen)
box XXIX	Gardens		I	
	Pink	I (Light)		II (kitchen)
box XXX	Violet	II (Medium)	I	
		III (Dark)		II (kitchen)
box XXXI	Articles and illustrations		I	
	People with flowers			II (kitchen)

The Soap Museum's module is a project within museumuseu. It is a collection of bar soaps for domestic use, not cosmetic. It is built as a set of displays that organizes itself into a pile on wheels. Laid on the floor as a street stall or on a table, the materials are well-preserved and ambulant.

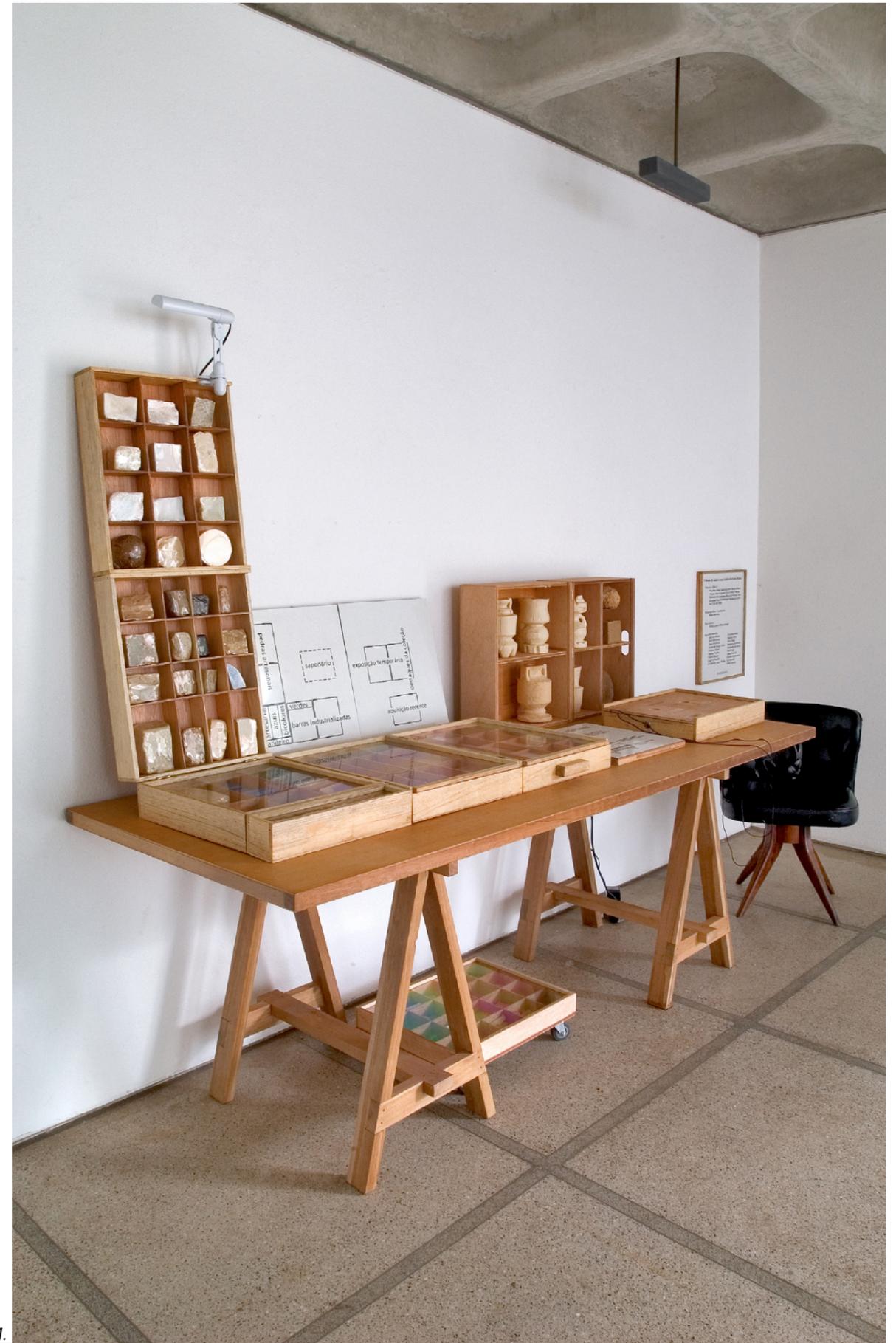
The title suggests that a Soap Museum exists somewhere and it implies that what is being exhibited is selected from a larger collection. The construction considers an accumulation growth as the work transits, because there is a call for public participation in form of donations. As the collection grew it became more difficult to be transported; the accumulation of items affected the functioning of the module on wheels. The signaling of the museum is applied on Formica boards, fitted between the boxes for transport. The applied vinyl is easily replaced, keeping up with the changes of the collection.

Soap is a pretext to explore a traditional museological structure, while dealing with sensitive problems of conservation around not valuable articles. It is organized under the sectors 'archive', 'temporary exhibitions', - with 'contemporary show' and 'highlights of the collection', 'recent acquisitions' and 'Saponário', - possibly an area destined to research. The archive is organized into handmade soaps and industrialized bars: white, brown, blue, green, etc. The temporary exhibition brings works by young artist Emiliana Passos, who builds vases of soap. As 'recent acquisitions' we show two audio-documentaries by sound artist Jalver Bethônico. With 'Geralda' and 'Bolhas' he experiments recording a woman washing and singing the laundry, and the poetic sounds of bursting and blowing bubbles.

[2004] - Nine articulated wooden boxes; soaps; Formica in wooden boards with signaling on vinyl; lamps; two discman with headphones; two "Audiocumentaries", -sound tracks recorded on CD; soap sculptures. Dimensions 37x47x140 cm, closed version. Collection Museu de Arte da Pampulha.

#### IMAGES

- 1 General view of original version before expansion.
- 2 Detail of handmade bars.
- 3 - 5 Exhibits from temporary show, sculptures in soap by Emiliana Passos, approx. 25 cm high.
- 6, 7 Montage diagrams - in display and piled for transport.



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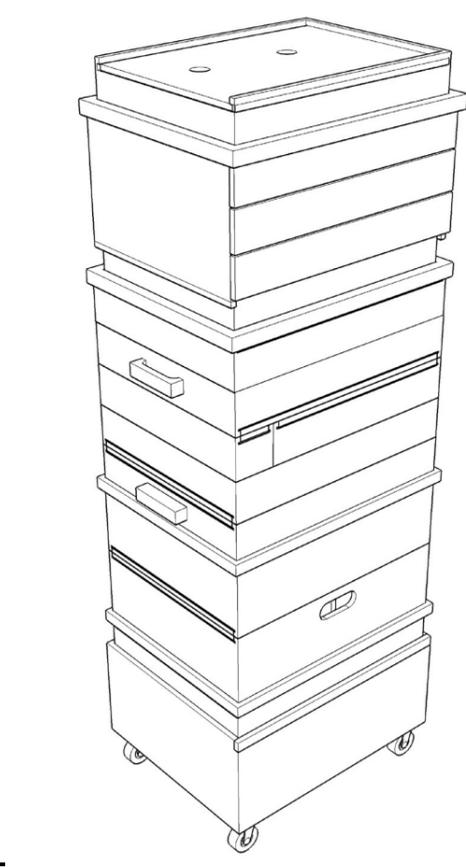
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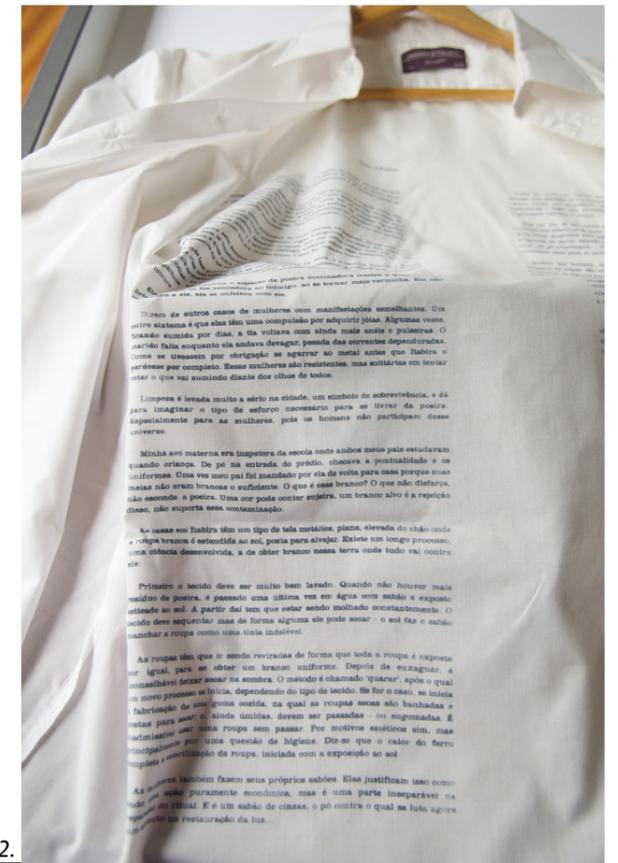
An edition of ten shirts with a printed short story written by the artist was sent to a number of people. In reference to the story, people were invited to wash the shirt, – which erased the text, and to return it by post. The few ones that were sent back were reprinted and sent to others and so forth; a single shirt remained from the process.

The writing is set in a mining town and it refers to the work of clearing the dust from home and from the body. Individual anxieties are reflected in the whitening of clothes in long processes; there is a character coming to terms with an extractive industry that consumes landscape, the living place and the minds of people.

[1998] Cotton shirt with printed text inside. Portuguese version.



1.



2.

#### IMAGES

1, 2 Installation at Galeria Celma Albuquerque, Belo Horizonte, Brazil, exhibition *Let it out/ Out-let*, 2014. Photo: Daniel Mansur.

The *Glossary* is composed by a set of stamps with words coming from museological practices such as collecting, classifying, cataloguing, organizing, keeping, identifying, selecting, curating, etc. Definitions for these terms were gathered from interviewing a number of non-specialists, and their spontaneous responses were registered. Entries were then written and edited from the collected answers.

The keywords are presented separate from their definitions, in a way that a glossary can be invented, or otherwise reconstructed by following its original organization. The system allows the formation of a text that might refer to gestures coming both from daily domestic arrangement and to specific professional works.

[2005] 54 stamps, variable sizes, 8 inkpads, papers or booklets. Version in Portuguese: <https://www.ufmg.br/museumuseu/glossario/>

## Around One Thousand Pieces

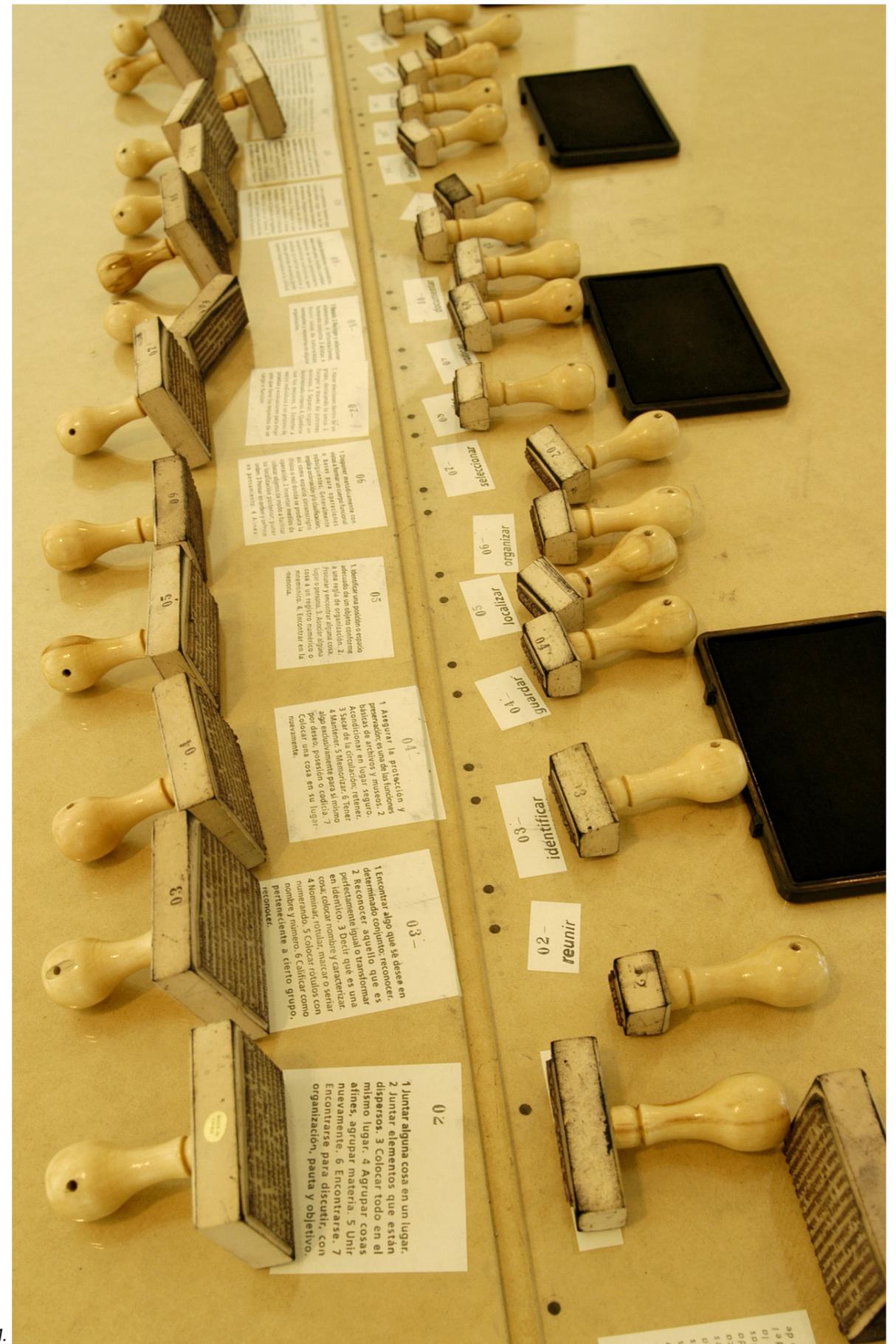
*Around one thousand pieces* is a short story written by the artist and printed on paper or on wood, cut in parts. The reading of the text in its large format demands mounting pieces and the reader will recognize this gesture within the text. The character in the story seems to relate to things through fragments in movement and he connects to people while making jigsaw puzzles.

At the exhibition "Panorama da Arte Brasileira", MAM SP, 2005, the work was printed on paper in edition of 10,000 and it involved gluing pieces together in order to have it readable. The pictures here show a version in MDF with vinyl applied.

[2005] 32 pieces puzzle in MDF with vinyl lettering or printed on paper, 1,60x 80 cm.

### IMAGES

- 1-3 Views of the Glossary at Museo de Arte Latinoamericano de Buenos Aires [MALBA], *Subversiones Diarias*, 2005, curated by Ana Paula Cohen.
- 4, 5 Views of Around one Thousand Pieces at Museo de Arte Latinoamericano de Buenos Aires [MALBA], *Subversiones Diarias*, 2005, curated by Ana Paula Cohen.



1.



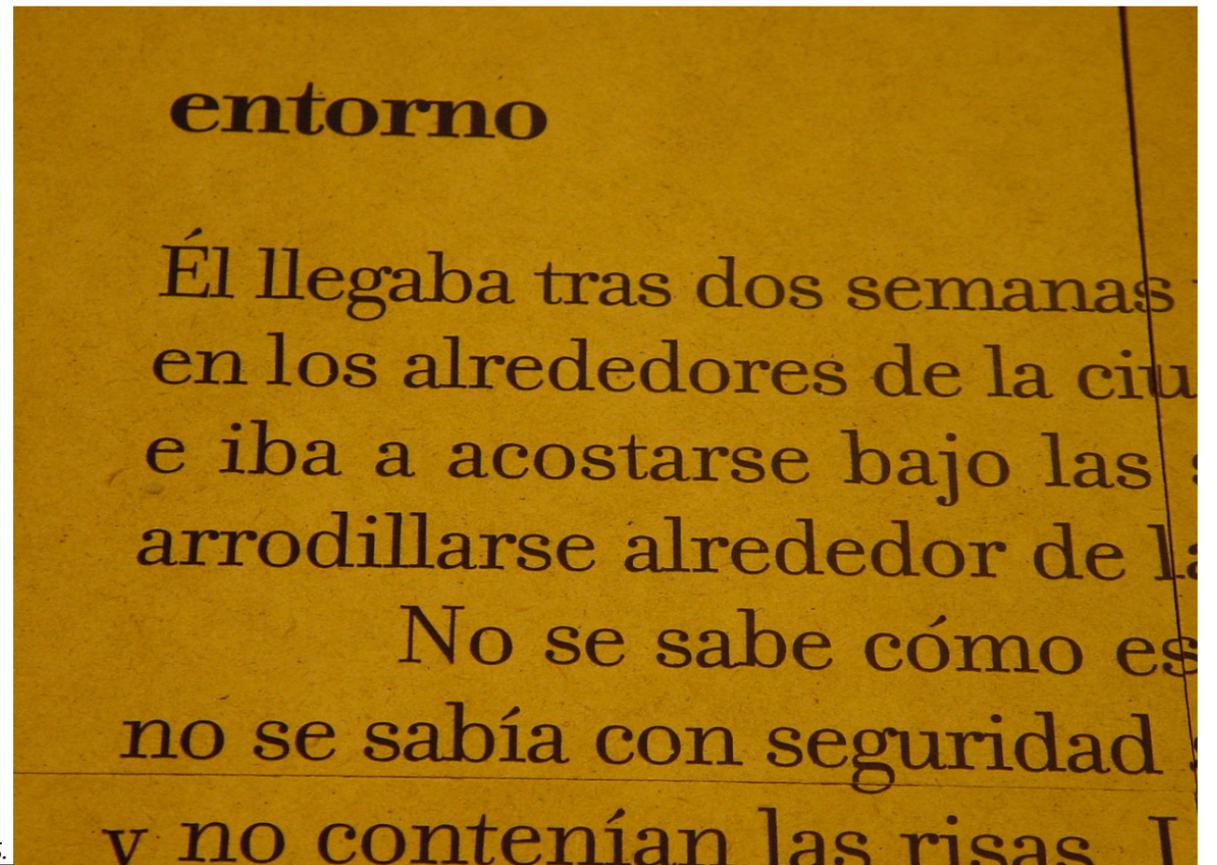
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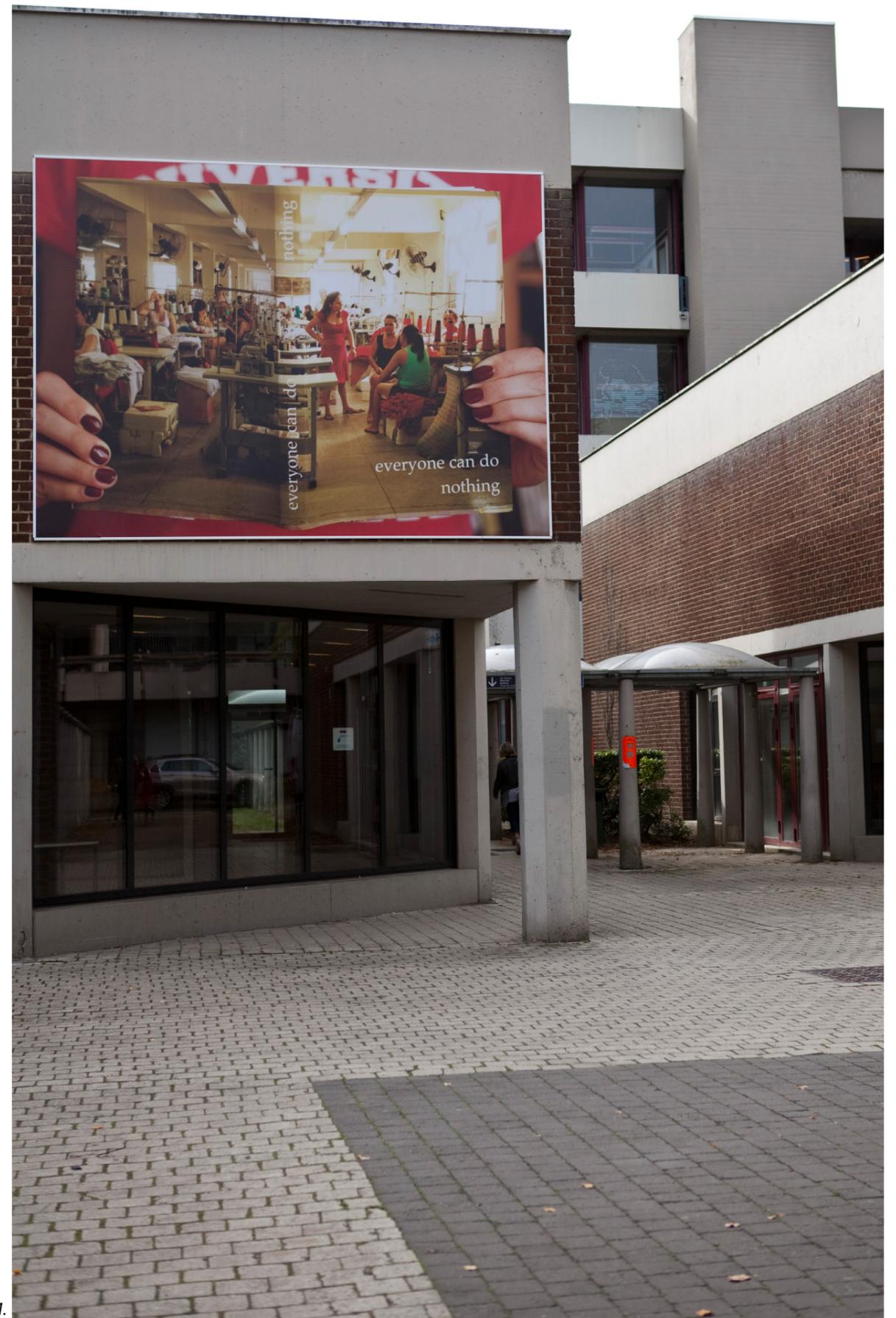


5.

This project presented a large image in a façade of the city Louvain-la-Neuve in which a female figure presents a book with an image on its cover. It was commissioned for the 9th Biennale d'art contemporain entitled *Oh les Beaux Jours! Pour une esthétique des moyens disponibles*, curated by Joël Benzakin and Angel Vergara.

This imaginary book is exposed in the manner of a publicity campaign, which always stimulates people to work more and better. In the opposite direction, the title of the book shown proposes to stop working and to think what could be life without work. In the near future, we will need to confront the decrease of work and this will become a collective issue. We will need to do nothing and we can do nothing about it.

[2017] - Outdoor panel with laser print on mounted paper, 3,80x2m.



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- 5 Collections Within The Collection
- 6 Restricted Area
- 7 Archive In Dialogue
- 8 museumuseu

## Histories

- 1 Lessons of Another World [So Close]
- 2 The Collector
- 3 Itinerant Module Of The Soap Museum
- 4 On Dust
- 5 Glossary, Around One Thousand Pieces
- 6 Everyone Can Do Nothing

## Curatorial/ Editorial Projects

- 1 T.S.
- 2 World Of Matter
- 3 Mabe Bethônico: Documents
- 4 Let It Out/ Out-Let [Written Works And Inscriptions]
- 5 Strategies Of Failure

[ CV ]

This book illustrates the story of anonymity in contrast with one of the most known narratives related to the integration of a foreigner artwork in the context of Brazilian art. It deals with the trajectory of painter T.S., passionate about Brazil, in contrast with the famous case of *Unidade Tripartida* by Max Bill, which received the acquisition prize in the I São Paulo Biennial, with the reluctance of the artist in leaving it in Brazil.

Taking as a point of tangency the fact that both artists were Swiss, the book connects opposite directions to illustrate incidental situations, which diverge the possibilities between remembering and forgetting.

The book documents T.S.'s career by reproducing images from catalogues, news and photographs, but every time the name of the artist is mentioned it is covered in white. Not in black, for censorship, but white as the lack of information. More than attending the need to rescue the existence of an artist neglected by the art system, the book is about an accumulation of incidents, detours, limitations, lacks or choices, which can converge to the disappearance of the public image.

(Extract from review written by Denise Gadelha, published in Zoom Magazine, 18/12/2017: Best Brazilian Photo Books, 2017)

T.S.

Author: Mabe Bethônico

Publisher: Ikrek

Language: Portuguese and English

Pages: 128

Size: 16 x 23.5

Binding: Hardcover

ISBN: 9788567769127

500 numbered copies



World of Matter is an international art and media project investigating primary materials [fossil, mineral, agrarian, maritime] and the complex ecologies of which they are a part. Initiated by an interdisciplinary group of artists and scholars, the project responds to the urgent need for new forms of representation that shift resource-related debates from a market driven domain to open platforms for engaged public discourse. The core group includes Mabe Bethonico, Ursula Biemann, Uwe H. Martin, Helge Mooshammer & Peter Mörtenböck, Emily E. Scott, Paulo Tavares, Lonnie van Brummelen & Siebren de Haan.

The project seeks to develop innovative and ethical approaches to the handling of resources, while at the same time challenging the very assumption that the planet's materials are inevitably a resource for human consumption; this human-centered vision has been the motor for many environmentally and socially disastrous developments. The social ecologies presented on this site give evidence to the interdependence between human and non-human actants in this fragile system.

World of Matter considers visual source material a valuable instrument for education, activist work, research, and raising general public awareness, particularly in light of the ever more privatized nature of both actual resources and knowledge about the powers that control them. Hence the project acts through exhibitions, public events, publications and an online platform.

The multimedia platform, launched in Brussels in 2013, [www.worldofmatter.net](http://www.worldofmatter.net) is the backbone of the collaborative project, providing an open access archive that connects different files, actors, territories and ideas. Its content is the result of extensive field research and media production in situations of heightened material significance, including: the extractive Amazon basin, Indian cotton farmers, water ecologies of the Nile, fisheries in the Dutch polders, mining culture in the Brazilian Minas Gerais, and the rush for arable land in Ethiopia. The platform includes material from the World of Matter core group as well as a number of additional, related art and media projects. It is conceived in such a way as to stimulate a variety of possible readings about the global connectivity among these sites. World of Matter considers a planetary perspective on a world that matters.

[2009 – 2016] *World of Matter: Programme of meetings, public presentations/ conferences, exhibitions and publications [books and website].*

#### IMAGES

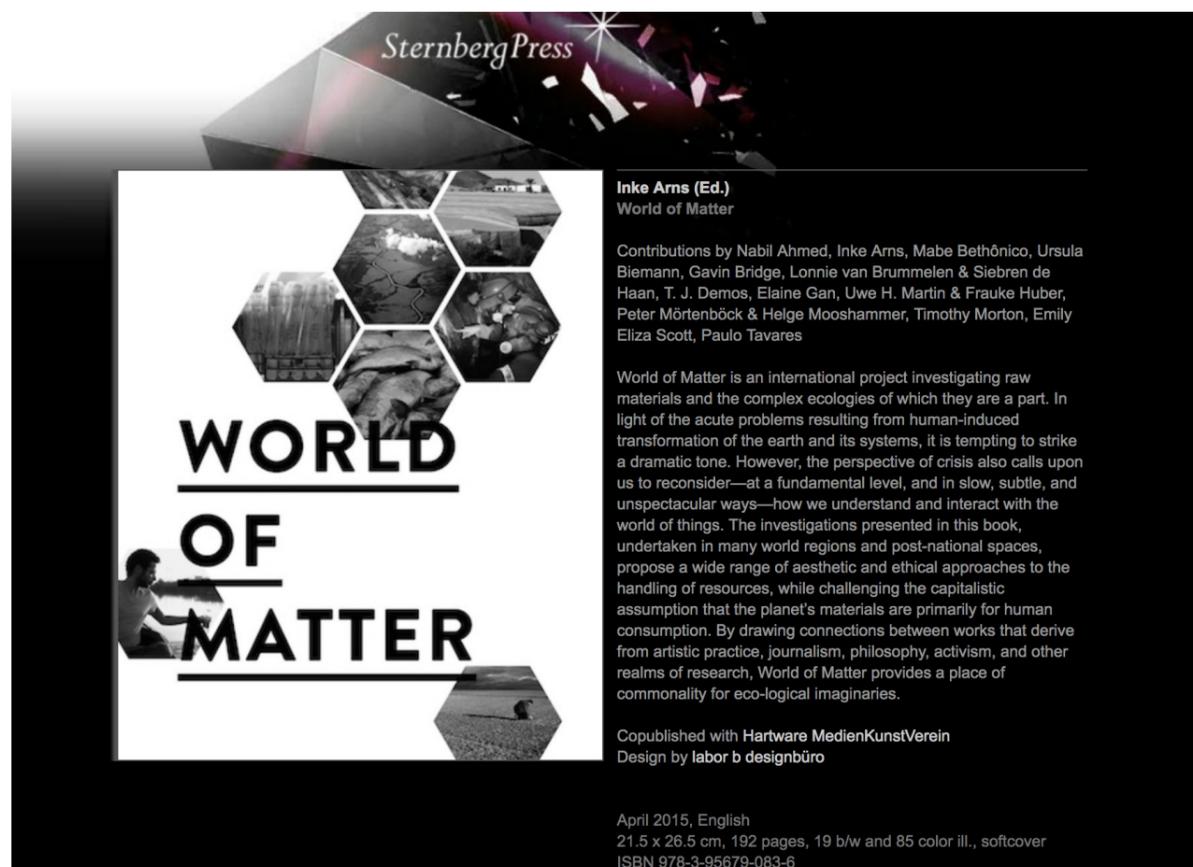
- 1 *General view of exhibition World of Matter at James Gallery, CUNY, The Graduate Centre, New York, 2014.*
- 2 *General view of exhibition World of Matter. Exposing Resource Ecologies. Leonard and Bina Ellen Art Gallery, Concordia University, Montreal, 2015.*
- 3 *Details of book World of Matter, ed. by Inke Arns, Berlin, Sternberg Press, 2015.*
- 4 *World of Matter. Internal meeting and Conference at Argos Centre for Art and Media, Brussels, 2013.*



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This book grew out of initial meetings at Gasworks London and the Institute for Critical Theory of the Zurich University for the Arts in 2010 and 2011, that launched the research project *Supply Lines*, an initiative of international artists and theorists, later called *World of Matter*.

*Provisões* – organized by Mabe Bethônico and held at the Museu de Arte da Pampulha in Belo Horizonte in April 2012, was the first *World of Matter* event to publicly present the collective research in progress. The event was conceived as a visual International Conference, which included speakers and practitioners from the Brazilian research community, which were also invited to contribute to the publication. In addition to a local artist and intellectual community, a number of faculty members and many students of the University of Minas Gerais attended the conference and participated in the discussion.

[2012] *Provisões* : Uma conferência visual.

Editor: Mabe Bethônico.

Publisher: Instituto Cidades Criativas.

Language: Portuguese and English.

295 pages.

Size: 16 x 23.5

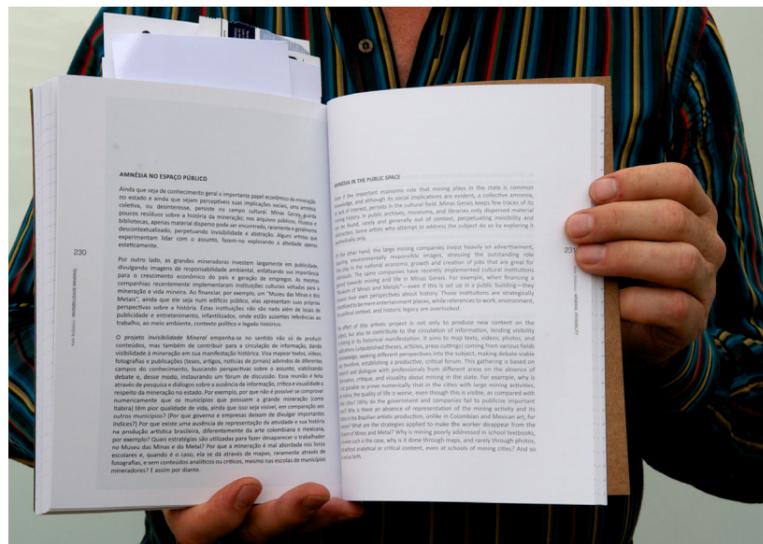
ISBN: 9 788561 659240

IMAGES

- 1 Event taking place at Museu de Arte da Pampulha, 2012.
- 2, 3 Details of book *Provisões: Uma conferência visual*, with essay *Amnesia in Public Space*, by Mabe Bethônico.
- 4 Flyer with three-day programme with members of *World of Matter* and guest speakers.



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2012  
MUSEU DE ARTE DA PAMPULHA BH

11.04  
quarta-feira

- [14:00] Abertura
- [14:30] Ursula Biemann · Zurique  
Química Egípcia
- [16:00] Rogério Haesbaert · RJ  
Espaço-Terra-Território:  
O dilema conceitual numa perspectiva latino-americana
- [17:00] Paulo Tavares · SP  
Fronteiras Amazônicas:  
Notas sobre o ouro

12.04  
quinta-feira

- [14:00] Peter Mörtenböck e Helge Mooshammer · Viena e Londres  
Forças Multidirecionais: Interdependências  
entre material, social e outros recursos
- [15:00] Uwe Martin · Hamburgo  
Caça à Propriedade
- [16:00] Kaká Werá · SP  
Quando éramos sopro e água, sol e lua, terra e mato.
- [17:00] Elaine Gan · Santa Cruz e Nova Iorque  
Mapeando Arroz / Mapeando Tempo

13.04  
sexta-feira

- [14:00] José Augusto Pádua · RJ  
Recursos Naturais e Mestiçagens Culturais na  
Formação Histórica do Brasil
- [15:00] Emily Scott · EUA e Zurique  
Plataformas Artísticas para Novas Ecologias
- [16:00] Mabe Bethônico · BH  
Vias sem Leiras: Invisibilidade Mineral
- [17:00] Renata Marquez · BH · debate  
Scott, Mörtenböck e Mooshammer
- [18:00] Encerramento

# PROVISÕES

Uma Conferência Visual  
organizada por Supply Lines [grupo  
internacional de artistas e teóricos]

coordenação: Mabe Bethônico

4.

Organização  
EBA\_UFMG  
PÓS\_EBA UFMG

Apoio



Patrocínio



Realizado com os benefícios da  
Lei Municipal de Incentivo à Cultura de Belo Horizonte

## Mabe Bethônico: Documents Making Public The Construction Of Memory

This book is organised by the artist and edited in collaboration with curator and researcher Ana Pato, author of the preface. The volume has three unpublished new texts by Anselm Jappe, Joerg Bader and Gabriel Ferreira Zacarias, together with other materials, chosen and classified. – Amongst these are essays from curators, critics and the artist, institutional texts and diagrams that form or organise her production. Ana Pato calls attention to the strategy of elaborating the publication, which converge to the idea of archiving. The book includes a folded cover/ poster with photographs on one side and a map of museuseu in its interior, an insert brings the diagrams of *The Collector* and *Men and the Winds*.

The volume presents works dealing with construction of information and narrations from archives and collections, and those works dealing with questions of mineral exploitation, –observing workers, minerals and their representation in institutions. Jappe says, “it is not about visually integrating what is invisible in the official culture, but to open discussion about what is not visible in the collective memory”. The concept of archive in the works is discussed by Gabriel Zacarias, Brazilian professor of Art History in São Paulo. He notes “from archival operations she turns to art institutions, deviating the institutional discourse beyond its usual frame, originating counter-narratives and establishing other meanings for places of memory.” For Joerg Bader, director of the Centre de la Photographie Genève, Mabe’s resorting to archives is “a way to avoid the constant oblivion produced by cognitive capitalism, which affects human consciousness to such an extent that amnesia becomes the hidden engine of contemporary culture”.

[2017-18] *Mabe Bethônico: Documents: Making Public the Construction of Memory*

Organisation and edition: Ana Pato and Mabe Bethônico.

Edition: Videobrasil, with support of Lei Municipal de Incentivo à Cultura de Belo Horizonte.

Design: Elaine Ramos

Preface: Ana Pato.

Documents by various authors and the artist, new texts by Anselm Jappe, Joerg Bader and Gabriel Ferreira Zacarias.

176 pages.

Volume in Portuguese: ISBN 9788599277126

Volume in English: ISBN: 9788599277119



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## Let It Out/ Out-Let Written Works And Inscriptions

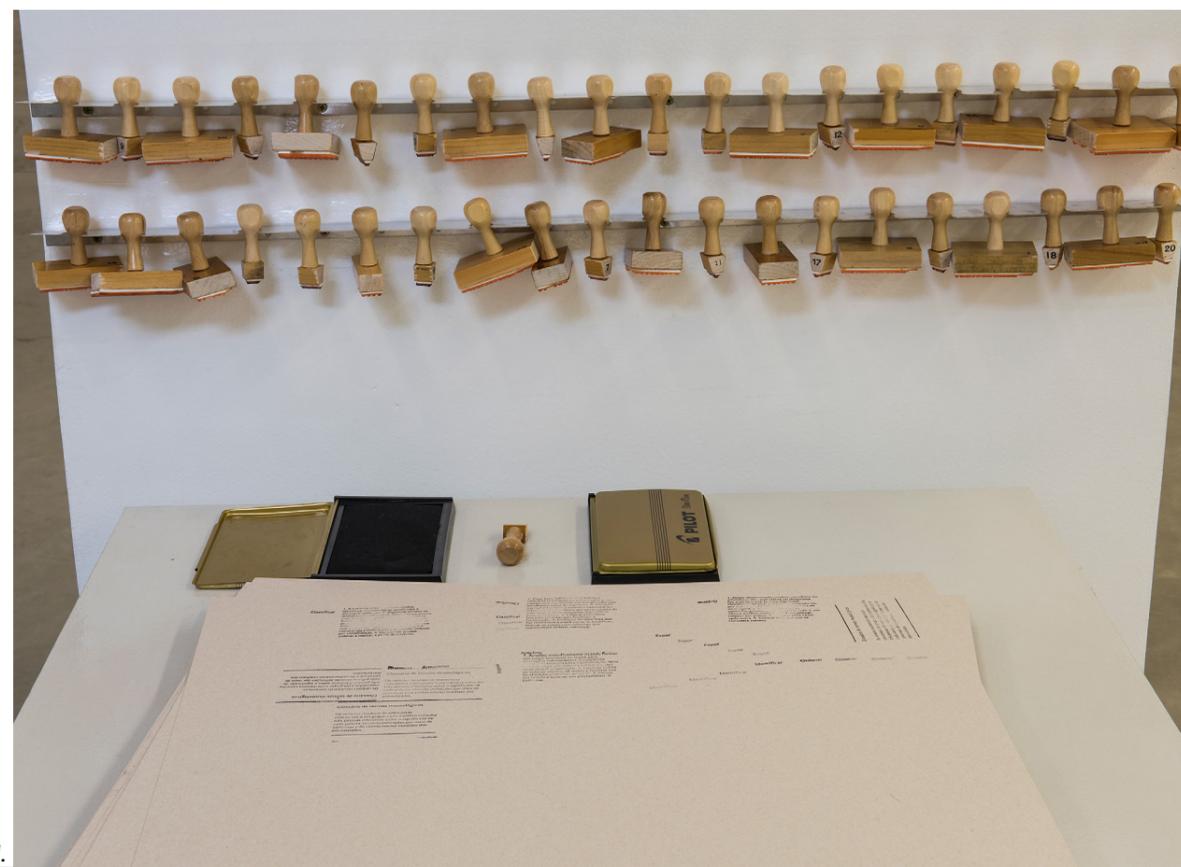
Exhibition organised by Mabe Bethônico, gathering works dealing with written and spoken words. Evolving from the visual representation of language, the show included printed, drawn, filmed, photographed or installed text and sound pieces. The exhibition presented a number of works by Mabe Bethônico from different epochs and medias. Avoiding the idea of a retrospective, the works were put in relation to other voices and anchored dialogues with other artists. Part of the show was the launch of the book *How Mabe Bethônico travelled the Caatinga, etc.*, with reading and projection.

“The work of Waltercio Caldas brings a suspended word in a sculpture in steel, its projection is seen as a shadow. A group of figurative prints by Paulo Roberto Lisboa contains a type of scribble, and his inscribed titles refer to stories. A new project by Daniel Bilac evokes recent protests in Belo Horizonte in enormous typographic fonts. Suzana Bastos inscribes a word on marble, fix as a tombstone, while Rochelle Costi disposes of provisory texts as photographic pretexts. Literary quotations are in the centre of drawings by Liliane Dardot and in the photographic series by João Castilho, which stresses the issue of translation. Castilho also proposes a Manifest about photography, while Nuno Ramos fictionalizes processes in two installations and books with essays and short stories. In one of the pieces, Ramos constructs a text in Braille, composed in great scale, emphasizing the visuality of this tactile system. Nazareno writes and draws compositions as fragmented stories and also shows narratives. Daniel Escobar announces in an electronic placard and reproduces lottery systems in embroidery. He also appropriates of printed material, using books to reveal illustrations as complex narratives, while Isaura Pena draws guidelines as if to receive writing between its lines, –she writes structures for texts.” [Release material, M.B.]

[2014 - 15] *Let it Out/ Out – Let: Obras escritas e inscrições de história. Mabe Bethônico with Suzana Bastos, Daniel Bilac, Waltercio Caldas, João Castilho, Rochelle Costi, Liliane Dardot, Daniel Escobar, Paulo Roberto Lisboa, Nazareno, Isaura Pena, Nuno Ramos. Galeria Celma Albuquerque, Belo Horizonte, Brazil.*

### IMAGES

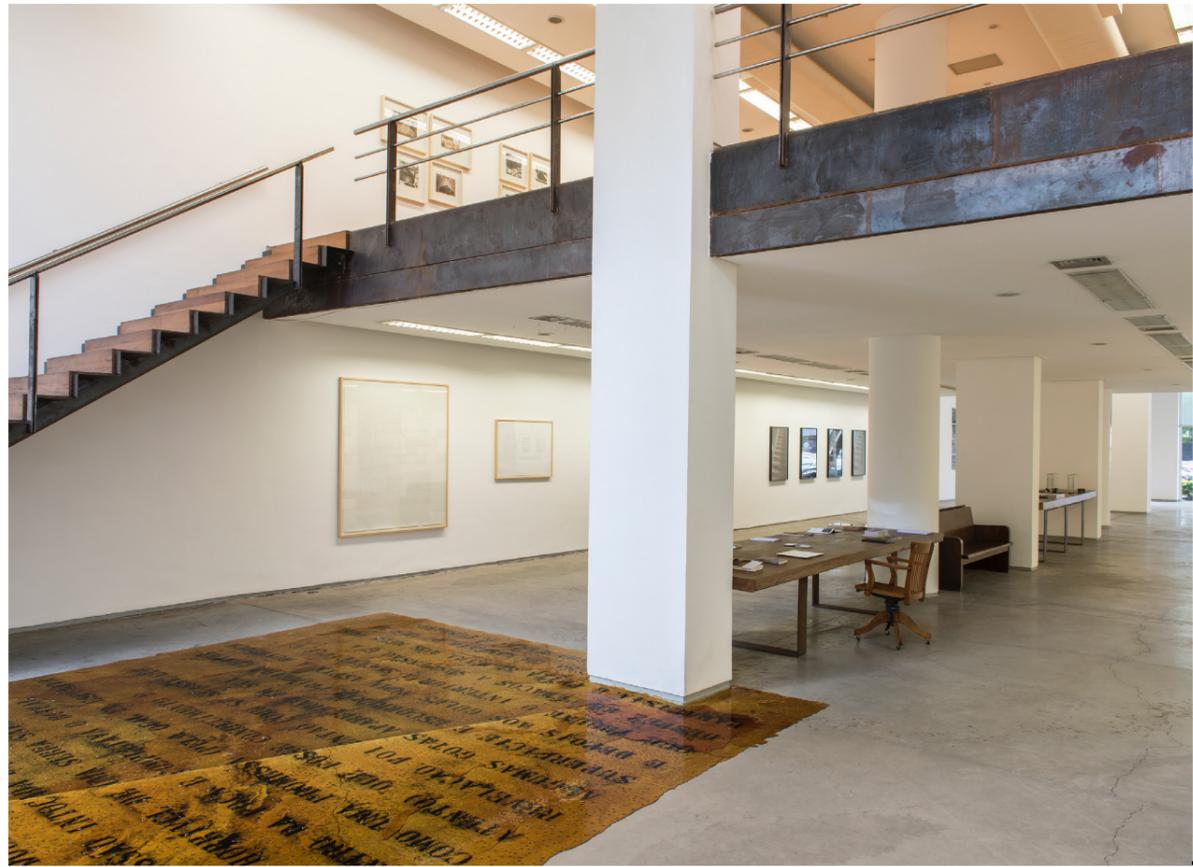
- 1 Glossary, *Mabe Bethônico*, 2005. 54 stamps, variable sizes, inkpads, paper.
- 2 Alphabet, *Mabe Bethônico*, 1993. Etched steel plates, 60x50cm each, 3,60 x 2m installation.
- 3 General view of gallery with Nuno Ramos installation *Breu* in the forefront.
- 4 Detail of publication *União Cultural Ibirapuera* and audio recordings captured during events at the 28th Bienal de São Paulo.
- 5 *Livro de Mim*, *Mabe Bethônico*, 2014. Framed facsimile of essay published in the *Journal Suplemento Literário* number 83, May 2002, pages 16 and 17. Box containing bandages and letters in paper.
- 6 *Voltem p/ suas casas [Return to your Homes]*, *Daniel Bilac*, 2014. Printed text on paper, reproducing a police order during protests related to the World Cup in Belo Horizonte.



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This was a two-day public event comprising of 25 talks and performances, organised collectively and derived from discussions around the issue of Failure. Gathering interlocutors from different areas of knowledge at the Museu de Arte da Pampulha, the event approached failure as constituent element for reflexion and materialisation, taken from a critical perspective in contemporary art and theory.

The project resulted from a one-year postgraduate discipline at the Fine Art School of UFMG, called "Laboratory of dialogue as practice", offered by Mabe Bethônico. The working group elaborated its core discussions and connected collaborators and guests. Smaller events took place along the year of work, staged in different venues.

[2009] Coordination: Mabe Bethônico

Organisation: Mabe Bethônico and Alexandre Sequeira, Angélica Oliveira, Camila da Mata, Camila Ferreira, Ines Linke, João Castilho, Marco Antonio Mota.

Guests: Francisco Magalhães (artist, director of Museu Mineiro), Clarissa Alcântara (artist), Wellington Cançado e Renata Marquez (arquitect/ UFMG), Paulo Nazareth (artist), Helton Adverse (philosopher/ UFMG), Luis Alberto Brandão (writer/ UFMG), Luzia Gontijo (Coordinator at Guignard/ UEMG), Maria Esther Maciel (writer/ UFMG), Marta Neves (artist), Rodrigo Duarte (philosopher/ UFMG).

#### IMAGES

- 1 Reading by Camila Gomes. Acervo de impermanência [Impermanence Archive].
- 2 Presentation by Rodrigo Duarte, Nova música, a configuração de um fracasso? [New music, the configuration of a failure?].
- 3 Presentation by Francisco Magalhães, Biografias de amor e fracasso [Biographies of love and failure].



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## Projects

## Geological Interactions

- 1 StoneStatements Editions
- 2 Speaking of Mud
- 3 Mineral Elite: Learning Cabinet
- 4 Extraordinary Mineral Stories
- 5 Museum Of Public Concerns
- 6 Women In The Mines Of All Kinds
- 7 Cadernos Minerarios
- 8 Mineral Invisibility
- 9 Extracts
- 10 Closer Than Cafundó
- 11 Distinctive Geological Characters
- 12 One Traveller After Another

## Institutional Dialogues

- 1 Wanda Svevo Archive Campaign
- 2 Ibirapuera Cultural Union
- 3 Telling Histories
- 4 Luciana
- 5 Collections Within The Collection
- 6 Restricted Area
- 7 Archive In Dialogue
- 8 museumuseu

## Histories

- 1 Lessons of Another World [So Close]
- 2 The Collector
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- 5 Strategies Of Failure

## [ CV ]

**Mabe Bethônico**

(b. 1966, Brazil)

Lives and works in Belo Horizonte and Geneva.

**Personal Information**

Mabe Bethônico Bader  
6, Rue d'école de médecine  
1205 Genève  
cel: 079 472 5049

Praça Miguel Chiquiloff 41, apto 1702  
CEP 30320 110  
Belo Horizonte – MG

**Education**

Royal College of Art (London), PhD, 2000.

Royal College of Art (London), Master of Fine Arts (Distinction), 1995.

Escola de Belas Artes da Universidade Federal de Minas Gerais (Belo Horizonte), Bachelor of Fine Arts, 1991

**About the artist**

Mabe Bethônico works in dialogue with archives, libraries, museums, using various medias such as prints, publications, posters, websites and lectures. She deals with limits between historic material and invention, evidencing how information can be constructed and continuously reworked.

Her projects are research based and may extend over several years. The productions derive in publications, exhibitions and conferences and may be incorporated or built in flexible archives, sometimes constituting collections. She has shown regularly across Brazil and Europe and is a prominent figure in the Brazilian art scene, having won various awards and been supported by research agencies and museums. She is part of the international group of artists and theoreticians World of Matter (<http://www.worldofmatter.net/>), initiated in 2010, dealing with issues linked to climate change and resource economies.

One of the main references in her works is the history of mining in Minas Gerais. They narrate the cultural, economical and political transformations caused by extractivist activities, using both documents and field documentation, focusing on destruction and workers' life around the mines. She has dealt with contents from collections such as the Eisenbibliothek in Schlatt and the Museum of Ethnography in Geneva, the Imperial College in London and with materials from Brazilian archives, such as photographs from the Mining sector of the Ministry of Labor and Employment. The works are often followed by presentations with image projection, rearticulating historical facts and narrating the processes of research for building the projects themselves.

**Selected Grants and Awards**

- 2017 Finalist at Prêmio Videobrasil, Sesc, São Paulo
- 2017 Scholar-in-Residence. Eisenbibliothek, Schlatt
- 2014 Residências Artísticas da Fundação Joaquim Nabuco e CCBN, Centro Cultural Banco do Nordeste
- 2014 Finalist at Prêmio CNI Sesi Marcantonio Vilaça, CNI Sesi SENAI
- 2013 Scholarship - Pós Doutorado no Exterior, CNPq (Brazilian national council of research) - Musée d'Ethnographie de Genève
- 2013 Finalist at Visible Award/ Fundação Pistoletto, Fondazione Pistoletto e Fondazione Zegna's Art Projects - VanAbbe Museum
- 2013 Awarded Edições CAPACETE/ MInC, Capacete Rio de Janeiro
- 2013 Awarded Prêmio Honra ao Mérito IPHAN Arte e Patrimônio, IPHAN and FUNARTE

**Selected Solo Exhibitions**

- 2016 • Galeria Marília Razuk, São Paulo, Brazil  
Noticias da Viagens à Caatinga
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France  
Museum on/off together with Jonathas de Andrade, Rodrigo Matheus, curator Camila Bechelany
- 2013 • Centro Cultural São Paulo, São Paulo, Brazil  
Práticas Desmembradas, (collab. with Anselm Jappe), curator Ricardo Resende
- 2010 • Museu da Imagem e do Som (MIS), São Paulo, Brazil  
Arquivo em Diálogo - Projeto Acervo Vivo (collab. with Joerg Bader)
- 2009 • Museu de Arte Moderna de São Paulo (MAM) São Paulo, Brazil  
Área Restrita - Projeto Parede, (collab. with Jalver Bethônico), curator Felipe Chaimovich
- 2006 • Museu Mineiro, Belo Horizonte, Brazil  
Museu do Sabão
- Paço das Artes, São Paulo, Brazil  
Identificador with Nydia Negromonte, Roberto Bethônico
- 2003 • Kunstverein München, München, Germany  
Telling Histories (collab. with Liam Gillick), curator Ana Paula Cohen and Maria Lind
- Mariantonia – USP e Biblioteca Monteiro Lobato, São Paulo, Brazil  
Mabe Bethônico e o Colecionador, curator Lorenzo Mammi

**Selected Group Exhibitions**

- 2017 • 20th Festival Videobrasil de Arte Contemporânea, São Paulo, Brazil
- Bienalle9: Louvain-la-Neuve, Belgium.  
Pour une esthétique du moyens disponibles, curators Angel Vergara and Joel Benzakin
- Centro Andaluz De Arte Contemporáneo. Sevilha, Spain  
A Thousand Roaring Beasts: Display Devices for a Critical Modernity, curator Olga Fernández
- Museum of Ethnography, Genève  
No'Photo
- University of Minesotta, Katherine E. Nash Gallery  
World of Matter: Mobilizing Materialities, curator Howard Oransky
- 2015 • Concordia University, Leonard and Bina Ellen Art Gallery, Montreal, Canada  
World of Matter: Exposing Resource Ecologies, curator Michèle Thériault

- Kunsthaus Aarhus, Aarhus, Denmark  
Dump! Multispecies Making and Unmaking, curators Elaine Gan, Steven Lam, Sarah Luukofsky
- Nottingham Contemporary, Nottingham, Great Britain  
Rights of Nature: Art and Ecology in the Americas, curators TJ Demos, Alex Farquharson, Irene Aristizabal
- Museu de Arte Moderna São Paulo (MAM), São Paulo, Brazil  
Paisagem Opaca, curator Cauê Alves
- Museu de Arte Contemporânea São Paulo (MAC), São Paulo, Brazil  
Prêmio Marcantonio Vilaça CNI SESI
- 2014 • James Gallery. CUNY The Graduate Centre NY, City University New York NY, USA  
World of Matter, curator Katherine Carl
- Hartwar Medien Kunstverein (HMKV), Dortmund, Germany  
World of Matter: On the global ecologies of raw material, curator Inke Arns
- Celma Albuquerque Galeria de Arte, Belo Horizonte, Brazil  
Let it out / Out-let, curator Mabe Bethônico
- 2013 • Van Abbemuseum, Eindhoven, Holland  
Visible Award, 2013, Pistoletto Foundation
- Paço das Artes, São Paulo, Brazil  
Archivo Vivo, curators Cauê Alves and Priscila Arantes
- 2012 • Palácio das Artes, Belo Horizonte, Brazil  
Segue-se ver o que quisesse, curator Joerg Bader
- Celma Albuquerque Galeria de Arte, Belo Horizonte, Brazil  
Métodos Empíricos para a extração (ou construção) de uma forma, curator Jacopo Crivelli
- Galeria Raquel Arnaud, São Paulo, Brazil  
A Revolução tem que ser feita pouco a pouco, curator Jacopo Crivelli
- 2011 • Palácio das Artes, Belo Horizonte, Brazil  
Sismógrafo, produção videográfica em Minas Gerais, (collab. with Joerg Bader), curator Jacopo Crivelli
- 2010 • Centre de la Photographie Genève, Trienal 50 JPG, Genève, Switzerland  
La Revanche de l'archive photographique, curator Joerg Bader
- 2009 • Trienal Poligráfica de San Juan, San Juan, Puerto Rico  
Registros Personales, Historias Públicas, curators Julieta González and Adriano Pedrosa
- 2008 • 28th Bienal de São Paulo: Fundação Bienal de São Paulo, São Paulo, Brazil  
Em vivo contato, curators Ivo Mesquita and Ana Paula Cohen
- Projeto Arte Pará, Belém, Brazil  
Curators Orlando Maneschy and Alexandre Sequeira
- Museu de Arte da Pampulha, Belo Horizonte, Brazil  
Procedente, curator Marconi Drummond
- 2007 • Museo de Antioquia/ Casa Del Encuentro, Medellín, Colombia  
Encuentro Internacional Medellín 2007 – Práticas Artísticas Contemporâneas - curators Ana Paula Cohen, José Roca, Alberto Sierra, Jaime Cerón, María Inés Rodríguez and Oscar Muñoz.
- 2006 • 27th Bienal de São Paulo, Fundação Bienal de São Paulo, SP  
Como viver junto, curator Lisette Lagnado, co-curators: Adriano Pedrosa, Cristina Freire, José Roca, Rosa Martínez - Guest curator: Jochen Volz
- 2005 • Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina  
Subversiones Diarias - curator Ana Paula Cohen
- Museu de Arte Moderna São Paulo (MAM), São Paulo, Brazil  
Panorama da Arte Brasileira curator Felipe Chaimovich
- Galeria Vermelho, SP  
Istmo – Arquivos Flexíveis, curator Ana Paula Cohen

### **Events organization**

- Circunstâncias do Biográfico (collab. Eduardo de Jesus), 2015. Memorial Minas Gerais Vale, Belo Horizonte
- Provisões: Uma Conferência Visual, 2012. Museu de Arte da Pampulha, Belo Horizonte
- Diálogos: Estratégias do Fracasso, 2009. Museu de Arte da Pampulha, Belo Horizonte
- União Cultural Ibirapuera, 2008. 28a Bienal de São Paulo – Fundação Bienal de São Paulo

### **Curating Exhibitions**

- 2014 • Celma Albuquerque Galeria de Arte, Belo Horizonte, Brazil  
Let it out / Out-let
- 2013 • Centre de La Photographie Genève, Genève, Switzerland  
John Stezaker

### **Performed Conferences**

Conferences as artistic interventions, presented in various venues such as Sesc Pompeia, São Paulo, Universidade de Brasília, Universidade de São Paulo, Concordia University – Montreal, Tel Aviv Museum, São Paulo Biennial, Fundação Joaquim Nabuco – Recife, Nottingham Contemporary, etc

### **Recent Publications**

BETHÔNICO, Mabe & Pato, Ana

Mabe Bethônico | Documents : Making Public the Construction of Memory. Edições Videobrasil, São Paulo, 2017.

BETHÔNICO, Mabe

T.S./ Mabe Bethônico. São Paulo, Ikrek Editora, 2017. Coleção Ponto e Vírgula. ISBN 978-85-67769-12-7

BETHÔNICO, Mabe & JESUS, Eduardo (Editors)

Revista Pós: Biografia > V. 6, N. 11: MAI 2016. ISSN: 1982-9507/ ISSN electronic: 2238-2046

BETHÔNICO, Mabe

De como Mabe Bethônico percorreu a caatinga na Suíça, nos arquivos do autor viajante Edgar Aubert de la Rüe, e aprendeu francês, o idioma da obra - Brésil Aride La vie dans la caatinga, no processo de tradução deste relato geológico sobre o Nordeste do Brasil, visitado em missão da Unesco para a localização de riquezas minerais em 1953-4, que constitui um mapa das minas, com interesses pela geografia

Edições Capacete, Rio de Janeiro 2014, 219 p., ISBN 978-85-6537-09-6

BETHÔNICO, Mabe (Editor)

Provisões – Uma conferência visual [World of Matter]

With contributions by Mabe Bethônico, Ursula Biemann, Elaine Gan, Rogério Haesbaert, Renata Marquez, Uwe H. Martin & Frauke Huber, Peter Mörtenböck & Helge Mooshammer, José Augusto Pádua, Emily E. Scott, Paulo Tavares, Lonnie van Brummelen & Sieren de Haan, Kaka Werá;

Instituto Cidades Criativas /ICC, Belo Horizonte 2013, 296 p., ISBN 978-85-61659-24-0

Book-Launch at the Maldives Pavilion – Gevuruti Foundation, Venice Biennial, May 31 2013.

[mabebethonico@mac.com](mailto:mabebethonico@mac.com)

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Portfolio design: Jônio Bethônico

## Projects