

Jp Accacio

Portfolio 2022

selected works

www.jpaccacio.com

ANIMAL
VEGETAL



TOMADA

Experimental Living Lab

TOMADA (Electric Tree)

Initial study of plant species that may compose the installation:

- vines
- succulents
- ferns
- mosses
- fungi / mushrooms
- lianas
- peppers
- weeds

10. Knots
 Mobs and rabbits with variable dimensions showing different videos on loop.
 Color, sound.
 Tied at the intersections of the structure – the Electric Tree knots – those devices display a collection of videos showing images of unsuccessful and disastrous interactions between species of the plant kingdom (especially trees) and human beings.
 * [click here to see the work study](#)

2. Eye
 Set composed by GoPro or similar camera, raspberry or similar microcomputer, notebook and laser printer.
 Plants can see, as proven by Harold Wager in the beginning of the 20th century. This feature helps them to develop their survival and many other abilities, such as mimetic ones. The installation will also have a microcomputer-controlled "vision" system, with a camera automatically taking photographs of the venue. When sent to a printer through a circuit that passes into a notebook, these images will be printed and released from the top of the tree to the ground. In them, the visitors can see the movement happening in the exhibition space, and, consequently, themselves.
 * [click here to see Harold Wager's experiments](#)

4. Reforestation
 Computer tube monitor showing 16:9 video on loop. Color, sound.
 The video shows the destruction of an old computer monitor that was later used to compose the Garden-Cemetery. Amidst the hammer blows that destroy the equipment, excerpts from old videos showing sprouting flowers in time-lapse appear, from when that technique began to be widely used to document the movements of plants.
 * [click here to see the experiment](#)

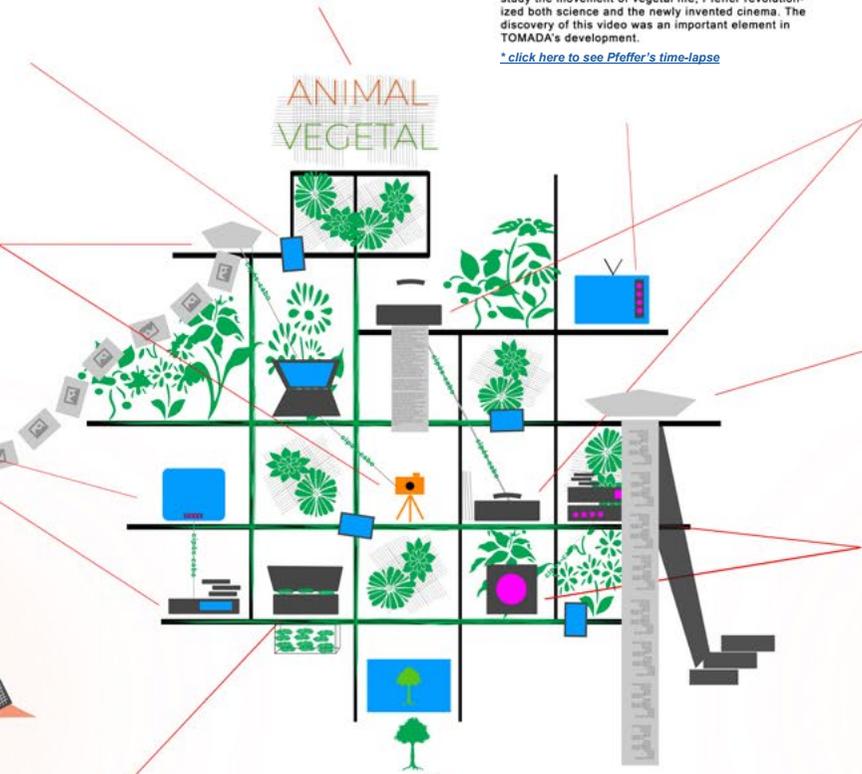
9. ANIMAL-VEGETAL (neon)
 Neon sign with approximately 130 x 80cm.
 Neon sign where the word "ANIMAL" flashes interruptedly while "VEGETAL" remains lit.
 * [click here to see the work's simulation](#)

8. Pfeffer's time-lapse
 Tube TV set and media player showing 4:3 video on loop. No color, no sound.
 In 1896 botanist Wilhelm Pfeffer first made a time-lapse film recording the development and behavior of plants. Trusting the potential of cinematography as a tool to study the movement of vegetal life, Pfeffer revolutionized both science and the newly invented cinema. The discovery of this video was an important element in TOMADA's development.
 * [click here to see Pfeffer's time-lapse](#)

6. Facsimile Intercommunicational Module
 Set composed by 2 interconnected fax-simile devices, raspberry or similar microcomputer, printed material available for sending fax messages and telephone line.
 From a compilation of texts' excerpts coming out of the bibliography that guide this work, with information and data relevant to the research, notably about the technological attributes and importance of plants, the artist will make available a series of texts that can be sent by a fax machine and received and printed by another, which is above, through programming via microcomputer raspberry or similar. The tree and the visitors, thus, start to act as senders and receivers of information and knowledge.

7. VEGETALIVE
 Matrix printer, raspberry microcomputer, continuous feed paper.
 Dot-matrix printer printing continuously and uninterrupted the graphic piece created by the artist, which refers to the mutation of the word "vegetative" meaning, originally used to describe living and evolving things.
 The continuous paper falls in front of the structure, piling up on the ground. At the back, carbon paper sheets are generated and accumulated, also printed as negatives, in a parallel with the idea of photosynthesis, the passage of time and environmental degradation.
 * [click here to see the experiment](#)
 * [click here to see the printer working](#)

5. ANIMAL-VEGETAL (sound piece)
 Cassette player, receiver and speaker playing sound piece of loop.
 Audio comprising an automatic translation of the words "animal-vegetal", performed by an online translation tool (Google Translator) in plentiful different languages.
 * [click here to listen to the experiment](#)



Cemetery-Garden



Cemetery-Garden

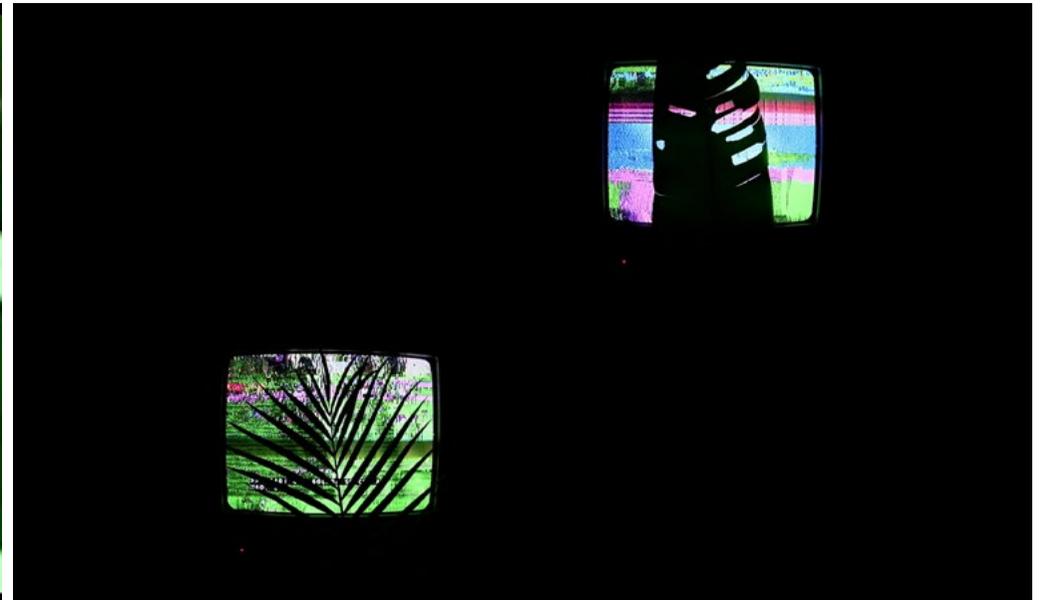
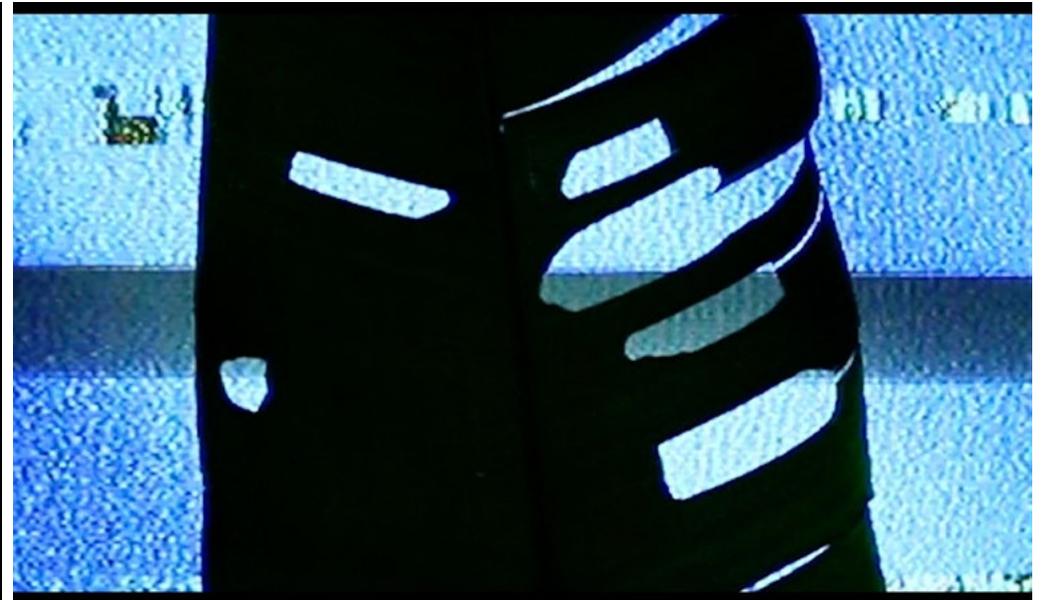
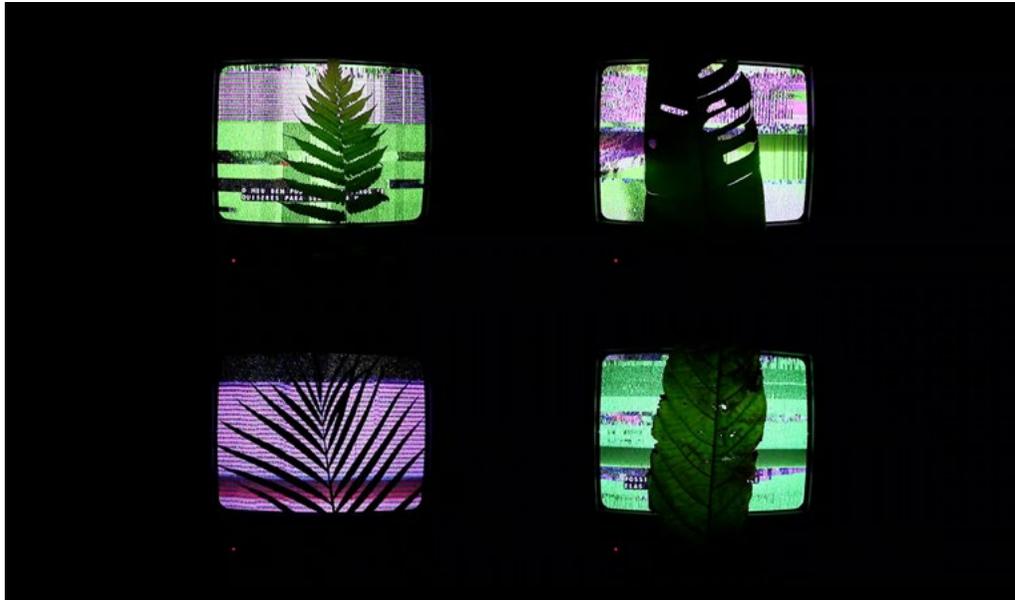
3. Photocopying Module
 Photocopier and container with plant material.
 A device widely used by artists, specially in the 70s and 80s, the photocopy (or xerox) machine will be used here so that visitors can make experiments with plant matter such as leaves, stems, flowers, roots, and the like, which will be available to be photocopied and taken away.

1. Mimesis
 Approx. 22" flat screen monitor showing 16:9 video on loop. No sound.
 Introductory module of the installation, envisioned from the relations between plants mimetic properties' and the mass media. A small plant is located in front of a monitor, which displays a video where it is displayed in a flawed way due to noise, interferences and image fading. The plant, alive and taken cared of in the installation space, "dies" in its digital version.
 * [click here to see the experiment](#)

11. Gardens-Cemetery
 Different kinds of broken electronic equipment, soil, plants
 Comprising in its name two usually opposite ideas, what occurs in the "gardens-cemetery" is the use of carcasses, circuits, and interiors of scrap electronic equipment as cradles for the birth and rearing of plants that develops there.
 * [click here to see the experiments](#)

* TOMADA is an open and living experiment. Adjustments, revisions and changes to the project can and should happen, according to the circumstances of its installation in different spaces.





Jp Accacio | Signal On, 2022 (video frames)
16:9 video (1920 x 1080p) with 5'00". Color, sound.



Jp Accacio | untitled, from Cemetery-Garden series, 2022

Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | untitled, from Cemetery-Garden series, 2022
Photographic print on heavyweight cotton paper nailed directly to the wall, 53 X 80 cm (suggested dimensions)



Jp Accacio | Reforestation, 2022 (video frames)
16:9 video (1920 x 1080p) with 2'47". Color, sound.

VEGETATIVE
TATIVE
ALIVE
LIVE
VEGETATIVE
VEGETA
LIVE
ATIVE
VEGETATIVE
VEGETALIVE
ALIVE
LIVE
LIVE
VEGETALIVE

ANIMALVEGETAL

[[click here for the sound piece](#)]

TOMADA | installation sketch



■ TOMADA - Experimental Living Lab | about

TOMADA is a transmedia Experimental Living Lab, based on researches, experiments and reflections about human and vegetal intelligences and technologies, conceived from the intersection between my artistic practices embodying media and technologies, and studies about the plants realm and nature in general. This is a research based on the creation of works and experiments in different media and supports.

This project develops itself over experiments exploring life and death concepts, specifically in relation to the vegetal life and the “death” of human media and technologies. From the perspective of the plants, the title of the research, in portuguese, means the act of taking, invading and occupying. As for the technologies made by humankind, it refers to the name we give to the electrical device where we plug in our equipment. Without it, everything shuts down. Other experiences arise.

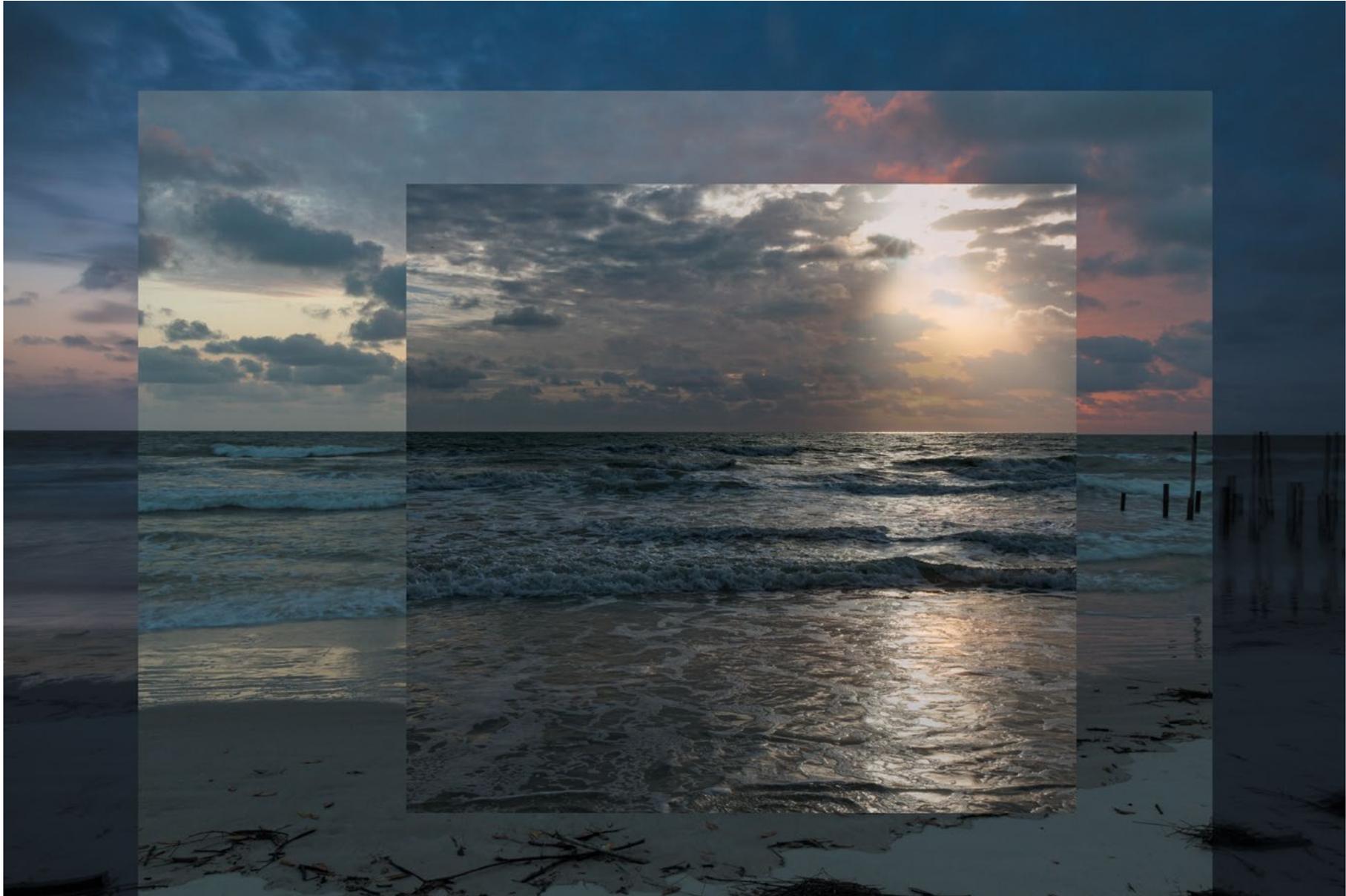
TOMADA can be an art installation, but it can also take place in different forms and systems and happen in both physical or virtual spaces. There are no geographies or definite borders. Such as a forest, its content can spread widely, from any available medium, media or support. Experimentation also takes place in the way the project occurs.

In its installation version, the work is composed of an “Electric Tree” surrounded by “Cemetery-Gardens”.

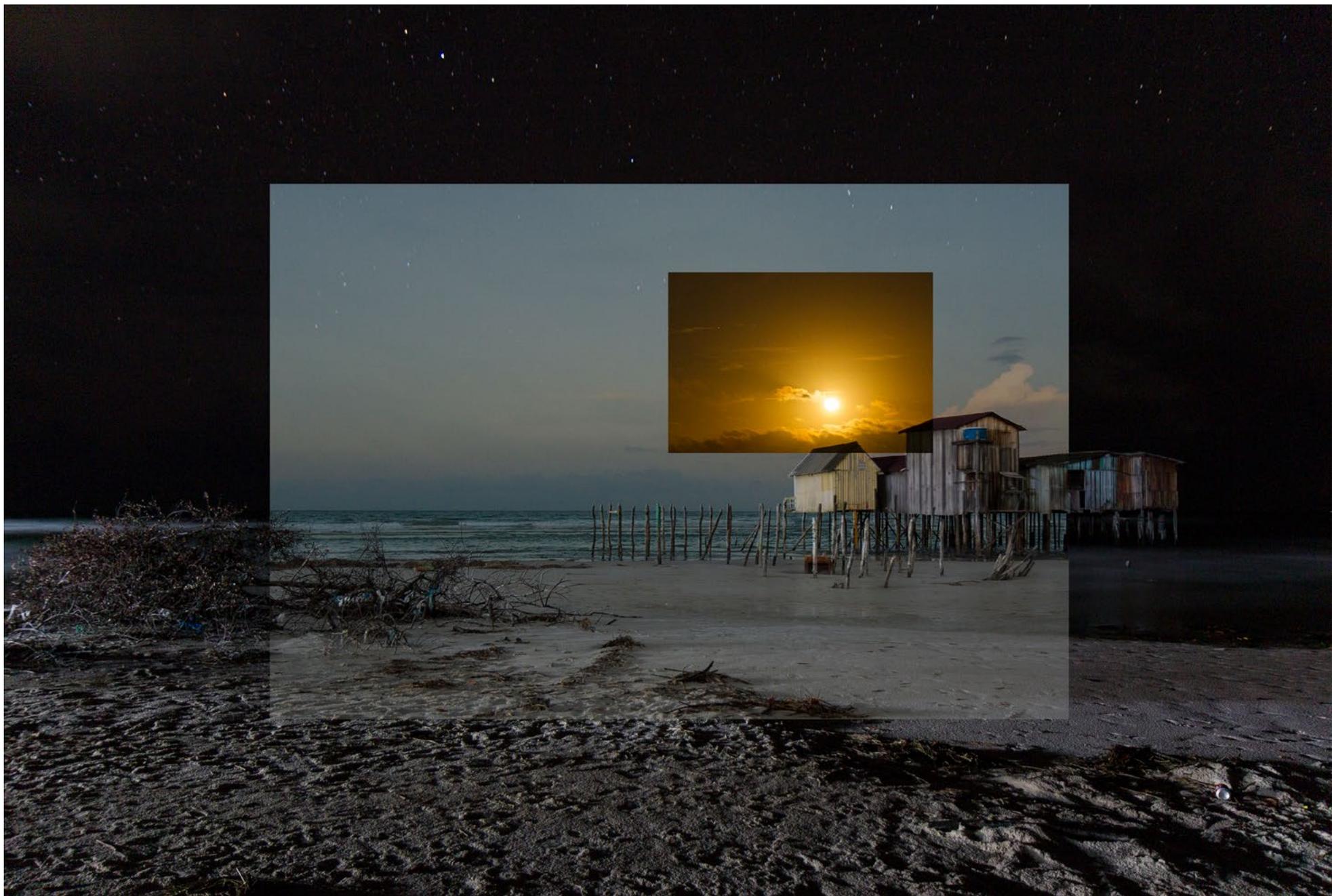
The first is a structure built in modules, inspired by the architecture of trees and the cellular organization of plants. In its niches it houses a series of electronic equipment from different ages alongside plants of diverse species growing around them. These equipments are interconnected, they communicate, transmit and register different contents, originated from the researches I have been carried out. The assembly and connection of these devices is also thought in analogy to the natural elements’ structures, and some of them work interactively.

By housing two frequently opposite ideas in its name, what happens in each “Cemetery-Garden” is the use of carcasses, circuits, and the insides of electronic equipment waste as cribs for the birth and breed of plants that will grow there.

Existence focused on production rather than consumption, decentralized and non-systematic structures, modular development where division multiplies and not the opposite, collective and cooperative behavior, low energy consumption, networked communication, adaptation and integration to the environment and unique temporal relations are some of the plants attributes. TOMADA embodies and spreads these ideas through the experiences arising from the observing and livingness with the artwork.



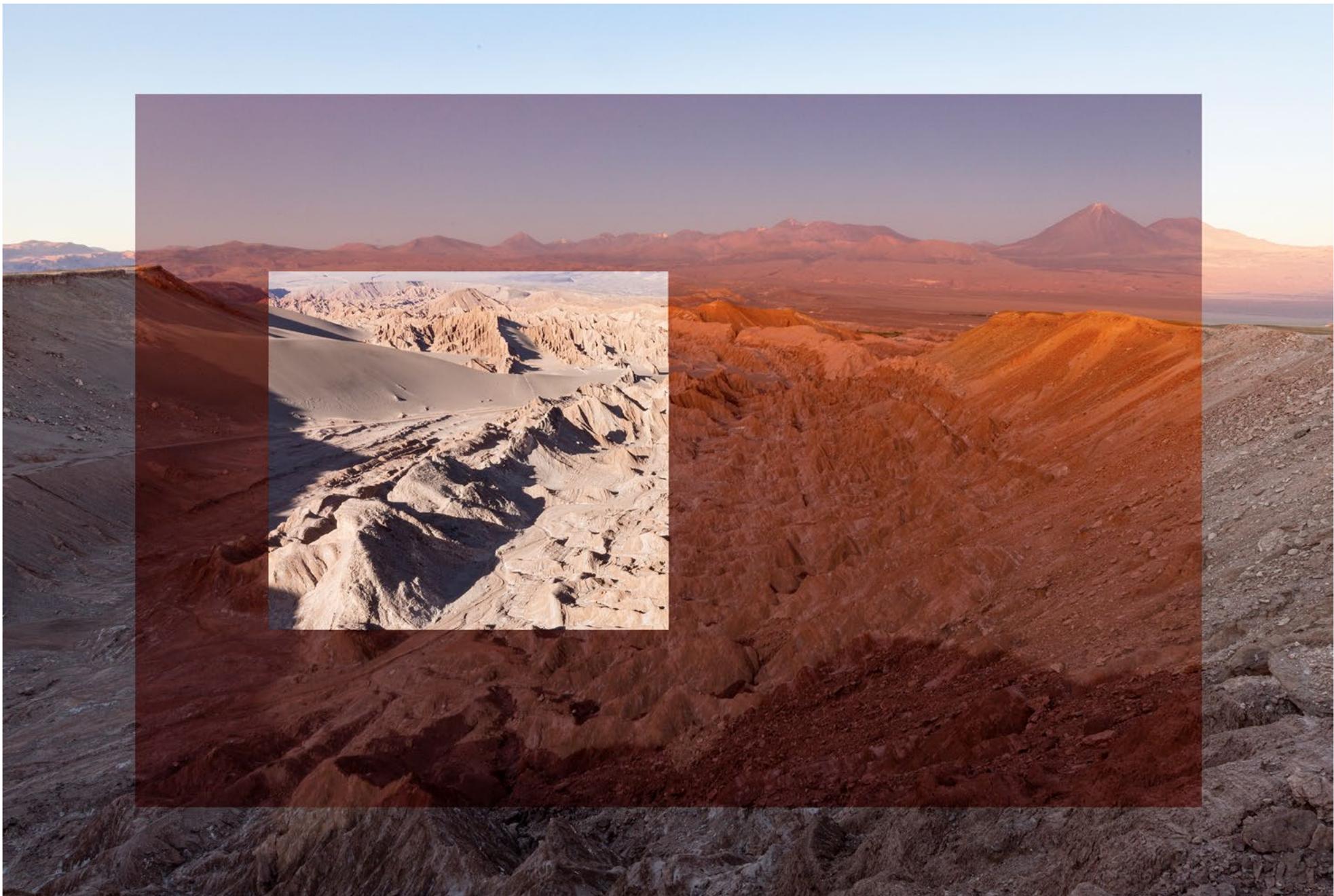
Jp Accacio | 21/07 - 05:20 - 07:00, 2016 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 21/07 - 17:49 - 20:19, 2016 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 20/07 - 17:09 - 19:23, 2016 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 23/10 - 17:14 - 19:27, 2019 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 30/10 - 18:24 - 19:36, 2019 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 01/11 - 19:37 - 02/11 - 00:10, 2019 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)



Jp Accacio | 27/10 - 18:01 - 20:16, 2019 - 2020
Photographic print, 60 X 90 cm (suggested dimensions)

30/10 - 18:24 - 19:36

video frames [available at <https://youtu.be/i9aUXmvsOos>]



Jp Accacio | 30/10 - 18:24 - 19:36, 2019 - 2020
16:9 video (1920 x 1080p) with 5'11". Color, sound.

20/07 - 17:09 - 19:23

video frames [available at <https://youtu.be/WST96r5yXK0>]



Jp Accacio | 20/07 - 17:09 - 19:23, 2016 - 2020
16:9 video (1920 x 1080p) with 3'10". Color, sound.

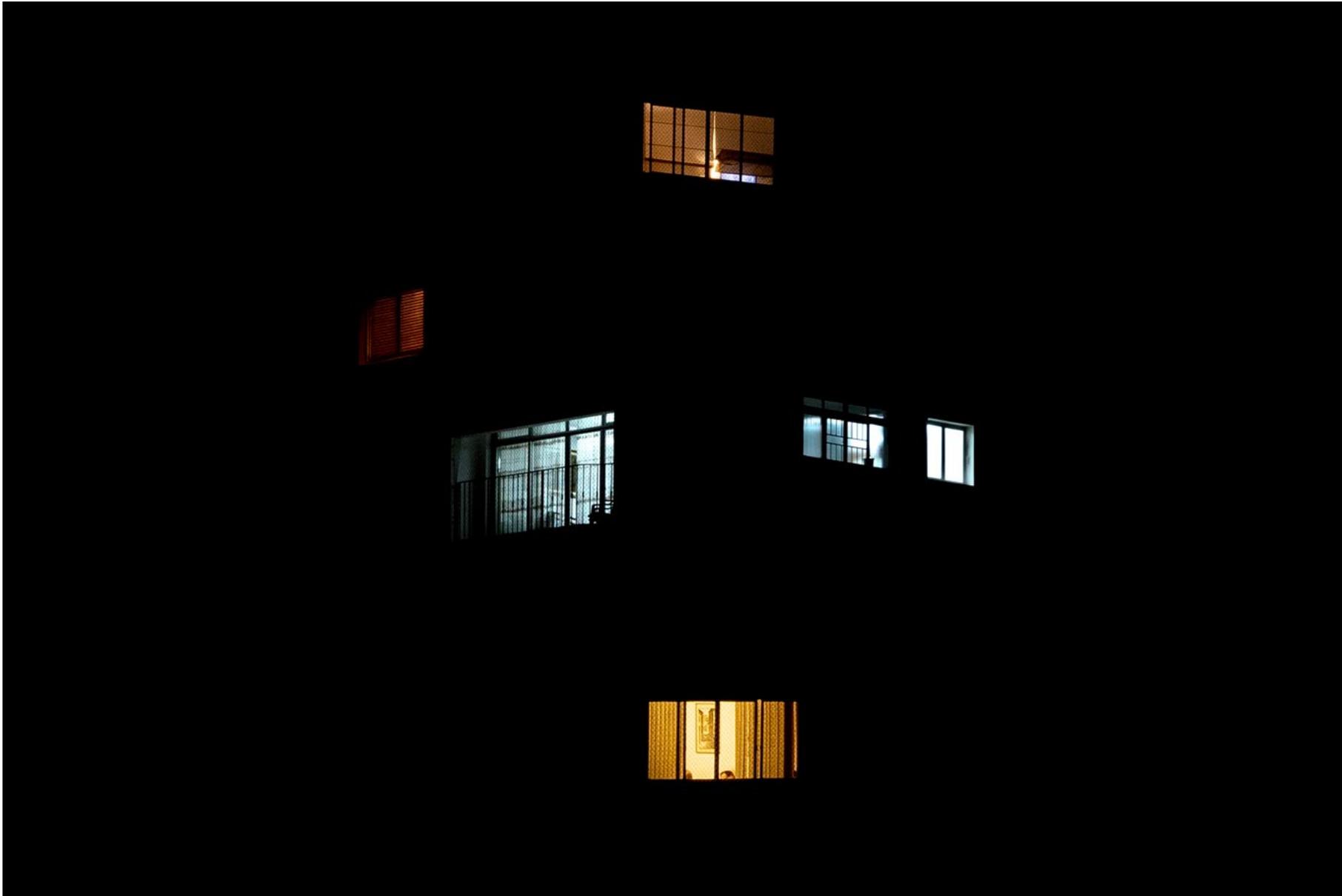
■ TIME, TIME, TIME | about

Time, Time, Time is a series originated from a research that has been going on since 2012, and which is based on visual studies of time within the photographic and audiovisual fields. In these works, the multiple variations that occur in certain scenes, recorded for an extended period, from the same point of view are explored.

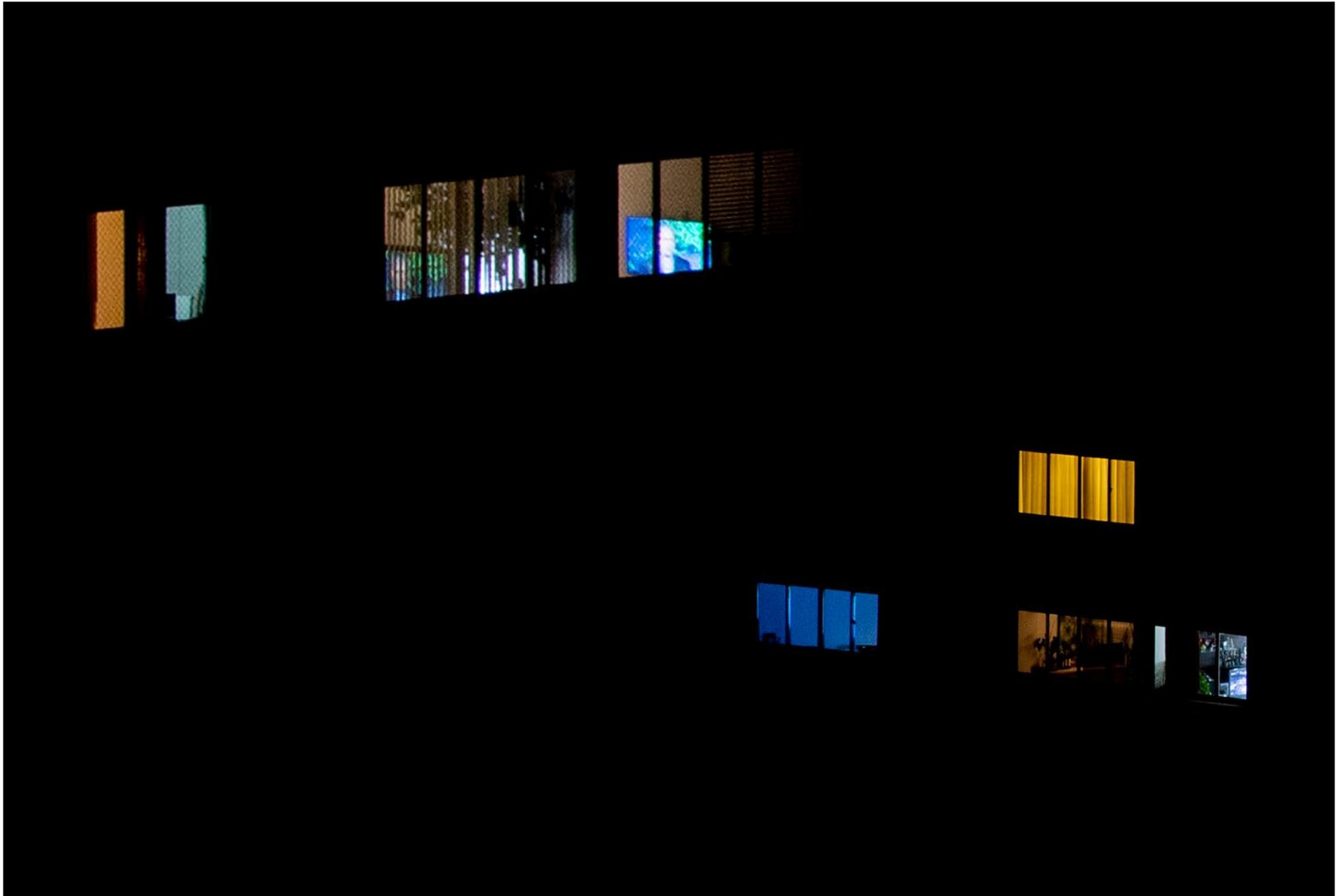
The series addresses the reconfiguring of the traditional and linear notion of time, through fragmented and unusual narratives. Day and night blend and one cannot certainly distinguish dusk from dawn, as a parallel of what happens to us nowadays, when we are asked to experience diverse times simultaneously without being ready to deal with this subversion of classical notions of temporality.

This work also deals with the idea of frontiers stretching and dilution. Not only concerning time but audiovisual media languages borders as well, since the final photographs are composed by assemblies that comprise more than one image recorded at different times. The result of each work are photographs that embodies a temporal narrative close to the medias that use the moving images, such as video or cinema. In this way, the series also addresses and discusses seminal issues related to the photographic language, such as the “decisive moment” or the “frozen time”.

In the videos photographs are also used, which together with the moving images create enigmatic narratives, where the media are blurred and shuffled at all times. The sound layers are also worked in order to emphasize the non-linearity present in the works.



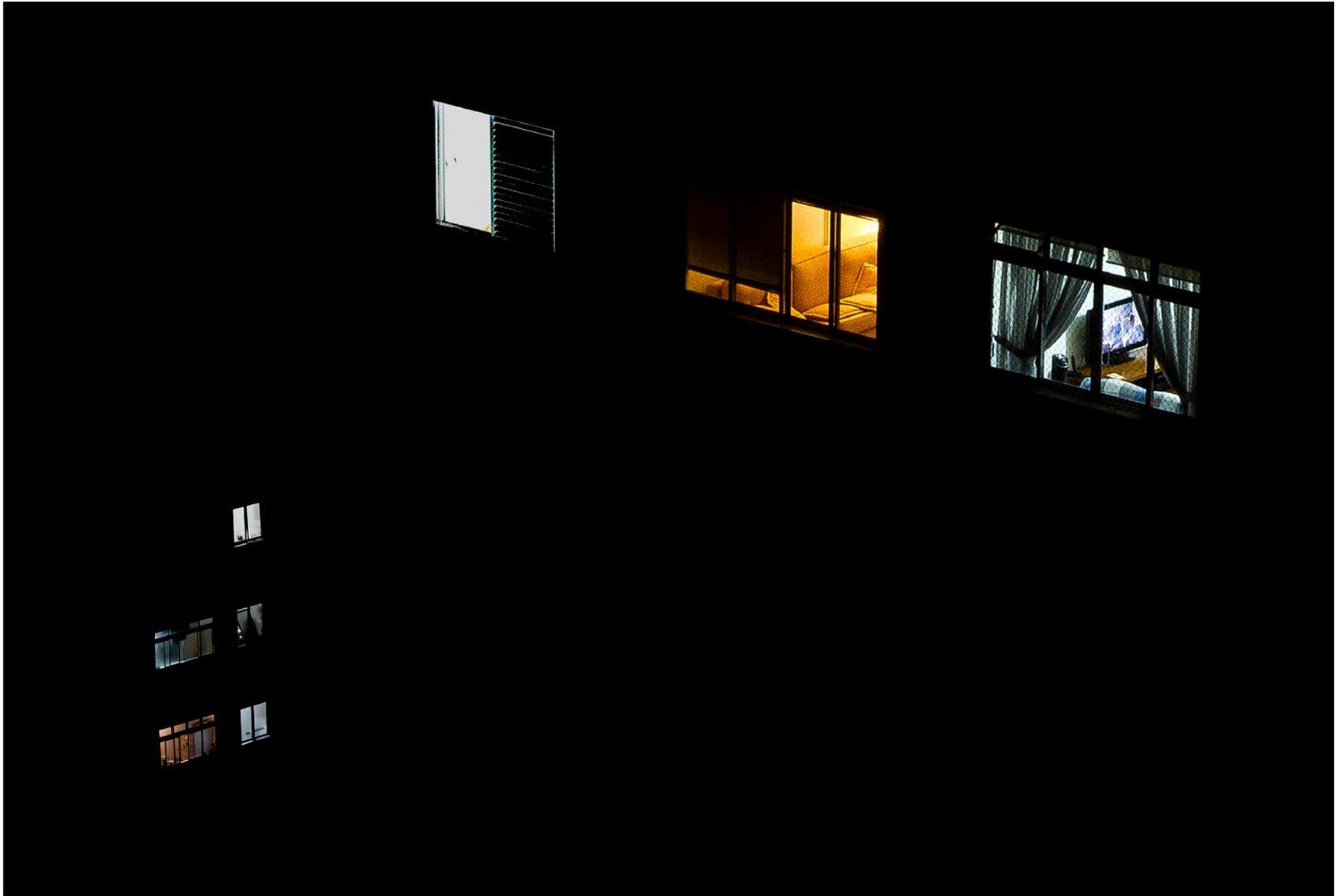
Jp Accacio | untitled, from **Distant Neighbors** series, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



Jp Accacio | untitled, from **Distant Neighbors series**, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



Jp Accacio | untitled, from **Distant Neighbors** series, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



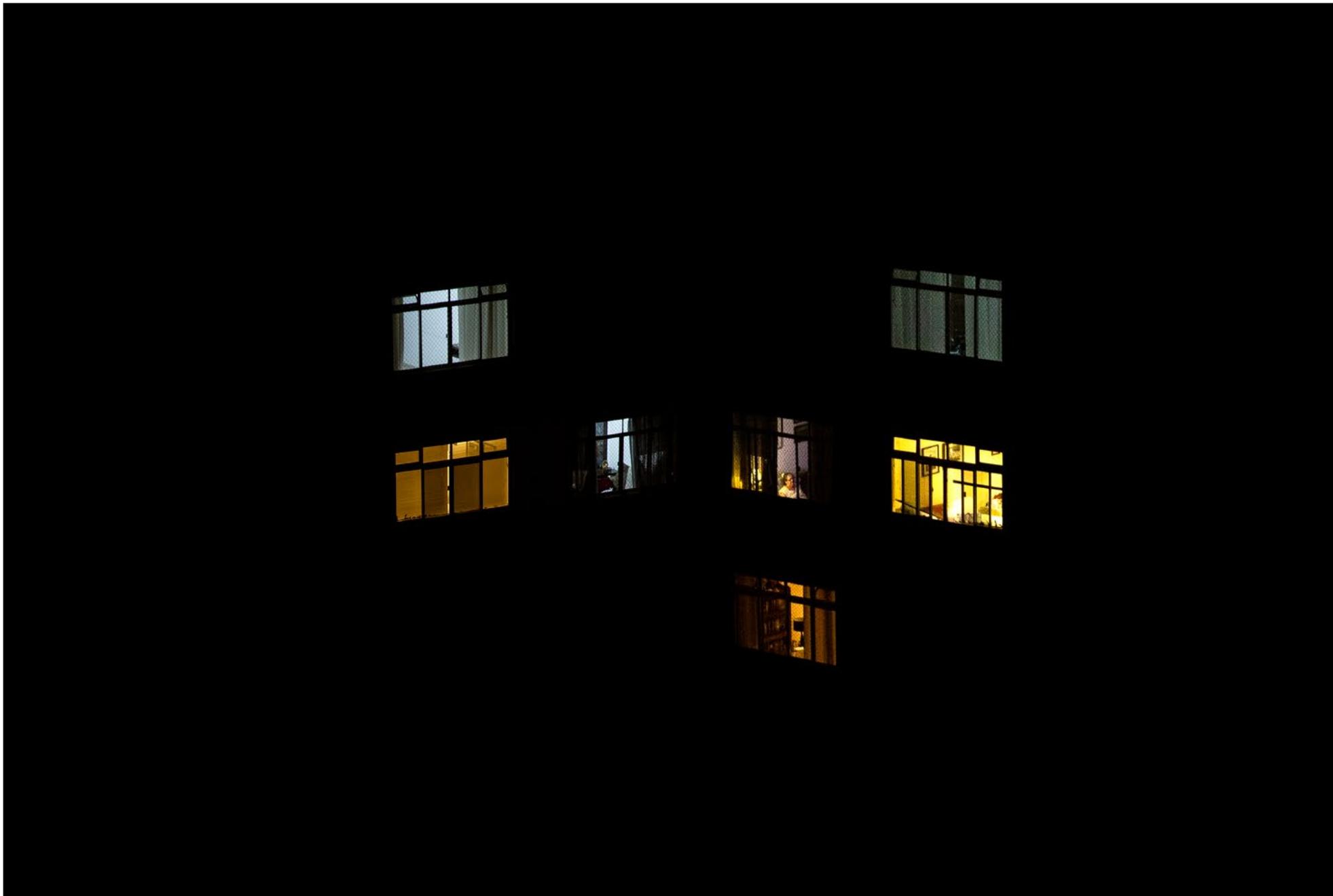
Jp Accacio | untitled, from **Distant Neighbors** series, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



Jp Accacio | untitled, from **Distant Neighbors** series, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



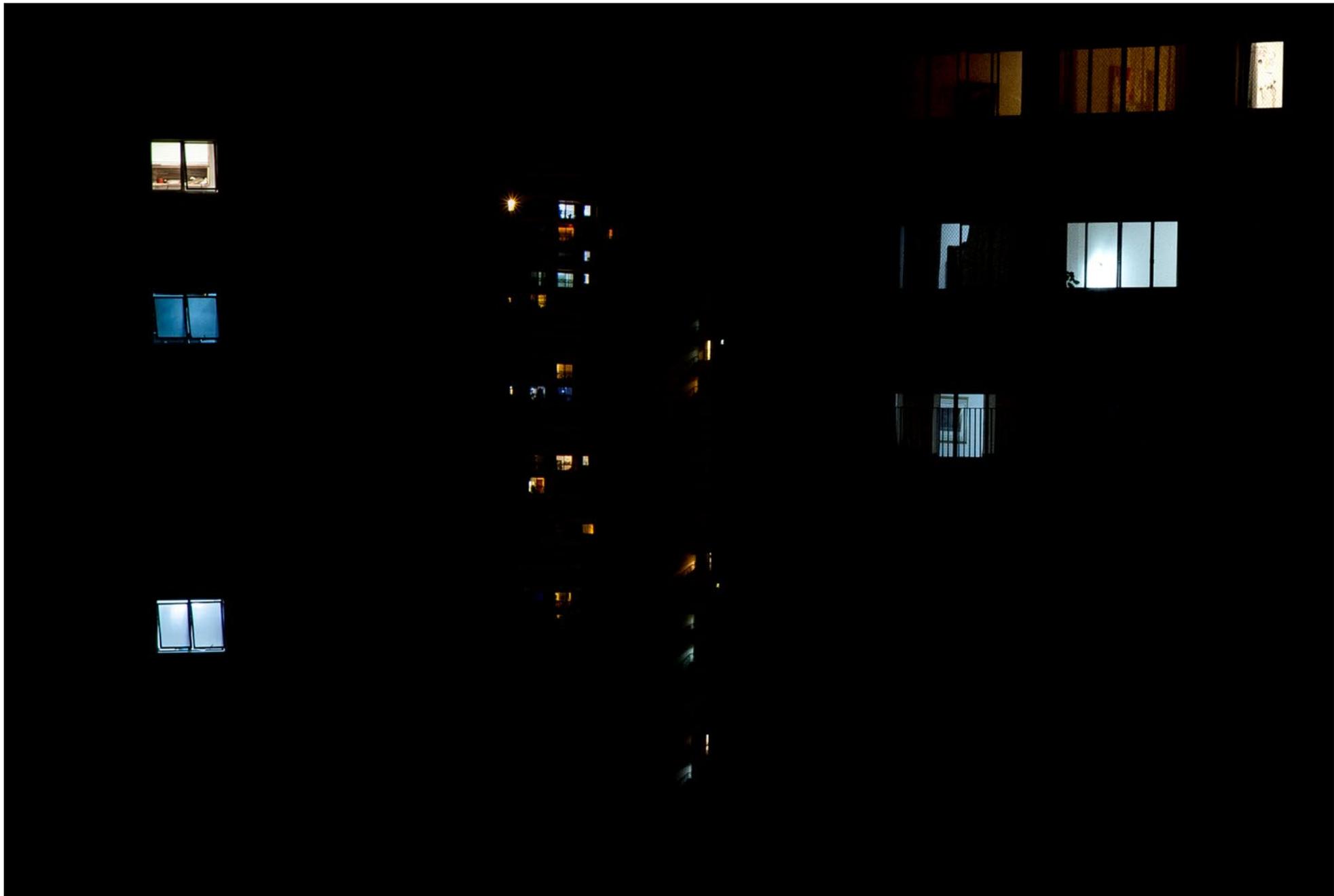
Jp Accacio | untitled, from **Distant Neighbors series**, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



Jp Accacio | untitled, from **Distant Neighbors series**, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



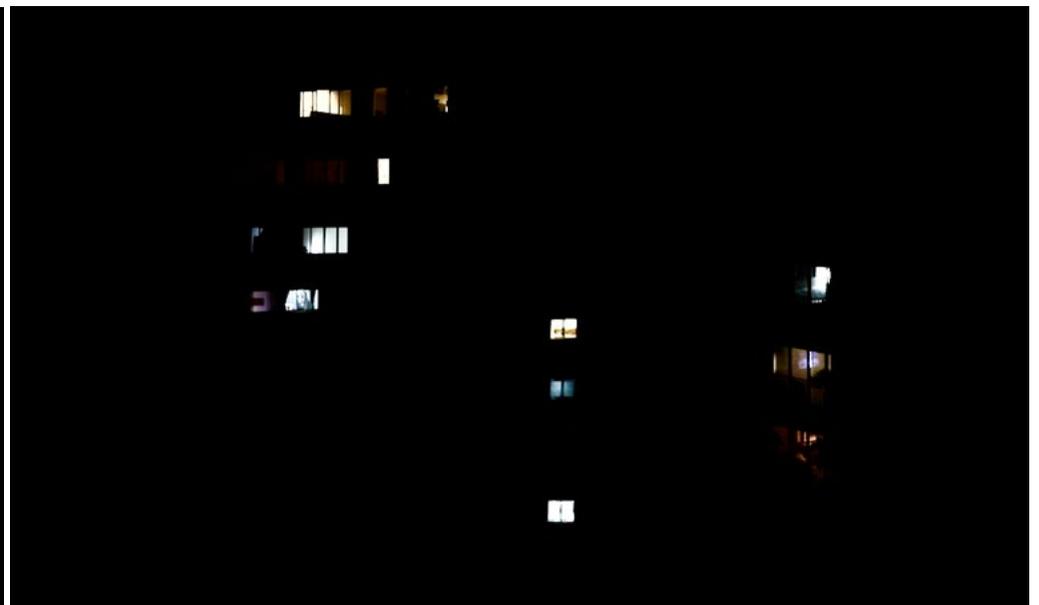
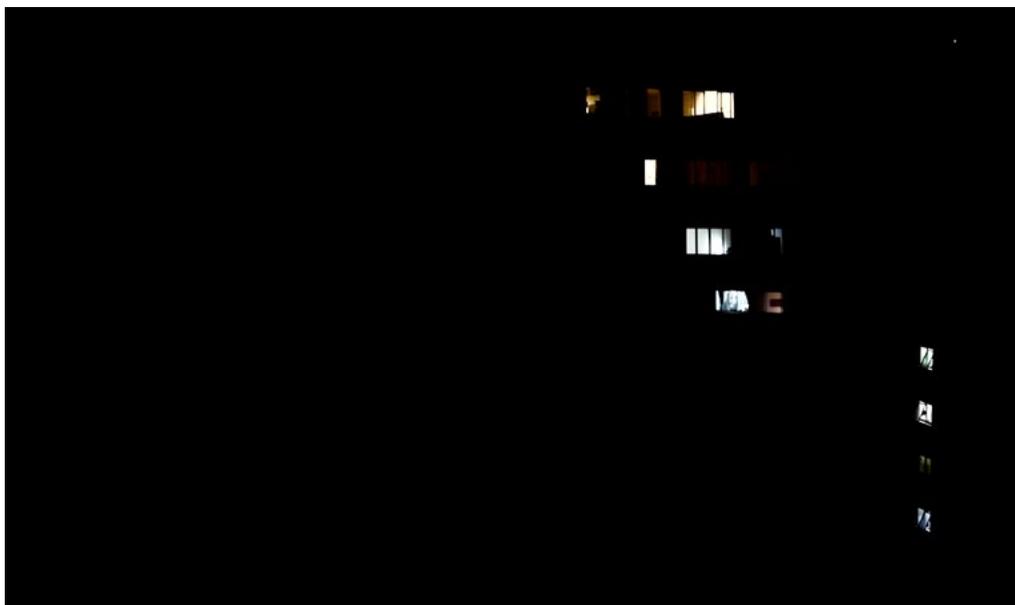
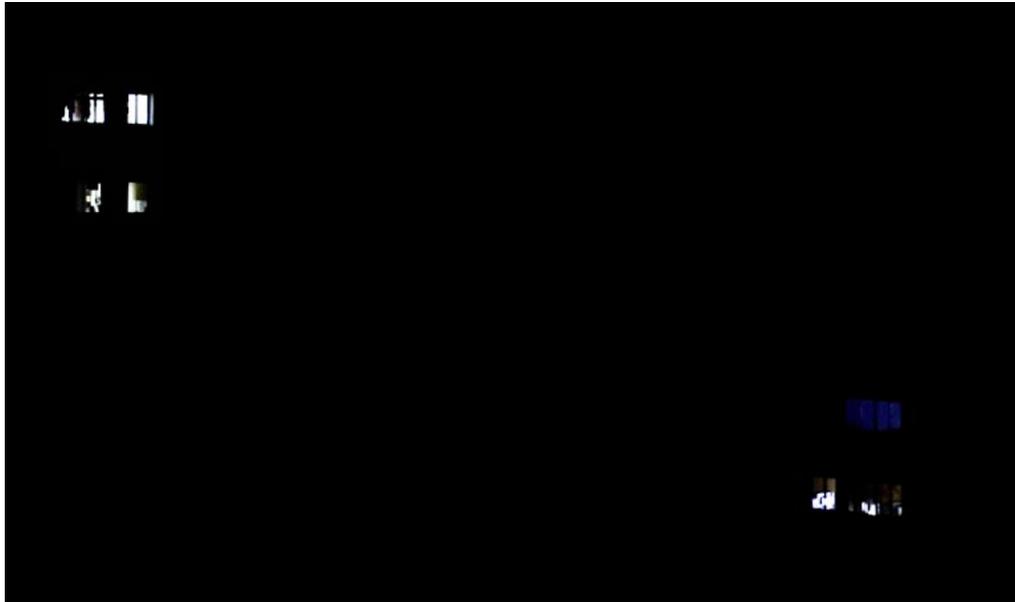
Jp Accacio | untitled, from **Distant Neighbors series**, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.



Jp Accacio | untitled, from **Distant Neighbors series**, 2021
Photographic print, 30 X 45 cm, mounted on a 7cm deep backligh frame.

DISTANT NEIGHBORS

video frames [available at <https://youtu.be/wLGGc9FOfyk>]



Jp Accacio | untitled, from Distant Neighbors series, 2021
Projection of a 16:9 (1920 x 1080p) video with 4'19" on loop. Color, sound.

■ VIZINHOS DE LONGE | about

Distant Neighbors is a series of photographs taken at night showing altered urban landscapes. The final works are assemblies comprising fragments from numerous different photographs. This process takes place through collages where different environments are cut out and then reconfigured, resulting in sets that in reality are impossible.

The work's proposal is creating simulated ambiences and neighborhoods, bringing in environments that we can glimpse at distance, inhabited by unknown neighbors but that seem closer now, from the perspective of a far and lonely gaze, in a context boosted by social isolation.

The skewed architecture and the images' weirdness and deformities draw a parallel with the unstable scenario in which we live in, where everything seems to float in a distorted and out of place way, being part of a narrative that touches on surreality and fiction.



Jp Accacio | Brief History of Image, 2019 (view of the artwork)
Ancient magic lantern projecting a photographic image printed on acetate.

■ BRIEF HISTORY OF IMAGE | view of the artwork

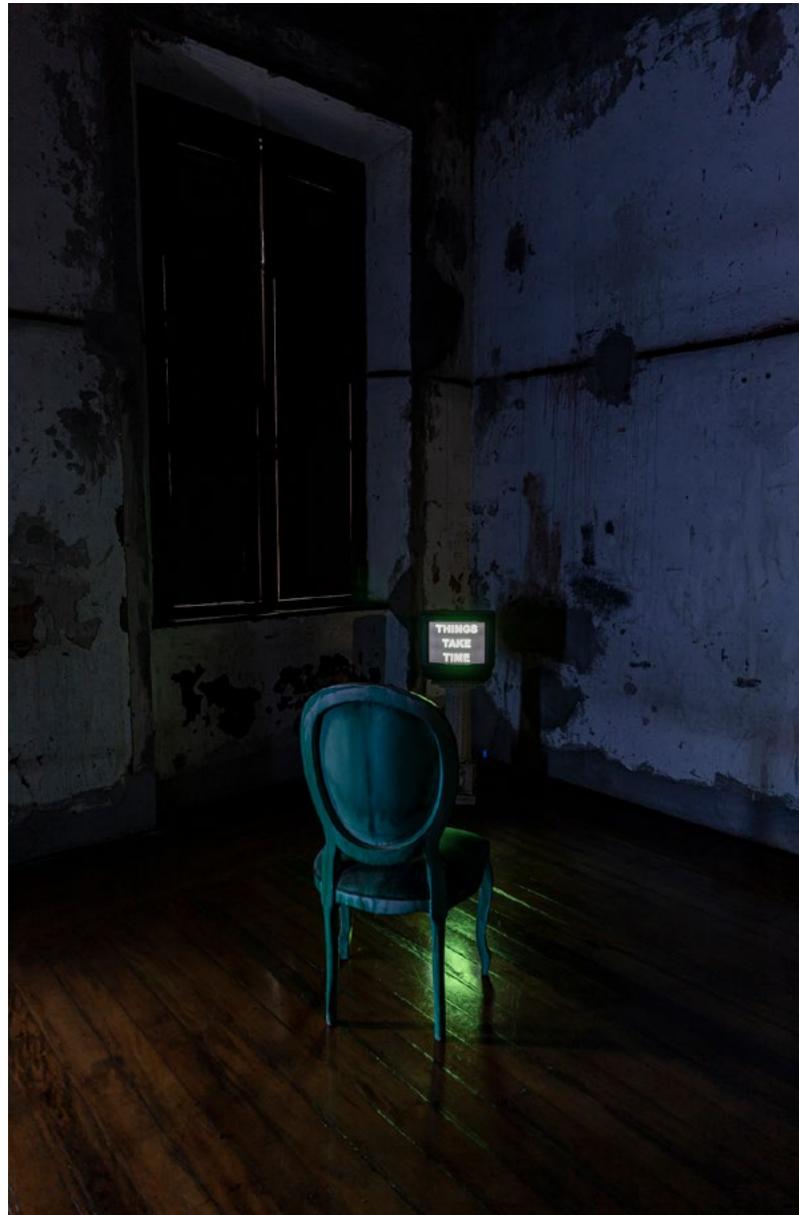


[see more at <https://www.jpaccacio.com/brevehistoriadaimagem>]

■ BRIEF HISTORY OF IMAGE | about

Brief History of Image is a work composed of a magic lantern manufactured in the late 19th century that projects the photograph considered the first produced in history, by Joseph Nicéphore Niepce. The old image, however, is projected pixelated, after a digital retouching process.

When making use of an apparatus from the pre-cinema era such as the magic lantern and which projects an iconic photograph loaded with digital noise, this work seeks to illustrate, in a figurative way, the trajectory of the reproducible image from the advent of photography until the current days.



Jp Accacio | Things Take Time, 2019 (view of the artwork)
Tube TV set with variable dimensions playing a 640 x 480p video with 1'00" on loop.

■ THINGS TAKE TIME | view of the artwork



[see more at www.jpaccacio.com/thingstaketime]

■ THINGS TAKE TIME | about

Things Take Time is a tube TV set that emulates an analog clock. Every minute completed, a written message that lasts one second appears on the screen. In the remaining time, only the audio is transmitted by the device.

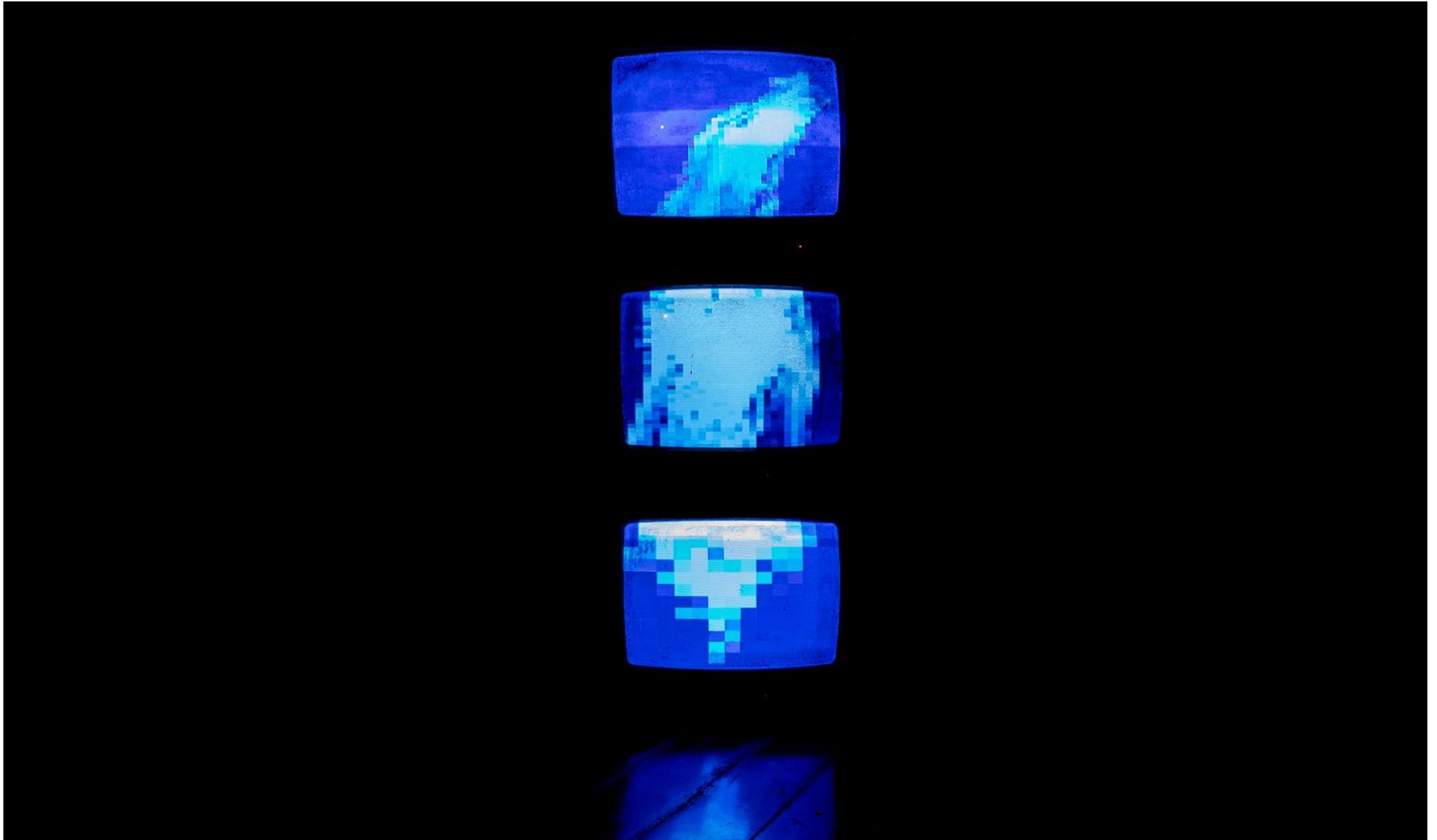
This work addresses several reflections on chronological time and the time of things.

At first, there is the understanding that a measurement imposed as a rule (one minute) can be experienced in very different ways depending on the recipient, the environment and the way the work is observed.

How long does a minute last? What is the level of deformity of this time established centuries ago in relation to the time we experience in the contemporary world, where the arrival of new technologies increasingly transforms and distorts this ancestral measurement?

The time of things is presented here in the shape of a disused device (a tube TV set) that pretends to be another almost rare equipment (an analog clock), in a fusion resulting in an uncategorized technological object, which presents itself as a new and possible hybrid, but already obsolete.

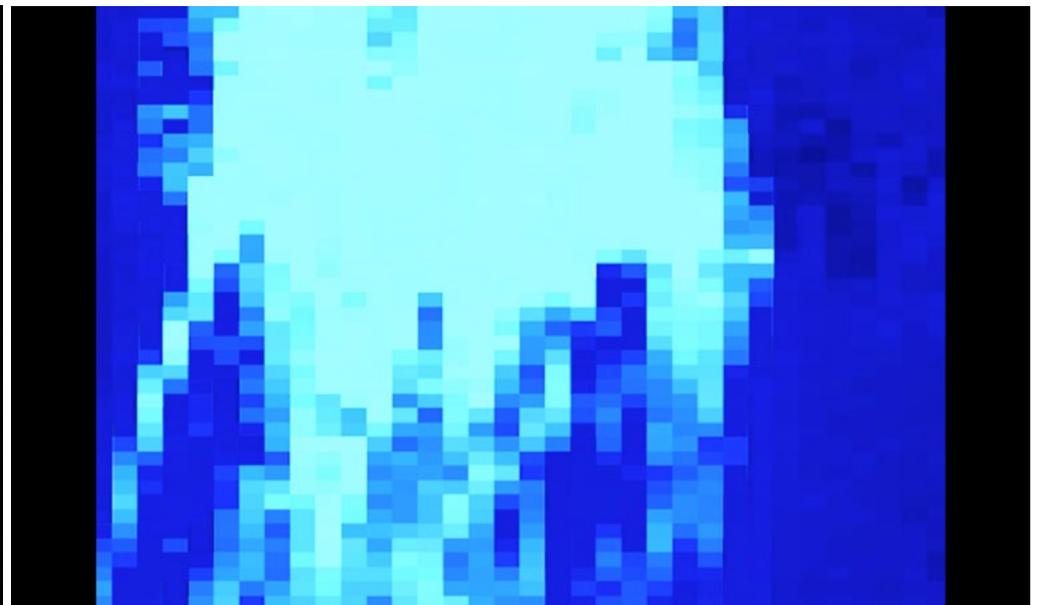
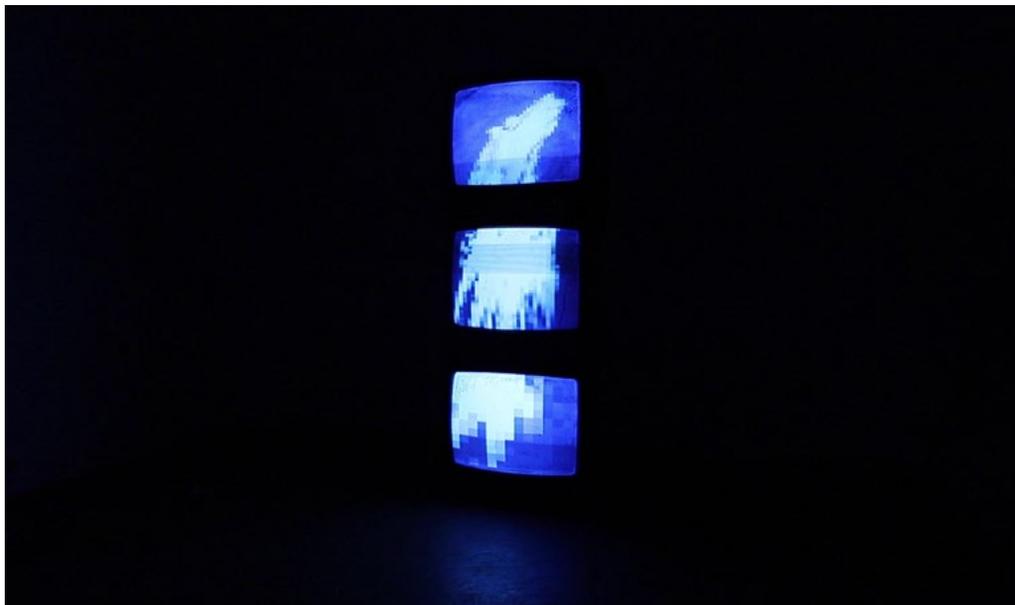
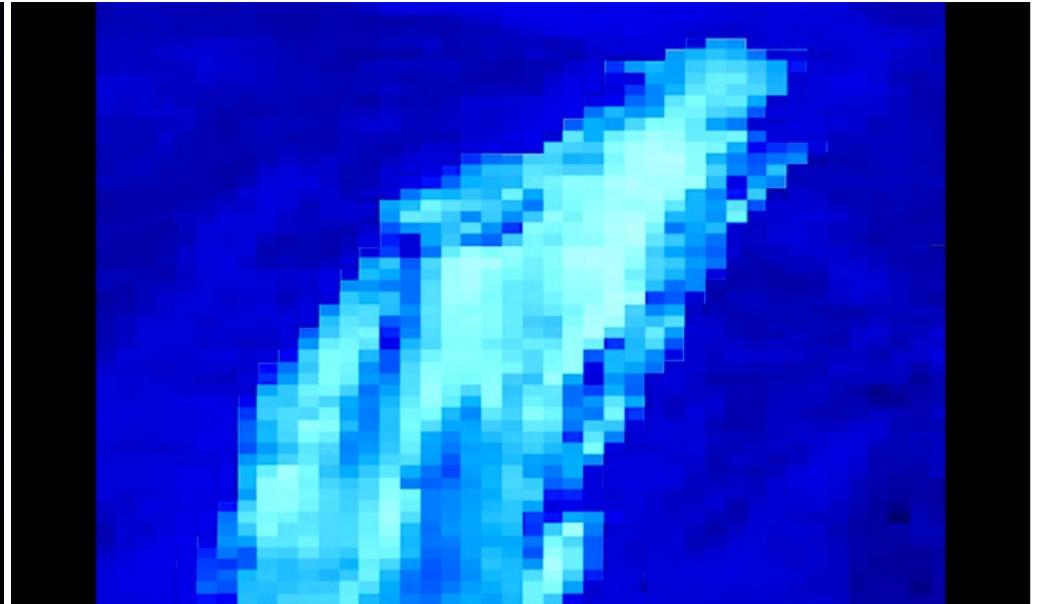
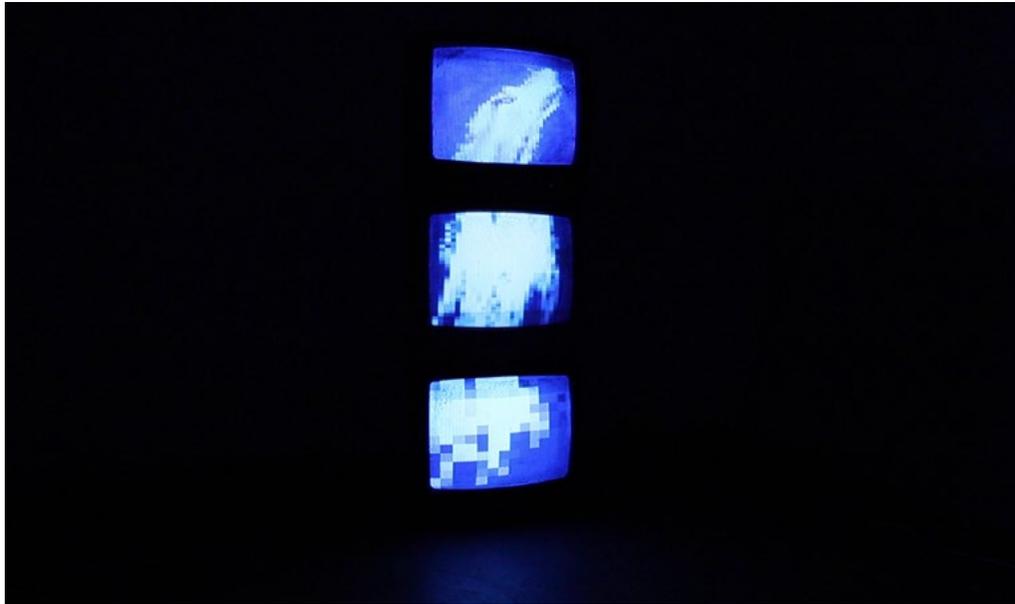
The assembling proposal for the installation contemplates the tube TV set positioned on a base that emulates a Greek column, presenting an environment with kind of a corny and outdated mood where these pieces from such different times seem compelled to live together. It is suggested to place a chair or an armchair so that the public can enjoy the work and literally “sit down watching time go by”.



Jp Accacio | Fall, 2018 (view of the installation)

Audiovisual installation composed by three 29 inch TV sets showing three 640 x 480p videos with 2'26", 2'33" and 2'33" respectively, on loop.

FALL | views of the installation and frames of the videos



[see more at www.jpaccacio.com/queda]

■ FALL | about

Fall is an audiovisual installation composed by three TV sets stacked up one over another, showing a waterfall that when flowing becomes image and sound noises.

The fall is split in three parts, one for each screen. As the water falls the image pixelates and increasingly gains artificial appearance. The sound heard is a blend of the nature environment and common noise interference from out of air TV sets, which is similar to water falling in great abundance, broadening the ambiguity when distinguishing the present elements.

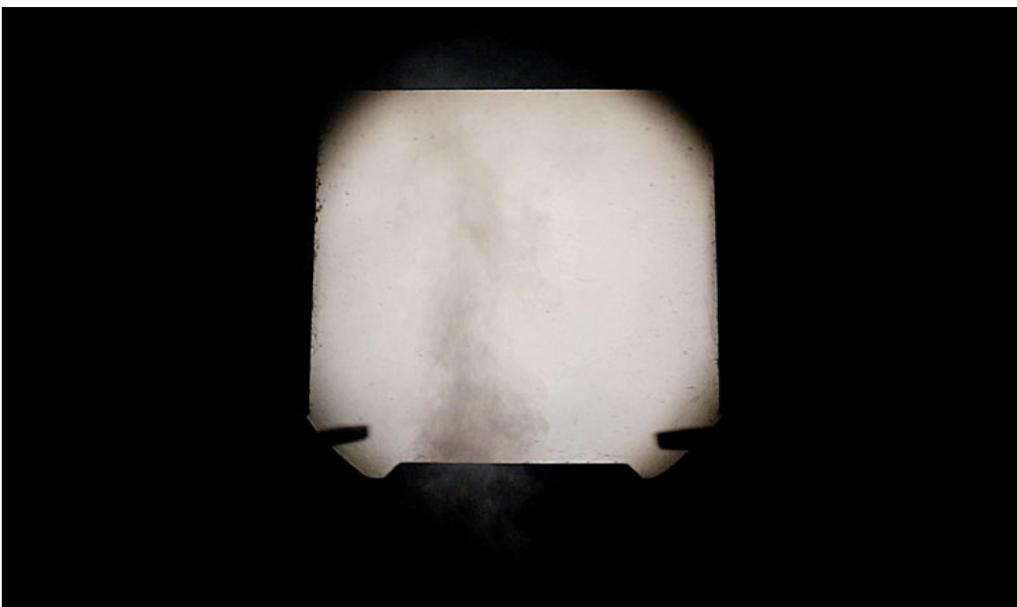
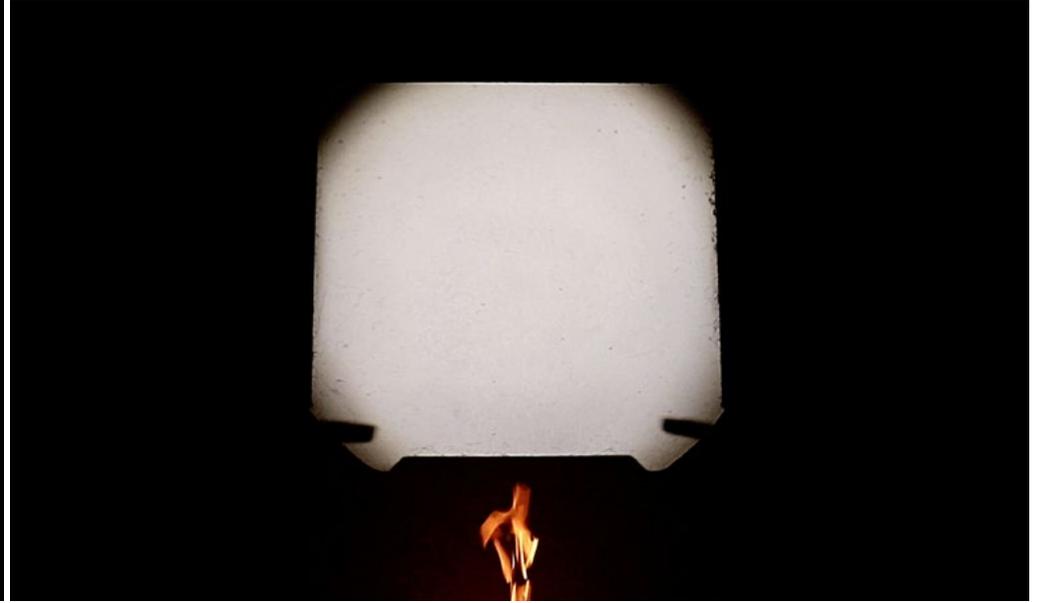
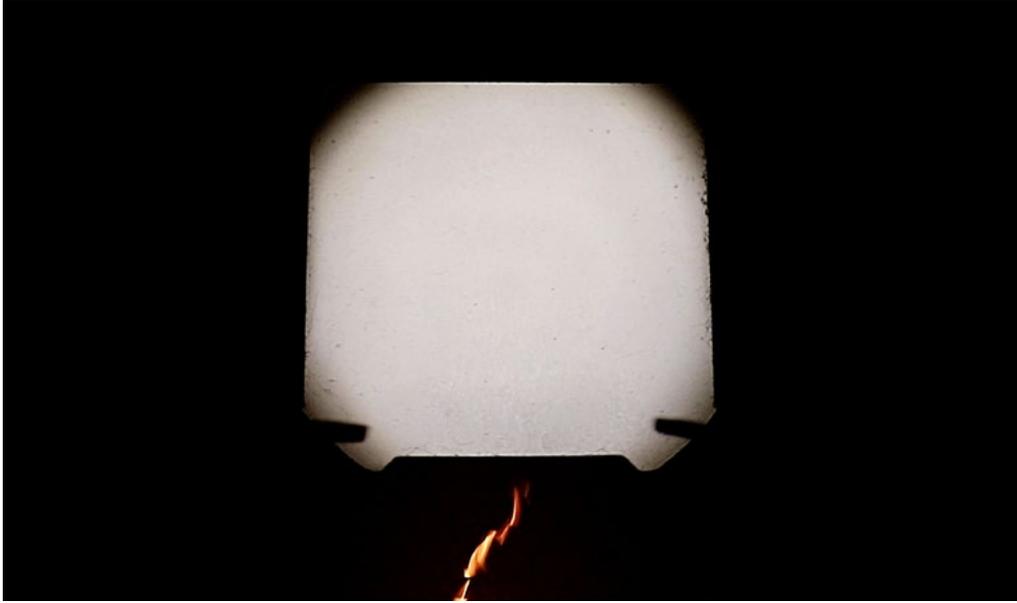
The idea of this artwork emerged from observing some parallels between the image of a waterfall previously recorded and audiovisual static and noise. These similarities take place both in the audiovisual and, in a conceptual way, towards human and technologies development.

Throughout image, sound and objects dialog some aspects are covered in this work. Among those there are the even dimmer border between the natural and the artificial and further on the matter of the widespread contamination of both media and technology as well as the environment. The old TV sets contribute to this collapsed, decadent and falling character.



Jp Accacio | The Much I Miss It, 2018 (video frame)
Projection of a 1920 x 1440p video with 8'53" played on loop.

THE MUCH I MISS IT | video frames

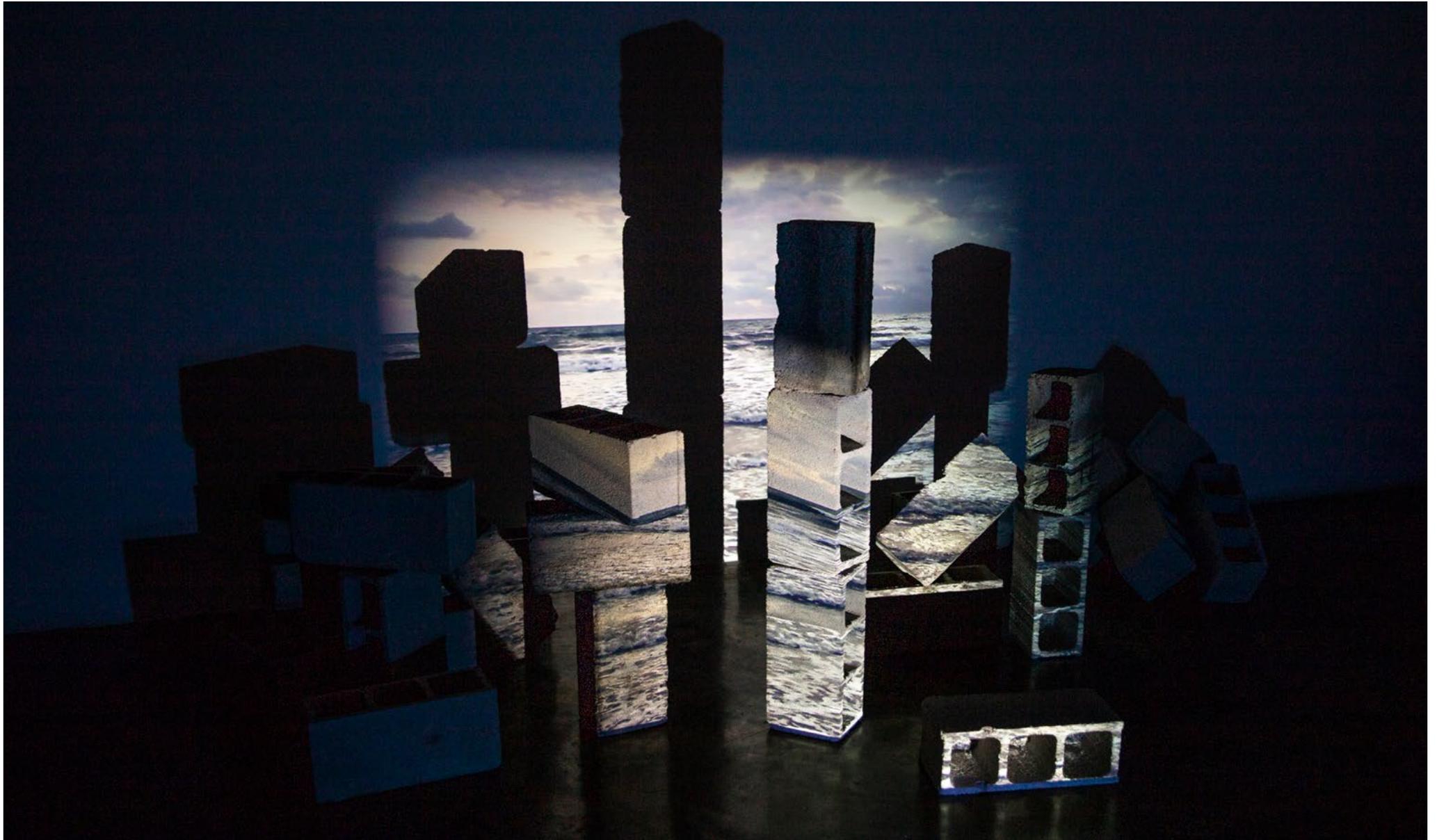


[video available at www.jpaccacio.com/afalta]

■ THE MUCH I MISS IT | about

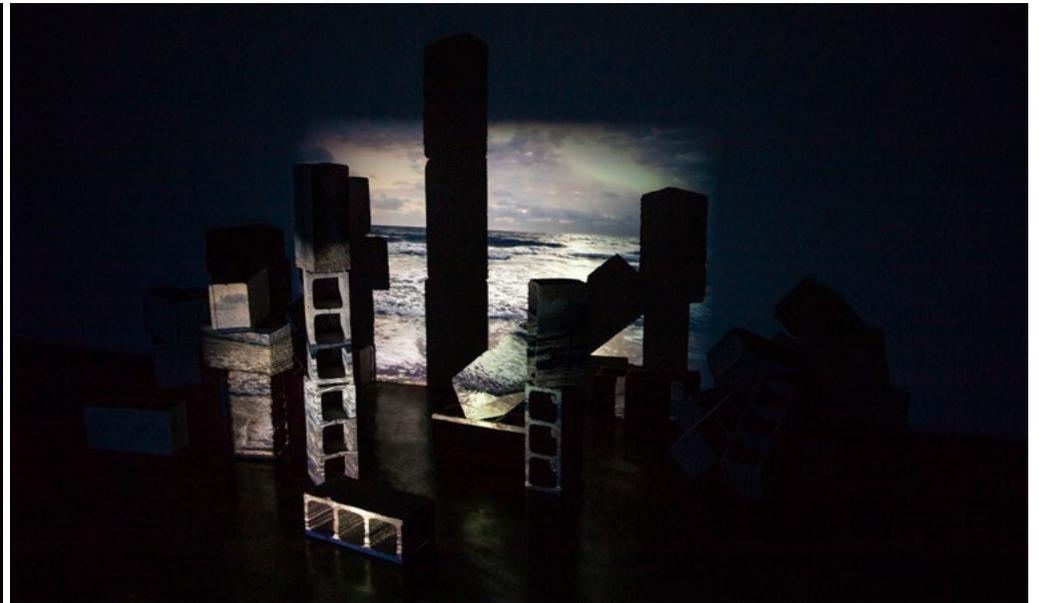
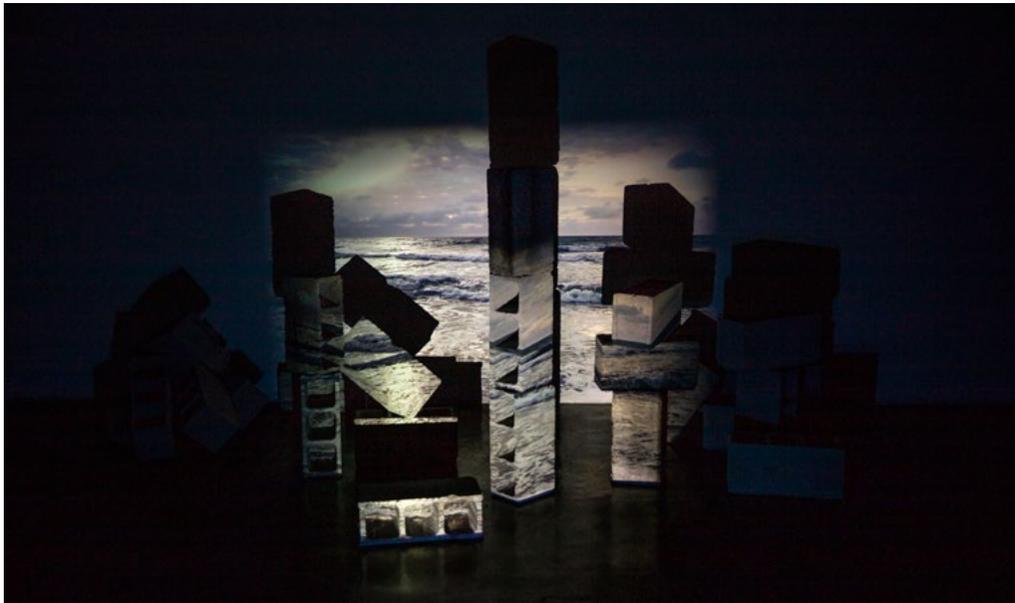
The Much I Miss It is a video that shows the window light of a slide projector working and switching without images. Under this light frame a small fire begins and finishes by not interfering on the action that happens above it.

Inspired by the fire that destroyed Rio de Janeiro's Nacional Museum in 2018 this work proposes antagonistic reflections. On the one hand questions related to carelessness, deletion and loss are presented, both in the material sense as on the memory context. On the other hand there is also an idea of flow and continuity that rules our way of life, wherein we program ourselves for the necessity of proceeding in a mechanical way, despite the significant and meaningful events and facts taking place around us.



Jp Accacio | Marmúrio, 2018 (installation view after the performance)
Audiovisual installation composed by concrete bricks and HD video (16:9) with 8'53" projected on loop.

■ MARMÚRIO | views of the installation before and after the performance



[see more at www.jpaccacio.com/marmurio]

■ MARMÚRIO | about

Marmúrio is an audiovisual installation that comes from a performatic act. The work is formed by a small concrete brick wall having an image of sea projected on it. The performance consists of the gradual removal of the bricks, that are placed on the sides and in front of the space, in order to form a new spatial relation between image and objects.

At the same time that the wall's removal "frees" the image, the distribution of the bricks in its front blocks the passage of light, producing shadows that resemble new buildings that are being built.

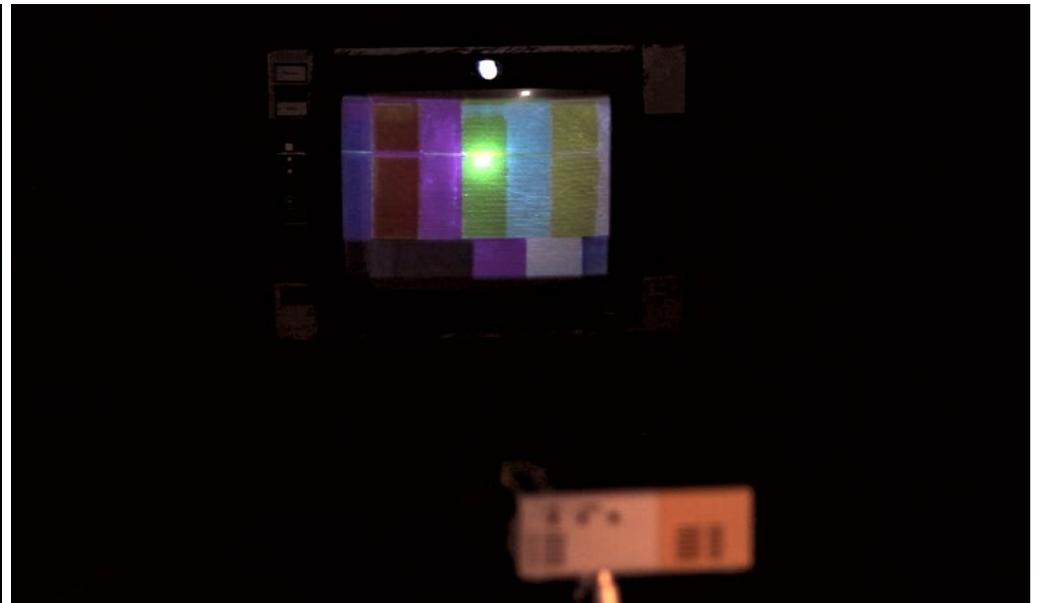
The name of this work comes from the Portuguese words "mar" (sea), "muro" (wall) and "murmúrio" (murmur), the last one meaning the continuous noise of the sea waves or of the running water.



Jp Accacio | Talk To Me, 2018 (view of the installation)

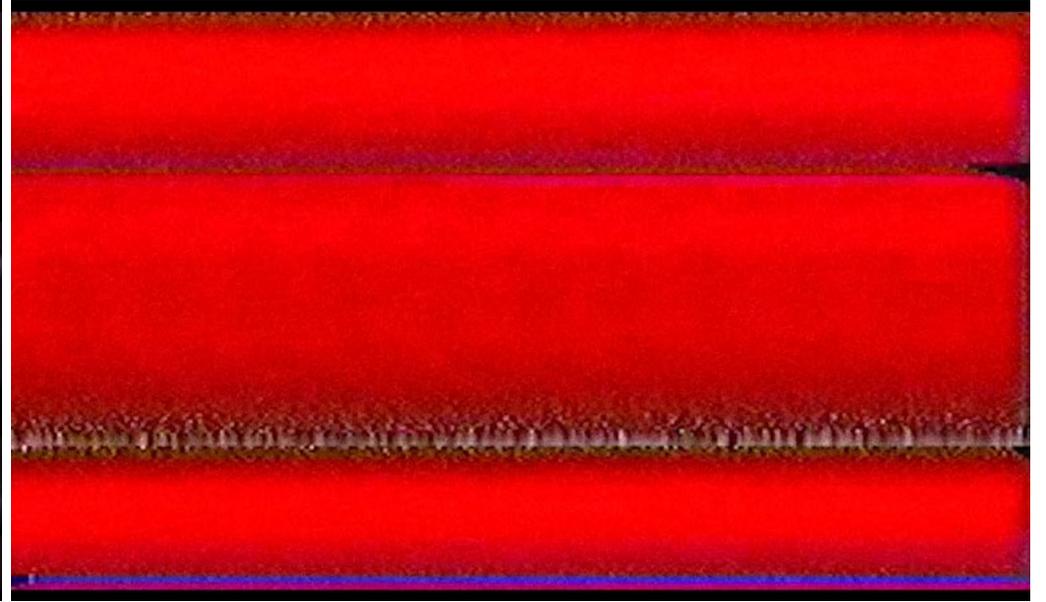
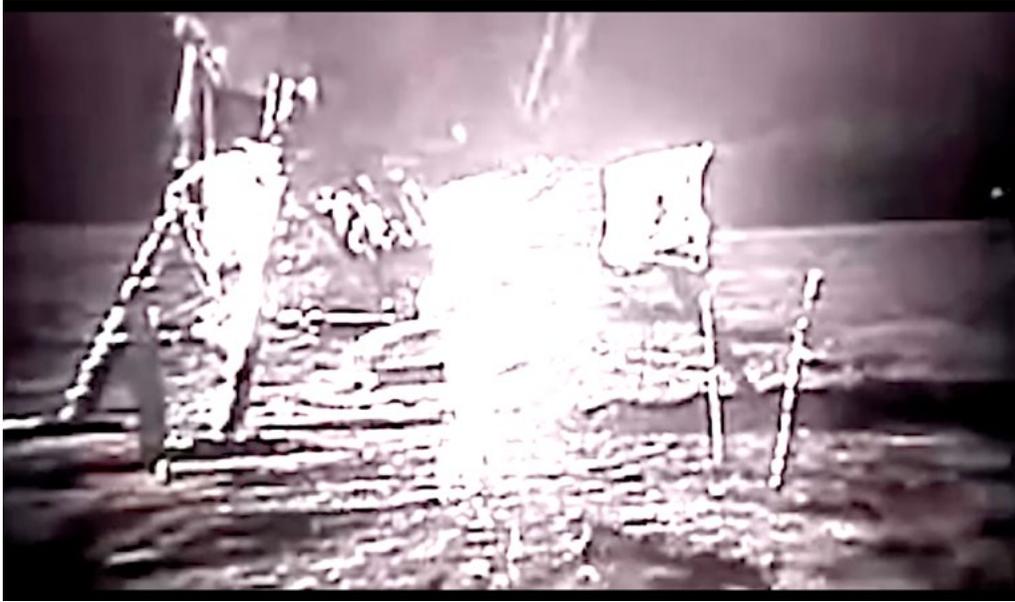
Audiovisual installation composed by mini projector, mini tripod, old TV set and 640 x 480p video with 3'41" played on loop.

TALK TO ME | views of the installation



[see more at www.jpaccacio.com/falacomigo]

TALK TO ME | frames of the video that composes the installation



[video available at <https://vimeo.com/284009276>]

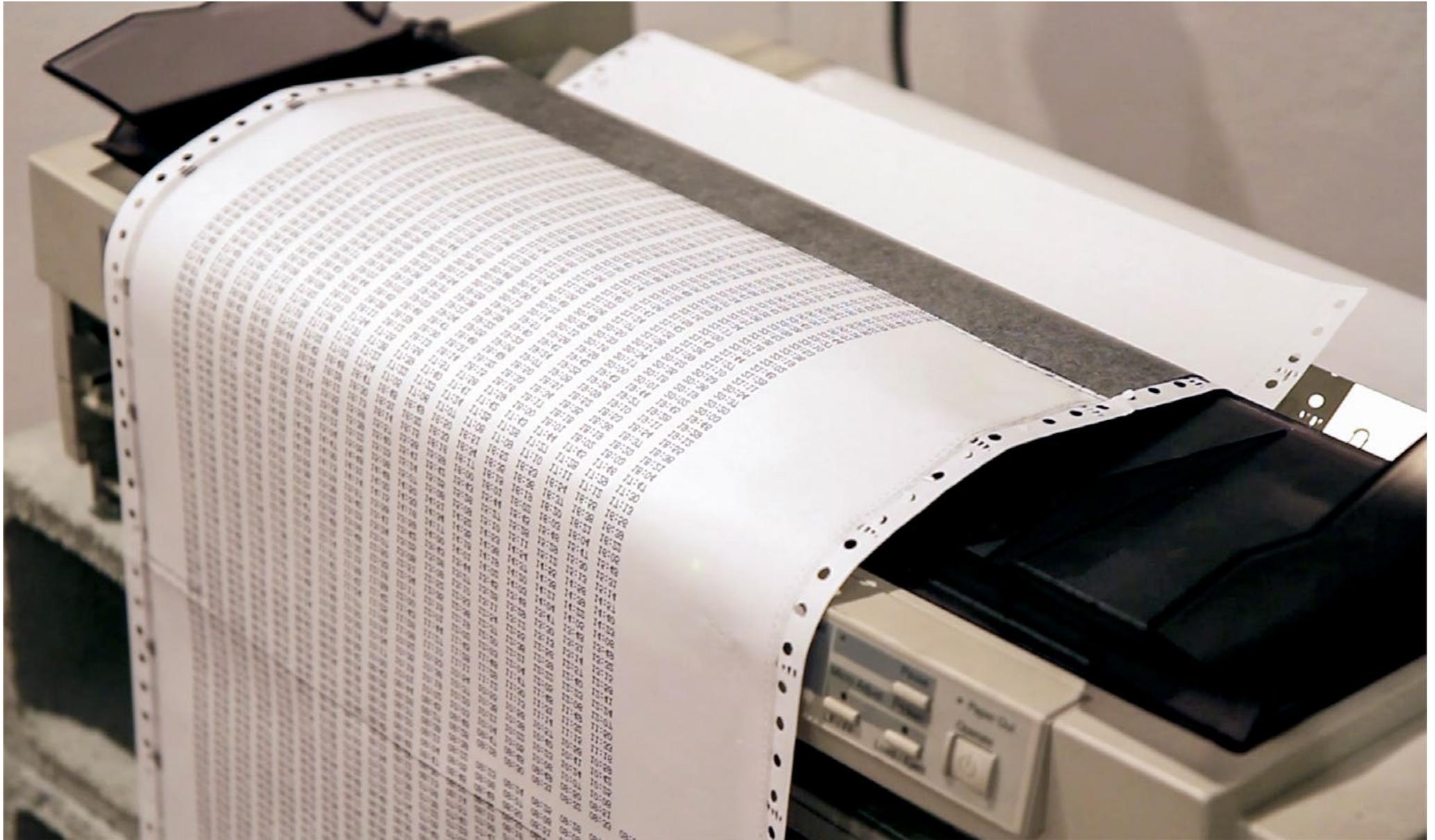
■ TALK TO ME | about

Talk To Me is an audiovisual installation formed by a mini projector that emits images over an old TV set which doesn't work anymore.

This work investigates the dialogue possibilities among different devices from different times, from the understanding of the growing ephemeral character of goods and technologies, and their fast disposal and abandonment. Therefore, the conception of a talk between two differently aged devices with different working patterns provides them a new alternative of use and afterlife.

The content projected on the TV set is a video that shows an image full of interferences, very common on old televisions, interleaved by flashes of iconic scenes from Brazilian and Worldwide TV history.

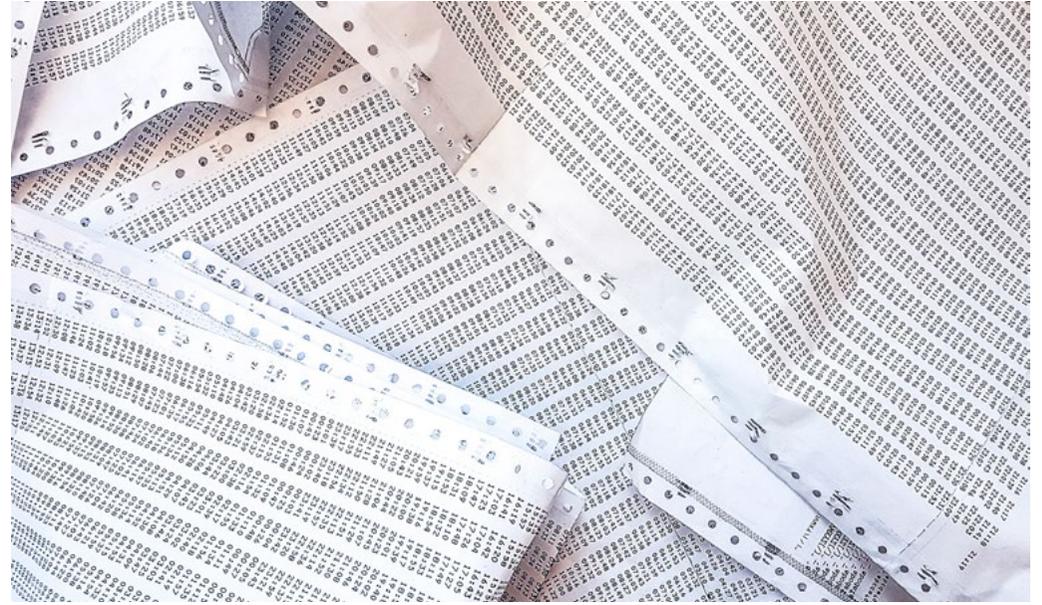
As if in an agony and overthrow state, the old set tries to survive, but in order to make this possible it depends on an external, contemporary device, that apparently gives it back its vital functions. Therefore, what actually happens it's just a projection of something that once was native for itself.



Jp Accacio | Time Machine, 2017 (detail)

Audiovisual installation composed by a dot matrix printer, raspberry single-board computer, continuous feed paper and concrete bricks.

TIME MACHINE | views of the artwork



[see more at www.jpaccacio.com/maquinadotempo]

■ TIME MACHINE | about

Time Machine is a dot matrix printer that, while it's turned on, uninterruptedly prints time minute by minute. The continuous feed paper accumulates in space, as a way of materializing the passage of time. Printed sheets of carbon paper are also generated and piled up at the device's back part, as a negative version of what can be seen from the front.

At a time when days and years run faster and faster the artwork suggests that we literally stop to watch time pass. The machine also reflects a common condition to many working individuals of contemporary societies, functioning in an uninterrupted and bureaucratic way, in order to perform a single function and often aging in this circumstance.

Instead of the time machines from movies and books, always endowed with a character of fantasy and a certain trait of freedom, this Time Machine works to show the opposite bias.



Jp Accacio | Passage #1, 2017
Photographic print, 66 X 100 cm (suggested dimensions)



Jp Accacio | Passage #5, 2017
Photographic print, 66 X 100 cm (suggested dimensions)



Jp Accacio | Passage #2, 2017
Photographic print, 66 X 100 cm (suggested dimensions)



Jp Accacio | Passage #3, 2017
Photographic print, 66 X 100 cm (suggested dimensions)



Jp Accacio | Passage #4, 2017
Photographic print, 66 X 100 cm (suggested dimensions)

■ THIS WAS, IS AND WILL BE | about

This Was, Is, and Will Be is a series of photographs of private places, taken over a period of time that varies from hours to two or three days. The final works are formed by countless fragments of photos of the same scene, taken at different moments. The results are views of familiar places and situations that also provoke a sense of disorientation and produce an effect of doubt and illusion, in an experience of exploration and expansion of temporal and visual possibilities, within the photographic narrative.

The concept of this work came from the idea of presenting, through a language taken to be static and frozen, a singular temporality, in a sort of archaeological exploration – visual and mnemonic - of common places where we live and spend most of our lives.

Furniture, flooring, tiles, walls and carpets shelter long and extensive time, with its marks, stains, accumulations and imperfections. The time that ages things and in which we age. The movement of lights, shadows, doors, windows and objects denote daily time, the one that passes every minute in front of us, and which is a sign of our presence and existence.

The time of life and the time of living. In both cases, we often don't perceive them; but one can learn how to see.



Jp Accacio | The Beautiful Closed Alexandre Sequeira's House, 2017 (parcial view of the assembled installation)

Audiovisual installation composed by 2 HD videos (16:9) with 10'54" each one shown on 20 inches monitors, wooden box with door, 12 photographic prints with 10 x 15 cm and 10 x 10 cm and mini speaker.

THE BEAUTIFUL CLOSED ALEXANDRE SEQUEIRA'S HOUSE | frames of the videos



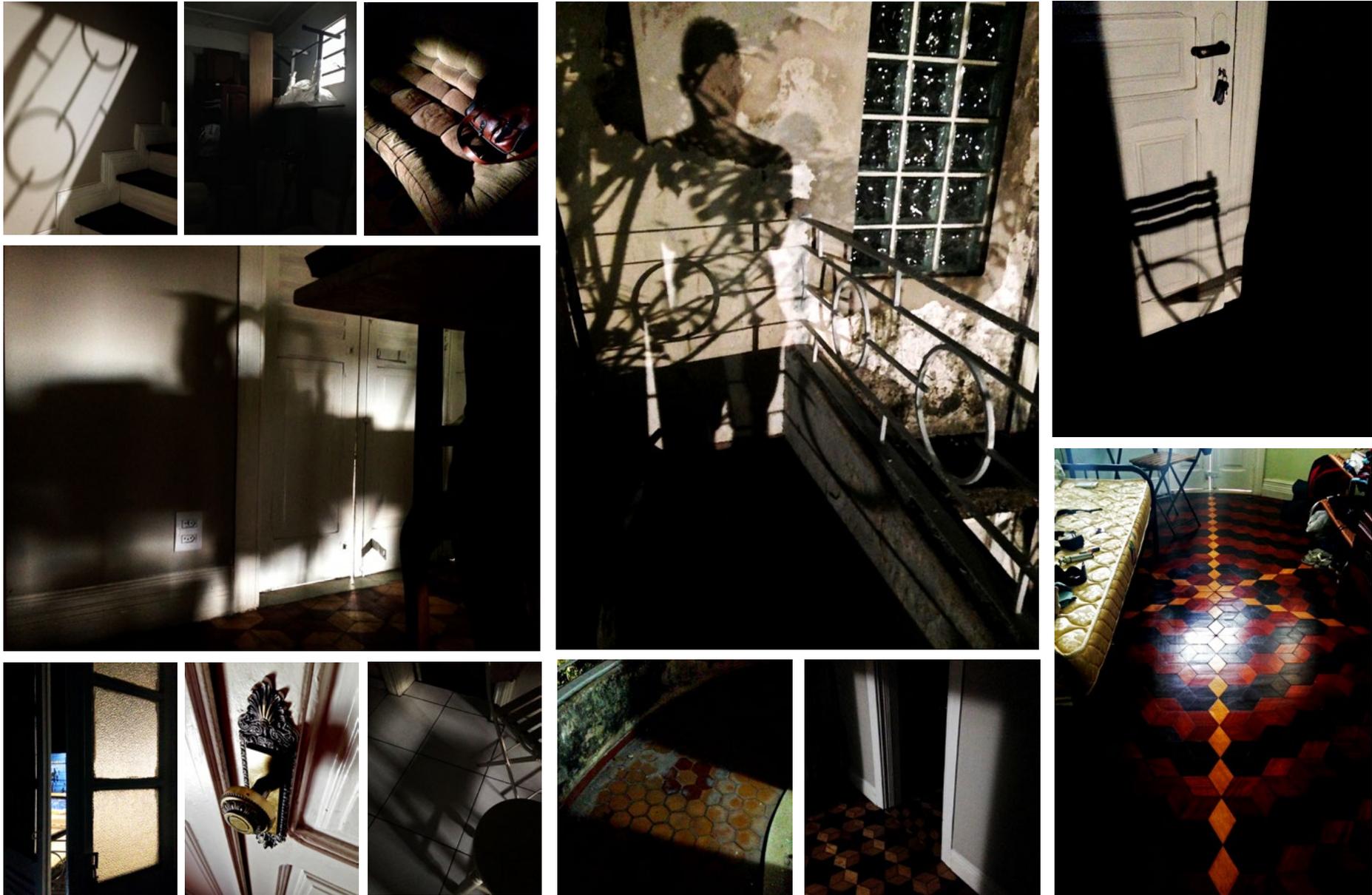
Entenderei melhor o espaço ao observá-lo banhado pela luz do dia, na medida em que os prédios laterais deixarem. Farei fotos de luzes e sombras, pelo celular.



Você fechada.
Eu, escondido.

[see more at www.jpaccacio.com/lcf]

THE BEAUTIFUL CLOSED ALEXANDRE SEQUEIRA'S HOUSE | photographs that composes the installation



Jp Accacio | The Beautiful Closed Alexandre Sequeira's House, 2017
12 photographic prints with 10 x 15 cm and 10 x 10 cm

■ THE BEAUTIFUL CLOSED ALEXANDRE SEQUEIRA'S HOUSE | about

The Beautiful Closed Alexandre Sequeira's House is an audiovisual installation composed by a text, a movie, twelve photographs and a recorded testimony. Two monitors are mounted side by side on the wall. In one of them a film shows an old house, full of objects and memories, closed for a long time, which opens during the narrative. To watch this image is necessary to open the wooden box that houses the monitor. On the next screen is shown a text about the experience of being a guest of this place. Small photographs and the house's dweller audio testimony complete the artwork.

This work originated while I took part in an artistic residency in Belém do Pará (Brazil), at the house of Alexandre Sequeira, a visual artist and researcher. He invited and hosted colleagues to work at Residência São Jerônimo, his family's old house which had a noble past, and that has been closed and swallowed by the city during the last decades.

All the piece was developed from a text I wrote during my staying in the place. It is shown on a monitor as if it was a subtitle of a nonexistent movie, and it can also be seen as a text that illustrates a completely dark environment, and consequently, closed. The next monitor is housed by a wooden box, the door is closed. One can only listen to the audio of the movie, that shows the opening of the house, firstly from its inside and after that to the street. To see the images the box has to be opened, in a role reversal game: the text acquires an audiovisual piece format and it's accessible, while the image is presented covered and blocked by an object that has to be overpassed.

Completing the installation the twelve photographs, made by mobile phone, are set on the wall around a mini speaker, that transmits the dweller's testimony about the house's history.



Jp Accacio | Loureiro Insone, 2017
Photographic print, 53 X 80 cm (suggested dimensions)



Jp Accacio | Deodoro Instone, 2017
Photographic print, 53 X 80 cm (suggested dimensions)



Jp Accacio | Minhocão Insone, 2017
Photographic print, 53 X 80 cm (suggested dimensions)



Jp Accacio | Devesa Instone, 2017
Photographic print, 53 X 80 cm (suggested dimensions)



Jp Accacio | Campevas Insone, 2017
Photographic print, 53 X 80 cm (suggested dimensions)

■ INSOMNIAC | sobre

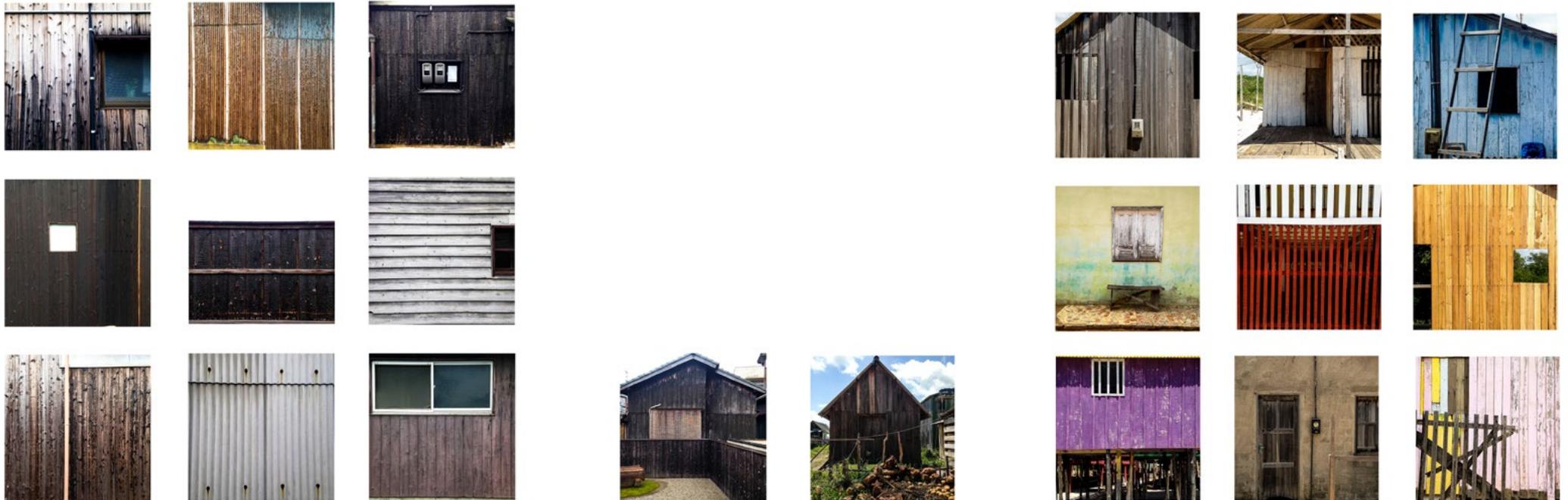
Insomniac is a series of photographs that intends to show in a ludic way one of the most significant aspects of contemporary society, which is our relation with time.

In each work of the present series one and only view is photographed many times within an approximate period of four hours, from the end of the day to nightfall. The final artworks are composed by digital cuts, in the daily images, of all the windows, commercial environments or any other places where people inhabit, work or share the same spaces. These cuts are pasted one by one under a night photograph giving the impression that all of them are “being turned on” and cohabited at the same time.

Through the construction of unusual landscapes a dark empty outdoor world is revealed, opposing to indoor environments which never stop to work or turn off, in an imagery metaphor of a society that abolishes day and night, home and work, personal and collective borders.

Among so many other afflictions and illnesses triggered by new experiences we've been through, insomnia is one of the most common and symbolic. Through the production of these photographic assemblages the intention of the artwork is to illustrate part of the body of questions involved in this new order we live in.

[see the whole series at www.jpaccacio.com/insone]



Jp Accacio | Antipodes, 2015 (view of the two series assembled together)

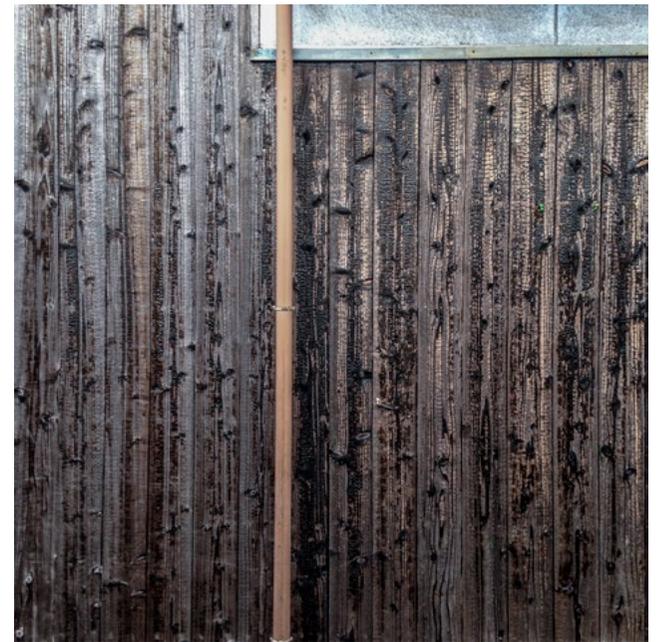
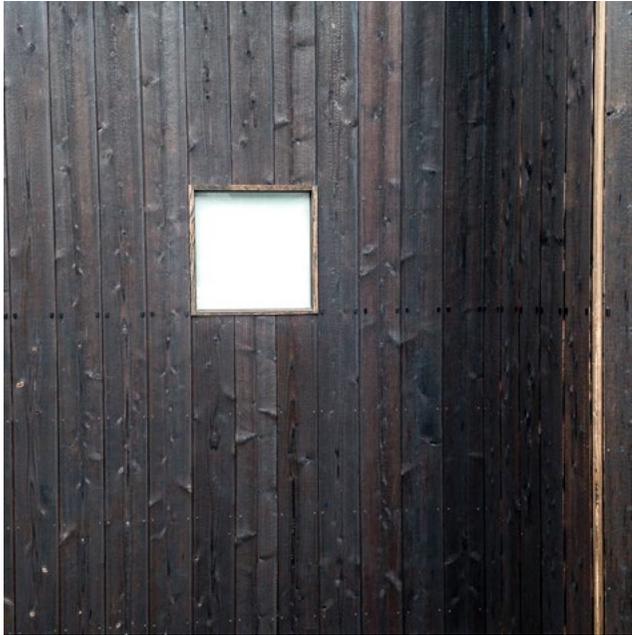
Two polyptychs with 10 photographs measuring 17 x 17 cm each with two HD videos (16:9) with 7'42" and 3'38" length exhibited on loop on 7 inch tablet.



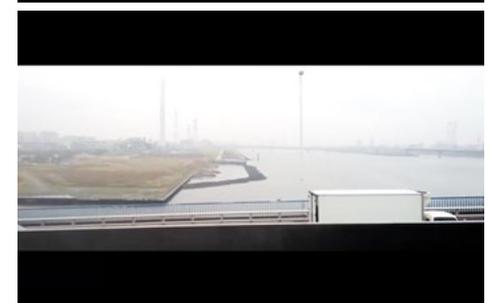
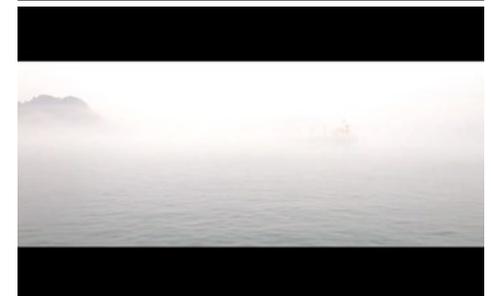
Jp Accacio | Naoshima, 2015 (suggested composition)

Polyptych with 10 photographs measuring 17 x 17 cm each and 7'42" video exhibited on loop on 7 inch tablet.

NAOSHIMA | images of the series



■ NAOSHIMA | images of the series and video frames



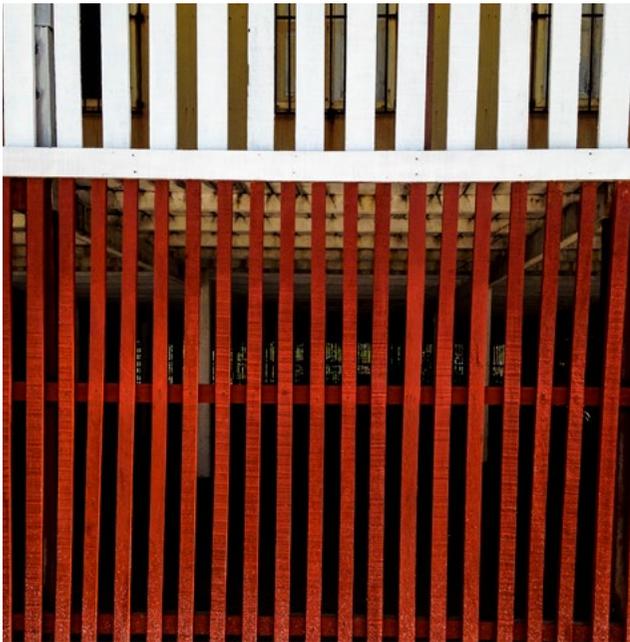
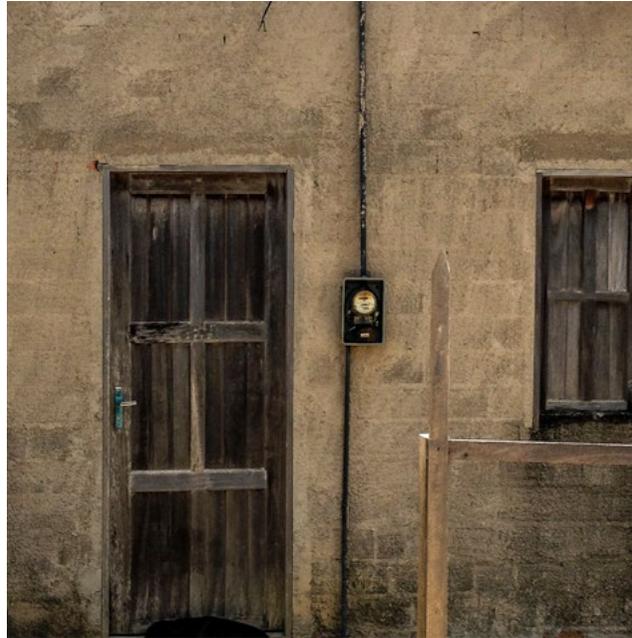
[video available at www.jpaccacio.com/antipodas]



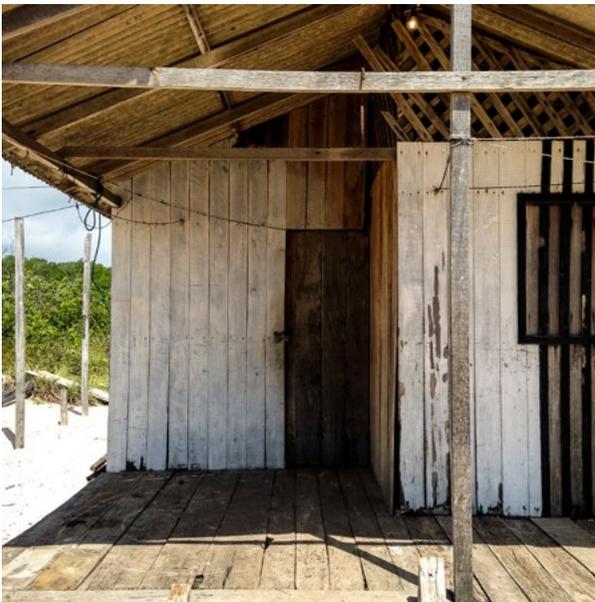
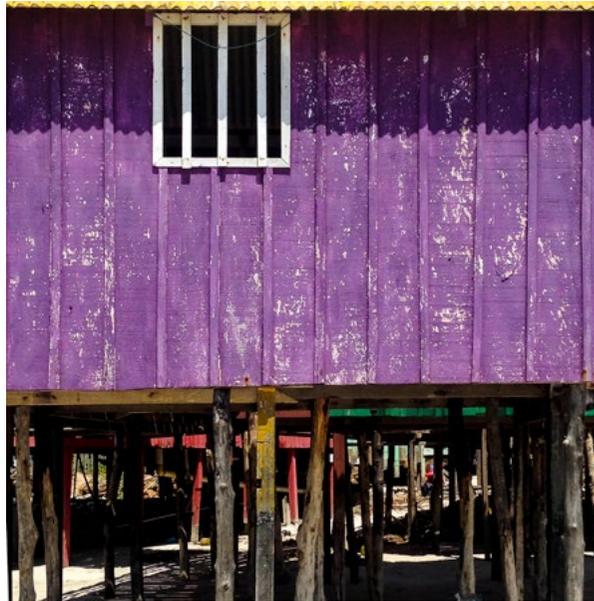
Jp Accacio | Ajuruteua, 2016 (suggested composition)

Polyptych with 10 photographs measuring 17 x 17 cm each and 3'38" video exhibited on loop on 7 inch tablet.

AJURUTEUA | images of the series



AJURUTEUA | images of the series and video frames



[video available at www.jpaccacio.com/antipodas]

■ ANTIPODES | about

Antipodes is a series consisting of photographs and videos recorded by cell phone during travels in 2015 and 2016.

Antipode is a word that designates two diametrically opposed points in geographical means, and thus, very distant places. Antipode also refers to the antagonistic and, consequently, to the different.

In 2015, during a trip to Japan I've been to the small island of Naoshima, where I made some registers of houses and facades of local constructions.

In 2016, during a trip to Pará I had the opportunity to visit the small city of Ajuruteua. When walking and observing the place I began to see similarities between both localities. Despite of geographic and cultural opposition I was seduced by the possibility of finding links between two worlds so far apart. The idea of joining both works in the same series came up right away.

The video recordings of displacements in Japan and Pará are a way to bring these two antipodes universes even closer.

Jp Accacio

Press, Publications & Others

2008 - 2021

ENTRANHAMENTOS

O C U P A Ç Ã O I M A G É T I C A

CONVOCATÓRIA ABERTA DE 12/5 A 12/6/2021

ARTISTXS DAS REGIÕES PERIFÉRICAS DE SP + ABCD

WWW.LINKTR.EE/ENTRANHAMENTOS



REALIZAÇÃO



SECRETARIA DE
Cultura e Economia Criativa



SECRETARIA ESPECIAL DA
CULTURA

MINISTÉRIO DO
TURISMO



Projeto Contemplado pelo Edital PROAC 10/2020 (Registro e licenciamento de exposições inéditas de artes visuais para visitação online #CulturaEmCasa)

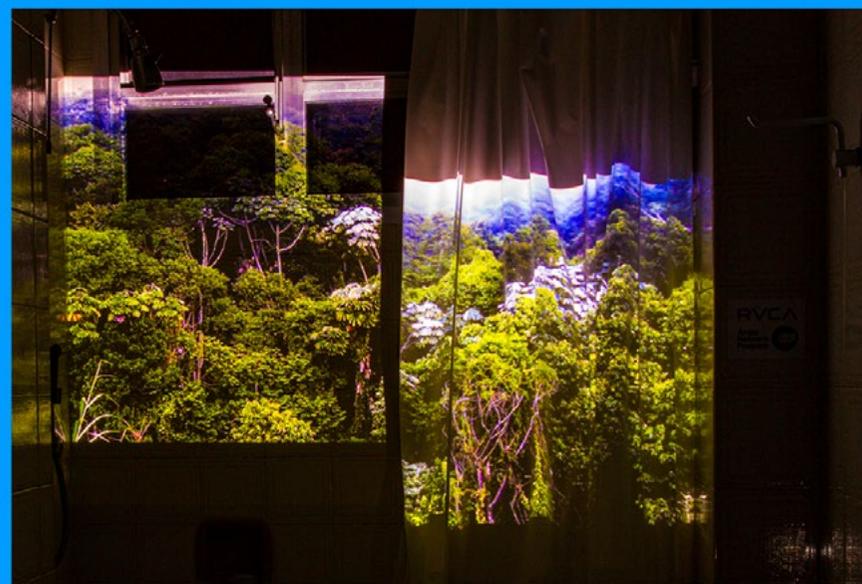
ENTRANHAMENTOS

O C U P A Ç Ã O I M A G É T I C A

ÚLTIMOS DIAS - ATÉ 12/6 !

ARTISTXS DAS REGIÕES PERIFÉRICAS DE SP + ABCD

WWW.LINKTR.EE/ENTRANHAMENTOS



REALIZAÇÃO



SECRETARIA DE
Cultura e Economia Criativa



SECRETARIA ESPECIAL DA
CULTURA

MINISTÉRIO DO
TURISMO



Projeto Contemplado pelo Edital PROAC 10/2020 (Registro e licenciamento de exposições inéditas de artes visuais para visitação online #CulturaEmCasa)

NO DIA PRIMEIRO, NO NONO ANDAR

Organização: Carla Chaim | Nino Cais | Marcelo Amorim

12 | 1 2 3 4 5 6 7 8 9 10 |
 Adriana Amaral | Adriano Franchini | Ana Rey | Anna Paes | Brisa Noronha |
 Carolina Cherubini | Cassia Cola | Catarina Sabino | Cynthia Loeb | Daniel Galvão
 Bennett | Debora Rayel Eva | Ellion Cardoso | Élcio Miazaki | Fernando Moleta |
 Fernando Soares | Gabriel Pessoto | Gustavo Aragoni | JP Accacio | Janaisa Cantele
 | Luana Lins | Lucas Quintas | Luciana Mattioli | Marcelo Barros | Marcelo
 Brasiliense | Marcelo Venzon | Marcia Morelli | Maria Fernanda Lopes | Maria
 Luíza Mazzetto | Mariana Katona Leal | Michelle Rosset | Milton Blaser | Miriam
 Bratfisch Santiago | Niki Nomura | Paulo Sica | Pedrita Junckes | Santacosta |
 Sheila Kracochansky | Silvia Jábali | Simone Fontana Reis | Stenio Oliveira | Steph
 Klabin | Sueli Espicalquis | Thais Stoklos | Thamyres Donadio | Thiago Navas |
 Tomie Savaget | Verena Smit | Veridiana Mana

LAMB | HERMES

@lamb_arts www.lamb-arts.com
 @hermesartesvisuais www.jardimdohermes.com

produção: Adriano Franchini, Fernando Soares,
 Gustavo Aragoni coordenação produção: Vick Garaventa

EXX
 EXPERIMENTOS
EXPANDIDOS

21.03 > DATA ÚNICA
CASA DA LUZ - RUA MAUÁ, 512
19HS
 * ENTRADA FREE

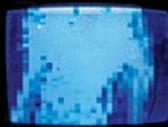
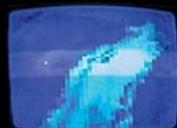


A PARTIR DE 22HS
DJ'S
 Dudu Tsuda
 Christer
 VJ Júpiter
 * ENTRADA \$10

#INSTALAÇÕES

- Bianca Turner
- Carla Chaim
- Corpo Manifesto
- Edouard Fraipoint
- Eduardo Duwe
- Gustavo Torrezan + Sergio Segal + Victor Guerra
- Jp Accacio
- Lucas Lespier
- Mano Penalva
- Nuno Ramos
- Rodrigo Gontijo
- Sismos

N.A.V.E.
 NÚCLEO AUTÔNOMO DE VAGANÇAS ENERGIAS



ARTES VISUAIS

Denise Alves Rodrigues
 Demétrio Portugal
 Dobra (Rafael Frazão e Tiago Pimentel)
 JP Accacio
 Laerte Ramos
 Lucas Bambozzi
 VJ Pixel

ECLIPSE
 do
razão

Das 13h do dia 20.01.2019
 às 5h da manhã do dia 21.01.2019
 no Planetário do Ibirapuera.

2018

POR ENQUANTO É TUDO ISSO

JP ACCACIO

ABERTURA SÁBADO

29/09

16 ÀS 22HS

(PRÉ-VISITAÇÃO
A PARTIR DE QUINTA 27/09)

RUA MARQUÊS DE SÃO VICENTE 458, GÁVEA



ESQUINA

artistas do Esquina #2

Alexandre Furcolin
Florentine Charon
Jp Accacio
Leka Mendes
Leonardo Finotti
Marcia Gadioli
Po Sim Sambath

galeria
TATO

convida para a abertura da exposição

re.gis.tro

Alexandre Furcolin | Alexandra Ungern | Elaine Pessoa
Fernanda Preto | Henrique de Campos | Ivan Padovani
Jorge Medeiros | Jp Accacio | Leka Mendes | Luiz83
Marcelo Costa | Maristela Colucci | Rosângela Dorazio
Thiago Navas

Quinta, 01/02 das 19h às 22h
Período Expositivo 02/02 a 03/03

rua fradique coutinho 1399
www.galeriatato.com
tato@galeriatato.com



AGO 11 Friccional | Abertura de Processos
Público - Organizado por Kaaysá art residency

Compareceram

Sábado, 11 de agosto de 2018 de 20:00 a 02:00
há cerca de 4 meses

Galeria Rabieh
al. Gabriel Monteiro da Silva, 147, 01441000 São Paulo

Exibir mapa

Convidado por Lucila Mantovani

Sobre

Discussão

35 compareceram - 83 interessados

Ver todos



Lucila, Rodrigo e outros 16 amigos compareceram

Detalhes

FRICCIONAL >> VIBRATOS AUDIO_VISUAIS
CORPO + VOZ + SOM + IMAGEM

Diálogos possíveis e fricções que sugerem transformações e acolhem a experimentação e o acaso, é a proposta da imersão FRICCIONAL que reuniu grupo formado por músicos, artistas plásticos, poetas, vídeo-makers, fotógrafa, dançarinas, compositoras e performances na Kaaysá art residency para um processo de co-criação que será aberto ao público este sábado as 20h, em 11 atos na Galeria Rabieh.

Discotiki | Sheyla Smanloto | Linna Karo | Daniele Queiroz | Jp Accacio | Marina Melo | Tayná Ibanez | Lucila Mantovani | Rodrigo Gontijo | Hugo Frese | Mel Mariz

APOIO Festival Sonora

VENHAM QUE VAI SER ESPECIAL! :)

Vai rolar também show ao vivo com Discotiki, Linna Karo e Marina Mello.



texto ananda carvalho
abertura 01. setembro
sexta-feira . das 19h às 24h

02 setembro – 14 outubro 2017
 quintas e sextas das 18h à 01h
 sábados das 18h às 03h

qualcasa - rua simão álvaes, 951 - SP
 *a partir das 20h entrada R\$20 - Jam Session



Projeto de exposições com artistas do grupo Hermes Artes Visuais.



IMPRO_FEST

NOV 23 Público · Organizado por Red Bull Station

Compareceram

23 de nov de 2017 às 20:00 – 25 de nov de 2017 às 19:00
 Há mais de um ano

Red Bull Station
 Praça da Bandeira, 137, 01007-020 São Paulo Exibir mapa

Sobre Discussão

180 compareceram · 641 interessados Ver todos

Fernando, Edu e outros 9 amigos compareceram

Detalhes

Em sua quarta edição, o Improfest ocupa o Red Bull Station com o objetivo de difundir a produção ligada à criação livre e instantânea, individual ou coletiva. A proposta é reunir, em jams e apresentações, VJs e músicos nacionais e internacionais que atuam nessa vertente, além de promover um concerto e palestra com um dos principais compositores e improvisadores da atualidade, Otomo Yoshihide.

Programação completa, com entrada gratuita:

Quando: 23/11, das 20h às 22h
 Sobre: Apresentação do trio de instrumentistas brasileiros Antônio Panda Gianfrati, Paulo Hartmann e Marco Scarassatti, seguida de concerto com Otomo Yoshihide. Ao final, o trio junta-se ao compositor para uma apresentação única.
 Inscreva-se em: <http://win.gs/2zotCRI>

Quando: 24/11, das 20h às 22h
 Sobre: Palestra com Otomo Yoshihide sobre a cena musical de improvisação.
 Inscreva-se em: <http://win.gs/2xl9sgy>

Quando: 26/11, das 16h às 19h
 Sobre: Improfest AV será uma jam session aberta, na qual músicos e VJs previamente selecionados pela curadoria do festival terão espaço para improvisação de som e imagem, organizados em três blocos de cerca de 45 minutos cada.
 Inscreva-se em: <http://win.gs/2mhDcK>

Mais informações: www.improfest.com

Red Bull Station
 Terça a sexta: das 11h às 20h / sábado: das 11h às 19h
 Entrada gratuita
www.redbullstation.com.br



2ª Exposição do Programa Exposições 2017 no MARP De 29/09 a 27/10/2017

- Alan Oju (Diadema-SP)
- Anna Carolina Bigão (São Paulo-SP)
- Élcio Mizaki (São Paulo-SP)
- Erika Malzoni (São Paulo-SP)
- Fabio Leão (São Paulo-SP)
- Gilson Rodrigues (Belo Horizonte-MG)
- Heloisa Junqueira (Bonfim Paulista-SP)
- João Gonçalves (São Paulo-SP)
- Jp Accacio (São Paulo-SP)
- Julia Mota (São Paulo-SP)
- Khalil Charif (Rio de Janeiro-RJ)
- Rafael Aguaió (São Paulo-SP)
- Stella Mariz (Rio de Janeiro-RJ)
- Vane Barini (Campinas-SP)
- Wagne Carvalho (São Bernardo do Campo-SP)
- Weimar (Ribeirão Preto-SP)
- Weimar (Ribeirão Preto-SP)

Realização: Prefeitura Municipal de Ribeirão Preto
 Secretaria Municipal da Cultura
 MARP - Museu de Arte de Ribeirão Preto Pedro Manuel-Gismondi

Apoio: AAMARP - Associação de Amigos do MARP

VII MOSTRA 3M DE ARTE

03.11 — 03.12
 São Paulo
 Largo da Batata

MINISTÉRIO DA CULTURA
 3M
 Go 3
 MINISTÉRIO DA CULTURA

EXPOSIÇÃO

Obra de pintor inglês inspira 'Tempestade'

A fascinação do pintor William Turner pela força da natureza inspirou a instalação audiovisual "Tempestade", realizada em conjunto pelo coletivo DUO

e por Jp Accacio, Mathews Les-ton e Victor Leguy. A obra será exibida a partir do domingo (13), na Casa das Caldeiras (av. Francisco Matarazzo, 2000).

ilustrada

Pinturas de William Turner inspiram instalação audiovisual 'Tempestade'



Obra 'Barco a Vapor numa Tempestade de Neve', de William Turner, inspira instalação

DE SÃO PAULO

14/11/2016 11h09

Compartilhar 3 Mais opções

Uma lenda em torno da pintura "Barco a Vapor numa Tempestade de Neve" (1842) diz que o pintor inglês William Turner teria arrimado-se ao mastro de um navio durante uma tempestade noturna para conseguir transmitir visualmente aquela sensação.

Essa fascinação do artista pela força da natureza, em especial do oceano, serviu de ponto de partida para a instalação audiovisual "Tempestade".

ARTICULOS EXPOSIÇÕES Experimente ficar na tempestade na Cadeia Velha

Experimente ficar na tempestade na Cadeia Velha

Instalação de coletivo de artistas que chega à Cidade proporciona diversas sensações aos visitantes

CARLOTA CARVALHO

14/11/2016 - 20h44 - Última atualização: 14/11/2016 - 21h06

Compartilhar 5

Tempestade é uma instalação audiovisual imersiva, criada colaborativamente por DUO b, Jp Accacio, Mathews Les-ton e Victor Leguy. Foi pelo contido pelo edital Proac Artes Integradas, estreia em 2016, na Casa das Caldeiras, na Capital, e agora chega à Cidade Alé sábado, na Cadeia Velha, por meio de parceria com a Oficina Cultural Pagu.

É uma obra inédita, concebida pelos artistas ao longo de um processo de experimentação no qual projeções de imagens, reflexões em espelhos e em placas de acrílico, composições sonoras, movimentos de luz e seus desenhos, entre outros elementos, resultaram em uma instalação audiovisual que estimula os visitantes a explorar o ambiente e a reconstruir sua experiência.

Ananda Carvalho, curadora e crítica de arte convidada a acompanhar o processo de criação da obra, explica que Tempestade levanta questões como: O que é imagem? O que não é? O que é real na experiência imersiva? O que cada um percebe quando o outro diz o que vê? Como a realidade dissolve-se no trabalho? Como o público visita-se: se relaciona com a imagem e com o som?

A produção no trabalho e a instalação final foram um viés processual e incorporam diversas camadas conceituais das práticas artísticas dos registros da criação coletiva.

Instalação Tempestade abre na Casa das Caldeiras

O projeto contemplado pelo edital PROAC Artes Integradas 2015 estreia na Casa das Caldeiras e segue para a Oficina Cultural Pagu, em Santos

PUBLICADO EM 12/11/2016 CATEGORIA: AGENDA



S

MG. FERNANDES
RAFAEL ALVA ROCHA
RICARDO VAN STEEN



Edição 32
Onde encontrar

Compartilhar 5

DAHAUS FINE ARTS DAHAUS

Imersivo, casa livre, autônomo

exposição, apresentações, cerveja artesanal, comidas, encontro, debate

DIA 13, SEXTA-FEIRA - ABERTURA - DAS 19H AS 23H
20h Performance Maurício Iandés
21h Performance Paulo Beto

DIA 14, SÁBADO - DAS 19H AS 23H
20h Performance Objeto Preto

DIA 15, DOMINGO - DAS 14H AS 20H
17h Conversa Com Ananda Carvalho - acompanhamento crítico da exposição

Exposição - artistas participantes:

- Camille Laurent (residente)
- Dudu Tsuda
- Duo B (Marcelo Bressanin + Pedro Rizzo)
- Edouard Fropipat
- Eric Marke
- Eduardo Duwe
- Fernando Velazquez
- Jp Accacio
- Lourival Cajuinha
- Lucas Bomboczi
- Mirrelis Brandi
- Murilo Basso
- Ricardo Caroba
- Rodrigo Gontijo

CINERAMA

DE 21 A 22
MAIO 2016

SESC 70

RESERVAMOS: DIA 20, SÁBADO, ÀS 22H, 12 ANOS.

PROGRAMAÇÃO: MARCOS GALVÃO

FLUENTE

Com Ana H e colaboração de Jp Accacio e André Thomaz.

A partir de estudos do artista Hugo Ferreira em Domésticos líquidos e água na arte contemporânea e a ideia de Turner como transformação, os artistas se utilizam da presença da água, em imagens e sons, para criar uma performance, que se apropria da estética audiovisual para criar, em tempo real, uma linguagem sonora e visual. Durante a projeção, o DUO B foi trabalhado sobre o texto original, utilizando caixas posicionadas para detectar vibrações em volumes líquidos.

DUO B é um projeto criado em 2010 pelo Ricardo Rizzo e o Pedro Rizzo. DUO B tem o objetivo de criar obras de arte em conjunto, com a ideia de criar um diálogo entre os artistas. Em 2015, DUO B foi selecionado para o edital Proac Artes Integradas 2015 da Prefeitura de São Paulo, com o projeto "Imersivo, casa livre, autônomo".

Red Bull STATION

2015

PROGRAMAÇÃO

JULHO
AGOSTO

www

Localizado em um prédio de 1926, no centro de São Paulo, o Red Bull Station ocupa a antiga sede da energia Itaipu. Desde 2014 a tombada como patrimônio histórico pelo Coramap.

Com foco em artes visuais e música, os cinco andares do Red Bull Station variam um espaço de música, um projeto permanente de residência artística, três espaços musicais, loja e cafeteria. O acesso é gratuito.

PRAÇA DA BANDEIRA 137

PRIMEIRA ESTÁÇÃO AVANÇADA DO MUNDO
TERÇA A SEXTA DAS 10H30 ÀS 19H30
//REDBULLSTATION.COM.BR

Red Bull STATION

RESIDÊNCIA ARTÍSTICA

Red Bull Studios

SÃO PAULO

O projeto de Residência Artística do Red Bull Station é uma plataforma permanente que incentiva e apoia a formação e produção de arte contemporânea. A seleção - feita por meio de edital - contempla artistas preferencialmente no início de sua trajetória profissional. Durante o período de residência, os participantes têm a sua disposição um ateliê e o acompanhamento crítico de um curador. Por 15 semanas eles vivem diariamente uma espécie de laboratório aberto, com palestras, workshops, conversas, trocas e exposições.

Um espaço de experimentação e produção musical para artistas do Red Bull Station. Com oficinas semanais técnicas, o Red Bull Studios São Paulo recebe gravação de programas especiais para o web, projetos musicais, sêries de ensaios ministrados por grandes nomes de música nacional e internacional.



• SOBRE O SESC • OPORTUNIDADES • LICITAÇÕES • PATROCÍNIOS • FALE CONOSCO

Sesc 70 ANOS SÃO PAULO

• programação • cursos • turismo • unidades • serviços • contéudoteca • livreria

Esta atividade faz parte da
Sesc na Virada Cultural Paulista 2016 - Atividades culturais e artísticas agitam diversas unidades do



SESC NA VIRADA CULTURAL PAULISTA 2016

7/28/2015

-A +A

Com Duo B e colaboração de JpAccacio e Andrei Thomas (Performance, 50 minutos). Os artistas se utilizam da presença da água, em imagem e som, para criar uma performance que se apropria da estética audiovisual de um ambiente aquático para gerar, em tempo real, uma paisagem sonora e visual. Durante a projeção, o DUO B faz intervenções sobre a trilha original utilizando sensores posicionados para detectar variações em volumes líquidos.

Local: Praça Anna

CINE PERFORMA

Diálogo e contraponto entre documentários e performances audiovisuais em tempo real.

🕒 19:30H ➔ 1:30 hora 👤 50 pessoas

02 JUL / 19:30H

PROJEÇÃO DO DOCUMENTÁRIO WATER ON THE TABLE + PERFORMANCE AUDIOVISUAL DE DUO B + JPACCACIO

Liz Marshall Water on the table, 2010 - 89min. O documentário explora questões relativas à água doce como patrimônio natural. A partir de entrevistas e de imagens impactantes o filme coloca a pergunta: é a água um bem comercial ou um direito humano? Em seguida acontece a performance audiovisual Fluente (30min), de Duo B + JpAccacio, inspirada nos estudos de Hugo Fortes em "Práticas Líquidas: a água na Arte Contemporânea". DUO B é um projeto artístico formado por Marcelo Bressanin e Pedro Ricco da banda Quofonic com foco em arte sonora, processos instalativos, artes visuais e música experimental. JpAccacio é fotógrafo e diretor de vídeo e possui um trabalho autoral baseado em vídeo e fotografia.

CINEPISCINA

FLUENTE

Performance audiovisual por DUO B + Jp Accacio e exibição de curtas-metragens

ARTEMÍDIA E CULTURA DIGITAL

Dia 22/01
Quinta, às 20h
Parque Aquático

Grátis
Atividade dirigida para Crianças 7 em +

FILE SAO PAULO 2015
the new e-motion

CORPO COBRO

OUT/14 A ABR/15

Sesc

FLUENTE

Intervenção /

A partir dos estudos de Hugo Fortes em "poéticas líquidas: a água na arte contemporânea" e mais especificamente da ideia de "fluidez como transformação", DUO B + JpAccacio conceberam esta performance audiovisual. Os artistas se apropriam da sons e imagens de um ambiente aquático para gerar, em tempo real, uma paisagem sonora e visual. A ausência de uma forma fixa faz com que os materiais líquidos assumam diferentes configurações de acordo com o local em que estão contidos, acionando uma certa instabilidade. A facilidade com que tais materiais mudam para o estado sólido ou gasoso também contribui para esta sensação instável. A fluidez dos líquidos, que se movimentam facilmente em função da gravidade, também acentua a sua característica de material em permanente transformação, uma ideia intimamente ligada à questão da passagem do tempo e da modificação dos espaços.

Criação/interpretação: DUO B + JpAccacio
13/02/2015 | SESC, às 20h

PREVIOUS

Formas catracas de linguagem eletrônica (1940) - 35 367 2736

X-FILET

PROGRAMAÇÃO

PROJEÇÕES

quintas e sextas, de 18:00 a 21:00
 "The Jogger", "Alice" e "Joy House",
 de RICARDO DE OLIVEIRA (RJ/NY)

Curtas de VERUSKA ALMEIRA (ES)
 "Eternity", de KHALIL CHARIF (RJ)
 "Planetary Agency For The Irradiation of Broeze",
 de MARCELO MORAES (RJ)
 "Z.A.T. BR", "Woman" e "Vox Victimae",
 de CLEANTHO VIANA (RJ)

EXPOSIÇÕES

todos os dias, de 14:00 a 21:00

VIDEOS

"Áreas" e "Espaços Comunicantes",
 de DÁCIO BICUDO (SP)
 "Macró e Micro", "3 Tempos", "Automatismo",
 de LUCAS SCHLOSINSKI (SP)

XEROX: "X-FILET", da XICLET

FOTOGRAFIAS

J P ACCACIO
 UDE FAIRBANKS
 GUSTAVO DÓRIA
 CAIO AMARAL FALCÃO
 JAN NEHRG
 LC CARVALHO
 MARCELA TIBONI
 AMANDA MEI

ACERVO A VISTA

FABIANA ARRUDA
 ASTRID ESSLINGE,
 JOÃO MACIEL
 SERGIO MAGNO
 RAFAEL ABUD PIOVANI,
 ANDRÉ SZUTMAN,
 JAN NEHRING,
 GABRIEL STEFANOWSKI,
 M A T H E U S
 JOÃO MACIEL.

CASA DA XICLET
 R. Fradique Coutinho, 1855
 55(11) 2579-9007 - 8420-8550
 Projeções: 18:00 as 21:00
 Exposições: 14:00 as 21:00
 casadaxiclet@gmail.com
 casadaxiclet.multiply.com

Rede Catraca | usuário | Entrar | Cadastre-se | 15/08/2012

CATRACA LIVRE
A CIDADE NA SUA MÃO

Mês | Rede | Agenda | Promoção | Urbanidade | Ar Livre | Universidade | Dica Digital | Serviços | Gastronomia

Procurar

exposição

Braind4Ideas recebe a exposição "Illuminations"

Redação em 07/08/12

Curta! 59 | Tweetar! 17 | Ret! 2

Mostre e apresente a luz como foco principal das instalações

Utilizando a luz como elemento central de suas produções, a Braind4Ideas - Hub de Comunicação e Arte promove a exposição "Illuminations" entre os dias 8 de agosto e 6 de outubro, com entrada Catraca Livre.

Trazendo a reflexão sobre as propriedades da luz como elemento composicional, a mostra reúne artistas, designers e fotógrafos como Bianca Barbato, Daniel Bernardinelli, João Paulo Assoluto, Márcio Vermelho e JPolar.

A abertura conta também com o lançamento do documentário "Neon Marginal", sobre a pesquisa do artista Daniel Bernardinelli. Confira alguns trabalhos na galeria abaixo:

Confira agenda completa de exposição

#PROMO

Veja também:

Exposição sobre tatuagem mostra Mel Lisboa, Alex Azeite e

Caio Bayo mostra Mulheres Africanas no Studio In

Mapa das Artes

SP RJ BRASIL

Busca: TODOS OS SITES OK

SET URBANO

comida para ocupação artístico-filosófica do espaço urbano

programação

SEXTA 12/NOV - 18H
 DJ Henry Pauli
 AÇÃO Diálogos Cia de Dança
 INTERVENÇÃO SONORA DVCO
 PERFORMANCE: Ana Beatriz Almeida
 BANDA Sr. Cidadão
 DJ Dehriow

SÁBADO 13/NOV - 18H
 AÇÃO Coletivo Amulante
 INTERVENÇÃO SONORA Testemolde™
 PERFORMANCE: Cia Livre de Dança
 SOM Astrid Hage e Deejay Wojtila
 PERFORMANCE: Cia Livre de Dança
 BANDA Mama Gumbo

DOMINGO 14/NOV - 14H
 MESA REDONDA
 SHOW Renato Callado e músicos

EXPOSTORES
 ++caycopollard / +soro / Adriana Mendes / Adriano Alves / Ana Shiokawa / Alexandre Tolos / André Raimundo / asma.créta / Azeite de Leões / Bi / Bruno Peré / Dulca / Cauê Piloto / Christina S. Kohl / Cris Meliska / EDONE / Falco / Gonz Nutz / Jan Monteiro / JpAccacio / Tilian Alves / Tilian Fonseca / Lucila Meirelles / Luis 83 / Marcelo Lima / Paulo Meira / Rafael Divino / Raul Zito / Rogina Carmona / Teti Maria Teti / Urban Trash Art / Walter Feneira Jr

produção: André Mozor, Fab Aliceda, Tatiana Rebello

Local: RUA GALENO DE ALMEIDA, PRÓX AO Nº 600, PERTO DO METRÔ SUMARÉ entrada franca

http://SETURBANO.mao.art.br

arte|ref
 referência e notícias em arte contemporânea

CATEGORIAS | SEÇÕES | CURSOS | MOVIMENTOS | LIVROS | ANÁLISES | QUEM SOMOS | ARTE INDEX | AJUDA

06/08/2012

Illuminations



Quem são os artistas? Designer e fotógrafo: Bianca Barbato (designer de iluminação), Daniel Bernardinelli (lançamento do documentário neon marginal), João Paulo Assoluto (fotografia), Márcio Vermelho (instalação) e JPolar (video/stopmotion)

O que vai ter na exposição? Obras que utilizam a luz como elemento central de suas produções até quando? 14 de outubro

Exposição "Illuminations" explora obras criadas a partir da luz

A mostra, que ocorre na agência Braind4Ideas, dá continuidade às novas propostas de espaço, de usar organizações diversas facetas da produção criativa. A Braind4Ideas está instalada em um casarão no Jardim Europa, que já abrigou o

ILLUMINATIONS

Daniel Bernardinelli • Bianca Barbato
 Márcio Vermelho • JpAccacio
 9Polar • Gustavo Menegazzo

Lançamento do documentário Neon Marginal, de Daniel Bernardinelli

neon, instalação fluorescente, projeções, luminárias e fotos

Abertura: 08/08 às 8pm
 Exposição: 08 de agosto a 05 de outubro de 2012
 Local: Braind4Ideas
 Rua Groenlandia 808 Jd Europa São Paulo SP

idealizador: Dirceu Neto (brain4ideas.com.br)
 projeto expositivo: Cristina Tolovi (deputartemoda.com)
 produção: Marina Murari (marinamurari.com.br)
 texto crítico: Guido Hünninghausen

BIO AND CONTACT DETAILS

João Paulo Accacio | **Jp Accacio**

Born 1976, Brazil

Lives and works in Sao Paulo

Transmedia artist with a BA in Social Communication with Radio and TV specialty by FAAP - Fundação Armando Álvares Penteado / Sao Paulo (2000), a Postgraduate Diploma in Communication and Image Production Practices: Photography and Audiovisual by Universidade Mackenzie / Sao Paulo (2014) and a Postgraduate Diploma in Photography by FAAP - Fundação Armando Álvares Penteado / Sao Paulo (2017).

Jp produces works in photography, video, installation, performance and graphics. His research investigates the possibilities of dialogues embracing natural and human elements and technologies, the coexistence between different medium and languages, and the constitution of the image under the prism of temporal, spatial and narrative construction.

Among the main themes of his interest are the connections between space and audiovisual, the experiments involving elements and landscapes of the natural realm, the use of diverse equipment and technologies of different ages and the creation of works sheltering hybrid techniques.

He has been participating in solo and group shows around Brazil and abroad since 2008, having works exhibited at Memorial da América Latina, Funarte, Museu de Arte de Ribeirão Preto, Paadman Projects, Pinacoteca de São Bernardo do Campo, Casa das Caldeiras, contemporary art galleries and alternative venues.

He has also exhibited and presented his works at SESC Santos and SESC Campinas, Red Bull Station, FILE (International Festival of Electronic Language) and Casa da Luz, among others.

He is the creator and curator of the Entranhamentos image occupation project, co-creator and co-curator of the expanded audiovisual show and festival Expanded Experiments.

He has taken part in some artistic residencies around Brazil since 2016. His piece intitled “Céu de Céus” is part of the city of São Paulo’s art collection under the care of Centro Cultural São Paulo (CCSP).

Contact Details

R. Prof. Silvio de Sá e Silva, 93 - Parque São Domingos

São Paulo - SP

CEP 05121-090

+ 55 11 983 317 707

jpaccacio@gmail.com

www.jpaccacio.com

Education

2017

Postgraduate Diploma in Photography by FAAP - Fundação Armando Álvares Penteado / SP

2014

Postgraduate Diploma in Image Production Communication and Practice: Photography and Audiovisual by Universidade Mackenzie / SP

2000

BA in Social Communication with Radio and TV specialty by FAAP - Fundação Armando Álvares Penteado / SP

Solo Exhibitions

2018

- Por Enquanto É Tudo Isso, Casavoa, Rio de Janeiro / RJ

2017

- Isso Foi, É e Será, Qual Casa, São Paulo / SP

Selected Group Exhibitions

2022

- Cola, Casa Amélia, São Paulo / SP

2020

- Travelling Open Studio, Paadman Projects, Teerã / Iran

2019

- Le Salon des Refusés, Casa da Luz, São Paulo / SP

- 16º Salão de Ubatuba de Artes Visuais, Ubatuba / SP

- Looking for Someone, Lona Galeria, São Paulo / SP

- Teerã - São Paulo, Galeria Platform 3, Teerã / Iran

- O Que Não é Floresta é Prisão Política, Galeria Reocupa, São Paulo / SP

- 12º SAC de SBC, Pinacoteca Municipal, São Bernardo do Campo, SP

- FINDeART, Centro da Terra, São Paulo / SP

- No Dia Primeiro, No Nono Andar, LAMB Galeria, São Paulo / SP

- Experimentos Expandidos, Casa da Luz, São Paulo / SP

- Eclipse da Razão, Planetário do Ibirapuera, São Paulo / SP

2018

- 1º Salão KAAYSÁ de Artes Visuais, Galeria Rabieh, São Paulo / SP

- Festivau De C4nn3\$, Aura Galeria, São Paulo / SP

- Esquina, São Paulo / SP

- re.gis.tro, Galeria Tato, São Paulo / SP

2017

- VII Mostra 3M de Arte Digital, Largo da Batata, São Paulo / SP

- Programa de Exposições, MARP - Museu de Arte de Ribeirão Preto / SP

- 5º Salon d'Automne França-Brasil, Memorial da América Latina, São Paulo / SP

- 29º Inverno Cultural UFSJ, São João Del Rey / MG

2016

- Ocupação Aparelhamento, FUNARTE, São Paulo / SP
- FINDeART, Da Haus, São Paulo / SP

2015

- FILE – Festival Internacional da Linguagem Eletrônica, São Paulo / SP

Virtual Exhibitions

2022

- TOMADA, Bica Plataforma [www.bicaplataforma.com/tomada-jpaccacio]
- Na Varanda, Casa de Cultura do Parque

2020

- Arte Como Respiro, Itaú Cultural

Shows and Performances

2021

- Projeto 48 [virtual festival]
- Descarrego, Galeria Adelina, São Paulo / SP

2018

- Friccional, Galeria Rabieh, São Paulo / SP
- Luz de 5ª, Casa da Luz, São Paulo / SP

2017

- Improfest, Red Bull Station, São Paulo / SP

2016

- Tempestade, Casa das Caldeiras, São Paulo / SP

- Tempestade, Oficina Cultural Pagú, Santos / SP
- Cinerama, Sesc Campinas / SP
- Cinema Apesar da Imagem, Da Haus, São Paulo / SP

2015

- Corpo Sub Corpo , Sesc Santos / SP
- Cine Performa, Red Bull Station, São Paulo / SP
- Cinepiscina, Sesc Santos / SP

Curatorships and Projects

2021

- Ocupação Imagética Entranhamentos / creator and curator
[\[https://linktr.ee/entranhamentos\]](https://linktr.ee/entranhamentos)

2019

- Experimentos Expandidos / co-creator and co-curator

Prizes and Grants

2020

- PROAC do Estado de São Paulo - projeto Entranhamentos
- PROAC LAB - projeto Co-Responsabilidade
- Itaú Cultural - Arte Como Respiro

2016

- PROAC do Estado de São Paulo - projeto Tempestade

Residencies

2022

- O Vídeo no Meio de Tudo, Kaaysá, Boiçucanga / SP

2018

- Casavoa, Rio de Janeiro / RJ
- Friccional, Kaaysá, Boiçucanga / SP

2016

- Residência São Jerônimo, Belém / PA

2015 a 2017

- Acompanhamento de produção artística com a crítica e curadora Ananda Carvalho

Public Collections

Céu de Céus

- Coleção de Arte da Cidade, sob guarda do Centro Cultural São Paulo – CCSP

Extracurricular Courses

2020

- Programa de Orientação em Artes Visuais (POPAV) – Sesc CPF (orientação de Gustavo Torrezan e Ana Paula Cohen)

2016 a 2019

- Acompanhamento de produção artística – Hermes Artes Visuais

2018

- Filmes e vídeos de artistas / Experiências Curatoriais (prof. Dr. Roberto Moreira Cruz) – MAC USP