

Chi-Wen Gallery

'Barravento NOVO' by Bruce Yonemoto and Eder Santos

Exhibition Duration: September 15th to October 20th, 2018

Opening Reception: Saturday, September 15th, at 3pm



Video still of *Barravento NOVO* by Bruce Yonemoto & Eder Santos, 2017, video installation, surround sound, 10'14''

Chi-Wen Gallery is proud to announce our upcoming exhibition 'Barravento Novo' by Japanese American artist Bruce Yonemoto and Brazilian artist Eder Santos.

"Barravento NOVO", a single channel digital video installation that was co-created by Bruce Yonemoto and Eder Santos, had its global premiere in London as part of last year's Starr Cinema program at Tate Modern. We are now honored to be able to show the film's first ever screening in Asia with a complete installation setting at Chi-Wen Gallery. The screening will be complemented with additional works of installations specifically chosen to fit our unique gallery space.

Among the contemporary artists utilizing film, video and multimedia, Bruce Yonemoto and Eder Santos are regarded as pioneers. Both the artists tackle the cultural issues that arise from the spirit of time, and their contribution to the development of contemporary art is widely acknowledged. The work "Barravento Novo" is a reinterpretation and recasting of the classic Brazilian film "Barravento" from 1962, directed by Glauber Rocha. The aim is to highlight the contrast of Brazil's post-colonial past and present with a closer look at its societal situation and people's psychology. "Barravento NOVO" not only transports the political message from

Chi-Wen Gallery

Glauber Rocha to the 21st century but also pointed out issues of cultural myth and fluid personal or national identity.

Incorporating the film “Barravento (1962)” as a juxtaposition with the contemporary reinterpretation, “Barravento NOVO” made changes in filmmaking techniques and technology visible. Through the video work, the two artists faced the past and present of Brazilian history. In “Barravento NOVO,” Camila Pitanga, a famous actress and filmmaker in Brazil as well as the daughter of Antonio Pitanga, features and recast her father’s role. The special arrangement symbolizes an epitome of two generations of Brazilians film makers and pays tribute to Antonio Pitanga, himself an important figure in Brazilian and world cinema as an Afro-Brazilian actor.

“Barravento (1962)” was a key response to Cinema NOVO movement in Brazil during the 60s to 70s, which was popular within art and film circles for not only being a new genre of film but also as a native cultural expression to protect the country from the dominant cultures of more powerful countries. The same period also marks the advent of the Taiwanese New Wave Cinema, which changed Taiwanese cinema forever. For instance, it introduced a new lens of realism, different from the mainstream genre of healthy realism cooperating with national policy. With this newfound realism, more and more Taiwanese films could truly reflect the life situation of Taiwanese people.

As part of this exhibition, and while looking at the post-colonial social and cultural phenomena of Brazil since the 60s, we will attempt to review the Taiwanese New Wave Cinema in the 60s for comparable issues in cinema such as the individual’s relationship with society, religion and materialism, perception of local culture, issues of subjectivity and identity after having been colonized for a long period of time. In conjunction with the exhibition, Chi-Wen Gallery will organize a series of Taiwanese New Wave Cinema Screenings (co-organized by Taiwan Film Institute.)

Bruce Yonemoto and Eder Santos will be present at the reception to celebrate the opening of the exhibition on Saturday, September 15th, at 3pm.

Chi-Wen Gallery

About the Artist

Bruce Yonemoto

Yonemoto (b. 1949, USA) is an Japanese American artist continuously interrogating the imaginative and real phenomena produced by mass media manipulation. Raised in the post-WWII period and starting his artist career since the mid-70s, Yonemoto developed a psychoanalytic practice by single or multiple-channel videos which dealt with wisely-chosen elements from cliché, iconography, Hollywood romance and advertising culture at the time. After 1989, with his Japanese heritage, Yonemoto worked with various media spanning experimental cinema, video, installation, sculpture and photography to indicate the notions of ethnicity, cultural memories and mythologies.

In 2017, Tate Modern presented three films created or co-produced by Yonemoto: “Barravento Novo (2017)”, “Garage Sale (1976)” and “Garage Sale II (1980)” in Starr Cinema program and a five-screening retrospective of Yonemotos “The Future of My Desire” in Tate Film’s Pioneer series.

Currently as the professor of art of University California, Irvine, Yonemoto has received numerous awards and grants from institutions and foundations such as Creative Capital Foundation, The National Endowment for the Arts, American Film Institute, The Rockefeller Foundation, and the Maya Deren Award for Experimental Film and Video. Solo shows include Getty Museum of Art, Los Angeles (2011); St. Louis Art Museum, New York (2010); Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2007); The Kemper Museum of Contemporary Art and Design, Kansas (2007) Intercommunication Center, Tokyo (1999). Group shows include ‘in Los Angeles 1955-85’, Centre Pompidou, Paris (2012-2014), Haus der Kulturen der Welt, Berlin (2013); Tate Modern, London (2012); Japanese American National Museum, Los Angeles (2012); ‘Pacific Standard Time: Pacific Standard Time: Art in L.A., 1945–1980’, Getty Research Center, Los Angeles (2011); the 7th Gwangju Biennale, Gwangju (2008); Generali Foundation, Vienna (2007).

Chi-Wen Gallery

Eder Santos

Santos (b. 1960, Brazil) is a pioneer of multimedia art in Brazil who developed hybrid projects across the contexts of visual art, cinema, theater, video and new media with poetic touch. He was a professor at Newton Paiva College, Federal University of Minas Gerais, and Catholic University of Minas Gerais. Working with Brazilian identity and cultural history, earlier in 1992, Santos' "This Nervous Thing" was part of the historical exhibition 'Committed Visions' (1992) in MoMa in that it highlighted the hierarchy and ritual in Brazilian culture which echoed the rising concern of globalization at the time.

Santos is keen on the medium materiality and the changing quality of film throughout decades. Besides multimedia art, Santos also directed films and TV series, having won Best Montage at the 17th Havana Film Festival and Special Mention in Locarno Festival, Locarno.

Santos' works were featured Internationally in art festivals, biennials, institutions and Museums including Tate Modern, London (2017); SESC Videobrasil, Rio de Janeiro (2013); Liverpool Biennial, Liverpool (2012); World Wide Video Festival, Amsterdam (2003), and MoMA, New York (1992-1995). Solo shows include Imperial Palace, Rio de Janeiro (2017); Museum of Modern Art, Salvador (2010, 2008) and San Paulo Museum of Art, San Paulo (2010).

Chi-Wen Gallery

About “Barravento (1962)”



(source of image: <http://newsroom.ucla.edu/dept/faculty/ian-10:-screening-of-brazilian-movie-barravento>)

Directed by Glauber Rocha (b. 1939, Brazil) as the first film in his career, shot in Bahia, Brazil during 1959 to 1960 since he was 20 years old, “Barravento” represents a classic in the Cinema NOVO movement in Brazil. It attempted to question the mystic religious belief of Candomblé among African Brazilians, spread from Africa along with slave trade and a modern way of fishing under capitalistic system.

Rocha was a precursor who revolutionized the vision of a film director in his way of addressing social concerns for minorities, religious superstition, structural, economic difficulty of labors and cultural imperialism.

As “Barravento” unfolded at a straightforward pace, a drastic change happened in a small, poor fisherman’s village upon the return of the previous member Firmino (starred by Antonio Pitanga.) Having received education and worked in a city, Firmino had a rebellious spirit to act against oppression. The villager’s lifestyle, to him, was an product of economical exploitation; villagers religious beliefs also aggravated the situation for it restrained themselves from developing a critical view on the status quo. Firmino acted as a catalytic role in the film to break the paradoxical peace of the village and made more choices despite tragic possible.

Chi-Wen Gallery

About “Liu Pi-Cha (1967)”

“Liu Pi-Chia” is a film shot by Richard-Yao-Chi Chen when he returned to Taiwan after finishing his master studies in University of California, Los Angeles. It is an important film of Taiwanese New Wave Cinema in the 60s. Liu Pi-Chia was a retired soldier from Hunan, China who had moved from China to Taiwan with the Nationalist Government. Richard Yao-Chi Chen applied questions to obtain real reactions from Liu to record his life. Following Liu to capture his and his fellows’ ordinary labor-work, carrying rocks by Mugua River in Hualien, and narrating in English, Chen was able to introduce the life of ordinary Taiwanese to foreign cultures. At such conservative political atmosphere during the 60s in Taiwan, this realistic quality of film forms a conspicuous difference with the “healthy realism” advocated in the cultural policy of Taiwan of the time.