



sonia guggisberg

site specific

video installation

sound installation

documentary essay

SILENCE III | 2022 - 2023



Exhibition Sonia Guggisberg
Curator Ana Avelar
Centro MariaAntonia_USP

Realização:
MariaAntonia

Apoio institucional:
USP **PRCEU**
Instituto Brasileiro de Geografia e Estatística
Confederação Nacional das Indústrias
Confederação Nacional dos Municípios
Consulado Geral da Suíça em São Paulo

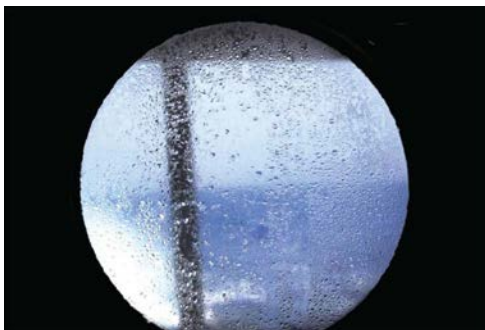
In this exhibition, the reference to documentary culture is evident. As Michael Renov recalls, the documentary tradition has repressed the emphasis on the subjectivity of the filmmaker in favor of what happens on the other side of the lens. However, although the documentary aspect of Sonia Guggisberg's work speaks to us of a distant world, it is informed by her personal experiences, her cultural and gender identity, her political and aesthetic commitments. In the words of theorist Arlindo Machado, "what is captured by the camera is not the world, but a certain construction of the world".

However, Guggisberg's work is not only made of the documentary, but also of the immersive. According to media theorist Oliver Grau, immersion is characterized "by decreasing the critical distance of what is shown and increasing emotional involvement with what is happening". The artist produces installations that become more complex, which seem to be documentary commitments, and placed before us to be experienced by the senses – I see the endless sea through the hatch, my body encounters the camp on a human scale, I hear foreign languages in prayer.

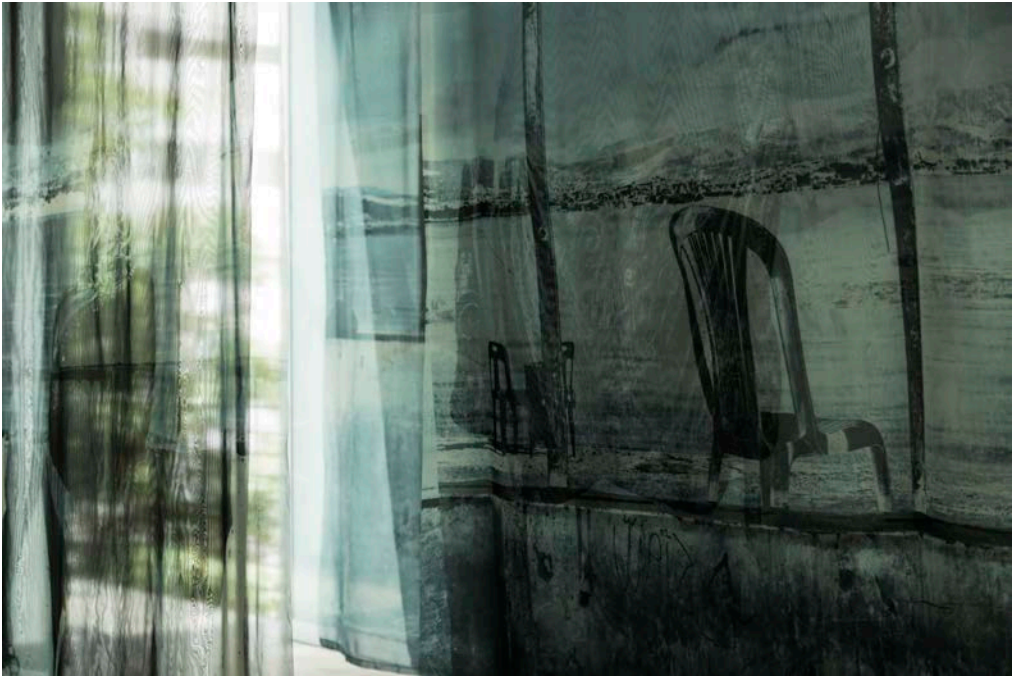
The fundamental common thread of Guggisberg's work is water as a vehicle, thematically and symbolically running through most of her works. Its fluid properties serve as a metaphor for impermanence, lack of structure and stability. The fabrics accompany it, producing volatile and inconstant shadows and the fragility of the tents revealing their transience. In these installations, everything is temporary, provisional – as in the situation of refuge, in which one experiences a suspension of belonging. We feel the wait in the ripple. We silence.

Exhibition link:

<https://vimeo.com/801397528>



exhibition view



exhibition view



Art is a powerful form of expression connecting human beings and the inhabited space in which they live. It is capable of reinventing and multiplying itself, constantly enhancing the senses when associated with meaningful charged actions and purposes. It would be impossible not to mention the seclusion of the pandemic times because, while living behind computer screens, we may have become shadows of real life.

Exhibited simultaneously at the Sesc Jundiaí Unit, the huge panel Passageirxs (Passengers) and the RE_ educação (Re – education) video installation present a reflection about seclusion, reclusion, and introspection in the moment we are living. The pandemic has secluded millions of people and, in silence, continues on its path leaving its traces. “I started thinking about glass facades as decomposed film because I like the way I imagine film compounding elements and the layers of images in movement, light’s layers, transparency and shadows, movement and colors overlapping, beyond sound depictions and its metaphors.

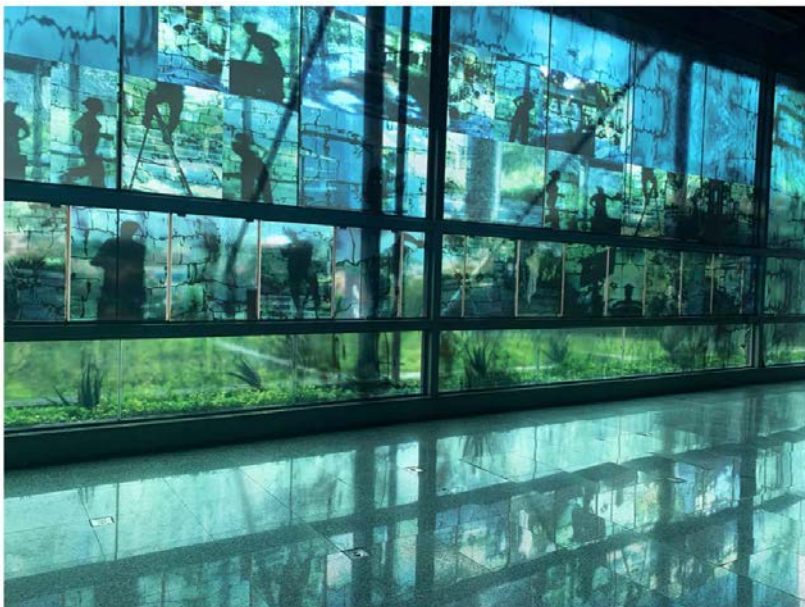
Thinking about layers makes me wonder about the overlapping density presenting not only in real form but, more importantly, in conceptual form as well. The hard and corrosive long wait connects

Passageirxs to research that I’ve been doing for the last 5 years in refugee camps. I’m just saying this because people in refugee situations, like shadows, have no identity; they are drained of their history, culture, financial standing or even political and religious beliefs. They are leftovers or, maybe, just passing memories.

Passageirxs shows among the shadows and waters, the day-to-day life of reclusive people, realizing daily tasks as if being passengers in their own lives. The element of water, which is often associated with relaxing situations, here presents a paradox since it can be hostile to life as well. The construction of the work made me understand the architecture of the SESC Jundiaí space, situated between a local community, seen on panel’s left side, and a botanical garden on the other. This scenario reflects an important Brazilian reality: A society living between a scarce economic life and nature’s abundance. Refugees of our own lives, we stay sealed off, waiting for a more than uncertain future, yet the clippings and transparencies adhered to the window panes allow us to see the botanical garden’s nature through the artwork, and we see the human shadows as a metaphor for life.” says Sonia Guggisberg.



Digital print installation 4,90 x 74m



SESC realization / curatorship: Visual Arts
Programming and Technology Department.
Sesc Jundiaí

GROUND RED | 2020

with Cristina Elias
(artist and performer)



Ground_RED is a reflection on the ground zero situation the world is actually going through – a RED landmark. It is about experiencing emergency at home, reflecting on the installed uncertainty, on the closure with indefinite time that pulsates under the red light of the ambulance. The rhythmic and repetitive soundscape is composed by the mechanical sound of the siren installed indoors, inside my home.

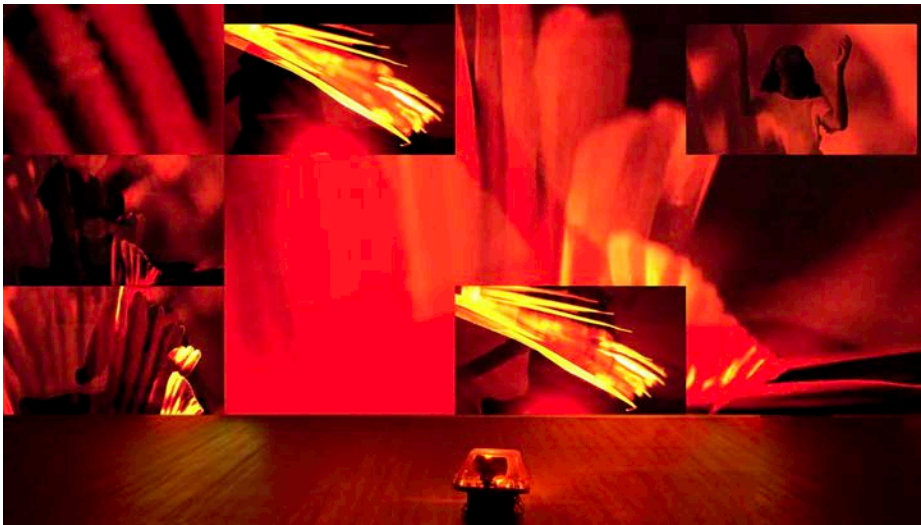
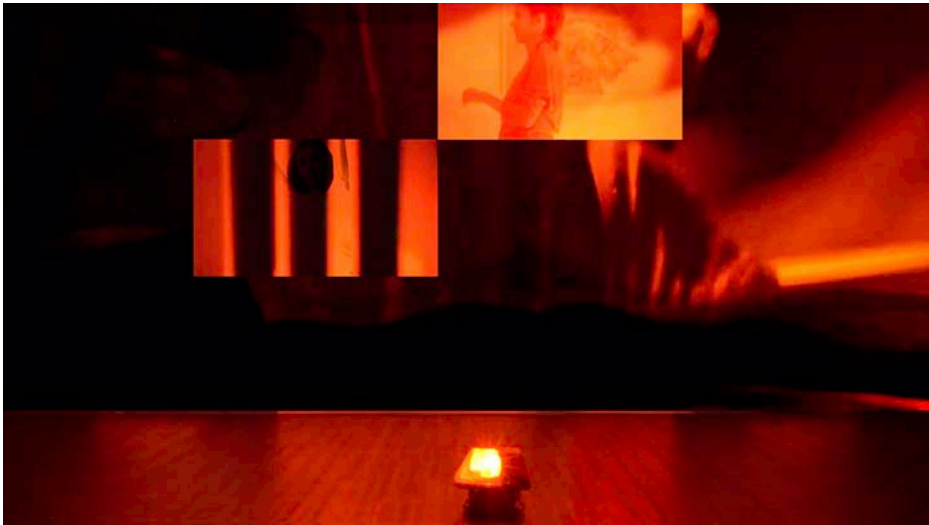
I was invited to collaborate with artist and performer Christina Elias who presents a performance based on Butoh.

It is worth understanding that Butoh has its origins in post-World War II Japan, where the “emergency” of lacerated bodies was being experienced, this being the very genesis of this “performance art”. An art of connection in which the body, stripped of its usual

forms of movement, recreates itself in the establishment of relations with the other and with the environment.

The red of the fire, of the living flesh, of the blood to the mechanical and uncomfortable sound of the siren are expressions of this same emergency, which in **Ground_RED**, are related to the movement of the secluded body in the chaos of the pandemic.

Winner experimental fims 14th annual
London Greek Film Festival 2021.
Official Selection Berlin art Film Festival,
Germany, 2021.
Ground_RED, 2020. 6,05 min.
Filme: Performance / Instalação
Convidada Cristina Elias (performer)
foto: Sonia Guggisberg



video frames

RE_EDUCACATION | 2020



Exhibited simultaneously at the Sesc Jundiaí Unit, the huge panel **Passageirxs** (Passengers) and the **RE_educação** (Re - education) video installation present a reflection about seclusion, reclusion, and introspection in the moment we are living. The pandemic has secluded millions of people and, in silence, continues on its path leaving its traces.

This work integrates field research realized by the artist from 2014 to 2018 in many Refugee camps in Greece.

RE_education is a video a installation in a double projection loop emanating reflections, images, and words pulsing together with a sound construction and backlight of images. The work emphasizes the necessity of thinking of new life strategies and abandoning old learned ways; to re-educate and build a new outlook to daily life and new ways of understanding.

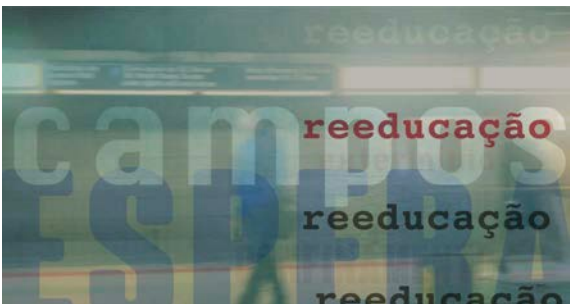
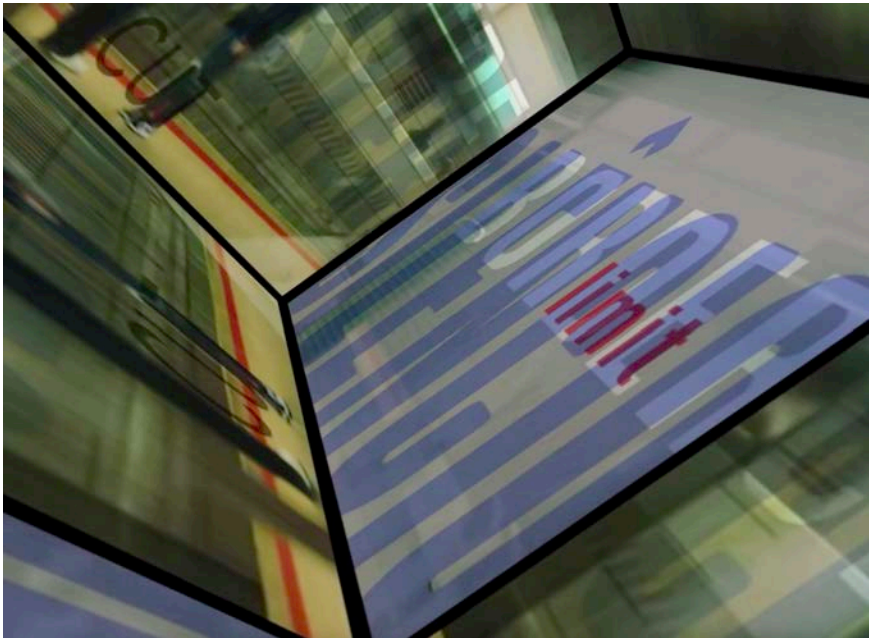
“We are living tough times, though conducive to reflection,” considers the artist/researcher who, during last 6 years has been in several refugee camps in Greece, most recently in an a pandemic period.

RE_education makes an analogy to refugee camps, human containment places that can be turned into re-education fields since they obligate people confined there to adapt in a new way of living, being, and thinking. As in these containment camps, the pandemic time has imposed a scenario of seclusion and introspection highlighted by a long wait with no answers about the future, a daily scenario in which it is necessary to relearn lifestyles and rethink relationships, relinquishing the idea of control.

A certain vertigo is imprinted in the double projection of RE_education, when images, words and reflections are overlapped with high velocity trains, human noises, and, in the background, an ambulance siren. It is about living an indoor emergency, a reflection about the existing uncertainty, the indefinite seclusion that pulses under the sound of sirens.

SESC realization / curatorship: Visual Arts Programming and Technology Department.
Sesc Jundiaí

Reeducation, 2020, 1min loop
Reeducation, 2020.
Photo/frames/text Sonia Guggisberg



video frames

LINE | 2019



Line was assembled with images shot in a refugee camp in Greece in 2017. In this work the images are connected by the presence of a fishing line and a continuous sound together with the movements of the water. Fish struggle over a piece of bread while a child

plays with a piece of the line and a gentleman throws his makeshift trap to fetch a fish.

The line, which can be a child's toy, sometimes builds wire traps or emerges like a game of hopscotch on the floor...

"Line", Loop, 5 min.

Official Selection Lift-Off Spring Showcase 2021
 Official Selection Roma Cinema DOC 2021
 Official Selection Rendezvous Film Festival, Lisboa, Portugal, 2019.
 Best Film Experimental 13tº London Greek Film Festival, 2020
 Official Selection Competição Experimental Social World Film Festival, Italia 2020.
 Official Selection RIURAU Film Festival 2020. Espanha.
 Official Selection Mostra "El grito de los sin voz", Espanha, 2020.



video frames



Silence

This project is motivated by an artistic documentary production experimentation and searches languages capable of formally translating the need of interrogating the intellectual present silence concerning the gigantic human displacement and contemporaneous refuge. Sonia Guggisberg's research pertains to the redesign of identities undertaken by thousands of migrants leaving their homeland launching themselves out to sea with no certainty or destination.

Guggisberg's research attempts to translate and interrogate the presence of silence in different instances. The silence about the invisibility of millions of people, the silence of images that scream about the urgency of the reality and of its consequences still without solution, the silence that reflects the emptying of lives, of its pasts and futures. It is a silence that transforms reality into a loophole and presents its testimony in an audiovisual and sound discourse.

The Swiss Consulates - general of Rio de Janeiro and São Paulo in cooperation with "Paraty em Foco" Festival present "Silence" Exhibition, by the Swiss-Brazilian artist Sonia Guggisberg.

The current exhibition was conceived from research done by the artist about the invisibility and depersonalization of people in the state of refuge. Sounds and images emanate from Athens, Greece and Lampedusa Island, Italy refugee camps representing all those who travel around the world on uncertain journeys, in new migratory

waves. Women, men, children, young, and elderly people with no answers about their uncertain future - A future that belongs to everyone. This narrative of images and sounds points to the great challenge of building a new outlook and opening other perspectives for a constantly changing world. All the big questions of contemporaneity are imminent, interrelated and demand a more solidary world order. The artist's audiovisual recordings remind us of stories of people that always face the unknown, moved by an expectation of a better life.

This project is informed by the artist's own history of Swiss immigrants who left their homeland arriving two hundred years ago in Brazil to settle, finding a new home.



Exhibition view

Exhibition

Casa da Cultura de Paraty.

November 2019



print in tissue
digital photography

SILENCE | athens | 2019



Digital photography,
PVC adhesive on glass,
4,00m x 4,50m
photograph: Sonia Guggisberg

Silence: a reflection through art

By dealing with a certain way of interceding in life, absolutely uninterested in “representation” processes, Sonia Guggisberg started thinking about her creative processes, establishing in her works an increasingly political procedure. What begins to make sense about these experiences is the anonymous testifying process, diving into its movements, dissolving alterities and explaining a certain way of perceiving it through images, sonorities and minor gestures.

The artist Sonia Guggisberg accompanies this community whose members live around the world, and, even without knowing each other, share the same quest: How can art interfere in those who seem to have been dispossessed of their own lives? Furthermore, what presumably the artist has in common with this reality is the fact that she has never found herself in the risk areas where she decided to act in her personal life with given expectations or models. More than anything else, it's about listening, being there, living with, observing and letting oneself be transformed by the other.

This project is motivated by an artistic documentary production experimentation and searches languages capable of formally translating the need of interrogating the intellectual present silence concerning the gigantic human displacement and contemporaneous refuge.

Sonia Guggisberg's research pertains to the redesign of identities undertaken by thousands of migrants leaving their homeland launching themselves out to sea with no certainty or destination.

In this scenario, the research attempts to translate and interrogate the presence of silence in different instances. The silence about the invisibility of millions of people, the silence of images that scream about the urgency of the reality and of its consequences still without solution, the silence that reflects the emptying of lives, of its pasts and futures. It is a silence that transforms reality into a gap and presents its testimony in an audiovisual and sound discourse. The objective of this exhibition is to present some of these experiences, witnessed in territories such Greece.

What connects the diversity of the experiments is the exhaustion of bodies that were forced to move.

Dispossessed of their own life, what is left for them is to deal with vulnerability and the undoing of themselves. It is not about utopia or any kind of restoration. There is an irreversibility that crosses bodies, silently asking what is still possible to do when we know we are not alone.

Here, art has become undisciplined and inexorably political. The thematic indiscipline of the works, fed by theoretical bases of art and sociology, is formally mirrored by the freedom with which different languages are approached. The works from the documentation of the real, illuminate latent issues and seek to translate into images the overflow of reality that has not been made a word.

The exhibition proposes an analysis of the singularities that are forced to redesign themselves from the forced change of their countries. The deconstruction and adaptation of millions of people is inevitable. With the use of audio-visual resources, Sonia Guggisberg reports the redesign of identities from different origins and their consequences still unresolved.

Text: Christine Greiner

"...Sonia Guggisberg's research pertains to the redesign of identities undertaken by thousands of migrants leaving their homeland, launching themselves to sea with no certainty nor destination..."

Christine Greiner
Curatorship

A set of installation works in audio, video and photos aggregated to large adhesive image panels generating an immersive space builds the exhibiting project.

Christine Greiner is full-professor in Communication & Arts in PUC - SP (Pontifical Catholic University - São Paulo State - Brazil) and Level 2 Scientific Productivity Researcher in CNPq (National Council of Scientific & Technological Development).

She teaches in the Post-graduate Studies Program in Communication and Semiotics, where she coordinates the Oriental Studies Centre; and in Body's Art Communication course.



gallery external view



digital Photography





LEAVE | 2018

experimental, 13 min

Video Sound Installation

The short film “**Leave**” is a documentary organized by layers of time. Mounted with old files, pictures, and music, Partir shows the story of a family. Current images of demolition of a property, family patrimony are united and files in super-8 are recorded by the father in the seventies and mounted with a soundtrack

with lyrical songs executed by the mother between the years 1970 and 2005. In the middle of the demolition scenes, the children play and dance with their mother’s songs, recorded inside the house.



LEAVE, 2018. 7:37
Documentary essay
(Installation)
photograph: Sonia Guggisberg

Official Selection Festival Internacional de Documentário É Tudo Verdade / It's All True, SP e RJ, 2019.
Official Selection Rendezvous Film Festival, Lisboa, Portugal, 2019.
Official Selection Competição de Curtas, CineFem8, Uruguai, 2020.
Official Selection 19ª Mostra do Filme Livre - MFL, Belo Horizonte, 2020.
Indicado ao Grande Prêmio do Cinema Brasileiro 2020, na categoria Curta-



video frames

LIVE WHEEL | 2018



Partition, 2018.
Digital photography, adhesive vinyl
6.40m x 1.40m
photograph: Sonia Guggisberg

Exhibition RETROTOPIAS

Parallel event to the Art
Biennial of São Paulo-SP

Curatorship:

Cesar Meneguetti e

Renata Junqueira

Madalena Laura Building

Rua Rego Freitas, 454

São Paulo, SP

vimeo.com/299233113

Live Wheel is a documentary sound installation about the contemporaneous migration wave in Greece. Audio samples are organized in sound groups passing through sea crossing, boats and water noises, prayers and chants inside refugee's camps, human steps and body sounds thus building a soundscape.

Live Wheel presents the public with a reflection on a distant reality: the massive wave of migrations in Europe. It is a sound-documentary work that brings the ability of an object to be the bearer of an immersive landscape, making

it possible to experiment, test and incorporate the strength of the original noises to work on issues linked to distant realities.

Technical set up

The installation has a computerized system that reproduces this sound documentary on different channels. The interface created in the Max Program reproduces the entire sound range (more than 300 files) divided into seven groups. While one audio channel plays the selection of sounds from the continuous group uninterruptedly, one of the

other groups of sounds are played, box by box, occupying the six boxes.

Sound groups

Continuous sound -
Human steps

1. Human body sounds
2. Water sounds
3. Boat engine noises
4. Arab bowls and prayers
5. Children playing and singing on refugee's camp
6. Refugee's songs and chants

Technical sheet:

Technical development: Matheus Leston

Production assistant:

Amanda Carvalho

installation RODA VIVA no ISEA

2020, Montreal

26TH INTERNATIONAL

SYMPOSIUM ON ELECTRONIC

ART

installation RODA VIVA Paço

das Artes on-line, 2020

#PaçoEmTodoLugar

#SonoraPaço #CulturaEmCasa

#MuseuEmCasa

#MuseumFromHome

Exposição RETROTOPIAS Paralela

à Bienal de Arte de São Paulo.

Curadoria: César Meneghetti //

Renata Junqueira



divider, 2018. Digital photography,
adhesive vinyl 6,40 x 1,40m

Urca's Casino ruins, Rio de Janeiro.
Exhibition site.
photograph: Sonia Guggisberg

CROSSING | 2018

Crossing is a video & audio installation built on documentary archives occupying a deserted casino's dark niche in Urca neighborhood, Rio de Janeiro, RJ. It is a documentary work where live soundtracks and video get mixed. In the video you see a hatch projection that moves, reproducing a real vessel's balance, and on the soundtrack songs brought by refugees from their home countries are mixed with the vessel's noises.

With footage captured by Sonia Guggisberg in Lampedusa and Greece on the Mediterranean Sea, it translates the reality of the spillover of the migration wave that is not expressed in words.

The Cassino da Urca, built on the sands of Praia da Urca, has been converted into an authentic Museum by the Ocean, with works by eleven Brazilian artists, designed and made specifically for the location, explains curator Paula Alzugaray.

"A Invenção da Praia: Cassino" (The invention of the Beach: Casino) exhibit is an art, memoir, fiction and archaeology project, observes Paula. "eleven artists were invited to excavate the past, unearth mysteries and rewrite the building's stories and its characters by works in performance, sound, installations, photographs, text and publishing," Paula says.



The old Urca Casino ruins
welcomed the interventions of
eleven artists: Caio Reisewitz,
Chiara Banfi, Giselle
Beiguelman, Katia Maciel,
Laercio Redondo, Laura Lima,
Lula Buarque de Hollanda,
Maria Laet, Mauricio
Adinolfi, Nino Cais and Sonia
Guggisberg.



video frame

IED Rio, Urca
setember 2017
Curatorship: Paula Alzugaray



CONTAMINATIONS | 2017

Contaminations, 2017
exhibition view
photograph: Sonia Guggisberg



Contaminations

Research on the urban subsoil led artist Sonia Guggisberg to the question of contamination.

Apparently hidden, it infiltrates even when buried and relegated to invisibility, never ending.

Victor Civita Square exhibits a historical background that leads us to reflect upon contamination. It is a terrain on which a municipal incinerator operated from

1949 to 1989 incinerating approximately 200 tons of waste daily. Trash, bills out of circulation, paper documentation, dead animals, even corpses and military dictatorship period documentation about torture may have been incinerated there. In the 70's the municipality also started to incinerate hospital waste liberating toxic substances to human health like dioxins and furans, thus bringing a high level of contamination to the neighborhood. Finally, by the end of the 80's,

the incinerator was deactivated. A report made in 2006 by CETESB (a government pollution control agency) confirmed the presence of ash and heavy metals in all areas of the soil.

As a result of this extensive research, the artist shows in this exhibition some of her works: The work **"Mercury"** came about due to the heavy metals accumulated in the soil over the years. Contamination cannot be confined in a given space,

because even diluted and often invisible, it penetrates living beings causing diseases and deformations.

To carry out this work, a certain amount of mercury was placed inside a wooden children's educational game. From this action, the video Jogo Sujo (Foul Play), the photographs of the Mercúrio (Mercury) puzzle and the video Reflexos (Reflections) show the contamination of mercury invading nature.

“Lost Sounds” was thought of as an ecology of sounds and noises. It brings the public a sound experience about the past, the opportunity to activate memory through sounds and reconstruct in their own imagination a possible local history. The sounds represent the remains of what was incinerated, the buried ashes, seeking to reconstruct the memory of what happened.

Mercury

This work arose from a survey of land contaminated by waste deposited at the site over 40 years. These are chemical elements that gradually infiltrated the soil as a result of the operation of the Pinheiros incinerator. After a survey at CETESB about the situation of local contamination, I decided to carry out the *Mercúrio* (Mercury) work. The objective was to bring up the issue of subsoil contamination, which we know exists but do not see. Contamination, unlike

apparent garbage, cannot be confined to a given space. Sometimes diluted and often invisible, it penetrates into living beings without them realizing it, and can, in the long run, cause disease and deformation. On the site of the old incinerator, CETESB found dioxins and furans, in addition to zinc, copper, lead, nickel, barium, cadmium and mercury, highlighting the high degree of local contamination.

For this work, I bought a certain amount of mercury, put it inside a wooden children’s educational game and took a series of photographs. The images were enlarged in a much larger format than the original, cut and glued on wood to assemble a large puzzle on the floor of the exhibition space. The result was a work measuring 8m x 4m where it was possible to observe the simulation of virgin mercury, a metal with a high power of contamination, emerging between the pieces of wood.



digital photography



Mercúrio (Mercury). 2013
Video looping
Group Exhibition Sistemas
Ecos Project 2013
Praça Victor Civita, São
Paulo, SP 2013
Solo Exhibition
“Contamination”, curated by
Sandra Tucci, Gallery Senac
Scipião, São Paulo, 2017.



digital photography



IN TRANSIT | 2015



Exhibition View
photograph: Sonia Guggisberg

In TRANSit

Known for poetically approaching tensions between dichotomous units such as movement and immobility or action and constriction of the possibilities of acting, in different media and supports, Sonia Guggisberg presents her first solo show at Galeria Rabieh, entitled *Em TRÂnsito*, from September 24 to October 21. The artist was awarded the Brazil Photography Prize (Porto Seguro) in the Essay category in 2014 and has works in the collection of the Pinacoteca

do Estado de São Paulo, Museum of Contemporary Art of São Paulo, SESC SP, Instituto Figueiredo Ferraz and Lasar Segal Museum, among others.

Curated by Priscila Arantes, the exhibition is made up of photographs and videos documenting travel journeys. These are not, however, traditional records. The works on display are configured as movements that blur the past into the present, punctuating details of realities encountered.

The images absorb the temporality of memory, that place out of time, between the past and the now, in an investigation into the limits of the contemporary image in the elaboration of fluid memories. It is about proposing a look at speeds, flows, and dimensions.

The show takes place in three different areas of the gallery. The first exhibition space is occupied by a video and a series of photos on cotton

paper, both created with an iPhone whilst crossing the border from Switzerland to Germany in 2015. They are ethereal landscapes, covered in mist, in which there seems to be a natural erasure of the contours of the world; as the images lose definition, however, they gain density, as if the fog were capable of giving materiality to the two-dimensional. In these photos, the horizon, that defining line of the landscape, fades amid shades of gray, recalling the very haziness of memory.

The second exhibition space merges with the garden, which will be covered and occupied by the installation “*Horizonte móvel*” [Mobile horizon], from 2012, consisting of three large projections. These are giant waves, massive movements of water from Niagara Falls that, due to their great volume, never break, maintaining a sort of suspended mobility, a constant tension.

EM TRÂNSITO

SONIA GUGGISBERG

Curadoria Priscila Arantes

The third exhibition space carries two different works. The first is a photo and video installation, “Imagens cruzadas” [Crossing images], 2015, which creates a long line in the gallery’s larger axis. This work derives from her solo exhibit in New York, presented earlier this year. The first, the video and photo installation “Imagens cruzadas” [Crossing images] from 2015 cuts through an entire long wall. This work is a direct offshoot of her solo show in New York, presented earlier this year at the MediaNoche (New Media Gallery and Digital Film Studio), consisting of a large video installation in which

the images captured on a train journey were edited in horizontal lines that intersect at different speeds and movements. For the exhibition at Rabieh, the videos are mixed with frames, mounted in methacrylate, confusing the perception of what is static and what is moving. The images blur temporalities as they dissolve in movement and assume both the realities captured by the camera and the poetic cuts and technological manipulations. The image transcends the character of a document by negotiating between the raw fact and the representations constructed by the artist.

The last work is “Barco” [Boat], from 2011, a diptych composed of two videos of the same vessel, centered in the frame. In the first, the image is frozen, while in the second, despite the boat’s engines running, a strong current prevents it from moving, creating a kind of “stopped movement”. This hypnotic and powerful work can be understood as a synthesis of the artist’s recent research on the tensions between movement and immobility, action and inaction.

“IN Transit”. Curated by
Priscila Arantes, Galeria
Rabieh, São Paulo-SP, 2015

Solo exhibition
Rabieh Gallery, São Paulo, SP
2015

Curatorship:

Priscila Arantes



in transit installation



digital photograph

MOBILE HORIZON | 2015



Mobile Horizon, 2015.
Three screen video
installation installation.

The exhibition space that received the work **Mobile Horizon**, from the exhibition In TRansito curated by Priscila Arantes, merges with the garden, which was covered and occupied by the video installation. Consisting of three large projections, they are big waves, with slow and massive water movements of the Niagara Falls which, and due to their great volume, never fail to break while maintaining as a suspended mobility and a constant tension.

In transit
Rabieh Gallery,
São Paulo, SP 2015
Curatorship:
Priscila Arantes
vimeo.com/288090842
vimeo.com/147973175

installation view



digital photography

SUBMERSION | 2014 - 2015



"Submersion", SESC Vila Mariana (Colateral Project), São Paulo SP, 2013/2014.

Submersion

On November 12, Sesc Vila Mariana inaugurates the first edition of the COLATERAL (Collateral) project, which aims to present a periodic sequence of large-format visual artistic interventions.

Exploring the large dimensions of the support of the iron trusses that cover the entire left side of the unit's Praça Externa (external square), contemporary artists will be periodically invited to create specific works for the site. In the context of the project, they must assume the character of public works, given their monumental scale and direct dialogue with the street, even interfering with the local landscape.

It is an opportunity for visitors and passers-by to experience aesthetic experiences with large-scale works that present themselves as a possibility of shifting perception and, consequently, providing other ways of looking at the urban landscape.

For the inaugural intervention of COLATERAL, the guest artist is Sonia Guggisberg, whose research and production involve liquid-based experiments and include the technique of gigantography, which corresponds to the materialization on an architectural scale of digital photographic images.

The work on display is a large-format full color photographic image (57 meters (width) x 7.5 meters), resulting from the artist's research on the element of water. She intends to amplify in images the relationship between this medium and man, as well as to propose reflections related to the simultaneity between internal and external space to the work and to the spectator. The artist symbolically seeks to work with the environmental crisis as an expanded concept, developing a transversal thinking that relates the environment, art, and life.

Submersão is part of the artist's ((l)mobilidade ((l)mobility) Project, which emerged from a reflection on social isolation within the contemporary urban universe. In it, people have their movements restrained by confinement. Water enters as a metaphor of its opposite and ceases to be something welcoming.

Digital Photographic Panel

8m x 57m

2014- 2015

Projeto Colateral

SESC Vila Mariana,

São Paulo, SP

www.sescsp.org.br/online/artigo/7130

SUBMERSO+NA+IMAGINACAO

SUBMERSO+NA+IMAGINACAO



Lost Sounds, 2014
sound installation, 6 channels
tech building:
Matheus Leston photograph:
Sonia Guggisberg



LOST SOUNDS | 2014

Sound installation,
site Specific

Imagined as a sort of ecology of sounds and noises, Lost Sounds presents the result of extensive research on local history. The work's objective is to recreate soundscapes of the everyday experience of the incinerator and the movement surrounding it. **Lost Sounds** offers the public an experience in sound, but it is up to the spectator to


observe the space and build his or her own images. The sounds represent the remains of what has been incinerated, of buried ashes, seeking to reconstruct the memory of what took place there.

Old trees represent the real connection with the contaminated soil and its past. One of them has six speakers hung on its

branches, as not only does the tree touch the contaminated ground, it also grows and lives upon it. Sounds of animals, noises of fire, sounds of bodies, of walking, and of various different movements make up a sort of ecology of sounds. For the production of Lost Sounds, a sound system was programmed so that six speakers with independent

stereo audio channels would reproduce 388 sounds, grouped into eight different subjects areas.

The work reveals a sound history that rebuilds the past of an old incinerator in São Paulo, Latin America's largest metropolis, with everything that took place there, with the human and mechanical movements.



in its surroundings. “Lost Sounds” was made to rebuild human memories and is an important way of understanding the potency of touching the public through the senses. With the purpose of recreating the everyday soundscapes of the incinerator and bringing this experience to the audience through sound memories, “Lost Sounds” gives people the possibility to build their own images.

Group Exhibition Sistemas
Ecos Project 2014
Praça Victor Civita,
São Paulo, SP

Lost Sounds, 2014
site specific
sound installation,
6 channels
| tech building:
Matheus Leston

– Sistemas Ecos 2014
Victor Civita Square,
São Paulo, SP Senac Lapa,
São Paulo, SP 2017
[www.soniaguggisberg.com/
exhibitions/sistemas-ecos-
project-20132014/](http://www.soniaguggisberg.com/exhibitions/sistemas-ecos-project-20132014/)

SUBSOIL | 2013

Photograph: Sonia Guggisberg



A plunge into urban space and a desire to understand issues of public neglect, through historical ruins, motivated me to develop research on the important work interrupted in the subterranean underground of Avenida Paulista. Named as Nova Paulista and started in 1970, the construction was carried out, in large part, with the objective of maintaining the fluidity of traffic in the city. It was about the construction of an underground expressway that would connect major avenues.

Old remains of garages and huge concrete structures found in the basement of Avenida Paulista, as well as documents and recorded testimonies, integrated this work, making it clear that different forces and sociopolitical interests in conflict culminated, in 1973, in the burial of the work.

In this work, the underground ruins are presented as a historical archive. They oscillate between the symbol of an event and its own end. As a kind of “monument to the past” whose

future has been stolen, the interrupted and buried work reflects both the degradation of the contemporary environment and its political models. A remnant of a past, but something that persists even today, it is also evidence of a power that we cannot see or measure. It shows the accumulation of different times where abandonment continues from generation to generation, leaving only the traces of its existence.

Subsoil, 2013. 25”31’min. documentary
Mostra Comemorativa do aniversário de
São Paulo 2021, CINESESC.
São Paulo, SP.
Official Selection MOSTRA X:
Brazilian Film Festival Chicago (EUA),
São Paulo e Porto Alegre/Canoas 2020.
Official Selection Mostra Comemorativa
do aniversário de São Paulo 2021,
CINESESC. São Paulo, SP.
Official Selection The Cube Festival
(Independent Brazilian cinema),
2017.
Winner General Award of the Mobifilm
2017 Film Festival.
Official Selection Mostra X: Brazilian Film
Festival Chicago (EUA),
São Paulo e Porto Alegre/Canoas.
Official Selection X Architecture
São Paulo biennial, 2015.
X Bienal de Arquitetura de São Paulo,
Centro Cultural São Paulo, SP 2013
curadoria | curatorship Guilherme Wisnik
Avenida Paulista, MASP, São Paulo,
SP 2017
curadoria | curatorship Adriano Pedrosa e
Tomas Toledo



What really matters in this research is to understand that buried and even worn out stories do not end, they are stored; they may even lie dormant for many years, but at a certain point they reappear and awaken, reintegrating back into space and time. The objective of the project was to produce a video-document that would return to citizens a hidden discourse, presenting relevant issues of the city of São Paulo and a conceptual analysis, which not only contextualizes images/passages, but proposes to carry out a kind of visual history, of socio-political moments relegated to invisibility.

With the title **“Subsolo (Underground)”**, this videographic document starts from the hypothesis that reconstructing “truths” from a documentary and experimental point of view, means reinventing realities and presenting strategies in which the network of relationships that guide the researched theme goes back

to a more complex panorama. Subsolo offers the possibility of thinking about the city in its various layers, seeking to give visibility to the gaps of this invisible discourse.

Inaugurated in 1891, Avenida Paulista, was part of one of the city’s urban growth plans and, as expected, became a fundamental and high-traffic region. The growing number of people and, consequently, the increasing congestion, demanded urban solutions in the region, giving rise to the Nova Paulista Project. The Nova Paulista Project consisted in the design of an underground expressway, 3 km long, connecting Avenida Rebouças to Avenida 23 de Maio. Avenida Paulista would have, below the second floor, the subway crossing and, on the surface, a boulevard with common areas, squares, and only local traffic. With the project developed in the 1960s, large areas were expropriated by the city, providing for the completion of

the work. The widening of the road, from 28 m to 48 m wide, included the displacement of the water, electricity, sewage, and gas networks. For this, huge trenches were excavated, and a concrete structure, with more than a thousand piles, 12m high and 0.80m in diameter, was installed, as it integrated the subway passage. The work, eighty percent completed, was partially inaugurated in 1971 and, in 1973, for political reasons, it was interrupted, leaving in the basement a huge “hidden giant” with almost forbidden access. It was a unique work that would be built in the trenches and, at the same time, the subway, the expressway and a boulevard on the surface.

Although the chaotic traffic jam scenario had already been predicted on Avenida Paulista intersections, in 1973, they decided upon the “interruption and burial of the work”. The final solution, a decision of the governor Laudo Natel and the

city mayor Miguel Colasuonno, was to do a superficial clean up on the surface that hid what had been done underground. Even knowing the importance of building the Nova Paulista, that it would have a significant impact on the city in terms of circulation and growth, that is, far beyond the local impact, the work was considered “useless”, “irresponsible”, “a professional vanity of the mayor”, “pharaonic” and “expendable” by councilors, deputies, and some opposition politicians.

Subsolo (Underground)” is a research project, a photo essay, but it is also a documentary. “Subsolo (Underground)”, is a 26-minute short film. The first stage was a historical survey of the Novo Paulista Project, including architectural design and newspapers of the time. Then, a survey of the people involved in the project, at work, at the political moment, including architects, urban planners, city spokespersons, political journalists, etc.

It was necessary, at that moment, to understand the context, a survey of the political situation of the period. After this first step, the practical steps took place. It was necessary to enter the subterranean areas to understand the reality of the place and capture images. It was a long process until we managed to enter the basement of Avenida Paulista. The difficulty in obtaining authorization delayed the continuity of the project by approximately 18 months. When our underground entry was finally scheduled, we sought the support of a film crew. Specific equipment for capturing scenes was needed. Filming was done with the support of a film production company (Cinema Link), with cameras, lighting, sound recording professionals.



LAST DREAM | 2013



Last Dream, 2013
video installation
Coleção Porto Seguro
photograph: Sonia Guggisberg

Last Dream is a work whose images were also captured in a single demolition and which presents a specific case: the end of a family story.


With scenes filmed in the demolition of warehouses that were part of my family's history, it presents a personal situation, but common when it comes to a city like São Paulo. The video footage focuses on the movement of smoke, dust caused by the falls, the rest of the rest. Dust is the last fragment of the falls, which floats through the air until it ends. It is a passage that shows

the end, literally, not only of another property in the city, but of the dismantling of the history that was built there. These are warehouses that marked the financial rise and the breakup of the family with the death of the father, in 1974.

After his death, the sheds, which supported the family and represented the security and presence of a father, cease to exist. The demolition of these sheds puts an end to that story, and it definitely leaves nothing but memories.

The soundscape of *Fim de Sonho* (Last Dream) was made from demolition sounds; however, in the background, there is "a child's voice", that is, the voice of my sister or brother, recorded by my father before of his death, reproducing songs from the 1960s sung at home. The sounds of falling walls and the structure of the building are presented along with a simple child's voice that insistently plays his guitar, evoking the shattering of childhood dreams that are definitely over.

Prêmio Brasil de fotografia-Ensaio.
Festival Int. Video Art
I Mostra de Filme de Artista,
Espaço Cultural Porto Seguro,
2018.
International Video Art
Festival, ((id)_art_fest) Palazzo
Bonfranceschi. Itália, 2015
SIEFF 12th Congress. Zagreb,
Croatia. 2015
White Night Festival in Malta -
Notte Bianca 2015, Valletta, Malta.
Official Selection International
Video Art Festival, ((id)_art_fest)
Palazzo Bonfranceschi. Chienti,
Italy. 2015.
Official Selection SIEFF 12th
Congress. Zagreb, Croatia, 2015.
Official Selection Valletta
International Visual Arts (VIVA),
2015 St James Cavalier Center.
Valletta, Malta, 2015.
Official Selection White Night
Festival in Malta - Notte Bianca.
Official Selection 1ª Mostra de



Bernd Fichtner, in a text written about this research work, says:

[...] they are works, they do not present something common between objects, phenomena and processes, they are works that seek the quality of perceiving, seeing, looking. They are like metaphors that create and build relationships. The metaphor of the work of art works here as a “modeling imagination”. In a process of mirroring, work x public, relationships are necessary for understanding the work of art

and for understanding ourselves as subjects in this dialogue. Precisely here, art is a mirror, not because it reflects what is external to it, but because it presents an experience of a way of seeing, an experience that becomes ours, something that, without this mirror, we would ignore. It presents a possibility for us to see ourselves and, in an expanded reflection, in a social context. The power of art consists, therefore, in its ability to represent and materialize ways of seeing and feeling reality (FICHTNER, 2011).

installation documentation

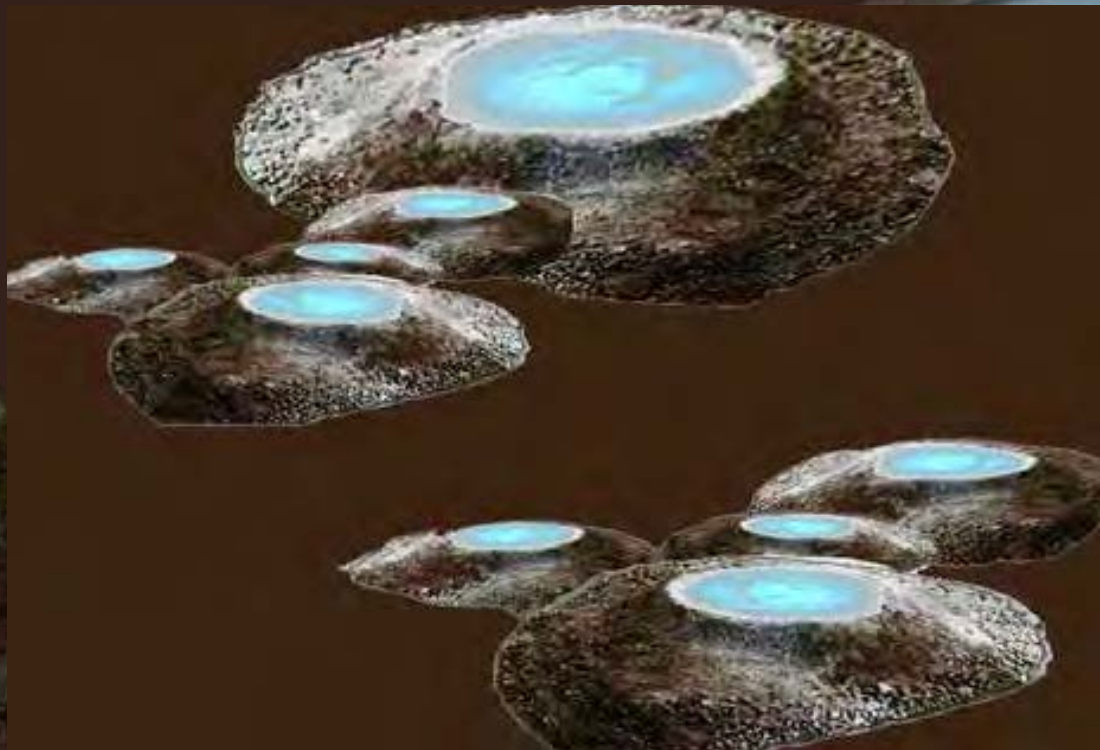


video frame

DRIED ISLANDS | 2013

In the video installation **Ilhas Secas (Dried Islands)**, water is no longer real but virtual. The images captured in springs of the Guarani Aquifer, one of the largest underground reserves in the world, are reproduced on top of piles of sand and rock. It is a reflection on the problem of the lack of water and its misuse on the planet. Water is a heritage to be preserved, however, even knowing that it is a fundamental source of life, misuse and disrespect remain.

There are, today, almost 750 million people in the world without access to a source of drinking water, yet the crisis grows in greater proportions. Ilhas Secas is a work that is traveling through different countries in the exhibition “Aesthetics and Sustainability: Examples to Follow” at the invitation of the German curator Adrienne Goehler.



Dried Islands,
video installation, 2013.

Curator:

Adrienne Goehler

**Sand and projection,
variable sizes**

- 2018 examples to follow!

17th expeditions in
aesthetic and sustainability.

Volkshochschule,

Bonn.

Alemanha.

- 2017 examples to follow!

16th expeditions in
aesthetic and sustainability

Parque Cultural de Valparaíso.

Valparaíso, Chile.

- 2016 ETF!

Examples to follow! station of
the expedition ETF!

15th Schloss Bröllin, Germany

- 2015 14th station of the

expedition ETF!

Rauchmuseum, Freudenberg,
Germany - 2014

13th station of the expedition

ETF!

Stiftung Zollverein, Essen,

Germany - 2013

12th station of the expedition

ETF!

Centro Histórico, Puebla,

Mexico - 2013

Memorial da América Latina,

Galeria Marta Traba,

São Paulo, SP

URBAN WATERFALLS | 2012



Urban Waterfalls, 2012
video installation
Coleção Figueiredo Ferraz
photograph: Sonia Guggisberg

Cachoeiras Urbanas (Urban Waterfalls)

is a production based on observation of unplanned growth and urban redesign of the city of São Paulo.

In cities without planning, neglect of public space seems accepted and almost institutionalized as something that is part of a path of no return. In them, I found a large number of depersonalized spaces that had their stories stolen by constant demolitions. It can be said that witnessing the constant process of replacement of historic

buildings for modern, over the years, citizens no more recognize their own city. They are subject to deformation in terms of possibilities and expectations to integrate the space they live in.

Now, citizens who grew up and survived in this context have their answer. What I witnessed was a social landscape carved by wear, full of anesthetized and almost powerless citizens in relation to the space where they live. It is a process that triggers the deconstruction of urban space, with a society forced to participate in this

game, a game built through manipulation of capitalist interests.

Here, the testimony is in a way the city itself. In a process of no return, citizens daily witness the erasure of their history and experience a city full of gaps. They are ruins that explicitly reveal a void that bothers, where we see the erasing of the past, apparently forgotten.

vimeo.com/195194103

Coleção Figueiredo Ferraz
– O Estado da Arte
Instituto Figueiredo
Ferraz (IFF),
Ribeirão Preto, SP
2016

Curatorship:

Maria Alice Milliet
– O Espírito de Cada Época
IFF, Ribeirão Preto, SP
2015

Curatorship:

Rejane Cintrão
– Além da Forma –
Plano, Matéria, Espaço
e Tempo
IFF, Ribeirão Preto, SP
2012

Curatorship:

Cauê Alves
vimeo.com/51453564



video frames

HOUSE OF CARDS - NY | 2014

curated by Judith Scalona, MediaNoche New Media Gallery NY City, EUA, 2015

The transitory nature of urban life where steel and concrete reinforce a false sense of permanence is the subject of media artist Sonia Guggisberg's latest explorations in social containment and urban chaos. Lost dreams and childhood memories intimated in song fall under the destructive weight of a wrecking ball. Guggisberg sees no future without a legacy of the past, a past traceable in the streets, the buildings, the homes—the terra firma urban dwellers take for granted until it is gone. Crossing Images is the anti-thesis to a thesis of urban renewal that destroys and displaces, causing an unsettling cultural and personal amnesia.

The exhibition is cryptically autobiographical, presenting three installations that complement each other. The video wall displays a series of buildings being razed in São Paulo where landmark codes are violated with impunity. A second video installation chronicles its demolition accompanied by a wistful juvenile song in an obsessive loop of memory, loss, and nostalgia. Lastly, the crossing images of travel through the Swiss countryside melding with images of São Paulo and their peoples – strangers or family and friends who achieve anonymity under the urban gaze. The passage of time is marked rhythmically through the changing pace

of images flowing in and out of each other with a fleeting sense of recognition in an eternal present that moves like a car on a highway of remembrances.



GRID | 2012

Grid, 2012
Paço das Artes, São Paulo, SP
photograph: Sonia Guggisberg



Video installation, 2012

Grid is presented as a metaphor to speak of the softening of rigid structures, and thus propose a reflection on it to the public. It is a video projection on white sand where the image is a reflection in continuous movement of a metal grid. In the distorted image on the surface of the water, the metallic structure becomes fluid and is continually being redrawn. It is a work that

presents a counterpoint: looking at what is above to understand what is below. It is also a work that proposes a look at extremely polluted urban waters, sometimes hidden underground.

Grid is a video installation and a site specific. It was prepared for the inauguration of Espaço do Quadrado located inside Paço das Artes, São Paulo, SP.

Paço das Artes,
São Paulo, SP
Curatorship:
Priscila Arantes
vimeo.com/195193939

installation documentation



BOAT | 2011



Boat, 2011 video loop
2 screens installation
photograph: Sonia Guggisberg

Barco is a work that integrated curatorships in São Paulo. It is a diptych composed of two videos of the same vessel, centered in the frame. In the first, the image is frozen, while in the second, despite the boat's engines running, a strong current prevents it from moving, creating a kind of "stopped movement". This hypnotic and powerful work can be understood as a synthesis of the artist's recent research on the tensions between movement

and immobility, action and inaction.

The question of movement is shown as a game of tensions where a boat full of people struggles against the force of the heavy opposite current.

IN TRANSit, Rabieh Gallery,
São Paulo, SP 2015
– Paço da Artes,
São Paulo, SP 2012
Curatorship:
Priscila Arantes
– SP2+6, Galeria do Meio,
São Paulo, SP 2011
– Dialogs of modern and
contemporary,
Santander Space,
São Paulo, SP 2011
Curatorship:
Rejane Cintrão
vimeo.com/195193784



video frame



boat installation

BOTTOM | 2010



Bottom, 2010
solo exhibition
site specific
photograph: Sonia

“**Bottom**” is the construction of a pool bottom, through the adhesive of a continuous photographic image within the exhibition space. The image of the moving water and the sound were created with the purpose of dismembering the issues of the video and reorganizing them in an immersive space; therefore, image, light, movement and sound are part of the concept of “Bottom”. The sound of the work was made from the recording of the normal environment of a hospital, but transformed into a submerged environment. The sound you hear is in fact the sound of the hospital at the bottom

of the water. “Bottom” is a site specific installation in which flexible images of the adhesive surface generate a pool bottom with submerged bodies that bring into the space the spectator that circulates inside or outside the building and is mixed with the images through transparency. “Bottom” also proposes to interfere in the architecture of the building (Oscar Niemeyer) softening the environment through moving images and virtually extending the space into the floor, the “Bottom” in the pool.

“Bottom” (site specific) Espaço Cultural
Edmundo Vasconcelos, curated by
Rejane Cintrão, sound tech building:
Dudu Tsuda. São Paulo, SP, 2010.



installation document

Holes, 2010
video installation
8,00m x 8,00m
photograph: Sonia Guggisberg



HOLES | 2010

Video installation 5 channels
The (I)Mobility project

Sonia Guggisberg, by choosing water as the material and movement as the subject for a deepened discussion, has begun a new working series, the (I) Mobility project. With that, she arrived at photographs and videos, migrating to video installation. In her own words: “through the projections, I was able to cross the surface of the ground generating virtual holes”. Indirectly, the artist points to the confinement

of contemporary life, to the limitation of individual freedoms, to loneliness, to emotional isolation, destroying human potential. (I) Mobility causes a visible state of emotional pressure, due to the opposition between moving or not moving. Perhaps it is an attempt to point to fluidity as a metaphor for current times. Unlike solids, liquids are not easily contained.

This project brings together a series of works and is presented with the aim of showing the opposite of the silent, introspective, and meditative atmosphere evoked by water. Water is here the metaphor of the opposite. Continuous flow deals with the contemporary illusion of constant mobility. Swimmers have their movements restrained by confinement, with no way out. They swim to exhaustion and get nowhere. They swim against the river or are tied up and confined.

The objective is to reflect on the immobility of someone in the face of the excess policies of the contemporary world. The excess of information that, while putting us in constant movement, paralyzes us for not allowing careful, critical and conscious consideration.

Água na Oca
curadoria | curatorship
Marcelo Dantas
support:
Cinemalink
SUBSOLO A ÁGUA E A
IMAGINÁRIO
Obras de Artistas Visuais
de Todo o Mundo sobre a
Plasticidade da Água



installation document

WATER TABLE | 2008

A cycle takes place in the work of Sonia Guggisberg. It is a cycle of water that, having sprung from a water table, flows on, spills, evaporates, and floods the exhibition venue. Most often, this water is created by light—in videos projected onto space—, and it heralds an imminent disappearance resulting from an environmental crisis. Here, both light and water are elements that guide the senses; they promote interaction, dialogue, and encounter. In Sonia Guggisberg's poetics, light and water become art materials that intervene in urban spaces (of high symbolical value or historical interest) in a quest to restore collective instances and activate social practices. Originally conceived as a

site-specific for the old Banco do Brasil strong room, the video installation *Nascente* [Spring] was designed to stimulate a reflection on the relationship between natural springs and financial reserves. Consequently, the projection on the reflecting pool inside the strong room is not merely the image of the fountainhead of one of the world's largest water tables: the springing water is the image of a type of wealth—a commodity, why not?—that is increasingly valued by the world economy, not to mention it being threatened by poor distribution, predatory exploitation, and mismanagement. Stored safely as it is in the strong room, water recovers its condition of life repository and vital power.

Guggisberg's investigation is an exercise of perception that demonstrates just how desertification—this process of environmental regression—also affects social life. The artist's interventions and video installations are micropolitical actions that seek the reactivation of such values as affection, belonging, bonding, and heritage. Water was the element that introduced and restored these values in Guggisberg's *Bolhas urbanas* [Urban bubbles] (2006–2007). For this occupation project the artist selected decayed and nearly ruined sites in the city of São

Paulo, at which she installed transparent plastic bubbles filled with water—shapes with undefined contours, actually cast at the moment of their encounter with the world. The uncanny attendance of these giants in vacant urban areas functioned as light beams in zones of oblivion. In their transparency and near-void, they were ghostly apparitions, specters of lost happenings, receptacles of vitality. Finally, these bubbles were duly documented in photo and video records, which the artist has reedited for use in the series *Horizonte plástico* [Plastic horizon] and *Linha d'água* [Water line], shown at this exhibition.

site specific
água, areia, deck de
madeira e projeção
8,00m x 10,00m
foto: Sonia Guggisberg



Water Table

Solo Exhibition

Centro Cultural do

Banco

do Brasil, SP

Curadoria:

Paula Alzugaray



SPRING | 2008

site specific
water, sand, wooden deck
and projection
8,00m x 10,00m photograph:
Sonia Guggisberg

“**Nascente**”(“**Spring**”) is one of the works of “Lençol freatico”(“Water Table”) solo exhibition (may 2008) - Cultural Center of Banco do Brazil/ São Paulo. Originally conceived as a site-specific installation for the old Banco do Brasil strong room, the video installation **Nascente** [Spring] was designed to stimulate a reflection on the relationship between natural springs and financial reserves. Consequently, the projection inside the strong room is not merely the image of the fountainhead of one of the world’s largest water tables (“Aquífero Guarani”) : the springing water is the image of a type of wealth—a commodity, why not?—that is increasingly valued by the world economy, not to

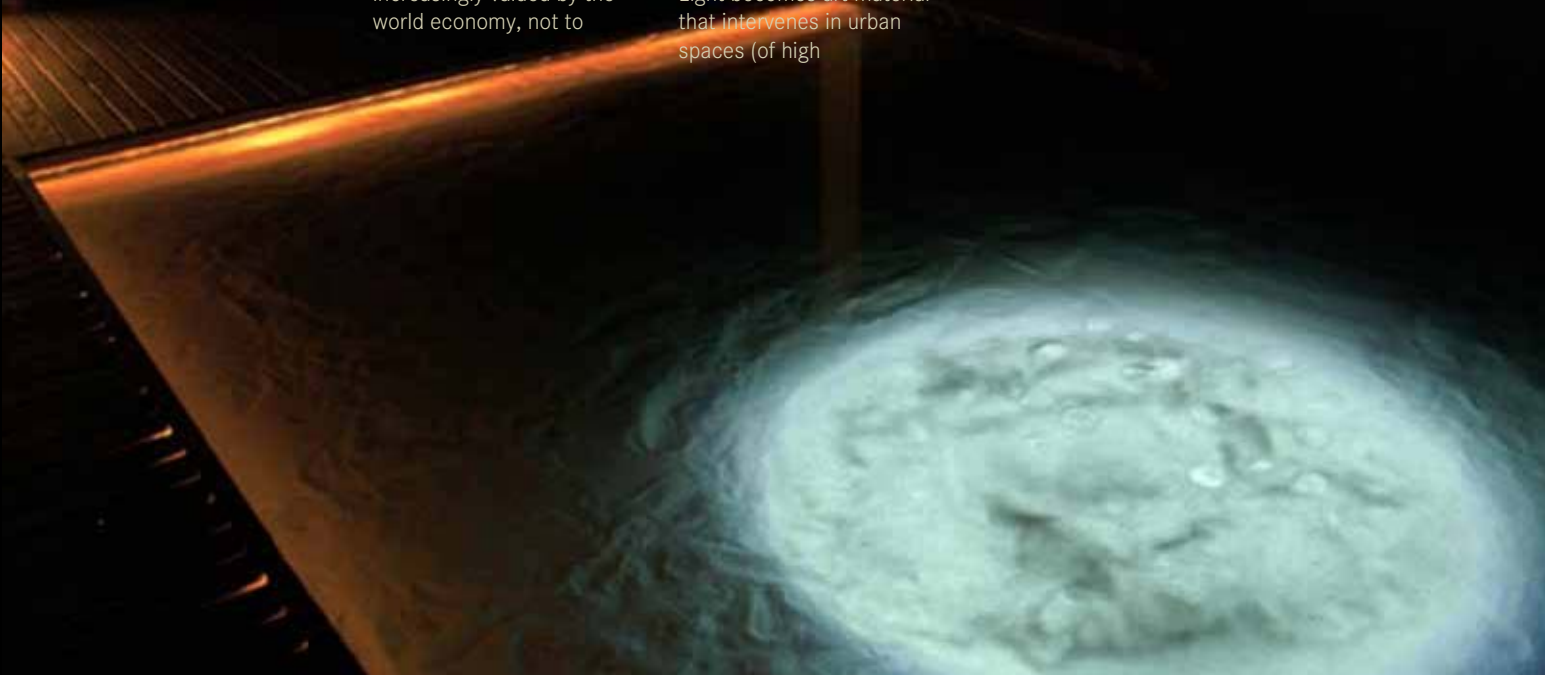
mention it being threatened by poor distribution, predatory exploitation, and mismanagement. Stored safely as it is in the strong room, water recovers its condition of life repository and vital power.

It is a cycle of water that, having sprung from a water table, flows on, spills, evaporates, and floods the exhibition venue. This water is created by light—in videos projected onto space—, and it heralds an imminent disappearance resulting from an environmental crisis. Here, both light and water are elements that guide the senses; they promote interaction, dialogue, and encounter. Light becomes art material that intervenes in urban spaces (of high

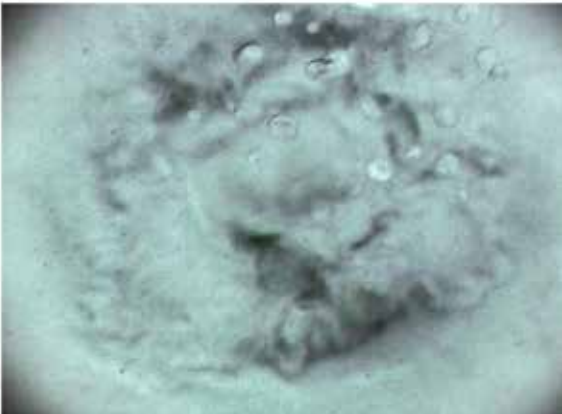
symbolical value or historical interest) in a quest to restore collective instances and activate social practices.

This investigation is an exercise of perception that demonstrates just how desertification—this process of environmental regression—also affects social life. The artist’s interventions and video installations are micropolitical actions that seek the reactivation of such values as affection, belonging, bonding, and heritage.

Spring
Solo Exhibition
Banco do Brasil
Cultural Center, SP
Curatorship:
Paula Alzugaray



installation view



video frames

BIO

Brazilian with Swiss origins, Sonia Guggisberg lives and works in São Paulo, Brazil. Doctorate in Semiotics and Communication from Pontifícia Universidade Católica de São Paulo, (PUC-SP), with PhD in Visual Arts by Escola de Comunicações e Artes da Universidade de São Paulo (ECA-USP) and master's degree Universidade Estadual de Campinas (Unicamp).

Guggisberg works as artist, videomaker and researcher, participating in solo and group shows, lectures and workshops in Brazil and abroad since the 1990s. From 2007 to 2013, she developed the project (Im)mobility about human confinement and city redesign. The result was a series of video-installations that generates emotional pressure by opposing the will of displacement to its impossibility.

Nowadays, she's developing a research on the redesign identities, the human closure, borders and walls in different possibilities. Through the artistic intervention in site specifics, multi-channel, video and sound installations she develops studies in videographic experimental language for art documentary and film. Her production has been seen in the USA, Germany, Mexico, Colombia, Spain, Chile, Bulgaria, Croatia, Malta, France, Denmark, Canada and Portugal.



www.soniaguggisberg.com

www.sistemasecos.com.br

SOLO EXHIBITIONS

2022/23 Silence III, curated by Ana Avelar. Mariantônia, São Paulo, SP.

2021/22 Exhibition site - específico Passageirxs. Sesc Jundiaí, SP.

2021/22 Exhibition Re_education. Sesc Jundiaí, SP.

2019 Silence II, curated by Giancarlo Mecarelli. Casa da Cultura de Paraty. Rio de Janeiro, RJ.

2019 Silence, curated by Christine Greiner. Casa Brasil. Embaixada do Brasil, Atenas, Grécia.

2017 Contamination, curated by Sandra Tucci, Galeria Senac Scipião. São Paulo, SP.

2016 Migrant Dream. Common Action Forum, Madrid, Espanha.

2015 IN Transit, Curated by Priscila Arantes, Galeria Rabieh, São Paulo, SP.

2015 Crossing Images, curated by Judith Scalona, MediaNoche New Media Gallery NY City, EUA.

2013/14 Submersion, SESC Vila Mariana (Projeto Colateral), São Paulo, SP.

2012 Grid, Projeto Quadrado, Paço das Artes, curated by Priscila Arantes, São Paulo, SP.

2010 Botton, (site specific) Espaço Cultural Edmundo Vasconcelos, curadoria Rejane Cintrão. São Paulo, SP.

2008 Water Table, curated byPaula Alzugaray. Centro Cultural do Banco do Brasil, São Paulo, SP.

2005 Individual-Simultânea , Museu de Arte de Ribeirão Preto.

2004 Amorfos, Galeria Virgílio, São Paulo, SP.

2002 Sonia Guggisberg, Galeria Baró Sena, São Paulo, SP.

2001 Suspended Lives, Museu Metropolitano de Curitiba, PR.

2000 Sonia Guggisberg, Galeria Millan, São Paulo, SP.

2000 Morumbi Chapel, São Paulo, SP.

1999 The Body of The Folds, Centro Cultural dos Correios, Rio de Janeiro, RJ.

1999 Sonia Guggisberg, Galeria SESC Paulista, São Paulo, SP.

1996 Macunaíma Project, FUNARTE, Rio de Janeiro, RJ.

1993 Sonia Guggisberg, Itaú Galeria, Espaço Higienópolis, São Paulo, SP.

URBAN INTERVENTION PROJECTS

2014 Virtual Freedom, Virada Cultural, SESC Vila Mariana São Paulo, SP.

2007 Urban Bubbles – Casa Modernista, São Paulo, SP.

2006 Urban Bubbles – Escola Manoel da Nóbrega, Vila Mª Zélia, São Paulo,SP. Arquivo Histórico Municipal, São Paulo, SP.

ONLINE WORKS AND EXHIBITIONS

2021 LINK_2021 Exhibition. https://www.linksymposium.com/exhibition/re_education

2020 ISEA 2020, Montreal. 26th International Symposium on Electronic Art.

2020 Paço das Artes Presents Online. Campanha #PaçoEverywhere and # MuseumAtHome, São Paulo, SP.

2020 Coexistence, Projections on neighboring buildings. Action for isolation times. Collaborative work for Ana Teixeira’s project. Work: The voice of Silence. By Sonia Guggisberg.

2020 Common Ground Project. Project. Collaborative work for Internacional de Kika Nicoleta platform.

2020 The Circa Project. Collaborative work for Fernando Velázquez International platform. Work: Signalman. By Sonia Guggisberg.

2020 Pink Umbrella Art Residency. Collaborative work for Internacional de Mirella x Muep platform. Work: Ground RED, 2020. Collaboration by artist Performer Cristina Elias.

MAIN GROUP EXIHIBITIONS

2023 IFF - Instituto Figueiredo Ferraz. Ribeirão Preto, SP.

2023 Examples to follow! ETF! Uferhallen, Berlin, Germany.

2022 PerformAR Circuitos. São Paulo SP.

2019 ARTECH 2019 – Digital Media Art Ecosystems is the 9th International, Braga, Portugal.

2019 18th Expeditions in Aesthetics and Sustainability, Erfurt, Germany.

2018 Does art have a gender? Exhibition Women in City Art Collection, CCSP. São Paulo, SP.

2018 Retrotopias, parallel event to Bienal São Paulo, São Paulo, SP.

2018 Examples to follow! 17th Expeditions in aesthetic and sustainability. Volkshochshule, Bonn. Germany.

2017 The invention of Praia, curated by Paula Alzugaray. Ruins of Cassino of Urca. Italian Institute of Design, Rio de Janeiro, RJ.

2017 Avenida Paulista, curatorship Adriano Pedrosa. São Paulo Museum of Art MASP, SP.

2017 Abstract Atlas, curatorship Juliana Monachesi. Centro Cultural São Paulo, SP.

2017 Examples to follow! ETF! 16th expeditions in aesthetic and sustainability Valparaíso Cultural Park. Valparaíso, Chile.

2017 Contemplation Room: Library of Love, curadoria Sandra Cinto. Contemporary Arts Center em Cincinnati, EUA.

2017 Olhares sobre o refúgio, Mostra Internacional Acnur de cinema. Cinesesc, São Paulo, SP.

2016 Bureau for Public Insecurities, Curated by Denis Maksimov. Atelier Fidalga, SP.

2016 Examples to follow! ETF! 15th station of the expedition, Schloss Bröllin, Germany.

2015 Brazil Photography Award, Espaço Porto Seguro, São Paulo, SP.

2015 The Spirit of Every Season. IFF. Instituto Figueiredo Ferraz, Ribeirão Preto, SP.

2015 Examples to follow! ETF! 14th station of the expedition ETF! Rach Museum. Freudenberg, Germany.

2015 International Video Art Festival, ((id)art_fest) Palazzo Bonfranceschi. Chienti, Italy.

2015 SIEEF 12th Congress. Zagreb, Croatia.

2015 Valletta International Visual Arts (VIVA).

2015 St. James Cavalier Centre. Valletta, Malta.

2015 White Night Festival in Malta - Notte Bianca 2015, Valletta, Malta.

2014 Sistemas Ecos Project - Victor Civita Square, São Paulo SP. Espaço Veredas, São Paulo, SP.

2014 Examples to follow! ETF! 13th expeditions in aesthetic and sustainability, zur nachahmung empfohlen! Stiftung Zollverein in Essen, Germany.

2013 Examples to follow! ETF!13th expeditions in aesthetic and sustainability, Historic center, Puebla, Mexico.

2013 X Biennial of Architecture, Centro Cultural São Paulo, SP.

2013 “The ballet of the dead god”, Galeria Lourdina Rabieh, São Paulo, SP.

2013 Sistemas Ecos Project - Victor Civita Square, São Paulo, SP.

2012 “Beyond Shape: Matter, Space and Time Plan” Instituto Figueiredo Ferraz, Ribeirão Preto, SP.

2011 “Dialogues from Modern to Contemporary”, Torre Santander, São Paulo, SP.

2010 Água na Oca, Ibirapuera São Paulo, SP Vivo Art.Mov International Festival SP / Galeria Baró Emma Thomas, São Paulo / SP2 + 6 Galeria do Meio, São Paulo SP.

2010 Subject: Body, Sesc Pinheiros, São Paulo, SP.

2009 Project Time, SESC Piracicaba, SP.

2009 Technological metaphors: exhibition and lecture, Siegen University, Siegen, Germany Infiltration, Paço municipal, Porto Alegre, RS.

2008 (F.A.q.2) Syncretism of the senses, SESC Ipiranga, São Paulo Poetics of Nature, MAC, São Paulo, SP Diving, SESC Pinheiros, São Paulo, SP Exchange View SP-Berlin, Galeria Olido, São Paulo, SP.

2005 Virada Cultural, Vale do Anhangabaú, São Paulo, SP Changed Vision Project, Olido Gallery, São Paulo, SP. Occupation Project, Paço das Artes, Cidade Universitária, São Paulo, SP.

2004 Collection, São Paulo Cultural Center Another place, Galeria Virgílio, São Paulo Lambe-Lambe Project, Atelier Piratininga, São Paulo, SP.

2003 Small Format Collective, Virgilio Gallery, São Paulo, SP. Engravings, Ateliêr Piratininga, São Paulo Skin a Soul, Banco do Brasil Cultural Cente São Paulo, SP.

2003 Museum of Contemporary Art of Campinas, São Paulo, SP. MAC USP 40 years, Museum of Contemporary Art of SP. Post Office Cultural Center, Rio de Janeiro, RJ.

2002 Ares e Pensares, SESC Belenzinho, São Paulo, SP.

2002 Baró Senna Collective, Galeria Baró Sena, São Paulo, SP.

1999 Contemporary Heritage, Museum of Contemporary Art of São Paulo, SP.

1998 The Partenaire Symptom, Maeght Gallery, Barcelona, Spain Recent works, Antártica Artes com Folha, Galeria Casa Triângulo, São Paul Geração Noventa, Pinacoteca do Estado, Pavilhão Manoel da Nóbrega, São Paulo, SP.

1997 Six Artists, São Paulo Gallery, São Paulo, SP.

1996 Antártica Artes com a Folha Project, Pavilhão Manoel da Nóbrega, São Paulo, SP.

PRIZES

2022 Miami Indie Film Awards (Best Female Filmmaker). Film: Through your eyes.

2022 San Diego Art Film Fest (Winner woman filmmaker). Film: Through your eyes.

2022 London Movie Awards (Best Feature Documentary). Film: Through your eyes.

2022 10th International Documentary estival of Ierapetra Awards. Film: Through your eyes.

2022 International Manhattan Film Awards (Best Independent Film). Film: Through your eyes.

2022 LA Independent Film Festival. Film: Through your eyes.

2022 New York Woman Festival. Film: Through your eyes.

2021 14th annual London Greek Film Festival. Film: Ground_Red.

2021 Award Winner Best Experimental Film. Film: Ground_Red. 2020 Award Winner Best Experimental Film. Film: Line.

2020 Award Winner Best Experimental Film. Film: Line.

2020 13th annual London Greek Film Festival. Vencedor. Melhor Filme Experimental. Film: Line.

2018 Prêmio Woman CineMakers. PublicaçãoOficial/ WomenCinemakers Biennale. Edição Especial: Publicação, 25 páginas.

2018 Prêmio Melhor filme, roduçãoIndependente, MobilFilm. Film: Subsoil e Redrawings. Centro Cultural Unibes, São Paulo, SP.

2017 Prêmio Geral, Produção independente, Mobil Film. Centro Cultural Unibes, São Paulo, SP.

2015 Prêmio Brasil de fotografia: Ensaios. Espaço Porto Seguro, São Paulo, SP.

RECENT FILMOGRAPHY

2022

Re_education 3D, experimental, 4 min. (loop).

Official Selection Berlin Internacional Art Film Festival, 2023.

Through your eyes, documentary, 96 min.

Semifinalist Brussels World Film Festival, 2022. Semifinalist Paris Woman Festival, 2022. Honorable Mention Milan Gold Awards, Feature Documentary, 2023. Honorable Mention International Manhattan Film Awards, 2022. Honorable Mention New York Independent Cinema Awards, 2022. Exhibit Festivals 9º Panorama do Cinema Contemporâneo, CineSesc, São Paulo, SP, 2022. Exhibit Festivals Festin – Festival de Cinema da Língua Portuguesa, 2022. Exhibit Festivals Paris Film Awards, 2022. Exhibit Festivals FIDBA, International Documentary Film Festival, Buenos Aires, Argentina. Panorama do Documental Contemporâneo, 2022. Official Selection Berlin International Art Film Festival, 2022. Official Selection LA Independent Women Film Awards, 2022. Official Selection Toronto International Women Film Festival, 2022. Official Selection New York Neorealism Film Awards, 2022. Official Selection 8 & Halfilm Awards, 2022. Official Selection New York Independent Cinema Awards, 2022. Official Selection Cannes International Cinema Festival, 2022.

2021

Ground_RED, experimental, 6 min.

Official Selection Berlin art Film Festival, Germany, 2021.

2020

Mindscape, experimental, 9 min.

Common Action Forum, Madrid, 2015. Seleção Oficial Competição de Curtas. 7th International Documentary Festival of Ierapetra, Creta, Grécia, 2020.

Red Athens, documentário, 8 min.

Seleção Oficial Roma Cinema DOC 2021. Seleção Oficial Competição de Longas 13th annual London Greek Film Festival 2020. Seleção Oficial Mercado Social World Film Festival, Itália, 2020.

2019

No Face, documentary, 75 min.

Official Selection Lift-Off Spring Showcase 2021. Cannes International Independent Film Festival 2020. Seleção Oficial Mostra Competitiva de Longas 6º International Documentary Festival of Ierapetra, Creta, Grécia, 2019. Seleção Oficial Competição de Longas 13th annual London Greek Film Festival 2020. Seleção Oficial Competição de Longas International Women's Film Festival, Dinamarca, 2020. Seleção Oficial Competição de Longas, CineFem8, Uruguai, 2020. Seleção Oficial Competição Experimental Euro Film Festival, Geneva, 2020. Seleção Oficial Competição Experimental European Cinema Festival, Madrid, 2020. Seleção Oficial Mercado Social World Film Festival, Itália, 2020.

Line, experimental, 5 min.

Official Selection Lift-Off Spring Showcase 2021. Official Selection Roma Cinema DOC 2021.

Official Selection Rendezvous Film Festival, Lisboa, Portugal, 2019. Melhor Filme Experimental 13tº London Greek Film Festival, 2020. Official Selection Competição Experimental Social World Film Festival, Italia 2020. Official Selection RIURAU Film Festival 2020. Espanha. Official SelectionMostra “El grito de los sin voz”, Espanha, 2020.

2018

Leave, experimental, 13 min.

Official Selection Rendezvous Film Festival, Lisboa, Portugal, 2019. Official Selection Festival Internacional de Documentário É Tudo Verdade/It’s All True, SP e RJ, 2019. Official Selection Competição de Curtas, CineFem8, Uruguai, 2020. Official Selection 19ª Mostra do Filme Livre - MFL, Belo Horizonte, 2020.Indicado ao Grande Prêmio do Cinema Brasileiro 2020, na categoria Curta-metragem Documentário.

Wait, documentary, 15 min.

Official Selection Roma Cinema DOC 2021 Oficial Mostra Olhares sobre o refúgio, FIC UNHCR. Cinesesc, São Paulo.

2017

Skaramaga Camp, documentary, 10 min.

Official Selection Roma Cinema DOC 2021. Official Selection Festival Sunday Shorts, Lisboa e Londres 2020. Official Selection Competição de Curtas Social World Film Festival 2020, Italia. Official Selection Competição de Curtas 13th annual London Greek Film Festival 2020.

Official Selection Mostra Olhares sobre refúgio, FIC UNHCR/ACNUR. Cinesesc, São Paulo. Official Selection Mostra AartvideoKoeln “The Refugee Film Collection 3.0” Colonia/Alemanha, 2018. Official Selection Mostra NEW MEDIA FEST 2020. Wow Jubilee 01. Em : Addis Ababa - Los Angeles - Cologne - Berlin - Kalamata - Moscow- Cusco - Belo Horizonte - Kolkata. Official Selection Mostra WOW. 19 The Quarantine Film Festival Varna – WOW Internments (The Refugee Film Collection)/Collection) / Bulgaria. Official Selection Mostra WOW.24 12 Video Vortex – Valetta/Malta, In Troubled Waters. Official Selection Mostra Tenda de Projeções 15º Festival Internacional de Fotografia Paraty em Foco. Official Selection Mostra Muros?, Festival de Fotografia de Paranapiacaba, 2019. Official Selection Cine Performa RedBull Station. São Paulo, SP, 2017.

Meeting Point, documentary, 9 min.

Official Selection Roma Cinema DOC 2021. Official Selection Mostra Olhares sobre o refúgio, FIC UNHCR/ACNUR. Cinesesc, São Paulo. Official Selection Mostra NEW MEDIA FEST 2020. Wow Jubilee 01. Em: Addis Ababa - Los Angeles - Cologne - Berlin - Kalamata - Moscow - Cusco - Belo Horizonte - Kolkata. Official Selection Mostra Tenda de Projeções 15º Festival Internacional de Fotografia Paraty em Foco. Official Selection Mostra Muros, Festival de Fotografia de Paranapiacaba, 2019. Official Selection Cine Performa RedBull Station. São Paulo, SP, 2017. Seleção Oficial Common Action Forum, Madrid (2015). Official Selection Mercado Social World Film Festival, Itália, 2020.

2016

Migrant Dream, documentary, 9 min.

Official Selection Roma Cinema DOC 2021. Official Selection Mostra Olhares sobre o refúgio, FIC UNHCR/ACNUR Cinesesc, São Paulo. Official Selection Mostra AartvideoKoeln “The Refugee Film Collection 3.0” em Colonia na Alemanha, 2018. Official Selection NEW MEDIA FEST 2020. Wow Jubilee 01. Em : Addis Ababa – Los Angeles - Cologne - Berlin - Kalamata - Moscow- Cusco - Belo Horizonte - Kolkata. Official Selection Mostra WOW. 19 The Quarantine Film Festival Varna – WOW Internments (The Refugee Film Collection / Bulgaria. Official Selection Tenda de Projeções 15º Festival Internacional de Fotografia Paraty em Foco. Seleção Oficial Mostra Muros?, Festival de Fotografia de Paranapiacaba, 2019. Seleção Oficial Cine Performa RedBull Station. São Paulo, SP, 2017.

2014

Last Dream, experimental, 5 min.

Price Brasil de fotografia-Ensaio. Festival Int. Video Art. I Mostra de Filme de Artista, Espaço Cultural Porto Seguro, 2018. International Video Art Festival, ((id art_fest) Palazzo Bonfranceschi. Itália, 2015. SIEEF 12th Congress. Zagreb, Croatia. 2015. White Night Festival in Malta - Notte Bianca 2015, Valletta, Malta.

2013

Subsoil, documentary, 26 min.

Mostra Comemorativa do aniversário de São Paulo 2021, CINESESC. São Paulo, SP. Official Selection MOSTRA X: Brazilian Film Festival Chicago (EUA), São Paulo e Porto Alegre/Canoas 2020.

Official Selection X Bial de Arquitetura de SP, 2019. Prêmio Geral Mobifilm 2018. Official Selection The Cube Festival (Independent Brazilian Cinema), 2015.

Redrawings: Elevado Costa e Silva, documentary, 6 min.

Winner best documentary curta Independente, Mobifilm. Centro Cultural Unibes, São Paulo, SP, 2018. Winner Photography Brazilian Prize: Video Essay. Espaço Porto Seguro, São Paulo, SP, 2015.

**CONGRESSES, LECTURES AND
ROUNDTABLES**

2022 Roundtable at Centro Mariantonia. Screening of the film “No Face”, with the participation of the director of the Museum of Contemporary Art, MAC-USP, Ana Magalhães and the Coordinator of COCEN and president of the Sérgio Vieira de Mello Chair at Unicamp, Prof. Dr. Ana Carolina de Moura Delfim Maciel.

2022 Roundtable at Centro Mariantonia. “Negotiated Identities”. Conversation about the exhibition “Silence”, with the participation of the curator Ana Avelar and the professor of the Department of Body Languages at PUC-SP, PhD. Dra. Christine Greiner.

2022 Roundtable at Centro Mariantonia. “Enchant at The Frontier of Knowledge”. With the participation of ECA-USP professor and curator Martin Grossmann and artists Sandra Boeschstein and Edith Derdyk. Invitation from the Institute of Advanced Studies at USP, (IEA-USP).

2022 Roundtable at Videoarte Clube, Villa Mandaçaia. Presentation on his audiovisual works, with the participation of professor and researcher Marcus Bastos.

2022 Lecture class at Unicamp/ COCEN. Screening of the film “No Face” on World Refugee Day. Invitation by Profa. Dra. Ana Carolina de Moura Delfim Maciel.

2022 Roundtable at Petra Belas Artes. Screening of the film “No Face”, with the participation of Rawa Alsagheer.

2022 Roundtable at CineSesc. Launch of the film “No Face”, with the participation of curator Ana Avelar and professor Dr. Márcio Seligmann.

2022 Roundtable at Sesc Jundiaí. “The Layers of Art in Sonia Guggisberg's Installations”, with the participation of art critics Daniela Bousso and Juliana Monachesi, mediated by Márcia Beatriz Granero.

2021 LAB_ Videoarte and Documentary studies: an artistic research Cultural Center b_arco, de 5 á 8/04/2021. São Paulo, SP.

2021 Lecture at ECAUSP. “Dinâmicas Culturais Contemporâneas”, Programa de Pós-Graduação em Ciência da Informação ECA USP, com o Prof. André Vieira Araujo, da UFRJ. Convite da Profa. Dra. Lúcia Maciel Barbosa de Oliveira.

2020 Lecture at ECAUSP. Discipline CAP0280 - Multimedia and Intermedia II Practice and dynamics focused on technological advances. Didactic Training Program for postdoctoral students. March 6, 2020.

2020 Lecture for the students of the Communication and Multimedia course at PUC-SP, students of Documentary and Film Rehearsal, Editing and Editing Strategies and Image Languages I. theme “From Art to Experimental Documentary: images, memories, testimonies”. May 27, 2020.

2020 Class Lecture Information and Culture. Discipline: CBD0262 - Theories of cultural action Society and Culture in global times I. Invitation by Profa. Dr. Lúcia Maciel Barbosa de Oliveira Director of the Maria Antonia CBD University Center - PPGCI - ECA - IEA - USP. Class 1, morning. August 26, 2020.

2020 Class Lecture Information and Culture. Discipline: CBD0262 - Theories of cultural action Society and Culture in global times I. Invitation by Profa.

Dr. Lúcia Maciel Barbosa de Oliveira Director of the Maria Antonia CBD University Center - PPGCI - ECA - IEA - USP. Class 2, night. August 26, 2020.

2020 Roundtable. Organization Media Lab / BR SIIMI, #ART, DAT and RETINA INTERNACIONAL 23 October 2020.

2020 Roundtable 21. Activism and society, Cláudio Bueno, Sonia Guggisberg - ECA-USP, Jorge Machado - EACH USP, Thomas Watkin - Université Nîmes, France, FR.

2020 Select magazine: “Blurred Identities”, about the work of Sonia Guggisberg, Paula Azulgaray. January 2020.

2018 Lecture “Silêncio em Pauta”, Meeting of Design Researchers 2018. PPG Design, Master and Doctorate Faculty Anhembi Morumbi. Invitation from Professor Gilberto Prado, São Paulo, SP.

2018 Participation in the Oslo International Conference at 25: Peace Elusive FFLCH USP, São Paulo, SP.

2018 26th SIICUSP from ECA International Stage, Scientific Initiation projects, Posters, Sao Paulo, SP.

2018 Places of memory and consciousness: theory and intervention. Prof. Giselle Beiguelman. Lecture on the design of the undergrounds of Av. Paulista 17/11, 16h to 18h, in Cidade universitária, FAU-USP, São Paulo, SP.

2017 Forum La movida Zadig: Sweets & Barbarians: “Rule of Law and Corruption: the real of psychoanalysis is our currency”, Escola Brasileira de Psicanálise. São Paulo, SP.

2017 Mostra Internacional ACNUR de Cinema. Lecture and exhibition of 3

documentary films (short film) CineSesc, São Paulo, SP.

2017 Stories of Underground, Senac Scipião, with Christine Greiner and Sandra Tucci, São Paulo, SP.

2016 Roundtable about “Migrations in the Pago das Artes”, MIS with Priscila Arantes, Marcelo Brodsky and Marie Ange Bordas, São Paulo, SP.

2016 Roundtable with Thiago Navas, Giudetta Vendrame, Bureau for Public Insecurities, Atelier Fidalga, São Paulo, SP.

2015 CAF - Commom Action Forum, Madrid. Participation as guest research artist, Spain.

2015 SIEF2015 Ethnology Symposium 12th Congress Zagreb, Croatia. Red Athens (Documentary, short).

2015 International Seminar Transdisciplinary Dialogues Art and Research. Participation in research by artists II. ECA-USP, São Paulo, SP.

2015 Valletta International Visual Arts Symposium (VIVA), St James Cavalier Exhibition, Center for Creativity in Valletta. Last Dream (video installation), Valletta - Malta.

2015 Valletta International Visual Arts Symposium (VIVA), Nottes Biancas Exhibition, Center for Creativity in Valletta - Malta.

2014 International Conference Screens Apart? Besides the Screen Brazil. ECA-USP, São Paulo, SP.

2013 Kosmos Summer Project, Humboldt University, Germany. Kosmos Summer Project, Humboldt University, Germany.

2013 Workshop on the FIS Project Integrated Training for Sustainability, FGV-SP. Workshop at the FIS Project, São Paulo, SP.

2013 Integrated Training for Sustainability, FGV-SP, São Paulo, SP.

2013 FIS Project Integrated Training for Sustainability, FGV-SP. FIS, São Paulo, SP.

2013 Salon N° 13: Mobility / Immobility, at the Institute for Ex, Denmark. Salon N° 13: Mobility / Immobility, at the Institute for Ex, Denmark.

2013 Noise of Silence. Human Connection Project, São Paulo, SP.

2013 Artist Talk Sonia Guggisberg, Memorial da América Latina, São Paulo-SP Aesthetics and Sustainability: Examples to follow.

2012 Kosmos Project, at Humboldt University Berlin, Germany.

2012 Colsemi - International Semiotics Colloquium, at the Institute of Letters of the State University of Rio de Janeiro, Rio de Janeiro-RJ. The procedure for translating the Real into art and its documentary capacity.

2012 Seminar Intersections: body and memory, at the Federal University of Pernambuco (UFPE). Testimony and Memory as Documentary Power. Recife, PE.

2012 File - International Festival of Electronic Languages, SESI, Technology, device and Politics: The modus operandi in 21st century society from electronic devices. São Paulo, SP.

2012 Transmediale, Berlin, Germany.

2012 Paço das Artes - Lecture and Roundtable with Cauê Alves and Priscila Arantes. Round table opening of the site specific Grade, Paço das Artes. São Paulo, SP.

2011 Revolutions Seminar, Sesc Pinheiros, São Paulo, SP.

2011 ISEA - International Symposium on Electronic Art, Istanbul, Turkey.

2011 Social Forum, Lecture Culture and Art in São Paulo in Contemporaneity. São Paulo, SP.

2011 Exhibition Água na Oca, Auditório da Oca, Parque do Ibirapuera. (I)lmbilidades, São Paulo, SP.

2010 Design course, Senac Santo Amaro. Workshop on the Interface Design Course, São Paulo, SP.

2010 Workshop commemorating 10 years of the Multimedia Course Centro Univ. Senac. Urban interventions: art and multimedia, São Paulo, SP.

2009 Roundtable, Colégio Gracinha. Contemporary art. São Paulo, SP.