



CURRENT ART FESTIVAL 2015 - THINGS WITH NO NAMES
21st august to 27th september 2015

Instituto Tomie Ohtake ('ITO') resumes its **Arte Atual (Current Art)** program, designed to promote group exhibitions of young artists working in Brazil, for their ambitious experimental projects to be implemented and presented to the public. After three editions held from years 2013 to 2015 - *Estranhamente Familiar (Umheimlich)*, *Medos Modernos (Modern Fears)* and *E se quebrarem as lentes empoeiradas? (What if the dusty lenses break?)*, the Institute now brings the **Current Art Festival 2015 – Coisas sem Nomes (Things with no Names)**, a 'festival' exhibition which devises an experimental production context.

ITO's **Curatorial and Research Department** (NPC), coordinated by Paulo Miyada and made up of Carolina de Angelis, Julia Lima, Olivia Ardui and Priscyla Gomes, members in charge of designing and curating this edition, has invited 15 artists to participate in the project: Bianca Zechinato; Bruno Moreschi; Carlos Monroy; Cia UEINZZ; Felipe Moraes; Flora Rebollo; Gaborante Souza; Ju Bernardo; Luísa Nóbrega; Marco Antonio Mota; Maya Dikstein; Pedro França; Sofia Borges; Thais Guglielme and Tiago Mestre.

At **Current Art Festival 2015 – Things with no Names**, the curatorship proposes that the artists themselves - in partnership with Tomie Ohtake Institute personnel - assemble their works and take on the occupation of the exhibition space. This is an experiment to allow different alternatives for dialogue between the works, which will remain open to change throughout the exhibition period. By using different languages and approaches, participants avoid predetermined models while negotiating the occupation of a shared space, running away from referential theme subdivisions. By giving room to changes in direction along the exhibition route, the project seeks experimentation as a major driving force of art.

According to the curators, *Things with no names* is a provocation to which each player can react freely with answers or new questions. The exhibition also allows people to bring out a range of concerns, such as the difficulties in drawing lines and borders, the possibilities to unveil the unsaid, and even the limitations underlying the language itself. "In all these cases, it is a matter of working out the inaccurate, the unusual, the strange and the unfinished, in a curatorial process eventually marked by doubt", they add.

The **Curatorial and Research Department** of Instituto Tomie Ohtake has been researching Brazilian art since 2011. Having undertaken exhibition and research work such as the Timeline of Brazilian Art, NPC has curated exhibitions such as *Estranhamente Familiar (Unheimlich)*, *Medos Modernos (Modern Fears)*, *Cheio de Vazio (Plenty of Emptiness)*, the 5th Exhibition on Digital Art - *Canções de Amor (Love Songs)* and *E se quebrarem as lentes empoeiradas? (What if the dusty lenses break?)*