

Jaq Lisboa



Manifestações

Embodiment Performance

Installation indoor: turf, 7 stainless steel stands for the costume, 7 ceramic board for the stands, costume, 1 ceramic set with 14 pieces

Installation outdoor: 14 stainless steel table in variable sizes, 14 ceramic boards for the tables, 6 ceramic sets with 14 pieces each

Costume material: cotton fabric, ropes, threads and metal structure

Costume technic: Crochet and hand sewing

Ceramic material: white body compound

Ceramic technic: slip casting

Instrument depending on the performance

Brunswick, Germany

2020

<https://www.youtube.com/watch?v=A52tYVzj6Wg&feature=youtu.be>

I invited people from the Brazilian community in Germany, of which I am also a part, to realize this project. We are not only united by a passport, but rather by the fact that we are all children of colonialism. Colonialism brought us to Europe. We are now also part of this society like many other migrants, and we are rarely taken seriously, heard and seen. Politics hardly deals with our concerns. We are like ghosts in this society. But we exist.

For the project I designed a tent that can be animated by 7 invited guests. The bodies of the people activate the tent to musical accompaniment that sounds out. In the center is the main musician who has a strong spiritual connection, this person I give the task of selecting in advance the appropriate music for the content of the project. Through the music, everyone get connected with each other.

The tent is made of cotton - a material that is very important in my work, because it brings all kinds of stories of our society: harvest, weaving, manual labor, industry, enslavement, environment, clothing, comfort, purity, luxury, everyday life, exploitation. The material comes from three places: Brazil, my mother got the yards and made the crochet head and the ponchos; the ropes for the connection I got in Mexico during a residency there; the fabric is woven in Germany where I live. The tent was made in community work, with the help of my mother who lives in Brazil and shipped her crochet to Germany, my sister who was living in Germany and friends .

**Manifestações from Portuguese
„Manifestação“, plural
„Manifestações“, translated
means:
Demonstration, expression,
revelation, manifestation,
expression, event.**



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2020

As soon as the guests, who I invited and prepared in advance from the Brazilian community, enter the space where the installation is located, they take ownership of the space and become part of it. They get into their respective positions and I dress them one by one, starting from the center. Depending on their personality, history and sensibility different connections are created. During the time of dressing, we sing, we talk, we make space for silence. I approach each body and put on each piece of the costume, connecting each body through this tent that will become a single larger body. When everyone is fully dressed there is a moment of reflection. At some point they collectively decide when they want to go to the outside world and show themselves in this new formation. The people inside the tent can celebrate themselves and take space for themselves. All those outside the tent watching the ceremony have the privilege of witnessing: listening to how these people celebrate their existence.



Photo: Mercedes Wagner



Photo: Mercedes Wagner



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2020

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The installation includes white ceramic objects made of a clay called White Body. They are molds of everyday objects of our time, most of them were trash and made out of plastic in their original form, this are the ones which I found beautiful, and I choose to archive, they are now archived and intended to remain unforgettable. These objects are allowed to „watch“, to be present. They represent witnessing. They bear witness to this moment, but they do not have the ability to narrate, they are passive. When the world we know now will one day be gone, these may be the only objects, whole or in shards, that will be unearthed and become the object of curiosity and research. What could have happened then? But if the people from the tent tell their stories themselves, keep them well and become the subject, nothing will have to be assumed and no one will have to speak for them. Then they will have their existence in the past, in the present and in the future.



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Brunswick, Germany

2020

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The starting point for this work lies in my former life in Brazil. Growing up there, I myself learned far too little about my ancestors. Through colonialism, stories were erased, much of it no longer exists, but countless shards have remained and can be put back together. In Germany I met people who helped me to put the fragments together again like a puzzle. Through my research, I came the speachs from Mateus Aleluia from Brazil. He reminds us that the enslaved people from Africa continued their cult in the new country - Brazil, partly in secret. Although the music of these cults has been transformed over the centuries, it has nevertheless survived and still forms the basis of the music we know today, even far beyond the borders of Brazil. The preservation and survival strategy of these cults was important to ensure the existence of the people in the terrible state of enslavement and at the new territory.



Photo: Mercedes Wagner

When the tent is not activated, it sleeps hanging on stainless steel racks in a room. Real grass is laid on the floor. Visitors are allowed to visit the tent as long as it is not activated.



Photo: Mercedes Wagner

Manifestações - Prague Quadrennial 2023

Embodiment Performance

Costume material: cotton fabric, ropes, threads and metal structure

Costume technic: Crochet and hand sewing

Instrument

Prague, Czech Republic

2023

<https://www.youtube.com/watch?v=aHxUDB365c>



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova



Photo: Anna Benhakova

Manifestações - Herbstausstellung Hannover 2023

Embodiment Performance

Installation indoor: turf, 7 stainless steel stands for the costume, 7 ceramic board for the stands, costume, 2 ceramic set with 2x 14 pieces

Costume material: cotton fabric, ropes, threads and metal structure

Costume technic: Crochet and hand sewing

Ceramic material: white body compound

Ceramic technic: slip casting

Instrumens

Hannover, Germany

2023

<https://www.youtube.com/watch?v=SuRiCAVEd14>

<https://www.kunstverein-hannover.de/de/ausstellungen/1682-90-herbstausstellung>



Photo: Mercedes Wagner



Photo: Mercedes Wagner



Photo: Mercedes Wagner



Photo: Mercedes Wagner



Photo: Mercedes Wagner



Photo: Mercedes Wagner

Entidad Nómada

„Embodiment“ Performance

Installation indoor: plants, candles, incense sticks, sound, photography, LED ticker

Costume: porcelain, cotton, silk, plastic

Mexico city

Mexico

2019/20

<https://www.youtube.com/watch?v=yLbGgyBeIsY>

I decided to create an entity dedicated to the people who resist borders in this world. It is nomadic. Being nomadic is a primal characteristic of many creatures on this planet, including many of us humans. Strangely, many do not want to accept this. Walls are built and laws are designed to prohibit this mobility. Only a few bodies have the freedom to move around the world the way they want to. They are privileged bodies. This freedom is defined by factors such as country of origin, ID/passport, skin color, class, gender, etc. Not everyone is allowed to move freely and those who dare to move without showing the necessary characteristics risk everything. Many even lose their lives trying to make their way to a supposedly „better or safer“ life in another place.



Photo: Sergio Chavarria



Photo: Sergio Chavarria

Who protects these bodies? Who can they turn to when they need help? Who bears responsibility for all these lives? As an artist, I see the need to ask these questions and to address this issue I have created the *Entidad Nómada*, a contemporary entity.

The nomadic entity does not belong to any religion, but takes its origin in the need of the human to believe in something. In dealing with the subject, the search for a form resulted in a costume design. The costume is made of porcelain, cotton, silk and plastic. These materials are all intertwined in individual and complex ways in the history of mankind. Interwoven in them are different temporalities, different values, different responsibilities, different crimes and different qualities.

I dedicate this project to all the bodies that have disappeared or been abused because they dared to move on with the hope of a better future.

Entidad Nómada - Mexico-city

„Embodiment“ Performance

Installation indoor: plants, candles, incense sticks, sound, photography, LED ticker

Costume: porcelain, cotton, silk, plastic

Mexico city

Mexico

2019/20

<https://www.youtube.com/watch?v=yLbGgyBeIsY>

The *Entidad Nómada* exists only through embodiment, when the costume is animated by a human body. Any human being could be transformed into the *Entidad Nómada*. I invited five persons in Mexico-city who incorporated the entity, each one gave a new name for the entity and told me their experiences, thoughts, observations. I dressed them and they were free to manifest the entity in the streets of the city.



Entidad Nómada - Mexico-city

„Embodiment“ Performance

Installation indoor: plants, candles, incense sticks, sound, photography, LED ticker

Costume: porcelain, cotton, silk, plastic

Mexico city

Mexico

2019/20

<https://www.youtube.com/watch?v=MqS-okIrf8>

<https://www.youtube.com/watch?v=aW27917sNPE>

https://www.youtube.com/watch?v=GGbQ_XZvXrU



ABAETÉ: I questioned our westernized dress code. For example, when we are on the beach in our bathing suits, no one asks us why we wear things that look like underwear.

NADIR: The entity is not a dictator*. The entity wants to share. It doesn't want to decide alone what to do, but together.



EMILIAH: I felt accepted by society, brave and important. But at the same time, I felt critically eyed. Yet I interacted with everyone.



MURUXIBABA: Suddenly my appearance was no longer important, and yet important. I felt safe.



TANOK: I felt myself. The mask was watching my thoughts. In the costume I could look at myself. But I noticed that people were afraid about me.

Entidad Nómada - Tijuana

„Embodiment“ Performance
Costume: porcelain, cotton, silk, plastic
Ceramic and candle
Tijuana
México
2020

<https://www.youtube.com/watch?v=H23EoyuG-w4&feature=youtu.be>

In a second and final phase of the project, I embodied the *Entidad Nómada* myself, in Tijuana. At the border of Mexico and the USA, I went into the ocean water.



Wave after wave I stayed there, its violence had warmed me. It took a while for me come out. Then I settle down on the sand. A passerby approached me and talked to me.



The water was cold, the maximum temperature was predicted around 3 pm: 16°C with wind. I don't remember exactly how cold it was, but I do remember that contact with the water physically hurt.



Incentivora - Contemporary Entities

Performance- Ritual, photography, video
Brazil
2023

<https://www.youtube.com/watch?v=VKyZY2V3ezo>

,Incentivora' is a spiritual, supernatural entity, an incorporeal and self-aware substance that can access our earthly bodies. I am a Brazilian of Afro-Indigenous descent and I deal with themes related to these ancestries. In Afro-Brazilian religions, an entity is a spirit that has reached a spiritual evolution and is allowed to communicate with human beings, playing the role of counsellor and advisor. These spiritual entities bring messages and they speak through the body of the people who embody it.

Incentivora' involves performance-ritual, video and photography. ,Incentivora' is a character that arises from my research on ,Contemporary Entities', she is a spiritual entity that addresses contemporary political, social, environmental and gender issues. I activate her in the surroundings together with the local population in the places I visit. The activation encompasses a performance-ritual and results in photographic and video records that I present in the form of an installation.

,Incentivora' is a contemporary spiritual entity and addresses themes related to femininity and the preservation of nature. In a world where female sexuality is taboo, mainly because society is still fixed in a patriarchal and sexist system, this character breaks standards and conducts. She is the owner of her own destiny. She is averse to social conventions and thirsts for justice. She is an entity linked to nature, sent by mother earth that seeks to help us reconnect with it, she invites us to open our eyes to visualize the destructions of our achievements on this planet.



Incentívora - Contemporary Entities

Performance- Ritual, photography, video
Brazil
2023

<https://www.youtube.com/watch?v=VKyZY2V3ezo>

In my artistic process I create ‚Contemporary Entities‘ to access conversations and reflections with the public on relevant topics of our society. I create spiritual and emotional experiences inside the artistic context. In my indigenous ancestry the spiritual and artistic go together. ‚Incentívora‘ is the second entity I imagined, the first was ‚Entidad Nomada‘ which was born in an artistic residency in Mexico.

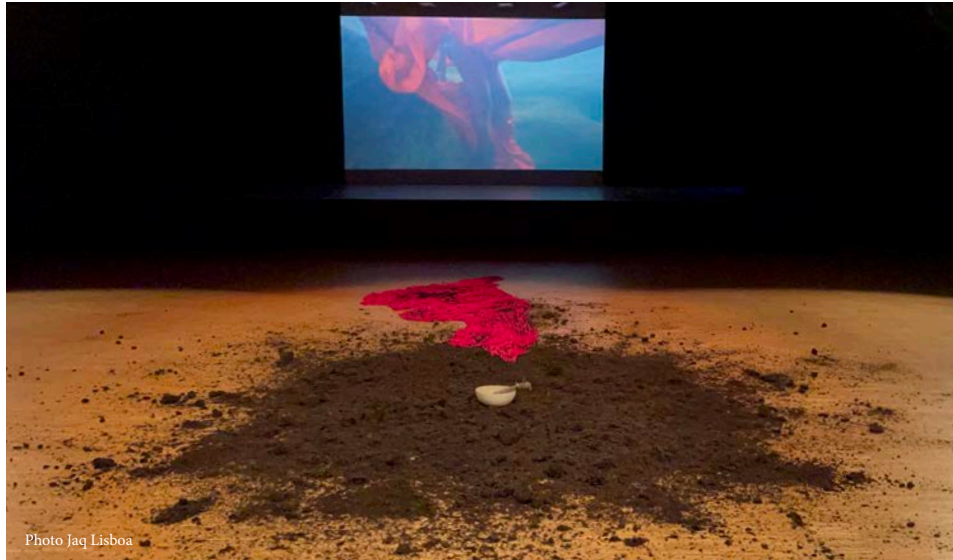
‚Incentívora‘ was born in Brazil in early 2023 on a tour of the mountains. I created a story and a costume for this entity, invited the local population, from the territories I visited to activate it. The activations are not limited to the Brazilian territory, because the objective of this entity is to access nature in different territories of the planet. For nature there are no borders and unfortunately for its destruction neither. The reflection on how we deal with nature must be global, all territories are under threat. For the entity ‚Incentívora‘ there are also no borders and its action goes beyond the territory where it was born, it seeks to aggregate and collaborate with other people from different locations for a common good.



Incentívora - Contemporary Entities - Installation at Gropiusstadt Berlin

Performance- Ritual and video
Berlin, Germany
2023

<https://www.youtube.com/watch?v=VKyZY2V3ezo>



Hydro-Healing

Research
Video, Stills and Photography
Since 2023

In my research Hydro-Healing I want to open space for a search of artistic procedures that allow us possible healings through water. I seek to understand the element of water through my personal knowledge in combination with other sources of knowledge.

I will deepen my research on issues related to water based on my experiences with other people, expanding my research beyond the human, to other living beings, real or imagined. I will seek to know about plants that need more or less water. I will dive into research about deep waters to learn more about beings that inhabit the farthest reaches of oceans and rivers. I will bring to light legends related to this element.

I want to interview people about their experiences with water, which can be good or bad, since this element brings different facets, it quenches thirst, but if we drink too much, it kills us, water is a welcome and a threat at the same time. I am looking for dialogues with different human bodies about their experiences with water. What kind of memories, desires, dreams, fantasies, traumas, utopias, fears, sensations, etc. do these people bring with them.

This element constitutes eighty percent of our body, before we are born we start our lives in water inside the belly of those who gave birth to us. We can go days without food, but not without water. Water is the essential element for our survival and that of many beings on this planet. To connect with water is to connect with nature and our origins.

The planet is composed of seventy percent water, but only one percent is fit for consumption. Water does not respect human boundaries, rivers and oceans are in continuous movement. What can we learn from water and how?



Coletivo mani -Menu mani

Musical dinner
Berlin, Germany
2023

<https://jaqlisboa.wixsite.com/coletivomani>

<https://www.youtube.com/watch?v=M46hm6GbOa4>



Our Dinners turn around the Manioc. This is a food that saved and saves the lives of many people around the world. The manioc technology is ancestral and complex. In the Amazon region there are still many families that dedicate themselves to this technology of transformation of manioc. We, from the Mani collective, are the granddaughters and great-granddaughters of women who brought this ancestral knowledge with them.

We are three artists from Belém do Pará, northern Brazil, in the Amazon region, and we created the Mani Collective to execute projects that address themes related to the Amazon. Currently we are focusing on musical dinners, in order to bring historical, cultural, ancestral and current information related to the Amazon, narrated by us, people from that region, seeking to break patterns and avoid a romanticized, colonizing and exoticizing narration of the reality of that place.

Much is said about the Amazon, but in most cases those who have never experienced or live the reality of that place are the ones who are dominating the conversations about the theme. The Amazon region is immense and complex. To understand it, it is necessary to listen to and experience its different realities. The Mani Collective arise from this need to address this complexity.

With the format we have chosen for our project, a musical dinner, we propose meetings that will enable the participants to have an experience of acquiring knowledge through a non-institutionalized and non-hierarchical format of sharing information, a slow and collective format.



Sestiere di Venezia

Curatorial project on clothelines and streets of Venice
Concept, curator and production
Independent Project
Venice, Italy
2021

<https://www.youtube.com/watch?v=n2-9LThwSGY>

<https://sestiere-di-venezia.jimdosite.com>



“The Brazilian artist Jaq Lisboa arrived in Venice during the silent period of the pandemic in February 2021, when artists were not able to exhibit, to create and to share in attendance, when only the clothes hanging outside the window would tell about bodies still alive inside houses, thus restoring some hope.

The project was born from the collaboration between Jaq Lisboa and the German artist Jana Doell with the intention of offering artists the opportunity to continue to exhibit, to know/know each other, and to bring art in the world of Reality, in the streets and in everyone’s homes.



Jaq intends art as a free and equal means of communication, not an elitist one, a common and sharable good, like clothes hung out to dry in the sun. A simple gesture, useful, intelligent, that unites and exposes.

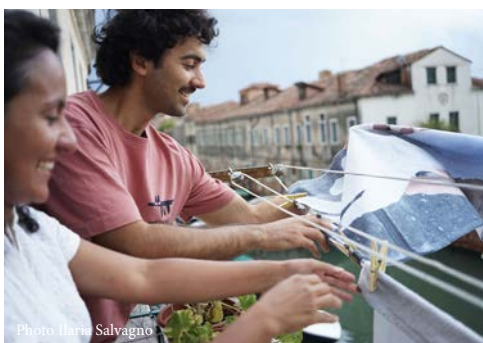
So, after an open call that has collected the adhesion of 45 artists, it has begun the work of setting up the works among the ropes and the clothes of the many residents who have generously opened the door of their homes to join the initiative.



The artists accepted the risk of seeing their works ruined by the weather, while the participants offered their private spaces to guard and exhibit them every day during the month of September.

The generous collaboration brought together many people and gave birth to Sestiere di Venezia.“

Text by Ilaria Salvagno



Utopia ancestral

Experiments with embroidery, crochet, collage, fotografie
On going project



Poem to the black men in my life...

Transcription from a recorded poem
Text for the performance *Sujeitos de Memória*
Commissioned from Kunstverein Hannover, Germany
2023

| | | | | |
|---|---|--|--|---|
| Your hands Your hands Your hands | Desolation Despair Fear | Other selves Other yous Other us | He photographed us We now exist in photographic records | My son Who would you be? |
| You My friend My beloved My son My brother My father My grandfather | In the scariest hours I called you, and asked you: "When are you going to come and get me out of here?", and you answered me through my own voice: "Be patient, I'm with you, when the time comes I'll pick you up and we'll meet again." I light a candle and feel your presence I feel your gaze | My father says That he doesn't remember his paternal grandfather But he has only one memory of his paternal grandmother He says she was a black woman, tall, slim, beautiful and smelled very good | They say I have your eyes They say I have your nose They say I have your personality My father Who before us would have these characteristics too? Who after us would have these characteristics too? | My son Maybe one day we'll meet? Maybe in another belly? Maybe in another time? Maybe another me? |
| I missed you so much I wish we had never parted I looked for you everywhere | Where in space are you? The wind leaves some clues | Your smell Your smell Your smell | A brother I dreamed of an older brother | My son, I love you Beloved |
| Every face I looked at I saw you Every body I touched I felt you | The wind The wind The wind | My uncle recently sent me an image of my grandfather's birth certificate It contains His mother's name, my grandfather had a mother His father's name, my grandfather had a father His grandfather's name, my grandfather had a grandfather His grandmother's name, my grandfather had a grandmother | Utopia I dreamed of your existence With your protection With your advice With your support | We have the chance of not realizing that image We bear the responsibility of changing that image But how many more responsibilities will fall on our bodies Even the responsibility for choosing our loves? We are victims and accomplices at the same time |
| Water Water Water | Where are you? | Tears Tears Tears | I fought without you I fought with them I fought for them I fought for me I was the big sister | I was taught not to love you They taught you not to love me |
| Into your depths I went In your depths I lost myself | My great dream is to find you again. | I cried with emotion | Elder brother, my mother lost you to the waters of the rivers | For years I haven't seen you For years you didn't see me |
| I crossed you and you crossed my soul | Grandpa, In which of these bodies are you sheltering? In which of these eyes do you watch me? | Pictures of these people don't exist | A son | Today we are free Or we think we're free Our traumas continue to boycott us |
| I found a world of fantasies and utopias A world of pains and fears | I almost died.... Since that night Your way of speaking has changed You no longer spoke through my voice But began to manifest through other bodies You began to speak to me through other mouths | In a desperate search for family photographic records I found photographs taken by my father Family photos Photos of my mother Photos of my grandmother Photos of my great-grandmother Photos of my aunts Photos of my cousins Photos of your daughters Photos of us Photos of me All of us With skin lighter than you, my father All of us With skin lighter than you my grandfather | My son I know your soul visits me That you speak to me And ask me if you can come into my belly I've said no I'm sorry for refusing your request I know that I would love you intensely I think about you a lot and sometimes I even want to give in to your request | We keep missing each other We continue to separate But some of us manage to find each other again |
| Pieces of me Pieces of you Pieces of us | Unknown people began to appear Unknown people became special Unknown people came into my life | Documents | But my son, I'm the same color as the woman in that picture that haunts me | Friend Thank you for being there Thank you for supporting me Thank you for listening Thank you for being here |
| Scattered around | Life Life Life | He set up his own laboratory in the bathroom Revealed the proof of our existence Revealed the proof of his existence He photographed himself | I'll tell you what that image looks like | My friend I love you My friend I miss you My beloved I love you My beloved I miss you My son I love you My son I miss you My brother I love you My brother I miss you My father I love you My father I miss you My grandfather I love you My grandfather I miss you. |
| I don't even know anymore, when we last saw each other | My hands They look like my father's Do his hands look like my grandfather's? What pieces of me are pieces of you? What pieces of me could become pieces of you? | | An older black woman She looks up at the sky with her hands open in gratitude In front of her sits a woman of my color In her arms a white baby Beside her a white man smiling | |
| And I still miss you... | | | Brazil The policy of whitening the Brazilian population | |
| Grandpa, are you here? Dad, are you here? Are you here? Brother are you here? Son are you here? Beloved are you here? Friend are you here? | | | | |

by Jaq Lisboa