Dudu Quintanilha

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Sun of tomorrow, Performance, 2025

by Dudu Quintanilha with Leonard Ramm. Shown in the context of the exhibition Lygia Clark: Retrospektive in the Neue Nationalgalerie, Berlin. (click on the image to watch video)



Sun of tomorrow, Performance, 2025.

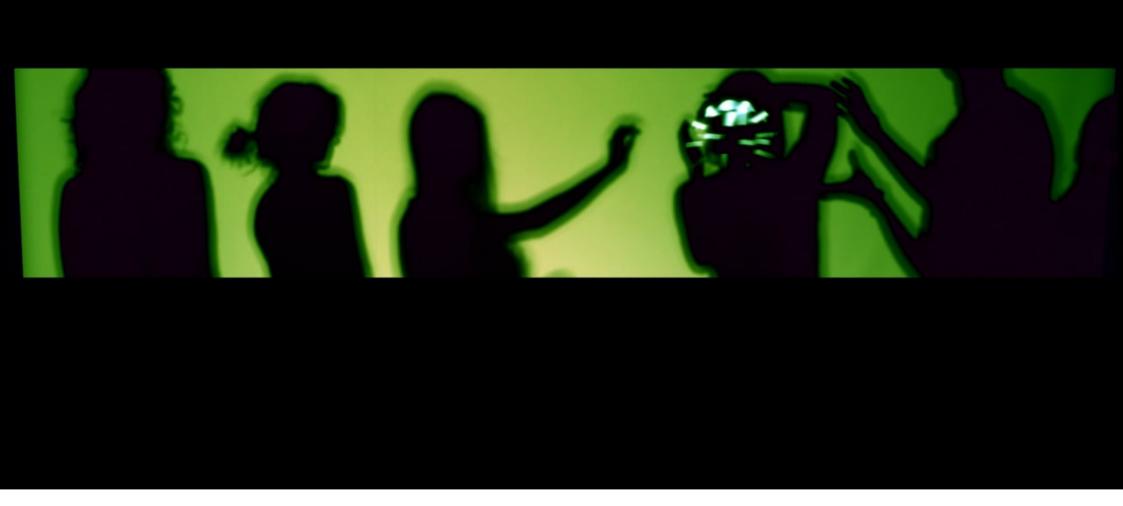
Creative process with Leonard Ramm.





Lagar Artists Residency, 17 min, English Language, 2024

Film documentation of the residency. Footage and editing by Dudu Quintanilha. (click on the image to watch video)



Erotics in participation, 10 min 34 sec, 2024

3-channel video. Variable installation. (click on the image to watch video)



Erotics in participation, 2024

Artist talk in D'Haus during Circulating Copies organised by IMAI and curated by Nele Kaczmarek



Erotics in participation, 2024

Image: Documentation workshop with choreographic collaboration by Katja Cheraneva for participants of Stadt: Kollektiv



Erotics in participation, 2024

Image: Installation and film set for Erotics in participation.



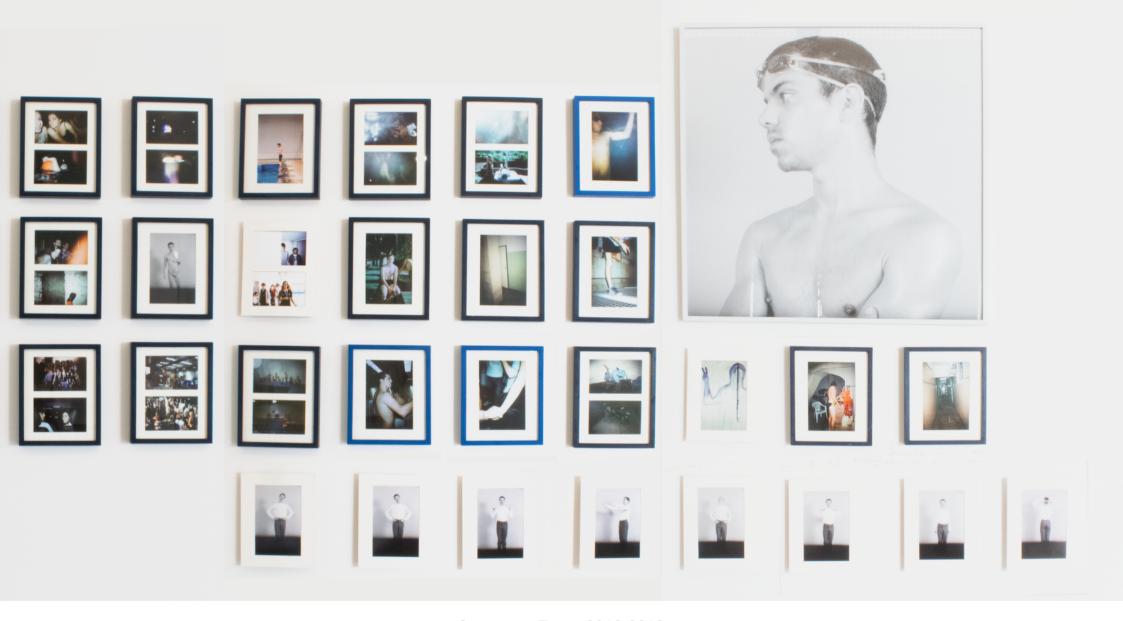
Swimming Team, 2010-2013

35mm digitalised Photographs. Image: Installation view at Torcuatio Di Tella University, 2023. Courtesy Instituto Torcuato Di Tella Collection



Swimming Team, 2010-2013

35mm digitalised Photographs. Image: Installation view at Torcuatio Di Tella University, 2023. Courtesy Instituto Torcuato Di Tella Collection



Swimming Team, 2010-2013

35mm digitalised Photographs. Image: Installation view at Torcuatio Di Tella University, 2023. Courtesy Instituto Torcuato Di Tella Collection



aroup

Unstable Group, 17 min, German Language with English subtitles, 2023

2-channel video installation. Dokumentarfotografie Förderpreis 14 Wüstenrot Stiftung (click on the image to watch video)



Unstable Group, 17 min, German Language with English subtitles, 2023

2-channel video installation. Dokumentarfotografie Förderpreis 14 Wüstenrot Stiftung Image: Installation view at Folkwang Museum



Unstable Group, 17 min, German Language with English subtitles, 2023

2-channel video installation. Dokumentarfotografie Förderpreis 14 Wüstenrot Stiftung



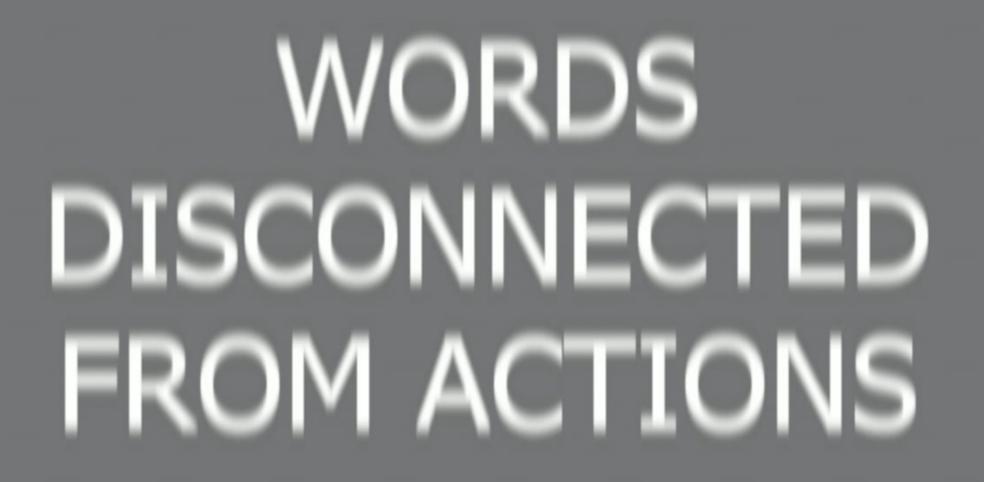
Mirror, 7 min 8 sec, German and English Languages, 2023.

Video and mirror installation. Produced by GAK in collaboration with Blaumeier Atelier (click on the image to watch video)



Mirror, 7 min 8 sec, German and English Languages, 2023.

Video and mirror installation. Produced by GAK in collaboration with Blaumeier Atelier Image: Installation view at PSM Berlin. Photo by Marjorie Brunet Plaza



Prophetic Complaint (Poem version) 11min 44sec, English language, 2023

(click on the image to watch video)

Video. Edited by Theo Perrot.



in the sharing of roles,

Prophetic Complaint, 11min 44sec, Spanish language with English subtitles, 2023. With Balmier Atelier

(click on the image to watch video)

2-channel Video installation



No Illusion Lecture, 2022

Performance with Mavi Veloso. 25min

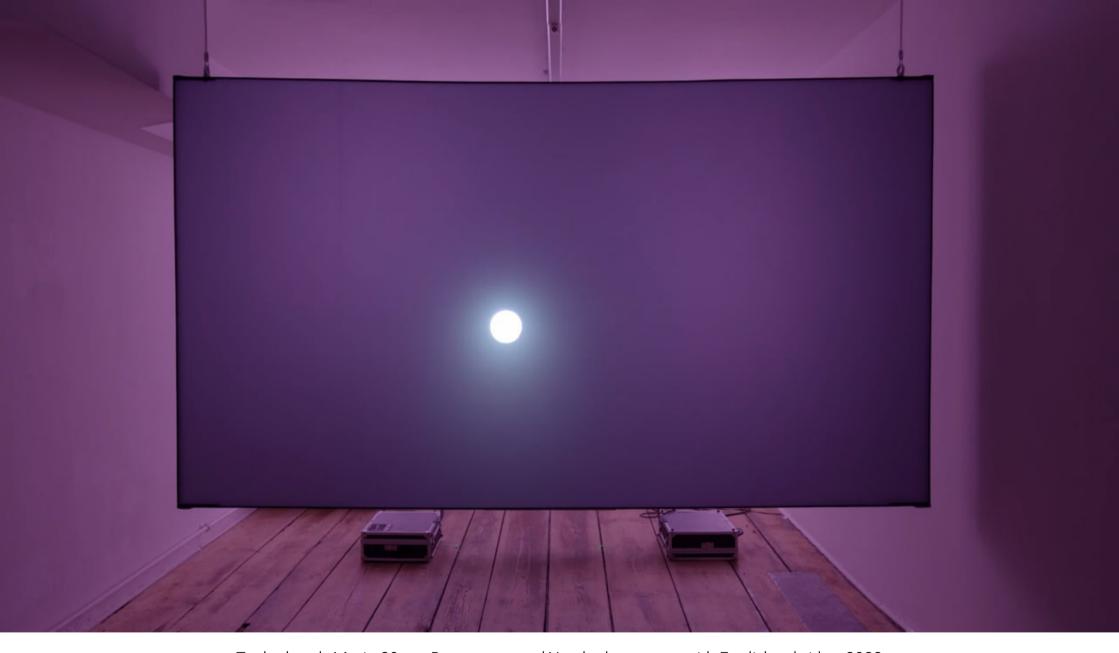
Image: Performance in the show Time is the thing a body moves through curated by Titus Nones in Rozenstraat, Amsterdam



No Illusion Lecture, 2022

Performance with Mavi Veloso. 25min

Image: Performance in the show Time is the thing a body moves through curated by Titus Nones in Rozenstraat, Amsterdam



To the head, 14min 20sec. Portuguese and Yoruba languages with English subtitles, 2022

(click on the image to watch video)

Light and video installation. Image: Installation view at brunandbrunand, Berlin



To the head, 14min 20sec. Portuguese and Yoruba languages with English subtitles, 2022

(click on the image to watch video)

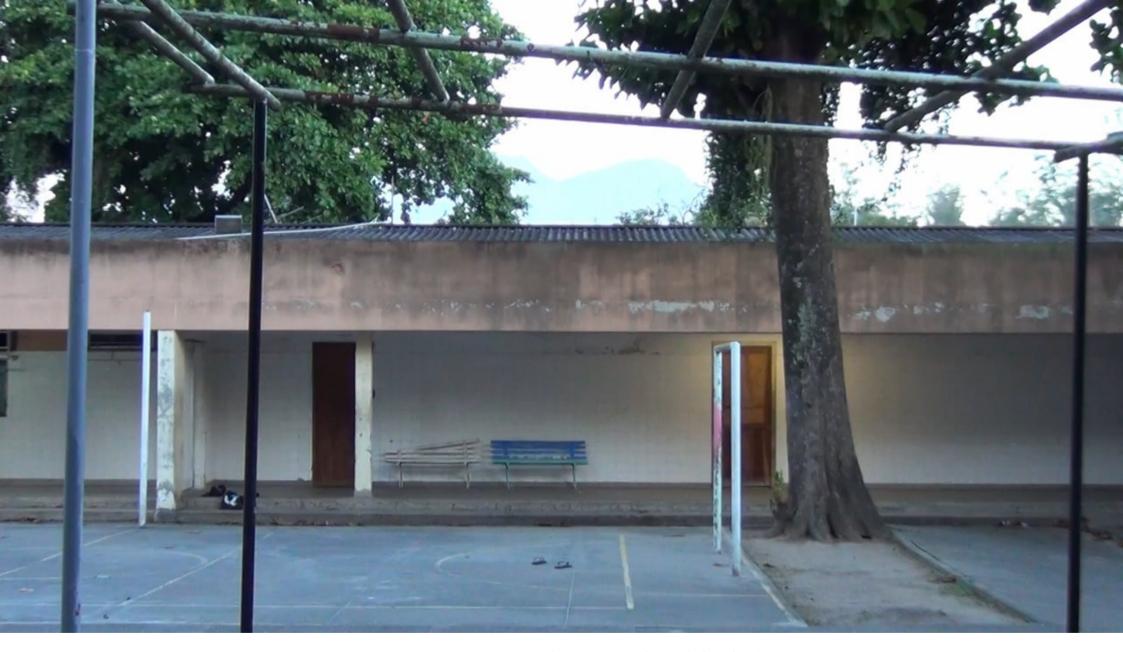
Light and video installation. Image: Installation view at brunandbrunand, Berlin. Photo by Marjorie Brunet Plaza



To the head, 14min 20sec. Portuguese and Yoruba languages with English subtitles, 2022

(click on the image to watch video)

Light and video installation. Image: Installation view at brunandbrunand, Berlin. Photo by Marjorie Brunet Plaza



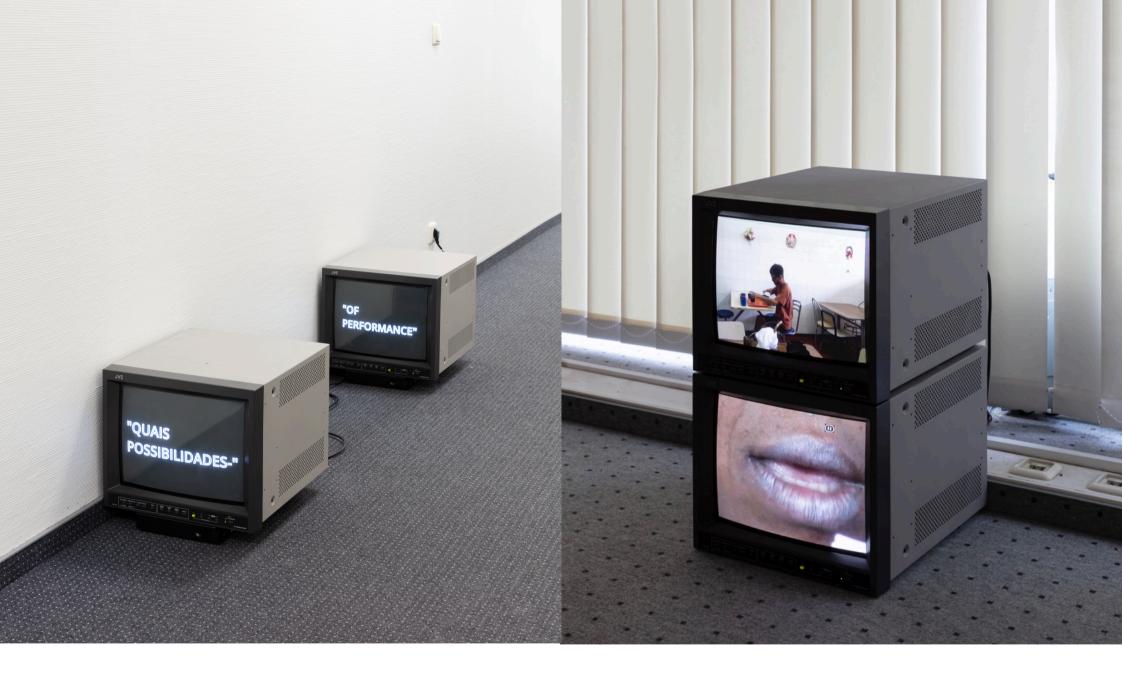
Incapaz, 32min 55sec. Portuguese language with English subtitles, 2021

(click on the image to watch video) 6-channel video installation



Incapaz, 32min 55sec. Portuguese language with English subtitles, 2021

6-channel video installation.Image: Installation view in Schaumankai Städelschule Absolventen Ausstellung Photo by Eric Bell.



Incapaz, complementary screens, Portuguese and English, 2021

6-channel video installation. Image: Installation view in Schaumankai Städelschule Absolventen Ausstellung Photo by Eric Bell.



Youth Against Racism Frankfurt, 34min 01sec. German language, 2021

(click on the image to watch video)

Collaborative film with Milka Alemsiged ,Eliwon Asgedom,

Beron Getachew and Joel Ghirmay, founders of YARF.



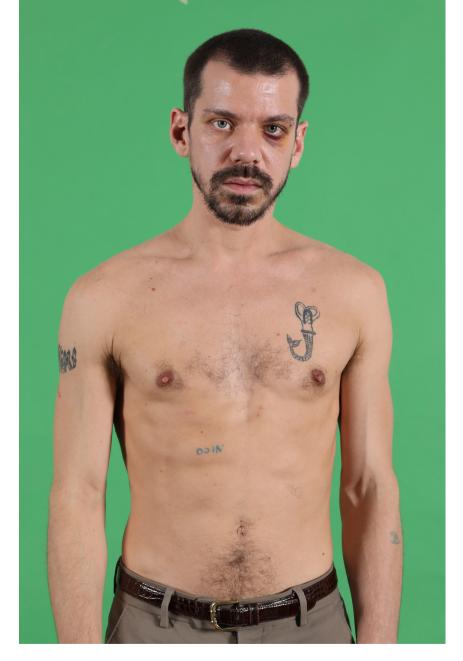
video about, 43min 01sec, English language, 2020 (click on the image to watch video)

Video



video about, performance version, 2020

(click on the image to watch video)
Live streaming and live performance, 50min



Becoming other men, 2020
Digital Photography



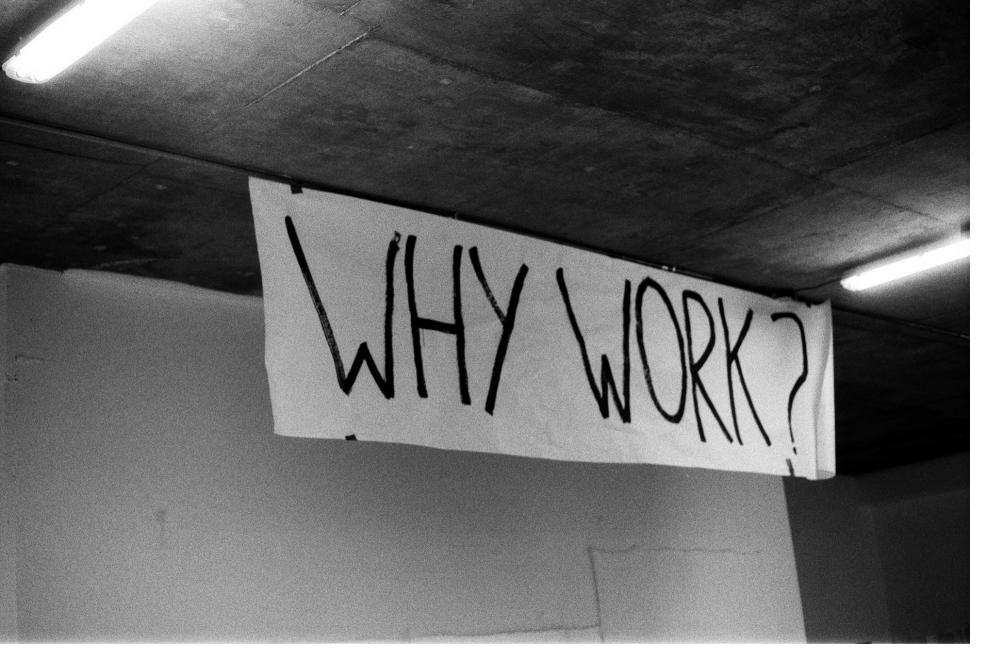
XX.XX.XXXX, 2022.

Installation view in brunandbrunand, Berlin. Text on frames Installation



XX.XX.XXXX, 2019.

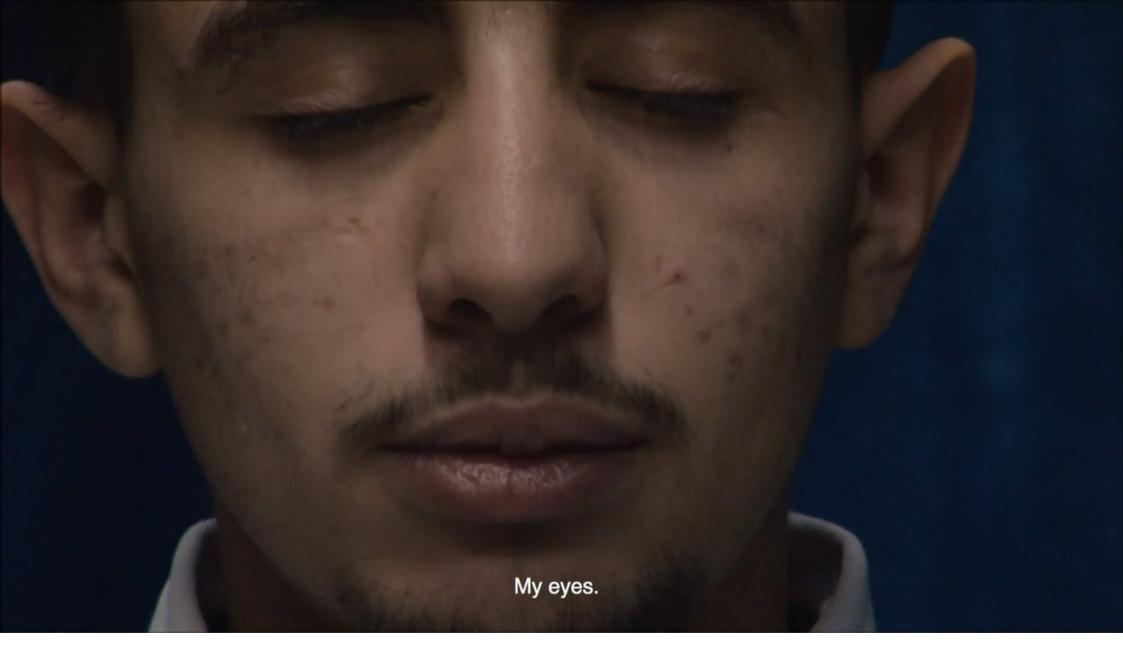
Installation view in Mite Galería, Buenos Aires. Text on frames Installation



Why Work?, 2012 35mm Photography



I believe in the power of imagination, 2018
35mm Photography

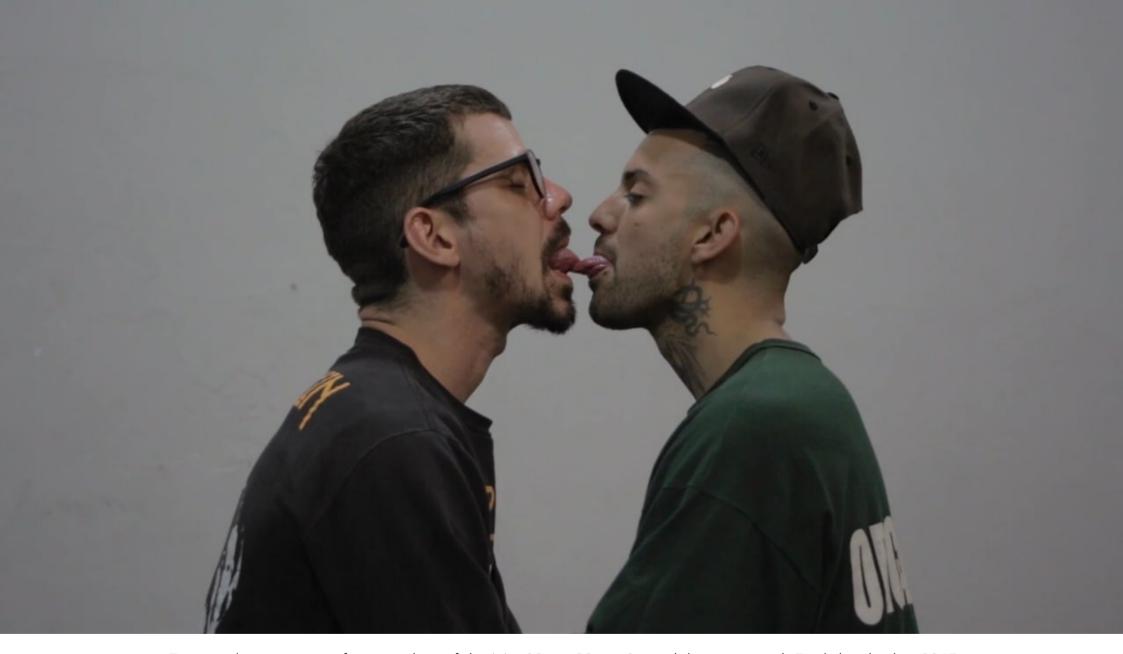


PeuP-, 45min 14sec. French, English and Portuguese languages with English subtitles, 2018 (click on the image to watch video)

Video screening with live music by Francisco Ali Brouchoud.



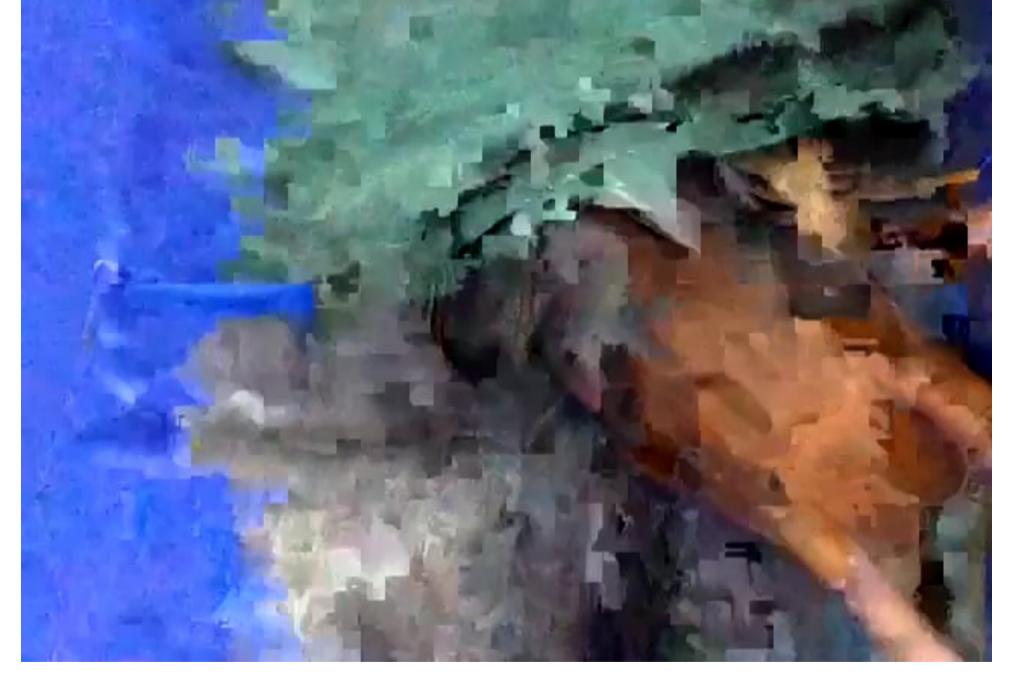
Fantasy almost sonnet after a reading of dan(c)e, 2017
35mm photography and painting on glass.



Fantasy almost sonnet after a reading of dan(c)e, 29min 23sec, Spanish language with English subtitles, 2017

(click on the image to watch video)

Video with live music by Francisco Ali Brouchoud



Variations (Ungovernables), 21min 28sec, Portuguese language with English subtitles, 2015

(click on the image to watch video)

Video



Variations. Ungovernables (Alessandro with hand as gun), 2015 35mm Photography



Mexa, 2015-Ongoing. Interdisciplinary Group.

(click on the image to watch video)

Image: Documentary film (2016) directed by Daniel Favaretto and Dudu Quintanilha (co-founder of the group)



Coragem, 2012

Performance, printed photographs and video installation. Image: Performance and installation view at Museo de Arte Contemporáneo de Rosario.



Doc.Porno, 2010-2011

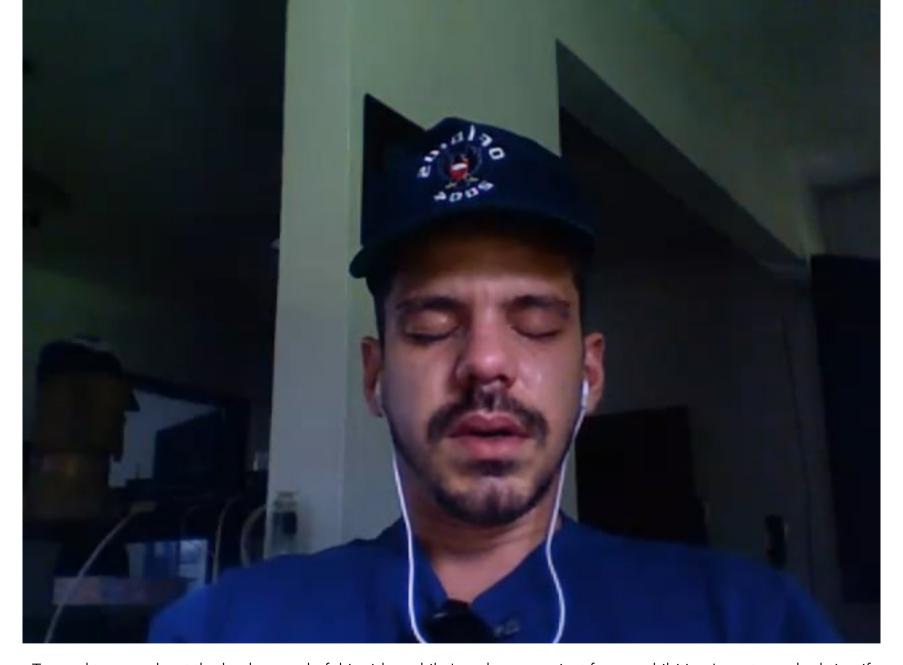
Documentary photography series



La Cooperativa Guatemalteca, 2009-2013

(click on the image to watch video)

Artists Collective. Image: Mobile shoe made with the neighbors of Villa 31.



Too sad to care about the background of this video while I work on a project for an exhibition I wont see doubting if school really matters as I try to feel good about staying in or getting out of this chair, 2013

Short Texts

Lagar Artist Residency (2024)

Dudu Quintanilha and Nadine Stich cofounded the artist's residence Lagar in a farmhouse in Portugal in 2024. In September, they welcomed 5 artists for he first residency program, funded by the Goethe-Institut and Culture Moves Europe.

Erotics in participation (2024)

The artistic work of Dudu Quintanilha is based on the intensive collaboration with various groups, whose interests, wishes and stories are made visible through workshops, performances, video and sound works. Based on the charged concepts of eroticism and participation, Dudu Quintanilha developed a workshop for the City: Collective department of the Düsseldorfer Schauspielhaus. Under the choreographic advice of Katja Cheraneva, the participants tested new gestures of desire and love, but also of rejection and fear. The space behind the screen serves as an intimate place of encounter and projection, where movements and touch are translated into cuts. The soundtrack was developed with Lilli Lake and Antonia Beeskow in Düsseldorf. The artist's talk was a

conversation with curator Victoria Tarak. Commissioned by IMAI and shown as part of the exhibition Circulating Copies curated by Nele Kaczmarek.

Swimming Team (2010-2013)

The photographs on display were taken between 2010 and 2013 when Dudu Quintanilha (Bauru, 1987) joined the UTDT swimming team as an artistic project during his participation in the Artists Program of the Di Tella University.

The series entitled "Swimming Equipment" documents inter-university swimming training and competitions, as well as meetings outside the pool with students from different careers. Quintanilha observes the pool as a double space: with its exterior frame delimited by edges, architectures and behaviours that adapt to them; and its depth of submersion that maintains a metaphysical potential. Through this double observation, the "Swimming Equipment" project proposes to reflect on the double ontology of participatory artistic projects and their mediators, in this case, photographs.

Installation view at Universidad Torcuato Di Tella

Unstable Group (2023)

The private sphere is also at the center of Unstable Group, but in an exclusively staged form. Quintanilha is interested in the dynamics of group formations and their socio-political significance. In workshops, the participants of a so-called "unstable group" come together and engage in activist processes in which uncomfortable and repressed events are discussed. These conversations are then scripted so that selected moments of individual identity in front of the camera can be performed as a collective performative event.

Mirror (2023)

The video Mirror (2022), which was part of Prophetic Complaints in Bremen, and is also on view at PSM, presents a group of people who communicate with each other in front of a mirror by constantly moving and shifting within a space limited by the video. Each movement made by the participants of the video affects the composition of their image as a group.

Thus, Mirror proposes a way of codifying

and listening to different registers of gestures and images created by this group of people in movement. The spoken words of the narrator direct the participants by suggesting small actions and gestures that also become a means of non-verbal communication. Language, especially spoken language, and behaviour become two constant concerns in the work. The interaction between words and behaviour is closely linked to the need to communicate where human interaction is made impossible by social constructions that generate differences and divide people. Communicating here is then applied as a means of re-establishing social relations and belonging. But for this to happen, one also needs to establish a pedagogy of listening, because in a time when everyone is supposedly speaking about everything, especially on social media, no one is listening to anyone. So, more than focusing on speaking, Dudu Quintanilha invites us to listen. Learning to listen to the Other, especially marginalized social groups, is the key to see invisible social malaise and to understand that the Other exists and deserves to be recognized.

Prophetic Complaint (2023)

In Prophetic Complaint Quintanilha edited together footage shot with frequent cinematographer Julian Kiesche from a rehearsal of the theatre piece Tanzsalon Patella from the collaborator group Blaumeier Atelier in a theatre in Bremen. Quintanilha added a second view to the rehearsal of the different performers entering and leaving stage and characters. In a two channel video installation de images play in loop together with Quintanilha's voice reading his poem titled Prophetic Complaint with a sound landscape by Eric D Clark.

Prophetic Complaint (Poem version) (2023)

Silent film displays the poem Prophetic Complaint by Dudu Quintanilha. Keeping the length and rhythm from the original video performed by Quintanilha's voice and the Balmier Atelier, this video was Edited by Theo Perrot. The poem is originally written and read in Spanish. The English version is a translation by Quintanilha and Harry Tait.

To the head (2022)

À Cabeca (To the head) examines the possibility of transferring a collective ritual that takes place in nature into an individual experience in the context of a gallery, not by showing, but by hiding the appearance of the protagonist, dazzling the viewer's gaze, and instead constructing a new configuration from visual and acoustic remains of the ritual as well as abstract images. The material was used during the rituals at the Candomblé House Ilé near Joanópolis in São Paulo, Brazil. À Cabeça is a first approach of Quintanilha, to create and show a film with sources that are not only projectors with recorded images. These light projections with large-format rear projection screens are an attempt to think about the screen and what it hides, as well as what goes beyond the framed images.

Incapaz (2021)

The term "incapaz" (incompetent) refers to a particular legal situation in which a person loses his ability to act as a citizen subject to the state. This is done, for example, due to a diagnosis or admission to a psychiatric hospital. "Incapaz" talks about the role of an artist in a community, about the role of art within a non-art institution. How performances are influenced by architecture and social contexts. The material was shot with patients of the Jurandyr Manfredini during a stay of the artist at the psychiatric hospital in Rio de Janeiro between December 2016 and January 2017.

This project was supported by the Museu Bispo do Rosario Arte Contemporânea. With the financial support of the Hessische Kulturstiftung and the Kulturamt Stadt Frankfurt am Main. Awarded with the Collection Pohl Städelschule Graduate Award, 2021

Youth Against Racism Frankfurt (2021)

Milka Alemsiged ,Eliwon Asgedom, Beron Getachew and Joel Ghirmay created Youth Against Racism Ffm in 2020 and organised some weeks after a demonstration that gathered thousands of young people in the city of Frankfurt against Racism on June 5th of that same year. After one year they gather to narrate their experience and discuss topics around structural racism and activism.

Project produced with the support of Kulturamt Frankfurt

video about (2020)

Technically mediated and physically distanced, "video about" reveals a building and 13 performers, students of the Städelschule, that with the help of their bodies, they answer 31 questions that gradually disappear in their minds.

Nominated for the Lichter Film Festival Art Award 2021

PeuP- (2028)

PeuP- is a gathering. A sensorial meeting where words have the same weight of images and memories are constructed and re-constructed. The present. The video. Is hybrid. Each one has a different experience and keep different images of it, spectral like light trespassing a crystal. It is incomplete but nothing is missing. Full of air, it breathes.

Physical waves touching the skin of the ones present. The ones absent are images but they are also entities that can touch. They have listen to each other and they give space for things to sink into the unknown spaces. Do you want that story? I will start again.

We believe in the imagination and it's capacity to remake the world. Seventeen people met in a blue space following no script, they created waves of movements, thought, feelings, air and water. It was cold and humid and we experience tiredness and we investigated each other. Questions and answers, hands and eyes and a camera. Appearing and disappearing into the blue that feels like old dusty velvet curtains. The sweetness of lost memories. The common space that emerges from memories constructed together. PeuP- is also the violent act of organizing, of gathering things under a certain criteria. PeuP- is also what is lost under this process. We will fulfill desires you don't know we have. The concreteness of the images might become abstract trough duration.

Carolina Mendonça, Dramaturge of PeuP-.

Fantasy almost sonnet after a reading of dan(c)e (2017)

On the one hand the bodies -children of immigrants, transvestites, street vendors, gay people, women, and on the other, the Universal Declaration of Human Rights. Between the marginal-minority stereotypes and this text, that summarizes the majority world consensus, there is nothing; nothing emerges and nothing remains. But when forces begin to move and bodies become visible, nothingness becomes a sensitive fabric and the unknown begins to be felt. In this work, Dudu Quintanilha intends to approach performers' bodies, to circle them, sniff them, and fence them in. There is nothing specific that he wishes to know. He does not feel like or perhaps has given up on a will to question. He is blindly making his way and expects the same from others. Under these conditions, he requests, fosters, pushes, forces, seduces, and misleads to reveal aspects and possibilities even performers ignore about themselves. It is by interruptingusual codes that body, sound and language send signals from the darkest areas, making declarations and consensus speak in a different way.

Ungovernables (Variations) (2015)

Ungovernables deals with movement improvisation and communication between people developed through artistic forms.

Is a video archive of recorded "performance meetings" between Quintanilha and different people: from friends to people he met in different shelters for homeless people, and during his wonderings in the city.

Ungovernables found support in Casa do Povo (São Paulo), Casa das Caldeiras (São Paulo), Q21 (Vienna), Museu Bispo do Rosario (Rio de Janeiro) and the Jurandir Manfredini Psychiatric Hospital (Rio de Janeiro). It was exhibited in different set ups in Kunstraum Niederösterreich (Viena), MuseumsQuartier (Viena) Mite Galería (Buenos Aires), Casa das Caldeiras (São Paulo), DotFiftyOne Gallery (Miami), Kunst Raum Riehen (Basel) and Roozenstraat (Amsterdam).

Mexa

MEXA is a collective created in 2015 by Dudu Quintanilha and Silvia Anita Lima Vieira after episodes of violence in some shelters for homeless people in São Paulo. Since its genesis, the group was shaped by being a space where gueer people living in those shelters could join in order to exchange experiences and ideas to transform the space they inhabit and to claim for better conditions for their living. Mexa started being a group for and by queer people suffering structural violence in the social assistance system of São Paulo. After a year of working in the shelters the group had to create a what then was a "fictional" performance group as a strategy to continue to function and use spaces in those shelters and not be banned for promoting politics. Since then the group has explored and debated the distances and proximities between the street and the museum, life and art, politics and aesthetics through improvisational strategies and collective creation. The performance group that was created to protect the encounters became a way of being together, inspiring the participants to create performances that could tell about their lives and the group biographies.

https://casadopovo.org.br/mexa/

La Cooperativa Guatemalteca

Cooperativa Guatemalteca is a group of artists that has been working since 2009 making walks, visits, meetings, art exhibitions, videos and interventions in Villa 31, Barrio Carlos Mujica in the City of Buenos Aires.

The group was born from a workshop held at the Artistic Research Center with the Guatemalan artist and urbanist Teddy Cruz. The workshop was called "Urban Strategies" and it proposed an analysis of how the resources discarded by one part of the city could be reused elsewhere.

The participants of the workshop had the first mission of getting to know Villa 31, getting involved with its inhabitants and establishing links with them to develop tasks and make works of art.

Our work can be understood as an inquiry into the media of social organization, we seek to generate artistic proposals that discuss the existing conflicts between the different neighborhoods of the city and we create works that investigate various notions of identity generating multiple poetic and political meanings.

Our purpose is to deepen the observation of everyday scenes through the generation of affective bonds, to build stories of the stories of the places and their inhabitants. We try to encourage a reflection on what moves and grows between the political, social and cultural structures in which we live.

No illusion lecture

For No Illusion Lecture the audience's entrance, the limited seats in the circle of chairs, the waiting time and their gazes are choreographed into a delicate and dimmed light empty circle. Mavi Veloso enters the circle to perform a hand dance. In order to tune into the performer, the audience is expected to revise their demanding expectations. By varying the proximity of the hand dance to the audience, and creating soft sounds as if they were foley's for closeness. Through moments of extreme closeness filling the soft focus field, she brings together noise sources and sound.

Image: documentation of the performance as part of the show "Time is something the body moves through" in Rozenstraat, Amsterdam, 2022. Curated by Titus Nowens. Directed by Dudu Quintanilha and performed by Mavi Veloso.



Dudu Quintanilha

Dudu (b. 1987) lives and works in Berlin.

EDUCATION

2017 – 2021	Städelschule, Frankfurt am Main, Germany
2010 – 2013	DiTella University, Artist Program, Buenos Aires, Argentina
2009	CIA Centro (Center for Artistic Research), Buenos Aires, Argentina
2008 – 2011	IUNA (Instituto Universitario Naciones de Artes), Audiovisual Arts, Buenos Aires, Argentina

SELECTED SOLO EXHIBITIONS

2026	Risks (working title), Leopold Hösch Museum, Düren, Germany
2025	Selfportraits, Mite Gallery, Buenos Aires, Argentina
	Sun of Tomorrow, PSM, Berlin, Germany
2023	Prophetic Complaints, PSM, Berlin, Germany
	Prophetic Complaints, GAK, Bremen, Germany
2022	To the head, Brunand Brunand Galerie, Berlin, Germany
2020	Dudu Quntanilha and Giovani Sortino. Jo Anne, Städelschule, Frankfurt, Germany
2019	XX.XX.XXXX, Mite Gallery, Buenos Aires, Argentina
	PeuP MAMBA, Museum of Modern Art of Buenos Aires, Buenos Aires, Argentina
2018	PeuP Kunstenfestivaldesarts. Kanal Centre Pompidou, Brussels, Belgium
2017	Fantasía casi soneto después de una lectura de dan(c)e. Bienal de Performance BP, Buenos Aires, Argentina

SELECTED GROUP EXHIBITIONS

2025	Proposições. Lygia Clark: Retrospektive, Neue Nationalgalerie, Berlin, Germany
	Dokumentarfotografie – Förderpreise der Wüstenrot Stiftung DF14, Museum für Fotografie, Braunsschweig, Germany
2024	Dokumentarfotografie – Förderpreise der Wüstenrot Stiftung DF14, Staatsgalerie, Stuttgart, Germany
	Circulating Copies, IMAI Düsseldorfer Schauspielhaus, Düsseldorf, Germany
	Dokumentarfotografie – Förderpreise der Wüstenrot Stiftung DF14, Haus Am Kleistpark, Berlin, Germany
2023	Dokumentarfotografie – Förderpreise der Wüstenrot Stiftung DF14, Folkwang Museum, Essen, Germany
2022	K60, Wilhelm Hallen, Berlin, Germany
2022	Time is the thing a body moves through, Rozenstraat, Amsterdam, The Netherlands
2021	The Whisper, Graduate Exhibition, Städelschule, Frankfurt, Germany
	Elvira Summer Screening, Elvira, Frankfurt, Germany
	Contrology, Kunstraum Riehen, Basel, Switzerland
2019	Lunatic – elbow room Physical Education II, Kunstverein Düsseldorf, Germany
	Terminal Cancioneiro with Mexa, Sesc Bienal de Dança. Campinas, São Paulo, Brazil
2018	Im*Possible Bodies, Mousonturm. Frankfurt, Germany
2017	Kompakt Welt?, Freiraum MuseumsQuartier, Vienna, Austria
2016	Touch the reality, curated by Ursula Maria Probst, Kunstraum Niederösterreich, Vienna, Austria

FILM FESTIVALS

video about, directed by Dudu Quintanilha. Nominated for the LICHTER Art Award, LICHTER Filmfest – Frankfurt International, Frankfurt, Germany Mexa (Stand), directed by Dudu Quintanilha and Daniel Favaretto with Frontera Films and Aids Production. TranScreen Festival, Amsterdam, The Netherlands & Rio Festival de Gênero e Sexualidade no Cinema, Rio de Janeiro, Brazil.

Eu vou me piratear, directed by Dudu Quintanilha and Daniel Favaretto with Frontera Films. Mostra de Cinema de Tiradentes, Brazil. Visions du Reel 2016, Nyon, Switzerland. Awarded BEST MOVIE at Asterisco Festival Internacional de Cine LGBTIQ, Buenos Aires, Argentina.

AWARDS

2024	Günther Peill Stipendium, Günther Peill Stiftung, Düren, Germany
2022	Dokumentarfotografie – Förderpreise der Wüstenrot Stiftung DF14, Germany
2021	Sammlung Pohl, Städelschule Absolventenpreis, Frankfurt, Germany
2019	Filigran Prize, Rundgang Städelschule, Frankfurt, Germany
2011	Emergent Artist Prize, MACRO, Contemporary Art Museum of Rosario, Rosario, Argentina

RESIDENCIES

2022 – 2023	Mousonturm Absolvent:innen Residenzförderung BiP, Frankfurt, Germany
2020	AIR No travel Scholarship basis e.V., Frankfurt, Germany
2019	Urbane Künste Ruhr, nominated by Eva Birkenstock, Ruhr, Germany
2018	Circle Residency, nominated by Inés Katzenstein – director of ISCP Brazil, New York, USA
2016	Q21 Museum Quarter, Vienna, Austria
2016	Casa das Caldeiras São Paulo, Brazil
2014	Red Bull Station São Paulo, Brazil
2012	LEA, Faena Arts Center, Buenos Aires, Argentina

SELECTED PUBLIC COLLECTIONS

Colección Oxenford, Argentina Colección Pampa, Argentina Colección del Museo de Arte Moderno de Buenos Aires, Argentina Sammlung Pohl, Marburg, Germany Sammlung Folkwang Museum, Essen, Germany Colección Tedesco, Argentina Colección del Instituto Torcuato Di Tella, Argentina