

STEPHAN DOITSCHINOFF

www.doitschinoff.com

stephan.doitschinoff@gmail.com

[instagram.com/stephan_doitschinoff](https://www.instagram.com/stephan_doitschinoff)

+ 55 11 986361612

STEPHAN DOITSCHINOFF

1977, São Paulo - SP, Brasil

Awarded “Most Promising Artist” by the APCA (Sao Paulo Art Critics Association), Doitschinoff has presented his main actions and exhibitions in institutional spaces like Irish Museum of Modern Arts (IMMA) - Ireland, San Diego Contemporary Art Museum (MCASD) - USA, the Fondation Cartier / France, MASP (Museum of Sao Paulo), MAM (Museum of Modern Art Sao Paulo), the Afro Museum and the Curitiba Biennale. He is currently represented by Jonathan Levine Gallery in New York and LJ Gallery in Paris, and is part of The Isabel and Agustin Coppel collection, in Mexico.

Doitschinoff has published two books with German Publishers Gestalten; CALMA: the art of Stephan Doitschinoff (2008) and CRAS (2012), and the documentary TEMPORAL (2008).

Stephan Doitschinoff 's WORK

Stephan Doitschinoff's work materialises through many different mediums from painting, installation and public art to video, music and performance. Throughout these approaches there is always a visible uniqueness within it's content and body of research.

His work carries both cryptic and symbolic messages and what at first glance seems to be a visual narrative impregnated with either religious or dogmatic references, under a deeper look, reveals a process of appropriation of structure and re-signification.

Some of the central manifestations in religion and the military are used as support throughout his work, for example:

The configuration of the temple, the altar, the procession, the anthropomorphic characters that represent divinities, the uniform, the medals, and the street parades. On the other hand there is no dogma, the content is aimed at promoting reflection and critique, not necessarily connected to religion or the military.

Doitschinoff removes the mystic and ideological contents adding symbols created from personal reflections in accordance to contemporary themes, as the “corporative democracy”, the role of plants and psychoactive substances in western society, and the lack of control caused by strict social systems that do not leave room for an individual's full self-development.

As the structure of religion and the military are captivating for the general public, Stephan explores them a method of communication

Stephan explores the scenario of religion and the military as methods of communication as these are an universal language with the power to captivate public attention through familiarity on account of their vast presence in society since the beginning of time.

Among his main influences and research references for dialogue at the present moment are the artists Maurizio Cattelan and Mathew Barney, the psychologist and linguist Steven Pinker, the physicist Leonard Milodinov and the activist Kalle Lasn.

Text by Nathalia Cruz



INTERVENTU, 2017

Installation:

Wood, brass, cooper and fabric.

As ABove So Below

Curated by Rachel Thomas and Sam Thorne.

Irish Museum of Modern Art (IMMA)

Stephan Doitschinoff's (São Paulo, 1977) *Interventu* (from *Latin Intervention*) has its origin in a research about votive practice and the various kinds of *ex-votos*, which are objects offered to saints and divinities in exchange for a grace. From the appropriation of original *ex-votos* from Juazeiro do Norte (Brazil), intervention in objects of the same nature, yet to be ritualized (anatomical sculptures in wood or paraffin), the addition of lace, paraffin, brass and fire, and the creation of other entities, the artist conceived a great altar for the façade of the Irish Museum of Modern Art. The altar is composed of the following works. *Nubes lacrimarum*, *Spectrum*, *Votive Palma*, *Mandala*, and four portals with modified *ex-votos* made for the project.

Nubes Lacrimarum (from *Latin Tear drop Cloud*) and *Spectrum* (from *Latin Ghosts*) are sculptures made of second hand clothes, specially bridal, first communion, and baptism dresses, as well as bed linen. In the pilgrimage sanctuaries this kind of clothing is very often offered as a gift to the saints, besides photographs, paintings (portraits), and various objects (graduation rings, crutches, baby layettes, and cribs). In each layer of fabric in the cloud and ghosts (hand stitched in the most part), histories, wishes and promises reverberate in space.

The cloud structure is inspired in the banners used in parades, and the baldachin of the cathedrals, which in the installation guard the *Votive Palma ex-voto*. In the conception of the ghosts, the color and volume were directly influenced by Afro-Brazilian religions (*candomblé*, *Umbanda*, *quibanda*), specifically the *Mães de Santos'* (*Ialorixás*) clothing. The triangular shape is similar to *Virgin Mary's* representations. Each *Spectrum* integrates a portal with wooden *ex-votos* decorated with lace and brass.

Palma Votiva (from *Latin Votive Palm*) was sculpted in brass and deep-drawn carved, casted, cut and welded pieces, and has eighteen symbols incrustated in its palm. The symbols are recurrent in the artist's work, most of them created by the artist's (like *Scythe with Moth*, *Crowned Bowels*, and *Crooked Steps Ladder*), except for the candles (from *Umbanda*). Doitschinoff regards it as a giant *ex-voto*.

The *Mandala* painted on the floor, with steel cables linked to *Palma Votiva* is similar to those used in *Umbanda* and pagan ritual representations. It is believed that the elements around a central core create a force field with enough power to open a channel to the sacred. The so-called magical circles found in various traditions (Buddist, Tibetan, Hindu) are used in meditations and ritualistic activities in order to reach interiorization and integration of the "self" with the "whole". The hand guarded by the cloud and connected to circles, suggests a communication space to other worlds.

The four portals with ex-votos created with paraffin and modified with lace, brass and fire, form the base of the altar. Each portal suggests a way to reflection about the votive practice, pilgrimages, and journeys to devotion sites. Joyous spirits dressed for a miracle celebration can be found in the portal with Spectrum and lace decorated ex-votos.

Fire is the element that marks the process of disposing the offerings (wood, photographs). The burned ex-votos refer to the ritualistic liberation of grace. Every day hundreds of ex-votos are offered in several chapels and altars in the pilgrimage towns. As it's impossible for the sanctuary to keep the ever growing number of offerings, they are burned from time to time in big bonfires. The believers' requests are symbolically taken to the heavens in smoke, and the matter returns to the earth.

In the Southeastern region of Brazil, the most traditional ex-votos are made of paraffin. In this context, the artist appropriate this kind of offering and creates ex-votos in the shape of bibles with peyote and morning glory, hand with psilocibe cubensis (psychoactive mushroom) and heart with an eye. One of the most iconic Christian symbols is used as support to criticize demonization and native nations ritualistic practices criminalization, their use of plants and psychoactive fungi in rituals.

Ex-votos modified with golden brass thread imply the color of spiritual elevation in magic and religion, color often used in other works by the artist (paintings, sculptures, medals) and in the cover and back cover of CALMA (2008) and CRAS (2012). The addition of brass thread is also part of the study about obsessive practice in the production of Arthur Bispo do Rosário (1911-1989), who saw the transformation of everything around him in sacred objects to be presented do the Creator in the judgement Day as a "divine mission".

For Doitschinoff, among the various religious manifestations which characterize the search for a direct communication between the individual and the divine, the ex-voto is still near to pagan rituals. In the multi religious altar universe, religious elements mix themselves with shamanic and artistic ones, invoking ritualistic manifestation of primitive freedom.

Text by Sabrina Leal





M A

I M



INTERVENTU (preassembly), 2017

Installation:
Wood, brass, cooper and fabric.

Stephan Doitschinoff's Studio







CVLTO DO FVTVRV, 2013 - 2016

“Cvlto do Fvtrv” is a project that intends to create and develop a “sect-church”, as well as its relevant structure unfolding into real and virtual reality: ceremonies, temples, anthropomorphic icons of divinities, manifest, hymns, publications, uniforms, outfits, medals, identification and loyalty cards, engagement programs, social network and website.

The action is built as each of the items mentioned above is developed; the public are made aware of the basic concepts, and participate in interactive actions. Some of the steps have already been executed and can be seen at the site www.fvtrv.org.





THREE PLANETS MARCH, 2014

Performance:

Masks, uniforms, medals, identification cards, banners, hymnals, musical instruments.

CCBB (Centro Cultural Banco do Brasil) Music Performance
curated by Fernando Ribeiro

Happened in Sao Paulo in October 2015.

The action is part of the project "Cvlto do Fvtvrv", in which the artist proposes to create engagement actions involving a sect-church.

The public was asked to previously subscribe at www.fvtvrv.org in order to participate in the procession. Subscription would generate an identification card. The participants were asked to dress accordingly (dress code for the march: black pants, black shoes, and white shirt), and would receive identification cards, brooches, masks, banners, and hymnals.

The meeting start point for the action was the Municipal Theater in downtown Sao Paulo, heading towards Centro Cultural Banco do Brasil. During the procession the hymn "Three planets", composed by Stephan in partnership with Lia Paris and Mixhell (Iggor Cavaleira and Laima Leyton), was sung.



a amor de verdade

MAIS AMOR POR FAVOR

MAIS AMOR POR FAVOR

MAIS AMOR POR FAVOR

LOVE
do
WHAT
WILL
YOU

50







MARCHA AO CVLTO DO FVTVRV, 2016

Performance:

Masks, uniforms, medals, identification cards, banners, hymnals,
musical instruments.

“Education as prime matter”

Curated by Felipe Chaimovich and Daina Leyton

MAM - Museum of Modern Arts of Sao Paulo







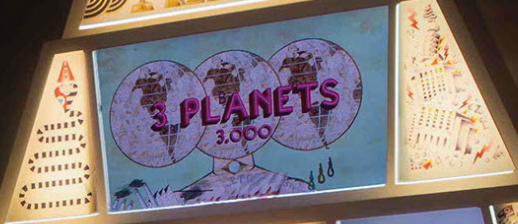
MEMBERSHIP DESK, 2015/2016

Installation:

Tables, chairs, fabrics, printed banners, off set publications, fanzines, brooches, printed and framed pictures.

Praça das Artes / Municipal Theater of São Paulo (2015)
Museum of Modern Art of São Paulo (2016)

Inspired in religious and corporative volunteers desks, the installation offered publications and printed material available to the public: The Elucidário, The Pyramid, The Three Planet hymnal, and followers responsible for receiving filled out adhesion registration files for volunteering at future actions.



3 PLANETS – PANOPTIC WAVE, 2016

Multimedia Installation:

Modified kneeler with joystick and integrated buttons.
Videogame, animations and videos.

“Education as prime matter”

Curated by Felipe Chaimovich and Daina Leyton

Museum of Modern Arts of Sao Paulo - MAM

This multissensorial installation is composed of a videogame, a video, backlights and animations. The Three Planets hymn, makes it clear that if we go on with the current rhythm of consumption, we would need three more planets to survive. The installation is interpreted in LIBRAS (Brazilian sign language).

The phrase by Richard Serra, “Popular entertainment is basically propaganda for the status quo” opens the videogame, which permeates the universe of schools, corporations, prisons, mental facilities, and gated communities or condos: closed spaces structuring a disciplinary society where everyone can and will be watched. This experience leads to reflection on control that transcends the physical and encompasses the virtual and psychic, and how it is possible to acquire and expand awareness.

I Dominate, I Am Not Dominated

Stephan Doitschinoff's works in this show flows from the appropriation of structures and symbols, in order to announce different codifications to which we are constantly exposed, and at risk of considering as part of our own culture what actually is a dominant impregnated with power culture one.

The Latin motto NON DVCOR DVCO, in the city of São Paulo coat of arms, means “I am not conducted, I conduct”, or “I dominate, I am not dominated”. The fact that this affirmation is the official motto of our city is an opportunity for us to reflect about the rigidity of conduct and thought we find ourselves reproducing while trying to preserve meaningless good for nothing values.

Text by curator Daina Leyton



NEW ASCETICISM, 2016

Installation:

Modified books – screen printed and hand painted.

Acrylic on wood, light bulbs

Printed paper pennants

“De dentro para fora – De fora para dentro” (Inside out – Outside in)

Curated by Teixeira Coelho, Baixo Ribeiro and Mariana Martins

MASP - São Paulo Art Museum

The installation was composed of about 300 object-books, most of which on obsolete constitutional law. The relatively recent publications, from 2000 on, were purchased at second hand stores for a few cents each, and underwent interventions that subverted meaning and transformed them into sacred books icons.

The installation referred to the period of law duration, and to the process of its legitimation or expiration. Some laws can be annulled in a few years, while others can be valid for hundreds or thousands of years, like the ones based on writings considered sacred.



THE SUNSHINE, 2016

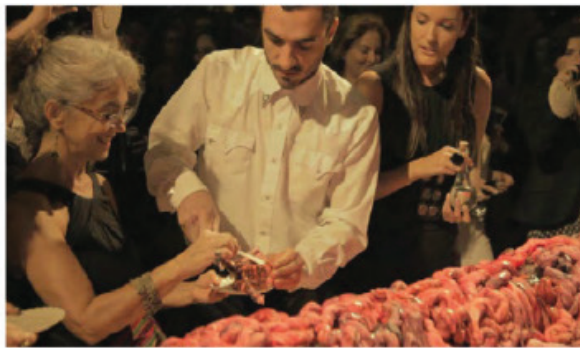
Performance:

Metal and wood masks, fabric and straw.

Installation: Mural - ink latex, metal structure, cement.

Curated by Carlos Alcobia

School of Belas Artes e Bairro de Mouraria, Lisboa, Portugal.

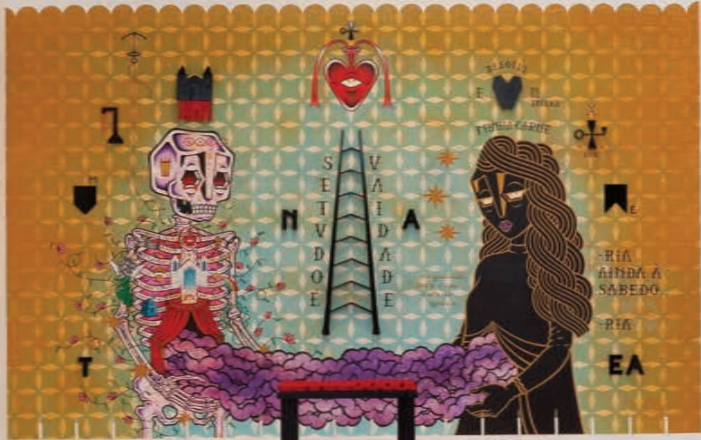


FREE WOMB, 2011

Performance

Curated by Raphael Castoriano

Art Rio, Rio de Janeiro



A LEI D VENTRE LIVRE

THE LAW OF FREE WOOM, 2011

Performance:

Modified books – screen printed and hand painted.

Acrylic on wood

Printed paper pennants

“Vila la Revolucion”

Curated by Pedro Alonzo and Lucia Sanroman

MCASD - Museum of Contemporary Art of San Diego

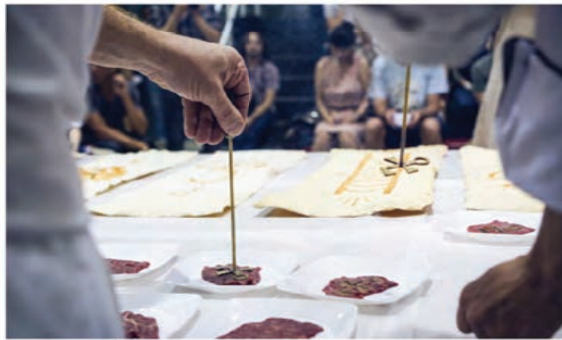


TABLE AND HEXAGON, 2012

Museum of Modern Art of São Paulo

This happening in partnership with chef Alex Atala, was presented at in 2012.

“Mesa e Hexagono” (Table and Hexagon) was developed during the preparation, live, of varied symbolic dishes, alluding to a ritual based on the alchemic process “Nigredo-Albedo-Rubedo”, and then served to a public of approximately fifty people. Techniques such as painting, carving, and sculpting were brought to the performance scope, allied with the food preparation and intake ritualization.

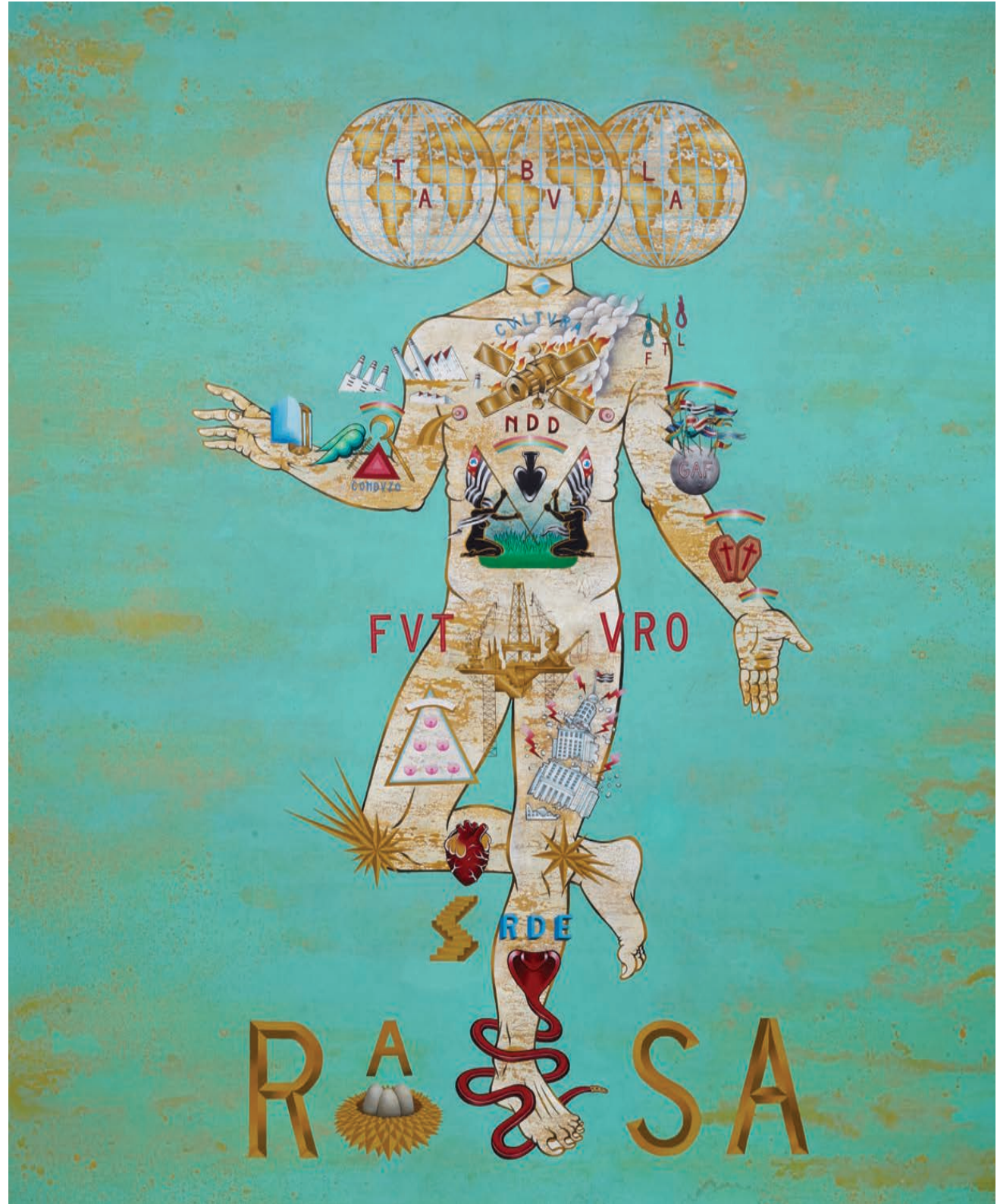
ÁGUA PRETA, 2013

acrylic on canvas
240 x 194 cm



TRÊS MUNDOS, 2013

acrylic on canvas
240 x 194 cm



MIN GLASS LOOPT RASS, 2015

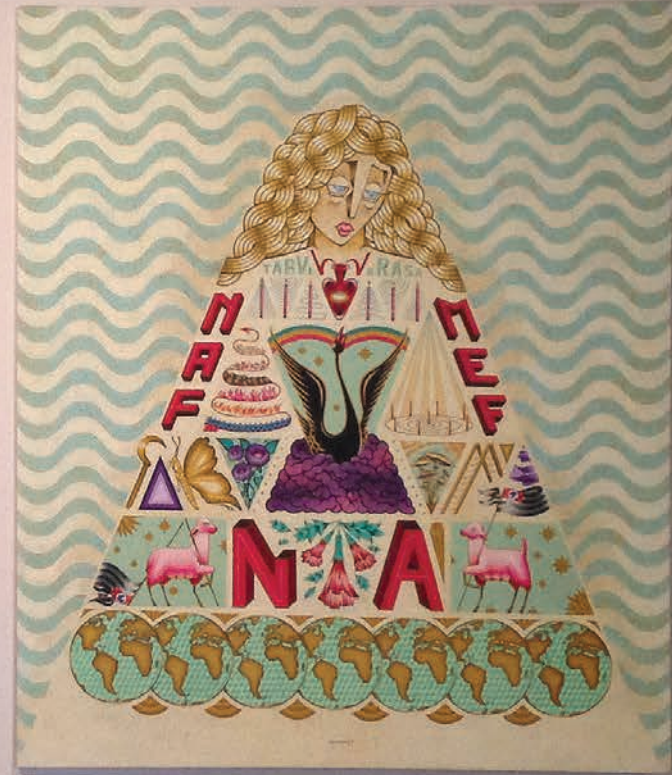
acrylic on canvas
240 x 194 cm

NOVA APARECIDA, 2015

acrylic on canvas
240 x 194 cm

“Curitiba International Biennale”
Curated by Daniel Rangel and
Teixeira Coelho



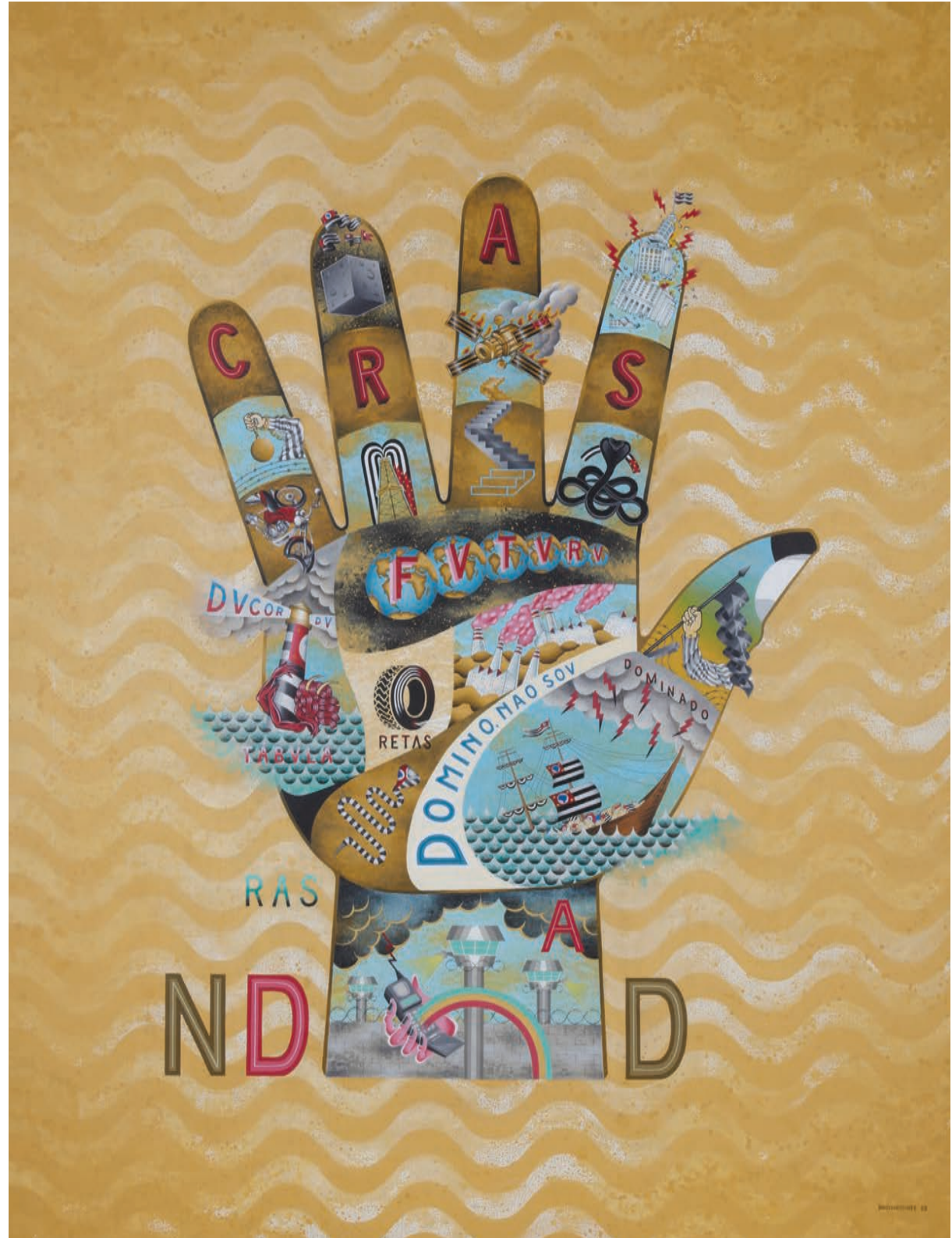


DOMINO, NÃO SOU DOMINADO, 2015

acrylic on canvas
240 x 194 cm

“Education as prime matter”
Curated by Felipe Chaimovich and Daina Leyton

Museum of Modern Arts of Sao Paulo - MAM

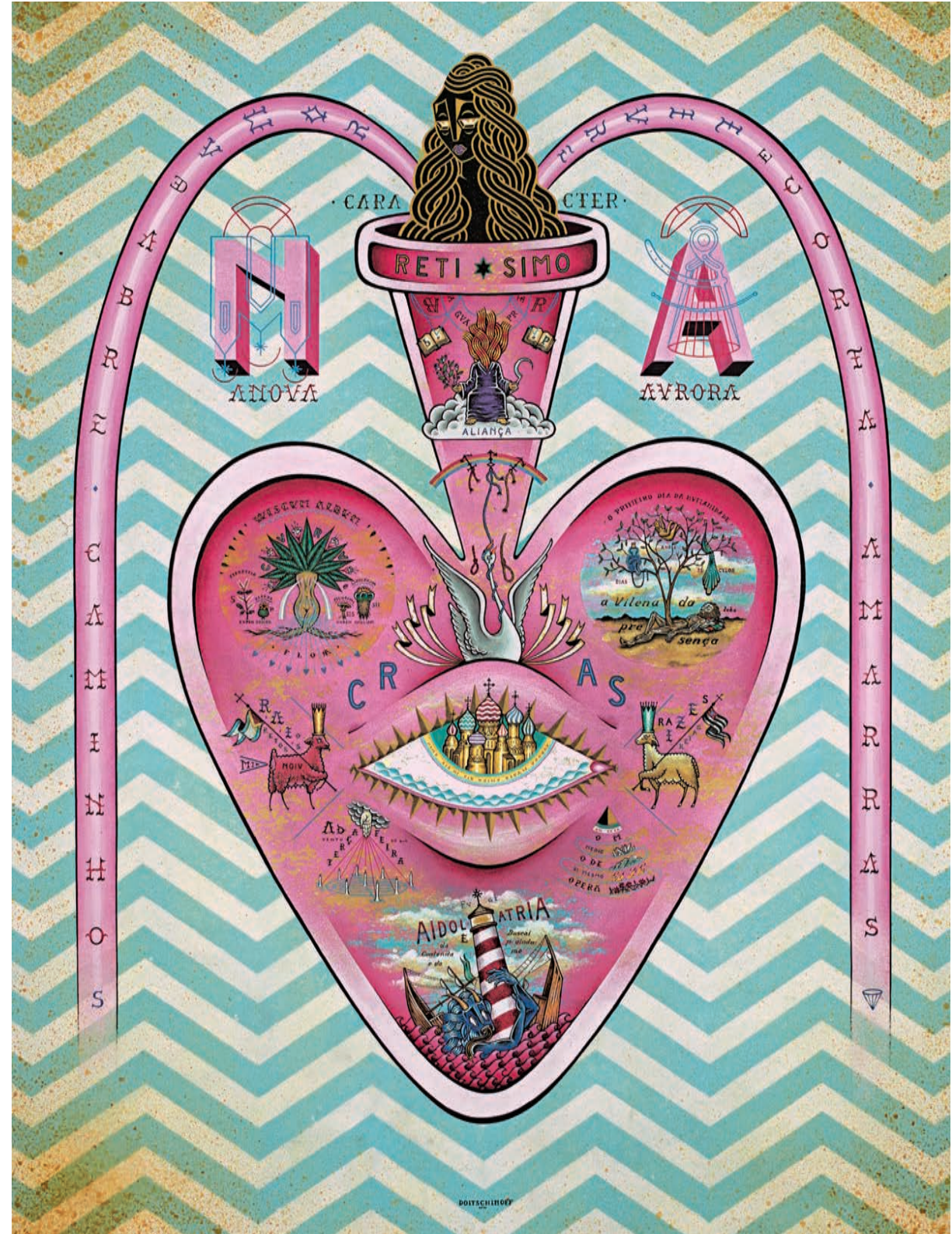


CORAÇÃO RETÍSSIMO, 2015

acrylic on canvas
240 x 194 cm

“Education as prime matter”
Curated by Felipe Chaimovich and Daina Leyton

Museum of Modern Arts of Sao Paulo - MAM



A MÃO, 2015

Ceramic Sculpture
230 x 180 x 50 cm

Afro Brazil Museum / Ibirapuera Park





10 BILLION - SITE SPECIFIC, 2015

London & River Plate Bank Building - Recife, Brazil

10 BILLION

The installation occupied a historic building in downtown Recife. It was built in the 19th century, originally to be the London & River Plate Bank premises. The construction refers to a post-apocalyptic era where plants overpower buildings and remainders of civilization.

The conception of "10 Billion" emerges through reflections of Stephen Emmott's homonym book, which speaks in length about demographical explosions and their apocalyptic consequences, and opens discussions by Estonian philosopher Slavoj Žižek, during Occupy Wall Street, 2011.

"Think about the strangeness of today's situation. Thirty, forty years ago, we were still debating about what the future would be: Communist, Fascist, Capitalist, whatever. Today, nobody even debates these issues. We all silently accept that global capitalism is here to stay. On the other hand, we are obsessed with cosmic catastrophes: the whole life on Earth disintegrating because of some virus, because of an asteroid hitting the Earth, and so on. So the paradox is that it's much easier to imagine the end of all life on Earth than a much more modest radical change in capitalism" Slavoj Žižek

The main hall of the building was filled with trees of different species, and giant bromeliads, as well as construction debris, metal structures, and a series of six neon panels of approximately 79x98 inches each, showing icons related to themes broached in the discussion.

The neon panels awakened dialogue, for they are a symbol of the American dream, with the façades and luminous store signs in an environment where there was neither electricity, nor consumers, or even products to commercialize. They draw an anachronistic parallel, which emphasizes the problematic irony raised by Emmott and Žižek.

At the end of the installation, the set of plants was donated to the Recife Botanical Garden.

STEPHAN DOITSCHINOFF

1977 - Lives and work in São Paulo

Awards

"Revelation Artist" – APCA (Art Critics Associate of São Paulo)

"Esthetic Interactions Award – FUNARTE / MINC

"Jabuti Award" / Book "Palavra Cigana" – Cosac Naify publisher

SELECTED EXHIBITIONS

Individuals

2015

"3 Planet Lifestyle", Jonathan Levine Gallery, New York, USA

2014

'Tres Mundos' Gallerie LJ, Paris – France

'Jurema Preta' Diesel Art Gallery, Tokio – Japan

2013

'FVTVRV' Choque Cultural Gallery, São Paulo – Brazil

2012

"Heri, Hodie, Cras", Gestalten Space, Berlin, Germany

2011

"Novo Asceticismo", Jonathan Levine Gallery, New York, USA

2010

"Cras", Choque Cultural Gallery, São Paulo, Brazil

2008

"Novo Mundo", Jonathan Levine Gallery, New York, USA

"Fim do Mundo", Anno Domini Gallery, San Jose, USA

2007

"Temporal", Choque Cultural Gallery, São Paulo, Brazil

2006

"Aracy Mãe das Águas", This Way Up Gallery, London, England

"Death is a Holiday", Galeria Subaquática, Madrid, Espanha

2002

Exhibitions Program of Cultural Center of São Paulo (CCSP), São Paulo, Brazil

"Calma", Windsor Arts Centre, Windsor, Inglaterra

Collectives

2017

"As Above, So Below: Portals, Visions, Spirits & Mystics"

Irish Museum of Modern Arts, Dublin, Ireland

2016

"Educação Como Matéria Prima" Museum of Modern Art - MAM, São Paulo, Brazil

2015

"Bienal Internacional de Curitiba", Curitiba, Brazil

2010

"Viva La Revolucion", MCASD – Museum of Contemporary Arts San Diego, USA

2009

"De dentro para fora / De fora para dentro", MASP, São Paulo, Brazil

"Os Mágicos Olhos das Américas", Afro Brasil Museum, São Paulo, Brazil

"Chimera" at Scope / Miami Art Basel, Curated by David Hunt, Miami, USA

"Born in the Streets", Fondation Cartier, Paris, France

"Sao Paulo", Scion Space, Los Angeles, USA

2007

"Everything But the Kitchen Sync", La Luz de Jesus Gallery, Los Angeles, USA

2006

"BMG Artists' Annual", BLK MRKT Gallery, Los Angeles, USA

"All Stars Hustlaz", White Walls Gallery, San Francisco, USA

"Bitch Fight", Stolen Space Gallery, London, England

2005

"The Postal Project", FosterArt Gallery, London, Inglaterra

"Keep a Breast" Stay Gold Gallery, New York, USA

"Static Free", Space Gallery, Pittsburgh, USA

2004

"Coletivo Rua", Museu de Arte Contemporânea, Americana, Brasil

"The Hollywood Remix", Wooster Arts Space, NY, USA

2003

"Indivisible Cities", Kunstamt Kreuzberg Museum, Berlin, Germany

"Midia Tática", Casa Das Rosas, São Paulo, Brazil

2002

"Programa de Exposições do Centro Cultural São Paulo", São Paulo, Brazil

PUBLIC ART PROJECTS

2010 – 2012

“A Mão” – Ceramic sculpture

Award “Esthetic Interactions – FUNARTE / MINC

Ibirapuera’s Park / Afro Brazil Museum, São Paulo, Brazil

2011

‘Brilho do Sol’ – site specific Installations at neighborhood streets of Mouraria, Lisboa, Portugal

2008 - Permanent

Santa Luzia Chapel - Lençóis, BA, Brazil

2006 - 2008

Temporal – Murals and site specific installations at neighborhoods/ communities of Lençóis, Tomba Surrão, Sem Teto e Alto da Estrela and Municipal Cemetery of Lençóis, Lençóis, Bahia, Brazil

HAPPENINGS / PERFORMANCE

2016

‘Marcha ao Cvltto do Fvtvrv ’ – Museum of Modern Art, São Paulo, Brazil

2015

‘Marcha dos Três Planetas II’ Praça das Artes / Municipal Theater, São Paulo, Brazil

2015

‘Marcha dos Três Planetas’ – Downtown streets of São Paulo / Bank of Brazil Cultural Center, São Paulo, Brazil

2013

‘Cras do Micélio’ – Vila Madalena’s streets / Choque Cultural Gallery, São Paulo, Brazil

2012

“Mesa e Hexágono” with Alex Atala, Museu of Modern Art - MAM, São Paulo, Brazil

2012

“A Lei do Ventre Livre”, curated by Raphael Castoriano/ Kreemart - Art Rio, Rio de Janeiro, Brazil

2011

‘Brilho do Sol’ – Mouraria’s streets, School of Belas Artes, Lisboa, Portugal

2010

‘Tudo é Vaidade’ – Vila Madalena’s streets, Choque Cultural Gallery, São Paulo, Brazil

PUBLICATION

2017

“As Above, So Below: Portals, Visions, Spirits & Mystics” Catalogue, Irish Museum of Modern Arts, Ireland

2016

“Moderno MAM Extra” Museum of Modern Art - MAM, Sao Paulo, Brazil

2015

“Igual Diferente” Museum of Modern Art - MAM, Sao Paulo, Brazil

“Luz do Mundo” Catálogo - Bienal de Curitiba - Brazil

2012

“Cras”, Gestalten, 200 pages / monograph, (Gestalten), Germany

2011

“Viva la Revolucion”, A Dialog With the Urban Landscape (Gingko Press), USA

“Walls and Frames” Fine Art from the Streets (Gestalten), Germany

2010

“Beyond the Streets – The 100 Leading Figures in Urban Art” (Gestalten), Germany

“Urban Interventions – Personal Projects in Public Spaces” (Gestalten), Germany

“Closer to God – Religious Architecture and Sacred Spaces” (Gestalten), Germany

“De Dentro Para Fora De Fora Para Dentro” Art Museum of São Paulo - MASP, Brazil

2009

“Né Dans La Rue” (Fondacion Cartier Pour L’Art Contemporain) France

2008

“Calma – The art of Stephan Doitschinoff”, 160 pages / monograph, (Gestalten), Germany

“The Upsetter” (Gestalten), Germany

2007

“Black Magic, White Noise” (Gestalten), Germany

“Supersonic, Visuals for Music” (Gestalten), Germany

2006

“BLK MRKT ONE” (Gestalten), Germany

“Disorder in Progress” (Gestalten), Germany

2005

“A Matter of Illustration” (Victionary Hong Kong) “Illusive” (Gestalten), Germany

“Brazil Graffiti” (Thames And Hudson), England

2004

“Sonic, Visuals for Music” (Gestalten), Germany

“Graffiti World” (Thames And Hudson) England