

CVLTO DO FVTVRV

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CVLTO DO FVTVRV, 2013 - 2021

Cvlto do Fvtvrv (Cult of the Future) is a project created by Stephan Doitschinoff, that intends to 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 is made aware of the basic concepts and participates in interactive actions. Some of the steps have already been executed and can be seen at the website: www.fvtvrv.org

The artist have presented variations of Cvlto do Fvtvrv performances at:

- 2018. Verbo - Mostra de Performance Arte - Galeria Vermelho | Membership Desk
- 2017. IMMA - Irish Museum of Modern Art | Cvlto do Fvtvrv March
- 2016. MAM - Museu de Arte Moderna de São Paulo | Cvlto do Fvtvrv March
- 2016. MAM - Museu de Arte Moderna de São Paulo | Membership Desk
- 2016. MAM - Museu de Arte Moderna de São Paulo | Panoptic Wave
- 2016. Valongo Festival | Three Planets March
- 2015. Praça das Artes | Three Planets March
- 2015. Centro Cultural Banco do Brasil | Three Planets March

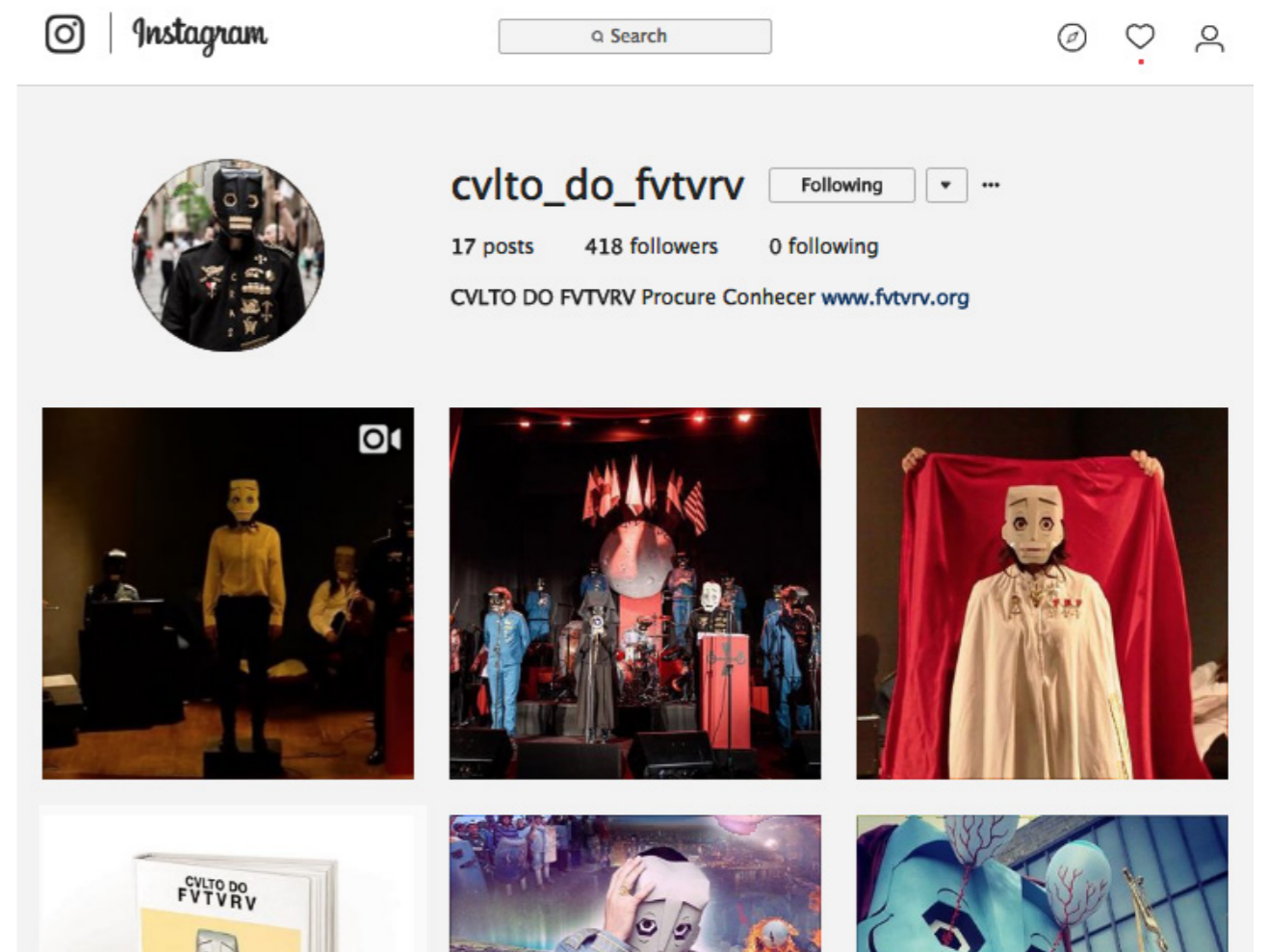
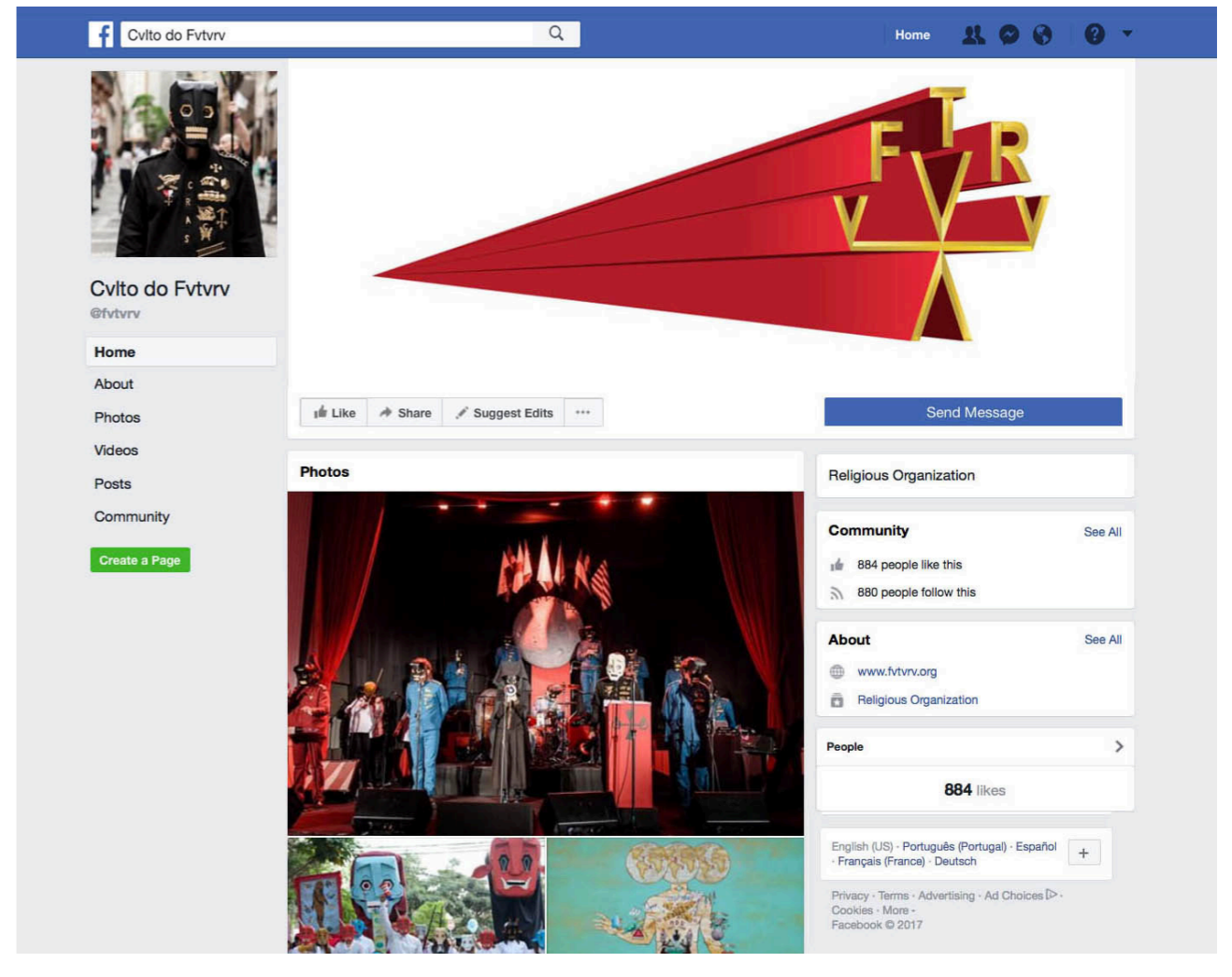




Members at the Membership Desk (2016)



Cvlto do Fvtvrv, website (2015)



Cvlto do Fvtvrv, social medias, Facebook (above) and Instagram (both 2015)



Cvlto do Fvtvrv, Uniform and Medals (2015). Coffin ring (2015). Cvlto do Fvtvrv ring (2015)



Cvlto do Fvtrv, O Elucidário, Publication, 78 pages. (2015)

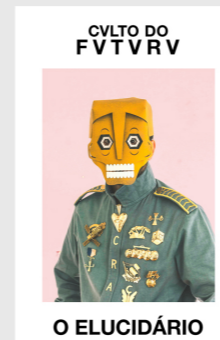
Cvlto do Fvtrv, ID (2015)

EDITORA 3 PLANETAS /
3 PLANETS PUBLISHING HOUSE, 2021

CVLTO DO FVTVRV



O ELUCIDÁRIO: Disponível para todo os interessados.



O ELUCIDÁRIO
Cvlto do Fvtrv
Editora 3 Planetas

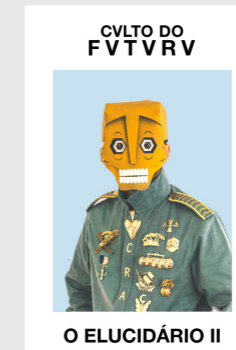
Série AS VIRTUDES DO EGOISMO: Disponível para membros da Ala Frontal do primeiro nível.



AS VIRTUDES DO EGOISMO
Cvlto do Fvtrv
Editora 3 Planetas



ESTAREMOS AQUI PARA SEMPRE
Cvlto do Fvtrv
Editora 3 Planetas



O ELUCIDÁRIO II
Cvlto do Fvtrv
Editora 3 Planetas

Série O CUSTO DE PENSAR: Disponível para membros da Ala Frontal do segundo nível.



O CUSTO DE PENSAR
Cvlto do Fvtrv
Editora 3 Planetas



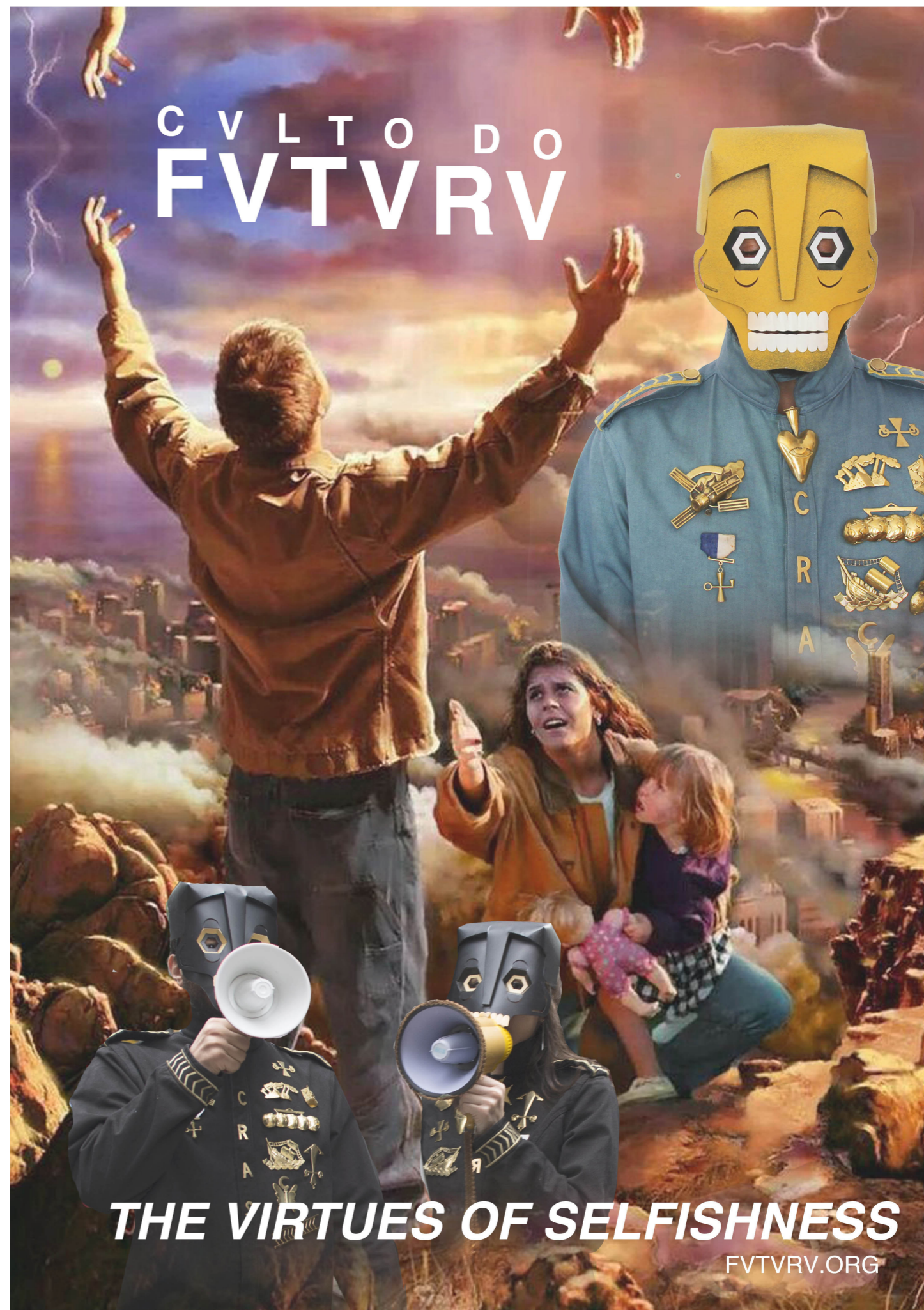
PROCURE CONHECER
Cvlto do Fvtrv
Editora 3 Planetas



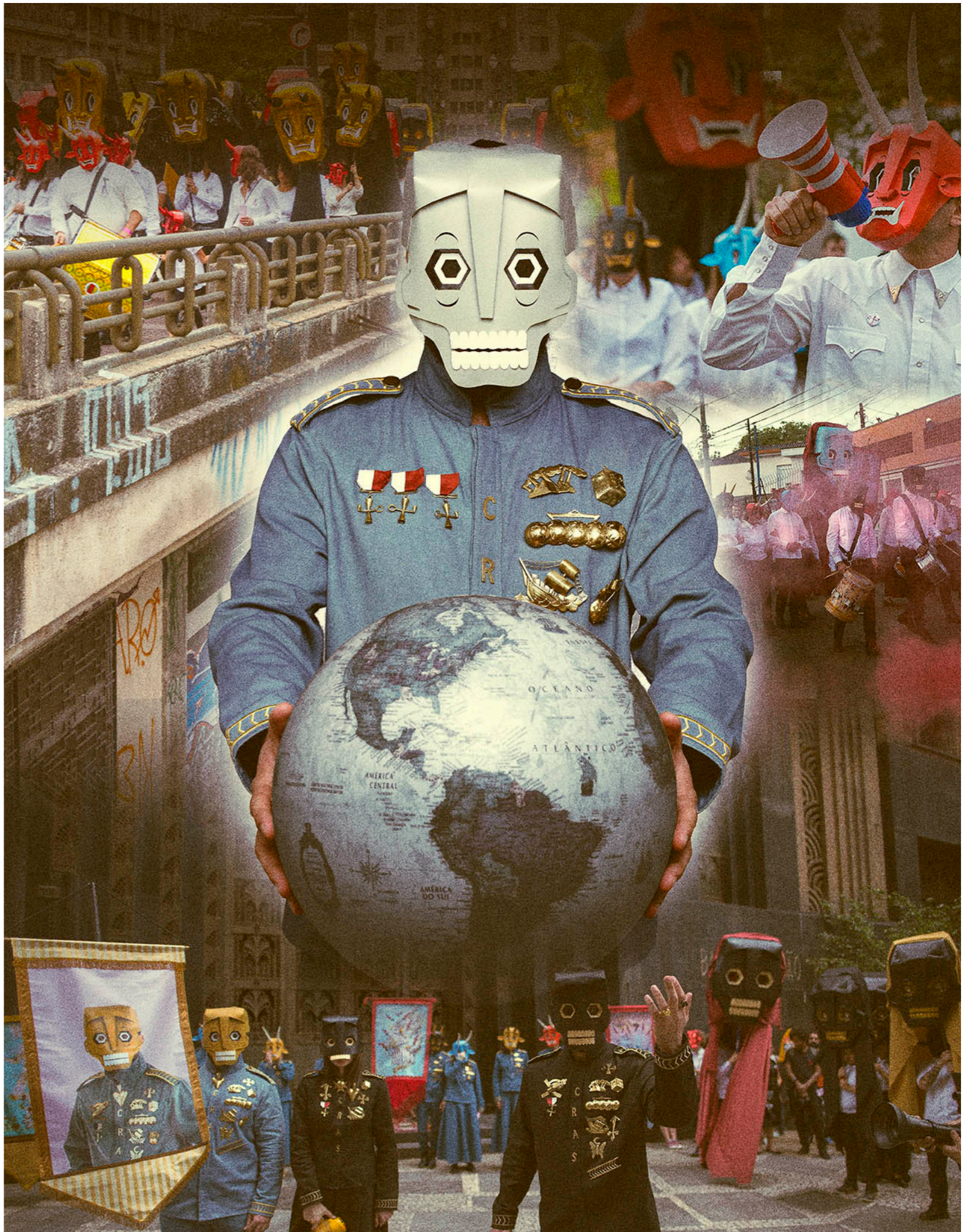
EDITORA 3 PLANETAS

THE VIRTUES OF SELFISHNESS, 2016

Collage
100 x 70 cm







1919
1970
1970
1999

FUNDAMENTOS DO CVLTO DO FVTVRV

O SERMÃO DAS MEDALHAS / A FUNDAÇÃO

MEDALHAS ORIGINAIS FORJADAS NOS ANOS DE CRIAÇÃO

C Há um sistema mais claro do tempo que a representação. É esse sistema de que se trata a Medalha de Honra.

R Compreensão. A compreensão, a compreensão do problema, é a base, que naturalmente precede a ação. A Medalha de Honra é a Medalha de Honra. Ela é a Medalha de Honra. Ela é a Medalha de Honra. Ela é a Medalha de Honra.

A Há um sistema mais claro do tempo que a representação. É esse sistema de que se trata a Medalha de Honra.

S É como se nos tornamos "região de fazer a nossa parte" enquanto armamos as grandes palavras e frases, dentro de uma única palavra.

O MANIFESTO

MANIFESTO AO CVLTO DO FVTVRV

MANIFESTO TO CVLTO DO FVTVRV

OS TRÊS PLANETAS

O ELUCIDIÁRIO

A ROSA DA INSUBMISSÃO / THE ROSE OF INSUBORDINATION

Y e Zebra, no Bandeira de São Paulo, em trabalho de arte, em um sistema de idéias, feitas no país, que conta a história de um sistema de idéias. O símbolo insubordinação é a rosa da insubordinação. Ela é a rosa da insubordinação. Ela é a rosa da insubordinação. Ela é a rosa da insubordinação.

SURREAL NACIONALISMO X NACIONAL SURREALISMO / SURREAL NATIONALISM X NATIONAL SURREALISM

CULTURA COLAPSO / COLLAPSE CULTURE

PSICODÉLIA PRIMITIVA / PRIMITIVE PSYCHEDELIA

FALECIMENTO DO ÚLTIMO FUNDADOR VIVO

JUBILEU DO CVLTO DO FVTVRV / 50 ANOS 1969 - MEDALHA COMEMORATIVA LIA CRAVEJADA

LUA CRAVEJADA / STUDDED MOON (ADDENDUM)

80 ANOS - BUG DO MILÊNIO

GUERRA FRIA

EM 2014 É ORGANIZADA A MARCHA DOS TRÊS PLANETAS NO CENTRO DE SÃO PAULO

3. 5. 7 PLANES TS LIFESTYLE

ASCENSÃO ATRAVÉS DA CERIMÔNIA DOS 7 MANTOS

TRÊS PLANETAS

2014 É LANÇADO O ELUCIDIÁRIO COM VERSÃO IMPRESSA E ONLINE

1ª WAVE

3. 5. 7 PLANES TS LIFESTYLE

2ª WAVE

3. 5. 7 PLANES TS LIFESTYLE

3ª WAVE

II.

III.

IV.

FVTVRV

FVTVRV.ORG

SEJA VOLUNTÁRIO

PROCURE CONHECER

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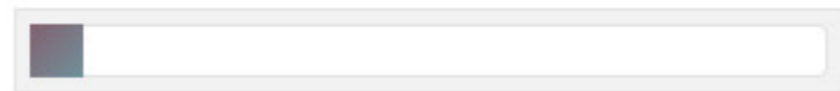




CVLTO DO FVTVRV
TRES PLANETAS

3 years ago

#cvlto do fvtvrv



Interaction icons: a heart icon, a refresh icon, a 'Share' button with an external link icon, a three-dot menu icon, a play button icon, and a comment icon.

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 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 Doitschinoff in partnership with Lia Paris and Mixhell (Iggor Cavalera and Laima Leyton), was sung.



Cvltro do Fvtrv, Three Planets March, Centro Cultural Banco do Brasil, São Paulo (2015)

MARCHA AO CVLTO DO FVTVRV, 2016

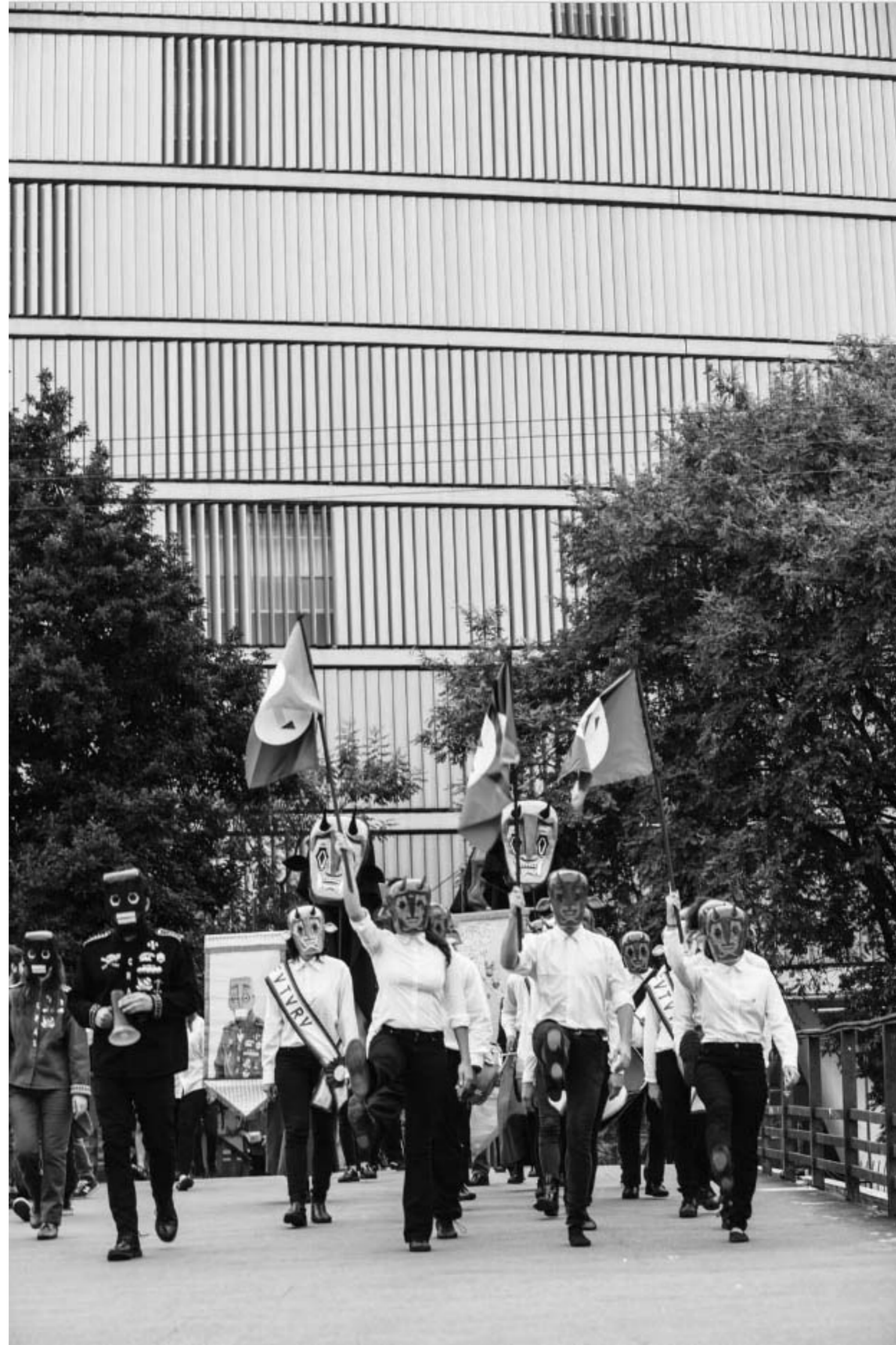
Performance:

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





Cvltto do Fvtrv, Marcha ao Cvltto do Fvtrv, Museu de Arte Moderna de São Paulo (2016)



Cvltto do Fvtvrv, Marcha ao Cvltto do Fvtvrv, Museu de Arte Moderna de São Paulo (2016)



Cvltto do Fvtrrv, Marcha ao Cvltto do Fvtrrv, Museu de Arte Moderna de São Paulo (2016)

MEMBERSHIP DESK, 2015/2016/2017/2018

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)

Irish Museum of Modern Art (2017)

14^a Verbo - Mostra de Performance Arte (2018)

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.



Cvltto do Fvtrv, Membership Desk, 14ª Verbo - Mostra de Performance Arte (2018)



Cvltto do Fvtvrv, Membership Desk, Irish Museum of Modern Art, Dublin (2017)

MEMBERSHIP DESK, 2015/2016/2017/2018

Performance

“Education as prime matter”

Curated by Felipe Chaimovich and Daina Leyton

Museum of Modern Arts of Sao Paulo - MAM



MARCHA DOS TRÊS PLANETAS II, 2016

Performance:

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

Praça das Artes / Teatro Municipal de São Paulo (2015)

Video: <https://vimeo.com/167970090>





Cvltlo do Fvtrv, Praça das Artes, São Paulo (2015)



Cvltto do Fvtrv, Praça das Artes, São Paulo (2015)



Culto do Fvtrv, Balcão de Adesão, Praça das Artes, São Paulo (2015)

MARCHA AO CVLTO DO FVTVRV II, 2017

IMMA – Irish Museum of Modern Art.
Dublin, August 2017

“Wilder Beings Command”
Curated by Rachael Gilbourne and Janice Hough

Performance:

Edible jelly, Masks, uniforms, medals, identification cards, banners,
giant puppets, hymns, hymnals, musical instruments.





Cvltó do Fvtrv, Irish Museum of Modern Art, Dublin (2017)



Cvltó do Fvtrv, Irish Museum of Modern Art, Dublin (2017)



Cvltó do Fvtrv, Irish Museum of Modern Art, Dublin (2017)

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

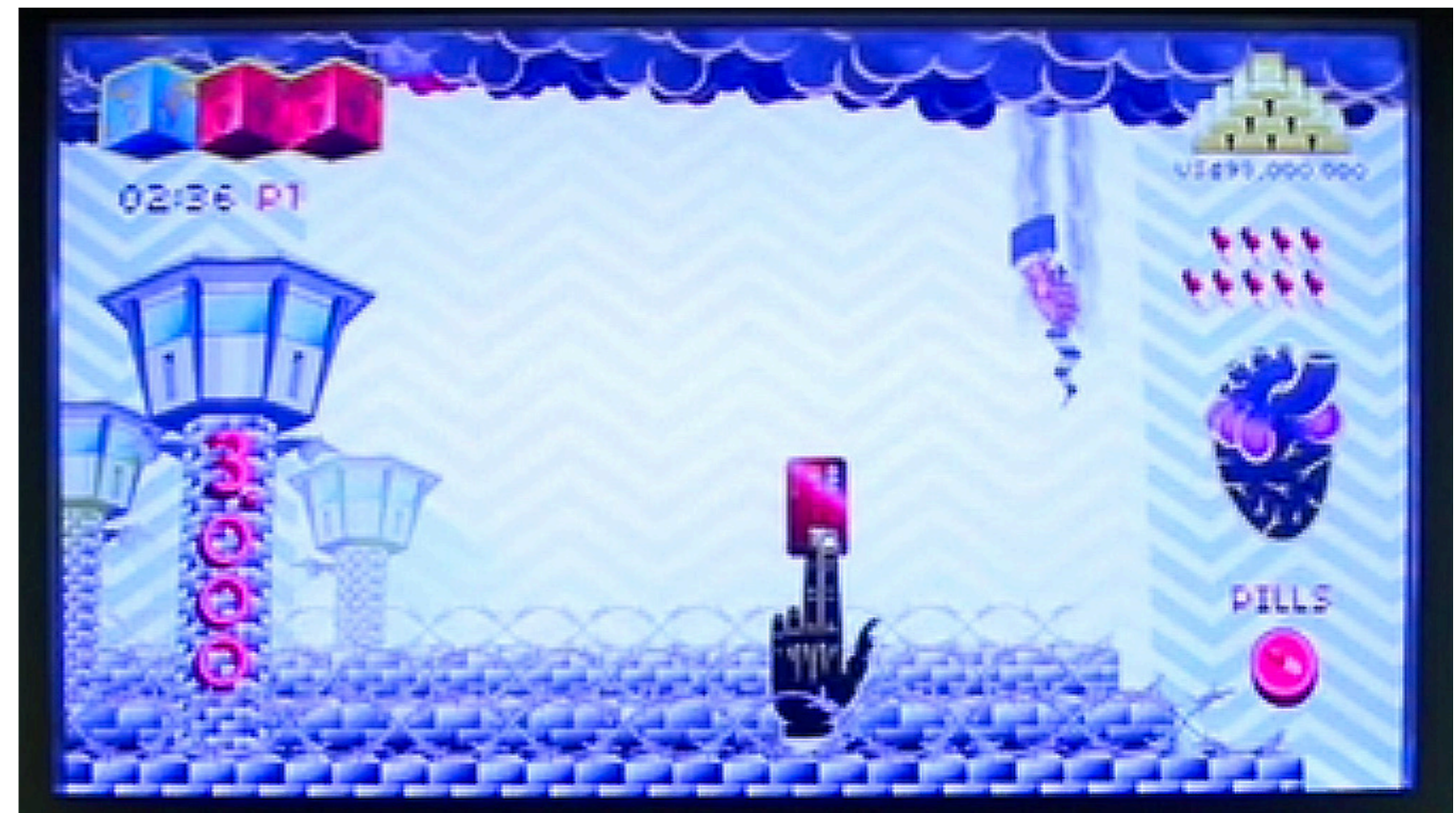
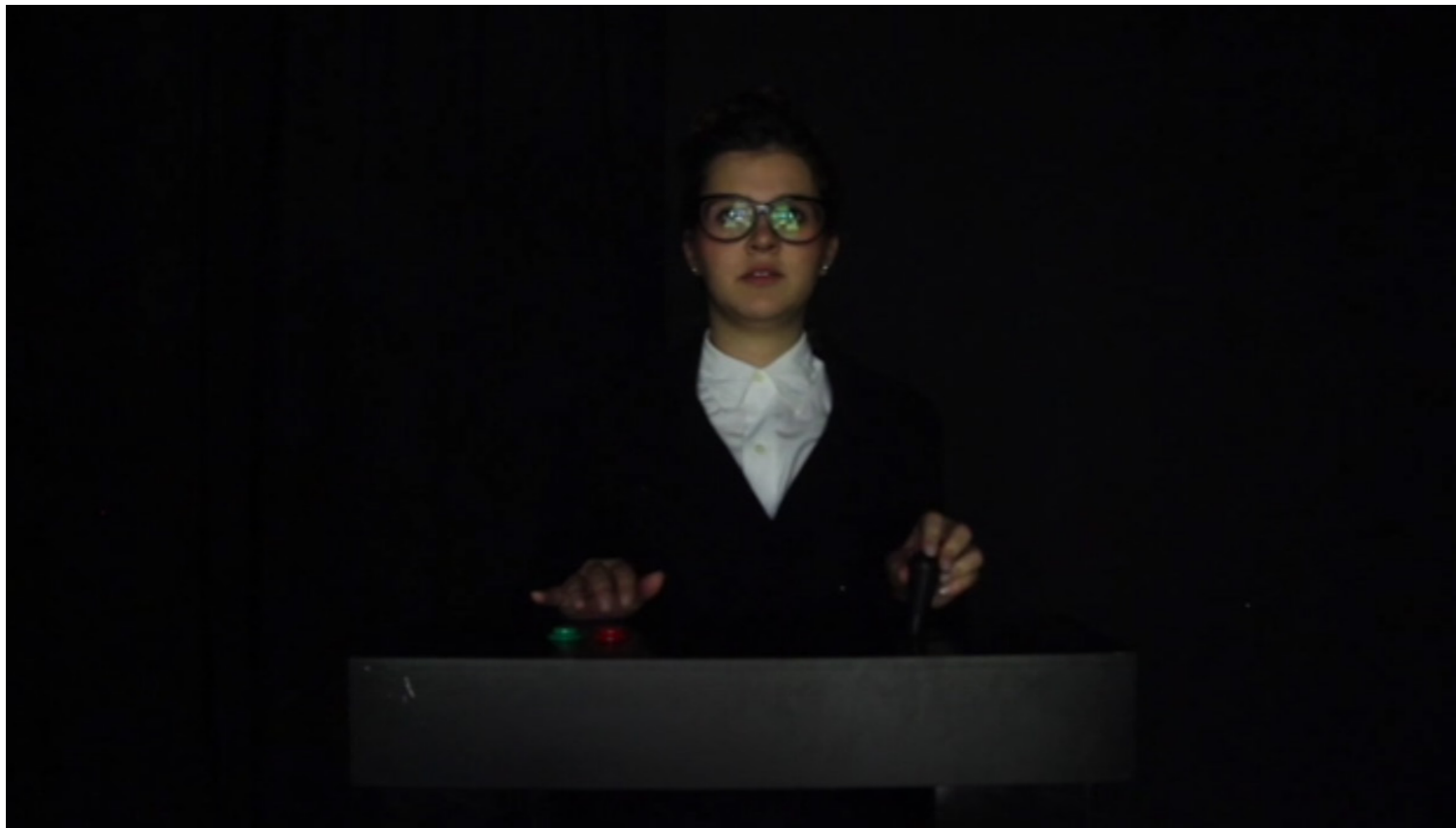
Stephan Doitschinoff’s works flows from the appropriation of structures and symbols, in order to announce different codifications to which we are constantly exposed, and at risk of considering as part of our own culture what actually is a dominant impregnated with power culture one.

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.

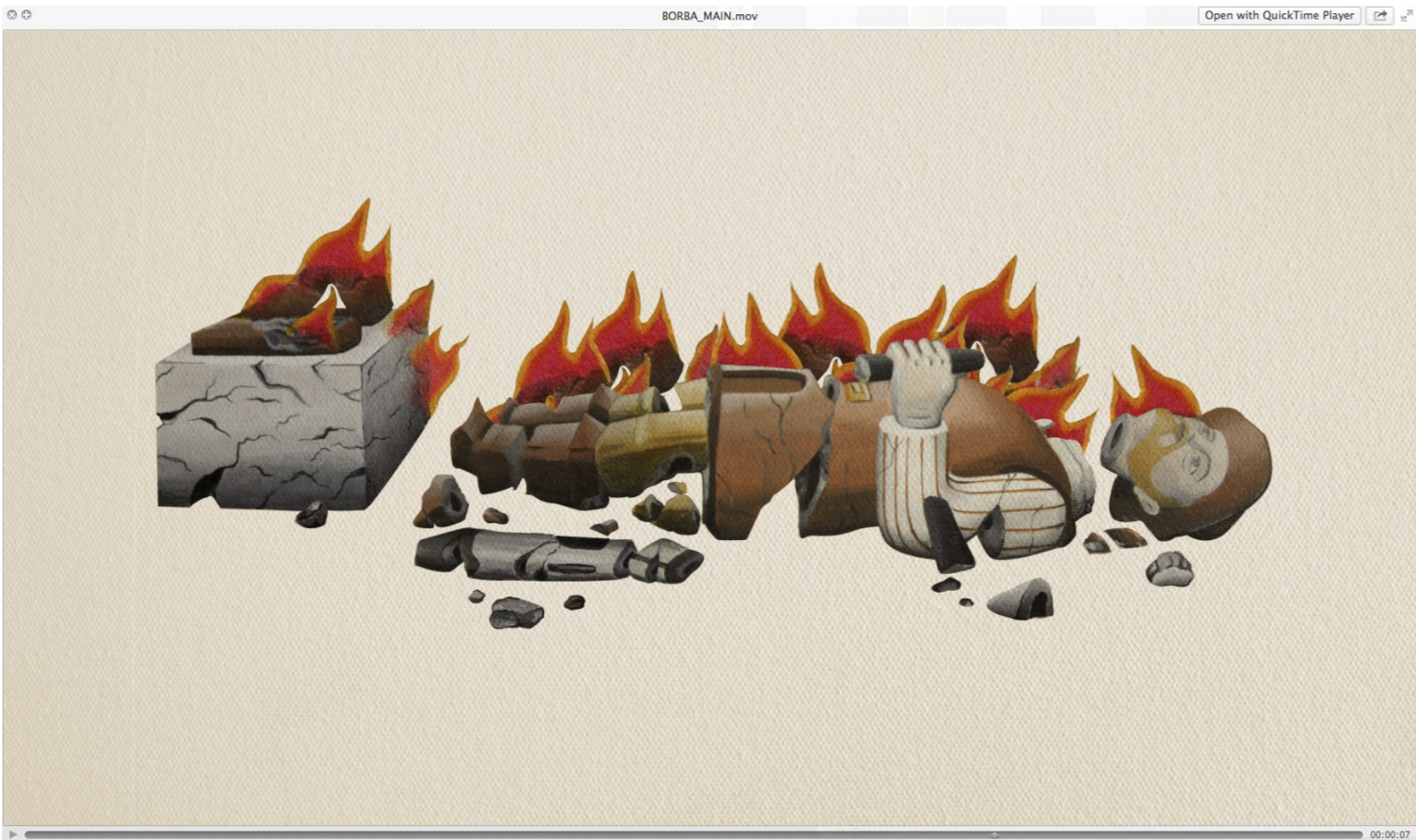
Text by curator Daina Leyton



3 Planets - Panoptic Wave, Museu de Arte Moderna de São Paulo (2016)

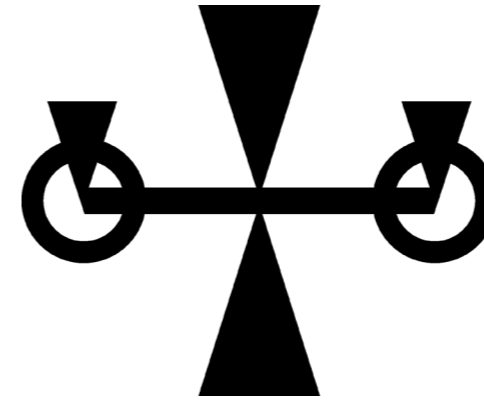


3 Planets - Panoptic Wave (stills from video), Museu de Arte Moderna de São Paulo (



3 Planets - Panoptic Wave (stills from video), Museu de Arte Moderna de São Paulo (

SYMBOLOLOGY e ICONOGRAPHY



The Scale, Cvltto do Fvtvrv's central Icon

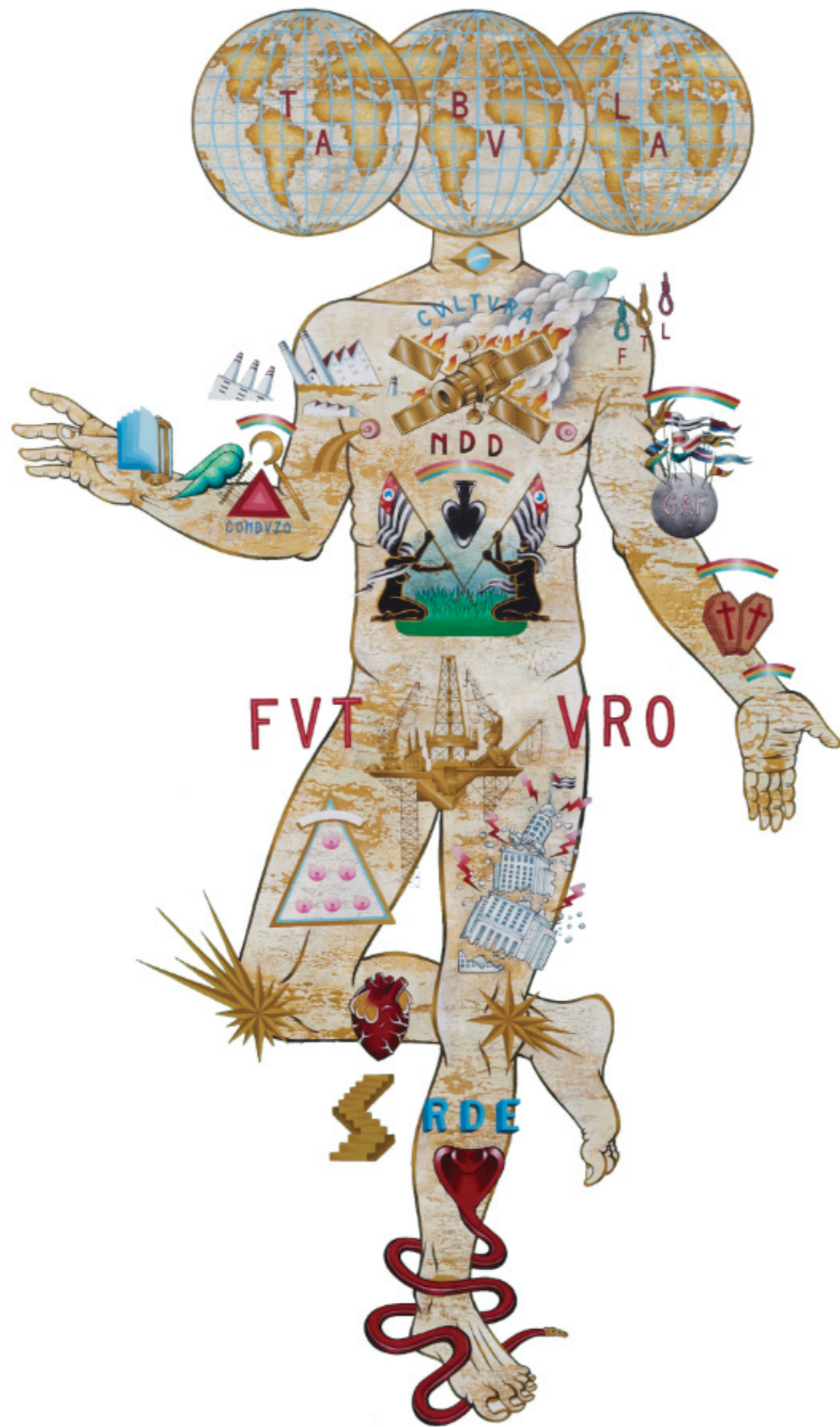
The 3 triagles pointing down are the the 3 Vs in the world fvtvrv.

From the Latin Futurus, future makes reference to an etymology of archaic Latin and establishes a contradiction when referring to future with a language that hasn't been used for centuries. Like the habit of writing V instead of U.

The irony of talking about the future using a dead language.

We talk about the future using a dead language, that is, we build the future based on values and concepts from the past. From decades ago we can see that we are on the wrong track, but we don't change the route.

Our economic system is based on an growing infinite within a limited physical space. The extreme comfort of our generation is grounded in the heritage process of exponential austerity to our descendents.




SYMBOLY e ICONOGRAPHY


The main icons of Cvltto do Fvtvrv may appear in medals, jewelry, flags, publications and hymns.

The symbolic structure is based on icons that sintetyse some of the core values from Cvltto do Fvtvrv's ideology. Being it non dogmatic, the aim is to stimutale critical thinking.

The main icons of Cvltto do Fvtvrv are:

3 PLANETAS 

STUDED MOON 

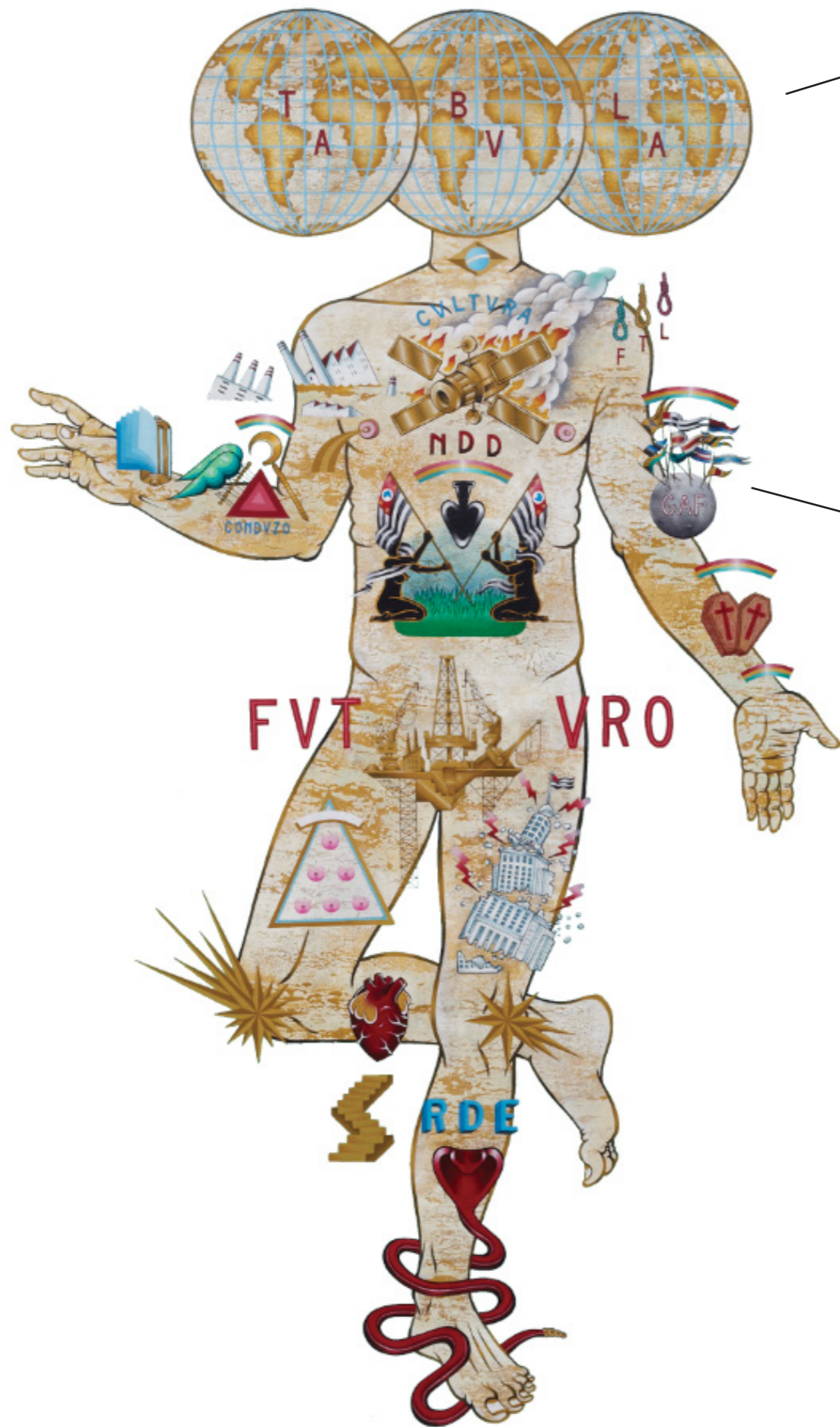
NACIONAL SURREALISM 

COLAPSE CULTURAL 

A ROSE OF INSUBORDINATION 

THE SCYTHER AND THE MOTH 

THE SATELLITE 



3, 5, 7 Planets Lifestyle

The multiple planets present in hymns, standards and Fvtvrv the Cvltō's medals are inspired by the recently raised reflection by researchers and intellectuals like Kalle Lasn* on the impossibility of sustaining the pace of consumption and exploitation. If everyone was to consume at the same rate of cities like New York, São Paulo, London and Tokyo, we would need three planets to meet the demand.

This idea is also being broadcast from interpretations of some religious texts, claiming that earth exists to serve man and will be purified after the final judgment. Nevertheless, most of the congressmen who vote against the Kyoto and Copenhagen treaties are connected to the oil industry and are supporters at such ideas.



Studded Moon

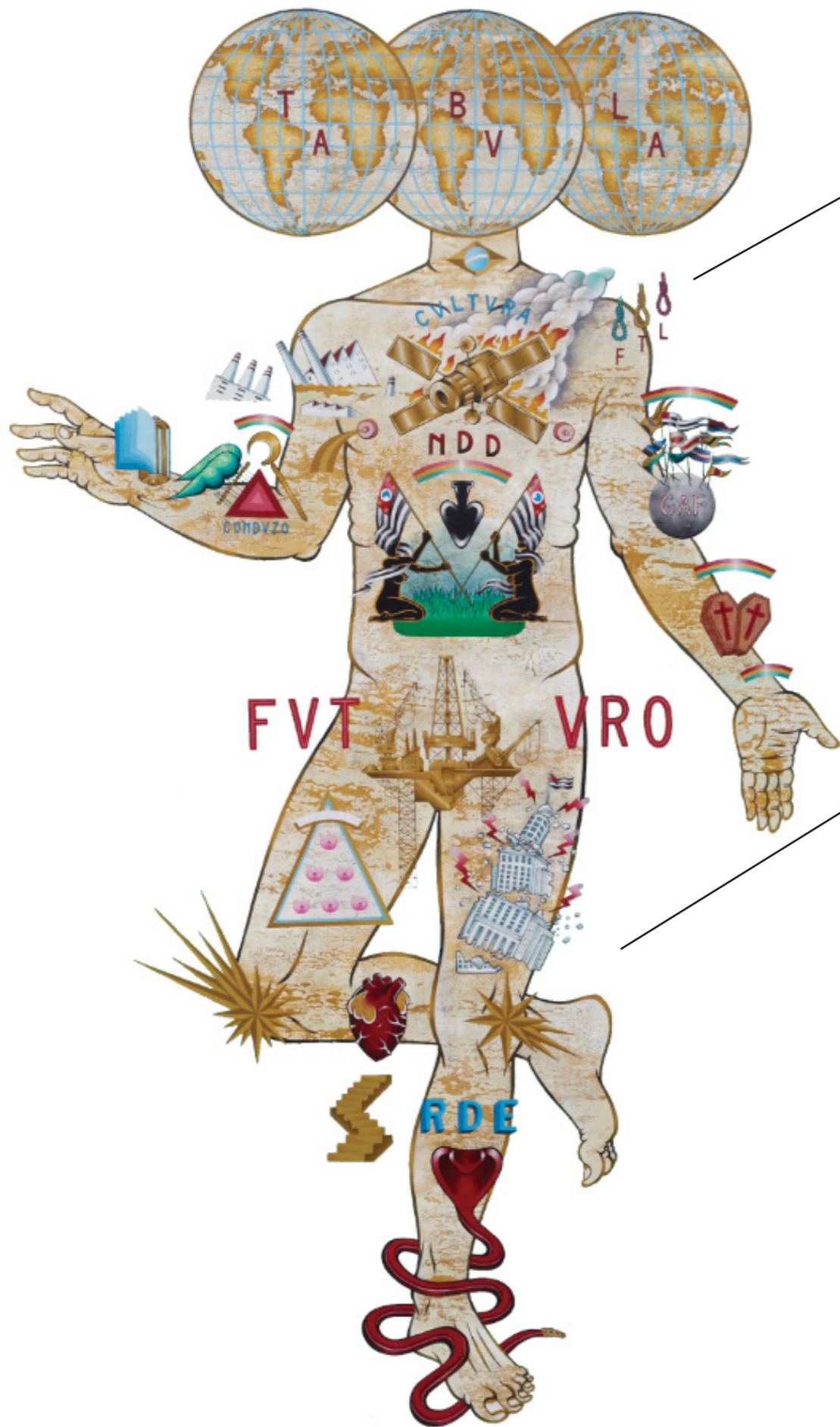
This natural satellite was the scene of a fierce contest in the second half of the 20th century. In 1969, man reached the moon for the first time ever, marking the most audacious feat of the space race. This could have been a great opportunity for a symbolic and literal change of perspective, or even to gain a new outlook, acknowledging that there are no boundaries and that we live in a closed ecosystem, retro powered, in the middle of space.

However, at such a time, quite favorable to new understandings, what is remembered is the enhancement of a domination posture, conquest and control, represented by the image of Neil Armstrong sticking the flag on the lunar surface.

Taken by flags, Studded Moon is a barren landscape in which the stems of the flags are clustered in the same region and emphasize a symbolic colonialist construction.

It is hard to imagine if History of Mankind has in itself a moment that provided an experience for a quantum leap, expansion of consciousness, or even increased human understanding. We believe these processes can happen, but it may take decades, perhaps centuries or even millennia.

Perhaps the most singular moment that could be used as an example of this uniqueness was when man looked at Earth from afar, stepping on the moon.



Artificial Satellites

What sustains a satellite in the air is not only gravity but also the motivations. By portraying the satellite on fire, we show a destabilization in the physical apparatus, which symbolically refers to the corruption of information.

The satellites may have the most varied functions. There is great complexity and investment to put them in orbit and are often financed by large media companies and public bodies. However, the motivations of these institutions do not necessarily correspond to the needs and expectations of the targeted audience.

The thought of having access to impartial and truthful information is questionable, whereas corporations have private interests and are linked to a unilateral party network.



The Rose of Insubordination

Vor v Zakone, or Bandits Within the Law, in a free Russian translation, is a system of codes made in the skin, which tells the thief or criminal career biography (vor). The ultimate symbol is the star from the Compass Rose, commonly tattooed on their knees, indicating that the individual does not kneel or submit to anyone.

Such Star is also portrayed in different contexts in the iconography of the Cvlt do Fvtvr, like in the 3 Worlds (image) entity and in the Temple of New Asceticism, where it appears on the knees of Christ.

By bringing this representation, we intend to create an immediate break in the message, freeing both symbols of the historical burden they carry and allowing us, the receivers, to put in place an entire new meaning.

Jesus on the cross is the ultimate submission act in the history of the Western Civilization, but the message is corrupted by inserting a symbol of opposite origin and meaning, referring to criminality and insubordination.

In 3 Worlds, in turn, the symbolic code is displayed on the knee of an allegory of the state itself, symbol of stiffness in preserving outdated values.

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