

The Sunview Luncheonette

FEIJOADA

LANCHEONETTE.ORG

Dylan Gauthier
Todd Lester
MAÎTRES D'

Thiago
Carrapatoso &
Gregory Earls
FOOD

Brian Fernandes-
Halloran
SCULPTURE

Talita Zaragoza
PUDIM & SLIDES

Greg Mihalko
POSTER DESIGN

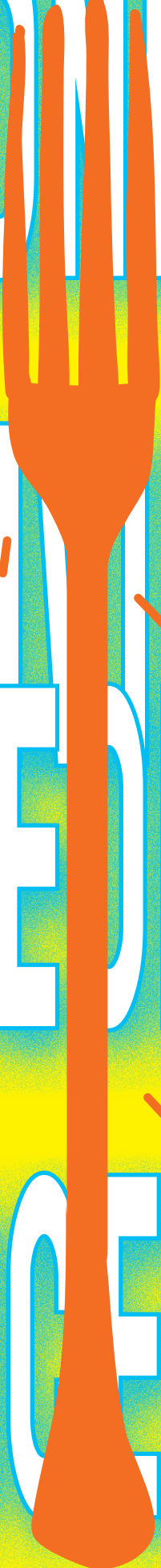
Erik Riley
BEAN
ILLUSTRATIONS

Jantar
Henry Cole
MUSIC

MENU
pão-de-queijo
feijoada / rice
collard greens
farofa
pudim

Saturday May 17, 2014

Feijoada.



BAIXOCENTRO

221 Nassau Avenue
(Corner of N. Henry)

The Sunview Luncheonette is a storefront on pause; a member-based social club; a microvenue for art, poetics, regionalism, mutual aid, and communing.

The Luncheonette performs semi-public dinners, talks, workshops, lectures, plays, reading groups, and musical interludes in a semi-private setting. It is resistant to traditional forms of commerce, commodification, and gentrification. It is above all, an "approach," and least of all, an "outcome." It is unknown. It is hopeful. It saves you a seat at the counter.

BaixoCentro

BaixoCentro is a collaborative, horizontal, independent, and auto-managed street festival conducted by an open network of producers interested in reframing that region of Sao Paulo downtown area, around the Minhocão viaduct or “Big Worm” (it comprises the districts of Vila Buarque, Santa Cecília, Campos Elísios, Barra Funda, and Luz). With the slogan “The streets are made for dancing”, BaixoCentro wants to encourage the appropriation of public space by people and make them interact in daily basis in a more humane way. It is a movement of civil occupation that wants to crack, hack and play in the streets. All production steps are made in an horizontal, associative, open, and free manner. There is no institution behind it: no companies, no NGOs, no government. Funding is also collective and associative via crowdfunding online platforms, such as Kickstarter, and other independent fundraising options (such as auction, raffle and donations).

In 2011, São Paulo was at odds with its public policies, which were far from humane. The region coined as Baixo Centro became the new target for real estate speculation. Then, the city administration, in order to meet the demands of big construction companies, which finance political campaigns, decided to implement sanitizing actions to “cleanse” the region. By cleanse, it meant to put an end to housing movements grounded on rights found in the Statute of the City and evict existing drug users from an area they insisted on branding as “Cracolândia” (“Crackland”) in order to suggest the idea that it needed be stubbed out, thereby justifying their sanitizing plans. To this end, the Nova Luz project was created, aimed at tearing down 33% of the buildings in the region, reassigning it (e.g., doing away with the electronics businesses on Santa Iphigenia street and crafting another type of relationship with the others that frequent the region), and rebuilding it so that “revitalization,” as envisaged and desired by the real estate market, could take place.

For these reasons, in 2012, a movement was organized to oppose this cleansing. If Baixo Centro streets were in a dispute (police vs. drug users, the present vs. real estate speculation), it was about time people took to the streets and began to understand the processes the city was going through. The Festival was the way found to attract Baixo Centro residents to its public spaces to really grasp the reason why the city had been neglected.

At its opening session, the Festival employed the oppression caused by these concrete routes to show what it was about. Inspired by German artist Iepe Rubingh’s artwork “Painting Reality,” four shades of paint were splattered at the intersection of São João Avenue and Helvétia Street, just around the bend of Minhocão, waiting for cars to paint its dull gray pavement, commonplace all over São Paulo. During one week, an example of how the city could be one day was painted on its pavement: less grey, less oppressive, and more creative. Furthermore, life, deemed nonexistent in the region, was bled through color. The Festival, which comprised about 100 cultural events in the Baixo Centro region, was one among other actions to spark the question of the others in a city like São Paulo.

The movement works with the concept of “cuidadoria” (assistance). In oth-

er words, care is taken so that all projects can rumble and reverberate together through the windows of the apartments in the area. This collective participation is a way to indicate that there is still life underneath this concrete mass and, what is more, that this life is plural. Furthermore, this movement believes that there is no distinction between those who are the throat (platform, support) and those who are the voice in producing this cry. The bottom line is: we are all producers and all those pro-pounding should be able to help their project come true. This responsibility is that which creates a culture of occupation. Seeing that there was no need to have the city administration’s permission for small events to happen and that the necessary equipment could be borrowed made every artist understand that the streets were definitely made for dancing.

The Sunview Luncheonette

The Sunview Luncheonette is a social center and radical culture space for exploring aesthetics, poetics, affect, community, politics, desire, art and communalism. The Luncheonette operates on a model resistant to traditional forms of commerce, commodification, and gentrification. What is important is presence – being present together – sometimes around food, an artwork, a screening, music, a text, an idea, a drink, a chat, a card game – but never requiring a pretense just to be present together. Located in an unrestored luncheonette, the Sunview previously functioned as a neighborhood hub, hangout spot, and community fixture, disguised as a simple restaurant and run by Dimitria, a.k.a. ‘Bea’ and her husband Lou from 1963 to 2008. We are currently Bea’s guests. In working with and beside our host, our aim is to study and apply a form of intergenerational mutual aid, while positing potential models for keeping longtime residents involved in gentrifying neighborhoods when they might otherwise be forced out. At the center of a rapidly changing neighborhood within a city that seems to prioritize profits above the social good, is it possible to create a space for thinking about the changes taking place through asserting a simple right to be present?

At the heart of the Sunview Luncheonette is a cooperative, member based social club that steers the organism and creates programming and dinners for members two or three evenings a week. The Sunview works to promote the mutual respect of all of its members by providing a safe space for dialogue, collaboration and critique. The luncheonette also supports its own small press, lending library, and print residency which are run out of the back of the space and open to the public via a small window.

The Sunview is currently exploring the potential benefits and/or drawbacks of becoming an officially registered 501(c)7 social club.

Lanchonete.org

Lanchonete.org celebrates São Paulo’s ubiquitous lunch counters and their role in the life of the Center. The project invites a group of international artists to reside in – and thus develop a relationship with – the Center of São Paulo, its citizens, institutions, issues and patterns. Begun as a research process, the project materializes into a community-owned restaurant over its five-year duration, and leaves behind a management structure - Associação Espaço Cultural Lanchonete - to contend with the inherent responsibilities of such an endeavor.

At what speed do tastes evolve?
Na sua opinião, com que rapidez nossos gostos mudam?

Do you live where you used to live?
Você mora onde você costumava morar?

Has your neighborhood been changing?
Você tem percebido mudanças no seu bairro?

Have you been changing?
Você tem mudado?

Talita Zaragoza

For a very long time, nature has been the wellspring of my inspiration. Not only organic patterns and shapes, but whole values: memories and emotional depth that are carried along. Nature is not only a place where I seek inspiration and do my photographic work but also a place where I realign my thoughts, as the natural world is also a place for strong contemplation. In all my work, the time spent and the dedication to one single piece is indispensable. I see it as a sort of ceremony. Not in a religious way though not far from it in its symbolism, like a gesture of respect and adoration. As an act of dedication that is in many ways quite pleasurable. It is possible to observe some kind of aesthetic repetition in all my photographs, where the graphism and patterns are often reassured and emphasized. It is all part of the same research. This is possible because ultimately I see my photographic act as drawing. I see the frame as a canvas where I’m actually drawing with natural found lines and shapes. Sometimes I do act upon these natural formations in order to better shape them within my vision, or because I do need to interact with the landscape and contribute with everything I have observed and perceived. I see these interactions as offerings, as part of a ceremony; the time spent as a form of respect.

Gregory Mihalko

Greg is a designer, artist and founder of Partner & Partners, a small design practice in New York, NY working with a variety of clients in art, architecture and activism. He is also a co-organizer of The Interference Archive and the Sunview Luncheonette and has a persistent focus on community and social-practice projects.

Chad Laird (Jantar)

Chad Laird performs music with the experimental easy listening music ensemble Jantar and the acid rock outfit Prince Rupert’s Drops. He teaches in the History of Art department at the Fashion Institute of Technology and the New York School of Interior Design, and is a co-founder of the Sunview Luncheonette. For Feijoada, Jantar will perform a new piece, “The Prosaica Suite,” in which a series of misapprehensions and false evocations of Brazil are culled from various easy listening albums and deformed and disfigured into an aural carpet for improvisation and eating.

Brian Fernandes-Halloran

I am following a natural tendency to make life and loved ones from what was lost and forgotten.

Gregory Earls

I Cook. I Love. I plant seeds of change in the food movement.

Henry Cole

Henry Cole is a drummer known for playing in some of the world’s most acclaimed jazz groups, including the Grammy-nominated Miguel Zenón Quartet (Awake, Esta Plena, Alma Adentro)), Grammy winner David Sánchez (Cultural Survival), the Alfredo Rodriguez Trio, and the all-star quartet “90 Miles” featuring Sánchez, Stefan Harris and Nicholas Payton. Henry is also asserting himself as leader of the Afro-Beat Collective, which releases its debut album Roots Before Branches this fall in the United States. His prior DJ experience includes Christmas parties, dish washing sessions, road trips, and time before bed time.