

Bar do Amanhã

Bar do Amanhã was launched in 2015 by Felix Luna and Oliver Bulas, while we were both participants in the Capacete Residency in Rio de Janeiro. At the beginning, the bar was a fiction, a narrative. "Tomorrow we want to open a bar," was the speculation and we hoped, as we opened the conversation in this way, to learn something from our conversation partners about this bar. At that time, we were dealing with a complex of different topics that went into the bar project. These were questions of hospitality and courtesy, in the light of a deregulated economy, as in the case of Brazil, where deception, cliques and seduction are essential tools of survival and bring a high level of creativity to light. But also courtesy of a barman, as a system of studied signs (courtesy as a synchronicity in-between the individuals, synchronicity of codes and of aesthetics. Courtesy exists when two or more persons have the same sense of conventions) that can be used to offer "material goods" as the cocktails and "immaterial" as the conversation, in order to create a common experience. On the other hand, courtesy could be used for manipulation, to gain power and to take advantage. Courtesy could be also a barrier for the senses. Seduction is at work when this barrier is trespassed in a beneficial way for both parties.



Bar do Amanhã at Kunstverein Harburger Bahnhof, Hamburg (Germany)



Bar do Amanhã at Galeria Cavallo, Rio de Janeiro (Brazil)

WHAT IS YOUR IMAGE OF WELCOMING?, 2022



The workshop „What Is Your Image of Welcoming“ invites participants to explore and reimagine hospitality in its various forms. Participants discuss and create new approaches to hospitality in different contexts, from private circles to professional environments. Through practical exercises, including the creation of their own cocktails, participants become the source of knowledges, and



traditional views of „good taste“ and care are challenged. The exchange of diverse experiences promotes collective learning and offers new insights into hospitality practices. The workshop culminates in a public evening event organized by the participants, where the lessons learned are put into practice and celebrated.



Gesellschaft für Aktuelle Kunst (GAK) Bremen

Facilitators: Oliver Bulas, Felix Luna, Production: Sarah Maria Kaiser

Distillation Explorations, 2025



A Workshop taking place in a garden, in which participants make a collective decision about plants for a distillation process through sensual experience and games. Collaboration with Eleni Mouzourou.

BRUNO & MICHEL ARE SMILING WITH SKIPPERRR, 2023



Zubar, Tokyo

Bruno and Michel... use a combination of expressive vocalization, experimental mash-ups, and musical citations in stage performances. Their sound work employs collage techniques to critically reflect on social conditions, merging complex structures and diverse influences. Their live performances, characterized by energetic presence and a play on contrasts between real-time composition and pre-prepared samples, challenge existing societal norms. Bruno and Michel are Smiling With Skipperrr create a performance situation that, much like a ritual, leaves the audience transformed together. The duo views their performance as a reflective experience, encouraging listeners to confront their own contradictions.

Performance and Composition: Charlotte Arnhold, Oliver Bulas

AND SO IF AGAIN I WOULD PLAY THE BORÉ; WHAT SOURCE FROM STEEP ROCK IS SPRINGING, THAT GOES SEETHING, QUIVERING AND WHINING, WHICH THE RAGE IS ERASING, ALL THIS IS NOT, AS THEY TRICKLE DOWN, TO THE SOUNDS OF THE BORÉ, 2019



Rio de Janeiro (Centro), on the street and art space Despina das Artes

New York (Lower Eastside), on the street and Y Gallery

Berlin, on the street and Theater Kreuzberg

The performance begins with an invitation, guiding the participant from the exhibition into a more personal journey. Noe leads them through the streets, creating distance from the ordinary. At a secluded spot, they meet Johnny Rotten, seated on cardboard. Removing shoes becomes a gesture of vulnerability, signaling entry into a shared, intimate space. Johnny's whispered greeting deepens the sense of connection. He pours coffee slowly, the act serving as both a ritual and a grounding moment. Their conversation focuses on exploring the invisible ties between strangers, while the coffee's steam adds a layer of theatricality. The participant, now subtly changed, returns to the gallery, the experience having transformed their perception of the familiar.

Director: Oliver Bulas, **Performance:** Arthur Manhães, Natasha Pasquini, Luiz Antônio de Freitas Silva, Helena La Rota López, Max Alexander Singer

A SENSITIVE MESSAGE AT THE BEGINNING OF THE EXHIBITION WILL ASK VISITORS TO BOTH ENJOY AND RESPECT THE OBJECTS ON DISPLAY, 2019



Galerie Weisser Elefant and on the street, Berlin

Alster river, Hamburg as part of the project "Hidden Lines of Space - Our House"

Vimeo-Link:

How can we break down the limitations we face in our everyday use of urban spaces? This immersive performance aims to foster creativity and address fears. Together with the visitors, the performers embark on a search for familiar boundaries and challenge them through playful experiences. The performance "A Sensitive Message..." engages each guest in the form of individual guided tours through the urban space, inviting them to participate personally and rediscover their surroundings. Physical and mental transformations are

sought, while the stability of the urban environment begins to crumble. Personal attention during a series of different encounters creates intimacy and leads to unique experiences. Performers use everyday objects (found randomly) and whispered, playful elements to enchant guests, temporarily pushing the everyday aside and reclaiming the streets through alternative uses.

Director: Oliver Bulas, **Performance:** Guido Bayer, Yannick Maria Reimers, Cornerlius Feindt, Quirijn van Westendorp, **Choreography:** Oliver Bulas, Lisa Kranig

Participants trained to adopt a playful and witty attitude - "Brincadeira" is Portuguese for play and jest. Marginalized populations of Rio de Janeiro use makeshift improvisation ("gambiarra"), emotional appeal and rule-bending ("jeitinho"), quickness and humour as a means of survival.



Workshop for a Brincadeira Perception in Public Space, 2019



Capacete, Rio de Janeiro. Production: Annette Hans

SPOOKY ACTION AT A DISTANCE AND HOW TO ESCAPE THIS DANGEROUS AGE, 2015



When I visited the Y Gallery, the artist Oliver Bulas, who moves between Brazil and Germany, was presenting a piece called "Spooky Action at a Distance and How to Escape This Dangerous Age. A Filmset." I entered the gallery; he greeted me with a scripted but personable introduction, led me through a series of verbal adventures, then out of the gallery and onto the street. I won't say more except to note that Lower East Side streets are still vital, lived-in, anything-can-happen terrain, as those in the Chelsea art mall are not. (Holland Cotter, The New York Times, 2015)

Kunstverein Ham-
burg

Y Gallery, New York

Director: Oliver Bulas, Performance: Guido Bayer, Oliver Bulas,
Production: Nadine Droste, Meyken Barreto

(Education)

2013, 2014 Jan van Eyck Academie, postgraduate insitute, Maastricht
2011, 2012 San Francisco Art Institute (SFAI), San Francisco
2009, 2010 Ecole superieure des beaux-arts de Marseille
2005, 2012 HfbK Hamburg

(Selection solo exhibitions)

2025 Plant Distillation Explorations, Feld Food Forrest, Berlin
2024 Action as a Landscape, Hopscotch Reading Room, Berlin
2022 What is Your Image of Welcoming?, GAK, Bremen
2020 Nahkontakt, theater aufbau Kreuzberg, Berlin
2016 We Could Dance in Circles Around the Campfire by Night, Disappearing as Fume Into a Distant Day, PARSE, New Orleans
2015 Filmset On Spooky Action At A Distance And How To Escape This Dangerous Age, Y gallery, New York
2015 International Conference On Spooky Action At A Distance And How To Escape This Dangerous Age, Kunstverein Hamburg
2013 A Presentation In Lola Not Presented In Lola, M.1 at Arthur Boskamp Foundation Hohenlockstedt

(Selection group exhibitions)

2021 Proximité(s)/Nähe, Biennale de Lyon
2017 Death Drive, Y gallery, New York
2016 Gazua #946, Despina, Largo das Artes, Rio de Janeiro
2012 Invitation Piece 2012, Kunstverein Langenhagen / Halle für Kunst Lüneburg
2011 Keeping an Eye on Surveillance, Performance Art Institute, San Francisco
2010 Give Away, ZHdK, Zurich
2005 Trash Trash Noise Next Door, Institute of Contemporary Arts (ICA), London
2005 Jetzt und zehn Jahre davor, Kunst werke (KW), Berlin
2003 Sound ARC, Musée d'art Moderne, Paris

(Stipends, Residencies and Bursaries)

2020 – 2021 Stipend as part of special stipend programme of Berlin's Senate Department for Culture and Europe
2019 ifa – Institut für Auslandsbeziehungen Artists' contacts
2018 ifa – Institut für Auslandsbeziehungen Exhibition Funding
2016 Deltaworkers artist residency in New Orleans
2015 Capacete artist residency in Rio de Janeiro
2014 – 2015 Work stipend of the city state of Hamburg for visual artists
2013, 2014 Jan van Eyck Academie - Postgraduate Institute, Maastricht
2012 A.R.T. – Artist in Residence at CBC LOJA in Tetovo, North Macedonia (in collaboration with Goethe Institut Skopje)
2012 – 2012 Encouraging New Talent Award, Hamburg University of Fine Arts