

*Renan Marcondes*

In my production in performance and installation, I am mainly interested in fiction and theatricality. With them, I seek to escape from a humanist vision of the body that links the notions of individual, power and presence and create tools to propose, from the body, projects and hypotheses of future humanities, in which subject-object dominating relations -dominate, public-private are dissolved and replaced by others.

Perhaps this is why I look so much at the objects and devices that constitute our ways of seeing and relating to the world (mathematics, perspectives, everyday objects, texts, socially coded gestures, etc.), since it is from changes, exaggerations and cancellations in these devices that new body images can be created, showing how moldable a body is by its historical, affective and political demands.

Also because of this clash between body and humanity, the critical encounter with the notion of choreography has become essential in my production. I take it as a working procedure and as a formal proposal, because I understand it as a modern device for capturing, controlling and reproducing the gestures that builds our imagery of humanity, sometimes blurring it and distinguishing it from the idea of nature.

*Work videos in the lower left corner of the portfolio*



***Block of “Yes Sir”, 2017***  
wooden pulpit and 12kg of confetti.  
Variable dimensions.



***Protector For Human Proximity For Kissing (As Well As General Exchanges Of Corporeal Fluids), 2017***

wood object, text in PVC and *loop video*.

(Color. Sound. 1080p)

The work presents an object of wood to be used by two bodies with a tube for touching the tongues and saliva. Upon being exposed, the object shows a constructed fiction in which it was supposed to be used for kissing. This fiction is constructed not only by the object, but by a wall text that describes a hypothetical historical context of its creation and by a video (kind of teaser-propaganda-videodance) that presents, explains and divulges the object in use.





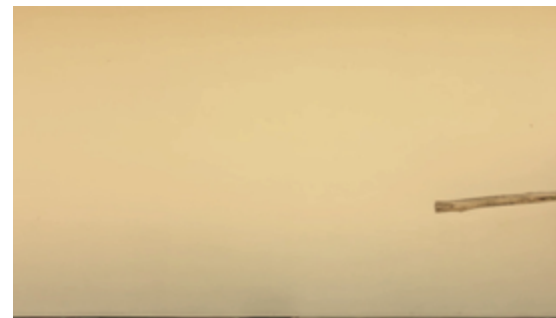
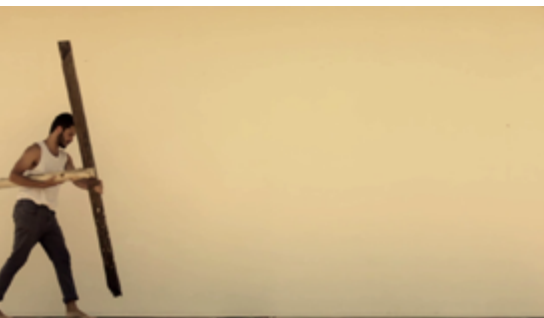


***Finding the Miraculous, 2017***

project of performatic research made in video, photo and text.

(made at Sacatar Institute - Ilha de Itaparica/BA)

The project comprises three photographic series, a video, posters and letters that present a (supposed) expedition in search of the artist Bas Jan Ader in Brazil, given the hypothesis that the artist would still be alive and living in Bahia - since his body was never found. With this fictional motto, works of performative content have been developed that present the artist seeking an encounter with another body(s) never seen before. We see the artist engaged in conversation with dead bodies at sea, waiting for the ghost of the artist in a local cemetery, carrying a large cross infinitely, or even trying to die at sea, always reporting in letters to Bas Jan Ader his attempts to meet And their failures. The works produced and the actions they present make use of the assembly and the supposition to recall - and recreate - the disappearance of the artist in the sea in 1975 in an action until today paradigmatic for the art of the performance. Returning to the tragicomic content and the narrative bias of Ader's production, the works seek an approximation with failure and uncertainty, with death and disappearance as devires of the body.







***materia IVONE, 2016***

performance. 50 min.

*Work created in partnership with the dancer Carolina Callegaro inside the Pérfida Iguana, pole of production in dance managed by the artists.*

Materia IVONE arises from the need to continue in the midst of a scenario in constant dismantling. To that end, the artists Carolina Callegaro and Renan Marcondes ordered ten letters written by a ghost-writer for a certain Ivone for a hundred years. These cards, read on the scene, choreograph an experimental mode of existence that transits between banality, affection, and the attempt to keep moving, even if seemingly safe spaces begin to fall apart. The artists take turns between reading the cards, dismounting a wooden chair and performing a looping choreography whose simple gestures reveal particular details of each body that dances.

The work is the result of a research done over a year from the work Trio A, choreographer Yvonne Rainer and the letter written by the artist Lygia Clark to Piet Mondrian. Without any financial support, the artists paused for a while to dedicate their essays to writing edicts and began writing excerpts of letters to a never-known, but full of affection, replacing the uncertain waiting for the desired continuation.







*Protector For Human Proximity to Waltz (As Well As Couple  
Dances That Do Not Employ Twirls), 2016*

wood object, text in PVC and loop video.

(Color. Sound. 1080p)

The work presents an object of wood to be used by two bodies with nozzles from where they emerge stakes. Upon being exposed, the object shows a constructed fiction in which it was supposed to be used for waltz dancing. This fiction is constructed not only by the object, but by a wall text that describes a hypothetical historical context of its creation and by a video (kind of teaser-propaganda-videodance) that presents, explains and divulges the object in use.













*The instant before the extreme violence, 2015*

performance/instalation. 2 hours.

*Work created in partnership with the dancer Carolina Callegaro inside the  
Pérfida Iguana, pole of production in dance managed by the artists.*

The performance is thought alongside an aseptic and fictional landscape, in which two figures live on public display for a period of two and a half hours. Situated between human and animal, the figures are related to simple actions and distended in time, giving the public the possibility to visualize them by the time, distance and angle they desire. A pause. Lots of movement. Internal and quasi-secret dialogue. Almost a painting, a static image that only suggests time, several images and relationships are also suggested about what preceded or will be given from the contact between these bodies. The suggestion, however, is greater than the event, and what emanates from possibilities remains suspended in space. Because the very movement that takes place is not visible. It is latency. Imminence of an event.







*How a tortoise killed a jaguar and made a harmonica out of its  
bones*, 2015

*loop* coreography and book. 2h.

The performance presents the public with the image of a male body subjugated by an object: a high-heeled orange shoe whose heel is a 30-centimeter stake. Impossible to stand and stand erect, masculine and domineering, this body moves slowly across the horizontal plane through a choreography that condenses images of a woman's objectification. From the transformation of the shoe and its placement in a male body, the work raises questions regarding gender identity and the role of objects in this process. The work is accompanied by a book that narrates, through images, Andy Warhol's assassination attempt by radical feminist Valerie Solanas.









*In a not so distant future, the man saw himself (...), 2017*

*loop video.* (Color. Sound. 1080p.)

Using the cinematographic montage and assumed theatricality, the video creates a situation of suspense that never transforms. We see a man lurking in an apparently homely situation. His minimal gestures, like moving the gun or moving his face when he hears something, soon turn out to be repetitive and infinite gestures of waiting for something that never comes. The montage thus becomes a protagonist, insisting on creating clippings and tightening the waiting of this figure. However, unlike Hollywood films, nothing will happen and this human will have no external threat to overcome beyond the very repetition of his desire for an event.









***Infinite Form*, 2016**

coreographic process in constant change.

The *infinite form* project is a proposal in which the artist is willing to become an interpreter of the wishes of his audience. Instead of creating something prior to being observed, the artist constructs a contract in which the public becomes a co-author of the work and creates a situation in which singer-writers attend the audience that will participate, answering questions that must be embodied by the artist in Future activations of the work. Thus, infinite form discusses the relations of power, artistic and aesthetic autonomy by making the artist's body a passible body.



CONTRACTS

contrata-se  
autores!





***Indirect Object, 2016***

instalation with a wooden table and objects to be activated by the public.

*Indirect object* is a table full of objects of personal use of the artist: books, notebook, works, studies, glasses, etc. This table, as a work of art, can not be touched and has around it a strip of protection that organizes the public out of its space. However, a piece nailed to the wall next to a series of sticks indicates the possibility of the public, as in a pool game, to push the objects off the table without having to lean on them, if they want to have momentary or permanent access to the materials . Therefore, according to the instructions, everything that goes to the ground ceases to be private property (either the artist or the gallery) and becomes something public. As the table empties, it is possible to read on the table the following phrase: “*This table is a speech. Do not touch the speech*“.







*Contra Corpo*, 2015  
solo show.





*For everything that is no rounded*, 2014

Inkjet printing on cotton paper.

15x21 (each)



detail.

***Continuous study of reproduction***, 2015

Graphite, blood, tears, sweat and sperm on graph paper.

23 x 180 cm (each)



*Exercices to return*, 2015  
Pencil and eraser on graph paper.  
20x30 (each)





*Untitled*, 2015  
wood and book.  
variable dimensions.





*Formulation to the Unbearable*, 2014

performance. 40 minutes.

*Formulations to the Unbearable* discuss the limits of a dominating objectivation of nature. By simulating an experiment from very ordinary actions with objects, the performance gradually points to the boundaries between the shape of certain objects and the shape of the body. Limits arise from the different resistances of the bodies (of the performer and of the objects) and by the constant refusal of the information that each action performed presupposes. By creating a series of disagreements from the image we have of the human body, the performance ends up by pointing to the objects that make up the performance, because maybe they also have their images mediated by the culture. Emptied of their previous meanings, objects gain new possibilities of signification and relation.

*Nada perturba mais uma pessoa  
sincera do que a resistência passiva.  
Se quem sofre a resistência não é  
desumano e quem a oferece é  
perfeitamente inofensivo em sua  
passividade, então o primeiro se  
esforçará, em seus melhores estados  
de espírito, por caridosamente  
interpretar em sua imaginação o  
que mostra [redacted] de ser  
seu juízo.*

e





***Hypothesis about the construction(\$2), 2014***

performance. variable duration.

Performance that questions about the form of objects and their relation to the uses we make of them, through the proposition of new ways of relating to them that occurs as an execution in vain of measurement and rest. The artist rests his body on objects of daily use like pencils, pens, rubbers, rulers, etc. Thus, the functionality of objects is reduced from a game of weight and lightness, in which body and object coexist in the same environment.







*It is certainly very laborious to finish with what exists  
And adjust what is unfair, 2014*

Performance intervention for exhibition openings with waiter service. 2  
hours.

The performance intervention consists of the action of a performer who, dressed in the same clothes as the cocktail waiters at the opening of the exhibition, carries in his tray a large quantity (estimated 10kg) of mass of the sweet standing animal. Walking slowly through space and with some difficulty - given the weight of the mass - this produced image aims to fuse to the maximum with ambience of the opening. If the audience wants to use the candy, it needs to be done directly with the hands, deforming the round mass and relieving the weight of the tray for the performer. The intervention ends with the end of the candy or the end of the event.









*Study for impermanent geographies*, 2014

performance/installation. 1 hour.

In a space previously composed on the floor with graph paper and other objects (like books, photographs, frame, notebooks, etc.) located in the middle of the exhibition space, the performer performs actions whose purpose is to erase the action itself, failing it. For about an hour, he continues tracing a continuous line with his right hand without stopping for a moment, and with his left hand follows that line with an eraser, erasing it. The area that remains configures itself as an inaccurate and hypothetical cartography of a body, which maps interests, gestures, repetitions and vain attempts to measure them.







*Desassossego*, 2012

performance/installation. Variable duration.

In a space composed of cardboard boxes and loose fragments of wooden objects, the durational performance consists in the constant attempt of a body to adapt to these structures, seeking comfort zones. By finding possibilities of resting in a particular area, the body installs momentarily in it, creating hybrid and ephemeral images between it and the objects.

Without a previous course, the slow movement of the body shows the impossibilities and choices that are made at the moment of action. The social dress refers to the bureaucratic and academic contexts, which require control and discipline of the body. This, in turn, never fully adapts to this “docilization.”





**Renan Marcondes** (São Bernardo do Campo - SP, Brazil, 1991) is a visual artist, performer and researcher. His work includes the fields of performance, choreography and installation. Master in Visual Arts from UNICAMP (CAPES scholarship) and specialist in Art History: theory and criticism from the University Center of Fine Arts of São Paulo, where he also obtained a baccalaureate in Visual Arts, when he undertook Scientific Initiation with guidance from Cauê Alves and support from FAPESP. Artist awarded with Proac First Dance Works 2014, 1st place in the Performance Sector in sp-arte 2016; Also awarded in the 26th Salon of Art of Youth of SESC Ribeirão Preto and stimulus prize of the 40th Salon of Contemporary Art Luiz Sacilotto. Member of the Editorial Board of eRevista Performatus since 2013.

**Solo shows** - 26th Salon of Art of Youth (SESC Ribeirão Preto, 2015), Against body (Oswald de Andrade Cultural Space, 2015), Indirect Object (OMA Gallery, 2016).

**Main group exhibitions** 7th Hall of artists without gallery (Zipper Gallery, Sancovsky Gallery, Orlando Lemos Gallery and Potrich Gallery, 2015-2016), 11th VERBO (Red Gallery, 2015), [PER-FORMA] (SESC Bom Retiro, 2016); 48° SAC (2016), 41° SARP (2016), MOVIMENTA # 1 and # 2 (2015-2016), 65th Salão de Abril de Fortaleza (2015); ABER ALAS 10 (A gentil carioca, 2015).

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