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## Battlefield - the body in the Brazilian art



Many Brazilian artists reflect the body in their works as a means of charges against violence or as material or support their own work. The limits of pure performance are exceeded.

The work to be seen in Inhotim Dopada (1997) by Laura Lima digs regularly to the audience. A woman taking sedatives sleeping on the floor of the exhibition space - as living in the truest sense of the word sculpture that breathes deeply. The work is only possible by the help of nine volunteers who take turns taking

the sleeping pills. At the sight of the equally impotent as defenseless girl is one the "Minimum society" from the novel *Bandoleiros* of João Gilberto Noll in mind: a kind of sect, whose members may observe anyone sleeping, since "man is the only species that is second to none hates", and at the sight of his neighbor at rest felt a deep desire to destroy him. *Dopada* but is only one of the Investigations, which for years hires Lima on the relationship between body and art. In *Marra* (1996), also in the Inhotim collection, fighting two men whose heads are connected by a hood, to exhaustion.

### "Body as a political territory"

A native of Minas Gerais Laura Lima is just one of many Brazilian artists who use (their own or foreign) body for their work. This is far more than the label "performance artist" includes; their issues go beyond this category also. In their article, *O Corpo como território político* (The body as a political territory) writes the art theorist Annateresa Fabris on works that the body will approach by means of photography, such as *atentado ao poder* (1992), an installation by Rosângela Rennó with 13 pictures of men who were during the United Nations Conference on Environment and Development, Rio-92, the largest gathering of heads of state ever murdered. While the leaders of major nations debated on record on environmental policy, the artist recalled that our real politics of everyday life is the massacre of people to people.



In the same essay Fabris writes about the work *bolide caixa 18* (1,965 to 1966) of Hélio Oiticica (1937-1980), one of the first examples of Brazilian art, in the photograph the "body as a battlefield" shows. Oiticica created this work of protest, after his friend, the crook Cara de Cavalo, had been killed by the police - in retaliation for the murder of police officer Milton Le Cocq, whose unofficial police unit Scuderie Le Cocq in Rio de Janeiro until 1990 was active. It is a black box with four photographs of Cara de Cavalo, whose body is riddled with one hundred revolver shots. At the bottom is in red: "Here he is and he will remain here. See his heroic silence. "

### **Body as an object of Rebellion**

1931 realized Flávio de Carvalho (1899-1973) his *Experiência no. 2* and went against the direction by a Corpus Christi procession, probably the first Brazilian attempt to implement the idea of the body as an object of rebellion. Of course, Carvalho was attacked by the procession participants.

Today, after more than 80 years, is one of the artists of the Brazilian Pavilion in Venice, Berna Reale Pará, filming her own body in different positions and cladding - often in motion. In one of her videos she goes in a canoe full of rats through the sewers of their city. In another in the pose of a head of state in a kind of chariot, pulled by pigs - which were then donated to the population of the suburb in which the scene was filmed.

The curator Julia Lima, who accompanied the artist as part of a distinguished by Rumos Itaú Cultural project on a trip to Europe, analyzes their itineraries, "It is not the attitude of the flâneur, the explorer or curious people on the go, no place to go, in hoping to come across something. It's about to run, to dance, to push, to row to go to run, because performance is action. It must happen on the road. At the end of the direction or the whereabouts Bernas is less important than the setting in motion stay. "

### **Body, space and audience**

In accordance with Anateresa Fabris and their article, which goes beyond the idea of performance, to talk about body art curator Ananda Carvalho an exhibition in the gallery OMA in São Bernardo with works by the artist Renan Marcondes and Elen organized in January 2015 Gruber. In explaining this exhibition curator is keen to replace the word "performance" by the idea of the "performative" to, a term used in philosophy of language. This is not a rhetorical finesse, but draws attention to the extension of the concept that involves the viewer of the work. "I believe that artistic works are created in a complex relationship between body, space and audience," said Carvalho.



And there are other examples of artists who move in to add the open history of the body in the Brazilian art new facets. Carla Chaim example shows a series of drawings derived from the movement of her shoulders or end of the range of their arms. In her solo exhibition at Galeria Raquel Arnaud in São Paulo Chaim, among other things photographs of her own person (dressed in black and white) from. "The body takes here the role of a ruler and defines real / physical and conceptual boundaries of the discussion. He is a living object with its limitations and intentions. I do not use my body to as 'something of Carla', so only a single individual, but the discussion goes beyond the individual. It is a universal body," explains the artist.

In viszeraleren actions Lilian Fontenla sank several times in a clay pit next to the road between the towns of Espírito Santo do Pinhal and São João da Boa Vista, both in the state of São Paulo. This resulted in the course of a year, a series of four videos always the same inhospitable place. "It was a very intense and unforgettable experience," said Fontenla and calls it an extension of their body consciousness. This seems to be an experience that many artists who work on overcoming the dividing line of the body and the outside world, is common. "I accept that my body is matter, working material, as everything around us, absolutely everything with which we enter into a relationship," concludes Fontenla.

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