

Corpo tangente, by Renata Marquez

In the early 1990s the anthropologist Marc Augé studies the transit places in which show how the movement of people, the communication between them and the consumption are privileges. Places where we interact passively with its codes and we obey the rules without creating in this place any identity, relation or history. He designates to these spaces the name of nonplaces – the nonplaces are configured by itinerant codes and order signs, it is formatted by brief and generic landscapes in its superficiality linked with its transitory nature. However, in an upbeat way, Augé points that places and nonplaces are not tight structures or pure forms but both are like palimpsest that overlay continuously during the daily dynamic in perception and meaning production.

Corpo Tangente presents a physical exercises series based on the landscape and its codes. In its constant search for comprehension about the intersections between place and nonplace – between identity and uprooting, between write and read, between singularity and massification, between insurgency and control – it highlights the fundamental nature of interrelation between body and landscape.

Whether the nonplaces' landscape still insisting in normalize life and regulate actions the social performance main propose would be endeavor to recompose places there. However, it is seen that the interrelation between landscape and a critical body is a complex dispute field. If, on one hand, it is comprehensible that the landscape is perceived, measured and checked only when it is performed by a body that conferred it existence, significance and value, on the other hand, it is testified the daily confrontational experience of body-to-body with the landscape.

As erratic mechanism that scrutinizes urban centers, the wetlands and coasts, Bruno Rios elaborates landscapes' survey situations which the results are materialized as captions, charts, calendars and tables. While he prints these analytic syntheses *in situ* or provides remote access to them, he questions the scientific and social codes as the only legitimized truth, he offers to us briefly traces of solitary meanings and heroic performistic attitudes that challenge the image-regulation.

He plays, gladly, the landscape's implicit game. As we know that every game is a fiction space, distinguished from the daily life, we have the configuration of a parallel and instantaneous space which works with its own desire and codes. Through pieces' movement – pieces that we suspect be part of the big game fundamentally political – are delimited drawing open sky areas as ploys to random visitation to possibilities of imaginary cities and social life. Instead of landscaping clichés it is seen emerges a geo-graphic logic based on the uncertain correspondence between the scale of little actions and its consequences in the collective.

Text developed by Renata Marquez to solo exhibition *Corpo Tangente* catalog. The exhibition took place in 2013 at Palácio das Artes, part of Clóvis Salgado Foundation in Belo Horizonte, Minas Gerais/Brazil

<http://www.lastroarte.com/renata-marquez>
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