

# **PAULA GARCIA**

**paulagarcia.net**

**<https://vimeo.com/paulagarciaworks>**

**Paula Garcia**  
**São Paulo, 1975**

### **Mini Bio**

Artist and researcher holds a master's degree in Visual Arts from FASM-SP and a Bachelor of Arts from FAAP. Her research and artistic experiences focus on performance practice. She works as an artist, independent curator and project curator at MAI – Marina Abramovic Institute. Selected exhibitions: Terra Comunal – Marina Abramovic + MAI – Curator: Marina Abramovic and Paula Garcia – SESC Pompéia, São Paulo (2015); The artist is an explorer – Curator: Marina Abramovic – Beyeler Foundation, Basel (2014); 7 Biennial El Museo del Barrio – Curators: Chus Martinez / Rocío Aranda-Alvarado / Raúl Zamudio – El Barrio Museum, New York (2013/2014); The Big Bang : The 19th Annual Watermill Center Summer Benefit – Curator: Robert Wilson – Walter Mill, New York (2012); 17° International Festival of Contemporary Art Videobrasil\_SESC – SESC Belenzinho – SP; Performa Paço in Paço das Artes – SP – (2011); 6th edition of the Exhibition Annual Performance Vermelho Gallery – SP (2010), “Expanded Gallery” on Luciana Brito Gallery – SP (2010). Selected curatorial projects: Akış / Flux – Sakip Sabanci Museum + MAI – Curators: Paula Garcia and Serge Le Borgne – SSM, Istanbul – Turkey; *A Possible Island? – Bangkok Art Biennale + MAI* – Curators: Paula Garcia and Serge Le Borgne – BACC, Bangkok – Thailand (2018); *SP-Arte* – Curator of performance program – São Paulo – Brazil (2018); *As One – NEON + MAI* – Curators: Serge Le Borgne and Paula Garcia – Benaki Museum, Athens – Greece (2016);

**Selected Works**  
**Paula Garcia**  
**São Paulo, 1975**

2020 – RAW – Performance – ARCA, São Paulo.

2020 – Comigo Ninguém Pode – Curator: Mirtes Marins - Artists: Amelia Amorim Toledo, Ana Mazzei, Letícia Parente, Lydia Okumura, Maria Noujaim, Marta Minujín, Martha Araújo, Paula Garcia and Regina Valter. Jaqueline Martins Gallery, São Paulo.

2019 – Mulheres em Cena – Curator: Priscila Arantes – Pinacoteca de Botucatu e Museu de Arte Contemporânea de Ribeirão Preto. Artists: Coletivo Cartográfico, Cristina Elias, Grasielle Sousa, Lenora de Barros, Letícia Parente, Katia Maciel, Lia Chaia, Márcia Beatriz Granero, Milena Travassos, Musa Michelle Mattiuzzi, Paula Garcia and Regina Parra.

2018 – Resistance – Artists: Fabiana de Barros & Michel Favre, Liliana Porter, Marina Abramović, Paula Garcia, Regina Silveira e Rochelle Costi – Luciana Brito Gallery, São Paulo

2016 – Noise Body – Documentary – Produced by: Mão Direita – Marco del Fiol – Directed by: Gustavo Almeida

2015 – A Curious Blindness – Curators: Vivian Chui, Tara Kuruvilla and Doris Zhao – The Wallach Art Gallery, New York

2015 – Terra Comunal / Marina Abramovic + MAI – Curators: Marina Abramovic and Paula Garcia – SESC Pompeia, São Paulo

2014 – The artist is an explorer – Curator: Marina Abramovic – Beyeler Foundation, Basel

2014 – Red Night – Curator: Robert Wilson – Triennale Design Museum, Milan

2013 – Arquivo Vivo – Curator: Priscila Arantes – Paço das Artes, São Paulo

2013 – 7 Biennial El Museo del Barrio – Curators: Chus Martinez / Rocío Aranda-Alvarado / Raúl Zamudio – El Barrio Museum, New York

2013 – The body is the medium – São Paulo Art Fair / SP-arte – Curator: Marina Lorenzi, São Paulo

2012 – Open Houses – Watermill Center – Walter Mill, New York

2012 – The Big Bang : The 19th Annual Watermill Center Summer Benefit – Walter Mill, New York

2011 – 17º International Festival of Contemporary Art Videobrasil\_SESC – SESC Belenzinho, São Paulo

2011 – Performa Paço – Paço das Artes – Curator: Lucio Agra

2010 – 6th edition of the Annual Performance – Vermelho Gallery, São Paulo

2010 – “Expanded Gallery” – Luciana Brito Gallery – Curator: Christine Mello, São Paulo

2009 – “Change” – Escola São Paulo – Curator: Nancy Betts, São Paulo

2009 – Exhibition of video – Faculdade Santa Marcelina, São Paulo

2008 – Virada Cultural – May 24 SESC, São Paulo

2008 – Project Video Tripod – SESC, São Paulo

2007 – Mostravideo Itaú Cultural – Curator: Marcos Moraes, Belo Horizonte, Belem do Pará

2005 – “Ravenous, grotesque and evil” – Paço das Artes – Curator: Christine Mello, São Paulo

2003 – Hotspot – Faculdade Anhembí Morumbi, São Paulo

1998 – “Mundão – SESC Santo Amaro, São Paulo

1997 – “Arte Cidade 3” – Factory Matarazzo, São Paulo

## **Curator**

2020 - Flux - Sakip Sabanci Museum + MAI - Curators: Paula Garcia and Serge Le Borgne - SSM, Istanbul - Turkey

2018 - A Possible Island? - Bangkok Art Biennale + MAI - Curators: Paula Garcia and Serge Le Borgne - BACC, Bangkok - Thailand

2018 - São Paulo Art Fair / SP-Arte - Curator of performance program - São Paulo - Brazil

2017 - Meio-Fio Project - Curator - Artists: Alexandre Heberte, Linn da Quebrada e Tasha e Tracie Okereke - SP-Arte, São Paulo - Brazil

2017 - São Paulo Art Fair / SP-Arte - Curator of performance program - São Paulo - Brazil

2016 - As One - 2016 “As One“ NEON + MAI “ Curators: Marina Abramovic, Serge Le Borgne and Paula Garcia - Benaki Museum, Athens - Greece

2015 - Terra Comunal / Marina Abramovic + MAI - Curators: Marina Abramovic and Paula Garcia - SESC Pompeia, São Paulo - Brazil

2014 - PerformaPaço - Combinations - Curators: Paula Garcia and Corrine Fitzpatrick - Paço das Artes, São Paulo - Brazil

2010 - Expanded Gallery - Assistant curator of Christine Mello - Luciana Brito Gallery, São Paulo - Brazil

## **Artist Residency**

2012 - International Summer Program - Watermill Center - Walter Mill, New York - USA

## **Documentary**

2020-2021 - CRU / RAW - Presented by Tander Films and Paula Garcia - Director: Leonardo Barcellos

2016 - Produced with Mão Direita short documentary "Noise Body" - Director: Gustavo Almeida

2012 - Participated in the documentary "Shoot Yourself" - Director: Paula Alzugaray e Ricardo Van Steen

## **Academic Background**

2007/2009 - Master in Visual Arts - Faculdade Santa Marcelina, São Paulo - Brazil

2002/2005 - Degree in Fine Arts - Fundação Armando Alvares Penteado, São Paulo - Brazil

## **Main Qualifications**

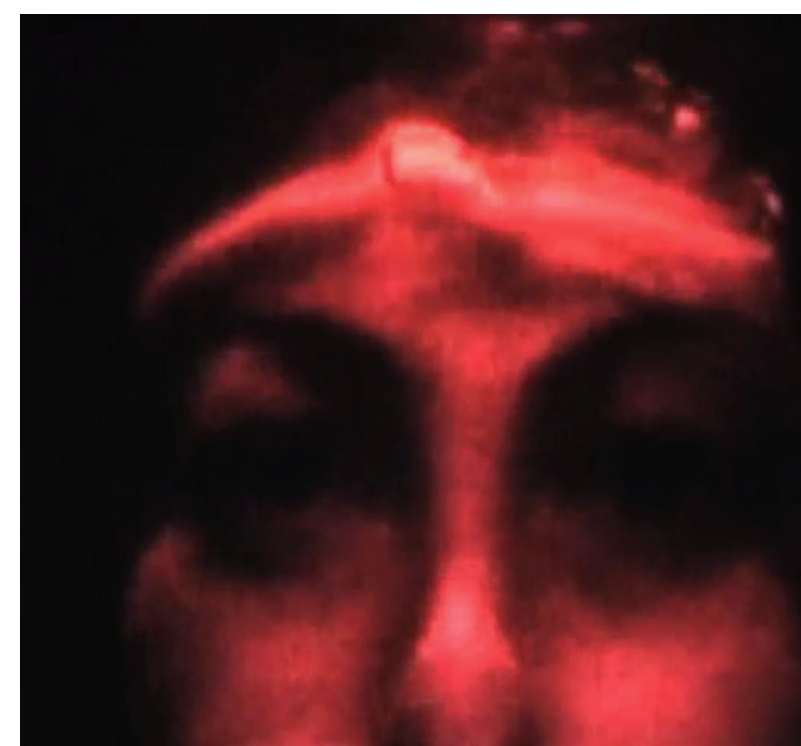
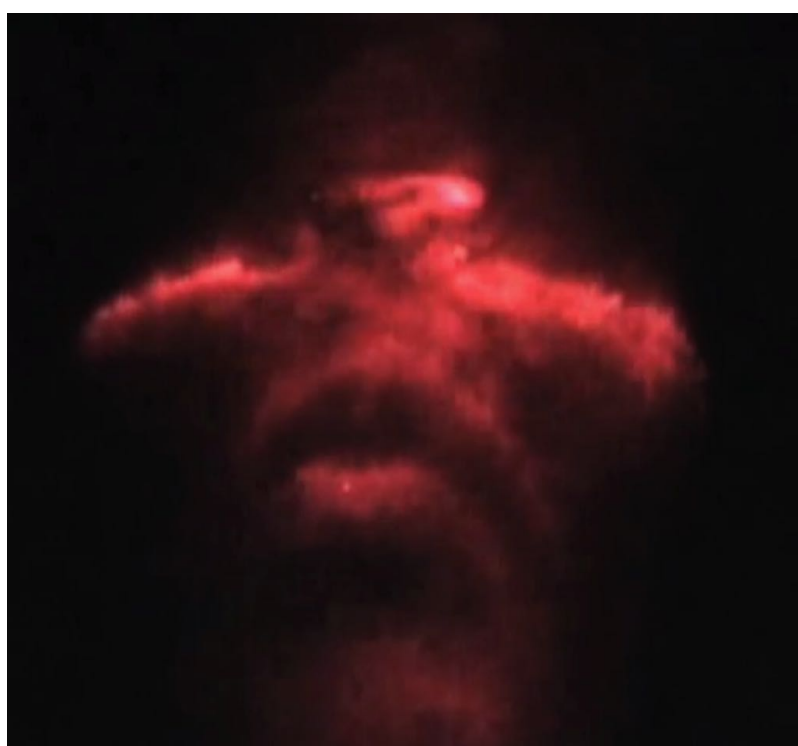
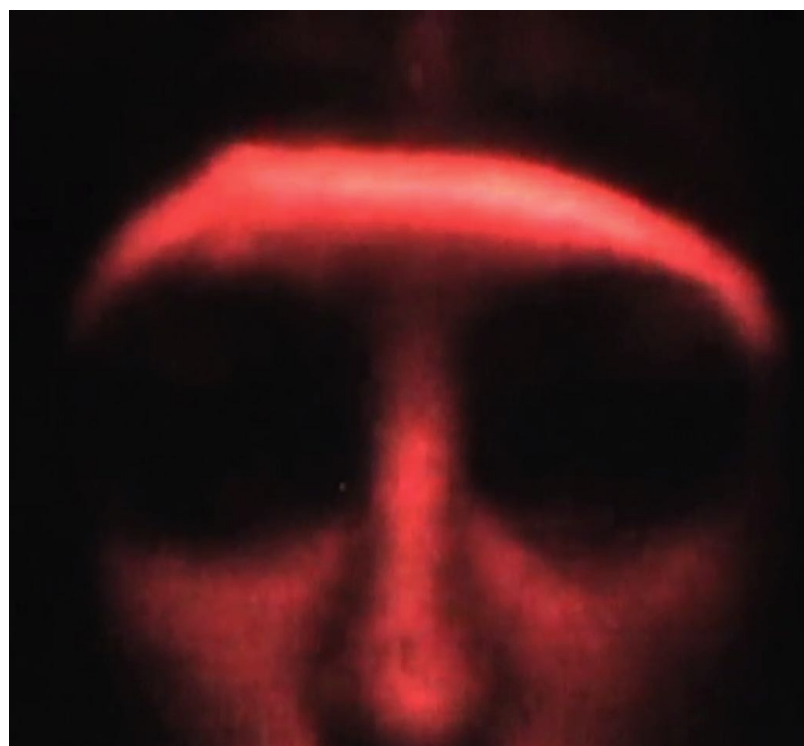
1996 - Michael Howard Studio - Performing Arts, New York - USA

1993/1995 - Theatre School Célia Helena, São Paulo - Brazil



# **SELECTED WORKS**

[\*\*http://paulagarcia.net/en/\*\*](http://paulagarcia.net/en/)



Paula Garcia  
Study for Noise Body  
Videoperformance  
2007  
3 min 09 seg

*Artist recorded herself plunging into the water to challenge the settings of time and movement, both in her body, as in the images.*



Paula Garcia  
Corpo Ruído #1  
Videoperformance  
2008  
3 min 05 seg

*The video in looping registers a performance, in which the head of the artist is covered by magnets and pieces of iron. Its vestments are made with neodymium magnets, that are the permanent magnets that greater contains energy.*

*“Sometimes, disruption opens up a space for querying issues of representation. This is at the heart of Corpo Ruído (Noise Body) that consists of visually and sonically observing the attachment of assorted metal pieces (nails, metal bars and other objects) on Paula Garcia's body while she is wearing a magnetic armour. Magnetism is indeed a major reference in her work. Garcia, while reflecting on its pervasiveness in everyday life, describes magnets as a way to discuss 'the subjective and social forces, that together act to consolidate a system of power that ends up shaping bodies, feelings, subjectivities and truths'. Visually, the work translates these concerns by questioning traditional models of female bodily representation in art and society, while hinting at modernist portrayal of bodies, such as the work Nu Cubista Nr 1 by Anita Malfatti (1915-1916). Nonetheless, the sonic is also a big part of this process. Garcia's performances mostly take place in galleries, where the reverberation of such places amplifies the striking noise of metal being put in her body. These sounds trigger a world of associations. From John Cage First Construction (In Metal) (1939) to the sound of the many construction yards that still permeate (for instance) the city of São Paulo. These construction companies, with condolence from local authorities, have been a major force in gentrifying the city, dislocating poorer communities and working classes in order to leave space for massive redevelopment projects in the city center. It is these same construction companies that have been at the core of the past political upheaval that supported the Lava-Jato investigation. Also, in a society where the non-white, female, queer and trans body is constantly at a risk, there is something eerily protective about seeing Garcia's body covered with layers of metal.”*

*Part of the book Making it Heard - Text by Rui Chaves*



*A series of photographs shows the body of the artist wearing a jumpsuit covered by magnets, which in turn is covered with nails and iron scraps.*

Paula Garcia  
#3 (Noise Body Series)  
2008  
180 cm x 120 cm  
Print on paper





*A series of photographs shows the body of the artist wearing a jumpsuit covered by magnets, which in turn is covered with nails and iron scraps.*

Paula Garcia  
#11 (Noise Body Series)  
2008  
180 cm x 120 cm  
Print on paper



*A series of photographs shows the body of the artist wearing a jumpsuit covered by magnets, which in turn is covered with nails and iron scraps.*

Paula Garcia  
#2 (Noise Body Series)  
2008  
180 cm x 120 cm  
Print on paper



*A series of photographs shows the body of the artist wearing a jumpsuit covered by magnets, which in turn is covered with nails and iron scraps.*

Paula Garcia  
#10 (Noise Body Series)  
2008  
180 cm x 120 cm  
Print on paper





*A series of photographs shows the body of the artist wearing a jumpsuit covered by magnets, which in turn is covered with nails and iron scraps.*

Paula Garcia  
#5 (Noise Body Series)  
2008  
180 cm x 120 cm  
Print on paper



Paula Garcia  
 “#1 (Performance documentation - Noise Body series)” (diptych)  
 2010  
 inkjet print  
 100 x 56 cm (each)

*Performance held on 05/04/2010 at Gallery Expanded Luciana Brito Gallery in São Paulo – Curator Christine Mello  
 Video Documentation is also available to present this work.*

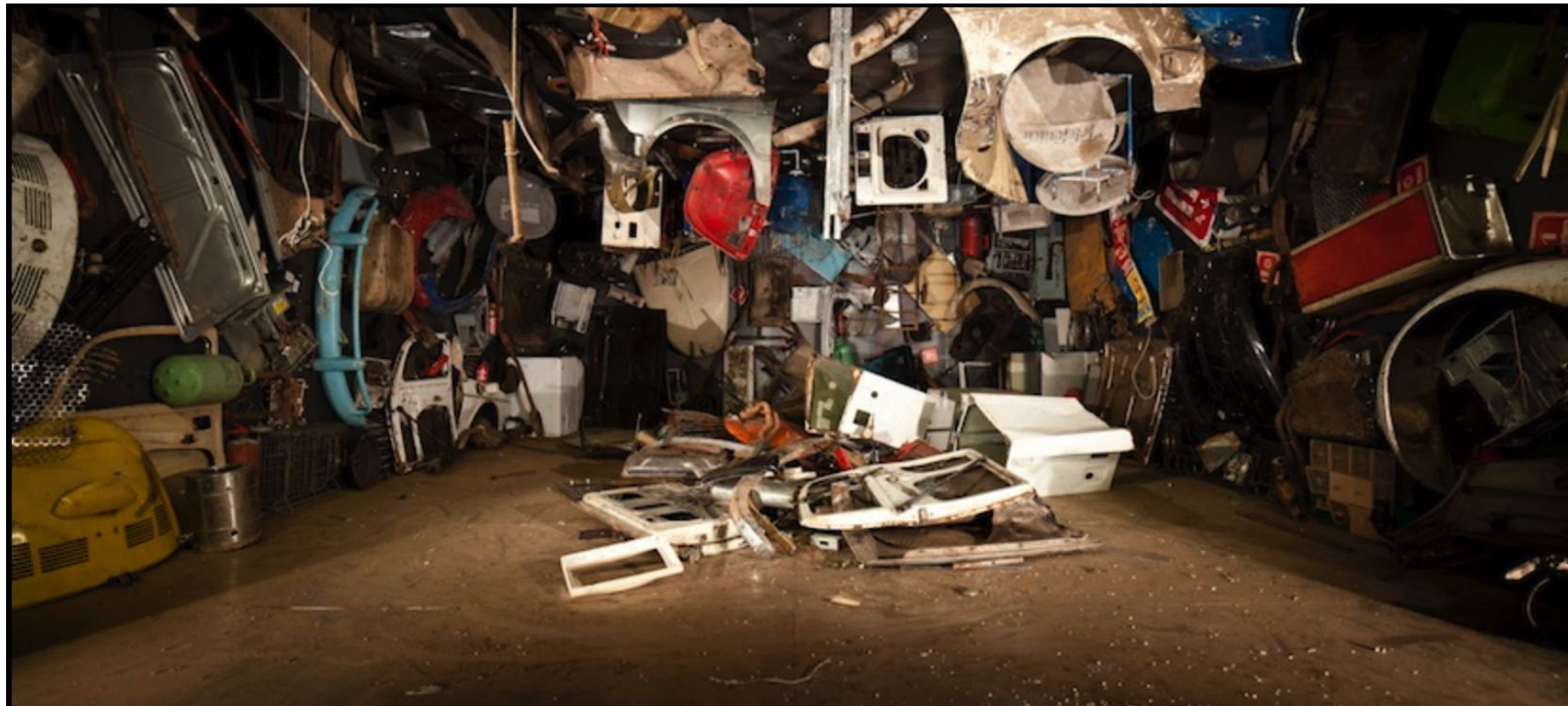




*Performance held in the sixth edition of the Annual Performance Exhibition at Vermelho Gallery in São Paulo*

Paula Garcia  
“#2 (Performance documentation - Noise Body series)”  
2010  
Inkjet print  
*Video Documentation is also available to present this work.*





*Performance held at the 17th  
International Festival of Contemporary  
Art Videobrasil\_SESC on September  
30, 2011 in Sao Paulo at  
SESC\_Belenzinho*

Paula Garcia  
“#4 (Noise Body series - Study for Burial)” (diptych),  
2011  
inkjet print  
104 x 200 cm (each)  
*Video Documentation is also available to present this work.*





Paula Garcia  
#3 (Noise Body Series - performance)  
2011

*Performance held on 11/06/2011 at Paço das Artes in São Paulo – Curator Lucio Agra  
Video Documentation is also available to present this work.*

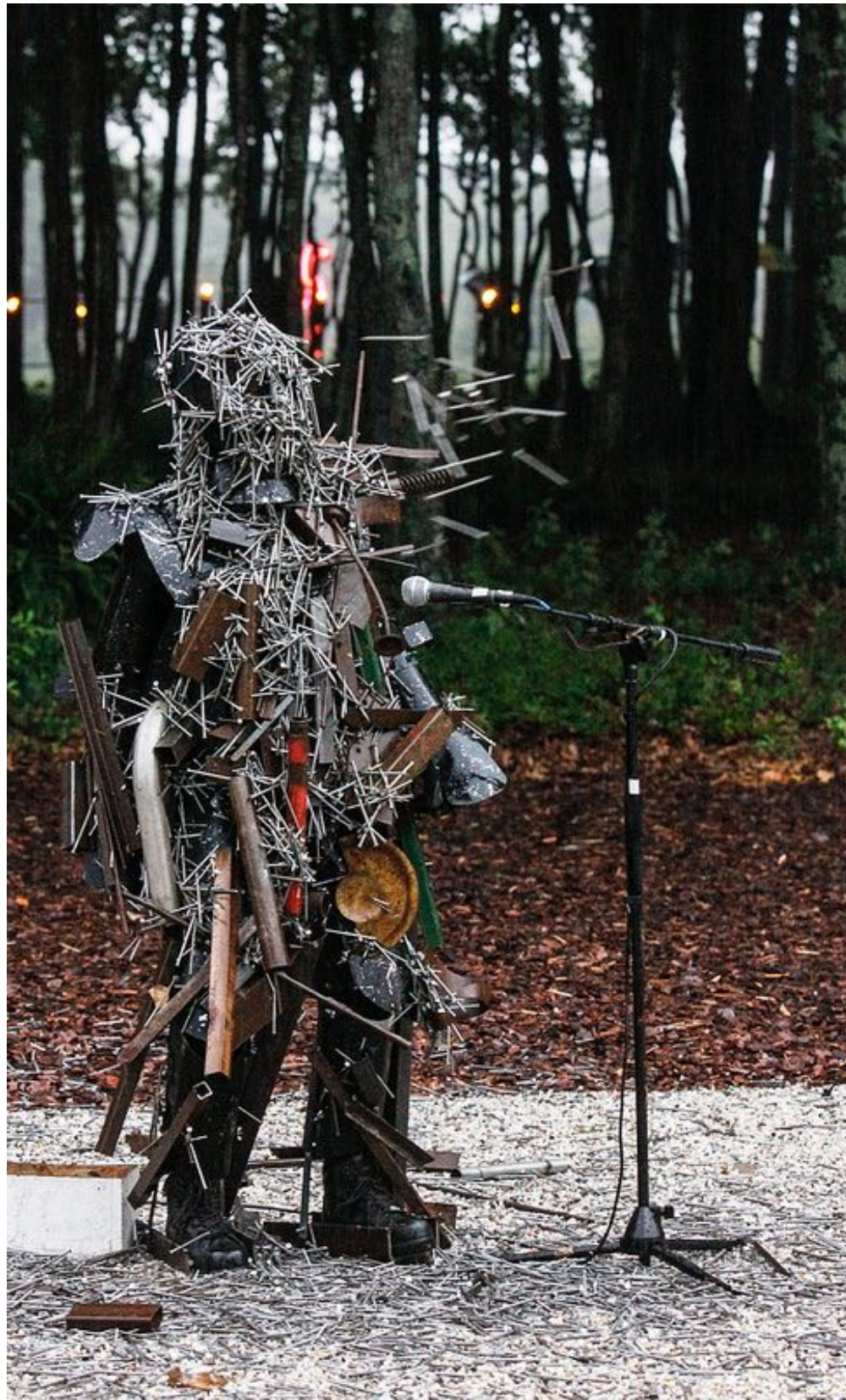


Paula Garcia  
#3 (Noise Body Series - performance)  
2011

*Video documentation of performance held on 11/06/2011 at Paço das Artes in São Paulo – Curator Lucio Agra*

<https://vimeo.com/447594565>





Paula Garcia  
#5 (Noise Body Series - performance)  
2012

*Performance held on 07/28/2012 at The Big Bang: The 19th Annual Watermill Center Summer Benefit in New York - Curator: Robert Wilson*





*In this work, two magnetized vests are placed at each point of an installation. Two steel bars form a corridor approximately six meters long. These bars serve as a track for moving the garments and, as a result, the people that will occupy this structure. By sliding down the track and attempting to meet or run into some point of the installation, the participants produce a power play mediated by an invisible magnetic field that makes contact between them impossible.*

Paula Garcia  
 Study for Duel  
 2013  
 140 x 120 x 600 cm  
 Participatory installation - Bars, vests, carbon steel castors and ferrite magnets





*For “#8 (Noise Body Series)”, artist Paula Garcia sat motionless on a chair in a white gallery space in a meditative state for over five hours. In front of the artist lay carefully placed iron scrap metal, as well as a pile of long metal nails. At the beginning of the sixth hour of the performance, four male performers dressed in black entered the gallery space and helped Garcia get into armor made entirely of magnets. When the armor was locked onto her body, the four men proceeded to take some of the bigger pieces of metal off the floor and attach them to Garcia’s armored body. They then took positions by the pile of nails and proceeded to throw nails violently at the artist until she was completely covered and unrecognizable. The impact of the metal hitting the armor vibrated through Garcia’s entire body. After they had covered the surface of the armor with as much metal as possible, the performers walked over to Garcia and began pulling the metal pieces off one by one until the armor and the artist were uncovered and identifiable again. The armor was removed and the artist sat again in the chair, motionless, scraps of metal now scattered around her on the white gallery floors.*



Paula Garcia  
 #8 (Noise Body Series - performance)  
 2014

*Performance Held on 20/09/2014 – The artist is an explorer – Curator: Marina Abramovic, Beyeler Foundation – Basel, Switzerland  
 Video Documentation is also available to present this work.*



Paula Garcia  
#8 (Noise Body Series - performance)  
2014  
*Performance Held on 20/09/2014 – The artist is an explorer –  
Curator: Marina Abramovic, Beyeler Foundation – Basel,  
Switzerland  
Video Documentation*

<https://vimeo.com/449680897>





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*

*The long durational performance held the 03/09/2015 to 05/10/2015 – Terra Comunal / Marina Abramovic + MAI – Curator: Marina Abramovic and Paula Garcia – SESC Pompeia in Sao Paulo, Brazil. The action confronts the sensations of heaviness and lightness to gather scrap metal with magnets. Walls and ceiling are impregnated with magnetic force; as the parts and debris spreading, a kind of inverted happens burial space. For two months, six days a week, eight hours a day, the artist works in this room throwing iron waste, up to 30 kilograms, at the walls and ceiling magnetized. After filling the walls and ceiling, the pieces are removed and placed in the center of the room and thrown on the walls and ceiling again, the action is repeated for two months.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

Video documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo

<https://vimeo.com/447553709>





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo  
Video Documentation is also available to present this work.*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo*  
*Video Documentation is also available to present this work*





Paula Garcia  
Crumbling Body  
2015

*Documentation of 540 hours performance held for 2 months at SESC Pompéia in São Paulo*  
*Video Documentation is also available to present this work*



# NOISE BODY

PAULA GARCIA

Noise Body - Paula Garcia

Mão Direita Presents

Documentary about Noise Body research from 2007 to 2015

Directed by Gustavo Almeida

Produced by Marco del Fiol

Edited by Tom Butcher

Designed by Hugo Huerta

<https://vimeo.com/447551389>



Paula Garcia

RAW

*Performance Held on 17/03/2020 at ARCA in São Paulo*

2020

*Photo documentation performance held at ARCA space in São Paulo*

*Film documentation is also available to present this work*





**RAW** project opens a new line of research in the artist's work, which begins to explore issues related visible and invisible forces and the experience of violent action in his body. The concepts of insecurity, uncertainty and risk brought by the NOISE BODY series are still present in this project.

The performance that is the center of RAW consisted of the construction of a frontal crash of two cars driven by the artist Paula Garcia and a professional stunt man and was held on March 17, 2020 at ARCA, a closed building of 9,000 square meters located in Vila Leopoldina in São Paulo. The public could not watch the live performance because we are in a global emergency due to the Covid-19 virus. The performance was broadcast live through MAI website: <https://mai.art/cru>

The performance was conducted with the collaboration of a team of specialists in different areas, ensuring its performance with the maximum safety factors, preparing the artist's body, from the vehicle to the control distance, speed and impact point, all elements of action were studied and calculated for the action space.

Paula Garcia partnered with Tander Filmes to produce a documentary film with **RAW** as a starting point to discuss concepts of image, body, performance and Covid-19 pandemic, based on the artist's creative process.

## **RAW**

*From these film recordings, photographs and different texts from the performance, Paula Garcia will propose different strategies based on specific platforms to reframed these images of the accident as:*

- 1. Video-installations*
- 2. Sound-installation*
- 3. Series of photographs*
- 4. Other documents: online public posts about the performance and texts writing by journalist and art critic.*
- 5. Film documentary medium-length produced by Tanderá Filmes - Premiere / 2021*

### **Comments from public about the performance:**

*"The report of this process begins with the completion of this action. And suddenly, I understood it like this, I think that before I understood it more symbolically, poetically, as a creative construction, but when the impact really took place, then I understood that really something, the clock started timing from now on. And how these reports, these visions, these multiple narratives, even of the few people who were present, but what will be replicated in streaming, will tell this story. "*

*"I think it's almost a trip to the future, because I feel that this work that was created more than 4, 5 years ago by Paula, it gives an answer about the present moment. And I think that this is a teaching for all of us as artists, especially artists who are politically involved to report, and to be responsible for reporting reality. "*

*"It seems that Paula's journey is a bit out of what is totally impervious to something that has a permeability. It is difficult to say this, because we always have very violent maneuvers in front of us, where in fact, they want to open up to an extremely vulnerable body. "*

*"What to think of all these overlapping ends, what to think of these shocks, which are often invisible maneuvers and which Paula Garcia makes us visible." Chris Mello*

*"Beautiful Paula! And the timing could not be more appropriate. In times where any encounter of bodies has deadly potential. "*

*"Dear Paula, we all rooted so hard for you in Istanbul. What a time for the project to happen as the whole world is avoiding contact and rethinking distances. "*





Paula Garcia

RAW

*Performance Held on 17/03/2020 at ARCA in São Paulo*

2020

*Photo documentation performance held at ARCA space in São Paulo*

*Film documentation is also available to present this work*





Paula Garcia

RAW

*Performance Held on 17/03/2020 at ARCA in São Paulo*

2020

*Video documentation performance held at ARCA space in São Paulo*

*This film is what the audience watched live: <https://vimeo.com/447511807>*



Paula Garcia

RAW

*Performance Held on 17/03/2020 at ARCA in São Paulo*

2020

*Video documentation performance held at ARCA space in São Paulo*

<https://vimeo.com/449671066>



# **SELECTED TEXTS**

**<http://paulagarcia.net/en/text/>**



## Select Magazine / Text by Nina Rahe

*Even though Paula had been preparing for work for about seven years, during which time she trained with stuntmen in action scenes, and the cars were modified to increase safety - with five-point belts, like those used by parachutists - , this would be the first time that the artist would actually collide. In the preparation period, in which Paula was accompanied by the team from Dublês Brasil, the company that indicated the driver of the second vehicle, the tests had only simulations.*

*For the artist, who has already spent eight hours a day, for two months, throwing scraps of up to 20 kilos in a space with magnetized walls, the new venture could be seen as an update of the concept of long-term performance, even if the RAW crash does not last for a minute. The prolonged time, in this case, involves the period prior to the action: all the necessary preparation for the accident to go as planned, with speed that should not exceed 40 km / h and a crash in which the two vehicles were hit sideways , at the passengers' doors.*

*The absence of the public - an uncalculated data, in this case - also put performance in a new context, further highlighting an issue that has been discussed in contemporary art in general, but mainly in the field of performance: the replacement of art itself for its documentation. This shift, according to the philosopher Boris Groys, represents a recent change in the world of art, which transferred his interest from the artistic object to the documents about his production.*

*When we think of performance actions, however, no matter how much the exhibitions recurrently present photographs, videos and installations as an access point to the performative event that most likely will not be repeated, many artists and theorists are in favor of the thought that documentation cannot reproduce the impact caused by the action on the spot.*

*But in view of the public restriction, in the case of RAW, the only possible option was to broadcast the action live on the Marina Abramovic Institute (MAI) website. And if the effect of the collision of cars a few meters from the crash was not the same for those who witnessed the action in the comfort of the sofa at home, it is possible to infer that, although the anguish was not close, the state of mind in the face of the pandemic where we live did not even make the sofa so comfortable, as if reality worked for Paula Garcia's performance as an expanded field.*

*About the different experiences, the art critic Amelia Jones has already argued that access to a performance through videos, photos or texts is no less true than being in a small room in front of the artist. According to her, there are no privileged forms of apprehensions, but only different apprehensions.*

*In addition to the perception of the spectators, however, what the episode of the RAW performance shows us is that, in times of coronavirus, the parameters that govern the action itself can be modified. In a phase transition, Paula Garcia still had structure and a team, but the tendency is that the meetings, even in small groups, become increasingly restricted, and that spaces close not only to the public, but too events themselves. In this context, there is no way to forget the first video art works in Brazil, with artists like Letícia Parente using her own body in direct confrontation with the camera: video as the only gesture recording device. If this is the way, the difference, in the new times, is the possibility of transmission in real time.*

<https://www.select.art.br/campo-expandido/>



# Book: Making it Heard / Text by Lilian Campesato

## **Noise body, limit body by Paula Garcia**

*A present, exposed, close, concrete-real body, ready to be deciphered. A body that, in itself, is the essence of the piece, both subject and object (or maybe medium), constituting an aesthetic experience. And how do we, the observers, the audience, stand with our own bodies, before this other body that almost invades us? It was this question that could not leave my head when I first met Paula Garcia's work in 2010. At that time I was immersed in my doctoral research that had a central theme of the contradictions in the aestheticization of noise in music. And even before I knew the name of Garcia's piece— Noise Body—somehow, even without realizing it, I already felt the noisy dimension of what she did in her performances. My intention in my PhD was to investigate the passage from noise as a disruptive element to music. This relationship was directed toward an understanding of how noise has become a destabilizing element, establishing a tension between its rejection and acceptance as a musical element.<sup>35</sup> Garcia's work led me to reconsider this dialectical process in which noise loses its noisiness when it is incorporated into art, since her performances were in fact noisy.*

*Paula Garcia (1975–) is an artist from São Paulo who started in drama, but it was only during her late graduation (2002) in visual arts that she got to know what would become her main interest, performance art. Even before that, the viscosity of the presence of the body was already a part of her life. As the artist puts it, knowledge does not come from theory only, “it comes from experience, from the body, from listening.”<sup>37</sup> It was after a brief passage through Teatro Oficina that her inclination for a striking and visceral performance action would emerge. This is not only due to coincidence: the Oficina promoted a true experimental revolution in the 1960s and still represents a space for renovation and experimentation in Brazilian dramaturgy.*

*Most of Garcia's works start from the limits of her own body, which is subjected to strenuous action through mental and physical propositions developed in front of an audience. These constructions are especially challenging, putting her body at a crossroads, having to resist all that is implied in the proposed action. As the artist herself reports: “It's like going to a production line. You have to do one thing, and you do that. The action and what is intrinsic to the action. You have to deal with thoughts and physical effort all the time. The experience brings to me the idea of another body, that this piece takes me to places that I have never been.”*

*Two performances by Garcia, which in fact seem like a development of the same idea, caught my attention. The first was a set of pieces that came together in the series Corpo-ruído (Noise Body) (2008–2014) in which the artist used her own body, magnets, and iron. This series unfolded into a longer duration performance—Corpo-ruído (Crumbling Body) (2015)—in which she performed for eight hours a day, six days a week, for two months inside a magnetized box in the exhibition space, where she flung pieces of iron on the walls and ceiling. In either case, everything happened on and from her body. In Noise Body the artist would line her body with magnets onto which pieces of iron were flung, while Crumbling Body, the action was reversed: the artist herself threw pieces of metal onto the magnetic surfaces of the performance room.*



# Book: Making it Heard / Text by Lilian Campesato

*The series Noise Body (2008–2014) consisted of several works in various formats, such as photography, video, and performance, in which the artist worked with neodymium magnets and pieces of iron collected from the metalworking industry. In Noise Body #2 (2010), a performative version of the piece, Garcia wore a custom-made outfit with strong magnets and created a situation in which her own body was partially paralyzed due to the weight of the iron pieces that were attracted to or thrown onto it. The magnetic clothing covered her whole body, including her head, and the performance consisted of some collaborators throwing pieces of iron, one by one, up to the limit supported by the performer's body and by the magnetism of the magnets. The performance also had a microphone positioned near the body of the artist, in order to capture and amplify the sounds of the metallic pieces plummeting from her body. Garcia supported the weight of the iron pieces and passively resisted the violence of the countless nails, plates, and all type of scrap metal being thrown against her magnetized body.*

*Sound is secondary in the work of Garcia and it would hardly be part of a collection on sound art understood in the strict sense of the field. But when Garcia starts using a setup of microphones and speakers facing the audience, she not only amplifies the sound but also amplifies its dramatic power, making people feel with their own bodies some of what she feels during the performances. The noisy sounds provoked by the pieces of iron falling on the floor are quite disturbing and causes a fulminating nuisance. Thus, noise exerts a dazzling power in her performances.*

*In 2010 she realized that sound impacts on people in such a way that the noise goes beyond its disruptive aspect—the loud bang of iron crashing on iron—so she added another noisy layer of resonance, or the identification of the audience with that suffering being inflicted on her. It is as if the audience feels on their own skin the materiality of the objects from the crashing sound produced by the impacts of the metal parts. The connection between sound and image in the performance exalts the suffering of a real body. The spatial distance between spectator and performer is narrowed by the sound that prevents the former from remaining passive in relation to the suffering of the latter.*

***The performance I did at Luciana Brito [art gallery] in 2010, was on top of a car, so it was iron on iron. There [the sound] began to draw my attention, because of the pieces of iron that collapsed and fell on the ground; it was as if they were pounding on the bodies of the people watching. And that leads me to reflect on these issues. So I turned the speakers to the audience and that amplified it, and gave a sense of what is happening to me over there ... in the audience's body. That, from 2010 onwards was something that became very strong for me.***

*In this kind of performance, much is demanded from the person doing it but also from those watching. At this point, I go back to my initial question: how do we, the spectators, perceive our own bodies before the collapse of the iron pieces and along with them? How do we form a positive idea of the body: a body that resists, that gives us sustenance, which indicates presence and permanence. Even in the somewhat aseptic environment of the galleries and museums where this performance took place, which favors a distanced contemplation of the works, the sound of the iron pieces strengthens the identification between what is happening with the artist's body and that of the observers. Contemplation is no longer possible*

# Book: Making it Heard / Text by Lílían Campesato

In her long-duration work, Crumbling Body, Garcia began to have a completely transformed relationship with her listening and she herself reflects upon it:

***Since I was dealing all the time with the issue of exhaustion, from action to exhaustion, rest, exhaustion-rest, what happened was that the silence and the listening of what was happening in that environment were magnified. I had no contact with the audience, eye to eye ... But I had this larger listening, which is hard to explain. [I perceived the audience because of] the movement, the energy of people passing by, and also the number of people passing by ... So sometimes I would sleep inside the box and then I would hear sounds of people speaking in a low voice, and later when I started the action, the noise was deafening and some people could not stay inside the space to watch the performance because they found it very loud ... it was beautiful to realize that these moments of silence and moments of listening in exhaustion were very magical moments, and it made me think of several things and led me to another research that I am doing now.***

*Although in appearance the piece refers to the materiality, physicality, and brutality exerted by the metal sucked by the force of the magnets, there is a less apparent but very significant dimension represented symbolically by magnetism, by the almost magical attraction exerted by its invisible forces. Many forces are put into play: the strength of a fragile body; the body of a woman resisting; the force of collapsing that can happen at any moment; and the nuisance caused by the imminent dismounting of the iron pieces from the body (in the case of Noise Body) and over the body (in the case of Crumbling Body). The artist herself points to this dimension:*

***The magnet in my work has always been an element that led me to discuss things that are fundamental visually and conceptually, which are the issues of forces. Visible, invisible forces, political, social forces, control systems. They are forces that act for the consolidation of a system of power that ends by shaping bodies, shaping feelings, shaping subjectivities, shaping truths. And what you see, in fact, are bodies dismantling, collapsing. It was as if it revealed the power. Shaping this body covered with debris, of garbage, but also that reveals something new.***

In her own understanding of the work, the artist makes reference to the resistance and resilience of the human body in the face of the strenuous working hours that many bodies are still undergoing: “If we stop and think about the world we live in, in the brutal work experiences we have, we realize that there are still people who work that way, ten hours a day, sometimes more. Consider a sugarcane cutter for example who works twelve hours a day, and try to do that for two hours.

You just cannot.”<sup>44</sup> And here I add some criticism. Faced with the brutality imposed on the bodies of sugarcane cutters, still very common in Brazil today, performance-art works may seem foolish.

*The importance of talking about pieces such as Noise Body and Crumbling Body is that it eschews the possibility of discussing sound as an always constitutive experience of contemporary art without subscribing to any rigid disciplinary demarcation of the term. In this case, sound appears as a doubly camouflaged element. First, because it is absent in the initial conception: the artist begins to think of exploring sound only after she starts to perceive sound as a consequence of her actions during the performance. Second, because sound becomes evident in the work even when it is not audible. Anyone who sees a picture or reads a description of the work is able to imagine its sound impact, since it revolves around the materiality of the performer’s body and the metals she uses. A tension sets in between a body that is brittle and malleable, and metal, which is firm and rigid. And the sound arising from it comes from a mechanical, material connection between these metallic objects as they fall to the ground. Thus, the aural dimension in her works does not depend on the audibility of sounds. Sound hovers over the performances and imposes itself as a powerful presence.*

<https://www.bloomsbury.com/us/making-it-heard-9781501344435/>



# Article / Text by Nancy Betts

## **BODY RESISTANCE - a semiotic attitude**

Sem Título, 2007 is a VHS video, by artist Paula Garcia. The video shows a person in the water in a constant movement to submerge and emerge. In the video time, space and character are undefined elements. All figurativeness is blurred and often abstract. The sockets are very closed, making it impossible to make specific determinations of time and place. We realized that the action is the most apparent: the movement of the person on a pool edge. The action is incessantly repeated during the 15'55 "of the video and although the gesture is repeated the images are not the same. Post-production falls in a few editing cuts, the image seems to be a long shot and the only manipulation takes place at the speed of capture. The duration is extended in slow motion and this delay in speed creates a dragged and slow time. In this time-duration we live the subjective dimension of the narration. Bergson in his work "Essay on the immediate data of consciousness" will refute the concept of time in positivist philosophy that was thought of as "a homogeneous reality, divisible into parts, distinct from each other only because they occupy a different position: the past was considered different of the present and the future for being prior to both ". Exactly this optimized, regulating and mechanistic time, typical of mass communication, which Paula's work will contest. As for Bergson, time here is also the succession of states of consciousness and, therefore, real time is that in which we live the duration of consciousness as feeling / intuition / perception. This duration - indivisible and continuous because it exists as a flow of feeling - is a heterogeneous instance, felt in different ways during its flow. The construction of time, in this video, occurs as ambiguity: if on the one hand, we have the time that is repeated cinematically marked by the frame moments, on the other hand we have the time of these frame moments perceived differently because it involves our perceptions and affects in the experiential duration of the narrative. In addition, the images are never exactly the same.

In carrying out the work, the camera was inserted into a watertight box. The artist captures her own image both when diving and when surfacing to breathe. While performing for the camera, she is also holding the box containing the camera. This simultaneity of actions prevents full control of what is being captured, as there is no possibility for the artist to see what is being recorded. The images that the artist is obtaining oscillate between the predictable and the unexpected. Predictable insofar as there is knowledge acquired through technical competence that guarantees the artist a minimal and unexpected prognosis because despite the predictability, there is no way to control the circumstances imposed by the process.

Here we can already think about at least two procedures that make sense in the work.

First, assume the "blind" capture procedure, an attitude that is synonymous with non-dominance in the image result. To assume a priori what the images will be does not guarantee a well-finished product. He admits that sharpness is not what guarantees the final quality. The artist accepts alternative unpredictability as part of the process. He understands the process as a significant practice insofar as the procedure is the action - the very experience of the sensitive experience conceived as an artistic activity (as an aesthetic process).

Second, as the camera has automatic focus and is unable to "find" the ideal image, as the body and water are in constant motion, the camera does not recognize the "object" and the capture is incomplete, that is, the information results in a "defective" image. It is the incompatibility of synchronization between the capture or the time of the machine and the state of the object that produces the noise in the image or the image-noise. But, it is exactly this procedure that deals with chance, improvisation and the unexpected that is incorporated as the singularization of these ways, constituting themselves as poetic elements desired in a script that is built in action.

# Article / Text by Nancy Betts

In this way the video is constructed not as a representation of a referent, but it is in itself a unique mode of existence. The historical and finished form, the reality objectified as an iconic sign of communication, are not part of this thought that, on the contrary, will give preference to the precarious (state of being). More than stable formats, the artist seeks and exposes himself to procedural risk. This shows that it is these paradigmatic choices that give and create meaning in Paula Garcia's creative process.

The question is: what does this video tell us? how does the subjective subject present itself to the world?

In everyday life we remind people of a unique image. We are symbolized and thus we are recognized - a formed, pre-established image is conformed to the essence of our being. In reality, we are formed of a multiplicity of “selves” throughout life. When we relate to different people, the degree of intimacy determines our affections. If we analyze, for a fraction of time, a face we can detect the variability of expressions that cross our faces due to the emotions we live. Thus, one of the possible meanings in Paula Garcia's work is the effort to present identity with the concepts of ephemerality and transience. In this sense, we could understand identity in constant displacement, as movement, flow. How can this idea be expressed in language? The artist strives to problematize this issue through the audiovisual language. From the beginning Paula will oppose the well-defined image that is usually used by the media. The high definition produced by the recent digital technology optimizes and gives credibility to the appearance of the image. It is the quality production mechanism and this machinic quality - which does not make mistakes - is thought of as an efficient means of reproducing / representing reality. High definition, like any other form of technology, alone is neither good nor bad - it is neutral. It all depends on how it is used and for what purpose, so high definition can also be used to produce good art. What we want to emphasize is the mistaken or hidden concept of high definition as a synonym for truth. Synonym that the ideological channels of rationality and objectivity stipulate as quality criteria. The evidence of the technological processes inserted in our daily lives does not allow us to live them with romantic antagonism anymore. I believe that we have to look for forms of synthesis between these creative modes, but also to be alert so that the values / procedures are not only at the service of a cultural capitalism that exercises control with the objective of how Stiegler stresses “to form behaviors towards consumption”. Consumption is the process of automation, of massification. Thus, the semiotic attitude consists of an act of resistance to massification through singularization. I think of Paula Garcia's work as a poetic of resistance. His aesthetic speech adopts an image-noise - disturbing, unsettling, which is configured as a counter-information to norms and rules. Paula's creative process is built by rupture, denial, uncertainty and indeterminacy, as an aesthetic alternative to standardization and the immediate consumption of the Image. The body is the agent that lives the physical experience of the creative process - it feels before it knows. The work is the critical interface that puts us in contact with this reality - first with an experimentation of the order of the sensitive (because what affects us is the plasticity of the work) and second of the cognitive (through the apprehension of language). This language brings the consciousness of a subject with a changing identity, a living identity.

## BIBLIOGRAPHY

CAUQUELIN, Anne. Contemporary art: an introduction. Trad. Rejane Janowitzer. São Paulo: Martins Fontes, 2005.

COELHO, Teixeira. What is cultural industry. São Paulo, Brasiliense, 1991.

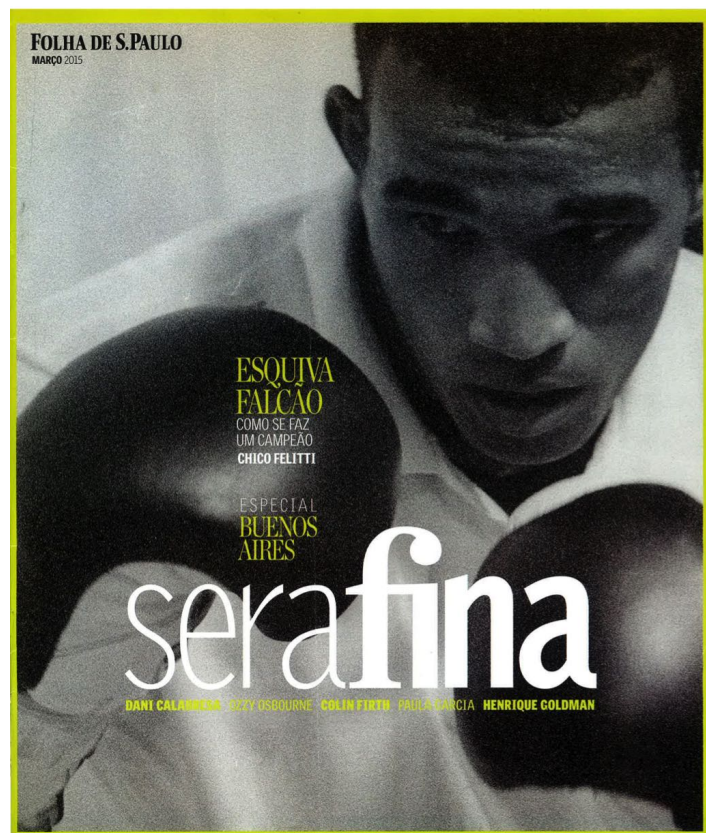
DISCINI, Norma. Communication in texts. São Paulo: Contexto, 2005.

FERRARA, Lucrecia D'Alesso. The strategy of the signs. São Paulo: Perspectiva, 1986. MACHADO, Arlindo. Art and Media. Rio de Janeiro: Jorge Zahar Ed., 2007.

OLIVEIRA, Ana Claudia Mei Alves de. “The pictorial semioses” In Face. Semiotics and communication magazine, PUC-SP Vol. 4, nº 2, São Paulo, 1995 STIEGLER, Bernard. Contemporary (non) reflections. Trad and Org. Maria Beatriz de Medeiros. Chapecó, SC: Argos, 2007.



# Serafina Magazine / Text by Silas Marti



contra paredes imantadas, numa espécie de fúria ritualizada.

"Trabalhar com o magnetismo é uma forma de lidar com forças visíveis e invisíveis, sempre com o peso e com a leveza", diz a artista. "Mas não tenho ideia do que vai acontecer. Nunca fiz um trabalho com o desafio físico que vou enfrentar agora. Talvez eu quebre um dedo, machuque feio a perna, mas isso não importa. O que importa é estar lá de verdade."

Minutos antes de uma tempestade de verão, Paula Garcia tenta calcular com os olhos o peso de uma montanha de entulho. "Olha esse lugar. Está vendo? Eu comprei todo esse lote", diz a artista, apontando para uma pilha imensa de mesas e armários metálicos enferrujados num ferro-velho em Taboão da Serra, nos arredores de São Paulo. "Preciso de umas quatro toneladas disso."

Ela fala de quantidades industriais de metal como outro artista falaria de tintas ou pincéis. Isso porque Paula, 39, está acostumada a juntar e arremessar volumes de ferro contra superfícies magnetizadas nas performances que faz.

Nessa pegada heavy metal, a paulista prepara uma ruidosa tempestade metálica, contida numa sala cheia de ímãs, para acompanhar a retrospectiva da artista sérvia Marina Abramovic, que abre no dia 11 de março, no Sesc Pompeia.

Nos próximos dois meses, Paula vai passar oito horas por dia, sem descanso, revolvendo e atirando pedaços de ferro

pronta para ser treinada no famoso "método Abramovic", rito de iniciação para todos que querem fazer parte da entourage da artista, um programa que ela vai repetir no Brasil com performers que participam de sua mostra no Sesc.

"É muito simples", explica Paula, braco direito da sérvia em seus projetos no país. "A gente vai para um lugar que tenha natureza e onde todos possam dormir juntos no chão. Nesses dias, a gente não fala nem come. O máximo de comida é chá e, às vezes, a Marina dá umas colheres de mel. A gente acorda com o sol raiando, vai para o rio, tira a roupa, entra na água gelada e depois faz uns exercícios. Em um deles, a gente vai para o meio do mato com uma cadeira e uma venda nos olhos e fica lá sentado, por horas, perdendo a noção do tempo."

Em sua performance mais recente, realizada em 2014 num centro cultural suíço, Paula explorou essa questão temporal. Passava horas diante de uma pilha de entulho metálico, testando a paciência do público, até que vestia uma armadura magnetizada e virava o alvo de assistentes que arremessavam pregos e outras ferragens contra seu corpo.

"Era ferro, ferro, ferro", lembra. "Os caras acabaram com meia tonelada de pregos. Cheguei a segurar cem quilos de peso com o corpo. Quando a ação começa, eu sinto que vem uma força enorme."

Essa força talvez tenha um pé no teatro. Antes de estudar artes plásticas em São Paulo, Paula fez artes cênicas e ficou dois anos no elenco do Teatro Oficina, de

**"NUNCA FIZ UM TRABALHO COM ESSE DESAFIO FÍSICO. TALVEZ EU QUEBRE UM DEDO, MACHUQUE FEIO A PERNA"**

José Celso Martinez Corrêa, onde começou como camareira. "Lá é tudo muito visceral. A fronteira entre a performance e a atuação é muito tênue. A vivência é uma entrega plena."

Quase duas décadas depois da passagem de Paula pelo Oficina, Zé Celso ainda se lembra de sua presença cênica marcante. "Ela era clubber, toda tatuada, linda", diz o diretor. "Ela levava o teatro no corpo, vivia a performance pelas roupas que vestia, pelo corte de cabelo, pela voz muito bonita."

Juntando a visceralidade do Oficina com a disciplina quase militar de Marina Abramovic, Paula agora quer chegar ao ápice da própria presença – e quanto mais magnética melhor.

"A maior dificuldade que a gente tem hoje em dia é a de se sentir presente", diz a artista. "Não é nada esotérico, é só viver as coisas de verdade. Minha maior preocupação é saber se estou com o espírito pronto para isso." ■

**"A MAIOR DIFICULDADE HOJE É SE SENTIR PRESENTE. NÃO É NADA ESOTÉRICO, É SÓ VIVER DE VERDADE"**

## NO MATO SEM CACHORRO

Paula sentiu a presença da artista pela primeira vez quando ajudou a montar uma exposição da sérvia na galeria Luciana Brito, em São Paulo, há cinco anos. Durante a montagem, Marina soube que Paula também fazia performances e quis conhecer seu trabalho. "Sentei com a Marina, suando frio, e abri o computador", diz. "Mostrei essa pesquisa com os ímãs. Ela adorou."

Logo, Paula estava em Nova York,

# Serafina Magazine / Text by Silas Marti

## Translation:

Minutes before a summer storm, Paula Garcia tries to calculate with her eyes the weight of a mountain of rubble. "Look at this place. See? I bought this whole lot". Says the artist, pointing to a huge pile of rusted metal tables and cabinets in a junkyard in Taboão da Serra, on the outskirts of São Paulo. "I need a four ton." She speaks of industrial quantities of metal as another artist would speak of paints and brushes. That's because Paula, 39, is used to gathering and throwing volumes of iron against magnetized surfaces in her performances.

In this heavy metal footprint, the paulistana prepares a noisy metallic storm, contained in a room full of magnets, to accompany the retrospective of the Serbian artist Marina Abramovic, which opens on March 11, at SESC Pompéia.

For the next two months, Paula will spend eight hours a day, without rest, revolving and throwing pieces of iron against magnetized walls, in a kind of ritualized fury. "Working with magnetism is a way of dealing with visible and invisible forces, always with weight and lightness", says the artist. "But I have no idea what is going to happen. I never did a job with the physical challenge that I will face now. Maybe I break a finger, hurt my leg badly, but it doesn't matter. What matters is to be there for real. "

This obsession with the simple act of being present makes perfect sense in Paula's work since she became a disciple of Marina Abramovic. Considered the greatest - and most famous - performer in the world, the 68-year-old artist, based in New York, has been shocking audiences since the 1970s, with visceral actions, which border on self-harm in some cases and, in others, disconcerted by emotions that awaken.

She has already cut her own belly, devoured a raw onion without blinking, and handed scissors, knives and revolvers to the public to do with her whatever she wanted during one of her actions.

But he reached the height of fame five years ago, with an action at MoMA, in New York, where he did nothing more than look deeply into the eyes of each visitor. Marina called her action, which often made participants burst into tears, "The Artist is Present".

Paula felt the presence of the artist for the first time when she helped set up an exhibition of the Serbian at the Luciana Brito gallery, in São Paulo, five years ago. During the editing, Marina learned that Paula was also performing and wanted to know her work. "I sat with Marina, in a cold sweat, and opened the computer," he says. "I showed this research with the magnets. She loved it."

Soon, Paula was in New York, ready to be trained in the famous "Abramovic method", an initiation rite for everyone who wants to be part of the artist's entourage, a program she will repeat in Brazil with performers participating in her show at Sesc .

"It's very simple," explains Paula, the Serbian's right-hand woman in her projects in the country. "We go to a place that has nature and where everyone can sleep together on the floor. On those days, we don't talk or eat. The maximum amount of food is tea and, sometimes, Marina gives a few spoons of honey. We wake up with the sun breaking, go to the river, take off your clothes, go into the cold water and then do some exercises. In one of them, we go into the woods with a chair and a blindfold and sit there, for hours, losing track of time. "

In her most recent performance, held in 2014 at a Swiss cultural center, Paula explored this temporal issue. He spent hours in front of a pile of metallic rubble, testing the public's patience, until she wore magnetized armor and became the target of assistants who hurled nails and other hardware at his body.

"It was iron, iron, iron", she remembers. "The guys ended up with half a ton of nails. I even managed to hold a hundred kilos of weight with my body. When the action starts, I feel that enormous strength comes."

That force may have a foot in the theater. Before studying fine arts in São Paulo, Paula did scenic arts and spent two years in the cast of Teatro Oficina, by José Celso Martinez Corrêa, where she started as a chambermaid. "Everything is very visceral there. The boundary between performance and performance is very blurred. The experience is a complete surrender."

Almost two decades after Paula's visit to Oficina, Zé Celso still remembers his remarkable scenic presence. "She was a clubber, all tattooed, beautiful," says the director. "She carried the theater on her body, lived the performance for the clothes she wore, for her haircut, for her very beautiful voice."

Combining Oficina's viscosity with Marina Abramovic's quasi-military discipline, Paula now wants to reach the peak of her presence - and the more magnetic the better.

"The biggest difficulty that we have today is to feel present", says the artist. "It is not esoteric, it is just living things for real. My biggest concern is to know if I have the spirit ready for it."



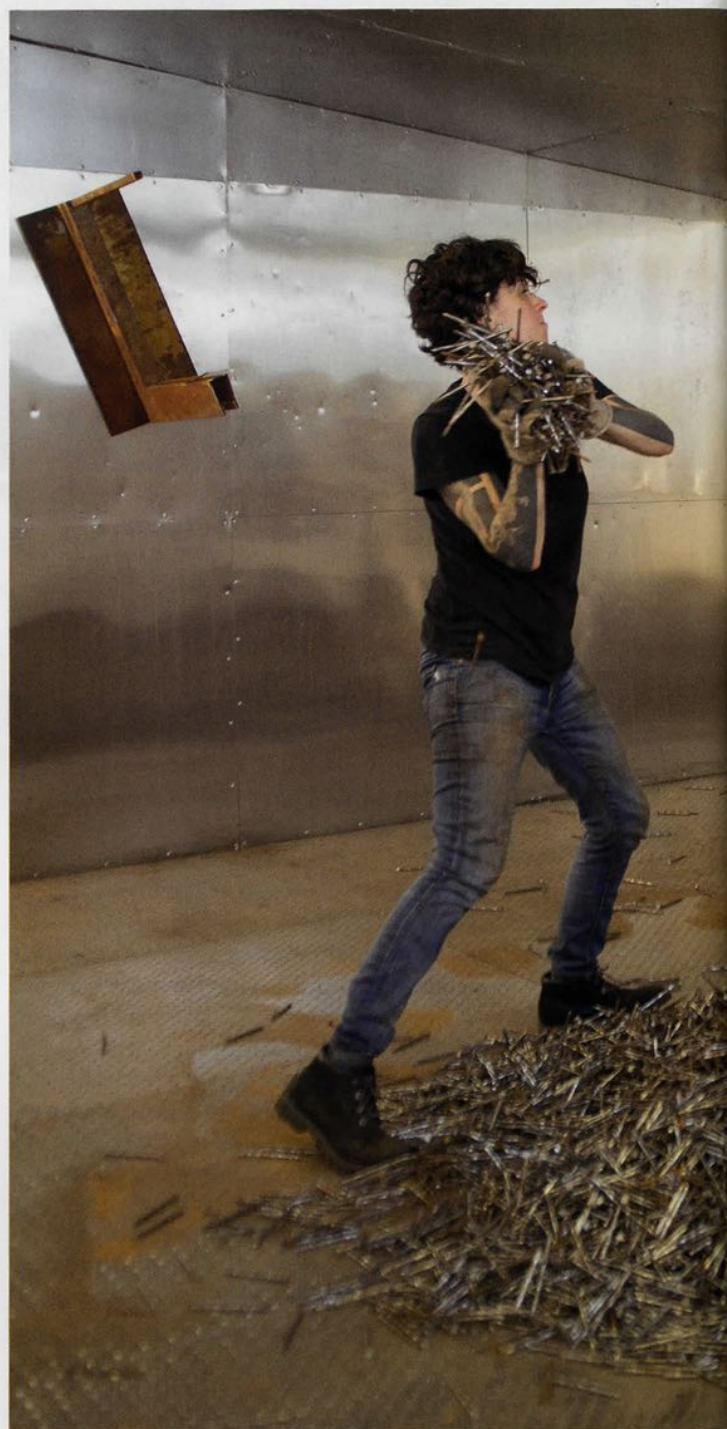
RETROSPECTIVA MARINA ABRAMOVIC SESC POMPEIA-SP

## APRENDIZES DE FEITICEIRA

PAULA GARCIA E LYNSEY PEISINGER, DUAS JOVENS INTEGRANTES DA EQUIPE DO MARINA ABRAMOVIC INSTITUTE, AJUDAM A COLOCAR FOGO NO CALDEIRÃO QUE A "MAGA" DA PERFORMANCE FAZ FERVER EM *TERRA COMUNAL*, A GRANDE RETROSPECTIVA EM SÃO PAULO

POR LEONOR AMARANTE FOTOS LUIZA SIGUEM

**MARINA ABRAMOVIC** é a "maga" da performance na atualidade. Sua capacidade física e mental transformou-se em método e o que era segredo agora está ao alcance de todos. Basta ir ao SESC Pompeia na mostra *Terra Comunal - Marina Abramovic + MAI*, a sua maior retrospectiva já realizada na América do Sul e a mais abrangente experiência aplicada até hoje pelo Instituto Marina Abramovic - MAI. Converso com Paula Garcia no espaço de sua performance no SESC Pompeia, onde se realiza a mega retrospectiva. As paredes da sala-palco são revestidas de metal imantado e, no chão, no centro do "palco", uma tonelada de pregos gigantes está pronta para ser arremessada contra a parede, assim como quatro toneladas de ferro velho. Paula mora em Nova York, conhece teatro, já trabalhou com o grupo de Zé Celso e agora está preparada para o desafio de sua vida. Sem comer, beber, fazer as necessidades fisiológicas, ou mesmo descansar, vai passar oito horas diárias, durante dois meses, jogando os metais sobre as paredes. Os "magos" de hoje, naquilo que a arte resgatou das antigas culturas, oferecem "rituais" diferentes dos tribais, que tinham um fim prático. As performances de arte levam o espectador a um processo de mudança, superando o estatismo e as convenções sociais. "Este trabalho vai me levar para onde nunca imaginei, vou testar meus



Marina Abramovic is the performance "guru" nowadays. His physical and mental capacity became a method and what was secret is now available to everyone. Just go to SESC Pompéia at the Terra Comunal exhibition - Marina Abramovic + MAI, its largest retrospective ever held in South America and the most comprehensive experience applied to date by the Marina Abramovic Institute - MAI. I talk to Paula Garcia in the space of her performance at SESC Pompéia, where she performs the mega retrospective. The walls of the stage room are covered with magnetized metal and, on the floor, in the center of the "stage", a ton of giant nails are ready to be hurled against the wall, as well as four tons of old iron. Paula lives in New York, knows theater, has worked with Zé Celso's group and is now prepared for the challenge of her life. Without eating, drinking, doing physiological needs, or even resting, you will spend eight hours a day, for two months, throwing metals on the walls. Today's "magicians", in what art rescued from the ancient cultural, offer different "rituals" from the tribes, which had a practical purpose. Art performances lead the spectator to a process of change, overcoming statism and social conventions. "This work will take me where I never imagined, I will test my physical and mental limits. With this intense two-month routine, I will definitely go out with someone else", says Paula.



# Revista Arte Brasileiros / Texto de Leonor Amarante

RETROSPECTIVA MARINA ABRAMOVIĆ SESC POMPEIA-SP



limites físicos e mentais. Com essa rotina intensa de dois meses, com certeza vou sair uma outra pessoa", diz Paula.

A coreógrafa americana Lynsey Peisinger, que também mora em Nova York, tem formação em dança e já estava engajada no MAI. Ela e Paula foram convidadas para juntar-se à performer e dividir com ela a curadoria de uma parte da exposição. "Nossas reuniões iniciais de trabalho, ainda em Nova York, para discutir toda a questão curatorial, o método, os artistas, onde colocar o MAI dentro do SESC, duravam oito horas", conta Paula. Marina acabava dando uma aula de História da Arte para elas. "Nós falávamos dos projetos dos artistas brasileiros e ela dizia: 'Esse trabalho aí me lembra o de outro das décadas de 1960 e 70', e contava sua história. Nós ficávamos maravilhadas. Eu dizia que poderíamos ter essa aula uma vez por mês. Para mim e para Lynsey foi um momento único."

O Método Abramović parece surtir efeito entre as colaboradoras. Paula mostra as picadas de insetos que ainda traz no corpo, resultado do *workshop*

que fez em um sítio em Juquitiba, interior paulista, com Marina e os demais participantes. "Ficamos quatro dias sem comer, controlando a fome com a mente, tomando banho pelados no rio que passa pelo sítio. Tudo isso me deixou pronta para a performance e agora é só controle, resistência e deixar a mente em conexão constante com o corpo." Paula não fez academia, mas se diz tranquila espiritual e mentalmente para o desafio.

Zé Celso e Abramović aparentemente são antagônicos, mas têm similaridade de conceitos pois ambos fazem o performer viver intensamente o momento presente e é disso que Paula vai se alimentar.

Lynsey, que colabora com Marina há algum tempo, pensa o método com ela e faz a seleção das pessoas que vão atuar. Juntas, trabalharam, no ano passado, na performance *512 Hours*, na Serpentine Gallery, em Londres. Em *Clean the House* (*Limpar a Casa*, em tradução livre) elas também atuam em dupla, refletindo sobre a questão do método e do *workshop*.

Quase às vésperas da inauguração da retrospectiva, Marina deu palestra aos "facilitadores" e

American choreographer Lynsey Peisinger, who also lives in New York, has a dance background and was already engaged in MAI. She and Paula were invited to join the performer and share with her the curatorship of part of the exhibition. "Our initial work meetings, still in New York, to discuss the whole curatorial issue, the method, the artists, where to place the MAI within the SESC, lasted eight hours", says Paula. Marina ended up giving them a History of Art class. "We talked about the projects of Brazilian artists and she said: 'This work reminds me of another one from the 1960s and 70s', and she told her story. We were amazed. I said we could have this class once a month. For me and Lynsey it is a unique moment.

The Abramovic Method seems to have an effect among the collaborators. Paula shows the insect bites that she still has on her body, the result of the workshop she did in Juquitiba, in the interior of São Paulo, with Marina and the other participants. "We spent four days without eating, controlling hunger with the mind, taking a bath naked in the river that passes by the farm. All of this got me ready for the performance and now it's just control, resistance and leaving the mind in constant connection with the body." Paula did not go to the gym, but she says she is spiritually and mentally calm for the challenge.

Zé Celso and Abramovic are apparently antagonistic, but they have similar concepts because they both make the performer live the present moment intensely and that's what Paula will feed on. Lynsey, who collaborates with Marina for some time, thinks about the method with her and makes the selection of people who will act. Together, they worked, last year, on the 512 hours performance, at the Serpentine Gallery, in London. In *Cleaning the house*, they also work in pairs, reflecting on the question of method and workshop.

Almost on the eve of the opening of the retrospective, Marina gave a talk to the "facilitators" and emphasized the importance of what is being done at SESC. He confirmed that Terra Comunal will be taken to other countries where the project should also involve the local community, dialogue with artists, curators, thinkers. It is as if the MAI is a mobile institute. Now, in São Paulo, for the first time, they have all the components. "This for us, who belong to the Institute, is an incredible thing", says Paula. "Imagine ten years from now, thinking that everything started at SESC. We are making history."



# Arte Brasileiros Magazine / Text by Leonor Amarante



PAULA VAI REPETIR A PERFORMANCE COM OS METAIS DURANTE OITO HORAS, POR DOIS MESES

ênfatiou a importância do que está sendo feito no SESC. Confirmou que *Terra Comunal* será levada para outros países onde o projeto também deve envolver a comunidade local, dialogar com artistas, curadores, pensadores. É como se o MAI fosse um instituto móvel. Agora, em São Paulo, pela primeira vez, elas estão com todos os componentes. "Isso para nós, que somos do instituto, é uma coisa incrível", diz Paula. "Imagine daqui a dez anos, pensar que tudo começou no SESC. Estamos fazendo história."

O prédio do MAI, recém-adquirido em Houston, precisa ser reformado e para isso Marina tem de arrecadar dinheiro. "Atuamos assim mesmo, sem essa complexidade e nível técnico que estamos tendo em São Paulo. Os conceitos e tudo o mais que foi pensado vamos conseguir realizar aqui. Por isso estamos preocupados com toda a imaterialidade que vai acontecer no Sesc, em termos das pessoas que vão aparecer e fazer performance no *Space in Between* (*Espaço Entre*), um local/laboratório para performances onde ninguém precisa ser convidado. Depois disso vai

ser estudado por nós, tudo é um laboratório". Marina também falou aos facilitadores que o Instituto vai para onde ela e sua equipe forem. Num primeiro momento ela quer levar o MAI para a América Latina e não pensa ainda na Europa nem nos Estados Unidos. "Talvez um Chile, uma Argentina...", diz Paula.

No Sesc, Lynsey estará mais próxima da parte interativa, onde o público participa de atividades imersivas para que possa experimentar um tempo consigo mesmo, apreciando a quietude e a ausência de necessidades. O método é uma experiência metafísica feita de luz e escuridão, ausência e presença que alteram a percepção dos sentidos, do espaço e do tempo.

Além do método, Marina tem um magnetismo pessoal impressionante, que atrai o público e também a sua equipe. "Somos como uma família", diz Paula, 39 anos que não aparenta. Todos os dias ela se surpreende com Marina que, aos 69 tem uma energia juvenil. "Ela é uma coisa gigantesca, tem uma força mental descomunal. Ela não é guru é uma mulher genial".

The MAI building, recently acquired in Houston, needs to be renovated and for that Marina has to raise money. "We operate anyway, without the complexity and technical level that we are in São Paulo. The concepts and everything else that we thought we will be able to accomplish here. That is why we are concerned with all the immateriality that will happen at Sesc, in terms of people who will appear and perform at *Space in Between*, a venue / laboratory for performances where no one needs to be invited. Then it will be studied by us, everything is a laboratory". Marina also told the facilitators that the Institute will go wherever she and her team go. At first, she wants to take the MAI to Latin America and does not yet think about Europe or the United States. "Maybe Chile, Argentina ...", says Paula.

At Sesc, Lynsey will be closer to the interactive part, where the public participates in immersed activities so that they can experience time with themselves, enjoying the quiet and the absence of needs. The method is a metaphysical experience made of light and dark, absence and presence that alter the perception of the senses, space and time.

In addition to the Method, Marina has an impressive personal magnetism, which attracts the public and her team. "We are a family," says Paula, 39, who doesn't appear. Every day she is surprised by Marina, who at 69 has a youthful energy. "She is a gigantic thing, she has an extraordinary mental strength. She is not a guru, she is a genius woman."

# Select Magazine / Text by Camila Régis

## Cabras marcados

**Paula Garcia e Marco Paulo Rolla revelam como performances deixam marcas – reais e metafóricas – no elemento central de sua produção artística: o corpo**

Camila Régis

Nº EDIÇÃO: 26 | PUBLICADO EM: 09/11/2015 | CATEGORIA: A REVISTA, REPORTAGEM

TAGS: ARTES VISUAIS, MARCO PAULO ROLLA, PAULA GARCIA, PERFORMANCE, SELECT 26



Paula Garcia durante a performance Corpo Ruindo, no Sesc Pompeia (Foto: Hick Duarte)

## Cabras marcados

Paula Garcia and Marco Paulo Rolla reveal how performances leave marks - real and metaphorical - in the central element of their artistic production: the body



# Select Magazine / Text by Camila Régis

No início deste ano de 2015, quem passasse pela exposição Terra Comunal – Marina Abramovic + MAI, que ocupou o Sesc-Pompeia, em São Paulo, podia se demorar a assistir a Paula Garcia em ação, realizando a performance de longa duração Corpo Ruindo. Vestida com um uniforme de trabalho, a artista manuseava 4 toneladas de ferro-velho no interior de um espaço com paredes imantadas. Logo no primeiro dia de execução da obra, a artista fez um corte profundo no antebraço esquerdo, enquanto levava uma chapa metálica de um lado da sala para o outro. “Foi como faca na manteiga”, conta a seLecT.

Após ter recebido atendimento de primeiros socorros, Paula Garcia continuou executando sua tarefa. Desistir não era uma opção, já que o objetivo da obra era produzir – através do próprio corpo – uma reflexão sobre os níveis de brutalidade implicados nas atividades que operários e trabalhadores braçais enfrentam todos os dias. Aquele foi o primeiro revés de uma temporada marcada por níveis extremos de esforço físico e mental. Durante dois meses inteiros, ao longo de seis dias semanais e oito horas diárias, Paula Garcia carregou peso e respirou poeira de ferro, acumulando marcas de um processo transformador.



At the beginning of this year, anyone who passed through the Terra Comunal - Marina Abramovic + MAI exhibition, which occupied Sesc-Pompeia, in São Paulo, could take a long time to watch Paula Garcia in action, performing the long-running performance Corpo Ruindo. Dressed in a work uniform, the artist handled 4 tons of junkyard inside a space with magnetized walls. On the first day of execution of the work, the artist made a deep cut on her left forearm, while carrying a metal plate from one side of the room to the other. “It was like a knife in butter”, says to SeLecT.

After receiving first aid, Paula Garcia continued to perform her task. Giving up was not an option, since the objective of the work was to produce - through the body itself - a reflection on the levels of brutality involved in the activities that workers and manual workers face every day. That was the first setback in a season marked by extreme levels of physical and mental effort. For two whole months, over six days a week and eight hours a day, Paula Garcia carried weight and breathed iron dust, accumulating marks from a transforming process.

# Select Magazine / Text by Camila Régis

"Fiquei com uma cicatriz no braço e marcas nas pernas." As escoriações surgiam e começaram a fazer parte da rotina – como ocorre na vida dos trabalhadores espelhados pelo trabalho. "Sou artista, vivi isso numa situação excepcional. Mas era justamente do que estava falando. Existem milhões de pessoas que vivem assim normalmente", explica. Contudo, a performance não era só cansaço. Em certas ocasiões, a artista atingia um estado quase meditativo, com a mente esvaziada pelo esgotamento. "Foi bonito porque houve momentos do trabalho com puro silêncio. Às vezes, quando terminava de fazer algo, suada, eu me sentava para tomar um café ou comer uma maçã."

Mesmo o desgaste físico não sendo um objetivo, e sim uma consequência da obra, ele se tornou um agente desestabilizador do corpo, submetendo-o ao conflito e à precariedade. "Comecei a lidar com limites. Meu exercício ali era ter uma escuta absoluta de meu corpo e negociar com ele", explica. "Eu imaginava que, se conseguisse passar por isso, viver isso intensamente, iria para lugares que nunca fui."

A vontade de ir a "novos lugares" estava em sintonia com um corpo que queria se expandir e se ligar a forças invisíveis – no caso, representadas pelos ímãs. Ao usar sua própria materialidade, Paula Garcia fala de um corpo "coletivo, subjetivo e fragmentado" – que também carrega marcas.

"I got a scar on my arm and marks on my legs." Excoriations appeared and started to be part of the routine - as it happens in the life of workers mirrored by work. "I am an artist, I experienced this in an exceptional situation. But that was exactly what I was talking about. There are millions of people who live like this normally ", he explains. However, the performance was not just fatigue. On certain occasions, the artist reached an almost meditative state, with her mind emptied by exhaustion. "It was beautiful because there were moments of work with pure silence. Sometimes, when I was finished doing something, sweaty, I would sit down for coffee or an apple. "

Even though physical exhaustion is not an objective, but a consequence of the work, it has become a destabilizing agent of the body, subjecting it to conflict and precariousness. "I started to deal with limits. My exercise there was to listen to my body and negotiate with him ", he explains. "I imagined that if I could get through this, live it intensely, I would go to places I never went."

The desire to go to "new places" was in line with a body that wanted to expand and connect with invisible forces - in this case, represented by magnets. Using her own materiality, Paula Garcia speaks of a "collective, subjective and fragmented" body - which also carries marks.



## Terra Comunal Catalogue / Text by Julia Rebouças





## PAULA GARCIA

A minha vida é meio maluca no sentido de que ela não respeita uma linha do tempo tradicional. Aos 16 anos eu fui fazer teatro, pois queria ser atriz e fiquei obcecada. Fiz, então, um curso profissionalizante. A questão da arte sempre esteve presente e eu mergulhei no teatro, o que resultou numa primeira e mais profunda compreensão do meu corpo, ou de como começar a lidar com os limites. Depois passei um ano em Nova York, também estudando teatro, naquela linha naturalista do Lee Strasberg, mas eu tinha uma vida muito desregrada. De volta a São Paulo, fui ser garçonne num bar que era frequentado por uma turma interessante. Nessa época comecei a ter contato com as pessoas de performance da cidade, conheci Wilson Sukorski, Maurício Ianês, Rafael Assef. Na sequência, fui trabalhar com Zé Celso Martinez Corrêa, pois eu tinha esse sonho de trabalhar no Teatro Oficina, queria fazer qualquer coisa. Acabei entrando na peça *Cacilda!* e fiquei dois anos fazendo o papel de Cleyde Yáconis, toda tatuada. Ali foi outra virada no sentido de experimentar os limites do meu corpo, o público, o lugar do *videomaker*, dos músicos, os limites da linguagem. Só então, aos 27 anos, depois de todas essas incursões, entrei na Fundação Armando Álvares Penteado – FAAP para cursar arte, e ali entendi que meu lugar era a performance. Mas tenho saudade de atuar, principalmente para poder experimentar de maneira diferente as linguagens que mais tarde desenvolvi.

Na performance, o enfrentamento é direto, sobretudo entre você e os seus limites, e era com isso que eu queria trabalhar. Fui percebendo com essa prática como o trabalho me modifica, ainda mais porque a maior parte das experiências consiste em colocar o meu corpo em situação de desconforto ou de contradição. Quando visto aquela armadura de *Corpo ruindo* – uma armadura magnetizada contra a qual são atirados objetos metálicos, até que o corpo esteja completamente coberto –, o que vai acontecer é o imponderável. Não

consegui permanecer ali, ir até o fim, em nenhum dos ensaios que realizei para a apresentação na Fundação Beyeler, na Suíça, em 2014, como parte da exposição *The Artist is an Explorer* (O artista é um explorador), curada por Marina Abramović. A armadura tinha que ser fechada à chave e senti claustrofobia em todas as tentativas preparatórias. Na hora, no entanto, eu consegui. Essas experiências da série *Corpo ruindo* realmente me modificaram. O trabalho que faço em *Terra comunal* também é muito difícil. Em 2011, eu já havia feito uma performance semelhante, mas agora a obra está modificada, e não apenas tecnicamente. O espaço está completamente magnetizado e também eu mudei, ganhei experiência. A minha devoção ao trabalho, hoje, é total.

E sei que, se não tivéssemos feito o *workshop Cleaning the House* logo antes do início da exposição, talvez não conseguisse viver as coisas como atualmente, com tanta entrega. Todos os dias eu uso elementos e práticas que exercitei no *workshop*. Para mim, o enfrentamento mental é muito mais desafiador do que o enfrentamento físico. Mais do que jogar peças de metal contra as paredes, estou jogando energia. No primeiro dia de performance, tinha muita força envolvida, me machuquei, estava excitada de energia. No dia seguinte, Marina Abramović me ligou e disse que me queria viva. Essa fala dela como artista e amiga foi muito importante. Ela falou muito sobre a minha presença no espaço – mesmo que eu dormisse ali três dias seguidos, ainda assim, seria intenso. Nos outros dias fui incorporando os silêncios e as pausas como parte do processo. Agora entendo que vivo, dentro daquela caixa, um período, em que há uma verdade profunda, sem fingimentos. Há fúria, dor, obsessão, cansaço, e há uma troca de energia potente; tudo o que você, como artista, coloca ali, as pessoas vão receber de volta.

Trabalhar com os ímãs e com esses corpos faz parte do meu desejo de lidar com forças invisíveis,





# Terra Comunal Catalogue / Text by Julia Rebouças

## English translation of catalogue text:

My life rather hectic in the sense that it does not respect a traditional timeline. At the age of 16 I decided to study drama because I was obsessed with the idea of being an actress, so I took a professional course. The topic of art was always present and plunged into theater, which resulted in my first and deepest comprehension of my body, or of how to start dealing with limits. Then I spent a year in New York, also studying theater, in the naturalistic line of Lee Strasberg, but I led a very quick wild life. Back in São Paulo, I worked as a waitress at a bar patronized by an interesting group of people. At that time I started making contact with the city's performance artists, meeting Wilson Sukorski, Maurício Ianês, Rafael Assef. Next I went to work with Zé Celso Martinez Corrêa, as I dreamed of working at Teatro Oficina, whatever it took. I ended up taking part in the play *Cacilda!* and spent two years playing the role of Cleyde Yáconis, tattooed all over. That was another turning point in the sense of experimenting with the body's limits, the audience, the role of video-maker, of the musicians, the limits of language. It was only then, at the age of 27, after all of these artistic incursions, that I entered Fundação Armando Álvares Penteado - FAAP to take an Arts degree, and there I understood that performance art was my thing. But I miss acting, especially to experiment in a different way with the languages I later developed.

In performance art, the confrontation is direct, especially between you and your limits, and that is what I wanted to work with. I gradually realized with this practice how the work modifies me, even more so because most of the experiences consist in placing my body in situations of discomfort or contradiction. When I wear that armor in Noise Body - a magnetized armor against which metal objects are thrown until the body is completely covered-there is no way of knowing what will happen. I never managed to wear it whole time in any of the rehearsals for the presentation at the Beyeler Foundation in Switzerland, in 2014, as part of the exhibition *The Artist is an Explorer*, curated by Marina Abramovic. The armor had to be locked with key and I felt claustrophobic in all preparatory attempts. During the performance, however, I managed. These experiences of Noise Body series really modified me. The work I do in Terra Comunal is also very difficult. In 2011, I had already done similar performance, but the work has changed, and not only technically. The space is completely magnetized and I have also changed, gained experienced. Today, I am fully devoted to the work.

And I am aware that if I had not attended the Cleaning the House Workshop shortly before the beginning of the exhibition, I might not have been able to experience things as I do nowadays, with such commitment. Every day I use elements and practices exercised in the workshop. For me, the mental confrontation is much more challenging than the physical confrontation. More than throwing metal parts against the wall, I am throwing energy. On the first day of the performance there was a lot of force involved, I hurt myself, I was excited with all the energy. On the following day, Marina Abramovic called to tell me she wanted me alive. This talk of hers, as an artist and friend, was most important. She talked a lot about my presence in the space - even if I slept there three days in a row, it would still be intense. Over the following days, I started incorporating the silences and pauses as part of the process. I now realize that I live through a period in that box in which there is a profound truth, with no deception. There is fury, obsession, fatigue, and there is an exchange of potent energy; everything that you, as an artist, transmit in that space, people will receive back.

# Terra Comunal Catalogue / Text by Julia Rebouças

Working with the magnets and these bodies is part of my desire to deal with invisible forces, with systems of power. I am referring to political, social, economic systems, and to live with them, I think of creating a much stronger body, which empowers itself emotionally and knows how to live with the risk, with the uncertainty. At the end of the performance, when I would attract the iron pieces to my body, the result was an image of the system and of the body fettered, buried, like a body with no organs. At the same time, the emerging performer was much more stronger.

There is a disconnection between body and mind that is the most dangerous things nowadays. We don't even know what actually gives us a pleasure. The body has become something sacred in an aseptic way, with everyone living under the same media and communication stimulations. When Marina came to work in Brazil, she wanted to visit places of power, of spiritual encounters, of knowledge and interaction with nature. And in this sense Brazil plays an important role, due to its background in spirituality and African religions, for example, but also in the use of medical plants, healing stones and the acknowledge accumulated from different traditions. In Brazil, the exhibition of Marina's work occurs in a different context compared to other places.

When we worked on selecting the artists who would take part in the project I researched people interested in long-duration performance, whose work had power in space, but who could also contribute to the project in other ways, bringing different acknowledge. We received various portfolios, interviewed artists, it was a rich process. In the end, I think we have different ideas about bodies, each in the own way, creating meanings for this concept of distended time in performance art.

I actually got into long-duration performance because of Marina. The first time was through the invitation for the Beyeler Foundation exhibition. I sat there for five hours with whole apparatus before me-the armor, the nails, the bits of iron. That initial moment was beautiful. People would come, sit down, keep me company in my silence there, for hours. Me, the material, the audience. The power was great. When I stood up to execute the action of the performance, I was greatly energized. I have always been quite skeptical, quite practical, but there experiences, the interaction with Marina, the trips, the immersions, transformed my view of things, of living. There is brutality in my work, yet I have never talked so much about love, never reflected so much about integrity, about living with impeccability.



# Terra Comunal Catalogue / Text by Julia Rebouças

com os sistemas de poder. Falo aqui de sistemas políticos, sociais, econômicos, e para conviver com eles penso na criação de um corpo muito mais forte, que se empodera emocionalmente e que sabe conviver com o risco, com a incerteza. Ao final da performance, quando eu atraía os pedaços de ferro para o meu corpo, o resultado era uma imagem do sistema e do corpo entravado, soterrado, como um corpo sem órgãos. Ao mesmo tempo, a performer que saía dali de dentro estava muito mais forte.

Há uma desconexão entre corpo e mente que é a coisa mais perigosa hoje. A gente não sabe nem o que dá prazer, de fato. O corpo virou uma coisa sagrada de um jeito asséptico, todo mundo vivendo sob os mesmos estímulos midiáticos e de comunicação. Quando Marina veio ao Brasil trabalhar, ela queria visitar lugares de poder, de encontro com a espiritualidade, de conhecimento e relação com a natureza. E, nisso, o Brasil tem um papel importante, com toda uma vivência que passa pelo espiritismo, pelo candomblé, por exemplo, mas também pelo uso de plantas medicinais e pedras, e pelos conhecimentos acumulados de diferentes tradições. A exposição da obra de Marina no Brasil acontece num contexto diferente do de outros lugares. Quando trabalhamos na seleção dos artistas que iriam integrar o projeto, pesquisei nomes que se interessavam pela performance de longa duração, cujas obras tivessem potência no espaço, mas também que pudessem contribuir de outras formas para o projeto, trazendo diferentes saberes. Recebemos vários portfólios, entrevistamos artistas, o processo foi rico. Ao final, acho que temos diferentes ideias de corpos, cada um à sua maneira, criando sentidos para esse conceito de tempo distendido na performance.

Eu mesma comecei a prática de longa duração por causa de Marina. A primeira vez veio com o convite para a exposição na Fundação Beyeler. Fiquei sentada por cinco horas com todo o aparato arrumado na minha

frente – a armadura, os pregos, os pedaços de ferro. Esse momento inicial foi lindo. As pessoas entravam, se sentavam, me acompanhavam em meu silêncio ali, por horas. Eu, o material, o público. A potência era muito grande. Quando me levantei para realizar a ação da performance, estava com muita força. Sempre fui muito cética, muito prática, mas essas experiências, a convivência com a Marina, as viagens, as imersões, transformaram minha maneira de ver as coisas, de viver. Tem brutalidade no meu trabalho, mas nunca falei tanto sobre amor, nunca pensei tanto em integridade, em viver com impecabilidade.

## *Corpo ruindo*

### **Sinopse**

A ação coloca em confronto as sensações de peso e leveza ao reunir resíduos metálicos com ímãs. Paredes e teto são impregnados de força magnética; à medida que as peças e detritos se espalham, acontece uma espécie de soterramento invertido do espaço. Durante dois meses, seis dias por semana, oito horas por dia, a artista trabalha nessa sala jogando resíduos de ferro, com até 30 quilos, nas paredes e teto magnetizados. Após o preenchimento das paredes e teto, as peças são retiradas e colocadas no centro da sala para serem lançadas nas paredes e teto novamente. A ação se repete durante dois meses. Os ímãs sustentam os elementos sem deixar resíduos por meio da força do magnetismo, pondo em questão as forças não só subjetivas, mas também sociais, atuando para a consolidação de um sistema de poder que molda corpos, sentimentos, subjetividades, verdades. Nessa ação, a artista revela essas forças e, ao mesmo tempo, é modificada por elas em decorrência também de um enorme esforço físico. O ambiente se torna o suporte sobre o qual as formas de conflito se inscrevem.





## Terra Comunal Catalogue / Text by Julia Rebouças





# Terra Comunal Catalogue / Text by Julia Rebouças





HICK DUARTE/DIVULGAÇÃO



**C** Portfólio





FOTOS: ACERVO PAULA GARCIA



It is difficult to counter the statement by Marina Abramovic who is, at the same time, epithet, synonym and mirror of the performance. And perhaps that is not the question for Paula Garcia, whose artistic movement, in many ways, resembles the Serbian artist's *modus operandi*. But if this paulistana, born in 1975, was given the prerogative to add something to the thought that “performance is above all about the state of mind”, she would add: performance is also instinct and skin. “The balance between the mind and the body”, sums up Paula, with her strong São Paulo accent modulating a voice that carries the experiences lived in different countries, and expresses a body tailored to what she chose to do.

“I don't like to say that I am a performer, and yes, that I am an artist, because, bro, what if tomorrow I want to paint? But it is in my body that everything happens. I think the most beautiful thing to do and be and I think about performance all the time. I'm obsessive. My life is performance”, he says, laughing, in one of the conversations with *Continente*. Between face-to-face meetings in the capital of São Paulo and messages exchanged via e-mail and messaging apps over the course of months, forging connections between the United States and Asia, Europe and a Brazil that was torn apart after the presidential elections, Paula outlined herself generously, sharing her story of life and its construction as an artist in order to ratify what his works and his life spark: past, present, art, body, mind and instinct are, always and in fact, interwoven in the mysterious fabric of existence.

What about, for example, someone who, as a child, had his “entire room lined with posters by Ozzy Osbourne and AC / DC” and who, as a teenager, decided to leave school to enter the theater course? “My mom always told me that I wanted to be a band leader.” Already as a student at the Escola de Teatro Célia Helena, she believed she would pursue an acting career, while at the same time, to save money, she started working as a waitress. In other words, singer, performer or hostess, whatever the route, the body would be a tool and a road. “I see the performative component of that time already, I make this relationship when, for example, I talk to the artists for whom I curate about how, in performance, everything is the body and the presence that this body occupies. If you are not there, whole, present at the time, people know that it is a bullshit”, condenses Paula.

## C Portfólio

Paula Garcia

### A VIDA COMO PERFORMANCE

TEXTO Luciana Veras

*Performance is all about state of mind.*  
Marina Abramovic

**Difícil se contrapor** à afirmação de Marina Abramovic que é, ao mesmo tempo, epíteto, sinônimo e espelho da *performance*. E talvez não seja essa a questão para Paula Garcia, cuja movimentação artística, em muitos aspectos, assemelha-se ao *modus operandi* da artista sérvia. Mas se fosse dada a essa paulistana, nascida em 1975, a prerrogativa de adicionar algo ao pensamento de que “performance é acima de tudo sobre o estado da mente”, ela acrescentaria: a

*performance* é, também, instinto e pele. “O equilíbrio entre a mente e o corpo”, resume Paula, com seu forte sotaque paulistano a modular uma voz que carrega as experiências vividas em países diversos, e expressa um corpo talhado para o que escolheu fazer. “Não gosto de falar que sou *performer*, e, sim, que sou artista, porque, *mano*, e se amanhã eu quiser pintar? Mas é no meu corpo que tudo acontece. Acho a coisa mais linda de fazer e ser e penso em *performance* o tempo inteiro. Sou obsessiva. Minha vida é *performance*”, comenta, aos risos, em um das conversas com a *Continente*.

Entre encontros presenciais na capital paulistana e mensagens trocadas via e-mail e aplicativos de mensagens ao longo de meses, forjando conexões entre Estados Unidos e Ásia, Europa e um Brasil retalhado pós-eleições presidenciais, Paula se delineou com generosidade, partilhando sua história de vida e sua construção como artista de modo a ratificar o que suas obras e sua vida deflagram: passado, presente, arte, corpo, mente e instinto estão, sempre e de fato, imbricados na misteriosa trama da existência.

O que dizer, por exemplo, de alguém que na infância tinha o “quarto inteiro

- 1 Corpo ruído, performance na exposição Terra comunal, retrospectiva de Marina Abramovic (março a maio de 2015)
- 2 \*8, da série Corpo ruído (Performance, 2014)
- 3 \*1, da série Corpo ruído (Fotografia, 2008)



FOTOS: ERIKA MAYUMI/DIVULGAÇÃO



4

## C Portfólio

4 e 5 Corpo ruído  
(Performance, 2015)

forrado por pôsteres de Ozzy Osbourne e AC/DC” e que, na adolescência, decidi abandonar o colégio para entrar no curso de teatro? “Minha mãe sempre me dizia que eu queria ser *band leader*.” Já como aluna do Escola de Teatro Célia Helena, acreditava que seguiria a carreira de atriz, ao mesmo tempo em que, para juntar dinheiro, passou a trabalhar como garçone. Ou seja, cantora, intérprete ou *hostess*, qualquer que fosse o percurso, o corpo seria ferramenta e estrada. “Vejo o componente performativo dessa época já, faço essa relação quando, por exemplo, converso com os artistas para os quais faço curadoria sobre como, na *performance*, tudo é o corpo e a presença que esse corpo ocupa. Se você não está ali, inteira, presente na hora, as pessoas sacam que é *bullshit*”, condensa Paula.

Se, diante de qualquer trabalho da série *Corpo ruído* (que se inicia em 2008 com o #1 e prossegue até o #8)

é impossível não sustar a respiração, tamanho o impacto da visão da artista coberta de fímãs ou a envergar uma armadura que a faz parecer um *cyborgue*, é improvável não arquejar quando se escuta a travessia da menina que queria ser cantora e virou uma jovem atriz e que, para viver plenamente isso, resolveu migrar para Nova York. “Quando fiz 21 anos, me deu uma louca e fui para lá sem conhecer ninguém. Morei num pensionato, comecei a estudar no Michael Howard Studio, fiz amizade com um senhor brasileiro que me deu um emprego e consegui uma audição no Actor’s Studio. Um sonho! A minha professora, quando soube dessa audição, me preparou com um texto do Garcia Lorca. Eu contracenava com um ator japonês e, no dia da audição, quem estava assistindo foi o Arthur Penn”, conta, quase sem pausa para recobrar o fôlego, referindo-se ao diretor de *Bonnie e Clyde* – *Uma rajada de balas* (1967).

Uma pausa na narrativa para Paula, com seus inegáveis dotes performativos, evocar a célebre canção de Maysa para antecipar a sequência vindoura: “No final de tudo, recebi uma carta deles de recusa, eu não tinha passado, foi devastador. *Meu mundo caiu!*” O emprego também, e antes de ficar sem grana e sem teto na cidade que nunca dorme, mas que cobra seu preço para quem nela sonha, recebeu uma proposta para trabalhar de *office boy*. Com o mesmo cabelo curto que usa até hoje, Paula começou a riscar as ruas e avenidas de Nova York de bicicleta, percorrendo dezenas de quarteirões de ruas numeradas sem se incomodar em ser chamada de “John”. “Era meu codinome, eu tinha cara de 12 anos! Em dois meses, me sentia a dona da cidade”, diverte-se.

Caso houvesse se fixado em Nova York desde então, e insistido por outro teste no Actor’s Studio, quem sabe Paula não seria atriz de renome, uma figura fácil em seriados televisivos, ou ainda a *manager* de uma empresa de mensageiros? Nos anos 1990, tudo estava em aberto e havia, sim,

If, in the face of any work in the *Noise Body* series (which begins in 2008 with # 1 and continues until # 8), it is impossible not to hold your breath, the impact of the artist's vision covered in magnets is so great or wearing armor that makes her look like a cyborg, it is unlikely not to gasp when you hear the crossing of the girl who wanted to be a singer and became a young actress and who, to fully live this, decided to migrate to New York. “When I turned 21, it made me crazy and I went there without knowing anyone. I lived in a boarding school, started studying at Michael Howard Studio, became friends with a Brazilian gentleman who gave me a job and got an audition at Actor’s Studio. A dream! My teacher, when I heard about this hearing, prepared me with a text by Garcia Lorca. I was opposite a Japanese actor and, on the day of the audition, Arthur Penn was watching it”, he says, almost without pause to catch his breath, referring to the director of *Bonnie and Clyde* - *A blast of bullets* (1967).

A pause in the narrative for Paula, with her undeniable performance skills, to evoke Maysa's famous song to anticipate the coming sequence: “At the end of everything, I received a letter of refusal, I had not passed, it was devastating. My world has fallen!” The job too, and before she ran out of money and homeless in the city that never sleeps, but that charges its price for those who dream of it, he received a proposal to work as an office boy. With the same short hair that she wears to this day, Paula started to streak the streets and avenues of New York by bicycle, traveling dozens of blocks of numbered streets without bothering to be called “John”. “It was my code name, I looked like 12 years old! In two months, I felt like the owner of the city”, she amuses herself.

If you had settled in New York since then, and insisted on another test at Actor’s Studio, who knows, maybe Paula would not be a renowned actress, an easy figure in television series, or even the manager of a messenger company? In the 1990s, everything was open and there was the possibility of staying in the United States. But she wanted to go back and, voilà, the “first flirtation with the performance” came up: she joined a group of friends to participate in *Arte Cidade 3*, at the Matarazzo Factory, “walking around the structures, eating dirt, making sounds, everything bug”. The second step was to accept an old desire and push it to the concreteness: “I was crazy to work at *Teatro Oficina* and, right when I arrived, I went there, out of nowhere I knocked on the door and said I wanted to do something. For me, seeing that group was like watching Pina Bausch: the actors were visceral, that made me feel alive, it was something very strong”.



# Continente Magazine / Text by Luciana Veras



5

a possibilidade de ficar nos Estados Unidos. Mas ela quis voltar e, voilá, surgiu o “primeiro flerte com a performance”: juntou-se a um grupo de amigos para participar do *Arte Cidade 3*, na Fábrica Matarazzo, “andando nas estruturas, comendo terra, fazendo som, tudo meio bicho”. O segundo passo foi acolher um desejo antigo e empurrá-lo para a concretude: “Eu tinha uma loucura para trabalhar no Teatro Oficina e, logo quando cheguei, fui lá, do nada bati na porta e disse que queria fazer qualquer coisa. Para mim, ver aquele grupo era que nem assistir Pina Bausch: os atores eram viscerais, aquilo me dava tesão, era algo muito forte”.

Ruptura com as convenções, como se percebe, já era algo intrínseco a essa pisciana. Quando Paula Garcia procurou a trupe paulistana, estava em curso a “primeira peça da tetralogia de José Celso Martinez Corrêa que conta a vida do maior mito do teatro no Brasil, a mãe do teatro moderno brasileiro, a atriz paulista Cacilda Becker”. *Cacilda*, uma “tragicomediaorgya”, estreou em outubro de 1998. No ano seguinte,

“quando estavam iniciando os ensaios com Leona Cavalli para fazer *Cacilda*”, Zé Celso insere uma nova voz, e um novo corpo, no seu coro. “Era muito legal aquela energia, de todo mundo sendo um corpo só, então eu acabei fazendo vários personagens. Um dia, Zé chegou para mim e disse ‘lê a Cleyde’ e lá fui eu, com meu vozeirão, ler as falas de Cleyde Yáconis”, relembra.

Viagens com o Oficina renderam uma experiência incrível, mas Paula sentia “que ali não era meu lugar”. “Sempre tive essa característica de decidir fazer algo, ir lá e fazer, então eu estava feliz, mas ainda não era o que me preenchia. Foi quando Maurício Ianês, um amigo muito querido, estava saindo da FAAP, que naquela época era o lugar das artes. Pensei: está na hora de voltar a estudar.” Em 2002, ela entrou na graduação em Artes Plásticas na Fundação Armando Álvares Penteado, em São Paulo, ao mesmo tempo em que trabalhava como produtora de exposições na Arte 3. “Foi na FAAP que comecei a entender o meu lugar, qual a pesquisa e a linguagem que eu poderia realmente explorar.”

*A performance.*

\*\*\*

Portanto, quando nasce *Corpo ruído*, não havia ali nada ocasional. Paula já era uma artista que amadurecera sua subjetividade, coberta com as vestes de fã de neodímio como quem sabe a força que tem e as fronteiras que pode transcender para fazer o corpo vibrar. “*Corpo ruído* foi pensado como um procedimento na arte, uma série de trabalhos para testar os limites do próprio corpo. Ímãs de neodímio são de terras raras, usados para diferentes aplicações na indústria, em sistemas de transmissão, por exemplo. Nos primeiros trabalhos, eu nem usava nada para separar os ímãs do meu corpo, era tudo colado com fita mesmo, em cima da pele, não havia nenhum aparato. Me cobria com tudo aquilo e, conforme ia fazendo, ia travando.”

Travar consiste em atingir o que ela descreve como “o limite do que era possível”. Da exposição *Galeria expandida*, na Luciana Britto Galeria, em 2010, até a realização do documentário *Noise body*, em 2016, a investigação traduzida em *Corpo ruído* foi sendo burilada, aperfeiçoada, sofisticada. Brotaram os

*Break with conventions, as can be seen, was already something intrinsic to this Piscean. When Paula Garcia sought out the São Paulo troupe, the “first piece of the tetralogy by José Celso Martinez Corrêa that tells the life of the greatest theater myth in Brazil, the mother of modern Brazilian theater, the São Paulo actress Cacilda Becker” was in progress. Cacilda !, a “tragicomediaorgya”, debuted in October 1998. The following year, “when they were starting rehearsals with Leona Cavalli to do Cacilda”, Zé Celso inserts a new voice, and a new body, in his choir. “It was really cool that energy, of everyone being one body, so I ended up playing a lot of characters. One day, Zé came to me and said ‘read Cleyde’ and there I went, with my big voice, to read Cleyde Yáconis’ speeches”, she recalls.*

*Trips with Oficina yielded an incredible experience, but Paula felt “that there was not my place”. “I always had this characteristic of deciding to do something, go there and do it, so I was happy, but it still wasn't what filled me. That was when Maurício Ianês, a very dear friend, was leaving FAAP, which at that time was the place of the arts. I thought: it's time to go back to school.” In 2002, she entered the undergraduate course in Fine Arts at Fundação Armando Álvares Penteado, in São Paulo, while working as an exhibition producer at Arte 3. “It was at FAAP that I started to understand my place, what research and the language that I could really explore.”*

*Performance.*

*Therefore, when Noise Body was born, there was nothing occasional there. Paula was already an artist who had matured her subjectivity, covered with neodymium magnet robes as if she knows the strength she has and the boundaries she can transcend to make her body vibrate. “Body noise was thought of as a procedure in art, a series of works to test the limits of the body itself. Neodymium magnets are rare earth, used for different applications in industry, in transmission systems, for example. In the first works, I didn't even use anything to separate the magnets from my body, it was all glued with tape, on top of the skin, there was no apparatus. I covered myself with all that and, as I was doing it, I kept crashing.”*

*Braking consists of reaching what she describes as “the limit of what was possible”. From the exhibition Expanded Gallery, at Luciana Britto Galeria, in 2010, until the making of the documentary Noise Body, in 2016, the investigation translated into Corpo noise was being refined, perfected, sophisticated. Records sprang up: photographs and video installations that, in a certain way, perpetuated not only the performance itself, but that artistic excavation that Paula undertook, towards an expanded time with materials considered to be disposable, as if the ideal armor for the industrial garbage emerged. inhabit the ephemeral and fragile contemporaneity.*



MARCOS CIMARDI/DIVULGAÇÃO



For the exhibition *Arquivo vivo*, at Paço das Artes, in 2013, under the curatorship of Priscila Arantes, Paula devised a breakthrough that would live up to the name of the series: the performance started with her in black clothes and the assistants then came her like a knight about to enter the battlefield. “I wore a fencing helmet, customized, like a welder, and the entire structure of my body was covered with magnets. I used to carry more than 100 kilos, but that was not all: there were nails everywhere that people could reach in and throw at me. Can you imagine the impact and the sound of the nail when reaching this magnetic armor? ”, Asks the artist.

Gilles Deleuze once predicted: “The skin is the deepest”. For those who live from performance, the phrase takes on the axiom. Perhaps there is a karmic, or epidermal, reason, so to speak, for the bond created between Paula Garcia and Abramovic, the greatest performer of our times ... Or perhaps it is all chance, stealthy coincidences and elective affinities that many will think of as an invention. The fact is that, in 2012, the paths of Marina Abramovic and the Brazilian artist crossed. In yet another New York season, Paula attended a residency at the Watermill Center and started working with Marina. Eight years later, the Brazilian artist is a curator and a member of the Marina Abramovic Institute / MAI artistic committee.

The relationship between the two allowed Marina to act as curator of *Corpo ruindo*, Paula's performance in the two months of *Terra comunal*, a gigantic retrospective of the Serbian artist based at Sesc Pompeia between March and May 2015, as well as # 8 for *Noise Body*, at the Beyler Foundation, Switzerland. “Marina does not interfere in the process, but emphasizes the importance of this process. Before *Corpo crumbling*, my biggest performance had lasted six hours. The body crumbling, for me, I had never lived in the sense of limits, physical and mental, to hold the wave for two months. At the same time, I understood that it was a deep dive in me, an internal dive, without contact with the public. In *Corpo noise*, people threw nails at me; in *Corpo ruindo*, I felt people inside the box, with intensity, but without contact. ”

## C Portfólio

6 #1, da série *Corpo ruído* (Performance, 2010)

7 *Corpo ruído* (Performance, 2015)

registros: fotografias e vídeoinstalações que, de uma certa forma, perpetuavam não somente a *performance* em si, mas aquela escavação artística que Paula empreendia, rumo a um tempo dilatado com materiais considerados descartáveis, como se do lixo industrial emergisse a armadura ideal para habitar a efêmera e frágil contemporaneidade.

Para a exposição *Arquivo vivo*, no Paço das Artes, em 2013, sob curadoria de Priscila Arantes, Paula idealizou um avanço que fizesse jus ao nome da série: a *performance* era iniciada com ela de roupa preta e os assistentes, então, vinham montá-la como a uma cavaleira prestes a entrar no campo de batalha. “Usava um capacete tipo de esgrima, customizado, como de soldador, e toda

a estrutura do meu corpo era coberta de fímãs. Eu chegava a carregar mais de 100 quilos, mas não era só isso: tinha pregos em todo lugar que as pessoas poderiam enfiar a mão e jogar em mim. Imagina o impacto e o som do prego ao atingir essa armadura magnética?”, indaga a artista.

Gilles Deleuze, uma vez, vaticinou: “O mais profundo é a pele”. Para quem vive da *performance*, a frase assume contornos de axioma. Talvez haja uma razão cármica, ou epidérmica, por assim dizer, para o vínculo que se criou entre Paula Garcia e Abramovic, a maior *performer* dos nossos tempos... Ou talvez seja tudo acaso, coincidências furtivas e afinidades eletivas que muitos vão pensar se tratar de uma invenção. O fato é que, em 2012,

cruzaram-se as trajetórias de Marina Abramovic e da artista brasileira. Em mais uma temporada nova-iorquina, Paula participou de uma residência no Watermill Center e começou a trabalhar com Marina. Oito anos depois, a artista brasileira é curadora e integrante do comitê artístico do Marina Abramovic Institute/MAI.

A relação entre as duas propiciou que Marina atuasse como curadora de *Corpo ruindo*, a *performance* de Paula nos dois meses de *Terra comunal*, gigantesca retrospectiva da artista sérvia sediada no Sesc Pompeia entre março e maio de 2015, bem como de #8 de *Corpo ruído*, na Beyler Foundation, na Suíça. “Marina não interfere no processo, mas ressalta a importância desse mesmo



# Continente Magazine / Text by Luciana Veras



HICK DUARTE/DIVULGAÇÃO

Between 2016 and 2018, Paula Garcia was curator of exhibitions designed by MAI, in Greece and Thailand, and also of the performance program of two editions of SP Arte. Her artist portion, however, did not hibernate, quite the contrary: “Today, more than ever, I believe in the artist who is a producer, curator, proposer, who breaks with the passivity of the artist's aura. I think the artist is a worker and needs to challenge this sacred place of art”. Challenges, she has them in profusion. *Continente* reveals *Crash Body*, a project that has been working on for three years - a collision with a car, she driving the vehicle, with the help of professional stuntmen, to be filmed with high-precision cameras and reproduced in live stream on social networks. A provocation to the “force system”, a summons to the “magnetic field”.

Destruction and transcendence, not so opposite poles, like the love and hate tattoos that Paula carries in each hand, always remembering that love and hate go together and that, to build something, it is necessary to accept its destructibility. “I bring in my work the idea of a programmed body, but we are beyond, we are physical strength and who we are as citizens, but this experience is not always marked in our body. In *Crash body*, I think of destroying in order to transcend”, *confabula, mens sana in corpore sano*. Conceptualizing is important, and she knows it well; performance, after all, is mainly in the state of mind.

Luciana Veras, special reporter for *Continente*.

processo. Antes de *Corpo ruído*, minha maior *performance* tinha durado seis horas. O corpo ruído mesmo, para mim, eu nunca tinha vivido no sentido dos limites, físicos e mentais, para segurar a onda durante dois meses. Ao mesmo tempo, entendi que aquilo era um mergulho profundo em mim, um mergulho interno, sem contato com o público. Em *Corpo ruído*, as pessoas me jogavam pregos; em *Corpo ruído*, sentia pessoas dentro da caixa, com intensidade, mas sem contato.”

Entre 2016 e 2018, Paula Garcia foi curadora de exposições concebidas pelo MAI, na Grécia e na Tailândia, e também do programa de *performance* de duas edições da SP Arte. Sua porção artista, no entanto, não hibernou,

muito pelo contrário: “Hoje, mais do que nunca, acredito no artista que é produtor, curador, proponente, que quebra com a passividade da aura do artista. Acho que artista é operário e precisa desafiar esse lugar sacralizado da arte”. Desafios, ela os têm em profusão. À *Continente*, descortina *Crash body*, projeto que vem burilando há três anos – uma colisão com um carro, ela a conduzir o veículo, com a ajuda de dublê profissionais, a ser filmada com câmeras de alta precisão e reproduzida em *live stream* nas redes sociais. Uma provocação ao “sistema de forças”, uma convocação ao “campo magnético”.

Destruição e transcendência, polos não tão opostos assim, como as tatuagens de *love* e *hate* que Paula

carrega em cada uma das mãos, a lembrar, sempre, que amor e ódio andam juntos e que, para construir algo, é preciso aceitar sua destrutibilidade. “Trago no meu trabalho a ideia de um corpo programado, mas somos além, somos a força física e quem somos como cidadãos, mas nem sempre essa experiência está marcada no nosso corpo. Em *Crash body*, penso em destruir para transcender”, *confabula, mens sana in corpore sano*. Conceituar é importante, e disso ela bem sabe; a *performance*, afinal, está sobretudo no estado da mente. 📌

**LUCIANA VERAS**, repórter especial da *Continente*.



# CRASH BODY:





## A REVOLUÇÃO ESTÁ NO CORPO

PAULA GARCIA

## THE REVOLUTION IS IN THE BODY

The type of relationship you have with people, in both life and art, is where the magic takes place. In performance, the cool thing is in the exchange of energy, the clash between performer and spectator. More important than the act of performing or the physical question itself, is the human question. The manner an artist produces tensions between the body, the experience and sensorial reality is what determines the nature of each work. Marina Abramović's connection with museum visitors in *The Artist is Present* or in her trips to *The Space In Between*, Lygia Clark with her "relational objects" in the 1960s, or Joseph Beuys living in an art gallery for two days with a coyote, in *I Like America and America Likes Me*, are considered masterpieces given the artists' involvement with their proposals, to the amount of truth they bear. To be a good performer, you need to be present.

In a world in which physical presence is no longer essential, with a plethora of connection tools, we can promote real events without being in the same place. Quite revolutionary. Today, to be an artist, simply making art does not suffice. It also means being the producer, curator and, especially, the *connector*. How much have I really invested my life working on my own projects, producing, curating, and learning new figures, are issues that directly relate to performance:

"The body in our contemporary societies is no longer merely an assignation to an intangible

O tipo de relação que você tem com as pessoas, na vida e na arte, é onde a magia acontece. Na performance, o grande lance está na troca de energia, no embate entre o performer e o espectador. Mais do que o ato de performar, do que a questão física em si, está a questão humana. O modo como o artista produz tensões entre o corpo, a experiência e a realidade sensorial é o que determina a natureza de cada obra. A conexão de Marina Abramović com os visitantes do museu em *The Artist is Present* ou em suas viagens para o *The Space In Between*, Lygia Clark com seus "objetos relacionais" nos anos 1960, ou Joseph Beuys vivendo em uma galeria de arte por dias com um coiote, em *I Like America and America Likes Me*, são consideradas obras-primas devido ao envolvimento dos artistas com suas propostas, à carga de verdade que trazem. Para ser um bom performer, você tem que estar presente.

Em um mundo no qual a presença física já não é mais essencial, com um sem-fim de ferramentas de conexão, podemos promover encontros verdadeiros sem estar no mesmo lugar. Algo revolucionário. Hoje em dia, para ser artista, não basta apenas fazer arte. Significa também ser produtor, curador e, principalmente, *conector*. O quanto de fato eu tenho empenhado a minha vida trabalhando em meus próprios projetos, produzindo, curando e conhecendo novas figuras, são questões que estão diretamente ligadas à performance:

# São Paulo Art Fair SP-Arte Catalogue / Text by Paula Garcia

identity, the irreducible incarnation of a subject, its being-in-the-world, but rather a construction, a connection point, a terminal, a transitional object that can be manipulated and paired with many adornments.”<sup>1</sup>

*Corpo Ruído* [Noise Body], my first big series, consists of 10 works (performances, photographs and videos) that address relations between body and noise in the art field. Such investigation refers to the rupture with the notion of absoluteness to generate the possibility of more organic and ephemeral forms in the production of an art in progress. The idea is to destabilize, to disrupt, in order to create something new and real. Magnets are elements of my work that serve to discuss the concept of forces: not only the invisible and subjective, but also the more evident ones, such as social, political and economic forces that consolidate a system of power that ends up shaping our feelings, subjectivities, and skeletons. What I propose with this project is the performative use of my body as material support in which the forms of conflict are inscribed.

## THE OTHER AND ME

In 2016, I had the luck of being part of a network of people connected through the project Melissa Meio-Fio, which is present at SP-Arte. It involved nine “connectors” (coworkers who connect what is happening to what needs to be discovered) who mapped nine other “reflectors” (creators with works and ideas that represent the entire language diversity allowed by art). After a two-day workshop with them at a ranch in São Paulo, I came back energized.

What touched me the most in my involvement with the group was that, in a certain way, everything I said as an artist in my work – about the body facing the system and its invisible forces – is what they experience daily. They are people who have a very strong impetus of really wanting to change things and know

“O corpo não é apenas, em nossas sociedades contemporâneas, a determinação de uma identidade intangível, a encarnação irredutível do sujeito, o ser-no-mundo, mas uma construção, uma instância de conexão, um terminal, um objeto transitório e manipulável suscetível de muitos emparelhamentos”.<sup>1</sup>

*Corpo Ruído*, minha primeira grande série, consiste em dez trabalhos (entre performances, fotografias e vídeos) que tratam das relações entre corpo e ruído no campo da arte. Tal investigação diz respeito à ruptura com a noção de absoluto para gerar a possibilidade de formas mais orgânicas e efêmeras na produção de uma arte em processo. A ideia é desestabilizar, desestruturar, para criar algo novo e verdadeiro. Os ímãs são elementos do meu trabalho que servem para discutir o conceito de forças: não apenas as invisíveis e subjetivas, mas também as mais evidentes, como as forças sociais, políticas e econômicas que consolidam um sistema de poder que acaba por moldar nossos sentimentos, subjetividades e esqueletos. O que eu proponho com esse projeto é o uso performático do meu corpo como suporte material no qual as formas de conflitos são inscritas.

## O OUTRO E EU

Em 2016, tive a sorte de fazer parte de uma rede de pessoas ligadas através do projeto Melissa Meio-Fio, que marca presença na SP-Arte. Envolveu nove “conectores” (colaboradores que conectam o que está acontecendo ao que precisa ser descoberto) que mapearam outros nove “refletores” (criadores com trabalhos e ideias que representam toda a diversidade de linguagem permitida pela arte). Após um workshop de dois dias com eles em um sítio em São Paulo, voltei energizada.

O que mais me tocou no envolvimento com o grupo foi que, de certa forma, tudo o que eu falava como artista em meu trabalho – sobre o corpo que enfrenta o sistema e suas forças

<sup>1</sup> LE BRETON, David. *Adeus ao corpo: Antropologia e sociedade*. Campinas: Papirus, 2003, p. 84.

<sup>1</sup> LE BRETON, David. *L'adieu au corps*. Paris: Éditions Métailié, 1997. (Our translation)



# São Paulo Art Fair SP-Arte Catalogue / Text by Paula Garcia

very well who they actually are. Their body is already a political position in relation to the world as their conflict with political and social issues is direct – be it for their gender identity, skin color, or lack of money. The concepts of *explosion*, *force*, as well as the notion of *I* and the *power* that this carries (which are essential for the performance) are inherent to these artists. They deal with these problems – and many others – using their own languages; and have a pulse of life and expression that comes from experience and daily battles that they need to face. Basically, it is what performers today wish having, but few actually achieve.

Among so many incredible individuals (and projects), three were selected for SP-Arte: Linn da Quebrada, with BlasFêmea; Tracie and Tasha Okereke, with MPIF: Mulheres Pretas Independentes de Favela; and Alexandre Hebert, with Trama São Paulo.

Alexandre Hebert's project, **Trama São Paulo** has a very strong tie with the city – the regions, the history, the signs, and its inhabitants. Coming from Juazeiro do Norte, Ceará state, Alexandre, a self-taught craftsman and weaver, retells the history of São Paulo and of those who cross his path through the lines of a loom. After extensive research about each place, the artist selected 33 different regions to visit. There's a card, an aesthetic and creative path thought out for each one. The city and the exchange with people he meets during the trajectory energize him.

Linn da Quebrada defines herself as: “homosexual, transgender, black, and from the suburbs. Neither actor, nor actress: atrocious. Dancer, performer, and gender terrorist.” A brilliant force, Linn is also one of the founders of NGO ATRAVESSA (Association of Transvestites of Santo André). Project **BlasFêmea** refers to an audiovisual documentary experiment in which Linn looks to explore female power, mix its different forms of artistic expression and navigate through stories of people who, like her, as “homosexual transvestites,” use their body

invisíveis – é o que eles vivem diariamente. São pessoas que têm um ímpeto muito forte de querer realmente mudar as coisas e que sabem muito bem quem, de fato, são. O corpo deles já é uma posição política perante o mundo na medida que seu embate com as questões políticas e sociais é direto – seja pela falta de dinheiro, pela identidade de gênero ou pela cor da pele. Os conceitos de *explosão*, *força*, assim como a noção do *eu* e da *potência* que isso tem (essenciais para a performance) são inerentes a esses artistas. Eles tratam dessas problemáticas – e de outras tantas – usando suas próprias linguagens; e têm uma pulsão de vida e de expressão que vem da vivência e das batalhas diárias que precisam enfrentar. Basicamente, é o que os performers de hoje em dia querem ter e poucos conseguem.

Entre tantos indivíduos (e projetos) incríveis, três foram selecionados para a SP-Arte: Linn da Quebrada, com o BlasFêmea; Tracie e Tasha Okereke, com o MPIF: Mulheres Pretas Independentes de Favela; e Alexandre Hebert, com o Trama São Paulo.

Projeto de Alexandre Hebert, o **Trama São Paulo** tem uma relação muito forte com a cidade – as regiões, a história, os signos e seus habitantes. Vindo de Juazeiro do Norte, no Ceará, artesão e tecelão de formação livre, Alexandre reconta a história de São Paulo e daqueles que cruzam seu caminho a partir das linhas de um tear. Após extensa pesquisa sobre cada local, o artista selecionou 33 regiões distintas por onde passar. Há uma cartela, um caminho estético e criativo pensado sobre cada uma delas. A cidade e a troca com as pessoas que encontra durante o percurso o energizam.

Linn da Quebrada se define como: “Bicha, trans, preta e periférica. Nem ator, nem atriz: atroz. Bailarinx, performer e terrorista de gênero”. Força genial, Linn é também uma das fundadoras da ONG ATRAVESSA (Associação de Travestis de Santo André). O projeto **BlasFêmea** diz respeito a um experimento audiovisual documental, por meio do qual Linn quer explorar a potência

# São Paulo Art Fair SP-Arte Catalogue / Text by Paula Garcia

for experimentation and to give voice to power, fragility, and loneliness.

The third project, **MPIF: Black Independent Women from the Favela**, was conceived by sisters Tracie and Tasha Okereke. With debates that range from rescuing ancestry to the denial of the uncontrolled consumption system, the twins, creators of the Expensive \$hit blog, leverage artistic and cultural manifestations from the outskirts of São Paulo. Tasha and Tracie's project is the consolidation of **MPIF** through the production and exhibition of artistic works from this part of the city, with actions and works that design a parallel between women from the outskirts with divine and mythological figures – like goddesses, *orixás*, warriors, mermaids, and queens. A clothes collection, fashion show, video-art, and a round of conversation will be some of the tools for building a network and establishing connections for the sisters.

## IN FIRST PERSON

*Crash Body*, the title of my new research, is the theoretical space in which I investigate transcendence as a form of liberation. The idea is to cross the magnetic field, now without material mediation, to reach the other side. I believe that the revolution is *in the body*; that there should be an effort in the sense of promoting, in us and in others, awareness of the power that each individual has.

For the SP-Arte performance project, aiming to investigate the body's role in contemporary art, I thought it would be a good idea to bring to the mainstream circuit names that are not well known or obvious, who materialize fundamental issues linked to performance and crash body concepts, in both their day-to-day lives and in their practices – be it in music, fashion, performance, or the daily activation of their networks.

The importance of these figures in their communities does not only occur through

feminina, misturar suas diferentes formas de expressão artística e navegar por histórias de pessoas que, como ela, enquanto “bicha travesti”, usam o corpo para experimentação e para dar voz à potência, à fragilidade e à solidão.

O terceiro projeto, **MPIF: Mulheres Pretas Independentes de Favela**, foi idealizado pelas irmãs Tracie e Tasha Okereke. Com debates que vão do resgate da ancestralidade à negação do sistema de consumo desenfreado, as gêmeas criadoras do blog Expensive \$hit impulsionam as manifestações artísticas e culturais da periferia de São Paulo. O projeto de Tasha e Tracie é a consolidação do **MPIF** por meio da produção e exposição de trabalhos de artistas dessa área da cidade, com ações e obras que traçam um paralelo entre mulheres da periferia e figuras divinas e mitológicas – como deusas, *orixás*, guerreiras, sereias e rainhas. Coleção de roupas, desfile-show, videoarte e uma roda de conversa serão alguns dos instrumentos de conexão e formação de rede da dupla.

## EM PRIMEIRA PESSOA

Título da minha nova pesquisa, *Crash Body* é o espaço teórico em que investigo a transcendência como forma de libertação. A ideia é atravessar o campo magnético, agora sem mediação material, para chegar ao outro lado. Acredito que a revolução está *no corpo*; que deve haver um esforço no sentido de promover, em nós mesmos e nos outros, a consciência da potência que cada indivíduo tem.

Para o projeto de performance da SP-Arte, voltado à investigação do papel do corpo na arte contemporânea, achei por bem trazer ao circuito *mainstream* nomes não óbvios e pouco conhecidos, que materializam as questões fundamentais ligadas à performance e aos conceitos de *crash body* tanto em suas vidas cotidianas como em suas práticas – seja na música, na moda, na performance ou na ativação diária de suas redes. A importância dessas figuras em suas comunidades não se dá só pela



# São Paulo Art Fair SP-Arte Catalogue / Text by Paula Garcia

registro da artista Paula Garcia durante a performance *Corpo Ruindo*, no Sesc Pompéia, em 2015  
record of artist Paula Garcia during her *Corpo Ruindo* [Crumbling Body] performance at Sesc Pompéia, in 2015  
foto · photo » Hick Duarte  
cortesia da artista  
courtesy of the artist

artistic expression, but mainly from the influence they have and the seeds they plant wherever they go. Now more than ever, the artist has a huge responsibility. Creating alone in a studio no longer suffices. To be an artist today also means being a political agent, an agitator. It means to use the contemporary art machine to promote get-togethers and confrontations, to make a difference.

Like theirs, my life never followed a linear path. And this made all the difference. After studying theater, living in New York, being an actress and waitress, losing and finding myself, I saw myself entering art school at the age of 27, with a very rich life experience. In theater, I began to understand the limits of my body, the different languages and the audience, and it was in performance that I actually found my place. Today, I work as an artist, researcher, and curator of Marina Abramović Institute. Of all the things I have already done, my greatest passion is, without a doubt, in the *process*. Both at the practical as in the emotional level of production, in the relationship with others, and in the exchange of experiences. To be able to bring these artists to SP-Arte and participate in the development of each one of these projects is, without a doubt, transformational for me. ♦

PAULA GARCIA is an artist and researcher. She holds a Master's degree in Visual Arts from FASM-SP, and a bachelor's degree in Fine Arts from FAAP – with artistic experiences and research that focus on performance and its relations with the media –, and works as an artist and curator at the Marina Abramović Institute, in New York. She was associate producer of the movie *The Space In Between – Marina Abramović in Brazil*, and producer of the documentary *Noise Body*, about a series of her own performances between 2007 and 2015. She contributed as co-curator to *Terra Comunal – Marina Abramović + MAI* (2015), at Sesc SP; *The artist is an explorer* (2014), at Beyeler Foundation, in Basel, curated by Marina Abramović; and the La Biennial 2013 – El Museo del Barrio, in New York, among others.

expressão artística, mas principalmente pela influência que têm e as sementes que plantam por onde passam. O artista, mais do que nunca, tem uma responsabilidade muito grande. Não basta criar, isolado, em um ateliê. Ser artista hoje é ser também um agente político, um agitador. É usar a máquina da arte contemporânea para promover encontros, embates, fazer a diferença.

Assim como a deles, a minha vida nunca seguiu um caminho linear. E isso fez toda a diferença. Depois de cursar teatro, morar em Nova York, ser atriz e garçomete, me perder e me achar, me vi entrando na faculdade de artes aos 27 anos, com uma bagagem de vida bastante rica. Com o teatro, comecei a entender os limites do meu corpo, as diferentes linguagens e o público, e foi na performance que, de fato, encontrei meu lugar. Hoje trabalho como artista, pesquisadora, e curadora do Instituto Marina Abramović. Entre tudo o que faço e já fiz, minha maior paixão está, sem dúvida, no *processo*. Tanto no nível prático da produção, como no emocional, na relação com o outro e na troca de experiências. Poder trazer esses artistas para a SP-Arte e participar do desenvolvimento de cada um desses projetos é, sem dúvida, transformador. ♦

PAULA GARCIA é artista e pesquisadora. Mestre em Artes Visuais pela FASM-SP e bacharel em Belas Artes pela FAAP – com pesquisa e experiências artísticas que focam em performance e suas relações com o meio –, ela atua como artista e curadora do Marina Abramović Institute, em Nova York. Foi produtora associada do longa-metragem *Espaço além – Marina Abramović e o Brasil*, e produtora do documentário *Noise Body*, sobre uma série de performances suas de 2007 a 2015. Colaborou como cocuradora em *Terra Comunal – Marina Abramović + MAI* (2015), no Sesc SP; em *O artista é um explorador* (2014), na Beyeler Foundation, em Basel, curado por Marina Abramović; na La Biennial 2013 – El Museo del Barrio, em Nova York, entre outros.