

CAROLEE SCHNEEMANN

HOUSE

DIEGO BIANCHI

BODY

MARCIA FALCÃO



BODY-HOUSE: DIALOGUES BETWEEN CAROLEE SCHNEEMANN, DIEGO BIANCHI AND MÁRCIA FALCÃO

EXHIBITION
APRIL 6TH - JULY 7TH 2024

CURATED BY
FERNANDA BRENNER
ANA ROMAN

WE WHO ARE ADDRESSING THE TABOOS
BECOME THE TABOO. THE SUPPRESSORS ARE
CONFUSED. THEY CANNOT DISTINGUISH
IMAGES FROM THE IMAGE MAKERS.

IN: C.Schneeman in The Obscene Body
Politic, 1991

Imagine an eye unruléd by artificial
laws of perspective, an eye unprejudiced
by compositional logic, an eye that does
not respond to the name of everything,
but which must know each object encoun-
tered in life through an adventure of
perception⁽¹⁾.

Imagine that once, in 1975, a beauti-
ful, naked 36-year-old white woman stood
in front of 300 people and extracted a
scroll from her vagina, from which she
read out loud:

"I met a happy man
a structuralist filmmaker (...) he said we are fond of you
you are charming
but don't look at your films
we cannot
there are certain films we cannot look at
the personal clutter
the persistence of feelings
the hand-touch sensibility
the diaristic indulgence
the painterly mess
the dense gestalt
the primitive techniques".

The woman was Carolee Schneemann
(1939-2019), and the structuralist
filmmaker she mentions was not Stan
Brackage, her fellow artist and film-
maker- who seems to have written the
opening paragraph's words for her-,
but, actually, a woman, the film critic
Annette Michelson, who kept Schneemann
out of the feminist canon by not men-
tioning her in the NYU film classes she
taught at the time.

The ultimate "untutored-eye-body,"⁽²⁾
as per Brakhage, Schneemann was a
visionary and influential feminist
force, a protean artist and free spirit
who inarguably helped define contem-
porary avant-garde through her multi-
layered and multimedia work. However,
her long overdue inclusion in the canon
of Western art history is not the topic
of this exhibition. Instead, we aim
to invite her restless mind and body
back into the current conversation and
share a space with the much younger
but no less restless minds and bodies
of Argentinian artist Diego Bianchi
(1969) and Rio de Janeiro-based painter
Marcia Falcão (1985).

The lines of *Interior Scroll* were once
a critic but here they become a cel-
ebration of the poetic and political
implications of ferocity and excess.
The three artists, each in their way,

embrace the art of tactility. Theirs is
a kind of work that somehow gets to us
bodily, cracks open the taboos of phys-
icality and explodes in our faces what
a civilized-sanitized-normative world
works hard to suppress. To borrow a
term used by Schneemann, they all pur-
sue *visceral kinetics*, getting to the
innards, to the inside out of bodies
and things without ever giving up the
complexity of their subjects.

Corpo-Casa (Body-House) was conceived as
a synesthetic spatial-temporal collage
of very different but same-tempera-
ture works. The exhibition site was,
for two months, Diego Bianchi's work-
ing space, in which his free-standing
assemblages and spatial interventions
emerged almost by spontaneous gener-
ation. Every day something different
showed up at the space: severed plastic
legs of second-hand mannequins, metal
pipes, old socks, useless tech stuff...
all sorts of rubbish made Bianchi's
rigorous cut. His cacophonous array of
objects met with Schneemann's moving
image and Falcão's large-size canvas
and diligently negotiated their spot
in the sinuous brutalist architecture
they share.

Bianchi has employed various materials
and scales throughout his career and
traversed from three dimensions to two
and back. Still, his methods and inter-
ests remain the same: *I am fascinated
by how long things last, how we care
for objects, and what we decide to pre-
serve. I see it as a wish to slow down
time*, the artist says. Schneemann some-
how embraces the extended temporality
mentioned by Bianchi in her moving-image
works (some of them combining more than
two years of collected footage), and
Marcia Falcão does so in her brush's
unexpected trajectories and steadfast
painting process. The Brazilian art-
ist's grandiloquent gestures swallow
you whole like Schneemann's work.
The two women couldn't be further in
age and context but they meet in how
they unambiguously display their
desires without shame or sentimental-
ity. Their working methods equally
revolve around experimenting with the
juxtaposition, superimposition, and
fragmentation of bodies in space.

Through this improbable meeting,
the exhibition space is turned into a
shelter, a house, in which hegemonic
social arrangements do not apply. For
Bianchi and Schneemann, the house is
the studio, and the studio is every-
where, as everything - and everybody -
is material for examination. Falcão,
in turn, sees the house and its sur-
roundings as what shapes her ultimate
subject: the racialized female body,

more precisely, the female body that
navigates the violent and patriarchal
carioca suburbs in which she grew up
and still lives.

Schneemann saw bodies as collages -not
only made up of constituent limbs and
parts but living vessels that car-
ried and shaped (both consciously and
unconsciously) images and expressions
from the past, present, and future⁽³⁾.
Inside this madhouse we built fol-
lowing her lead, everything becomes
potential collage materials. Cats roam
free in infinite kisses, and bodies,
things, and architecture merge as
abstractions and wild movements are
everywhere. Abundant painterly messes
pile up in the space, dress up manne-
quins, and fill humongous canvas and
celluloid dreams. These improbable
entanglements stand as invitations
to follow the three artists' clues to
eschew compositional logic and become
an untutored-eye-body yourself.

Together, the works on view form a tes-
timony of cultural materiality, iden-
tity, and experience seen as the 20th
century passes into the first decades
of a hyperventilating, late-capitalist
21st century. They provoke us to think
about how our times shape us -our living
situation, our identities, our inter-
actions, our choices (when there are
any). If we keep this in mind, nothing
is ever taken for granted or as a given.
At last, entering this body-house also
means being willing to be led astray.

Fernanda Brenner

Pivô is a non-profit cultural associa-
tion, founded in 2012, which operates
as a platform for artistic exchange and
experimentation from its space in the Copan
Building, in downtown São Paulo. Pivô's
program encompasses commissioned projects,
exhibitions, public programs, publica-
tions, and artist residencies, always con-
sidering the potential of contemporary art
to raise critical questions and open new
possibilities for engagement with
crucial issues of our time. After a decade
of operation, in 2023, Pivô opened a new
space in Salvador. Located in a historic
and relevant mansion in the cultural scene
of Salvador, Pivô Salvador aims to estab-
lish itself as a multidisciplinary plat-
form for research and exchange in Northeast
Brazil. The institution's main objective
is to promote and disseminate local artis-
tic production and create a free and open
space for dialogue among various agents
in the field of contemporary culture,
nationally and internationally.

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Verify indicative classification

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