



Statement

To hold a body up, one must contain it. Starting from this ambiguity, I create durational performances in which I place a body — my own or that of performers I have worked with for years — in the custody of an object: a podium, a box, a leather prosthesis, a nest of slats, a piece of lace. While the object supports, immobilises, carries and hides, the body rests, gives in, tires, waits and accepts that, eventually, it will disappear.

These objects are conceived and made to measure for the actions, and they outlive them as sculpture; photography and video, when used, also show the body contained or on the verge of giving way. I show images where a body is expected, and bodies where an image is expected.

Part of the work arises from historical pieces of performance art, but it does not re-enact them: it inverts their positions of power. Against the heroic body of body art — which resists, bleeds and proves its strength — I present bodies at rest, powerless, sometimes ridiculous, that refuse any climax. A dry irony is also part of the method: a motorised sneaker that kicks whoever wears it, a podium taken apart until it becomes a bench.

The research unfolds between the museum, the gallery and the stage, as my work and training span the circuits of theatre, dance and the visual arts. What I aim for is a practice grounded in choreographic rigour, in sculptural objects that gain autonomy, and in the search for a politics of rest and powerlessness.



Que por vencedor ninguém te reconheça, 2024

May No One Know You as the Winner
 Durational performance, 7 h
 Six numbered wooden blocks; dossier.

SP-Arte, São Paulo, 2024;
 Paço das Artes, São Paulo, 2024

Private collection

Photo: Mariana Chama

Six wooden blocks form a podium: 1, 2, 3. For seven hours, in the middle of an art fair, I take the structure apart and put it back together without stopping — stairs, tower, bench, bed — and, from time to time, I lie down on it. The object made to separate the first from the second and the third becomes a place to rest. In *Pose Work for Plinths I* (1971), Bruce McLean posed on plinths; here the plinth raises no one.

video

youtu.be/ouiiMN-ftSA





O performer, 2025

The Performer

Durational performance, 4 h in 40-minute cycles

Wooden box, rope, video

Casa de Cultura do Parque, São Paulo, 2025

Photo: Mariana Chama

Inside a wooden box, I follow the orders of a video in which I instruct myself to tie my body with a thick rope. The audience cannot see inside the box: they see the rope go in and out and hear my replies. In *Remote Control* (1971), Vito Acconci commanded Kathy Dillon from a distance. Here, the one who commands and the one who obeys are the same person, and the order is to keep going.

video

youtu.be/HQKiYxAxelo



Odiar os artistas, 2023

Hating Artists

Durational performance

in the form of a litany, 4 h

Sculptural garments in wood and leather,
motorised sneaker, video

Galeria Vermelho, São Paulo, 2023;

Casa de Cultura do Parque, São Paulo, 2023

With Carolina Callegaro

Photo: Mariana Chama

For four hours, I recite without pause a collage of texts on the hatred society feels for artists — and what artists feel in return. I do not move: sculptural garments keep me seated and double my body. In the video projected behind me, one of my sneakers chases me; on stage, the same sneaker, attached to a motor, kicks me from time to time.

video

youtu.be/D9thhkCTgVc





Objeto para soberba e obediência, 2023

Object for Pride and Obedience

Wood, leather and brass on wooden stand.

Two photographs, inkjet print on cotton paper, framed, 40 × 70 cm each

Shown in *pequenas mortes*, Centro Cultural Correios, Rio de Janeiro, 2025

Photo: Filipe Berndt

One of the garments from *Odiar os artistas*. Made to measure for my torso, it has two adjustable devices: one forces the chin up, the other bends the neck down — pride and obedience as two positions of the same head. Outside the performance, the piece is shown on its stand, next to photographs of the body that wore it.



Uma árvore tombada se mede melhor, 2024

A Fallen Tree Is Better Measured

Durational performance for flowers, wood and bodies, in 1-hour cycles

Commissioned by the Pinacoteca de São Paulo

Performers: Dani Mendes, Rafael Carrion and Renan Marcondes

Photo: Mariana Chama

A body surrounds itself with wooden slats and flowers until they form a nest, or an external skeleton, and lies motionless on a large floor of flowers. Another body leans on it to eat an apple. The cycles repeat throughout the day. The slats do not organise movement: they form a fragile architecture that may collapse at any moment.

video

youtu.be/GSTlWDeZhas





Pra este sol, para essa escuridão, 2024

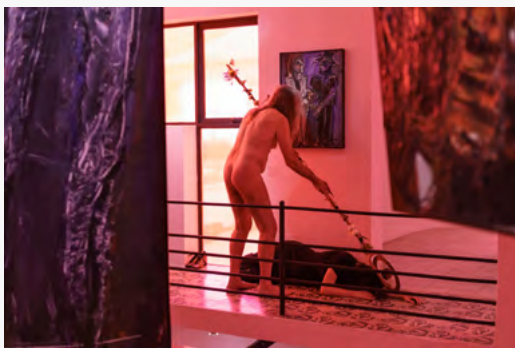
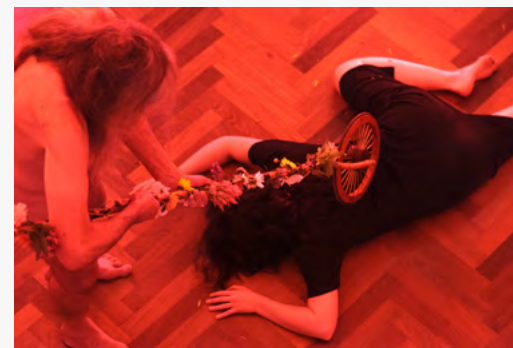
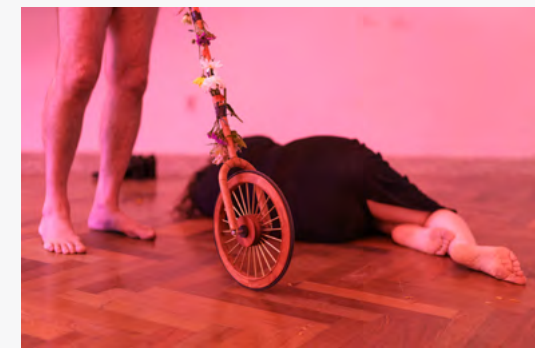
For This Sun, for That Darkness
 Durational performance, 3 h
 Flower sculpture on a wheel

Casa SP-Arte, São Paulo, 2024

Performers: Marilene Grama and Raul Rachou

Photo: Mayra Azzi

An elderly naked man carries a sculpture of flowers mounted on a wheel and walks slowly, always backwards. Hidden among the audience, a performer sometimes whispers a song into someone's ear, takes off her shoes and lies down on the floor; the wheel rolls over her back. The action was created for the opening of an exhibition of Oswaldo Goeldi and Iberê Camargo, painters of wheels, suns and circles.





Composições de espera, 2025

Compositions of Waiting

Performance, approx. 1 h; adornment of ropes and leaves

Werkstattwoche residency, Luben, Germany, 2025

Photo: Lukas Gross

A body alternates between four actions — embracing, approaching, repelling, pausing — while wearing an adornment of ropes and leaves that links its extremities. Each gesture stretches or loosens the adornment, which draws in the air the space between hands, feet and head. The score neither progresses nor reaches a climax: movement, pause, restart.

video youtu.be/G592OD35a50



pequenas mortes

little deaths

Solo exhibition

Centro Cultural Correios, Rio de Janeiro, 2025

Photo: Filipe Berndt

In *pequenas mortes*, objects born from actions — such as *Objeto para soberba e obediência* — are shown alongside photographs made during the research processes for live works or in situations staged for the camera. The space is occupied by prostheses and sequenced photographs, which give the images a narrative.



Protetores de proximidade humana (PPH), 2015–2017

Human Proximity Protectors

Series of sculptural separation devices, with video, text and dossier

Protetor de proximidade humana para valsa (2015). Private collection; *Protetor de proximidade humana para beijo* (2017).

Collections of the Museu de Arte Contemporânea de Ribeirão Preto and the Museu de Arte do Espírito Santo

Made with the Mostra de Arte da Juventude Award, Sesc, 2015; Paço das Artes Project Season, 2017

Devices to prevent contact. The *Protetor para beijo* prevents a kiss from involving saliva, sweat, sight, smell, breath or excessive closeness; the *Protetor para valsa* keeps a couple at a fixed distance while they dance. The objects are demonstrated live, on video and in exhibitions. Lygia Clark created relational objects to bring bodies together; the PPH go the other way.

video youtu.be/hTv1lO8pWlk

video youtu.be/_jS9FHuiiQg



Installation view of *Protetor de Proximidade Humana Para Valsa*

Photo: João Mascaro

O maior museu do mundo, 2019–2022

The Greatest Museum in the World
Durational performance for a dancer with
closed eyes
Wooden stage, miniature plinths, sand

Pivô Arte e Pesquisa, São Paulo, 2019;
Universidade Federal de Uberlândia, 2019;
Galeria Vermelho, São Paulo, 2019; Sesc
Pompeia, São Paulo, 2022

Performers: Carolina Callegaro, Clarissa
Sacchelli (2019–2020) and Marilene Grama
(2022)
Photo: Edouard Fraipont

With her eyes closed, a dancer moves
slowly across a wooden stage. She
removes small remains from her own
body — an eyelash, earwax — and places
them on miniature showcases and
plinths. Meanwhile, sand trickles from the
bag of someone in the audience, as from
an hourglass. The museum is made of
what the body loses.

video

youtu.be/7PMXhFAAlo8





Solo, 2018–2024

HD video, colour, sound, 54'
 Filmed at Sesc Avenida Paulista, São Paulo,
 2018, by BRUTA Flor Filmes

Shown in the solo exhibition *Solo*, 33rd
 Exhibition Programme of Centro Cultural São
 Paulo, 2024

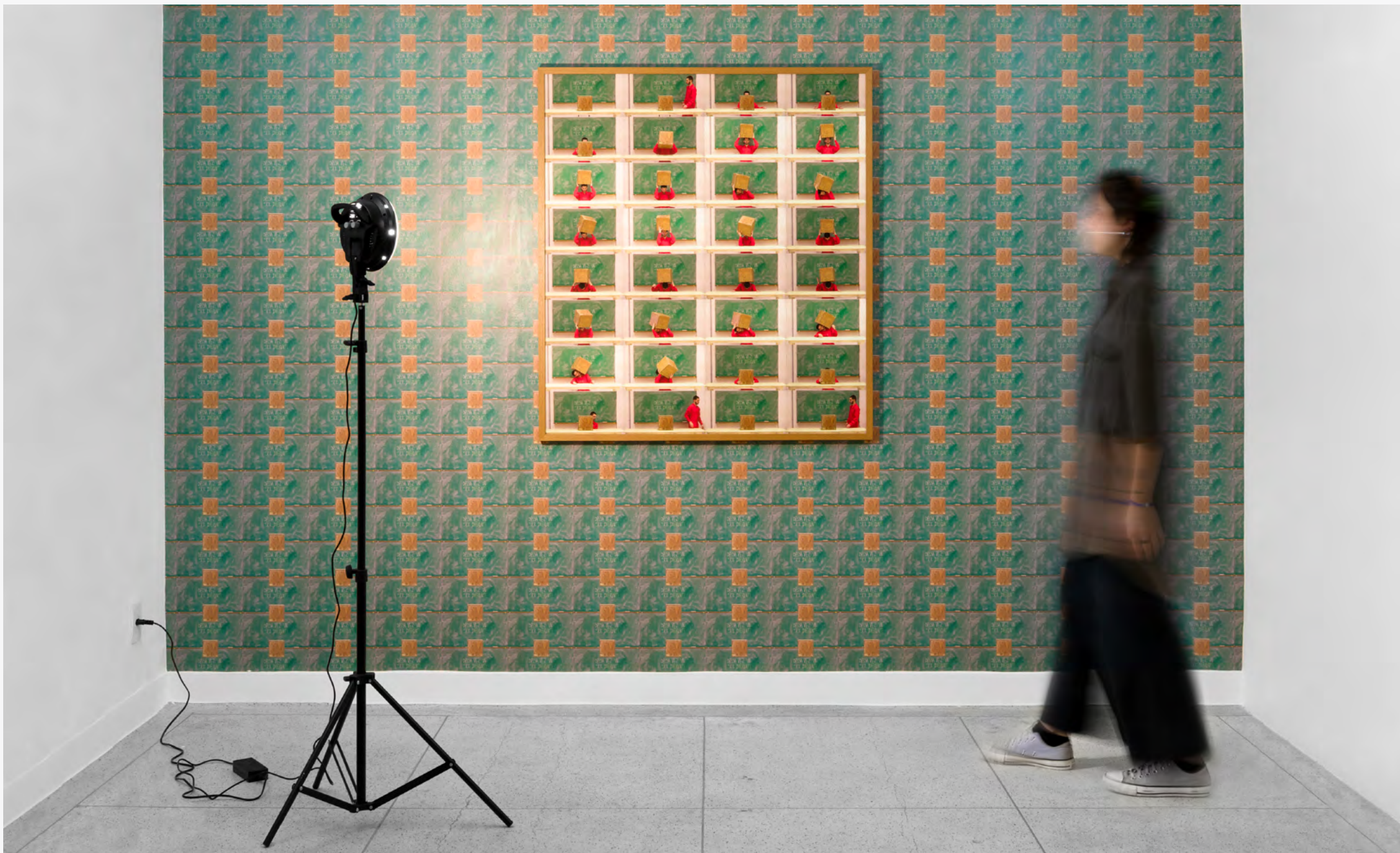
Performer: Carolina Callegaro

In a glass room, a woman tries to
 complete the word *desejar* (to desire),
 printed on the glass, with other words
 printed on crumpled sheets of paper on
 the floor. As she tries, the room fills with
 smoke, and a voice-over links the
 expression “cloud of smoke” to the “Day
 of Fire”, when, in 2019, rural landowners
 together set fire to areas of the Amazon
 rainforest.

video

youtu.be/9Nj_QXv6ruo





Dessa vez vai ser diferente, 2023

This Time It Will Be Different

Inkjet print on cotton paper, framed, 100 × 112 cm

Wallpaper, variable dimensions

Photo: Estúdio em obra

Like a storyboard, the photograph shows several attempts to balance a wooden cube on the head, with the title phrase written in the background of each frame. The print is mounted on a wallpaper whose pattern is the cube alone, without the body trying to hold it up.

Critical texts

Translated from Portuguese.

“[...] Little by little, his research expands and, like a fable, takes on physical extensions — objects used by the artist reach out to the audience’s bodies and to the space, and enter into relation with other performers in a flirtation with surrealism.”

Raphael Fonseca, curator

2021

“[...] Furthermore, Renan Marcondes’s artistic propositions can also be read as a practice of spatial politics, questioning the ways in which physical environments shape our perceptions and experiences of the world. His installations and performances often play with scale, materiality and spatial relations, inviting viewers to reconsider their surroundings and the power dynamics embedded in them.”

Carollina Lauriano, curator

2024

“It is precisely in this minute thickness of time that the compositions of the artist Renan Marcondes seem to reside. The actions he proposes move along a threshold between what is about to happen and what has just been set off, sustaining a state of temporal and spatial suspension.”

Tiago Sant`Ana, curator and artist

2025

“[...] There are also works in which the artist explores bodily limits, creating devices that can be “worn” or carried — by him or by the viewer — and that alter the workings and functions of the limbs. These quasi-sculptural objects are often made to be used together with one or more partners, challenging not only the gestures of a body but obstructing closeness, intimacy and the possibilities of encounter.”

Julia Lima, curator and critic

2018

Bio



Renan Marcondes (São Paulo, 1991) is an artist and researcher. In long-duration performances, wearable sculptures, photographs and videos, he places the body in the custody of objects that hold it up and, at the same time, hold it captive. Trained in theatre, dance and the visual arts, he moves between the museum, the gallery and the stage.

He was selected by ArtReview as one of its “Future Greats” (2023) and received the Prêmio Denílto Gomes de Dança (2026). He has created works commissioned by the Pinacoteca de São Paulo (*Uma árvore tombada se mede melhor*, 2024) and the Theatro Municipal de São Paulo (*Fantásias Brasileiras*, 2024), and presented *outro chão* at the XXIV Bienal Internacional de Arte de Cerveira, Portugal (2026). Other works include *A primeira dança* (Sesc Ipiranga, 2026), *Odiar os artistas* (CNPq support, 2023), *Protetores de Proximidade Humana* (MAJ Sesc Award, 2015; Paço das Artes Project Season) and *Como um jabuti matou uma onça e fez uma gaita de um de seus ossos* (ProAC; SP-Arte Performance Sector Award, 2015). His works are in the collections of the Museu de Arte do Rio, the Museu Nacional de Belas Artes, the Museu de Arte do Espírito Santo, the Museu de Arte Contemporânea de Ribeirão Preto, the Santo André Municipal Collection and the Pinacoteca de São Bernardo do Campo.

He is currently developing *O defunto carnavalesco*, a research project that brings mourning and celebration together as bodily experiences. Begun at the PIVÔ Salvador residency (2026), through contact with the Caretas do Mingau of Saubara and the Irmandade da Boa Morte of Cachoeira, the research continues at CAMPUS Paulo Cunha e Silva in Porto (2027), with a premiere planned for 2027. He is also the founder and curator of *toró*, the public performance programme of Instituto Tomie Ohtake.

His solo exhibitions include *pequenas mortes* (Centro Cultural Correios RJ, 2025), *Solo* (33rd Exhibition Programme of Centro Cultural São Paulo, 2024), *Reorganizar os líquidos do corpo* (OMA Galeria, 2023, curated by Galciani Neves), *Como se a paixão fosse uma grande esponja molhada* (OMA Galeria, 2021, curated by Raphael Fonseca), *Pinóquio* (Centro Cultural Correios, 2021, curated by Júlia Lima), *Fundo Falso* (Instituto Adelina, 2018, curated by Josué Mattos), *O que o corpo abriga* (Centro para os Assuntos da Arte e Arquitetura, Guimarães, 2017) and *Contra Corpo* (Oficina Cultural Oswald de Andrade, 2015). He has taken part in the Bienal Sesc de Dança, IC Encontro de Artes, PERFORMAPAÇO and the VERBO performance art festival.

He has held residencies at PIVÔ Salvador (2026), Werkstattwoche in Germany (2025), Pivô Arte e Pesquisa in São Paulo (2019), the Centro para os Assuntos da Arte e Arquitetura in Portugal (2017) and Instituto Sacatar in Bahia (2017). He also received the Creation in Residence Award for Young Choreographers from MIS-SP (2018) and support from the 35th Lei de Fomento à Dança of the City of São Paulo (2023).

In dance, he created *Cartas para Danças* at the invitation of Sesc, launched at the 2023 Bienal Sesc de Dança, and, at the invitation of the Balé da Cidade de São Paulo, the first edition of the public encounters *Antes da cena*. In 2023 he was a mentor in the DAS Choreography master's programme in Amsterdam. Since 2015 he has taught courses and given lectures on performance at MAM-SP, MASP, Itaú Cultural, Sesc, Senac, Fundação Ema Klabin and Instituto Adelina.

He holds a PhD in Performing Arts from the University of São Paulo, with a research stay at Justus-Liebig-Universität Gießen, Germany. His thesis received the USP Outstanding Thesis Award (2022) and was published by Annablume. He completed postdoctoral research in Performing Arts (ECA-USP) and Philosophy (FFLCH-USP), with support from Fapesp and CNPq. He holds a BA and an MA in Visual Arts and a specialisation in Art History.

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