



Bodies in Motion –  
Form in the Making  
Cinthia Marcelle &  
Tiago Mata  
Machado  
Bruce Nauman  
Suzanne Harris  
Charlotte  
Posenenske  
Yvonne Rainer  
08/11/24–  
16/02/25  
Kunsthalle  
Mainz

BODIES IN MOTION – FORM IN THE MAKING  
CINTHIA MARCELLE AND TIAGO MATA MACHADO, BRUCE  
NAUMAN, SUZANNE HARRIS, CHARLOTTE POSENENSKE,  
YVONNE RAINER

The exhibition sets performance-based video works by internationally renowned artist Cinthia Marcelle (b. 1974 in Belo Horizonte, Brazil) – one is produced jointly with Tiago Mata Machado (b. 1973 in Belo Horizonte, Brazil) – in context with 1960s/1970s post-minimalist dance and performance works from figures such as Yvonne Rainer (b. 1934 in San Francisco, USA), Bruce Nauman (b. 1941 in Fort Wayne), and Suzanne Harris (1940–1979, USA) as well as the unique minimalist sculptures by Charlotte Posenenske (1930–1985, Frankfurt am Main), whose form is repeatedly renegotiated and redefined in participatory exercises.

Cinthia Marcelle's oeuvre is a logical evolution of the socio-political art produced in twentieth-century Brazil, where material experimentation was combined with conceptual and formal rigour and implemented in a manner that was uniquely participatory. An interest in the relationship between material, form, time and space lies at the heart of Marcelle's practice, expressed in multi-media works that link a decidedly processual and performative methodology with a sculptural approach.

Cinthia Marcelle has been working on performance-based video works since the early 2000s. They all take the same basic formal structure: a staged sequence of actions is presented from a fixed camera position, performed by a group of amateur actors who work in the same profession. The participants follow simple instructions from the artist that are based on their everyday work routines, but clearly differ significantly in terms of their customary functional logic.

In the 1960s, a young generation of choreographers in the USA turned their backs on the modern dance that was typical of the era, with its illusionistic character and formal stylistic techniques. Instead, they incorporated everyday movements and poses into dance practice, as well as sequences of actions that were intrinsic to industrial working routines. They created improvisations with these movements or structured them through playful exercises and patterns. The aim of integrating elements from everyday life was, on the one hand, to aspire to a more accessible and more equitable form of artistic creation and, on the other hand, to focus on those activities in their everyday context as well as the

conditions in which they exist, thereby triggering a change in how viewers regarded their own activities and the society in which they lived. Given that Cinthia Marcelle's video works, many of them produced jointly with Tiago Mata Machado, also liberate everyday routine movements and working processes from their function- and production-oriented context, it seems a logical step to consider her approach against a background of 1960s dance and performance practice. What Marcelle shares with the avant-garde artists who practiced post-modern dance and performance is their improvisationally choreographed everyday sequences of movements and collaborative, participatory situations that present entrenched routines in terms of social interaction and a modern performative logic.

At Kunsthalle Mainz, the video works are presented adjacent to each other and sequentially in a timed, rhythmic choreography, thereby emphasizing the chronological aspects of processes and the performative nature of each show.

*Bodies in Motion – Form in the Making* is curated  
by Anna Roberta Goetz.



- 1 Bruce Nauman, *Dance or Exercise on the Perimeter of a Square (Square Dance)*, 1967–1968  
 2 Cinthia Marcelle, *Ao Plano*, 2010–2011

Bruce Nauman, *Dance or Exercise on the Perimeter of a Square (Square Dance)*, 1967–1968

Bruce Nauman and Cinthia Marcelle meet up in Hall 1 of Kunsthalle Mainz. Nauman is still regarded as one of the most influential figures in contemporary art. Aiming to create an entirely new artistic vocabulary, he developed a unique conceptual intermedia art practice that incorporated the physical body. His works are rooted in the artistic and political landscape of the United States in the late 1960s and shaped by the experimental art and

approaches of the era's choreographers and composers, who integrated everyday movements and sounds into artistic dance and music. Nauman explored the nature of processes in his performances in order to measure time and space, using his body as a sculpture or tool. Recording the conceptual exercises on film turned them into performances for the camera and thus often lent them an absurdist humour.

The video work shown here is part of the groundbreaking series of 16-millimetre films that he devised alone in his studio in the late 1960s and early 1970s, and which have proven enduringly influential to later generations. *For Dance or Exercise on the Perimeter of a Square (Square Dance)* he marked out the radius of movement of his body and leg width in the form of a square on the floor. In the video performance, he maps out the square with his strides, rigidly following the rhythm of the metronome. Using his body in order to chart space and time, he links minimalist formality with the ephemeral architecture of mechanical physical gestures.

Cinthia Marcelle, *Ao Plano*, 2010–2011

In *Ao Plano*, four lorry drivers are asked to follow the outline of a square space in the frame of the camera image. Although the camera views the action from an exact top view, a square on the floor would appear distorted in the image. Thus, the artist and her team needed to instruct the drivers as the drivers cannot see the square to be depicted in the camera frame themselves.

Urban architecture is a tool for organizing/controlling the movement of cars and people. Lorry drivers normally manoeuvre their vehicles based on their experience and perception of their immediate surroundings amidst architectural and natural landscapes – along streets, around and through buildings and other built spaces. In this case, however, as they cannot see the space that determines their driving, i.e. the square shape they should be tracing, they are acting remote controlled in both senses of the term.

When a human body moves in a particular configuration, as it is the case in Nauman's work, it is the performer's mind that directs their body. Marcelle replaces the constellation of instructing and executing entity, mind-body, with driver and vehicle. She even complicates this set-up further by intervening herself as the entity issuing directions, instructing the lorry drivers how they should steer the entity carrying out the movement in the performance, i.e. the body, which in this case is their vehicle.

## OLD TOWER

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Cynthia Marcelle, *Automóvel*, 2012

In the Old Tower we can see Marcelle's *Automóvel*, a video work consisting of multiple sequences. We are looking down onto a multi-lane road, with traffic driving along it in both directions. In the first sequence, we initially see the traffic flowing freely, but then the vehicles are caught in a traffic jam or a car breaks down and everything comes to a halt. The drivers are shown as attached to their vehicles; their progress is dependent on their vehicle. In the second sequence, the drivers, now no longer in their cars, are pushing them instead – but they still make themselves dependent on them. In the final sequence, which was filmed at night, the vehicles are in a traffic jam once more. The warning lights are flashing in their own little performance, and the open doors suggest that the owners have left their cars and moved on by themselves.

This video performance similarly focuses on the relationship between vehicles and the people who control them. The association becomes an image of how our behaviour and thoughts are socially acquired and subject to routine, and just how difficult it is for us to shed these patterns.

## HALL 2

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- 1 Cynthia Marcelle, *Leitmotiv*, 2011
- 2 Yvonne Rainer, *Volleyball (Foot Film)*, 1967
- 3 Yvonne Rainer, *Hand Movie*, 1966
- 4 Suzanne Harris, *Diarytic Life in the Day of My Hands*, 1974

Hall 2 houses a dialogue between a performance-based video work by Cynthia Marcelle and three historical works by Yvonne Rainer and Suzanne Harris. The videos focus on everyday actions and the body parts that execute them as performing actors.

Cynthia Marcelle, *Leitmotiv*, 2011

In *Leitmotiv*, Cynthia Marcelle has instructed a group of cleaners to mop water across the floor such that a swirl of water forms in the camera's rectangular field of view. We first hear the sound of moving water beyond the frame, which then slowly flows into shot from all four sides. Finally,

we also see the group of people, or at least their hands and brooms, with which they are sweeping the water vigorously into the middle of the frame in order to generate a vortex and keep it going. They can only maintain the movement of water in the centre when they all sweep together with the same degree of energy. As soon as one or more of them eases off, the water flows away.

This video work can, on the one hand, be regarded as a metaphor for a democratic society, where all those involved bear shared and equal responsibility, which makes the collective strong and fragile at the same time. On the other hand, it is notable that the forces working together to ensure that the water remains in the middle consistently remain out of shot, in other words invisible. This formal decision is a critical commentary on the irony of the labor market: essential workers in our society, such as carers and supermarket staff, are usually the lowest paid and least secure in our modern society, although they bear immense structural responsibility.

Yvonne Rainer, *Volleyball (Foot Film)*, 1967  
Yvonne Rainer, *Hand Movie*, 1966

The choreographer and filmmaker Yvonne Rainer is a key figure in post-minimalist and post-modern dance of the 1960s and 1970s. She turned her back on the dramatic excess of classical dance in favour of integrating everyday movements and poses, which she structured by using playful exercises and patterns that sometimes resulted in slapstick-style moments. In 1961, she choreographed her first pieces, followed shortly afterwards by her first films between 1966 and 1969, which she described as “filmed choreographic exercises”.

*Volleyball (Foot Film)* belongs to the first series of her filmed choreographic exercises *Five Easy Pieces* (1966–69). A volleyball rolls into shot, followed by two legs in sneakers. The ball bounces off a wall and comes to a standstill. The legs position themselves next to it. Our expectation of an interaction is dashed. This anti-sport film is a playful study of subjectivity and frustration.

*Hand Movie* is, like *Volleyball (Foot Film)*, part of Yvonne Rainer’s first series of filmed choreographic exercises.

The pioneer of 1960s and 1970s post-minimalist and post-modern dance shot this first film of *Five Easy Pieces* in a hospital bed while recovering from a surgery. The static camera shows a close-up of a hand, just like a body, as it performs a sequence of movements and thereby creating a sensuous dance. The movements become more and more complex until the hand ultimately relaxes again in a flat position.

Suzanne Harris, *Diarytic Life in the Day of My Hands*, 1974

In the 1970s, the artist Suzanne Harris was active as a member of the art scene in downtown New York. She played a central role in the goings-on at the exhibition venue *112 Greene Street*, at the restaurant project *FOOD*, and in the *Anarchitecture* group, whose members included Gordon Matta-Clark, Tina Girouard and Laurie Anderson. Her art developed from her interest in dance, which ultimately led her to push the boundaries of sculpture and work in the domain of ephemeral installation art. Her entire oeuvre is characterized by a deep interest in the transcendence of what is given.

In the *Diarytic Life in the Day of My Hands*, Harris presents a portrait of her hands over the course of a day, showing her drinking, writing, opening things, washing up, drilling, sleeping, etc. The hands are transformed into dancers, moving their way through everyday life and performing well-practiced routines.

Charlotte Posenenske, *Vierkantrohre Serie DW*, 1967

In the 1960s, around the same time as American minimalist art and the emergent conceptual art, Charlotte Posenenske (1930–1985) devised an impressive volume of works situated between minimalism and conceptualism, participatory art and performance, social practice and institutional criticism.

The *Vierkantrohre Serie DW* (1967) shown here is based on *Serie D* from the same year, which consists of industrially produced ventilation pipes made of galvanised sheet steel. The *Vierkantrohre* series formed the starting point for thinking about “object spaces”, which only come into existence for and via communal activities as a reflection of social dynamics in societies.

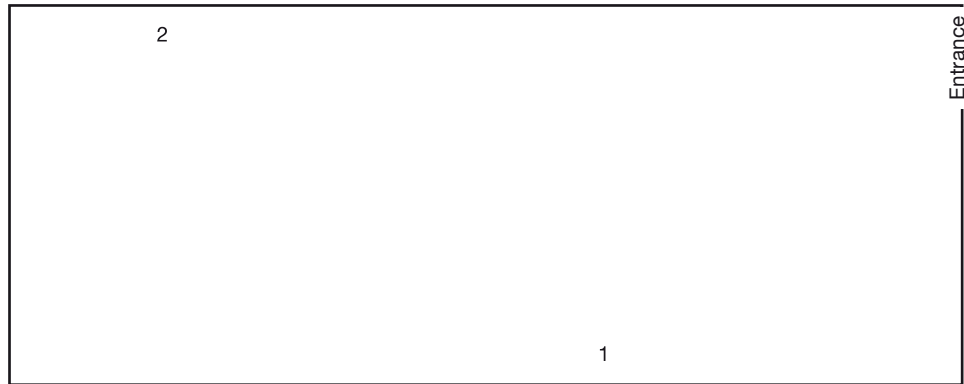
For her groundbreaking square tube series, Posenenske specified four form elements that can be combined with each other in any number of ways. The idea behind the lightweight cardboard material and large plastic screws is that they make it possible for anyone and everyone to develop similar light yet monumental sculptures themselves. Whenever the work is displayed, its configuration is the result of decisions made by whoever is installing it. The work of art is consequently defined not by its specific shape but rather by its individual parts and the variability in how they are assembled – it is hence the process of negotiating its intrinsic form. In consciously aligning her art with a participatory working process, Posenenske is emphasizing its emancipatory and democratic potential.

The first iteration of the work in the exhibition has been jointly developed and created by a group of students at Kunsthochschule Mainz. Over the course of the exhibition the sculpture will be redesigned once a month at workshops.

Cinthia Marcelle & Tiago Mata Machado, *Comunidade (series Divina Violência)*, 2015–2016

*Comunidade* presents two variations of a plot, one after the other, each beginning with a crowd of people standing in line. Queues are a universally familiar piece of everyday choreography: we stand in a line one after the other and wait more or less patiently – until someone breaks with this agreement and causes this choreographic order to break. In *Comunidade*, one person loses their patience in the first version and starts pushing. This leads the group as a whole to revolt against the reason why they are waiting at the head of the queue. In the second version, an initial push causes the crowd to fall into pieces, with each person fighting against everyone else, and the entire set-up ends in total chaos. In both cases, a force outside the frame disciplines people first and then makes them fight each other.

*Comunidade* is inspired by the state of emergency as a political concept, as well as the particular conditions that supply its explosive force. The term came about during the French Revolution (1789–1799) as a way of describing a system of provisional and revolutionary politics. In the twentieth century it became more established among totalitarian regimes as a violent means of asserting themselves politically. A chaotic situation is induced within a social system in order to suspend that system’s constitutional basis. In *Comunidade*, Cinthia Marcelle and Tiago Mata Machado issue a call to rethink the concept of a state of emergency and recognise (once more) its positive, revolutionary, socio-political potential. How, for example, could society be re-configured through collective means such as civil disobedience or general strikes? Is there a form of non-physical violence that can be used positively in order to break existing power structures apart?



- 1 Cinthia Marcelle, *Fonte 193*, 2007  
 2 Cinthia Marcelle, *475 volver*, 2009

Both works in Tower II, *Fonte 193* and *475 volver*, are based on the same structure as many of Marcelle's videos: the artist commissions people working in the same trade to complete simple sequences of actions based on their everyday work routines. However, the task Marcelle asks them to do contrasts starkly with its usual functional logic, and thus takes it to the point of absurdity.

In *Fonte 193*, as a fire engine drives continuously in a circle and the firefighters direct the hosepipe and its jet of water into the middle of the circle, thereby producing a fountain in reverse. In *475 volver*, an excavator keeps driving around an open section of land in the shape of an infinity shape, turning over soil. In both videos, Marcelle isolates industrial production cycles from their functional context in order to lead them ad absurdum.

The passing of time seems to be illustrated sculpturally by means of the tireprints on the ground. Yet the action has neither an obvious beginning nor an end, nor does it develop any sort of suspense. It just keeps on going around itself in a circle – the video and its action are moving in a loop, in the truest sense of the word, just as the material specifications of the video works suggest.

Cinthia Marcelle, *Confronto* (Serie *Unus Mundus*), 2005

On a cube monitor in Tower III, we can see *Confronto*, a video that the artist developed with a group of street artists. In the video, a group of two, four, six, and eight meets up at a busy junction, on a pedestrian crossing when the lights are red, and juggles with torches in front of the stationary cars. When the traffic lights turn green, the group leaves its temporary "stage" and the cars can pass. When they perform as a group of eight, however, they break with their routine and keep on going with the performance even though the lights have turned green, and the car drivers honk their horns angrily.

The street artists consciously disrupt the flow of traffic, which is controlled by traffic regulations with the aid of traffic lights. By breaking this rule, the car drivers are drawn into the goings-on of the video and are forced to make a decision: if the drivers were to assert their right to drive on, they would risk running someone over, and thereby violating the individual's right to physical integrity. The actions of the street artists challenge a given legal system and a habitual mechanism.

All of Cinthia Marcelle's performance-based video works revolve around participatory situations where familiar sets of actions, processes and arrangements are disrupted. She thereby inspires the viewer to question familiar and established viewpoints and behaviours of a hegemonic system: how we see the world and how we comprehend our role and act within it, as well as the supposedly fixed disparity of binary categories such as order–chaos, rule–exception and subordination–resistance.

Bruce Nauman, *Dance or Exercise on the Perimeter of a Square (Square Dance)*, 1967–1968, 16mm film transferred to video, black/white, 8:24 min. Courtesy Electronic Arts Intermix (EAI), New York.

Cinthia Marcelle, *Ao Plano*, 2010–2011, video, colour, sound, 2:22 min.

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Realization: Katásia Filmes; Direction: Cinthia Marcelle, Tiago Mata Machado; Production: Pedro Veneroso; Camera: Pedro Veneroso, Tiago Mata Machado; Sound design: Milagres Vazquez; Edition, Finalization: Maurício Rezende; Platform operator: Marcelo X; Watchman: Luiz Claudio dos Santos; Production assistants: Clarice Lacerda, Arnaldo Fabbri, Sulamita Cruz, André Machado, Fabrico Marotta; Drivers: Julia, Cristiano, Djalma, Sergio; Support: Expresso Coleta; Thanks to: Prof. Ronaldo Tadeu Pena, Profa. Elen Marise de Oliveira Olete (diretora/CEU), Denis (Tradimaq), Eugênio e Leandro (Orguel), Weverson (Expresso Coleta), Claudia (Samutico), João Dumans, Bruno Vasconcelos, Elizabeth (UFMG), Roxane (UFMG), Ava Miranda Mata Machado, Clarice Lacerda, André Machado Fabrico Marotta, Arnaldo Fabbri, Maria do Carmo de Freitas Veneroso, José Márcio de Freitas Veneroso.

Cinthia Marcelle, *Automóvel*, 2012, video, color, sound, 7:11 min.

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Presents by Katásia Filmes, 88, cinemari; Executive Production and Production direction: Aline x; Direction and editing: Cinthia Marcelle, Tiago Mata Machado; Production: Cristiane Ventura; Production Assistant: Marina Sandim, Clareana Turcheti, Leticia Weiduschadt, Sara Não Tem Nome; Set assistant: Marcelo XY, Dereco Machado; Camera: Lucas Barbi; Direct sound, edition, sound design: Bruno Guanambi; Assistant of sound direct: Warley Desali; Finalizing: Fernando Mendes; Maquinary: Marcio Oliveira; Driver: Dilson; Team production: Wanderso Olliveira, Alex Sander Monteiro, Geraldo Pereira, Ronaldo Aparecido, Marcio Zacarias; Participants: Dayane Gomes, Joice Cristina, Misael Filho, Priscila Francisca Moreira, Steysse dos Reis Ramos, Cristian Rangel de Oliveira, Débora Starling, Kênia Araújo Pires, Giovanna Palmieri Velloso, Hugo Eduardo Honorato, Felipe Moreira, Marcio Jorge, Thiago Gomes Braga, Daniel Fleury, Mariana de Almeida Zani, Rodrigo Soares de Freitas, Thais Emanuelle Botelho, Adriano Gomes, Randolpho Lamounier, Lucio Honorato, Ede da Silva, Nina Goulart Pena, Cleber Dias de Carvalho, Silvania Augusto, Roney Cássio, Wellington dos Santos, Carlos Alberto dos Santos, Fabim Marcolino, Wayne de Alencar, Mikael José, Moacir Gaspar, Diego do Nascimento, Johnny Alves, Vander Lúcio de Moraes,

Renato Rodrigues, Clério Lúcio Braga, Fábriço de Araújo, Fabrício de Oliveira, Kelly Eliane Silva, Pedro Henrique de Resende, Sebastiana Caldeira, Danielle Barbosa, Anderson Gontijo, Clécio Xavier, Josy Souza, Sabrina Lana, Alex Renan da Silva, Sandro Silva, Paulo Henrique Romeiro, Galle Rocha, Lorena da Silva Rocha, Thaila Carolina de Carvalho, Magda Maria Leal, Cleusa Alves dos Santos; Thanks to: Minas Film Comission, Marginalia+Lab, BH Trans.

Cinthia Marcelle, *Leitmotiv*, 2011, video, color, sound, 4:16 min.

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Presents by Katásia Filmes, 88; Direction: Cinthia Marcelle, Tiago Mata Machado; Camera: Bernard Machado; Production: Aline X; Production Assistant: Silvia Oliveira; Direct sound, sound design: Fernando Mendes; Editing, finalizing: Fernando Mendes; Stills: Pedro Veneroso; Drivers: Cid Martins Leite, Sérgio Sebastião da Silva; Electrical and machinery: Márcio Gleison de Oliveira; Cast: Ana Queiroz, André Correa da Silva, Beatriz Gomes Pereira, Cleonice Aparecida Alves, Dalmo Carvalho de Souza, Frederico Freitas da Silvíia, Ian Dolabella, Magno Carvalho de Souza, Manuel Andrade, Marcio Jorge de Melo, Maria Helena Costa Fernandes, Natalia Souza dos Anjos, Pablo Gustavo Pereira, Rafael Henrique da Silva Pereira, Sirlene Magalhães Ferreira, Vitor Gabriel Mirando, William Veloso da Silva, Wanderson Carlos Oliveira; Thanks to: Inês Rabelo (104 Centro Cultural), Victor Dias.

Yvonne Rainer, *Volleyball (Foot Film)*, 1967, 16mm film transferred to video, black/white, 10:21 min.

Courtesy the Video Data Bank of the School of the Art Institute of Chicago. Museum Ludwig Collection.

Yvonne Rainer, *Hand Movie*, 1966, 16mm film transferred to video, black/white, 8:00 min.

Courtesy the Video Data Bank of the School of the Art Institute of Chicago. Museum Ludwig Collection.

Suzanne Harris, *Diarytic Life in the Day of My Hands*, 1974, digitized video, sound (partially), 16:47 min.

Courtesy the Estate of Suzanne Harris (managed by Glenda F. Hydlér; research by Friederike Schaefer).

Camera: Carmen Beuchat.

Charlotte Posenenske, *Vierkantrohre Serie DW*, 1967, 12 elements, various sizes, corrugated cardboard, plastic screws

Courtesy Galerie Mehdi Chouakri, Berlin.

Cinthia Marcelle & Tiago Mata Machado, *Comunidade (series Divina Violência)*, 2015 – 2016, video and animation, color, sound, 8:16 min. loop Courtesy the artists, Galeria Luisa Strina, São Paulo

und Sproviery, London.

Produced by Cinemari, Katásia Filmes, 88 Filmes;

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Production: Aline X; Set design: Marcelo XY, Sanzio Machado; Assistance and additional images: Leo Pyrata; Artistic director: Priscila Amoni; Artistic assistant: Alex Sander Monteiro, Geraldo Pereira, Marcio Zacarias, Wanderso Olliveira; Camera operator: Bernard Machado; Sound: Gustavo Fioravante, Manuel Andrade; Machinery: Marcio Oliveira; Edit: Ana Elisa Carramaschi, Cinthia Marcelle, Tiago Mata Machado; Sound design: Edson Secco, Estúdio Mixagem – Sonideria Estúdio; Sound edit: Julia Teles, Estúdio Mixagem – Sonideria Estúdio; Colorist and final edit: João Gabriel Riveres, Sem Rumo Audiovisual; Actors: Allan Machado, Alice de Araújo, Ana Guerra, Anderson do Nascimento, Ângelo Dias, Anna Oliveira, Arlem de Oliveira, Bárbara Ahouagi, Barbara Cardoso, Bruno Figueiredo, Clarice Rena de Souza, Cristiano de Freitas, Cristiano Leite, Daniel Fleury, Daniel Uirapurú, Débora Guedes, Dominique Bezerra, Edmundo Silveira, Fabiano Agostinho Fernanda Ribeiro, Fidélis Oliveira Alcântara, Filipe Evangelista, Flavio Von Sperling, Francisco Vianna, Gabriela Santos, Gabriel Fonseca, Gabriel Resende, Hugo de Paula, Jessica Gaspar, Juliana Barreto, Laura Bretas, Leandro Viana, Leonardo Belo Pimenta, Leo Pyrata, Lucas de Araújo, Luís Henrique Silva, Marcio Jorge, Maria Carolina de Oliveira, Marília Souza, Melissa Rocha, Moacir Gaspar, Pedro Torres, Raíssa Galvão, Roberta Fonseca, Rogério Alves, Sandra Auharek, Simone Ribeiro, Thiago Ribeiro, Uriel Silva, William Rosa; Thanks to: Daniel Sotero, Dereco Machado, Fernando Mendes, João Dumans, Secretaria Municipal de Obras e Infraestrutura da, Prefeitura de Belo Horizonte, Valores de Minas, Galeria Vermelho.

Cinthia Marcelle, *Fonte 193*, 2007, video, color, 5:40 min. loop

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Support by Lyon Biennial: The 00s – The History of a Decade that has not yet been named, França; Camera, Editing, Sound Design: Bruno Vasconcelos; Direct Sound, Sound Design: Pedro Aspahan; Camera Assistant: Bernard Belisário; Production: Cinthia Marcelle; Firemen: Primeiro Sargento Quinoca, Segundo Sargento Nascimento, Cabo Antônio de Paula Almeida, Soldado Rogério Fernandes Barbosa, Cabo Rômulo Dias Barbosa, Cabo Clesio Rodrigues Lopes; Thanks to:

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Cinthia Marcelle, *475 volver*, 2009, video, color, sound, 8:08 min. loop

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Realization: Katásia Filmes & cinemari; Production: Cinthia Marcelle; Camera: João Dumans, Tiago Mata Machado; Direction: Cinthia Marcelle, Tiago Mata Machado; Direct Sound: Pedro Veneroso; Image and Sound Edition: Pedro Veneroso; Machine Operator: José Aloísio dos Santos; Stills: Pedro Veneroso, Team: ITAMINAS; Superintendent: Luiz Fernando Almeida; Communication: Ranner Amaral Maia; Security Engineer: Alencar José do Carmo; Tenter: Ronaldo Ferreira Silva; Thanks to: Rafael Barros, Luiz Fernando Almeida, Ranner Amaral Maia, José Aloísio dos Santos, Amaral, Alencar José do Carmo, Ronaldo Ferreira Silva, Mauro Santos; Support cinemari, Sproviery Gallery.

Cinthia Marcelle, *Confronto (series Unus Mundus)*, 2005, 4:3 video, color, sound, 7:50 min. loop

Courtesy the artist, Galeria Luisa Strina, São Paulo und Sproviery, London.

Camera, editing, finalizing: Bruno do Cavaco;

Production: Cinthia Marcelle; Production assistants: Rodri, Bebete; Direct Sound, Sound Design, Finalization: Bruno do Cavaco; Acrobats: Luana Koelho, Jocasta da Cruz, Helbert Bruno, Thiago Coelho, Frederico Alves, Paulo Arrcanjo, Marinalva Correa, Ed Carlos Gonçalves; Thanks to: Eid Ribeiro, Luana Koelho, RafaRafa, Bruno do Cavaco, Clovis Laurent, Guga Barros, Tiago Mata Machado, Bebete, Rodrigo Morici, Silvia Amélia, Márcia Miranda, Marilá Dardot, Laís Myrrha, Matheus Rocha Pitta, Cauê Alves; Support by: Centro Cultural São Paulo, Circo de Todo Mundo.



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