



Delocalised project

CAROLINA BONFIM

CORAZÓN 190

Carolina Bonfim (São Paulo, Brazil, 1982) was trained in performing and visual arts at the UNESP Arts Institute in São Paulo. She holds an MA in Artistic Production and Research and is currently pursuing a PhD in Advanced Studies in Artistic Production at the University of Barcelona (UB). On the basis of codes that govern gestures and the possibilities of representing the body, she explores the reconfiguration of the link between the gaze and physical presence. Interpersonal relationships, voyeurism, alterity and the relationship with the audience are recurring themes in her work, formalised in the form of installations, performances, drama, dances and videos. She is currently taking part in the Pinotxo artist-in-residence programme run by Sant Andreu Contemporani and the Fabra i Coats – Barcelona Creation Factory.

With a title inspired by the number of beats that mark the heart attack threshold, the project *Heart 190* proposes various sessions of a performance conceived for a single viewer-participant.

Starting out from a one-to-one relationship between the artist and spectator, Carolina Bonfim creates a context for artistic practice from a position that is open to the other person, an otherness that also implies interdependence in the relationship: the performance as a decision-making time for both parties.

Combining the idea of urban vision and the act of walking, the proposal directly affects the body as something that is constructed through the gaze, in the self, as a space defined by the contrast and contiguity with that which is not inherent thereto. It is when the spectator establishes their own body as a reference point and place that is part of the mise-en-scène that the time of interstitiality, or perhaps intertextuality, takes place between the executor (the artist) and the performer (the spectator).

Presence and its forms underpin the sequence, in which timing is crucial and features elements such as uncertainty, calm and tension. The relationship with the space, the public and the private, or the shift of power, are vectors that come together and affect the user, who, on the way, takes on a search process that places them as another vector in the game of building the situation.

This sort of psycho-temporary insert of the participant's involvement leads to a biographical statement of the actual user. Moving their body as a subject, positioning their behaviour as a space of fiction opposite the other, triggers different identification processes – of a visual, gestural and linguistic nature – in the formation of the self.

Opening up to the shifts of power, *Heart 190* explores performance as a device and as a methodology. The uniqueness of every experience, its complete construction from what is immediate and mutual, implies the active involvement of the user under an unspoken agreement: a lending of the body in exchange for not being a mere spectator.



Heart 190, Carolina Bonfim
16 October to 9 November

Capacity: 1 participant per session
Not suitable for people with mobility problems

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