

**Mariana Nobre Vieira**

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**PORTFOLIO**

**the wormhole project | current**

**VIDEO:** <https://vimeo.com/247314864> (password: mariana)

**Roles:** Performer and Choreographer.

The wormhole project began in December 2017 during the SODA Works Festival ([www.soda10years.dance/the-wormhole-project](http://www.soda10years.dance/the-wormhole-project)). Through an installation it created a space where the audience of the festival could disappear into a worm costume and be transported to another space time continuum. This format is now being extended into short performative actions where the worms discuss the issue that led them to forego humanity (such as anxiety, frustration, fear, anger, precarity, politics, etc...) and why they believe that becoming a worm can be a radical solution for the will to disappear that assails so many in the current times where the technologies of the self demand constant visibility and presence. The worms provide a liminal space in between being there and not, being human and not, showing off and not, performing and not.

These short performative actions are being devised at the moment so that by July 2018 they may inflate a 3 hour durational dance installation piece format where the worms will be presented as Mariana Nobre Vieira's artistic research. In it they will dance, sing and act out their findings with the aid of short videos depicting them in diverse locations and settings as well as ambient electronic music performed live, filling the gaps in between the worm talks and allowing them and the audience to rest and worm around the space.



**Credits | Choreography and performance:** Mariana Nobre Vieira | **Video:** Paul Wiersbinski | **Photo:** Evgenia Chetverkova

## One man unit | Collaboration with Paul Wiersbinski | January 2018

**VIDEOS:** <https://vimeo.com/254021983> (trailer || password: omu) and [vimeo.com/254033475](https://vimeo.com/254033475) (full || password: omu)

**Roles:** Performer and Choreographer.

*ONE MAN UNIT* is a hybrid of woman and sculpture, fully armed with consumer video and mobile projections in order to add another layer of images to our fictitious world. After dark the audience joins her on a quest to discover the narration within the trash bin of endless virtual footage streamed directly on walls, cars and the haptic body itself. Reality becomes a Holodeck, in which visual information is implemented only in order to lead to another, unreal experience.



**Credits | Concept, Text, Video:** Paul Wiersbinski | **Performace:** Mariana Nobre Vieira | **Voice:** Wieland Schönefelder | **Video and Photo:** Paul Wiersbinski

**Purpose | Collaboration with Reza Mirabi | August 2017 | Kunstsaele Berlin**

**VIDEOS:** <https://vimeo.com/236797336> (opening) and <https://vimeo.com/230764341> (teaser)

**Roles:** Co-Choreographer.

Welcome to PURPOSE.  
Our function is to provide knowledge and insights. We are the global repository for the art of human performance and potential. WE ARE PURPOSE. We are ever presence. We are soft expansion. We offer, we provide, we deliver. A shared fictive reality of things we cannot perceive with our senses but all have in common, forming a potentially limitless imagined community; the connective tissue, the allencompassing interface, is purpose, your individual purpose, that what gives meaning – not just to your life and death – but ultimately to the existence of the multiverse in which we all operate. A Dance installation Piece instigated by Reza Mirabi.



**Credits | Concept:** Reza Mirabi | **Dramaturgy:** Maciej Sado | **Dance:** Jozefien Beckers, Pierre Bonnet, Martha Hincapié Charry, Rachell Bo Clark, Samuel Draper, Janine Harrington, Ofelia Jarl Ortega, Sina Saberi | **Video and Photography:** Tata Mkrtychyan, Iyas Toth, Bea Rodrigues, Frank Peroni



## (...) and then yellow | Performance | 2016

**VIDEO:** <https://vimeo.com/198211655> (Password: mariana)

**Roles:** Choreographer and performer

*and then yellow* is a dance solo premiered in Lisbon, Portugal and performed in Berlin at Get Fucked in Café Engels and in HZT, Uferstudios, Berlin.

After an extensive research on ways of conferring agency to difference, alterity and non-human entities, it became clear for me that there was a need to disrupt the place of knowledge and speech and hence material and visually confer this sought for agency. Through *and then yellow (...)* my body becomes a mediator between video, plants, objects and other realities rendered possible through the unheard dialogue established between these elements.



Playing with the expectations and common places of the performance lecture format, I offer the audience other places and spokespersons in a choreography that could unravel and be multiplied ad infinitum but which I have restricted to the timeframe of 10 minutes, letting its echo remain in the field of expectations and imagination.

Each time that *and then yellow* is performed I adapt it to the space taking up a site specific approach so as to better take advantage of the possibilities of disrupting the expectations assigned to the stage, studio or environment in which it is taking place. As an example, when staged at Engels bar, it culminated in a party on the dancefloor where the audience was invited to take part in, integrating the installation created by the objects and the video used in the performance as a background for contemplation.

**Credits | Choreography and performance:** Mariana Nobre Vieira | **Video:** Liedewij van Eijk | **Photography:** Pablo Lopez | **Special thanks to my mentors:** Miguel Pereira, Paula Caspão, André e. Teodósio, Daniel Pizamiglio

**15 minute recall<sup>i</sup> | Performance | 2016**

**VIDEO :** <https://vimeo.com/189544230> (Password: mariana | 06:07')

**Roles:** Choreographer and performer

15' Recall emerged from the challenge to learn and appropriate 15 minutes of the piece *A gesture that is nothing but a threat*, from the repertoire of the duo of Portuguese choreographers Sofia Dias & Vítor Roriz. Along with fellow dancer Beatrice Cordier, a duet was devised stemming from this choreographic material and expanding it into our own imaginary and working process. It was showcased in Espaço Alcantara and invited to feature in the (Re)Union festival as well as the performance program of the Zaratan Art Gallery, Lisbon.

15' Recall began with the exploration of a movement research centred on the possibilities of advancement and retreat, grab and let go, wanting and despising. This bodily practice and its associated improvisations soon found echoes on the speculation of the emancipatory potential developed by new and ever changing technologies and speed as well as the feelings of dread, fear and anxiety propelled by them. It looked upon the reconfiguration of the concept (of dread) as proposed by Søren Kierkegaard in 1844 which "However dark and fatalistic its connotations, through its dialectical coupling of caution and transgression, of paralysis and overdrive, it allows us to imagine the world spectacularly differently, offering glimpses of the ineffable. " (Zelfde, 2013)<sup>1</sup>

An aesthetics hinting at Philip K. Dickian dystopia while corrupting it with self-reflexive irony as we stage ourselves as authors, company managers at Dread Inc., labourers, performers, entrepreneurs, et al.



**Credits | Choreography, Performance and Sound Design:** Mariana Nobre Vieira & Beatrice Cordier | **Light Design:** Nuno Figueira | **Special Thanks to:** Sofia Dias&Vitor Roriz, Paula Caspão, Rua das Gaivotas6

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<sup>1</sup> In *Dread: The Dizziness of Freedom* edited by Juha van 't Zelfde

## Pós-Antropoxeno<sup>ii</sup> | Performance | 2015



**Video:** <https://vimeo.com/156957358> (02:46')

**Roles:** Choreographer, co-artistic director, producer and performer

**Synopsis:** In the whereabouts of a post-human Eden, melancholia for a return to nature remains. The geological era of the Post-Anthropocene is inhabited by techno-ontological movements, constructed by the promise of something that never came into being and the lack of what never was.

Pós-Antropoxeno is a visual installation and durational performance resulting from an invitation for the Rabbit Hole Collective to devise a performance in Santarem's Agriculture Show. Willing to generate debate on the way animals and agricultural heavy machinery, pesticides and other invasive materials are shown as an empowered way of conquering nature as well as on the bull fights endorsed by this fair in particular, we embarked on a research about the alterity of machines, animals and non-human entities by posing questions such as how does it feel like to be technology? Can we transcend our anthropocentric reality? What will be left of human emotions once life as we know it has become life as we don't know it? Together with new materialisms and Object Oriented Ontology in

particular, we embraced Helio Oiticica's research on the Parangolé capes which through dance and movement blurred the borders between body, artist and spectator, aiming for a new ethical attitude towards collective forces and change.

This entailed a physical research blending Butoh and Bodyweather exercises with the practice of Zen Koans and somatic awareness. During their six-hour stay at this post anthropocentric Eden, the performers' bodies are moved by the above mentioned questions, the presence of the audience and the hums of a minimal techno sound environment, aiming to inhabit a space where logocentric dichotomies are displaced.

**Credits | Artistic Directors:** Mariana Nobre Vieira & Pedro Marum | **Performers:** Joana Sousa, João Edral, Mariana Pinho, Mariana Nobre Vieira & Pedro Marum

## CÁPSULA<sup>III</sup> | Performance | 2015

**Video:** <https://vimeo.com/189541635> (Password: mariana | 03:26')

**Roles:** Choreographer, performer, co-writer, co-artistic director and producer

In CÁPSULA a choreographic approach was merged with the process of devised theatre, where movement phrases were collectively derived and incorporated with the performers own texts as well as with original music created for the piece. It was awarded a grant by the Calouste Gulbenkian Foundation.

The stage of this work is a non-place where performers wait for the end to come while struggling with its approach, leading them to freak out and question different Western and Eastern philosophical as well as practical perspectives upon the notion of “end”. Is the end and end at all since an end always entails a beginning which foretells the continuation of what was before? Is not my body continuously ending through the shedding of cells that never cease to die? This established a speculative dialectics between the performers that was fed by the inclusion of a skype conversation in real time and all the present moment risks and struggles it generated.

The stage of CÁPSULA was covered in plastic bags collected at the doors of shops like H&M and Zara, leftovers from the end of the season that were incorporated into the staged dialectics by forming figures, being threatened to death, captured, seized and let go, transformed yet never destroyed nor “ended”.

This work premiered in Lisbon (Rua das Gaivotas6) and toured to Porto (malavoadora.porto) and Santarém (Teatro Sá da Bandeira).

**Credits | Artistic Directors:** João Estevens & Mariana Nobre Vieira | **Performers:** Mafalda Jacinto, Mariana N. Vieira, Joao Estevens & Tiago Mansilha | **Sound Design:** Manuel Leal Ramos & Francisco Barahona | **Light Design** Inês Sanches





## Colon of Duty<sup>iv</sup> | Artistic Platform and Performance | 2014

**Video:** <https://vimeo.com/189543430> (Password: mariana | 02:43')

**Full Program:** <https://www.facebook.com/events/283157471839337/>

**Roles:** Choreographer, performer, co-artistic director and co-producer of the event.

Colon of Duty was a two day artistic platform held at Galeria ZDB in March 2014, joining together the work of several artists and researchers along with the Rabbit Hole collective around the theme of virtual colonies and consumption as a contemporary rite of destruction. It consisted of several performances, installations, debates, cinema programs, and parties, amounting to more than 50 contributing artists and researchers and around 700 visitors.

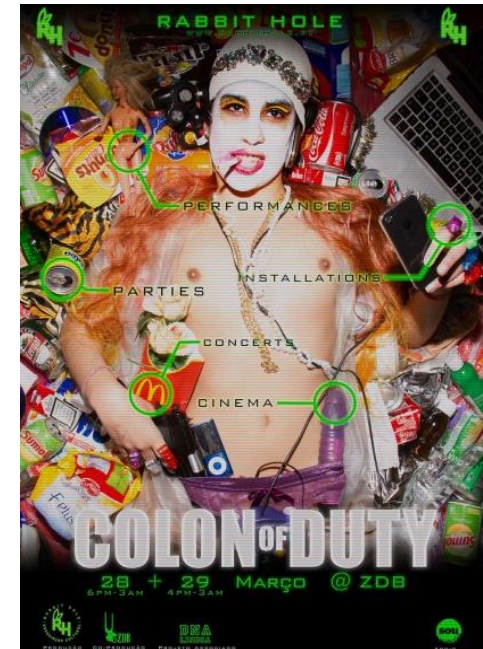
### PERFORMANCE "Voyage to Colonoscutoopia"

Interactive performance choreographed by Mariana Nobre Vieira in collaboration with artist Mariana Tengner de Barros and performed with the Rabbit Hole Collective at Colon of Duty.

Voyage to Colonoscutoopia explored and questioned ideas of neo-colonialism, imperialism, proto-futurism, and colonization of virtual spaces. We revisited the famous speech of the Chief O'waxalagalis of the Kwagu'l (a Kwakwaka'wakw tribe of the Indigenous peoples of the Pacific Northwest Coast) in which he describes the Potlatch rite to the anthropologist Franz Boas:

*We will dance when our laws command us to dance, we will feast when our hearts desire to feast. Do we ask the white man, 'Do as the Indian does'? No, we do not. Why, then, will you ask us, 'Do as the white man does'? It is a strict law that bids us to dance. It is a strict law that bids us to distribute our property among our friends and neighbours. It is a good law. Let the white man observe his law; we shall observe ours. And now, if you are come to forbid us to dance, begone; if not, you will be welcome to us.*

Embracing proto-futurist aesthetics, we envisioned what could be the encounter between the contemporary human and "natives" from the virtual world. The audience can change the setting of this encounter by manipulating the images projected on the background of the performance, change and manipulate the sound and pitch of the microphones used by the performers, and integrate an iconoclastic Potlatch as the festive rite practiced by the proto-futurist natives. This performance allows all the participants to "colonize" a virtual future through an historical artefact, resulting in a collective and interactive experience from another space and time. [See an excerpt from the performance on the documentation video between [1:30 – 2:50].



**5 minutos de Fama no Máximo' | Performance | 2014**

**Video:** <https://vimeo.com/189542324> (Password: mariana | 03:16')

**Roles:** Choreographer, movement facilitator, co-director and producer

5 minutos de Fama no Máximo (*Five minutes of Fame, at Most*) was a performance devised with and for the members of the theatre group of Unisaber, a Senior Citizens University in Lisbon in a project funded by the Lisbon Municipality. For three months, together with João Estevens and Mafalda Jacinto (Rabbit Hole collective members), we gave two weekly “classes” to the group, introducing them to notions and examples of performance, contemporary dance, post-dramatic theatre and devising methodology. For these we chose to employ the Ignorant Master methodology, where we did not put ourselves in the role of teachers but rather of fellow researchers. Everyone was encouraged to investigate at home and to bring their own materials and interests to class, in the form of videos, references, personal testimonials, pictures, memories, articles or topics of discussion.

On the physical level the group was also enabled to gain other access points into their own bodies and emotions through the warm-up sessions devised for the process, where we got in touch with our own breath, feelings of rootedness and explored possibilities for movement through a blending of Yoga, Qi-Gong, contact improvisations and other exercises that set the mood for and intertwined our conversations and work sessions.

From the wide range of materials and interests revealed by the class we collectively generated a performance which brought out their critiques, issues, concerns and realizations in regards to the field of the performing arts. It premiered in December 2014 at the Clara Andermatt studios in Lisbon.

**Credits | Artistic Directors:** Mariana Nobre Vieira & João Estevens | **Performers and Co-Creators:** Mafalda do Vale, Fátima Avelar, Manuela Godinho, Alice Gonçalves, Marina Lacerda Ferreira, Eduardo Couto & Teresa Silva

**Terrário<sup>vi</sup> | Installation | 2016**

**Video:** <https://vimeo.com/181985694> (1:52')

**Roles:** Co-creator, writer, producer and builder along with Marshal McLuhan, Ian Bogost, The Neighbourhood, Richard Schechner, Paula Sá Nogueira, Judith Butler, Poço dos Negros, Bruno Latour, João Estevens, Miguel Ribeiro, Pedro Marum, Sara Orsi, Thomas McEvelley, Claire Bishop, Francisco Belard, amongst many others.

Terrário was an installation built in Rua das Gaivotas6 and funded by the Municipality of Lisbon. It posed as a living archive under construction, a strive towards the creation of a space for the interconnectedness of a performance documentation centre and the life of a neighbourhood. Amongst canonical books of performance theory we coupled thinkers from queer theory to alien agency, psychogeography and the modern city, crossing literature with filmed shots of the neighbourhood surrounding Rua das Gaivotas6 in a notion of extended performance and daily choreographies.

In this way Terrário also aimed to consider the site-specific situation of a geographical area of Lisbon in the process of gentrification and to reflect upon the way artistic interventions such as itself contributed for it. This reflection was aided by the presence of books and articles on the topic as well as by the intervention of Paula Sá Nogueira who gave a performative guided tour through the archive and the neighbourhood, exposing the recent exotification of Lisbon and its inhabitants. This performance was recorded and incorporated into Tarrário itself for future visitors to have access to.

Terrário is still a place to be inhabited, a networked ecosystem of symbiotic relations with unstable properties which asks itself whether it is built on history, being documental and specific or if it can be seen as a place for the rewriting of past, knowledge and of what an archive can be(come). The installation was showcased through the entire month of May 2016 and the books and articles acquired as well as the videos shot are now part of Rua das Gaivotas6's documentation centre.

**Credits | Artistic Directors:** João Estevens, Mariana Nobre Vieira & Pedro Marum

## Xenometrics and Digital Dysphorias (Cinema Programs) | We want no fuckin' one for president (Performance)<sup>iii</sup> | Brazil | 2016

**Roles:** Co-curator of cinema programs, performer and performance co-director

**Link to the cinema programs:** <http://www.janeladecinema.com.br/2016/en/programacao/rabbit-hole/>

As a member of the Rabbit Hole collective I will travel to Brazil at the invitation of the International Cinema Festival Janela do Recife to present two cinema programs as well as a related performance in Recife which will follow to Rio de Janeiro at the invitation from the Federal University of Rio de Janeiro (UFRJ) Media Arts Department.

Xenometrics is a cinema program analysing the impact of digital surveillance on non-normative bodies, sexual desires, and practices, setting a debate on biometric technologies and dataveillance under the lens of queer and feminist critic. It will dialogue with a second program, Digital Dysphorias, which dwells into the dark web and furry sex clubs, virtual megalopolises and hyperconnected chimeras, new cosmologies and cyber-subcultures that defy the hegemony of the natural.



Associated to these programs we will re-stage our performance and DJ-set “We want no fucking one for president” created in June 2016 on the occasion of Lisbon’s Pride Festival where it was featured in the main stage. In this performance one finds the blending of techno music with Zentai aesthetics and a re-writing of Zoe Leonard’s work “I want a president...” weaved together with influences from Laboria Cuboniks’ Xenofeminism and the 3D Additivists Manifesto.

Excerpt: “We want an alien chimera who vomits instead of speaking. A president with a prosthetic that is a rusty sex machine who dreams of killing electric sheep. We want a dead body from a monster that exploded in someone’s minimal cuisine, a pandemic of dysphorias that swarm, swirl and jeez. We want liquidity and fluidity, new primordial soups in the presidency. We want for president a cyborg and vorpial blades, kittle and pools of petrochemicals. IN FACT WE WANT NO FUCKING ONE FOR PRESIDENT. WE DON’T WANT ANY-FUCKING-THING FOR PRESIDENT. WE WANT ABOLITION OF SUCH POWERS, AUTHORITIES AND HIERARCHIES. WE STRIVE FOR THE ABOLITION OF GENDER, RACE, CLASS AND ANTHROPOCENTRISM. WE WANT A CATAclysm, ANOTHER END OF THE WORLD. May we free ourselves from our biological conditions and bodily limitations and seek emancipation from the cultural codes, perpetrators of a sense of inadequacy. May we free ourselves from the muck of neo-liberal powers hauling for queer assimilation, laws and regulations - over a totalitarian idea of a WE, a naïf idea of a unified US. What are those but clusters of privilege and domination, blindness and citizenship? We claim for a rejection of a natural authenticity to unleash an alien storm, doubt and uncertainty. A striking storm from which all subjectivities shall not remain unaltered...”

**Credits | Cinema Program Curators:** Joana Sousa, Mariana Nobre Vieira & Pedro Marum | **Artistic Directors:** Mariana Nobre Vieira & Pedro Marum | **Performers:** Joana Sousa, Mariana Nobre Vieira & Pedro Marum



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<sup>i</sup> Foto: Pablo Lopez | Video editing: Janós Brückner

<sup>ii</sup> Foto and Video: Frederico Ramalho

<sup>iii</sup> Foto: André Picardo | Video editing: Joana Sousa

<sup>iv</sup> Poster: Mariana Nobre Vieira & Pedro Marum | Video editing: Frederico Ramalho

<sup>v</sup> Poster: Joana Sousa | Video editing: Joana Sousa and

<sup>vi</sup> Poster: Joana Sousa | Video editing: Frederico Ramalho

<sup>vii</sup> Foto: João Viegas