

**MÁRCIO
KERBER
CANABARRO**

@canabarromarcio

www.mkerbercanabarro.com

BIOGRAPHY

Márcio Kerber Canabarro (BR) is a dancer and performer based in Berlin. In 2011 he graduated at SEAD, Salzburg (AT). He is a certified Embodied Myoreflex Therapy Practitioner by Impulstanz (AT) and Vesalius GmbH Konstanz (DE).

His dance art making is deeply informed by Retinitis Pigmentosa, a disease which causes loss of peripheral vision, night blindness and consequently, with its progression total blindness. He is interested in how our ability to care can form and inform the systems we create to live in, and how this ability takes physical shape to design our interfaces of connection.

With DEEPER F. Collective (HU) and A Bela Associação (PT), he launched the digital publication **CARE WHERE? Zine** and **CARE** Activism, Art and Electronic Music gatherings. Together with Victória Kaslik (HU) initiated and facilitated **LIVING PROJECT**, a temporary living space and library, hosting meetings for exchanging knowledge and food.

In 2022 he was granted a four month #takeheart residency by Fonds Darstellende Künste in association with PACT Zollverein (DE) to initiate **ON THE SCENT OF WOLVES**, research exploring alternative stories of visual experience. Recently, once again with PACT Zollverein (DE) he was granted another #takeheart residency for **MOUNTAINEER: STUDIES FOR BOULDERING DARKNESS** a research exploring blindness as a boulder, aiming to surface the dexterity of the visual impaired in journeying their senses in a world dominantly visual. Following this research, PACT Zollverein (DE) granted Márcio a one-month residency in June 2023 to meet and explore, together with the artists Holly Thomas (UK), Sindri Runudde (SE) and Matty Zighem (BE), the environmental perception by the visually impaired on the making of performing arts, in the titled project **PACK STUDIES**.

Márcio understands blindness and low eyesight as an interface of perception that demands the development of skills and a rich vocabulary of cooperation, valuable of being integrated on our social and cultural bodies. Functioning as a sensorial reminder of perceptual range which expresses human diversity.

As segments of MOUNTAINEER, Márcio will work with the musician Marc Lohr (LX/DE) on a study w.t. **INTRAMUSCULAR touching the flesh of sound**, a sonic-somatic experiment, and **WOOD LIGHT** on landscape experience and camping at the limits of sight, together with the artist and activist Lúcio Kerber Canabarro (BR) in association with Aterra (BR). Investing on Navigation and orientation skills he later will undergo an immersive residency at AADK Spain (ES) titled **ISOLATION PROJECT/FOOTPRINTS**.

Further, Marcio has been working with Meg Stuart/Damaged Goods since 2012 and has also collaborated since 2011 with Adrienn Hód (Hodworks), Peter Pleyer & Michiel Keuper since 2011 (**CRANKY BODIES a/company**) and with several other artists in his past, such as Keith Hennessy, Sara Shelton Mann, Mark Tompkins and Benoît Lachambre.

photo: Michiel Keuper



RESEARCH

2022

#TAKEHEART

2023

ON THE SCENT OF WOLVES

How our biographies take physical shape to talk about connection?

Dealing with my Retinitis Pigmentosa a degenerative disease that can cause blindness, I searched for the unfolding link of our relational interfaces that see beyond the unknown within the darkness.

This research looked for actions that form and fade the human awareness of connection by exploring alternative stories of visual experience.

MORE AT

www.mkerbercanabarro.com/wolves

MOUNTAINEER: STUDIES FOR BOULDERING DARKNESS

The unknown as a geographic location.

Orientation is a founder principle of meaning making and homeostasis.

Due to increasing low eyesight , I relate the unknown of darkness to a landscape which invites the growth of skills and vocabularies of cooperation.

The research explore blindness as a boulder, aiming to surface the dexterity of the visual impaired in journeying their senses in a world dominantly visual.

CURRENT RESEARCH

photo Márcio Kerber Canabarro



photo from Aterra by Camilla Heim



2022



WOLF LECTURE

part of **Trajectories for a Landscape.**
Performed at HAU3
Berlin. November 2022

Trajectories for a Landscape zero point/Meg Stuart, Descha Daemgen & Abraham Hurtado



photo: Julie De Meester

As if I had never walked in this land, I ambush my words. Biting my tongue trying to not overdue my desires of making my voice not only heard but felt, like the touch of many sleepless nights, which becomes undeniably thick for the skin that wrinkles. My thoughts are coursers, running hunters exhausting everything I can make up as a dream. Every future I can listen from this piece of silence is a different hallway leading to a self in the dark. I fell lost once again today, I felt my blood line inheritance of despair. I heard the whispers of loss. Is this still life touching me, making sure my panting is a trace of will instead of an act of surrender to the limits of my breathing? One day, through the sounds of others, I will be lucky enough to become poetry. There is no other way we had invented to place our sentiments of love into a form.

Humans are visual, we devote a disproportional fraction of our central nervous processing capacity to visual analysis. In the dark, It will take thirty to forty minutes for your eyes fully adjust. During this time they will become from thousand to a million times more sensitive to light. This is perfect for star gazing.

Light can barely be explained by scientists. Its nature can be one of a wave or of a particle. No one can fully explain what it is. Vision is roughly the spacial and temporal perception of light in scenes that enables and limit complex behaviour.

Light frames our reality.

Colour change its shades depending on the light source and medium: underwater, inside the forest, at a glacier, on a basement... It is never solid or stable.

The world we see is a shapeshifter by essence.

The landscape and its light lives also through our language.

The Hungarian expression 'Farkasvakság' means Wolf Blindness. It is used for people that cannot see in the "wolf hours", from dusk to dawn and the twilight zone. This is the exact light spectrum I began not seeing each day.

Maybe there are wolves on this room... but I'm wolf blind. Wolves aren't merciless predators. A kill takes cooperation, many times it fails, and it is exhaustive. Wolves are coursers, running hunters,

chasing, wounding and tiring their prey before risking the final killing bites. Since they take down animals 10 times their size, they are vulnerable. Vulnerable to being stamped or killed by pray, vulnerable of losing their kills to marauding bears and scavengers, vulnerable to starvation. Imagine that for each meal, you would need to run a marathon.

After a killing the pack rests, panting together for about 40 minutes before start eating.

Life takes effort in the wolf hours.

Wolves to us are mythical animals, wanderers, bridging worlds of light and shadow. I wonder what are we for them? Merciless sedentary predators that are over attached to their own perception of reality? Unwolf-hearted beings, humanising what has never wanted to be human. Humanoid-creature with an ability of abstraction that can connect but further more dissociate the earth as a form or shape with trajectories called Landscape?

**The land isn't there.
The landscape is here.
And is here not just to be seen...**



photo: of Sindri and Maddona
by Márcio Kerber Canabarro

THE CAREFUL LISTENER
one week study as a guest artist
at Sindri Runudde rehearsals
in Turku Finland.

LANDMARK1

THE CAREFUL LISTENER
. FIELD NOTES.

Making company to what you can't (yet) see, I lean my attention into the listening and the haptic field of what you try to say when you pause — In between the speech of your wanting, needs and desires. Orienting my own curiosity, I navigate to track the dances we still didn't hunt. The task of predation can well take us to the limits of our endurance — our inherent physical patience.

We live on the twilight. For not seeing, we loose or break when not attentive. This mode of sensing only soften when our worlds go asleep — with our heads on the pillow we agreed with how good is to rest this world from its vision, allowing time for the eyes to finally forget to see. As a rescue place or either our only chance for disengagement.



We sit side by side facing front, and start describing how we see. After a while we realize that the world shows itself to us as essence : whatever is in my periphery enters “the substance zone”, while what is in the center for you evaporates.

We witness the plasticity of the worlds grain, its plasma. Our eyes do not see ordinarily. Faces of lovers become one with the background. Glasses of wine, get mixed with the counter. While by my side, I hear your voice from a diluted form that had been your body...

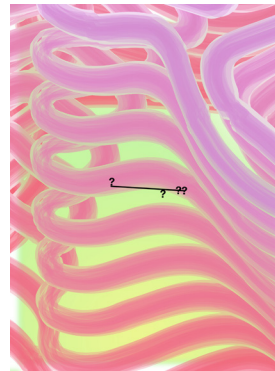
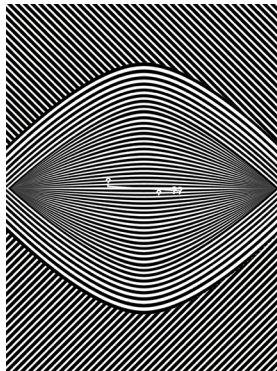
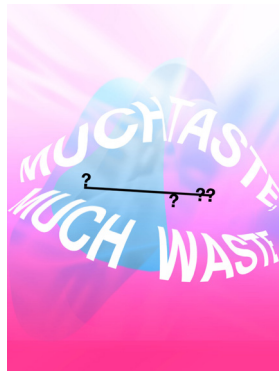
We aren't losing eyesight but loosen the view... Seeing the intimacy of a world that dissolves itself into a substantial state of undifferentiated union. where everything desires everything and form comes only through the effort of attention.

The eagerness of this world to embrace itself, appears on the comfort we feel by being together.

GRAPHIC & GATHERINGS

CARE

CARE Activism, Art and Electronic Music,
Had two editions. 2019
Budapest HU and 2020
Almada PT.



A collection of 11 digital zines / 2020-2021

CARE WHERE? Zine came as a ripple of the pandemic and lock down. Before the fanzine, we were working on a non-profit project called **CARE Activism, Art and Electronic Music**, a series of one week gatherings focus on local ecologies and community empowerment. We believe that our immediate affections and our ability to care can transform, build and influence our large social community and its relationships with its environment.

MORE AT
www.carewherezine.com

LIVING
PROJECT



Dec 2022- Jan 2023

LIVING PROJECT was 2 month space project connecting cooking and learning processes.

With people teaching people we build more room for play, more tools of interaction and more space for understanding. Relationships are transformed by what and how we learn and teach: who knows how to climb, has a different relationship with height, wind and rock.

More than sharing practices, we invest on living. Life by itself is the only project that lasts beyond our human scale of time, we carry it as a continuation of our species perspective of this world, and we can contribute with what stays beyond us, by sharing what we know and being curious towards what we don't.

MORE AT
www.carewherezine.com/living-project

COLLABORATIONS

Meg Stuart/Damaged Goods



Projecting [Space] Dinslaken - 2017
photo: Laura Van Severen

2012
VIOLET

2016
INFLAMAVEL

2017
Atelier III
Projecting [Space], Dinslaken

2018
Serious Fun
Solos&Duets
Signs of Affection
Projecting [Space], Berlin

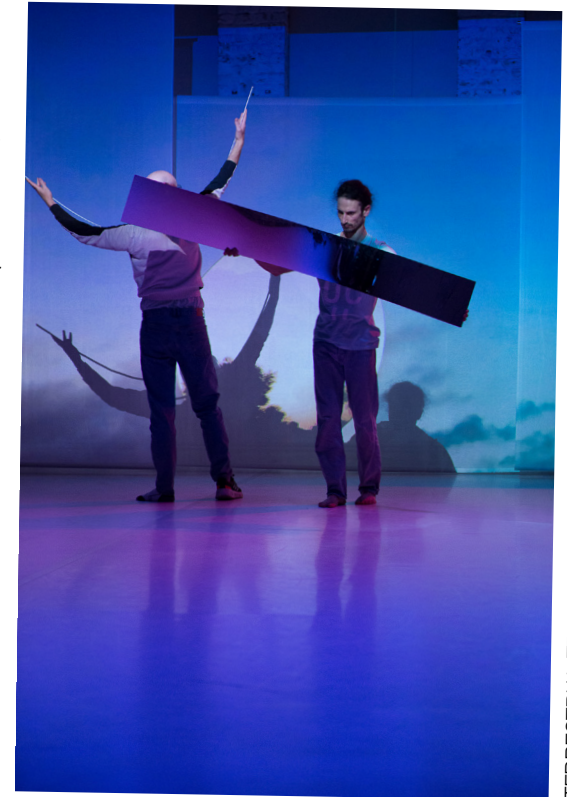
2019
Tanzkongress

2020
The Lobby
Intermission
Overtime
The Clock

2021
CASCADE

2022
Sliced Horizon

CRANKY BODIES a/company



2014
Visible Undercurrent (KICK OFF)
Visible Undercurrent

2017
Cranky Body Dance Reset

2022
TERRESTRIAL TRANSIT

TERRESTRIAL TRANSIT - 2022
photo: Kata Kwiatkowska

LINKS

WEB SITE:

www.mkerbercanabarro.com

RESEARCH ON THE SCENT OF WOLVES

www.mkerbercanabarro.com/wolves

GRAPHIC & GATHERINGS: CARE WHERE? ZINE

www.carewherezine.com

LIVING PROJECT

www.carewherezine.com/living-project

OVERVIEW

www.mkerbercanabarro.com//videos

Overview of personal works, with
photographs and videos.

2022:

December:

Living Project / Márcio K. Canabarro & Viktória Kaslik (HU) (facilitator)

November:

Trajectories for a Landscape - zero point/Meg Stuart, Descha Daemgen & Abraham Hurtado (DE)

October:

TERRESTRIAL TRASIT / CRANKY BODIES a/ company (DE)

August:

Huddle/Simone Forti (USA)

BAW Open Studios/Sandra Blatterer (DE)

Sliced Horizon / Meg Stuart/Damaged Goods (BE/DE)

June:

THRESHOLD / A Bela Associação (PT)

March:

Come and Meet us / Zero Point Berlin (DE) / Josephine Evrad (DE)

SOFT SPOT / Adrienn Hód (HU) / Martina Hajdyla, Soňa Ferienčíková (SK) (Movement and Choreography assistance)

2021:

October:

BODY OF LAW / Nom Kollektiv (FIN)

LEGAL REPARATION / Viktoria Kaslik (HU/NL) (video)

August:

TRACKING: Scores 1 to 3 by Aleks Borys and Márcio K Canabarro / part of SOFT SCORES by Claire Vivianne Sobottk, Tian Rotteveel & Jared Gradinger (Installation)

July:

CASCADE / Meg Stuart/Damaged Goods (BE/DE)

June:

UNFINISHED /Márcio Kerber Canabarro

LIGHT ROOM / DEEPER F. COLLECTIVE (HU) (installation)

March:

Another (online) Dance Show/ Hodworks (HU)

January:

BOUNCE /Costas Kekis (GR/AT) (online video performance)

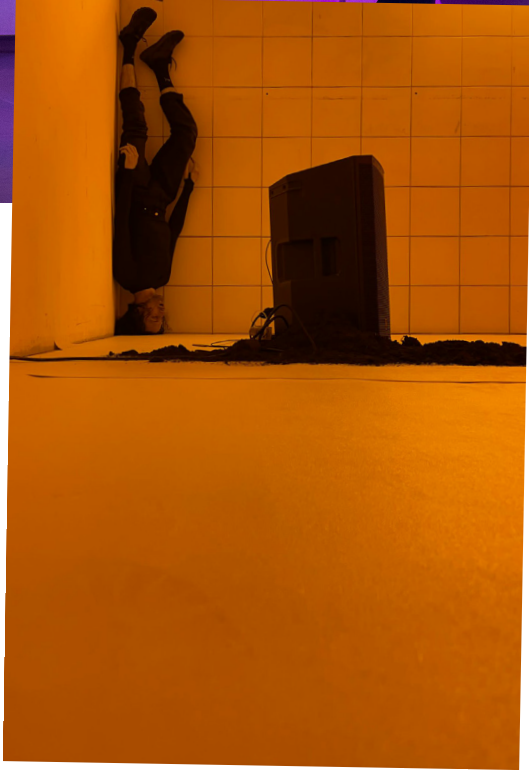
MORE AT:

www.mkerbercanabarro.com/
at CHRONOLOGY tab.

2022 - TERRESTRIAL TRASTIT
photo: Kata Kwiatkowska



CRANKY, BODIES, DANCE, RESET - 2017
photo: Michiel Keuper



2022 - Berlin Art Week - Open Studios
Calm Lands / photo: Sandra Blatterer

2021 - UNFINISHED
photo: Gergely Ofner



Projecting /Space/ Dinslaken - 2017
photo: Laura Van Severen

Come Meet Us - zero point Berlin - 2022
photo: Kris Limbach



Cascade - 2021
photo: Martin Argyroglo



The Huddle - 2022 Neue Nationalgalerie Berlin
photo: Michiel Keuper



Signs of Affection
2020 Down to Earth Exhibition, Martin-Gropius-Bau.
photo: Meg Stuart



Inflamável - 2016
photo: Anja Beutler