

materiais | diversos

ATM
ENCO
O PAMA
LOADE



©Maurício Pokemon

A Invenção da Maldade

The Invention of Evilness

I am no longer there. But the space is still vivid in my body. The vast concrete floor. A square in the middle of the room guarded by four columns. The roaring sound of cars passing by outside. The occasional assault of rain showers on sheet metal. This place, which used to be an old storage building, is CAMPO in Teresina, Brazil. An artistic space created by choreographer Marcelo Evelin and producer Regina Veloso, where dance, performance, and photographic creations are taking place. The space is raw and unpolished and reflects the surrounding city, the surrounding country: a place where the lives lived are traversed by strong political tensions and immediate precarity. With the recent elections in Brazil the atmosphere has intensified to political hopelessness, in the face of a new leadership that promises nothing but more instability, more violence, and more intolerance towards minorities and artists.

I am not there. But I can imagine the six bodies in that large, horizontal space. Moving frantically, irregularly, enigmatically. How they approach and touch each other with a certain animality, a kind of affective aggression. A state of almost naive curiosity. I can also imagine the bells hanging from the ceiling, producing a sort of floating atmosphere like the loud silence of a shrine or like wind passing through a wooden cabin. The sounds of not-there. And I see the bodies dancing this too, a kind of desubjectified doing, an angelic non-presence that passes like a fluid through the flesh. Celestial infection?

materials | diversos

Are Evelin and these six performers seeking a (re)invention of the body in the form of a “primalization”? A dehumanisation that leads both away from and towards a humanness? Are they approaching the moving presence of the body, of the bodies, from a place devoid of an inside – that knows only exteriority, only doing, only acting, a place where choices are made, but on such a thin edge that they are almost non-choices? And could this doing of the body be another form of thinking, a philosophical proposal? Like how Foucault coined the writings of Maurice Blanchot, as “the thought from outside”? A close-tonon-figurative place, where desire and thought collapses on each other in the liminal space, which we call the body?

I am not there yet. But these are the questions I am asking myself as Marcelo Evelin tells me about the creation process of *A Invenção da Maldade* taking place at CAMPO these months. The six performers come from different movement backgrounds and parts of the world – from Poland, Belgium, Italy, and Brazil – representing a diversity that fits well with the heterogenic pool of experimentation that the platform Demolition Incorporada represents.

The title of the work has a peculiar backstory. When Evelin was growing up he would constantly create performances. Small shows, directing his siblings and friends. Once, he lit a pan of oil on fire behind a curtain, in order to stage the burning of Rome. And whenever this impulse to stage would take over him, his grandmother would say: “It’s going to start the invention of evilness”.

Invention is something else than creation. Inventions never arise out of nothing, they are born of necessity, they come from something. The wheel was invented because distances were being crossed.

In Portuguese, there is a difference between mal (evil) and maldade (evilness). The first concerns the evil in the world, the evil that is only produced by humans. “Evil is a simple human invention”, as Spinoza said. Evilness, on the other hand, is something archaic, mythic, biblical. Something before or outside the world. Evilness is also something childlike, an innocence that doesn’t know its own ferocity. The moment Prometheus steals the fire from the Gods. The moment Lucifer betrays God and a primordial rift is torn in the fabric of existence.

The invention of evilness thus sounds to me like a paradox, like an impossible moment of destruction and creation, where the one cannot be distinguished from the other. Like a darkness that resists the brightness of light by having a glow of its own.

To evoke the invention of evilness at this time in Brazil cannot help to affect and be affected by the presence of political evil in the sense of mal. But this evocation is not a reaction to that evil. It is instead a diffuse and feral act of resistance, an affirmation of something intangible and unclassifiable, which rises like waves from the outskirts of the accepted. It is an event perhaps best described as the sensation of waking up in the night with one arm drained of blood and having to shake it violently into life again: An uproar of corporeality.

In my imagination, *A Invenção da Maldade* is the moment when evilness asks about its own origin and hears no answer, and where exactly this non-answer as a dark, impenetrable point, a hole in the world, is given a chance to speak. An invention continuously undoing itself, simultaneously not-yet and no-longer there.

by Jonas Schnor
Performance researcher and writer

materials | diversos



©Maurício Pokemon

A piece by Marcelo Evelin/Demolition Incorporada

Concept and Choreography **Marcelo Evelin**

Creation and performance - **Bruno Moreno, Elliot Dehaspe, Maja Grzeczka, Márcio Nonato, Matteo Bifulco, Rosângela Suldade** and **Sho Takiguchi**

Sound Design and Technical direction **Sho Takiguchi**

Dramaturgy **Carolina Mendonça**

Research collaboration in philosophy **Jonas Schnor**

Collaboration **Christine Greiner** and **Loes Van der Pligt**

Photography and Video **Maurício Pokemon**

Production Director **Regina Veloso / Demolition Incorporated (Br)** and **Sofia Matos / Materiais Diversos (Pt)**

Production assistant **Gui Fontineles**

Production-touring **Andrez Guizze + Regina Veloso**

Agency and diffusion **CAMPO / Brazil + Materiais Diversos/ abroad**

Co-production **HAU – Hebbel Am Ufer (De)**, **Festival d'Automne à Paris / CND - Centre National de la Danse (Fr)**, **Künstlerhaus Mousonturm (De)**, **Kunstenfestivaldesarts (Be)** and **Teatro Municipal do Porto / Festival DDD – Dias da Dança (Pt)**

Support **Rumos Itaú Cultural 2017-2018 (Br)**, **MIME School - Academy of Theatre and Dance (Amsterdam, NI)** and **Xing/Live Arts Week (It)**

Creation in residence at **CAMPO Arte Contemporânea, Teresina-Piauí-Brasil (Br)**

TOUR

04-07 April 2019 - **CAMPO** (Teresina, BR) - Première

13 April 2019 - **XING / Live Arts Week**, Modernissimo Cinema (Bologna, IT)

25-26 April 2019 - **DDD Festival**, Teatro do Campo Alegre (Porto, PT)

06-07 May 2019 - **HAU - Hebbel am Uffer** (Berlin, GR)

10-14 May 2019 - **Kunstenfestivaldesarts**, Kanal (Brussels, BE)

08-09 October 2019 - **Künstlerhaus Mousonturm** (Frankfurt, DE)

15-18 October 2019 - **Festival d'Aumomne à Paris, Centre National de la Danse** (Paris, FR)

materiais | diversos



©Bea Borgers

Marcelo Evelin born in Piauí (Brazil), is choreographer, researcher and performer. He lives and works between Amsterdam and Teresina. Based in Europe since 1986, working with dance and collaborated in projects with artists from various languages also on physical theater, music, video, installation and occupation of specific spaces. He is independent creator with his company Demolition Incorporada, established in 1995, and teaches at the Mime School of Amsterdam, Holland, where he also guides students in creative processes. He directs workshops and collaborative projects in several countries in Europe, USA, Africa, Japan, South America and Brazil, where he returned in 2006 and since then he has also been acting as manager and curator, having deployed in Teresina, Núcleo do Dirceu (2006-2013), an independent artist collective and research and development platform for Contemporary Performing Arts. In March 2016 he opened in Teresina, along with the cultural manager Regina Veloso, CAMPO, a new space to think, practice and disseminate art and related disciplines, and as part of the studio Demolition Incorporada. His performances *Matadouro* (2010) and *Suddenly everything is black with people* (2012) were presented in more than 18 countries and are still on tour. With the participation of more than 300 performers of different nationalities, *Batucada* (2014), a "performative event", continues in diffusion. *Dança Doente/Sick Dance*, his latest creation, is inspired by the universe of Tatsumi Hijikata / JP. It premiered in May 2017 at the Kunsten Festival des Arts / Belgium and toured in Europe, Brazil and Japan. *The Invention of Evil*, its most recent creation that will premiere in April 2019, in Teresina, Brazil.

CONTACTS

Sofia Matos | Touring

Sofia.matos@materiaisdiversos.com | + 351 913633452 | SKYPE: sofimatos

<https://www.materiaisdiversos.com/produzimos/a-invencao-da-maldade/?lang=en>