**Breaking Boundaries**

**Brazilian women artists under the dictatorship**

**Analivia Cordeiro**:

**M3 x 3, 1973**

Video, b/wh, sound, 9 min

Considered the first Brazilian video art work. Cordeiro questions the relationship between man and technology while the computer acts as relay between the artist and the audience.

**Anna Bella Geiger**:

**Passagens 1 (Passages 1), 1974**

Video, b/wh, silent, 9 min

A pioneering performative video showing the artist trudging up steps in a repetitive way. This not only alludes to women’s repetitive daily motions but also alludes to body, space and territory.

**Declaração em Retrato 1** **(Statement in Portrait 1)**, 1974

Video, b/wh, sound,16 min.

**Declaração em Retrato 2 (Statement in Portrait 2)**, 1975

Video, b/wh, sound,12 min.

In Statement 1, ABG refers to the isolation of the Brazilian artist, excluded from the international art scene; in Statement 2, she analyzes the artistic process in Brazilian art praxis.

These works she considered as messages to the public, thereby recurring to English for wider repercussions.

**Local da ação** **(Place of Action)**, 1978

Video, b/wh, sound, 1mn 20

In lieu of ‘action’ Brazil is shown here as a kind of void; a bleak and black empty space.

**Leticia Parente:**

**Marca Registrada (Trademark)**, 1975

Video, b/wh, sound, 10min34

One of the most disturbing but iconic videos of this period, Parente sews “Made in Brazil” on the sole of her foot with black thread,

thus turning her body into a ‘thing’ at a time of the military regime.

**In**, 1975

Video, b/wh, sound, 1min18

The artist climbs into a closet and hangs her blouse… with herself in it. The strange contortions provoke thoughts of torture and violence.

**Tarefa 1 (Chore1)**, 1982

Video, color, silent, 1min56

The artist lies on an ironing board in her clothes, facedown, as a maid irons her. Alludes to class prejudice and racial issues with pungent irony.

**Preparação 1**, 1975

Video, b/wh, sound, 3min26

The simple act of putting on make-up and preparing to go out in Parente’s ironic way turns into a scathing critiques of a patriarchal society which objectifies women.

**Anna Maria Maiolino:**

**In-Out (Anthropophagy)**, 1973

Video (from s8), color, sound, 8min14

Men and women’s mouths are seen as objects go in and out of their lips. An artist’s way of portraying, among other things, the military gag placed on them by censorship.