

“ Antonio Branco & Riccardo T. are a performance art duo based in London, originally from Portugal and Italy respectively.

Their work is about the body and its presentation. Its physicality, aura, psyche, and identity. It is our first and ultimate instrument, raw material and site for performance.

Drawing from their own experiences their work primarily focuses on the queer body, the energy inherent to such a presence and its social implications. Their research then branches out into related themes of contemporary sexuality, gender norms, porn consumption, and fetishisation of actions and bodies.

With their work Antonio and Riccardo look to reconnect people with the forgotten freedoms or their body and mind.

The work is open. We don't want to present a finished stagnant piece, but rather a work receptive to change throughout its longevity in the space while being responsive to its audience. Our work needs to be able to constantly shift, as our audience continues to change.”



SOFTCORE BOUNDARIES, 40 minutes performance
(2018)

Residency shots



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Residency shots



BURNING PRICKS, duration variable, 2017/2018





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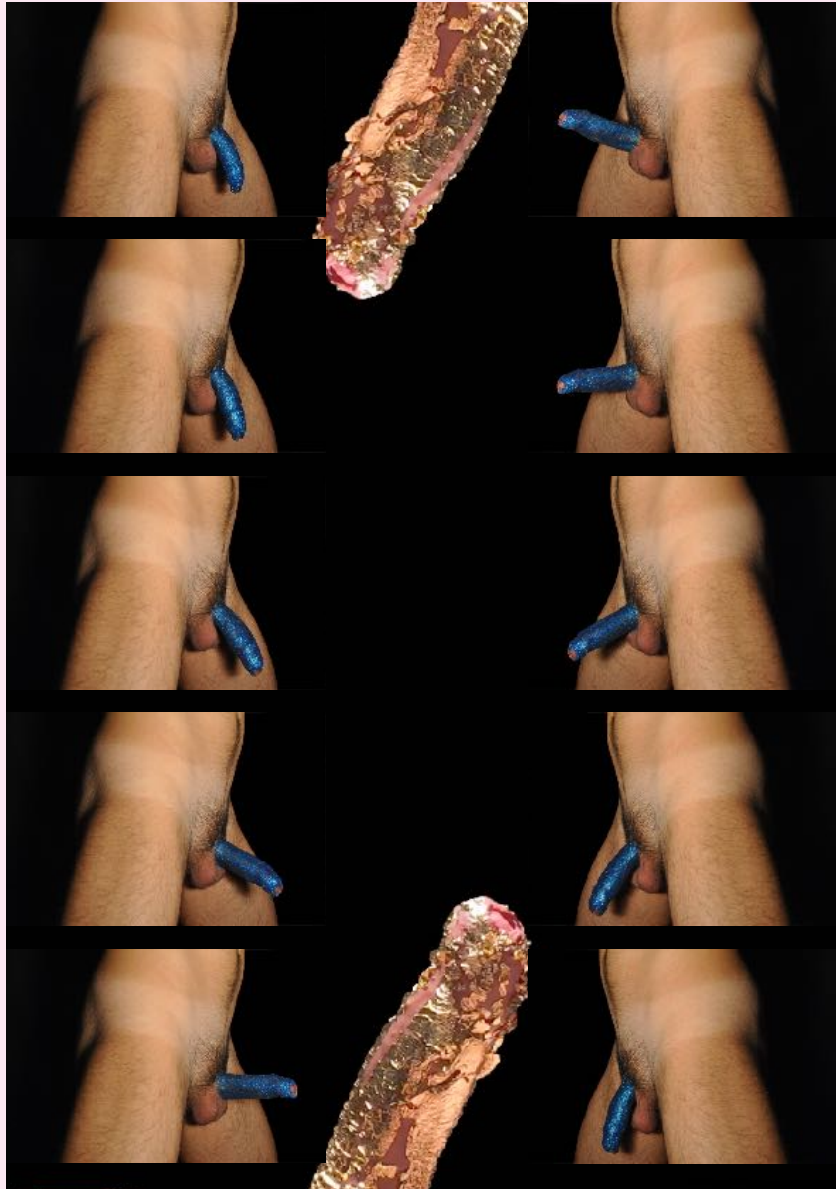


"Burning Pricks"

In an iconoclastic performance two individuals interact from image to image in a flow of pain, truth, and hypocrisy. While enacting violent and sexual acts they read statements of political and philosophical nature shaping the surreal performance into a radical lecture on virility, femininity, contemporary sexuality, porn consumption, cybersex, polyamory and gender norms. Both performers are naked and holding candles moulded from their own erect penises. They burn slowly and melt over their bodies.

The performance functions through a conceptual script, it's never rehearsed and it's allowed to change constantly, with different spaces and contexts. It will eventually set into a final piece, throughout the next year, whatever that means. As part of the ongoing project we are creating a series of sculptures casted from bodies present in the areas we perform.

"One of the most remarkable examples of the slippage between video image and sexual performance is clearly evident in oral sex. The porn convention shows oral sex as a form of foreplay. During the money shot, the inserter pulls out and then concludes the act by masturbating onto the face of the partner. This practice goes by the contemporary slang term of receiving a 'facial'. The dominance of the facial in sex videos has taught a new generation that this is precisely what is meant by "oral sex". The imprinting effect is so overwhelming that younger men believe that receiving a facial actually produces an orgasmic sensation as their partner's autoerotic climatic pleasure is intellectually transmitted to them and interpreted as their own."



Step into to space. Undress. Start the ritual.

Begin by gently shaking your body.

It can be a simple pulse, repeated.

While shaking, focus on your breath, and with it start mapping your body:

HANDS HEAD SHOULDERS LEGS

THORACIC CAVITY GENITALS SACRUM ANUS

Keep shaking, <UNCEASINGLY> and let the shake grow. Feel all your MUSCLES and ORGANS detaching from your skeleton.

Allow time to just happen.

Try different positions.

Try different rhythms.

Try different ways of shaking: side to side, upwards, downwards.

Go back to a standing position and increase the intensity of your shaking to the maximum.

Let go of everything and every thought. Just shake.

Now stop. Let the sensation resonate. Breath into it. Feel the difference in your body.

That's a beginning.

Think of something that turns you on, let it hang in your mind.

Feel the pleasure that is emanating from it. Allow time for the sensation to happen.

Harness its power:

The colour The temperature The tension

The blood rushing The body parts that are related to it

<SENSUAL BODY>

While keeping the image in mind, inhale into those parts. Energise them.

Let those parts grow, metaphorically and spatially.

Empower those parts.

Send your breath to them.

Send those images you are thinking of to them.

If you need to vocalise, do it by sending a hum to those body parts.

If it helps, feel free to move them slightly around, touch them gently, or rest your hands on them.

You can change images, or try with different body parts.

REPEAT.

Engage your pelvis. Start moving it. Thrust it back and forth.

Feel the heat created inside your body. Let memories emerge. Remember all the people you had sex with. Remember their traits, their bodies, their expression when they reach the orgasm. Remember the ones you love, the ones you hate, the ones that disgust you, the ones you regret, the ones you want again.

Recreate the orgasm on your face.

On your body. Feel the energy coming out from your body.

Touch you genitals. <RUB>

Slowly bring your hand to your face. Smell, inhale deeply, take in your scent.

Go back to touching yourself. Rub slowly, bring your hand to your face.

Slip it in your mouth. <TASTE>

Taste yourself, swirl it around your mouth and identify the flavours.

This is what all of the others taste and smell when you shared yourself.

Accept that, relish in that.

Your sensations are yours.

Your pleasure can't be reproduced by anyone but yourself.

Take ownership of your body. Be rebellious.

SPIT ON YOURSELF. PISS ON THE GROUND. YOU ARE READY TO GO.

(Exercises for sexual rebellion, Antonio Branco & Riccardo T. 2017)

EXERCISES FOR SEXUAL REBELLION, publication/DIY performance , 2017



20 MINUTES TO APPEAR, installation/performance,
5 hours daily performance (1 week) , 2017



20 MINUTES TO APPEAR, installation/performance,
5 hours daily performance (1 week) , 2017

"20 minutes to appear" is a performance working on the pose, improvisation, and the concept of spectacle.

The title comes from the idea that 'the pose takes 20 minutes to appear'. During our research we found that in any durational static pose, no matter what, the body of the performer will naturally have small adjustments, due to their breathing, muscle micro-movements, weight shifts, and that only after 20 minutes the real pose settles, and becomes sustainable.

The work explores the sustainability of an image's energy of attraction and the moment it loses that spectacle.

Two performers circulate in between performing and unperforming, in a fluid durational piece where they experiment with composition of imagery, and the relationships between themselves and the audience.

The questions the artists are proposing are - how long can a pose be attractive before losing the layer of spectacle and becoming obsolete? And how long can one allow the image to be, when in an hyper consuming society one is overloaded with ever changing images? Can you, as performer, really unperform? Or will the gaze of the audience make the performer 'active' all the time?



WELTSHMERZ, durational performance, 4 hours daily performance (2 weeks), 2017.



DYSPHORIA 1, DYSPHORIA 2, DYSPHORIA 3,
Mixed media props/installation for WELTSHMERTZ,
2017

Weltschmerz explores what it means to be viewer and viewed and the power structures that are created in this relationship.

The performance creates a small environment and community, that is allowed to grow and expand with the possibility of interaction.

The performance exists in a open and fluid space where personal decisions and intentions, both from viewed and viewer's perspective, allow the performance to change continuously and accordingly to the situations in which it exists.

Note: this piece is sold for a duration of 30 hours, and can be performed from the date of purchase for the next 18 months in slots of min. 3 hours to max. 10 hours.

WELTSCHMERZ was presented as part of "Art of Being Out", a group exhibition at DContemporary, in aid of anti-violence charity GALOP.

The audience interaction meant that the sculptures have been changing throughout the duration of the performance - by the end they present some chipping and scratches on the pigmented surface, they left some traces of colour on the platform, they also show a lot of dark fingerprints where the people have been touching them - making them performative and recalling the collective sense of the performance itself. They became a form of documentation.

The two performers also have small differences in their outfits, to bring a sense of character and individuality to the two different personalities and performativity in the piece. Both have blackened teeth, to link with the queerness of the performance. Blackened teeth also recall Japanese "Ohaguro", and link therefore to power structures related to beauty and constraint of gender. To push this even further Riccardo wears a 22 inches black corset during the performance, physically restraining his movements and his posing.

The last layer of the performance is introduced by the headphones and soundscores playing. There is four different soundscores that the audience can listen to, (although they are not made aware of this) so most of the audience members think that they are listening to the same score.

These scores (see WSB, WSV, WSO, WSR) all describe slightly different aspect of the same performance, and ask the audience members to interact differently with the piece. For example, one asks the audience member to 'copy the pose that the performer is doing', an other one to 'pick and move the sculptures', and so on. They also suggest different readings of the performance: Body Awareness, Value, Objectification, and Relationship. The artists were interested in the continuity of the performance afterwards present in the awkwardness and small moments of misunderstanding that would naturally occur when people would talk about their experience, and in the 'impossibility' to talk about one experience when having slightly different information about it, that would ask people to slightly compromise their view in order to be able to share the experience, and accept that what they saw were different pieces.

