

A woman with long brown hair, wearing a blue vest over a light blue shirt, blue trousers, and black boots, is walking across a green field. She is carrying a large, light-colored wooden spike over her shoulder. In the background, there is a wooden fence made of several vertical wooden spikes of varying heights, set against a backdrop of green grass and trees.

**Márcia Clayton**

*BORDERLINE*

London 2021

# Márcia Clayton

*BORDERLINE*

24 - 28 August 2021



**183-185 Bermondsey Street London SE1 3UW**

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**COVER**

Márcia Clayton with her installation *POSTING*

stay alive  
( I don't know why  
perhaps for the bluebells  
encountered on my walks;  
that rug, wardrobe, barn;  
for the loo outside  
without a bathtub or a shower;  
for all the cutlery  
and white John Lewis china  
in the cupboard  
or for the sake of  
a 12 year old Volvo gearbox )  
Stay alive again  
for the cover on the swimming pool  
it is going to be taken off in May  
and you don't have a shower cap  
Do your mantras  
and count the plasticky tulipes,  
the angels flying on the  
stained glasses of Tudeley  
Put the lid back on the glue  
or nothing will stick

*First poem from POSTING*



*POSTING*

Installation - poems etched in fencing poles | 2019 - 2021

## ***BORDERLINE*** ***A Territory To Survive***

“Stay alive [...]  
Stay alive again [...]”

These and other incised whispers on stakes that can only be read in fragments, almost as if wanting to become invisible in the skin-body of the work itself as matter, are part of articulate operations by the artist Márcia Clayton. They evoke alternative force fields that have been continuously buried by the perpetuation of a pragmatic logic of the status quo's ruling power. Many of us live on the margins or by the margins, in different levels of relationship to the world and tension within it, which is increasingly in a crisis with its own structure as a western society, that is where we are speaking from, and which still invites us to act and live in a modus operandi that constantly distances us from the possibility of producing subjectivities.

In her need to inscribe/write a testimony of this survival, like any artist does in principle, Márcia pulls us inside a flow of signs that become texts and images. She suggests that we “see” in braille through words-of-absence printed on matter or through the holes and lines of mantra-sentences embroidered on the flat surface, to then maybe try to make us attain something that is unintelligible, but that resonates latent inside us: to repeat and to continue, despite everything.

Artists are usually inhabitants of these kinds of borders and by moving through more freely between the world of ideas and the subtle perceptions, they bring us news from there, thus being able to offer us other ways of seeing and living. By sticking the stake in the ground, and by writing all over its phallic but also circular surface, Márcia places us in a meditative cycle, where knowing what is outside or inside these borders is not important anymore. Everything is, we all are. The stake becomes body, pencil, paper, wheel, thus it becomes a play. It demarcates, offers and returns symbolically the artist's territory to the world.

From the poems written on her stakes that we read in sobs, to the manifesto-shirts that contain thoughts taken from real statements of violent attacks in various schools around the world, the artist provides us with experiences that go against the logic of the current forces and control. By seeing the artist carrying a heavy stake in a photograph

that has a security camera's angulation, or by watching her female body pushing huge circular straw bales thus interfering minimally in the landscape - that here becomes also writing, line and sign as image - it makes her sort of an anti-heroine, where, in fact, her super powerful tool is not her physical strength that she apparently uses, neither the effective conquest of a foreign territory when dealing with a place outside her homeland, but actually a creation of that world made through a second order effort that is still today part of the history of the defeated: the logic of the feminine.

*What weight of the world can a woman bear?*  
*What weight of the world can a human being bear?*

It certainly is not the same weight of Samson, Hercules or even Atlas, but it can be like the weight of the card 11 of the tarot: Strength, in which the female figure doesn't need to have any muscles to carry the world, kill a lion or destroy a temple for revenge. All she needs is her sensibility and hands that seem almost to caress, to care and to enchant the beast... hands to embroider, to sew, to write, to point out ways, to circumscribe territories that invite you in, to wander, to share and thus, in your own way, to resist.

Márcia doesn't assume we're capable of reading everything she writes, far from it. When her writing flow reaches us, it becomes something else. Very often her texts, poems and random words work as simple visual elements or a metalanguage like in her works of the series BLUES. Her constructions are, actually, camouflage and excuses for hypertext games. Sign, meaning and mental images intertwine in a free connection when given to the viewer/reader, and fly into the world like the prayers on the wheels and the flags in the buddhist temples that so fascinate her.

Getting in touch with Márcia Clayton's work is like having the sensation of also being, in a certain way, meditating through circles, passing from one artwork to the other, from one word to another, through these constant and rhythmic soft sparkles of light that slowly takes us into this territory that has such an altered and unusual sense of gravity, strength and weight. And so, very sensitively and in a very human way, the artist invites us to take more breath in order to continue to survive, even if apparently subverting, in almost a passive way, this logic that perpetuates itself continuously and that tries to control, define and destroy us repeatedly... *again and again and again.*

**Cristiane Geraldelli**

Visual Artist, Researcher and Independent Curator  
July/2021

*THE WILDERNESS IS KENT. KENT IS THE WILDERNESS*  
Performance video | 2019



## **BORDERLINE**

The process of artistic production may become, at a certain stage, a ritual of reaffirmation of the artist's identity as well as that of the collectivity. It was what happened when Márcia Clayton started etching a series of chestnut fencing poles with words, revealing her soul and infusing the wood with poetry. She allowed herself to be touched by her present territory, taking control and transforming it into her own place, a lived space. To bury the poles in the ground, another stage of her production, is an act of freedom that transcends both herself and her artwork. To put them side by side in an art gallery is to share affections and aspirations, integrating different worlds.

In this context, the performance video 'The wilderness is Kent. Kent is the wilderness' presents the strength of a woman who takes decisions and dominates the land, the work and place where she lives. She reaffirms her roots and constructs ideas, merging with the earth itself. To become a citizen in a lived space and turn it into your own, embraces the direct relationship between territory/space/place.

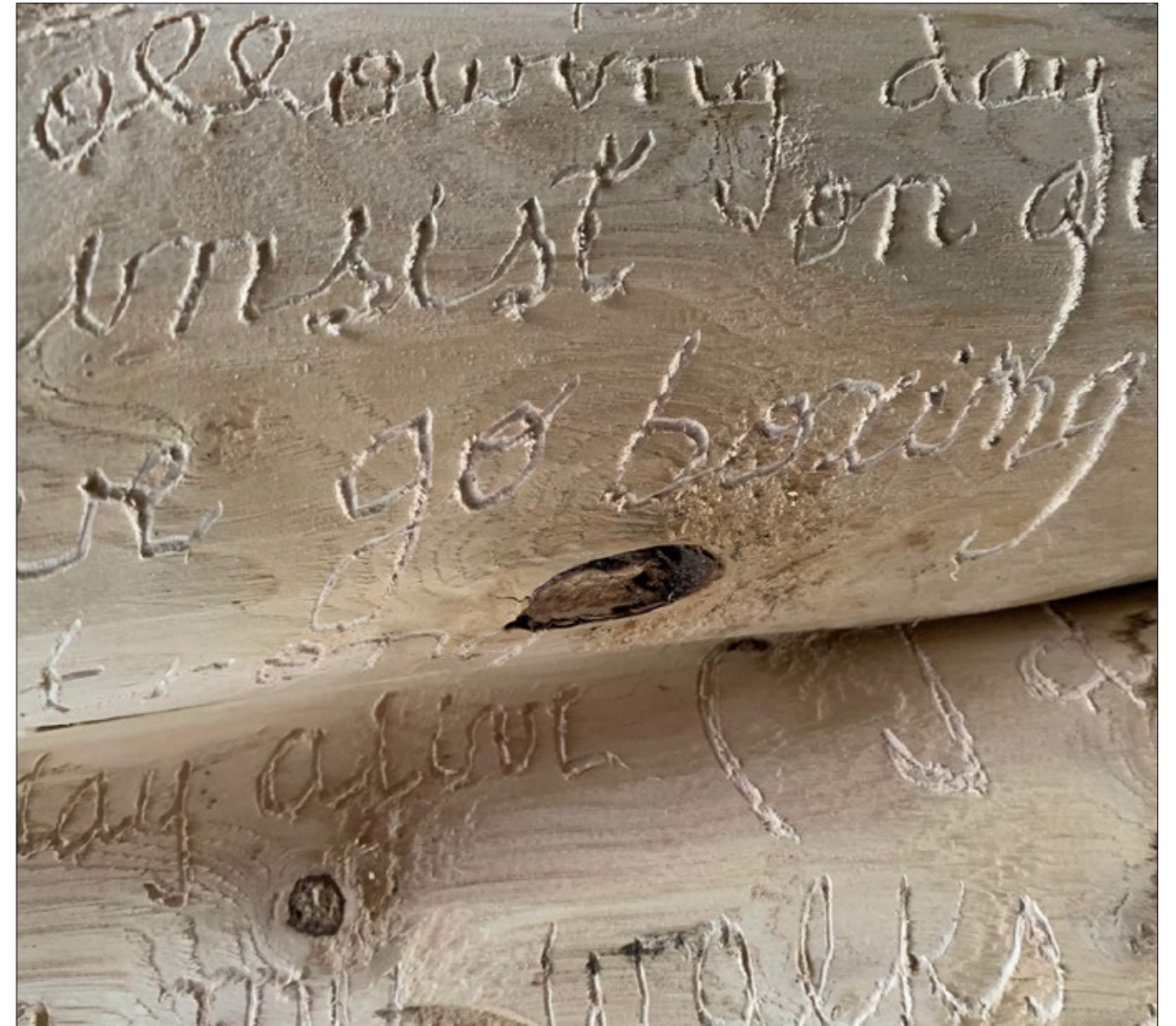
Back to our daily life, we find ourselves as observers and active actors in a dysfunctional society. Art fosters action. When looking at the white school uniform shirts on display, the idea of light in knowledge is switched off. The shirts have been stitched describing a time of violence. Each thread contains the movement of the needle in a slow rhythm, its symbolism denoting the fracture, discontinuity and social disarray. It is a warning.

The installation which brings braille and Buddhist mantras was conceived in partnership with a visually impaired friend and might cause some strangeness at first. It makes clear the conceptual relation that permeates this exhibition. The writing in braille opens to whoever wants to see a world of possibilities in narratives that create images and uncover darkness. The mantras and the meditation are an immersion in self-knowledge and an offering up to light.

The geometry of the show is completed with the expanded painting positioned in the gallery at an angle. This reveals the discovery of a blue - YInMn Blue – made up of the elements Yttrium, Indium and Manganese. The construction of a new path is all that BORDERLINE is about.

**Joanice Vigorito**

Historian and Curator



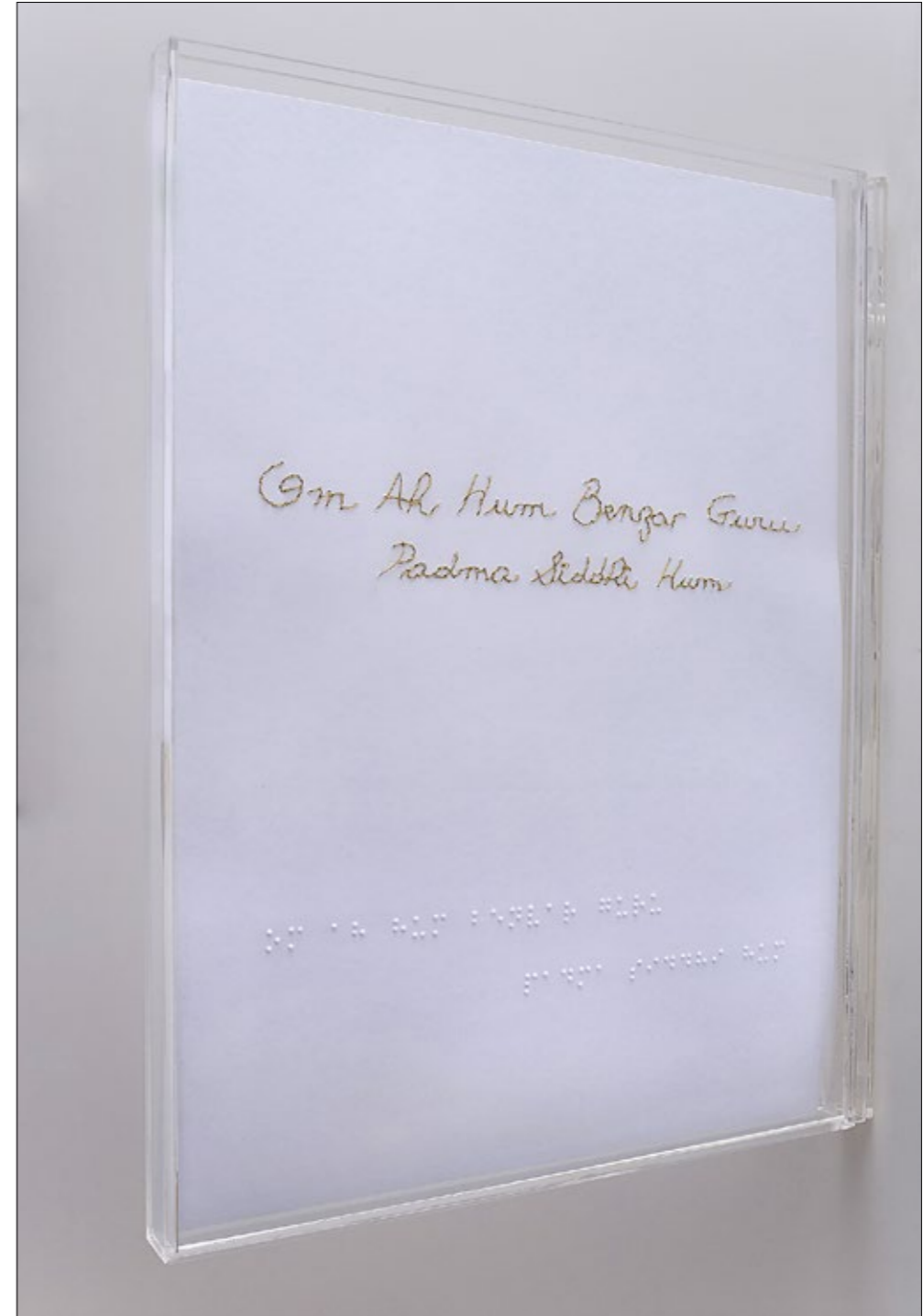
*REFUGE #1*

Installation - braille, embroidery, paper and perspex boxes | 31cm x 24cm each | 2019



*REFUGE #2*

Installation - braille, embroidery, paper and perspex boxes | 31cm x 24cm each | 2019

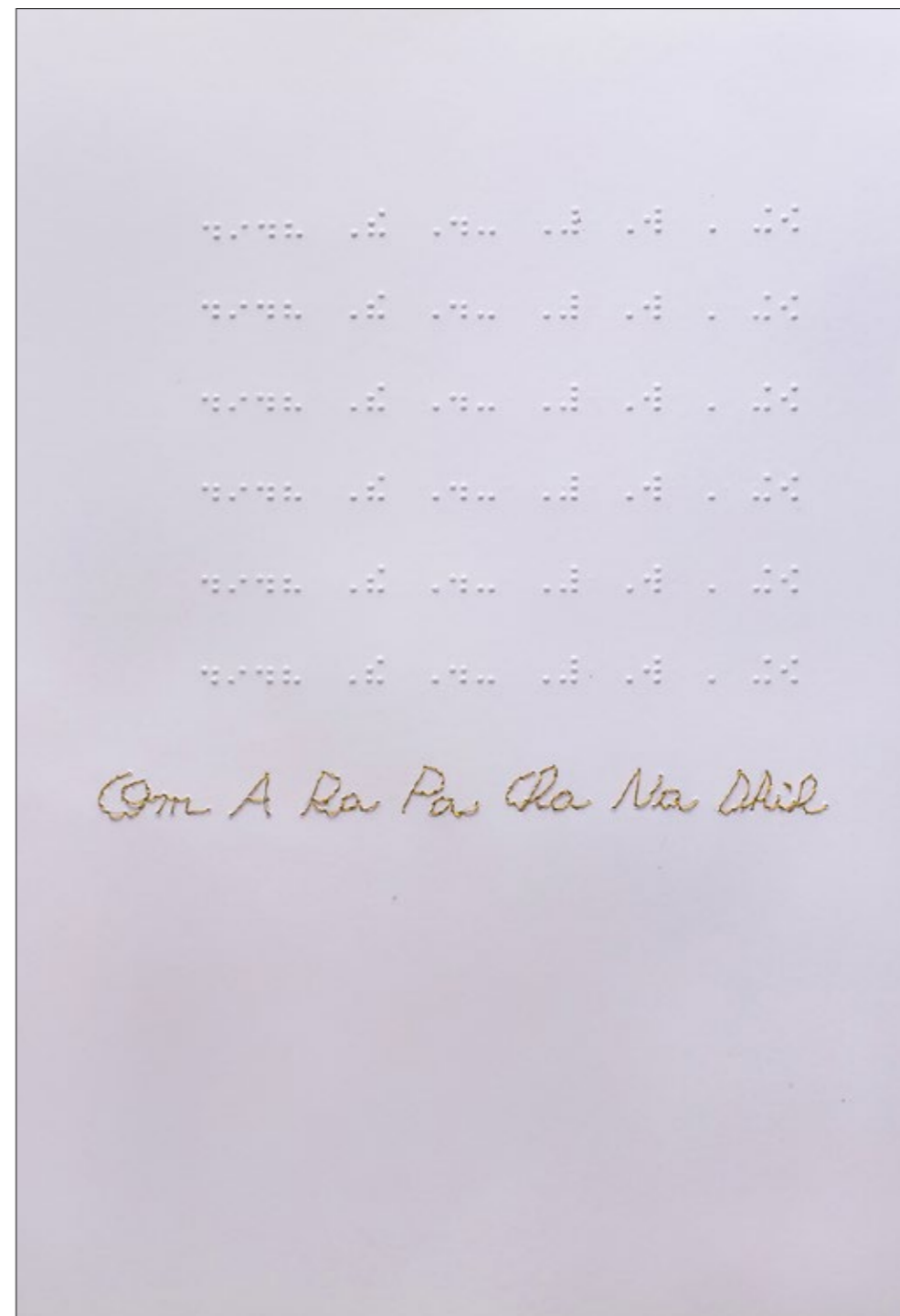






*REFUGE #4*

Installation - braille, embroidery, paper and perspex boxes | 31cm x 24cm each | 2019



*KENT IS THE WILDERNESS*  
Photographic print on cotton paper | 2019



*THE WILDERNESS IS KENT*  
Photographic print on cotton paper | 2019



*SUICIDAL/SURVIVOR Series #1*  
Installation - shirts, silk thread and wood | 115cm x 56cm x 83cm | 2019 - 2021



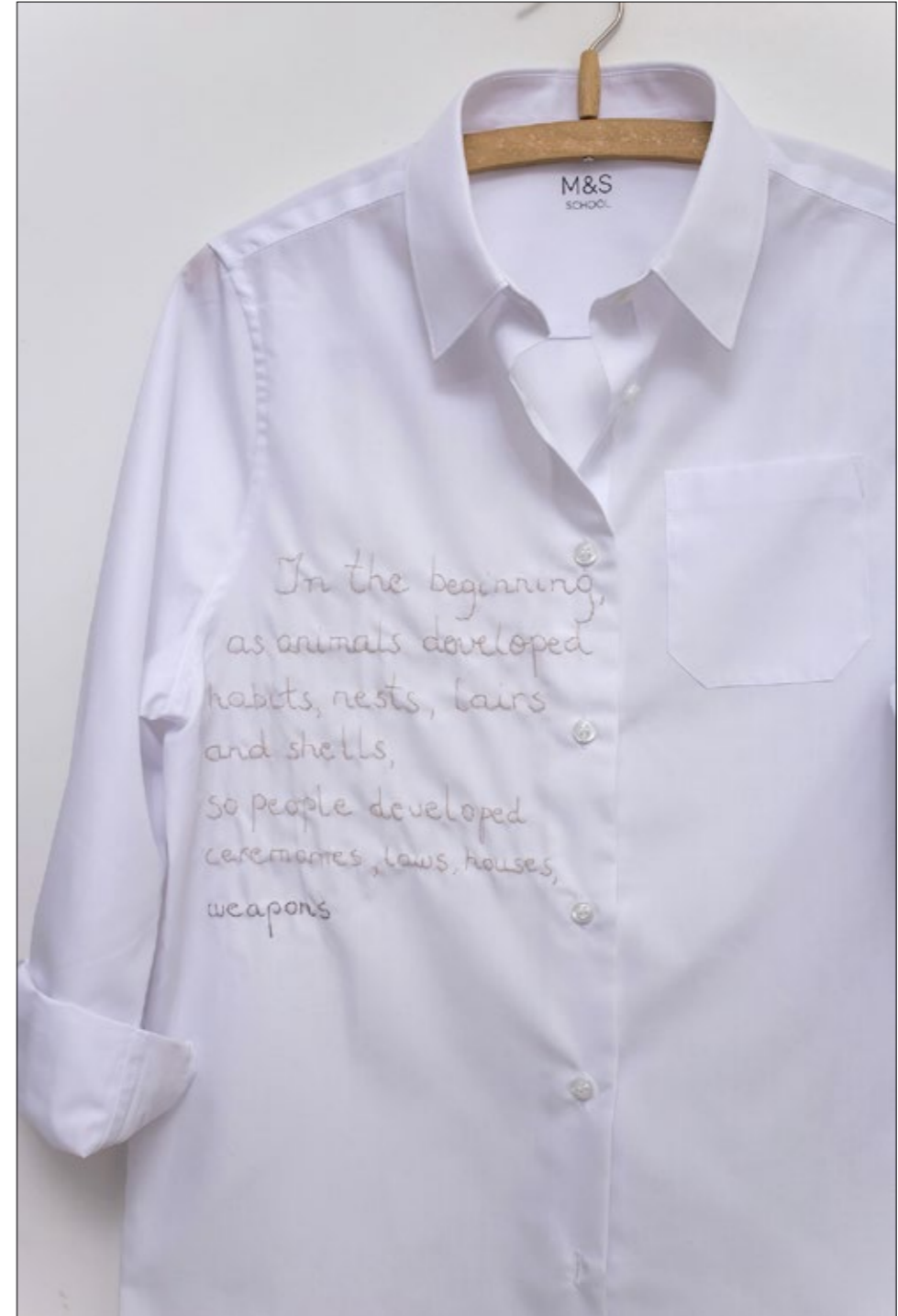
*SUICIDAL/SURVIVOR Series #2*  
Installation - shirts, silk thread and wood | 115cm x 56cm x 83cm | 2019 - 2021



*SUICIDAL/SURVIVOR Series #3*  
Installation - shirts, silk thread and wood | 115cm x 56cm x 83cm | 2019 - 2021



*SUICIDAL/SURVIVOR Series #4*  
Installation - shirts, silk thread and wood | 115cm x 56cm x 83cm | 2019 - 2021

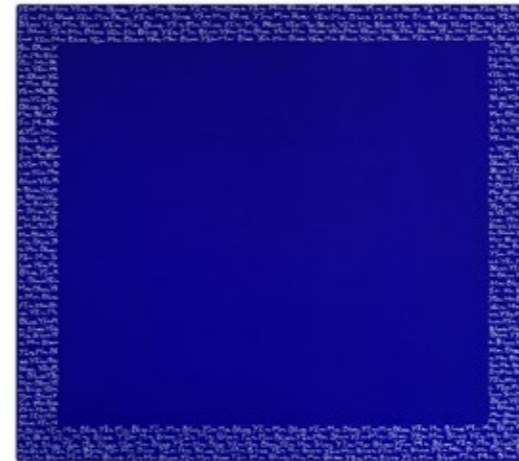




*BLUES*  
Acrylic and ink | 50cm x 50cm diptych | 2021



*BLUES* (detail)  
Acrylic and ink | 50cm x 50cm diptych | 2021



## **BIOGRAPHY**

Visual artist and poet, born in São Paulo, 1957, graduated in Languages at Moema University, SP, Brazil, 1987. Studied at Visual Arts School Parque Lage, RJ, Brazil, 1998/2002 and Central St Martin's, London, 2019.

### Solo Exhibitions:

2021 – BORDERLINE, Bermondsey Project Space, London UK  
2007 – INTERIORIDADES, Galeria Cândido Mendes, RJ

### Group Exhibitions:

2019 – MY WAY, Casa França Brasil, RJ  
SEM MARGENS DEFINIDAS, Casa Tegra, SP  
UMA DEMÃO DE ROSA, Centro Cultural dos Correios Niterói, RJ  
2018 – UMA AFIRMAÇÃO DA PRESENÇA, Centro Cultural dos Correios, RJ  
2017 – EM TORNO DAS 5 PELES, Solar Grandjean di Monteguy – PUC RJ  
2017 – PINTURAS 'DO TIPO' BRASILEIRA, MG  
2015 – CONVERSAS DE TABACARIA, Gal. Atelier da Imagem, RJ  
2015 – ZONA OCULTA, RJ  
2014 – ARTIGO RIO, Armazém 6, Cais do Porto, RJ  
2013 – REGRESS TO THE IMAGINARY, Gal. Dante Alligheri, Miami, USA  
2008 – ARTBO – International Bogotá Art Fair, Bogotá, Colômbia

### Curatorial Projects at ESPAÇO MÁRCIA X CLAYTON, RJ:

2019 – UM PEQUENO [INSTANTE]  
2018 – CURADORIA PRA QUE [?]  
2017 – BANQUETE [60]

### Publications:

2019 – FRESTA – Poems  
2012 – DUBLÍNIA – Artist's book with prints and poems

## **BACK COVER**

Márcia Clayton working on her installation *POSTING*

