

#### STATEMENT

The body is the pivotal concern in my artistic conceptions. Recurrently, through the skin itself or other material placed on it, I analyze existing codes between the individual and the indumentum, proposing new versions, and subversions under the desire to offer critical and political positioning to those who access the content of each of mine. artistic creations.

Often, the commonplace binary referents (bodies and clothing seen as masculine or feminine) and cisheteronormative social codes are presented in a repositioned way in relation to a logic considered ideal in a cisheterocentered system both on visual propositions and on verbal solutions related to each work.

**Tales Frey** (Catanduva-São Paulo, Brazil, 1982). Even though Tales Frey can hastily be called a performer, the title, in fact, does not account for the many languages that cross his transdisciplinary investigations. Driven primarily by drawing and the body, the artist built a path that accumulates experiences from the scenic universe, such as acting, costume design, dramaturgy, scenography and theatrical direction, in addition to dance and choreography, and visual art languages, such as sculpture, objects, photography and video art. His practice is based on studies of art criticism, gender theories, performativity and others, in an aesthetic radicalism supported by a deep desire for artistic experimentalism and a vast contemporary cultural repertoire. Committed to propositions that challenge what he calls "compulsory cisheteronormativity", his thinking and art practice are also activist.

He is concluding his postdoctoral fellow at the Center for Humanistic Studies at the University of Minho in Portugal, where he is a Professor and Assistant Researcher for the exercise of scientific research activities in the scientific area of Arts or Aesthetics, within the scope of the Agreement Programme celebrated between the Foundation for Science and Technology and University of Minho. He studied PhD in Theater and Performative Studies at the University of Coimbra, a Master's in Art Theory and Criticism and a Specialization in Contemporary Artistic Practices at FBAUP and a BA degree in Theatre Staging at UFRJ.

He presented authorial creations at The Kitchen and Sattelite Art Show in New York, Musée des Abattoirs in Toulouse in France, Athens Museum Of Queer Arts (AMOQA) in Athens, MACRO – Museo d'Arte Contemporanea di Roma, Museum of the Republic of Rio de Janeiro, Centro Municipal de Arte Helio Oiticica, SESC SP, MIS São Paulo, BienalSur in Buenos Aires, TSB Bank Wallace Arts Center in Auckland, New Zealand, Labirynt Gallery in Poland, Defibrillator Gallery in Chicago, Galleria Moitre in Turin, Kuala Lumpur 7th Triennial – Barricade in Malaysia, The Biennial 6th Bangkok Experimental Film Festival in Thailand, among others.

His works are in public and private collections, including: Serralves Museum, Bienal de Cerveira Museum, MUNTREF in Buenos Aires, Argentina, Pinacoteca João Nasser, Museum of Contemporary Art in Niterói, Museum of Modern Art in Rio de Janeiro, Museum of Contemporary Art from the University of São Paulo.

He received the Acquisition Award at the XIX Cerveira International Art Biennial 2017, Honorable Mention at the 17th National Salon of Contemporary Art in Guarulhos in 2021, Honorable Mention at the II Gaia International Art Biennial 2017, Best Costume Designer at Aldeia FIT 2006.



# SISSYPARITY video installation

"Sissy" is a pejorative term used to label an individual as effeminate. In biology, scissiparity refers to the division of a single cell into two. In this creation, I present my own body adorned with feminine accessories in a cis heteronormative culture, provoking an illusion that, from a single sissy body, other bodies emerge through bipartition.

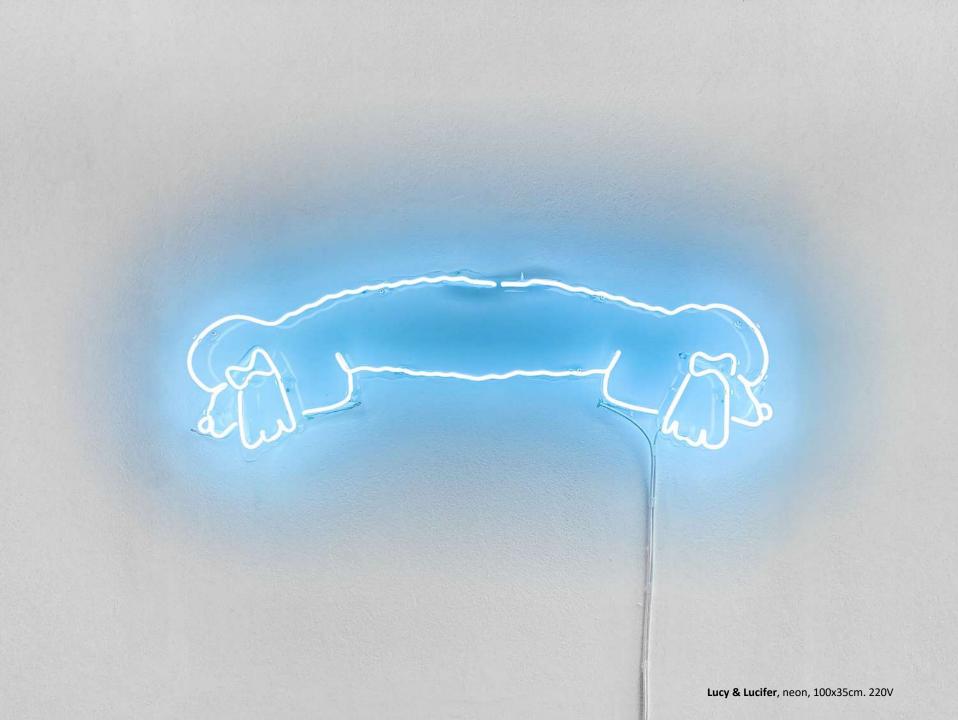
Tales Frey, **Sissyparity**, 2020. Video Installation. 4'41" Edition: 5 + 2 A.P. <u>https://vimeo.com/388907321</u>

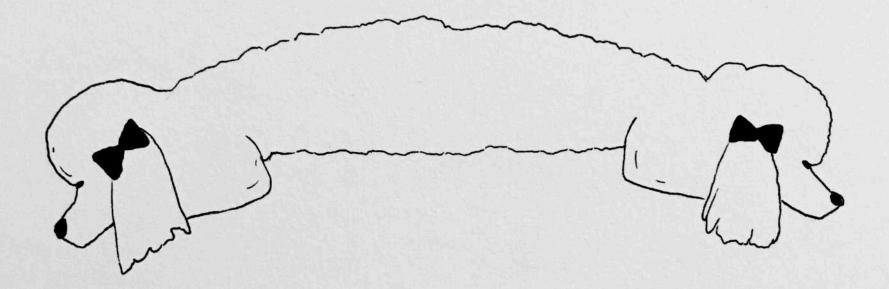
















### GATECRASHERS performative object

*Gatecrashers* is not an interactive object to be activated in this particular exhibition. It's a special sweatshirt to be dressed by 3 persons at same time in events and in specific situations, such as when a unique person has free access, while the other 2 persons get in together like "*gatecrashers*".

The action could be activated in private parties, vernissages, reunion, lectures, public transports and other spaces.

Tales Frey, **Gatecrashers**, 2019. Performative object, 70 x 140 cm. Edition: 5 + 2 A.P.

Honorable Mention at the 17th National Contemporary Art Salon of Guarulhos in 2021, São Paulo, Brazil.



## RED CARPET performative object

*Red Carpet* consists of a single dress to be used by two persons at the same time, imposing the sculptural condition to those who share the time of three hours in the same exhibition space, where the communion of bodies alludes to a mirror game, discussing the conviviality between diverse existences, equating singularities in importance by emphasizing their differences. Bodily compositions are altered in extremely slow (almost static) movements and thus a dance-to-work quality arises.

To say that someone has "down to earth" means to say that someone is realistic, is convinced, is rational and, by proposing an impediment to the contact of the feet of those who activate the work, it brings the fantasy, dreamy aspect. unrealistic that those who occupy the costume, whose name refers to the Oscar red carpet and all the glamorous notion of this universe, where there is a subversion in the presentation of two elegant figures converted into a single carpet, which can even be stepped on by the audience, which has an extremely symbolic performative participation with respect to the social classes of a society.

The work can be presented as a live performance, as an object together with instructions for use, video or through a photographic triptych.

Performance by Tales Frey 2019 https://vimeo.com/375310784 https://vimeo.com/532569991





Tales Frey, **Red Carpet**, 2019. Performative object and instruction, 5 meters. Editions: 3 + 2 P.A. Along with the dress, there is the instruction for use/activation of the object, which can only be activated by hired and paid performers.



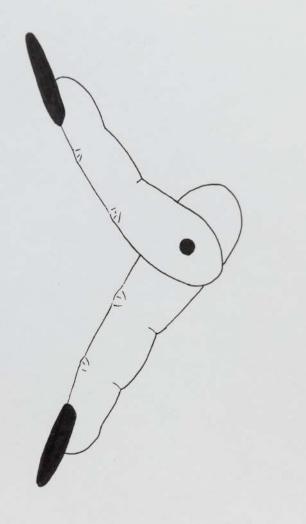
Tales Frey, **Tucking**, 2022. 200 x 50 x 120cm. Installation. Stainless steel, velvet, and acrylic. Edition: 3 + 1 A.P.

Installation consisting of a 2-meter-high display stand with two acrylic hangers composed of body shapes based on the artist's silhouette. Each hanger holds two costumes that can be used by the public.





















**Thighlighting** (2020). Acrylic kinetic sculpture. Diameters of 100 cm, 60 cm and 30 cm. See the piece in motion in: <u>https://vimeo.com/733819221</u>





#### IL FAUT SOUFFRIR POUR ÊTRE BELLE performance art | photo | video performance

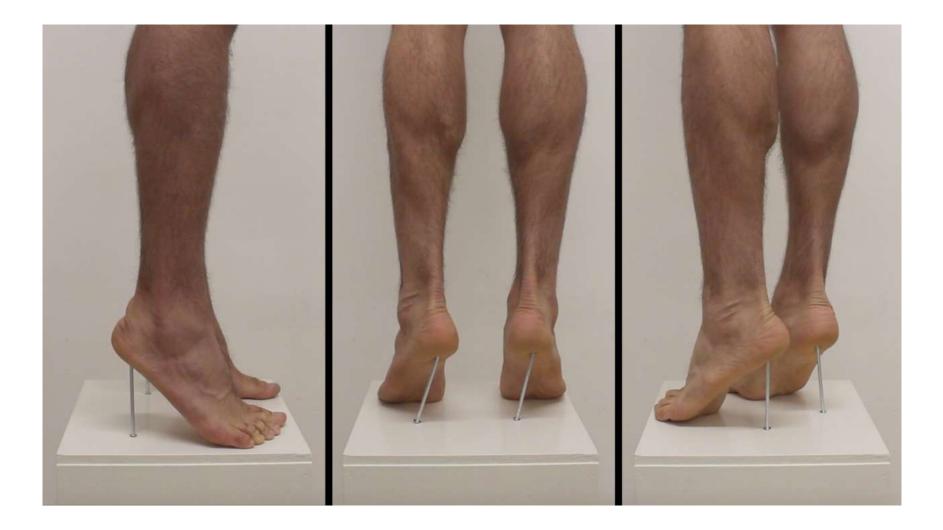
On the tips of two large nails, I support my heels and balance myself on such objects for a short time, and then, as I do not resist, I break the erect posture and, again, I balance myself on the objects. I repeat the action over and over until my body is exhausted.

Evidently, in this creation, there is an allusion made to the use of high heels and, with that, the relationship between fashion and the ideal of beauty and pain. Metaphorically, in addition to the various layers of meanings that the work brings, this creation comments on the illusory idea of ascension so commonplace in our routines subjected to the reality of today's consumer society, where an arduous sacrifice hardly guarantees reaching the top and staying there.

This work can be presented as performance art, photography, and video.



Tales Frey, **II Faut Souffrir pour Être Belle**, 2018. Photo. 70 x 50 cm. Edition: 5 + 2 P.A. The first 4 editions belong to different private collections. Academia Corpus exhibition, curated by Isabel Portella, March to May 2022, Museu da República, Rio de Janeiro-RJ, Brazil.









#### TO BE PRIVY performance art | object

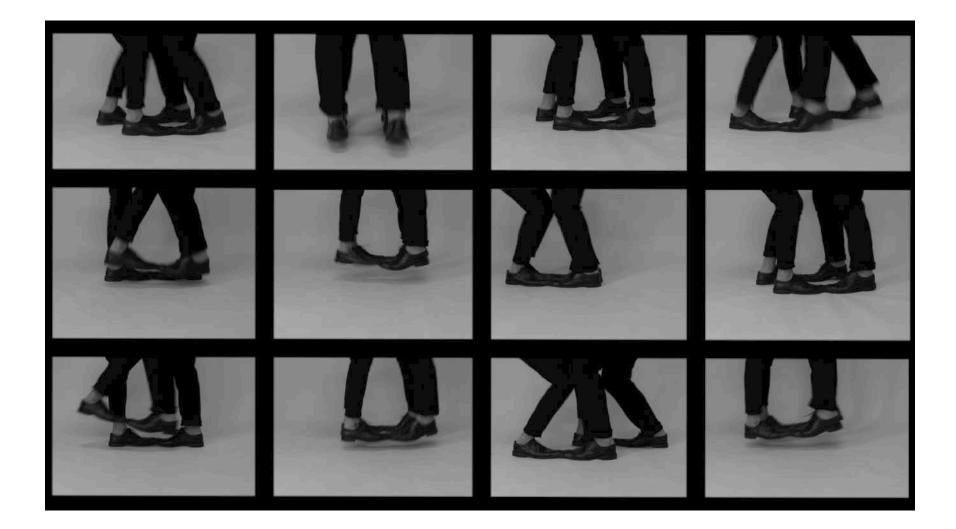
Wearing a pair of shoes with a four-foot entrance, I propose a two hours uninterrupted coexistence with my husband Da Mata, with whom I walk, in silence, the entire area bounded for action to take place. The design of the object forces our bodies to be placed facing each other and also this makes our steps seem to dance. During this time together, we explore the swings of our physical and mental states together until the end of time. Once the performance is over, the pair of shoes can remain on display along with the action video record.

Performance art by Tales Frey Exclusive participation: Hilda de Paulo Length: 2 hours First experience: <u>https://vimeo.com/231816216</u> BienalSur: <u>https://vimeo.com/356563874</u>



Tales Frey, **To be Privy**, 2017. Object.. 63x24x11,5cm. Edition of 3 + A.P.

Acquisition Premium Municipality of Vila Nova de Cerveira in the XIX International Biennial of Art Cerveira in 2017.



Tales Frey, **Estar a Par – Passo a Passo**, 2019. 1'50'' Edition: 5 + 2 A.P. Edition 1/5 belongs at MUNTREF Buenos Aires <u>https://vimeo.com/332350034</u>



Tales Frey, **Estar a Par - vídeo**, 2017. 3'55''. Edition of 5 + 2 artist proofs. This video is part of the collection from MAC Niterói / Museum of Contemporary Art of Niterói. <u>https://vimeo.com/231816216</u>



Tales Frey, **To Be Privy**, 2018. . 121x82cm each. Edition: 3 + 2 A.P.



**To Be Privy**, 2017. Curator: Rob Garrett. Corner Window Gallery Auckland, New Zealand



Photography, instructional text and performative object at the CAAA during the exhibition *Five Activation Tactics* in Guimarães, Portugal.



### CONDUCTIVE WIRE

#### performance

In this action, we see reflections already evoked in procedural drawings, in sculptural objects and in previous performance works, with an uninterrupted thread that includes several visual constructions that present hybrid bodies in a queer perspective, whose expressions approach dance, sculpture and of clothing at once.

"Conductor Wire" brings different qualities resolved in a continuous way: distance and closeness, ephemeral and lasting time, freedom and imprisonment, movement and static.

This is the eighth creation belonging to the Memento Mori series, through which I transform the passing rites of my birthdays into performance actions.

Tales Frey, **Conductive Wire**, video, 04'48''. Edition: 5+2 artist proofs. <u>https://vimeo.com/457177082</u>



Tales Frey, **Conductive Wire**, 2020. Photos. 121x82cm each. Edition: 5 + 2 artist proofs.



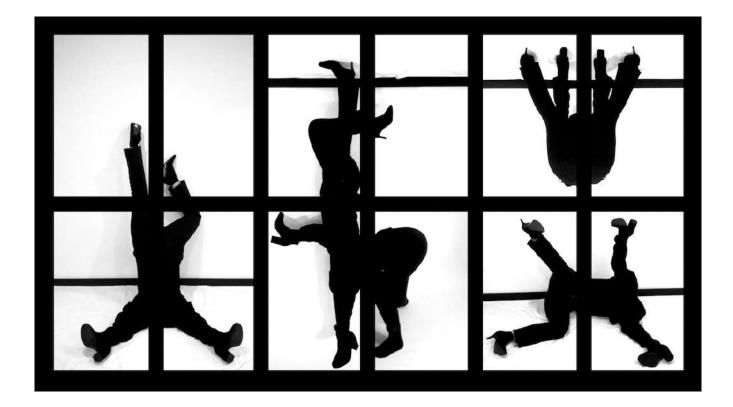
Tales Frey, Sketch for Conducting Wire, 2020.



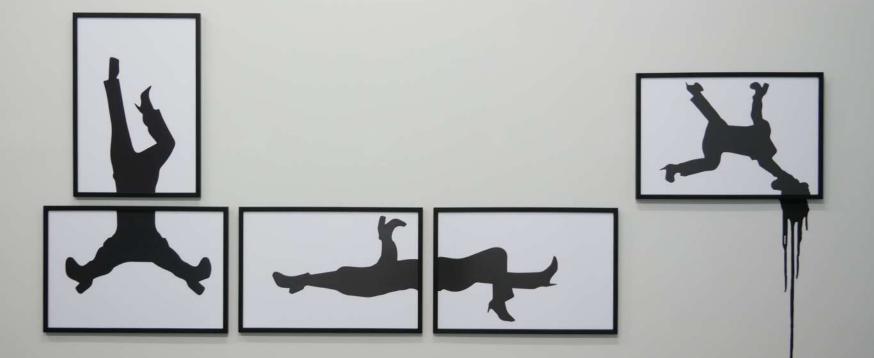
**Double Penetration** (2021). Objects. 120 x 10 x 15 cm each. Edition: 3 + 2 A.P.

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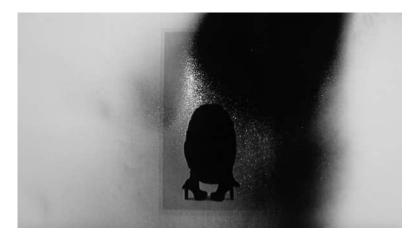
Tales Frey, **One Hundred And Thirty-Two Corporeal Figures As Signical Mediations**, 2020. Video, 2'48". Edition: 15 + 2 artist proofs. <u>https://vimeo.com/425144879</u>



Tales Frey, **One Hundred And Thirty-Two Corporeal Figures As Signical Mediations – Static Variant**, 2020., 60 x 40cm each.







### GESTURES THAT SURVIVE IN US video

*Gestures that Survive in Us* is a video conceived based on a proposition aimed at nine performers, each one in their respective home recording required situations with a specific aesthetic resolution.

In this work, we see nine different bodies covered by garments of the same shade and, although all bodies are standardized due to the monochromatic feature of what surrounds them, we can understand their differentiation through their gestures and, even with their camouflaged physicalities and disfigured, we intuit how unstable and unrepeatable each interiority presented.

Overlapping layers of moving images comment on a time when we are mediated by screens, while the audios captured from our environments determine a very particular time frame that corresponds to the period of the creation process, implicating audios of news and noises that involved us and certainly they transformed us together with the whole conjuncture that surrounds us, after all we are constantly transformed by those around us and, at the same time, we modify everything around us.

Tales Frey, **Gestures that Survive in Us**, 2020. Video, 4'29". Edition: 15 + 2 artist proofs. <u>https://vimeo.com/446663567</u>



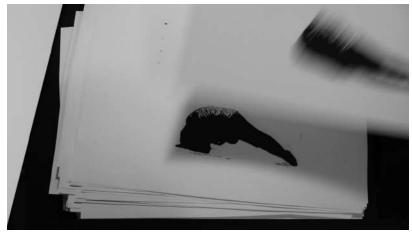


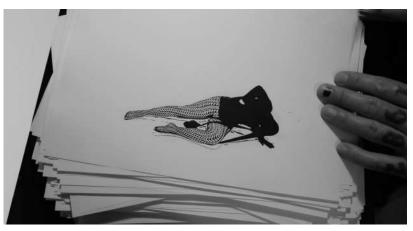
### 8 BODIES FOR 588 FRAMES video

This work is based on a proposition aimed to 8 performers who, from their homes in different locations, captured images of their own bodies and performed various movements under clothes and accessories of the same black color. From each of the 8 videos, a huge set of frames was exported and printed and then digitized in the form of stop motion, where we see a hand manipulating all the leaves, with the ultimate performative character of the work in the mediation gesture.

Tales Frey, **8 Bodies for 588 Frames**, 2021. Video, 1'51". Edition: 15 + 2 artist proofs. <u>https://vimeo.com/522052043</u>







## REST SPEED IMPRESSIONS video

The video belongs to a set of works developed during the covid-19 pandemic, where a proposal is orientated to a group of artists, who perform simple instructions to be filmed from their homes to be sent to an authorial project. The proposition consists of requesting that bodies carry out different movements under clothes and accessories of the same black color, always in contrast to a white background.

From each of the videos received, a huge set of frames was exported, printed, and intervened with drawings and then drawings and printed images are mixed so that a stop motion animation appears. The entire process is revealed in the final resolution, including the presence of the hand that manipulates the planes, so there is a performative character not only in the execution of each instruction by the person who accepts to activate the proposition, but also in the gesture of revealed mediation.

Tales Frey, **Rest Speed Impressions**, 2021. Video, 1'43". Edition: 15 + 2 artist proofs. <u>https://vimeo.com/446663567</u>



#### TRIUMPH performance art | performative object

This performance art consists of two men dressed as boxers performing fighting moves, but they use a unique pair of special gloves that connects their bodies, making opponents into allies, turning a fight into affection. The idea of triumph is not that there is a slight advantage over the other, but that harmony is established, where complements replace hostilities. This work is part of the series "Memento Mori".

Performance by Tales Frey Exclusive participation: Vítor Moraes Length: around 60 minutes

https://vimeo.com/348951013



The important thing is that the struggle of the oppressed is done to overcome the contradiction in which they are. That this overcoming is the emergence of the new human - no longer oppressive, no longer oppressed, but human breaking free. Paulo Freire



Tales Frey, **Triumph**, 2019. Performative object, 80x25x30cm. Edition: 3 + 2 artist proofs.











## SINGLE DRESS performative object

Single Dress is a proposal of clothing/adornment to be used by a collective of six people who, together, travel the same path together. This creation was designed to take place for the first time during Porto Design Biennale with the invitation of the MAAD Collective and functioned as a (un)guided tour through the historic center of Porto in Portugal.

In a simple action that consists in proposing a conviviality between six different singularities, one body becomes dependent on the other to determine positions and movements in space and, fatally, one body guides and guides the other, with treatments not previously combined during its own. execution of the task, where this mass of united people functions as a metaphor for the great mass that surrounds it.

The performative object can be activated by different people, and there may be a prior registration for participation in the collective experience. https://vimeo.com/397069085









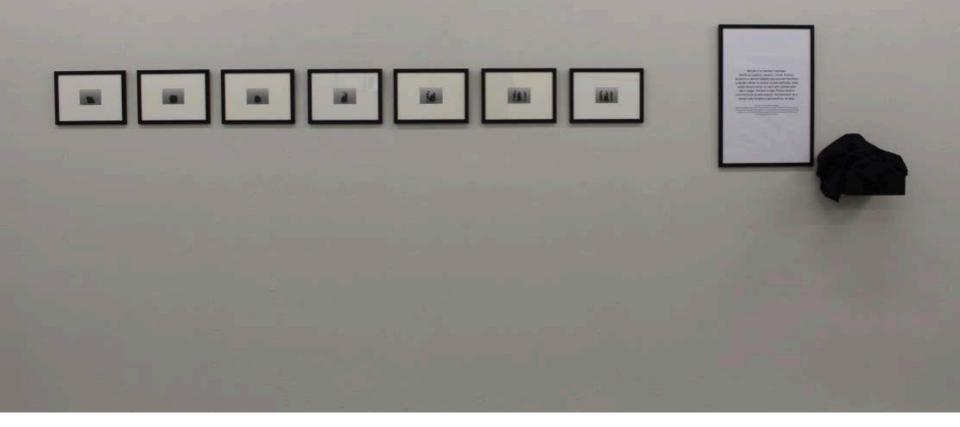
#### SENSITIVE GROUP performance art / interactive dressing

The idea of a "Sensitive Group" is based on a basic problem of political thought, which consists in proposing guarantees of harmonious experiences in a common unit, considering the various singularities, the dissimilar subjectivities.

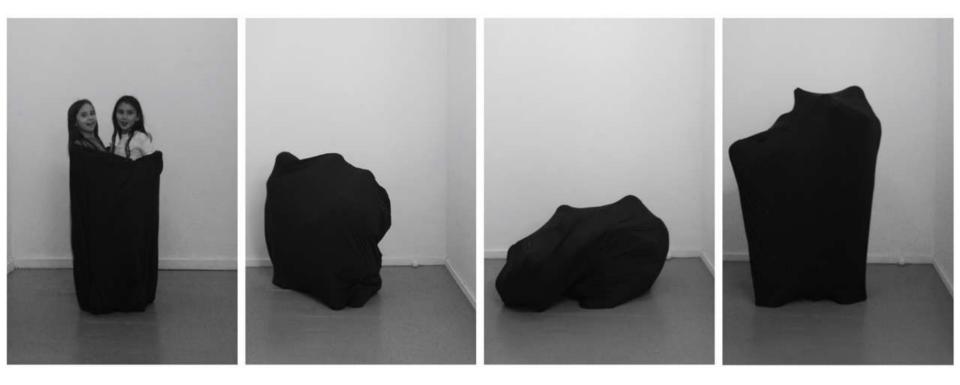
#### Instruction:

Minimum 3 and maximum 5 persons.

Remove shoes, coats, belts, earrings, bracelets and other objects that could damage the material and leave them to indicate area. Each one should enter the bag carefully so as not to tear it. Close the zipper and move around the space. Move all the time during the stay in the textile. https://gph.is/g/ZrGX3g1



Photography, instruction and interactive object. The work can be presented vertically or horizontally. 30x20cm each photo Box with the object: 30x15cm. Text with the instruction: 60x40cm Edition: 3 + 2 artist proofs.



Object being activated during the exhibition *The Body Never Exhists in Itself* at the Zsenne Gallery in Brussels in 2018.



Object being activated during the exhibition *The Body Never Exhists in Itself* at the Zsenne Gallery in Brussels in 2018.

# THE BODY NEVER EXISTS IN ITSELF performance art

Performing simple and random poses with short controlled times, five performers – devoid of detectable identities – allude to dance and sculpture through their bodies, which are presented in a standardized way. Credits: Duration: 120 minutos Y

Teatro Municipal do Porto – Campo Alegre: <u>https://vimeo.com/661979858</u> SESC Avenida Paulista <u>https://vimeo.com/297477543</u>



Presentation at SESC Avenida Paulista. São Paulo 2018.











**The Body Never Exists in Itself – 120bps**, video installation, 2020. During the individual show *Meat Indicators* at Galeria Ocupa in Porto, Portugal.





**XXL Lag With Single Foot - Variant I** Sculpture 800x40x50cm.





XXL Lag With Single Foot – Variant I (2021). Sculpture. 800x40x50cm.



XXL Lag With Single Foot - Manipulation I and II (2021) Video, 04'21''. <u>https://vimeo.com/640764900</u> Edition: 10 + 2 artist proofs









#### VISUAL MELODY performance art | installation

With Visual Melody, I imply the materialization of sound by playing the notes of a piano with the aid of wooden sticks and PVC, all of which are standardized in the same red color. In this work, through which I express the propagation of sound in space, I propose the live presentation that may culminate in an installation, which may remain in the space for visitation for a stipulated period of time.

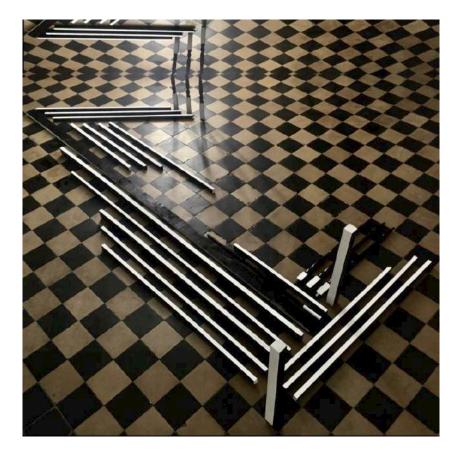
Also, such an installation may be accompanied by a performance-driven video, expanding an ephemeral event into an expression that echoes something that is no longer happening.

This work was conceived during an artistic residency held at the Zsenne Art Lab in Brussels / Belgium during September 2019.

#### https://vimeo.com/363432390

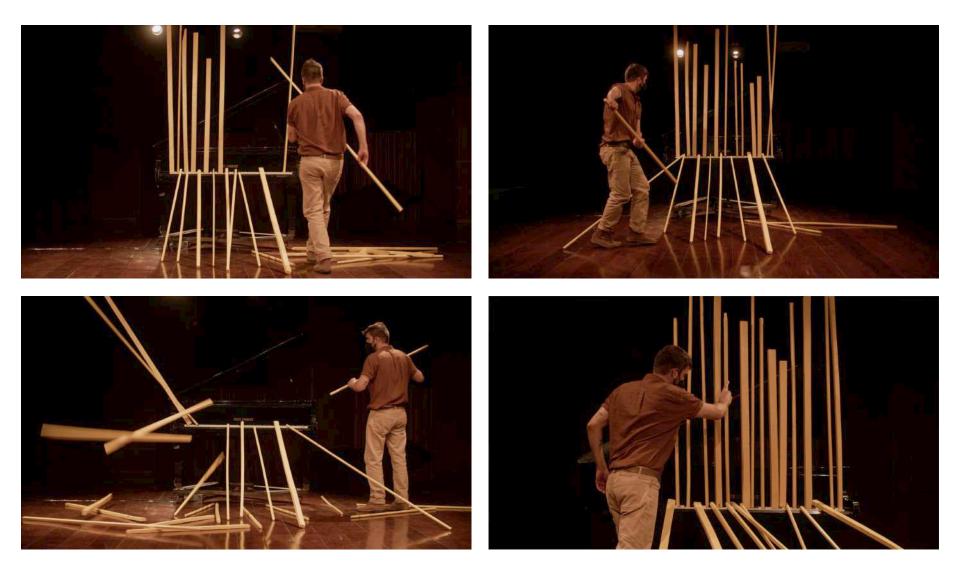


Traces of the action showed during the exhibition **The Body Never Exhists in Itself** at the Zsenne Gallery in Brussels in September 2019.





Tales Frey, **Visual Melody – Variant II**, 2021. Performance art. Duration: 60 minutes <u>https://vimeo.com/662134841</u>



Tales Frey, **Visual Melody – Variant I**, 2021. Performance art. Duration: 60 minutes Oficina Cultural Oswald Andrade. São Paulo, Brasil. <u>https://vimeo.com/663194146</u>



### THE BODY NEVER EXISTS IN ITSELF - VARIANT I performance art

Five performers walk for an hour, side by side, with their feet connected by special shoes. On the one hand, we assume a harmonious conviviality between the distinct singularities that are exposed, and, on the other hand, we perceive their differences aligned in a conditioned living ventriloquism. Duration: 60 minutes

Video: https://vimeo.com/297528680



Tales Frey, **The Body Never Exists in Itself – Variant I**, 2018. Object for performance art 120 x 40 cm. Edition: 2 + 2 P.A.



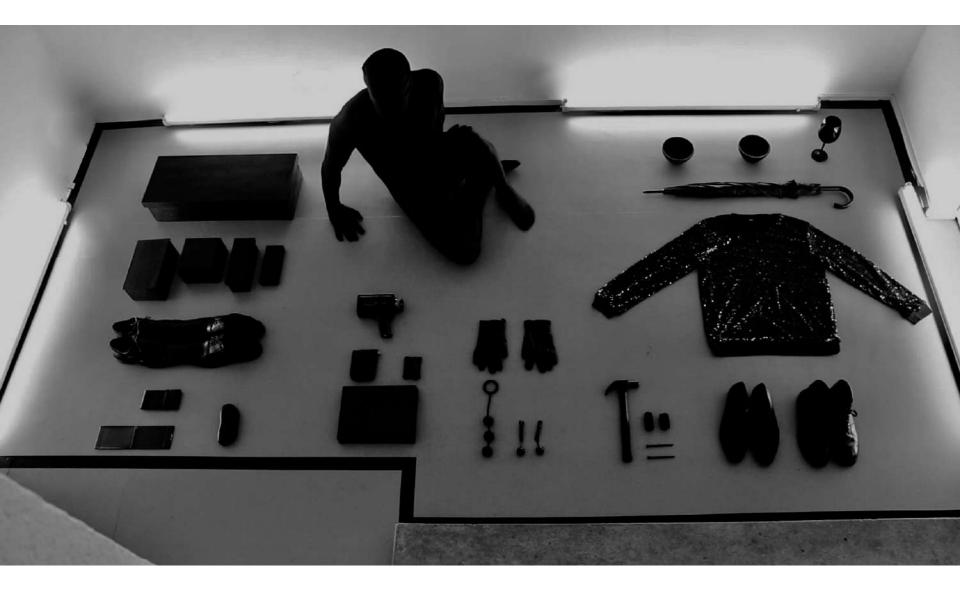
Exhibition In Dance Position at CMAHO - Centro Municipal de Arte Helio Oiticica. Rio de Janeiro, Brazil, 2019.



#### ILLUSIONIST PERSISTENCE - A MONOCHROME INVENTORY performance art /installation

Illusionist Persistence - A Monochromatic Inventory is a performance / installation designed to cross the rite of passage of my thirty-sixth birthday, through which, metaphorically, I seek to transform my body into a sculptural piece, matching it to varied matters. At the same time that I create a morbid composition through an ambience that alludes to a funeral, bringing together some works I have designed alongside personal objects of daily use, I propose the illusion of a possible perenniality of my existence, making my body as if it were permissible to suspend the time that leads to my bodily mass to its inevitable putrefaction, to its inescapable fatality.

Variable duration 2018 <u>https://vimeo.com/276558535</u>



Presentation at Mira Artes Performativas. Porto, Portugal, 2018.



### FINITE COUNTING TO ENDLESS VARIATIONS performance art

Finite Counting for Infinite Variations is a durational performance grounded on the notion that identity can not be presented as a fixed unit; It is in constant construction, always multiplying in moving identities, with which we identify only temporarily.

The action is based on the work "Pose Work for Plinths" (1971) by Bruce McLean and culminates in a creation that relates performance, sculpture, contemporary dance and the musical style noise. In space, we see 3 plinths - on which the performer does poses incessantly -, a microphone, a pedal (looper) and a sound amplifier. In addition to the varied poses, the performer counts in ascending order, with his voice amplified, for each one of the postures erected there, avoiding repetitions of corporal compositions, varying voices and impulses in his grimaces. It influences and is influenced by external and internal stimuli. The looper is triggered at the beginning of the counting, gradually registering the tangle of numbers that add up and become noises. Performance by Tales Frey | Porto Portugal 2017

https://vimeo.com/202703811











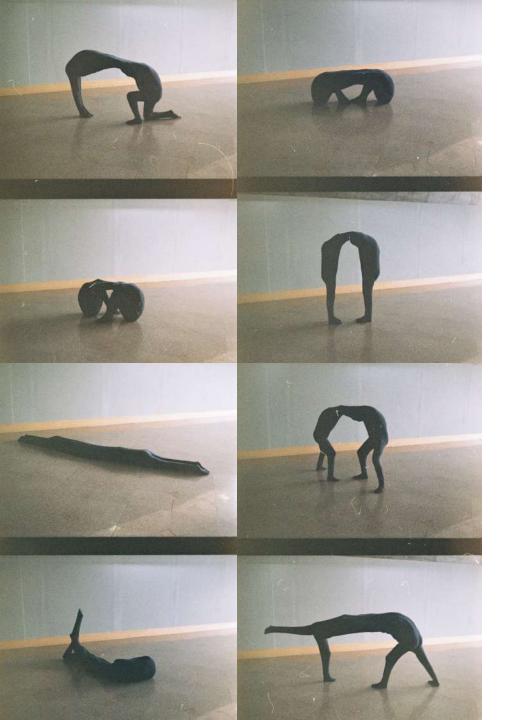








Tales Frey, **Finite Counting for Infinite Variations - Photos**, 2017. 5 x 7 cm each. Edition: 7 + 2 A.P.



## COMMUM POINT performance art

Visually, I propose a kind of kinetic sculpture in which two bodies - connected under the aid of a specific costume - coexist for an estimated time within a single costume, which makes them both seem to dance glued around the space when they are simply moving for the environment.

If on the one hand we can imagine a convergence of two lives, on the other we fantasize the opposite: the divergence. We allude to the binary fission of unicellular organisms and we see, at one and the same time, the moment that can mean so much as a separation, both we see arise or dissipate two existences, mixtures or representation of the birth with the announcement of death.

This action is the 5th creation belonging to the *Memento Mori* series, through which I transform the rites of passage of my birthdays into performance actions. In this creation, I count on the exclusive participation of my sister born exactly one year before me. June 20 is the day we together celebrate our anniversary.

Performance by Tales Frey Exclusive participation of Paola Frey Duration: Variable https://vimeo.com/273443310





**Common Point - Relational Clothing**, 2018. Photos, object and instruction. Exhibition *In Dance Position* at CMAHO - Centro Municipal de Arte Helio Oiticica. Rio de Janeiro-RJ, 2019. Edition: 3 + 2 artist proofs











### F2M2M2F performance art

Two performers – a cisgender man and a cisgender woman – positioned face to face, with their bodies almost united. At the same position of their faces, there is a double-sided mirror on which each artist spend a kiss with 1 hour long, whose mouths are coinciding in the very same height.

Costumes are subverted regarding heterosexual culture: he costumes clothing and accessories considered female and she otherwise.

Year: 2015.

https://vimeo.com/145828041 and https://vimeo.com/169631529



### F2M2M2F x 6 performance art

In this unfolding of the F2M2M2F performance art, the action is activated by 12 artists, and through the binary referents (bodies and costumes held by men or women), heteronormative social codes are subverted in relation to a logic considered ideal in a heterocentered system. Divided into 6 doubles, always moving through space, each artist kisses her/his own image reflected in a double-sided mirror for an uninterrupted hour.

Although the established link in the action is the ultra-exposition of binarisms, they are emphasized precisely to emphasize the questioning of social codes already so recognized and introjected in our culture.

Year: 2016

https://vimeo.com/193977077



# BE (ON) YOU performance art

Two cisgender male bodies kiss their own images reflected in a single double-sided mirror for one hour without interruption while they move their connected bodies to different areas.

Performance art by Tales Frey | Exclusive participation: Hilda de Paulo | Length of the action: 1h | Year: 2016 <u>https://vimeo.com/185902191</u>



Tales Frey, **Be (on) You**, 2016. 60x40cm each. Edition of 3 + 2 artist proofs.



### ISLAND videos and photos

On Island #1, #2 and #3, I present my body in direct dialogue with the Icelandic glacial landscape and, like an island, my corporeal matter is exposed in contrast to the surrounding territory and, conversely, in complete approaching with it, when I place myself surrounded by water (solid state) on all sides, establishing sometimes a cross-sectional analogy about the landscape and sometimes the representation of it.

This series was developed in artistic residence at the Fjúk Arts Center in Húsavík in Iceland between December 2015 and January 2016.



Tales Frey, **Island #1**, 2016. Photo. Edition: 3 + 2 artist proofs.





Tales Frey, **Island #1**, 2016. Video performance, 8'21''. Edition: 5 + 2 artist proofs. <u>https://vimeo.com/151659592</u>

Tales Frey, **Island #2**, 2016. Video, 1'51''. Edition: 5 + 2 artist proofs. <u>https://vimeo.com/153577837</u>





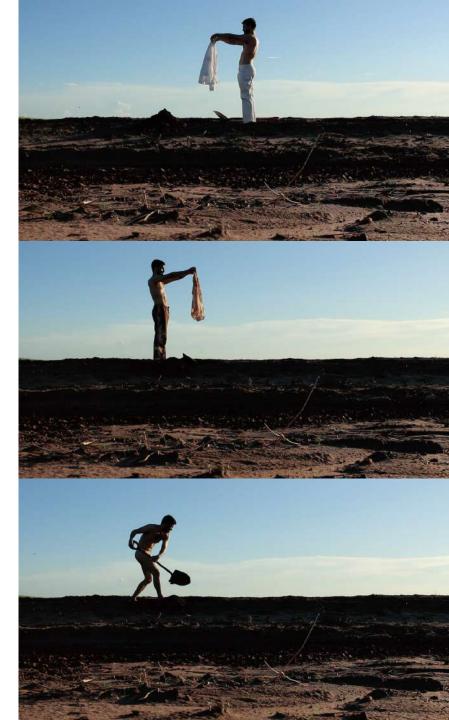
Tales Frey, **Island #3**, 2016. Photos. 40cm x 60cm each. Edition: 5 + 2 artist proofs. Honorable Mention in the 2nd Gaia International Biennial of Art 2017.



#### À-TERRA-DOR video performance

"À-Terra-Dor" (original title in Portuguese that means at same time "To-Earth-Pain" and "Startling") functions as a metaphorical attempt to rewind time, to circumvent the inevitable in order to corrupt the natural degradation of matter. With this work, the purpose is to transform a natural chronological run through an imagined cure for the death, reflecting on the constant putrefaction of our matter, emphasizing, in a snapping way, our stay as it is always changing and how the materials are always in a process of recombination.

Tales Frey, **À-Terra-Dor**, 2014. Video, 3'13". Edition: 5 + 2 artist proofs. Edition 1/5 is part of the collection of MAM Rio de Janeiro. <u>https://vimeo.com/89370370</u>





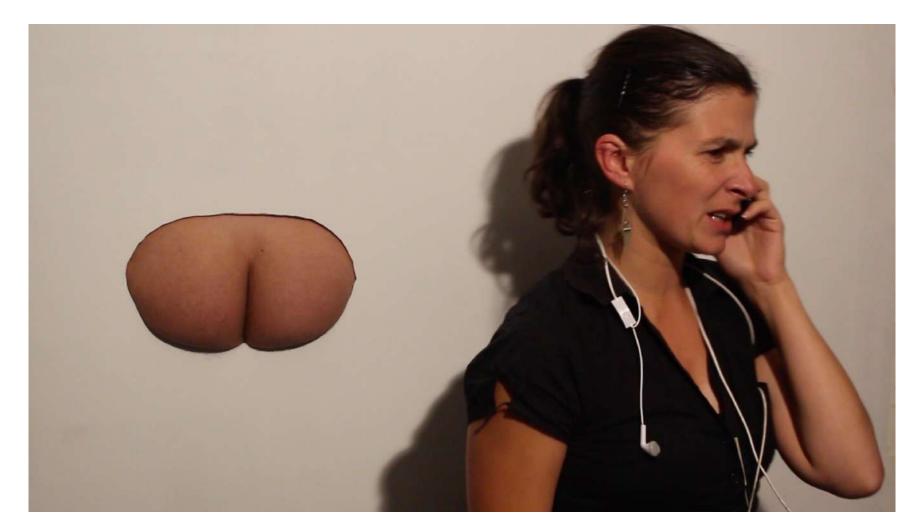






## ENTRAR NO SAMBA video performance

Tales Frey, **Entrar no Samba**, 2013. Video, 9'05". Edition: 5 + 2 artist proofs. Edition 1/5 is part of the collection at MAM – Museu de Arte Moderna RJ. <u>https://vimeo.com/81904791</u>



## PLEASE, DON'T TOUCH performance

In a hole made in a white wall of a gallery, from inside I fit my butt and I stand for about 2 hours. The butt is not placed in its actual height; it is presented to 1m6ocm away from the floor. Performance art by Tales Frey | Length of the action: about 120 minutes | Porto, Portugal 2015 https://vimeo.com/142067475



## GETTING THE MOLD video performance

I stayed for the duration of two groups of narrow lighted candles on my hands. I constantly kept as still I can (which is practically impossible). The goal was to shape a sort of pair of "gloves" on me, but the hot liquid didn't fix to my body and just burned my two hands. The video recording is presented as exaggerated and accelerated video performance. The movement in the action is quite subtle when viewed in its full time, but when it is unreasonably fast, it suggests a kind of possession due to the oscillation energy of my body.

Tales Frey, **Getting the Mold**, 2013. Video, 1'04''. Edition: 5 + 2 artist proofs. <u>https://vimeo.com/67314636</u>



Tales Frey, **Getting the mold- Object**, 2013. Photo, 50 x 33,3 cm. Edition: 5 + 2 artist proofs



#### PASSAGE performance art

Crossed in a double-sided mirror during my birthday rite of passage, my body is presented in a durable transition situation to occupy a single opening in the object used in this action.

On the one side, there is the image of my body to plunge into his own reflection, on the other, my body emerging. Equidistant, my matter and the reflection have the mirror as a link, as a zero point, which I surpass as a real and illusory form for scoring the desire of immersing a diametrically anachronous time established with respect to the logic.

This action effected exactly on the date when I complete 34 years old - 20 June 2016 - confirms, once again, my commitment in 2013 to turn my birthdays in performance art events to the rest of my life, creating an new action each year. All creations are repeated in order to make the rite of passage in an artistic/aesthetic ritual.

Parallel to this action, the records of all performances art about this series will be displayed together all process documentation of creative process, which can be showed as independents masterpieces.

Performance art by Tales Frey | Length: 60 minutes | Cia. Excessos <u>https://vimeo.com/171684365</u>



Presentation at CAAA – Centro para os Assuntos da Arte e Arquitectura. Guimarães, Portugal, 2016.



## INDESTRUCTIBLE performance art

With food and playful decorative elements, which refer to children's birthday parties, I build a body mass similar to my body, seeking an identical silhouette. Such an object is destroyed in the space in front of the public. The colorful particles of the object reintegrate with other living and dead materials and ensure a metaphorical immortality, becoming indestructible through the destruction of my representation.

Performance by Tales Frey | length: about 30 minutes | Realization: Cia. Excessos | Campinas, Brazil 2015 <u>https://vimeo.com/153580121</u> <u>https://vimeo.com/131621507</u>



### REVERSE performance art

On June 20, 2013, I presented my first work of the series of performances that made a commitment to convert the rite of passage of my birthdays in artistic procedures that allude to what we know as *memento mori*.

"Reverse", the second creation from this series, is a kind of regression to my origin; it is the reverse of the chronological sense as an alternative to refuse the inevitable death of my story. In this performance, with the help of my mother, I trigger a recall of all my birthdays through a game that takes the concept of "mirror stage" by Lacan imbued a narcissistic elucidation, until reach the 8pm of the day June 20, 1982 – In this date I blocked the first birthday party of my sister to be born, When I leaved the comfort of the womb.

### Description:

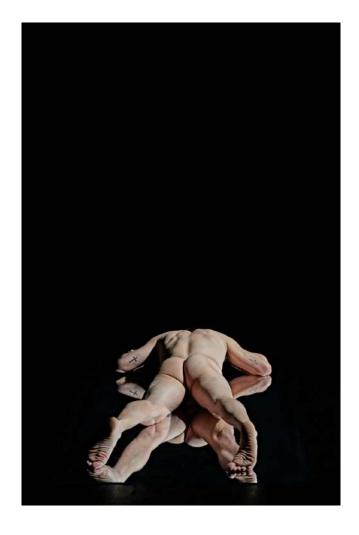
I lay down on a mirror 2 feet by 1 and remain for 32 minutes contemplating every part of my body that I can see through the mirror while I am listening a recording of a reversed conversation that I had with my mother to remember and learn the details occurring on the day of my birth and all birthday parties until the last before this.

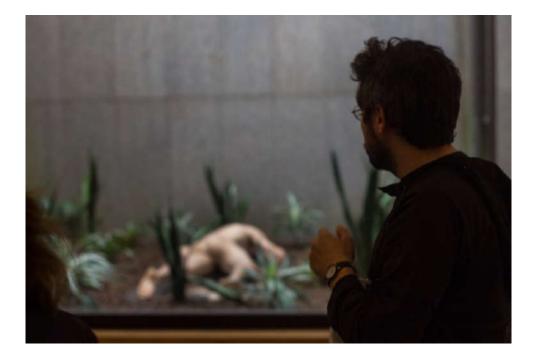
### Credits:

Performance by Tales Frey | length: 32 minutes | Realization: Cia. Excessos | Guimarães Portugal 2014 | Porto Portugal 2015 | Campinas Brazil 2015 | Santos Brazil, 2015.

Materials resulting from the action: Tales Frey (Cia. Excesses), Reverse, 2014. Video, 3'56 ". Edition: 3 + 2 P. A. <u>https://vimeo.com/100674091</u>







#### REVERSE - VARIANT I Performance art

In this first variant of the original action entitled only as *Reverse*, I present my own body lying in symmetrically opposite of the ghostly body formed in the reflection of a mirror arranged on a garden. I expose my illusory representation as a body mass in a decomposition process in a lair for who attentive on the image shown on the mirror and, at the same time establish a narcissistic iconographic composition for who observe my palpable body, my real body contemplating my own constitution as image as if I could notice the irrepressible decay inherent in our human condition.

Materials resulting from the action: Tales Frey (Cia. Excessos), **Reverse - Variant I**, 2015. Video, 0'49''. Edition: 5 + 2 P.A. Tales Frey (Cia. Excessos), **Reverse - Variant I.** Photo, 45 x 80 cm. Edition: 5 + 2 artist proofs. <u>https://vimeo.com/136404074</u>





# PROXIM(A)IDADE performance art

On the date of my 31<sup>o</sup>-age celebration, I used my body as a symbolic field to convert signs that marked the "rite of passage" of my birthday to announce my proximity to my death.

From the celebrated new year of life, I collected the announcement of my death.

The performance explains the celebration of a skeptical youth, obsessed with consumption of what is elusive, but full of enthusiasm, connected with the old age, wedded with the metaphysical faith for fear of a cruel denouement in a vacuum.

The contradiction emphasizes two ideas coming from the same date, when we celebrate one more year of life and regret the time it leads to death.

### Credits:

Concept/Direct/Performer: Tales Frey | Action length: about 3 hours | Realization: Cia. Excessos | Guimarães Portugal 2013 | Lublin Poland 2013 | Campinas-SP Brazil 2013 | São José do Rio Preto-SP Brazil 2014 | Curitiba Brazil 2014 | Porto Portugal 2015 | São Paulo Brazil 2015 | Santos Brazil 2015 <u>https://vimeo.com/72240545</u>







# RE-BANHO performance

The original name of this work is "Re-banho" (in Portuguese language), which means something like "wash again" and at same time means "herd". There are two ideas in only one word.

Nietzsche says that the "morality is the herd instinct in the person". At same time that this performance shows some of that Nietzsche resounded, this work comes to emphasize how the model of Christian moral is castrating, which builds shame and guilt over the freedom of the subject.

The action consists in six people washing their bodies, in front of a church. The body is not displayed. Everybody wash their bodies wetting their clothes.

This action can be showed as a video performance. The video-document is part of the collection from MAC USP / Museum of Contemporary Art from São Paulo.

Tales Frey, **Re-banho**, 2010. Video, 11'33". Edition: 5 + 2 artist proofs. Edition 1/5 is part of the collection at MAC USP – Museu de Arte Contemporânea da Universidade de São Paulo Edition 2/5 is part of the collection at MAC Niterói – Museu de Arte Contemporânea de Niterói https://vimeo.com/30463043



Tales Frey, **Re-banho**, 2010. Video, 11'33". Edition: 5 + 2 P.A. Edição 1/5 belongs at MAC USP – Contemporary Art Museum of USP São Paulo Edição 2/5 belongs at MAC Niterói – Contemporary Art Museum of Niterói <u>https://vimeo.com/30463043</u>



Tales Frey, **Re-banho**, photo. 30 x 30 cm. Edition: 3 + 2 artist proofs.



















The video exposes two male bodies and each one with two kinds of marriage clothes: sometimes considerate male and sometimes feminine. A social fact is erected in four willing types of clothes combinations on each individual in a single homosexual couple, taking into account their identities, like all others, that they are not crystallized, they are not fixed structures; they are constantly building and surpass even the four building proposals. Tales Frey (Cia. Excessos), **(Cross)dressing**, 2015. Video, 45". Edition: 7 + 2 artist proofs https://vimeo.com/128425334



#### VESTIDO fotoperformance / ativismo

This performance art was realized in 4 steps: 20 October 2014 and 14, 15 and 19 May 2015.

The action behave as a sociopolitical research and the place of analyzing is the same street of Oporto in Portugal.

I visited a lot shop of marring dress to try some dresses. The established rule is that when I can taste every dress, I would make a self-portrait (selfie) in front of the mirror and when I could not accomplish my goal, I photograph the provision dress in the window.

Through a cell phone, I caught audio (which served only as an object of analysis) and photos that make up the final device. Below each photo I tell the situation that I lived in each experience.

Tales Frey, **Dressed**. Performance art/activism realized in Oporto Portugal. October 2014; May 2015. Photo, 120 x 50,7 cm. Edition: 10 + 2 artist proofs

The edition 1/10 is part of the collection at Museu Serralves in Portugal



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#### THE KISS III video performance

Heterosexual kiss with exact duration of 30 minutes whose codes found on clothes and accessories on the two bodies are reversed according to heteronormative and binary logic.

Tales Frey, **The Kiss III**, 2015 Edition: 7 + 2 2 artist proofs. https://vimeo.com/130330286



## SOULLESS RECIPROCITY performance

Soulless Reciprocity is an art performance and consists in a group of artists kissing some mirrors for 1 hour. The framed mirrors are placed along the sidewalk or in the white gallery; the place variants. Women wear looks that are considered menswear while men wear looks considered female clothes.

This performance establishes a link between him and her, her and her, him and him, breaking taboos regarding the social role of the person as to their gender, that in this action is presented with a multiple character through the act of kissing the own image conventionally subverted.

Naturally, this action carries the myth of Narcissus to a new context, not only about the concept of worshiping the own image, but understanding the complexity of the multifaceted person, filled with a lot of instincts and desires.

This work belongs to the sequence The Kiss, held in Rio de Janeiro, which originated a second version in that city. This creation has triggered the development of The Other Asphalt Kiss and after Soulless Reciprocity both held in Oporto – Portugal.

The position of the mouth on the mirror seems to form a powerful sound box, and the sound of the kiss is surprisingly high and can be noticed even in the video that recorded the action.

#### credits

Conception by Tales Frey | Duration: 60 minutos | Year of the creation: 2010 https://vimeo.com/235559076



### VIDRAR video performance

There's no form to translate the original Portuguese title that means in one time "become glass" and "passionate/obsessive". With the aid of a red lipstick I apply kisses continuously on a transparent glass surface until it is completely translucent and stained with the make-up blush tone in its entirety until my image to become blurred to the viewers.

Tales Frey (Cia. Excessos), **Vidrar**, 2015. Photos, 50 x 37,5 cm each. Edition: 5 + 2 artist proofs. Tales Frey (Cia. Excessos), **Vidrar**, 2015. Video, 12'32''. Edition: 5 + 2 P.A. <u>https://vimeo.com/123161682</u>



# TO HAVE AN ARGUMENT video performance

To have an argument is not a kiss between two guys. It is the collision of two male mouths vying for monopoly of a speech, each performer tries to boot the tongue of your partner / rival as a way to silence the verb would be proliferated by him. The artificial blood (made of honey and food colour) emerges as a gust, emphasizing the existing pleasure in the act of silencing the other through the alleged cutting of other people's language and not in the sweet flavor able to provide pleasure to both mouths connected.

Tales Frey, **To have an argument**, 2014. Video, 6'10". Edition: 3 + 2 artist proofs <u>https://vimeo.com/93884192</u>











































### THE OTHER ASPHALT KISS performance

It consists in an intertextuality with the classic The Asphalt Kiss by Nelson Rodrigues and an evolution of the art performance The Kiss by Cia. Excessos.

It is about two artists, through a 30 uninterrupted minutes kiss, whose codes found on wedding clothes and accessories on the two bodies are reversed according to heteronormative and binary logic.

It acknowledges that prejudice is huge when the image brings a sexual connotation yet shocking in a context morally conservative.

Coincidently, the place where the video was made is, nowadays, a wedding dress store; it was an off store during the filming time.

#### Credits:

Conception: Tales Frey | Invited performers: B., Joana Leys, Lizi Menezes, Marcela Tavares, Paulo Aureliano da Mata | Length of the action: 30 minutes | Realization: Cia. Excessos | Oporto Portugal 2009 | Belo Horizonte Brazil 2011 | Stockholm Sweden 2011 | Oporto Portugal 2012 | Chicago USA 2012. Chicago, US: <u>https://vimeo.com/64850533</u> Porto, Portugal: https://vimeo.com/39121978



Tales Frey (Cia. Excessos), **The other Asphalt Kiss**, 2009. Video, 6'59". Edition: 7 + 2 artist proofs. Edition 1/7 is part of the collection at Museu de Arte Contemporânea de Niterói – MAC Niterói <u>https://vimeo.com/39121978</u>









Tales Frey, **The Other Asphalt Kiss**. Performance art realized in Oporto Portugal. January 2009. Photos by Tales Frey, 5 x 7 cm each. Edition: 7 + 2 A.P.



Tales Frey, **The Other Asphalt Kiss**. Chicago - USA, 2012. <u>https://vimeo.com/64850533</u>

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