

**OBVIOUS** is a performative site intervention by the Brazilian artist Marina Ribas that unfolds successively in several European cities during the period of the 2022 Venice Biennale. The work bounces between the intellectual and the socio-spiritual, between seriousness and a subtle humour.

There is a rhythm in making and showing a work of art, a back and forth that is the breath of exchange. Our breath circulates around the world, using air as a medium. Marina breathes in meditation in a series of performances in different locations. The gesture of each intervention summons an emotion associated with that specific place where the artist finds herself - relating memory, absence, separation and rebirth.

The starting point is always the body that moves, carrying with it a baggage of latent, invisible and perpetually changing stories. Stories that can resonate with the experience of many other women and generate an unexpected encounter between art and the audience. The insertion of works in a public location is at the same time a public art for nobody and an arena of exchanges with those who pass by. A breath, farewell and a fresh start for the artist. An open invitation to the other to decipher what meanings to extract from it.

Each performance installs an egg-work in its passage through the place, which merges with the surroundings, generating a zone of indiscernibility and ambivalence, where the animal and the human are confused, where we are allowed to imagine a space on the border where these categories binaries meet. We experience the establishment of a natural and zoological order, at the same time of a cultural and food order.

Eggs are part of the discursive and imagery universe historically linked to the feminine. Rounded, fertile and reproductive shapes reaffirm the feminine as something of nature, linked to a body conceived on motherhood basis. The egg connects the inside of the body with the outside of the world.

In **OBVIOUS**, the nomadic eggs are highlighted, giving visibility to the production of women's thoughts, as they leave the expected place and rearrange themselves according to the artist's desire. These formulations tension the logos and invite the passerby to examine their own conflicts, repressions, desires. Altered landscapes by Marina's passage extrapolate the barriers of the artist's personal world, joining a feminist critique of the identity category Woman. The

repeated manipulations of this egg-symbol instigate us to ask if, being feminine is a natural attitude for women or the result of cultural and social practices.

Here, the constant geographical displacement questions a linear life, without emotions, in which a woman's destiny is to marry, have children and die - all these events can occur in the same place. But the artist leaves the house and scatters her eggs publicly. The provocation documented in photographic records reminds us of Deleuze's writings. Following the philosopher's considerations, the world is formed in two times: birth and rebirth. This second origin being entrusted to humans and not to the gods.

In the text 'How to create a body without organs for yourself' in the book *Thousand plateaus: capitalism and schizophrenia*, by Deleuze and Guattari, the authors explain that the egg is contemporary par excellence, because it always carries itself. As its own means of experimentation, the egg implies a becoming. There is "a fundamental convergence between science and myth, between embryology and mythology, between the biological egg and the psychic or cosmic egg."

In my view, the egg appears as a subversive element: one that can create another world, revolutionize, transform the existing order. Starting from the discourse about her own being, Marina Ribas stresses the foundations of the construction of femininity, understanding the body as more than a simple container. And it does so outside of the private sphere. She replaces by eggs all that seemed to make sense, and walks the streets imagining a less obvious story, for herself and for the world.

Patricia Borges