

Marcus Deusdedit

Belo Horizonte, MG, Brazil, 1997

Untitled, from the series
Performance, 2024, carbon
steel and ratchet straps

Artist's collection

Marcus Deusdedit's research uses remixing as a tool for radical imagination to propose reconfigurations and displacements of familiar codes. The artist processes information from diverse sources—such as personal archives, elements of mass consumption, and images from the internet—to infuse the fields of architecture and design with thought and aesthetics originating from peripheral contexts, addressing the interplay between race and the arbitrary boundaries of cultural valuations. Through the juxtaposition of images and materialities of various natures, and the recontextualization of signs and objects, the artist creates frictions within the aesthetic fabric that constitutes the social imaginary. His collages, objects, videos, and multimedia installations weave threads between aesthetics, politics, and functionality, reflecting on how the images and objects we produce shape our perception of the world and either affirm or erase subjectivities. In his work, common objects can become tools for historical and metaphysical discussions, modernist icons can be infused with dynamics from mass culture, and personal and family memories can give rise to soundscapes and spaces of immersion. His work questions the dynamics of power and visibility in the age of superinformation, where peripheral cultures begin to play an essential role in shaping the core of Brazilian culture, despite the persistence of structural inequalities. In this sense, Marcus Deusdedit's works highlight, through conceptual maneuvers and material couplings, the contrast between the fluidity of ideas and the rigidity of structures, proposing a critical reflection on the formation of the sensitive fabric of contemporary society.

For the 38th Panorama, Marcus Deusededit presents a work that extends his investigation into object editing, reformulating a piece of fitness equipment to address social and political issues. This gesture draws a parallel between brutalist architecture—with its use of volume and mass to project images of power—and processes of muscular hypertrophy. In this sense, the work questions the performativity demanded of the Black body to the detriment of the possibility of engaging in abstract thought, highlighting the systemic tension between these points within the complex balance of weights and pulleys.