



Turn to Futurity

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The last three years have been marked by an increasing radicalization of disagreements in our country. Despite the strong trope within governmental policies, this perception is not restricted to macropolitics and interferes directly also in how citizens understand the government of self and their own perspectives. Such occasions become as important as dangerous because they redefine how each citizen finds him/herself in society and in every different sphere of collectivity. Amidst harsh sociopolitical times, the tendency to gather around homogenic groups rises as easy as ineffective an answer, and that demands a vigorous action against the confinement of communal perspectives into a friends' party. From the anti-Oedipus to the ethics of friendship, philosophers over time have been proposing alternatives to those traditional social models based on the family unit. Such statement becomes even more complex regarding our colonial background, in a way that not only our cultural diversity but also our political hierarchies and social inequalities become historical traces that constitute our bodies and geography.

Facing that predicament, the AdF.16 edition of Atos de Fala Festival searched for inspiration in José Esteban Muñoz's cruise to utopia. To the queer theorist, utopia's performative strength stands altogether as a potency, and not due to particular possibilities. In this sense, it is not exactly about what we accomplish, but the leading force of our actions that fully assembles something that is not quite there and yet to be conceived (2009:21). Utopia is always present, but neither optimistic nor as a fantasy. Its envisioning comes from the collapse of temporalities, like a rear mirror which frame battles from the past while placineg them within the horizon that surrounds us. These precedents, present even if unconsciously, are important elements of its consistency (ibid: 21). The notion of utopia is a critical one. Its onrush is performative, and it claims for other social imaginaries to the detriment of any pragmatic narrow thought of future as attainable through the progressive here-and-now. That triple notion is what makes utopia an empowerment of the present, not a future pos-

sibility. Utopia brings a dreamlike dimension that constitutes radically the way we live our lives, not confining us to illusion insofar as it moves and affects us, unveiling new ways of thinking. Its intangibility is not a sign of absence, but a claim that persuades us to reviewing our own terms of access and accomplishment. Thus, comes the figure of the horizon proposed by Muñoz. Always present, but distant, utopia is variable as a location given it is decidedly indexed by our current position and towards where we do look. In this sense, every time we relate to the here-and-now through the scope of horizons, we are experiencing a state of futurity.

That term and its irradiations made by Muñoz form the theoretical ground of the AdF.16 edition of Atos de Fala Festival – Turn to Futurity. Our political life is pressured by and impressed with the popular encounters and occupations by the most diversified social strata, which sometimes draw distopical relations and at other times revert those relations that seemed dead-end, back into their utopic force. Thus, resisting pragmatic criticism that claims for more concrete goals. Production of discourses, however, reached a point in which the binomial Utopia/Dystopia intertwine these two forces so tightly that inclusive popular demands, wide in their formulation, are misled by fallacious strategies that drains out the meaning of words. Much of this confusion happens due to a perverse performative which blurs distinctions between fact and rumor, and it recurrently arrests democratic instruments and procedures, therefore reversing their original purposes on behalf of sheer maintenance of power. In ranges from TV studios and printing presses, to robotic sharing dynamics of social networks; from the streets of financial centers and in the outskirts of the big cities, to the houses of the legislative, executive and judiciary powers, the constant dispute takes place under the sign of freedom of speech, but truthfully puts into question the very concept of freedom itself.

In this context, working under the emanations of horizon became a crucial outcome of the topological research developed since Atos de Fala previous edition, AdF.14 – Geographies

of Diaspora. In that year, our curatorial motto followed Nigel Thrift's proposal of considering a "geography of what happens" (2008:13). That edition was thought of as a way to address the oddness of having a radically modified space up to causing a flipped Diaspora: one in which we would no longer be forced out of our homeland, but instead the space itself would be changed up to the point of non-recognition. Now, Turn to Futurity unfolds the curatorial research towards the potential of the horizon. Located at the extreme of visioning, the existence of such horizon is *par excellence* paradoxical. At the same time, it is the construction of borders and the reckoning of its resilience; it interests us not only for what we see but mostly for what we haven't been yet able to imagine.

The way we see the world inflects how we act upon it and with it. Hence the fact that futurity "is lived in the Present" (2009:28). This conception derives also from Ernst Bloch, and here, brings Marxism and Cultural Studies to the field of art. When we think of Futurity as a motto for AdF.16 edition, we are also drawing a trace that unfolds itself from within the field of bound diversity, in which every invited artwork resonates its own multitudinous intensities.

Furthermore, from a curator's perspective, we understand that the AdF.16 edition should entail a new proposition space wise. The Festival keeps partnerships with galleries and theaters in the city, but should also activate independent spaces that endures devious ways of life, ways that escape the norm. We aimed at places that constitute communities, and in which artistic production and exhibition feed each other back in such a way that our sheer understanding of both duration and reception of an artwork becomes suspended.

However modest, we made a step in that direction by including, as the Festival's closing performance, the original programming of Turma Ok, hosted in the artistic group's headquarters, located in central Rio. Turma Ok is a club of a wide age range of members, that for 55 years has been making cross-dressing and lip-sync shows. Instead of commissioning or interfering in the group's artistic premises, the festival pre-

ferred to integrate their Sunday routine in the closing program, a sort of a *ready-made* performance. The invitation to the Festival is due to the belief that Turma Ok's performativity unfolds not only on stage, but also in their audience, in their own space arrangements, and in how their musical numbers reaffirm the ability to experiment with different subjectivities, genders and in the intersection of different local community alliances. The curator's decision to include Turma Ok both in the AdF.16 program and the budget assures us and them with other scopes of visibility and legitimacy.

Including Turma Ok's headquarters, the AdF.16 edition took place in the two galleries of Oi Futuro Ipanema, at MAR - Museu de Arte do Rio, and at Espaço SESC's arena theater, in Copacabana.

Futurity privileges the phenomenon of sight in detriment of the prediction of facts. If taken as a possibility, it would risk becoming an instrument of restraint, while its true power is to be one of the triggers in the process of negotiating liberties. Futurity's objective is not solving problems from the present time, but to encourage ways of escaping that make life possible. It is precisely that deviant nature that Muñoz focuses on, elaborating through queer politics the development of a society that is yet to come (2009:20).

Queer futurity

Muñoz's proposition of futurity originates from a research on *The Principle of Hope*, by Ernst Bloch. On the one hand, Muñoz says today we are not queer enough; on the other, he looks forward by saying that "the queer condition is utopian, [as well as] utopia has something queer in it" (2009: 26). Such statement relates condition, space and desire, establishing parameters for futurity, our inspiration for AdF.16 edition.

The term "queer" embraces a field of experimentation and invention of sexualities, from which Muñoz relates the capacity to imagine the future. Once again, such rapport shows that the matter is not the progressive and pragmatic actions from here and now, but indeed the visions that promote *the unsettling of their own logics*. These are precisely the performative procedures

encompassed by the term "queer," when it propels deviations that stretch norms, and which are produced in the realm of strangeness and towards living singularities and sexualities. Formerly taken as a pejorative synonym for "homosexual," the term "queer" has been reclaimed and deliberately developed by social movements that fight for difference, privileging a positive framework instead of the traditional abject one. The queer condition foments ways of life that are exceptions to the rule, not only for holding under one name a wide set of sexuality practices, but mostly for encouraging experiences that overwhelm those same definitions and limits. Related to futurity, the concept of queer enhances the need to think alternative and imaginative futures that go astray from progressive cycles. As for the matter of gender, the future is already overdetermined by the reproductive economy. The queer vision, however, stands radically for diversity and repels any gender definition strictly based on sexual duality. By this perspective, dualism is seen as the inconsistent simplification of multiple sexualities, based on body definitions that are, above all and despite fertility issues, anatomic. More than interpreting bodies in its appearance, the queer turn holds itself on experiments that perceive the complex operations between body functions and desire triggers. Every deviant mode of existence, every bending of the rules, every plan to experiment with the desire that unsettles definitions - each one of them, constitutes the queer condition.

Thus, while at the same time a quest and a project of resistance facing normative protocols, queer can no longer stand as a synonym for homosexuality. That would be quite simplistic and also disregarding of homonormativity as an issue to be questioned. Furthermore, it is necessary to consider the wide range of heterosexual awry assembles that are constantly reinventing themselves. Being queer is, therefore, an open band of sexualities that values bodies and their erogenous relations as fields of experimentation; bodies that refer to and are referred by a utopian horizon.

Inspired by such recurrent action of escape, I believe that the power of the term queer lies in the difficult task of embracing singular sexual



practices without circumscribing desire. In a certain way, the term and its performative action resemble what Judith Butler regarded to feminism. In *Gender Trouble*, Butler asserts the necessity of feminist politics that stand as vigorous and that nevertheless won't define what to be a woman means (2003:18). Hence, that movement of *embracing without circumscribing* that makes queer politics engaged in perpetuating identity as a paradox. The politics of identity is necessary as long as it allows for the visibility of differences, and for the empowerment of minorities that, in other circumstances, would have been destined to violation, social exclusion, lack of civil rights, an increase of economic inequality, and subjected to pathological discourses. However, at the same time that it shows the importance of such actions of representation, it is imperative that the queer condition reveals itself in the horizon and also as its escape, preserving the experimental capacity of the plan of desire.

While addressing some of the gender troubles, Butler reckons with specific systems of representation. The author is especially interested in queer interventions in macropolitics, whether in legislative or judicial terms, as well as in eventual repercussions on the media and public opinion. Such interest is due to the fact that those dis-

courses have a definite influence over queer bodies, acting historically upon them and associating them with crime, pathology, or even through surveillance as a way to restrict their existences.

The path to invention and perception of what it means to be queer is one of the headlines that integrate the AdF.16 program, hence, the queer political tension is seen within and through the art circuit. At least three participations are scheduled under this scope. Alongside with Turma Ok in the closing of the Festival, we host the Motus company from Italy, presenting *MDLSX*, and *Supernatural*, a performance by Simone Aughtertlone, Antonja Livingstone and Hahn Rowe.

MDLSX

In *MDLSX*, actress and DJ Silvia Calderoni uses the scenic architecture as a device to reinvent her body. Based on this work, invention can be signified as a complex procedure that involves not only a commitment to creation as the process but also the development of severe strategies of resistance. The dramaturgy of *MDLSX* constitutes a cartography that accesses autobiographic elements, in composition to philosophy, storytelling from other people, interview excerpts, and a DJ setlist that also sets the duration and the rhythmic of the piece.

MDLSX begins by projecting an image of the actress as a child, while singing a whole karaoke song. The presence of Calderoni is juxtaposed with that image, posing her first appearance as a time lapse between both bodies. Such a lapse is the narrative ellipsis within which her transformations and inventions are performed. More than upholding an autobiographical appeal, it is the queer government of self that is at stake. Calderoni retells her story and others' while engaging us in a lecture-performance about autofiction and persistence.

The stage as a device to perform that process becomes an imperative decision. The disciplinary architecture of institutions dissolves once again in its controlling efforts into biopolitics, and we witness the behavioral interferences in the artist's small and ordinary experiences, ranging from her own body perceptions to the embracing of her

desires, while also following a chain of dictionary meanings of terms that disrupted her sexual orientation. Other stories similar to hers, though, bring complicity and solidarity to the presentation. Therefore, among narratives and sudden escapes, Calderoni drifts her own existence towards a constant and complex negotiation between desire and freedom.

The affective aspect prevails over activism and strengthens the perception that *MDLSX* is not a show-and-tell, but a performative action that reiterates modes of existence, in which words and texts are strongly used as triggers to such experiences. Calderoni names some scene transitions that create the poetic outline of her actions. The performer speaks about happiness and disasters, investigates an allegedly monstrous beauty, defines herself in apollonian and dionysian terms, and recalls when she was a girl constantly mistaken for a boy. Her speech lists a series of oximoronic binomials that, one after another, build the notion of an impossible body, as said Calderoni herself. Such impossibility also becomes a reason to perform *MDLSX* in each and every single presentation. Reiteration is necessary for one to exist; to come out in that same place of visibility just when queer bodies frailty is so decisively related to punishing looks. On the stage of Espaço SESC's arena theater, Calderoni puts herself once more under the sight of others and stands for her ever-changing existence.

Such sharing of those experiences with different audiences is as necessary as they can be emotionally demanding. On scene, the performer acts mostly turning her back to us, while interacting with a camera that projects her close-up image in a wide round screen. That indexes the demand. The stage as a scopic architecture ranges from an exhibition device to one of intimacy. There, we watch gradual operations of a body to become dysfunctional feminine wise; narratives of sex change on the male body; and, finally, many other considerations that keep Calderoni's body oscillating between the limits of androgyny and transexuality.

Daniela Nicolo and Enrico Casagrande are the directors of this tripartite process, formed

by performative sexual experiences, music, and Marxist adolescence. *MDLSX*, however, brings about another strong element in this whole set of impossibilities: the paradoxical status of the image. The performer's explicit nudity and striking sexual gestures seem to give free access to visibility. But that surely doesn't constitute a pornographic approach in what we see. Instead of visual saturation, those explicit forms question our capacity to engender meaning through our gaze. As if we would be mechanically capable regarding sight and identification, but failing to endorse definitions made from what we look at. Structured by many dramaturgical layers – a DJ setlist; text excerpts from different sources that are less a retelling than a new story; explicit forms that are less figures than inquiries to our sense of vision; and gesture as diffusion of intensities – her performance reaches on scene and through scene Calderoni's process of gender collapse. Femininity becomes an interdict, as if throughout the short period of time, we had unlearned how to refer to someone else's gender; like *MDLSX* was a ritual of trans-significance that sharpens our perception to the point of consistently turn familiarity into strangeness. The stage



becomes a queer dispositive that heightens our expectations and proceeds to the invention of other lives and new worlds. Maybe that is the greatest task of Motus company in theatre: it is not about discriminating art from life, neither to equal them. It is indeed about recognizing art in life, while making one the potency of the other. An experience practiced also during the two day workshop, “Furious diaspora”.

Supernatural

As we enter Rio Art Museum’s gallery, we come across a pink vinyl floor. On top of it, Simone Aughterlone and Antonja Livingstone take turns in energetic cutting of wood, while Hahn Rowe minds the props to which produce the soundtrack. The pink color and its rubber aspect are a contrast to the primitive and pre-modern activity of the lumberjack. Among objects many other contrasts are built: saliva and lubricant gel, moss and plush, tree branches and aluminum foils. The prefix “super-” from the name expresses, thus, something that exceeds nature, something detached from it only to be further reincorporated back. The base of creation as we are about to experience in that gallery is one operated by artifice. The objects arranged in the scene become strong elements of the narrative that somehow seems to expand and form an environment, more than the development and

completion of specific actions. Moved by countersexual erotic impulses, we follow the touch of things and bodies. In this way, the limit that the pink floor creates is not only in terms of physical space, but also concerning the inorganic as the political framework of the performance.

The bodies work and eroticize themselves. But even the work doesn't seem to supply any kind of need, it reaches us as another artifice that equals production and waste. Perhaps that's one possible key for *Supernatural's* dramaturgy: not projecting the action towards an outcome, but putting the body under a modulation of cyclical and erotic repetitions that generate no product outside the experience. The small actions and the desire flows that those repetitions incite are what matters. Assembling capacities of connection and disconnection matters as much, and through those we built the knowledge and reinterpretation of the body and its relations. Each and every object turns also into a prosthesis performing its laboral function as much as used in erotic reappropriations. *Supernatural* is established as a massive plan of experimentation that unfolds the raw within the delicate, feminism within anarchy, intimacy within post-porn. It is a base of empirical significance that we as spectators must follow, together and immersed.

In a sense, there is no apparent reason for anything that is being executed in the gallery. Every action is a simple energy expenditure. The wood has no use than its own chopping. But at the same time that the cycles demand focus on the details of each action, those repetitions widen the narrative scope of the piece, as if *Supernatural* claimed a curb on creation and its dissociation of the concept of production. This cycle of actions foments an infinite modulation, in a fiction of plasticity that somehow frames and contains life. Therefore, the performance seems to propose an attentive presence and a redefinition of humanity, so that it becomes one adjusted to excess, expenditure and artifices. Something that is more pungent when, among a few random objects, we find warning signs that says “Exit” and “No Trespassing Private Property”. Somehow those signs, in the context of the inorganic and



the logging, resemble the anthropocene as warnings about the human legacy and the end of the world as we know it.

This expanded scope is guaranteed by the sound of Hahn Rowe. The music intensifies the cyclical dimension and seems to extend the space-time to infinity. The feeling is like we are seeing a fragment of a lifetime or even a lifetime yet to come. There is in *Supernatural* a narrative realm which becomes neither about the setting, nor the action, but about a phenomenon.

Turma Ok

For several decades, the Turma Ok group gathered in the apartments of its members. The meetings would happen due to drag queens and lip-syncing performances, and started years before the military dictatorship took place in Brazil. In fact, they happened even before the depathologization of homosexuality in the country. That makes them one of the oldest cross-dressing queer groups in Latin America. The risks of their existence are already expressed in the humorous interdiction of the group's name: "Okay" is a rhyming allusion to being gay. Previously, when the presentations occurred in the apartments, the applause was muffled and replaced by finger snaps to avoid attracting neighbors' attention. Today, the risks concern the rent of their newly inaugurated headquarters. The community is established by mixing founding partners to ever new members, reaching a wide diversity of ages.

At the night of May 22, when AdF.16 came to an end, Turma Ok presented for the first time the "Shysnaider Show", a lip-sync night led by Sharon Shysnaider and preceded by a homemade bingo. Every evening is usually planned from concepts that function as play rules to each performer's creation. In Shysnaider's case, the atmosphere was more about celebrating the new show, but there are many night shows when only reversing performances can take the stage, and if the song is by a woman the characterization has to be male, and vice-versa. This inversion becomes a true wheel of fortune when men embody their drag and characterize her back as a man to sing a woman's song. It turns into a double inversion,



and it matters less for what we see, and more as a motivation for creating and experimenting with sexualities. In other evenings tribute is paid to Chacrinha's Cassino show, or to the radio dial - "AM and FM", as they say it - in presentations that mix anthological songs to actual hit parades. Many of the older members take new performers as *protégés*, and the reversing roles in assigned relationships continue to form alliances in the names of alleged families of the club.

The structure of those relations and playing rules make the presence of Turma Ok in the AdF.16 edition expand the notion of performance not as a temporary event, but as an enduring group experience. The stage is not excluded as a trigger, but, on the contrary, the show is a major motivation to be together. Many times, the members of the group are the audience themselves. In the performing arts, such fact is constantly questioned and stirs up producers to seek new spectators. Here, that intermingling between who is on stage and in the audience seems to endure a form of resistance that nurtures that community - and by no means make them reclusive of either closed to other audiences.



To program Turma Ok in our festival is to explore ways to access this assemble of daily events in what it generates their experiences as a collective and affections. By having them here, we aim at connecting to actions that have already been happening in the city; while experimenting how the AdF Festival may serve as a new key to approach them. It find strikingly important not to lose sight of them.

The queer experience is highlighted in our program precisely because of the intention to radicalize the state of futurity as a potency that interferes in the present, without any guarantee of a direct unfolding of the future. The queer context makes this assumption stronger once the notion of future loses whatever solid base laid on the idea of procreation and devising new generations. It, thus, turns pivotal to rethink legacy while minding other ways to act upon the world. The field of contemporary art is also presented as potency in such investigations that challenge the pragmatism of future goals as a value. Therefrom propositions

that fray their achievements to put their questions into motion. At first glance, we can say that the works which together conforms the AdF.16 edition, add further issues to futurity, those concerning the environment; investigations about the hierarchies of power; joint actions in the public space; the activation of new tensions between the notions of absence and presence; and the foment of the objects persistence.

A Gentileza de um Gigante

The horizon issue returns in *A Gentileza de um Gigante – superfície enrugada/ The Kindness of a Giant – a wrinkled flat land*. That is the second piece of a trilogy, and one which brings Gustavo Ciríaco and the Uruguayan Natália Viroga in action of building reliefs and visual scales. Creation seems to return in this piece as a subject, and this time it rises through the performance of a couple. Their presence, though, doesn't refer to any Catholic mythology, as contrary to the notion of Eden, their creation departs from color pigments and industrial material. A black ink comes out of a tube and forms a puddle. A wrinkled surface is sprinkled with dry spices, in a sort of a miniature, one in which performers and viewers assume a higher perspective to look at that surface.

A Gentileza de um Gigante resonates the research in the landscape theme already present in several of Ciríaco's works, especially the most recent ones: *Onde o Horizonte se Move* and *Quem Anda No Chão, Quem Anda Nas Árvores, Quem Tem Asas*. In the former Ciríaco builds an itinerant choreography throughout the public space, extending our perception to faraway places. In the latter, the concept of environment is formed through moving dioramas that the artist sets on stage. Now, in the trilogy of *A Gentileza de um Gigante*, the question is really the flat surface. It's no longer the urban space, nor the three-dimensional window, but a miniaturization of reliefs.

Present in every moment of the performance, Ciríaco and Viroga often perform their actions lonely, as if their reckoning of each other's presence disregarded any direct contact in between them. Sometimes, though, the duo gets closer and generates synchronized movements – espe-

cially when passing through the space, or while gazing each craft work. One of those transitions brings the weight of their bodies cadenced by steps that reverberate the surface. This walk produces both a sense of delicacy, already suggested in the performance's title, as much as it brings up a perception of danger and nearness of the end – fostering, even more, the ephemeral nature of that landscape. Again, the industrial material and the decomposed elements figure the creation as that which comes after the end, the zero degree as that where there is no longer nothing left. That is a their solitary creation – therefore, sheer distinct from procreation – one that perhaps became a way to recognize not what is built but what is extinguished during each process.

Perhaps, due to the prevailing work with human scales, which, hence, perform an environmentally apocalyptic measure, *A Gentileza de um Gigante* outcomes a creation of a landscape that is also a fossil. The duo performs, gaze at the achievement, names it, and then vanishes. The surface that remains is a mythopoetic trace that makes us reload the action as an image.

Ectoplasma

Ectoplasma/Ectoplasm is an experience of psychophysical alteration. Luísa Nóbrega, Helena Lessa and Julia Pombo's performance engages the artists and audience in an enduring four hour action of Lessa hearing and repeating Nóbrega's voice. Such voice hearing from beyond may recall religious and mystical traditions, however in this case it is not a spiritual presence, but transatlantic, since Nóbrega talks to us live and from a small white room over in England. The immanent production of the voice doesn't decrease its trance aspect, it only assures the space of altered perceptions as not exclusive to religion. It chooses, in fact, the artfield as a composer of this imagined choreography of an uttered command directed to a body. Lessa wears a white clothe designed by Julia Pombo, the cuts and asymmetrical measures of which pose restrictions to the body, reducing its movement capacity. In fact, Lessa stands since the beginning, almost motionless, in front of a chair she never sits on. In one of the pock-

ets, a mobile connects her to Nóbrega. We hear both voices. One amplified by the speaker placed behind the public, and the other reverberated by Lessa. Performer and speaker function as two mediation technologies to Nóbrega's voice, one amplifying and the other repeating.

Except for the rare moments she confirms the mobile connection, Lessa remains with her eyes closed the whole time, positioned slightly diagonally in the gallery. A transportation is, hence, performed. The phonic material reaches us from overseas, and it also describes the room where Nóbrega sits. This description becomes increasingly detailed, in scales of proximity to the performer with the things gradually enlarged and poetically described. We hear descriptions of the wall, then of the computer, and the keyboard. She mentions every key she presses, as if each type were a proof of a choice between the finger and the semantic thread. Nóbrega spends extended periods of time pronouncing each letter that makes up a phrase-message, like the spiritual game with a cup, in which the finger is guided letter by letter creating the words:

AMTASMAECTOPLASMAECTOPLASMA-
TALVEZNAOSEJAAMESMACOISANUNCAMAI

Transport seems to be a propelling operation of ectoplasm, of the uttering and the creation of



an external side of the body. The voice regarded as a disembodiment and an amplifying technology is just as an Artaudian body without organs which escapes God's judgment precisely because it generates itself away from its organic operation. That notion embeds the second movement of speech, one which the relation between body and phantasmagoria becomes more pressing. The blocks of speech seemed planned, although deliberately improvised. *Ectoplasma's* procedure seems to approach the surrealist automatic writing as a way to express almost unconscious logic productions and, thus, turn improvisation a tool that allows for the reading of other people's ghosts in how they compose us.

It doesn't mean the speech threads are predictable or follow logical paths, nevertheless. The description of spaces and bodies come up at first from physical experiences, just to then be abstracted into pure thought. In addition, certain lexical groups are thwarted by others the origin or motivation of which we don't know, but still that doesn't cease to assert their performative strength. Such is the case of the fixation of the

performers on geometrical descriptions and mathematical expressions that emerge to us as narrative cuts. A long silent pause becomes also the greatest moment of tension when Lessa's static presence keeps her gently nodding as if agreeing with something we have not had access to hearing. When the voices are back, the notion of future is envisioned, and we hear the performer mention of "a song you've never heard, but which sounds repetitive." That resonates the time ambivalence emerged through this "psycho-rant". Such ambivalence is also presented when they voice what they call the ruins of the words, at the same time an end and its persistence, a performative and its fragility.

If in *Ectoplasma* the voice repetition becomes the key device to complexify the presence-absence binomial, in *Jogo de Varetas* what is repeated is not the sound, but the text between the display in the gallery and the reading aloud.

Jogo de Varetas, um livro de guerra

Jogo de Varetas/Jackstraws is a lecture-performance that begins with a threat and ends up as a warning. The first is an inspiration that perpetuates the game: the threat to move the wrong straw, to lapse the hand movement, while succumbing to the imbalance of such fragile supports. Every movement renders a reaction to the trapped setting. But the reaction works there more like a tactic than an encouragement of reactive feelings. This is how Manoel Ricardo de Lima's war book is formed: *Jogo de Varetas* brings short stories the random reading of which creates new structures that juxtapose experiences of love and war. In the homonymous lecture-performance, the book is opened to public reading. Its materiality affirms the book as a physical object, made of paper, hard cover, made of the furious red of some letters, and also making the body postures we perform when dealing with the reading, the space constraints, the duration of each reading and its comments.

At first, we are introduced into an installation. Lima diagonally stretches a red rope from one wall to a side column of the gallery. This stiffed rope, parallel to the ground and in an average



height to the eyes, pierces fourteen copies of one same book, *Jogo de Varetas*. Behind that line, Lima will sit at the table, and behind him, a so called threat-text lies projected on the wall. Before the artist lends his voice to the book, we walk along the tensed rope while reading what the opened pages allow us to. I scan each book without picking them by hand. They are arranged and pierced by the stiffed cable, and, it discourages physical contact. By the lack of touch, I am, therefore, reminded of its materiality and the very common and intimate procedures of silent readings.

The lecture exposing of the book-object follows that same protocol. For over an hour we shared the reading and comments of Lima. These are two qualities of *Jogo de Varetas's* vocalization: one is a meditation on writing, the other a reflection that flows in the very moment of speaking (and listening). These text-straws approach the body sometimes by its animality, then by its working capacity and effort making, then by dysfunctions such as blindness. At times it describes love as an ontological event, at others the text engenders us in utopia as a means of radical intervention at the present time.

Jogo de Varetas also points out to a kind of persistence: the book as a sculptural object. From the stone to the tablet, to leather, to cellulose, the book is an essential technology for literature, and certainly a war technology strongly attacked in authoritarian regimes. When building a lecture-performance around the book's physicality, and not just its words, *Jogo de Varetas, um livro de guerra* focuses on the object and its tactile construction of meaning.

A Gentileza de um Gigante - superfície enrugada; Jogo de Varetas, um livro de guerra; and Ectoplasma shared one after the other Oi Futuro Ipanema's upper gallery. At another, in the ground floor, the dialogue was between a video-essay and a sound installation.

Vidas-Vestem-Ruídos

Already in the first lettering, *Vidas-Vestem-Ruídos/lives-wear-noises* announces it is an epistolary essay and a video produced by the artist Sebastian

Wiedemann, as a response to the multimedia letter sent to him by the performer Flavia Naves.

The correspondence between them two is about *Figuraça/ the great figure*, an eduring performance that took up Flavia Naves body for a whole year. From October 2014 to October 2015, Naves was turned into *Figuraça*, a constitution of herself through a bricolage of the other people's images captured on still camera during the performer's wandering on the streets of Rio. The long duration and the daily life aspect of the work posed to *Figuraça* a major question of archival. How to access the enlarged scope of this proposal, one that takes others for their appearance, and that makes Naves to be taken by the appearance of others? How to access this path, given the image is built to be lived out, through the radical fraying of clichés until they are brought to produce life? The question that haunts us, then, is how to produce a record of that image without killing it or reducing it back to a cliché. We commissioned Naves' video-essay, and, through this challenge, the two artists created *Vidas-Vestem-Ruídos*, an access to *Figuraça* which is also its unfolding, or, as the video subtitle indicates, a way "how to make *Figuraça* of everyone."

The video is constructed as a 13 minute fixed frame. We are presented to a collage of stills collected by Naves. The collage, as a primary procedure of *Figuraça* being on Naves' body, now fills the entire shot and produces several frames within one frame, disrupting the coherence of a space-time continuum, and preferring, instead, to overlap fragments that suggest the performance as an open Whole. Every sense we make of the video comes from an double operation of accessing still images and their many ellipses. This collage is the flat support on top of which Wiedemann intervenes with new figures. We watched the artist's intervention, as he, responding to Naves's stimulus, juxtaposes bodies carefully cut out of magazines. The action, then, consists of dressing the photos, approaching Naves' body bricolage procedure to that of playing with old paper dolls.

As we follow Wiedemann's artcrafts, and his explicit tactile organization of the image, we hear an the audio testimonial sent from Naves to the



artist. Naves' speech is addressed to her friend, building and revealing the intimacy between them. However, the recording adds a contrast to our regular understanding of intimacy. Instead of giving her friend an internal speech, performed in cozy environments, Naves chose to record the audio also while walking through the streets of Tijuca neighborhood. That is the space where the performer repositions her body, and repels the oppressive tradition that made home the sheer place of female intimacy. Naves, who currently adopts the social name Flavia e Caio, affirms the performativity of her female body just to then confuse its definition. A procedure that happens through the image, through the teleplastic operation of being a visual clipping of other people's lives. This procedure marks the whole first spoken part of the video, as the performer describes randomly how passersby are dressed. Already present in *Figuraça*, this is initially a purely visual clipping of other lives. But exactly

because they are cut off, they are able to be removed and overlaid to other environments and contexts. What we see here, hence, is the migration of a cliché towards an inorganic experience. The cliché is no longer a signifying synthesis, but instead the raw material of Naves' life.

The spoken description establishes a flow to the performer that is rather meditative, despite being in a passageway. On video, that flow voices over the stream of overlaid clipping stills. *Vidas-Vestem-Ruídos* is the result of modulations of many layers - of multiple images, folded, cut, constellated, that form Naves' hyperbolic body and its "superlative" definition: *Figuraça*.

Conversa Infinita

As we enter the dark room of *Conversa Infinita/Infinite Conversation*, we find a row of white pillows surrounding the walls. The light is dimmed down and diffuse, and we hear the whisperings of several voices altogether. This becomes the invitation to lay our heads on a pillow and devote time to each voice channel separately. That resting action happens vertically. While standing, we arrange our comfort position to hear reflections on the fatigue. The installation proposal is an outcome of Maurice Blanchot's homonymous book.

Alexandre Veras turns to people of different ages and backgrounds with the question about what fatigue may bring to them. This is already a contrast to the most common meaning of what fatigue takes away from us or how it makes us to back down. This change in perception doesn't exhaust the concept of fatigue to the end, and it seems to be a concurrent consideration to the continuous-production mindset we live under. But still, the audio files don't submit to the progressiveness of fatigue. On the contrary, they tend to open new gaps and compose poetics that are far from compliance to production modes. Leaning against the wall, posing our heads on "pillows that let us not sleep"¹, we hear the fatigue meant as a prediction of exhaustion, a consent, an opening to the unknown, a trigger

1. Comment from a child viewer in the installation.

to distraction, to accidents, a limitation of the body, but also a sign of change, of disoperation-alization and search for pleasure, a conscience and a productivity trophy, a limit of the desire, another way to see the city, a creative trigger for new technologies, an opening to randomness, to the other, to out of control breaches.

The talk about fatigue and its production of inertia express a lot about what labor were turned into in this post-industrial era we live in. Hence, *Conversa Infinita* activates another vocabulary in our building futurity, and makes us wonder: what glimpses appear when we are all together exhausted? What kind of opening to the other and world envisioning such body exhaustion potentially reveals? How to think of a future by suppression of human actions, instead of our vigorous interventions?

Throughout these three AdF editions, we gradually understood how the galleries are an important frame to put the works in dialogue. If on one hand there is an initial thought on the works disposition, on the other, only the proper installation of each artwork may set how the dialogue among them will take place. So it was at gallery one of Oi Futuro Ipanema that hosted *Vidas-Vestem-Ruídos* and *Conversa Infinita*. The sound installation created a black wall that crossed the gallery and cut it diagonally in half, running from the entrance down to the back wall. Such setting mapped out a path to be followed in the gallery. Upon entering, we saw Naves and Wiedemann's video silently projected on the wall. While the audio from that video was in the headphones, the gallery's ambient sound became the whispers that leaked from *Conversa Infinita*. In between the two works a third composition appeared, one in which we access Naves and Wiedemann's bricolage with the noises of several voices over it. In the interstices of the images from the street and from journals, and those whispers, another sense of multitude was built.

Another trace in the horizon: the sculpture-archives

The suggestion from curatorship to put the works in contact – but not assuredly knowing how the dialogue will happen – is an experiment that motivates us to propose to the artists the creation of sculpture-archives. The gallery on the third floor in Oi Futuro Ipanema was the set for the lecture-performances; and there the sculpture-archives were exposed as a trace that extends a previous happening. The name indicates its course: sculptures that function as archives that not only refer to past events but also affirm the existence of an object. An archive that is not only a record, but the unfolding of one action into another action, a form at the same time new and a residue. This allows us to look in retrospect, it allows us to look back at the performances, while reconstructing them by some distance and estrangement.

But that also allows that the traces of the lecture-performances, which happened on different days, now co-exist in one same room. Each lecture-performance was invited to happen under a curatorial proposal, and that, thus, already renders an abstract relation between the artworks. The existence of three sculpture-archives in the same gallery, though, creates between them a physical, tangible relation. At each end of a lecture-performance a new sculpture-archive was generated, and it remained in the gallery until the end of the festival.

The first one was the sculpture-archive from *Gentileza de um Gigante*. Gustavo Ciriaco returned to the wrinkled surface and placed on the floor a crumpled sheet that became the video support. A fixed image of the very sheet itself covered with a green pigment powder was projected overhead on it. Thus, the relief was formed between the actual wrinkled sheet and its pigmented double. That was an intervention made to be seen from above, as if an aerial view, as if that relief lying on the ground would have its scale measured in relation to ours. Up there, we were giants.

Then, Manoel Ricardo de Lima's sculpture-archive from *Jogo de Varetas, um livro de guerra* composed the room. Before, the stiffed rope, of

a furious red color, as Lima calls it, crossed the gallery diagonally and pierced 14 copies of the same book: *Jogo de Varetas*. Now, the rope is left hanging from the ceiling to the floor. During the lecture-performance, the pressure was maintained by two tensors in the extremities, now the strength occurs by an upheld resistance to gravity, another constancy game. The books lie in a tangle of that rope, varying the pages opened and the reading angles, inviting us to readjust our bodies to deal with them. By dwelling on this sculpture-archive, I felt engaged to follow the rope through and move my body from its verticality towards the ground, bending it and changing the inclinations of my head to read the reachable texts fragments, and thus creating other interpretations in the ellipses of the text.

Both sculpture-archives were installed when *Ectoplasma* debut in the gallery. The sculpture-archive from Luísa Nóbrega, Julia Pombo and Helena Lessa's lecture-performance was the third to compose the set. Together, these three sculpture-archives formed a straight line in the gallery. By juxtaposing the works, I could see how *Gentileza de um Gigante* built its archive visually, while *Jogo de Varetas, um livro de guerra* emerged through writing as the technology, and *Ectoplasma* materialized the voice. Image, text and sound thereby forming a triple circuit of representation and construction of archives, in which each work would open the other to new significations.

In this sequence generated by the works disposition, *Ectoplasma* occupies the corner far from the gallery entrance, keeping the wooden chair, the bedside table, the headphones, the white clothes on a hanger, while attached to the installation a slide projector exhibits a single photo that shows something between a blurred figure and an apparition. When wearing the headphones, we had access to the full four hour audio of Luísa Nóbrega's talk and Helena Lessa's repetition/rebound. The experience of having access to both voices in two different channels, as if one became an asynchronous stereo to the other, created a warm intimate relation very different from the durational trance to which we were exposed during their performance.

Atos de Fala Festival opened this year on a Friday, 13th of May. The first day after the temporary deposition of Brazil's elected president. The opening, then, was not a moment to celebrate, but one to be together. Along the festival, it was announced the dissolution of several ministries, the Ministry of Culture included. In a resisting movement against the drastic changes and sudden suspension of civil rights, undertaken by an interim government avid to implement a neoliberal agenda, artists, activists and students occupied the Capanema Palace, home of Rio de Janeiro's section of Funarte - the federal foundation for arts endowment. Many other federation states had also their Ministry of Culture agencies taken by the crowd. Occupation acts happened still in the sphere of public health agents and the agrarian movement. Between the festival and the writing of this text, we had the restitution of the Ministry of Culture, occupation movements were coercively forced to leave public buildings by the police, and in some cases even without repossession suits. The city of Rio de Janeiro hosted the Olympics and turned Armed Forces and military apparatus into a spectacle as never seen in the streets of our country, not even in the cruelest times of our dictatorship. Despite all the militarization that allows for a sporting event to happen, the diagnosis is that the Olympics were a success. Days before I finished writing this text, the parliament removed the elected and suspended president from the office. The reason for her *impeachment* ceased to be a crime and became guaranteed by law two days after her final deposition. Interim President officially takes office. The people return massively to the streets, and, along with it, the uncontrolled repression of the military police. Despite the wall of armed police officers trying to block our sight, we are again disputing visions of the world and horizon outcomes. The resistance is renovated and claims that the battle is long, and not a single right must be lost.

To Atos de Fala Festival, it became impossible not to participate in such an impasse. We bet on "Turn to Futurity" at start as an attempt to together establish a plan of experimentation

between public, artists, their gestures, and artworks. A plan created by connections not by imprisonments, and which aims at giving rise to further inventions instead of disguises; a plan of enduring strategies for a community always here and yet to come, a community that forms itself through what goes astray, collectives that takes each exceptional behavior as a way to create freedom, not as a source of violent repression and coercion.

AdF.16 opened Friday, May 13, date of the slavery abolition in Brazil. That date must remind us also that our futurity is the same of a *quilombo* settlement of scaping slaves, a horizon always present as an emanation of freedom against the cruelty of Lord keepers. Impasse moments are also situations that make clear that what matters is not only knowing where we are but especially where we want to be. This attitude, in the end, is

what distinguishes an action as being merely opportunistic or not. And that is relevant in the rise of political perspective that holds on to futurity.

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