

Espaço Delirium and Instituto Inclusartiz present:

MANAUARA CLANDESTINA

PITIÚ DE COBRA



Pitiú de Cobra

Pitiú is the name given to the stink of fish.
May that which leaves - olfactory - traces, still remain invisible?

The exhibition *Pitiú de Cobra* [Snake's Stink] tenses the way in which transvestility is historically placed in our social contexts, bringing the past closer to the present, and establishing a possible ground for other futures. *Manauara Clandestina* is Afro-indigenous, born in Manaus, Amazonas, and her work dialogues with new perspectives on transvesti life, questioning the conditions of existence that permeate it from processes of border transition. The exhibition is organized around the following axes: *Colonização, Sonho, Repouso e Construção* [Colonization, Dream, Rest and Construction], an ode to encounter, a life-affirming movement.

Her creation process takes place in the relationship with her sisters, and the presented result escaped from the laughter, the secrets and the dreams that they build together. Encounters as a shelter longing for possible worlds, free from white supremacy, patriarchy, capitalism and heterosexism. A world different from now, and "dreaming it collectively means we can start working to make it exist".

In *Sonhos de Ventura* (2017) [Ventura's Dream], we see the pastor Ventura Profana dreaming of the extinction of the old structures where the cisgender privilege is based, longing for a wellspring of peace for those previously condemned. This diptych puts the opening of paths in dialogue, where desires, images, and fantasies are revealed as prophecies of a forthcoming time to be materialized beyond the oneiric.

What can that which happened tell us in 2021?

Sonhos de Ventura [Ventura's Dreams], 2017.
Digital photography (Diptych) 50 x 70 cm.



Building. Video, 2020, 5 '37".



O Repouso do Chuchu [The Rest of the Chuchu], 2018.
Digital Photography (Triptych). 30 x 22 cm (each).



Colônias [Colonies], 2017-2018.
Digital photography (Diptych), 40 x 30 cm (each).

SCENE 1:

In the records of inquisitorial proceedings in colonial Brazil, we can find the accusation of the christian Portuguese Matias Moreira, who, based on Canon Law, accuses the travesti, Xica Manicongo, born in Congo, enslaved, Quimbanda¹, of “pretending to be of different state and condition” where “the man who dresses in women’s costume will pay 100 cruzados² and will be arbitrarily expelled from the Archbishopric of Bahia, according to the scandal that occurs and the effects resulting from it”.

SCENE 2:

February 27, 1987: Start of *Operação Tarântula* [Operation Tarantula] by the Civil Police of the state of São Paulo. On its first day, 56 people were arrested and about 300 travestis and trans women were persecuted in the action. Patricia Vieira Nascimento in an interview with Folha de S. Paulo recalls: “The police got the travestis inside the truck and they jolted. The car was going at high speed. When it stopped, there was a girl with a broken arm, one with the heel on the other’s leg. It was horrendous”, the operation was suspended on March 10 of the same year.

SCENE 3:

January 17, 2008: Around 10:20 pm, a group of 20 travestis runs into a hotel on Rua General Jardim, in Vila Buarque, downtown, upon seeing a police car. The department of the Polícia Judiciária da Capital (Judiciary Police of the Capital) mobilizes 900 civil police and 242 vehicles in a mega-operation to combat prostitution on the streets of São Paulo. Resulting in 1,030 travestis, call girls and boys being searched. “A vehicle carrying a travesti picked up another on Rua Dona Veridiana and four more on Rua Major Sertório. The six were squeezed in the police van”.

Why did Jup do Bairro claimed that self-care was never skincare? Perhaps resting is a privilege for those who can stop, and not for those whose migration is a strategy of continuity. In *O Repouso do Chuchu* (2018)³, aesthetic rituals are mixed with ritual aesthetics, where rest is intended for those whose rest was never a possibility, either because of the standards imposed by cisgenderism or by the ongoing necropolitics in Brazil. What weight are carrying those who rest?

Manauara is opposed to the determinability that attempts to mark the existence of travestis and/or black African and Brazilian trans women, operating physical and symbolic violence since time immemorial. These scenes articulate the methodology used by Denise Ferreira da Silva, where temporal implications build “a figuration of traversability, that is, of its ability to traverse, to create a breach in linear time”. Thus, proposing artistic practice as a “generative locus for engaging in a radical reflection on the modalities of racial (symbolic) and colonial (legal) subjugation that operate with full force in the global present”.

In the diptych *Colônia* (2017 - 2018) [Colony], we find records from distinct years, completed in the imagery emphasis of Euro-Christian oratory, one of the solid bases of patriarchal domination. In this sense, colonization is no longer simply one of the ways in which the human species spread throughout the world, also alluding to the implementation of legal and disciplinary mechanisms. Demons and catechizing processes go beyond the ancient history of Brazil, spilling over into recent history, where colonial ghosts try to define the occupation of social and political sites.

Developing her series, *Por Enquanto 35* [For a While 35], Manauara crossed capitals such as São Paulo, London, Barcelona, Rio de Janeiro and Salvador, considering this a continuous project, which claims the portrait technique as an artistic/technological genre of inscription of historical records. Metaphorizing the erasure of travesti memory in big cities by electing the polaroid - endowed with its evanescence - as support.

The video *Building* (5 ‘37’’), was an unfolding of her residency at the Delfina Foundation, where Manauara prophesies the arrival of a new time, a future where travestis may savor security and love. Through a temporal displacement, the array overlaps past and present from a biographical research, subverting the traditional way in which parenthood is made invisible in the stories of travestis and trans women. A fact resulting from the normativity that shapes the conceptions of family arrangements, historically guided by monogamous and reproductive heterosexuality.

Close to the Centro Histórico de São Paulo (Historic Center of São Paulo), Delirium is located in the area where the city was founded, on January 25, 1554, by the Jesuit priests Antônio de Vieira, José Anchieta and Manoel da Nóbrega. The area where the Rotary square is located has an official history that began with the sale of the farm of General José Arouche de Toledo Rendon (1756 – 1834) who had transformed the tea plantation land into an area of military exercises. It was later sold by the heirs of Antônio Pinto do Rego Freitas (1835 – 1886) to the company Obras do Brasil, owned by senator Rodolfo Miranda (1882 – 1954) and engineer Manuel Buarque de Macedo (1837 – 1881). Erasure and maintenance. These names are of our interest here accompanied by dates that connote clear historical and social markers. What is allowing names to act in the present as a localization criterion? Still carried on the streets and further landmarks in the capital?

SCENE 4:

June 18, 2021 (*Ontem, Hoje, Amanhã*): Pitiú de Cobra [(Yesterday/Today/Tomorrow): Pitiú de Cobra], brings together works where the reiteration of images of pain metamorphoses into poetics of the dream. Inscriptions that go beyond any historical determination. As announced by Ventura Profana, the key has been snatched from the lord’s hands, and ingenious travestis learn to fly. And even if submerged..... they breathe, in superabundance!!!

In 2020, the artist was presented with a residency at the *Delfina Foundation* (London, England) through an open call for artists from the North of Brazil, launched by the *Instituto Inclusartiz*, which continued to support her research on migration processes. During her stay at *Piramidón - Center d’Art Contemporani* (Barcelona, Spain), the artist directed the creation of the installation *Vapor* (2021), a collective proposition that invokes the transformation of a body that does not appear to be seen, like an old skin of a snake. Traces of a journey craving for life, or as Ney Matogrosso summarizes in *Cobra Manaus* (1983): “it is the wish of a sibilant life”.

Pitiú de Cobra is an exhibition of possibilities for self-representation based on methodologies for inscribing dissident experiences and other narratives in the arts. Manauara goes on sewing crossings and passages, indicating something that is present, although not seen, announcing the prophecy that is to be fulfilled.

by Aldones Nino⁹

¹ Quimbanda or Kimbando - from the Bantu tradition, among the Congo and Angolan culture, the Kimbando is a “healer” or “shaman”, the one who inherited the ability to communicate with the spiritual world.

² Cruzado - the basic monetary unit of Brazil from 1986 to 1990.

³ O Repouso do Chuchu - [The Rest of Chuchu] - Chuchu is the term used by trans women referring to the face skin, in the process of gender transitioning. In this work, Manauara makes a parallel between the ritual of resting the skin in cold water, and the resting which was never a possibility to transgender people in society.

FRIDAY AND SATURDAY:

1:00 PM TO 5:00 PM

AT ESPAÇO DELIRIUM

RUA GENERAL JARDIM 556, VILA BUARQUE - SP

ARTIST

MANAUARA CLANDESTINA

INSTITUTO INCLUSARTIZ

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SUPPORT



PRESENTED BY

Delirium