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VIVENTES

Fortaleza is one of many cities in Brazil that is going through a process of “Miamiization”, which raises an armored layer unsurpassable by most of its inhabitants. Thus, some specificities present in the locals’ art of living disappear without a trace.

Moreira Campos was a writer who had a surgical eye for these specificities, identifying very unique particularities in those ways of life. His house was demolished to build the thousandth shopping center parking lot in the city.

Viventes (Livings) brings these characters into this space so that they can pay a visit to their father. These characters are staged by the artists and thinkers of Fortaleza. As Campos’s characters, these artists are also possible ghosts of the future.

These tableaux vivants are also part of the film *Visit to the Son* (2014), in which a senile man drifts through the city in search of his son. During his wanderings, he passes through a parking lot where he faces these viventes - the living beings.

2015, colour, 21 min., single-channel video installation, sound.

Frederico Benevides lives and works in Rio de Janeiro. He is an artist, thinker, and filmmaker with a degree in Cinema and Audiovisual Studies from the Fluminense Federal University, Rio de Janeiro.

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© Pauline Boudry, Renate Lorenz

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OPAQUE

In *Opaque* we see two performers of unknown gender and origin who are lingering in an empty and abandoned swimming-pool. In a particular scene, they recite a text by Jean Genet about a “declared enemy,” and re-stage a film scene from an underground political group from 1970. The props recall an anti-war demonstration and contrast with the set of a drag performance. Using veils, curtains, camouflage, or smoke, the performers seem to demand what Edouard Glissant called “the Right of Opacity.” People (and probably other creatures and objects) have a density, thickness, or fluidity, which escapes knowledge. When something is appropriated by knowledge, it gets revealed, uncovered, or unveiled. The claim for opacity can be a strategy to refuse giving information about our political work, our origins, our bodily conditions or our sexuality. The work of Pauline Boudry and Renate Lorenz often revisits materials from the past, referring to unrepresented or illegible moments of queerness in history. They combine different forms of media, while simultaneously incorporating materials from historical archives of photography and film. Embodiments are shown which are able to cross different times, but also to draw relations between these different times, thus revealing possibilities for a queer futurity. At the same time, lines of desire and fetishization are incorporated.

2014, colour, 10 min., English, single-channel video installation, sound. **Cast** Ginger Brooks Takahashi, Werner Hirsch.

Pauline Boudry, born in 1972 in Switzerland, and **Renate Lorenz**, born in 1963 in Germany, are filmmakers, photographers, and artists. Their works investigate questions of sexual identity and gender roles from forgotten moments of history. In them, they combine music, performance, and video, as well as historical documents. Their works have been shown internationally, among others at Les Complices, Zürich, at the Centre d’Art in Geneva, at Ellen de Bruijne Projects, Amsterdam, at Swiss Institute, New York, at Temporären Kunsthalle Berlin, as well as in the 54th Biennale in Venice. They live and work in Berlin.

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