

As part of the residency « Lala Pipi au Jardin C », Larissa Lewandovski and Pierre Pierre Pierre invite Bernardo Zanotta as a curator. Amongst the issues and topics this residency is bringing, Bernardo choose to discuss about gender and binarity with this program screened on the 08/08/2020 at Jardin C, in Nantes, France.

Vita Evangelista | IN RELATION TO -

This screening encompasses Vita Evangelista's recent moving-image work, activating the body as a tool to (un)digest colonial oppression and epistemic violence, finding joy in the collaborative reimagination of what it could mean to exist not in isolation but in relation to-.

Based between Rio de Janeiro and Amsterdam, their works encompass digital media, writing and performance at the intersection of anti-colonial, transfeminist and embodied knowledges. The films present in this program draw attention to Evangelista's negotiation of the self and the Other in a dialog with and through technology - in an attempt to resignify gender, apparatuses and scales, as well as the personal and the historical.

They have performed and exhibited internationally in venues such as the Stedelijk Museum, the Eye Filmmuseum, W139, The Trophy Room and Josilda da Conceição Gallery, amongst others.



FULL PROGRAM (65min)

Step Up (5min / HD / 2018)

Against the background of a bloody colposcopy of Vita's cervix, we see a human figure stepping on a fitness step. What exactly we are looking at, however, is not immediately clear. The genitals of what appears to be a white male figure are pixelated. The images are combined with an automated computer voice called good news, which is offered by Apple devices. On the one hand, the combination of these elements and the rhythmic movements of this humanoid figure have a comic effect and a certain musicality. But as we continue to look at the images, Step Up seems to be asking a serious question to the viewer: What if I could learn to molt? Would I then become an uncategorizable thing?

Undead Nature (17min / HD / 2019)

"What would happen if emotional damage could be understood as a sort of systemic debt; as an aftermath of the forms of epistemic violence perpetrated by the hegemonic power structures we live under? And if such damage could become a micro lens, an intimate vantage point, and a private way of knowing: what stories would it tell about the larger frameworks that delineate all forms of life?"

fluid (30min / HD / 2019)

"For one month I have used my iphone to document my mother's battle against a deadly, hospital-acquired bacterial infection that had been dwelling in her lumbar spine since the failed surgery she had nine months before. fluid is a sort of po-ethical visual writing with which I try to make sense of certain things beyond their naming. fluid is mine and my mom's mutual caring within the confinements of a catholic hospital in Rio de Janeiro. fluid is a renegotiation of our identities whilst we learn from each other, and from the different technologies and fluidities that might afford us a non rigid sense of embodiment."

Natureza Morta-Viva: There Not There (12 min / HD / 2019)

Natureza Morta-Viva: There Not There is the second volume of a series of works which seek to turn the readily available technologies of representation provided by Google Maps and Google VR, into investigations of the artist's body and its geographical, political, and emotional positions in the world. Searching for the kinds of information that these images fail to or choose to not represent, Evangelista redirects Google's point of view while traveling through touristic settings of the city of Rio de Janeiro.