

FATIMA AL QADIRI
& KHALID AL GHARABALLI
JAMES BANTONE
BÁSICA TV
LUKAS BEYELER
EMILIO BIANCHIC
LEX BROWN
CIBELLE CAVALLI BASTOS
TIANZHUO CHEN
JES FAN
HOUSE OF LADOSHA
JAVIER OCAMPO
TYLER MATTHEW OYER
IVY MONTEIRO
SIGNE PIERCE & ALLI COATES
BHENJI RA & JUSTIN SHOULDER
FLORENCIA RODRÍGUEZ GILES
JACOLBY SATTERWHITE
SOPHIE

September 2 – October 23, 2021

Opening
September 2, 6 pm

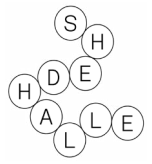
Curated by
Simon W Marin
and Violeta Mansilla

Hosted and co-produced by
Last Tango

Co-hosted by
Shedhalle and
Tanzhaus Zürich

CAMP FIRES

The Body as a Queer Stage



02.09–23.10.2021

ZURICH

Fatima Al Qadiri & Khalid Al Gharaballi, James Bantone, Básica TV, Lukas Beyeler, Emilio Bianchi, Lex Brown, Cibelle Cavalli Bastos, Tianzhuo Chen, Jes Fan, House of Ladosha, Ivy Monteiro, Javier Ocampo, Tyler Matthew Oyer, Signe Pierce & Alli Coates, Bhenji Ra & Justin Shoulder, Florencia Rodríguez Giles, Jacoby Satterwhite, SOPHIE

Curated by Simon W Marin and Violeta Mansilla

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To SOPHIE (1986–2021)

“To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as a theater.”¹ Susan Sontag

In 1964, Susan Sontag endeavored to define the meaning of camp in her seminal article “Notes on Camp.” Chiefly, she described camp as an inclination toward “artifice and exaggeration,” an emphasis of style over content, a way of looking at the world that uses parody, humor, extravagance, and irony to put sternness and moral conventions at a distance.² As she admits herself, Sontag’s analysis of camp, however, is not without contradiction. Not least because of her opinion that “to talk about camp is to betray it.” She explains: “No one who wholeheartedly shares in a sensibility can analyze it”; they can only “exhibit it.”³ Well, then, let’s.

Sontag has a valid intuition when she suggests that camp is a subcultural phenomenon, a “badge of identity.”⁴ But she erroneously circumscribes this incendiary attitude to a privileged minority that can afford to feel detached from the world. Such a misunderstanding is likely owed to Sontag’s own privileges and elitism. In fact, her classism prevented her from recognizing that extravagance is not the prerogative of an elite, far from it. We contend that camp is more than a jaded attitude for a happy few. Camp is universal, though its identification is admittedly contingent on a minimum of cultural literacy beyond one’s own circles. It is a transcultural and timeless way of subverting cultural codes. And one that is not merely white, urban, or Western. In this sense, our understanding of camp is closer to José Esteban Muñoz’s, who characterized the term as a “disidentificatory practice,” that is, a “a strategy of representation, but also as a mode of enacting self against the pressures of the dominant culture’s identity-denying protocols.”⁵

As such, the camp we endorse is not only subversive but also inclusive and fundamentally anti-elitist. It is a collaborative mode of resistance and, at the same time, a refuge. And it is no wonder, then, that camp manifests itself distinctively in cultural productions and spaces sharing a queer mindset. Because queerness is not so much an individual and fixed identity as it is in fact an experience, a collective way of being in, or navigating, the world, a form of contact, and, ultimately, an ethics of life. Like camp, queerness is intrinsically performative. It is, to use Muñoz’s words, a “stage” where identities are not so much asserted as they are rehearsed.⁶ As a deviant mode of existence, queerness is particularly aware of the fiction that is the concept of identity. Queer persons know too well that identity is an injunction, something imposed by social structures and constructs rather than an essence of the self. What camp allows, among other strategies, is to claim agency in the process of identification through performativity. Or, more precisely, to challenge this process by means of disidentification—claiming identity as a fluid and impermanent state, no different than a costume that can be donned, altered, and switched over and over again. For camp is an act. It is a trick played on the norms that society seems to accept by consensus. It appropriates dominant cultural codes, turns them upside down and empties them of their (alienating) meaning through a flamboyant and theatrical gesture of pure aestheticization. Camp, in other words, is the body made a stage.

CAMP FIRES is a polymorphous project initiated by Violeta Mansilla, Simon W Marin and Kerry Doran that centers around the exhibition of video works by some twenty international artists, dancers, singers, performers, and activists exploring the body as a performative interface to resist the normative gaze over dissident bodies—that which is queer in the broadest sense of the word. CAMP FIRES defends the idea that identity is not a definitive state but a continuous negotiation between the ontological self and the rest of the world, a form of constantly becoming, rather than being. Disguise, drag, avatars; fiction and exaggeration; references to stereotypes, as well as pop, web, and underground cultures are some of the strategies used in the exhibited works to challenge essentialist ideas about the identity construct and claim the constitutive fluidity of the self.

In CAMP FIRES, the body is presented as a complex system of interactions, the surface of which becomes a stage where identity is questioned, performed, disguised, and vindicated. The title celebrates the concept of camp as a countercultural form of extravagance or flamboyance that has historically been a refuge for oppressed communities. Simultaneously, it refers in a wordplay to the campfire as a place to gather, exchange, and shelter, thus hinting at the exhibition's aim to create a sense of community across the artworks and with the audience. An essential part of CAMP FIRES is indeed to engage in a dialogue with the local cultural and activist scenes, notably through a public program of performances, screening, talks, and events in collaboration with various institutions and collectives. In its format, the project seeks to question the way queerness is displayed—and often instrumentalized—in exhibitions.

The first edition of CAMP FIRES took place in September 2019 at UV, in Buenos Aires, an exhibition space located in a house that was home to a family of queer artists. Reflecting on the concept of house in queer communities, the artworks were exhibited throughout the entire building—from basements to rooftop and up to its most private spaces—thus cohabiting with the house's residents for the duration of the project. In Zurich, the exhibition is distributed across three venues—Last Tango, Tanzhaus Zürich, and Shedhalle—with the intention of acknowledging the historical significance of countercultural spaces and performance in the city's queer landscape. Through this de-centralization and plurality as well as with the public program, the Zurich edition of CAMP FIRES aims to make visible the existence of a network of spaces and collectives sharing a queer mindset, while reflecting on the ubiquitous yet elusive character of queerness in the public space.

¹ Susan Sontag, "Notes on Camp," in *Against Interpretation and Other Essays* (New York: Farrar, Straus and Giroux, 1966).

² Sontag, "Notes on Camp."

³ Sontag, "Notes on Camp."

⁴ Sontag, "Notes on Camp."

⁵ José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 120.

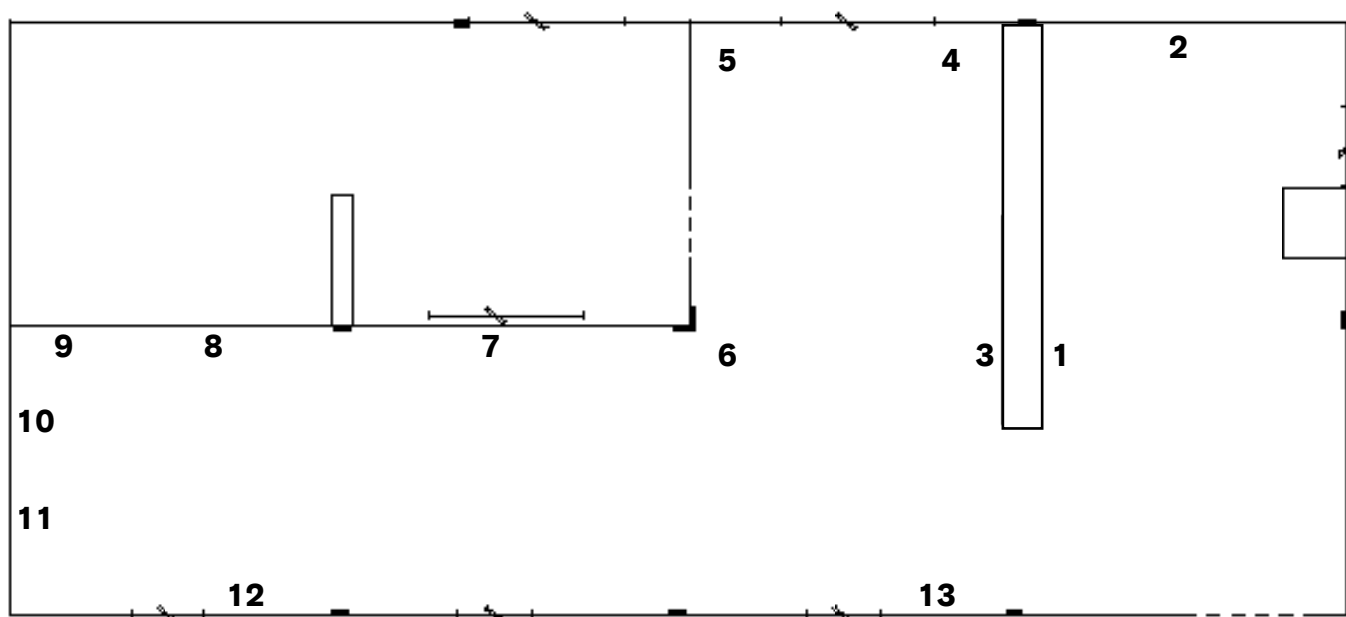
⁶ José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009), 98.

Simon W Marin (b. 1991 in Lausanne, Switzerland) is an art historian, curator, and editor based in Zurich. He holds a BA in humanities from the University of Lausanne (2014) and a specialized MA in art history in a global context from the University of Zurich (2021). Since 2013, he has organized exhibitions and artistic projects both in Switzerland and abroad, including recently at Haus, Vienna (2020); Body Archive Project, Zurich (2020); L23, Zurich (2020); UV, Buenos Aires (2019); Plateaux Festival, Zurich (2019); SALTS, Basel (2019); Display, Berlin (2018); DOC, Paris (2018). His critical texts have appeared in CURA, Nero, Kunstbulletin, AQNB, and Brand New Life, among others and he contributed essays to various publications and exhibitions such as CAN, Neuchâtel (2019); Cameron Nichole is Chloë Sevigny is Bruce Nauman, New Scenario (2019); Untitled (Molly House), Exile Gallery, Vienna (2020); Zurich Moves' Homebody publication (2021); as well as Cecilia Bengolea's upcoming monograph published by The Vinyl Factory.

Violeta Mansilla (b. 1987 in Santa Fe, Argentina) works as curator, producer, teacher, lawyer and performer based in Buenos Aires and Punta del Este, Uruguay. She is a member of the Sirenes Errantes collective, with which he has recently participated in the Berlin Biennial. Since 2015, Violeta has directed UV Estudios, an art residency, research and exhibition space where more than 60 solo and group exhibitions, presentations and parties have been held. She has collaborated extensively with galleries, institutions, and projects throughout Argentina, as well as Latin America, Europe, and the United States. Violeta's curatorial work includes "MD" at the ICBC Foundation (Buenos Aires, 2017), "LCD LSD LED" at the Museo de Arte Contemporáneo (Montevideo, 2018), "Subversiones" in KM 0.2 Gallery (Puerto Rico, 2019). Her work has been featured in the ARTFORUM, ARTnews, Terremoto, and more. She is currently the artist director of the Ama Amoedo Foundation's residency program and curating the second edition of CAMP FIRES in Zurich.

Exhibition Map

Last Tango



- 1 SOPHIE, *Faceshopping*, 2018, single-channel video, 4 min 8 sec
- 2 Lex Brown, *Animal Static*, 2019, single-channel HD video installation, 30 min 26 sec
- 3 Florencia Rodriguez Giles, *La fuerza que contiene una forma*, 2017, single-channel video, 12 min 43 sec
- 4 Emilio Bianchic, *Gender Conscious Free Nail Art Tutorial*, 2014, single-channel video, 5 min 13 sec
- 5 Signe Pierce and Alli Coates, *AMERICAN REFLEXXX*, 2015, single-channel video, 14 min 2 sec
- 6 Fatima Al Qadiri & Khalid Al Gharaballi, *Mendeel Um A7mad (N x I x S x M)*, 2012, single-channel HD video, 15 min 28 sec
- 7 Tyler Matthew Oyer, *Calling All Divas: TASKASKASP*, 2014, digital video, 5 min 42 sec
- 8 Básica TV, *PATIVAS*, 2014, single-channel video, 5 min 7 sec
- 9 Lukas Beyeler, *Web trailers*, 2013–2015, five single-channel videos, total duration: 7 min 5 sec
- 10 Ivy Monteiro, *Guaca Polla and The Suitcase Sisters in Pride Issa Riot*, 2020, single-channel video, 7 min 18 sec
- 11 House of Ladosha, *House of Ladosha: Feeeling The Fantasy*, 2018, single-channel video, 3 min 19 sec
- 12 Jes Fan, *Mother Is A Woman*, 2018, single-channel video, 4 min 44 sec
- 13 Cibelle Cavalli Bastos, *@aevtarperform*, 2017-ongoing, selection of Instagram augmented reality filters and story highlights (2–17.09.2021)

Outdoors Bhenji Ra & Justin Shoulder (Club Ate), *Ex Nilalang (From Creature ~ From Creation)*, 2017, single-channel HD digital video, 16:9, colour, sound, 14 min 16 sec (2–17.09.2021)
 Jacolby Satterwhite, *Blessed Avenue (Jade Edition)*, 2018, 2-channel HD color video and 3D animation with sound, 19 min 18 sec (opening night only)

Tanzhaus Zürich

Javier Ocampo, *La Xoloescuintla*, 2018, single-channel video, 3 min 39 sec (monitor studio side)
 James Bantone, *Wha Ha Happened Was...*, 2018, series of four single-channel HD video, total duration: 2 min 50 sec (monitor window side)
 Tianzhuo Chen, *G.H.O.S.T.*, 2017, single-channel video, 10 min 52 sec (projection)

Shedhalle (as part of Protozone4 Extra Worliding, 17.09–31.10.2021)

Cibelle Cavalli Bastos, *@aevtarperform*, 2017-ongoing, selection of Instagram augmented reality filters and story highlights
 Bhenji Ra & Justin Shoulder (Club Ate), *Ex Nilalang (From Creature ~ From Creation)*, 2017, single-channel HD digital video, 16:9, colour, sound, 14 min 16 sec
 Jacolby Satterwhite, *Blessed Avenue (Jade Edition)*, 2018, 2-channel HD color video and 3D animation with sound, 19 min 18 sec

Public Program

Sept 2, 6pm	Last Tango	Exhibition Opening (works on view at Tanzhaus Zürich during Nude Bar's opening hours)
Sept. 4, 8pm	Shedhalle	VENUS, music performance by Tyler Matthew Oyer for Late Night at Zurich's Museums → shedhalle.ch
Sept. 17–19	Shedhalle	Protozone4 Extra Worliding Hi-Intensity Phase, with works from CAMP FIRES → shedhalle.ch
Sept. 19, 3pm	Last Tango	Guided Tour by curators Simon W Marin and Violeta Mansilla
Sept. 17–19	Rote Fabrik	Lila. Queer Festival → lila.milchjugend.ch
Sept. 20–Oct. 31	Shedhalle	Protozone4 Extra Worliding Lo-Intensity Phase, with works from CAMP FIRES
Sept. 28, 6 pm	Last Tango	Panel discussion Community Building through Alternative Curating with Violeta Mansilla, Marc Streit, Ivy Monteiro, moderation by Simon W Marin → Watch the discussion online
Sept. 30–Oct. 2	Tanzhaus Zürich	Teresa Vittucci Hate Me, Tender → teresavittucci.com
Oct. 9	Labor5	Kweer Ball – Disco Ball → facebook.com
Oct. 14, 7pm	Kino Toni, ZHdK	Screening of Jack Smith, Flaming Creatures (1962) in collaboration with the ZHdK Fine Arts study program → zhdk.ch
Oct. 16, 11pm–6am	Clubraum, Rote Fabrik	WET DREAMZ, queer party by Oil Productions and Valerie Redding with an installative intervention by Tobias Oderbolz for CAMP FIRES → rotefabrik.ch

The exhibition is supported by

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Lesbenorganisation Schweiz
Organisation suisse des lesbiennes
Organizzazione svizzera delle lesbiche

Exhibited Artworks



Fatima Al Qadiri & Khalid Al Gharaballi

Mendeel Um A7mad (N x I x S x M)

2012

Single-channel HD video

15 min 28 sec

Courtesy of the artists

Musician, composer, and artist Fatima Al Qadiri (b. 1981 in Dakar, raised in Kuwait, lives in Los Angeles) and artist Khalid al Gharaballi (b. 1981 in Kuwait City, lives in Kuwait City) have collaborated as a duo on numerous projects over the past fifteen years, exploring in particular questions of identity in the context of a culturally mutating Gulf Region. Between satire and speculative documentary, their acclaimed video *Mendeel Um A7mad* (N x I x S x M) is an investigation into the highly codified social interactions among Kuwaiti women in the context of the Chai Dhaha, a ritual pre-noon tea that, because of the country's gender-segregated structure, remains undocumented. The video features four middle-aged women enacted by young male actors in drag—an homage to actor Abdul Aziz Al-Nimish who pioneered gender role reversal in Kuwaiti theatre—conversing in a vast living room. Throughout their frivolous yet ceremonious discussion, the four protagonists negotiate between cultural tradition and modernity by discussing topics such as domestic and family life, gender identity, and hygiene—as symbolized by the prominent presence of a tissue box at the center of the room.



James Bantone

Wha Ha Happened Was...

2018

Series of 4 single-channel HD videos

Total duration 3 min 50 sec

Featuring: Basile Lusando and Karim Manneh

Courtesy of the artist

In the series of short videos *Wha Ha Happened Was...*, James Bantone (b. 1992 in Geneva, lives in Zurich) pairs scenes from *Love & Hip Hop: Atlanta*— an American reality TV series that follows the daily life of people involved in the city's hip hop music scene—alongside corresponding reenactments by two young Black queer persons from his circle of friends. Eliminating the soundtrack of the original footage, Bantone emphasizes the melodramatic body language and displays of emotions of the show's characters. The juxtaposed mimicry of those gestures by the actors sassily deconstructs the way power dynamics and gender performativity become standardized through mass media representations. Yet more than merely addressing the dissemination of normative gender constructs through entertainment media, Bantone's pastiche piece also questions the power of identification of Black American pop culture and its dominating influence on identity construction, particularly for young people of African descent worldwide. In collaborating with queer persons of color from Switzerland and directing them to personify these archetypal characters from a U.S. TV series, Bantone reveals the persistent racial stereotypes and lack of diversity in representations of Black people in the mainstream media.



Básica TV

🌸 *PATIVAS* 🌸

2014

Single-channel video

5 min 7 sec

Courtesy of the artists

Básica TV is a collective formed in 2012 in Montevideo, Uruguay, by Luciano Demarco, Guzmán Paz, and Emilio Bianchic. Working with video, photography, and installation, they reconfigure mass media formats and trends from a queer perspective, and produce Hollywood magic on a budget. *Pativas* is their first “official” artwork that they presented in an exhibition; before this, everything they created was uploaded to various social networks and media channels. The work shows each of the three Básicas as a “Pativa,” in the state between active and passive (which is where this word derives from, as it is a combination of *passiva* and *activa*). The viewer witnesses their transformation, from a preppie look to that of a party queen. Looking straight into the camera, they seem to ask: What happens when three pativas arrive in a new city? What is their double life like, during the day and night? In the closet, or wearing the closet? The three members of Básica TV met and formed their collective when they were living in Uruguay. In 2015, they moved to Buenos Aires as the first residents of the newly founded UV Estudios, directed by Violeta Mansilla and where the first edition of CAMP FIRES took place. They never left the residency until its closing in 2020. In a sense, their work *PATIVAS* can be seen as an anticipation of the Básica’s move to Argentina’s big city and their becoming figures of its bustling art and queer scenes.



Lukas Beyeler

Web trailers

2013–2015

Five single-channel HD videos

Total duration 7 min 5 sec

Featuring Evalyn Eathdith, Marie-Caroline Hominal, Nils Amadeus Lange

Courtesy of the artist

Lukas Beyeler (b. 1980 in Lausanne, lives in Zurich) is an artistic director, photographer, and video artist. He created the five video clips presented in the exhibition as trailers for art or club events, notably KUNT—a party that Beyeler organized in Zurich for several years together with curator Marc Streit. In his work, Beyeler often collaborates with figures from the queer scene such as drag queen Evalyn Eathdith. They are his muses and inspiration for his simple, quirky, and often absurd scenarios. In the good tradition of drag, these are replete with lip sync, citations of iconic moments of pop culture, and subversive references to the dominant cultural order while audaciously flirting with bad taste and cultural appropriation. Furthermore, these videos are witness to the way in which a queer ethics transcends traditional boundaries between the worlds of art, nightlife, and pop culture to create free spaces in which artistic performance, DJ sets, drag shows, and dance coexist in a fluid and inclusive celebration of diversity and dissent against social norms. Or, as a voice states in one of the videos: “You know, you can be all of the things you always wanted to be.”

Painting your nails is for everyone, every gender
and sexual orientation



Pintarse las uñas es para cualquier persona
No importa su orientación o género

Emilio Bianchic
Gender Conscious Free Nail Art Tutorial
2014
Single-channel video
5 min 13 sec
Courtesy of the artist

The *Gender Conscious Free Nail Art Tutorial* by Emilio Bianchic (b. 1990 in Montevideo, lives in Buenos Aires) was first released on YouTube in 2014, and is made in a style inspired from the beauty tutorials popular on the site. Its DIY aesthetic is both glam and artificial—as are the Decoden crystals Bianchic applies on his nails. The commentary, in turn, is instructive, not only in the sense of a how-to video for doing one's nails, but also as a social critique. Between parody and activism, it appropriates an anecdotic but deeply gendered beauty gesture and turns it into an act of self-empowerment against heteropatriarchy. The voice-over and simultaneous Spanish and English subtitles discuss the actions involved in painting one's nails with a great deal of creativity, while the nail itself becomes a metaphor for gender inclusivity, freedom of expression, and fluid identity, as well as an alternative platform to the faux democratic ideal of the internet.



Lex Brown
Animal Static
 2019
 Single channel HD video installation
 30 min 26 sec
 Courtesy of the artist and Deli Gallery, New York

Lex Brown (b. 1989 in Oakland, lives in New York) builds her practice around the idea that identity is not the point “so much as being a consciousness within a randomly assigned body.” The artist, musician, and writer is interested in the way information and the media inform and condition individuals and their interactions. She creates expansive fictional worlds that allow her to investigate and confront subconscious constructs, in particular internalized racism and sexism. In Brown’s work, stereotypes and clichés are like costumes for those who appear in her videos to try on and unravel. *Animal Static* was originally conceived as a complex, multichannel, motion-sensor activated installation. Displayed as a single-channel installation for CAMP FIRES, the work gathers eight short videos in which a whimsical cast—including Brown herself—evolves through a tragicomic succession of interconnected adventures. Both the characters and the narrative content are self-referential to the point of forming a world totally created by and through media. Contemporary formats—like YouTube tutorials and influencer culture—and social archetypes are referenced and juxtaposed with older genres of television and movies to create episodes of an epic series that is as hilarious as it is disturbing.



Cibelle Cavalli Bastos

@aevtarperform

2017–ongoing

Selection of Instagram augmented reality filters and story highlights

Courtesy of the artist

On Instagram, under the pseudonym “aevtarperform,” Cibelle Cavalli Bastos (b. 1978 in São Paulo, lives in Berlin) exhibits, documents, and comments on their experience as a queer, non-binary artist, signer, and performer. Through daily stories, live videos, and publications on their feed, they share their everyday life with their audience, and reflect on the struggle for recognition, for themselves and their community. These contents deal with themes such as the body in relation to a patriarchal, capitalist, ableist, and ageist society, the formatting of the gaze through a binary conception of gender, and the need to de-program and escape from our mental and cultural constructions of the notion of identity. As an expansion of their work on social media, Cavalli Bastos began to create AR filters for Instagram that encourage their audience to tackle these issues. In one such filter, they propose a virtual face tattoo of “They/Them,” with one of these words under each eye, ironizing the difficulty that people have in respecting the use of pronouns chosen by non-binaries by putting it directly on the face. It could be said that their filters counteract the narcissistic resource of selfie to turn it into a dissident therapeutic tool; at the same time, it is through selfies that so much of our public identity is understood, absorbed, questioned, and exonerated. Cavalli Bastos’s Instagram stories’ archive is visible on a phone in the exhibition while QR codes scattered around the exhibition’s venues allow the audience and passersby to access a selection of face filters.



Tianzhuo Chen
G.H.O.S.T.
2017
Single-channel video
10 min 52 sec
Courtesy of the artist

Tianzhuo Chen (b. 1985 in Beijing, lives in Beijing) is a multimedia artist whose practice blends references to club and underground cultures—including rave and ballroom—with themes related to religion and mysticism. The video *G.H.O.S.T.* features two mythological-seeming beings performing a visceral ritual against the backdrop of a misty Indian riverside lined with Hindu temples and fishing boats, where ablutions and religious ceremonies take place. Rhythmed by a powerful music score by Nodey, the creature's choreography somehow recalls a founding battle between Good and Evil while simultaneously being loaded with (queer) eroticism and sexual energy. This simultaneous confrontation and union of apparently antagonistic poles generates an unresolved tension that governs the entire video. It is visible in the juxtaposition of sacred and everyday scenes in the background as well as in the coexistence of multiple Orientalist and religious archetypes—Eastern Asian culture, Hinduism, Buddhism, Animism, etc. In strategically appropriating and resignifying heterogeneous religious symbols, spiritual references, cultural stereotypes, and aesthetic codes, Chen visualizes an alternative reality at the crossroads of epic history and futurity, offering a glance into other possible worlds. This search for a suspension of reality and the experience of mythical times—passed or not yet here—spans the whole of Chen's multiversal practice, whether through video, object art, operas, performance or club events, many of which he creates collaboratively with the collective he directs, Asian Dope Boys.



Jes Fan

Mother is a Woman

2018

Single-channel video

4 min 44 sec

Courtesy of the artist and Empty Gallery, Hong Kong

In *Mother is a Woman*, Jes Fan (b. in Canada, raised in Hong Kong, lives in New York) introduces a lotion that was made using solid phase extraction to isolate estrogen from their own mother's urine. Their video recalls the pseudo-scientific lingo and visuals used in beauty products' advertisements, fluidly transitioning from a laboratory setting with test tubes to visceral close-up shots of individuals sensually applying the cream to their faces. The enhanced acoustics—clinking of laboratory glassware, drops plopping, sound of the thick unguent rubbing on the skin—and Fan's own soothing monotonous voice-over additionally bring to mind ASMR videos that have become popular on YouTube for their alleged psychoactive effect. The idea of an estrogen cream immediately evokes hormone therapy and a medical perspective of transidentity. But Fan insists rather on spiritual factors of identity through bonding. They explain: "'Mother is a Woman' invites you to rethink kinship through the pores of your skin," and wonder: "Can our epidermis be our first contact of kinship?," suggesting that identity is ultimately less defined by biology than by sensory and emotional interaction.



House of Ladosha

House of Ladosha: Feeling The Fantasy

2018

Single-channel video

3 min 19 sec

Courtesy of the artists

House of Ladosha is a collective that formed in 2007, comprising Dosha Devastation aka La Fem LaDosha (Antonio Blair), Cuntly Crawford (Adam Radakovich), Neon Christina Ladosha (Christopher Udemezue), Magatha Ladosha (Michael Magnan), YSL Ladosha (Yan Sze Li), General Rage Ladosha (Riley Hooker), and Juliana Huxtable. Through their collaborative artistic and lifestyle practices, the members of House of Ladosha explore the idea of the queer house as it emerged from ballroom culture and use music, performance, drag, and video to promote community values for and among queer people. The short video *House of Ladosha: Feeling The Fantasy* was made while members of the group were holidaying at a house on Fire Island. Considered the first gay and lesbian vacation destination in the United States, Fire Island has been a safe haven for the queer community to spend free time and relax without judgement since the 1920s. As such, the video documents a contemporary family vacation and celebrates a moment of pure carefreeness and hedonism.



Ivy Monteiro
Guaca Polla and The Suitcase Sisters in Pride Issa Riot
 2020
 Single-channel video
 7 min 18 sec
 Courtesy of the artist

Ivy Monteiro aka Tropikahl B. Poderosa (born in São Paulo, Brazil, lives in Zurich) is the mother of the House of B. Poderosa and a leading figure in Zurich's queer scene whose practice spans performance, art, voguing, activism, and community work to name a few. For this video filmed by Lukas Beyeler on the occasion of the 2020 Pride Month, she teamed with Hausvrau B. Poderosa and Evalyn Eatdith to revisit practices of lip-syncing and Runway that are constitutive elements of queer ballroom culture. The first part of the video is a lip-sync of Patti LaBelle's infamous performance at the 1996 National Tree Lighting Ceremony where a chaotic organization forced the diva to improvise on the song "This Christmas," whereby the word "christmas" is consistently replaced by the words PRIDE and RIOT in the subtitles. The second part of the video is a choreography in which the three queens glamorously dance through an abandoned industrial basement where a large graffiti and placards with revolutionary messages are visible. In an era of commercialization and spectacularization of queer culture, the video's blending of traditional drag glamour and activism is a reminder that queerness is not a trend or an identity attribute but was and remains a political struggle.



Javier Ocampo
La Xoloescuintla
 2018
 Single-channel video
 3 min 39 sec
 Courtesy of the artist

In his work, Javier Ocampo's (b. 1988, Cuernavaca, Morelos, Mexico) explores the diverse yet interrelated themes of sexuality, identity, gender, eroticism, politics, and folklore. Through performative actions—involving taking uncomfortable postures, nakedness, kisses, and disguise—which he documents using photography or video, he stages his own body and others' in transgressive ways so as to challenge the violence of untold norms dictating one's appearance and behavior. *La Xoloescuintla* originally belonged to an installation alongside a series of photographs, sculptures, and jewelry, which together addressed the classist and racist treatment of indigenous cultures in Mexican society and the intersecting experience of queerness. The video functions like an animated painting with a sonic background evoking nature and wilderness. Ocampo takes a pose emulating Leonardo's famous painting *Lady with an Ermine*. He is naked, his body feminized and adorned with jewels reminiscent of tribal ornamentation and cradles a Xoloitzcuintli dog—a sacred animal in pre-Hispanic times. But everything in this tableau is blatantly derivative and as inauthentic as the plastic gems on his body. What Ocampo personifies here is in fact the exoticizing and stereotypical imaginary about native cultures as it is instrumentalized and perpetuated in touristic places in today's Mexico, while indigenous people remain ostracized and discriminated against. It is an embodiment of this hypocrisy with kitsch and bad taste as a disguise and the dog as an ultimate emblem—a breed that used to be despised for its ugliness and primitiveness but has recently become a trendy accessory.



Tyler Matthew Oyer
Calling All Divas: TASKASKASP
2014
Digital video
5 min 42 sec
Courtesy of the artist

In his practice, Tyler Matthew Oyer (b. 1987 in Pennsylvania, lives in Los Angeles) investigates and pays tribute to historical yet often forgotten figures of queer cultural activism (particularly in the context of the HIV/AIDS crisis) such as Jack Smith, Klaus Nomi, Paul Thek, Federico García Lorca, and Charles Ludlam, seeking to establish an artistic bridge between their legacy and our contemporary moment. The figure of the “diva” thus serves as a way to establish a feminine genealogy in his work. *In Calling All Divas: TASKASKASP*, Oyer metaphorically opens a set of Russian dolls with appropriated and performed identities: He is disguised in a look recollecting the signature attire of his mentor, Kembra Pfahler, who, in her appearances as lead singer of the glam punk band The Voluptuous Horror of Karen Black, painted her nude body and wore black, over-the-top wigs and heels with bows. The band, in turn, was named in homage to the actress Karen Black, who was particularly famous for the intensity of her monologues, among them, that of Portia in Shakespeare’s *Julius Caesar*, which Oyer recites and reinterprets in this video.



Signe Pierce & Alli Coates

AMERICAN REFLEXXX

2015

Single-channel video

14 min 2 sec

Courtesy of the artists

AMERICAN REFLEXXX is a distressing short film directed by Alli Coates (b. 1987, Manassas, VA, lives in New York) documenting a public performance and social experiment by Signe Pierce (b. 1988, Tucson, AZ, lives in New York) that took place in Myrtle Beach, a popular but also ill-famed tourist destination in South Carolina. Coates's camera follows Pierce who wears a reflective silver mask concealing her face and a skintight dress while she silently struts and gesticulates down the seaside promenade. The two artists had previously agreed not to interact for the entire duration of the act and it is from an entirely objective perspective that the viewer witnesses how, over the course of an hour, the performer becomes surrounded by an inquisitive and increasingly hostile crowd, is shouted out to, ridiculed, threatened, and assaulted. The audience's disturbingly aggressive reaction is seemingly triggered by their inability to see Pierce's face behind the mask and to ascertain her identity. Assumptions are made that she is a transgender person, provoking insults and scabrous comments. What the voyeuristic mob fails to realize, however, is that their prying cameras are in fact recording an image of their own brutality, as reflected by the mask. With nearly 1.8 million views on YouTube, *AMERICAN REFLEXXX* is doubtlessly one of the most viral works of recent contemporary art. Yet, because of the camera's documentary point of view, it is at the same time just one amongst tens of thousands of videos on the mainstream digital platform that are but banal evidence of our society's toxic attraction to the spectacle of violence. Coates and Pierce's artistic feat is the ambiguity with which they use that very medium to both provoke and confront it.



Bhenji Ra & Justin Shoulder (Club Ate)
Ex Nilalang (From Creature ~ From Creation)
2017
Single-channel HD digital video, 16:9, colour, sound
14 min 16 sec
Courtesy of the artists

Bhenji Ra (b. 1990 in Sydney, lives in Sydney) and Justin Shoulder (aka Phasmahammer, b. 1985 in Sydney, lives in Sydney) founded the collective Club Ate in 2014. Both artists belong to the Filipino diaspora living in Australia and navigate between the worlds of performance, dance, and contemporary art, working closely with their queer and diasporic communities. Through their collaboration as Club Ate, Ra and Shoulder blend their respective approaches with social and engaged practices by creating artworks in an institutional context as well as events such as the queer Sissy Balls that envision a form of radical togetherness through community activation. Their work *Ex Nilalang* is a series of videos that reinstate indigenous Filipino mythologies that were once used by colonial powers to demonize queer identities. The fourth episode on view as part of CAMP FIRES revisits the Filipino original myth of Maganda and Malakas, the first human beings on earth. In this speculative version, the two characters performed by Ra and Shoulder become fluid beings devoid of a clear gender and identity, while their choreography recalls an invocation to the reparative power of forgotten ancient spirits.



Florencia Rodriguez Giles

La fuerza que contiene una forma

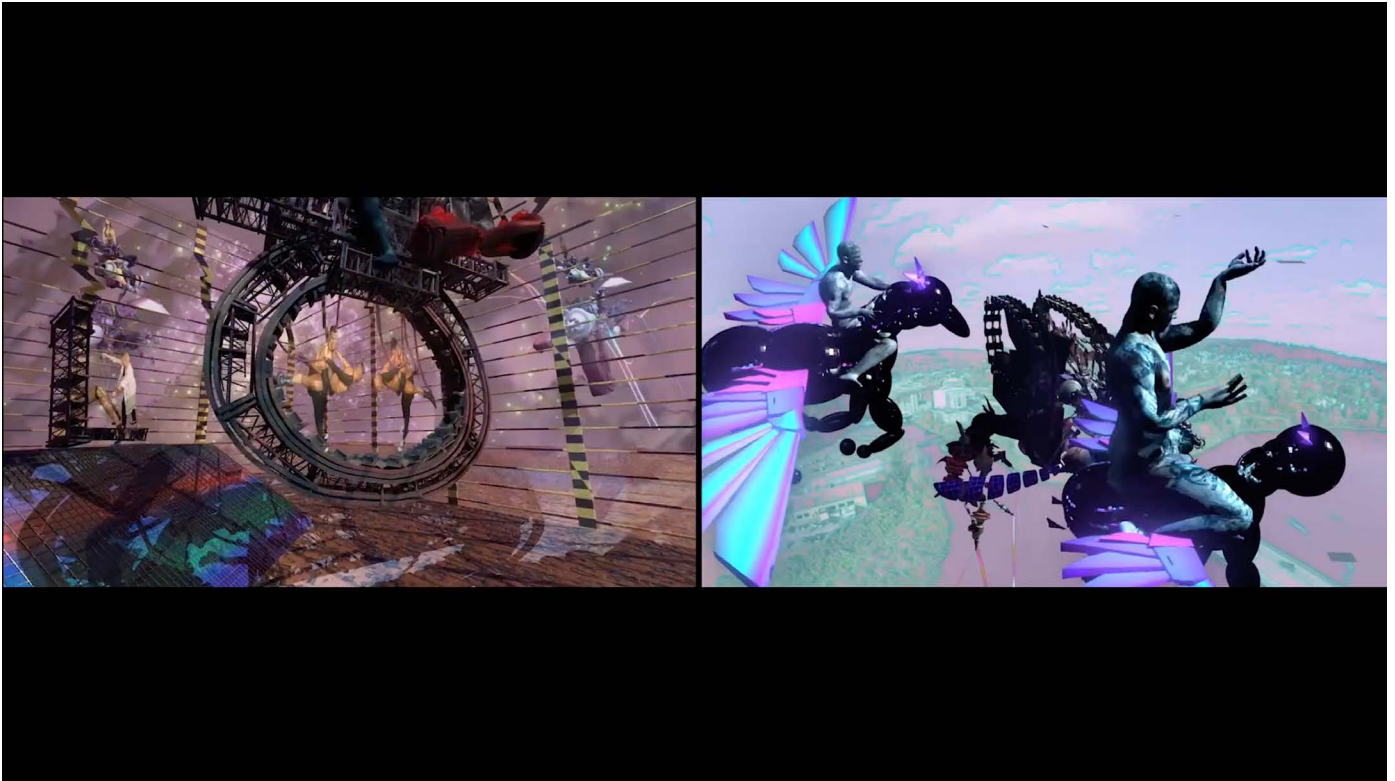
2017

Single-channel video

12 min 43 sec

Courtesy of the artist and Ruth Benzacar, Buenos Aires

Florencia Rodriguez Giles (b. 1978 in Buenos Aires, lives in Buenos Aires) works principally with drawing and performance to explore material and psychic states of transformation. The video *La fuerza que contiene una forma* (The force that contains a form) was created using the film documentation of a performance carried out by two female bodybuilders accompanied by a group of performers under a major highway interchange. All participants' faces are hidden under masks specially designed by the artist. The absence of eye-holes prevents them from seeing, making them reliant on their other senses as well as on each other to orient themselves amidst this urban wasteland and the deafening noise of passing trucks, motorcycles, trains, cars, and planes. Under these conditions, two blinded bodybuilders' bodies become anonymous, pure, and abstract physicality. They are entirely subject to the here and now of immediate sensorial stimuli—somehow ductile and malleable as the pink slime they squeeze between their wrestling hands and, at the same time, absolute force and potentiality.



Jacolby Satterwhite

Blessed Avenue (Jade Edition)

2018

2-channel HD color video and 3D animation with sound

19 min 18 sec

Courtesy the artist and Mitchell-Innes & Nash, New York

Jacolby Satterwhite (b. 1986 in Columbia, SC, lives in Brooklyn) is known for his powerful video installations combining dance, illustration, and 3D animation. With graphics inspired by the world of video games and using the expansive possibilities of virtual architecture, he creates alternative universes in which he transposes real-life and biographic elements as well as dancing bodies, including his own, to explore topics such as personal history, memory, fantasy, and desire. *Blessed Avenue* entails a series of works created by Satterwhite in homage to his mother in which he included some of the thousands of drawings she produced and sampled her voice compositions into the video's soundtrack. The two-channel video notably stages a mesmerizing choreographic study into the dynamics of power in fetish sex and includes cameos by figures of club and queer scenes such as Juliana Huxtable, Lourdes Leon Ciccone, or DeSe Escobar. Inhabiting this fantastic but somehow dystopic virtual reality, the dancers, performing Vogueing-inspired choreographies, become avatars of their other selves. They seem to navigate ambiguously between self-empowerment and alienation, raising questions about identity performance, freedom, and integrity in a digital and social media age.



SOPHIE

Faceshopping

2018

Single-channel video

4 min 8 sec

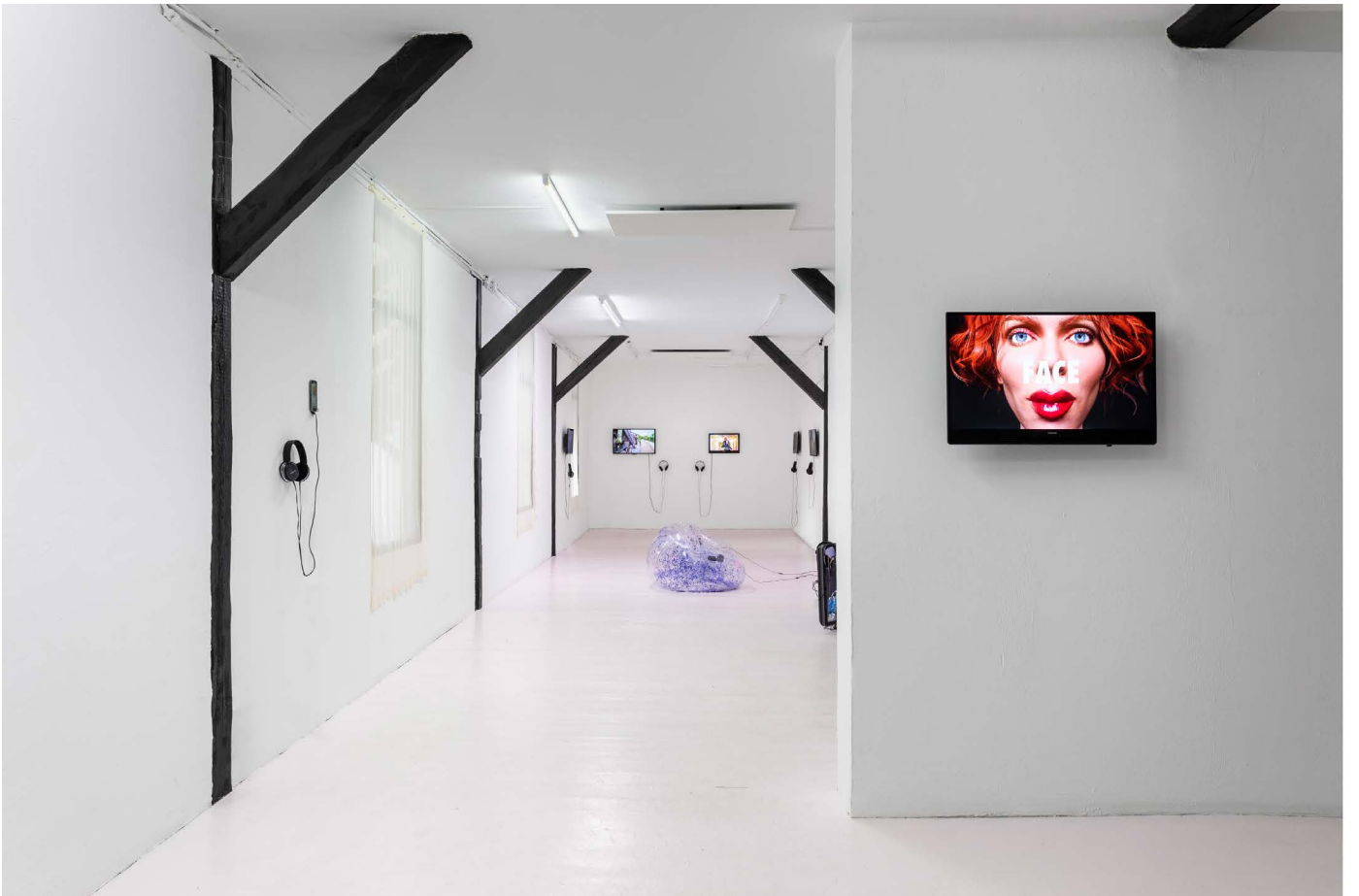
Courtesy the artist's family and Future Classic

SOPHIE (Sophie Xeon, 1986–2021) was a Scottish music producer, songwriter, singer, and DJ who rose to prominence in the mid-2010s through collaborations with PC Music—producer A.G. Cook's label for exaggerated, effervescent electro pop. After remaining secretive during the first years of her career, SOPHIE revealed her face in 2017 with the music video "It's Okay to Cry," at the same time making her transidentity known to the public. Belonging to the same Grammy award-winning album *Oil of Every Pearl's Un-Insides* (released jointly by MSMSMSM, Future Classic, and Transgressive), the song "Faceshopping" dropped in April of 2018. With its statement-like lyrics stating "My face is the front of shop; My face is the real shop front; My shop is the face I front; I'm real when I shop my face" the track is a celebration of artificiality and undermines the absolutism of concepts such as authenticity and truth. The music clip—directed by SOPHIE and co-directed by Aaron Chan—shows an avatar version of SOPHIE's face being manipulated, warped, and chopped, interspersed with stroboscopic sequences during which images such as beauty products, close-up views of epidermis, and phrases like "ARTIFICIAL BLOOM," "SYNTHESISE THE REAL" or "PLASTIC SURGERY" flash on the screen almost subliminally. SOPHIE, who tragically passed away in January of 2021, is remembered as a one-of-a-kind music genius and icon whose work and persona transcended both artistic and social boundaries and inspired an entire generation of unapologetically queer fans.

Exhibition views



Exhibition view (l. to r. SOPHIE; Lex Brown), Last Tango. Photo: Max Ehrenguber



Exhibition view, Last Tango. Photo: Kilian Bannwart



Exhibition view (l. to r. Signe Pierce & Alli Coates; Emilio Bianchi; Florencia Rodríguez Giles), Last Tango. Photo: Max Ehrenguber.



Signe Pierce & Alli Coates, AMERICAN REFLEXXX, 2015. Installation view, Last Tango. Photo: Kilian Bannwart.



Florencia Rodríguez Giles, *La fuerza que contiene una forma*, 2017. Installation view, Last Tango.
Photo: Kilian Bannwart.



Fatima al Qadiri & Khalid al Gharaballi, *Mendeel Um A7mad* (N x I x S x M), 2012. Installation view, Last Tango.
Photo: Max Ehrenguber.



Exhibition view, Last Tango. Photo: Kilian Bannwart.



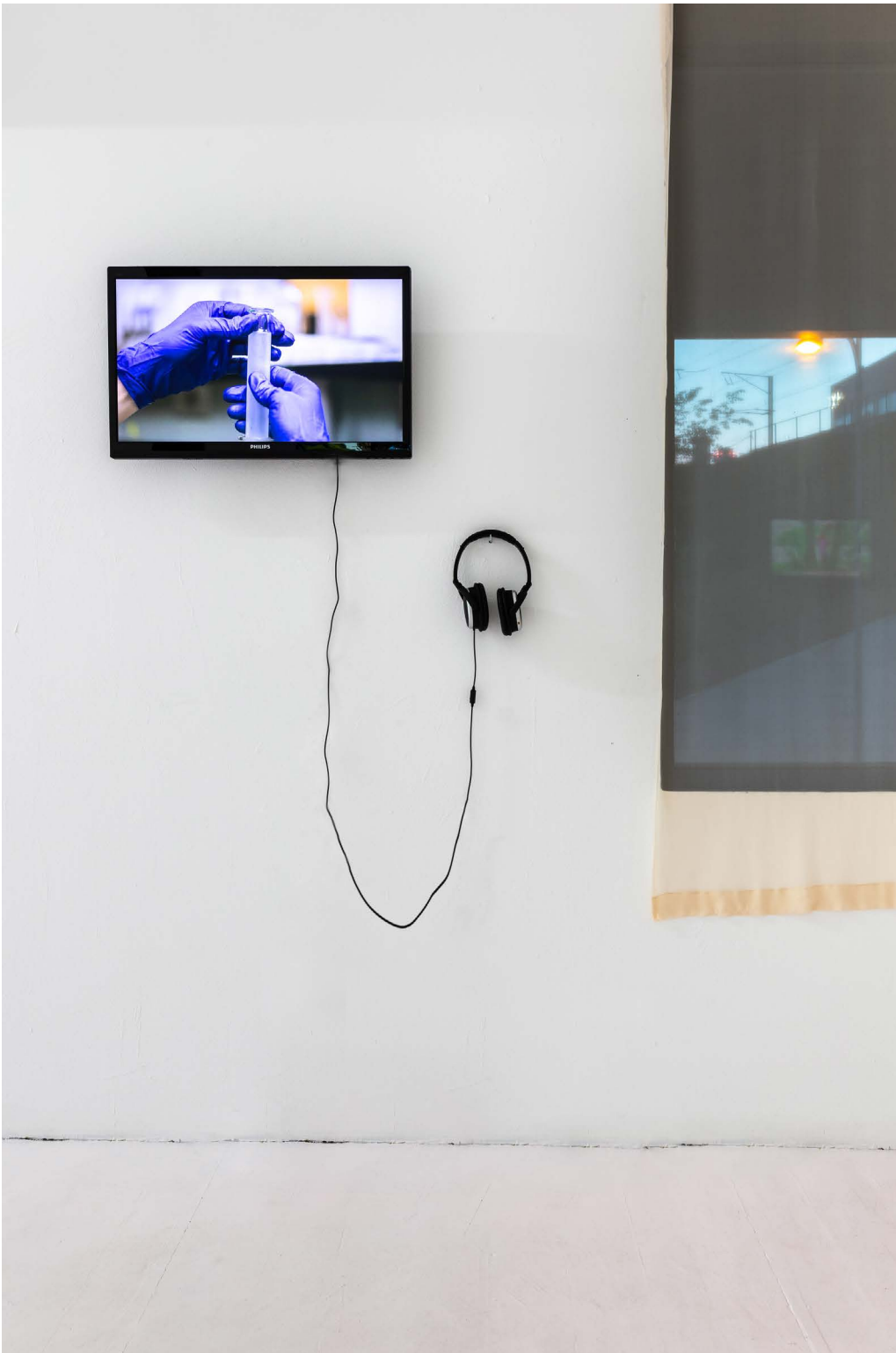
Exhibition view (l. to r. House of Ladosha; Ivy Monteiro), Last Tango. Photo: Kilian Bannwart



Exhibition view (l. to r. Lukas Beyeler; Básica TV), Last Tango. Photo: Max Ehrenguber.



Tyler Matthew Oyer, Calling All Divas: TASKASKASP, 2014. Installation view, Last Tango. Photo: Killian Bannwart.



Jes Fan, *Mother is a Woman*, 2018. Installation view, *Last Tango*.
Photo: Kilian Bannwart



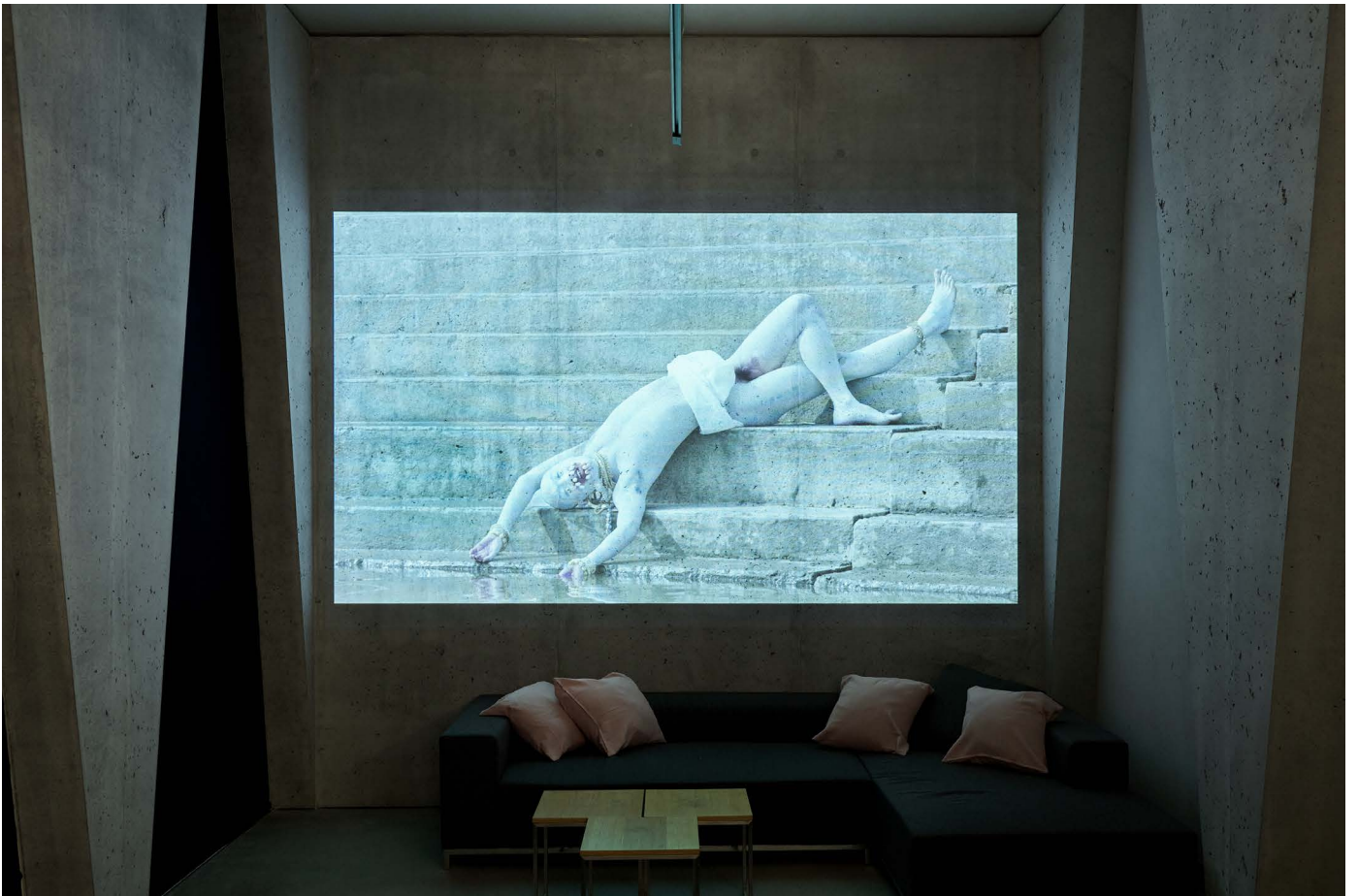
Bhenji Ra & Justin Shoulder, *Ex Nilalang (From Creature ~ From Creation)*, 2017. Installation view, Last Tango. Photo: Max Ehrenguber.



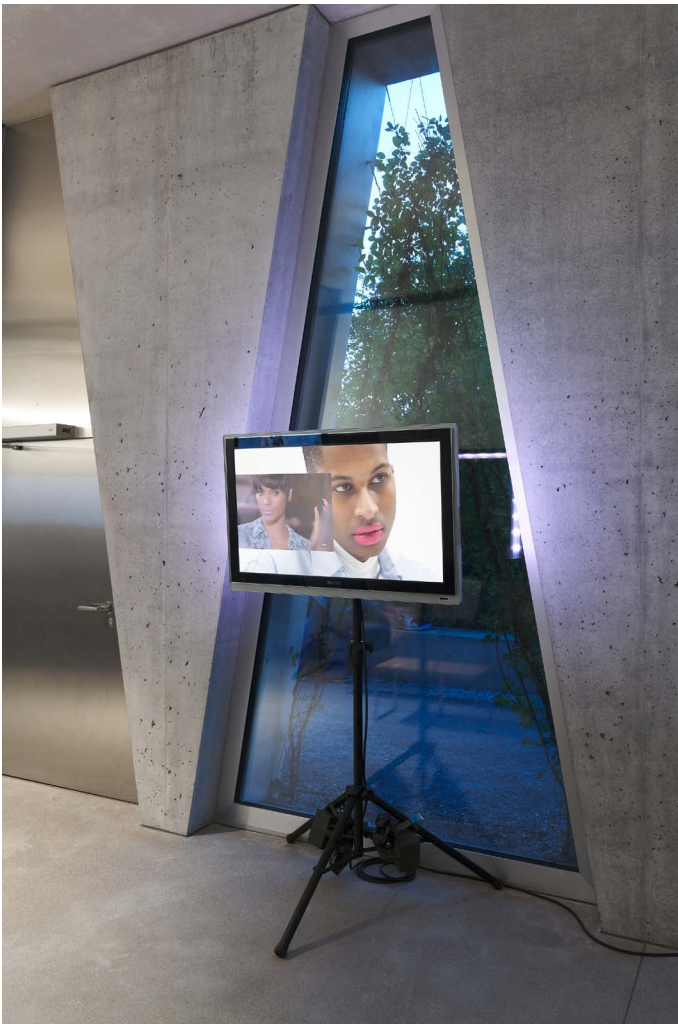
Jacolby Satterwhite, *Blessed Avenue (Jade Edition)*, 2018. Installation view, Last Tango. Photo: Max Ehrenguber.



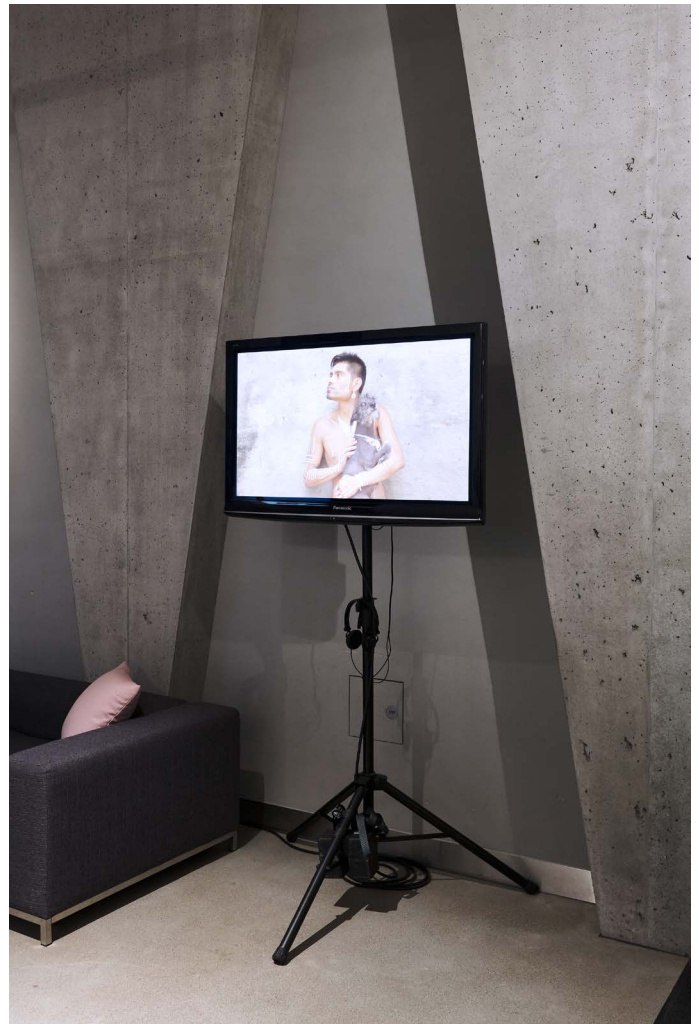
Exhibition view, Tanzhaus Zürich. Photo: Max Ehrengurber.



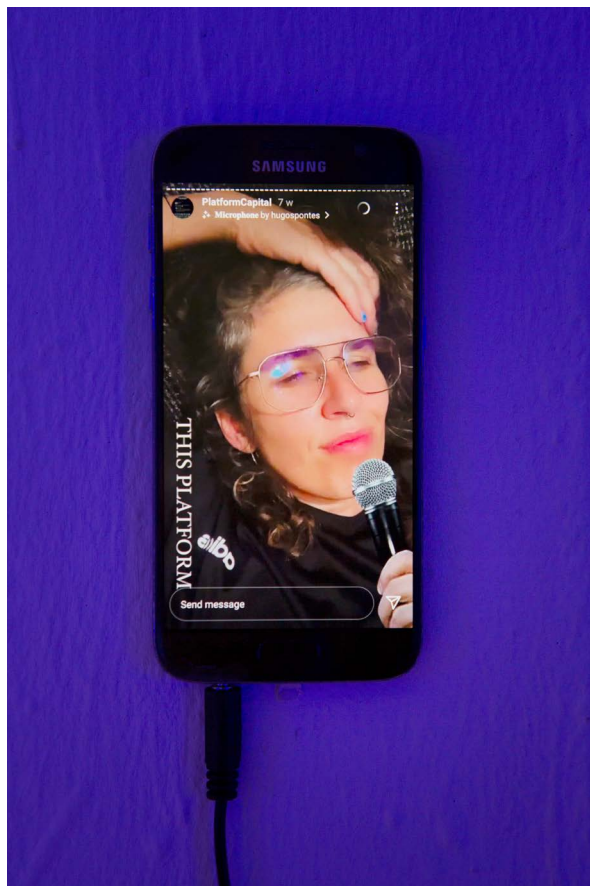
Tianzhuo Chen, G.H.O.S.T., 2017. Installation view, Tanzhaus Zürich. Photo: Max Ehrengurber.



James Bantone, *Wha Ha Happened Was...*, 2018. Installation view, Tanzhaus Zürich. Photo: Max Ehrenguber.



Javier Ocampo, *La Xoloescuintla*, 2018. Installation view, Tanzhaus Zürich. Photo: Max Ehrenguber



Cibelle Cavalli Bastos, *@aevtarperform*, 2017–ongoing. Installation view, Shedhalle. Photo: Carla Schleiffer



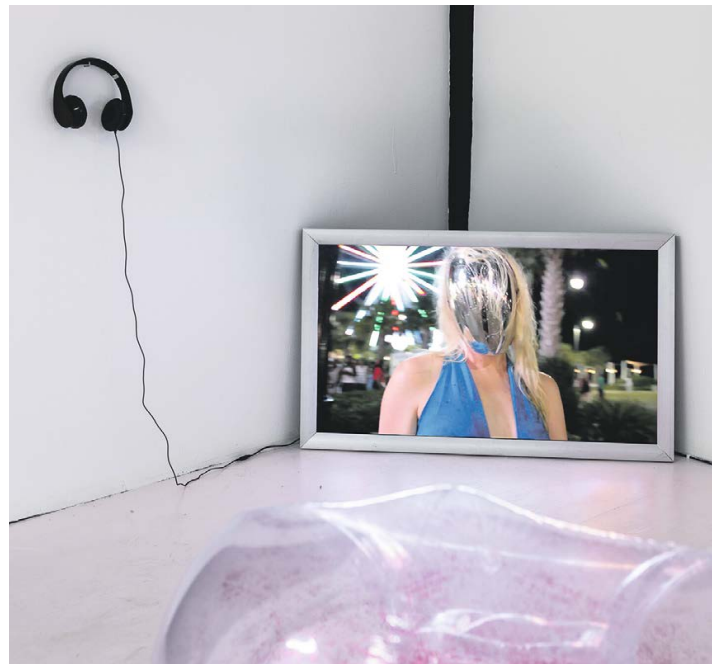
Bhenji Ra & Justin Shoulder, *Ex Nilalang (From Creature ~ From Creation)*, 2017. Installation view, Shedhalle.
Photo: Carla Schleiffer

KUNST

Im Warteraum für das Neue

In welcher Welt möchten wir leben? Diese Frage werfen zwei Ausstellungen in Zürich auf. Es geht um Kategorien wie Geschlecht und Identität – und wie diese unsere Welt formen.

VON GIULIA BERNARDI



Die Performerin Signe Pierce löst bei einem Spaziergang mit Spiegelmaske Irritation, Wut und gar Gewalt hervor: «American Reflexxx» von Alli Coates im «Last Tango». FOTO: KILIAN BANNWART

Wir betreten einen ruhigen Raum, der Boden ist hellrosa gestrichen, an den Wänden reiht sich ein Bildschirm an den anderen. Vor einem bleiben wir stehen, setzen die Kopfhörer auf, tauchen ein.

Die Videoarbeiten, die aktuell im Zürcher Kunstraum Last Tango zu sehen sind, führen uns die Vielfalt jener Identitäten und Lebensrealitäten vor Augen, die in einer patriarchal geprägten, heteronormativen Gesellschaft als «queer» gelten: als schräg, als nicht der Norm entsprechend. Damit sind etwa Personen gemeint, die nicht heterosexuell sind, die sich nicht mit dem Geschlecht identifizieren, das ihnen bei der Geburt zugewiesen wurde. Die Ausstellung «Camp Fires» gibt einen vielstimmigen Einblick in diese Lebensrealitäten, er ist leicht und spielerisch, zugleich politisch. Noch heute gilt die eigene Geschlechtsidentität oder sexuelle Orientierung nicht als unerheblich oder privat, sondern als öffentliches Anliegen, das debattiert wird – wie zuletzt im Vorfeld der Abstimmung über die Ehe für alle.

Vamp mit Spiegelmaske

Dieser politische Charakter wird im «Last Tango» deutlich, wenn die Diskriminierungserfahrungen queerer Menschen thematisiert werden, die nicht selten mit psychischer oder physischer Gewalt einhergehen. Mit voller Wucht tritt dies etwa in «American Reflexxx» (2015) zutage, einer dokumentarisch angelegten Videoarbeit von Alli Coates. Darin schreitet die Performerin Signe Pierce in einem hautengen Kleid und neongelben Pumps durch das Vergnügungsviertel von Myrtle Beach in South Carolina. Sie trägt eine nach aussen verspiegelte Maske, die von ihrem platinblonden Haar umrahmt wird. Signe Pierce verkörpert in diesem Video den Inbegriff der hypersexualisierten Frau: Sie ist blond und sexy, läuft stumm durch die Strassen, gelegentlich bleibt sie stehen, um lasziv zu posieren.

In der Folge treten in «American Reflexxx» die Reaktionen der Passant:innen in den Fokus, die sich von der Performerin spürbar provoziert fühlen. Nicht wissend,

dass es sich dabei um eine künstlerische Inszenierung handelt, die gerade aufgezeichnet wird, beginnen sie, unverblümt ihre Irritation zu äussern, kommentieren den Körper von Signe Pierce oder stellen infrage, ob sie tatsächlich eine Frau sei: Sind die Schultern nicht etwas zu breit, ist der Gang nicht etwas zu männlich? Das maskierte Gesicht der Performerin, ihre ungewisse Identität, rufen Wut und gar physische Gewalt hervor: Signe Pierce wird beleidigt, beschimpft und zu Boden geschubst. Frauen- und Transfeindlichkeit gehen in diesem verstörenden Szenario ineinander über.

Wenn Gewalt zum Spektakel wird

Das Video wurde bereits 2015 auf Youtube geteilt und seitdem über 1.7 Millionen Mal aufgerufen. Alli Coates und Signe Pierce knüpfen damit an die Strategien des Netzwerkfeminismus an: Als Aktivist:innen nutzen sie die sozialen Netzwerke, um Ungerechtigkeiten und Diskriminierung sichtbar zu machen. Entsprechend kann «American Reflexxx» als Aufruf gegen sexualisierte Gewalt verstanden werden.

Dass einige Passant:innen ihrerseits das Ereignis mit ihren Smartphones aufnahmen, rückt aber auch die Kehrseite viraler Inhalte in den Blick: Wie Gewalt zum Spektakel wird, das aus sicherer Distanz betrachtet und aufgezeichnet werden kann. Gleichzeitig sind die sozialen Netzwerke auch jene Orte, in denen stereotype Schönheitsideale verbreitet und die Grenzen zwischen Fremd- und Selbstzuschreibung verwischt werden.

Eine explizit politische Botschaft hat auch die Videoarbeit von Ivy Monteiro. In «Guaca Polla and the Suitcase Sisters in Pride Issa Riot» (2020) tanzen die Performer:innen durch eine verlassene Fabrik, an deren Wänden in grossen Lettern «Black Queer Lives Matter» oder «Pride is a Riot» geschrieben steht. Mit diesen Bewegungspareolen ruft Ivy Monteiro in Erinnerung, dass es sich bei

Black Lives Matter und bei der Gay Pride auch um kapitalismuskritische Widerstandskämpfe handelt. Heute gibt es aber auch Pinkwashing: Davon spricht man, wenn Grosskonzerne und andere Organisationen sich lediglich aus werbetechnischen Überlegungen mit der queeren, antirassistischen oder feministischen Bewegung solidarisch zeigen. Von der kapitalistischen Logik vereinnahmt, verkümmern diese Bewegungen zu blossen Trends und Marketingstrategien.

Dass es sich bei «Camp Fires» um ein vielstimmiges Narrativ handelt, wird aber nicht nur anhand der künstlerischen Arbeiten deutlich, sondern auch im dezentralen Ausstellungskonzept. So sind einige der achtzehn Videoarbeiten auch im Zürcher Tanzhaus zu sehen – und in der Shedhalle auf dem Areal der Roten Fabrik. Dort sind sie Teil der Ausstellung «Extra Worlding», die sich der Frage widmet, wie Künstler:innen die eigene Lebensrealität in ihrer Praxis verarbeiten und welche Welten daraus entstehen.

Ich ist eine Boyband

Ein Beispiel dafür ist die Videoarbeit «It's Always You» (2021), die gleich am Eingang auf zwei Bildschirmen zu sehen ist. Darin schlüpft Sin Wai Kin in die

Rolle von vier Mitgliedern einer fiktiven Boyband und stellt stereotype Vorstellungen von Männlichkeit infrage: Die Idee, dass ein Mann stark und muskulös zu sein hat, parodiert Sin Wai Kin mit einem Kostüm, das einem durchtrainierten Bauch ähnelt.

So zeigt sich, wie sehr Geschlecht eine von gesellschaftlichen Normen geprägte Performance ist – ein Thema, dem sich etwa die Sozialwissenschaftlerin Gudrun-Axeli Knapp widmete. Diese hat Geschlecht schon in den 1980er Jahren als soziale Kategorie mit «Platzhalterfunktion» definiert: Menschen werden aufgrund ihres vermeintlichen Geschlechts gewisse Eigenschaften und Plätze in der Gesellschaft zugewiesen. Entsprechend kreiert Sin Wai Kin eine Welt, die eng mit jener Realität

verknüpft ist, die weiterhin nur selten von einer binären Vorstellung von Geschlecht abweicht.

Landschaften aus Elektroschrott

Klar wird dabei auch: Individuelle Identitäten formieren sich nie ausserhalb eines gesellschaftlichen Zusammenhangs. Wie man das eigene Selbstverständnis immer auch als Teil eines globalen Diskurses verstehen kann, zeigt in der Shedhalle nachdrücklich Shu Lea Cheang: In ihrer computergenerierten Videoarbeit «UKI Virus Rising» (2018), die auf eine grossformatige Leinwand und auf den Boden projiziert wird, schafft sie dystopische Landschaften aus Elektroschrott. Ihre Dystopie ist jedoch nicht in einer fernen Zukunft angesiedelt, sondern in der ganz konkreten Gegenwart. Aktuell werden etwa in Nigeria oder Ghana alte Rechner und Prozessoren aus westlichen Ländern angeliefert, um dort recycelt zu werden. In diesem Fall bedeutet das: Edelmetalle oder wiederverwertbare Bestandteile werden entnommen, der Rest wird verbrannt. So wirft die Künstlerin ein Schlaglicht auf koloniale Strukturen und darauf, wie diese bis heute weiterwirken.

Gleichzeitig thematisiert Shu Lea Cheang unser Verhältnis zu dem, was wir «Natur» nennen, wie auch zur fortschreitenden Technologisierung – etwa mit überdimensionierten Mikrochips, die in «UKI Virus Rising» zu grossflächigen Städten verbaut werden. Und in einer nächsten Szene verwandelt die Künstlerin einen Menschen in einen Cyborg, indem sie ihn mit einem dritten, mechanischen Arm ausstattet. So dystopisch diese Selbstoptimierung erscheinen mag: Auch sie ist klar im neoliberalen Hier und Jetzt verortet.

Tauchen wir aus diesen Welten wieder auf, stellt sich unweigerlich die Frage, in welcher Welt wir selber leben möchten – und wer überhaupt das Privileg dieser Wahl hat.

«Camp Fires. The Body as a Queer Stage» ist noch bis 23. Oktober im Zürcher Kunstraum Last Tango zu sehen. www.lasttango.info
«Extra Worlding» in der Shedhalle Zürich dauert noch bis 31. Oktober. www.shedhalle.ch

Reading Rämistrasse #65: Mateo Chacon-Pino on *Camp Fires* at Last Tango, Tanzhaus Zürich & Shedhalle

Have you ever paid attention to what makes an exhibition an exhibition? Often, exhibitions seem to be little more than a coincidental gathering of similar artworks within the same space, more McGuffin than discursive engine. An installation in the centre, paintings and drawings on the wall, a performance during the opening, a video hidden in the backroom, and, if they dare to, some archival material laid out in a vitrine are sufficient for someone to call themselves a curator. Which is fine, it might be enough to develop a career in galleries and off-spaces. And it gives you another reason to get out of your sweatpants, dress up and parade into another performative gathering of the «scene», be seen and call it labour.

But a rewarding exhibition is one that demands and guides your attention, one that won't accept your «neutrality» or «professionalism» as excuses to not take a political position. It may make you feel uncomfortable, take you out of your comfort zone and confront you with your own hidden darkness. And like a lover it rewards your vulnerability with its own cracks and imperfections as a tender gesture. Real love is never love at first sight, it starts as a disturbance in our lives and expectations, maybe even a nuisance.

Nervous uncertainty was my first reaction upon entering the space at Last Tango to see the *Camp Fires* exhibition curated by Simon Würsten Marin and Violeta Mansilla. Rows of screens hang from the walls, almost like a classical painting gallery. I took a step back and asked myself whether I really wanted to see the full exhibition or even write this review: one screen usually means some 20 to 30 minutes of watching, two are already a lot, but 15? Of course, I could have taken a quick look at 8 or 9 videos, left after half an hour and claimed later I had seen the exhibition. But it would have been a failure on my part to fall back into performative patterns of gallery visits and I would have walked the walk of shame of leaving an unseen exhibition behind. To dismiss one video is to dismiss the whole show. And this is why I call *Camp Fires* a great exhibition: even when I was confused by something, as I was by the sudden lightness of House of Ladosha's video between strong statements and conceptual pieces, I felt that skipping the work was not an option. The exhibition, naturally, exhibits itself and not commensurable with writing. In that sense, what you are reading is not a description of *Camp Fires* but rather an invitation to visit. Even as an incomplete picture of the show, it is only conceivable because I gave the exhibition what it asked for: attention and my time.

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→ Read the full review by Mateo Chacón Pino on [Reading Rämistrasse](#)

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dal mondo

Si è svolta l'importante Art Week di Zurigo. Ecco com'è andata

By **Letizia Bianchi** - 21 settembre 2021



ANCHE QUEST'ANNO LA SCENA ARTISTICA ZURIGHESE HA APERTO LE SUE PORTE PER UN INTERO WEEKEND ALL'INSEGNA DELL'ARTE. CON LA SUA QUARTA EDIZIONE, ANDATA IN SCENA DAL 17 AL 19 SETTEMBRE, ZURICH ART WEEKEND HA FATTO DA APRIPISTA AD ART BASEL, ESPANDENDOSI ULTERIORMENTE E INVITANDO IL GRANDE PUBBLICO AD ASSAPORARE LA SCENA ARTISTICA DI ZURIGO.

...

Restando in tema di giovani talenti, lo Zurich Art Weekend contribuisce alla promozione di spazi espositivi alternativi come gli off-space Acrush, Hamlet, Jevouspropos, Last Tango, Oncurating Project Space, Satellit, Sentiment, Sgomento Zurigo, Stiftung Binz39, Toxi e We Are AIA | Awareness In Art.

Last Tango, ormai riconosciuta come un'istituzione tra gli off-space, presenta la mostra *CAMP FIRES. The Body as a Queer Stage*, un progetto polimorfo de-centralizzato nato a Buenos Aires che ruota attorno all'esposizione di una ventina di videoinstallazioni di artisti internazionali, impegnati a rivendicare la fluidità dell'identità, soprattutto quella queer. Il progetto difende l'idea che l'identità non è uno stato definitivo, ma una continua negoziazione tra il proprio essere e il resto del mondo.

Il tema dell'identità è centrale anche per l'esposizione *How to win friends, and influence people* presso **Sgomento Zurigo**, che vede come protagonisti **Rosa Aiello** e **Cassidy Toner** con le loro opere d'arte, accompagnate da un testo scritto dallo scrittore **Ben Eastham**. Ricorrendo a installazioni sonore, quadri e statuette dal carattere fanciullesco, gli artisti raccontano il dilemma della percezione che si ha di se stessi in contrapposizione alla percezione che le altre persone hanno nei confronti dell'individuo, al punto da oscurare la realtà.

L'obiettivo della mostra *A future of many futures* presso **We Are AIA | Awareness In Art** è invece quello di consapevolizzare il visitatore riguardo all'interconnettività degli esseri viventi in seguito alla globalizzazione e alle problematiche che nascono dai loro comportamenti verso il pianeta: disuguaglianza globale, preservazione della biodiversità, responsabilità sociale e sfide della digitalizzazione. Le opere esposte presso l'off-space fungono da spunto per porsi domande riguardo ai diritti umani. Un esempio è la performance *IS MY BODY PUBLIC?* di **Alicia Framis**, presentata anche ad Art Basel nel 2018, la quale invita a riflettere sulla politica e la privacy del proprio corpo, soprattutto per quanto riguarda il genere femminile nei governi repressivi.

→ Read the full article on artribune.com



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Welcome to the Zurich Art Weekend – Digital Tour Series by Cynthia Stucki and Milos Stolic. The series is part of the collaboration project between Zurich Art Weekend and the Master Art Education Curatorial Studies at Zurich University of the Arts @zhdkcampus.

For Episode #3 they are visiting the Last Tango @lasttango.info an exhibition space located along the Limmat river in a former cigaret factory. "CAMP FIRES The Body as a Queer Stage" is an ongoing collaborative curatorial project that previously took place in 2019 in Buenos Aires, Argentina and is now being presented at three different venues across Zurich: @lasttango.info @shedhalle @tanzhauszuerich



339 views

SEPTEMBER 18



Add a comment...

Post

→ Digital tour of CAMP FIRES for Zurich Art Weekend by Cynthia Stucki and Milos Stolic from ZHdK Master Art Education on [instagram.com/zurichartweekend](https://www.instagram.com/zurichartweekend)