Authoritarian and conservative forces occupy the state, the culture, and the arts in Brazil. The center of São Paulo has become a battleground of contradictions: the population living in the streets grows exponentially, along with the speculative redevelopment and its endless new gated towers. In the deadliest country for trans and gender non-conforming people, the city hosts the world’s biggest LGBTQI+ pride event.

Gentrification and decay, celebration and tragedy; paradoxes proliferate in a territory founded on the systematic oppression of non-hegemonic bodies. Still, squats and overcrowded subway trains reverberate with ancient chants of liberation, gestures of defiance are spotted in small kitchens and on dancefloors, when dissident, racialized, and propertyless imaginations share visions of a world to come.

To defy conservative fantasies of destruction during this dystopian turn of events, the exhibition brings together six new installations created by transgender women artists living in São Paulo who imagine what must we transform (ourselves into) in order to resist. Invoking metamorphosis as a collective strategy of survival, they nurture utopic, rebellious, and unbounded futures rising up from the present wreckage. Together with an extensive series of public programs, it intends to become a space of encounter, exchange and preparation for the here and now.

The Day Before the Fall is an apexart International Open Call Exhibition. For more information please visit https://apexart.org/aidar.php or email elizabeth.larison@apexart.org.

Clarissa Aidar is an artist, writer and community organizer from São Paulo. Her work is concerned with queer comradeship and the creation of shifting identities and alliances to deceive state vigilance and the commodification of subjectivity.

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