



Odete

About the artist

Odete works between performance, text, visual arts and music. She has presented her pieces in different formats and places, from exhibitions at galleries like Galeria Municipal de Lisboa (PT) to performances at Berghain-Saule (DE), the National Theatre of Lisbon (PT) or even in public parks. Her work is obsessed with historiographical writing, using erotics and paranoia as two somatic ways of relating to the archival materials. She writes through her body, speculating biographies of historical characters through epidermic pleasures: fashion, personality, presence, fragrance, grace, sensibility. Her methodology is called "Paranoid Archaeology" and she has given talks about it in places like Brown University (USA), ESAD (PT), FBAUL (PT) and other institutions of education. She claims to be a bastard daughter of Lucifer, descending from the medieval practice of satanic pacts to alter one's gendered body. For the past years she has been researching and working around building connection points between "effeminate" histories, from the baroque Castrati to the 19th century dandies to the eunuchs of antiquity. She is part of The Cursed Assembly, a community investigating the intersections of magic, transsexuality, and historiography. As of now, she has been translating 19th century memoirs and exploring reading groups and potential gatherings at gardens and lakes to discuss the future of our political sphere.

About the research

The research started as a *transvestigation* of theatre texts, mainly from Antiquity. The aim was to write a possible history of theatre as an effeminate device, in the context of religious worship. That led to a study of the modus operandi of theatre making in the ancient world, mainly with the architecture of the assembly mode. Transness was a characteristic of that socio-performative display – effeminacy a space of defiance of moral rigor. Theatre then could be understood as an assembly of transitions. A space where one came with the purpose of leaving differently from our previous self. So, theatre was a sort of creative institution where people could experiment socially with other possibilities of life. How then to expand that notion unto a contemporary world where everything feels so fixed?

It made sense to form a "community" – alongside collaborator Cru Encarnação, they started The Cursed Assembly. They started by exploring reading groups. Text analysis, herbalist gatherings, political discussions, translations and everything else that gave them a sense of the future. What was being created were "third spaces" that opened up the social fabric, shaping it. Maybe art as commodity was no more – maybe now "art" was a network, the said "third space". A place where creativity is not expression, but the re-imagining of social order.

About the presentation

The presentation will be an explanation of what is The Cursed Assembly, what did we do this past year and what exactly do we want to propose for coming times. We will read manifestos, we will show pictures but essentially, we will be guiding everyone through a proposal that sees "art" as no longer a form of object production, but instead of network creation. Art produces knowledge, of course, it is rhizomatic and also indexical. But it can also be something else. Could it be going to the forest to learn which herbs to catch? Could it be learning how to write a sermon? Could it be debating politics on a metro station? Could it be learning Arabic? Could it be collectively reading apocalyptic prophecies? Could it be learning how to predict through astrology the next revolution? So, if art could be some sort of conspiratorial practice, then we have something to share.



- Piccolo Teatro di Milano: 6th – 17th February 2023
- Nowy Teatr: 25th August – 5th September 2023
- Condeuque Centre for Contemporary Culture: 24th June – 3rd July 2024