

Tales Frey

The Body is Pivot

Abstract

Contradicting the scenario full of images and the frantic pace of succession of information from the current consumer society and its technologies, since 2006 – when Tales Frey conceived the work “O Beijo” in partnership with the artist Cristine Ágape – he has created a series of actions guided by the minimum use of resources so that the main elements gain the maximum symbolic potential in each artistic expression originated. Still in contrast to the operating principle of the present time regarding an excess of information, it seeks to extend the time in activating simple actions, sometimes proposing insistent, repetitive gestures with clear objectives and, sometimes, presenting the body almost inert in a simple standby mode.

In the book “*Tempo e Memória*”, by Katia Canton, there is an excerpt from a speech by the artist Bill Viola taken from an interview granted to Marcello Dantas in his documentary “*Processing the Signal*” (New York, 1989) where the artist says that the world pushes us to make “*things shorter and shorter*”, suggesting “*more information in less time*”.

Based on this notion, Bill Viola proposes to do just the opposite: “*to show less and less information in more time*”. Tales Frey strongly identifies with this notion of time dilation as a tactic to induce the audience to an acute reflection stimulated by the few proposed signs. As questions and possible conclusions emerge on the part of the audience, with the time of action dragged out, an insistent image starts to impel new forms of interpretation about it and, thus, the meanings vary, are confirmed and/or changed and contradict. Although Tales Frey does not intend to place his work of live performance in a specific category, he understands it in part as a plastic art in movement and even as a kind of kinetic sculpture, since he uses the human body as a support to create reliefs, define shapes and spaces, providing three-dimensionality to each work produced, often denying the relations with the classic frontality of the scenic arts and with the inert matter of the visual arts. As opposed to the idea of frantic movement, he names most of his works as choreographies that are

not necessarily submissive to the imperative of kinetics. Thinking more broadly about his artistic practice, Frey emphasizes that performance is the most recurrent means of expression in his propositions, but he is very committed to establishing the notion of performativity in different means, for example, using video, photography, the object, and the installation, among others. Although he uses nomenclatures that surround a certain artistic expression, he is aware of a post-media condition marked by the crossing of languages in current practices and, in this sense, each expression proposed by him is always integrated with several others, without walls, without categorical and orthodox restrictions.

Key words

Body. Experimental Arts. Gender. Identity. Performativity. Visual Arts.

Artist's Statement

The body is the pivotal concern in my artistic conceptions. Recurrently, through the skin itself or other material placed on it, I analyze existing codes between the individual and the indumentum, proposing new versions, and subversions under the desire to offer critical and political positioning to those who access the content of each of my artistic creations.

Often, the commonplace binary referents (bodies and clothing seen as masculine or feminine) and cisheteronormative social codes are presented in a repositioned way in relation to a logic considered ideal in a cishe-terocentered system both on visual propositions and on verbal solutions related to each work.

Christine Greiner Fabling Crossings, Unfoldings and Other Adventures

When investigating the documents of Tales Frey's works – photographs, books, text fragments, recordings of performance, video performances, and interviews, one word began to insistently resonate: “crossings”.

Saying that a performance artist deals with crossings is commonplace. After all, that's what it's all about. However, there is a specificity in the way crossings take place in Tales' work and what distinguishes this singular action stems from some very specific questions.

The first refers to the centrality of the body in his research. All research is

born from the body because there is no other way of thinking and moving that is not bodily¹. However, in some cases, there is, from the outset, a reflection on the process of constitution of images/thoughts in the body. In these cases, the artist is willing to reserve time for reflection on what is happening there, in that state even before the moment when the movements and displacements become visible. It is as if there was a transformation of this “before” – the moment when the “thing” is being conceived – into a protagonist.

This attention to the process is present in several of Tales' experiences, especially when they involve some kind of explicit unpredictability, as in the works carried out in public places and in the experiences with his partner Hilda de Paulo. When there is more than one body in action, it is impossible to deal with something determined a priori; however, this goes even deeper: the artist is not interested in transiting through certainties and determinations. I say this because it is evident that his research material is precisely discontinuity, incompleteness, unpredictability. These are the characteristics that single out experiences with that focus their attention on the body, on the genesis of movement/thought/feeling. It is, therefore, a crossing between the inside and the outside of the body.

The second issue refers to a zone of indistinction between theory and practice. Tales is undoubtedly an ar-

tist researcher. In Brazil, as in many other parts of the world, the process built between creative studios and universities has been increasingly intense. However, there is often a difficulty in understanding that theoretical study is as practical an exercise as any practice. To think is to move inside. When the difficulty of dealing with theory as practice sets in (and becomes insurmountable), artworks run the risk of becoming citations – a strategy often used in academia. In these cases, it is as if one organized a list of themes and questions that must be considered during the experiment. When there is market pressure, the list tends to grow even longer.

This is not what happens with Tales' research. Discussions proposed by authors such as Foucault, Deleuze, Preciado and Butler undoubtedly circulate through the constructed images, but they do not constitute academic citations, much less as a list of proposed themes. In his case, it is as if the performance, the texts and the images entered a certain flow of thought, conquering there their own singularity.

In her book *Cultures de l'oubli et citation, les danses d'après, II* (Cultures of Forgetting and Citation, the Dances According with, Volume II, 2018), Isabelle Launay analyzes what she usually calls an “ecology of citational work of gestures from the past”. According to the author, plays, choreographies and performances usually employ materials from different media and not just from the languages to which they are affiliated. There are, therefore, citations from different genres (literature, visual arts, dance, and so on), as well as from different media (book, film, body, screen). And every time a gesture is

¹ Authors like Francisco Varela, António Damásio and Alva Noë have published books since the 1990s explaining how thought is constituted from the motor-sensory system, nor only confined to the brain.

mentioned, it becomes much more than just an element inserted in the work. It reactivates processes, times, ways of thinking, body concepts, and so on. This understanding promotes a short circuit in the notion of transmission of repertoires which, for a long time, represented countless challenges for those who dedicated themselves to maintaining the body of works by companies and artists.

According to Launay, the focus of interest of the citation strategy is precisely to explain the effects of the transmission discontinuity. It refers, therefore, to forgetfulness – often related to historical ruptures – and not to repositories of works as products. From this point of view, the citation is different from the transmission – because, when it appears on the scene, it is also capable of tensioning the academic citation; it always involves negotiation, a tacit understanding between works and/or processes, going far beyond the mere transferring of gestures and concepts.

Anyway, one could obviously argue that there is nothing that is a mere transference, considering that every gesture promotes some kind of activation in the choreographic system in which it is inserted. However, what Launay suggests is that, sometimes, this activation is deliberate and, in this sense, manages to develop a political questioning, remembering that, in fact, the etymology of *citare* in Latin designates a power set in motion, the power to act. In this sense, the citation would be, by itself, an activator of movement.

Dealing with the issue of non-chronological time is also part of this citational dynamic. More than the transmission of art from the past to the

present and the future, it is about art as a collective transmission operator of something (thought, image, movement). As pointed out by Mark Franko, in *The Oxford Handbook of Dance and Reenactment* (2017), one of the most exhaustive researches on the topic of reactivation, what is called reenactment could be explained as a critical attitude that questions the ideology of reconstruction, creating a problematization and a procedural dramaturgy of the ways of presenting. This dramaturgy does not point to the past but, instead, launches into the future.

Launay and Franko are particularly interested in how a choreography cites another choreography, but in the context of Tales' work, it seems to me that this research on citation has also dealt with the relation between theory and practice. A good example is in the way he conducts queer debates in motion without being deliberately literal, but looking for ways to feed on conceptual foundations without mimicking them, and throwing questions into the future. This is a crossing of thoughts (theoretical and practical) and times (past, future made present).

Finally, the third issue that I identify in his work is the fabulation power that promotes ruptures and crossings between the real and the fictional. The term fabulation has been used in different ways and often refers to literature, as a unique possibility of dealing with fiction as a power to generate movements. In a way, as observed by Tavia Nyong'o, in the work *Afro-Fabulations, The Queer Drama of Black Life* (2019), fabulation creates a relationship of deconstruction between story and script, recognizing the inevitability of imagination in

time, as Henry Bergson had already pointed out when thinking about the creative nexus between time and memory.

However, Nyong'o is interested in a singular aspect of fables, related to the fabled appearance of a world that was not made to survive. In this sense, specifically Afro-fabulation, as it has been proposed, could be recognized in the persistent reappearance of what never wanted to appear, or could never appear and, instead, was all the time below the forms of representation, within the scope of the possibility of the almost-representation, and never as an existing one.

In his view, fabulation has nothing to do with lying, as is commonly discussed. To fable means to expose the relationship between truth and lie in other senses and not only in those subservient to moral judgments and ideologies (as has been conveyed in fake news). His conception of Afro-fabulation would be closer to the critical fable of feminist historian Saidiya Hartman and the speculative fable of Donna J. Haraway. Even though the issues that mobilize Hartman and Haraway are not the same, according to both, fabulation would be a way of making invisible stories explicit, always shrouded by political issues and domination devices. Hartman has written extensively on African American women, literature, slavery, and other related topics. Haraway became famous for *Cyborg Manifesto* which she published in 1985; she continues to develop research that reflects on the body, technology, feminism, and communities.

In these contexts, fabulation would be a way of exposing the impossibility

of telling stories that had never been revealed. One can conclude that fabulation does not camouflage the truth, but seeks ways to expose it through fictional strategies such as poetry, dramaturgy, and performance.

In Tales' work, the act of fabulating faces works with this same intersection between fiction and reality, as well as the passages and zones of indistinction between invisibility and explicitness. It is known that despite queer debates having been increasingly strengthened over the last thirty years, violence and the banning of what insists on living outside the current normative standards not only continues to bother but has provoked increasingly aggressive reactions. The courage to expose these issues involving the body, image, and thought is what enables the micropolitics in action proposed by Tales.

In this aspect, the wedding dress, the shoe, the sculpture, the drawing, the texts, the garments, the films, and the kisses are always much more than what is visible. In them, the narratives (of the body) intertwine.

There is a dysfunctionality in the use of objects and gestures, which unfolds as it plays with the ludic and political aspects of life. The notion of crossing is enabled from what I have called a trans logic, eminently anti-dualist or, as the Chinese researcher Xiang Zai-rong says in the book *Queer Ancient Ways, a Decolonial Exploration* (2018), transdualist. In this context, dysfunctional is everything that refuses the capitalist productivist logic, as well as trans is what denies duality as a matrix of thought.

It is at this tempting crossroads that I see Tales Frey's performative ad-

venture flourish. A nomad in the best sense of the term, because by building transitory stabilities, he continues to mature his research, without fear of putting everything at risk at any moment.

Daniela Labra
“The Body is Always Pivotal”: Interview with Tales Frey

Even though Tales Frey can hastily be called a performer, the title, in fact, does not account for the many languages that cross his transdisciplinary investigations. Driven primarily by drawing and the body, the artist built a path that accumulates experiences from the scenic universe, such as acting, costume design, dramaturgy, scenography and theatrical direction, in addition to dance and choreography, and visual art languages, such as sculpture, objects, photography and video art. His practice is based on studies of art criticism, gender theories, performativity and others, in an aesthetic radicalism supported by a deep desire for artistic experimentalism and a vast contemporary cultural repertoire. Committed to propositions that challenge what he calls “compulsory cisheteronormativity”, his thinking and art practice are also activist.

Believing that the best way to understand an artist's work is to know their trajectory, ideas, and inspirations, we share here this interview with Tales Frey, taken via email on November 1, 2022.

DANIELA LABRA: Starting at the beginning: what is autobiographical about your work?

TALES FREY: The autobiographical aspect always ends up appearing in my creations. Considering that performance is an extremely relevant

means of expression in my practice, this ends up being underlined, because performance is a genre in which the artist's self is inevitably exposed. I even have a series of performances in which I convert my birthday rites of passage into actions, into artistic rituals.

But it is not only through my performances; my dilemmas and traumas also emerge as a form of self-regulation and, above all, of overcoming. I recognize a projection of my personal life in my conceptions.

When I am in the process of creating or when I materialize an idea, some dormant memory about some experience of mine comes to the surface to confirm the direct relationship between an aesthetic materialization and something that I currently experience or have experienced before.

In my childhood and adolescence, I made obscene drawings on the school desks, but it is interesting to emphasize that I do not remember doing this type of drawing in schools that were not openly Catholic and undeniably repressive. I attended many different schools, but I only remember making drawings involving something more libidinous in schools where my existence was seen as threatening to other children and teens. I went through extremely embarrassing situations in these educational institutions because I was detected and pointed out by colleagues, teachers, and even principals. Once, at a school called Ginásio Jesus Jovens, the principal took me to her office so that I could answer whether or not I was a homosexual. I didn't want to answer that because I wasn't even fourteen years old. I think I drew on desks as a way of getting revenge, so I reproduced characters similar to people at school in situations of sex and violence.

On one occasion, at a school called Nossa Senhora do Calvário, my desk was taken to the principal, and I was informed by my colleagues about the fact. I came back from break, and my desk was not in the room. Afraid of retaliation and without thinking too much, I went into the principal's office (which had the door open and no one inside) and erased the entire drawing so as not to leave any evidence. I was actually expelled from that school.

I also made drawings at the bottom of the swimming pool at the club that my family frequented. I would dive into the pool and sink for two or three meters to scratch the tile. At the Tennis Club of Catanduva, in the São Paulo countryside, only those who really could hold their breath for a long time could see my drawings, because nothing was visible from the surface. I drew erotic situations, sexual organs, etc., and many people from that context would look at that as vandalism practiced by a "perverted" person. But I think I had found the quietest, most secluded, most absurd place to draw whatever I wanted without being judged.

My mother owned a women's gymnastics and dance academy called Corpus. Of course, at the turn of the 1980s to the 1990s, there was no understanding in that context about more inclusive policies, so the bodies that were present there were always the hegemonic ones; and so, I, who would have loved to be able to dance too, could not attend the venue. I just followed the creative processes, from sketches, to fabric choices, from mixing songs to finalizing a choreography. My mother was the one who did everything, and I was always watching and admiring.

Today, I realize that I compose a more frantic version of those experiences.

I propose bodies that return (with a critical view) to that aesthetic based on Jane Fonda's standard of beauty, but that emerge delirious, free, and seen as strange in our normalizing world.

In my family, the piano was assigned as an instrument for the women of the house, and the violin for the men. That's because my mother can play the piano and because my maternal grandfather had a colossal ability to play the violin. At the age of seven, I asked to play the piano (like my mother), but I was enrolled in violin class. Conclusion: today I have no conventional technique to play either the piano or the violin. And, without ever having studied the piano, this instrument began to appear in a deconstructed manner in my creations. For the video performance *Melodia Visual* (Visual Melody, 2019), I played the keys of a piano with long wooden sticks. In *Pé 45 sem Par - Manipulação II* (XXL Lag with Single Foot - Manipulation II, 2021), I destroyed a sculpture while classical pianist Lea Petra banged her piano in a concerto. Afterward, I repeated the experiments of *Melodia Visual* live and, finally, I carried out the event *Colapso* (Collapse, 2022) at the ZSenne Art Lab in Brussels, promoting sounds with my own nails scratching the instrument's strings.

I could give many other examples of the relations between my life and my artistic practice, but I believe that those mentioned here already prove this autobiographical connection.

DANIELA LABRA: Your artistic practice involves performance and the creation of objects; you are also a curator, an independent editor in partnership with Hilda de Paulo, and you carry out an academic post-doctoral research. How was your artistic

and intellectual formation?

TALES FREY: I always had multiple interests and, at just 11 years old, I started doing amateur theatre in Catanduva-SP. I was very interested in interpretation, reenactment, costume design, lighting, scenery, stagehand, sound design, among other things. I wasn't even twenty years old and had already worked as an actor, lighting and set designer in several local productions. In 2003, I decided to study Performing Arts in college and then, I was accepted in Theatre Directing at UFRJ in Rio de Janeiro. At the same time, I took courses in the Costume design department, for I reapplied as soon as I finished the Theatre Directing course load. Gradually, I realized my interest was deeply interdisciplinary. I attended free courses and internships at the same time. I did scientific initiation at the Museu da Vida at Fiocruz, in the area of interpretation; I had an internship in costume design in a second league samba school; and I even found the time to participate in workshops at SESC Copacabana, at higher education institutions in various areas - I even did aerial acrobatics at Intrépida Trupe. I worked with props for Miguel Falabella and Cláudio Tovar, in a musical that ran for a year at Teatro Carlos Gomes in Rio de Janeiro, where I always readjusted the props of the costumes and scenery. It all seemed very amateurish, but I needed to experience everything to understand what could really make sense to me.

In 2008, I was part of the directing team of a show directed by Antonio Abujamra at Funarte, in São Paulo. There, a fascination for dramaturgy also emerged. So, as I was almost ready to join the Dramaturgy Circle at the Antunes Filho's Centro de Pesquisa Teatral, I decided to do a

master's degree in Art Theory and Criticism at the School of Fine Arts in the city of Porto, Portugal, and left Brazil, but never losing the connection with the country.

I was already interested in visual arts and, when I started my master's research, consisting of such a theoretical course and not having much institutional support to present my authorial creations in Portugal, I found the urban space to be a very effective environment to experiment with some performance actions, which were always documented. I'd like to emphasize that I had already practiced performance since 2003, but it was only in 2006 that I carried out the first action with the awareness of what this artistic genre was, and only in 2008 did I start to have performance as my main means of expression. And in parallel with my PhD in Theatre and Performative Studies at the University of Coimbra, which I began in 2010, Hilda de Paulo and I decided to create a magazine specialized in performance that also accepted texts that didn't fit into an orthodox academic format. Thus, the *Performatus* magazine was born in 2012. We wanted a magazine that would also cover freer writings on artistic practice, and, through the magazine, we started our private collection of works of art and our first steps in curating and organizing events.

Of so many interests that could be dispersed, I finally assimilated how performance is the means of joining my interest in the performing and visual arts as well, and also in other areas of human knowledge. So, I joined the University of Minho in research groups and also in a postdoctoral research. Today, I am a professor at this university and, fortunately, I teach disciplines that allow me to investigate the confluence of different areas.

DANIELA LABRA: We can identify the approximation of sculpture with the body of performance in your work. However, how do you establish a relationship between the language of performance and drawing?

TALES FREY: Drawing is always a kind of notation for me. I never see it as a stand-alone job. My drawing is always seen by me as a visual writing, in which there are many ideas that I still cannot solve through words. Thus, often, a performance (or other artistic expression) can be thought through a drawing. And, many times, only when I have already structured a live action or some other creation and start writing about it do I remember a previous drawing in which all those ideas were already gathered in strokes.

I spent years hiding my drawings, but with the pandemic and the consequent social isolation, I started to revisit my files and to make new ones and, now, I have been encouraged to show them alongside my other creations, understanding them in a very specific place - which can be thought of as simple notes of ideas that come to me, as procedural exercises, but today I can even consider some of them as independent creations.

While sculpture appeared as a need to embody certain volumes that would remain ephemeral and that video and photography documentation would not be able to handle, some of my drawings have also gained more sculptural configurations - or, better yet, they have a more objectual nature, where I transpose the forms for two-dimensional and rigid surfaces and then I attribute kineticism to them with the help of motors, giving them performativity through movement, but also volume in space.

DANIELA LABRA: Your work is woven mainly around investigations into

the body, drawing, sculpture, and costumes. How does gender studies affect your visual and performatic creations?

TALES FREY: The body is always pivotal in my creations. And I've always been very aware of how clothing operates through its codes, which are imposed by culture and simultaneously assimilated by it. Clothing is never just an adornment, because it embodies an assimilation of a set of social norms. So, through my practice, I always try to subvert these current mindsets and, due to my sexuality and the external duress that came as constraints so that I could not "come out of the closet", I think I found a way to explode the closet, revealing to the fullest what a conservative society would prefer to keep completely hidden and imploded in a way that left no trace.

Before accessing the theories around gender studies, I was already intuitively making creations on the subject by understanding certain complexities through my own experience, but, notoriously, after I started studying more specific subjects, I began to better understand how sexuality is also a gender device, even though we know that gender identity and sexuality are different things. From the perspective of compulsory cisheteronormativity, I was not and am not seen as a "real man", because such a "real man" should meet requirements that I do not meet, which includes being heterosexual. Thus, I understand how my non-normative sexuality directs me towards a masculinity seen as deviant and inferior in relation to a culture that only considers the hegemonic as correct - and, let's face it, this is and will always be an illusion.

So, these notions arise from my most impulsive drawings to my most con-

ceptual and rational propositions in performance and other languages. *Indicador* (Forefinger, 2020) is a piece resolved as a kinetic object that came from an old sketchbook, taking shape in space as a direct intervention on a wall, and it was only after all this that the work was resolved. This piece carries all my previous repertoire, in which I already expressed what I had been reflecting on and investigating around gender studies, like in *O Beijo* (The Kiss, 2006), *O Outro Beijo no Asfalto* (The Other Asphalt Kiss, 2009), *F2M2M2F* (2015), and in other various actions carried out before and after *Sissyparity* (2019), until reaching *Pé 45 sem Par* (XXL Lag With Single Foot, 2020), *Tucking* (2022) and other conceptions.

DANIELA LABRA: When exploring video, one enters a temporal field in a continuous loop. What is it like to repeatedly watch a long-recorded performance while also dealing with the ephemerality of live action? Is documentation and recording part of the job?

TALES FREY: The loop is something that interests me and, in 2017, I started to produce a series of performances to be presented through GIFs. I associate the effect of the loop with choreography, with the rehearsed movement that is repeated “identically”, but which is always the projection of the past.

I do not produce documentation as mere documentary records, as a means of uncritically generating nostalgia. I like to think of recorded performances as autonomous works and, therefore, when I deem that a recording can be this powerful, I refer to it as a videoperformance; in the case of photography, as a photoperformance, because the actions continue to take place through these new

mediums. I really like the way actions that had a certain meaning in a specific context belonging to another time can be re-signified when they enter into dialogue with the current situation in which each record is inserted. Nowadays, during the execution of a live performance, I tend to ponder if my visions of the work’s future will find parity with the expectations of the real future, and not with my imagined one during the moment in which the performance takes place. In addition to the expansions of the live action in the format of video and photography, other traces narrate an action that happened before and, thus, the garments - with the bodily marks they carry - are also records and autonomous pieces expanded from a specific live situation.

Furthermore, I highlight a recent experience in which SESC Avenida Paulista commissioned a mini-documentary in which I talk about my series of birthday actions and, especially, about my artistic career. So, I had to access my entire archive to review even the recordings that I once discarded for each edited video of each work. Reviewing this material for the elaboration of *Memento Mori* (2021) facilitated my own understanding of a more coherent guiding thread between one creation and the following step.

DANIELA LABRA: How do you think sensoriality and sensuality play a role in your object works? And eroticism?

TALES FREY: These notions, despite not always intentionally, already appeared in my performance works and, consequently, in my most recent object creations.

Sensoriality has always been pro-

bed through lasting experiences before my more tangible works, through persistent kisses (lasting uninterruptedly for 30 minutes and an hour); through a collective bath until the bar of soap runs out in front of a church (where each performer could only wash under their clothes); in pieces such as when I subjected myself to slapping my ass until I was completely red; or even when I held my naked body for some time in the cold landscape of Iceland.

The object (conceived for each performance in which the costume is central to the action) is a conceptual synthesis, therefore, it draws on itself the very assimilation that an audience would make about the live action. One example is the object *Estar a Par* (To be Privy, 2017), in which a pair of classic men’s dress shoes is connected by the toes. This work necessarily places two bodies in a situation of physical contact, and, thus, what is of the sensory order is evidently present, and sensuality and eroticism are constructed by those who observe the action of activating the object, but also by those who just contemplate the isolated object as an artwork.

In addition to this object, I provide other malleable or rigid materialities that connect people, functioning as strategies to bring existences together through a more empathetic, tactile experience, which can be pleasurable (or not), and in which there is a sensory experience that is shared by the collective. And it is precisely the common sensory experience that works as a tactic for participants to recognize themselves as distinct but interdependent singularities. We see this in *I Traje para III* (I Costume for III, 2022), *Fio Condutor* (Conduction Wire, 2020), *Penetras* (Crashers, 2019), *Veste Única* (Single Garment,

2019), *Be (on) You* (2016), among other works. In all of them, there is the desire of the relationships that are not only sensorial between the people who activate each work, as carnal desire can also be thought of, and every game around that desire as well.

The forms are sinuous, placing body next to body, rubbing skin against skin, so there is sensuality and eroticism even in these works. In a presentation I made of *Conjunto Sensível* (Sensitive Ensemble, 2018), which consists of an elastic fabric bag with a zipper for up to five people to enter together and live together for as long as they want, always moving through the space, I heard someone call the work a “barraquinha do amor” (love tent), suggesting that, within the object, more erotic touches could occur between participants. This wasn’t my interpretation, but rather came from the audience. In *Triunfo* (Triumph, 2019), which is a special pair of gloves to connect two bodies, I simply thought of transforming a conflicting situation into a harmonious encounter, in which a fight could turn into a dance of two. When activating the work, I understood its undeniable homoerotic nature.

With the pandemic, the agglomerations of bodies became unhealthy, unethical and so, initially, there was a transmutation of my works to video creations, as those processes were based on isolated sensory experiences, but through which I simulated the fusion of bodies. In isolation, I began to understand how the body in my creations was gradually transformed into graphic language through exaggerated contrasts with few chromatic variations and, later, in shapes almost like ideograms.

So, I composed some huge alphabets printed on paper to create manual

stop motion works and then, feeling guilty for generating so much paper waste, I made a papier-mâché sculpture in which I applied all the paper prints of the isolated bodies, which already appeared misshapen in silhouettes, but which, gathered in the sculpture, embodied a three-dimensional form totally different from the one that originated them. Thus, I discovered objects completely dissociated from performances, producing various and obsessive compositions of legs adorned in stockings and high heels, maintaining the insolent, subversive and lascivious provocations for which I have always had a deep appreciation.

Tales Frey

Tales Frey is a Brazilian/Portuguese transdisciplinary artist born in 1982 in Catanduva-São Paulo (Brazil). He lives in Porto (Portugal), and he is represented by Galeria Verve (São Paulo) and Shame Gallery (Brussels). He is concluding his postdoctoral fellowship at the Center for Humanistic Studies at the University of Minho (CEHUM), where he is a Professor and Assistant Researcher for the exercise of scientific research activities in the scientific area of Arts, within the scope of the Agreement Program celebrated between the Foundation for Science and Technology (FCT) and the University of Minho. He studied PhD in Theater and Performative Studies at the University of Coimbra (Portugal), a Master’s in Art Theory and Criticism and a Specialization in Contemporary Artistic Practices at FBAUP - Faculty of Fine Arts of the University of Porto (Portugal) and a BA degree in Theater Directing at UFRJ - Federal University of Rio de Janeiro (Brazil).

Tales Frey’s work is presented inter-

nationally in group and solo exhibitions, in Contemporary Art festivals, Performance Art festivals, and in Video Art and Cinema festivals, as well in conferences and seminars (Argentina, Belgium, Brazil, Canada, China, Chile, Colombia, Cuba, Denmark, England, Estonia, France, Germany, Greece, Ireland, Iceland, Italy, Malaysia, Mexico, Paraguay, Peru, Poland, Portugal, Spain, Serbia, Sweden, Turkey, Uruguay, Ukraine, USA, and Thailand).

Some of his works are permanently part of public and private collections, including Serralves Foundation (Porto, Portugal), Museu Bial de Cerveira (Vila Nova de Cerveira, Portugal), MUNTREF - Museo de la Universidad Nacional de Tres de Febrero (Buenos Aires, Argentina), Museum of Contemporary Art of the University of São Paulo - MAC USP (Brazil), Museum of Contemporary Art of Niterói - MAC Niterói (Brazil), Museum of Modern Art of Rio de Janeiro - MAM Rio (Brazil) and Pinacoteca João Nasser (Catanduva-SP, Brazil).

He received the Acquisition Award at the XIX Cerveira International Art Biennial (Vila Nova de Cerveira, Portugal), Honorable Mention at the 17th National Salon of Contemporary Art in Guarulhos (Brazil), Honorable Mention at the II Gaia International Art Biennial (Vila Nova de Gaia, Portugal), Breakthrough Artist at the 18th Plastic Arts Salon in Catanduva (SP, Brazil), and Best Costume Designer at Aldeia FIT 2006 (São José do Rio de Preto-SP, Brazil).

Portfolio



Il Faut Souffrir pour Être Belle, 2018. Photo. 70 x 50 cm.



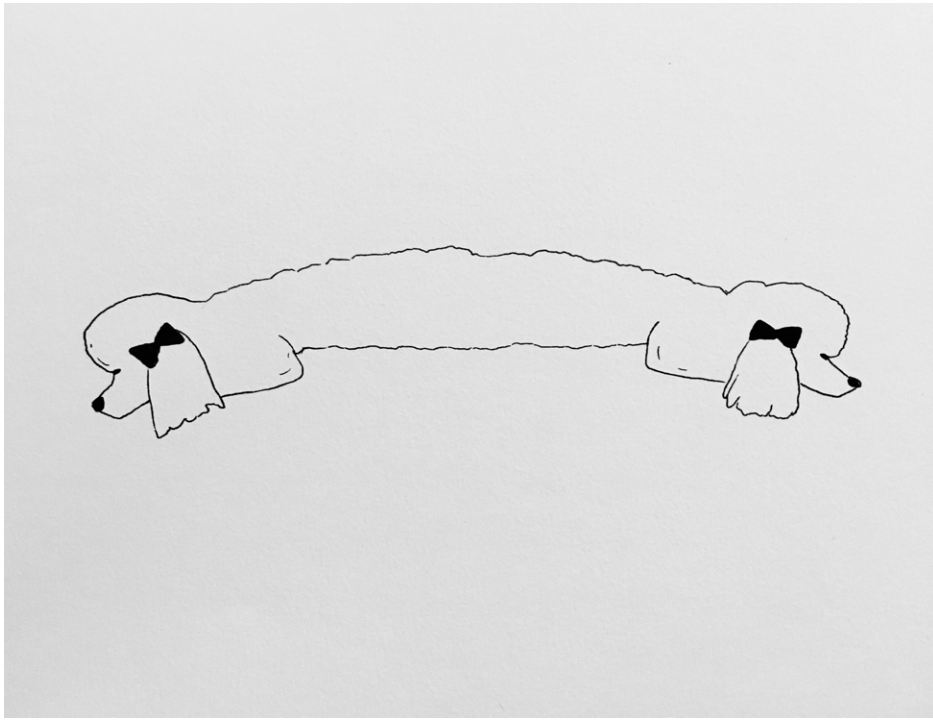
Sissyparity, 2020. Photos. 80 x 70 cm each.



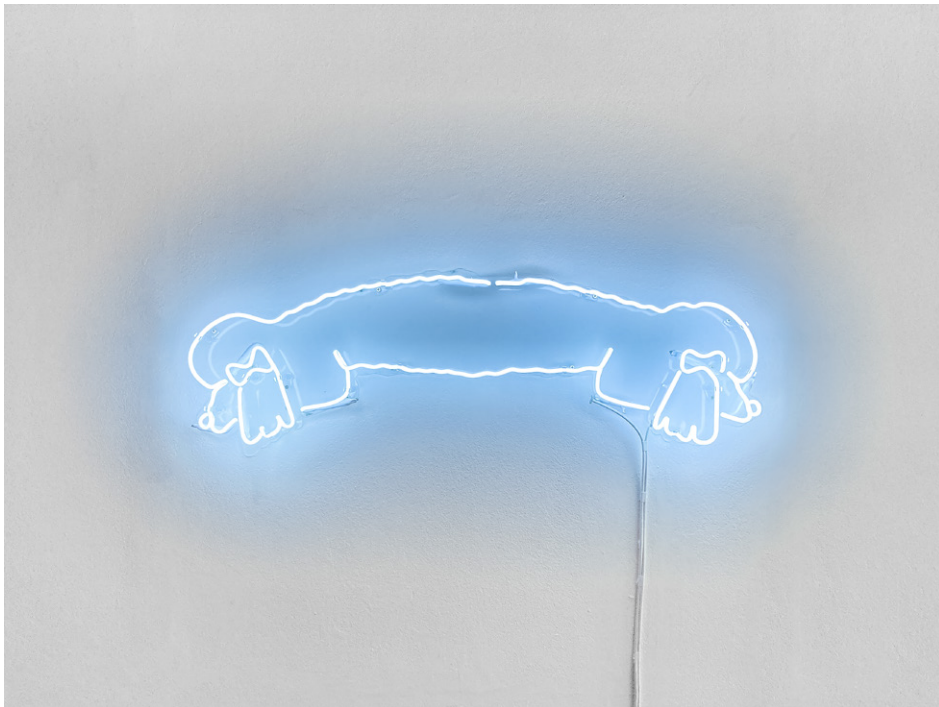
Order Areneae, 2022. Photos. 40 x 40 cm each.



Thighlighting, 2020. Acrylic kinetic sculpture.
Diameters of 100 cm, 60 cm and 30 cm.
See the piece in motion in: <https://vimeo.com/733819221>



Lucy & LúCIFer - Study to Neon #2, 2020. Drawing, 30,5 x 22 cm + frame.



Lucy & LúCIFer, neon, 100 x 35 cm. 220V



Gatecrashers, 2019. Performative object, 70 x 140 cm.
Edition: 5 + 2 A.P.
Honorable Mention at the 17th National Contemporary Art Salon of
Guarulhos in 2021, São Paulo, Brazil.



To be Privy, 2017. Object. 63 x 24 x 11,5 cm
Acquisition Premium Municipality of Vila Nova de Cerveira in the XIX International Biennial of
Art Cerveira in 2017.



Be (on) You, 2016. Performance art.





Red Carpet, 2019. Performative object and instruction, 5 meters.





(Cross)Dressing, video, 45", 2015.





Triumph, 2019. Performative object, 80 x 25 x 30 cm. Edition: 3 + 2 artist proofs.



Single Dress, Performative costume, 2019.



The Body Never Exists in Itself, performance art, 2018.



Conductive Wire, 2020, performance art.



Finite Counting for Infinite Variations, 2017. Performance art.



Reverse, 2014. Performance art.



Proxim(a)idade, 2013. Performance art.

Tales FREY

(Brazil, Catanduva-São Paulo, 1982)

Education

2023

Post-Doctorate at the CEHUM,
University of Minho, Guimarães, PT
2016

PhD in Theatre Studies and
Performing, Practice-led Research,
“Performance and Ritualization:
Fashion and Religion in Body Marks”,
supervision by Fernando Matos
Oliveira, University of Coimbra, PT
2014

Specialization in Artistic
Contemporary Practices at the
Faculty of Fine Arts, University of
Porto, PT
2010

MA in Art Theory and Criticism at
the Faculty of Fine Arts, University of
Porto, “Critical Discourses through
the Visual Poetics of Márcia X”,
supervision by Helder Gomes, Porto,
PT
2009

Specialization in Art Theory and
Criticism at the Faculty of Fine Arts,
University of Porto, PT
2006

BA in Theatre Direction, UFRJ -
Federal University of Rio de Janeiro,
BR
2003 - 2006

BA in Fashion Design (not
completed), UFRJ - Federal
University of Rio de Janeiro, BR

Artistic Residency

2022 CAMPUS Paulo Cunha e
Silva, Porto, PT
TEP - Teatro Experimental

do Porto, Porto, PT
Zsenne Art Lab, September
2022, Brussels, BE
SESC Santo Amaro, São
Paulo, BR
SESC Campinas, Campinas,
BR
CRL-Central Elétrica, Porto,
PT

2021 Mala Voadora, Porto, PT
Zsenne Art Lab, Brussels,
BE

Artist invited to residency
program curated by Julie
Dumont, Zsenne Art Lab,
Brussels, BE

2020 CAAA - Centro para
os Assuntos da Arte e
Arquitectura, Guimarães,
PT

2018 Zsenne Art Lab, Brussels,
BE
MIRA Artes Performativas,
Porto, PT

2015/16 Fjuk Arts Centre, Húsavík,
IS

2013 NEC - Nucleus of
Choreographic
Experimentation (Artist
invited), 6X6 artistic
residency program,
Monastery of São Bento da
Vitória - Teatro Nacional
São João, Porto, PT

Collections

Museum of Modern Art of Rio de
Janeiro - MAM RJ, BR
Serralves Museum of Contemporary
Art, Porto, PT
Museum of Contemporary Art of
Niterói - MAC, Niterói, BR
MUNTREF - Museum of the National
University of Tres de Febrero, Buenos
Aires, AR
Cerveira Biennial Museum, Vila Nova
de Cerveira, PT
MAC-USP, Museum of Contemporary

Art of the University of São Paulo, BR
Pinacoteca João Nasser, Catanduva,
BR

Individual Exhibitions

2023 Conducting Wire, Akureyri
Art Museum, curatorship
by Pollyana Quintella,
Akureyri, IS

Eu como você, Espaço de
Intervenção Cultural Maus
Hábitos, curatorship by
Pollyana Quintella, Porto,
PT

Socializing Strategies,
Espaço Incomum - Galeria
de Arte da FURG, Rio
Grande, BR

*Subversive Garments in
Times of Moral Panic*,
Galeria Escada - Centro
Cultural UFSJ, São João
del-Rei, BR

2022 *Dressing Strategies to
Undress Norms*, Espaço Mira,
curatorship by Daniela Labra,
Porto, PT

*Chiasmata and
Agglutinations*, ZSenne Art
Laboratory, Brussels, BE
Sharing Illusions, Verve
Gallery, critical essay by
Leandro Muniz, São Paulo,
BR

INDEXXX, Ocupa Gallery,
critical essay by Grasielle
Sousa, Porto, PT
Corpus Gym, Galeria do
Lago, Museu da República,
curator: Isabel Portella, 19
March - 29 May 2022, Rio de
Janeiro, BR

*Lucy & Lucifer and other
Mockeries*, CAOS | casa
d'artes e ofícios, curatorship
by Hilda de Paulo, Viseu, PT

2021 *Exquisite Corpses*,
curatorship by Julie

- Dumont, ZSenne Art Laboratory, Brussels, BE
Shared Skins, Oficina Cultural Oswald Andrade, curatorship by Marcus Moreno, São Paulo, BR
What Can a Body Do? SP-Arte 365 | Galeria Verve, curatorship by Pollyana Quintela, São Paulo, BR
Between Tension and Delirium, CAAA – Centro para os Assuntos da Arte e Arquitectura, curatorship by Estefânia Tumenas, Guimarães, PT
- 2020** *Crossed Bodies*, MEANWHILE Gallery, Wellington, NZ
Meat Indicators, Ocupa Gallery, critical essay by Eduarda Neves, Porto, PT
Red Standard, Sput&Nik the Window Gallery, Porto, PT
- 2019** *In Dance Positions*, Centro Municipal de Arte Hélio Oiticica, curatorship by Daniela Labra, Rio de Janeiro, BR
Five Activation Tactics, Centro para os Assuntos da Arte e Arquitectura, Guimarães, PT
Functional Metaphors for Bodies in Space, Galeria Monumental, curatorship by Hilda de Paulo, Lisbon, PT
- 2018** *Estar a Par*, Tacão Rápido, “Sobe e Desce” event, curators: Ana Efe and Luis Xavier, Porto, PT
The Body Never Exists in Itself, Zsenne Art Laboratory, Brussels, BE
Plots for a Body, Centro Cultural da Justiça Federal, curatorship by Raphael Fonseca, Rio de Janeiro, BR
- 2019** *Images of Memories*, Komorní scéna Aréna, Ostrava, CZ
Stories, Galéria umenia Ernesta Zmetáka, Nové Zámky, SK
By the Light into the Darkness, Galeria Mala, Slubice, PL
- 2017** *To Be Privy*, Corner Window Gallery, curatorship by Rob Garrett, Auckland, NZ
- 2016** *The Island*, Sput&Nik Gallery, curatorship by Suzana Rodrigues, Porto, PT
Memento Mori, SESC Sorocaba, Sorocaba, BR
Sob (Ul)Trajes e Gozos, Julio Dinis Museum, curatorship by Suianni Macedo, Ovar, PT
In State of War, Teatro Académico de Gil Vicente, 24 January until 23 February 2016, Coimbra, PT
- 2015** *(Tra)vestir um Fa(c)to*, Espaço Mira, curatorship by José Maia, Porto, PT
- 2014** *Orexia*, Barracão Maravilha, Rio de Janeiro, BR
Kiss me, SESC Ribeirão Preto, Ribeirão Preto, BR
- Collective Exhibitions**
- 2022** *12th Under the Subway Video Art Night*, St. Nicholas Park in Manhattan, New York, USA
XXII Cerveira International Art Biennial, Vila Nova de Cerveira, PT
Colección MUNTREF – Mirar, Ver, Imaginar, MUNTREF Museo de Artes Visuales, Sede Caseros I, Buenos Aires, AR
Farewell, Country, and Family, curators: Joana Alves and Rita Rato, Museu do Aljube, Lisbon, PT
The Mallard’s Paradise [O Paraíso dos Marrecos], curatorship by Ícaro Ferraz Vidal Jr., Espaço Fonte, São Paulo, BR
Viva o Brasil!, curatorship by Nelson Ricardo Martins, Colégio das Artes, Coimbra, PT
Be Ing – Genre / Identités / Représentations, curators: Marion Dupressy and Laurie Joly, L’angle – Espace D’art Contemporain Du Pays, La Roche-Sur-Foron, FR
Pretty Ugly – The Deconstruction of Beauty, Shame Gallery, Brussels, BE
17º Salão de Arte Contemporânea de Guarulhos, Guarulhos, BR
Pedágio de Mim [Toll of Me], curator: Hugo Diniz, Not a Museum, Lisbon, PT
9º Festival Internacional de Videoarte de Camagüey – FIVAC, Camagüey, CU
FIVRS 2021 – II International Videodance Festival of RS, Porto Alegre, BR
29th Quinzena de Dança De Almada – International Dance Festival, Video Dance Showcase 2021, Almada, PT
Dismantle, curated by Gabriel Gutierrez, CCVM – Centro Cultural Vale do Maranhão, São Luis, BR
10th The

Videoperformance, Art Web Gallery, curated by Paola Zucchello, Roma, IT
Montanhas D'artes - Festival de Artes de Oliveira do Hospital, Paços do Concelho do Município, Oliveira do Hospital, PT

2020 *SP-Foto*, virtual booth of Verve Gallery, São Paulo, BR
Play Festival de Videoarte Y Cine Experimental, Centro Cultural Universitario, Corrientes, AR
ARTRIO online - Rio de Janeiro Art Fair, virtual booth of Verve Gallery, Rio de Janeiro, BR
Perfo-Red Mx
#Confinamiento - Ciclo De Videoperformance - #Fase 3, 15 June - 23 August 2020, online exhibition, curated by Pancho Lopez, MX
Hot Offer, curated by Eduarda Freire, Verve Gallery, São Paulo, BR
Involuntary Monuments, 07 October to 07 November 2020, Contemporão, São Paulo, BR
Video Raymi [9] - Selección Oficial de Video Raymi 2019 [1], Festival Internacional de Videoarte del Cusco, online program, Cusco, PE
SP-Arte Viewing Room, Verve Gallery, online program, São Paulo, BR
FIVRS 2020 - I International Videodance Festival of RS, Ecarta Gallery, Porto Alegre, BR
Arte da Quarentena da

Artsoul [Quarantine Art of Artsoul], Verve Gallery, online program, São Paulo, BR

Lago - Água. Video Performance Showcase, curated by Mayara Yamada and Mirta Ursula Gariboldi, 16th International Festival of Independent Cinema, Revine Lago, IT

XXI Cerveira International Art Biennial, Vila Nova de Cerveira, PT

ALC Videoart Festival 2020 / II edition, MACA (Museo de Arte Contemporáneo de Alicante), ES

Fora inverno, já era primavera, o verão seria glorioso, Espaço Mira_ online, curatorship by José Maia and João Terras, Porto, PT

The Performance Arcade, Wellington, NZ

Cálamo, curated by Icaro Ferraz Vidal Jr. Massapê Projetos, São Paulo, BR

IV Intercontinental and Intergalactic Performance Meeting - Black Hole, Casa Madá, Londrina, BR

Sattelite (Satellite?) Art Show, New York, USA

PLAY 8th Edition, Buenos Aires, AR

BienalSur - Bienal Internacional de Arte Contemporáneo de América del Sur, Buenos Aires, AR

9th Under the Subway Video Art Night, curated by Antonio Ortuño, Open Air Art Movie Cinema in Düsseldorf, DE; JCC Harlem in New York City, USA; El Más Acá Club

Cultural Asociación in Buenos Aires, AR; Atelier Sanitário in Rio de Janeiro, BR; Convent Carmen in Valencia, ES; Genalguacil Pueblo Museo in Málaga, ES; ArtSpace in Mexico City, MX

People Waiting for Buses Peeking Through the Window, curated by Ana Efe and All Brain, Sput&Nik the Window, Porto, PT

Tijuana Performera, Enclave Caracol Space, Tijuana, MX

Faça Você Mesm_ - Um Guia de Leitura (1/20), curator: Alexandre Sá, A Mesa, Rio de Janeiro, BR

Banheirão de Quinta, curator: Vinicius Davi, Espaço Alinalice, Rio de Janeiro, BR

É Tudo Questão de Performatividade, curator: Elisa Noronha, Fórum Cultural de Cerveira, Vila Nova de Cerveira, PT

Só se for no Fundo do Mar, curators: Yiftah Peled, Marcos Martins and Hugo Fortes, GAP - Galeria de Arte e Pesquisa, Vitória, BR

Ser ou não Ser... Eis a Questão!, curator:

José Rosinhas, II Bienal Internacional de Arte Gaia, Vila Nova de Gaia, PT
XIX International Biennial of Art Cerveira, Cerveira, PT

Exhibition/Concourse. II Biennial of Art Gaia, curator: Agostinho Santos, Vila Nova de Gaia, PT
Perfidia. Festival de Performance e Novas Mídias, curators: Luciana

Ramin and Otávio Oscar,
São José do Rio Preto, BR
To be or not to be... That is the question. Exhibition/Concourse. II Biennial of Art Gaia, curator: José Rosinhas, Vila Nova de Gaia, PT
FONLAD - Festival Internacional de Vídeo Arte e Performance, Museu da Água, Coimbra, PT
Rapid Pulse Festival Performance Art 2017: Video Series / Embodied Politics, Defibrillator Gallery, Chicago, USA
Festival Temporal, Asunción, PY
Feminist Transits, CES - Centro de Estudos Sociais, Coimbra, PT
La Videoperformance, Art Web Gallery, curator: Paola Zucchello, Génova, IT
Do It, curator: Hans-Ulrich Obrist, Faculty of Fine Arts, University of Porto, Porto, PT
Palavra Líquida, SESC Tijuca, Rio de Janeiro, BR
Queer Stock, The Complex Space, Dublin, IE
Mostra XØKE, Florianópolis, BR
Paratissima - TPA torinoperformanceart, curators: Manuela Macco and Guido Salvini, Torino, IT
My Body is a Cage, Luciana Caravello Gallery, curator: Raphael Fonseca, Rio de Janeiro, BR
The Nature of the Border, 20º Queer Lisbon, curator: José Aparício Gonçalves, Oficina Irmãos Marques, Lisbon, PT

III Biennial of Performance Art Horasperdidas, curator: Celeste Flores, Monterrey, MX
Sixth Under the Subway Video Art Night, curator: Pop up Kino, The Local NY, New York, USA;
Project Space Kleiner Salon, Berlin, DE; La Casa Encendida, Madrid, ES;
KINO PALAIS, Palais de Glace - Palacio Nacional de las Artes, Buenos Aires, AR;
October Centre de Cultura Contemporània, Valência, ES
Esforços #2 - Mostra de Performances, curators: Caio Riscado and Lucas Canavarro, Olho da Rua Space, Rio de Janeiro, BR
2º Tran(s)arua - Do Pulso à Virilha, curator: André Rosa, Coimbra, PT
Em Tudo Quanto é Mundo Dito ou Não Dito, Cinema Batalha, Desobedoc 2016, curator: José Maia, Porto, PT
Mostra IP - Mostra Nacional de Vídeos, Intervenções e Performances, Varandão CCE-UFSC, Florianópolis, BR; Laplataformance Festival, Oficina Cultural Oswald Andrade, São Paulo, BR; Estação Cultura, Catanduva, BR; Criciúma/SC; Unifap, Macapá, BR
12ª FONLAD - Video & Performance Art Festival, Estúdio Dois, at Santa Clara Gallery and Galerias Avenida, Coimbra, PT
Trees Outside the Academy #2, CAAA - Centro Para os Assuntos da Arte e

Arquitectura, Guimarães, PT
PerfoArtNet: V International Biennial of Performance, curator: Consuelo Pabón, Bogotá, CO
ENAPE - Encuentro Nacional de Performance, curator: Laura Lubozac, Centro de Arte y Filosofía, Pachuca de Soto, MX
Traverse Vidéo, Institut Supérieur des arts, Toulouse, FR
Topical Breach, Mainsite Gallery, curator: Jessica Borusky, Norman, Oklahoma, USA
Brasil: Ficciones, torinoPERFORMANCEART - tpa video performance: selection 4, curators: Manuela Macco and Guido Salvini, Galleria Moitre, Torino, IT
January Open Studios, Fjúk Arte Centre, Húsavík, IS
CÓDEC Festival de Vídeo Y Creaciones Sonoras, Mexico City, MX
TRAFKINTU. Co-habitar III, Independent Space of Contemporary Arts Gálvez Inc., Pasaje Gálvez, Cerro Concepción, Valparaíso, CL
EN DIFERIDO. 7º Encuentro de Acción en Vivo y Diferido, A SEIS MANOS, Bogotá, CO
Convergência 2015, Mostra de Performance Arte, Sesc Tocantins, Palmas, BR
TRANS[acto]#02/2015, curators: Anderson Paiva, Cinthia Patroni and Isabel Maria Dos, Boa Vista, BR
Pornífero Festival de Arte Pós-Pornô, Itinerancy of the

2015

- Lima Festival, PE
Monstruosas: Subpolíticas e Descolonialidades, Espaço Casarão, Recife, BR
I Biennial Art Gaia 2015, Vila Nova de Gaia, PT
XVIII International Biennial of Art Cerveira, Vila Nova de Cerveira, PT
TRANS[acto]#01/2015, curator: Isabel Maria Dos, Coimbra, PT
Múltiplas Perspectivas e não menos Contradições e Sonhos, curator: José Maia, I Biennial Art Maia, Maia, PT
Cemitério do Peixe - Morte e Magia nas Artes Visuais, curator: Francilins, Cemitério do Peixe, Conceição do Mato Dentro, Minas Gerais, BR
Brasil: Ficções, curator: Laorem Crossetti, Armazém do Chá, Porto, PT
tpa Exchange, curators: Manuela Macco and Guido Salvini, Galleria Moitre, Torino, IT
- 2014** *Projeto Lacuna*, Galeria Alfinete, Brasília, BR
18º Salão de Artes Plásticas de Catanduva, Estação Cultura, Catanduva, BR
10ª Bienal Internacional de Videoarte y Animación Puebla 2014, Instituto Municipal de Arte y Cultura de Puebla, Puebla, MX
I Encontro de Performance Ipêrformático, Museu de Arte Contemporânea do Mato Grosso do Sul - MARCO, Campo Grande, BR
"Trees Outside the Academy": Collective Practices, Centro para os Assuntos da Arte e Arquitectura, Guimarães, PT
Sentido(s) - Direction(s) # 2, curators: Luísa Rosas and Ana Catarina Brito, Fórum Maia, Maia, PT
- 2013** *Associação Cultural ZOOM*, Barcelos, PT
Corpos Ausentes - III Circuito Regional de Performance BodeArte, curators: André Bezerra and Chrystine Silva, Pinacoteca do Estado do Rio Grande do Norte, Natal, BR
torinoPERFORMANCEART 2013, curator: Guido Salvini, Torino, IT
Rapid Pulse Festival Performance Art 2013: Video Series, Defibrillator Gallery, Chicago, USA
Videada.05, Elgalpon. espacio, Lima, PE
Kuala Lumpur 7th Triennial - Barricade, curator: Kok Siew Wai, Kuala Lumpur, MY
- 2012** *Trânsitos / Visualidades*, curator: Marcos Martins, Seminário Poéticas da Criação - Territórios, Memórias e Identidades na Arte, Vitoria, BR
KLEX in Georgetown, Public Display of Affections, Penang, MY
Ciclo Nómada, La Tabacalera, Madrid, ES
I Am Braziliality, Forman's Smokehouse Gallery, curators: Alicia Bastos, Bianca Turner and Pier Tosta, London, GB
FILMIDEO, Index Art Center, Newark, New Jersey, USA
- 2011** *Emergency Index 2011 - Launch party*, The Kitchen, New York, USA
The Biennial 6th Bangkok Experimental Film Festival (BEFF6), Bangkok Art and Culture Centre, Bangkok, TH
The 2nd Kuala Lumpur Experimental Film and Video Festival 2011 - KLEX, Kuala Lumpur, MY
VideoDanzaBa, November 2011, Buenos Aires, AR
Festival Internacional de Videoarte de Camagüey 2011, November 2011, Camagüey, CU
Direct Action, Institut Für Alles Mögliche, May 2011, Berlin, DE
Directors Lounge - Contemporary Art and Media, curator: Kika Nicolela, 2011, Berlin, DE
Short Film Corner - Festival de Cannes, May 2011, Cannes, FR
Experimental!, SESC Campinas, November 2010, Campinas, BR
Optica Festival, Galerie Carla Magna, November 2010, Paris, FR
London Premiere, October 2010, London, GB
Wikitopia, September 2010, Hong Kong, CN
Cine Design, June 2010, Recife, BR
Faz-me um Bideo, Palácio de Cristal, April 2010, Porto, PT
Videoforms Festival, March 2010, Clermont-Ferrand, FR
Supermarket Art Fair, February 2010, Stockholm, SE

- 2009** *Alucine Toronto Latino Media Festival*, November 2009, Toronto, CA
Kulturpalast Wedding Internacional, November 2009, Berlin, DE
Artists Acces Television, October 2009, San Francisco, USA
Magacin, October 2009, Belgrade, RS
Contato Festival, October 2009, São Carlos, BR
Vart09, September 2009, Varnamo, SE

Bibliography

- FRANKO, M.: *The Oxford Handbook of Dance and Reenactment*. Oxford : Oxford University Press, 2017.
LAUNAY, I.: *Cultures de l'oubli et citation, les danses d'après, II*. Paris : CND, 2018.
NYONG'O, T.: *Afro-Fabulations, The Queer Drama of Black Life*. New York : New York University Press, 2019.
ZAIKONG, X.: *Queer Ancient Ways, a Decolonial Exploration*. Santa Barbara : Punctum Books, 2018.

Contact

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