

## DAIRY FREE DANCE: DIGESTION AND RESISTANCE AT ZÜRICH MOVES!

Jornal Gulf Coast, por Philip Wesley Gates

Link: <https://bit.ly/2wtC1DB>

Other works in the festival, however, served as a reminder that not all bodies experience the privilege of “permission to be present.” Structural oppression often expresses itself by dictating where a person is or is not allowed to be; as André Lepecki points out, “the police function first of all as a movement controller.” In his *Gente de là* (“People from out there”), the Brazilian artist Wellington Gadelha called our attention to the spatialized nature of the violence—segregation, incarceration, police execution—perpetrated against black bodies. With the help of an array of resonant objects, Gadelha conducted a furious ritual of reckoning, defiantly claiming space not only for himself, but on behalf of many more not present. Flying a small black kite, he demarcated a circle in the middle of a cozy neighborhood intersection, standing his ground while cars maneuvered around him. Later, having led the (mostly white) audience into a gallery space, he encased himself in a black garbage bag and mapped the perimeter of the space with his body, emitting clarion shouts from within the bag as he rolled across the floor. Gadelha’s insistent presence refused the distancing referenced in the work’s title, and the violence both inherent within and justified by that linguistic act of othering. His body was not something “out there”—something to be policed, contained, and kept apart by force—but unmistakably right here, with us.