

AURA — BODY AS UNCERTAINTY

Por Guilherme Moraes — 2019



Guilherme Moraes
"Perhaps it's time to also claim, along with the right to visibility and the right to representation, the right to opacity."

Jota Mombaça (own translation)
Owner of several names enable to account for her mutability, Aura, Auro, Mauro, Oera, Acuraura, became impossible for her work of art. As a sensitive body that recognizes itself in a mixture of life and performance, transit and research, posing, representation and uninterrupted absorption of the work, the artist (who also works with photography, installation and video) is an invitation to the perception that there can be self-recognition in a body inanimate as uncertainty and indeterminacy.

"We never stopped being in an artistic performance, not even in our dreams" stated the duo EVA & AZUL in an interview given to *Luzes Fúrias* for the 38th edition of the *select* magazine (own translation). Similarly, the text came from the hypothesis about a life in process that has been configuring itself as a unique work of art — not to say a work of art at all. In this sense, Aura's process takes place in a kaleidoscopic way, uninterrupted and linked to whatever actuates the performer.

BODY AS UNCERTAINTY
Talking about Aura is entering a shifting and blurred terrain that, as he approached in a way that is minimally coherent with the mystery that it is, generates a demand for transgression and for the transcendence of supposedly rigid and binary oppositions to common sense. In this way, concepts such as male and female, ugly and beautiful, dreamy and republican, nature and technology collide not as opposite and incommunicable poles, but as part of a wide spectrum of possibilities for self-evidence. That intersection results in multiple performances of a constantly renewed body.

For Umberto Eco (2007, p. 426, own translation), in the fifteenth chapter of *The History of Openness*, "is a often repeated everywhere that today we live with opposing models because the ugly/beautiful opposition no longer has aesthetic value: ugly and beautiful would be two possible options to be lived in a natural way, which seems to be confined in many such behaviors." Establishing the total applicability of this point of view, the author then (p. 431, own translation) raises the question about a hypothetical disappearance of the sharp distinction between the concepts: "What if certain behaviors of young people or artists (despite generating so much philosophical discussion) were marginal phenomena practiced by a minority (in relation to the planet's population)?" asks the author.

These attributes, already pointed out throughout the book while not necessarily symmetrically opposed, are fascinating precisely because they present their fluid contours. Thus, in addition to being a rigid and uniformly applicable phenomenon, they are translated precisely as variable certainties. Therefore, if on some part of the population, even if a minority, the applicability of these concepts not only clashes with common sense, but they manifest themselves as a pair that allows itself to be more measurable than usual, why not consider the mystery and the experiences of those who live it?

How can we think about concepts of ugliness and beauty if they are completely heteronormative notions? According to Jota Mombaça (2018, own translation), "becoming a mystery appears here as a dissident political program, that is, as a form of non-submission to social forms of 'not being free'."

Perhaps the possibility of identification in impermanence is not far from a legitimate point of view. And also because, it may be precisely the answer to the free coexistence between certainties that, for the eyes trained by the daily repetition of cultural acts, signs, habits and gestures, are considered unshakable.

It is not new that human beings make use of elements that supply their deficiencies or enhance their potentials. According to Donna Haraway's *Cyborg Manifesto* (1984, own translation), "The cyborg would not recognize the Garden of Eden; it is not made of clay nor can it dream of returning to dust." Aura, covered in veins, glands, whether dreamt or not, is a magnifying glass for an essentially human process of self-feeding. Where does the shell end (clothing or performance, for example) and does the individual begin? What if Aura is everything the sun is to us? From the nucleus to hormones, from the naked body you carry to the dual body you come make you found along the way, from recent necessity to filter applications? For the author, "a cyborg world can be one in which realities are played by people who are not afraid of their kinship with animals or machines".

Aura thus does not fit into a hyper-defined space. Even though they are fluid, possibilities of ugliness and beauty are still more rooted in geographical and temporal concepts. That said, what are the possibilities of evidence in the crossing of indeterminacy? From cracks like those, the possibilities arise to "liberate the imagination against the way things are, [and] defend what we consider possible" (MOMBANÇA, 2018, own translation).

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Mais from Propaganda

AURA — CORPO ENQUANTO INCERTEZA
por Guilherme Moraes, 2019

Al menos a hora, talvez, de reivindicar também, junto com o direito à visibilidade, com o direito à representatividade, o direito à opacidade.

Jota Mombaça

Dona de vários nomes incapazes de serem conta de sua mutabilidade, Aura, Auro, Mauro, Oera, Acuraura, se tornou indescritível de sua obra.

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16 de 02 de 2019

O PRINTSCREEN OU PORQUE SOMOS TODOS LADRÕES 1
por Silvana

O print (como chamamos no Brasil) é a captura de tela. É o registro de uma que vive uma imagem. "Não" porque é a vida do usuário sobre o tela no momento em que a registra. Porém o print não é um simples registro. Câmeras podem fotografar telas. O print é o registro de máquinas que captam o momento da mesma. É por aí, uma manifestação. Nesse sentido, está para além do conteúdo que desaja captar, porque além do "tel" que gera (uma foto, uma conversa, um comentário), também registra a interface, o conteúdo do ambiente virtual de...

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Mais from Medium

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