

LIES AND MORE LIES

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[written on the occasion of the exhibition GIRLS AND BOYS presented in collaboration with Maomi Meindl at the Wild Trumpets, in London, 2024]

[LINES]

Arguably, the core of this project is about the “missaid”, and how it infiltrates power structures. Thus, language plays an important role in these stories. This text – as the considerable amount of formal written communication we had over the last few months – adds lines and lines of ideas that, later on, we tried to materialize in one way or another.

[LIVES]

In this (more or less) fictional narrative, the way we met, fell in love, the first time I whispered something in your ear, fought many times, and from there started working together in a frenetic manner; all this might have contributed to the binomial dichotomy that the exhibition plays with. You and me. Girls and Boys.

[TIES]

As these simplified dualities are also an apparently shared interest, they often find themselves intertwined, tied together. From this, one thing led to the other; one word transforms itself into the next. We started at a completely different place from where we are now. But somehow, all those discussions, they support whatever we are doing here, together, in these never-balanced (not completely) choreographies of power.

[EYES or CRIES]

From a conceptual starting point and a dialogue mainly based on texts (ranging from “institutional critique” to children’s pedagogy and toys), it became clear to me that if this exhibition was not traditionally

“immaterial”, there were some qualities that we were interested in that escaped the imperative of the sight. Not only leading to a performance that essentially happens in a discreet, subtle, unostentatious, and silent manner, but also to works that are driven by misleading mythmaking or that require a certain active exercise of imagination.

[LIES]

It is true. You did not mean what you said. We never do.

I guess that the good (and the bad) thing about working with other people is that when you say something, the other person understands differently, just as in a “whispers game”. Lost in translation. It was interesting to realize how we were dealing with the idea of “gossip” in opposite ways: from your perspective, it is a vicious tool that can be used to maintain power hierarchies, while on my side I had always thought of it as a disruptive tool that could dismantle said structures, as a silent plan to overcome unjust organizations. That is also the problem with a two-sided view of things, it is usually more complex than that. Could it be both a consequence of “muting” or “silencing” and, at the same time, a disruptive form of discourse? Of course, both of these readings are dealing with some kind of “censorship”, or, at least, a reason for not speaking out loud, for everyone; but I always think that there is a potential revolutionary power in this form rather than just a mark of castration.

We once said: rumour and humour can crack established orders. We are learning how to make fun of ourselves. (with) short little lies.