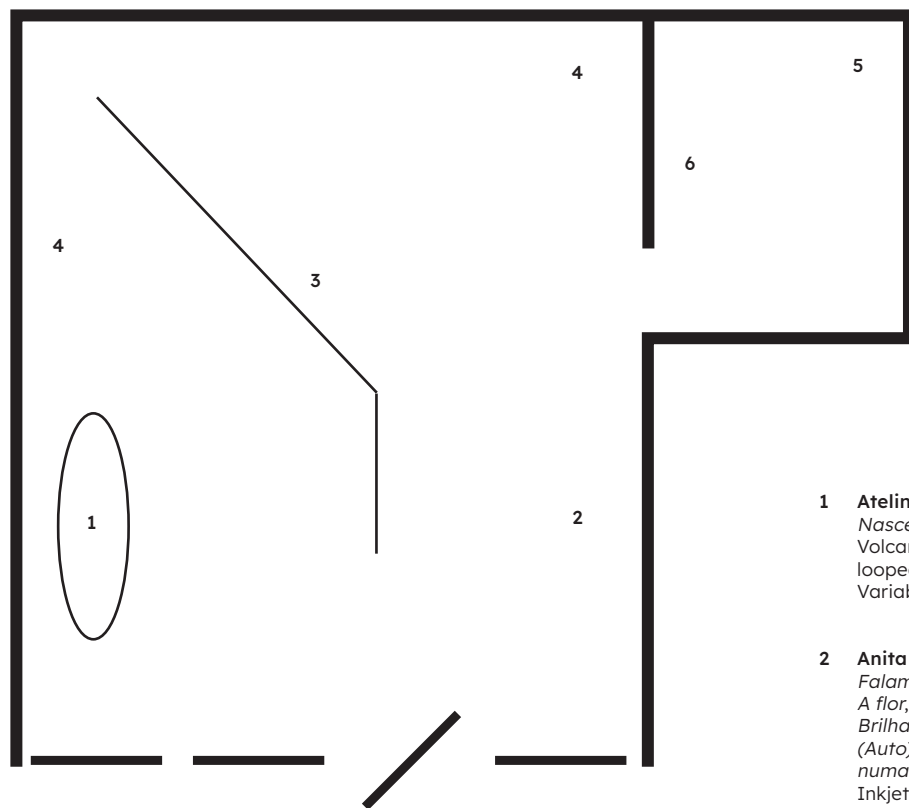




1 Atelineiras
Nascer para Resistir: Incorpóreas, 2025
Volcanic rock, gravel, glass, basalt fiber, glitter,
looped animation with subtitles.
Variable dimensions

2 Anita Nemet
Falamos a mesma língua, tu e eu, 2024
A flor, 2025
Brilhante, 2025
*(Auto)Retrato de uma Rapariga
numa Paisagem*, 2025
Inkjet printing on matte White Veltet paper
84x60 cm

All the poems were written between January and February 2025,
for the exhibition

3 Mel Paiva
POKÉMON, 2025
Fabric, thread
Variable dimensions

Support: Atelier Troca Trapos, Sandro Amaro, Solidaried'Arte

4 Vicente Blanco
Sin título (os corpos inesperados), 2024
Wax on paper
300x300 cm

Sin título (da serie os corpos inesperados), 2024
Pencil on paper
21x29 cm

5 Francisco Nuno Rodrigues
Lido, 2025
Video, sound, color
7"38"

6 Daniasa M. Curbelo & Ninf.A
Estatuillas antropomorfas canarias, 2023
Inkjet printing on matte White Veltet paper
60x42 cm

Photography: Rafael Arocha

08^{feb} — 26^{apr}

EXHIBITION

Ultra— Periféricas

Anita Nemet
Atelineiras
Daniasa M. Curbelo & Ninf.A
Francisco Nuno Rodrigues
Mel Paiva
Vicente Blanco

Curated by vaga

Ultra—Periféricas starts from the margins — both geographical and social — taking the Azores as a starting point to reflect on what it means to be queer in remote, distant, or less visible places. The exhibition celebrates the improbable and the banal as tools of resistance to cultural and social norms, proposing a reinterpretation of deviation as an opportunity to imagine alternative ways of living, loving, and creating. The practices presented challenge the limitations imposed by a geography subjugated to the idea of a dominant center, transforming the distance that separates us from it into a space for experimentation and resilience.

I'M FROM PERIFERIA¹

The phrase is by the artist Carla Filipe, and although simple, radically affirms a belonging to the margin while claiming the centrality of that position. Writing *periferia* in Portuguese inside a sentence in English is a detachment, a linguistic fracture that exposes the tensions between languages, places, and identities. *Ultra—Periféricas* is born of this same gesture: of what is written from the margin, of what resists outside the centers.

In the geopolitical framework of the European Union, ultraperipheral refers to territories distant from the European continent—spaces marked by an ambiguous relationship with the center, being both part of a system and kept at its margins. The Azores, like Madeira, the Canary Islands, or Guadeloupe, occupy this liminal position, often seen as distant extensions of Europe, yet also as spaces with their own distinct dynamics, where multiple layers of colonialism, extractivism,

and resistance intersect. In this exhibition, the term takes on new meaning: it shifts away from its geopolitical definition to inhabit a queer dimension, where distance is not a condition of isolation, but a fertile ground for other possibilities of existence and creation. Collective, diverse, and in motion. In *ultra* mode.

Etymologically, *ultra* comes from Latin and means *beyond*—a boundary that both separates and, at the same time, projects possibilities. As a prefix, it can suggest excess, transgression, and displacement. In contemporary imagination, it takes on meanings that oscillate between radicality and hyperconsumption: from ultra-liberalism to ultra-processed, from ultra-resistance to ultra-pop. In *queer* and pop culture, ultra amplifies gestures and identities, becoming a space of experimentation and performativity where exaggeration, artifice, and deviation are not seen as failures, but as strategies for reconfiguring existing codes. As José Esteban Muñoz² proposes, *queerness* is not only what already exists, but what

A PROJECT BY

Anda & Fala
ASSOCIAÇÃO CULTURAL

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¹ *I'M FROM PERIFERIA* is a work by Carla Filipe presented at the exhibition *Desertado – Aqui Onde Nos Encontramos* (MAAT, Lisbon, 2023), where the artist explores the dynamics of center and periphery through autobiographical and social references.

² MUNOZ, José Esteban. *Cruising Utopia: The Then and the There of Queer Futurity*. New York University Press, 2009.

is yet to come. The *queer utopia* is a horizon — one that never fully settles, but instead is a desire that is felt and projected into the future. If utopia is a space not yet reached, deviation is the force that drives it forward. Jack Halberstam³, in discussing *Queer Failure*, rejects the idea of success as a universal destiny. To fail, stumble, and get lost — these are movements that challenge expectations of linearity and progress. Here, failure is not an end but a way of existing that refuses to be measured by normative standards.

—

The creation and imagination of utopian futures is inherent to those born insular, to those born queer, to those born incorporeal. *Nascer para Resistir: Incorpóreas*, by the collective **Atelineiras**, emerges from this impulse—the drive to resist and revolutionize what surrounds us, expanding both physical and symbolic barriers. Like starfish clinging to the rocks, insular bodies sustain themselves through a network of affections, in balance with the natural forces that shape them. The mural drawing becomes a sensory map where bodies and territories intertwine, revealing strategies of permanence and survival.

If urban spaces can offer subcultures as a refuge, in rural contexts, queer self-expression often emerges from a place of forced isolation. *PoKÉMoN*, by **Mel Paiva**, dives into this tension between containment and explosion, between the confinement of a conservative environment and the liberation of rave culture. This fashion collection transforms the body into a territory of resistance, where folklore and futurism collide to dissolve the boundaries between the urban and the rural. More than clothing, these pieces are manifestations of desire and belonging, creating a space where queer expression is not tied to a specific place but rather to a radical stance toward the world.

In her series of photographs and poems, **Anita Nemet** explores the relationship between language, landscape, and identity. Positioned between portraiture and abstraction, her impressions function as fragments of an unfinished dialogue, where body and word mirror one another. The images imprint onto paper the traces of a discourse that eludes capture, while the poems suggest an encounter — perhaps impossible — between voices, times, and geographies.

In **Vicente Blanco**’s drawings, bodies emerge unexpectedly, rejecting the normative categories that seek to contain them. While in cities, dissidence is often confined to compartmentalized

spaces, here it expands organically, in direct contact with nature. The figures inhabiting his mural do not ask for permission to exist; they are presences that occupy and transform, bound together by a line that both embraces and exposes the violence that runs through them. Insularity has historically been constructed as a place of contemplation and escape—a landscape to be seen, consumed, and archived. *Lido*, by **Francisco Nuno Rodrigues**, deconstructs this notion, diving into the ways Madeira has been imagined and manufactured. The film reworks archival materials, layering times and memories to create fractures in the island’s touristic image. In the blinding shimmer of the waves, cryptic visions emerge like colonial ghosts, reminding us that paradise is rarely just that.

In the sculptural ensemble *Estatuillas antropomorfas canarias*, **Daniasa M. Curbelo** and **Ninf.A** rewrite the pre-colonial past of the Canary Islands, rejecting the binary interpretation imposed by a Eurocentric gaze. Inspired by indigenous figurines made from local clay, these pieces propose a queer archaeology, where bodies evade fixed categories of masculinity and femininity. If the present still insists on rigid dualities, these speculative figures invite us to imagine a history that was never truly binary.

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In insularity, at the margins, in failure, we can find fertile ground to imagine new ways of living. As bell hooks⁴ reminds us, the margin does not have to be a space of exclusion—it can be a radical space of openness. If the borders imposed upon us are walls, we will turn them into points of contact. If distance seems to separate us, it is within it that we will find refuge. If the world seeks to make us smaller, we will create ways to make ourselves immense.

Because to resist is also an act of love.

GLOSSARY

Queer

Queer is not a fixed label but a gesture of disruption. Rather than a closed identity, it is a stance against imposed norms, a way of existing beyond binaries and rigid categories of gender and sexuality.

Queerness can never define an identity; it can only ever disturb one. — Lee Edelman

Non-Binary

Gender identities that do not fit within the man-woman dichotomy imposed by the cistema. Being non-binary can mean inhabiting a space between, beyond, or outside these categories.

Incorporeal

That which has no physical body, that which escapes touch and materiality — linked to the spiritual, the intangible, and what defies visible categories.

Queer Collectivity

Forms of resistance and survival based on sharing, mutual support, and the rejection of the systemic imposition of isolation.

Manas

Portuguese slang term used within the queer community to refer to friendship, solidarity, and mutual support.

Patriarchy

A system of power based on cisnormativity and patriarchy, which imposes gender norms and reinforces the exclusion of dissident identities.

Compulsory Heterosexuality

The idea that heterosexuality is not merely an orientation but a structural and ideological imposition, reinforced by social, economic, and political systems to maintain the heteronormative order.

The failure to examine heterosexuality as an institution is like failing to admit that the economic system called capitalism or the caste system of racism is maintained by a variety of forces, including both physical violence and false consciousness. — Adrienne Rich

Queer Abolitionism

Rejects the normalization and assimilation of LGBTQIA+ dissidence by institutions that uphold the same structures of exclusion. Instead of accepting concessions within the system, it proposes a radical dismantling of the hierarchies that sustain it.

Queer-friendly institutions are not our allies. They are avenues for assimilation and the defanging of our radical queer liberation movements. — Queer Abolitionist Strategies

Pink Money

A pejorative term used to describe brands and companies that exploit the LGBTQIA+ movement, financially capitalizing on its aesthetics and symbols without contributing to the rights and struggles of the community.

Queer Anticapitalism

The understanding that capitalism is sustained by the exploitation of marginalized bodies and the commodification of dissident identities. It proposes alternatives based on collectivity, sharing, and disobedience to the logics of consumption and ownership.

Anti-War

A political stance against militarism and state violence, recognizing that wars and occupations perpetuate colonial, patriarchal, and capitalist systems of oppression.

Queer Failure

Queer failure rejects the narrative of success imposed by heteronormative and capitalist norms. It is a way of existing on the margins of productivity and social expectations, preserving anarchy, experimentation, and the desire to remain unassimilated.

The family narrative and its trappings of inheritance are at the root of every dream of success in a heteronormative society. — Jack Halberstam

Transfuturism

The trans future is not an anticipation but a present in transformation.

TRANS ALWAYS EXISTED; THEY ARE THE FUTURE

Bicha

Portuguese term historically used in a pejorative and misogynistic way against queer people, which has been reclaimed as a symbol of identity, resistance, and community.

Paneleire/o/a

An originally pejorative term used against queer people, which has been reappropriated as part of LGBTQIA+ community language, used internally as an assertion of identity and belonging.

Periodt

An expression used to mark the end of an argument or to affirm something with finality. A spoken full stop.

³ HALBERSTAM, Jack. *The Queer Art of Failure*. Duke University Press, 2011.

⁴ HOOKS, bell. *Choosing the Margin as a Space of Radical Openness*, first published in *Framework: The Journal of Cinema and Media*, Issue 36, 1989.