

Memória é uma enchente
Memory is a flood
Masina Pinheiro & Gal Cipreste



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SALON /H

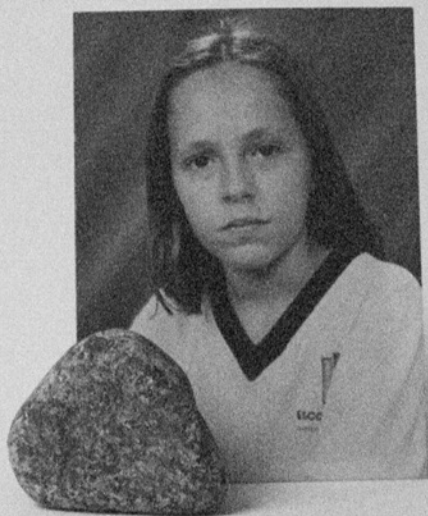
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Autobiography as retaliation: a new anatomy for transgressive bodies

Two lives are intertwined in the space of this work: the experience of a stoning suffered in childhood for reasons related to gender and the experience of a body in transition in the face of a religious family and its own resignifications. At the age of 10, Masina Pinheiro, nicknamed Hiroshima, because they was born on the same day as the bomb, was attacked with stones in Vila da Penha, a neighbourhood in Rio de Janeiro, Brazil. Their appearance was very ambiguous. In another place and time, Gal begins to understand the processes of their own body, their transition and their non-binary trans identity. All of this was often a cause for unrest in a deeply religious family. Gal was born on the same day as Harry S. Truman, the President of the United States who authorized the dropping of the bomb. We both think this is a significant coincidence.





The first time we looked at these little gloves we thought they were little heels 2020 ©Masina Pinheiro & Gal Cipreste

The interweaving of autobiographies, the core of our research over the last 5 years, is even more vital for gender nonconforming people. The legacy of silence and rejection has created a demand for noise and images that is untranslatable through other lenses. A gender disobedience autobiography can contain many lives. Throughout history, minorities have been relegated to the margins, where we have gathered and learned that collaboration is an essential act. Our experiences of desire, silence, perversion, love, violence, family, religion, are all mixed together somehow.

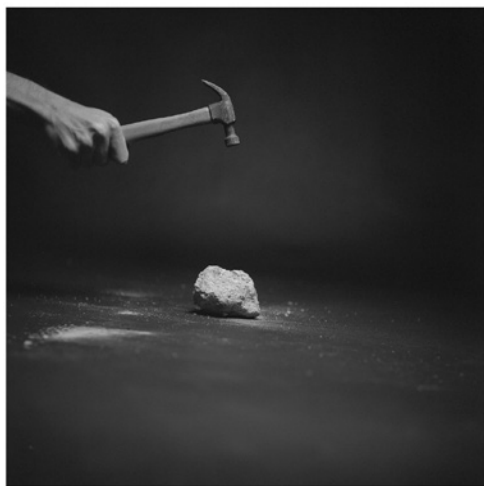
This work is about getting lost in that mix.

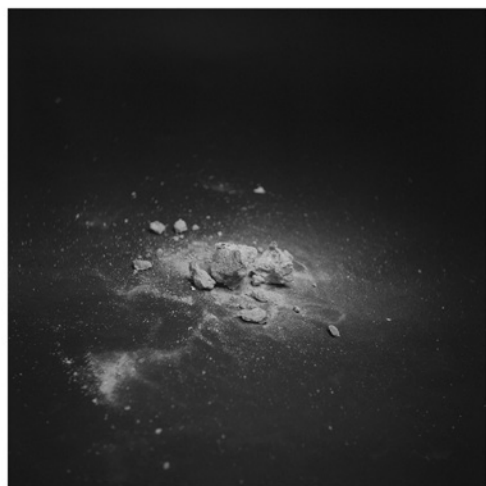
“GH, those two letters that represent our initials, are also the title of one of the most prominent Brazilian books of all time, written by Clarice Lispector: *A Paixão Segundo G.H.*”. Therefore, these two letters are inserted in the Brazilian collective imagination. The book inspires us: an event so horrible and inexplicable that to share it you have to miss it. And we quote the beginning of the book: “I’m trying to understand, trying to give what I’ve experienced to someone else and I don’t know who, but I don’t want to keep what I’ve experienced. I don’t know what to do with what I experienced. I’m afraid of this deep disorder. I don’t trust what happened to me.”













The complete series, GH, Gal and Hiroshima, is made up of a narrative of 130 photographs, initially designed as a photobook, and which adapts to the exhibition space with edits that highlight the main arcs of its poetics.

Although both stories involve violence, our work does not look for voyeurs, it does not want to spectacularize pain, constructing images far from obviousness and with great room for interpretation.

In addition to this work, we added 3 new pieces to the show. "Chorus", the new series, is a docu-fiction series about the voices of trans, non-binary, gender disobedience and/or outside hegemonic power parameters. It explores the voluntary silence that some voices experience after some type of violence and examines the strategies that these bodies created to protect themselves within their physical transformations. The series provokes questions about the definition of naturalness and the construction of dissident bodily identities.

Masina, one of the duo's artists, has faced significant challenges related to their voice throughout their life. Their body, naturally, did not change the tone of their child's voice during puberty, in addition to having gone through other violences that caused them to remain silent for years in different social contexts. The series investigates inexplicable pressures that often lead dissidents to voluntary or imposed silence.

A video-installation called "End of the world" (10'13") synthesizes real stories about dysphoria and oppression. In this film, we asked some people to record a message in order to take it to the end of the world. Voices that once had problems with silence or who have had to think about themselves. We took the recording to an open location, surrounded it with acoustic foam and set it on fire.

The voices mix with the fire.

Gal & Masina









A portrait of Gal as Magdalene 2019 ©Masina Pinheiro & Gal Cipreste

Memória é uma enchente *Memory is a flood*

Masina Pinheiro (born 1987) and Gal Cipreste (born 1998) are interdisciplinary artists and photographers living and working in Rio de Janeiro, Brazil. Their work, “GH, Gal and Hiroshima”, a series of photographs relating to issues of gender, was a finalist for the Louis Roederer prize at the Rencontres d’Arles 2022. It was chosen for the JIMEIXARLES 2022 exhibition in China and won first prize in the PhMuseum 2021 Photography Grant. “GH” was published by The Eyes as part of the “[After]care” edition, curated by Laia Abril and launched during Paris Photo 2022. The series was also a finalist for the main Gomma Grant Award. Their work was part of an exhibition entitled “Trans(e) galactique” curated by SMITH and Nadège Piton, in addition to having taken part in several other festivals and exhibitions around the world. Their research has culminated in a Masterclass entitled “Circles of Memory and Perversion”, which deals with LGBTIAPN+ childhoods and the autobiographical accounts of disobedient photographers. “Memória é uma enchente” is their first solo exhibition in a Parisian gallery.









Selected Exhibitions And Awards

2023 Foam Paul Huf Award 2023, nomination, Amsterdam, Holand
2023 "Trans(E)Galactique", collective exhibition, Mulhouse, France
2022 Les Rencontres D'arles, Discovery Award finalist, Arles, France
2022 Jimei X Arles International Photo Festival, exhibition, Xiamen, China
2022 Jaou Photo Tunis, exhibition, Tunis, Tunisia
2022 1° Prize Prix Photo Aliança Francesa, Brazil
2022 Gomma Grant Main Prize, finalist, England
2022 The Eyes Magazine "Aftercare", publication, curated by Laia Abril, France
2022 NIDA International Photography Symposium, projection, Lithuania
2021 1° Prize PH MUSEUM Grant, Italy
2021 BALAM Magazine, publication, Buenos Aires, Argentina
2021 Pierre Verger Award, exhibition, Salvador, BA, Brazil
2021 Festival de Fotografia de Tiradentes, Mostra Traços do Singular, exhibition, MG, Brazil
2020 Queer Festival Heidelberg, Breaking gender Stereotypes, exhibition, Heidelberg, Germany
2019 X Diário de Fotografia Contemporânea, exhibition, Belém, Pará, Brazil
2019 "Fotografia, amor e luta", vários estados do Brazil
2018 1° Lugar Fotorio Resiste, Portfolio Revelação, RJ, Brazil
2018 1° Lugar Ateliê da Imagem Melhor Portfolio, RJ, Brazil
2018 Helsinki Photo Festival, Helsinki, Finland
2018 "Tornaras" lauched in SP-Arte, SP, Brazil
2013 Gesamt. Disaster 501 - What Happened to Man?; Idealizado por Lars von Trier, Dirigido por Jenle Hallund, Artista selecionade, Copenhagen Art Festival, Denamark

Solo Shows

2023 "Hiroshima", Galerie Salon H, Paris, France Curated Yaël et Philippe Zagouri
2023 "Escultura de amparo", Centro Cultural Justiça Federal, RJ, Brazil Curated Fotorio
2023 "Hiroshima", Galeria INDEX, Brasília, Brazil Curated Masina&Gal
2020 "Não leve flores", Galeria Refresco, RJ, Brazil Mentored by Ana Lira
2019 "Amavisse", Galeria Oriente, RJ, Brazil Curated by Leonardo Ramadinha
2018 "Tornaras", Galeria Ateliê da Imagem, RJ, Brazil Curated by Marcia Mello e Claudia Tavares

Collections

MAM-RJ – Joaquim Paiva's photography collection Pierre Verger Foundation



Imaginé comme un salon
du ^{xxi}^e siècle, **SALON /H**,
créé en 2015 par Yaël
Halberthal et Philippe
Zagouri, est né de la volonté
de partager coups de cœurs
et idées, dans le domaines
des arts plastiques, de
la création contemporaine
et de la pensée.

En mobilisant la diversité
des supports d'expression
SALON /H a pour parti pris
de défricher et surprendre.
Depuis 2021, la galerie s'est
engagée à promouvoir la
scène artistique brésilienne.

Couverture
Captura 2023
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GH 2020
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