

It's late, but we still have time

As we pass through the Maria Antonia University Centre, located in the Vila Buarque district of the city of São Paulo, it is easy to miss what the street and the corners of the building quietly evoke: gunshots, the explosion of Molotov cocktails, the yells of students from USP's Faculty of Philosophy, Sciences and Letters who gathered here in rallies in 1968 (a year marked by strong student resistance to the military regime). On October 2, 1968, annoyed by a toll imposed by USP's students who wanted to raise money for the National Students Union congress, rival students from Mackenzie University, linked to the Command for Hunting Communists (CCC), alongside military forces supposedly responsible for maintaining law and order, violently attacked the building. Known as the Battle of Maria Antonia, the conflict lasted two days and led to the death of high school student José Guimarães, killed by a shot coming from the Mackenzie building. Today the Battle of Maria Antonia is identified as one of the triggers for the hardening of the military regime, which two months afterwards would issue Institutional Act Number 5 (its most authoritarian decree).

In 1993, the building reopened as an arena for discussions about art, culture and human rights, leaving latent the times of convulsion like those of today, so difficult to survive. Seeking to convoke energies capable of producing a place of exchange and encounter, Ana Teixeira adheres her works/actions to some of the building's spaces. In **It's Late, But We Still Have Time** the artist presents 14 works, including new pieces ('Flag,' 'No One Tells the Street What to Say,' 'Find Yourself'), actions performed in the actual building of the Maria Antônia University Centre and its surroundings ('Your Silence Will Not Protect You,' 'Listen!') and translations/updates of other works produced over her twenty-year career as an artist ('In Contact,' 'I Lend you my Eyes,' 'I Lack Something Made of Wind,' 'Listening to Love Stories,' among others).

The title of the show aims to interconnect dimensions and sensations of time: the process of translation with which Ana updates and reinvents the time of encounters and happenings of her works – reconstituting them in a desire to make other experiences pulsate – and a time of urgency and anguish that convokes the willingness to act at any cost. Along these two axes on which the exhibition pivots, Ana's procedures weave together and traverse the fictions and poetic residues of her works: resist, insist, plot encounters. Confronting the logic of the oppressive devices that increasingly curb our margin for action, Ana acts in the cracks of these uncertain times – and despite the barriers we ourselves erect as subjects in order to live in society – in search of someone who does not want to be sought and/or does not expect to be seen. The result is an unpredictable and unexpected exchange that shows no signs of prior preparation or established protocols, but takes the desire for the encounter as its catalyst. An encounter that brings together subjects who do not know each other but who can identify with the other since they feed on the same mixture of exteriorized subjectivities (social, cultural, sexual, political, class, racial, gender, in their hypothetical fluidity) in a *when* in which the asperity and difference of being face-to-face with another is never lost. An encounter that subtly instils a flow of narratives, confessions, rhythms of many *Is* who can become an *us*. An encounter that can welcome the body, the enjoyment of being together, the meanings of existing, in a kind of alchemy involving the reinvention of the self in the presence of the other.

As a woman, an artist, a political being active and permeable to the city's public sphere, Ana experiences the polyphony of listening, guided by the sensible, trusting in the organicity of exchange. This is the context in which she works and also the context in which time is suppressed – whether time for the encounter, or for simple coexistence, or for activism. In the lack of time available for carefully planned gestures and actions, Ana acts because it is necessary to react rather than succumb. Because there indeed seems to be no logic to the actions and gestures that survive the untimeliness of contemporary urgencies, the present of imposed suffocation. “Every gesture is too late (urgent) and too soon (we are never ready),” as the artist Pedro França has said, incorporating Rosa Luxemburg's reflections in a phrase less imbued with theoretical rigour but thus even more gripping.

For Ana, in this cutting of a time with little chance for deviations from imposed behaviours, in which desire is also threatened and suppressed, the encounter is an instant of reappropriation of the power of creation, both from the viewpoint of artistic-poetic invention (in its widest sense) and in terms of stimulating the interaction of subjectivities and imaginations. These encounters, which are invitations cast to the wind, very often survive, therefore, echoing in passers-by or audiences unaware, leaving traces, vestiges of movement, the pulse.

Ana's work is the happening of these experiences that unfold in traces of thought, impregnated with multiple existences. Her works can be perceived in the temporality and duration of the event of the actions, registered in images and archived in texts, in the material translations experimented on diverse supports by the artist. Her raw materials are the word and the drawing, which collaborate – ending more consistency to the passage and participation of the bodies involved and the connections made – and, at the same time, make appear the unequalled of everyone. Ana signals in words and drawings the singular marks of all those who experience the actions and, in these distinctions, traces diverse presences of the social body, presences of what extends out from each *self*. Consequently, these eruptions of subjectivities enable some link between ourselves and the shared world in which we are inscribed as desiring subjects, complicit in our own differences with diverse affective, political and social connections and contradictions. It is in these tortuous and non-coinciding inscriptions that the artistic fabulations of Ana Teixeira pulsate, seeking for someone else to perceive them as, who knows, projects that can enable us to ally us with people who build bridges, not walls.

Galciãni Neves

(August 2019 – more than 200 days into a federal government that lauds guns, is notable for its ideological-moral small-mindedness, and legalizes mining in indigenous lands.)