Insisting on Existing

Consolidated Conceptual Notes

Analize Nicolini | 2026
English edition, incorporating the artist’s clarification of 21 October 2026

Artist’s note

When *Insisting on Existing* entered the context of *Insisting on Existing: Protocols of a Public Studio*, I kept its possibilities open, including the possibility of incorporating gloves used in other professions.

This suggestion came from the worker who delivered the cement pieces. He was wearing gloves during the delivery. The conversation became part of the work’s development and opened up further relationships between the body, labour, protection and structure.

These consolidated notes bring together a stage of the research. “Consolidated” refers to the gathering of these reflections into a document; the work and its possible developments remain open.

FOCUS / Structure, Labour, Struggle, Persistence, Process, Economy, Institution

01 Central Principle

The work investigates persistence as a material, temporal and institutional condition. “Insisting on existing” is understood as remaining within structures that persist, without a promise of overcoming them or of heroism. The installation gives this condition a spatial organisation.

02 Structure as an Architecture of Struggle

The cement column acts as the structural core of the work. It brings together support, weight, repetition and obstruction. It does not represent structure: it acts as structure. The struggle takes place in front of that which does not yield.

03 A System of Inversions

The installation is organised through functional displacements: the column occupies the position of impact; the punching bag, that of the shadow; and the tatami mat, that of the covering. These inversions suspend expectations of use, function and interpretation.

04 Regimes of Body and Labour

Gloves connect the work to sporting, medical, industrial, performative and technical fields. The installation remains open to the possible inclusion of gloves used in other professions. They operate as devices of exposure, protection, risk and function, rather than as a classification of occupations. The glove mediates the relationship between body and system.

05 Incorporating Residue

The smaller artefacts bring gloves and cement together through the fitting of the gloves into the cement objects. This gesture materialises the principle that labour leaves marks on structure. Effort does not disappear: it becomes fixed. Residue becomes form.

06 Time without a Climax

The punching bag on the floor functions as a temporal marker. It represents accumulated impact, wear and repetition. The work constructs a regime of time without narrative resolution.

07 Reconfiguring the Base

The suspended tatami mat reverses the logic of protection. What should provide support becomes a covering. The base becomes a covering, generating a critical reading of the conditions of support.

08 Process as an Event

The work incorporates a contingent event that occurred during its production and installation. The suggestion to include gloves used in other professions came from the worker who delivered the cement pieces and was wearing gloves while doing so. The artist retained this suggestion as an open possibility for the work. This is an instance of situated listening arising within an actual working situation. Chance enters the work through the encounter.

09 Process as Language

The making is not concealed. Decisions, adjustments and displacements constitute the formal logic of the work. Process operates as an active layer of the work, rather than as backstage activity.

10 Economy as a Material Condition

The work is produced in a space that brings together creation, exhibition, circulation, sales and debate. Economy structures the field of the work. Producing, showing and sustaining are part of the same system.

11 Relationship with the Public

The work comes into being through the viewer’s experience. There is no closed interpretation. Meaning emerges through movement, time spent with the work and the bodily relationship with space.

12 Institution as Material

The exhibition space forms part of the work’s system. Production, circulation and institutional conditions constitute formal material within the work.

13 Situated Authorship

Authorship is maintained while taking shape within a relational field. Incorporating an event makes authorship more complex without dissolving it.

14 Repetition as an Ethical Condition

Repetition expresses insistence, persistence and adaptation. It is a structural principle of the work, rather than a decorative device.

15 Structural References

The work enters into dialogue with practices that investigate labour, the body and institutions as language, particularly in resonance with:

Jonathas de Andrade: labour and the institution as a formal device.
Érica Storer: the body regulated by regimes of function.
Ai Weiwei: actual labour as part of meaning.

These references operate as a field of dialogue rather than as models.

16 Conceptual Synthesis

Insisting on Existing articulates structure, labour, time, process and economy as spatial language. The work gives form to persistence. It promises no rupture. It organises persistence as a situated, material and continuous practice.

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