My Story Let Me Tell It

Act II | Theoretical, Methodological and Conceptual Foundations

Analize Nicolini | Act II, 2026 | Project initiated in 2024
Insisting on Existing: Protocols of a Public Studio
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The installation *My Story Let Me Tell It - Act II* is grounded in an expanded understanding of diversity, inclusion, accessibility and representation, understood as organising principles of exhibition space rather than declarations of values. The work recognises that institutional devices have historically organised the experience of art around a normative body - statistically, functionally and culturally stabilised - producing recurrent zones of exclusion, silencing and inadequacy.

This normativity takes concrete form in parameters considered technical and neutral, such as an average display height naturalised as a universal axis of reading. By making this criterion a point of intervention, the work reveals how apparently operational spatial decisions sustain invisible hierarchies of access and belonging.

By distributing the panels according to the actual height of the language and concrete variations in the human line of sight, the installation shifts from architectural neutrality towards a relational logic. Space ceases to operate as a universal frame and begins to respond to bodily, historical and existential differences. This is not a compensatory adaptation or the creation of specialised areas, but a structural reorganisation of the exhibition field based on bodily plurality. The work proposes a single, continuous system of reading.

The methodology combines widely documented anthropometric records, including records of extreme human stature; proportions between stature and eye level; different bodily postures, including those of wheelchair users; and empirical observation of the uses of public space. These data become formal decisions, turning technical information into an ethical principle: a conscious refusal of exclusionary standards. The serial repetition of the panels sustains this decision spatially, translating bodily variation into a continuous modulation of reading.

The work enters into dialogue with Édouard Glissant’s notion of opacity, affirming each subject’s right not to be reduced to interpretative transparency. The mirror returns an image, but language interrupts its immediate capture. Viewers are not called upon to decipher identities, but to coexist with irreducible differences. Opacity establishes a relationship based on respect for subjective complexity.

The border-making dimension of the phrase resonates with Gloria Anzaldúa's formulations of narrative authorship as a gesture of sovereignty, cultural resistance and political survival. "Minha História Deixa Que Eu Conto" establishes a symbolic territory in which representation is not reduced to statistical mirroring, but affirmed as situated authorship. Each encounter with the phrase reinscribes the border between what has been imposed, silenced or appropriated and what is reclaimed as a gesture of existence.

In dialogue with Paul B. Preciado, the installation reveals biopolitical mechanisms that regulate bodies, spatial relations and regimes of visibility. By reorganising exhibition space around actual bodies, the work shifts architecture from a disciplinary logic to a relational configuration in which diversity ceases to be an illustrated theme and operates as material structure.

The artist's intersex experience, associated with Complete Androgen Insensitivity Syndrome (CAIS), forms part of the work as a concrete existential reference. It does not constitute an identity theme, but arises from the normative structure that the work challenges. This experience moves from medical or media objectification to everyday presence, affirming the dissident body as a subject of memory and meaning-making.

Within this context, accessibility is understood as a material right, rather than an institutional concession. The installation structurally organises the conditions for reading, remaining and circulating, expanding the field of bodily presence within exhibition space. Access is part of the conception of the work, rather than a subsequent adaptation.

The relationship with the viewer is constitutive. Each body moving through the installation actualises the work through the encounter. Authorship is distributed without being dissolved, preserving the work's formal integrity while opening it to the multiplicity of experiences that pass through it.

The installation thus constructs a field in which body, language and space operate inseparably. Diversity, representation and accessibility move beyond statements and take structural form. Within this configuration, artist and viewer coexist as participants in the production of meaning, affirming the possibility of a shared experience founded on difference.

Consolidated edition based on the two foundation texts supplied by the artist.