My Story Let Me Tell It

Act II | Consolidated Conceptual Notes

Analize Nicolini | Act II, 2026 | Project initiated in 2024
Insisting on Existing: Protocols of a Public Studio
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FOCUS / Body, dissidence, inclusion, accessibility, space, language

01 Central Principle

Each body constitutes a singular unit of experience, perception and rights. The work recognises that there is no standard body or universal subject. Every spatial, symbolic and narrative arrangement necessarily responds to the actual diversity of bodies. The installation does not adapt the subject to space; it reorganises space around the subject.

02 Inclusion as Structure

Inclusion is understood as a material practice rather than a discursive statement. The work rejects inclusion as institutional rhetoric. It takes physical, measurable, operational and verifiable form, directly affecting height, distance, legibility, circulation and time spent in the space. It is neither a theme nor a conceptual illustration: it operates as structure.

03 Non-Compensatory Accessibility

The installation creates no special zones, parallel versions or exceptional arrangements. There are no devices specific to particular groups. A single, continuous and integrated system responds simultaneously to bodily diversity. Accessibility is not added to space; it constitutes its architecture.

04 Plurality of Experience

Although the statement remains the same, the experience is never identical. Each body encounters the phrase from its own height, perspective, time and history. The work is structurally plural without resorting to formal fragmentation.

05 Body and Space

Space is not neutral. It is continually redefined by the presence of bodies. Visitors do not enter a stable environment: they actively participate in its configuration. The route is relational, produced through the encounter between body, language and architecture.

06 A Critique of Normativity

The work challenges normative regimes based on statistical averages, architectural standards, an idealised body and institutional neutrality. It reveals how exhibition devices have historically been organised for the few. This tension is not a side effect, but a constitutive element of the work.

07 Presence Instead of Representation

The installation refuses the logic of identity representation. Its purpose is not to represent groups, but to create concrete conditions for existence in space. The work operates not through identity as a fixed category, but through presence as lived experience.

08 Opacity

The work affirms the right to opacity. The mirror returns an image, but language interrupts automatic recognition. Viewers are not called upon to decipher the other, but to coexist with their irreducibility. Identity cannot be reduced to information.

09 Authorship and Border

The phrase functions as a symbolic territory. It marks borders between public and private, silence and voice, norm and dissidence. “Minha história deixa que eu conto” constitutes a gesture of narrative sovereignty. Each reading reinscribes this border.

10 Body, Biopolitics and Architecture

The installation gives spatial form to biopolitical mechanisms of bodily regulation. The body, historically measured, classified and normalised, begins to reorganise space. Architecture ceases to discipline and begins to respond.

11 Intersex Experience and Existence

Intersex experience associated with Complete Androgen Insensitivity Syndrome (CAIS) forms part of the work as an existential reference, rather than an identity theme. The work shifts this lived experience from medical, media or cinematic objectification to everyday perception. The dissident body is recognised as a full subject of experience, memory and meaning-making.

12 Access as a Material Right

Accessibility is understood as a material right, rather than a concession. The work does not offer access as a favour. It structurally organises the conditions for reading, circulation, time spent in the space and authorship, regardless of stature, mobility or bodily configuration.

13 Co-Authorship

The relationship with the viewer is constitutive. Each body actualises the work through the encounter. Authorship is distributed without being dissolved, preserving the work’s formal integrity.

14 Repetition as Ethics

Seriality does not operate as a decorative device. It expresses insistence, persistence and a refusal of exclusion. Repetition is an ethical and political principle.

15 Conceptual Synthesis

My Story Let Me Tell It articulates body, language and space as inseparable devices of structural inclusion. Bodily variation becomes an organising principle. The work challenges normative regimes of visibility and accessibility by bringing opacity, narrative authorship and biopolitical critique into a relational field where identity, history and presence coexist without hierarchy.