

Thresholds of Desire

Skin, Mediation, and Performance in Hudinilson Jr.

SIMONE ROSSI

This essay investigates the pivotal role of skin in the work of Brazilian artist Hudinilson Jr. (1957-2013), positioning it as a threshold of desire and resistance. It examines how skin functions as a medium of haptic mediation and queer singularization in Hudinilson Jr.'s practice, with particular attention to the interplay between xerox-based reproduction and the live performance Pagnar Radical (1984). Through close readings of key xerox actions and this performance, the essay reveals how skin operates as a complex interface where exposure, longing, and vulnerability intersect: an embodied site of engagement – crossed, abstracted, and reified. Hudinilson Jr.'s xerox actions serve as a prelude to this exploration; through fragmentation and mechanical reproduction, they turn the body upside down, transforming the skin into a resonant surface that reflects the tensions between identity and otherness, image and flesh. In Pagnar Radical, these tensions are brought to life in a visceral live performance that exposes the body to scrutiny and pain, highlighting how skin bears the marks of trauma and eroticism. Drawing on José Esteban Muñoz's concept of disidentification, the essay situates Hudinilson Jr.'s practice within a broader framework of resistance, indicating how skin acts as a medium of subversion against normative frameworks that seek to constrain and define the body. By mediating between visibility and invisibility, touch and separation, Hudinilson Jr.'s work navigates the skin as an aesthetic threshold of negotiation, interrogating the unresolved spaces of desire.

Hudinilson Jr. *Loving Position*

In the only comprehensive monograph on Hudinilson Jr.'s multimedia practice to date, curator Ricardo Resende (2016) recounts that the artist himself (1957-2013) identified two fundamental aspects of his body of work. First, he highlighted his involvement with the 3NÓS3 (Three Knots/We Three) collective, alongside artists Mario Ramiro (1957) and Rafael França (1957-91), which sought to disrupt urban spaces through site-specific interventions (Ramiro, 2017; Rossi 2026). Second, he emphasized his pioneering work in xerox art, where he emerged as one of the most radical experimenters of his generation in Brazil (Aldana and Maynes, 2017). Surprisingly, Hudinilson Jr. also considered a lesser-known live performance as central to his practice: *Pugnar Radical* (Radical Combat), staged in 1984 at the Centro Cultural São Paulo – a venue that now houses his Postal Art Collection. This performance, which featured his own body in a theatrical setting alongside actress Claudia Alencar, appears as an anomaly within his otherwise intensely mediated explorations of corporeality.

Over more than three decades, Hudinilson Jr. experimented with different media and visual languages, yet his work remained consistently anchored in a central element: the body. Rather than presenting the body as an immediate, physical presence, he instead mediated and refracted it through technologies of reproduction, most notably in his xerox art. Repurposing photocopy machines, he fragmented, duplicated, and reconfigured images of his own body, transforming it into an object of desire, nostalgia, and projection. Alongside this, his scrapbooking and collage practices – meticulously preserved in a substantial series of boards and notebooks, titled *Cadernos de Referências* (Reference Notebooks) (Farias and Rossi, 2023) – further reinforced a process of mediation, wherein the body became mapped into cartographic forms and patterns, fragmented yet resonant.

This dynamic was poignantly captured by film critic and historian Jean-Claude Bernardet, Hudinilson Jr.'s long-time partner, who observed: “the super-spectacle of the most xeroxed body in the world as nostalgia for an irreparably denied body” (Bernardet, 1983, p. 2). This “denied body” emerges as unreachable, like Narcissus gazing at his reflection in water: visible but elusive, insubstantial, and ultimately beyond grasp. In this way,

Hudinilson Jr.'s xerox practice aligned with conceptual and body art traditions while also intersecting with movements such as mail art and the *Movimento de Arte Pornô* (*Porn Art Movement*, 1980-82), a radical Brazilian performance and poetic art collective based in Rio de Janeiro that used pornography as a means to challenge linguistic and gender norms (Kac, 2013). His work, deeply rooted in both archival accumulation and bodily fragmentation, engaged in a continuous negotiation of desire, visibility, and the materiality of images.

Within this framework of mediation, *Pugnar Radical* –the performance Hudinilson Jr. regarded as pivotal to his practice – assumes particular significance. Unlike his xerox performances, which were solitary acts performed in the intimate space of photocopying rooms, *Pugnar Radical* directly confronted the audience with his physical presence. The performance ruptured the distance that characterized much of his work, exposing his body to a space of vulnerability and immediacy. This act introduced a crucial dimension to what Hudinilson Jr. referred to as the *Loving Position* – the inherent, unbridgeable distance that separates two bodies of desire. As Resende explains:

Loving Position is a term coined by the artist to speak of the distances that separate one from another. It is what lies between the self and its double, between love and sex, between encounter and contact, distance and loneliness. The place of desire is the same as that of tension. (Resende, 2016, p. 415)

While his xerox practice staged this distance through mechanical reproduction – where the body, in its repetition, became both recognizable and unattainable – *Pugnar Radical* made it explicit. The live performance introduced a different mode of separation: the space between the performer and the audience, between presence and absence, between bodily exposure and theatrical artifice. Further complicating this moment was the introduction of a female presence on stage.

For those familiar with Hudinilson Jr.'s work, this is a striking anomaly. His art predominantly engaged with the male body – whether idealized in classical forms, such as Greek sculptures and Leonardo's *Vitruvian Man*, or eroticized in gay pornography, which often filled the pages of his *Cadernos*. By contrast, women appeared infrequently in his visual lexicon,

with a few exceptions: iconic divas such as Elis Regina, Maysa, Marlene Dietrich, and Madonna, figures deeply admired within queer culture. *Pugnar Radical*, then, not only challenged the mediated distance of his xerox practice but also subtly disrupted the gendered dynamics that had defined his artistic gaze.

This moment also clarifies the broader scope of what Hudinilson Jr. termed the *Loving Position*. Although his practice predominantly articulated desire within homoerotic iconographies, *Pugnar Radical* demonstrates that the concept is not confined to same-sex relations. By staging an encounter between man and woman, the performance situates *Loving Position* as a more general articulation of distance and relation between desiring bodies. The heteronormative configuration introduced by Cláudia Alencar thus extends, rather than negates, the homoerotic lexicon: it indicates that separation, vulnerability, and longing traverse human relations irrespective of gender.

This essay responds to the renewed critical and curatorial interest in Hudinilson Jr.'s work,¹ placing his xerox practice in dialogue with *Pugnar Radical*, framing them as two interrelated facets of a singular artistic inquiry. Both works explore the body as a site of tension, where ecstasy meets death, desire confronts abjection, and contact contends with separation. In this negotiation, skin serves as both boundary and threshold, a surface where touch, image, and longing converge. While seemingly distinct, both practices remain deeply performative, anchored in Hudinilson Jr.'s relentless interrogation of the body – its visibility, its absence, and its irreducible desire.

Reclaiming the Body Through Haptic Singularizations

In the mid-1970s, Hudinilson Jr. began experimenting with xerox machines, conducting workshops at São Paulo's renowned Pinacoteca do Estado de São Paulo (Maia, 2020, pp. 11-12). Brazil, at the time, was firmly entrenched in a military dictatorship that had taken control in 1964, a political climate in which bodies and identities were subjected to biopolitical control, surveillance, repression, and normalization. Hudinilson Jr., acting as a perceptive seismograph, captured the pervasive tension surrounding

issues of corporeality, subjectivity, and desire that characterized Brazil and much of South America, where authoritarian regimes wielded control over personal expression and autonomy (Lopez, 2016).

Hudinilson Jr.'s xerox art can be seen as a unique contribution to the "body politics" that characterized much of South American art in the late 1970s and 1980s, where the body itself became a medium of resistance. The exhibition *Perder la forma humana* (Losing Human Form), curated by the international platform Red Conceptualismos del Sur, offered a framework for analyzing bodily strategies of subversion that artists pioneered in response to the traumas inflicted by military regimes (Red Conceptualismos del Sur, 2014). The exhibition offered crucial concepts, including *Artistic Activism*, which focused on engaging the body directly in practice (Red Conceptualismos del Sur, 2014, pp. 279-83), and *Body and Flows*, which addressed the dissolution of the body as a fixed, stable entity (Red Conceptualismos del Sur, 2014, pp. 283-87). Another particularly evocative concept is *Overgoze*, a neologism derived from the verb *gozar* (similar to the French *jouir*), encapsulating the notion of bodily pleasure and excess as political resistance (Red Conceptualismos del Sur, 2014, pp. 365-70), as well as *Sexual Disobedience*, referring to strategies that dismantle disciplinary frameworks imposed on bodies and cultivate dissident forms of subjectivity capable of disrupting the capitalist production of identity (Red Conceptualismos del Sur, 2014, pp. 394-98).

In a parallel vein, the journey undertaken in 1982 by French schizoanalyst, activist, and philosopher Félix Guattari and Brazilian psychoanalyst and cultural critic Suely Rolnik across Brazil during the country's *abertura política* (political opening period),² documented signs of profound social transformation already permeating Brazilian society. Their observations captured a social upheaval extending beyond emerging cultural movements, such as feminist and LGBTQ+ counterculture,³ to the very fabric of subjectivity itself.

Central to this shift was the reclamation of desire beyond the confines of capitalist logic and a rejection of capitalist forms of subjectification.⁴ As Guattari and Rolnik observed: "It can be felt in a warmth of relations, in a certain way of desiring, in a positive affirmation of creativity, in a willingness to love" (Guattari and Rolnik, 2008, p. 63).

This landscape of disobedience fostered fertile conditions for what Guattari termed *processes of singularization*, the unfolding of personal and collective identities that resist normative structures. During his month-long journey of dialogues and debates in Brazil, Guattari and Rolnik explored these processes, characterizing them as “a way of rejecting modes of preestablished encoding” (Guattari and Rolnik, 2008, p. 23), “something that frustrates mechanisms internalizing capitalistic values” (Guattari and Rolnik, 2008, p. 63), and “everything that pertains to the domain of rupture, surprise, and anguish” (Guattari and Rolnik, 2008, p. 58).

Hudinilson Jr. absorbed this social and cultural vitality, reinterpreting it through his practice. This allowed him to forge a renewed relationship with his own body. His work can be understood as an act of reclaiming and reasserting a body that, though wounded, fragmented, and vulnerable, remained charged with desire and a profound need for skin contact. He sought to inscribe his body within regimes of visibility, foregrounding the skin as a crucial site of negotiation. Within this framework, the notion of “threshold” becomes crucial. It designates the skin as a liminal zone – at once a barrier and a passage, a protective surface and a porous interface.

In what follows, the term threshold refers not only a metaphor of passage but also a phenomenological and psychoanalytic category. This conceptualization is indebted to Maurice Merleau-Ponty’s notion of *flesh* and Didier Anzieu’s theorization of the *skin-ego*. Hudinilson Jr. repeatedly staged his practice at this threshold, where perception, desire, and mediation intersect, and where contact is inseparable from distance.

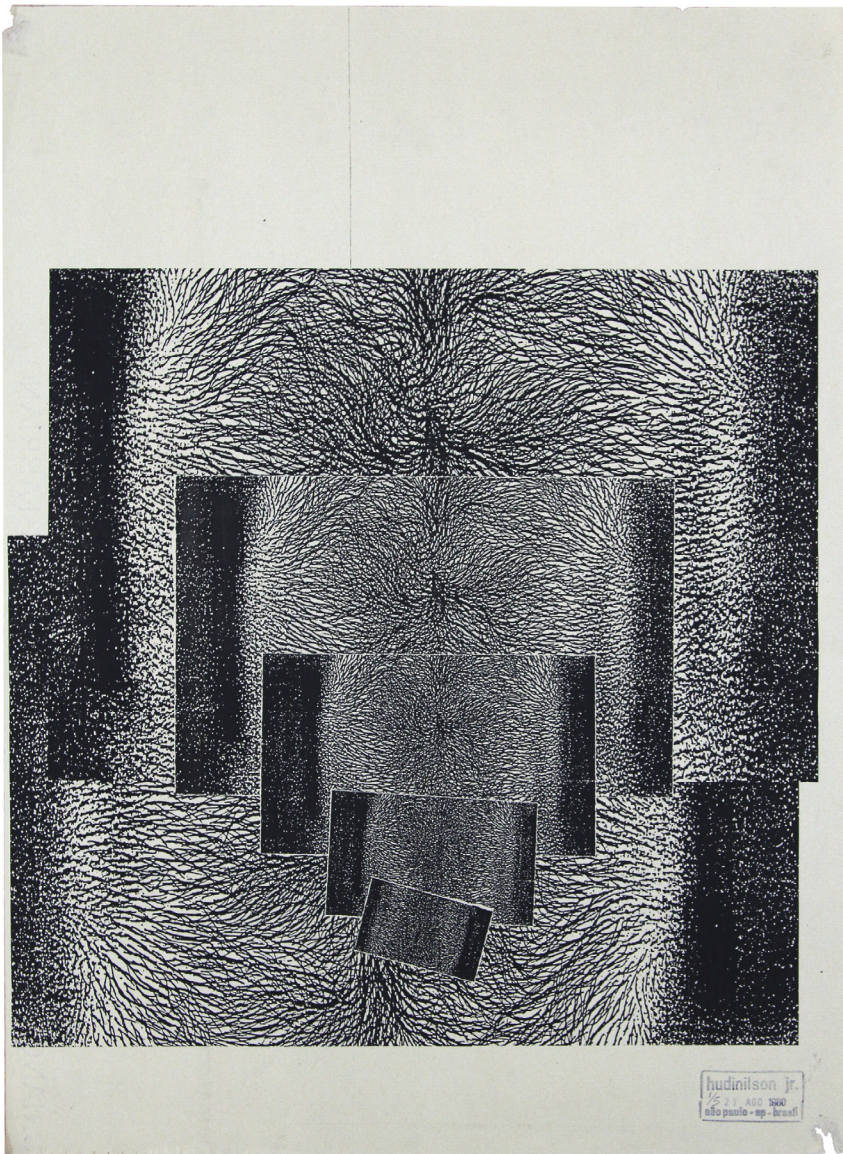
From a phenomenological perspective, the artist’s approach resonates with a concept central to Merleau-Ponty: the idea that the body is immersed in, and composed of, the same substance as the world (Merleau-Ponty, 1968). As the French philosopher posited, to touch requires tangibility, and to see requires visibility – a notion Hudinilson Jr. embodied, describing his practice as a “constant exercise of seeing and seeing myself” (Butkus, 2016, p. 370).

In his xerox art, Hudinilson Jr. explored this intricate interplay of visibility and invisibility – what Merleau-Ponty referred to as *flesh* – highlighting the profound interconnectedness of body and perception. He rejected any strict separation between mind and body, emphasizing their

mutual interdependence. Within this framework, the toucher is also the touched, with these roles in constant flux. Hudinilson Jr.'s xerox practice thus becomes a profound exploration of thresholds, treating the skin as a liminal, relational site where embodiment and perception coalesce. The skin emerges as a "between-space," or *bodyscape*, as feminist scholars Sara Ahmed and Jackie Stacey describe in their introduction to *Thinking Through the Skin*: "the skin, as bodyscape, is inhabited by, as well as inhabiting" (Ahmed and Stacey, 2001, p. 2). In this way, Hudinilson Jr.'s work does not treat the body's surface as a mere boundary but as a dynamic interface through which identity, desire, and visibility are continuously negotiated.

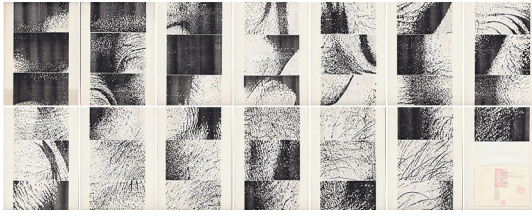
Hudinilson Jr. embraced a unique approach to representing his body, using xerox art to reimagine its expressive potential. He subverted the photocopier – Brazil's first electro-electronic reproduction technology – from its conventional bureaucratic context, traditionally confined to office and clerical tasks.⁵ By introducing a direct, radically intimate, and unmediated interaction with this technology, Hudinilson Jr. created an embodied, haptic exchange with the machine, where knowledge was transmitted through the body itself. Performing on the photocopier's glaring surface, he entered into a merging with the apparatus, as in an act of love. The skin became the site of transmission, serving as tangible proof that the body had reestablished its connection with the world.

This encounter, however, was not merely an assertion of presence; it instigated a transformation. The intimacy of the act was such that the skin dissolved into abstraction. It became unrecognizable – a landscape of points, shadows, curves, and lines. His work materialized a body not only seen but altered by its encounters, caught in a state of flux between self and other, flesh and representation (Ill. 1). The photocopier itself, with its inherent limitations, played a crucial role in this transformation – a fact that Hudinilson Jr., deeply familiar with the medium, fully grasped. His process was fundamentally aporetic: the contact it sought was always partial; the body inevitably fragmented. His penis, feet, and face – each part of his body – became symbols, reproduced endlessly through processes of reduction, alteration, re-xeroxing, enlargement, juxtaposition, montage, and superimposition. Rather than mourn the loss of unity, Hudinilson Jr. embraced these remnants. Disconnected from the original whole, these



ILL. 1

Hudinilson Jr.: *Detalhe do detalhe*, 1980. Courtesy of Martins&Montero and Hudinilson Jr. Estate.



ILL. 2

Hudinilson Jr.: *Narciso - Gesto II*, n. d. Courtesy of Martins&Montero and Hudinilson Jr. Estate.

parts emerged as autonomous fragments with meanings of their own. By dismantling the body's presumed coherence, Hudinilson Jr. shifted the focus from a rational center to a celebration of the periphery (Ill. 2).

Paraphrasing Didier Anzieu (2016), it might be argued that Hudinilson Jr. grasped a fundamental insight: it is through the skin that the body's affective reactions are formed; the first sensation of the self is, indeed, epidermal. His direct, skin-to-skin engagement with the reproduction medium forged an emotional bridge between the body and its representation, challenging the notion that vision alone is the conduit for knowledge production. For him, images were primarily tactile matter, meant to be manipulated, cut, and transformed (Miyada, 2020); they became true objects of desire through touch – a touch that always implied reciprocity, the experience of being touched in return. This reciprocity reached its zenith when Hudinilson Jr. obsessively xerographs his hand, reproducing it countless times within his *Cadernos de referências* (Ill. 3). These notebooks cultivate a subtle ambiguity, leaving the reader to question whether they are the observer or the observed, whether the pages themselves – saturated with desire – are initiating contact, inviting touch, and resonating with a sentient longing.

Xerox Action and *Pugnar Radical*: Practices of Disidentification

Pugnar Radical marked the culmination of Hudinilson Jr.'s decade-long trajectory, in which he positioned the body at the center of cultural, media, design, and political inquiry. Beginning with his xerox experiments in



ILL. 3

Hudinilson Jr.: *Caderno de referências VI*, c. 1987. Photo: Simone Rossi. Courtesy of MACUSP, Museu de Arte Contemporânea da USP, São Paulo and Hudinilson Jr. Estate.

the mid-1970s, continuing through urban interventions with the 3NÓS3 collective, and evolving through installations such as *Zona de Tensão* (Zone of Tension) and *Posição Amorosa Outdoor/Art-Door* (Loving Position-Outdoor/Art-Door) (Maia, 2020, pp. 13-15), this path culminated in a visceral, performative act that left the body profoundly exposed. After years of investigating an embodied, skin-to-skin engagement with the world – where his body functioned both as image and flesh – Hudinilson Jr. gradually retreated into a state of physical and sexual isolation following this performance.

To fully grasp the significance of both his xerox art and *Pugnar Radical*, it is essential to examine a conceptual shift that took place between the late 1970s and early 1980s. Within the 3NÓS3 collective, Hudinilson Jr., alongside fellow members Ramiro and França, developed the operative concept of *intersversão* – a fusion of intervention and inversion.

INTERVERSÃO [intersion]: (from the Latin: Intervertio) noun. The act of inverting; changing the natural or habitual order. INTERVERT [invertir] (from the Latin: Intervertere) verb. To invert; to turn upside down. (3NÓ3, 1981)

More than an artistic strategy, *interservação* encapsulated a radical critical approach that not only engaged with established structures but also actively disrupted them, challenging and overturning cultural stereotypes. Hudinilson Jr. incorporated this strategy broadly within his multimedia practice, mapping new ways of reimagining spaces, cultural symbols, and even the body itself. This desire for inversion is vividly apparent in his xerox actions, where he directed his critical gaze toward his own corporeality with increasing intensity.

In *Pugnar Radical*, Hudinilson Jr. exposed his body in a theatrical setting, in contrast to his xerox actions, which unfolded privately in secluded encounters with the photocopier – performances witnessed by no one. The traces of these xerox performances exist only as fragmented photocopied impressions of his body. Even in one of the rare instances in which he allowed himself to be photographed during such a performance – the *Narcisse Exercício de Me Ver II* series (*Narcissus Exercise of Seeing Myself II*) – the contrast with *Pugnar Radical* is striking. These xerox performances depicted a fluid body erotically engaging with the machine in the privacy of a studio, whereas *Pugnar Radical* presented an immobilized, bleeding, passive body subjected to an external force.

Despite these apparent differences, a closer examination reveals a deeper connection between the two gestures, with skin emerging as a critical intermediary mediating the artist's exploration of visibility, touch, and bodily fragmentation. The act of xeroxing itself became a performance in which the body was both subject and object, scrutinized and dissolved in mechanical reproduction. The photocopier extended the skin's function, capturing its textures, flaws, and contours – yet never preserving the body in its entirety. Each xerox print was a trace, an imprint of an ephemeral presence.

Each copy could also be read as a “time-body,” a transitory act rather than a static image, thereby reinforcing the performative dimension of the xerox: an apparition that simultaneously registers and erases. The skin be-



ILL. 4

Hudinilson Jr.: *Pugnar Radical*, performance art project, 1984. Courtesy of Martins&Montero and Hudinilson Jr. Estate.

came a resonant surface, a stark, black-and-white register of a body yearning for connection. Like Narcissus gazing into his reflection, Hudinilson Jr. used the photocopier as both mirror and trigger, reflecting the world around him while attempting to reterritorialize his own self through an interplay of bodies, gazes, and desires.⁶

Rather than attributing a technological gaze to the photocopier, Hudinilson Jr.'s practice underscores the instability of the gaze itself. In Lacanian terms, the gaze is not reducible to a fixed organ or a discrete point of vision but circulates within the field of desire, distributed across relations of looking and being looked at. The photocopier does not "see" but participates in a circuit of visibility in which the body is both subject and object, seer and seen. The formulation "mirror and trigger" captures this paradox: it both reflects the body and activates desire through a process of self-estrangement. In this sense, the gaze in Hudinilson Jr.'s xerox actions emerges as a relational field – neither strictly human nor technological, but an effect of mediation itself.

In *Pugnar Radical* (Ill. 4), this fragmentation was no longer mediated through xerox technology but performed in real time. The performance's ritualistic structure – where Hudinilson Jr. was stripped, manipulated, and subjected to a series of sensory and bodily interventions – mirrored the logic of his xerox process. Just as the photocopier reduced, cropped, and abstracted the body, *Pugnar Radical* staged a live deconstruction of presence, where the body was simultaneously subjected to desire, scrutiny, and pain.

Hudinilson Jr. carefully crafted each element of the performance, beginning with the title. As the son of a linguistics professor, he brought a unique sensitivity to the etymology of words, selecting *pugnar* from Latin to evoke the inherent role-reversibility embedded in concepts of struggle and combat. He underscored that *pugnar* not only carries connotations of punishment but also signifies defending another. Similarly, he chose *radical* to emphasize its etymological link to roots, signaling an engagement with foundational structures.

To underscore the dualities within this piece, he compiled a series of contrasting words in his archival materials, arranging them into two opposing columns: victim and torturer, pain and action, man and woman. Among these contrasts, one word appeared in both columns: Narcissus – a

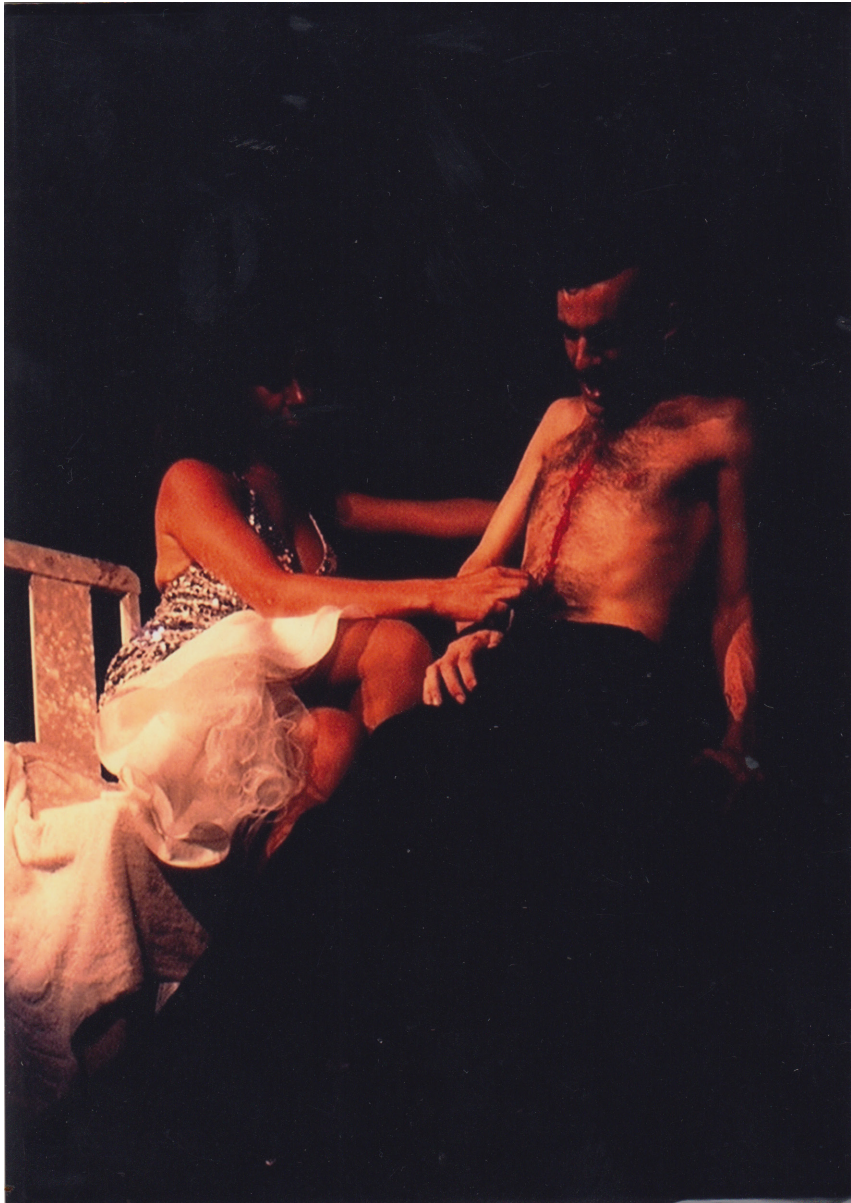
mythological figure central to his practice and a mirror of his own artistic identity (Stigger, 2020). His engagement with Narcissus was not merely classical but layered with the interpretations of French author André Gide. In *Le Traité du Narcisse: Théorie du symbole* (*The Treatise of the Narcissus: Theory of the Symbol*), penned in 1891, Gide's Narcissus does not merely succumb to his reflection; rather, through reflection, he reveals the world.

Rich in visual and auditory motifs, *Pugnar Radical* opened with a video of a man shaving, accompanied by an audio track blending male screams of torture with female voices. Seated at the center of the stage and surrounded by five televisions and two closed-circuit cameras, Hudinilson Jr. was approached by actress Cláudia Alencar, who, embodying a femme fatale figure, plucked hairs from his chest with tweezers and poured – with gloved hands – red nail polish from his pharynx, allowing it to drip down his torso (Ill. 5). Cameras captured close-ups of his chest and a clock, transmitting the live footage to surrounding televisions.

As revealed by Resende in his monograph, Hudinilson Jr. originally envisioned the performance culminating with a projection of Van Gogh's *Wheatfield with Crows* – long regarded as the artist's final painting – onto his torso. He intended to conclude by mimicking a suicidal gesture. Though ultimately omitted, its intended symbolism of finality remains significant.

The torso projection also partly echoed *Intellettuale* (Intellectual), a 1975 performance by Italian artist Fabio Mauri for the inauguration of the new Galleria Comunale d'Arte Moderna in Bologna. In this work, Mauri positioned visionary Italian poet and film director Pier Paolo Pasolini – a recurring figure in Hudinilson Jr.'s notebooks – on a high seat, transforming him into a human screen onto which his film *The Gospel According to Matthew* (1964) was projected. As Pasolini physically experienced the effects of his own work projected onto himself, Hudinilson Jr. similarly enacted an intimate yet violent confrontation with self-representation, exploring the effects of skin-spection and self-division after having them lovingly and symbolically experienced through xerography.

In *Pugnar Radical*, Hudinilson Jr. brought to life the amorous abstraction long suggested by his xerox practice, where skin functions as an aporetic medium – a site of contact that paradoxically dissolves form. This performance deepened his engagement with skin as medium, shifting



ILL. 5
Hudinilson Jr.: *Pugnar Radical*, theatrical performance documentation, Centro Cultural São Paulo, with Claudia Alencar, 1984. Courtesy of Martins&Montero and Hudinilson Jr. Estate.

from the cartographic fragmentation of self in xerox toward a directly carnal investigation. While xerox practice disassembled the body into a dispersed topology, *Pugnar Radical* exposed its visceral, tactile reality: the body bleeds, revealing how both actions stem from a quest for *aisthesis*, the body's innate sensibility.

These practices can be read through José Esteban Muñoz's concept of disidentification, a performative strategy and theoretical heuristic that allows marginalized subjects to navigate and subvert the overlapping systems of oppression. Muñoz defines disidentification as a survival mechanism that sheds light on the intersections of subject formation, ideology, politics, and power – used by those who neither assimilate into the majoritarian public sphere nor oppose it outright:

Disidentification is meant to be descriptive of the survival strategies the minority subject practices in order to negotiate a phobic majoritarian public sphere that continuously elides or punishes the existence of subjects who do not conform to the phantasm of normative citizenship. (Muñoz, 1999, p. 4)

Hudinilson Jr.'s work makes this mechanism palpable in the cultural context of early 1980s São Paulo, where the lingering atmosphere of dictatorship and social repression required queer subjects to devise forms of resistance that were simultaneously aesthetic and existential. For the artist, disidentification operated both within and beyond dominant public spheres. His xerox actions enacted a self-deconstructive process that challenged societal norms, while *Pugnar Radical* revealed that even in acts of self-liberation, the body remains exposed, bleeding at the hands of others.

These performative gestures transformed the skin into an archive of resistance – an interface charged with vulnerability, tension, and subversion, interrogating the unresolved spaces of desire and oppression. As medium, the skin emerged as a complex threshold, at once impenetrable and sensitive, a symbolic yet immanent surface that resists, absorbs, and reflects in equal measure. In *Pugnar Radical*, Hudinilson Jr. did not merely mark a departure from his xerographic deconstructions; he embodied an irreversible confrontation with the material reality of flesh. This culminating expression of disidentification – blurring intimacy and violence, mediation and exposure – resonated as both an affirmation of resistance

and an enduring critique of the constraints imposed upon the queer body. The skin, inscribed with the marks of cultural resistance, remained a site of contestation and longing, refusing erasure.

Simone Rossi is a researcher and editor in visual culture. He holds a joint PhD from Università Iuav di Venezia and Universidade de São Paulo and is a recipient of the 13th Italian Council award. His research traces the material life of images and their entanglements with perception, embodiment, and desire, engaging closely with Latin American contexts and publishing as a critical field.

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NOTES

- 1 During his lifetime, Hudinilson Jr. recognition remained largely confined to São Paulo, partly due to his complex and often challenging personality. Significant international recognition has only come in the final stages of his life and, particularly, after his death. His recognition is largely owed to the work of recovery and international circulation of his artworks by Martins&Montero, exhibitions hosted by institutions such as Kunsthau Biel (2025), ICA Miami (2023), and the commitment of curators, artists and researchers such as Paulo Miyada, Mario Ramiro, Ricardo Resende, among others. Hudinilson Jr.’s work is now part of important collections such as MoMA (New York), Museu de Arte Reina Sofia (Madrid), Migros Museum (Zürich), MAGA Museo d’Arte (Gallarate, Italy), MALBA (Buenos Aires), and MASP (São Paulo).
- 2 Starting in 1978, Brazil embarked on a gradual process of democratization, known as the political opening period, as it prepared for its first direct elections after nearly two decades of military dictatorship. This process reached its pinnacle in 1985 with the restoration of civilian governance, the ratifica-

tion of a new federal constitution in 1988, and the landmark direct presidential election in 1989.

- 3 Among the editorial ventures that have significantly amplified the voices of the LGBTQ+ community in the media landscape are *Lampião da Esquina* (1978-1981), a magazine dedicated to the homosexual community, and *Chanacomchana* (1981-1987), a publishing platform for feminist and lesbian communities in São Paulo (Moralles, 2021). Additionally, the experience of the *Movimento de Arte Pornô* is noteworthy, for its use of obscene language to challenge dictatorial conformism and advocate for new body politics (Kac, 2022; Nogueira, 2015).
- 4 On this matter, the contributions of sociologist, philosopher, and activist Silvia Federici are essential for reinterpreting the histories of bodies within capitalism from a feminist perspective (see Federici, 2004; 2019).
- 5 The mediation of clerks was primarily aimed at preventing money counterfeiting, which is why color photocopying remained a rarity in Brazil until the late 1980s. More generally, this mediation between the consumer and technology exemplifies a distinctly Brazilian condition that directly influences the way of thinking, as noted by sociologist Laymert Garcia dos Santos, who provides the following example. “Nothing exemplifies Brazil better than the automatic photo booth. In Europe and the United States, these machines are automatic. The individual comes along with the local currency, adjusts the seat, sits down, puts in the money, takes the picture, the machine does everything, and the person goes away. In Brazil, there is someone who positions our face, adjusts the seat, sells the token, and after the machine has done everything the attendant takes the strip of photos, dries them, cuts them up, and puts them in a little package. I think that Brazil is this association, this conjunction. (...) This conjunction of ultramodern forms with incredibly archaic ones can be found everywhere in big Brazilian cities. But it is not just outside, above all it is in the mind” (Guattari and Rolnik, 2008, p. 79).
- 6 Fragmented and disassembled, Hudinilson Jr. began, in parallel with his xerox practice, to seek pieces of himself elsewhere – reconstructing his identity through the collection of newspaper and magazine clippings. This process culminated in his *Cadernos de Referências*, where fragments of his body converged with fragments of the world (Rossi, 2023). Before this practice would come to dominate his daily life for more than thirty years, *Pugnar Radical* served as a farewell – a departure from the artistic scene into a contemplative retreat, where bodies were transformed into mere sheets of paper, hauntingly layered between presence and absence.

