

LYZ
PARAYZO

A graphic of a pink lip print, appearing as if made with lipstick, positioned at the bottom right of the name 'PARAYZO'.

SCULPTRESS

she/her



Cuir Mouvement, installation made for my diploma exhibition in June 2022. Atelier Anne Rochette, Beaux-Arts de Paris. Paris, France.



"Cuir Cuir" installation and performance for NICC showcase in 2021, Brussels, Belgium.



Photo in my studio in 2019, São Paulo, Brazil.

BIO - LYZ PARAYZO (1994)

I was born and raised in Campo Grande, in the periphery of Rio de Janeiro, Brazil.

Because of my political positioning, strongly linked to the queer community and marked by my gender transition, I have made France my country of residence since September 2019. I was accepted as an exchange student at École des Beaux-Arts de Paris for this first year in France, which followed a master's degree at the same school in 2020.

In Brazil, I have studied Theater at the Federal University of the State of Rio de Janeiro (UNIRIO) and visual arts at Escola de Artes Visuais do Parque Lage (School of Visual Arts of Parque Lage). Because of my initial studies, I started my artistic practice as a performance artist. Being part of a family of goldsmiths, my first sculptures were made in silver, small-scaled, a collection of jewellery for self-defence. After working at the Artistic Residency at Fundação Armando Alvares Penteado (FAAP) in 2018 in São Paulo, I learned to manipulate aluminium. This material is at the heart of my current sculptural and installational production.

In France, I had the opportunity to exercise my body awareness in the workshops of Emmanuelle Huynh; to rethink the use of materials and their various possibilities of reuse with Abraham Cruzvillegas; to play with space and create expanded sculptures in the classes of Anne Rochette. Under the supervision of critic and professor Pascal Rousseau, I wrote a dissertation to deepen my research on the therapeutic and participatory production of the Brazilian artist Lygia Clark during her Parisian years (1963-1976). I also had contact with the installation and participatory practice of the Groupe de Recherche d'Art Visuel (GRAV). Both references, Clark and GRAV, were extremely important for my work to gain installation dimensions of an optical, kinetic, immersive and participatory nature.

Inherently autobiographical, my work goes from performance to installation, seeking to create a public debate about desire and violence, experiences that traverse queer and racialised bodies on a daily basis. As a trans woman, I have, in recent years, set a practice in manipulating metal as a therapeutic way to redistribute the violence that my body catalyses in a cis-heteronormative society. From this healing practice, I have created shields, armours, and sharp, cutting installations that place the public under the same spotlight I am subjected to because of my trans-feminine body and identity.

LYZ PARAYZO - CV

Curriculum Vitae
September,2023

Born in Rio de Janeiro, Brazil, 1994.
Lives and works between Paris and São Paulo.

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EDUCATION

2022, MFA (DNSAP), École Nationale Supérieure des Beaux-Arts de Paris. Paris, France. (June2022).

2016, Theater, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), Rio de Janeiro, Brazil. (June2016).

2016, Artistic and Contemporary Practices-Parque Lage School of Visual Arts. Rio de Janeiro, Brazil. Formation Degree. (November 2016).

COLLECTIONS

Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

Museu de Arte de São Paulo Assis Chateaubriand (MASP) , São Paulo, Brazil.

Museu de Arte do Rio (MAR) , Rio de Janeiro, Brazil.

Museu de Arte Contemporânea (MAC) de Niterói, Rio de Janeiro, Brazil.

Casa de Cultura da América Latina, Brasília, Brazil.

AWARDS

2023 - Winner of the Jeudi des Beaux-Arts award - Comité Professionnel des Galeries d'Art, Paris, France.

2017,2020 and 2021 - Nominated for the Pipa Prize.

2018 - Finalist for the award “EDP das Artes”, Instituto Tomie Ohtake, SãoPaulo, Brazil

RESIDENCIES

2020, *Maus Hábitos*, Porto, Portugal.

2018, *Pivô Arte e Pesquisa*, São Paulo, Brazil.

2018, Fundação Armando Alvares Penteado (FAAP), São Paulo, Brazil.

2017, *Despina*, Rio de Janeiro, Brazil.

SOLO EXHIBITIONS

2023, *Playing with Lyz Parayzo*, critical essay Luise Malmaceda, SarahCrown Gallery, New York, USA.

2022, *Parayzo*, critical essay by Júlia Tavares, Casa Triângulo Gallery , São Paulo, Brazil

2022, *Cuir Mouvement*, Diploma Exhibition, Atelier Anne Rochette, Beaux-arts de Paris, Paris, France.

2021, *Porno Chic*, critical essay Pascal Rousseau, Espace L, Genève, Switzerland

2020, *Cuir Popcreto*, Maus Hábitos, Porto, Portugal.

2020, *Mercredis Art Party*, EspaceL, Genève, Switzerland.

2019, *Lyz 40°*, Galeria Vila Aymoré, Rio de Janeiro,Brazil

2019, *Who is afraid of Lyz Parayzo?*, Verve Gallery , São Paulo, Brazil.

GROUP EXHIBITIONS

2023

Coração na mão, curated by Shannon, Galerie Salon H, Paris, France.

Dissident Practices: How Brazilian Women Artists Respond to Social Change, curated by Claudia Calirman, Anya and Andrew Shiva Gallery, John Jay College, New York, USA.

Sol, Sal, Brilho Brilhas , curated by Filipa Nunes, Espaço Vaga, Ponta Delgada, Azores archipelago, Portugal.

Caroliana Maria de Jesus: um Brasil para brasileiros, curated by Helio Menezes and Raquel Barreto, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil.

Sur le Feu, curated by Mélanie Bouteloup and Armelle Pradalier, Beaux-arts de Paris, Paris, France.

A première Vue, curated by Armelle Pradalier, Galerie Arnaud Lefebvre, Paris, France.

2022

Um Enorme Passado pela Frente, curated by Cristina Tejo, Plataforma Revólver, Lisbon, Portugal.

Tu m'ouvres tes bras et on fait un pays, curated by Ulisses Carrilho, Galerie Ilian Rebei, Paris, France.

We Killed the Bunny, Galeria Baró, Palma de Mallorca, Spain.

Watú não está morto, Instituto de Estudos Brasileiros, Universidade de São Paulo (USP), São Paulo,Brazil.

Carolina Maria de Jesus: um Brasil para os brasileiros, SESC Sorocaba, Sorocaba, Brazil.

Mapa da estrada: novas obras no acervo da Pinacoteca de São Paulo, curated by Valéria Piccoli, Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

2021

Ágora, Bienal de Arte Contemporânea de Maia, curated by José Maia, Maia, Portugal.

BãoM!!!!, curated by João Baeta, Poste Matosinhos, Matosinhos, Portugal.

Por muito tempo acreditei ter sonhado que era livre, curated by Priscila Gomes, Instituto Tomie Ohtake, SãoPaulo,Brazil.

Carolina Maria de Jesus: um Brasil para os brasileiros, curated by Hélio Menezes and Raquel Barreto, Instituto Moreira Salles, São Paulo, Brazil.

Trojan Horse Behind Glass/Chapter II: Cuir Cuir, curated by Laila Melchior, NICC, Brussels, Belgium.

2020

Demain será autre jour, curated by Sofia Lanusse, Les Grandes-Serres de Pantin, Paris, France.

2019

Estratégias do feminino ,curated by Fabrícia Jordão,Daniela Thomas e Rita Sepúlveda Faria,Santander Cultural,Porto Alegre,Brazil.

Histórias Feministas: Artistas depois de 2000 ,curated by Isabella Rjeille,Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil.

Anuário, curated by João Ribas and José Maia, Galeria Municipal do Porto, Porto, Portugal.

O corpo além do corpo, curated by Carollina Lauriano, Espaço Ponder 70, São Paulo, Brazil.

Passeata, curated by Isabel Portella, Galeria Simone Cadinelli, Rio de Janeiro, Brazil.

Jungle Juice, Casa da Luz, São Paulo, Brazil.

2018

Prêmio EDP – finalists'exhibition, Instituto Tomie Ohtake, São Paulo, Brazil.

Tensões Contidas, Pontifícia Universidade Católica de São Paulo (PUC), São Paulo, Brazil.

Falo Mágico, curated by Camila Yunes, Lamb Arts Gallery, São Paulo, Brazil.

Adorno Político, curated by Tales Frey, Maus Hábitos, Porto, Portugal.

Mulheres na Coleção do MAR, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil.

Interstícios, curated by Manoela Medeiros and Romain Dumesnil, Átomos, Rio de Janeiro, Brazil

Vozes Agudas, curated by Carollina Lauriano, Studio 397, São Paulo, Brazil.

A retomada da imagem será a presença, curated by Agrippina Manhattan, Galeria Oriente, Rio de Janeiro, Brazil.

Faça Você Mesm_, curated by Alexandre Sá, Espaço Mesa, Rio de Janeiro, Brazil.

2017

Histórias da Sexualidade, curated by Adriano Pedrosa, Camila Bechelany, Lilia Schwarcz and Pablo León de La Barra, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil.

Os corpos são as obras, curated by Guilherme Baderna and Pablo León de La Barra, Largo das Artes, Rio de Janeiro, Brazil.

Mostra Performatus #2, curated by Paulo Aureliano da Mata and Tales Frey, SESC Santos, São Paulo, Brazil.

Imersões, curated by Cadu Costa, Marisa Flórido, Efrain Almeida and Marcelo Campos, Casa França Brasil, Rio de Janeiro, Brazil.

Abre Alas 13, curated by Maria Laet, Mara and Marcio Fainzilber and Bernardo de Souza, A Gentil Carioca Gallery, Rio de Janeiro, Brazil.

Experiência n6 – Uterotopias, curated by Leonardo Bertolossi, Espaço Mesa, Rio de Janeiro, Brazil.

2015

Bem Me Cuir, curated by Filipe Espinola and Sara Panamby, Instituto de Artes da Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brazil.

LIVE PERFORMANCES

2023

Action Political Manicure by Lyz Parayzo, Sur le Feu, curated by Mélanie Bouteloup and Armelle Pradalier, Beaux-arts de Paris, Paris, France.

Action Political Manicure by Lyz Parayzo, Espaço Vaga, Ponta Delgada, Portugal.

2019

Action Political Manicure by Lyz Parayzo, Performance show Ipêformatico, Campo Grande, Brazil

2018

Action Political Manicure by Lyz Parayzo, Maus Hábitos, Porto, Portugal.

Action Political Manicure by Lyz Parayzo, SESC Santana, São Paulo, Brazil.

Performance Fact-Indument by Lyz Parayzo and Augusto Braz, SESC Bauru, São Paulo, Brazil.

Action Terrorist Slut #5 by Lyz Parayzo, Vermelho Gallery, São Paulo, Brazil.

2017

Action Political Manicure by Lyz Parayzo, SESC Araraquara, São Paulo, Brazil.

Action Terrorist Slut #4 by Lyz Parayzo, intervention during the exhibition Sexuality Stories, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil.

Action Banana Girl by Lyz Parayzo, action parallel to the PIPA Award exhibition, Museu de Arte Moderna, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, SESC 24 de Maio's opening, São Paulo, Brazil.

Performance Fact-indument by Lyz Parayzo and Augusto Braz, Mostra Performatus, curated by Tales Frey and Paulo Aureliano da Mata, SESC de Santos, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, Mostra Performatus #2, curated by Paulo Aureliano da Mata and Tales Frey, SESC de Santos, São Paulo, Brazil.

Action Political Manicure by Lyz Parayzo, VIVA AIMBÊRE, VIVA!, curated by Maurício Ruiz, Escola de Artes Visuais do Parque Lage, Rio de Janeiro, Brazil.

2016

Action Political Manicure by Lyz Parayzo, Casa França-Brasil, curated by Alexandre Sá, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, Esforços #3 – performance show, curated by Caio Riscado and Lucas Canavarro, Olho da Rua, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, Mostra Cena Experimental, Pontifícia Universidade Católica, Rio de Janeiro, Brazil.

Action Operação Lava Alerj by Collective Seus Putos, curated by Pedro Erber, ALERJ Staircase, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, Capacete, Rio de Janeiro, Brazil.

Action Political Manicure by Lyz Parayzo, action parallel to the exhibition Permanências e Destruições, occupation of one of the rooms of the 35th floor, with the Parayzo Salon, of Abraham Lincoln's Building (Tower H), Rio de Janeiro, Brazil.

Action Parayzo Carioca by Lyz Parayzo, action parallel to the exhibition Abre Alas 12, A Gentil Carioca Gallery, Rio de Janeiro, Brazil.

2015

Performance Fact-indument by Lyz Parayzo and Augusto Braz, da Urgência de Cada Um, curated by Alexandre Sá and João Modé, Despina/Largo das Artes, Rio de Janeiro, Brazil.

Performance Wonderful Bitches in: GENTRIFIED by Collective Seus Putos, action during Museu do Amanhã's opening, Praça Mauá, Rio de Janeiro, Brazil.

Performance Operação Lava Daros by Collective Seus Putos, action parallel to the exhibition Ficção Fantasia – Arte de Cuba, Casa Daros, Rio de Janeiro, Brazil.

Performance Fact-indument by Lyz Parayzo and Augusto Braz, Tato Gallery, São Paulo, Brazil

Performance Fact-indument by Lyz Parayzo and Augusto Braz, Artur Fidalgo Gallery, Rio de Janeiro, Brazil.

Performance Fact-indument by Lyz Parayzo and Augusto Braz, Mostra Cena Experimental, Pontifícia Universidade Católica, Rio de Janeiro, Brazil.

INSTALLATIONS

Installation Cuir Mouvement is my proposal for the 100% L'EXPO La Villette.

CUIR MOUVEMENT

Installation/ Diploma Exhibition - Atelier Anne Rochette – Beaux-arts de Paris. 2022, critical text Henri Guette.

Le bruit des lames qui vibrent et tournent sur elle-même a quelque chose de menaçant. Les mobiles de Lyz Parayzo et leurs daquements de métal impliquent du visiteur un pas prudent, une attention à son corps et ses déplacements.

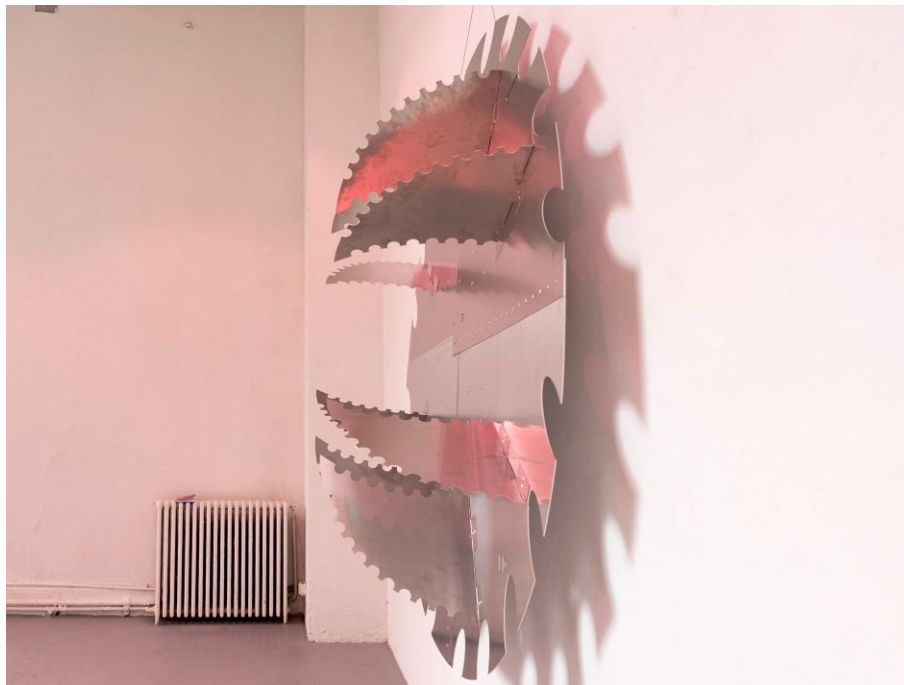
Ce travail de mise en condition se poursuit jusque dans la lumière rose filtrée par des gélamines qui modifie les perceptions dans la pure tradition de l'art optique et cinétique. L'artiste brésilienne qui a une connaissance très fine des spécificités de l'histoire de l'art de son pays aime à se référer à Lygia Clark et à la manière dont elle cherchait à engager le spectateur.

En réinterprétant avec le motif des dents de scie les *Bichos* qui invitait à la manipulation et à la modulation, Lyz Parayzo entend transposer une réaction de défense, une stratégie de résistance avec ses *Bixinha*. Et si la sculpture ne se donnait plus mais créait une distance, évoquait des corps absents, féminins ou trans ? Celle qui se présente aussi bien comme artiste que comme activiste parle en effet des corps non normatifs et de la communauté "cuir", ou "queer" selon l'expression anglo-saxonne.

La récurrence de la scie circulaire qu'elle découpe et présente comme des spirales crée un paradoxe ou plutôt une tension. Tranchante pour celles et ceux qui tentent de s'approcher, elle est aussi protectrice pour la personne qui reste en son centre. L'artiste évoque clairement des dynamiques de pouvoir, de violence et de désir dans son installation où le métal renvoie encore aux chaînes de production, aux inégalités sociales et économiques et aux exploitations industrielles. Une polysémie coupante autant qu'un signe de ralliement entre différentes luttes.

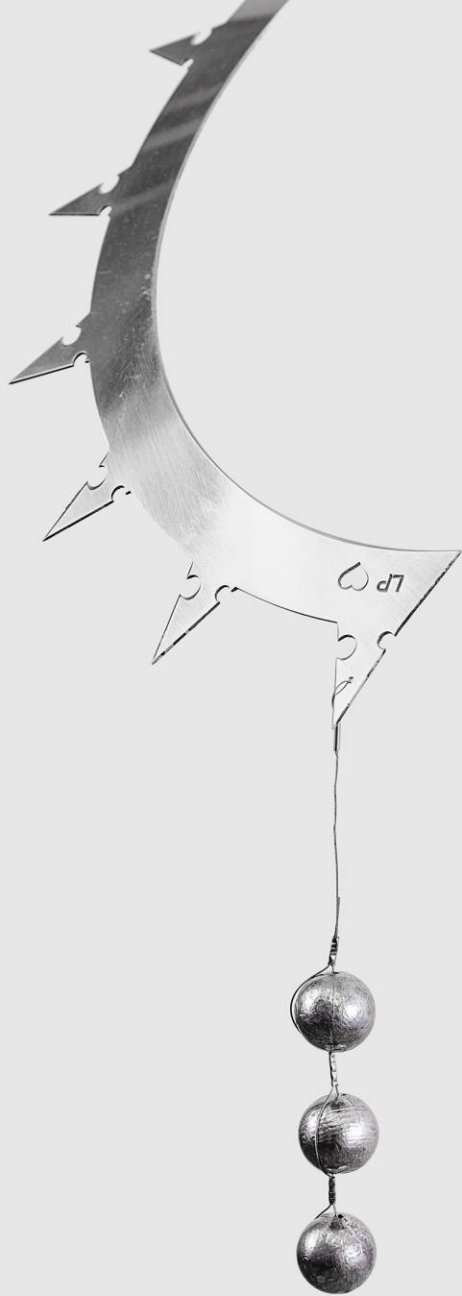






- Installation view Cuir Movement, 2022, aluminum mobiles, iron currents and electric motors, aluminum Shark Shield.
- Shark Shield, 2022, aluminum, 2.06 × 2.07 × 0.66 cm.
- 4 aluminum mobiles that move with the help of motors, each 1.50 m in diameter and 3.5 m high. They can be adjusted in space with adjustable chains.

[Video of the installation in motion.](#)



PLAYING WITH LYZ PARAYZO

Installation - SarahCrown Gallery, New York, United States of America (USA).
2023, Solo Exhibition/, [Critical text Luise Malmaceda](#).

1. *Playing*; a strategy or a plan of action;
2. *Playing against*; to compete against someone or something;
3. *Playing like*; pretending to be someone or a type of person;
4. *Playing along*; simulating cooperation;

The various senses of the term playing, as the act of participating in a game, provide an entry point into the work, research and political activism of multidisciplinary artist Lyz Parayzo. Since 2015, she has drawn on both her dissident body and Latin American art history to frame the art world's power dynamics and historical exclusion, which she navigates through play.

Born in a working-class community in Rio de Janeiro, Parayzo formally started her artistic practice while studying and working as an educator at Escola de Artes Visuais do Parque Lage (School of Visual Arts of Parque Lage), an experience that provided a first-hand account of the engines of the art system. When she decided to enter the art world, she adopted the nom de guerre Lyz Parayzo, derived from the Portuguese word for paradise. With this new nom de guerre, she entered the art world as if ready for war.

Inspired by a book she read on the guerrilla tactics proposed by Brazilian artists to break through the censorship imposed by the military dictatorship of the 1970s, Parayzo began her practice with confrontational actions that interfered exhibitions and mobilized the public through shock. After a period of *playing against* the exclusionary policies of the art world by unofficially participating in a series of exhibitions through performance, disruptive actions, and distribution of flyers and fanzines, she realized that thriving in the art system would require learning how to *play along with it*.

Brazilian art history not only inspired Parayzo's early works but continued to be a site of tension. She was aiming to produce at the intersection between creating a practice of referentiality and finding ways to exceed it. By situating her sculptural production in dialogue with 1960s Concrete, Neo-Concrete, and Kinetic Art, tendencies considered the pillars of international Latin American art, she has ingeniously deployed a Trojan horse strategy to hack the system. On the one hand, her maneuvering provided the proper grammar for her presence to be accepted in renowned art schools, such as the École Nationale Supérieure des Beaux-Arts of Paris. On the other hand, the presence of her work and selfhood in the Brazilian art world disrupted prevailing power imbalances, offering a testing ground for its artistic myths and totems.

Playing with and against the desire for participation that permeated Brazilian Neo-Concrete art, Parayzo sharpens Lygia Clark's canonical Bichos series, renaming them with a variation of the derogatory word Bixinhas (Little faggots). Maintaining the cutting and folding logic of the object, as well as its materiality, she adds a layer pertinent to contemporary issues faced by the LGBTQI+ community. By sharpening the objects, she recalls the metal razor blades that Brazilian travestis (translated as transvestite, but a term used and reclaimed by trans women), especially sex workers, often carry hidden in the mouth gums for self-defense. The transformation of the bicho (a synonym for animals) into a cutting bixinha denounces the intricacies of the lives of dissident subjectivities in Brazil, a country that ranks among the most violent against trans and queer people in the world.



Gode Alex Tower

Joujous Serie
2023
Approximately 30cm diameter
Height: Approx. 30cm
Polished aluminum



Gode Kitkat

Joujous Serie
2023
Approximately 30cm diameter
Height: Approx. 20cm
Polished aluminum



Gode Panorama

Joujous Serie
2023
Approximately 30cm diameter
Height: Approx. 20cm
Polished aluminum



Gode Lelo

Joujous Serie
2023
Approximately 30cm diameter
Height: Approx. 20cm
Polished aluminum



Bixinha Circular Espinhosa

Bixinha's Serie
2023
Approximately 30cm diameter
Height: Approx. 30cm
Polished aluminum



Lyz Parayzo Jouets

Box n°6
2023
Polished stainless steel
Box size: 8 x 24 x 8 cm



Lyz Parayzo Jouets

Box n°7
2023
Polished stainless steel
Box size: 8 x 24 x 8 cm



View of the "Playing with Lyz Parayzo" installation. SarahCrow Gallery, NYC.



ccal
CENTRO CULTURAL
DO ALUMÍNIO

Patrocínio

AIBRAS Alcoa cba Hydro Novelis

Chancela

abal

Realização

Quattro Ministério da Cultura BRASIL

VÓRTEX
Installation - Cultural Center of Aluminum, São Paulo, Brazil.
2023, Solo Exhibition, Critical Text Anna Luisa Costa.

[Video of the mobiles in motion.](#)



Mini Saw Mobile

2022
Aluminum, steel chains, lead weights and electric motor.
Unique Edition.
73 cm height and 50 cm diameter.



Mini Shark Mobile #3

2022
Aluminum, steel chains, lead weights and electric motor.
Unique Edition.
1,07 cm height and 50 cm diameter.



Mini Shark Mobile #1

2022
Aluminum, steel chains, lead weights and electric motor.
Unique Edition.
86 cm height and 50 cm diameter.



Mini Bothrocophia Mobile

2022
Aluminum, steel chains, lead weights and electric motor.
Unique Edition.
90 cm height and 50 cm diameter.



Mini Scolopendridae Mobile,

2022
Aluminum, steel chains, lead weights and electric motor.
Unique Edition.
90 cm height and 50 cm diameter.



CAVALO DE TRÓIA (TROJAN HORSE)

Part of the vortex installation.

Experimental Documentary - [Link to film](#)
8'59"

Synopsis

"Trojan Horse" is an experimental documentary that serves as a captivating portrait of Lyz Parayzo, an artist, immigrant, and trans woman. Within the confines of the art world, her very existence challenges the established order. Using her sculptures as a medium, Lyz constructs objects of war, employing them as a therapeutic strategy to combat the violence directed towards her due to her identity.

About the film's narrative:

"If art can be a device for creating political imaginaries, what can I create when I can speak for myself?"

From this question, the artist decided to create a script of three chapters that were thought out, each one from a thematic axis and that together constitute the narrative of this film.

Chapter 1 - Dysphoria and the construction of transvestite identity from aesthetics.

Upon moving to France, Lyz begins to face her feelings of dysphoria. He starts her laser hair removal treatment on her beard, begins to think about her hormonal transition and feels increasingly comfortable presenting herself socially as a woman. From an interview made by Lyz Parayzo to Camille Cabral - doctor, trans woman and director of the Pastt association (Paris) that helps trans people in situations of social vulnerability - the voice of the interviewee, describing the aesthetic construction of the trans and transvestite body in the city of Paris since the 1980s until the current generation, becomes the thread that sews the images of Lyz's intimacy in her process of transition in the city of Paris.

In addition to readings by the artist herself both from a diary written in 2015 when she questioned herself about her own gender identity. There are scenes of the artist's intimacy, in which she shaves in her bathroom, a laser hair removal session in a beauty clinic, and a performance with a mirror that stands in Lyz's sex area and reflects her face.

Chapter 2 - Memory and devices for political self-defence.

This chapter has the intention of showing the artist manipulating her sculptures and metal jewellery made for self-defence in counterpoint to a series of files collected on the internet that contextualize the project of genocide and deprivation of opportunities for the trans population from the second half of the twentieth century in Brazil. In this research, she have already collected news about Operation Tarântula that took place in São Paulo in which the police was authorized to arrest trans and transvestite people under the pretext of fighting AIDS in the 1980s, headlines from the 1970s in the newspaper Lampião da Esquina (the first LGBTQI+ periodical in the Brazilian press) describing both slaughters of trans people and the emergence of transvestism as a form of transidentity. In addition, excerpts from interviews with iconic personalities of the trans community such as Claudia Wonder and Indianara Siqueira have also been collected. The idea is to contrast the persecution of the T population and their respective resistance tactics.

Chapter 3 - Dreaming, education and professionalization.

By having to live with pre-established readings of her body in society, such as having to deal with the stereotype of being read both in Brazil and in France, because of her identity, as a sex worker, Lyz Parayzo, will make this chapter her dream factory. Aiming to create new social imaginaries in which a trans body can have access to education and professionalization, the artist in a fictional way projects her future as the first trans and Brazilian teacher at the École Nationale des Beaux-arts of Paris and records the inauguration of this her new position in the amphitheatre of this institution, a place reserved to deliver the diploma of all artists graduated in this school since 1817.

PARAYZO

Installation - Casa Triangulo Gallery, São Paulo, Brazil.

2022, Solo Exhibition, [Critical text Julia Tavares.](#)

For artist and activist Lyz Parayzo, the world is a battlefield, and her art, ammunition. In dealing with the violences that her feminine trans identity catalyses on a daily basis, her tactic has been to infiltrate spaces of power in order to amplify and diffuse her ideas to a wider audience. To this end, she took on the challenge of conceiving artworks that could be catalogued, exhibited and acquired by collections, while simultaneously providing a suitable medium to highlight and question the absence of dissident bodies in such spaces.

Propelled by this vital need for self-representation, *Parayzo* was conceived as an immersive installation that encourages the visitor's physical and intellectual participation through the creation of an interactive ecosystem. The exhibition encapsulates an organism of biological architectures in which each of its cells is formed by the rotation of a line, relying on an organic interpretation of geometric abstraction. It marks the culmination of years of exploration into the domain of sculpture and jewelry-making with metal, a material which the artist dextrously recuperates from the hyper-masculine realm of welding in order to blur binary conceptions of gender.

On the other hand, this new research on movement is not only a continuation of her series of self-defence objects (which plastically cite concrete aesthetics based on concepts such as *gestalt*, cut and fold), but is also an attempt to spatialise her work and create new areas of tension and attention within the exhibition space. In her re-interpretation of kinetic and optic sculpture, she draws from an international constructivist heritage — a heritage that is not, like its Neo-concrete iteration in the Brazilian context, related to the public's collaboration, but rather in the opposite intention to make the spectator active through the simulacra of danger. In so doing, she likewise appropriates a territory that is historically reserved for cis-heteronormative elites.

Pursuing concretism's impulse of interaction between the audience and the work, the artist establishes a direct relationship between the visitor and her metallic sculptures. This is especially true of her gyrating buzzsaws, or "mobiles": these indented aluminium entities mechanically spin on their own axis, and are interspersed across the two rooms that make up the exhibition so as to outline the spectator's path around the expositive space — the threat of physical injury inspired by their proximity is in this instance very real. Surrounded by pink halos of light, the mobiles simultaneously invite and repel, thereby articulating a dichotomy between universal signifiers of femininity and the violence evoked by the work's mobility and materiality.



Monotopia espiral Ouriço #1, 2022, charcoal frottage on vegetal paper, 77 x 56,5 cm





Views of the installation "Parayzo" at Casa Triângulo art gallery, São Paulo, Brazil - 2022.

[Video about the exhibition.](#)



CHAPTER II : CUIR CUIR BY LYZ PARAYZO

Installation and performance - NICC Brussels, Belgium.
2021, curated by Laila Melchior.

In the occasion of her first exhibition in Belgium, artist Lyz Parayzo proposes new installations for a vitrine of shiny saw blades covered in smooth pink leather.

The coldness of the metal and softness of the leather blend into this new series of sculptures. Mixing desire and violence, attraction and repulsion, her works will be shown hanging from the ceiling, but will also be submitted to the audience for holding and handling in accordance to the propositions of Lygia Clark.

The forms derive from a previous work, Bixinhas, a series of sculptures whose title translates in Portuguese both as little critters and as the faggots. Referencing Clark's much-known Critters— milestones of the Brazilian Neoconcretism. Parayzo's Bixinhas are structures similar to Clark's Critters, only their circular shapes nestle saw blades.

For the presentation at the NICC vitrine in Brussels, the addition of leather in works that carry some of the forms referencing Clark's sculptures point a subjacent step towards a pop aesthetics that also refers to the practice of Italo-Brazilian artist Waldemar Cordeiro.

The new series highlights a duplicity that is not binary as the materials alternate indefinitely, and the folds and interstices look like flesh. Parayzo's prosthetics is set forth through her shields, gutty-like structures that are defensive and protective at once. Cuir Cuir deals with this non-binarism bringing together the Latin American version of the Queer Theory in its attempt to decolonize and phoneticize the term into Castellano and Portuguese notion of cuir. It also contemplates the material in the sculptures, the link to the dynamics of power, violence, and desire referencing to erotic fashion, such as BDSM, in which leather garments are present.

**06.05.21
– 24.06.21**

Vitrine

Trojan Horse Behind Glass

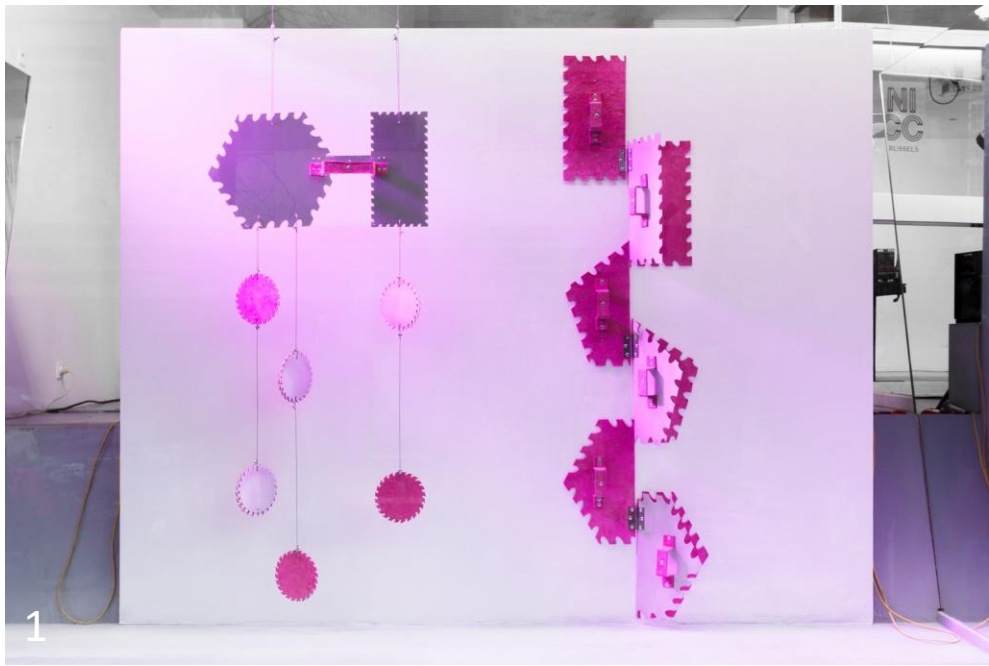
27.05 – 24.06.21

**Chapter II: Cuir Cuir by Lyz Parayzo
Opening 27.05, 6 p.m.**

Curated by
Laila Melchior

Rue Lambert Crickx 1
1070 Brussel
www.nicc.be

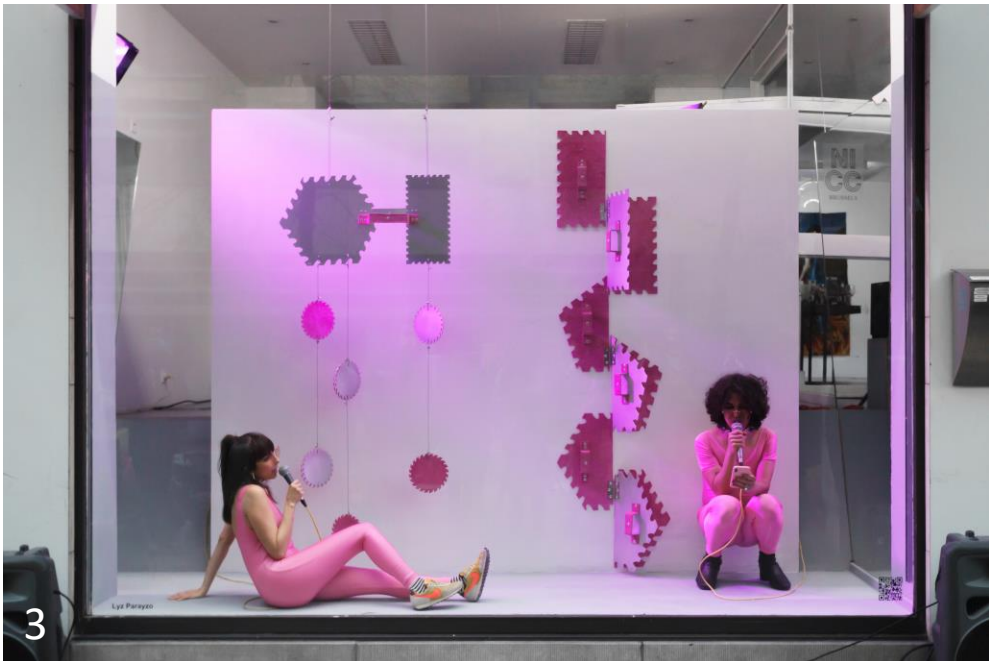




1



2



3



4

Image 1
CUIR CUIR installation

Left
Mobile #4 - CUIR CUIR
2021, Leather, aluminum
and steelcables. 1.91m x
0.57m x 0.22m.

right
PopCretinho Cuir
Climber, 2021, Leather
and aluminum, 2,20 m x
0,80 mx 0,10m.

Images 2,3 and 4.
Performance

TROJAN HORSE
BEHIND GLASS

Elen Braga & Lyz
Parayzo present a new
performance with a
mix of gospel-inspired
music and a tribute to
Claudia Wonder, a
Brazilian writer,
performer and activist
for the rights of the
transgender and
transvestite population
in Brazil.



WONDER

Installation - Espaço Maus Hábitos, Porto, Portugal. 2020, site-specific work for a workshop at the cultural space Maus Hábitos. Project developed during the artistic residency CARAVANA.

Left:
Claudia Wonder Armor
2020
Aluminum .

Middle:
Video "[LyzAtômica](#)"
commissioned by the IMS
Convida project of the Moreira
Salles Institute.

On the right:
Flag Armor
2020
Aluminum

EDP ARTS AWARD

Exhibition of the finalists of the EDP arts award. Tomie Ohtake Institute - São Paulo, Brazil. 2019.



PERFORMANCES

PUTINHA TERRORISTA

(SLUT TERRORIST)

2015 - 2019

Performance.

Putinha Terrorista is a manifestation of guerrilla art, inspired by the concept theorized by art critic and researcher Frederico Moraes in the 1970s in Brazil. During the period of the military dictatorship, this critic adapted strategies used by urban guerrillas to explore how art can challenge the boundaries between art and life, through surprise, and transform the spectator into hostage of an artistic experience.

In this specific case, the artist distributes 10,000 prostitution pamphlets during the vernissage, containing phone numbers and addresses of art galleries and museums that invited her to exhibit but did not remunerate her for her work. This performance seeks to operate within the logic of institutional critique and is performed without authorization, provoking a surprising situation for the spectator.

By distributing these pamphlets, the artist is questioning the system of valorization and exploitation of artistic work. She highlights the contradiction between the valorization and symbolic recognition conferred by artistic institutions and the lack of remuneration or financial recognition for artists. The performance aims to expose the power relations, imbalances, and injustices present in the art world, calling into question the institutions that do not do their part in supporting and recognizing artists.

This guerrilla performance seeks to destabilize the boundaries between the public and the private, questioning institutional norms and generating a moment of discomfort and reflection for the spectator. It is a way to criticize and contest the established structures, seeking to broaden the dialogue about the value of artistic work, ethics in institutional relations, and the redistribution of power in the field of art.

Lyz Parayzo
a putinha terrorista



Rua Gonçalves Ledo, 11 e 17, centro

Morena Sensual,
Anal, oral, tudo s/
frescura.

Deliciosa, carinhosa
chupetinha perfeita.

Bumbum empinado,
bem safada.

AC/ cartão
tx \$100,00

(21) 2222-1651

Lyz Parayzo
mulatinha de programa



Av. Paulista, 1578 - São Paulo, Brasil

Menino ou menina? Apenas
dois espíritos à sua disposição

Mulatinha dos singelos e
pequenos peitos bonitos

Bardinha, magrinha e levinha
como uma folha de papel

Cabolinha bunda grande e
cuseteta apertada

Cafuzo de perna grossa e dos
labios de mel

Morena quente como os
trópicos de Capricórnio

Discreta, educada, lightskin
quase branca

(11) 3149-5959

Lyz Parayzo
a putinha terrorista



Rua Gonçalves Ledo 11 e 17, centro

contra o macho-astral

Arma dura para unhas/cor
Apetrecho para sobrevivência em
sociedades patriarcais, uma jóia bélica
para corpos bélicos

preço sob consulta

(21) 2222 - 1651

Lyz Parayzo
putinha decolonial



Quilina Geras, 350 - República, São Paulo

Serviços da
Guerrilha Travesti:

Encomenda
de assassinatos

Execução de vingança
peios povos nativos
ancestrais

Hackeamentos para
redistribuições de renda

Palestras, workshops e
ações sobre dívida histórica

(11) 3188-1520

Garota Banana
mulatinha de programa



Av. Infante Dom Henrique, 85 - Parque do Flamengo

Acompanhante de luxo VIP
para homens exigentes
de alto padrão

Fera latina 18 cm
de delírio tropical

Santares, coquetéis e
eventos em geral

Sua ninfetinha de aluguel

Use meu corpo,
use minha imagem
e me pague!

(21) 3883-5600

Lyz Parayzo
PUTINHA COMUNISTA
A NOVA ESSA DO APOCALIPSE



Estamos em guerra!
Branca, Travesti e Sapas da
América Latina Uniram-se!

Serviços da comuna out:

- Aulas sobre feminismo e
ideologia de gênero.
- Distribuição de jóias e apetrechos
bélicos para autodefesa e luta
armada contra o fascismo.
- Construções de manuais para
execução de críticas institucionais
a partir de ações estéticas e
políticas.
- Exercícios de transfiguração
das imaginários que naturalizam
a objetificação de corpos não
brancos e não (cis-hetero)
normativos.
- Táticas de infiltração e
politização das narrativas
hegemônicas a partir das
experiências do corpo.

Mais informações:

(11) 3397-4002
Rua Vergueiro, 1000 - Liberdade, São Paulo

Flyers that were designed specifically for different museums and art galleries and were distributed by surprise during the opening.



Putinha Terrorista #5
Vermelho Gallery, São Paulo, Brazil.
2018
Performance.

[Video recording of the performance.](#)



FATO-INDUMENTO

(FACT-INDUMENT)

2015 - 2018

Performance

This artistic performance inspired by the book "Countersexual Manifesto" by Paul Preciado seeks to challenge the boundaries established by the binary logics that surround bodies. Contrassexuality, as a theory of the body, proposes a perspective that goes beyond the traditional notions of man/woman, male/female, and heterosexuality/homosexuality.

According to this theory, sexuality is seen as a technology, and the various elements of the sex/gender system, such as "man," "woman," "homosexual," "heterosexual," and "transsexual," as well as their sexual practices and identities, are considered merely machines, products, instruments, prostheses, networks, applications, programs, flows of energy and information.

This performance art that arises from this concept intends to create a situation that destabilizes these binary logics, questioning and exploring the possibilities of expression and identification beyond conventional categories. It seeks to break with the predefined notions of gender and sexuality, offering a broader and more fluid approach to these issues.

Its main objective is to stimulate reflection and discussion about the social norms that circumscribe bodies and sexual identities, and to promote greater freedom and acceptance of the diverse forms of expression and experience of sexuality.



Photos of the performance Fato-Indumento during the opening of SESC Paulista Avenue, São Paulo, Brazil.

[Video recording of the performance.](#)



MANICURE POLÍTICA (POLITICAL MANICURE)

2016 – 2023

Performance

The performance "Political Manicure" is an artistic expression that combines elements of theatrical installation with the practice of offering manicure services. Through this performance I create an interactive and welcoming space in galleries, museums or public spaces, inviting people to have their nails done for free. However, this action goes beyond a simple manicure service, as it is also a vehicle to discuss gender issues, gender violence, and gender performances.

By incorporating the figure of the transsexual manicurist as the protagonist of the performance, I seek to challenge traditional gender norms and generate a dialogue about transsexuality. This intentional choice highlights the importance of representation and inclusion of marginalized voices in the artistic context.

This performance is inspired by references such as the concept of gender performativity, described by Judith Butler in her book "Gender Trouble: Feminism and the Subversion of Identity ." Butler argues that gender is a social and performative construction, unrelated to biological sex. Her theory challenges established norms, making room for a variety of gender identities and performances.

In addition, my background as an educator plays a significant role in the conception and execution of the performance. My experience as a mediator of exhibitions in art institutions, such as the Museum of Modern Art of Rio de Janeiro (MAM) , the Paço Imperial, and the School of Visual Arts of Parque Lage, contributes to my understanding of the dialogue between art, public, and institutions.

As an educator, I bring a pedagogical aspect to the performance, transforming it into an opportunity for awareness and reflection. By creating a playful and inviting environment, I stimulate conversations about sensitive topics, such as gender violence, offering a safe space for the sharing of stories and experiences.

The performance "Political Manicure" is, therefore, a convergence of my theoretical references, my experience as a transgender woman, and my work as an educator. It aims to broaden the understanding of gender issues, challenge social norms, promote inclusion, and create a platform for dialogue and awareness.



Manicure Política, 2023, Municipal Market of the City of Ponta Delgada, Archipelago of the Azores, Portugal.



Manicure Política, 2023, Municipal Market of the City of Ponta Delgada, Archipelago of the Azores, Portugal.

SCULPTURES

BIXINHAS SERIES

Sculptures in metal, 2018-2023

In *Bixinha* (2018), Lyz Parayzo materializes reflections on the history of Brazilian art and the violence experienced by non-normative, dissident, and transsexual bodies, as well as their tactics of resistance. The work at times extrapolates its condition as sculpture, potentially being used as a defensive “weapon” in the artist’s performances. Prior to these sculptures, Parayzo created a series of ornaments entitled *joias bélicas* [warjewelry], meant for daily use. The *jóias bélicas* and the *Bixinhas*, with their sharp edges and aggressive appearance, reflect defense strategies in response to the violence to which these dissident bodies are subjected.

Composed of cut, folded, and assembled aluminum circles, the work is also a direct reference to the series of artworks *Bichos* [Critter] by Lygia Clark (1920–1988), which are participatory and modular sculptures meant to be manipulated and altered in form by the audience. *Bichos* are the most emblematic works by Clark, who participated in the neoconcrete movement that emerged in Rio de Janeiro in the late 1950s. Clark opposed the idea of a purely rational, industrial geometric abstraction, creating an organic interpretation of it. In circumscribing the skeletal forms of a “critter” [bicho] at the junction of its parts, its spine at the hinges, the artist transformed a set of metal plates into beings with no fixed forms or dimensions. Taking into account sensorial perception and intuition, in her work Clark sought to promote the interaction between audience and object.

In *Bixinha*, Parayzo rejects an assumed passivity and prescriptiveness in the manipulation of Clark’s *Bichos*. Here, manipulating the works provokes an opposite effect: *Bixinha* seeks to repel rather than to attract. The supposedly affectionate use of the term “bicho” in its diminutive and feminine form is a pejorative nickname for “effeminate” men. By employing the term as the title of her work, the artist challenges stereotypes attributed to this kind of femininity, subverting the presumed docility and passivity of these bodies.

Text written by curators Amanda Carneiro and Isabella Rjeille for catalog of the exhibition FEMINIST HISTORIES: ARTISTS AFTER 2000 that took place at São Paulo Museum of Art [MASP] on 23.8-17.11.2019



View of the exhibition "Histórias Feministas: Artistas depois de 2000" at the São Paulo Art Museum (MASP).



View of the exhibition "Transport Commun" with three works from the series *Bixinhas*, art collection of the Société Générale, Paris, France.

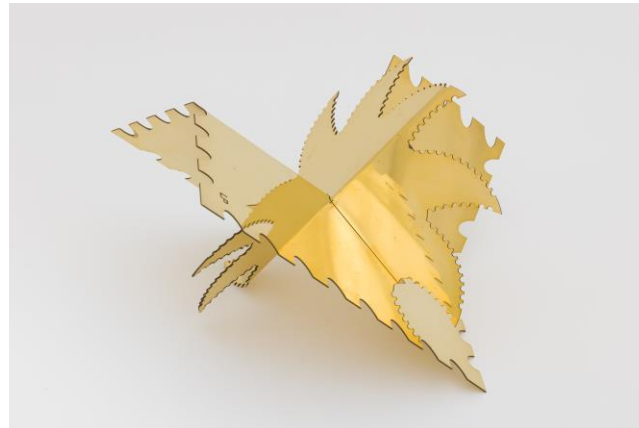


Bixinha Ouriço Circular
2022
Polished stainless steel
unique edition
25 X 25 X 25 cm

BIXINHAS SERIES



Bixinha X Pentagonal
2022
Polished Brass
unique edition
25 X 25 X 25 cm



Bixinha Ouriço Quadrada
2022
Polished Brass
unique edition
25 X 25 X 25 cm

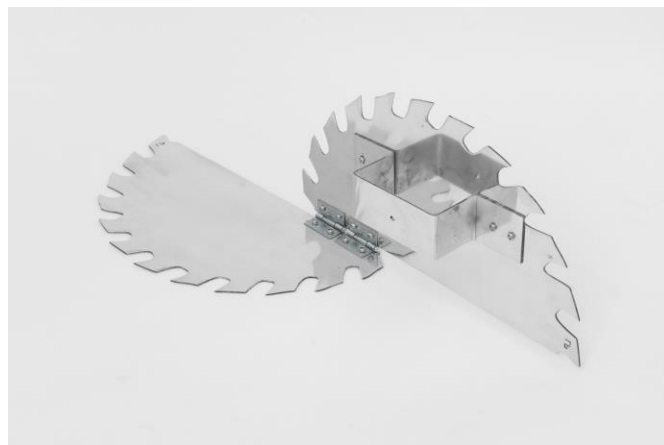


Bixinha Ouriço Hexagonal
2022
Stainless steel and black electrostatic paint
unique edition
25 X 25 X 25 cm

POPCRETINHOS SERIES



Popcretinho #5
2020
Polished aluminum
unique edition
60x 5,5 x 20 cm



Popcretinho #6
2020
Polished aluminum
unique edition
57 x 35 x 6 cm



Popcretinho #7
2020
Polished aluminum
unique edition
35 x 35 x 6 cm

BANDEIRA SERIES
(FLAG SERIES)



Bandeira #2
(Flag #2)
2020
Polished brass
single piece
50 x 67 x 40 cm



Frame from video.

8' SHOWCASE

[link](#)

Video portfolio that showcases the young artistic career of Lyz Parayzo and her diverse range of artistic mediums, including sculpture, installation, performance, and audiovisual works.

+33 7 68 91 52 34 / lyz@lyzparayzo.com / www.lyzparayzo.com