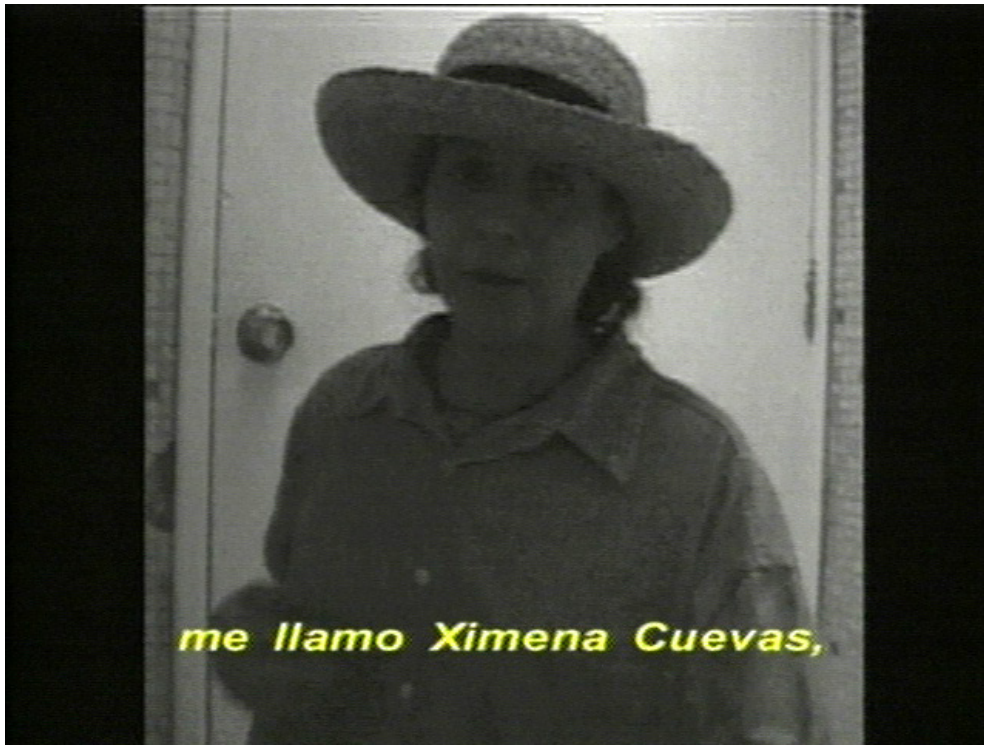


# • Defiant Bodies



XIMENA CUEVAS (Mexico)  
— *Contemporary Artist*,  
1999, 5:01

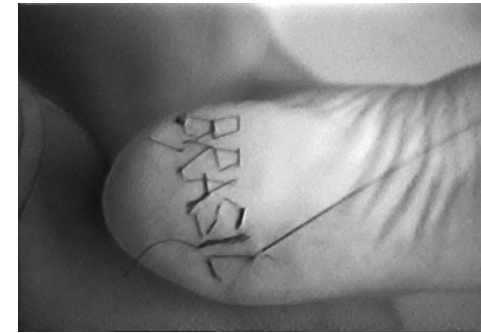
Revealing the anxieties felt by Mexican artists about the U.S.-dominated contemporary art world, the artist prepares herself for a meeting with John Hanhardt, an influential video curator from New York.

MARTÍN SASTRE (Uruguay)  
— *U from Uruguay/El perfume del Pepe* (Pepe's Perfume),  
2012, 2:28

Pepe Mujica, the president of Uruguay from 2010 to 2015, was often called the poorest president in the world because he donated ninety percent of his salary to charitable organizations. The artist visited Pepe's country farm and, together, they collected chrysanthemums and wild native plants from his land. The plants were then used to make three bottles



of perfume: one for Pepe, one for the artist, and one that was sold to the highest bidder; ninety percent of the profits were used to create a fund for Uruguayan contemporary art.



LETICIA PARENTE (Brazil)  
— *Marca Registrada* (Trademark),  
1975, 10:20

The artist stitches "Made in Brasil" onto the sole of her foot with needle and thread, literally branding herself as a Brazilian product. Through the subversion of an everyday activity associated with women, Parente's work activates the body as a site for political, social, and gender critique.



BERNA REALE (Brazil) — *Palomo*,  
2012, 3:03

The artist rides a brightly-painted horse while patrolling a deserted city center, dressed in a makeshift police uniform of black clothes and a muzzle.



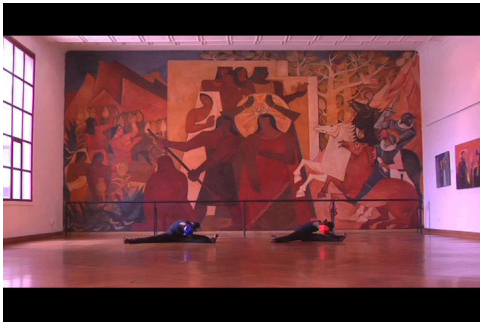
JAVIER BOSQUES (Puerto Rico)  
— *Peleano la Pámpana* (Boxing the Plantain), 2009, 9:11

In a symbolic enactment of the battles facing banana-producing countries, the artist boxes with a banana flower, ultimately emerging victorious.



COLECTIVO ZUNGA (Colombia)  
— *Como una dama* (Like a Lady), 2012, 3:38

Tensions unfold as the artists attempt to uphold the tightly scripted rules for polite behavior among young women.



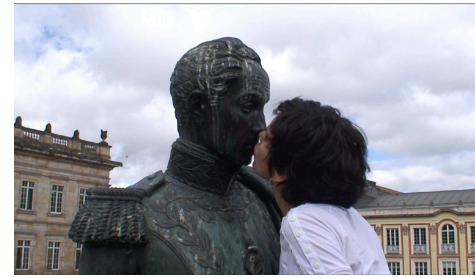
UNIDAD PELOTA CUADRADA (Ecuador)  
— *Elephant*, 2009, 2:59

The artists stage an intervention at the Casa de la Cultura Ecuatoriana, primarily in front of *El Incario y La Conquista* (The Inca Empire and Conquest), a 1948 mural by Ecuador's most famous artist, Oswaldo Guayasamín.



MARIANA JURADO RICO (Colombia)  
— *Mariana en el Cici* (Mariana at the Cici), 2014, 1:13

The artist lays in front of the wave pool at the Parque Cici waterpark in Bogotá. She strikes a series of idealized feminine poses while playing with ideas of recreation and artificial paradise.



ADRIANA GARCÍA GALÁN (Colombia)  
— *De piedra en piedra* (From Stone to Stone), 2009, 3:52

In this modern day confrontation with a statue of Simón Bolívar, located in the Plaza de Bolívar in Bogotá, the artist languorously kisses the immobile national hero, as the viewer is put into the position of voyeur.



ERIKA & JAVIER (Paraguay)  
— *Cultura Apatukada* (Apatukada Culture), 2007, 3:05

A woman dressed as a traditional *galopera*, a folk dance performed by women in Paraguay, is wrapped in chains in front of the Museo Nacional de Bellas Artes in Asunción, provoking a reaction from those working inside the museum.



GERALDO ANHAIA MELLO (Brazil)  
— *A Situação* (The Situation), 1978, 8:44

Dressed in a suit and tie, the artist sits in front of the camera and gets progressively more intoxicated drinking a bottle of *pinga*, a sugarcane alcohol, as he repeatedly toasts to the Brazilian political, economic, social, and cultural situation.