

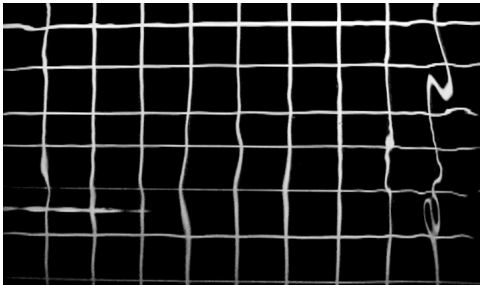
• Borders and Migrations



SANDRA DE BERDUCCY (Bolivia)
— *Q'aiturastro* (Rastro de líneas/
Trace of lines), 2007, 5:17

Shot in Bolivia's Salar de Uyuni (Uyuni Salt Flats), the artist performs four different movements related to the traditional production of wool

thread, each of which is titled with Quechua-language words and influenced by traditional elements of Andean culture. The movements invoke the migration of different communities towards urban centers and other countries.



MAGDALENA FERNÁNDEZ (Venezuela) — *11dm004*, 2004, 1:52

The tightly gridded lines on the screen begin to waver, bleeding into each other as they dismantle the orderly grid to the tune of explosive sounds and detonations in the background.



CAO GUIMARÃES AND RIVANE NEUENSHWANDER (Brazil)
— *Sopro* (Blow), 2000, 5:50

A drifting bubble slowly changes shape to adapt to a shifting tropical landscape, without ever bursting. Its translucent skin obscures the line between inside and outside.



RONALD MORÁN (El Salvador)
— *Terapia para un dulce sueño* (Therapy for Sweet Dreams), 2007, 1:30

Former members of the violent gang Mara Salvatrucha constantly leap over a small fence in an ironic allusion to counting sheep, and the multiple border crossings resulting from migration through Central America to the North.



MARIO GARCÍA TORRES (Mexico)
— *They Call Them Border Blasters*, 2004, 5:11

Set to the song *Mexican Radio* (1982) by the band Wall of Voodoo, the artist uses images and text to address the politics and implications of radio content transmitted across the Mexico-US border.



MIGUEL ANGEL RÍOS (Argentina)
— *Landlocked*, 2014, 5:05

A pack of stray dogs tunnel their way through a hill. The artist follows the dog closely in their difficult journey to try and cross to the other side of an unknown location.



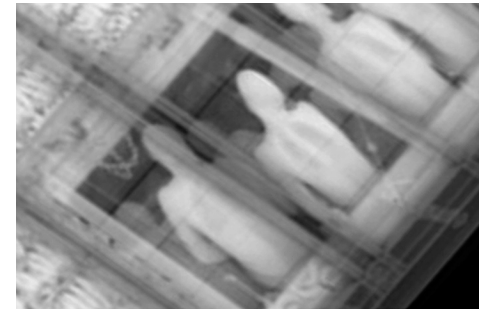
LUCAS BAMBOZZI (Brazil)
— *Oiapoque-L'Oyapock*, 1998, 11:01

Exploring the highly transited border between Oiapoque, Brazil, and St. Georges de l'Oyapock, French Guyana, the artist documents the stories of Brazilians who are dissatisfied with the conditions they live in and seek to cross into the French territory lying just across the river.



MARIA LAET (Brazil) — *Notas sobre o limite do mar* (Notes on the Limit of the Sea), 2011, 11:42

In a subtle gesture, the artist follows the tide lines by sewing them into the sand with a needle and thread, thus creating a tenuous and ephemeral border which both divides and connects.



ALEX RIVERA (US)
— *A Visible Border*, 2003, 3:03

This video documents the increasing sophistication of military surveillance technology being used by border patrols to detect illegal immigration across the U.S./Mexico border.

ALEJANDRA ALARCÓN (Bolivia)
— *Recuperemos nuestro mar* (Let's Reclaim our Sea), 2007, 1:51

In Bolivia, March 23 is the Día del Mar (Day of the Sea), commemorating the loss of the country's small slice of coastline to Chile following the War of the Pacific in the late nineteenth century. The artist combines footage of the 1996 Miss Pacific beauty pageant, in which she was a contestant, with the Bolivian military march *Himno al mar* (Hymn to the Sea), also known as *Himno al litoral*



(Hymn to the coast) highlighting how the mournful longing for a coast has infiltrated Bolivia's popular culture.



JAVIER CALVO (Costa Rica)
— *Solo yo* (Only Me), 2012, 4:53

After placing a stencil in the shape of Central America on his chest and sitting outside in the sun until his skin burned, the artist presses his finger into the area of the map depicting Costa Rica, thereby momentarily whitening it.



JOSÉ CASTRELLÓN (Panama)
— *Burguebo*, 2011, 2:39

In the indigenous Kuna language, "Burguebo" means "Dying." The artist shows one of the San Blas islands off the coast of the Panama where the Kuna people live, jarringly accompanied by heavy metal music made by Ivan, a young Kuna man.



DONNA CONLON & JONATHAN HARKER (Panama) — *Drinking Song*, 2011, 1:57

The artists use Panamanian beer bottles, whose names reference Panama and its national symbols, to perform the U.S. national anthem, signaling the complicated history between sovereignty and dependence between the two countries.