

STATES OF CRISIS & MEMORY AND FORGETTING

• ON INDIVIDUAL MONITOR



OSCAR MUÑOZ (Colombia)
— *Re/trato* (Portrait/I re-treat),
2003, 28:47

The artist paints a series of self-portraits on a concrete sidewalk using only water. In this ritual, the portraits continually evaporate, constantly hovering somewhere between remembering and forgetting.

• States of Crisis



PÁVEL AGUILAR (Honduras)
— *Retransmisión* (Retransmission),
2011, 2:23

Merging dissonant realities, the artist, who was trained as a musician, wears a military uniform and an old gas mask while playing the national anthem of Honduras on the violin, interspersed with intentional acoustic screeches.



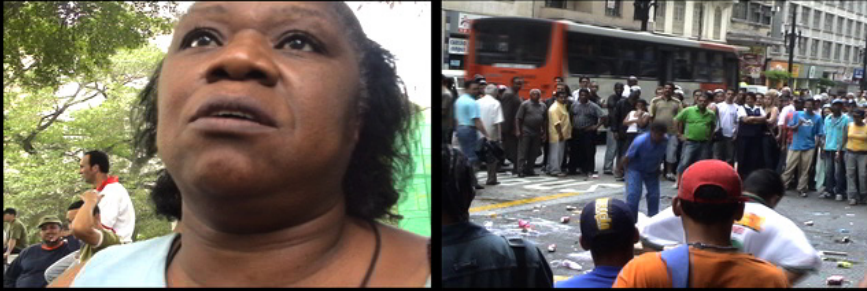
GLORIA CAMIRUAGA (Chile)
— *Popsicles*, 1984, 4:42

Created during Augusto Pinochet's dictatorship in Chile, a group of people (primarily women) lick popsicles containing plastic soldiers as they recite the Hail Mary. Despite the innocent act of eating a popsicle, the women's chorus creates what the artist called a "rosary of alarm," one in which people are plagued by fear, death and destruction.



GABRIELA GOLDER (Argentina)
— *La Lógica de la Supervivencia*
(The Logic of Survival), 2008, 5:54

In the aftermath of the financial crisis in Argentina, this work depicts three scenes of struggle which include an uncontrollable crowd looting and rushing to obtain as much food as possible from the street; a young man who is brutally attacked by police dogs as he attempts to escape; and the unequal distribution of power accorded to the few who are in a position to distribute food by throwing it from a truck to hungry crowds.



What kind of a country do we live in?

CARLOS MOTTA (Colombia)
— *September 22, 2005*,
2005, 2:40

The São Paulo Metropolitan Police begin to forcibly remove a group of street vendors who resist this displacement and express their frustration with an economy that has no place for them.



ANNA BELLA GEIGER (Brazil)
— *Mapas Elementares No. 1*
(Elementary Maps No. 1), 1976, 3:12

The artist quickly sketches a world map on paper to the tune of Chico Buarque's well known song "Meu caro amigo" (My Dear Friend), in which the musician sends news to his friend, Augusto Boal, living in Europe. Despite the upbeat rhythm, the song speaks of the dark circumstances Brazil undergoes during the heightened violence of the military dictatorship. At the precise moment of the refrain in the song when Buarque states that things are "black," the artist blackens the contoured outline of Brazil on her map.



CHARLY NIJENSOHN (Argentina)
— *Dead Forest*, 2009, 7:06

In 1985, construction began on the Balbina Hydroelectric Dam, requiring a substantial section of the Amazon rainforest to be flooded, thus creating

the largest artificial lake in Latin America while forcibly displacing the Waimiri and Atoari people from their ancestral land. Built to provide energy to the city of Manaus, the dam is now considered the least efficient hydroelectric power plant in the world.



NICOLÁS RUPCICH (Chile)
— *Big Pool*, 2009, 6:30

The world's largest swimming pool, measuring just over a kilometer in length, is located in San Alfonso del Mar in Chile's Valparaiso region, along the Pacific coast. It is separated from the ocean by a patch of sand and holds sixty-six million gallons of water extracted directly from the ocean. This pool, located in a region that is often plagued by drought, is equivalent in size to approximately 6000 residential pools.



DIEGO LAMA (Peru)
 – *The Act*, 2011, 3:36

A meditation on the architecture of power in an empty Peruvian Congress. An unidentified white powder fills the hall, both obscuring and exposing the corruption of parliamentary practices.

JOSÉ ALEJANDRO RESTREPO
 (Colombia) – *El caballero de la fe*
 (The Knight of Faith), 2011, 7:00

In 1985, the M-19 guerilla group took over the Palace of Justice in Bogota, killing most of the Supreme Court Justices and taking over 300 people hostage in an attempt to put President Belisario Betancur on trial. Using footage of this event from a news broadcast, the artist focuses on a single civilian who, in the midst this tense standoff, refused to be deterred from his daily ritual of feeding the pigeons, oblivious to the dramatic army rescue of 200 of the hostages. The subtitles quote the text of Kierkegaard reflecting on death and sacrifice. The video is punctuated with an obscene conversation about “false positives” which arose during the conflict



between the Colombian government and the FARC guerrilla group twenty years later. The military lured laborers, often poor or mentally impaired, to remote areas of the country, where they were murdered and then presented back to the public as members of the FARC, hence the “false positives.”



ANGIE BONINO (Peru)
 – *What is Man?*, 2013, 5:09

What are the ideals of humanity? Why, and for what, do we struggle? This video incorporates footage of mass protests to economic crises from across the globe, including Europe, the Americas, and the Middle East, set to Henry Purcell’s classical composition, “Lord, What is Man?” (1693)

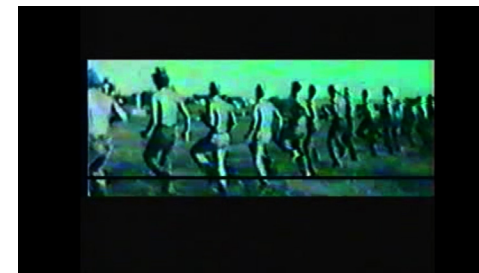
• Memory and Forgetting

ALEJANDRO LEONHARDT
 & MATÍAS ROJAS (Chile)
 – *Cuando los bosques brillan*
 (When Forests Shine), 2012, 4:30

In the small village of Ralún, in Chile’s Lake District, a woman tells the story of a UFO that provoked a blinding light. Afterward, her son mysteriously disappeared and a room in her house went up in flames. A series of misfortunes continued to happen to her son. The woman’s narrative style recalls the many



stories of the thousands who were suddenly “disappeared” during the Pinochet dictatorship.



ERNESTO SALMERÓN
 (Nicaragua) – *Documentos 1/29-3/29*
 (Documents 1/29-3/29), 2002-03, 6:43

Using newsreel and propaganda footage from the National Film Archive of Nicaragua and the Nicaraguan Institute of Cinema, the artist questions the way documents narrate historical memory and the revolutionary movement in his country.



PATRICIA BUENO & SUSANA TORRES (Peru) – *Las órdenes no se discuten*
 (Orders are Orders), 2011, 3:51

The Leoncio Prado Military Academy, made famous as the setting for Mario Vargas Llosa’s 1963 novel *The Time of the Hero*, becomes the setting for a poignant reimagining of Yoko Ono’s 1964 performance *Cut Piece*. Amidst the once-grand ruins of the officers’ quarters, the artists ponder the fate of idealism, and the sacrifices of youth.