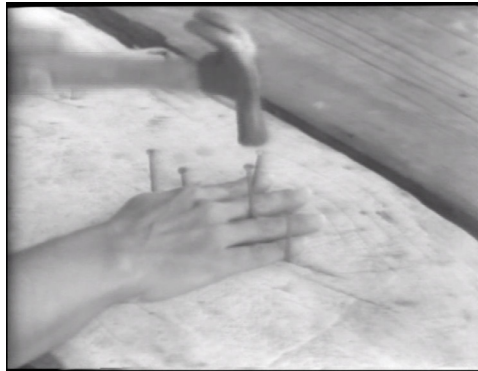


# ECONOMIES OF LABOR & DEFIANT BODIES

- ON INDIVIDUAL MONITORS

SONIA ANDRADE (Brazil)  
— *Sem título* (Untitled),  
1974-77, 53:05

Created during the height of censorship in Brazil during the military dictatorship, the video experiments comprising *Untitled* posit the body as the site of tensions, probing its limit as subject and object of electronic display. The artist's own body, subjected to the ever-present eye of the television screen, becomes a stage for transgressive behaviors that provoke the viewer's engaged reflection. In four of the three- to five-minute vignettes *Fio* (Wire), *Pelos* (Hair), *Gaiola* (Cage), and *Pregos* (Nails), Andrade organizes her body in a direct critique of the dictatorship, situating it in



precarious situations recalling scenes of torture and violence. Mundane, domestic acts such as eating and brushing one's teeth, offer moments of transgression to social and political codes.



JESSICA LAGUNAS (Nicaragua)  
— *Para verte mejor* (The Better to See You With), 2005, 57:37

JESSICA LAGUNAS (Nicaragua)  
— *Para besarte mejor* (The Better to Kiss You With), 2003, 57:48

The artist continually applies mascara and lipstick for the duration of each video, providing a silent commentary on women's beauty rituals and body image.

- Economies of Labor



ADRIÁN MELIS (Cuba)  
— *The Making of Forty Rectangular Pieces for a Floor Construction*, 2008, 5:54

Following a shortage of production materials at a state-run manufacturing

plant in Havana, the workers have little to do other than idling away the hours until the end of their shift. The artist takes advantage of this empty time and asks the workers to animate the factory by imitating the sounds produced by the unused equipment.



KARLO ANDREI IBARRA (Puerto Rico) — *Aspiraciones* (Aspirations), 2009, 2:41

*Aspiraciones* refers both to physical cleaning as well as to the hope for something better. In this work, a Puerto Rican citizen vacuums the steps of the country's Capitol Building in a peaceful protest against more than four decades of political and socio-economic repercussions imposed by the United States.



CINTHIA MARCELLE (Brazil)  
– *Leitmotiv* (Leitmotif), 2011, 4:16

A chorus of workers holding wide brooms playfully sweeps a flood of water towards each other across an empty floor. The act of washing is transformed into an occasion to create mesmerizing whirlpools of water.



JASON MENA (Puerto Rico)  
– *Meaningless Work*, 2005, 12:19

Taking Walter De Maria's 1960 text on Meaningless Work as a point of departure, the artist carries out a series of performative acts involving moving furniture around, for no discernible purpose other than creating sculptural relationships in space.



LUIS GÁRCIGA (Cuba)  
– *Para no envidiar el jacuzzi ajeno* (So as Not to Envy the Outside Jacuzzi), 2009-10, 2:04

In a whimsical act of ingenuity, the artist creates his own Jacuzzi in his bathtub.



TATYANA ZAMBRANO (Colombia)  
– *Glitch Clutch*, 2012, 1:34

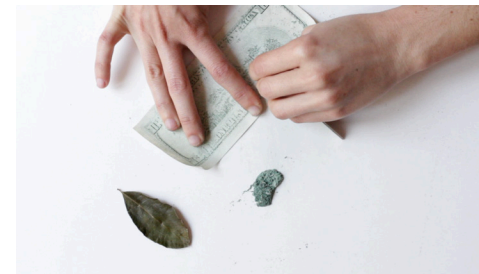
The artist documents the humorous albeit tedious everyday negotiations made by taxi drivers on Calle Primera de Guadalupe, in a narrow street in the colonial center of Taxco, Mexico.



PATRICIO PALOMEQUE (Ecuador)  
– *El afilador* (The Sharpener), 2012-2013, 4:25

Inspired by the Peruvian poet Mario Montalbetti's poem, "Cinco segundos de horizonte" (2005) (Five Seconds of the

Horizon), a pair of hands sharpen a knife until there is nothing left, an act that took over four hours but was condensed into a little more than four minutes. The machine is positioned on the edge of a balcony overlooking a street in Cuenca, Ecuador.



GLENDA LEÓN (Cuba)  
– *Inversión* (Inversion), 2011, 3:09

The artist methodically shaves off all traces of a U.S. \$100 bill's iconography using a razor blade, turning it into a piece of paper. After she has completed her task, she collects the dust from the bill into a little pile and treats it as one would cocaine, preparing a line which she appears to snort with a rolled-up coca leaf.