



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)

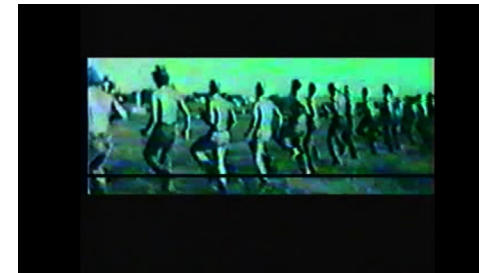
# • Memory and Forgetting

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.



ALEJANDRA DELGADO (Bolivia)  
— *Reflujo histórico* (Historical  
Reflux), 2009, 7:50

This split-screen video depicts the artist's physical reaction to footage from a 1942 propaganda film, produced by the U.S. Office of Inter-American Affairs, about the cosmopolitanism of Bolivia and its capital, La Paz.



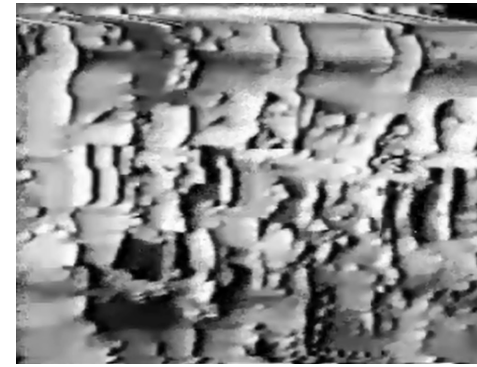
ADELA GOLDBARD (Mexico)  
— *Casino Royale*, 2014, 3:25

On August 25, 2011, two dozen armed member of the Los Zetas cartel set the Casino Royale in Monterrey, Mexico on fire, killing 52 people. The artist stages a reenactment of this catastrophic event, drawing upon methods and materials used in folkloric effigy-burning traditions, made in collaboration with pyrotechnic artisans from the central Mexican town of Tultepec.



JUAN MANUEL ECHAVARRÍA  
(Colombia) — *La Bandeja  
de Bolívar* (Bolívar's Platter),  
1999, 3:14

In this work, ten stills depict the methodic and deliberate disintegration of a platter stamped with the motto "Republic of Colombia," a replica of one that belonged to Simon Bolívar, Colombia's Liberator and first president. In a strident display of violence, the platter slowly fragments until it disintegrates, becoming a mountain of white powder.



CLEMENTE PADÍN (Uruguay)  
— *Missings Miss*, 1993, 5:56

The artist captures a protest in Montevideo to remember those "disappeared" during the dictatorship in Uruguay. The artist repeatedly played this videotape until the image physically degraded beyond recognition, thus causing the protestors' vigil of remembrance to itself become disappeared.



ENRIQUE RAMÍREZ (Chile)  
— *Así... como la geografía se  
deshace* (This... Is How Geography  
Is Unmade), 2015, 5:09

A roiling sea traces a succession of imaginary maps, making and unmaking borders arbitrarily. The artist has often depicted the ocean, including in works documenting locations where the Pinochet government was known to have eliminated bodies of the "disappeared."