

THE ORGANIC LINE & BORDERS AND MIGRATIONS

● ON INDIVIDUAL MONITOR



REGINA JOSÉ GALINDO
(Guatemala) — *Tierra* (Land),
2013, 33:30

The artist stands on a small patch of land as it is excavated around her by

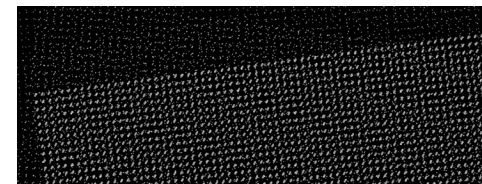
a bulldozer, referencing the bulldozers used to dig mass graves following the murder of innocent Guatemalan citizens, which was recounted during the 2012 trial of José Efraín Ríos Montt, the country's former president accused of genocide

● The Organic Line



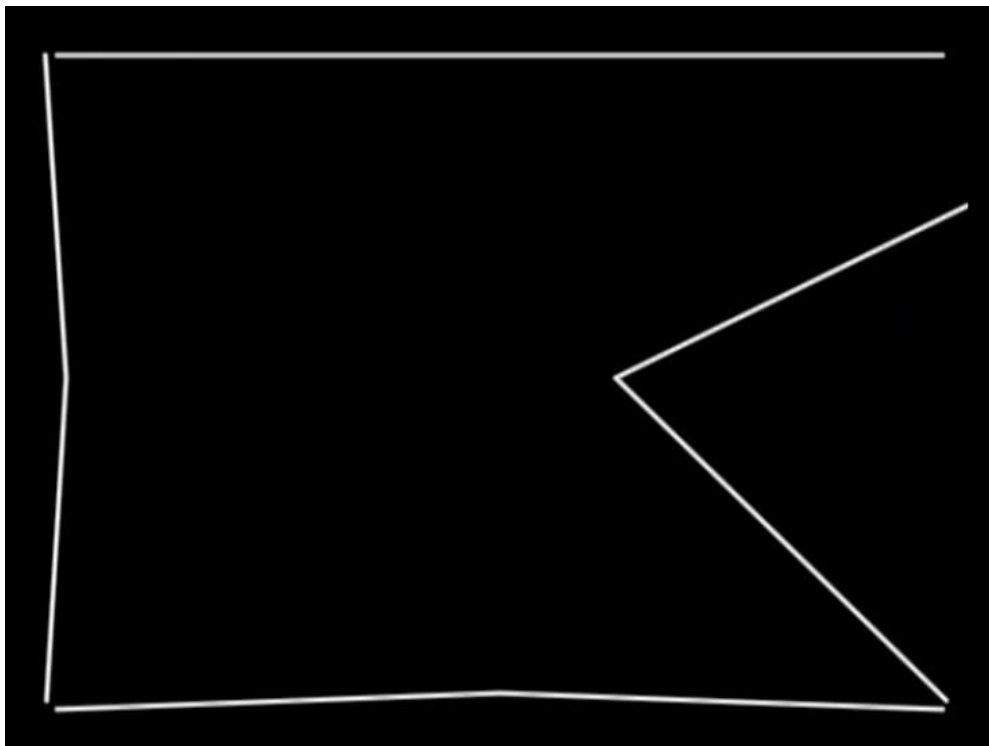
DONNA CONLON & JONATHAN
HARKER (Panama) — *Zincfonía
tropical* (Tropical Zincphony),
2013, 1:46

In this tribute to vernacular ingenuity, corrugated zinc roofs, commonly seen in homes throughout Panama become both playground and instrument for a mango in a simulated symphony.



MAGDALENA FERNÁNDEZ
(Venezuela) — *1pmSO11*,
2011, 6:50

From the series Mobile Paintings, this work features animal sounds that bring forth sequences of images recalling the work *Desplazamiento de un elemento luminoso* (Displacement of a Luminous Element) (1954) by the Venezuelan kinetic artist Jesús Rafael Soto. The different bird and frog calls are synchronized with the images in a playful choreography.



MAGDALENA FERNÁNDEZ
(Venezuela) — *1dm004*
Eleutherodactylus Coqui,
2004, 0:24 (looped 3 times)

Lines take on a life of their own as they fold and move in response to the sound

of coqui frogs, a creature commonly found in the Caribbean and in Caracas, where the artist lives and works. The lines composing the rectangle are coordinated with the haphazard sound of the frog's whistles, morphing into indistinct forms in a whimsical call and response.



ANALÍVIA CORDEIRO (Brazil)
— *M3x3*, 1973, 9:50

In one of the earliest works of video art in Brazil, Cordeiro choreographed a group of dancers to move mechanically in a black and white 3 by 3 matrix. While the dancers attempt to keep their movements inside of the stiff and linear geometry of the grid, they struggle to contain their instinctive bodily gestures.



REGINA SILVEIRA (Brazil)
— *Artificio* (Artifice), 1977, 1:18

The artist slowly peels away strips from the printed word "artificio," leaving only emptiness while exposing the artifice of language.



LOTTY ROSENFELD (Chile)
— *Una milla de cruces sobre el pavimento* (A Mile of Crosses on the Road), 1979, 4:45

Performed during Pinochet's dictatorship in Chile, the artist places white tape across the discontinuous white traffic lines in the center of the road, transforming them into a succession of crosses in a subtle subversion of public space.



LUIS MATA & JUAN CARLOS PORTILLO (Venezuela) — *Buscando horizontes* (Searching for Horizons), 2013, 3:17

Made on Venezuela's Isla Margarita in the Caribbean, the artists paint a line in an attempt to trace the horizon across different sites reflecting on the territory and its identity.



ANTONIO PAUCAR (Peru)
— *Transfusión* (Transfusion), 2012, 4:38

Inspired by Andean cosmologies, the artist creates a liquid mural by imbibing wine through a geometric labyrinth of interconnected straws whose lines appear to bleed.