

Latin America

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Video Art

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VIDEO ART IN LATIN AMERICA 9.17.17 – 12.16.17

CREDITS

Video Art in Latin America is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from

September 2017 through January 2018 at more than 70 cultural institutions in Southern California. Pacific Standard Time is an initiative of the Getty. The supporting sponsor is Bank of America.



Presenting Sponsors



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INTRODUCTION



Video Art in Latin America surveys groundbreaking achievements and important thematic tendencies in Latin American video art from the 1970s until today.

The single-channel videos in this exhibit are arranged in six thematic programs which include: The Organic Line; Defiant Bodies; States of Crisis; Economies of Labor; Borders and Migrations; Memory and Forgetting.

Video Art in Latin America began as a research project that aimed to chart the development of video art across approximately two dozen artistic

centers in Mexico, Central America, South America, and the Caribbean. The emergence of video art in Latin America is marked by staggered and multiple points of development, over a period of more than twenty-five years. In some regions, early experimentation with video was interrupted and effectively ended by changing political environments, before independently re-emerging in new contexts years or even decades later.

In general, however, delayed access to the video apparatus in Latin

America deferred its widespread use within artistic spheres until the late 1970s and 1980s. It then became an important medium for the expression of dissent during an era dominated by military regime governments. Given the close relationship between those regimes and the media conglomerates controlling television broadcasting, the portable video camera represented a decentralized media outlet for voicing opposition to State violence. During the 1970s and 1980s, video artists positioned the body as the site of expression in traumatic political contexts. Charged with a critical voice that aimed to interfere in a particular social or political context, video art often denounced exploitation resulting from excessive physical and psychological violence. In more contemporary manifestations of video art in Latin America, artists continue to pursue the social commitment of earlier work, exploring themes related to gender, ethnic, and racial identity as well as the consequences of social inequality, ecological disasters, and global violence.

The 1980s, 1990s and the first decade of 2000 witnessed an unprecedented expansion of video art practices, particularly after the advent of digital video. Artists from all over Latin America, including those in Central America and the Caribbean, have been active participants in international exhibitions, and forums for the exhibition of video art have multiplied. The now-global nature of the networks for the production, distribution and exhibition of video art make it increasingly difficult to distinguish particular regional sensibilities among contemporary artists. Nonetheless, one can still find continuities between the themes explored by the earliest video artists in Latin America to the practitioners that have emerged over the past twenty years. A critique of

televised information and mass media mechanisms, a commitment to alternative media circuits and to accommodating dissident voices and political activism, as well as explorations of gender, ethnic and racial identity continue to frame recent video art production. But despite the bleak nature of many of these subjects, artists have not shied away from injecting a measure of humor in their work.

With this exhibition we have sought to overcome one of the biggest hurdles for curators and scholars working with this material by providing access and exposure to artist videos. Very few museum and research collections in the United States contain video work from Latin America, which not only limits opportunities for exhibition, but also for teaching, writing, and research. To further that end, we have also included a specially curated library adjacent to the gallery spaces for those interested in exploring this rich history in more depth.

—Glenn Phillips and Elena Shtromberg

INSTALLATIONS & STANDALONE MONITORS

● ATRIUM



JOIRI MINAYA (US/Dominican Republic) — *Siboney*, 2014/2017

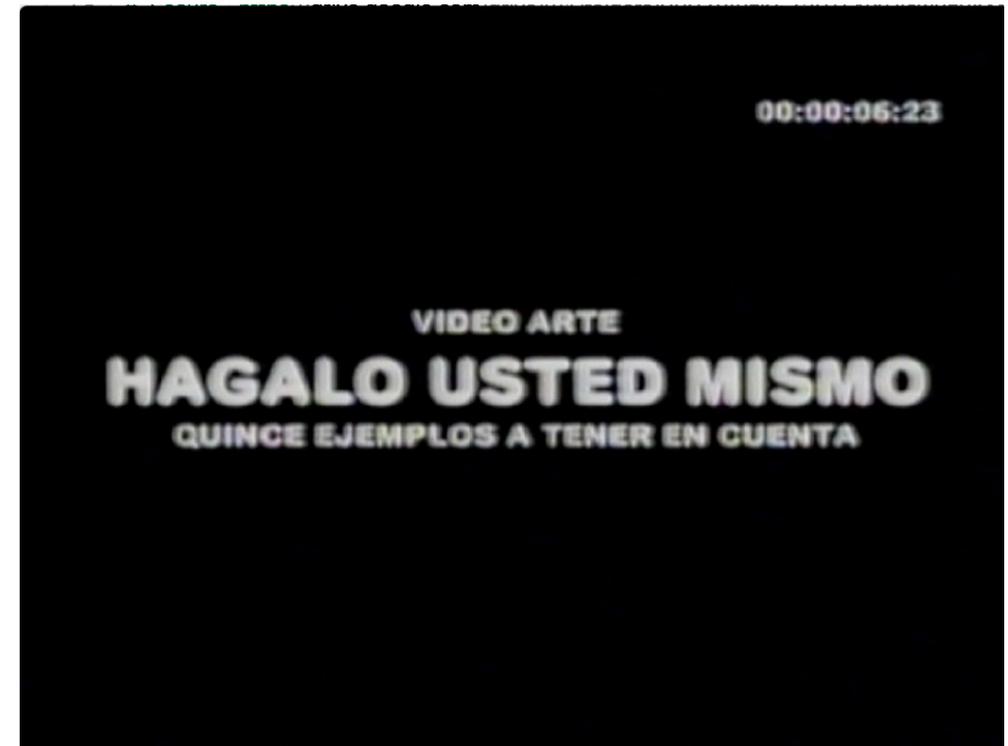
First created in 2014 at the Centro León in Santiago, Dominican Republic, *Siboney* comprises a video and a mural painting/performance. The video begins by presenting the artist's process of transferring a lush tropical fabric pattern onto a gallery wall, as the basis for a colorful egg tempera mural. Throughout the video, the subtitled text confronts cultural stereotypes about

Caribbean women by foreigners that confine them to representing the exotic and the sensual. Once the mural is completed, the artist wets her body and rubs herself against the wall, smearing and defacing the mural as if confronting the stereotypes, to the soundtrack of American pop star Connie Francis' 1960 rendition of the 1929 Cuban ballad *Siboney*, a song that has frequently been adapted by international singers to evoke a romanticized image of the Caribbean tropics.



CARLOS TRILNICK (Argentina) — *Viajando por América* (Traveling Through America), 1990, 4:18

A stack of monitors creates what the artist calls an “electronic totem pole,” carrying viewers on a trip across the Americas on spinning wheels composed of pre-Columbian graphics.



GASTÓN DUPRAT & MARIANO COHN (Argentina) — *Hágalo usted mismo* (Do It Yourself), 2002, 4:18

In a wickedly comic jab, the artists dissect the practice of video art into its most clichéd components, as easy to follow as any other recipe.



JOSÉ ALEJANDRO RESTREPO
(Colombia) — *Musa paradisiaca*,
1996/2017

Musa paradisiaca is the Latin name for edible bananas, of which Colombia is the fourth-largest exporter in the world. In this installation, first staged at the Museo de Arte Moderno in Bogotá in 1996, the artist suspends large banana bunches from the ceiling with small cathode ray tubes hanging underneath the stems, playing black-and-white archival footage of the violence historically incurred by workers in banana plantations. Over the course of the exhibition, the bananas rot and fall, leaving the stems bare. This work is based on years of research by

the artist into the conditions of labor in banana cultivation. In 1928, banana workers who went on strike at the United Fruit Company in the coastal Colombian town of Ciénaga were massacred by Colombian soldiers. In 2007, Chiquita Brands—formerly United Fruit Company—acknowledged that between 1997 and 2004 they had paid \$1.7 million to far-right paramilitary groups, which murdered and disappeared those who had raised concerns about their labor practices. Although the company claims that they were pressured into making these payments, a class action lawsuit brought by family members is now making its way through the US court system.



GISELA MOTTA, LEANDRO LIMA,
AND CLAUDIA ANDUJAR (Brazil)
— *Yano-a*, 2005

Claudia Andujar spent years photographing the indigenous Yanomani people in the Amazon forest during the 1970s. In this installation, the artists adapt one of Andujar's most well-known black & white photographs of a burning Yanomami *maloca* (hut) from 1976. For the Yanomami, the burning of the *maloca*

represents the possibility for renewal through change. To activate this image, Motta and Lima project the photograph through a red filter and a subtly shifting layer of water. They then overlay a second projection, a video animation of flames based on Andujar's other images of the burning hut, thus transforming the canonical photograph into a continually changing image that evokes the rippling heat and fire of the original event.



POLA WEISS (Mexico)
— *Videodanza "Xochimilco"*,
1979, 3:17

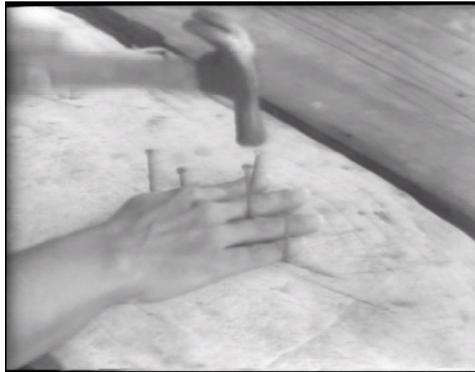
A pioneer of video art in both Mexico and Latin America, the artist dances with a Portapak camera in the Mexico City neighborhood of Xochimilco, demonstrating the new camera's ease of portability.

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.



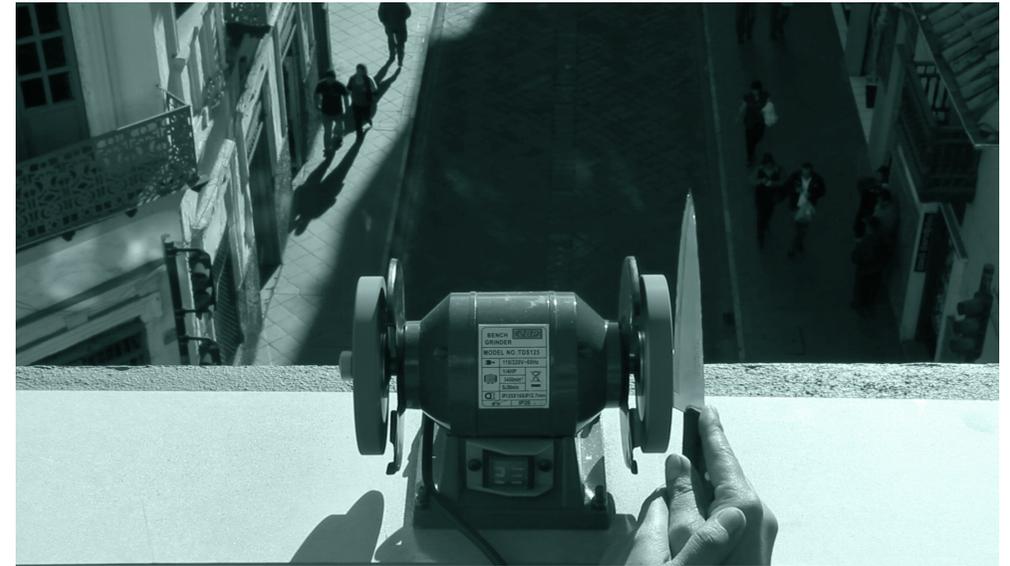
LUIS GÁRCIGA (Cuba)
– *Para no envidiar el jacuzzi ajeno* (So as Not to Envy the Outside Jacuzzi), 2009-10, 2:04

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

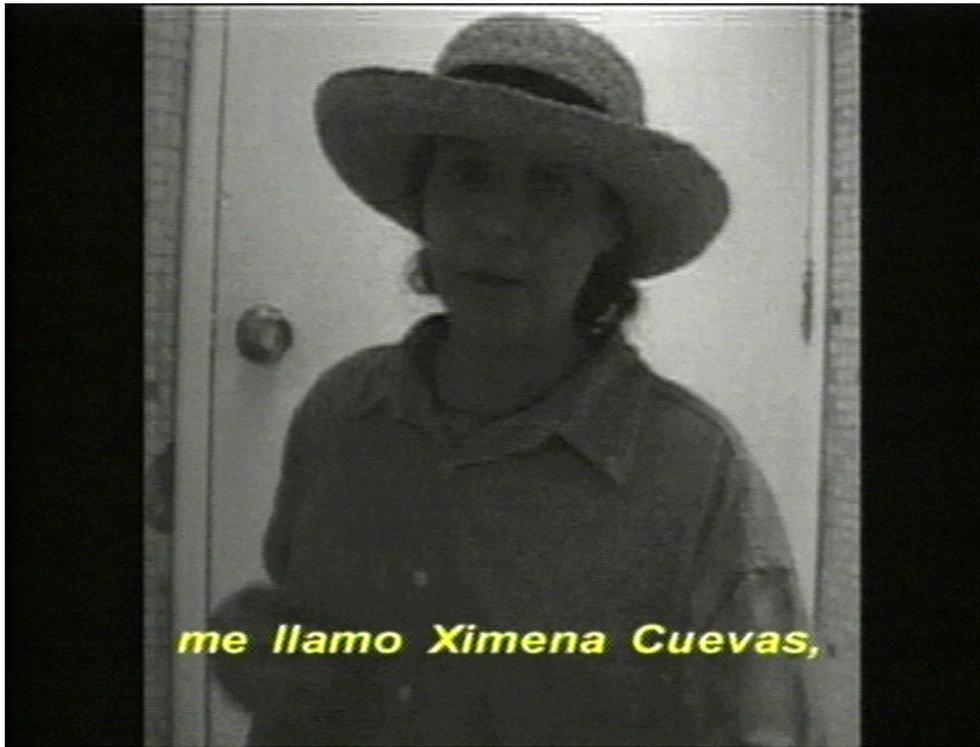
Horizon), a pair of hands sharpen a knife until there is nothing left, an act that took over four hours but was condensed into a little more than four minutes. The machine is positioned on the edge of a balcony overlooking a street in Cuenca, Ecuador.



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.

• Defiant Bodies



XIMENA CUEVAS (Mexico)
— *Contemporary Artist*,
1999, 5:01

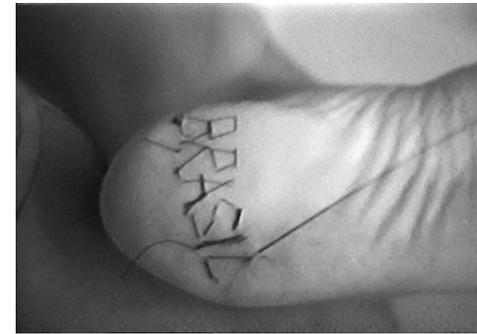
Revealing the anxieties felt by Mexican artists about the U.S.-dominated contemporary art world, the artist prepares herself for a meeting with John Hanhardt, an influential video curator from New York.

MARTÍN SASTRE (Uruguay)
— *U from Uruguay/El perfume del Pepe* (Pepe's Perfume),
2012, 2:28

Pepe Mujica, the president of Uruguay from 2010 to 2015, was often called the poorest president in the world because he donated ninety percent of his salary to charitable organizations. The artist visited Pepe's country farm and, together, they collected chrysanthemums and wild native plants from his land. The plants were then used to make three bottles



of perfume: one for Pepe, one for the artist, and one that was sold to the highest bidder; ninety percent of the profits were used to create a fund for Uruguayan contemporary art.



LETICIA PARENTE (Brazil)
— *Marca Registrada* (Trademark),
1975, 10:20

The artist stitches "Made in Brasil" onto the sole of her foot with needle and thread, literally branding herself as a Brazilian product. Through the subversion of an everyday activity associated with women, Parente's work activates the body as a site for political, social, and gender critique.



BERNA REALE (Brazil) — *Palomo*,
2012, 3:03

The artist rides a brightly-painted horse while patrolling a deserted city center, dressed in a makeshift police uniform of black clothes and a muzzle.



JAVIER BOSQUES (Puerto Rico)
— *Peleano la Pámpana* (Boxing the Plantain), 2009, 9:11

In a symbolic enactment of the battles facing banana-producing countries, the artist boxes with a banana flower, ultimately emerging victorious.



COLECTIVO ZUNGA (Colombia)
— *Como una dama* (Like a Lady), 2012, 3:38

Tensions unfold as the artists attempt to uphold the tightly scripted rules for polite behavior among young women.



UNIDAD PELOTA CUADRADA (Ecuador)
— *Elephant*, 2009, 2:59

The artists stage an intervention at the Casa de la Cultura Ecuatoriana, primarily in front of *El Incario y La Conquista* (The Inca Empire and Conquest), a 1948 mural by Ecuador's most famous artist, Oswaldo Guayasamín.



MARIANA JURADO RICO (Colombia)
— *Mariana en el Cici* (Mariana at the Cici), 2014, 1:13

The artist lays in front of the wave pool at the Parque Cici waterpark in Bogotá. She strikes a series of idealized feminine poses while playing with ideas of recreation and artificial paradise.



ADRIANA GARCÍA GALÁN (Colombia)
— *De piedra en piedra* (From Stone to Stone), 2009, 3:52

In this modern day confrontation with a statue of Simón Bolívar, located in the Plaza de Bolívar in Bogotá, the artist languorously kisses the immobile national hero, as the viewer is put into the position of voyeur.



ERIKA & JAVIER (Paraguay)
— *Cultura Apatukada* (Apatukada Culture), 2007, 3:05

A woman dressed as a traditional *galopera*, a folk dance performed by women in Paraguay, is wrapped in chains in front of the Museo Nacional de Bellas Artes in Asunción, provoking a reaction from those working inside the museum.



GERALDO ANHAIA MELLO (Brazil)
— *A Situação* (The Situation), 1978, 8:44

Dressed in a suit and tie, the artist sits in front of the camera and gets progressively more intoxicated drinking a bottle of *pinga*, a sugarcane alcohol, as he repeatedly toasts to the Brazilian political, economic, social, and cultural situation.

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



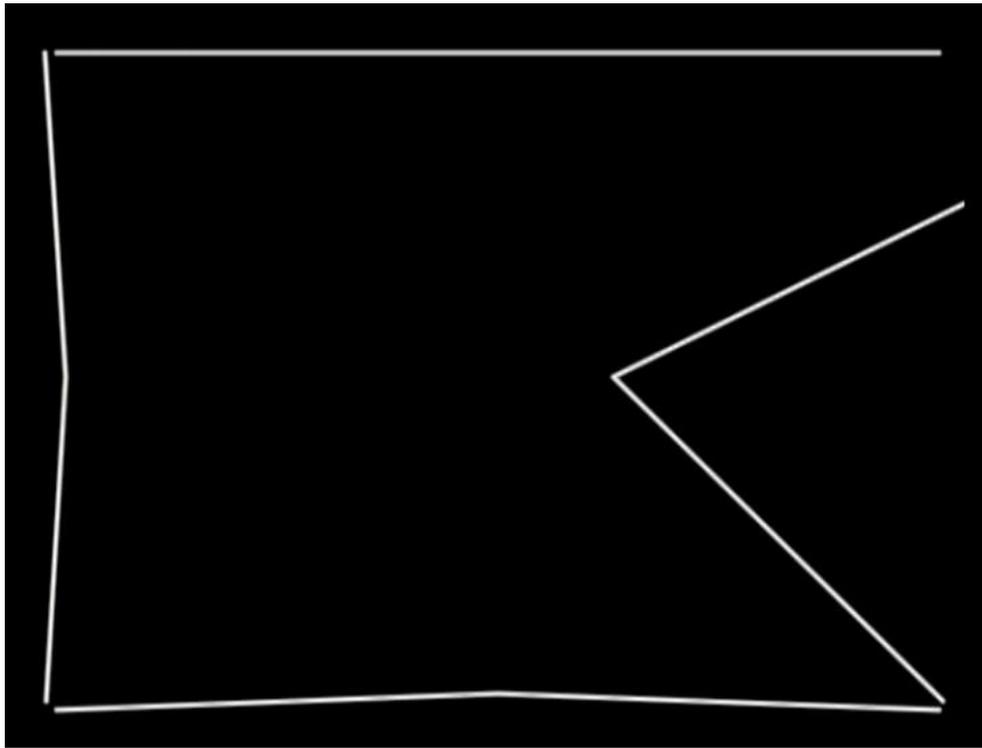
DONNA CONLON & JONATHAN
HARKER (Panama) — *Zincfonía
tropical* (Tropical Zincphony),
2013, 1:46

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.

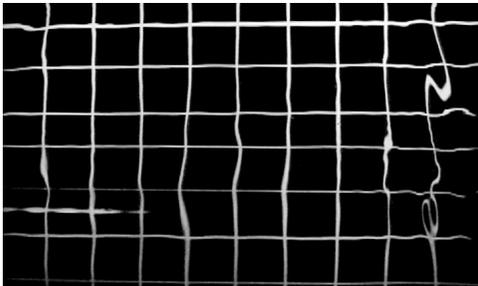
• Borders and Migrations



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.



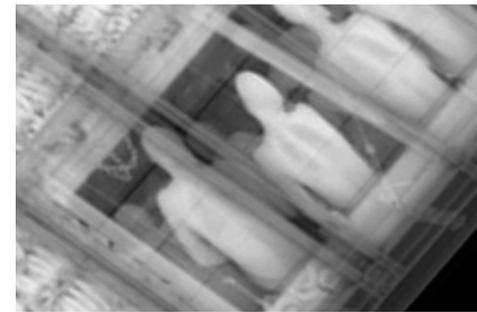
LUCAS BAMBOZZI (Brazil)
— *Oiapoque-L'Oyapock*, 1998, 11:01

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.

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 GOLDBER (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 of 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.



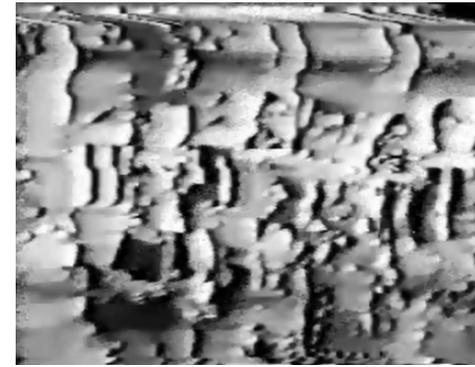
ADELA GOLDBARD (Mexico)
— *Casino Royale*, 2014, 3:25

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.



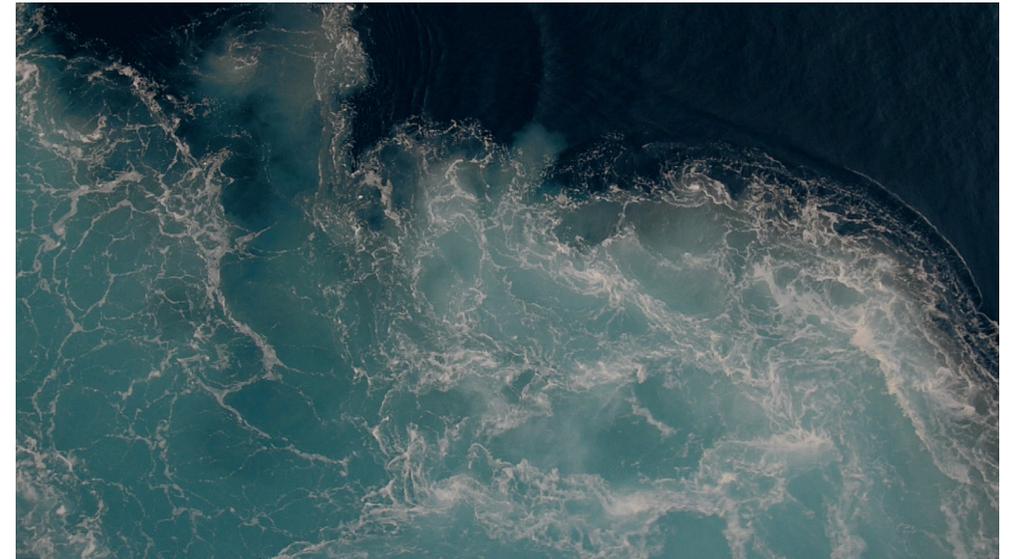
JUAN MANUEL ECHAVARRÍA
(Colombia) — *La Bandeja
de Bolívar* (Bolívar's Platter),
1999, 3:14

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.

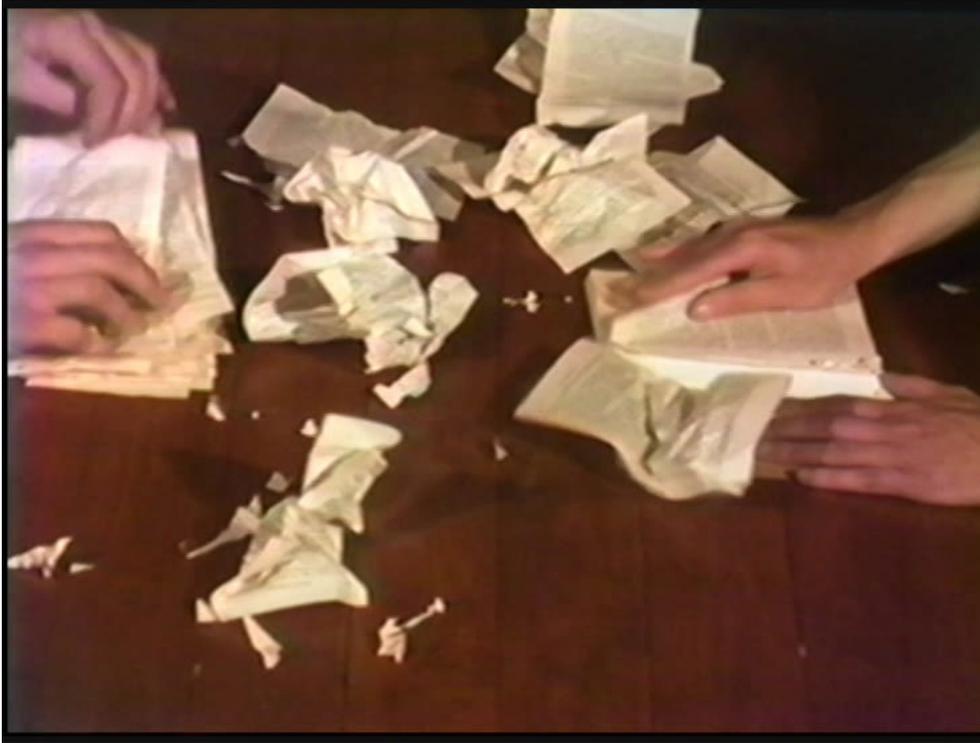


ENRIQUE RAMÍREZ (Chile)
— *Así... como la geografía se
deshace* (This... Is How Geography
Is Unmade), 2015, 5:09

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."

• Library

In the United States, one of the greatest obstacles to researching video art in Latin America is the scarcity of relevant publications in most U.S. libraries. This library gathers a selection of more than 400 publications that were generously given to this project by artists, curators, and scholars throughout Latin America.



ULISES CARRIÓN (Mexico)
— *A Book*, 1978, 7:52

As one pair of hands rips out and crumples pages from a book, another pair of hands smooths the crumpled pages and places them into a pile, ready to be put back between the book's covers.

ACKNOWLEDGEMENTS

This project dates back to 2004 and 2005, when we organized the projects *Pioneers of Brazilian Video Art 1973–1983*, and *Surveying the Border: Three Decades of Video Art about the U.S./Mexico Border* for the Getty Research Institute, thus sparking more than a decade of continuing research into the origins of video art within an increasingly global context. We are grateful to the GRI's ongoing support of this research, and in particular to the material support provided during the research phase of this initiative. Major support for this exhibition is provided through a grant from the Getty Foundation. During the past four years, we have conducted studio visits, interviews, and conversations with nearly five hundred artists, curators, scholars, and participants within the vast history of video art that this exhibition merely

touches upon. We are extremely grateful to the generosity of everyone who has given both time and research materials to aid us in this project. At LAXART, we would like to thank Hamza Walker, Catherine Taft, and Lauri Firstenberg for their support of this project, and Makayla Bailey, Laura Creed, Eilen Mena, and Patrick Woody for their logistical support of this complex exhibition. Samantha Gregg at the Getty Research Institute has assisted with innumerable details, and Audrey Young's brilliant research assistance has not only aided the project, but in fact made the project possible.

ADDITIONAL SCREENINGS

During Pacific Standard Time: LA/LA, the six thematic video programs in this exhibition may be screened free of charge at non-profit arts and educational institutions. If you would like to arrange a screening, please contact audrey@laxart.org.

IMAGE CREDITS

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Galería; Joiri Minaya's still is also courtesy of the Colección Eduardo León Jimenes de Artes Visuales, Santiago, DR; José Alejandro Restrepo's still is also courtesy of Daros Latinamerica Collection, Zürich and was photographed by FBM Studio, F. Bodmer / B. Mancia, Zürich.

9.17.17 — 12.16.17

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