

Ciber Café

Video Program

Curated by **Sira Pizà**

Sol Calero, *Amazonas Shopping Center*, 2017
Hamburger Bahnhof, Museum für Gegenwart, Berlin.

Urban pace on ancient ruins under new stone, tropical patterns printed onto mass-produced clothing, bodies of dancing mulattas in new songs and old paintings, luxurious travel in giant cruise ships and bodies of migrants being washed ashore, nature documentaries of exotic lands and precarious realities of crumbling states, opulent skyscrapers built by modern slaves, decadent monuments of progress and still-standing icons of patriarchal law. Layers of translation, history, and discourse become the geological sediments of contemporary lives.

The seed of imperialism in the shape of colonial endeavors and their guilty formal withdrawals flourished into the era of a global understanding of ourselves. The expansive, ultimately virtual access to every corner of the world created an illusion of equality, revealing extreme polarizations that appear necessary to the functioning of the hyperindividual machinery.

Exoticization became a central strategy in the process of identity branding, which started circulating freely as commodity and reinforced in the notions of otherness – of nature, of tradition, of authenticity, as different and distant – something to aspire to, to conserve and preserve, to rescue and to look for within ourselves. Bodies, landscapes, and societies are now perceived at the same time as linguistic constructions and as self-aware entities of one large mass of indistinct biological and cultural particles, making up for a destiny that is as much in our hands as out of our control.

Each exploring different angles of this multi-faceted net of complexities, these artists' works are presented in relation to each other, and to four axes:

The Tropical Body. Exoticization and representation in popular culture and art, with *Siboney*, 2014, by **Joiri Minaya**, *La feria de las flores*, 2015-2016, by **Núria Güell**, and *Samba#2*, 2014, by **CHAMECKILERNER**

The Tourist vs. the Migrant: The consequences of globalization on recent human mobilizations, with *Royal Caribbean Cruise Line*, by **Luís Molina-Pantin**, *Los días*, by **Olivia Vivanco**, *Canto VI*, by **Rogelio López Cuenca**, and *High Rise*, by **Gabriel Mascaro**

The Monument. Cultural Imperialism and Social Utopias through Architecture, with *UNAP*, by **Fátima Rodrigo**, *TE AMO*, by **Javier Ocampo**, and *Tlatelolco, shot from a balcony*, by **Pia Camil**

Translation and Otherness. Forms of Colonization, with *The sea is history*, by **Louis Henderson**, *Un Jesus 2*, by **Oscar Leone**, and *Aquatania part I; A man should stand where God places him – jungle trails or Hollywood streets – and fight for those things in which he believes*, by **Cristóbal Gracia**.

The Tropical Body

Exoticization and representation in popular culture and art



JOIRI MINAYA

(b. 1990, Dominican Republic)

Siboney, 2014

HD video, 10:00 min.

Joiri Minaya's *Siboney* approaches the gaze, which she receives as the exotic female she embodies in the work. This gaze is external, male, and western, and constructs Otherness in constant reifications that take place in language, art and representations of the body. Looking back at the camera, the artist defiantly questions standardized historical narratives of the one who is looked at. Minaya's video contains a performance in which she creates a dialogue between a painting by Vela Zanetti of a dancing mulatta, and the adaptation of the song *Siboney* by Connie Francis, through the exhaustive process of composing a tropical patterned-mural, and the resolute deconstruction of it through her own movement.

Joiri Minaya's work explores subjects like representation, identity constructions, gender roles, and migration, by analyzing their place in larger transcultural and historical frames.

She uses her own experience and body as a medium and a starting point, and expands that to exploration of Latin American aesthetics, music, and art history. Her practice is an exercise of unlearning, decolonizing and exorcizing imposed histories, cultures and ideas, exploring the performativity of tropical identity as product: the performance of labor, decoration, beauty, leisure, and service. She is the recipient of Emerging Artist Awards from the Rema Hort Mann Foundation and the Joan Mitchell Foundation, a Great Prize and the Audience Award in the XXV Concurso de Arte Eduardo León Jimenes at the Centro León in Santiago, D.R., and the Great Prize of the XXVII National Biennial of the Museum of Modern Art in Santo Domingo.



NÚRIA GÜELL

(b.1981, Spain)

La feria de las flores, 2015-2016

HD video, 42:50 min.

Núria Güell's work approaches the issue of contemporary sexual tourism in Latin American destinations within a globalized reality, and its place in a long-standing patriarchal structure. "The flower fair" consists of the collaboration between the artist and a group of sexually exploited Colombian minors. They give guided tours of artist Fernando Botero's work at the permanent collection of the Museum of Antioquia in Medellín, offering their perspective on the artist's representation of the female body and role in gender dynamics, and making connections to their particular experiences in that hierarchy.

The project unfolds several layers of political charge. On one hand, the reality of child prostitution, carried out by western male tourists, masked under the "face-lifting" image cleanse behind the "Medellín Miracle" model: the 'Botero city' represents an example of large cities over the world using cultural capital as a standard for progressive, cosmopolitan, and innovative image that allows for the lucrative tourism industries to grow. On the other, it reflects on how Art History constructs and reflects discourses of gender bias and social positionality that are reified through time in imagery, language and tradition.

Núria Güell's practice focuses on the analysis of power devices and their effect on moral standards, social systems like law, and individual subjectivity. She creates scenarios where uses her own positionality as a European to point out the functioning of certain established structures, infiltrating or inverting their otherwise unquestioned use. Her recent solo exhibitions include Sala Mendoza, Caracas, Venezuela; Middlesbrough Institute of Modern Art, England; ADN Galeria, Barcelona, Spain; Project Arts Centre, Dublin, Ireland, and Arts Santa Mònica. Barcelona, Spain. She has participated in multiple group shows including Centro Cultural Metropolitano (MET), Quito, Ecuador; Centro Hispanoamericano de Cultura, La Habana, Cuba; Moscow Museum of Modern Art, Russia; Waterside Contemporary, London, England; Beirut Art Center, Beirut, Lebanon; TEA, Tenerife, Spain; Museum of Modern Art, Warsaw, Poland; La Casa Encendida, Madrid, Spain; Museo de Antioquia, Medellín, Colombia; MARCO, Museo de Arte Contemporánea de Vigo, Vigo, Spain; Fundació Joan Miró, Barcelona, Spain; CCCB. Barcelona, Spain; Bienal de las Fronteras, Tamaulipas, México; MACBA, Barcelona, Spain, amongst others.



CHAMECKILERNER

(Brazil)

Samba #2, 2014

HD video, 3 min

Samba #2 captures the delirious energy of Brazilian Carnival's most famous dance in extreme slow motion, presenting a hypnotizing choreography of flesh — one that upends the stereotypical sexualized representation of the female body. It encapsulates both the gaze on the exoticized Latin American body, the way it's been portrayed, and the different layers that this reality implies, when it's looked at close up and taken apart, almost, frame by frame.

Rosane Chamecki and Andrea Lerner are an artist duo who have created a body of work that has travelled from dance performances to video and installation pieces over the last 20 years. Their pieces have been presented in the US by The Kitchen, DTW, The Joyce Theater, Performance Space 122, Central Park SummerStage, Portland Institute for Contemporary Art, Mass MoCA, Diverseworks, Jacob's Pillow, American Dance Festival, among others. Chameckilerner have toured extensively throughout Brazil as well as Canada, Venezuela, Colombia, Costa Rica, El Salvador, Portugal, The Netherlands, UK, Austria, Germany, Denmark, Finland and Romania. Rosane and Andrea were recipients of various fellowships and grants including the prestigious Guggenheim Fellowship in 2008, The Foundation for Contemporary Arts, NYFA, NYSCA, Jerome Foundation, Rockefeller Map Funds, Siemens, among others.

The Tourist vs. the Migrant

The consequences of globalization on recent human mobilizations



LUIS MOLINA-PANTIN

(b.1969, Venezuela)

Royal Caribbean Cruise Line, 2006-2007

Video, 6:30 min.

The three video pieces titled *Royal Caribbean Cruise Line* are part of a project by the artist including a series of photographs of the luxurious tropicalia created in exclusive vacation package concepts for elites travelling through Latin American countries. The interior of the cruise boats show a demonstration of opulence resembling the aesthetic echoes of the places of their destination: the ships, though, never reach the shore, and thus avoid all contact with the reality of the countries they evoke. This carefully crafted, extravagant isolation is a trait of the leisure necessities of higher classes travelling around the world that the artist has examined in some of his projects.

Luis Molina-Pantin's work, mostly focused in photography, has explored the aesthetics, objectuality and products of societies under different regimes: political, socioeconomic and cultural. He has examined the results of evolving developments in Latin American countries, in particular Venezuela, under the effects of capitalism based on illegal markets and the subsequent rise of the elites. He has shown individually at Henrique Faria, New York; Window Project, Spazio 22/Federico Luger, Milano; Sala Mendoza, Caracas; One Front Gallery, New York; Fondazione Villa Bardini, Florence, and has participated in group exhibitions at The Museum of Fine Arts, Houston; Lisa Sette Gallery, Phoenix; Galería de Arte Nacional, Caracas; Museum of Modern and Contemporary Art, Rijeka, Croatia; Centro Andaluz de Arte Contemporáneo, Seville, Spain, amongst others. His work is part of major private and public collections around the world.



OLIVIA VIVANCO

(b. 1978, Mexico)

Los días, 2013

HD video, 3:15 min

Los días is a documentary of the everyday lives of the over six thousand Haitians temporary settled in Tijuana, Mexico, in their improvised housing where they wait for their asylum procedure into the U.S.A to resolve. The piece presents a portrayal of the intermediate space of lives on hold between the place of origin and the destination, where quotidian life overtakes the uncertainty and precariousness of reality.

Olivia Vivanco's work is focused in the photographic exploration of migration and the individual stories that exist in a widely impersonalized imagery of human mobilizations in media. Vivanco has received awards like the UN Commission for Human Rights in Mexico or the CONACULTA Anthropological Photography prize. She has participated in group exhibitions at the National Photographic Library of Mexico, or at the Conaculta Center for Image, and she has published her work in multiple publications like *Revista Yaconic*, *Altair Magazine*, *Revista Registro*, *Spleen! Journal*, *Bizco Magazine*, or *Revista Lumbreira*, amongst other.



GABRIEL MASCARO

(b. 1983, Brasil)

High Rise (Um Lugar ao Sol), 2009

HD video, 66 min

High Rise addresses the massive divide of class in Latin America through the discourses produced directly by the higher classes about themselves in their living spaces. Contemporary architecture then provides a metaphor of moral undertones for upward mobility and closeness to success, in an analogy where higher, closer to the sun and the sky, equals more privilege, exclusivity, security and isolation; and lower represents poverty, inaccessibility and necessity. Through the interviews with Brazilian major cities' penthouse residents, where they reveal their thoughts on social inequality, politics, and the world that surrounds them, the documentary provides an evocative insight into the 'verticalization' of cityscapes of developing countries, and an insight on questions of self-representation of status and power.

Gabriel Mascaro's work is characterized by a critical interpretation of the contemporaneity through observing or inventing everyday practices that involve performance, games of inversion, displacement and appropriation. He investigates the relationship between micro-politics and everyday life through film, installation and photography. His films and video installations have been screened at important festivals and artistic events/exhibitions including Venice, IDFA, Locarno, Toronto, Rotterdam, MoMA NY, Oberhausen, Clermont Ferrand, the Guggenheim, MACBA- Barcelona Museum of Contemporary Art, Panorama da Arte Brasileira at MAM - SP and the São Paulo Art Biennale. Mascaro participated in the Videobrasil Artistic Residency at the Videoformes in France and the Wexner Center for Arts in the USA. He has received multiple awards has had a recent retrospective of his work at the Lincoln Center in New York.



ROGELIO LOPEZ CUENCA

(b. 1959, Spain)

Canto VI, 2005

Single channel video, 5:40 min

Canto VI is a visual composition contrasting images of tourist destinations shown as idyllic places, and the reality of people being displaced out of necessity, in extreme situations of poverty and violence. The tourist as a global traveller becomes then the paradigm of free mobility as the ultimate marker of stratification, while the migrant appears as the reflection of this privilege. Both are the polarized extremes of one same suprastructure, and they couldn't exist without one another. López Cuenca uses images from mass publicity to make evident that the structure framing this reality is that of a globalized world ruled by new capitalism, revolving around the individual and its body – the body of the tourist and the body of the vagabond.

Rogelio López Cuenca's work focuses on the re-interpretation of commonly consumed, everyday images, produced and distributed by mass media. His critical approach on contemporary culture is informed by social studies and literature, and it combines elements of publicity and the language of political propaganda, urbanism and media. His work has been shown in multiple institutions and galleries, as well as in public art projects, touching upon subjects of collective memory and identity construction. He has participated in Biennials such as Arte Contemporáneo de Johannesburgo (1994), Manifesta 1, Rotterdam (1996), Lima (2002), Sao Paulo (2002) and Estambul (2003). His work has been granted multiple awards and he has shown individually at IVAM, Valencia, Galería Juana de Azupuru, Madrid; Centro Andaluz de Arte Contemporáneo, Sevilla; Real Academia España, Roma; Centro Cultural de España en México, Ciudad de México, Contemporary Art Museum; University of South Florida, Tampa; Caixaforum, Barcelona.

The Monument

Cultural Imperialism and Social Utopias through Architecture



FÁTIMA RODRIGO

(b. 1987, Peru)

UNAP, 2016

HD video, 9:25 min.

UNAP explores the Agronomy School of the Amazonian University of Perú, a building of Soviet architectural style that rises in the middle of the rainforest. Long abandoned, it has been invaded and degraded by the plants and become part of the natural landscape surrounding it. The contrast shows the destiny of the modernist utopia in countries with a precolumbian past, lost in the endeavor for progress. The travelling camera shows the inside and outside of the large brutalist sculptural object, created as a response to the demand of a higher education institution in the area, and portraying the tendency of governmental bodies to focus on building structures that represent a display of power instead of building more sustainable, complex infrastructures, in tune with reality. In its decadence, it becomes a symbol of false promise and corruption in many Latin American countries.



Fátima Rodrigo is a Peruvian artist living and working in Lima. Her works orbit around Latin American gender roles and the idea of western modernity in postcolonial Latin America, specifically through the imported and reinterpreted aesthetic manifestations of pop culture. In the recent years, her work has evolved towards mixed media and interactive installations that mainly explore popular culture through aesthetic patterns and objects that act as integrative elements of this part of the world.

She took part in the Flux Factory residency program in New York, and has recently been awarded the Beca Mundi at Flora ars+natura, Bogota, 2017. Her individual exhibitions include Galería Lucía de la Puente, Lima, Many Studios, Glasgow International Festival, Glasgow, Garúa, Lima, 2015, and Centro Cultural Ricardo Palma, Lima. She has taken part in numerous group shows, most notably: KM 55, Bienal Sur, Buenos Aires; Legado y Divergencia, ICPNA, Lima; Espejo negro, elefante blanco, El cuarto de máquinas, Mexico City; Generación Y, Y gallery, Lima; Huellas; Flux Factory, New York; arteBA, Buenos Aires, Museum of Contemporary Art, Antwerp, or Dresden Biennale, Dresden.



JAVIER OCAMPO

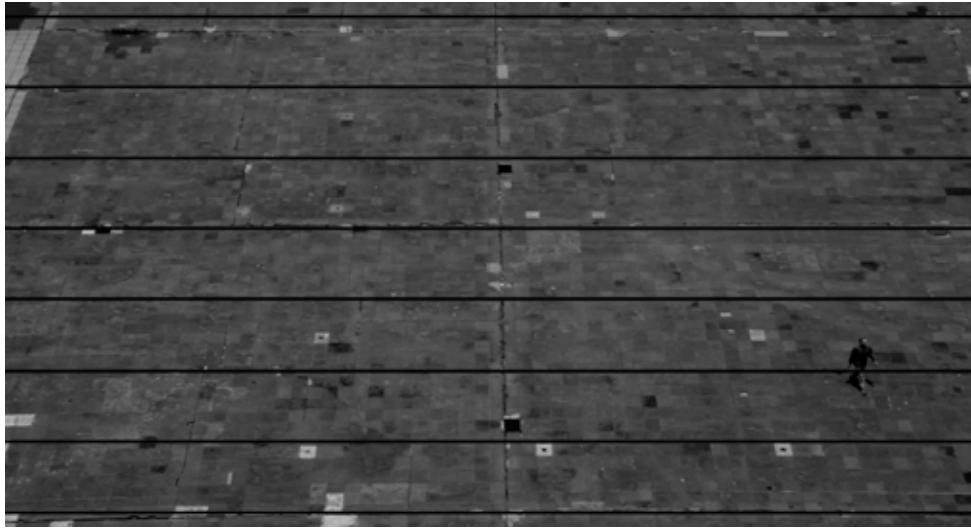
(b.1985, Mexico)

TE AMO, 2016

HD video, 6:18 min.

TE AMO is a subversive approach to monumentalized figures of power that cohabit the landscape with us. Javier Ocampo inverts the hierarchical relationship between monument and citizenship, questioning the premises of colonialist patriarchy and its cultural icons through sexuality. With the kiss, the heteronormative, male imposition is momentarily broken and the urban landscape of post-colonialism is at once highlighted and overcome.

Javier Ocampo's work has been exhibited at biennials and contemporary art festivals like Arte Joven Aguascalientes, Cervantino Festival and the Cultural Center of Spain in Mexico, among others. He has been awarded the ECOES-Santander scholarship, as well as the PECDA, the Museum of Contemporary Art of Mexico's VideoArt Award.



PIA CAMIL

(b.1980, Mexico)

Tlatelolco, shot from a balcony, 2011

HD video, 6:22 min.

Tlatelolco, shot from a balcony is a still shot of the main square 'La plaza de las tres culturas' in Mexico City, as seen from a bird's eye view, or a sniper's perspective. Superimposed to the image of the passing people in the square, there are eight horizontal stripes that correspond to those of a percussion staff. The video is synched with the audio in a way that every time a person crosses one of the lines a different percussion is activated. The "plaza of the three cultures" represents the juxtaposition of several imperialist waves onto the territory, in the form of a monument. Built from remains of ruins every time, it concentrates a tlattelolcan temple built by a pre-hispanic tribe, a Spanish church from the conquest, and a series of modernist buildings by 50's architect Mario Pani. The plaza hosted a protest of the student movement of 1968 that ended up in a massacre; in Camil's video, the random crossing of the passerby becomes an improvised set of sounds reminiscent of the 2nd of October shootings. In this way, the everyday, oblivious, urban experience of contemporary cities reveals the invisibility of layers of history and violence beneath.

Pia Camil's work is informed by the Mexican urban landscape, the aesthetic language of modernism and its relationship to advertising and market culture, revealing of sociopolitical dynamics and structures. Recently she has engaged in public participation as a way to activate the work and engage with the politics of consumerism. Pia Camil's work has been exhibited internationally, with recent solo-exhibitions including Dallas Contemporary, Dallas; Blum & Poe, New York; New Museum, New York; Contemporary Arts Center, Cincinnati; Blum & Poe, Los Angeles; Sultana Gallery, Paris; Basque Museum Centre for Contemporary Art, Vitoria-Gasteiz, Spain, and OMR projects, Mexico City. She has participated in multiple group exhibitions at Centre Pompidou, Paris, France; Museum Ludwig, Cologne, Germany; Instituto de Visión, Bogotá, Colombia; Museum of Contemporary Art Detroit; Middlesbrough Institute of Modern Art, Middlesbrough, England; Saatchi Gallery, London; Biennial of the Americas, Denver, Colorado; La Casa Encendida, Madrid, Spain; Museo de Arte Contemporáneo de Castilla y León (MUSAC), Spain, curated by Sofia Hernandez Chong Cuy and María Inés Rodríguez, or Proyectos Ultravioleta, Guatemala, amongst others.

Translation and Otherness

Forms of Colonization.



LOUIS HENDERSON

(b. 1983, UK)

The sea is history, 2016

HD video, 28 min.

The Sea is History weaves an organic, biological entity - the ocean, with one of cultural nature - historical narrative. Putting them at the same level, they become factors of one same large social and organic development of things, rather than opposites. Shot in the Dominican Republic and Haiti, it adapts a poem by Derek Walcott and moves through archival images depicting episodes of the colonization of the New World; images of Lago Enriquillo - a hyper-salinated lake, once part of the Caribbean sea, that is flooding the border with Haiti due to the drastic rise in sea temperatures that are currently deeply affecting the global ocean - ; images of the under-water world and biosphere, in the style of nature documentaries; and images of monuments celebrating colonial figures and architecture – now decadent and abandoned but still standing -. The film addresses the relationships between colonialism and globalization, not only in a past-present dichotomy, but rather as entangled stages of the same process; and integrates the potential of non-western thought in the discourse as an evidence of epistemological differences.

Louis Henderson approaches the global condition of present day society defined by racial biased- capitalism and ever-present histories of the European colonial project, by using an archaeological method. Henderson has shown his work at Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, The Contour Biennial, The Kiev Biennial, The Centre Pompidou, SAVVY Contemporary, The Gene Siskell Film Centre, Gasworks and Tate Britain. His work is in the public collection of the Centre National des Arts Plastiques, France and is distributed by Lux (UK) and Video Data Bank (USA).



OSCAR LEONE MOYANO

(b. 1975, Colombia)

Un Jesus 2, 2015

HD Video, 2:29 min.

Un Jesus 2 uses the repetitive gesture of being thrown in the water over and over again, in the middle of the rainforest, as what stands as an allegory of the colonizing of the indigenous body through baptism, encapsulating the practices of cultural imperialism in unexplored territories that are complex environments, home to a multiplicity of organisms, cultures, organic dynamics and autochthonous flows, which become disrupted by imposition.

Oscar Leone is a visual artist whose site-specific work is located at the intersection of performance art, land art and relational practices. His actions and interventions have taken place in protected areas, communities and heritage sites. Some of his recent work has been exhibited at Espaço das Artes ECA-USP, Sao Paulo, Brasil; BOZAR, Bruselas, Belgium; Fundación Gilberto Alzate Avendaño, Bogotá, Colombia; Museo de Arte Moderno de Barranquilla (MAMB), Barranquilla, Colombia; Casa de América, ARCO Colombia, Madrid, España; Museo Zenú de Arte Contemporáneo, Montería, Colombia; Museo del Caribe, Barranquilla, Colombia; Paço das Artes, Sao Paulo, Brasil; Queens Museum, New York; Museo Bolivariano de Arte Contemporáneo, Santa Marta, Colombia; or X BIENAL DE BOGOTÁ, Museo de Arte Moderno de Bogotá (MAMBO), Colombia, amongst others.



CRISTÓBAL GRACIA

(b. 1987, Mexico)

Aquatania part I; A man should stand where God places him – jungle trails or Hollywood streets – and fight for those things in which he believes, 2016.

Full HD video, 11:04 min.

Cristóbal Gracia's *Aquatania, Part I* is based on the movie *Tarzan and the Mermaids* from 1948, supposedly taking place in Africa but actually shot in Acapulco – the last one of the original series starring actor Johnny Weissmuller. The video is part of a larger project in which the artist unfolds the different layers and implications of a Hollywood-fabricated vision of a primitive, tropical land, fostering clichés promoted by predominant cultural industries. The original movie serves as a paradigm of the western idea of indigenous communities as inferior civilizations, non-western lands as exotic paradises, the superiority of the white man and the homogenizing representations of the Other. Gracia re-enacts scenes from *Tarzan* in contemporary Acapulco, a place of polarized socio-economical realities, that has suffered from exploitative tourism, a reality of violence and corruption and, much like the star of the film, continues to see the process of rising success and subsequent decadence.

Cristóbal Gracia's work starts with the research and connection between historical events, and develops in the mixture of fiction, humor, irony and violence, which allows for the questioning of the construction of a present reality that is determined by ideological and power structures built over time. He explores relationships between memory, luxury, exoticism and postcolonialism.

Gracia co-directs the independent space *Bikini Wax* and has recently received the William Bullock Prize for critical museology for the project, as well as the BBVA – MACG Grant for contemporary art, and the grant for Young Creators FONCA for his practice. His work has been shown in México, Colombia, Ecuador, Argentina, U.S.A and the U.K, and he has participated in residencies in ViaFarini Milán, Italy, ArtPlant - Bienal de las Américas, Denver, Colorado, Grand Union, Birmingham, U.K, Casa Wabi, Oaxaca, Mexico, The Art House, Wakefield, U.K, and Lugar Común, Mty, Mexico.