



Video Journée
May 5th 2019
Cabaret Voltaire, Zurich
mapa-art.org

Agencia de Borde (Rosario Montero, Paula Salas, Sebastián Melo, Chile) is an artists collective focusing on the processes of the construction of landscape. Their approach is explicitly multi-disciplinary, exploring historic and current power structures that negotiate the relation between people, places, and things, and investigate how landscapes are mediated through technology. One example is their *Landmine Project* about minefields in the border regions to Peru and Bolivia, which rely on technical images such as photographs and videos from drones, or on its representation in culture through the collective memory of locals. For our video journée, the collective recently produced a new video showing footage of their camping at a still disputed area on the border between Chile and Peru, which is as much an empty, impossible landscape as it is politically charged.

Los Invasores, 2018, video, color, sound, 7 min.

Narda Alvarado (1975, Bolivia) is an artist working across media who understands art not only as an aesthetic process but also as a philosophical, ethical, and social form of analyzing, criticizing, and changing our perceptions of the world. MAPA presents her diverse and unconventional body of work in three videos: "From the Atlantic With Love" (2002-2003) shows the highly symbolic transfer of water brought from the Brazilian Atlantic to the Bolivian navy (Bolivia lost its access to the Pacific in 1879 in a war with Chile); "From Harvard to Warisata" (2018) juxtaposes scenes from the open-air market of the largest indigenous city in Latin America, El Alto, flooded with US-American college sweaters dealt as prestige objects and emblems of the dominance of Anglo-American education, while in the Highland the Warisata school is a completely self-organized institution emancipating local knowledge; and finally "The Spirit of Things to Come" (2015), an artist book which playfully rethinks our supposedly universal conceptions of time, place, and living together through a renewed understanding of spirituality and ingenuity.

From the Atlantic With Love, 2002-2003, video performance, color, sound, 7:35 min.

From Harvard to Warisata, 2018, video action, color, sound, 13 min.

The Spirit of Things to Come, 2015, digital notebook, video animation, color, sound, 6:25 min.

Iván Argote (1983, Colombia) is a multidisciplinary artist with a degree from the Ecole Nationale Supérieure des Beaux-Arts de Paris. His practice revolves around the relation between history, politics, and traditions on the lives and feelings of individuals. During the video journée we present a new work, "Plaza de Chafleo" (Chaffle Plaza), in which he describes an imaginary place whose name—a neologism—acquires the meaning from the activity which takes place in this square, be it children playing, people demonstrating, lovers meeting... In light of the program of the journée, Argote's work is an optimistic and poetic contribution to a genuine and positive creation of the places we inhabit. *La Plaza del Chafleo*, 2018, digital video 4k, color, sound, 15:06 min.

Luz María Bedoya (1969, Peru) is an artist working with photography, text, sound, and process based art. The video journée presents two video pieces, "Líneas de Nazca" and "Dirección" (Direction, Address), which both thematize the movement in a landscape. "Líneas de Nazca" was shot driving through the famous precolumbian landscape in the desert of Peru. The ancient stone lines, however, are not visible from the low perspective of the car, as they would be from airplanes hired by tourists. Today the site is endangered by a growing infrastructure, traffic, and motorsports. "Dirección" shows people pointing one by one in one or the other direction, thus sending the artist to various places in Lima, but without a concrete destination. *Línea de Nazca*, 2008, digital video, color, sound, 6:40 min. *Dirección*, 2006, digital video, color, sound, 4:48 min.

Francisco Belarmino (1988, Chile) is an artist and teacher with participations in exhibitions in Chile, Argentina, Spain, and Italy. His practice interrogates the production of images, through various media and on personal levels as a construction and mediation of identities and their expressions. In his video "Anywhere but here", Belarmino takes a Google Street view image of his birthplace Illapel as the basis for his reflexion on the urban development of the place since his childhood. The computer generated voice from the off addresses the viewer as it questions itself, however, without giving any concrete information but rather taking the monologue ad absurdum. Together with the abstraction into few pixels, the image as a reference to a concrete place dissolves into complete randomness and becomes an empty representation.

Anywhere but here, 2017, digital video, color, sound, 6:29 min.

Sebastián Calfuqueo (1991, Chile) works with a variety of materials, such as ceramics, installation, photography, and video. His central themes are motivated by a critical analysis of the stereotypization of sexuality, gender, race, and class. Of Mapuche descent, he works from a minority position in Chilean society and uses his practice as an explicit way to call out legal and social discrimination. His video "Alka Domo" is a recorded performance of him as the Mapuche chief Caupolicán, who, according to the legend, carried a trunk on his shoulders for two days and achieved great victories over the Spanish conquistadores. Calfuqueo restages this act of strength wearing stilettos in the colors of the LGBTQI flag on public places in Santiago with significance to the history of the white population with the Mapuche. Through his endurance and resistance to denigratory comments by the public, he symbolizes the suppression of non-binary gender conceptions during Chile's colonization until today and actively counteracts this development.

Alka Domo, 2017, video performance, color, sound, 17 min.

Carolina Caycedo (1978, UK) was born to Colombian parents and currently lives in Los Angeles. Her work has been widely shown in the Americas and Europe, with a strong presence at major biennials such as at the New Museum, the Whitney, and in Havana, Venice, and Istanbul. Caycedo takes an explicitly social approach in her practice, engaging the communities of the places and themes she works in, during the process of researching and compiling a work, as well as in an exhibition context. In her video "A Gente Rio" (The People River) she portrays the people fighting against or already displaced by gigantic river dam projects Brazil, such as the Itaipu Dam, the Belo Monte Dam, the Bento Rodrigues Dam, or the planned project in the Vale do Ribeira. In these cases, the initial idea to modernize the country was realized with widespread irregularities in licensing, large-scale land expropriation, massive environmental disasters, and against a broad resistance by local and indigenous groups. The video recounts the people's experience of the places before and after the projects were realized, of their knowledge and relation to the landscape, and the profound changes they were subjected to.

A Gente Rio, 2016, video, color, sound, 29:29 min.

Claudia del Fierro (1974, Chile) is a performance artist and filmmaker. She exhibited her work in solo shows in Canada, Australia, Sweden, and Chile, and worldwide in group exhibitions. Her practice bases on analyses of social and political landscapes, especially when they are influenced by certain labor structures or one-sided historical narratives. "El Complejo" (the Complex) is a long term historical portrait of the forestry structure Panguipulli in the South of Chile. During Salvador Allende's administration, it was transformed into a place of social participation by its own workers. After the military Coup by Augusto Pinochet, the local population resisted the takeover of the site by the new government, which led to violent attacks from both sides and several casualties in 1973 and 1981. By way of interviews of eye witnesses and archival material, del Fierro retraces the history of this social project as well as its representation by the official media and locals during its existence and over time.

El Complejo. La guerrilla, 2014, video, color, sound, 16 min.

El Complejo, Territorio liberado, 2017, video, color, sound, 50min.

Monumento, 2012, video performance, color, sound, 3:10min.

Andrea Franco (1981, Peru) is an artist and filmmaker based in Los Angeles. She uses a documentary approach to investigate her social environment in different contexts. Her work focuses on visible and invisible boundaries in society, deriving from migratory processes, class relations, and cultural differences. Her work "En Ancón" portrays the popular beach town of Ancón, where she herself used to spend her summers as a child. The video shows various scenes of the everyday life during high season, in which the economic stratification of Peruvian society becomes visible, be it through obvious signs such as closed-off beaches, or more subtly in the relations and interactions between the tourists with others or within their families.

En Ancón, 2012, 16mm video, color, sound, 27 min.

Ximena Garrido-Lecca (1980, Peru) is an artist working in Peru, England, and Mexico, mainly with film and intricate installations. Her work thematizes the extensive modification of the landscape by humans and their life within nature, exemplified in Peru by way of the large scale extraction of primary resources. Her video "Contornos" shows the borders of a huge open mine closed off from the adjacent village and region which has been populated for centuries. An archaeologist's voice-over recounts the history of the ancient people as reconstructed by findings in the area. Their culture lives on in the customs of today's population, which, however, is literally being swallowed by the mine.

Contornos, 2014, HD video, color, sound, 10:44 min.

Laura Huertas Millán (1983, Colombia) is a filmmaker with a PhD from the Ecole Nationale Supérieure des Beaux-Arts de Paris. Two thematic series are the core of her work so far, "Exoticism" and "Ethnographic Fictions". Huertas' films identify current power structures as outcomes of and still based on colonial thinking. Her art practice takes a fictional approach toward decolonizing the representation of her home country and culture. "A Land Otherwise Known" reveals the linguistic rendering of the 'new world' in the first couple of centuries after its invasion by Europeans as a fiction construed by scientists, conquistadores, and missionaries. In this vein she merges travel reports of that period with an ironic portrayal of a 'savage' in the botanical garden in France.

A Land Otherwise Known, 2011, video, color, sound, 23 min.

Alfredo Jaar (1956, Chile) is an artist, filmmaker, and architect who, through his work, addresses social and political issues, and studies the role images play in the way we deal with them. In "A Logo for America," Jaar explicitly questions the use of the term America. America, according to Jaar, is not just the United States, which anyway only cover about a third of the North American continent, but comprises all of North, Central, and South America. The intervention on Times Square addresses the self-conception of many US-American citizens and opens up new questions on the definition of the term and the actual situation of the connection and unity of the many Americas.

Logo for America, 1987, video documentation, color, 0:38 min.

Marcela Moraga (1975, Chile) is an artist working in Berlin. Apart from performances, she also works with installations, textiles, and community-based projects. In "Futuro", she walks along a coastline in the Magallanes Region in Chile, referencing the European *conquista* of these lands as well as their strategic location as gate to the Antarctic today. In "Protection of the Senses", Moraga obsessively cleans up a small lot in a forest. Situated in Rotterdam, "Like a Selknam" shows Moraga transforming into a Selknam, an indigenous extinct culture in the extreme south of Chile, in order to remember the last people with a more or less unspoiled connection to nature. "Proxyland" is a collage of digital and photographic landscapes as a critical comment on the pervasive digitization of everyday life.

Proxyland, 2005, video animation, color, sound, 4:30 min.

Like a Selknam, 2005, video performance, color, sound, 2:09 min.

Protection of the Senses, 2010, HD video, color, sound, 10:30 min.

Futuro, 2018, video performance, color, sound, 4 min.

Bárbara Oettinger (1981, Chile) is an artist and filmmaker. In her Video "Who said we did not know?" she merges an argument between a migrant and a xenophobic US-American with scenes from surveillance cameras and newscasts. These photos and videos found on the Internet show illegal border crossings and the resulting dangers for the migrants who in most cases encounter police force and quasi-military structures. The hectic cut of the video creates a disquiet that mirrors the conversation of the two interlocutors and emphasizes the dilemma of finding a consensus of values and politics.

Who Said We Did Not Know?, 2018, video, color, sound, 16:05 min.

Carlos Silva (*1979, Chile) is an artist, teacher, and curator. For the screening we selected two parts of his series "El paisaje que hablo" (Talkscape), one being from a small place in central Chile, María Pinto, and the other in Rapa Nui, the Easter Island. In the first, Silva projects the schematic outlines of a man reciting the basic data of the place taken from Wikipedia. In a similar stylistic fashion he asked locals in Rapa Nui what landscape meant for them. In both, nature is the topic of what is being said, but in reality and so rendered in the videos, it is only a backdrop for humans who abstract and mediate it. In addition, the screening features "La ventana" (The Window), a collaboration with the writer Marcelo Mellado as a poetic approach to the coastal landscape in the north of the Valparaíso region which has been massively affected by heavy industries.

El paisaje que habla (Wikipedia María Pinto), 2015, video, color, sound, 4:40 min.

El paisaje que habla (Rapa Nui), 2015, video, color, sound, 2:45 min.

La ventana, 2019, video, color, sound, 4:35 min.