

**Alice Miceli · Antoni Muntadas · Bia Gayotto · Cao Guimarães
· Carla Zaccagnini · Cinthia Marcelle & Jean Meeran · Consuelo
Lins · Dora Longo Bahia & Ann Marie Peña · Fabio Morais ·
Giselle Beiguelman · Inês Raphaelian · Josely Carvalho · Juliana
Mundim · Kika Nicolela · Naiah Mendonça · Rafa Campos ·
Ricardo van Steen · Rosângela Rennó · Wagner Morales**

situ/ação: **vídeo de viagem**

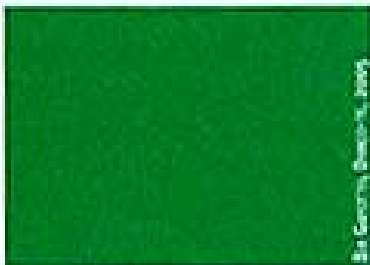
curadoria de Paula Alzugaray

4 de junho a 15 de julho de 2007





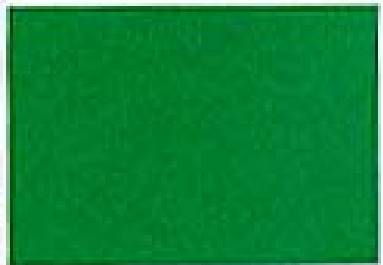
Arturo Escobar, On Transcultural Film (Miami, 2009)



Quia Longa Bona & Ana Maria Pina, Vienna's Man of Love, 2009



Rosa Mrazovic, What isn't seen (Lima, 2007)



Carolina Mrazovic & Juan Mrazovic, Casa Princesa, 2008



Arturo Escobar, Miami 2009

HERE LIES THE TROPIC

The West, as well as its oriental counterpart, is a fictitious construction based on myths and fantasies.¹

The Bill for the construction of a 1.1 km wall on the border with Mexico, passed by the USA Representatives Chamber in 2006, unveils, more than an issue of national security, a project for the instrumentalisation of fear. With the tightening of immigration policy, the project features a wall super-equipped with remote control cameras, satellite monitoring and detection sensors, among other technologies. The fact is that, material or virtual, walls have been in place in the region for centuries, as shown by the documentary *On Translation: fear/miedo*, by Antoni Muntadas. The video seeks to analyse the rhetoric that builds and sustains the frontier, interspersing statements collected on both sides of the San Diego/Tijuana divide, regarding the feelings towards the unknown. In both cases, fear is a wall to be transposed. One of the people interviewed states that the control and surveillance system is, more than a condition of the frontier, a problem that is manifested by means of language command. "We all have to speak English. We have to understand them and they don't have to understand us."

Whoever crosses the border faces a change in paradigms. Problems regarding translation have always accompanied the traveller. The "civilized" languages of dominant economies have determined the way in which the "primitive" cultures were understood, documented and historiographed by the New World explorer, and, later, the way in which the anthropologist filmmaker poised his camera to an unknown context. The problem of understanding the Other is, therefore, an issue shared with the painters of the artistic and scientific missions, photographers and photojournalists, ethnographer filmmakers

and contemporary artists- chiefly those who go out into the field, participate in residence in foreign countries, live the condition of immigrants, or that, even if in a sedentary position, work with the foreign culture as artistic matter.

The aim of the *Situ/ação: vídeo de viagem [Situ/action: travel video]* is to think the contemporary statute of the traveller, contemplating works that tension the limits of the travel film gender. Travelogs, process or displacement records and narratives about the margins are some of the directions pointed out by this nomad artist who was identified by American critic Hal Foster in the mid-1990's to the ethnographic paradigm in contemporary art². The exhibition is divided into two cycles: *Margins* and *Displacements*. The first presents works that extracts from the limit and from the border – sometimes from a sedentary point of view – a communicable experience. *Displacements*, the second, observes narratives about the cultural and geographic contexts, from the perspective of movement.

Understood as an initial chapter in documental cinema, the travel film features a series of characteristics that merit recontextualisation within the scope of contemporary art production. The first one is the *narrative of distant events and of little known places*. Restricted up to the 19th Century to adventurers and explorers, who brought home image and reports to entertain and inform curious audiences, the illustrated lecture is reviewed in the present exhibition in the travel accounts by Alice Miceli and Inês Raphaelian. The adventure and accidental record of never visited before territories are also updated in Kika Nicoleta's video chronicle and in Juliana Mundim's pocket film collection. As Dora Longo Bahia and Ann Marie Peña observe the peculiarity that an object as common as an alarm-clock can come to, in the end they tell us about the relativity between the close by and the far off. In a similar reading key, Wagner Morales operates an

apology of the ethnographic documentary, relativising the distinctions between wild life and civilized behaviour.

If in the ethnographic paradigm, as Hal Foster indicates, the place of artistic and political transformation will always be outside “in the field of the cultural other”³, we consider that the *dialogues, negotiations and transactions with cultural alterity* are challenges that are posed at the very moment one goes out into the field. Some of the artwork, such as *Image Diary*, which intersperses the pages of artist Josely Carvalho’s and Iraqi soldier Aboud’s diaries, is one of those proposals that put forward the redimensioning of that which brings us closer and that which causes us to part. Another such artwork is the partnership between Brazilian Cinthia Marcelle and South African Jean Meeran, who produces a cross section of the ethnographic film genre, demystifying subjects regarded as exotic. In these games of historical renegotiation, the results of Rosangela Rennó’s residence in the Reunion Island present *créole* as a language of resistance, built with elements of the dominator’s idiom. In a proverb showdown, the video installation *Brèd e[k/t] Chocolat* investigates the measure in which language outlines a people and an identity. The review of the colonialist discourse proposed by Rennó is reinforced by the subversion of Eurocentric history in the travel folder by Rafa Campos. The inversion of values proposed here reaches the point of producing the reference to high culture (history) by means of popular culture (the fanzine).

The limit between culture and identity is the issue outlined by Bia Gayotto’s artwork, as she observes the body as a cultural territory, and by Fabio Morais, as he invents an utopian geography, in which the 21 idioms compose a single island, surrounded by water from the four oceans. How to establish a frontier between one sea and the other? The ocean emerges as a common identity in the *Two Margins* project

by Carla Zaccagnini, even though the two Pacific Ocean beaches are separated by day and by night. The impossibility of understanding, however, remains in *Words don’t come easily*, by Naiah Mendonça.

The relationship with the landscape, which was at the basis of panoramas and travelogues, is another of travel’s premise. Giselle Beiguelman’s artworks deals with moving landscapes as image disaggregating elements, and Consuelo Lins’s relate literary narrative to the camera’s travelling movement. The same horizontality appears in Ricardo van Steen’s watercolours. It is just that the watercolour technique, which was replaced by digital video as record instrument favoured by the travelling artist, does not produce in this work an instantaneous of reality, but represents the perennial horizon of ethnography books. Literature and cartography also interpenetrate in Cao Guimarães’ videos, who records an action carried out in partnership with Rivane Neuenschwander in a Stockholm library.

Recalling Robert Flaherty, who in the 1920’s liberated travel film from the condition of ethnographic document by stating that it was necessary to lie in order to capture the spirit of things, the artworks in the show are constituted by acts of imagination. As the meridians, polar circles and the tropics are imaginary geographical lines that divide the world.

Paula Alzugaray

¹ SHOHAT, Ella; STAM, Robert. *Critique of the eurocentric image*, São Paulo: Cosac Naify, 2006.
² FOSTER, Hal. “The Artist as Ethnographer”. *The Return of the Real*. London: the MIT Press, 1996.
³ FOSTER, Hal. “The Artist as Ethnographer”. *The Return of the Real*. London: the MIT Press, 1996.

Sala 1 room 1

sessões às 11hs, 13hs, 15hs e 17hs Screenings at 11 a.m., 1 p.m., 3 p.m. and 5 p.m.

ON TRANSLATION: FEAR/MIEDO, 2005 | vídeo | 30'25" | Antoni Muntadas

Projeto de intervenção televisiva a partir de um videodocumentário produzido com pessoas que vivem cotidianamente as tensões da zona fronteira entre México e Estados Unidos. O trabalho procura expor as diferentes perspectivas do medo nos dois lados da fronteira.

Projeto realizado para In Site_05 / Interventions. Cortesia: Galeria Luisa Strina.

A television intervention project grounded on a video documentary produced with people who live the daily tensions of the border zone between Mexico and the USA. The piece seeks to expose the different perspectives on fear on both sides of the frontier.

Project carried out for In Site_05 / Interventions. Courtesy: Galeria Luisa Strina.

Antoni Muntadas | Barcelona, 1942 | vive e trabalha em Nova York lives and works in New York

Artista visual, professor no Massachusetts Institute of Technology, na School of Architecture, em Cambridge, e na IUAV, em Veneza, desenvolve uma obra multimídia que aborda temas sociais e políticos e investiga a construção da informação nos canais de comunicação. Pioneiro no uso do vídeo, desde meados dos anos 1960, sua obra é apresentada em diversos países, em eventos como a Bienal de Veneza, a Documenta de Kassel e a Bienal de São Paulo.

Visual artist, teacher at Massachusetts Institute of Technology, School of Architecture, Cambridge, and at IUAV, Venice. He develops multimedia work on social and political themes and investigates the building of information in communication media. Pioneer in the use of video, from the mid-1960's, his work has been shown in several countries, in events such as Venice Biennale, Kassel Documenta and São Paulo Biennale.

Sala 2 room 2

DANÇO-TE, 2005 | vídeo | 6' 18" | Bia Gayotto

Projeto colaborativo em que cinco artistas de diversas nacionalidades dançam uma seqüência de ritmos tradicionais brasileiros, incluindo samba, roda, baião, xaxado, afoxé, frevo e samba-reggae. O vídeo investiga os limites entre improvisação e coreografia, cultura e individualidade, ritmo e linguagem. Projeto financiado pelo Pasadena Arts Commission e City of Pasadena Cultural Affairs Division.

A collaborative project in which 5 artists of different nationalities dance a sequence of traditional Brazilian rhythms, including samba, roda, baião, xaxado, afoxé, frevo and samba-reggae. The video investigates the limits between improvisation and choreography, culture and individuality, rhythm and language. Project funded by the Pasadena Arts Commission and City of Pasadena Cultural Affairs Division.

Bia Gayotto | São Paulo, 1962 | vive e trabalha em Los Angeles lives and works in Los Angeles

Artista visual, mestre em fine arts pela Universidade da Califórnia. Desde 1996, realiza projetos de repetição serial em fotografia e vídeo e utiliza em seu trabalho metodologias cooperativas. Atualmente é professora de fotografia na University of Southern California Roski School of Fine Arts e na Art Center College of Design.

Visual artist, holds an MA from California University. She has carried out serial repetition projects in photography and video since 1996, and uses cooperative methodologies in her work. Presently she is photography teacher at University of Southern California Roski School of Fine Arts and at Art Center College of Design.