

Edgar Endress

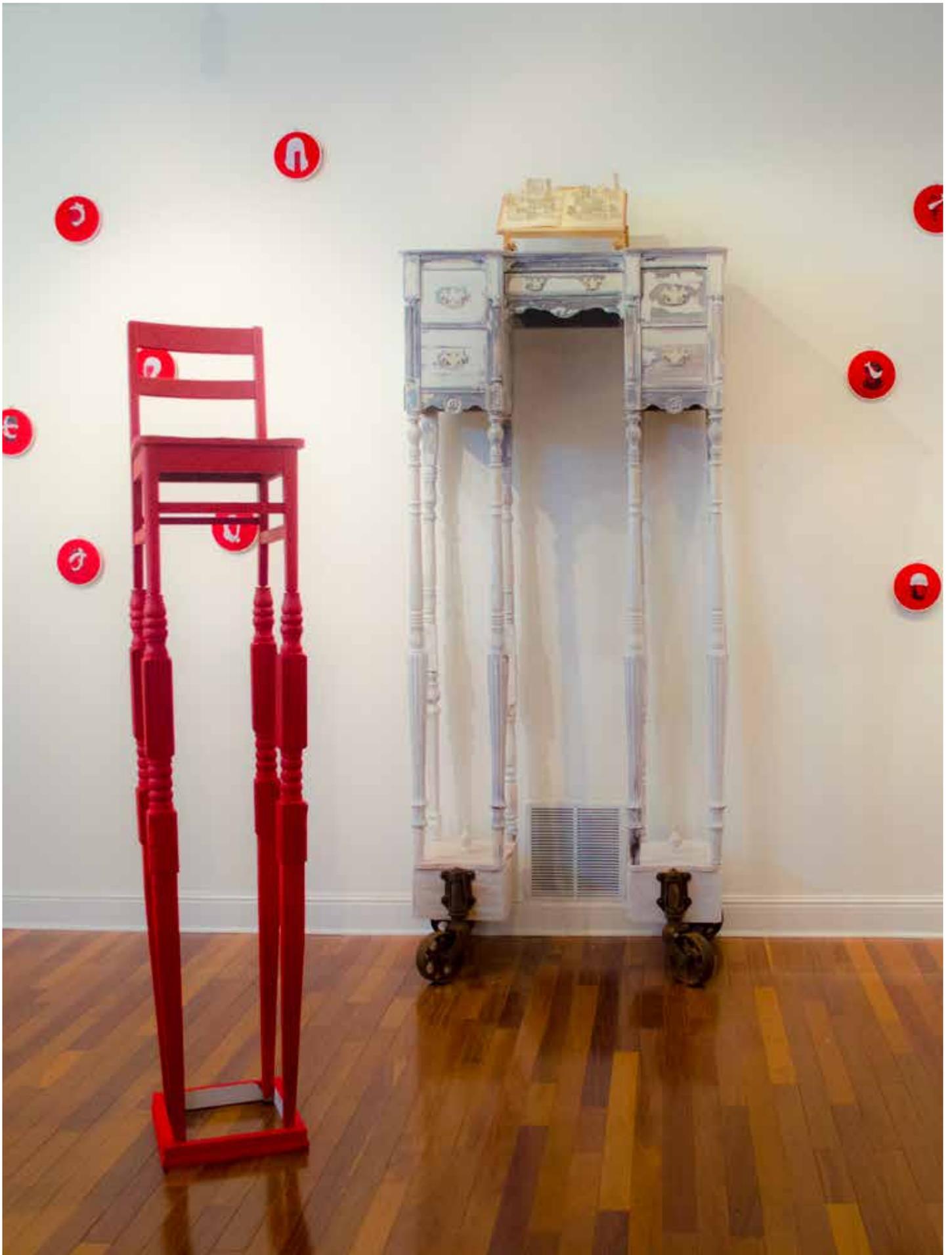
working portfolio





Documentation :: "The Daily Settlement" shown in World Bank, Washington DC.





No 156

St. Thomas, V.I. of the U.S.

August 24, 1918.

Government Secretary,
Administration Building.

The undersigned, who was born at *Haiti*
on *July 20, 1892*, and is an *American*
citizen, desires to leave St. Thomas, for *Porto Rico* via
~~steamer~~ *Loop Eagle*, which sails on _____ 191 .
for the purpose of *doing business for the*
St. Thomas Lumber Trading Co.
and therefore, herewith makes application for an identifica-
tion card. Two photos are attached hereto.

REMARKS:

Cyril V. Francois

Address: *Janetgade 15.b.*

Business address: *Lumber Trading Co.*

Occupation: *Clerk*

Age: *25 years*

Complexion: *St. Brown*

Hair: *Brown*

Eyes: *Brown*

Height: *5 ft. 7 3/4 in*

Marks: *Small scar on centre of forehead.*



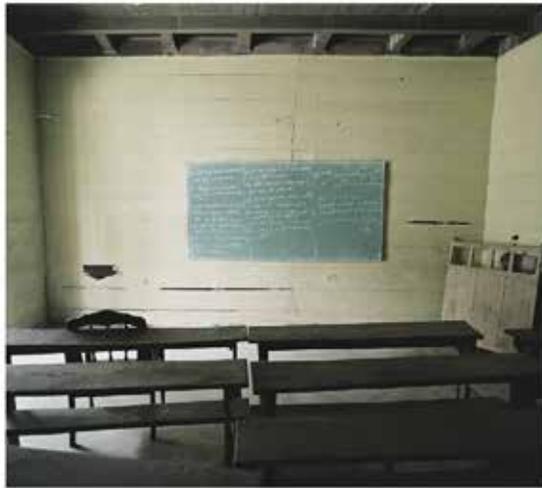
August 26, 1918.

To Government,

I do not know of any reason why Cyril V. Francois
should not be given an identification card.

Thick



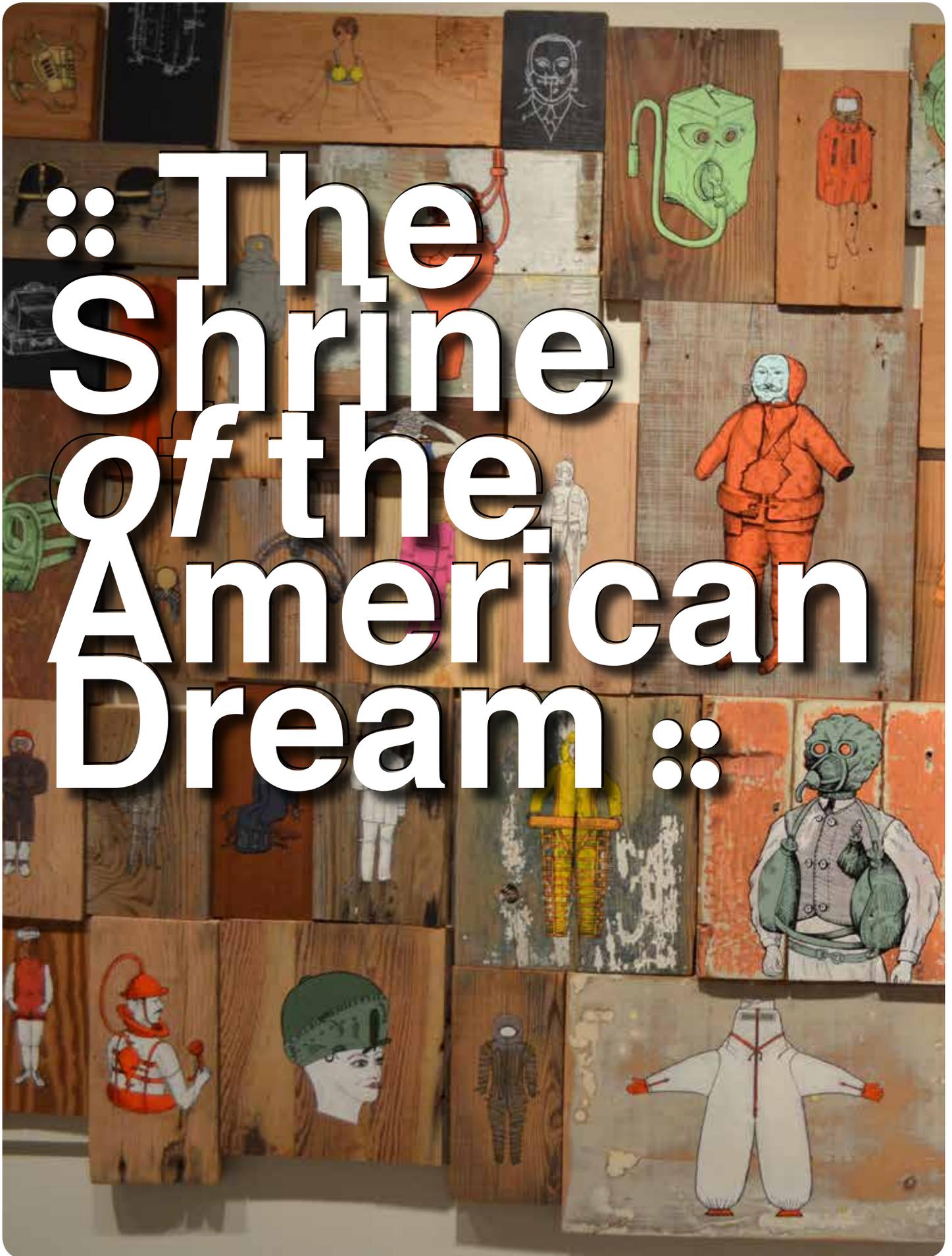


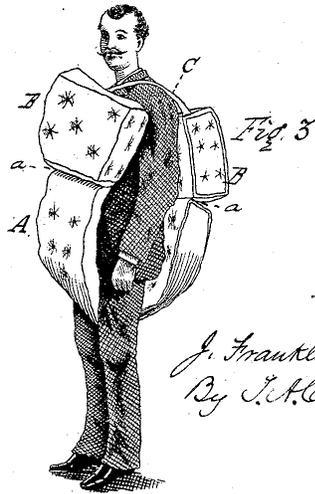
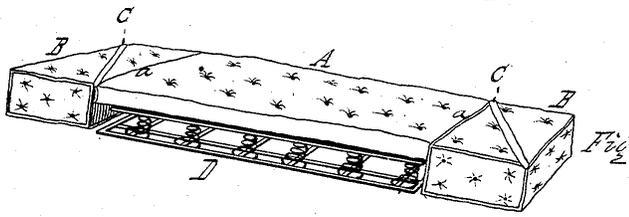
[School's chalk boards in Haiti]





:: The Shrine of the American Dream ::





Witnesses,
E. E. Riverland.
Austin P. Bristol.

Inw
J. Franklin
By J. H. Court

Fig. 1.

Fig. 2.



WITNESSES:
Ge. Dietrich
Alex. F. Roberts

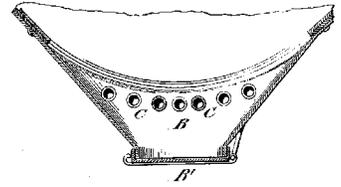


Fig. 3.

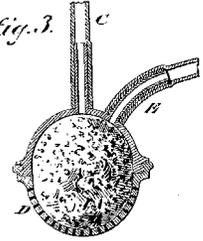
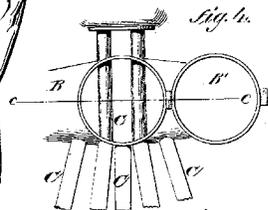


Fig. 4.



INVENTOR:
G. Keally.
 BY *Munn & Co.*
 ATTORNEYS.

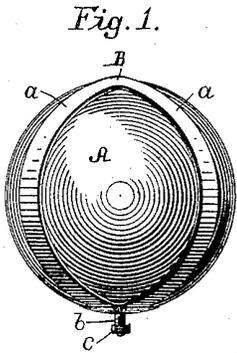


Fig. 1.



Fig. 3.

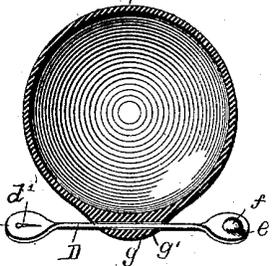
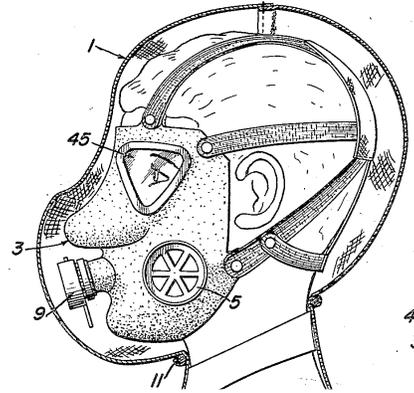


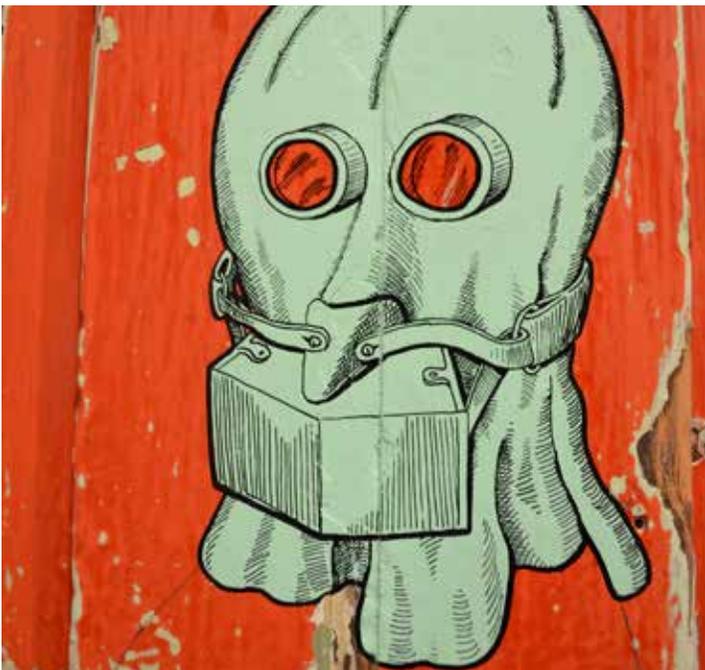
Fig. 5.



10-47-3

The **Shrine of the American Dream** is an installation that explores the ideal proposed in the American Dream, namely that everyone can achieve prosperity. The Shrine incorporates various forms of visual expression to display a critical interpretation of that ideal. It is a collaborative piece that juxtaposes two visible expressions of the American Dream: home ownership and the concept of unique invention as a means to wealth. The project consists of transferring drawings of product concepts from 300 U.S. **patent** files on wood extracted from houses being demolished, repaired, or abandoned. Dating back to the early nineteenth

century, these diagrams illustrate and explain the manifestation of the invention, though none of them were realized. The installation presents itself as an abundant comic with dreamlike heroes or as a pantheon of fruitless aspirations and dreams. It exposes societal fears, imaginative explorations of new landscapes, and genuine expressions of hope. The Shrine of the American Dream prompts reflection on the significance and repercussions of beliefs that influence the movement of millions of people; it is a repository of visual symbols representing personal reinvention and unfettered possibility.





:: Acts of Knowledge ::

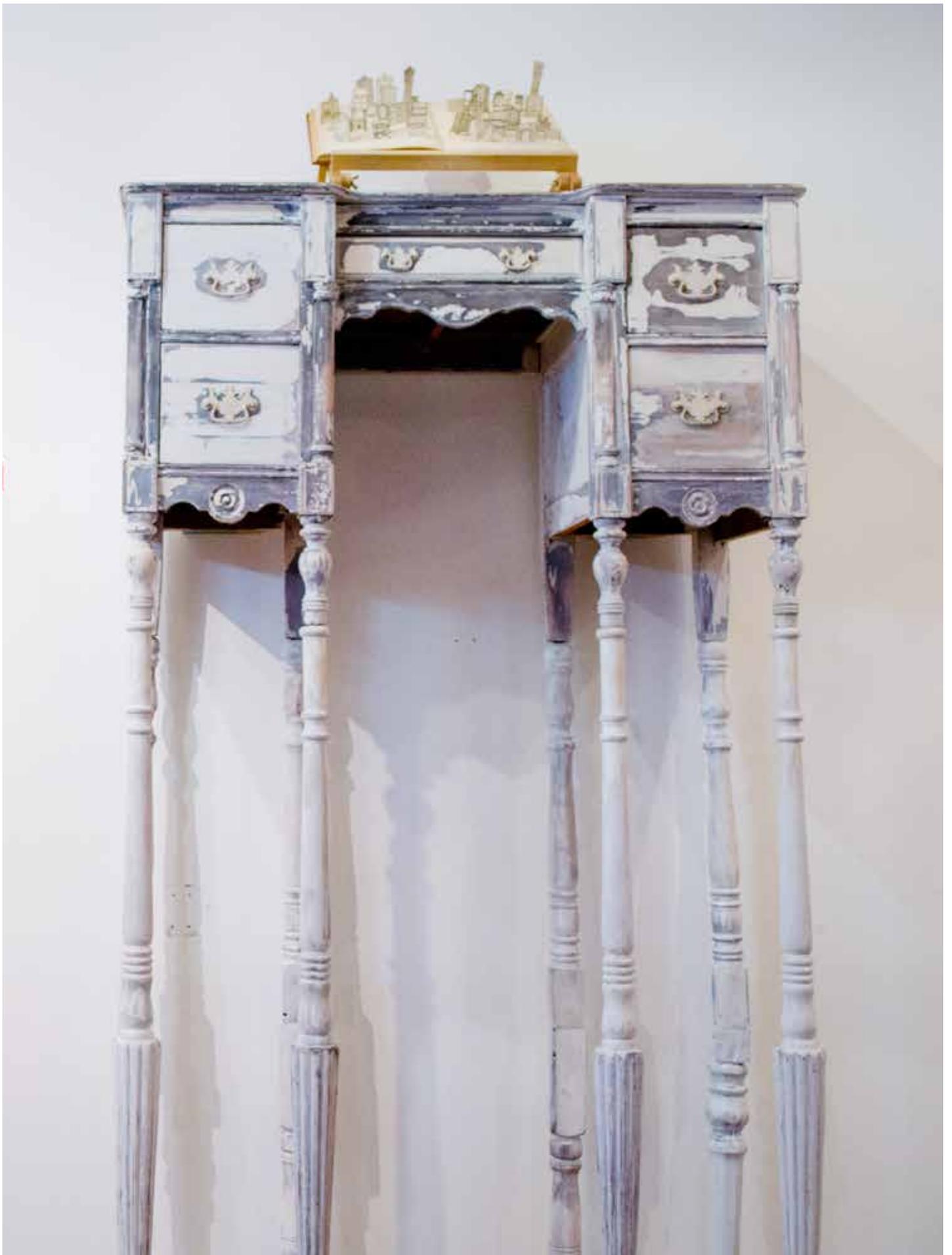
the Celestial Emporium of Benevolent Knowledge is a Chinese Encyclopedia described by Jose Luis Borges, where an alternative taxonomy is listed:

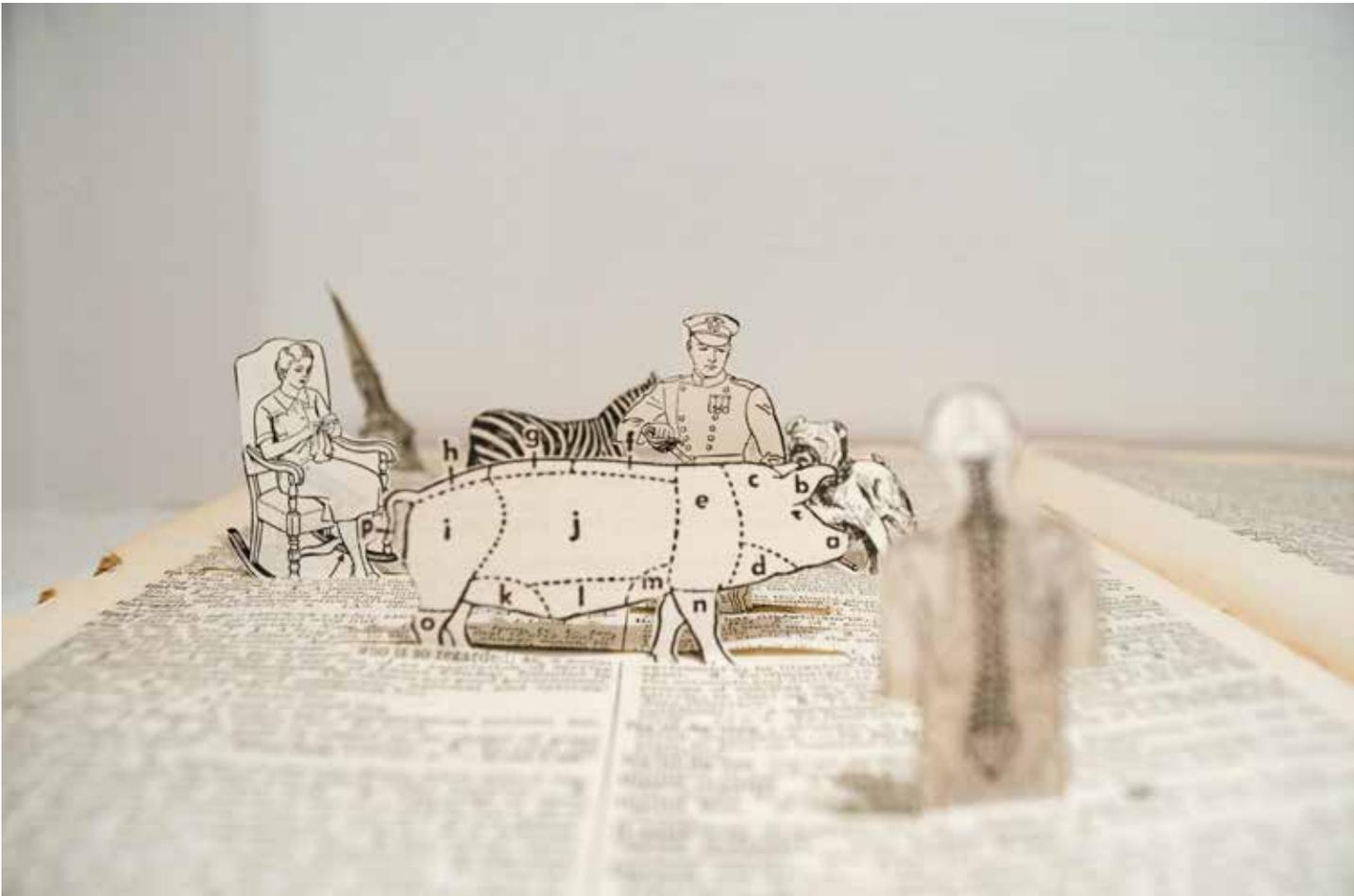
1. those that belong to the Emperor,
2. embalmed ones,
3. those that are trained,
4. suckling pigs,
5. mermaids,
6. fabulous ones,
7. stray dogs,
8. those included in the present classification,
9. those that tremble as if they were mad,
10. innumerable ones,
11. those drawn with a very fine camelhair brush,
12. others,
13. those that have just broken a flower vase,
14. those that from a long way off look like flies.

This classification explore the arbitrariness (and cultural specificity) of any attempt to categorize

the world and demonstrates an “other” to our system of thought. In Foucault’s book the “Order of Things”, Foucault explicates an “archaeological” investigation of knowledge acquisition; he also comments on the fragility of our current means of understanding the world. For Foucault reasoning is the ultimate act of control, delivered through the power of representation to confirm an objective order. Acts of Knowledge begins with a text found in an old social studies text used in U.S. classrooms. This educational text delivers a structural form of knowledge and a series of narratives about the similar and the other. Acts of Knowledge uses the primary forms of knowledge -the encyclopedia- to question the structure imposed by the reasoning. In that context, the acts of estrangement and the visual structuring of the dictionary and the encyclopedias through collages questions the categorization, knowledge, and the arbitrariness of otherness.









:: Preface // **Bon Dieu Bon**

Text written as part of the Creative Capital Grant

by :: Luis Francia

An abandoned backpack found on a beach in St. John, one of the U.S. Virgin Islands, provides both material and inspiration for Edgar Endress and Lori Lee's Creative Capital video project, *Carry On*. Discovered on shore not far from a 2002 dig in which Lee, an anthropological archaeologist, was involved, the backpack had belonged to a young Haitian man seeking a better life in the U.S. It contained an assortment of personal items, from correspondence and clothing to toiletries and audiotapes. The pack's owner was part of a continuous stream of migrants who use the U.S. Virgin Islands as a jumping-off point. "People would swim to shore and change their wet clothes," Endress says, leaving behind the things they'd brought with them on the journey. Endress and Lee started to collect these items and photograph them. They learned that such possessions were deliberately discarded by illegal immigrants from as far away as China and as close as Haiti and the Dominican Republic. Casting off items from the "old world," as it were, meant the voyager could travel more easily. At the same time, this act of abandonment resonated with the symbolism of starting afresh. Endress is himself an immigrant—from Chile—and at the time of the backpack's discovery, his own status was uncertain, as his application for permanent-residency status was still being processed. (It's since been approved.) He understands what it's like to stand at the margins of society, and to reconfigure one's identity so as to fit in. On St. John, for instance, while Lee worked as an archaeologist, Endress labored as a house painter alongside undocumented persons. He and Lee hope to find the backpack's owner—whom they have aptly named Ulysses—wherever he may be in the Haitian diaspora, and to return his belongings to him. It's a near-impossible task, but the two are undaunted. To contextualize his identity and uncover some

leads, Endress is planning a trip to Ulysses' home town in southern Haiti in early 2006. Due to that country's near-anarchic conditions following the ouster of President Aristide, the trip is fraught with risk. But Endress regards Ulysses as a potential collaborator, stressing that it's crucial to ask his permission to use his material. If the pack's owner can't be found, or refuses permission to document his migratory life, Endress and Lee will fictionalize the events. But the fictionalization, Endress emphasizes, "will happen over there, on the spot"—a kind of *cinéma vérité*, inspired in part by the work of innovative documentarians Jean Rouch and Juan Downey, who use alternative approaches to narration and the task of "framing the 'other.'" Whatever mode Endress and Lee adopt, the video will be "about the process of humans moving through different sites, about reconstructing a person's identity." As Endress puts it, people tend "to simplify migration as a unilateral issue, as simply a matter of economics. Haiti, for instance, has a weird status" in terms of U.S. immigration policy. "Sometimes Haitians can come as economic refugees, sometimes not. And of course, there is racism involved." Not to mention ideology: refugees from Castro's Cuba, for example, face no such legal ambivalence. Endress and Lee have been working together creatively since 2001 when they began this project. The combination of their different vantage points (scientific and artistic) provides this project with multiple layers of meaning. Endress explored similar themes in his 2005 installation, *Passage*, at the Akademie Schloss Solitude in Stuttgart, Germany. The installation involved a video projector, 17 slide projectors, 1,360 slides, and 170 still images—what he describes as "a collective manifestation" of one of the enduring phenomena of our times: the mass movement of people globally. Through *Carry On*, Endress and Lee hope to further the understanding of illegal immigration and its significance in our lives, this time by giving it an individual face.



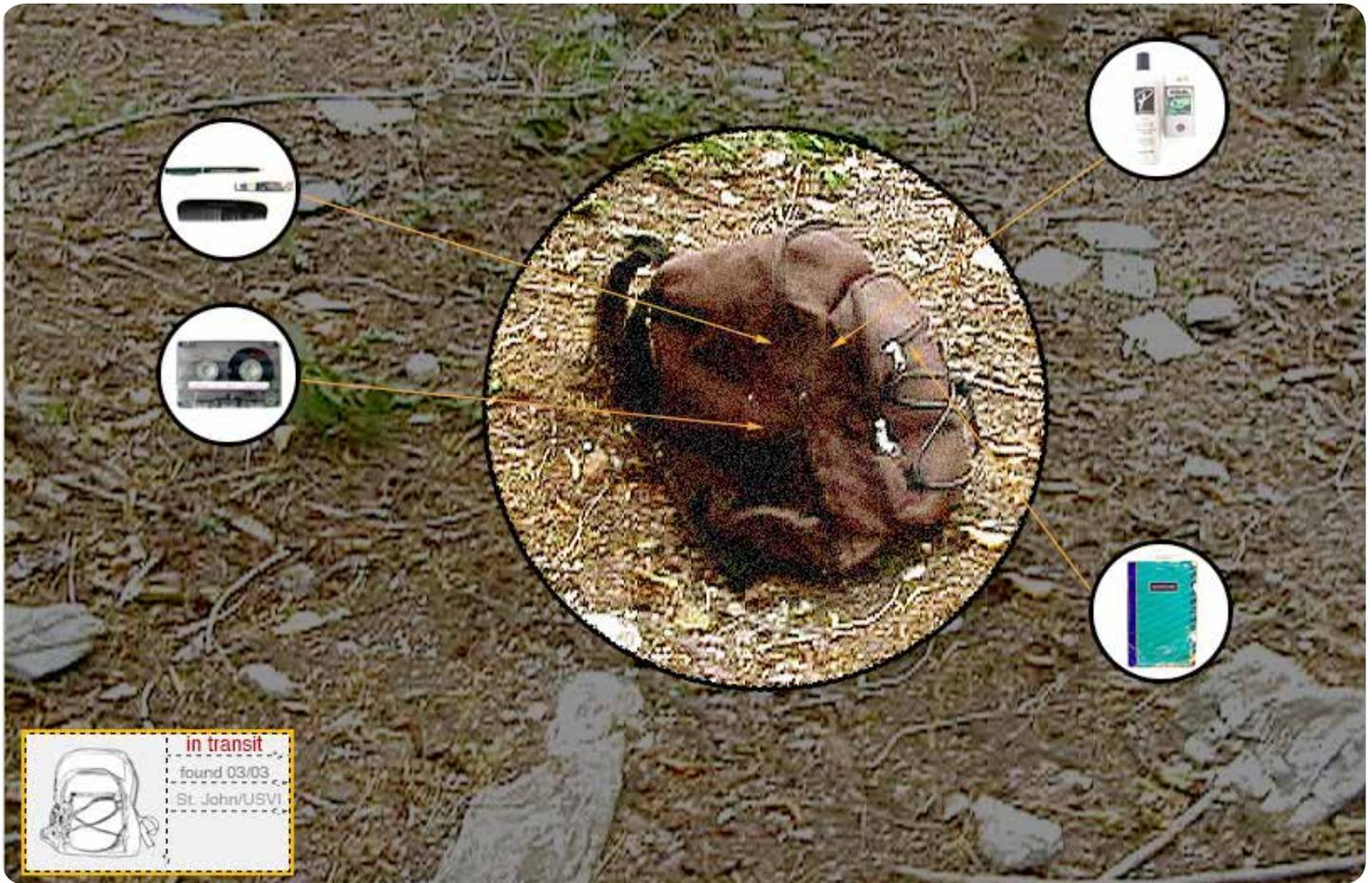
18.361857, -64.732132
UTC-04:00 USVI



18.357784, -64.730587
UTC-04:00 USVI

I ♥ USA

:: Found **Backpack** / inventory ::



BDB::USVI::001	1 cuaderno de notas	BDB::USVI::010	1 desodorante (marca Gillette)
BDB::USVI::002	1 carné de agrupación política	BDB::USVI::011	1 botella plástica de loción de manos y cuerpo
BDB::USVI::003	1 carné de identidad para pago impositivos	BDB::USVI::012	1 peineta negra
BDB::USVI::004	1 página de un diccionario inglés / francés	BDB::USVI::013	1 corta uñas
BDB::USVI::005	14 hojas sueltas (notas, cartas, composición musical)	BDB::USVI::014	1 aguja insertada en un trozo de sobre
BDB::USVI::006	1 mochila color café marca "aerostar"	BDB::USVI::015	1 banano promocional de Western Union,
BDB::USVI::007	45 cassetts de audio	BDB::USVI::016	1 libreta de direcciones
BDB::USVI::008	2 camisetas blancas	BDB::USVI::017	1 cuaderno de cartas
BDB::USVI::009	3 corbatas (anudadas)	BDB::USVI::018	3 sobres blancos



Part of the project "Carry On" in serach of Ulysses. / Aquin - Haiti

“Bon Dieu Bon” (God is Good), is a term used in Haiti to express the hope that even under the present circumstances a person can find a solution to the specific problem(s) that affect him in that specific moment. Although “Bon Dieu Bon” could be perceived as solely an expression of people’s hopes it is simultaneously an act of submission to the circumstances, implying an external solution to the concrete problem; the solution is exogenous. The original project “Bon Dieu Bon” is centered on the process of immigration to the US Virgins Islands, but the project also includes the historic and social contexts of Haiti and the relations between Haiti and the Dominican Republic.

Immigration to the Virgin Islands.

Immigrants enter the islands at night in areas less illuminated by artificial light. They swim to the shore, performing the last action of a journey that led them through a series of islands in the Caribbean. Hiding behind bushes, the immigrants find themselves wet, fearful, and disoriented. In that state they abandon, forget, or lose clothing, letters, photographs, and other objects. With the break of daylight they will take predetermined paths searching for a public phone, information, or sometimes a face that looks familiar, the face of another immigrant to obtain some orientation and hopefully support.

The objects left by the immigrants are the source for an archive about transit, physical movement, and simultaneously about social movements in the Caribbean; these stories are narrated through material culture. Elements that repeat in the archive

are the portrait photographs, found in wooded areas, near the shore or on the side of trails. These images are the markers of the migratory process and the transformation that the immigrants and the photographs suffer together during the migratory process due to the exposure to natural agents like the salt, the water, the rain, the sun, etc. The portraits become witnesses of the physical and psychological effects of the trip; a metaphor of an identity in transformation.

Carry On: The Backpack

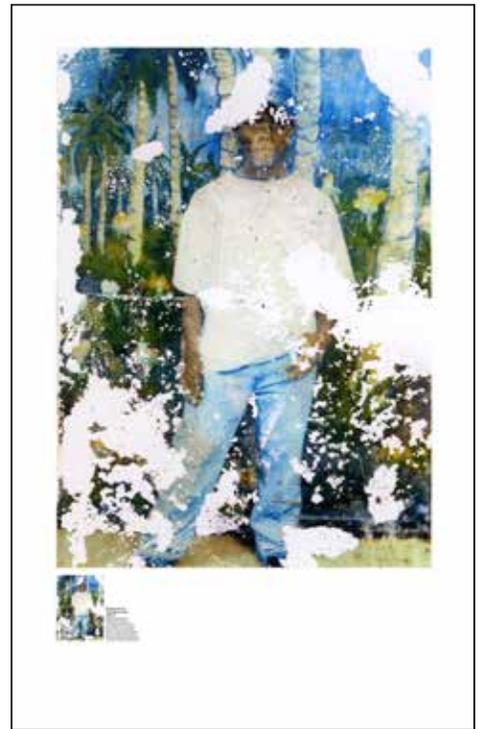
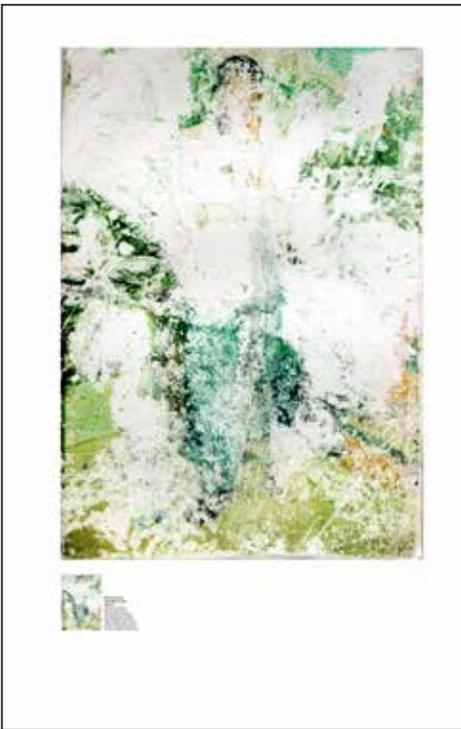
The archive contains an abandoned backpack found in the US Virgin Islands, belonging to a Haitian immigrant containing 18 groups of articles. From the beginning the idea was to return it to the owner, that search led us several times to Haiti. Each object of the backpack was individualized, archived and numbered to create an archive. An attempt was made to recreate the context, analyze the origins and to investigate the symbolic aspects and potential meanings of each object, where the result is expressed in visual, written or audio form. The purpose of this re-contextualization is to broaden the reflection about the relation of the material culture to Haitian realities and the Diaspora. Research into complex social historical aspects such as politics, race, and economics were integral to this process. The archive abandons its passivity in attempting not only to situate the peoples’ movement but reflect on larger historical processes of exclusion, disenfranchisement, and disempowerment.



BDB::USVI::008 2 camisetas blancas



BDB::USVI::009 3 corbatas (anudadas)



These photographs become physical witnesses because they become transmogrified images, distorted and transformed by the effects of the water over the emulsion, or they become symbolic witnesses of their identity or others identity in transformation.

For this installation we choose to focus specifically on some images left by Haitians and Dominicans upon arrival to St. John that were thrown aside by the owners while they were running from the migration police.

The images are classic portraits taken in photography studios found in Haiti. Painted backgrounds depict ideal landscapes, imaginary constructions of the cities in the Diaspora, and utopic scenes.

In that context we understand the photo studio performance as the initiative journey, as the denial of chaotic reality and the active self construction of their own imaginary and utopic ideals. The act of the portrait ultimately becomes simultaneously an act of memory, leaving the resulting images to others to remember him or her and his/her future, through this desire of a journey to the landscape painted as background.

The prints (24" x 36") are photos found in the USVI. The installation works in relation to the trip/journey of the migrant. The studio photos (stills from video) represents the vision of a new landscape, portrayed by the painted background, the beginning of the journey and the construction of a memory, a fictional new geography that exists somewhere in the future.

Next is the journey told by the whiteness (described in the video of the map), where the story focuses on the memory of the journey, the embedded process of motion between islands, the journey that transforms memories and images.

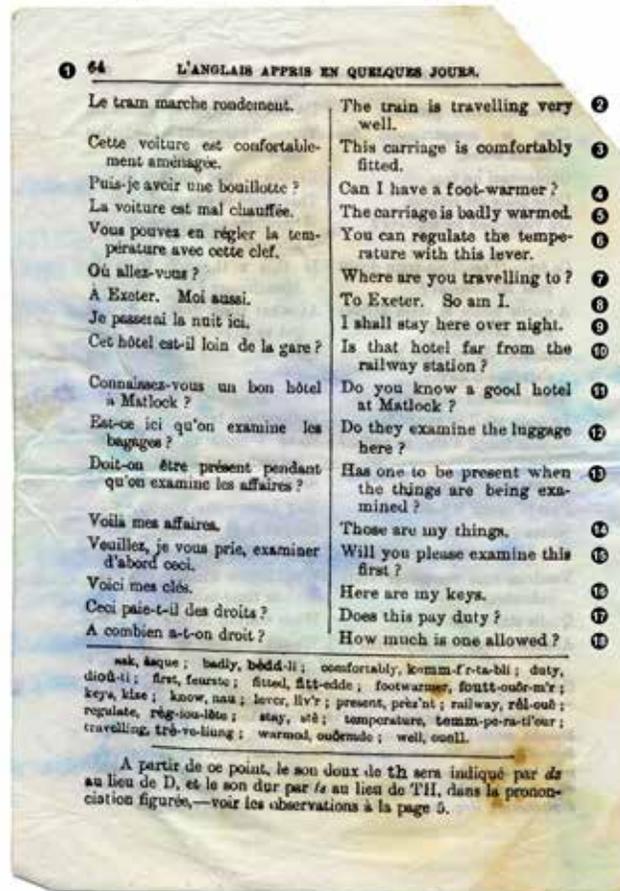
The proof of this journey of transformation are these photos found in the woods and shores of USVI. These images are an index of the journey: the photos are subjected to the migration process, the transformation of the elements--salt water, exposure to the sun and rain--as a metaphor of the transformation of identity, and the psychological effects of the journey.



“America’s Paradise’ and ‘Isla Del Encanto’: Contemporary Art from the American Caribbean”
SMFA’S Grossman Gallery from September 18–October 13, 2007. School of the Museum of Fine Arts, Boston.



1 Página 64 // El inglés aprendido en algunos días.



- 2 El tren está viajando muy bien.
- 3 El vagón está confortablemente arreglado.
- 4 Puede darme unas zapatillas de casa?
- 5 El vagón esta mal temperado.
- 6 Usted puede regular la temperatura con esta palanca.
- 7 A donde viaja usted?
- 8 A Exeter. Yo también.
- 9 Me quedaré aquí esta noche.
- 10 Está ese hotel lejos de la estación de trenes?
- 11 Usted conoce algún buen hotel en Matlock?
- 12 Revisarán el equipaje aquí?
- 13 Uno debe estar presente durante la revisión de equipaje?
- 14 Esa son mis cosas.
- 15 Podría usted revisar estas cosas primero?
- 16 Aquí están mis llaves.
- 17 Por esto se paga impuestos de aduana?
- 18 Cuanto se le permite a una persona?

Fig. 001.- Dictionary page

BonDieuBon / BDB::BP::004 a journey through suspension

"Bon Dieu Bon" es un proyecto en desarrollo en colaboración con la antropóloga Lori Lee.

The dictionary page (fig.001)

The article BDB::BP::004, is a dictionary page taken from a French dictionary – English. This page describes a conversation inside a train, a romanticized version of a trip on the fantasized border. We believe the immigrant assimilated his journey as the page describes. The page of the dictionary became a mental projection, an image of a reality to be encountered during his transit. The dialogue in that train, described on the dictionary page, is

the dream, the active imaginary of another possible landscape—one of possibilities and potential relations.

To expand this notion of dream projections, dreams, and escapes, we work with the "Tchala" (book of dreams used to play the lottery) and several photo studios in Haiti. The main idea is to analyze landscape construction, the mental projection of the journey, and the control over their identity and empowerment.

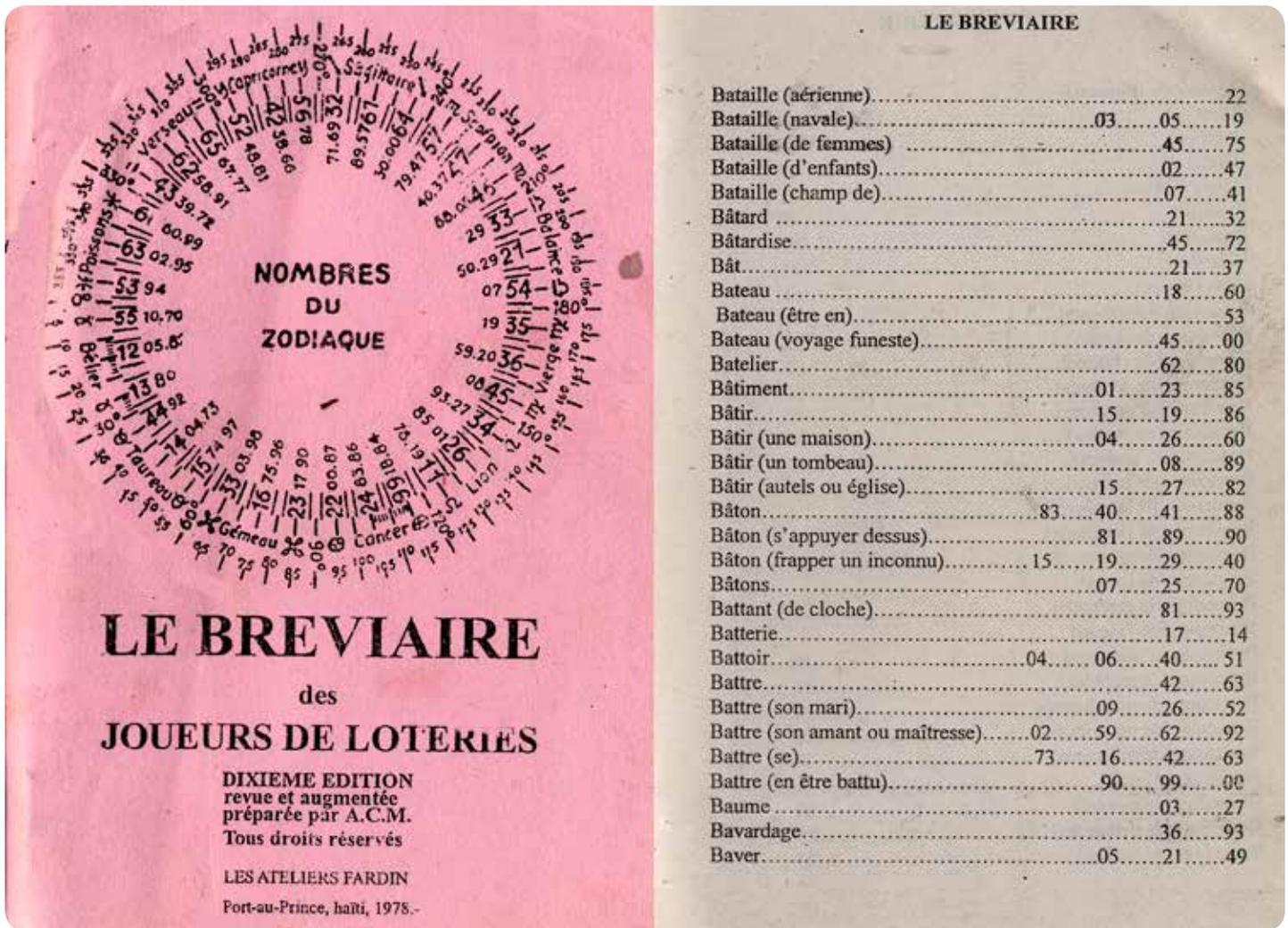


Fig. 002.- "Tchala"

The "Tchala" (fig.002)

The "Tchala" is a fragile book of over 200 stapled pages, easy to find on the streets of Haiti. In it you will find in alphabetical order, numerological translations of dreams, for example: dream of travel in an airplane.....03...29.

The "Tchala" provides a concrete realism to the dream; the dream then becomes transformative.

The dream becomes the basic unit to start the transit.

The idea of this book is to use the numbers after a dream from the night before to play in the lottery. In Haiti there is a network of places to play the lottery, they are easily identified as they carry the sign "Bank".



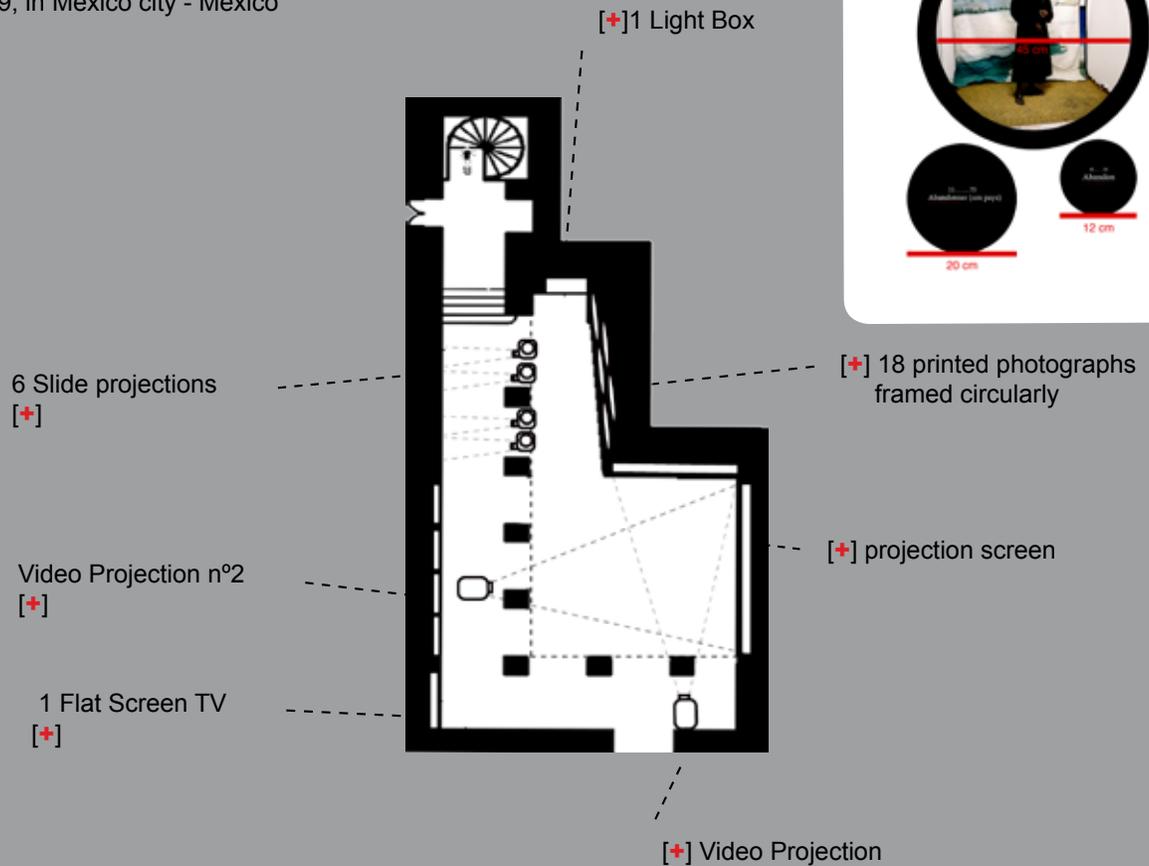




[Stills from video]

BonDieuBon / BDB::BP::004

Installation in Centro Laboratorio Alameda
Transitio MX 2009, in Mexico city - Mexico

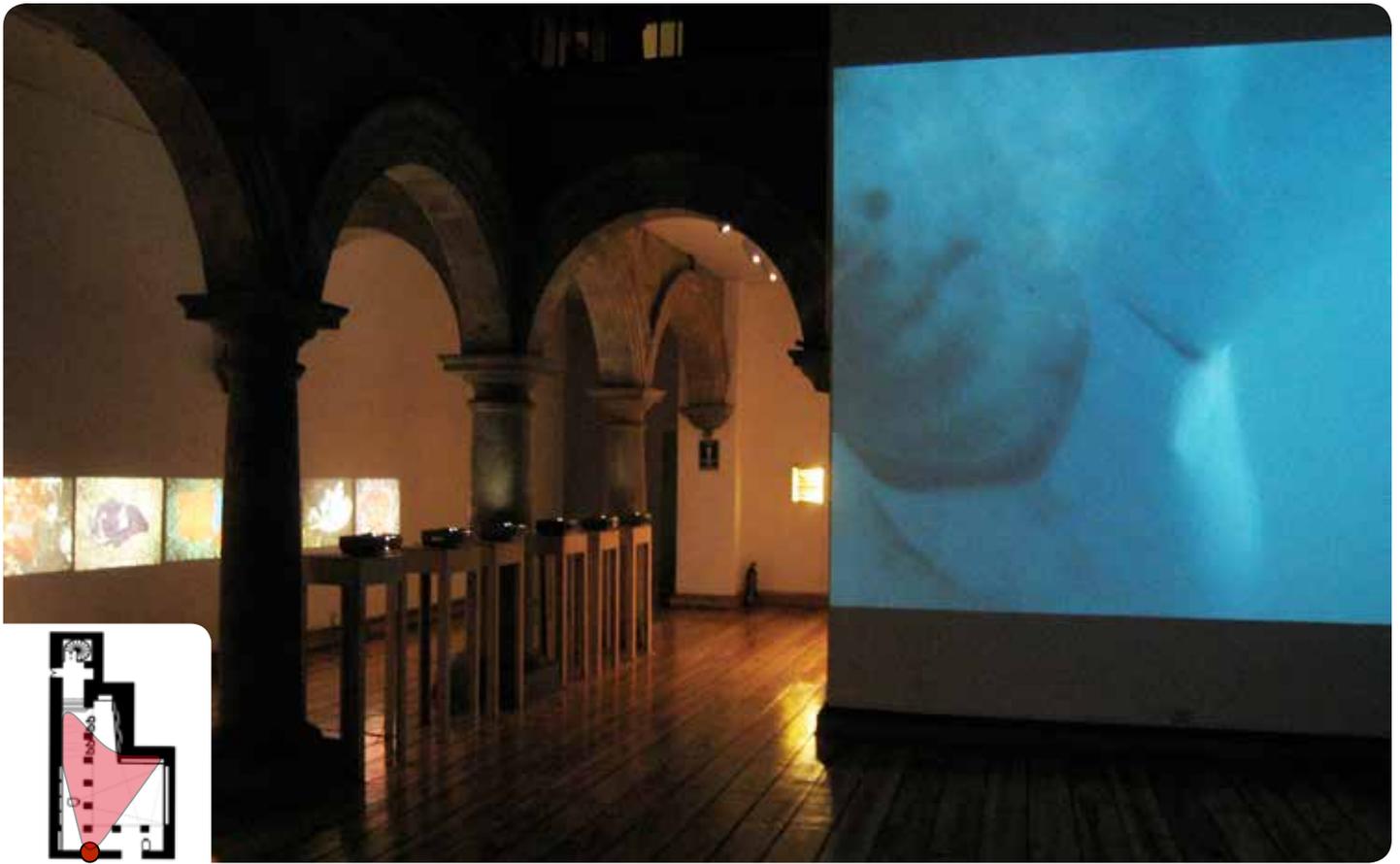


Installation in Transitio MX / Dense Local

I was invited to install a version of the Bon Dieu-Bon project as part of Transitio MX. The curatorial group was composed by : Gunalan Nadarajan and Edurado de Jesus.

The installation was composed of 2 video projections, 1 flat screen, 5 slide projectors, 20 prints.



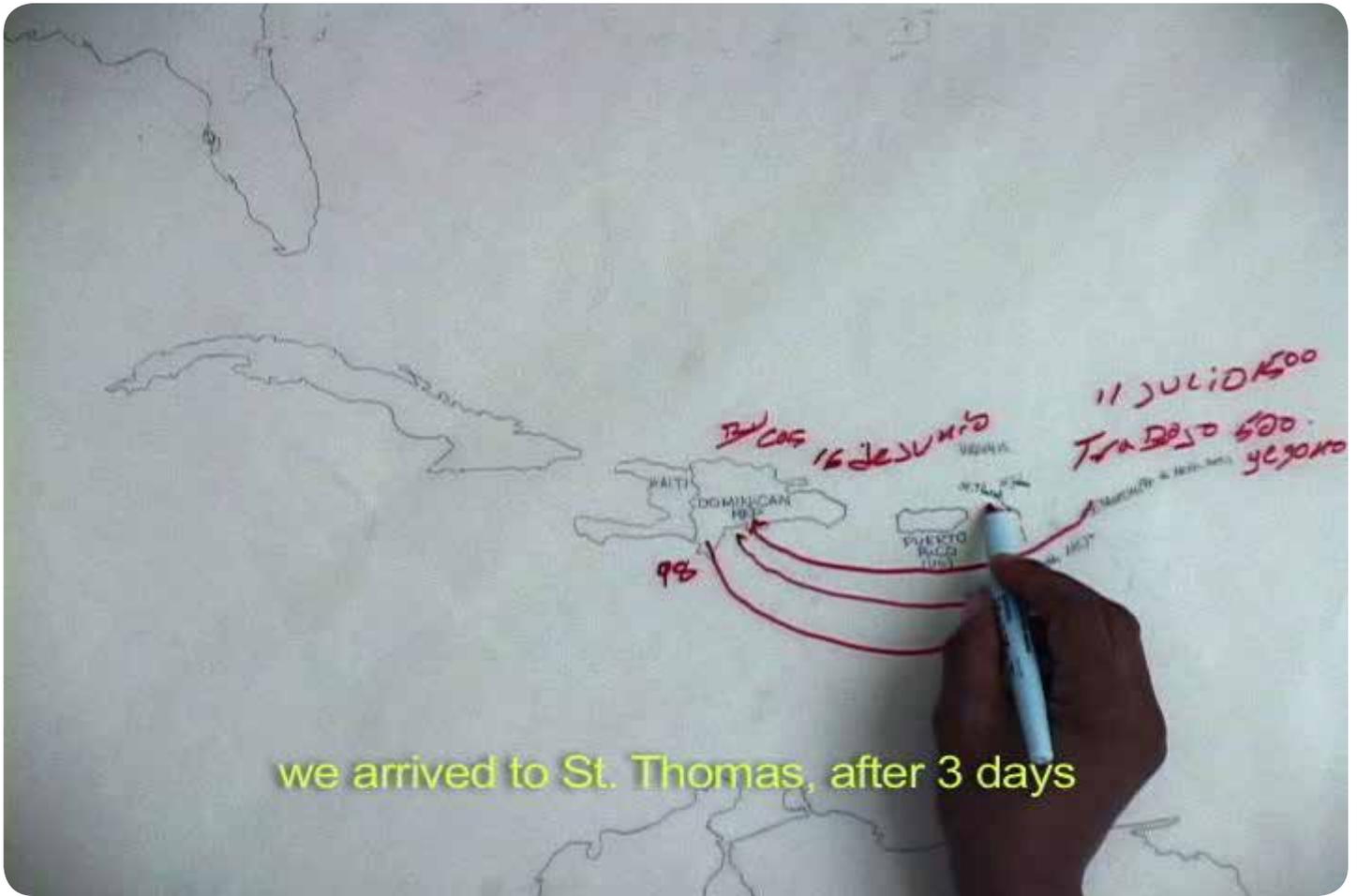


view from the 2nd floor









[still from video of migrant journey]

Passage // 16 slide projectors and video projection w/ sound.
Akademie Schloss Solitude, Stuttgart
Germany 2005





Joseph Casseus



:: **Other related projects** / in progress ::



Carreau de Terre, In Haiti, carreau de terre is a unit of land, approximately 1.29 hectares (approximately 3.19 acres). This series of photos are based on a property near the town of Jacmel. This project registers all the occupants that share that land and find forms to negotiate the use of it. (in progress)

:: Carreau de Terre / Land ::

Carreau de Terre, In Haiti, a carreau de terre is a unit of land area, approximately 1.29 hectares (approximately 3.19 acres). This series of photos are based on a property near the town of Jacmel, in one community called Cybadier. This project registers all the occupants that share that land and find forms to negotiate the use of it.

Historical perspective

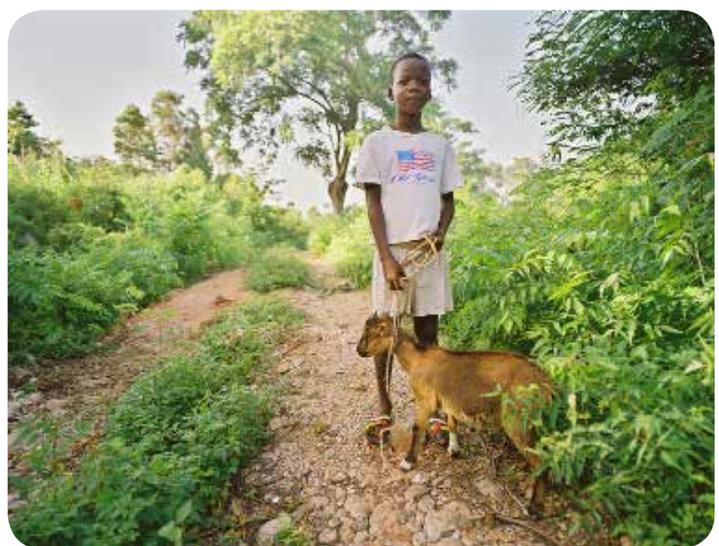
Haiti's historic patterns of land tenure were quite different from those of other countries in Latin America and the Caribbean. Most Haitians owned at least some of their land. The three major historic forms of land tenancy in Haiti were ownership, renting (or subleasing), and sharecropping. Other land arrangements included managing land for absentee landlords, squatting and wage labor. Historically land ownership has been a central issue on the island. Particularly after emancipation, land became the battleground of internal racial

and hierarchical disputes.

After emancipation tension surfaced between the Bossales and Creoles, Bossales were Africans directly transplanted to Haiti while the Creoles were born on the island. Creoles dominated the political structure, excluding the Bossales. During the Duvalierist regime power extended to rural areas via the Chef de Section (Tonton Macoutes) and the Voodoo Clergy, fragmenting and further secluding the rural communities. Currently the Haitian peasantry applies a system of "auto-regulations and egalitarianism" in the approach to land tenure.

This series of photographs functions as an inventory of the tenants and the ways that they re-negotiate the space as a portrayal of the human scale structures adapted to their reality and capabilities. Carreau de Terre explores the material culture, the system of labor, and ultimately portrays economic survival and communal resistance.



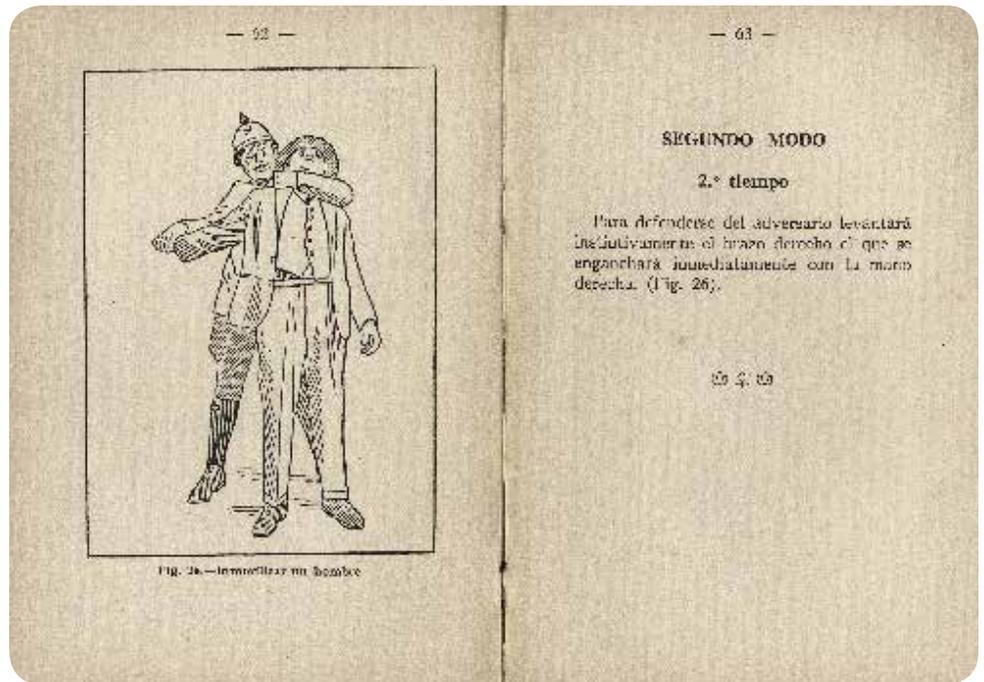
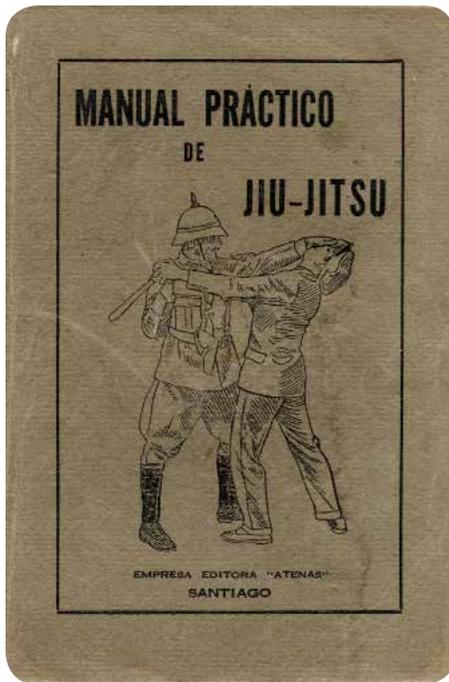




[School's chalk boards in Haiti]



[School's chalk boards in Haiti]



[Found manual, distributed to the Chilean police (1960-70)]

Centropia is a social response project that is adaptable to the context where it takes place. It is an illusionary new center for an utopian social fabric. **Centropia**, is an ever-evolving series of art actions; art inserted into the quotidian, relational art, community art, an art that is based in the vocabulary of the urban landscape in Latin America.

This project adopts various vocabularies, formally and conceptually influenced by the “mestizo-baroque” art spread throughout Latin America.

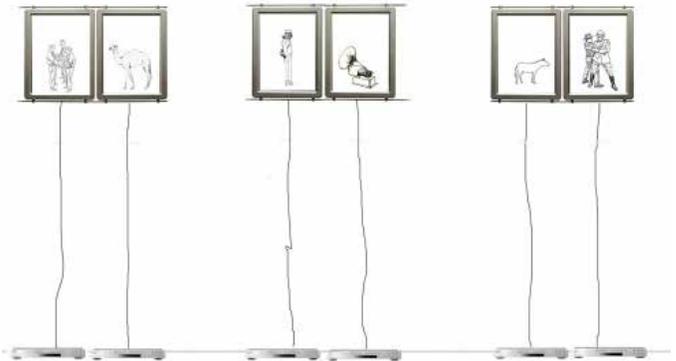
Centropia, has different thematic units, each focusing on diverse techniques and subject matter, from militarism and religion to social unrest and social exclusion.





[Documentation CENTROPIA⁰¹, in Praxis Gallery NYC-USA]

Centropia⁰¹ is a project that takes my vision of South American superstructure--militarism as a patriarchal power, religion as a colonial representation, and excess that is represented as baroque, and ultimately as madness--as a starting point. With this trilogy, I created this piece that centers on a book that I found on the street in Santiago, Chile. This book was written in the 1960s and teaches police how to control thieves. A series of images are made subtracting the thief and replacing him with native Latin American animals. Flags were embroidered portraying these images in the same style as imagery embroidered for Catholic processions. Six monitors animate the struggle engaged in by these combatants.



[Still from animation]







[Documentation CENTROPIA⁰¹, in Praxis Gallery Miami -USA]



[Still from animation]



[Still from animation]

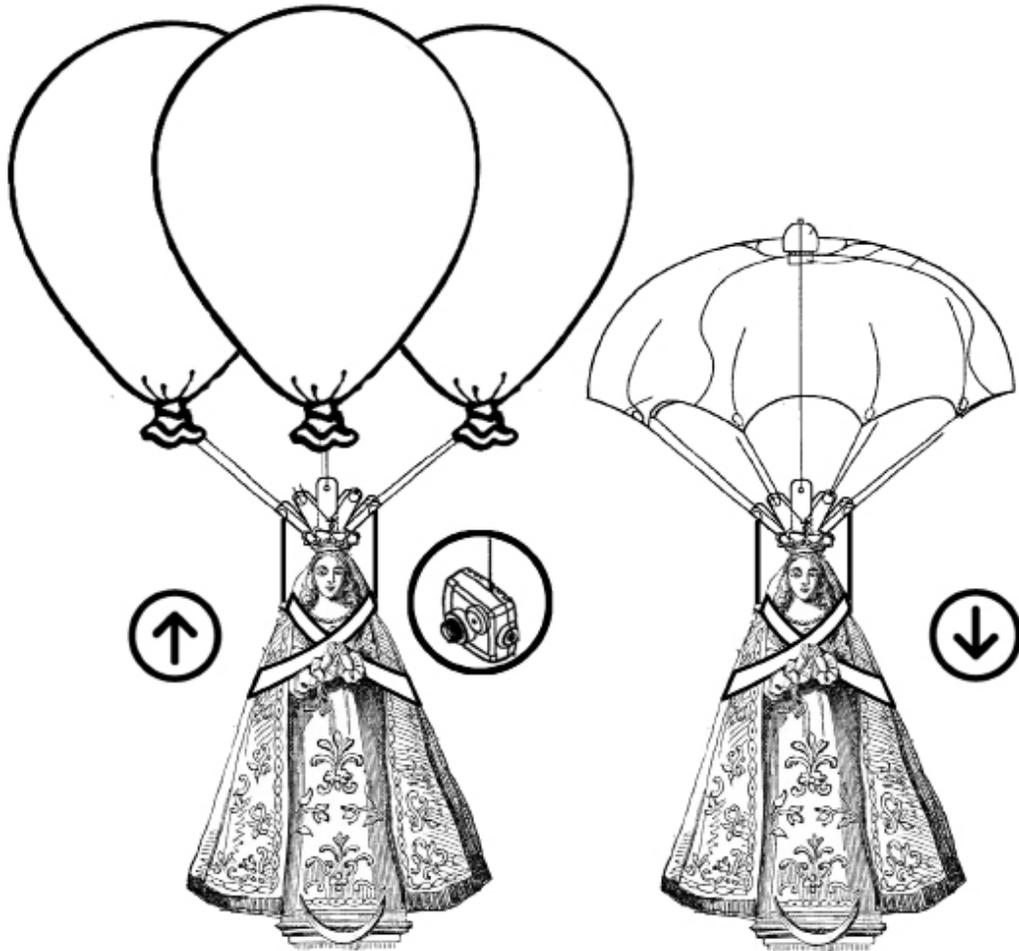


[Documentation solo show Heroes and other Saints /CENTROPIA⁰¹, in 101 Gallery Georgetown University Washington DC-USA]

12 embroidered handkerchiefs / based on 6 Latinoamerican heroes, printed on red handkerchiefs then embroidered with facial bandages from medical books.



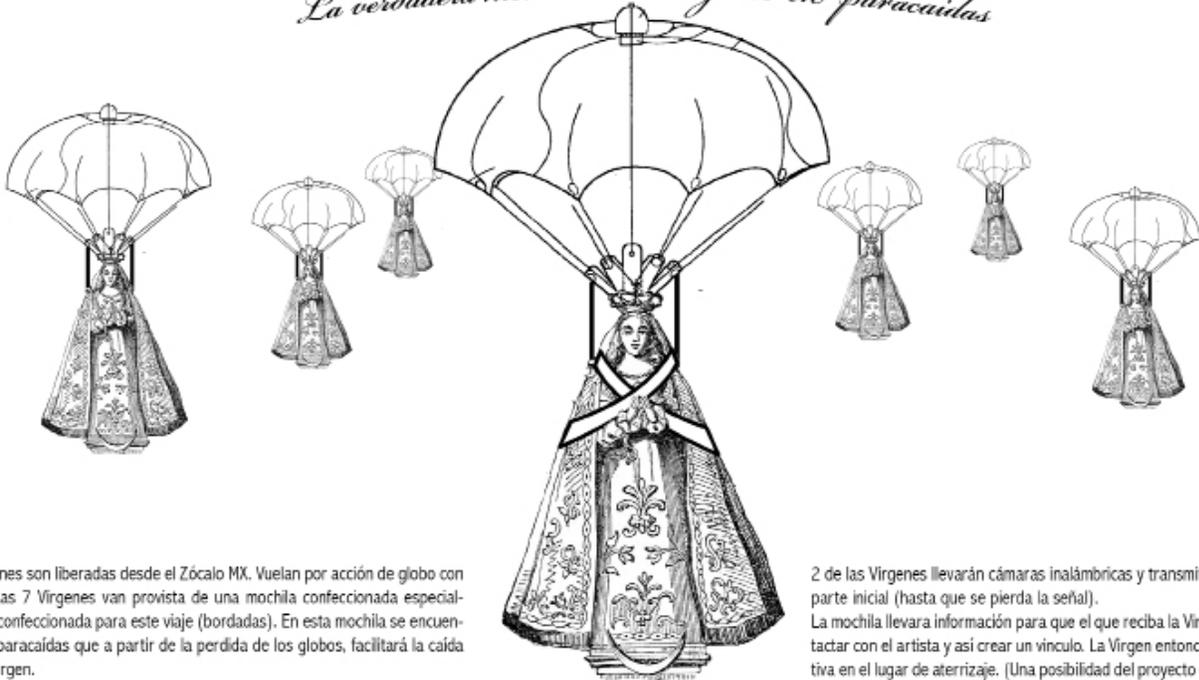
[Documentation Installation /CENTROPIA⁰¹, in 5th textile Biennial / Palais de Glace, Buenos Aires - Argentina]



Simulacros y narraciones extraordinarias

Centropia. n° 3

La verdadera historia de 7 vírgenes en paracaídas



7 Virgenes son liberadas desde el Zócalo MX. Vuelan por acción de globo con helio. Las 7 Virgenes van provista de una mochila confeccionada especialmente confeccionada para este viaje (bordadas). En esta mochila se encuentra un paracaídas que a partir de la pérdida de los globos, facilitará la caída de la Virgen.

2 de las Virgenes llevarán cámaras inalámbricas y transmitirán el viaje, en su parte inicial (hasta que se pierda la señal). La mochila llevara información para que el que reciba la Virgen se pueda contactar con el artista y así crear un vínculo. La Virgen entonces crea una narrativa en el lugar de aterrizaje. (Una posibilidad del proyecto es trabajar con esposas e hijas de inmigrantes en EEUU).

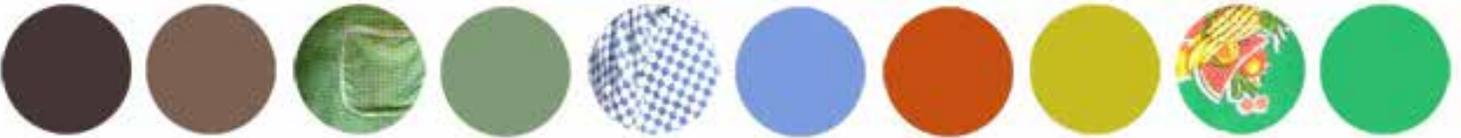


A series of virgins are being produced by a classic church sculptor. The virgins are dressed in camouflage and bulletproof vests. They are also tattooed following the style of the “maras” (gangsters). The virgins will be released attached to helium balloons in Ciudad Juarez (a city in Mexico with a high rate of violence). The project attempts to introduce a sense of “estrangement” using an existing religious imagery, the construction of miracle, story telling, and popular expression. Wireless cameras will be attached to the Virgins to record the landing. The project finally attempts to engage with the person that found the Virgin and document the narrative created by the encounter.



MEMELA

Puebla MX





Superbarrio Gómez es un personaje mediático y político en México creado por el activista social Marco Rascón Córdova y perteneciente a una organización de lucha por la vivienda llamada Asamblea de Barrios, cuyo éxito lo ha conver-

tido en un símbolo emblemático del movimiento urbano-popular de ese país. En diversas entrevistas, el activista social ha declarado que su misión es defender y proteger los derechos de la gente común.

GRUPO SAN RAFAEL



**ESTE PREDIO ESTA
PROTEGIDO POR LA**

ASAMBLEA DE BARRIOS

VIVIENDA SI, DESALOJO NO



El Santo del Mantel version Cantante de opera / Mercado de Cuetzalan

El Santo del Mantel / The Tablecloth Saint

El Santo del Mantel was created as part of a contemporary art workshop that I directed in Puebla and Mexico. The character was created based on the problems of underemployment represented by the “memela”; improvised restaurants spread all around the city. The type of tablecloths used—colorful, plastic, inexpensive fabric, distinguishes

the “memelas”. With the tablecloth used as fabric, a hero/saint was created to promote a public discourse about violence and exclusion. The tablecloth is perceived as geography. The geography of tablecloth reveals something about the economic landscape, underemployment, social layers, and identity.



El Santo del Mantel versión Cantante de ópera / Mercado de Cuetzalan



El Santo del Mantel versión Cantante de ópera / Mercado de Cuetzalan



El Santo del Plástico - zona La de las Mercedes, Zona El Centro - Puebla



El Santo del Plástico - zona del Centro, Zona El Centro - Puebla



El Santo del Plástico - zona del Centro, Zona Centro - Puebla



El Santo del Plástico - zona del Centro, Zona Centro - Puebla



El Santo del Plástico - zona del Centro, Zona Centro - Puebla



El Santo del Plástico - zona del Centro, Zona Centro - Puebla



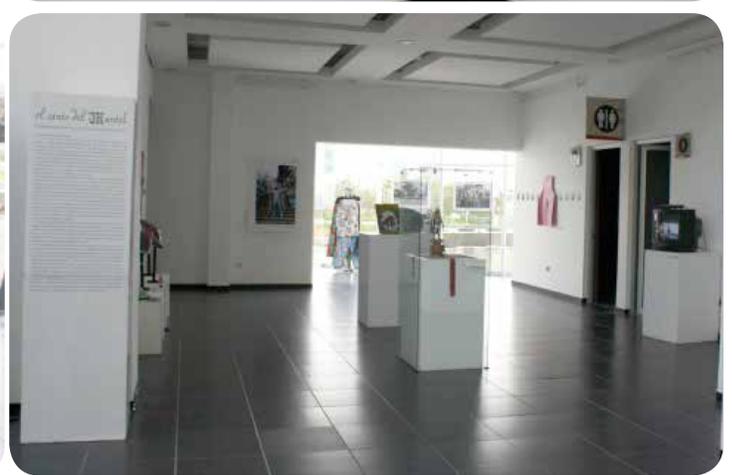
El Santo del Plástico - zona del Centro, Zona Centro - Puebla



El Santo del Plástico - zona del Centro, Zona Centro - Puebla



["Vocito" of the Tablecloth Saint. Intervened Volkswagen Beetle, car fabricated in the city of Puebla. Procession escorted by the Mexican Police]



[Documentation exhibit Tablecloth Saint, Gallery BUAP , Universidad Autonoma de Puebla , Puebla Mexico]

No 156

St. Thomas, V.I. of the U.S.

August 24, 1915.

Government Secretary,
Administration Building.

The undersigned, who was born at *Haiti*
on *July 20, 1892*, and is an *American*
citizen, desires to leave St. Thomas, for *Porto Rico* via
~~Steamer~~ *Bay*, which sails on *1915*
for the purpose of *doing business for the*
St. Thomas Lumber Trading Co.
and therefore, herewith makes application for an identifica-
tion card. Two photos are attached hereto.

REMARKS:

Cyril V. Francois

Address: *Gambageade 15 St.*

Business address: *Lumber Trading Co.*

Occupation: *Clock*

Age: *23 years*

Complexion: *St. Brown*

Hair: *Brown*

Eyes: *Brown*

Height: *5 ft. 7 3/4 in*

Marks: *Small scar on centre of*

forehead

August 26, 1915.



To Government,

I do not know of any reason why Cyril V. Francois
should not be given an identification card.

Thine

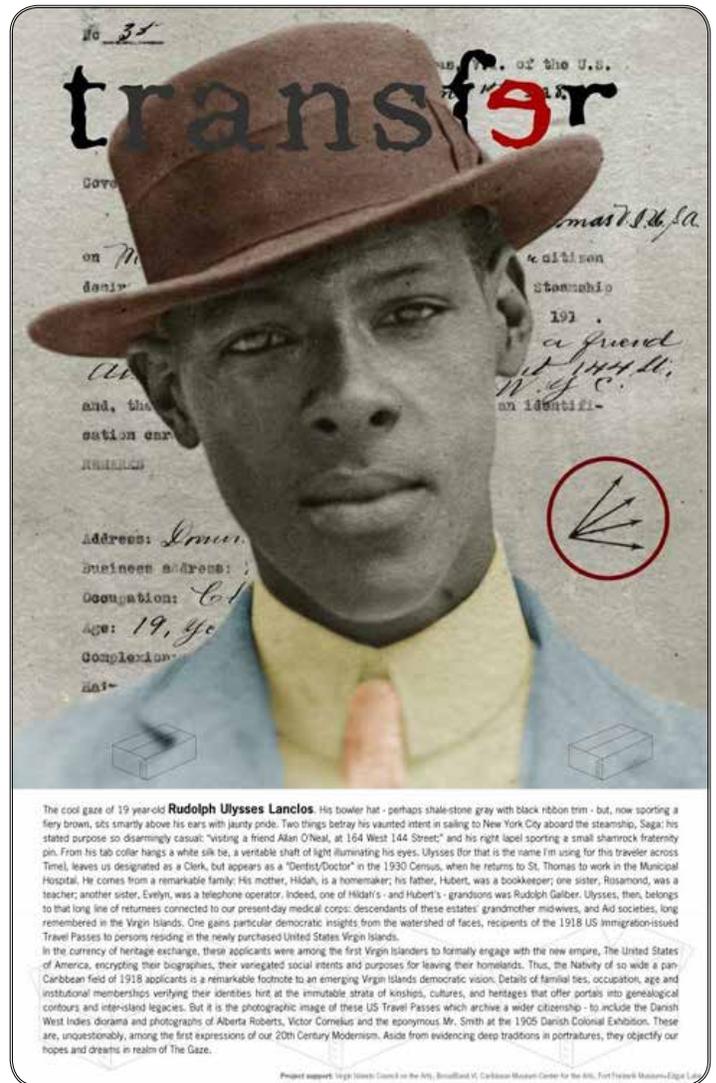
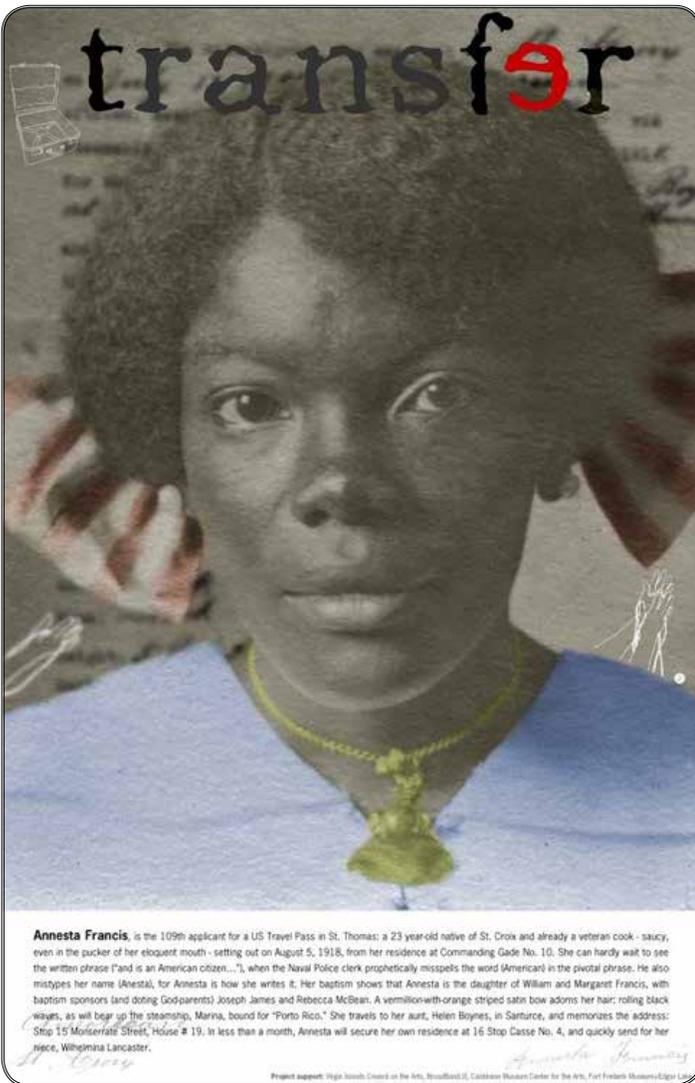


In the Caribbean region, migration is, and always has been, a way of life. Migrations have been critical for shaping the mental landscapes of the local populations in the past and present. This multifaceted project explores varying degrees of transhumance, including temporary tourists, short-term and long-term migrations, and permanent migrations both legal and illegal. When the Danish first occupied the islands, the Native Taino population was critically diminished, choosing to flee the islands to escape the Europeans who killed and enslaved them. Danish occupation brought Dutch, Danish, Moravian, French, Irish, and Scottish overseers, planters, missionaries, families, and free and enslaved Africans. Continuous migration, both voluntary and forced, shaped the identities of the Virgin Islands communities. This migration process continues with unabated legal and illegal migration from the Dominican Republic, Haiti, other Caribbean islands, China, and the Middle East. Each year millions of tourists temporarily migrate to and from the islands on their quest for recreation. Before traveling to the U.S. Virgin Islands, tourists see brochures of non-peopled landscapes. The main purpose of our project is to return focus to the people of the Virgin Islands, to their history, culture, and heritage, which are interwoven with threads of migrations.

Transfer is a contemporary art piece that embraces migration in the Caribbean while spotlighting emigration that took place around the time of the Danish Transfer of the Virgin Islands to the United States on March 31, 1917. This exhibition utilizes video, installation, photography and oral history to reconstruct the event. The event is examined and fleshed out with the lived experience of individuals who experienced it. The migration process was initiated long before the transfer of the islands, yet the transfer initiated a change in status that changed the formal emigration procedures, which are preserved in the form of photo identification cards that were archived by the United States in the National Archives.

On the second floor of the National Archives II, in College Park, Maryland are a series of books that catalogue every item within the archive, which is organized by place. The Virgin Islands are assigned to Record Group 55. The dusty record book is a mundane list of items housed in the collection that are artifacts of events that took place in the U.S. Virgin Islands. Archives serve as carefully constructed warehouses of memory. In this case, the memory is constructed from the perspective of the United States government. What is lacking is the experience of the documented events from multiple vantage points. Oral histories, in the form

A collaboration between: Janet Cook-Rutnick, Edgar Endress, Edgar Lake, Lori Lee.

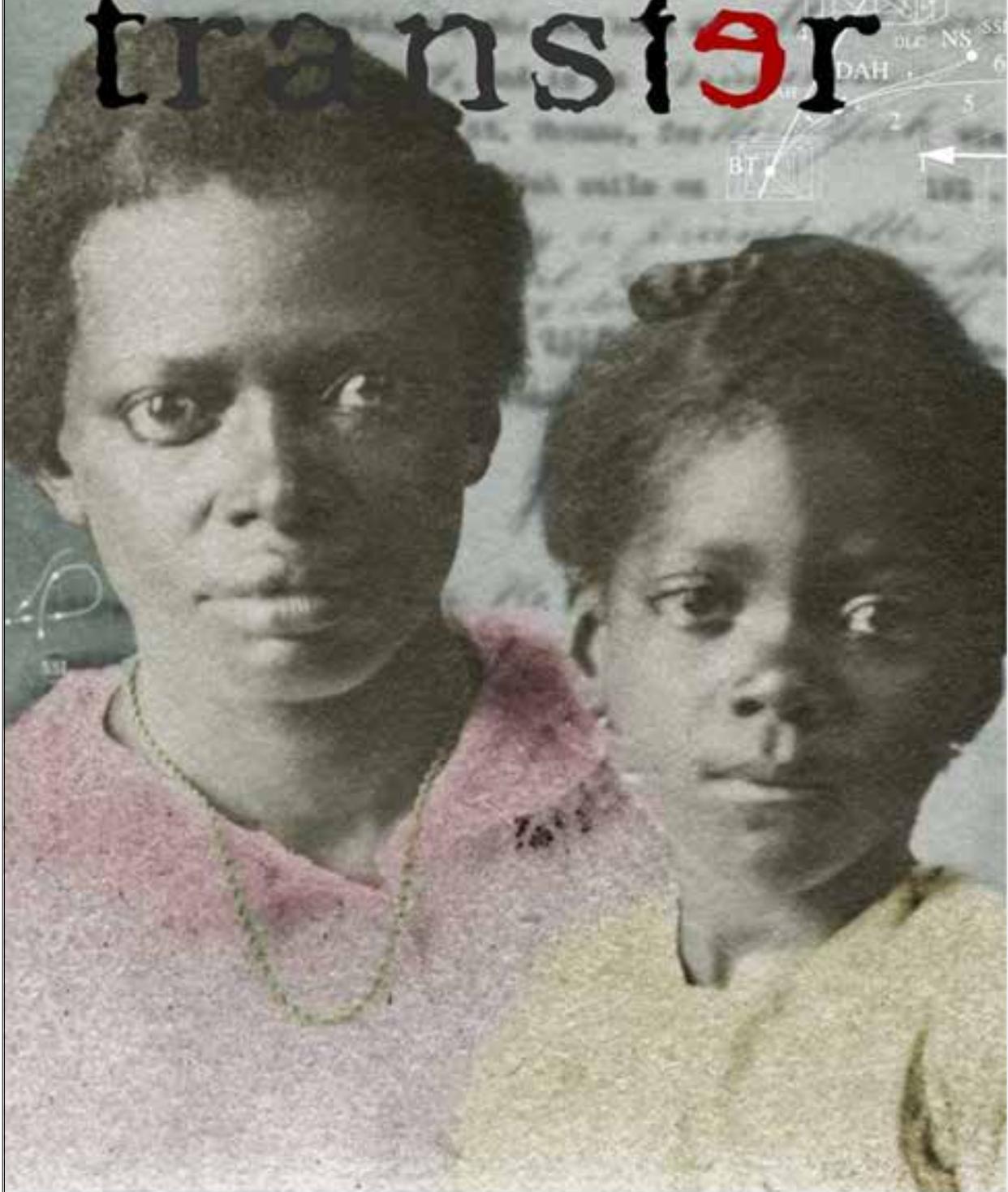


of narratives, are alternative repositories of personal and collective memories. We recontextualize photo identification card images from the National Archives by projecting them onto pages of books with accompanying oral histories of Transfer Day.

This recontextualization of the images provides a resonant description which challenges the nature of an event and highlights its reality as a process that is an accumulation of time before and since the event. Different voices emphasize the multifaceted nature of an event, which has different meanings for each individual. For Miss Meada, (Andromeada Keating Titley), the Transfer evoked memories of red American apples, a commodity that was given to children on that day and which became more common after the Transfer. The dis

connect between the Danish past and American present were highlighted in her recollection of the singing of the Danish national anthem and the silence of the local community when the band played the American national anthem. For Aunt Sula (Ursula Krigger), the Transfer was remembered in terms of family connections, as an occasion where her brother played in the Naval band during the celebration. The significance of the event in her eyes was the consequent changes in the educational system initiated by the Americans. The historical event of Transfer Day is a snapshot that is created from the continuous processes of time and memory. Through narrative and archives the event is carded, combed, and woven into the fabric of historical memory of Transfer Day in the United States Virgin Islands.

transfer



Juliana Francis, a 28 year-old left her native St. Croix to find work on St. Thomas as a House-worker. On September 5, 1918, she walks from No. 17 & 18 Berge Gade, to the US Naval Government Secretary's office in the Administration Building, downtown Charlotte Amalia, to complete US Travel Pass application # 163. Juliana's parents, William Francis and Joanna Germain, were members of St. Patrick's Church of West End. Already, Juliana has seen a few omens: the 1916 Hurricane fell on October 9th and 10th; the December, 1916 coal workers Strike when seamen of the Valkyrien carried wide baskets of coal on their backs. Now, the First World War's mood gripped the island. She hopes to buy two tickets for Steerage Class on the Panima, a steamship due from Surinam and bound for New York City. The required photograph shows a fierce protection for her 5 year-old daughter, Maria Juliana Leandra Greaux, sitting on her knee. Both wear thick hair, braids form an enduring crown; Mother and child as portrait. No doubt retrieved for the occasion, a single strand of heirloom beads falls softly over Juliana's richly embroidered dress collar. Her application's declaration ("for the purpose of visiting a friend"), betrays a necessary formality ("Mrs. Eliane Christian").

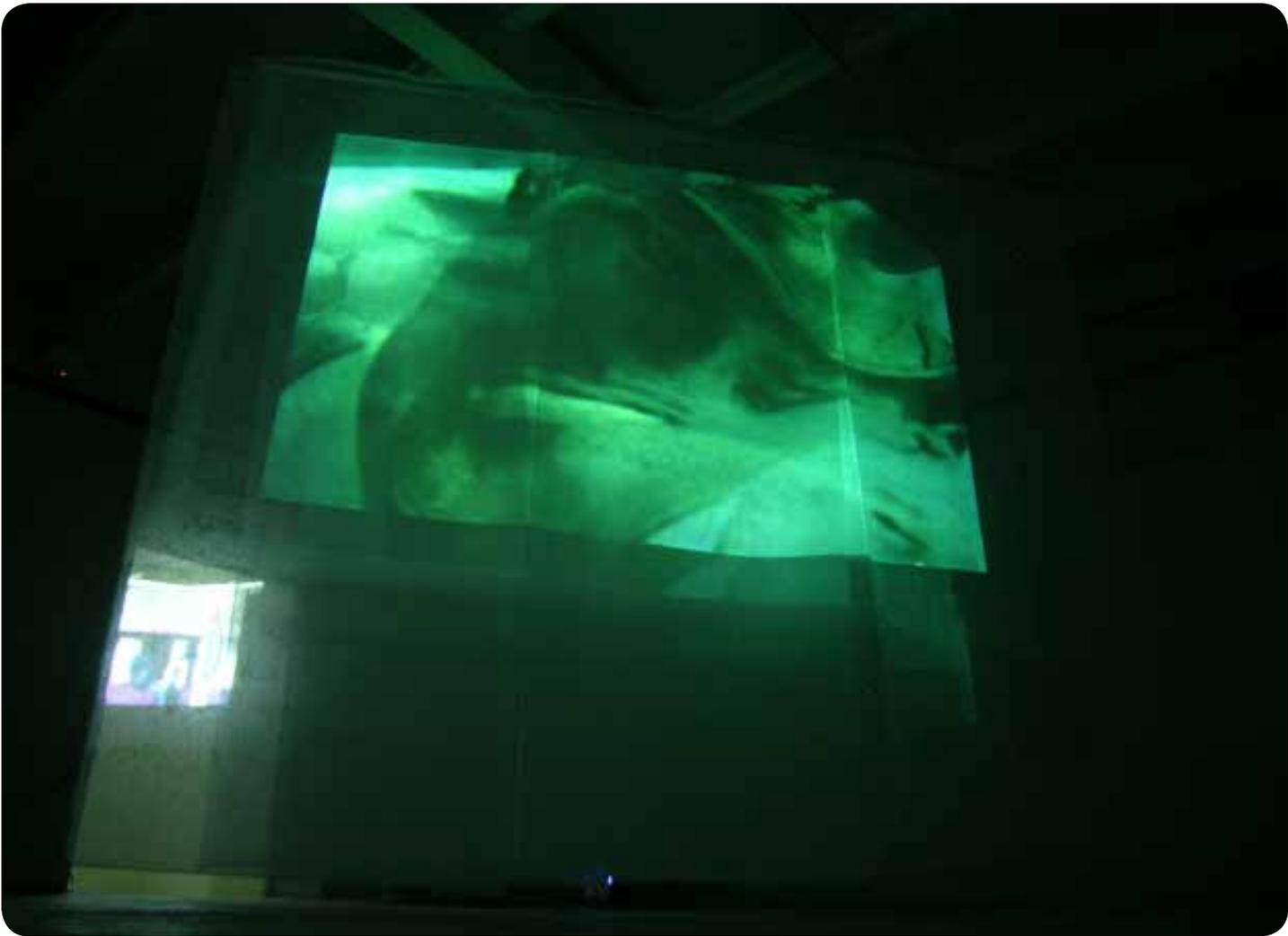


This project highlights the visual and cultural landscape of the Virgin Islands in the era preceding the transfer and shortly thereafter, through a selection of images of people and oral histories of people that composed Virgin Islands society in the early twentieth century, and the historical memory of the event that has been passed on to later generations. Dr. Sprauve likened the images of the local people witnessing the event in Peppino Mabgravitte's Transfer Day mural at Government House to ghosts. In this sense, the local community were liminal observers to an event in which they had no active political role. In simulation of this, life size images of local inhabitants have been transferred onto a gauzy fabric and they serve as witnesses to the Transfer and the consequent changes that migration wrought. Unlike their still life counterparts in the painting, these individuals are in motion, signifying that on a local level

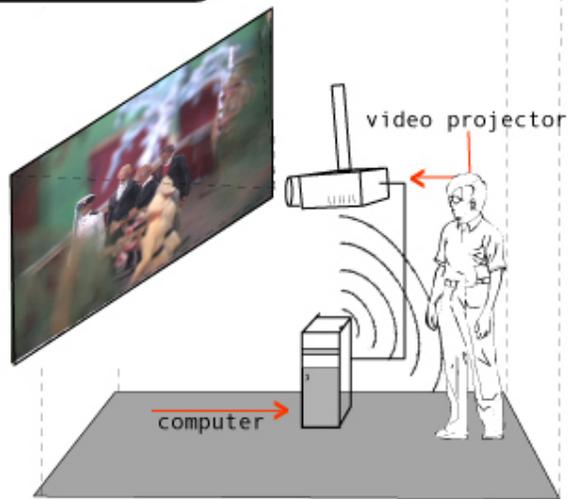
the individuals were engaged in active transfer of themselves from one location to another, simultaneously on the outskirts of the political arena yet at the center of engaging in local social practices, such as travel, that shaped and were shaped by the Transfer event.

This project attempts to evoke critical thinking about the processes of migration in the islands and the changes it has wrought since Transfer Day, March 31, 1917. It also encourages individuals to explore the history and stories of the people who shaped the Virgin Islands into what it has become eighty-eight years later.

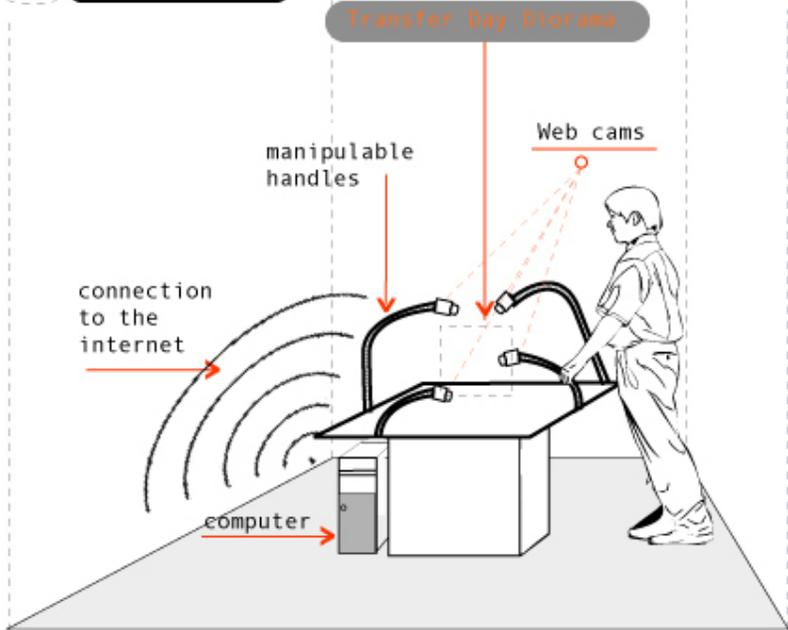
Sponsors: St. Croix Landmarks Society, Virgin Islands Cultural Heritage Institute, Virgin Islands Humanities Council, Caribbean Museum Center for the Arts.



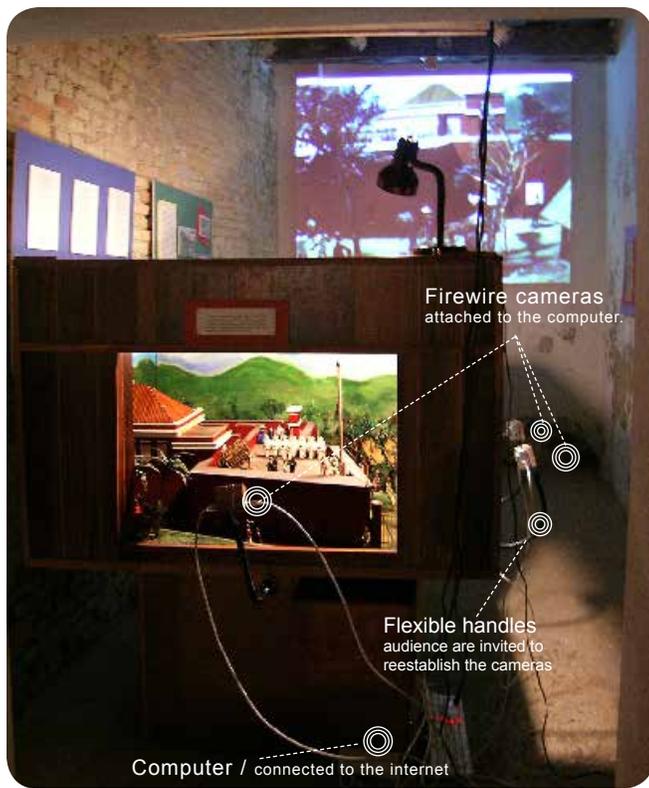
Caribbean/ Museum
Frederiksted



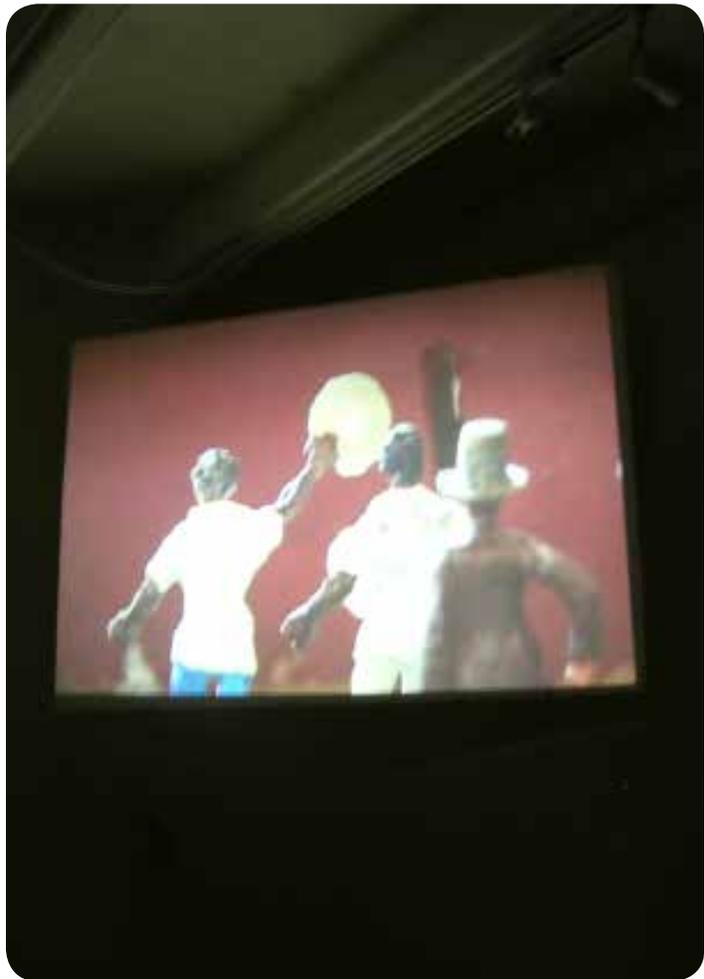
Museum / Fort
Frederiksted



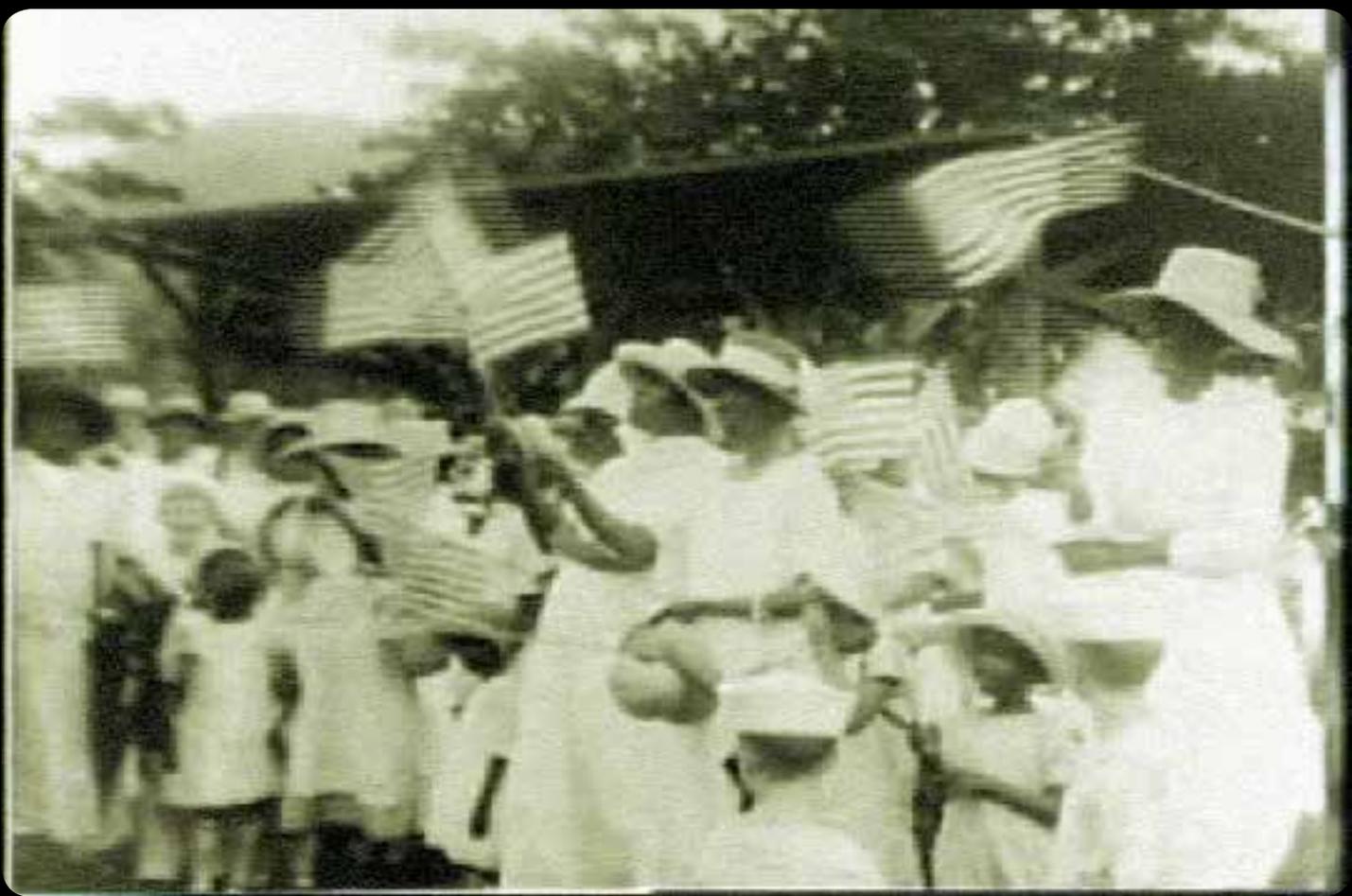
- ① The 4 cameras send a video sequence every 7 sec. consecutively
- ② The video signal send remotely (through the internet) these sequences that are received in the Caribbean Museum and sent to a projector that projects them in the gallery.
- ③ The video signal (coming from the internet) can be projected in multiple locations in parallel (i.e: St. Croix, Denmark, NYC, St Thomas)
- ④ The web cams can be re-arranged by the visitors, because of the manipulable handles.



Diorama portraying "Transfer Day" at Frederiksted Museum, St Croix USVI



Caribbean Museum, receiving the live feed through the internet from the Frederiksted Museum.



Transfer 3 (in progress) to be presented Caribbean Museum, March 2011.







Digital prints on fabric (embroidery application) 3 meters wide / hybrid series "on belonging".



100 Romance novels cutout (installation Caribbean Museum, St Croix)



Governors of the USVI cutout on paper plates (installation Caribbean Museum, St. Croix)



Video Installation (2 channels) armed drill (installation Caribbean Museum, St. Croix)



Prints on fabricz (installation Caribbean Museum, St. Croix)



Deer-Donkey installation (poster, 5 images on circular frame, wallpaper, deer-donkey on gold leaf (installation Caribbean Museum, St. Croix)



Aschoy was founded in 2007 in the city of La Paz-Bolivia. ASCHOY is a collective group that researches and produces various forms of art from the standpoint of popular culture as the source for a horizontal dialogue on the process and the creation of arts. The collective activates and participates with various groups like shoe shiners, hairdressers, embroiderers, musical bands, music instrument makers, street photographers, artisans, couturiers, prisoners, day laborers, to collectively create art manifestations. ASCHOY assimilates the “CHOJCHO” aesthetic as a genuine and

original “avant garde “ manifestation, that is the result of the social and cultural clashing between the original culture confronting the western dominant culture, “CHOJCHO” then becomes a syncretic expression that embraces a range of manifestations. This aesthetic is particularly visible in the city of La PAZ- Bolivia.

The following pieces are produced in collaboration and under those premises, creating a dialogue with a common language about the syncretic experience in this city.



Accumulative Spaces

This video and series of photographs deals with the spaces that churches used as storage. That space becomes an heterotopic space, where through time the storage room becomes a recipient of layers of iconography and representa-

tions of Catholicism and an archive to the system of belief in the Andes region. These baroque scenes intermix here and by confronting each other they lose some of their attributes.









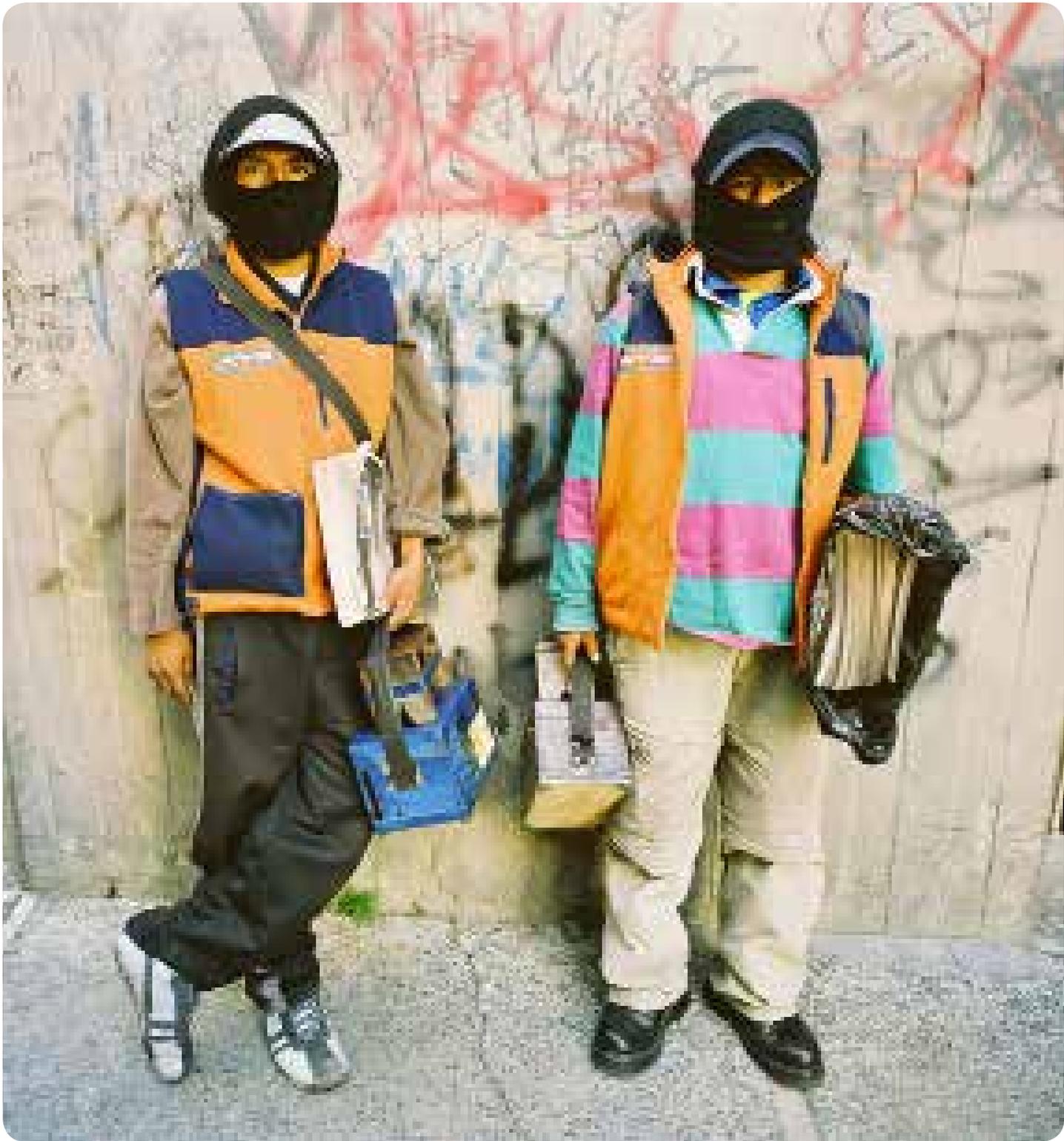
Photographs of pilgrims for the Virgin of Copacabana, Copacabana-Bolivia.











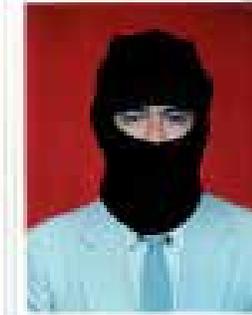


The mask of the shoe-shiner

The mask can be seen playing several roles in the Andes region: in rituals, at carnival; but also as a manifestation in the social-political fabric. The mask of the shoe-shiners in La Paz, Bolivia is particularly distinctive. Since the economic debacle of the mid 1980's, caused by the drop in price of the major export of that country—tin, the young professionals left their houses in desperation to work on the streets, many of them as shoe-shiners. Because this unspecialized labor was seen as a lower-class occupation, they covered their faces. As Roberta and Peter Markman state in their book "Masks of the Spirit": "... the mask simultaneously conceals and reveals the innermost spiritual force of life itself. Precisely this fundamental opposition of the two ways in which the mask symbolizes the

essential relationship between matter and spirit (Markman and Markman 1990: xix)." The mask plays with this duality, in the case of the shoe-shiners, hiding their identity so they can function in society without any link to their daily activities, but revealing a fragile socio-economic fabric, where the mask becomes their protection against exclusion and discrimination. They also cover their faces with the mask because this type of labor is socially discriminated against by their peers.

The mask becomes a symbolic expression of an in-transit fragmented identity that allows them to resist the economic debacle, where they don't perform any agency. The mask reveals a society that segregates and excludes by hiding their persona.







Manifest of the Performance **“LA MASCARA DE TODOS LOS SANTOS** (The mask of all the Saints)”
Public street performance in the city of La Paz.

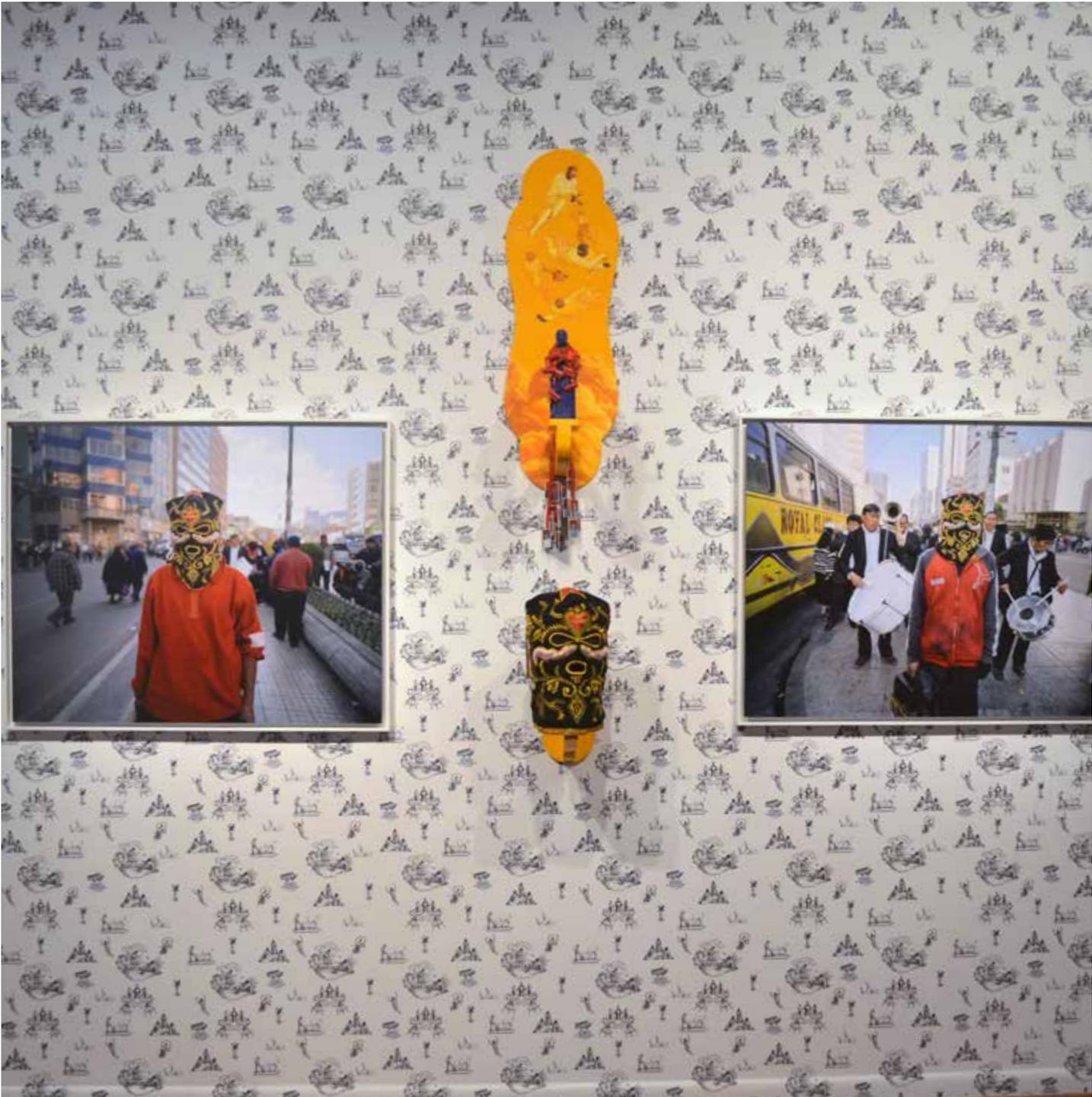
I designed a ski mask using iconography that is used in the embroidery made for religious purposes around Bolivia. I commissioned Richard Charcas for the creation of that mask. He comes from a long family tradition of embroiderers and he specializes in religious embroidery. The embroidered mask attempts to resurface the mask of the shoe-shiners in order to make it very visible to the eyes of the public in the streets.

The ski mask works as a camouflage where the shoe-shiner disappears into the city. This performance is a playful act at first, mixing various codes of the popular culture dominant in La Paz.

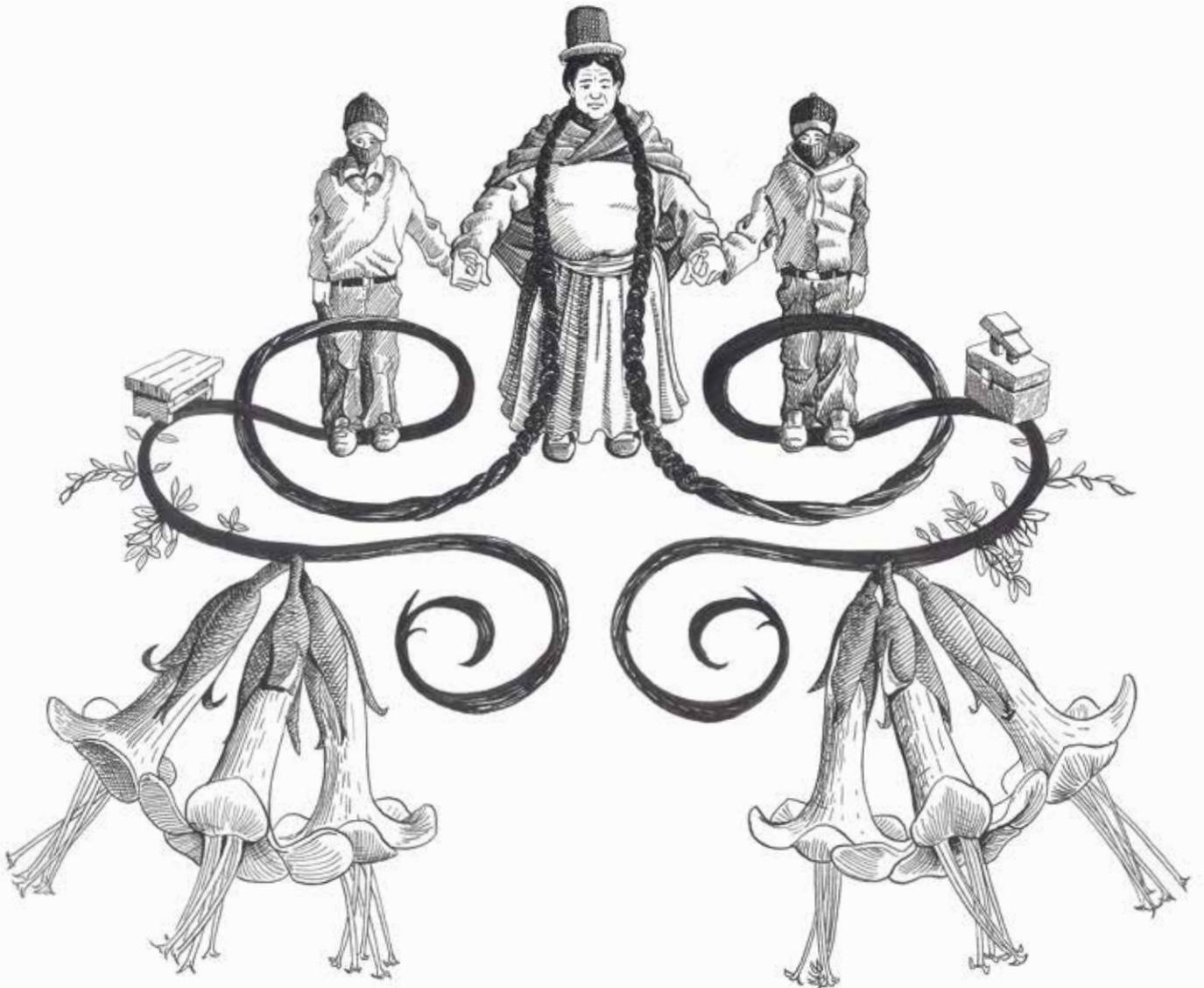


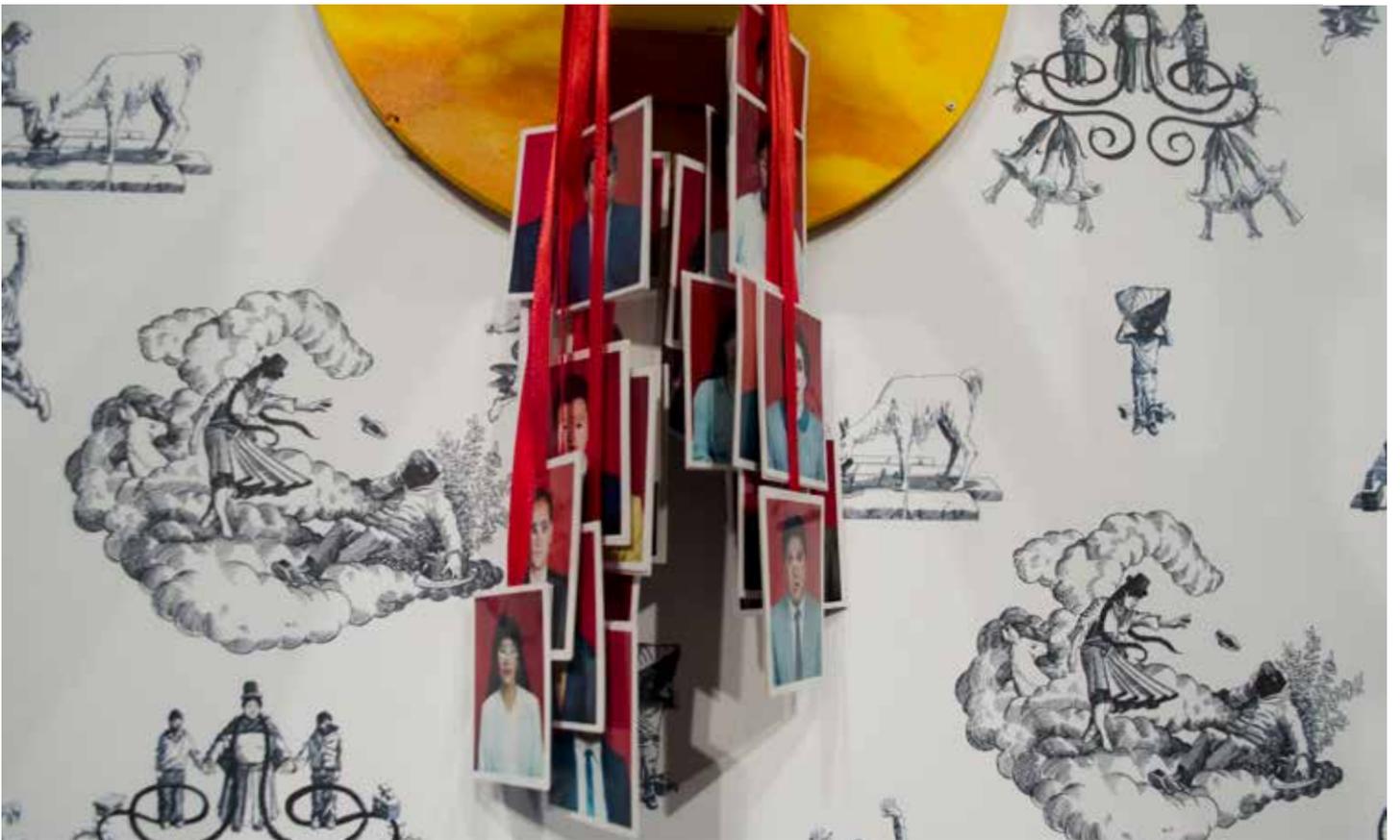
The performance takes the form of a procession. A band follows the group and a shoe-shiner wears the mask for a segment of the procession, then he will pass the mask to another shoe-shiner. The procession was abruptly stopped by the police in the main plaza “Murillo”, because they thought it was a political congregation.













Portraits

is a series of video portraits of shoe-shiners in the streets of La Paz. They face the camera for three minutes. Some rap their own lyrics, others talk about their situation in La Paz, and others remain silent.



Video documentation / The Mask of all the Saints (the performance).

is a performance planned on the streets of La Paz. A band followed shoe-shiners in the streets while they walked, exchanging a mask among themselves. The performance is a combination of a series of ritualistic gestures.



[Photos by Freddy Barragan Garcia]

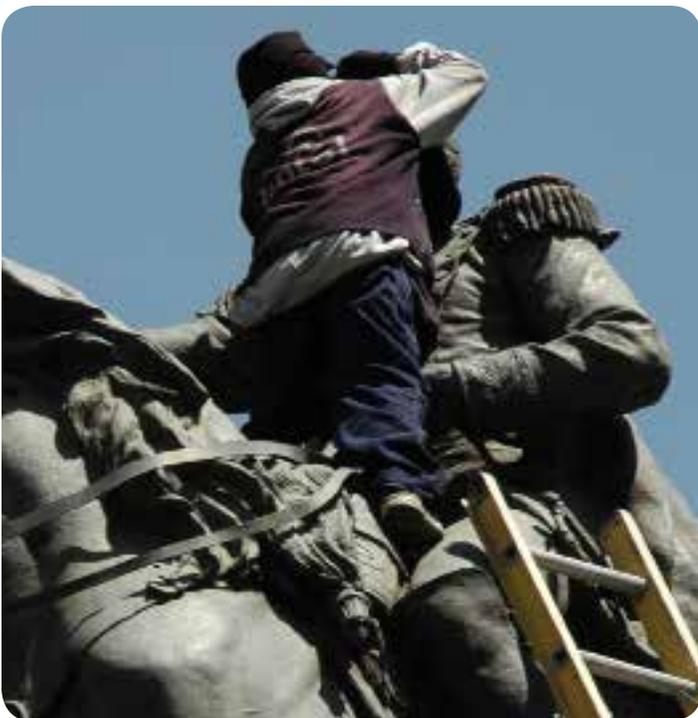
[Action #2, August 22, 2007. La Paz- Bolivia.]

*This Action was a collaboration with: Alexis Camacho, editor of the street news paper *Hormigon Armado* and members of the Alpra Junior shoe shiner group.*

Manifest of the Performance “**THE FACE OF THE HOMELAND**” / Public street performance in the city of La Paz.

The street monuments—vomited upon, urinated on, graffitied, forgotten; ignored architecture; omitted landscape; negated symbols; the stage for floral arrangements. The monuments establish the space for many relations; around them transit the minor workers of the street—icons of under-employment. Location of the display of the “vende cosas” (trinket sellers), transitory parking for the carts, space of money exchangers, preachers, thieves, a central space for the ones of the social periphery, the representation of the anonymous. The display where the ignored disappear.

The street workers use a mask—a ski mask, and there are thousands, distributed around the city, many of them school age kids, forced to work to survive. Their reality is widely ignored by the passersby and the social policies of the government.





[Photos by Freddy Barragan Garcia]

Their act of survival carries a heavy load of sacrifice. Each young shoe shiner symbolizes poverty and exclusion. At the same time, their work is an act of resistance vis a vis the economic system. The use of the mask becomes an act that fragments the hierarchical structure, where each looks to be the owner of his or her own destiny in the context of a rigid society.

THE ACTION

As a collective of people we planned a series of performances in the city of La Paz, with the objective to articulate a symbolic and participatory act, with one of the premises that the “Lustra” execute the action. This piece takes as reference the most important patriarchal monuments of the city and through a definitive gesture we cover them with

masks (ski masks like the one the shoe-shiner in La Paz use), with this act we question the use of the mask and we create an act of resistance.





As a primary reference we have the ludic act of masking the hero. But in this case the mask that reinforces the anonymous status simultaneously goes deep into a socio-economic discourse by masking the image of the ideal with the real. The mask here speaks from the standpoint of a system of exclusion and negation in relation of the situation of the “Lustras” in the city of La Paz.

But this collective transformative effort, transfers the monument into a symbol of inclusion and belonging for the “Lustras” through the act of masking. That way the social prejudice is transferred and it is implied that all citizens use the mask. This is an attempt to create a bridge from the people to the city. Finally the “Lustras” empower themselves and they appropriate symbols of their spaces and they assume agency with this act.



[Photos by Freddy Barragan Garcia]

Lustrabotas encapucharon las estatuas de tres próceres

Guiados por el artista plástico chileno Edgar Endres, niños y jóvenes que se dedican a lustrar calzados en el centro de la ciudad cubrieron ayer con pasamontañas las cabezas de los monumentos a Simón Bolívar, Andrés de Santa Cruz y Cristóbal Colón, para llamar la atención de la sociedad a fin de iniciar un debate sobre la discriminación social y el desempleo

PÁGINA 6



Artista chileno y lustrabotas encapucharon a tres estatuas

■ Cubrir —con el pasamontañas que usan día y noche los lustrabotas— el rostro de tres héroes y próceres de la historia, que en enormes monumentos de bronce se exhiben en el centro de la ciudad, fue la *performance* artística llamada *El rostro de la patria* que ayer efectuó el artista chileno Edgar Endres, junto a decenas de niños y jóvenes lustrabotas.

Las estatuas del libertador Simón Bolívar, erigida en la

plaza del Estudiante; de Cristóbal Colón, ubicada en el paseo de El Prado, y de Andrés de Santa Cruz, en la plaza de los Héroes, fueron las elegidas al mediodía de ayer.

Según Endres, "encapuchamos nuestros monumentos como un acto simbólico de apropiación, para convocar a la sociedad a debatir sobre la discriminación social y el trabajo infantil".

Pocos minutos después, algunos policías retiraron las capuchas de los monumentos.

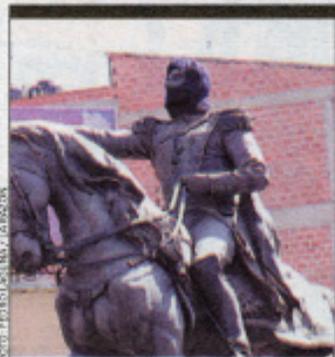
ALEJANDRO ÁLVAREZ



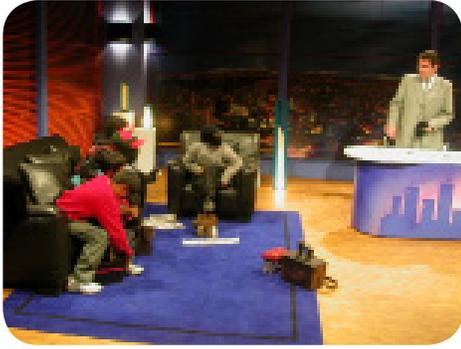
RECHAZO: un policía sostiene el pasamontañas retirado a un monumento

Mirador

MONUMENTO • El monumento a Antonio José de Sucre, que se encuentra al final del paseo de El Prado, de la ciudad de La Paz, amaneció ayer con un pasamontañas en la cabeza. El representante del Viceministerio de Culturas, David Aruquipa, dijo que este fenómeno es parte de la crítica de algunos movimientos culturales.



PATRIMONIO • Monumento a Sucre con pasamontañas.



[Photos by Narda Elisa Zapata]

As a result of the performance #2, the TV Channel “RED UNO” contacted us to have the shoe-shiners to be interviewed and talk about the performance on the program “Que no me pierda”. Conducted by Jhon Arandia, this is one of the most frequently viewed shows, which talks about important issues of the city of La Paz.

They had five kids on the show. During the program they showed documentation of the perfor-

They also talked about issues like the discrimination that they are subject to and the role of the mask.

During the second half of the program the conductor asked one of the shoe-shiners to teach him to shoe-shine, then he requested for them to take off the mask. Four did so, only the eldest remained with the mask on.



The following series are part of a larger site-specific project that is a result of recognizing the multiplicity and variety of elements that create the dense local aesthetic and popular culture. A series of pieces were created with embroidery artisans, another with carnival artisans, a performance was executed with shoe shiners, and a series of photographs were made with day laborers in collaboration with a street photographer.

The result had a community impact. The local television registered the street performances. As a result the shoe shiners were invited to talk shows to talk about their reality. As a result of my research on “**Chojcha aesthetic**”, I developed a series of pieces that portray that aesthetic experience. These pieces are a synthesis of my experience as an artist and researcher.

Chola Aesthetic

The Chola (also known as Cholo) are people of

mixed Spanish and Native American origin. The Chola aesthetic is a clear manifestation of a marginalized society that was forced to copy European canons imposed during colonial times. In brief, the Chola aesthetic is a mix between occidental influences with indigenous features that is particularly apparent in the city of La Paz, Bolivia. Through the frame of multiple influences that come with modernity and consonant global processes, La Paz Bolivia has the indigenous and mestizo as the main protagonist of the urban and architectonic unequilibrium embedded in its urban structures.

This new protagonist has created an architecture and further an aesthetic of intermixed and exaggerated features that started to germinate in a section of the city where small commerce and the new bourgeoisie concentrated. In this way the chola-mestiza aesthetic permanently consecrated spaces of entrepreneurial cultural dialogue, that resurfaces as a baroque manifestation and functions as anti-elite expression of the sublime ideas of the mestizo criollo.

Sabado, 29 de Marzo de 9:00 a 16:00, en el atrio de la Iglesia San Francisco.



La Oficina de las Historias

busca

🌀 *Héroes / Heroínas de la Paz* 🌀

Es usted un Héroe / Heroína anónima o ha actuado como tal en algún momento?

Le gustaría tener un documento gráfico, una memoria de su historia?.

La Asociación Chojcha de la Hoyada convoca a los Héroes / Heroínas de la ciudad asistir el "Sábado, 29 de Marzo entre las 9:00 a 16:00, en el atrio de la Iglesia San Francisco." La Oficina de las Historias" estará abierta para que usted narre su historia, esta narración posteriormente será convertida en un comic titulado "Héroes / Heroínas de La Paz". Este es un proyecto artístico sin fines de lucro (no cobramos, ni pagamos).

(Flyer to publicize *The office of the story*, in La Paz)

| Comic / "Heroes de la Paz" |

The office of the story

is an office placed in the public space that is open to bystanders to narrate to a dactylographer a story about when they performed as heroes. The narrations will be translated into comic structure, by a group of comic artists from La Paz. Then the comics will be published in the format of a newspaper. From all the stories, three stories will be selected to be made into short films.

The office of the story is based on the ubiquitous dactylographers that offer their services outside public offices or banks around the city of La Paz for people that need to fill out documents or type texts.

The office was open in El Alto and Plaza San Francisco in La Paz Bolivia.



Public action / La Paz 2008

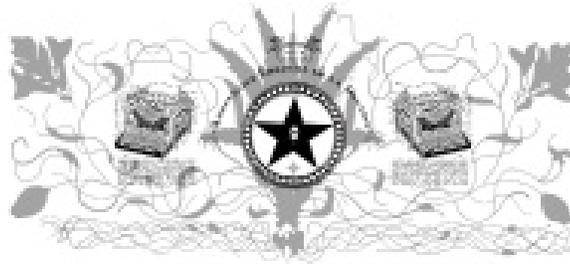


Public action / La Paz 2009, as part of the SIART Contemporary art Biennial.



Public action / La Paz 2009, as part of the SIART Contemporary art Biennial.

Historia n° 1

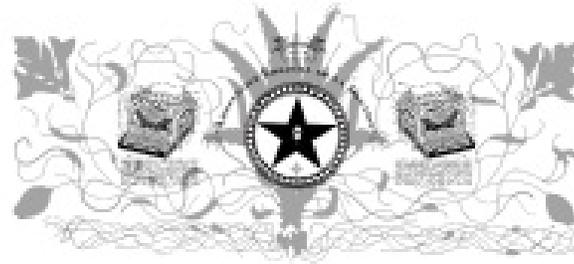


La Oficina de las Historias
Diseño: Sebastián / Sebastián de 1997 / 1998



Historia de / Historia, Sebastián de 1997 / 1998

Samples 1, illustrated stories from the "The office of the story" / La Paz 2009, as part of the SIART Contemporary art Biennial.



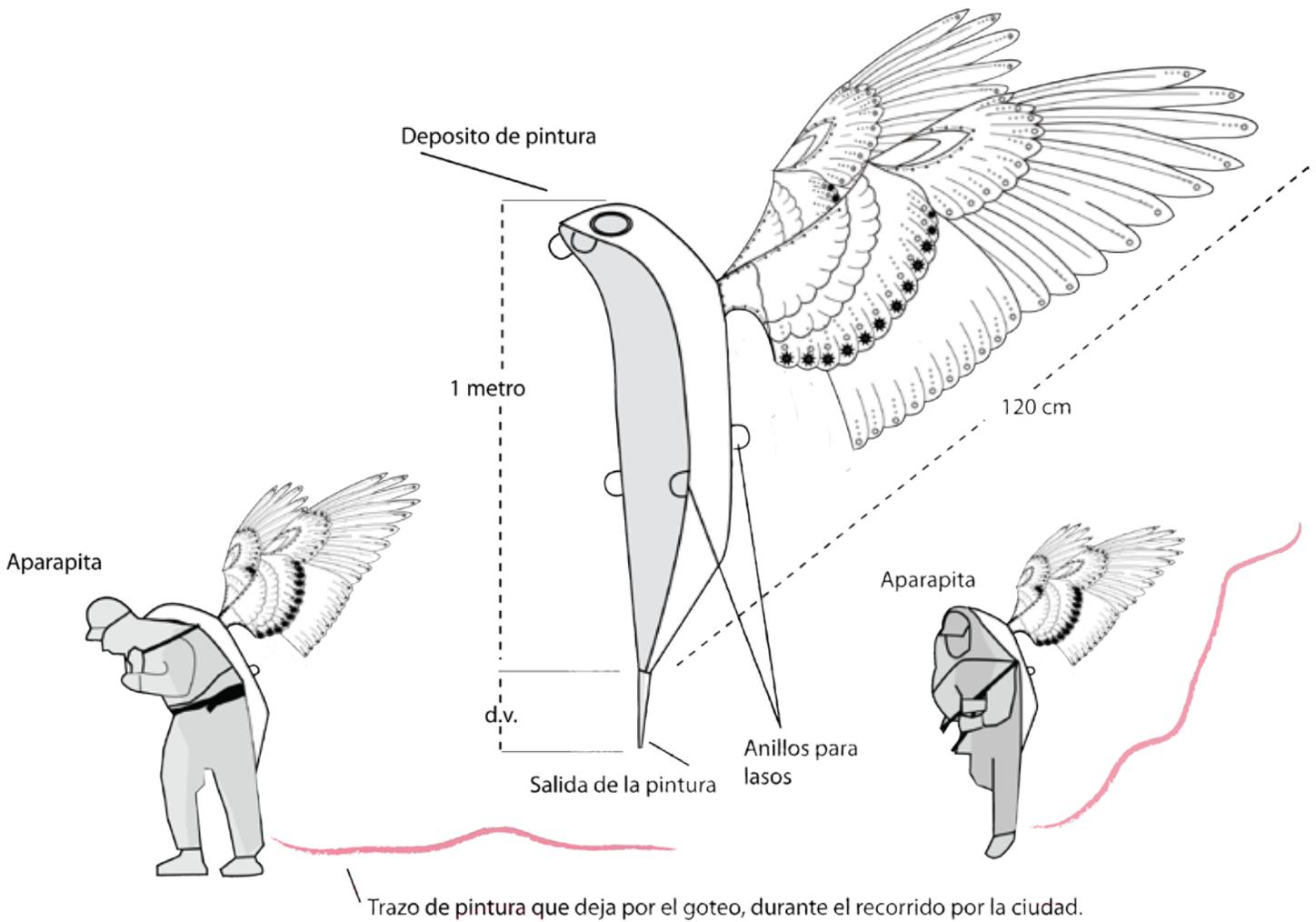
Este es un ser sin forma, que habla personas... no es un hombre, pero sus ojos. Tiene una experiencia que hace que sus manos y sus pies estén acostumbrados, solo manos de las mujeres para elegir, cuando caminando los pies no puede hablar, solo hace ruidos para no sentir palabras. A veces piensa de otras personas que están vivas y una vez más leen, entre otros cosas productivas.

Comienzo por la casa Blanca, Nueva, Mar, Avenida, República, cuando algunas cosas legítimas, diferentes, los hace locos. Las personas que go de la casa son perfectas comparando a él. Tiene su propio apellido, en la medida de sus posibilidades. Las personas entonces el precio de los productos, lo pone en silencio por compararlo, el mismo dice el precio, no puede decirlo, siempre puede sentir los dedos, solo cuando un pequeño corre cuadrado lleno de productos que lleva caminando o se cae con un agua, siempre lleva un libro. Con la la que hace, que nosotros estamos en el o en la casa de la vida real, si una persona es un momento, como que quiere decir y no puede, entonces comienza de que el viento y agua, el momento es cuando, el momento cuando meo. Si esto pero no demasiado rápido engañado, no intenta capturar historia.

Las mismas conversaciones de la casa Blanca, República son las que le enseñan los productos. El es hombre, el de ella, una o muchas cosas y de sus manos, palabras, siempre, muy natural, no trata de capturar historias... de algunas personas...

El imperio corporativo.

Aparapitas / geografía del trabajo



Geography of labor.

This piece is based upon the text “El Aparapitas de la Paz”, by Saenz. This piece is a street action, where an aparapita (from Aymara, translates to “the one who loads”), carries a container with wings from the market to downtown. The container is full of red paint that is being dropped as the aparapitas walk through town. The image of the aparapita is forced

to be confronted and become visible by the bystanders because of the big wings that he carries and the traces of paint left behind. The aparapita during his walk becomes a fictional figure, another baroque iconic subject of the transhumance in the city.



Public action / La Paz 2009, as part of the SIART Contemporary art Biennial.



Public action / La Paz 2009, as part of the SIART Contemporary art Biennial.



The true story of a sanctioned man and his long and lonely path to find an announced death. // La verdadera historia de un sancionado y su largo y solitario trayecto para encontrar su muerte anunciada

In the Andes there is underlying philosophy that rules the behavior of the inhabitants--that is the concept of "reciprocity". This installation is a documentation made in 2008 in the Bolivian's Andes of a man, named "Sariri", that was judged by the community in the lower part of the Andes after he stole a silver piece from the church in another community in the highlands. As a result of that crime, the community sanctioned "Sariri" by building him a container to carry seeds to serve as economical compensation for the theft as well as a physical sanction because he has to carry the container for 3 days. This three channel piece is a documentation of the journey of "Sariri" through the Andes landscape. This piece utilize the landscape as a character, where the "Altiplano" is experienced in its infinitude, its horizontality, where the body is in constant adaptation.

[+] LA VERDADERA HISTORIA DE UN SANCIONADO Y SU LARGO Y SOLITARIO TRAYECTO PARA ENCONTRAR SU MUERTE ANUNCIADA]

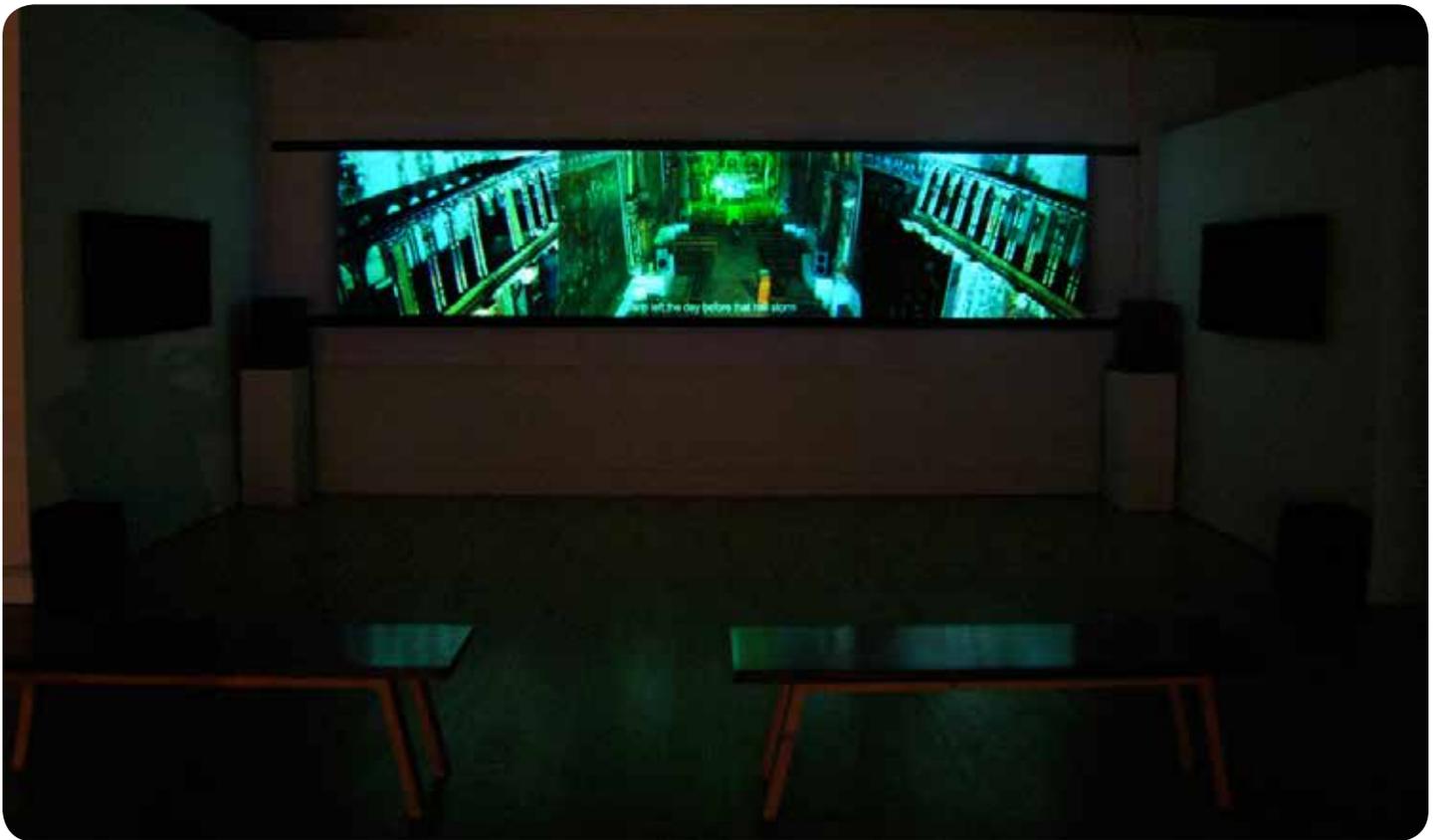
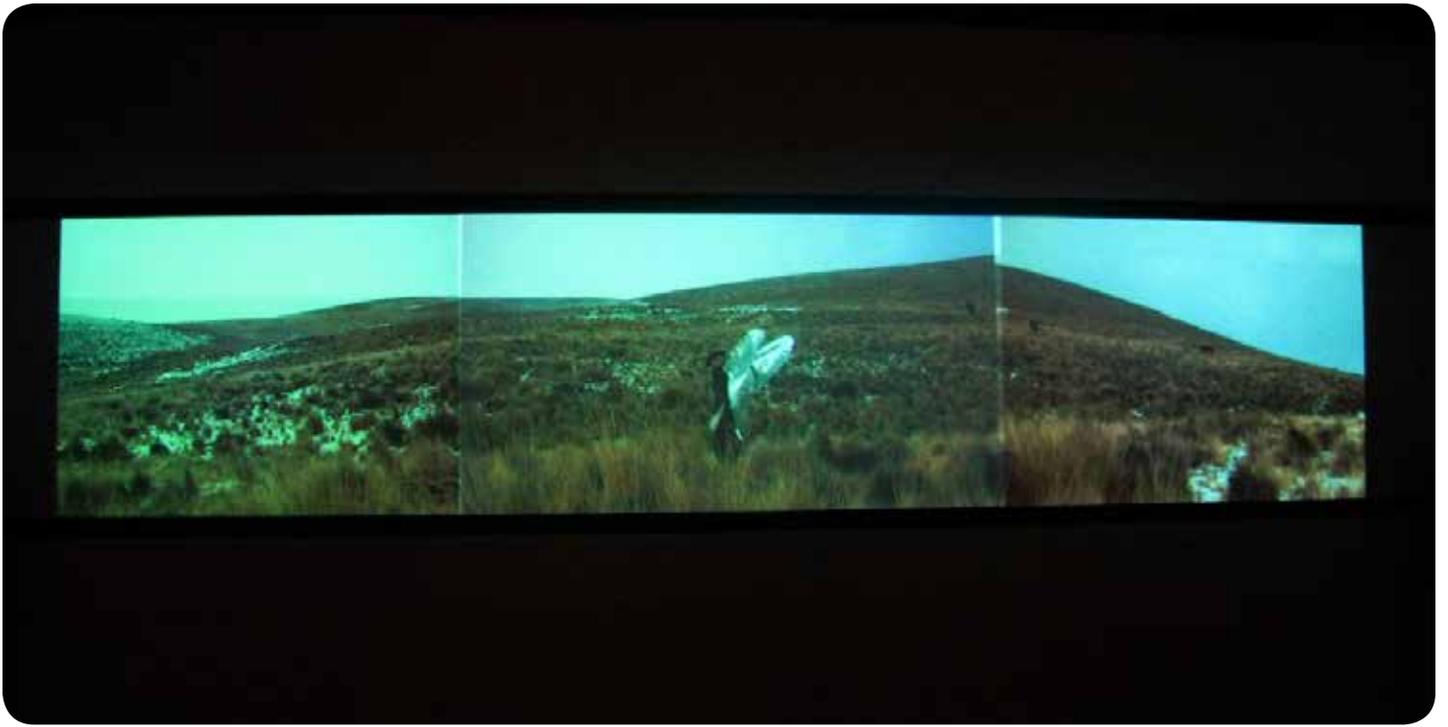


*Video Installation:
3 channel (projectors) Synchronized
DVD // 45 min // 2009
NTSC // color*

The true story of a sanctioned man and his long and lonely path to find an announced death. // La verdadera historia de un sancionado y su largo y solitario trayecto para encontrar su muerte anunciada



[Documentation installation at Center for the Art Design and Visual Culture UMBC / Maryland -USA]



[Documentation installation at Center for the Art Design and Visual Culture UMBC / Maryland -USA]

Project in progress :: **Retratos Familiares / Family Portrait ::**



:: **Family Portrait** / Serie of 12 painting (46 x 40 cm each),



1.- Found ID photograph, used in Bolivia for legal documents.



2.- A street painter is commissioned to create this classic couple painting based on the legal photograph, tensioning the idea of gender.



3.-The classic couple painting is commissioned a second time to a classic barroque painter, to add "filacterias", with a series of texts critiquing gender issues.



Displayed as part of the SIART Contemporary art Biennial, La Paz-Bolivia 2009.

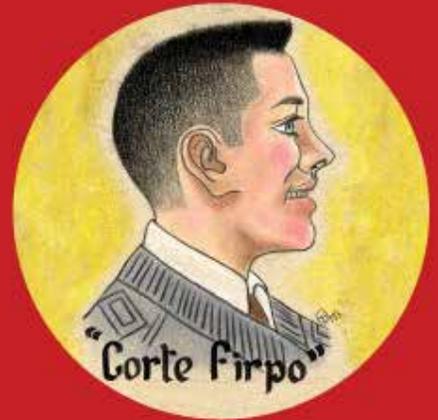
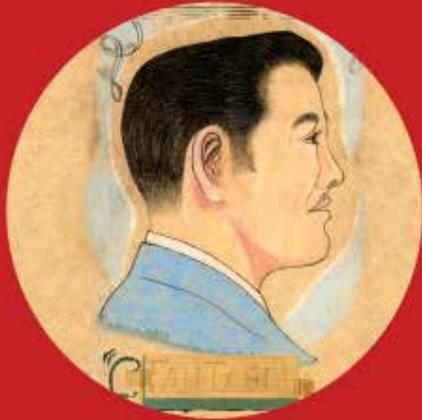
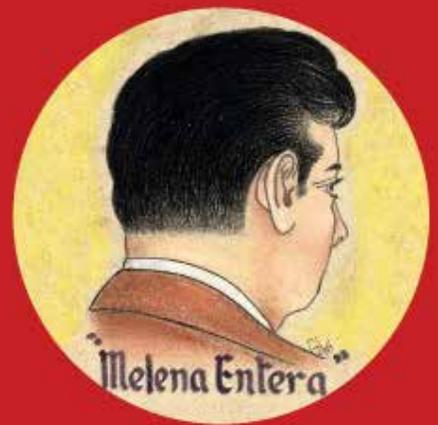
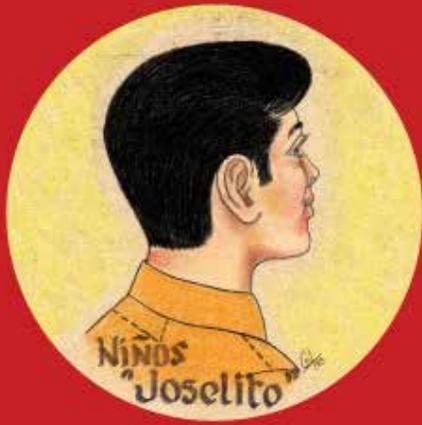


The hair designer portraits

Since around 1960 in La Paz - Bolivia, all of the signs for hair salons depicting types of haircuts were handmade in pastels by various local artists. Among the most famous artists creating haircut signs was Alex Teheran. This type of artistic expression no longer exists because the drawings have been replaced by imported posters. As part of my personal research I created an archive some of the remaining drawings from some of the hair salons in La Paz – Bolivia.

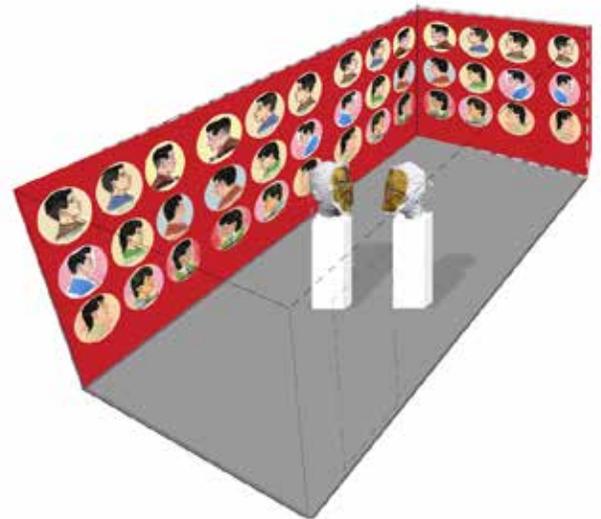








| Embroidered masks |



| Diagram installation |

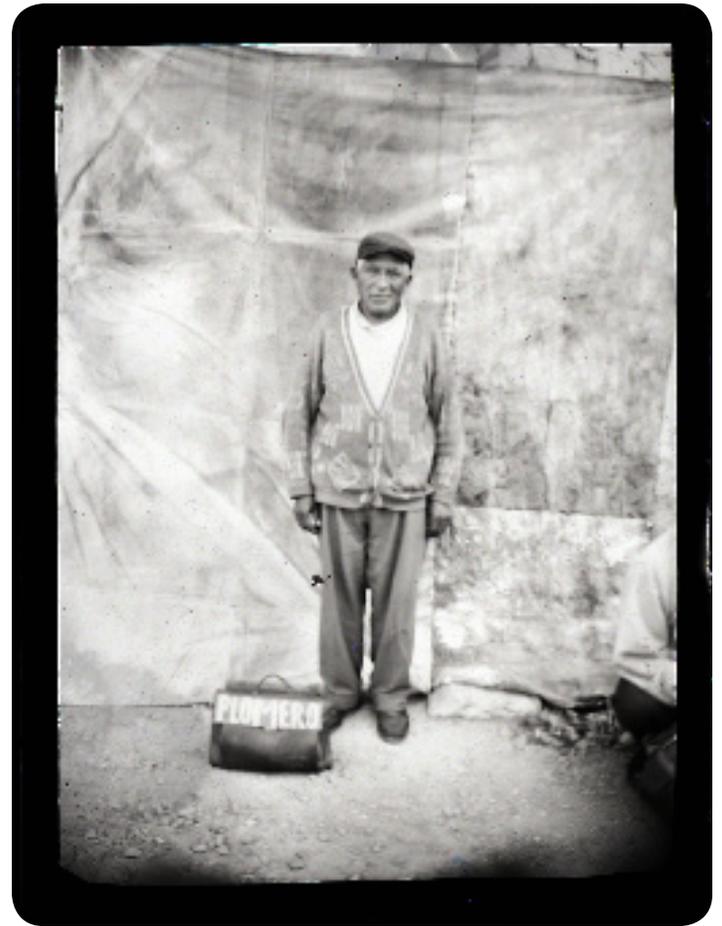
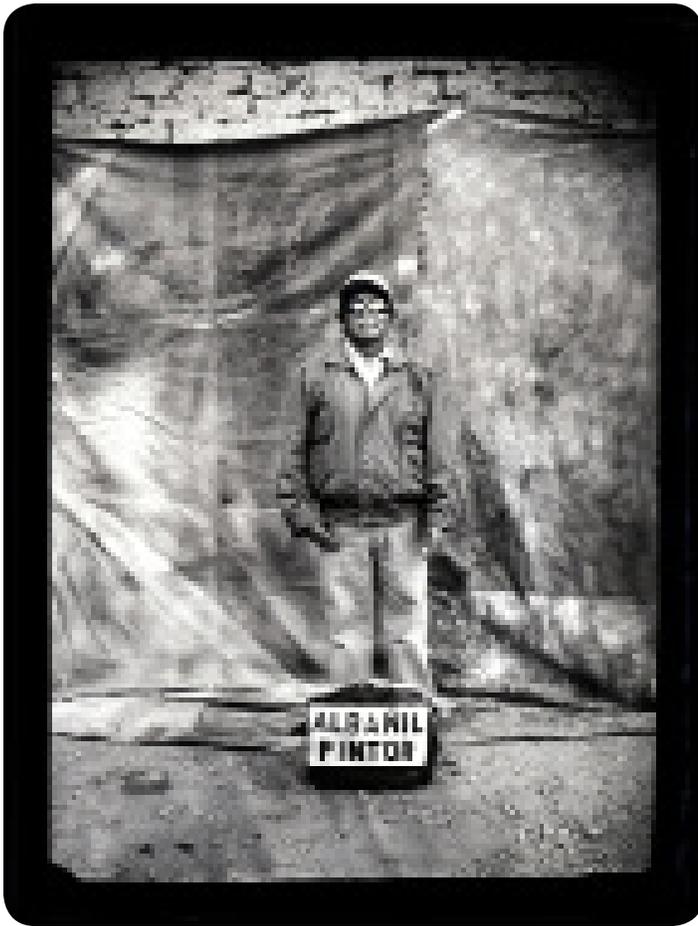


Installation / as part of the SIART Contemporary art Biennial La Paz-Bolivia 2009. Embroidery / Digital prints



Collaboration with Don Apollinar, street Photographer and day workers Mercado Yungas, La Paz - Bolivia.

Mr. Escobar is one of the last in the city of La Paz to take photos using a German Tessar 1250 camera, Tessar. This "minute camera" is a self-sufficient unit that allows the photographer to produce a negative and develop the image inside the camera, to produce a black and white image.



Portraits in the Yungas' market.

La Paz, Bolivia

This series of photographs find reference in the image "the Giant from Paruro", by the Peruvian photographer Martin Chambi. Chambi's images, taken around 1925, became an iconographic image of the Andes region, as Chambi documented the social fabric while acting as a social commentator.

The Yungas' market, in La Paz, Bolivia, has become the place for day laborers to wait for patrons. They stand at the edge of the street. Placed on the floor next to each one is a bag with a label briefly describing the type of labor that they perform: plumber, electrician, carpenter, etc... For this series I collaborated with Mr. Apolinar Escobar, a street photographer, who is one of the last in

the city of La Paz to take photos using a portable processing of paper negatives* using a German Tessar lens. For this series we created an improvised studio in a parking lot and we asked the day laborers to pose for the camera in our 'studio.'

** Using photographic printing paper the photographer would expose a sheet of paper for the negative, develop, stop, and fix it inside the camera, then put a copy stand on the camera and photograph the negative (to obtain a positive), develop, stop, and fix, then wash the final print in a can of water attached to his tripod. The camera was advertised as "One Minute Photocards".*





SIART Contemporary art Biennial /
La Paz Bolivia 2009.

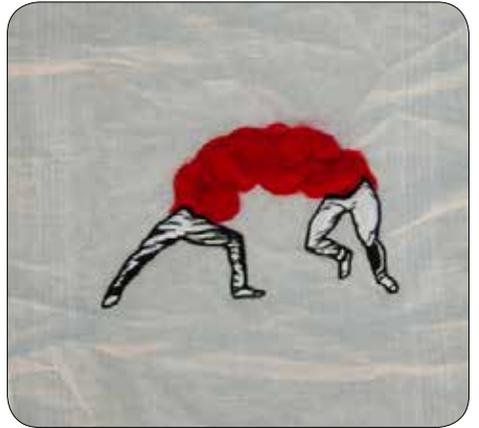
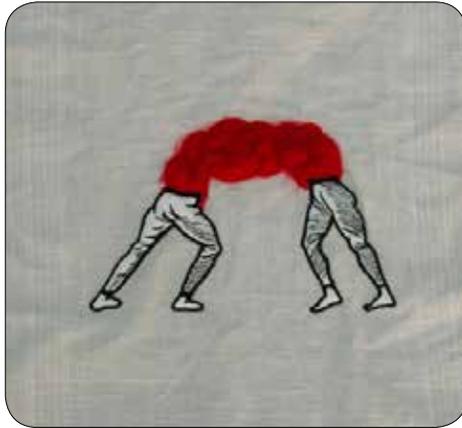
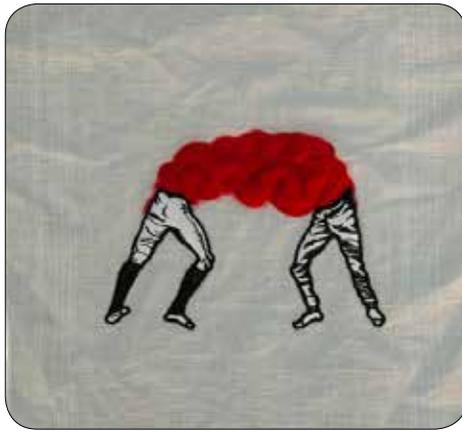


Negatives manually painted red to whitening the face.

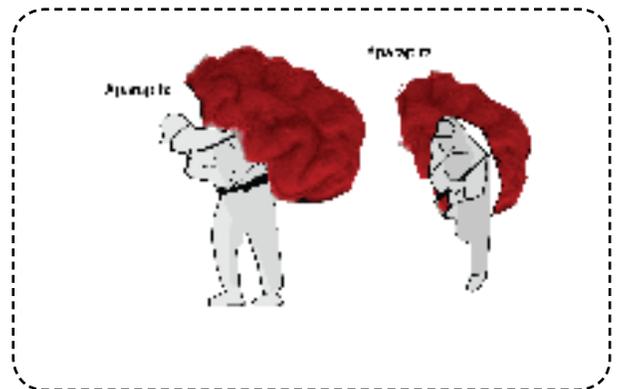
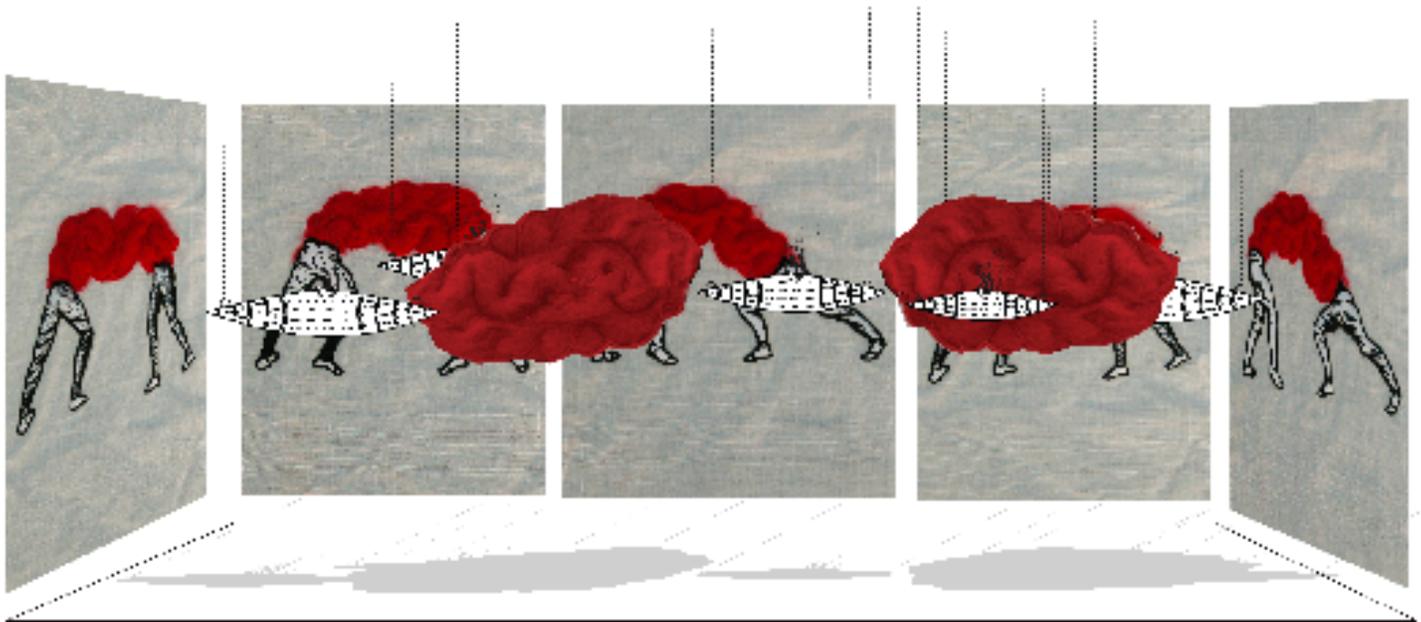








12 embroidered handkerchiefs / with cotton applications



Performance with aparapitas, transport de bultos made of wool. Desplazamiento from the cemetery to the museum.

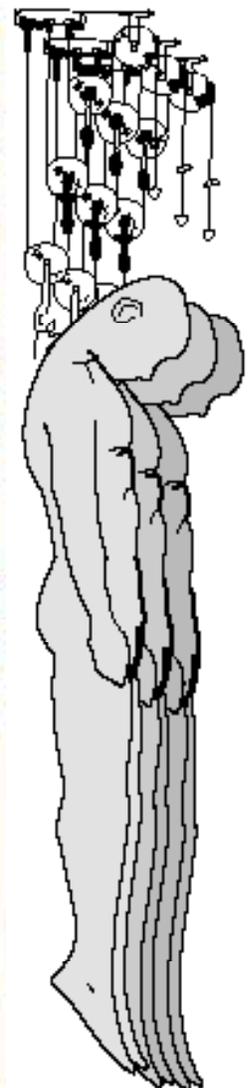
Communitarian Justice / *construccion de identidad (in progress).*



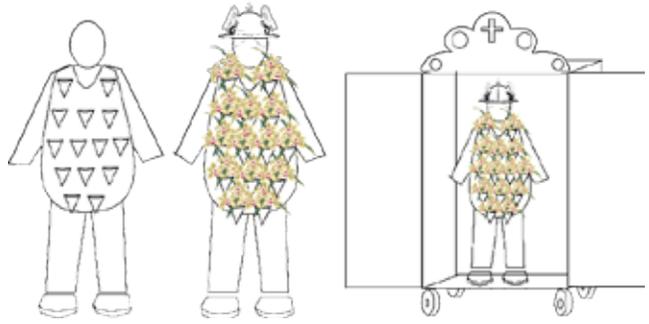
Communitarian Justice

This piece is an installation of a series of human scale mannequins replicating the ones that are commonly found in "El Alto". The mannequins are made of fabric and an embroidery layer like a paper doll is attached to the mannequin. This type of public announcement is a communal re-

sponse to the need of self-determination and collective control over the lack of state responsibility and police presence in some areas in the Alto in La Paz. The public display in the peripheries is made as a warning of lynching to potential thieves as a way of communal defense.



The Saint of the Flowers / El Santo de las Flores



[The Flower Man. Display at the Katzen Museum Washington DC - USA]



The Flower Man

“Mobile Social Sculpture”

District Department of Transportation

DDOT HOME
About DDOT
How to Reach Us
Ask the Director
FOIA Requests
News Room
Job Opportunities
Performance
Site Map

SERVICES

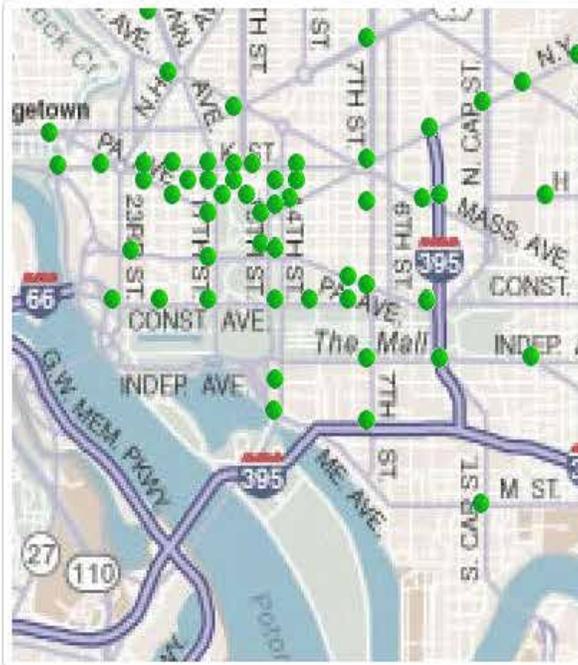
INFORMATION

ONLINE SERVICE
REQUESTS

GO

DC Area - DDOT Traffic Camera Location Map

From the map below, click on a green dot to load a camera location to display a real-time, live feed of DC streets and intersections.



Location: 15th St NW & K St NW



Pause | Restart

<< Zoom Out

Note: Video provided by DDOT and powered by Trafficland.



This piece was a public performance in front of traffic surveillance cameras in Washington DC. The costume was designed by members of the Floating Lab Collective, and executed by different artisans in La Paz, Bolivia. The costume was based on the flower vendors that stand on corners or median strips in Northern Virginia, selling to drivers. This type of labor, in some cases, is executed by

members of immigrant communities. The Floating Lab Collective designed a performance based on this activity executed in front of traffic web cameras in Washington DC, available on the internet. The act of selling flowers employs a minimal economic transaction based on a specific necessity to express compassion.





UNDOCUMENTED / video

This piece originated from an event that happened in January 2004, when Chilean marines shot an “undocumented” man at the border between Chile and Peru. This action unchained a series of buried disputes and contemporary issues between the two nations. These issues include conflicts dating from the Pacific War in the nineteenth century, a common dictatorial past, and a new socioeconomic arena where many Peruvians are immigrating to Chile seeking work.

The day after his death there was a serious attempt to reconstitute his identity. The authorities released a post-mortem photograph of the “undocumented” to some newspapers in Peru, asking, “Who knows him?” Fragments of his life started to surface: born in Chiclayo, converted to the evangelic faith by a hair designer in Tacna, homeless and characterized as

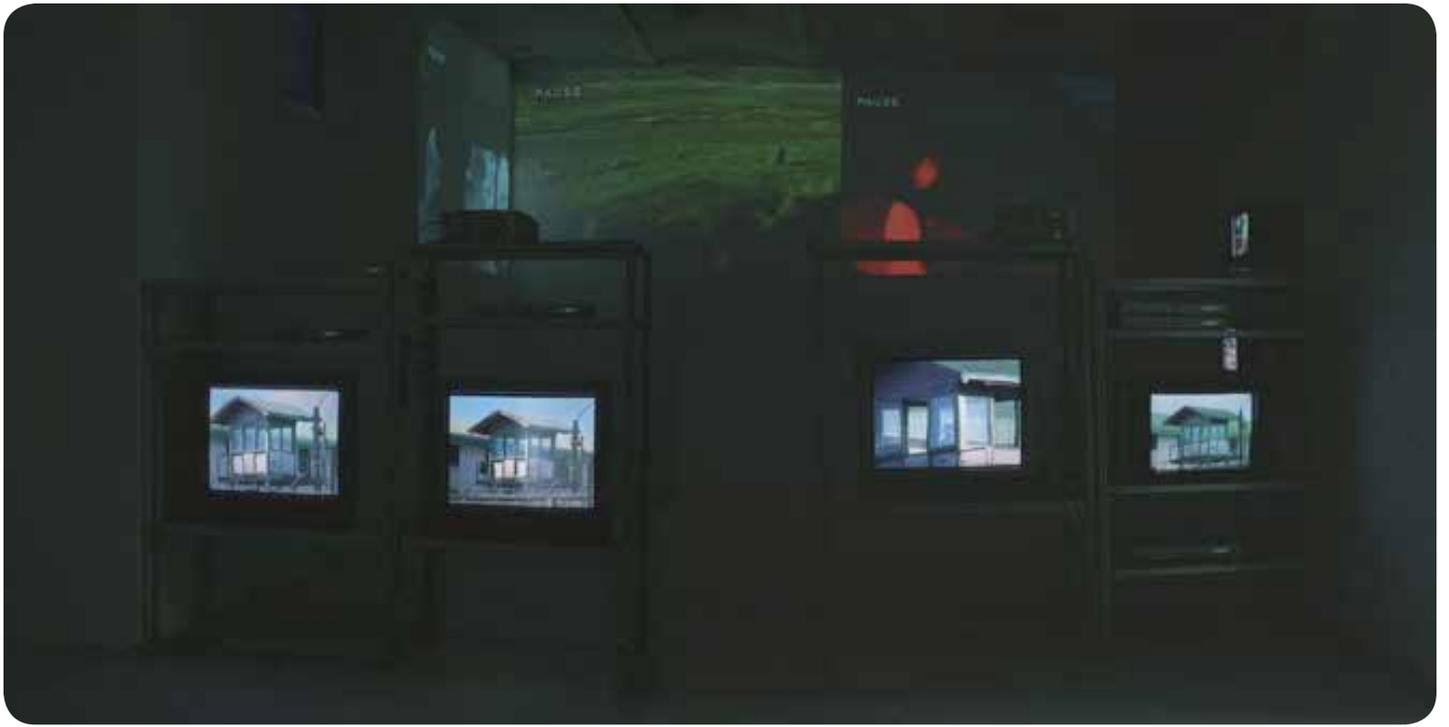
having mental problems. This man was ultimately identified by the hair designer as Jose Segundo Rubio Paredes. As proof of recognition, the hair designer recognized a black mark on his penis when he examined the body.

Jose Segundo Rubio became the standard for nationalistic clashes on the border. In that respect, my main goal is the association of reality with animism, where that practice is a perfect mixture of reality and divinity. Animals are the medium between two levels: daily life and spiritual life. Not only in the pagan-religious sense, but also in the construction of an iconographic model capable of being represented or transferred through oral history, with the purpose of illustration or political convenience.



UNDOCUMENTED / Installation 20 channels.

[Akademie Schloss Solitude, Stuttgart - Germany.]



UNDOCUMENTED / Installation 7 channels

[Gallery Gabriele Rivet, Cologne - Germany.]



The Lure of Gestures / video

This video piece challenges the false dichotomies of gesture and ceremony, reality and ideal, and banality and poetry. This tape explores the barter of gestures in the perpetual

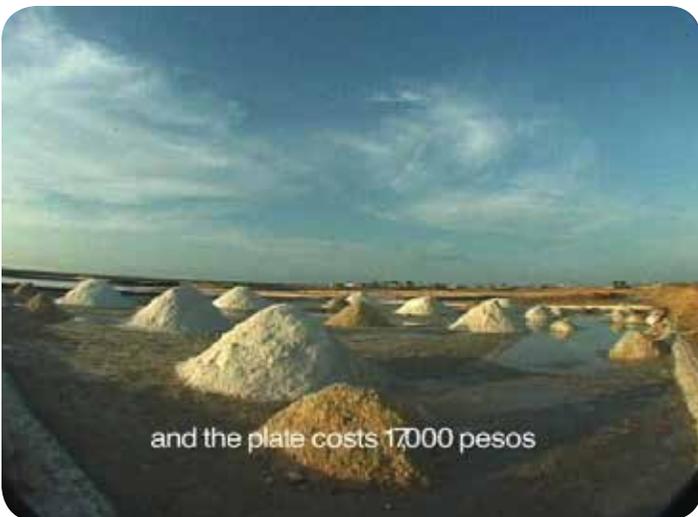
everyday performance within two bars, landscapes of resistance, of Osorno, Chile.



The Lure of Gestures / installation

This video installation recollects the gestures, exchanges, and animosities that develop in one bar in the south of Chile. It is sited on tables that simultaneously become a source of information and a natural frame, analogous with a painter's canvas. The clientele provide an endless performance of gestures against the redefined space.

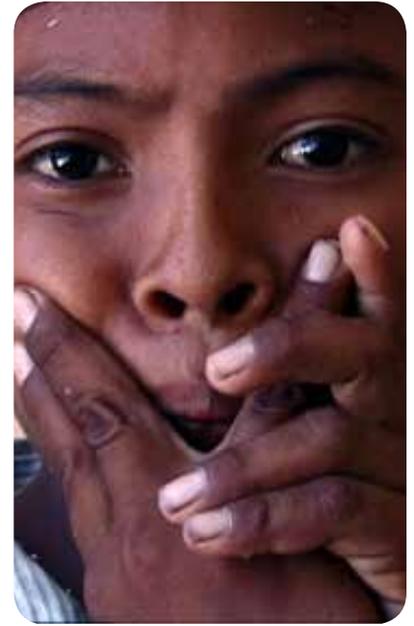
The installation recontextualizes this succession of gestures by projecting this footage of bar tables, from the ceiling, onto different tables, now in a gallery. This Installation can be presented from between three to seven channels, each projected onto a different table, as space permits.



Communicating - **Comunitas** / video

This video is a portrait of the daily journey through spaces in the natives Wayuu community in Guajira desert in the north of Colombia. The local radio, the primary communication medium, becomes the element that unifies the journey. The radio serves as an endless source of personal information

and mass education. This information echoes in the desert, from the work in the salt mine through small towns. This journey is framed by the (re) presentation from two foreign interventions-locally photographed I.D. pictures, and female catholic school band.



Communicating - Communitas / Installation

This video installation portrays indigenous musicians of the indigenous Wayuu community in Guajira, northern Colombia. The culture of the people of Guajira is maintained through strong oral tradition. Music is an integral component of the social fabric of Guajira. It is a multi-faceted means

of communicating tradition in a non-literate society. This installation is composed of three channels, which together create a collage of imagery and sound. This collage expresses the polysemic identity of the community that is (re)presented by oral tradition.



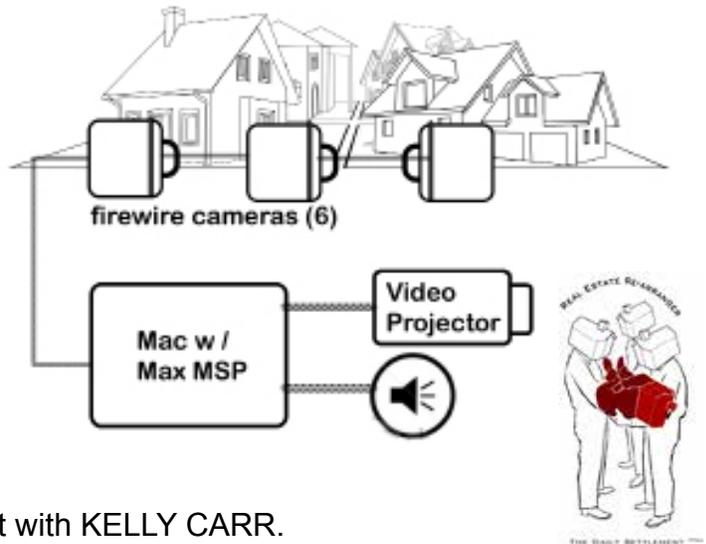
1 Collect Real Estate Magazines



2 Cut top and sides of houses



3 Lift each house, to obtain a 3 dimensional effect



THE DAILY SETTLEMENT / a collaborative project with KELLY CARR.

This is an **installation** that explores several aspects of American culture from the perspective of the house as one of the **foundations of the American dream**. Embedded in the American consciousness are the ideas of access and ownership as democratic principles that sustain the principles of progress and wealth. The house is ultimately also a cornerstone of national identity and territorial belonging. For the Daily Settlement installation, free real estate magazines were used for the construction of a grandiose landscape. The houses in the magazine were cut around the sides and top and folded to stand, creating an expressionist landscape replicating communities. The communities are a promise, that latent possibility between being or non-existence is the one that articulates a fictional narrative story where the psychological formula of the music transforms the scenes into a dramatic narrative, as in the moment before an apocalypse or the final encounter.

The word Settlement implies three meanings: resolution, payment, and community. All of them participate and challenge the current economic situation in the USA. But “settlement” is also inserted in our collective consciousness because it is an expression that has been used across geographic borders to refer to occupation and displacement, a non permanent habitat, a **fabricated territory** that results from imposed dominance. Two computers will be running the **Max MSP program to control six firewire cameras** each. The video generated by the cameras is projected by a video projector onto the wall. The images captured by the cameras are transformed into RGB data, that data will then trigger midi notes to compose the music of the installation. (in locations with internet access the data for the midi notes could be provided by data on house prices or other economic information).



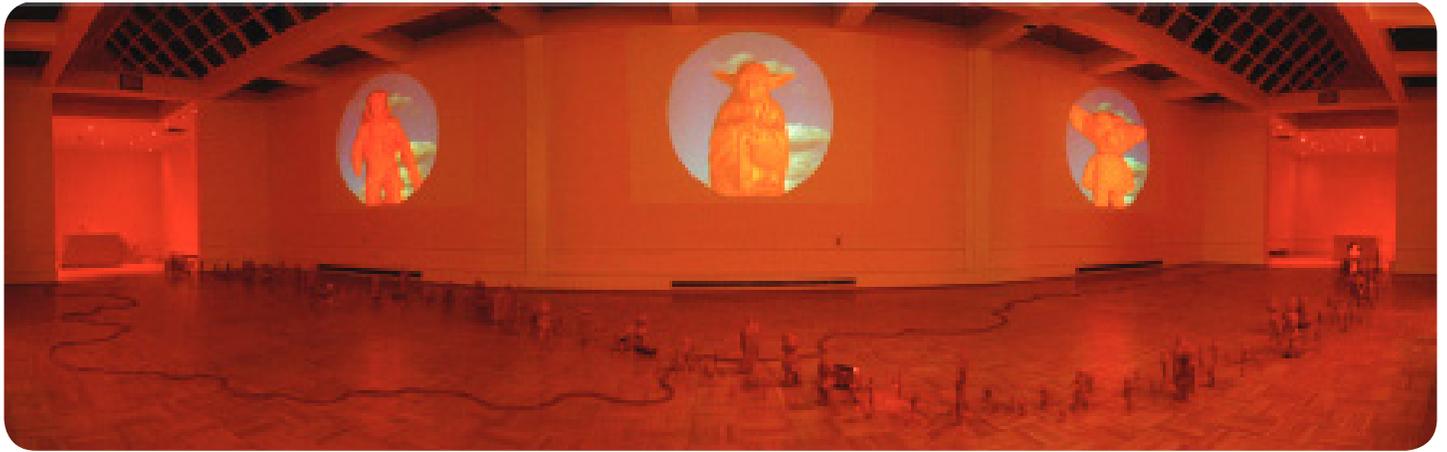
Documentation :: "The Daily Settlement" shown in Pyramid Atlantic, Maryland.



Documentation :: "The Daily Settlement" shown in Pyramid Atlantic, Maryland.



Documentation :: "The Daily Settlement" shown in World Bank, Washington DC.

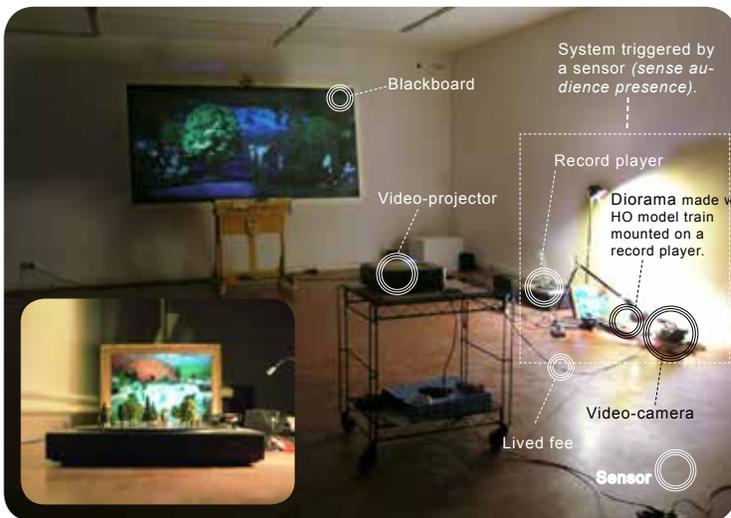


[Documentation :: MCCC Gallery, Trenton- NJ / USA]

The allegory of immortal immolation, portrayed through a spectacular procession of epic proportions.
a collaborative installation with Mark Stockton

This procession is a futile, cyclical act whose journey has no other destination than its own beginning. Guided by the procession's implied movement, our chosen characters are marched to the point of sacrifice; driven by an ever-present authority. Chromatic monotony and repetition further generalize these iconic figures. They are initiated into an elaborate fiction of memory, masculinity, power, and politics. As part of a triptych of three projectors, each icon

is transmogrified into a cascade of melting red. The video captures their dematerialization as the forms slowly bleed out of the frame. This never-ending loop becomes a purely symbolic gesture, dislocating any sense of true sacrifice. The installation serves as an iconoclastic experiment in which recognizable icons are perpetually destroyed and reconfigured, challenging our shifting perceptions of the reality of the death in media.



[Documentation: Akademie Schloss Solitude, Stuttgart - Germany.]

The Story of the Erasure

This installation is composed of two major components; a diorama & a video projection. The diorama comprises a series of portraits of life, created by model railroad miniatures, found in toy and collector stores throughout Germany and USA. These portraits are contained in small boxes, where the necessary actors compose a universal event. These portrait-units range from the representation of death, marriage, political activity, military, love, sex, police control, etc... This mise-en-scene is presented as a turning diorama through the use of audio turntables and other mechanisms. The same principles are used by merchants to display valuable articles, like jewels in perpetual circular motion, in order to present the customer multiple perspectives of the object in question. This form of display reinforces the value of the product shown. This basic mechanism generates a kinetic and repetitive display, producing a platform for contemplation of the symbolic and also creates an animated story. This site for contemplation occurs in the monotonous and repetitive nature of the kinetic diorama. The background for the diorama is electric kitsch frames with a basic kinetic landscape. A diorama is created as a symbolic representation by a fragmented categorization of life. A futile and monotonous

representation of our existence is contemplated in a circular motion; created through basic repetitive mechanisms. The second component, a video projection (s). The diorama or display is reframed by a camera(s) and translated into a projection onto a black board. This translation provokes a cinematic presentation, that is displayed as narrative loop, an infinite story, seen as a mirror of the original kinetic diorama, here the imaginary is created. A cultural interpretation is formed, where the ultimate plot is the tragedy of life. Sound is being played by another turntable, because of the repetitive nature and the affiliation with the transcendental, the selected music is marching bands. The presentation frame, is based on an electric sensor that is activated through presence of the audience. There are two moments: repose and activity. *Repose*, when the audience enters the room, they confront a dark space, with only a flashlight providing light on one of the characters in the diorama. *Activity*, when the audience enters the room, a sensor will activate the electric power and lamps will turn on, and the diorama will start to be animated, the background light and the music will start. The mechanism is going to be active for a minute and return to the repose state, until the next visitor activates the sensor.



[Documentation: MAP, Baltimore, MD -USA]

Connection, dislocation, fear, communication, fragmentation, collectivity, intimacy, disembodiment are all possible and often simultaneously present in our attempts to interact with others online and off. Dear Internet is an experiment in collective publishing that attempts to investigate how networked technologies become platforms for the paradoxes of social relations in digital culture.

Dear Internet began in 2006 as a kind of inversion of the security and authoring conventions of blogs and blogging. Dear Internet was set up as an unmediated publishing platform where users were urged to address the internet directly and indulge in their deepest thoughts, feelings and fantasies with the abandonment, comfort and protection that only online anonymity can provide. Initially, letters rendered some interesting aspects of the complex relationships, or lack thereof, we have with the humans of the world. Sadly, but perhaps fittingly, contributions waned and the automated publishing platform gave way to spam. The blog is now an archive of spam email and seems to be establishing a "purely" networked identity - blissfully free from the messy and complex emotive states of humanity.

The first wave of human contributions to Dear Internet were presented at MAP in 2007. Installation Notes:

One or more webcam equipped computers are located throughout the installation space with internet browsers open. Through an established email account, to which installation visitors are given user id and password, participants are invited to email a letter addressed directly to The internet at: dearest_internet.user@blogger.com.

All emails are inventoried and published at Dear Internet blog. Submitted letters are gathered from Dear Internet blog, remixed and randomly projected as scrolling ticker texts in the installation space. Accompanying scrolling texts are a series of image projections. Projections feature webcam images of letter-writing installation participants accompanied by images accessed from anonymous live IP surveillance and web cameras. Installation audio consists of computer reading excerpts from submitted letters while being underscored and sometimes interrupted by cinematic scores and sound effects.



[Documentation: MAP, Baltimore, MD -USA]

Dear Internet / Project concept: Mark Cooley and Edgar Endress
Project architecture: Mark Cooley

FLOW / Project by I3M (new media research lab at George Mason University)

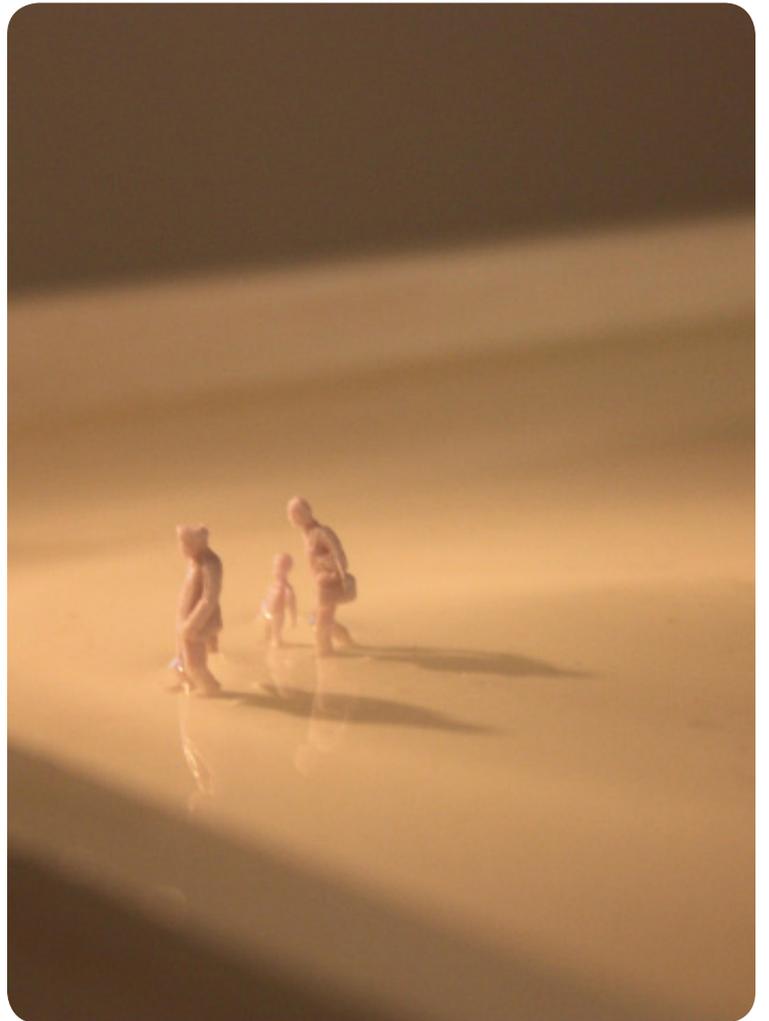
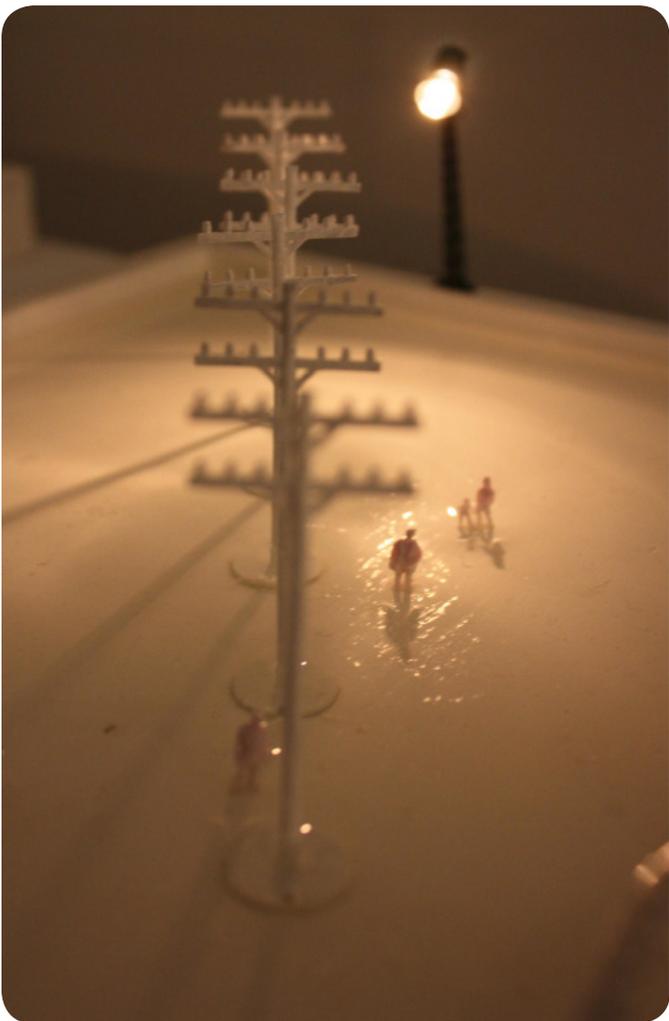
Flow is an exploration of natural catastrophe and disaster in relation to class and racial division.

The sculptural aspect of Flow consists of a series of small trays filled with water and populated by miniature figures and architecture. As the viewer approaches the miniature landscapes, an infrared sensor detects the viewer's presence and triggers small floodlights standing at the corner of each

tray. Cameras mounted beside the tray transmit a live feed of the trays to a monitor, enlarging the catastrophic landscapes to a cinematic scale. A computer randomly cuts the different perspectives together while distorted audio from apocalyptic evangelical sermons plays. In addition, lines from a poem about disaster run along the bottom, creating a loose narrative around the images.

video documentation <http://vimeo.com/16506272>





The Written Passage /

From the series "found diaries" / faux documentary.

The Written Passage is based on a found journal written by "Damian". I found the journal on an antique store near Charlottesville during 2007. Without date or geographic reference, the journal describes random entries of narrations of the effects of his schizophrenia. In the journal Damian describes a lengthy personal process to mask the voices he was hearing, by memorizing and repeating definitions from encyclopedias. Lately in the journal he describes the voices becoming loud and in order to suppress them Damian start constructing elaborated scenarios from cutout of the encyclopedias where he occupy his thoughts and

shelter himself into ideas of fantastic's narratives. Damian left few notes of a movie I was dreaming to be made with the cutouts.

The Written Passage is an installation that utilize a programmed computer that trigger randomly the 5 cameras installed around the cutout. The program also display texts from the journal and the music is generated by a midi system that generate musical notes based on the light available (input of the cameras), all together combined creates in the projection a film narrative of the construction of parallel universe based on the cutout of the encyclopedias.









Exit 6 (1999 / NTSC / 5 min)

Exit 6 is the highway exit off 690-West, the road to the New York State Fair. This video explores the underlying sense of risk associated with carnival rides. By deconstructing the centrifugal revolutions of these mechanical devices of torture play, an ambiguous space for a broader contemplation of mortality is created.



Elvis Hates America (2000/NTSC/10 min)

is a portrait of the America that I have experienced. Instructional audiotapes, as a representative form of cultural commodities, are the point of articulation for five stories. The Elvis image becomes the label for this packaged bricolage of portraits.



The Memory of the Snails (2001/NTSC/12 min)

This one channel video piece is comprised of two stories, "La Procecion" and "1394 Amthauer St." Based on autobiographic childhood memories, the plot of these video deals with my early experience in the first decade of the military in power in Chile. The milieu in the south of Chile, isolated from the big protests and political speeches, becomes this poetic landscape, where devils and innocents cohabit. A locus where everything that happens is concealed with a lucid veil. A landscape where the antipathy against the regime was expressed as a symbolic grid of mundane and anonymous gestures.

This piece unfolds these gestures, inside my family story, as revealed through my early childhood experience. That experience is informed by the lack of information of the mass media, censored by the regime and filtered by parents.



Prelude for meditation (2006 / NTSC / 100 sec)

The control tower as symbol of power. A guard executes his ritual. This piece is structured base on the composition by John Cage, that reflect over the quality of transcendence of the music. This Video take this elements to transform the mundane daily life gesture into a gesture of poetic subversion to the ritual of power; forcing a second a look through the music of the gesture/ritual and the of the surveillance space/tower.



Concrete Wall (2005 / NTSC / 12min)

This video was an attempt to encounter tangible and visual representations of borders. The dividing wall becomes not only the physical place resulting from the Palestine-Israel conflict, but also a socio-political representation of the end of the West and the start of the Muslim world. The wall expresses additional meaning as a monument to the history of separation and denial.

The video was constructed in the process of driving throughout the West Bank of Israel. The main idea is to portray the accumulation of time that leads to and from the event. In this context, I understand the 'event' as the news or media portrayal, which essentializes the processes that are taking place into synchronic events. This aggressive practice eliminates the diachronic processes that are integral contextual elements of the event. The accumulation of time prior to and after the event represents "the ellipses" that actually become the event, following the work of Deleuze.



The Queen of Patagonia (2002/PAL/27min)

is a collaboration with a French poet, Anne Vauclair. It is a work of fictional documentary based on events in the life of Orelie Antoine, self-proclaimed King of Patagonia. The video medium allows for manipulation of landscapes embedded with memory in imitation of Antoine's unrealized fantasy of a kingdom. This piece will be completed during a residency in Pierre Shaeffer Audiovisual Center in Montbeillard, France during the summer of 2002.

A collaboration between composer Gina Biver and new media artist Edgar Endress, D.C.-based Fuse Ensemble presents a multimedia experience that combines music and video. Led by Biver, the en-

semble performs classical music with influences from jazz, world, minimalism, avant-garde, and electronica.

07 :: Fuse Ensemble ::

The Journey / Videos for Performace at the Kennedy Center Washington DC



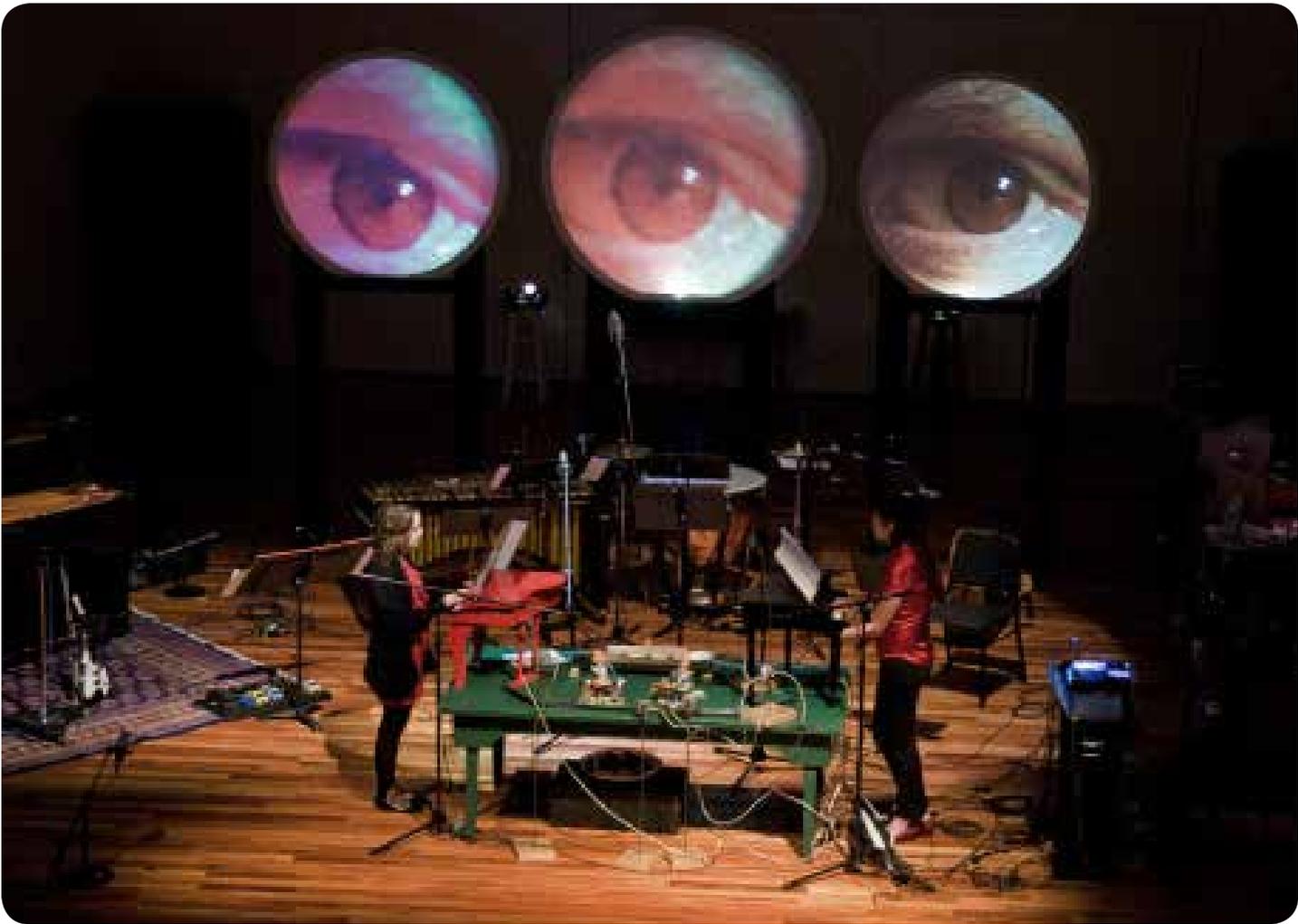


[Documentation: Katzen Center, American University - Washington, USA]

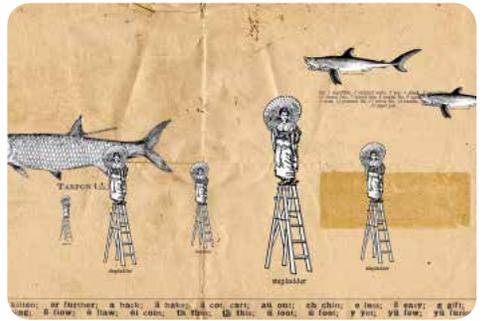
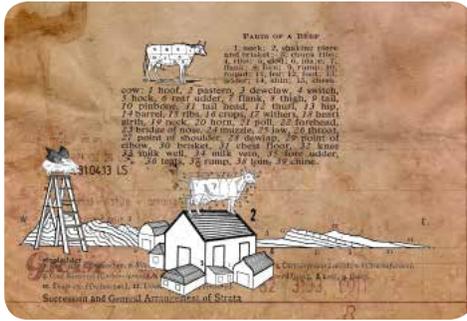
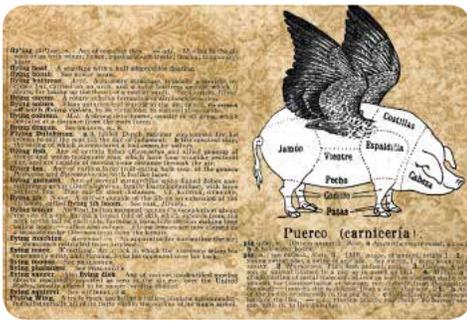
Usina Mekanica, (UM) performed by Fuse Ensemble, is a conceptual new music/new media happening involving live musicians, kinetic objects and video generated in real time. **In Collaboration with Workingman Collective.**

UM uses live-action wind-up toys -- their sound and images manipulated and reintegrated into the performance space via real time video and audio to propose a psychological landscape for the audience. UM is a multilayer performance that uses as source material the possible relations of man and machine while playing on childhood memories to trigger notions "estrangement" of the nursery rhymes and emotions provoked by the industrialized clanking of the metal wind up machines. While Edgar Endress manipulates the videos in

real time via Max MSP, new music by Gina Biver and Jorge Sad forms a soundscape with live musicians and electronics that evokes not a single childhood memory but a mental landscape -- a context of the meanings held within these memories, real or invented. Musicians of Fuse Ensemble interact with the toys and the tactile sounds they create while the Toymaster directs. The wind-up machines move about on an elaborate kinetic table created by the Workingman Collective that follows the mechanical theme by being able to move on its own -- even becoming an instrument itself at one point. The table serves as a known communal space that bridges the two layers of invented psychological landscape and the mechanical devices themselves.

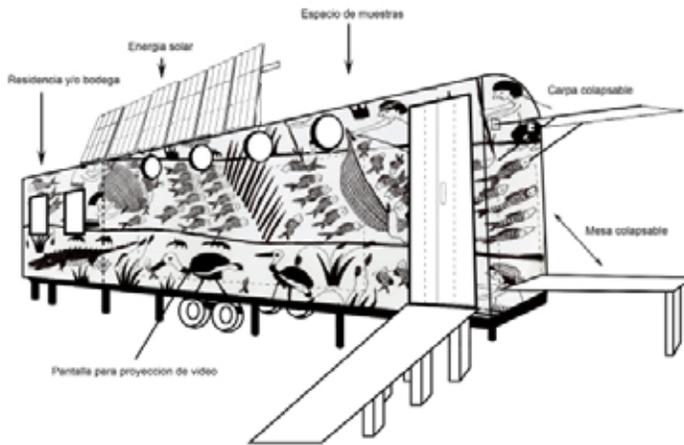


[Documentation: Katzen Center, American University - Washington, USA]

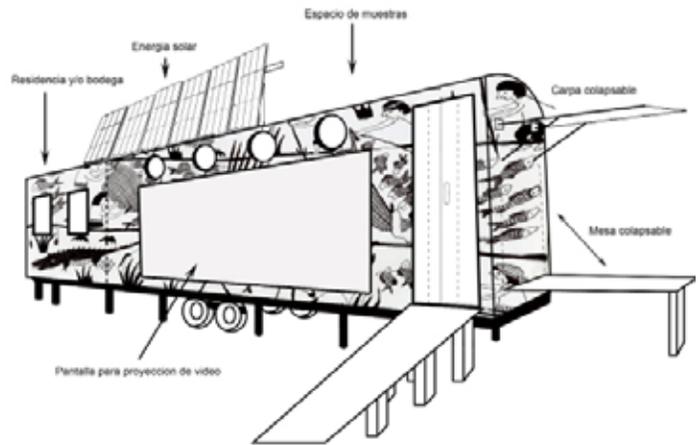


[Documentation: Intermedia Festival, Indianapolis - USA]

Museo Rodante / Trans-Chaco



Museo Rodante / Trans-Chaco



The following series of photographs are part of a project of documentation of the Nivakle community in the Chaco, as they struggle with their relationship with Mennonite colonists and with the results of climate change.

The Nivakle is an indigenous community that inhabits the central Chaco area in Paraguay. This traditionally nomadic community was forced to become sedentary and peripheral to the new Mennonite arrivals. The Mennonites arrived circa 1921 as result of religious persecution in Europe. Historical post-war circumstances in Paraguay generated through the war of the "Triple Alliance" 1864-1870 and the "Chaco war" 1932-1935 depopulated Paraguay. The historical situation forced repopulation of the country and required the acquisition of financial support for reconstruction which was obtained through selling land to Mennonites. As a result three distinctive settlements were established in the Central Chaco. The colonists purchased massive amounts of land, and they established dairy cooperatives and produced dairy derivatives and meat.

The Chaco is an extended region north of Asunción, the capital, with 5 distinctive linguistic families. The Chaco witnessed a dramatic social transformation with the arrival of the Mennonites. A peripheral relation was established, the self denominated colonists relegated the indigenous communities into "barrios obreros" a worker neighborhood. "Barrios obreros", are delimited areas assigned to the indigenous community, which has resulted in overly

populated areas, with consequences in the social fabric and the exclusion of the indigenous and perpetuation of colonial relations.

Next to the colony of Neuland there is large "barrio obrero" called Cayin, with a large concentration of Nivakle.

Today the Nivakle community confronts multiple struggles, besides social and economical problems and lack of work and access to education; global warming has impacted the Chaco area, altering dramatically the traditional rainy season. As consequence there is a scarcity of water, directly impacting the natural resources available to the community and access to potable drinking water.

This series of photographs are part of ongoing research about the Nivakle community. I first established contact with the community from my interest in a series of drawings that three members of the community executed. These beautiful and expressive drawings re-enact past traditions, act as memory, and represent a critical perspective and the struggles of the community. The project has expanded and currently recognizes the traditional art making and craft of the different communities in the Chaco as well as their fragmentation and isolation from each other, and the consequent need of exposure and dialogue as a way of maintaining and supporting their art making. As result of the need of inter dialogue and exchange between communities, there is a plan to construct a mobile museum that travels between the different dispersed communities.

Project with the Community Nivakle, in the Paraguayan Chaco.

en colaboración with Nivakle artists: (+) Asque Eurides Modesto Gomez (+) Osvaldo Pitoe

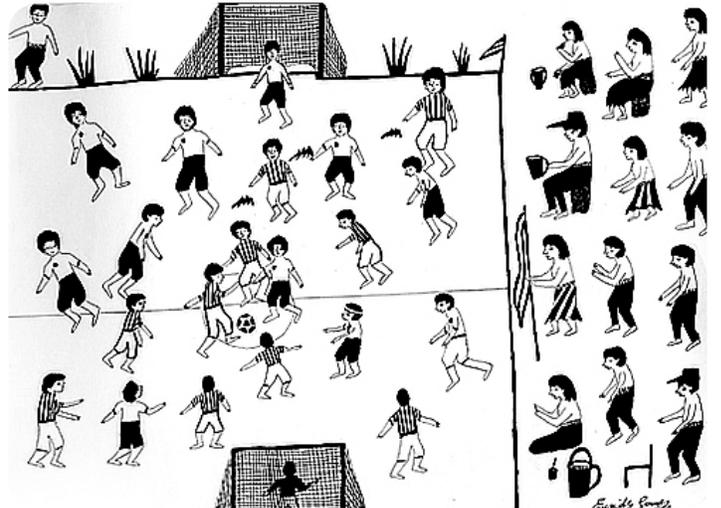
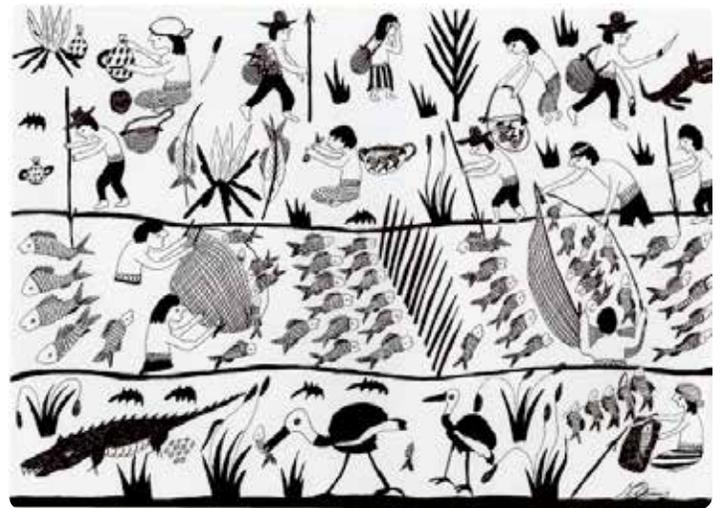


(+) Map of the worker neighborhood Cayin in Neuland, created by Asque Eurides Modesto Gomez



(+) Drawings by Osvaldo Pitoe





(+) Drawings by Asque Eurides Modesto Gomez

⌘ Photographs of Nivakle Community in Cayin-Neuland













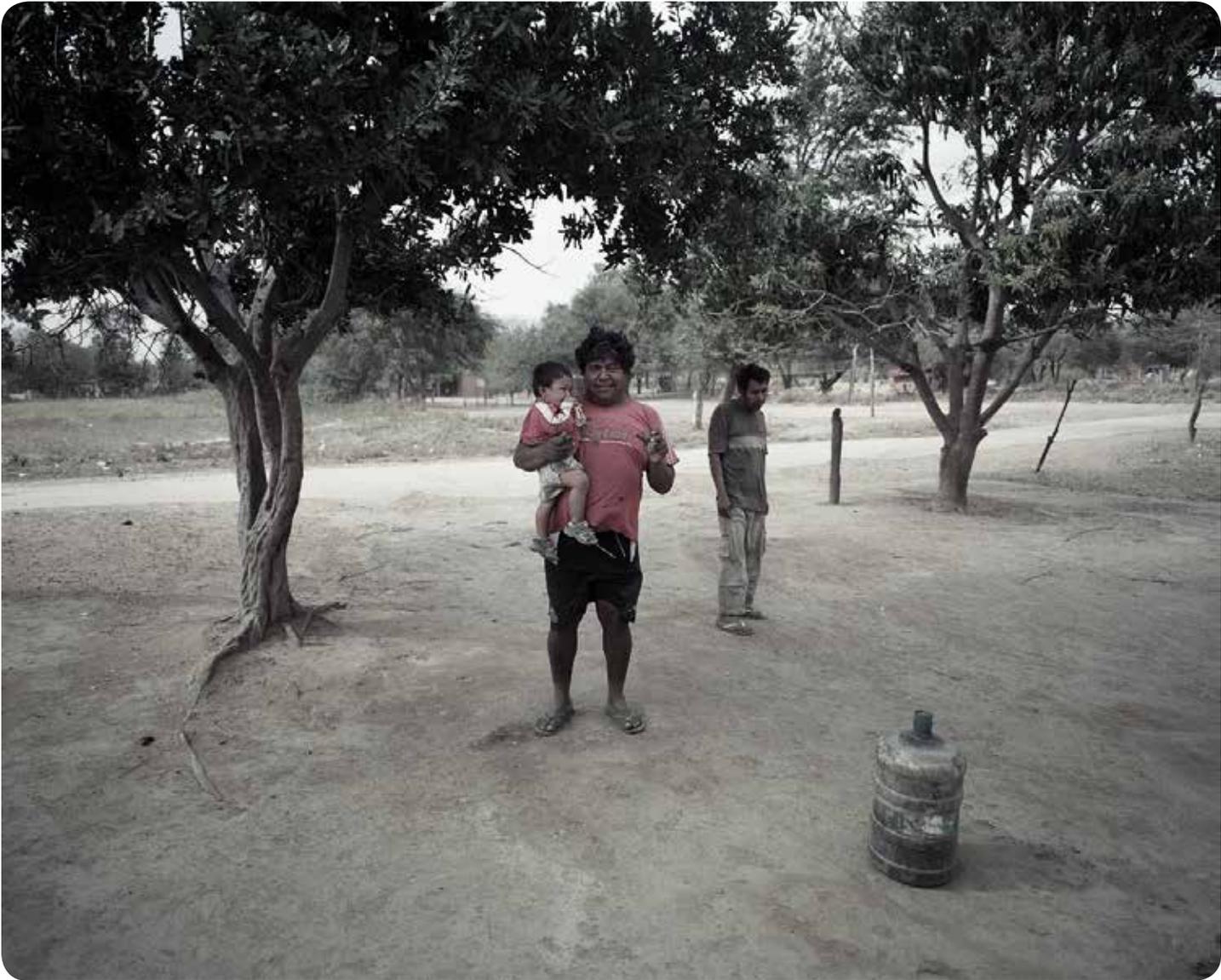
⋮ Photographs of the Nivakle Community in Sandroc-Neuland















Collaborative piece w/ Mark Stockton

SAMURAI, comprises a series of large-scale three-dimensional anaglyphs, designed to be viewed through chromatic 3-D glasses. The resulting images depict members of a Japanese animation club in present day Trenton, New Jersey. Inspired by Japanese anime and culture, and dressed in

costumes of they designed themselves, these participants role-play and act out fantasy identities. Combining representation and illusion, the photographs examine the gap between identity and representation.







Heroes and Virgens

Collaborative piece w/ Olga Engelman

This collaborative photographic performance was executed in Lima - Peru, with Peruvian artist Olga Engelman. The performance consisted of interacting with people in the public space, where the audience chooses from a series of masks silkscreened with the faces of influential Peruvian heroes and popular virgens to wear for the camera.

Heroes includes:

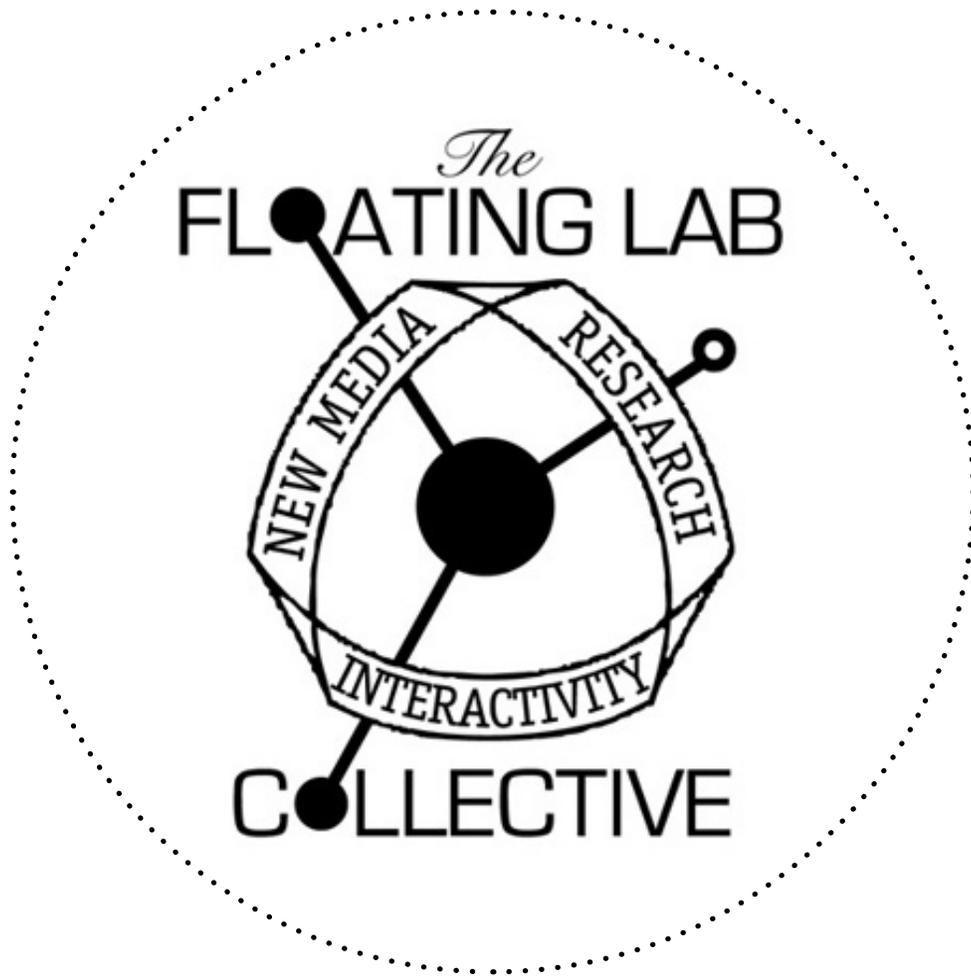
Almirante Grau, Sta Rosa de Lima, Tupac-Amaro, Bolognesi, Micaela Bastidas, St. Martin, Simon Bolivar, Jose Olaya.

Places where we photographed:

Miraflores Market, the church of the Virgen del Carmen in Lima, the beach from Morrillos to Miraflores.







“Floating Lab Collective” is a group of metropolitan DC-based artists working collectively on performances, media art and research. The main idea is to expand the space of art into public space and to expand the discourse about contemporary art. The participating artists are a dynamic and flexible

group that expands and contracts in size depending on the piece to be executed.

The pieces are labeled as (e)xperiments, and they focus on different aspects of our society (political, economic, social, etc...)

www.floatinglabcollective.org



The first project of the group is titled “**PROTESTING ON DEMAND**”. The main idea is to institutionalize the act of protesting, which normally is something that is very fluid and improvised (in its choreographic sense). In this collective performance the act of protesting becomes serialized, and aestheticized through a series of actions. But the protest is also an accessible and participatory act, contextual to the city of Washington.

The protests are being staged in 4 locations in the DC area - each group will be distinguished by different colors using the subway color system. Each group involves 4 artists, and each artist will accomplish a specific task, from engaging the public to documenting the protest. The idea is that each group will create placards and slogans with the protest initiator or promoter. The protest initiator could be someone on the street or it could be feedback obtained from the webpage associated with the project (which is accessible during the performance). The initiator or promoter will receive feedback through the Internet.

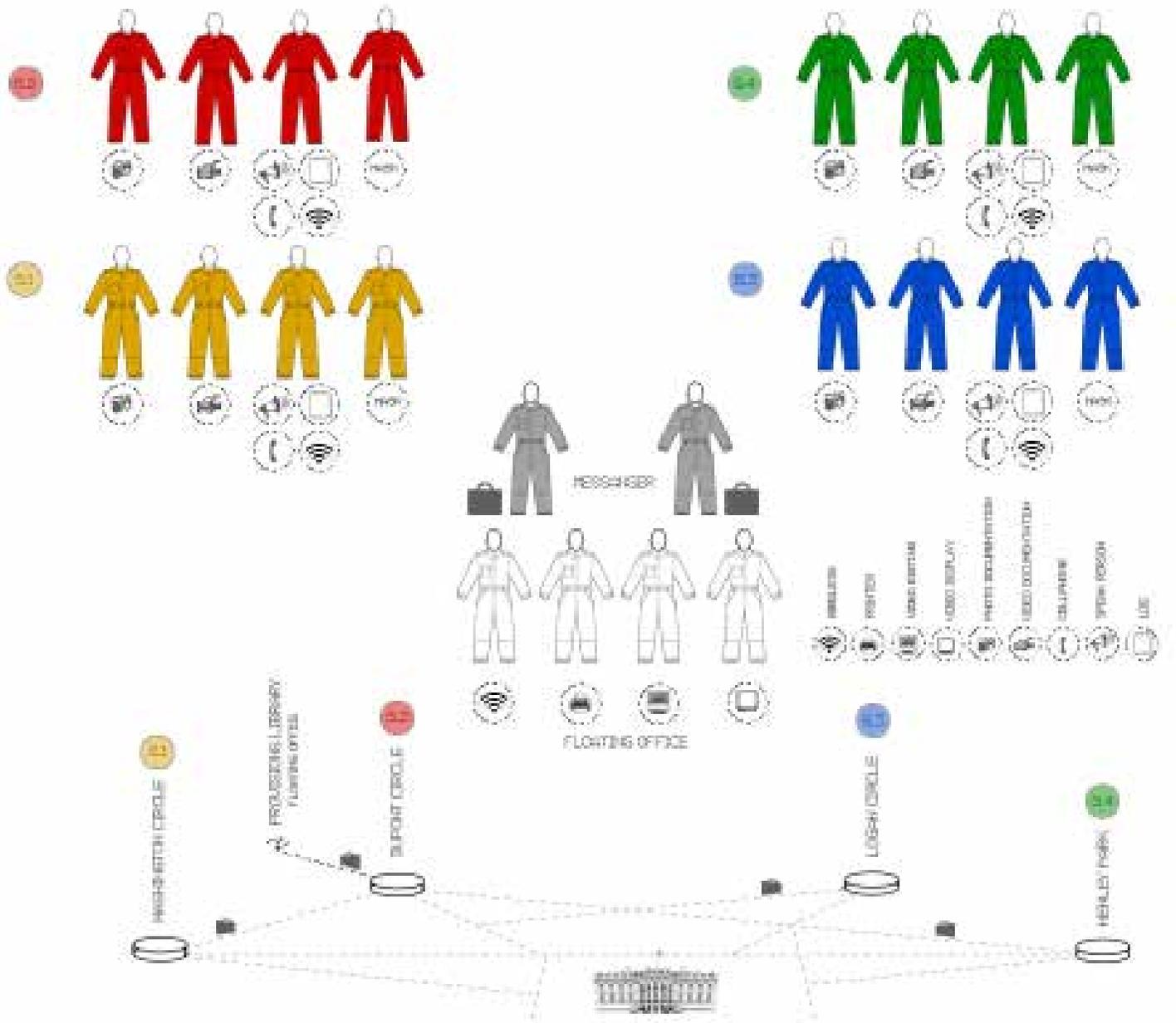
Each protest will be held for 3 minutes and they can be about anything. The content of the protests will be provided by people that are walking on the

street or by people remotely through the Internet – by anyone that wants to voice concern. A web page www.floatinglabcollective.org was created to collect national and international concerns and stand points that they would like to voice in one of the most important “loci” of the world; Washington DC.

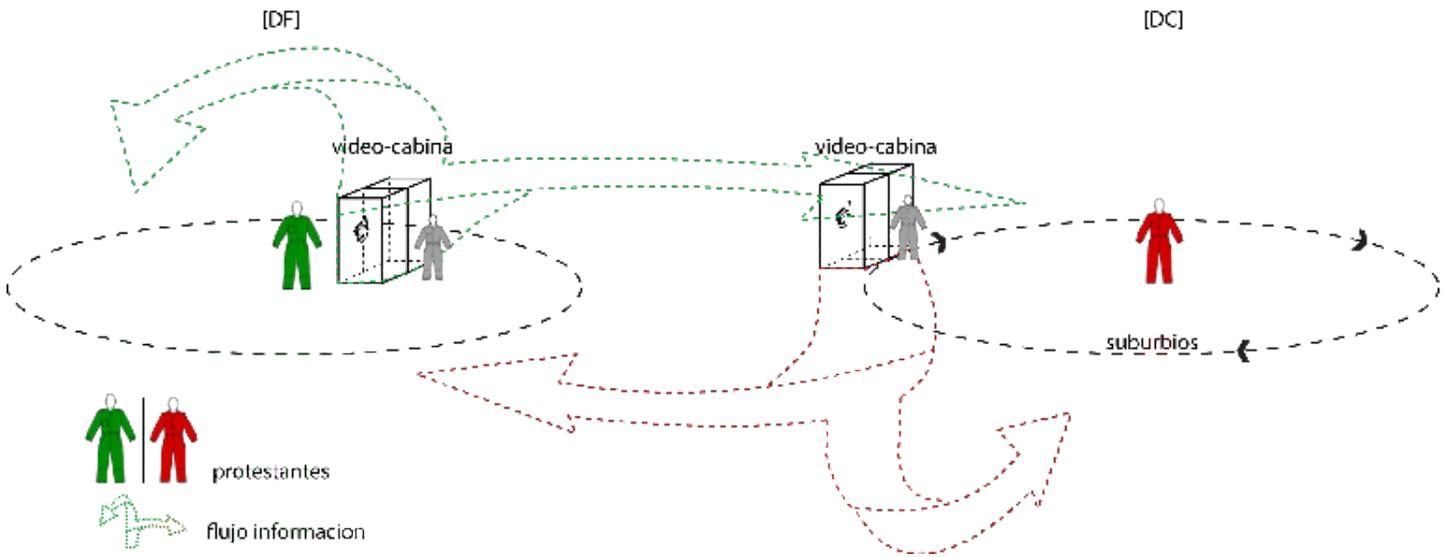
The main idea is to create a platform to voice discourse and people’s concerns from a variety of people and concerns inside the social fabric.

The 4 groups on the street will be linked to the gallery (the floating office) through messengers, who will be collecting the documentation hourly, in the form of video, digital photo, sound recording and the log of the project. This “floating office” will be composed of 4 artists. The “floating office” will have a printer, computers to edit, and they will continually be updating the web page.

The documentation will continually be posted and displayed in the gallery, with video projectors and prints. The work will be constantly shifting and evolving during the execution of the performance, to amplify the idea of urgency, immediacy and overall importance.



Protesting on Demand / Project prepared for TRANSITIOMX in Mexico City.



[Documentation of video cabin in Mexico City]



The Floating Museum (brief description)



The floating lab museum, is a moving museum created from a transformed “step Van” ⁽¹⁾ ⁽²⁾. This moving museum will act as a platform to link the periphery with the center. For that purpose some contemporary issues are emphasized, such as access--in the sense of exclusion and inclusion; a critique of the role of the art institution as the exclusive delivery platform of art; and the construction of images from the standpoint of how we create an image that is relevant to the discourse of the social fabric in the suburbs.

The idea is to work in parking lots in the suburbs. The reason to work in these spaces is because parking has become a “nomadic space”, as Deleuze described: *“The organization of a nomadic group is not imposed from above by a transcendent command. So we can consider Nomadic Space, not as a space with intrinsic properties that then determine relations, but as a space with extrinsic properties; the space is produced from the movements that give that space its peculiar quality.”*

In that context parking lots around the suburbs have become serialized and active common ground for a diverse population, parking lots are a landscape for subgroups to meet. One example is the food service step vans that park in some parking lots in Manassas and Langley Park ⁽³⁾ to sell food for a period of time, then move to a different location. The van makes several stops in the periphery, normally where there is a major concentration of Latino population.

This project will also absorb various visual references found in the city landscape, like the people on the corner distributing announcements ⁽⁴⁾, the sandwich board people ⁽⁵⁾, and flower sellers at stop lights ⁽⁶⁾. All these jobs are normally executed by minorities. This placard will become a canvas to re-articulate discourses and construct collective meaning.





Art in Mobility (the Floating Museum)

In a society of constant displacement, how do art institutions adapt? How does urban mobility transform public space? How can art institutions design actions to incorporate a society in movement? How can they create a place within this space, and a role in the periphery? How are sub-societies connected in the urban periphery?

The Floating Museum was born out of the “Floating Lab Collective,” a group of artists in the Washington DC metropolitan area, who find the scope for their reflection and creation within public spaces. The Floating Museum was conceived as a mobile space derived from our experiences in the context of the city.

The Collective sees “mobility” as existing in the context of the Washington DC metropolitan area within certain socio-economic parameters. First, mobility is a key component of the immigrant condition. The very presence of immigrants provokes a series of social and spatial movements, and their movements transform the urban landscape. Some examples of immigrant adaptation include taco trucks and pupuseria trucks that move between construction sites, foot paths created by immigrant commuters where sidewalks are not provided, and community centers that form a nucleus of social services and programs. In addition to exploring the effects of immigrant mobility in the city, we examine “commuter culture.” Commuting from the suburbs can be seen as a reactive perception of urban spaces as aggressive and troubled. Commuter movements such as traffic patterns have transformed the structure of time and space in the city.

Urban Structure

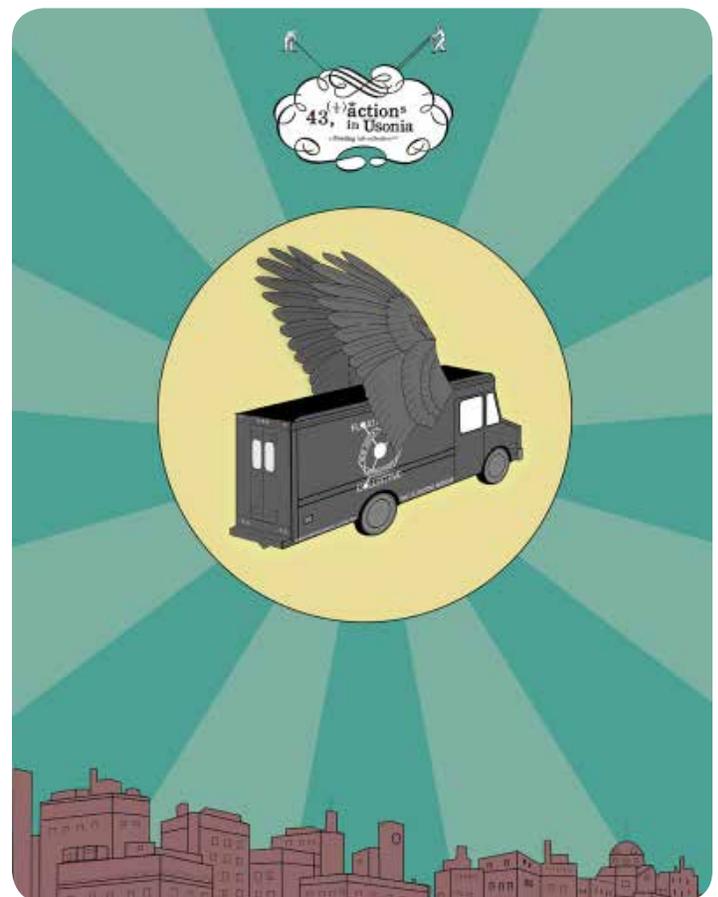
As the city is decentralized into sub-centers, the ideas of city, center, and periphery are absorbed into the idea of “metropolization.” Particularly visible is the adaptation of public space in zones mainly populated by Latino immigrants. These communities fragment their relationship with the center, only maintaining connection economically through their jobs.

Public Spaces

Public spaces in DC are static and resistant to adaptation. Nevertheless, immigrant communities in the periphery have concentrated according to region of origin, and effected changes in their new environments. Immigration has become a catalyst for the recreation of public space in the Washington DC area. The diaspora environment exists as a comfortable and familiar space for participation, empowerment, adaptation, and/or transformation.

Floating Museum/Mobil Media

The Museum is a response to urban mobility and the concept of the “commuter,” specific to the metropolitan area of Washington DC. The Floating Museum symbolically transforms a truck, normally used for selling tacos, into a moving museum. It functions under the premises of accessibility, participation, pertinence, roaming, and integration of displaced communities. The Floating Museum disperses ideas, constantly adapting itself to the urban environment. It moves concepts from abstraction into tangible form, becoming a platform for the interchange of experiences.



43.5 actions in Usonia / Part 1

435 are the current fixed number of members of the United States House of Representatives. Each state receives representation in the House proportional to its population but is entitled to at least one representative. 435 members represent the nation, which proportionally synthesizes the population of the nation in terms of identity, politics, concerns, etc. 435 are the number of citizens invested with popular power to decide and influence the direction of the nation.

As a collective we were looking for alternatives to establish a horizontal dialogue, to develop a platform of participation, begin a collaboration, and create an interface with different communities. Our proposition has two major components, one was the creation of a mobile space that provokes integration and itinerancy that interfaces with different communities. This mobile space is our "Floating Museum", created from a former taco truck which we converted into a museum. The second aspect of the project is a series of art actions to be executed in collaboration with different communities. The actions were designed to talk about local and national issues, ranging from migration, gender discrimination, exclusion, labor, community exchange, memory, etc. This series of actions is entitled '43.5 actions in Usonia', the number of actions, 43.5, being a symbolic response to the 435 States House of Representatives.

The term Usonia, was popularized by the American architect Frank Lloyd Wright. The term was originally coined by James Duff Law, as an act to liberate the use of the gentilic "American".

"We of the United States, in justice to Canadians and Mexicans, have no right to use the title 'Americans' when referring to matters pertaining exclusively to ourselves." (Law 1903: Here and There in Two Hemispheres)

For Lloyd "Usonia" was the name for the reformed American society. "His vision for the landscape of the United States, including the planning of cities and the architecture of buildings. Wright proposed the use of the adjective Usonian in place of American to describe

the particular New World character of the American landscape as distinct and free of previous architectural conventions."

(Wright: Architecture: Selected Writings 1894-1940, p. 100.) Wright uses this term in the deep conviction that a culture or an individual should proceed integrally from its core or roots, "out of the ground and into the light."

The 43.5 actions in Usonia Part 1, is a series of actions attempting to explore and participate within the social fabric around the beltway of Washington DC in places where the sense of exclusion becomes prevalent. The actions are, in most cases, the result of collective discussions between members of a specific community and members of the Floating Lab Collective. In other cases the Floating Lab Collective planned a public action independently from the community to address issues of local or national interest. Sometimes the use of humor or estrangement was invoked to trigger dialogical exchanges as the resulting action.



The American Landscape of Dreams “Latino Day Laborers Cross Cultural Borders”



This project was a collaboration between Latino day laborers from the Baltimore area, CASA de Maryland, and the Floating Lab Collective. This collective public art action served as a platform to discuss and address issues of participation, integration, access and inclusion of the laborers in the Baltimore community. Through the construction of miniature houses, the Latino day worker community was presented with a means to represent their own aspirations. Even more significantly, they were able to interface with the community about their multidimensional role as community members.

Day laborers, like all immigrants, come to the US in search of opportunity for themselves and their families. The project provided an opportunity for immigrant day laborers, often intimidated by language or cultural barriers, to interact directly with the community around them through a visual representation of their dreams. After completion, the houses were displayed in different public locations across Baltimore.



Carlos (Guatemala)

I built this house with the hope of living in a similar structure. This is the dream that brings us to this country. We are hardworking and honest people. We came to this country with the goal of earning money in an honest way to build a house in our home country. I want to say thank you for letting me create a physical representation of my hopes and dreams.

Construí esta casa con el deseo de vivir en una estructura similar. Este es el sueño que nos trae a este país. Somos personas trabajadoras y honestas. Venimos a este país con la meta de ganar dinero de una manera honesta para construir una casa en nuestros países. Quiero agradecerle por dejarme hacer una representación física de mis sueños y deseos.



Eleuterio (Honduras)

I built this house this way because this is what I want my own house to look like. I painted my house green because I love that color; I always try to wear green shirts. I think all other immigrants share the same purpose in coming here. We want to make our dreams come true; we want to build a house for our families. I want to tell everybody that if one has a good purpose in life, it can happen if we all fight together. Yes we can!

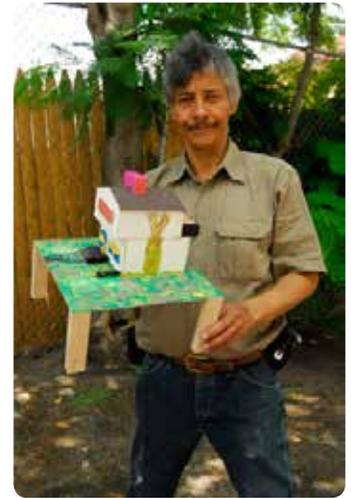
Yo construí esta casa así porque así es como quiero tener mi casa. Pinté mi casa de color verde porque me encanta ese color; siempre trato de usar playeras verdes. Creo que todos los inmigrantes tenemos el mismo propósito de venir aquí. Queremos hacer que nuestros sueños se hagan realidad; queremos construir una casa para sus familias. Yo quiero decirle a todos que si uno tiene un buen propósito en la vida, esto puede ser alcanzado si todos luchamos juntos. ¡Si Se Puede!



Filiberto (Guatemala)

I was thinking that this is reality because this is my dream: to build a house. I hope to never lose faith in making this dream come true. The message I want to give people is to see my house. It is a humble little house; humble like where I lived and where I come from; my country is a humble country. It is a house of the poor, just simple and easy to build, nothing to extravagant.

Estaba pensando que esta es la realidad porque este es mi sueño: construir una casa. Espero nunca perder la fe y hacer este sueño realidad. El mensaje que quiero dar a la gente es simplemente que vean mi casa. Es una casita humilde; humilde como donde yo vivía, de donde yo vengo; mi país es un país humilde. Es una casa para los pobres, es simple y fácil de construir, nada extravagante.



German (Honduras)

I was thinking about the possibility of making a house like this in my country. I put a porch, a chimney, a satellite dish, and a nice garden in it. I want to demonstrate to people that we came here with dreams, to work hard, to not just waste time. To all the people who don't like us, I say to them to get to know us and learn about us and our hopes and dreams.

Estaba pensando sobre la posibilidad de esto—de hacer algo así en mi país. Puse una terraza, chimenea, una antena parabólica, un jardín bonito. Quiero demostrarle a la gente que nosotros venimos aquí con sueños, para trabajar fuerte, y no perder el tiempo. A toda la gente que no nos quiere les digo que nos conozcan y aprendan de nosotros de nuestros deseos y sueños.



Jose Antonio (El Salvador)

I built my house this way because I like American houses, and I would like to demonstrate this design to everybody. I integrated building styles from the U.S. and El Salvador. I've always liked the color white. White means peace. Black is a suitable color for the roof. This structure is part of my creativity. My message to the viewer is that everything is possible with God's support and our hard work.

Yo construí mi casa de esta manera porque a mi me gustan las casas americanas, y porque me gustaría demostrar este diseño a todos. Yo utilicé estilos del Salvador y de Estados Unidos. Siempre me ha gustado el color blanco. Blanco significa paz. El negro es propio para el "roof." Esta estructura es parte de mi creatividad. Mi mensaje al observador es que todo es posible con la ayuda de Dios y con nuestro esfuerzo.



Napoleon (Honduras)

I designed this house like this because my dream is to have a similar house in my country. I like this design. The colors are beautiful. It was a good idea for me to participate in this project. I want people to look at my miniature house and start thinking about what they want their own house to look like. Thank you for giving me this opportunity to express my dreams, and for helping the Hispanic community.

Yo diseñé esta casa así porque mi sueño es tener una casa parecida a ésta en mi país. Me gusta este diseño. Los colores son bonitos. Fue una buena idea participar en este proyecto. Quiero que la gente vea mi casita y empiece a pensar en cómo quieren que su casa sea. Gracias por darme esta oportunidad de expresar mis sueños, y por apoyar la comunidad hispana.



Ubaldo (Mexico)

In my country I have a house, but I want to build one just like this with an American design. It's not easy to be here and experience financial problems. I want to keep participating in projects just like this one. I don't know if viewers will like my miniature house. I have two children in Mexico and I want to build them a house. I am here in the U.S. because I am supporting their education.

En mi país yo tengo una casa pero yo quiero construir una tal como ésta con un diseño americano. No es fácil estar aquí y pasar por problemas económicos. Yo quiero seguir participando en proyectos como este. Yo no sé si a las personas les gustará mi casita. Tengo dos hijos en México y quiero construirles su casa. Yo estoy aquí en los Estados Unidos porque estoy contribuyendo para la educación de mis hijos.

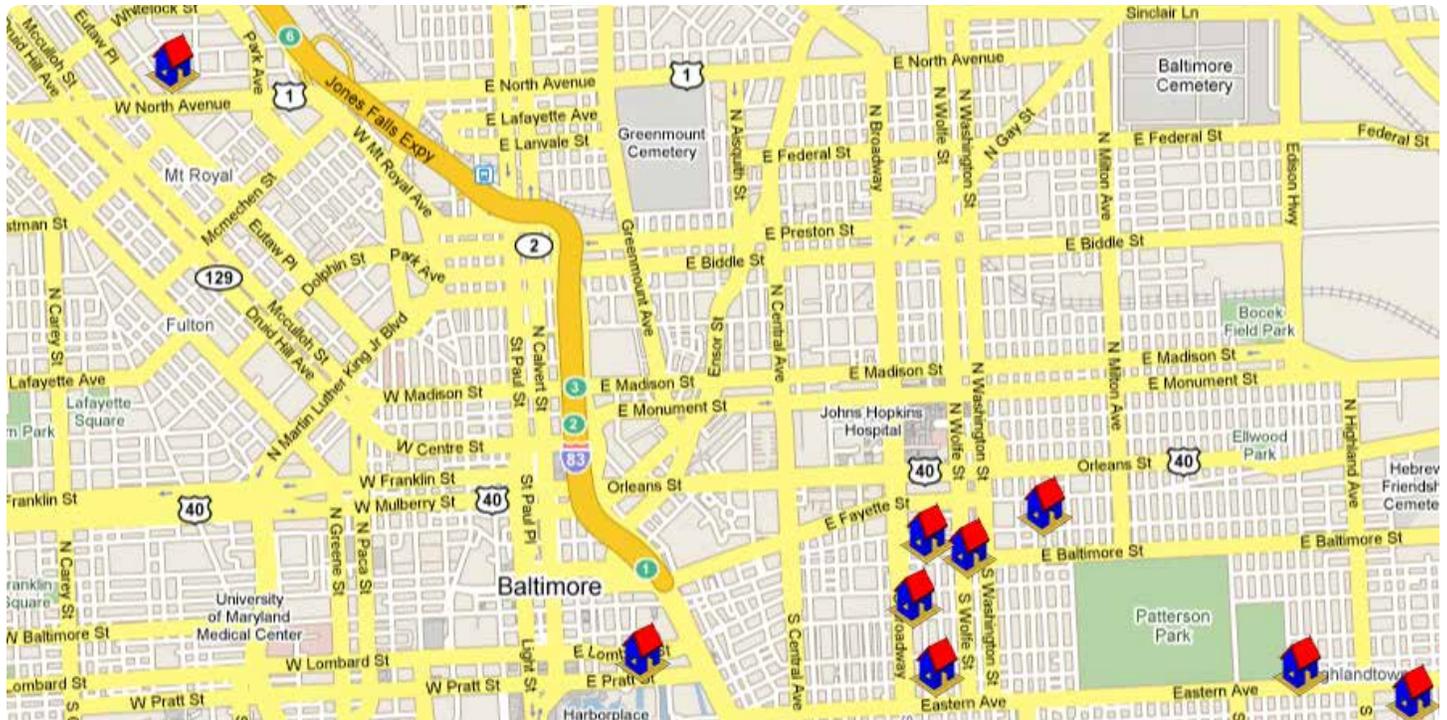


Victor (Mexico)

This is how I want to build my house: not exaggerated or small, but just right. I'm participating because I want to inspire myself to make this a reality someday. This isn't just for me, but for my family. My family is waiting for me to be able to build a house for them someday. I want to say thank you for the opportunity to tell everyone about our hopes and dreams - about our dream house.

Así es como quiero construir mi casa: sin exageración sin hacerla tan pequeña, simplemente así. Estoy participando porque quiero inspirarme a hacer esto realidad algún día. Esto no es solo para mí sino también para mi familia. Mi familia me está esperando para que algún día pueda construirles una casa. Quiero decir gracias por darme la oportunidad de decirle a todos acerca de mis sueños y mis deseos - acerca de mi casa de mis sueños.

Nomadic Houses / Situating Houses Within the Community



1. United Church of Christ, 1728 Eastern Ave. 2. St. Patrick's Church, 321 S. Broadway 3. Southeast Anchor Branch Library, Eastern Ave. 4. Baltimore City Hall, 100 Holiday St 5. Butchers Hill Community Garden 6. CASA de Maryland, 2224 E Fayette. 7. Creative Alliance, 3134 Eastern Ave. 8. Kids on the Hill, 2117 Brookfield Ave.

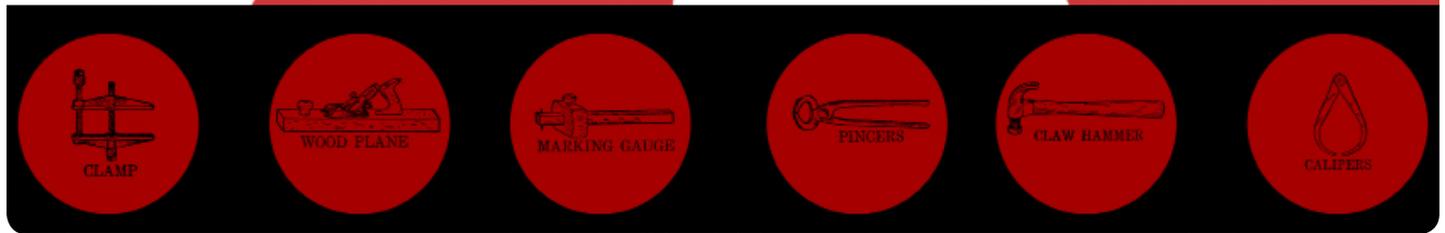
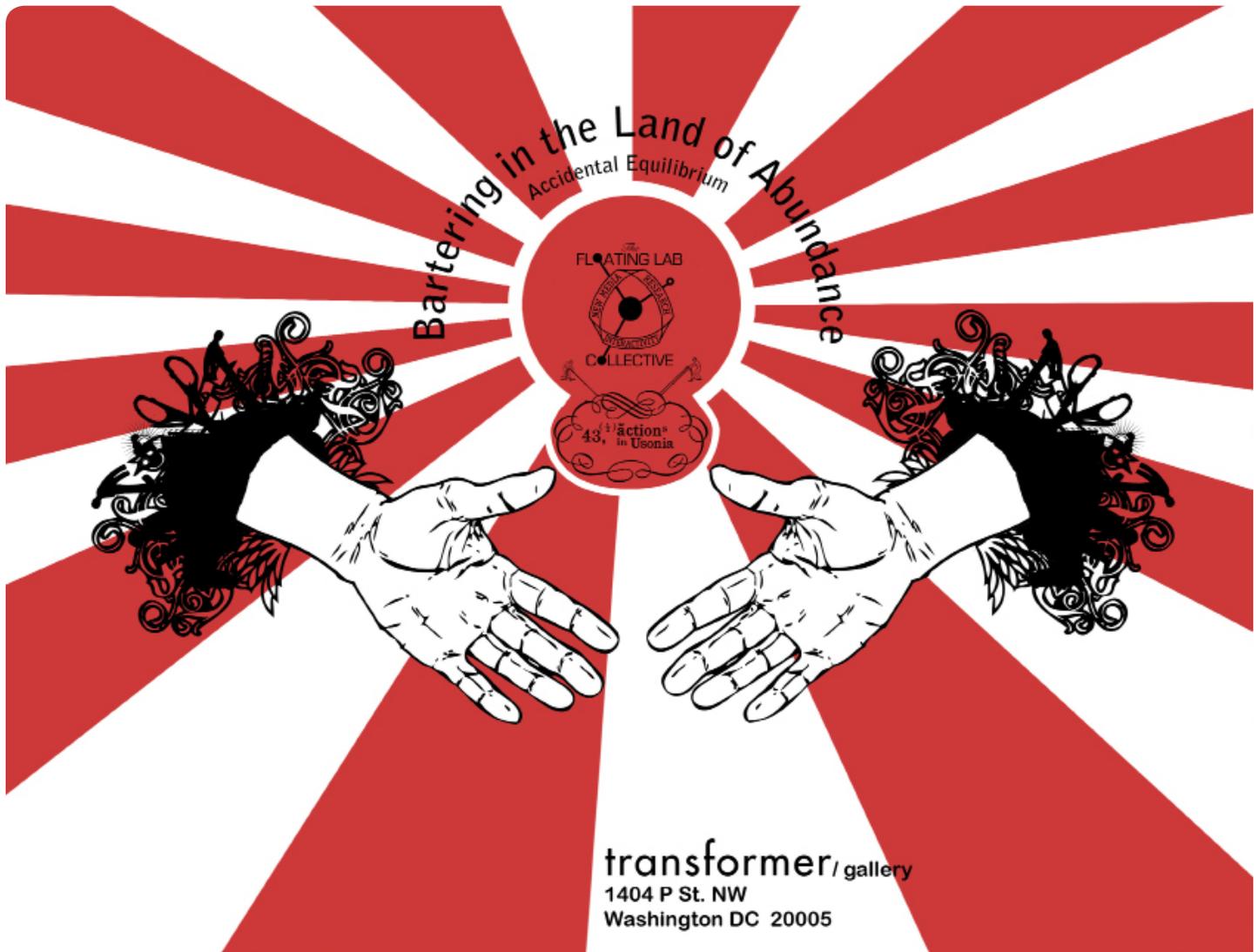
As part of our collaboration with CASA, the houses were placed in host locations throughout the community. These spots were chosen with a pub-

lic audience in mind and were happily received by their respective hosts.



Bartering in the Land of Abundance

“Accidental Equilibrium”



The Floating Lab is expanding on the use of art as linkage, by researching a variety of practices to establish relationships between communities. Various community-based arts projects have been established in the Metropolitan area of Washington DC, exploring different formats to create dialogue and exchange. “Bartering in the Land of Abundance” is a project using “bartering” as a means to create community exchange. Bartering creates its own social relationships, and the format of exchange can provoke dialogue. In the context of bartering, the subject gains autonomy and agency

through their articulation with language and social relations (Humphrey and Hugh-Jones 1992). “Bartering” here subverts both the traditional context of the art object as mercantile in nature, and its semantic value. This project places the object in a social interstice, basically removed from the law of profit by emphasizing the sociability of the object in the context of bartering.

Bartering is used as a horizontal dialogue. The very act of a barter exchange creates equality out of dissimilarity, establishing a symbolical equality



Member of the Floating Lab Collective dropping a bag with instructions. Participant communities: **Leesburg** (Woodlea Manor, Green Way), **In Falls Church** (Holmes Run Acres - Greenway Downs), **Annandale** (Little Run, Truro), **Washington DC** (Foxhall, St. Martin's Catholic Church).

out of dissimilarity, establishing a symbolical equality. Another important aspect is the elusiveness of bartering: different meaning is held by the two sides engaged in exchange. "Bartering in the Land of Abundance " began with empty plastic bags distributed in some neighborhoods, in collaboration with those neighborhood organizations. These neighborhoods contributed the objects to be bartered. For every object donated, the giver was asked to write information about what

he/she knew about the object. Each object was sketched and any known information added. The objects were then displayed in the gallery for barter with the gallery's visitors. A sketch will also be made of each bartered object, and similar information about the object will be collected as a way of creating an archive. The drawings will be then displayed in the Katzen Museum during the show "Close Encounter".





Collective Exchange of Clothing

“Chain of Exchanges, From Artist to Worker to Worker”



The overall pant is a working garment that implies the basic idea of labor, along with uncleanliness. When the overall is embroidered, a tension is created between the labor garment and a craft normally used in customs surrounding virgins, saints and religion figures. The type of design implies a symbolic representation of adoration, respect, and fear. The use of color and material also demonstrates a sense of high value and respect. The overall was embroidered in the legs and arms

to symbolize the archetype of a Latino worker as “braceros”, a term that accentuates the economically productive organs, fragmenting the basic notion of persona. The action is a simple gesture, the collective exchange of clothes, where the overall is transferred from artist to worker, then worker to workers, creating a chain of exchanges. This poetic transfer becomes a gesture of trust via the overall, and a revalorization of labor and worker.

Responding to Stereotyping

Hispanic / Female Teenagers.

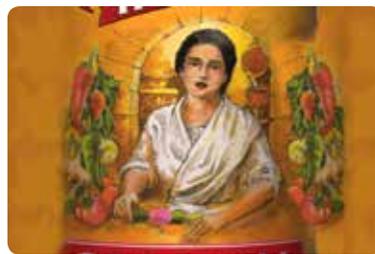


The Floating Lab Collective was invited to work with a group of Hispanic teenagers, as part of their internship with Tenants and Workers United. This group was composed of 5 teenagers during their last years of high school or their transition to college. They are an active group in the Hispanic community in Alexandria, and active collaborators of Tenants and Workers United.

Tenants & Workers United is a democratically-controlled, grassroots organization committed to building the power of low-income people - Latinos/as, African Americans, immigrants, tenants, workers, women, and youths - for racial and economic justice in Northern Virginia.

(<http://www.tenantsworkers.org>)

The idea came after a series of meetings about their identities as members of the Hispanic community, as females, and as teenagers. In the course of the meetings, they shared stories from their daily lives as examples of how they were the source of false associations, or victims of an oversimplified image. They spoke of society's tendency to perpetuate the image of the "Hispanic Woman" as a housekeeping worker, an exotic symbol, and a passive figure. We collaborated on several actions, beginning with writing responses about the effects of stereotyping.

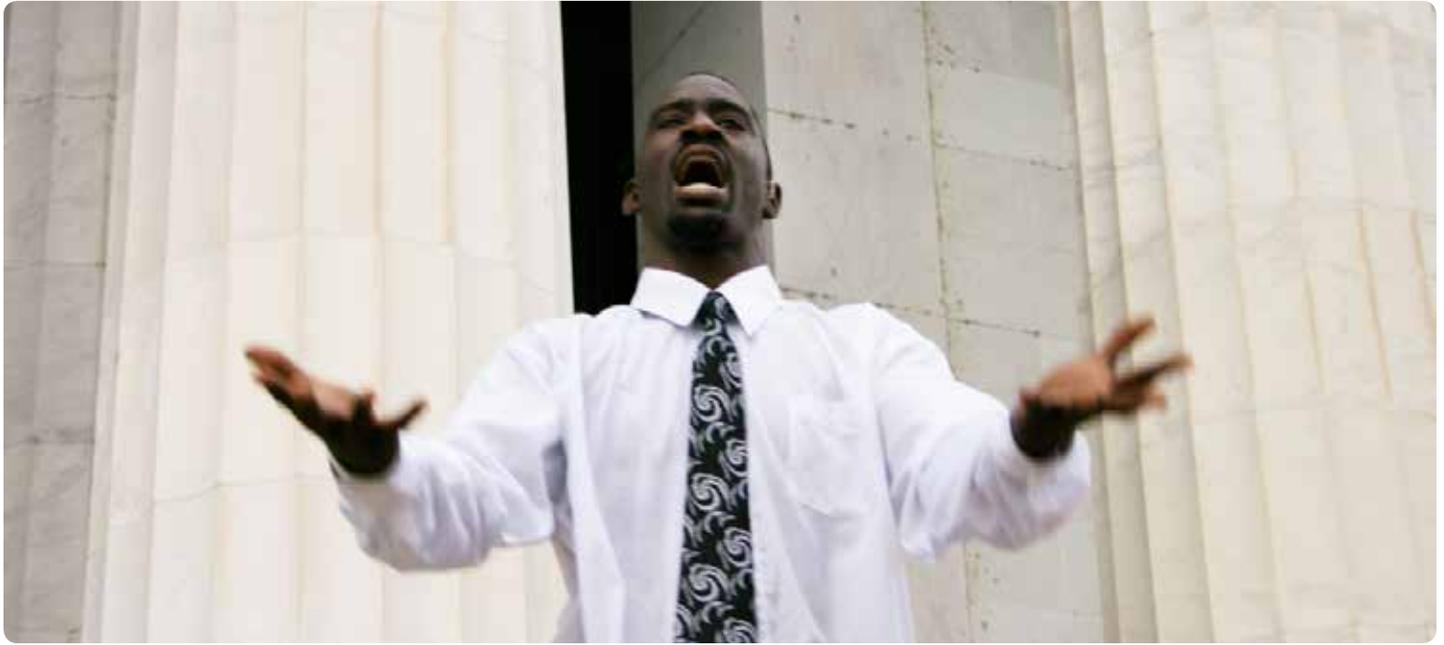


The action: Text was created and recorded on video by each one of the members of the group. Their voices were used to animate popular labels

where a simplified image of the Hispanic female is perpetuated.

Reflecting The Dream

“Collaboration With Tracey Salaway & Kazeem Babatunde”



Collaborators:

Gallaudet University is a full university offering degrees to deaf and hard of hearing individuals using American Sign Language and English. The mission of Gallaudet includes the promotion of American Sign Language (ASL) as a full and legitimate language.

Deaf people may encounter challenging attitudes regarding deafness and the use of sign language. Often, deaf people are seen as handicapped and erroneously assumed incapable of many functions, including cognitive. Facing common concerns and encountering similar attitudes brings deaf individuals together. The deaf community shares a language, a history and common goals, trials and triumphs. Still, the community is diverse and multicultural.

Idea:

We worked with professors in the Art Department at Gallaudet University to involve members of the deaf community in the Actions in Usonia. The Lincoln Memorial and Reflecting Pool were loca-

tions chosen for their history and the saturation of meaning already in the spaces: here Martin Luther King Jr. delivered his famous “I Have A Dream” speech. Connections could be drawn between the history of the space and current concerns facing the deaf community.

Project:

In this action, Gallaudet student Kazeem Babatunde signed portions of the “I Have a Dream” speech on the steps of the Lincoln Memorial while the Floating Lab recorded. In the future, the Potomac River and public buildings will serve as portable podiums for projecting the recorded action. In this way, both the visual impact and the type of audience are expanded.

This project speaks to issues of inheritance, legacy, and appropriation. King’s dream “that one day this nation will rise up and live out the true meaning of its creed, that all men are created equal” came to life through this expressive re-interpretation.

Chalkboard Talk

“Collaboration with WORKINGMAN COLLECTIVE”



In this action, a series of meetings occurs around blackboard tables. Tables are displayed on the wall, then taken down in order to hold the meetings. Participants will assemble an appropriate table based on the size of the meeting. The idea is that the participants leave notes and traces of the meetings using chalk to mark the tables. After

the meeting concludes the tables will be returned to the wall. The action activates a space of reflection and memory, the traces of which become the object.

Meetings will take place at the Katzen Museum, starting at 2 pm, in the exhibition space provided to the Floating Lab Collective. Sept 20:: Connecting Cultures in a Mobile Society, Oct 4:: Silence As Presence, Oct 18:: Strategies for Art & Social Engagement.

Documentation Katzen Museum
Sept 13 to October 20, 2008 / Washington DC



Scream at the economy



This is a participatory project which invites people to call a phone number and scream at the economy. We want to utilize the scream as a primary accessible interface but also as an instinctive survival expression, as a warning of danger, and through considering the historical context and implications of the “Scream” in art history (such as in Munch's painting) that have become a kind of shorthand of modern alienation and despair, icons of anxiety and hopelessness.

The archived screams are recorded as mp3 files. On the web they will be used to create a musical composition by various international composers, that will be available to download for free beginning June 25, 2009 at www.floatinglabcollective.org. As a second action the musical composition will be played in the “screamer,” (see diagram) a portable speaker system, that will perform in public spaces in front of relevant financial institutions.

Detail Instructions:

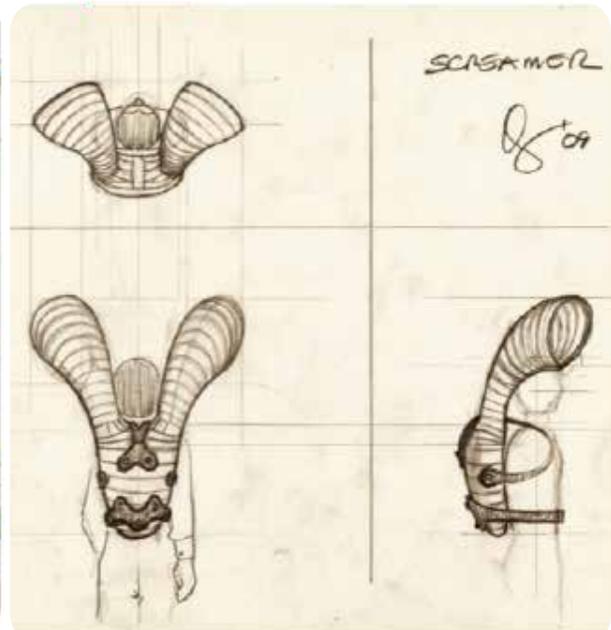
1. Call this number: 646.402.5686 ext 90514 (24/7) to call to United States from another country +1
2. Scream at the economy. To get a clear recording please back up a few inches from your phone before you scream.
3. The screams will be used to compose music.

(6 international composers will use the screams as a source for the composition)

4. Download the music created from the screams (for free) beginning June 25, 2009 at: www.floatinglabcollective.org.
5. The music will be played as a performance in public space in front of financial institutions. Using the “screamer”, to play the compositions.



Acoustic que carga a los otros voces del grito.



1st action, Screaming at the Economy in Washington DC





Scream at the Economy “pick of the week card”, can be found in the following Starbucks:

A) Starbucks Coffee Company
10 Hanover Sq # 3, New York, NY -
(212) 482-6530

B) Starbucks Coffee
100 Wall St # 1, New York, NY -
(212) 809-1558

C) Starbucks Coffee Co
2 Broadway, New York, NY - (212) 785-1082

D) Starbucks
2 Broadway # 2, New York, NY -
(212) 344-4290

E) Starbucks Corporation Store 7878
80 Pine St, New York, NY - (212) 480-3970

F) Starbucks Coffee
1 Battery Park Plz # 3, New York, NY -
(212) 482-1180

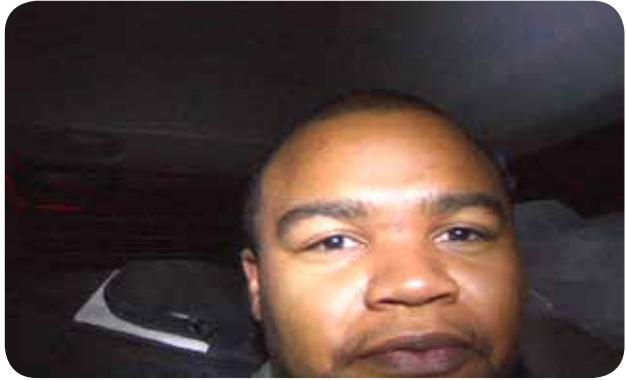
G) Starbucks Coffee Corporation
55 Broad St, New York, NY - (212) 742-2488

H) Starbucks Coffee
100 William St # Plz2, New York, NY -
(212) 509-9709

I) Starbucks
55 Liberty St # 1, New York, NY -
(212) 227-0372

J) Starbucks
115 Broadway # 8, New York, NY -
(212) 732-9268





The Collective Question (Ask Me)

The Collective Question !!! Performance in Indianapolis
The "Question" as a verbal construction is the primary unit for communication and dialogue. The "Question" can serve as a catalyst to create an association from dispersed units. The "Question" has the power to provoke thought and eventually to destabilize the power system. The "Question" mobilizes and organizes. The "Question" reveals and, eventually, can heal. The Floating Lab Collective believes that The "Question" is central to the notion of participation and inclusion, the "Question" is ultimately an engine for social empowerment and resistance, the "Question" activates.

☎646-495-9205 * 63069

Presented by **ITRA**

Pick of the Week

Qong
THE COLLECTIVE QUESTION

with Floating Lab Collective
Saturday 24 April 2010
at Inlandwood & Intermedia Festival

Community Currency Fund Project

The project attempts to disseminate and promote an alternatively organized collective economic system. This system is based on community empowerment through the creation of its own currency as part of a locally adapted economic system, confronting the disenfranchisement of the community by an economic system that encourages passive roles.

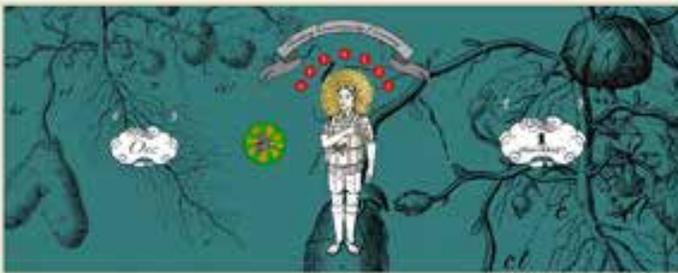
Community Currency Fund project attempts multiple goals. One main goal is to bridge the different currencies of local economies across the United States by creating an interchangeable currency. For that reason the Floating Lab Collective has created its own currency "ëks" (exchange). The first stage will begin by disseminating the "ëks" through asking people to receive the money instead of regular dollars as members of the collective consume regular services. We will collect the receipts as proof of exchange, in that context the first stage uses the original idea by JSG Boggs.

The economic value of a dollar is based on extrinsic variables (inflation, balance of trade and

investment). The value of the U.S. dollar in relation to other economies is suffering depreciation. The intrinsic value of our own currency is merely based on the premise that our currency is "an

object of art" as such has a value aggregated in the artistic process, opening a dialogue about accessibility and the creative process, as an engine to resist the passive actors that consumers become in the context of an economy in decline. We will also create a new standard (like the gold standard) based on principles of participation adapted to the local resources available.

Other Community Currency Fund project premises are to archive community currency, centralize information of different local systems created (failures and successes), and create a network of communities to exchange information, produce economic information (like a financial page of the currencies across USA), micro loans, etc.



MET

“The Modular Engagement Transporter”

The M.E.T. is modeled on the NASA Modular Equipment Transporter used on the Apollo Moon missions to document the surface of the Moon. The M.E.T., referred to as the “rickshaw” by the astronauts, was a cart outfitted with pneumatic tires that carried geological tools, cameras, and sample cases on the lunar surface. The Floating Lab Collective recreated this device to explore alienation within communities and landscapes. The M.E.T. acts as a point-of-contact to investigate processes of alienation (within culture and society) that perpetuate a loss of public space and community solidarity.

The M.E.T. is a mobile device outfitted with 4 digital cameras, 2 projectors, speakers, video cameras, a backdrop, a pull out table and chairs coated in chalk board paint for planning and drafting, as well as extra compartments and storage for any items or equipment specific to certain projects. These

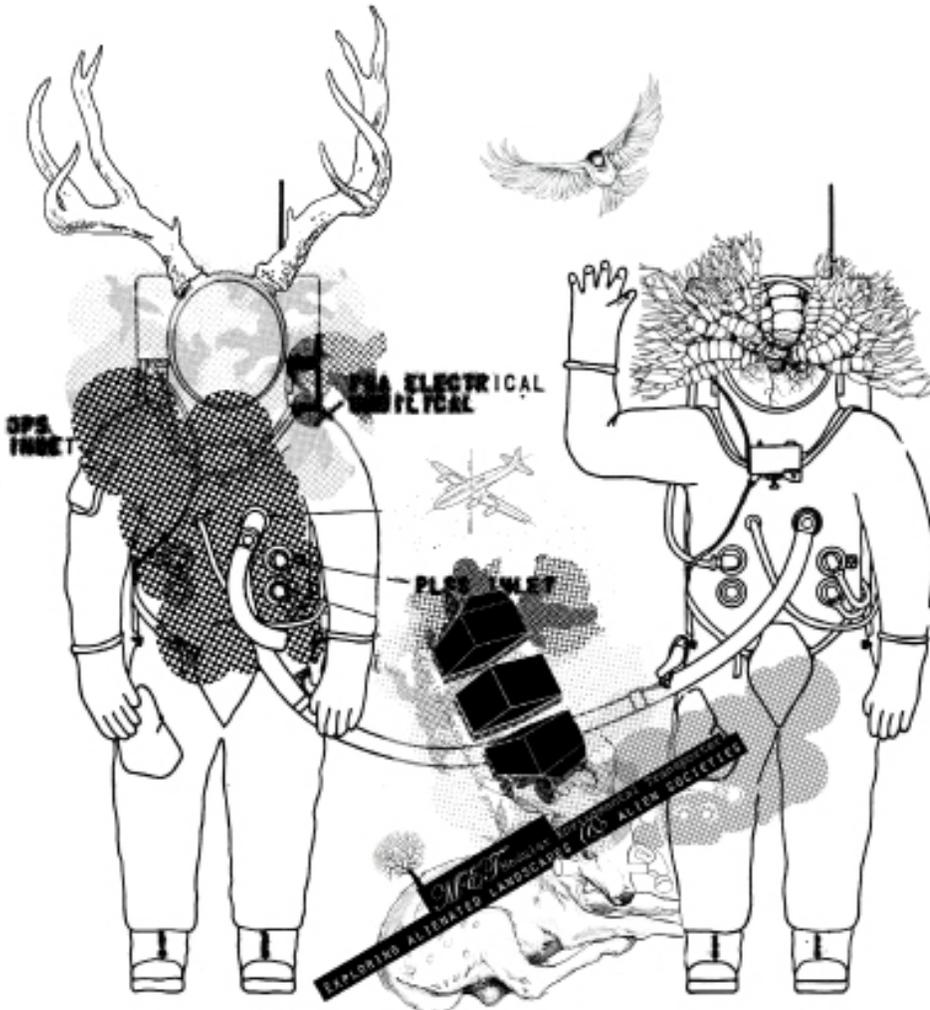
compartments will also serve as giant pinhole cameras. The M.E.T. is thus a compounded tool

that uses alien aesthetics, as well as artistic equipment to allow for a point of contact with community and landscape.

The MET made its first expedition during 2010 in collaboration with the University of Louisville, in Louisville, KY. Students used the MET to explore several social-change initiatives within their community

using the system of power, fulcrum and weight as a metaphor for social change. Students investigated

where these mechanism existed throughout Louisville and how each functioned in specific communities. The result is a series of portraits, drawings and diagrams based on the encounters.











PROVISIONS LIBRARY

RESOURCES FOR ARTS AND SOCIAL CHANGE

Current activity: Floating Lab Collective is Provisions' community arts program, led by Chilean-American artist Edgar Endress. In the past two years FLC has produced a series of projects that sought to raise positive awareness of immigrants in greater Washington DC, including a project in which day laborers were asked to create models of their dream houses, which were then widely exhibited in various public locations.

OSI proposed activity: In response to growing discrimination and back-lash against immigrants, FLC proposes a public art campaign to widely disseminate a graphic symbol designed to represent the historic and future aspirations of immigrants in the United States. FLC's initial mock-up utilizes the image of a red bird in flight, as depicted below. Red birds were chosen because they: Evoke migration, freedom and aspiration, symbolize both individual and group identity and can be translated virally into many graphic settings and adopted by individuals as well as groups.



The initial campaign will use public spaces and structures, such as bus shelters, to install historic photographs of immigrant laborers collaged with flocks of red birds. These images will link contemporary immigration to the social fabric and economic history of the United States. Flocks of red bird sculptures will be placed around the poster, appearing to have come out from the historical image and into the present landscape. These sculptures will migrate to different poster sites, their presence noting an "action"- a project, or performance on the subject of immigration on that particular day. Starting in Phoenix, Arizona, the birds will migrate to several other Arizona locations (Yuma, Tucson, and others), where each site will have a unique "action". Actions will explore the estrangement of the immigrant in our collective conscience - the creation of the "other", as well as the economic, racial and legislative facets of the issue. The posters will be left at each site to spark continuous interest in the project, featuring information and a link to the webpage. FLC will engage with existing immigrant rights organizations in developing the campaign. The goal is to create an elegant image that raises public awareness of and shows support for positive developments in immigrants' rights, functioning in a manner similar to the AIDS ribbon.





Labor Council for Latin American Advancement (LCLAA)
Solidaridad Award
Hilda L. Solis *United States Secretary of Labor*
For your commitment to improve the conditions of Latino workers
April 6th, 2011



Labor Council for Latin American Advancement (LCLAA)
Solidaridad Award
Richard L. Trumka *AFL-CIO President*
For your commitment to improve the conditions of Latino workers
April 6th, 2011

- ⁰¹ **_ Article** in *ARTPULSE* magazine.
- ⁰² **_ Chapter interview** in *The Politics of Cultural Programming in Public Space*.
- ⁰³ **_ Included in the Chilean** chapter, *Latino-American Video*.
- ⁰⁴ **_ Included in two Chapters**, *Media practices pre-digital and post-analogical*.
- ⁰⁵ **_ Included in the chapter “Activate a story”**, catalog *Union of Two Oceans*.
- ⁰⁶ **_ Included in the chapter “Vertigo identities”**, *Apremio*.
- ⁰⁷ **_ Article** in *SPRINGERIN* magazine.

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INTERNATIONAL CONTEMPORARY ART / DECEMBER 2009
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Edited by

Victoria Watts and Robert W. Gehl

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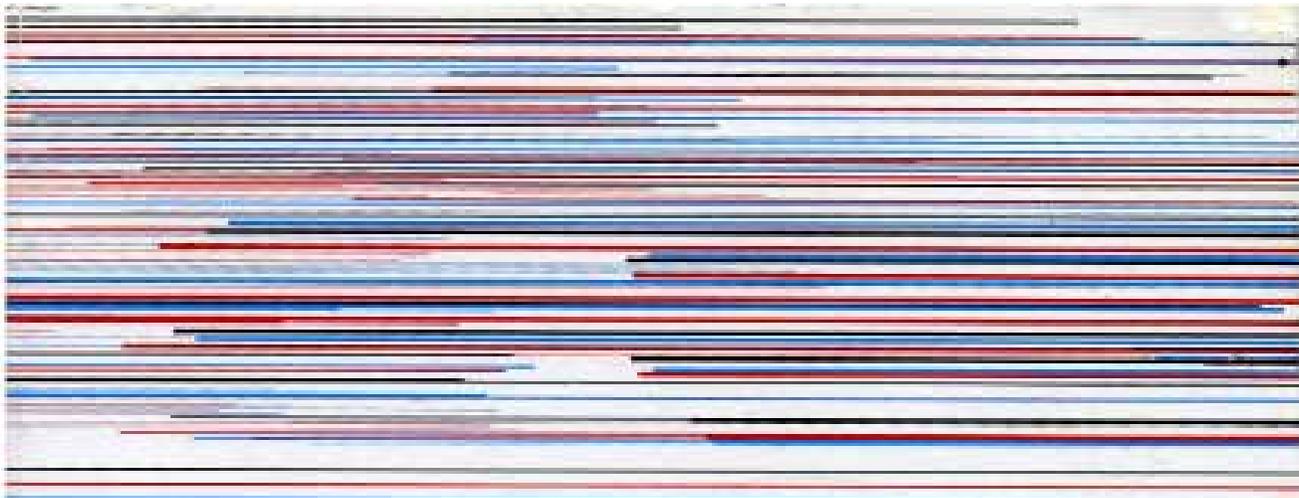
Una historia crítica

Edición de Laura Balgorri

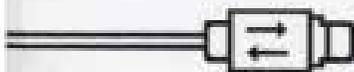


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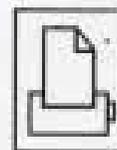
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Artes y Medios Audiovisuales: Un estado de situación II



**LAS PRÁCTICAS MEDIÁTICAS
PREDIGITALES Y POSTANALÓGICAS**



JORGE LA FERLA
(Compilador)



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MUSEO DE ARTE AMERICANO
FUNDACIÓN DE ARTE Y CULTURA

MEACVAD_08

Mostra Euroamericana de Cine, Video y Arte Digital
Alianza Francesa - Espacio Fundación Telefónica - Goethe-Institut

27 al 31 de octubre

Buenos Aires Argentina

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Doctorado en Artes Contemporáneas Latinoamericanas
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Investigador y teórico en artes audiovisuales, C.N.R.S.

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Von der Peripherie aus die Welt erkunden

Über einige Arbeiten des chilenischen Videokünstlers Edgar Endress



Edgar Endress

Cinco años (Cinco años), 1987, chilenischer Videokünstler, *The Love of Genta* (The Memory of the South), 1991, 70 Videostillbilder aus der Serie «Haiti»



Edgar Endress Still aus «The Ring of Pelagatos» and «Undocumented»

Text: Daniela Rosenblatt

Er hat ein Bündel zurückgelassen. Offenbar hatte der Haitianer, nachdem er an Land geschwommen war, keine Zeit zu vorlesen, dann sonst hätte er nicht seinen Ausweis, einen Brief seiner Schwester in altertümlich animierender Schrift und Diktion sowie einige Musikkassetten einfach am Strand liegen lassen. Nur durch Zufall ist der chilenische Videokünstler Edgar Endress auf der zu den US-amerikanischen Virgin Islands gehörenden Karibikinsel St. Thomas auf diese Gegenstände gestoßen, die den Anstoß zu einer Arbeit geben, die ihn seit mehr als drei Jahren beschäftigt. Er musste früh aufstehen, um Dutzende weiterer Pakete zu finden, denn die Strände werden jeden Morgen geräumt, um den TouristInnen das Bild eines unberührten Paradieses zu bieten. Unter dem schwer übersetzbaren Titel «Bon Dieu Bon», der zugleich Fatalismus und Hoffnung ausdrückt, beschäftigt sich Endress seither mit der von Haiti ausgehenden Migration in der Karibik.¹

«Ich bin selbst ein Migrant», begründet der Künstler, der seit 1999 in den USA lebt, sein Interesse an dem Thema. Aufgewachsen in Osorno im Süden Chiles, hat Endress die Erfahrung seiner Kindheit unter der Pinochet-Diktatur in der zweifelhafte Videarbeit «La Memoria de los Canchales» zusammengefasst. Der erste Teil, «La Procesión», erzählt, wie er als Schüler mit allen anderen einem Aufmarsch Pinochets zuwinkt, während der Vater als einziger Lehrer im Schulhaus bleibt, was eine fünfjährige

Haft nach sich zieht. Dazu zeigt Endress im Wechsel eigene und historische Aufnahmen von Paraden und religiösen Prozessionen. Der zweite Teil, «1394 Amthauer st.», zeigt ein Gefängnis in der Dämmerung. Genau gegenüber befindet sich das Wohnhaus der Familie, und eines Tages, als die Kinder einen Fußball über die Mauer geschossen hatten, muss er einem Wächter Orangen bringen. Erst viel später erfährt Endress, dass diese zur Fütterung der Häftlinge verwendet wurden, die aus anderen Teilen des Landes nach Osorno verschleppt wurden.²

Durch die Biennale von Santiago kam Endress mit Videokunst in Berührung. Néstor O'Higgins hatte bereits 1982, nach seiner Rückkehr aus dem Exil in Frankreich, unter dem Schutz der kolumbianischen Botschaft ein Videofestival gegründet, aus dem 1983 die Biennale wurde.³ Nach der restriktiven Zeit der Diktatur, in der kaum verlässliche Nachrichten und Bilder in die chilenische Provinz gelangten, bedeutete die Biennale eine Öffnung, umso mehr, als Endress in der Folgezeit im Auftrag O'Higgins' kreuz und quer durch den südamerikanischen Kontinent reiste, um zu anderen Veranstaltungen wie der Videobrazi in São Paulo oder dem Festival Internacional de Video/Arte/ Electrónica in Lima Kontakte zu knüpfen. Neben seiner offiziellen Aufgabe, eine Kommunikation zwischen den verschiedenen Peripherien des Kontinents aufzubauen, nutzte er diese Touren, um eigene Videos zu drehen, die verschiedene Facetten südamerikanischer Realitäten beleuchteten.

«Hombres de Fe» zeigt die Riten des Rodeo in Argentinien, Kolumbien und Chile.¹ «Facets and Facets» führt in einer Dreikanalinstallation die orale Tradition der Wayuu im Norden Kolumbiens vor Augen. Eine viereckige Endloschleife lenkt die lineare Zeit der Videobilder in die zirkuläre Zeit der indigenen Gesänge zurück. Zu der Installation gehört ein Video mit dem Titel «Communicating Communities».² Auch «The Loop of Gestures» besteht aus einem Video und einer Installation. Mit Neugier und Zuneigung beobachtet Endress eine heruntergekommene Bar seines Heimatorts, wo die gealterten Stammgäste zu den Klängen der Band imaginäre Partner zum Tanz führen. Ohne Daniel Spoerri zu kennen, überträgt er in der dazugehörigen Installation dessen Fotobilder ins Medium Video,³ indem er die Tische von oben aufnimmt und die bewegten Bilder auf Tische im Ausstellungsraum projiziert.⁴ Eine tiefe Melancholie erfüllt diese Bilder, die damit zu tun hat, dass die Zeit wie angehalten scheint. Dies gilt auch für Aufnahmen aus Nordamerika wie die vom Vergnügungspark von Orlando, Florida, in «Elvis Hates America». Bis auf das mechanische Aufkucken der Neonreklamen scheint jegliche Bewegung zum Stillstand gekommen.⁵ In «The King of Patagonia» greift der Künstler gar tief zurück in die Historie. Die Erzählung von Anne Vaudier folgt den Spuren des historisch verbürgten Orelia-Antoine de Tonnens, der sich 1888 im Verband mit dem Mapuche-Herrscher Quilapan zum König von Araucanía und Patagonien erklärte. Diese Geschichte spiegelt sich in der Erfahrung einer Schwester der Ich-Erzählerin. Sie folgt den Spuren des Königs, den im Video in scheinbar verglühten Bildern ein Schauspieler mimi. Dazu zeigt Endress Aufnahmen aus den endlosen Weiten Patagoniens, ein kleines Boot vor wolkenverhangenen Bergen, alte Holzhäuser im Regen, Schiffswracks am Ufer, den Wind in den Gräsern des Hochlandes.⁶ Mit «Bon Dieu Bon» hat sich nur der Schauplatz von Endress' Arbeit ein wenig nach Norden verlagert. An der Thematik der von der Geschichte Vergessenen, in deren Leben sich

lingt vergangene historische Ereignisse immer wieder von neuem aktualisieren, hat sich nichts geändert. Als Endress im Frühjahr 2004 von einem Zwischenfall an der chilenisch-peruanischen Grenze erfuhr, zogerte er nicht lange. Ein zunächst nicht identifizierter Mann hatte den Wüstenstreifen, der beide Länder trennt, zu Fuß durchquert, hatte auf Wärmungen der Grenzsoldaten nicht reagiert und war schließlich über ihm zugefügten Schussverletzungen erlegen. Die Identität des Mannes konnte schließlich geklärt werden. Unterschiedlichen Deutungen zufolge war er ein Heiliger, ein Verrückter oder ein Ureinwohner des Landes, der von Grenzern zwischen Nationalen nie etwas gehört hatte. In Chile führte der Vorfall zu Diskussionen über die Macht des Militärs nach Pinochet. In Peru weckte er alte Erinnerungen an wirtschaftliche und militärische Umverteilung vom Salpeterkrieg im 19. Jahrhundert bis heute.

In seiner Videoinstallation «Undocumented» stellt Endress dreizehn Monitore einer Leinwand gegenüber. Über Fernsehbilder schieben sich die immer wieder bemühten Formeln, in denen die Medien über den Fall berichtet hatten. Monitore, die Wachtürme der Grenzposten zeigen, bilden selbst eine Grenzlinie. Auf der Leinwand rekonstruiert Endress den Fall. Dazu zeigt er verschiedene Szenen eigener Nacht- und Tagtaufnahmen aus dem Grenzgebiet. Indios, die einen Fluss überqueren, sind zu sehen, Tote, die in der trockeneren Luft langsam zerfallen, eine Prozession mit weißen Fähnen. Die Zeit scheint stillzustehen, der Ort einzigartig. Doch zugleich wird der Fall zur Allegorie aller Undokumentierten, zum bewegten Bild einer Grenze zwischen Leben und Tod.⁷

Im neuesten Teil seiner Arbeit zu Migration und Grenzen beschäftigt sich Endress mit dem israelischen «Schutzwall». Im chilenischen Fernsehen der Pinochet-Ära musste Israel als Gegenbild zur chilenischen «Sicherheit» herhalten. Endress sieht in der Mauer, die in starrer Unbewegtheit die Landschaft durchtrennt, auch das Ende der Sicherheiten der westlichen Welt.⁸

1. In «Hombres de Fe» zeigt die Riten des Rodeo in Argentinien, Kolumbien und Chile.¹ «Facets and Facets» führt in einer Dreikanalinstallation die orale Tradition der Wayuu im Norden Kolumbiens vor Augen. Eine viereckige Endloschleife lenkt die lineare Zeit der Videobilder in die zirkuläre Zeit der indigenen Gesänge zurück. Zu der Installation gehört ein Video mit dem Titel «Communicating Communities».² Auch «The Loop of Gestures» besteht aus einem Video und einer Installation. Mit Neugier und Zuneigung beobachtet Endress eine heruntergekommene Bar seines Heimatorts, wo die gealterten Stammgäste zu den Klängen der Band imaginäre Partner zum Tanz führen. Ohne Daniel Spoerri zu kennen, überträgt er in der dazugehörigen Installation dessen Fotobilder ins Medium Video,³ indem er die Tische von oben aufnimmt und die bewegten Bilder auf Tische im Ausstellungsraum projiziert.⁴ Eine tiefe Melancholie erfüllt diese Bilder, die damit zu tun hat, dass die Zeit wie angehalten scheint. Dies gilt auch für Aufnahmen aus Nordamerika wie die vom Vergnügungspark von Orlando, Florida, in «Elvis Hates America». Bis auf das mechanische Aufkucken der Neonreklamen scheint jegliche Bewegung zum Stillstand gekommen.⁵ In «The King of Patagonia» greift der Künstler gar tief zurück in die Historie. Die Erzählung von Anne Vaudier folgt den Spuren des historisch verbürgten Orelia-Antoine de Tonnens, der sich 1888 im Verband mit dem Mapuche-Herrscher Quilapan zum König von Araucanía und Patagonien erklärte. Diese Geschichte spiegelt sich in der Erfahrung einer Schwester der Ich-Erzählerin. Sie folgt den Spuren des Königs, den im Video in scheinbar verglühten Bildern ein Schauspieler mimi. Dazu zeigt Endress Aufnahmen aus den endlosen Weiten Patagoniens, ein kleines Boot vor wolkenverhangenen Bergen, alte Holzhäuser im Regen, Schiffswracks am Ufer, den Wind in den Gräsern des Hochlandes.⁶ Mit «Bon Dieu Bon» hat sich nur der Schauplatz von Endress' Arbeit ein wenig nach Norden verlagert. An der Thematik der von der Geschichte Vergessenen, in deren Leben sich

1. Das Video erscheint in Zusammenfassung mit Jerry Weintraub, *Can you see it when I close my eyes?* (2001) an der Universität von Berkeley, N.Y., www.berkeley.edu.
 2. Zusammenfassung des Films *Facets and Facets* findet im Internet und beim www.berkeley.edu wieder.
 3. Aufgelöst in Videoform ist unter anderem im Jahr 14. November 2002.
 4. Ausgestellt 2001 beim Pierpont Morgan Library, New York, USA.
 5. Das Video erscheint 2002 in Zusammenfassung mit Anne Vaudier zum *Quinto Encuentro de la Escultura* (2002) in der Sala de la Banca, 11. September bis 27. Oktober 2002, Berlin, Deutschland. In: *Artforum*, 11. April 2002, S. 106.
 6. *Artforum*, 11. April 2002, S. 106.
 7. *Artforum*, 11. April 2002, S. 106.
 8. *Artforum*, 11. April 2002, S. 106.