

CLAVIS: Center for Latin American Visual Studies

The University of Texas at Austin

Department of Art and Art History

**ART ⇔ ARCHIVES: LATIN AMERICA AND OTHER GEOGRAPHIES from 1920 until present.**

International Research Forum for Graduate Students and Emerging Scholars

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## 1. Abigail Pasillas Mendoza

### “The Historian and his archive. Reflexions About Olivier Debroise’s photographic collection Which was donated to the MUNAL”

In this presentation I will address the relationship between a photographic archive and its collector: Olivier Debroise (1952-2008). The Art Historian formed in México, during the decades of 1980 and 1990, a collection of 478 photographs dating from the XIX Century to the middle of the XX Century, which includes *vintages* and recent reproductions. Debroise was one of the main historians of Modern and Contemporary Mexican Art, as well as the XIX and XX Century Mexican Photography. He was also an art critic, curator and photographic promoter. After his decease, in 2008, his collection was donated to the Museo Nacional de Arte (MUNAL, México).

Some of the questions I will go through in this presentation are: What function does a personal photographic collection have in the research, study and valuation of Mexican Photography for an Art Historian like Debroise? To what degree is his collection related to his own vision of Mexican Photography exposed in his work *Fuga Mexicana. Un recorrido por la fotografía en México*? Which were the origins of his photographic collection and his criteria for choosing them? What role does random have in the constitution of his collection? What was his relation with Lola Álvarez Bravo, of whom he has a great number of pictures? Can we call this a *formal* archive? Where is this collection today –now a public collection, and why was it donated to the MUNAL? How can this archive be valued in this museum?

## BIO

Abigail Pasillas (México, 1980) Egresada de la Maestría en Historia del Arte (UNAM). Su tesis es una investigación sobre el archivo fotográfico conformado por Olivier Debroise, donado al Museo Nacional de Arte en 2008. Licenciada en Estudios Latinoamericanos (UNAM). En 2007 fue primer lugar del *2do Concurso de ensayo latinoamericano del Colegio de Estudios Latinoamericanos*.

En 2009 realizó una estancia de investigación en la Subdirección de Curaduría del MUNAL. Ha realizado investigaciones colectivas sobre fotografía en el Archivo Municipal de Puebla. Ha publicado artículos en revistas como *Nostramo*, *Revista crítica latinoamericana* (2010, 2009); *Discurso Visual*, Revista Digital del CENIDIAP-INBA (2009) y artículos en colaboración en *Antropología. Boletín Oficial del INAH*. Número especial: *Imagen y mirada multidisciplinaria*, octubre-diciembre de 2010 (en prensa). En 2004 cursó el *Seminario de Fotografía Contemporánea* en el Centro de la Imagen, bajo la tutoría de Gerardo Suter y con fotógrafos mexicanos y extranjeros como profesores.

## 2. Abigail Winograd

### Turning the archive against its compilers: Artists and governmental archives

At 11:55 a.m. on February 3, 1945, Allied bombs fell on the building at 15/16 Grosse Hamburgerstrasse in Berlin. The bombardment destroyed the central part of the building, its main staircase, and the apartments flanking the stairway. All the individuals in the affected areas died during the air raid. The surviving portions of the building, on the city's east side, still stand. The structure was reinforced and the left and right side of the structure reconstructed leaving a vacant lot between two, now independent, buildings. Christian Boltanski used the vacant lot as the inspiration for the site specific installation *Missing House*. The second part of the installation titled *The Museum* was installed in West Berlin, on the opposite side of the city. At this site, Boltanski and his assistants installed ten museum-esque vitrines which contained information gathered during their research, such as archival documents pertaining to the victims/residents such as interviews, deportation proceedings, photographs, and other materials.<sup>1</sup> *The Museum* revealed what Boltanski's assistants discovered during the process of researching the project, that is until 1942, the majority of the building's residents were Jews forcibly evicted before the bombardment. The Nazis forced the Jewish tenants to leave their homes after which, it is more than likely, they were deported to and died in concentration camps. This portion of the installation thus reveals the victimization of two different groups; Jews persecuted during the Holocaust and non-combatants killed during war time. This paper will examine the ways in Latin American artists use governmental archives, like Boltanski, to uncover abuses, murders, and genocide. Among the artists who will be the focus of this study are Eugenio Ditterborn, Doris Salcedo, and Milagro de la Torre.

### BIO

Abigail Winograd is currently a Ph.D. student at the University of Texas at Austin specializing in Modern and Contemporary art. She received a Masters Degree from the University of Texas at Austin. Her thesis was titled "The Trauma of Dislocation and the Development of Abstraction in Latin America: Renegotiations of Space, Experience, and Self in the work of Gego and Mira Schendel." In addition, she holds a Masters Degree in Liberal Studies from Northwestern University in Evanston, Illinois. She has worked as an intern at the Blanton Museum of Art and the Art Institute of Chicago. Winograd has contributed essays to the permanent collection catalogue for the Museo Nacional de Bellas Artes de Argentina. She is also a contributor to the catalogue being published in conjunction with the upcoming exhibition, *Recovering Beauty: Argentina in the 1990s*, at the Blanton Museum of Art. During her time at the University of Texas, Winograd has curated three exhibitions *Manuel Álvarez Bravo and His Contemporaries*, *Surrealist Prints from Europe to the Americas*, and *Tracing Time: Luis Camnitzer, José Guillermo Castillo, Liliana Porter*. She has most recently presented papers at the Material Cultures Conference at the University of Edinburgh and XXX Annual Institute for Latin American Studies Student Association Conference at the University of Texas at Austin. In addition to her academic work, Winograd is a member of the Permanent Seminar at the University of Texas at Austin.

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<sup>1</sup> Ibid, 161.

### 3. Adriana Raggi Lucio

#### Memory's Archive and the Discourses of an Artwork

##### Artist Archives. Work or Document? Dead Files and Living Archives.

If we understand an archive as “the general system of formation and processing of statements”, as Michel Foucault defines it in *The Archaeology of Knowledge*, we can understand artist's archives, how they develop their discourse and how they defy the official discourse through the creation of personal archives that function as a library of source materials that the artist alludes to in the artwork. For example, in Nicola Constantino's *Savon de corps* we encounter a confrontation between a specific archive that the work calls attention to (the official discourse) and the stamp of individual memory archives of those who interact with the artwork, which in fact may be quite dissimilar. It is important to understand what happens to the different references that the artwork implies and how it is that a specific situation is called into the observer's own memory, and what kinds of social relations are made explicit through this archive and the artwork.

It is important to understand not only how an artist talks about a situation as he builds a discourse around and through the artwork, but also how a specific situation might be elicited through an artwork that the artist may never have intended. Such an exercise can help us to understand how a specific memory has come to dominate the discourse around a particular subject. An analysis of *Savon de corps* will draw our attention to this matter.

#### BIO

PhD candidate at the Universidad Nacional Autónoma de México (UNAM), Adriana Raggi obtained her B.A. in Visual Arts with honours from the Escuela Nacional de Artes Plásticas (ENAP), UNAM in 1993. In 1995–96 she was a guest student at the Kunstakademie Düsseldorf, Germany and in 2000 she obtained a M.A. in History of Arts with honours from the Faculty of Philosophy and Letters of the UNAM. In 2003 she carried out a four-week Painting Residency at The Vermont Studio Center (Johnson VT, USA) and in 2004 a Painting Residency at The Banff Centre, Canada. She is currently completing her PhD in History of Arts at the Faculty of Philosophy and Letters of the UNAM. In the context of this programme she participated in the *Coloquio anual de estudios de género* with the paper “La doble periferia en la obra de Magali Lara” and in the *Coloquio sobre estudios de arte: modelos de pensamiento y perspectivas de análisis* with the paper “Nicola Constantino y el cuerpo desolado.”

#### 4. Alberto Baraya

*Herbario de Plantas Artificiales / Herbarium for Artificial Plants* it is an ongoing project that re-elaborates royal scientific journeys of the 18th and 19th Century to the Americas, such as *The Spanish Royal Botanical Expedition in Nueva Granada*, which recollected, dissected, classified and framed non-European nature. The names and images given to each plant in this colonial campaigns, constructed the scientific reality in which today we still rely on. In his project, Baraya appropriates “scientific” forms and functions of representation/construction in order to create taxonomies for artificial plastic plants that he has personally found or gained from friends and colleagues. When photographed, these taxonomies double their fiction but paradoxically seem closer to reality, resulting with an ironical comment on scientific paradigm but as well on our everyday cultural aesthetic behaviors and uses with these types of plants. The Herbarium has an extensive archive of images (Insitu archive) of the uses of artificial plants in everyday life and as decoration objects. These actions, archives and elaborations appear as a possibility to verify the romantic hypothesis of the expedition as one of the fine arts. Has been classified according to their own categories, generated from the experience as such as: one and two chairs, Chinese restaurants, airports, shopping and dining table, bathroom, hair bows, artists who use artificial flowers.

The project *Herbario de Plantas Artificiales* is developed in the form of travel, where to collect, introduce and compare are exercises from his activities as an artist.

#### BIO

Alberto Baraya, Bogotá 1968. Lives and works in Bogotá, Colombia. Arts degree, Universidad Nacional de Colombia, Master in aesthetics at the Universidad Autonoma de Madrid. He currently works as professor in the Universidad de Los Andes in Bogotá. Lecturer and teacher, serves as artist with projects around the field of photography, installation at National and International level since 1992. The works carried out questions around the notion of travel, museums and exoticism as discourses of cultural vindicated. All these issues converge in a particular way in the world of Tourism and his project *Herbario de Plantas Artificiales / Herbarium of Artificial Plants*. His most recent works have led the field of expeditions in Venice, Italy, New Zealand, Sao Paulo, Brazil, gathering taxons for the herbarium.

## 5. Alessandra Monachesi Ribeiro

### Rosângela Rennó: the artwork as an archive

Within the work of Rosângela Rennó, a Brazilian artist that started at the 80's and is based at Rio de Janeiro, the archive takes a central role. Collecting pictures from common people left aside in some forgotten archives such as those of the State Prison of the city of São Paulo before it being deactivated, or picking up routine ordinary people's stories from the newspapers, she manages to detach words and images from their left to oblivion situation by giving them the status of artworks. Her work can be described mainly as assemblage and edition, a strategy used to turn forgotten images into powerful marks. Taking into consideration Derrida's essays where he discusses the concept of archive as a paradoxical place where something is created to become a mark against its own disappearance, I'll be discussing within this presentation how come, in this artist's works, her method of displacing people and words from their common place may work as a creation of an archive, as a perpetuation of memory and, yet, against both of these two aims, revealing this paradox of the archive idea, specially when establishing a dialogue between Derrida's concepts and psychoanalytical ideas of memory presented by Freud and Lacan. Memory will be considered not as a settled and fixed mark, not even as an objective and linear process but rather as an affective, ulterior, desiring experience which allows us to approach it to the idea of archive conceived by Derrida.

*This paper can be presented in english.*

Keywords: Rosângela Rennó, Latin American contemporary art, art and psychoanalysis, archive, memory.

### BIO

psychoanalyst, PhD degree in Psychoanalytical Theory at the Federal University of Rio de Janeiro, Brazil, with a scholarship awarded by CAPES to a six month studies probation at the Research Centre of Psychoanalysis and Medicine at the University of Paris VII in Paris, France, within the area of art and psychoanalysis, for which she also receives a government awarded grant from CAPES. The author has many articles, books and book chapters published, mainly in the areas of art and psychoanalysis and psychosis. Within the art domain, she explores the body, the feminine and the memory as subjects with whom she reinterprets the psychoanalytical field. Contact: [alemonachesi@gmail.com](mailto:alemonachesi@gmail.com)

Investigation area: Artists archives.

## 6. Alexandra Mesa

### **How to build a documentary map based on an historical problem: Consolidation of the Public Collecting of Modern Art in Colombia (1950-1965).**

Between 1950 and 1965 the propitious conditions appear to define a public collecting of modern art in Colombia and to credit the significant entrance of Colombian artists' work to international public collections. This phenomenon is directly linked to the establishment of exhibitions spaces, where different practices are congregated, inherently from the arts field (production, exhibition and reception of art, sponsorship, management, critic and history). These places are constituted as sociability centers and offer mobility and independence to the local arts field. These exhibition spaces are represented fundamentally by museums and exhibition halls, which are created from foreign models, to simultaneously support thenational creation and serve as mediators in the inherent internationalization of the modern art. We can count as the most influential: the Exhibition hall of the Luis Arango Angel Library, the Museum of Modern Art of Bogota, and the National Museum of Colombia - Collection of Arts. Faced to the previous hypothesis, we propose a documentary apparatus with local and international archives as sources: Museum of Modern Art of Bogota, the Museum of Art of the Bank of the Republic of Colombia and the National Museum of Colombia. At international level: Museum of Modern Art of New York, Art Museum of the Americas – Washington, National Museum Center of Art Queen Sofia, Biennial of Venice and Museum of Modern Art of Sao Paulo.

### **BIO**

Professional in History Program at the Javeriana University of Bogota, Specialist in History and Theory of Modern Art from Los Andes University of Bogota. She is PhD student from History of Contemporary Art and Visual Culture at Autónoma University of Madrid. She has worked as a researcher in the projects: "Documents of Latin-American art from XX century", at the International Center of Arts of the Americas at the Museum of Fine Arts of Houston (ICAA / HFAH) in partnership with the Department of Arts of Los Andes University, Bogotá, Colombia, and in "Documents about the Art Collection of the Republic Bank of Colombia", a project of the Luis Angel Arango Library in Bogota. Texts: *A painted Nation: The Representation of the Population in the Prints of the "Papel Periódico Ilustrado" (1881-1888)* and *Museum of Modern art of Bogotá, The first: 1963-1965. brush-strokes*

## 7. Alexis Salas

### The Remix Archives: Artists Remaking the Canon in 1990s Mexico City

In 1993, artist Eduardo Abaroa set up the sculpture *Obelisco roto portátil para mercados ambulantes* (Portable Broken Obelisk for Street Markets) in Mexico City's Avenida del Imán street market as well as in the artist space Temístocles 44. Abaroa called his work -- constructed of the bright pink plastic sheeting and plastic metal tubing used to shade market stalls -- a remake of Barnett Newman's 1963 imposing, Cor-Ten steel monument *Broken Obelisk*. Abaroa had never seen *Broken Obelisk* in person but rather only read about it through foreign art magazines circulated by artists during Temístocles 44's meetings. He, like a number of other artists participating in collective artistic practices in 1990s Mexico City, sought to work with the canonical art that was reference for contemporary practices but with which he had no personal experiences. Abaroa's artwork along with Damian Ortega's 1993 *Hágalo usted mismo*, *Spiral Jetty* as well as Abraham Cruzvillegas' *Sin título*, 1993, which recalls Marcel Duchamp's 1913 *Bicycle Wheel* sought to create a parallel archive of artworks based not in naïve emulation but rather playful innovation. This paper will analyze these three artworks, looking at the ways in which the artists use them to make key contemporary artworks accessible to a wider public while simultaneously poking fun at the notions of authenticity and originality, thus questioning the relationship between replica and original and the bounds of the archive.

### BIO

Alexis Salas studies modern and contemporary art, visual culture, and design. Her research interests concern Latin America, museums and art institutions, collectivity and collaboration, artists' magazines, copyright and intellectual property, historical and neo avant-gardes, governmental cultural policy, the art market, globalization, the 1990s, photography, collecting and exhibition practices, spaces of art, contemporary art and theory, artists' / alternative exhibition spaces. She has lectured on contemporary art and theory at universities and museums in the United States, Latin America, and Europe. Having studied at Amherst College, University of Chicago, Universität der Künste Berlin, and California Institute of the Arts; she is currently working toward a Ph.D. at University of Texas at Austin. Her research interests concern socially engaged art practices and the social role of the artist, particularly in relation to cultural institutions.

## 8. Alfredo Rivera

### ***La Ciudad Grafica: Exhibiting Modernity at El Pabellón de Cuba***

At its November 1963 opening, Havana's premier exhibition pavilion – the brutalist-style El Pabellón de Cuba – featured an intermedia exhibition celebrating the 1959 Revolution and, more generally, Cuban culture. Graphic prints were dressed upon cubic and diamond-shaped sculptures that lured visitors from its massive urban patio into its cubic, grid-like concrete spaces. Inaugurated during the 7<sup>th</sup> Triennial World Congress of Architecture, the Pabellón intended to display Cuba's vivid modernity and progressive aspirations to an international audience. The graphic sculptures are emblematic of the growing state support for the arts, and particularly speak to the way graphic prints incorporated abstraction and modernity to a socialist means. The dynamic aesthetic of El Pabellón's premier exhibition became evident throughout the city, with graphic prints and sculptures being placed in prominent areas throughout Havana as well as the new landscaping design of La Rampa, the main thoroughfare which houses El Pabellón. Drawing from my dissertation on the relationship between art and architecture in 1960s Havana, this presentation will allow me to look at the relationship between the visual and the urban – the way modern art in Cuba incorporated notions of urban space and the architectonic, and the way architecture played off the aesthetics of modern painting and graphic arts in the island. Questions of using the city as an archive will be central to my discussion.

### **BIO**

Fredo Rivera is a doctoral candidate in Art History at Duke University, specializing in Caribbean art and visual culture, Modern Latin America, and architecture and urbanism in globalized contexts. Fredo received a B.A. (with Honors) from Grinnell College in Iowa, where he majored in Art History with a concentration in Africana Studies. His previous research has looked at the relationship between Haiti and the United States since the U.S. Occupation of Haiti (1915-34), as well as the theme of exile and migration in contemporary Caribbean art. He is currently a Research Affiliate at the School of Architecture, University of Miami, where he is conducting research for his dissertation on art, architecture and urban visual culture in 1960s Havana, Cuba. A Miami native, Fredo is also developing research on art, architecture and globalization in contemporary Miami, and is a regular contributor for the Miami Urban Think Tank blog ([www.miamiurbanthinktank.com](http://www.miamiurbanthinktank.com) <<http://www.miamiurbanthinktank.com>> ).

## 9. Amethyst Beaver

### Mapping the Ephemeral: Graffiti and Urban Art Interventions in the Public Sphere in Valparaíso, Chile

In Valparaíso, a city filled with small, intimate places for unanticipated encounters of the aesthetic-kind, Graffiti is ubiquitous. Tags, letters, and spontaneous as well as commissioned murals color the streets; they serve as both centerpieces and accents to the luminous city. In a country where it is common to hear “Es lo que hay,” (“That’s what there is”), Graffiti acts as a biopolitical manifestation against a tacit, cultural desire to accept what is available without complaint. Simultaneously, Graffiti, in all of its forms, is moving into the codified spaces of galleries and exhibition halls. Artists and curators from Chile and abroad are also using Valparaíso’s unique urban spaces for planned urban art interventions. From February 28th through April 15th, 2010 *Välparaíso: In(ter)ventions*, a series of interventions by twenty-four individual artists and art collectives, overtook the city. These art actions invaded churches, plazas, the municipal theater, abandoned buildings, loading docks and a platform in the bay. While in many ways extremely different, both *Välparaíso: In(ter)ventions* and Graffiti in the streets echo the same interest in accessing the public sphere as a space for art interactions. How do we archive experiential art actions? What are the limitations of an archive in documenting ephemeral works? In my paper I will focus on the impossibility of creating a complete archive of ephemeral, experiential art actions, the challenges of working with limited, existing digital archives and my own attempts to archive the fleeting.

#### BIO

I grew up in the stunning Sonoran desert of Tucson, Arizona but trekked east to complete my BA at Wellesley College. In 2007 I studied abroad in Mendoza, Argentina where I fell in love with the work of León Ferrari and I returned to Wellesley intent on studying Latin American art history. In August of 2009, I began my Masters degree at the University of Texas at Austin working with the vibrant community of Latin American specialists. I am currently living in Valparaíso, Chile where I am completing a year of research as a Fulbright Fellow. In Chile, I have been working with CRAC (Centro de Residencias para Artistas Contemporáneos) working with artists from abroad, studying urban art interventions and immersing myself in the contemporary art scene of Valparaíso. I look forward to returning to Austin this October to present my research at the 2nd International Latin American Art Forum for Emerging Scholars.

## 10. Ana Cândida de Avelar

### **Lourival Gomes Machado and Brazilian modern art: an art critic's archive from Modern Art Week to the Bienal**

Lourival Gomes Machado was a Brazilian art critic who directed the Museum of Modern Art of São Paulo between 1949 and 1951 and was responsible for the 1st Bienal. During the 1950's, he was one of the first professors of Art History at the Architecture and Urbanism course as well as a young professor of Political Science at the Faculty of Philosophy both at University of São Paulo (USP).

Gomes Machado was part of the first generation of students of Social Science that had French professors at USP, such as Roger Bastide, his greatest influence. Within the course, him and a group of friends that wished to renovate criticism in Brazil created the *Clima* magazine in 1941. All of them later became renowned critics and professors. The Modern Art Week, that took place in São Paulo in 1922, had particular interest and the works of these "modernists" were a main reference to them.

The Lourival Gomes Machado archive is today held by his family and had never been organized until 2008. The material consists of lesson plans, letters to and from artists and intellectuals, articles and photos. An important part of this material is still unpublished. This communication aims at analyzing this archive as an instrument to understand Gomes Machado's idea of Brazilian modern art and the development of his critical thought during the 1940's and 1950's as well as his work at institutions such as the Museum and the Bienal.

### **BIO**

Ana Cândida de Avelar is a doctoral student in the Department of Fine Arts of the University of São Paulo, has a masters degree in Brazilian Literature and a bachelor degree in Language Arts. She is a researcher at Itaú Cultural Visual Arts Encyclopedia, a virtual Brazilian art encyclopedia used by students and specialized researchers. In 2008, she co-curated her first exhibition: *Mauricio Nogueira Lima - a fatura da forma*, at Maria Antonia Center at University of São Paulo. She has collaborated in the project *Art in Brazil – Critical texts of the 20th Century* part of *Documents of 20th-century Latin American and Latino Art*, supported by The Museum of Fine Arts Houston. She has contributed several conference papers on Brazilian art in Brazil and abroad. She also teaches illustration workshops based on the studies developed during her M.A..

## 11. Ana Paula Felicissimo de Camargo Lima

### A Fluxus Archive in Brazil.

Started in the 1960s, the Fluxus Group promoted Art and Life association offering daily activities made by everyone like the creative and artistic process. Their production, which valued the open participation and art object dematerialization, criticized some art system dogmas as those applied by the market and museum. Discussing Art through Art itself, Fluxus took advantage of into the “free flow” of information and actions that have gone through the mainstream conditions and authoritarian political regimes, as well as geographic and linguist boundaries. They called artists from around the world to form a network and use the mail transit as an open channel to extend movement and communication. This exchange resulted in a powerful and independent way of production managed by the participants and this is preserved in some artist archives. As a chess board to play at distance, these archives have allowed an intermittent Fluxus process fertilizing others fields beyond the major art centers. In Brazil, the mail artist Paulo Bruscky got into the Fluxus flow in the 1970s. Although a victim of Brazilian military dictatorship that plagued at that time, he didn't stop producing, sharing and keeping Fluxus proposals in his archive that grows continuously until today.

However, is these Fluxus actions were previously marginalized and stigmatized, nowadays the Fluxus Bruscky's archive is often request by museums and historians to rescue important documents and proposals which make us reflect about art and its system.

#### Keywords:

Fluxus Group; Mail Art; Paulo Bruscky's Brazilian Artist Archive.

#### BIO

Born in São Paulo (Brazil, 1971), Ana Paula Felicissimo de Camargo Lima is an artist graduated in Fine Arts (FAAP, São Paulo, Brazil, 1994) and researcher with Master's Degree in Communication and Semiotics (PUC – SP, Brazil, 2002), Post-Graduated Specialization in Museology (MAE – USP, Brazil, 2004) and Art History PhD (IFCH – UNICAMP, Brazil, 2009). For four years, she had received a Doctorate CNPq grant for her research into the Fluxus Group. She has worked and researched modern and contemporary art collections. She published “Já! Emergências Contemporâneas” (Belém: UFPA, 2009) with Orlando Manescky and “Tudo pelo Ben” (Florianópolis: Parentesis, 2009). Nowadays, she has been following her “fluxusemuseusemfluxus” project, which happens in Brazil and abroad connected with museologic institutions, their visitors and fluxartists as Ben Vautier, Felipe Ehrenberg, Ken Friedman and Paulo Bruscky. Further details could be checked at <http://buscatextual.cnpq.br/buscatextual/visualizacv.jsp?id=K4561442U6>

## 12. André Mesquita

### The radical insurrection of maps - PRESENTATION IN PORTUGUESE

This paper is a part of my present doctoral research, called *Sketches of the World: The Art of Dissident Maps and Diagrams (from Cold War to Contemporary Globalization)*, made at the Universidade de São Paulo. For the Forum at Austin, I intent to discuss how some convergences of artistic practices, activism, and cartography can collaborate with the creation of visual and discursive archives about a memory or resistance, through the production of radical maps that subverts the conventional notions of territory and knowledge.

In these practices, a reflection of the concept of “archive” is fundamental. Because with the different levels of the collection of facts, events and economic and political data, many artists are juxtaposing these systems of organization utilizing the language of cartography and creating critical maps about the power relations and the configuration of new territories. These maps provide instances of popular participation and help the activists to socialize knowledges and produce actions with the social movements. On the Latin-American context, this paper will present and discuss some examples of “counter-mappings” developed by some art collectives, such as the maps created by the *Grupo de Arte Callejero*, which shows the names and the addresses of the murderers of the military dictatorship in Argentina, distributed in protests and *escraches*, the maps of the French group *Bureau d’Études* about the economical crisis in Latin America, and the projects of activist and collaborative cartography made by *Iconoclastas*.

### BIO

André Mesquita is theorist and researcher who explores recent links between art, politics and activism. At the moment he’s working on your doctoral research at the Social History department of the University of São Paulo, with a study of “dissident maps and diagrams” made by artists and activists about the contemporary capitalism. He is a member of “Red Conceptualismos del Sur” and has participated in some of the collaborative projects involving art collectives and social movements that have taken place in São Paulo.

### 13. Arola Valls Bofill

#### The archive in contemporary art: a global phenomena?

Although in the last years we have witnessed to a flourish of essays and publications around the use of the archive in art practices, the developed analysis in this field have approached the subject from a predominantly Eurocentric perspective. Understanding how archives are used on a global level may provide a theoretical ground that will allow us to draw a map that, rather than standardizing or homogenizing the use of archives in art, could reveal the recurrence of a creative resource that goes beyond mere chance. The motivations behind this “archive fever<sup>2</sup>” can be understood within the framework of the end of the metanarratives and the threat of cultural homogenization which, since the arrival of globalization, creates the need to rescue local stories, not only as an answer to grand narratives, but as a vindication of their value and specificity.

In the framework of this scenario, this paper will analyze the arising of artistic practices related to photographic archive in Latin-American countries. Through the work of Carla Herrera-Prats (México), Rosângela Rennó (Brasil) and Luis Jacob (Perú), the paper will examine the variety of conceptual, and formal approaches to the archive, which generate a diverse set of relationships between art and archive, ranging from the archive as a work of art to the archive as a source for creation. Finally, the paper will relate the archive practices of Latin-American art with the global scenario of the archive fever in contemporary art.

**The paper will be read in Spanish**

#### BIO

Arola Valls studied Fine Arts and Photography at the Universitat de Belles Arts (Fine Arts University) of Barcelona obtaining her MFA in 2003. In 2009 she received an MA in Advanced Studies in Art History from the University of Barcelona with the thesis “A global look into the use of photographic archives in artistic production: from the 1960’s until now, from analogue to digital”. At present she is working on her PhD in Modern and Contemporary Art History at the University of Barcelona. Since 2008, her research has focused on the use of photographic archives in contemporary art. She is currently working for the Education Department at Fundació "la Caixa" designing projects for contemporary art exhibitions in Barcelona and Madrid. Since 2004, she teaches at GrisArt School of Photography and Idep School of Image in Barcelona various courses on the History of Photography, on Reading and Constructing Images, and on Contemporary Photography.

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<sup>2</sup> Derrida, Jacques. *Mal d'archive: Une impression freudienne*. Paris: Editions Galilée, 1995.

## 14. Benjamin Lima

### Intercontinental: Simultaneous Performance and Video Across Time and Space

Since the invention of the telegraph, electrical communications have promised the annihilation of distance. Within the contemporary history of performance art, this desire has been given striking form by works that coordinate participatory actions and events among geographically dispersed venues. I consider two of these emblematic works as a way of analyzing the transformations of performance and video over the past four decades.

In 1966, Marta Minujin, Allan Kaprow and Wolf Vostell organized a Happening, *Simultaneidad en Simultaneidad*, to take place in Buenos Aires, New York, and Berlin. In this work, a sequence of prescribed activities executed from midnight to 12:10am on October 24th would be broadcast over TV and radio in Buenos Aires. The artists were to transmit instructions to each other via satellite phone.\* Minujin made phone calls and sent telegrams to spectators who watched the event on TV.

In 2004-2007, Phil Collins produced *the world won't listen / el mundo no escuchará / dünya dinlemiyor / dunia tak akan mendengar*, in Bogotá, Istanbul, Jakarta, and Bandung. Participants (including many devoted fans) recruited through local advertising, performed karaoke versions of songs from the 1986 album by The Smiths, *The World Won't Listen*. These performances were recorded and mixed into a synchronized three-channel video projection for display in museums and galleries.

Characteristic of its period, the earlier work is shaped by suspicion of centralized use of technology for social control, while at the same time, investigating the liberatory potential of decentralized use of the same technology. By contrast, the later work locates a motivation for romantic self-determination and intercultural community in a subculture – Smiths fandom – enabled, inadvertently, by the commercial record industry. This divergence reflects the structural evolution of both the entertainment media and art institutions.

\* In fact, the satellite link did not take place because of lack of funds.

### BIO

Benjamin Lima teaches 20th and 21st-century art at UT Arlington. His current book project investigates how experimental and event-based work in the 1960s engaged with themes of war and other traumatic violence. He has written for *Art Journal* and *Art in America*, contributed to catalogs for the Yale Art Gallery and Track 16 Gallery in Santa Monica, and presented at conferences including the Society for Literature, Science and the Arts in Berlin and the European Network for Avant-Garde and Modernism Studies in Ghent. He holds a Ph.D. in the history of art from Yale University. More information is at <http://benlima.info>.

## 15. Celia Dunne

### Performing the Past to Remake the Present: Carla Herrera - Prats's work with the Cetepis archive

In 2008, Yutsil Cruz began curating an ongoing project entitled *Obstinado Tepito*. To date, nine artists and two collectives have made and exhibited work in Tepito, a proletarian neighbourhood at the heart of Mexico City famous for its street market and its alleged criminality. The contribution of one of the selected artists – Carla Herrera-Prats's *Como un cerillo* – was developed around interactions with the archive held at the CETEPIS (Centro de Estudios Tepiteños), a cultural centre established and managed by Tepito's self-appointed historian and 'hojalatero social,' Alfonso Hernández. The archive comprises documents and objects collected by Hernández on the basis of their capacity to produce knowledge about Tepito. *Como un cerillo*, a multimedia installation, incorporated some of these items, supplementing them with photographs and music sourced locally.

CETEPIS's sui generis archive is open to all, but most of its visitors are university students who do not live in the *barrio*. By contrast, *Como un cerillo* attracted a largely *tepiteño* audience and its representation of collective identity worked to support local resistance to the predominantly negative official and mass media accounts of Tepito.

This paper engages with *Como un cerillo* in order to explore the notion of the archive as a performative space with potentially radical discursive effects. Drawing on the work of theorists including Jacques Rancière and Allan Sekula and paying particular attention to Herrera-Prats's use of photographs, I propose to assess the possibilities for both artistic autonomy and audience agency in response to necessarily partial archival materials.

#### BIO

Celia Dunne is a Ph.D. candidate at the University of Cambridge's Centre of Latin American Studies. Her doctoral thesis examines tropes of the popular and the everyday in contemporary Mexican photography. Celia's research interests include twentieth- and twenty-first-century Latin American literary and visual culture, in particular that of Mexico and Central America.

## 16. Celina Van Dembroucke

### The Absence Made Visible: The case of *Ausenc'as*, Gustavo Germano's photographic exhibition

This paper is based on *Ausenc'as*, a photographic exhibition that deals with the disappearances that went on during Argentina's last dictatorship. Created by photographer Gustavo Germano, the exhibition reconstructs traditional family pictures from the seventies in which the disappeared was/were present. Germano repeated the picture in the same place and conditions and placed the original picture of the past next to the new picture, taken more than thirty years later, which highlights the absence of the disappeared. Primarily based on the information from an interview held with Germano, I concisely revisit the process of creation of *Ausenc'as*. The second section describes two pairs of pictures—out of the fourteen works that comprise *Ausenc'as*—in order to address the exhibit's effects in the construction of meaning and temporality. On the one hand, I explore how the artist dealt with personal archives such as the family pictures of the disappeared: by using and recreating the conventional narrative of the family album, Germano reaches the collective experience through an appropriation of the common place. On the other hand, I address the issue of the artist's use of the bodies of others in order to make his statement. The conclusion briefly dwells on the audience's experience when confronted with *Ausenc'as'* reenactment of the present using an image from the past.

#### BIO

Celina Van Dembroucke received a Master's degree at the Lozano Long Institute of Latin American Studies at the University of Texas at Austin. Before coming to UT, she studied communication studies at the Universidad Nacional de Entre Ríos, in Argentina, and wrote her unpublished undergraduate thesis "Requiem in the Newsprint. The *Recordatorios* of the Disappeared as a New Discursive Genre." She is also currently completing a Masters in Communication Studies and Culture at the University of Buenos Aires. Her research deals with memories of repression and human rights, particularly in relation to Argentina's most recent dictatorship.

## 17. Claudia Washington

### *Transit on the Lake Shores* \*

The article treats on the relations between the ephemeral nature of *Transit on the Lake Shores* and its recording and distribution process. *Transit on the Lake Shores* was a drift around the artificial lake of Itaipu, on the boundary between Brazil and Paraguay, in January 2010. Initially, we created a Trip Notebook — a trilingual publication (Portuguese, Guarani and Spanish) that treats on issues like boundaries, land, water, energy, art, and cooperation —, which acted as a relational object during the journey. During the drift, we daily posted in a blog a report of happenings and a photographic image. Along the rout, we searched narratives about the places, aiming for aspects of their daily life. We gathered photos, audio and video records, drawings, maps, lyrics and other texts. This material provided us with information on different kinds of organization, communication and movements of the communities in the region. This material is published, according to its specificities, whether in a website or in the up-to-date print version of the Trip Notebook, which is also available in the web. The strategy of locate the information, records and documents from the drift in different places is a way of shaping the process that generated such references according to its own operating mode. Being this an ephemeral practice, which occurs only during the meeting, and takes a nomad attitude as the principle that deflagrates relations and provides creative contact situations, the more media versions (considering their partiality) we produce, the more close they will be from the situation that generated them.

\*This project is been performed with in collaboration with Lúcio de Araújo.

## BIO

Since 1996, she works with some artistic propositions that can be characterized by ephemerality and researches relations between action and register as a poetic/political strategy. Among her accomplishments are *Transit on the Lake Shores* (<http://margemdolago.transitos.org/>), a drift on the boundary between Brazil and Paraguay, 2009/10; *Trap* (<http://palavrasnaarmadilha.wordpress.com/>), a direct action on road junctions around the city of Curitiba, 2008/09; and *Intensified Bodies*, 2006/06, an imagetic-choreographic research based on “action/collision” among human body and objects. She develops collaborative actions with the collectives e/ou (and/or), Orquestra Organismo (Organism Orchestra) and Descentro (Discenter). She is currently in the master’s degree program in the Post-Graduate Program in Visual Arts, Artistic Processes, in the State University of Santa Catarina (2009); specialist in Modern and Contemporary Art History, by Music and Fine Arts School of Paraná (2007); and graduated in Art Education – Plastic Arts, by the Federal University of Paraná (1999).

## 18. Cristián Gómez-Moya

### Human Rights/Copy Rights

Focused on the documents generated by the State violence in Latin America and its evolution towards the aesthetic of the contemporary art, this investigation develops a discussion about the escopic access and the universal knowledge of the archive. On one hand, it includes the deposits of images in key of specifically tied political violence with those registries known like the “Archives of the horror” in the region of the South Cone ('70- '80- '90). On the other hand, it examined the drift of these archives towards the art document production and the circulation of the biopolitical memories in the age of the globalisation. Through this analogical relation, articulated between the Human Rights and the Copy Rights, the objective is to tense the value of aesthetic and mnemonic use of these archives, as well as to put in circulation of its own reproductions and copies within the new global visual space imagined like an action of counterhegemonic opening.

We will investigate in the category of *image-file* in use by the contemporary visual critic at the rate of the thesis that the archives have been diluted in an economy of the image for the universal access, returning more diffuse the auratic relation between the original work, its registry and its copy; by counterpart the art documents would have acquired symbolic capital gain in a relation of spectral invisibility behind the universal screens of the museum visualization. Therefore, while this study goes from the aesthetic administration of the Human Rights to the Copy Rights of the political violence, it raises a debate on the new ways of circulation of the Latin American aesthetic-political memory under the emancipatory principle of the Universal Archive.

### BIO

Visual artist, research and professor of Visual Culture at the University of Chile and the Arcis University. Studies of Postgraduate in Visual Culture and PhD in History and Theory of the Art at the University of Barcelona. He is currently editor of the publishing project, *Visual Research* (FAU-University of Chile); curator and publisher of the project *HumanRights-CopyRights* (Museum of Contemporary Art-MAC/UChile, 2010); co-editor of *Tritestópicos*, an cultural association about of the imaginaries of the Latin America; member of the Red Conceptualismos del Sur and co-investigator of the project *Archivos/Museos/Modernidades* with support of the Museo Nacional Centro de Arte Reina Sofía y SEASEX (España).

## 19. Daniel R. Quiles

### The Living Dead: Roberto Jacoby's 1968: *El culo te abrocho*

This paper addresses the question of how celebrated artists of the 1960s are responding to their own transformation into living archives—objects of scholarly attention. I take as a case study Roberto Jacoby, whose early conceptual work (between 1965 and 1968) explored the possibility of using the mass media as an already-existing channel for art. One of his most recent projects, 1968, *el culo te abrocho*, or 1968, *I Sew Up Your Ass*, consists of original documents from his personal archive—typed notes for works, photographs, and other ephemera from the radical art of the period—with brightly colored poetic texts newly printed over them, such as “your kiss on the window left a lipstick mark.” “...ocho, el culo te abrocho” is an expression of nonchalance about a given year ending in an eight. Jacoby puts a clever twist on the idea of “sewing up” a date, 1968, that seems to generate more and more academic writing as time goes on. His conversion of his archival documents into artworks negates their archival value, extracting them from it and re-circulating them as “new” objects. 1968 is thus sealed off from further investigation, so that Jacoby the contemporary artist can continue, unencumbered, into the future. The work is a refusal of the most personal sort of cooptation—one’s own absorption into history—that might give us pause as we proceed with the ongoing historicization of the period.

### BIO

Daniel Quiles is an Assistant Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, where he teaches courses on the theory and history of postwar art of the Americas. He was a 2003-2004 Critical Studies Fellow in the Whitney Independent Study Program, and has since written criticism of contemporary art in *Arte al día*, *ArtNexus*, *Art in America*, and *Artforum*, as well as catalogue essays for exhibitions at Americas Society, Art in General, and the David Rockefeller Center for Latin American Studies at Harvard University. In September 2009, he defended his dissertation on conceptual art in Argentina at the CUNY Graduate Center, and is now in the process of expanding this project into a book.

## 20. Della Solomons

### Revisiting *The Emergent Decade: A Case Study for the Second Boom of Latin American Art*

On May 20, 1966, *The Emergent Decade: Latin American Painters and Painting in the 1960s*, organized by Thomas Messer, opened at the Solomon R. Guggenheim Museum. The very next day in *The New York Times*, Hilton Kramer vilified the exhibition for its lack of cohesion. The selection of paintings indeed seemed to take the form of an archive: a smattering of material objects that document an era but had not been manipulated into an intelligible narrative. While Kramer recognized the show's incongruity, he failed to appreciate that by grouping works based on a principle of archival diversity and collection, Messer avoided reducing the art of the Americas to a simple story, and instead introduced his audiences to a richly varied network of artistic production.

Concerted noncohesiveness certainly has its use, particularly during a decade that marked the US's renewed attention, following the Cuban Revolution, to a vast geographic region it had often exoticized and oversimplified. Amid this so-called second boom of Latin American art, Messer also engaged with several then-nascent methodological dilemmas that still preoccupy the field today: (1) how to delimit appropriate units of cultural identity and (2) how to introduce Non-Western art to US audiences as in dialogue with—but not derivative of—Western art. In this paper, I contextualize and reevaluate both the ideological contributions and the negative critical reception of *The Emergent Decade*, engaging with the archive not only as an invaluable physical resource for my research, but also as a methodological corrective. The archive, with its nonlinear amassing of disparate data, serves to warn us as scholars against reductively oversimplifying history solely for the sake of a narrative.

#### BIO

Delia Solomons is a PhD candidate at the Institute of Fine Arts, New York University, specializing in Modern Latin American art history. She is particularly interested in artists' engagement with their socio-political contexts and in reevaluating the critical reception of art. She has worked at the Whitney Museum of American Art, St. Louis Art Museum and Solomon R. Guggenheim Museum, and as a teaching assistant at NYU. Her paper "Disobedient Bodies: Isidre Nonell's Paintings of Spanish Gypsies" will be published in Fall 2010 in a compendium of conference papers presented at the Massachusetts Institute of Technology. Her doctoral research will focus on the reception of Latin American art in the U.S. during the Cold War.

## 21. Denise Birkhofer

### From City Street to Internet Super-highway: Mexican Street Photographers and ZoneZero

In 1994, Mexican photographer Pedro Meyer founded the website ZoneZero as an online forum and exhibition venue for contemporary photography. Although many of the website's hundreds of participants hail from Meyer's home country of Mexico, their images are also intermingled with those of international photographers such as Joel-Peter Witkin, Seydou Keita, and Marcelo Brodsky. In its multi-faceted initiatives and global reach, ZoneZero operates as a kind of virtual archive: photographs are stored, exhibited, and allowed to network with other images from around the world.

This paper will consider the vast implications of this type of "archive" for the medium of photography, and for the assumed culturally-specific nature of photography in Latin American countries in general. A case study of select Mexican street photographers will be discussed as an example of how online exhibitions have promoted a shift from the localized street photograph to a more general notion of an "Anywhere Street" that could exist in any place or time. For example, photographs taken in the 1970s and 80s by artists such as Yolanda Andrade, Pablo Ortiz Monasterio, Francisco Mata Rosas, and Meyer himself maintain ties to a specific location: the streets of Mexico City in which they were produced. In the past decade, the site-specific nature of the work of these photographers has begun to lessen as they seek out new venues for the exhibition of their work, such as ZoneZero. This paper will question how we might characterize this progression from the local to the global as exemplified by the increasing use of the internet "super-highway" as a location for the display of photographic imagery. Can we continue to speak of street photography as "site specific" when exhibited in the nebulous space of the internet?

#### BIO

Denise Birkhofer holds a bachelor's degree in art history from the University of Iowa and is currently a Ph.D. candidate at the Institute of Fine Arts of New York University, where she is now working on a dissertation addressing photography in Mexico City after 1968. Denise is the recipient of various awards including the Morse Academic Preceptorship and the Samuel H. Kress Foundation Grant for Study in Photo Archives. Her work has been published in the journal *Anamesa*, and will be presented at the conference Photo Archives and the Photographic Memory of Art History at the Institute of Fine Arts in March, 2011.

## 22. Doris Bravo

### The Life of Objects: Gonzalo Díaz's Archival Practices in *Banco/ Marco de pruebas*

Walking through the streets of Santiago is a revered pastime for Gonzalo Díaz. The city constantly provides him with an infinite amount of images and ideas for his artworks. Two trips in particular were critical in the formation of a seminal work from the late 1980s. After discovering a law journal containing illustrations from Zulema Morandé's murder case and a poster of Lucía Hiriart de Pinochet, Díaz added these images to the repository of iconography in his workshop. These documents, along with numerous others, were essential in constructing *Banco/Marco de pruebas* [*Testing Bench/Frame*] (1986-1989). The artist revised the original meanings of these objects in order to compose an archive of 1980s Chile.

This paper explores the issues surrounding the life of these objects, from discovery through integration into Díaz's installation. One section is dedicated to what the objects document, especially as it relates to the place of this object in Chilean culture. Another section details the myth and coincidence surrounding the discovery of many of these objects and Díaz's process of incorporating these distinct documents into *Banco/Marco de pruebas*. I also examine the materiality of these objects, from the three-dimensional construction-site baldachin to photo reproductions of art interventions. Some questions essential to my paper include: how does the notion of originality fit into Díaz's artistic practice; what type of past is the artist reviving with these documents; what new meanings do the objects gain once they are a part of the archive; what type of archive does Díaz propose with these documents and how they are arranged?

### BIO

A recent graduate from the master's program in Art History at the University of Texas at Austin, Doris Bravo will remain at the university to begin her doctoral studies. While at the University of Texas Bravo has been the recipient of several fellowships and grants; in December of 2009, through a *Permanent Seminar in Latin American Art /CLAVIS-Center for Latin American Visual Studies Research Grant*, she traveled to Argentina and Chile to conduct research for her master's thesis. As a graduate student at the university, Bravo has worked as a teaching assistant for Dr. Andrea Giunta and is currently a Graduate Research Assistant at the Blanton Museum of Art. Bravo is also treasurer of the Graduate Student Art History Association and was a Graduate Student Assistant Organizer for the *Transnational Latin American Art Research Forum*. She has participated in two conferences on campus, presenting papers related to her thesis on Gonzalo Díaz and the Colombian art publication *Plástica*.

## 23. Dorota Biczal

### “La Cantuta Archive: Materializing the disappeared in Peruvian Art.”

The Cantuta massacre was the most infamous case of forced disappearances of the Peruvian civil war (1980–2000). This paper discusses two artistic projects realized in response to the massacre, Eduardo Villanes’s *Gloria Evaporada* and Alfredo Márquez’s *Expediente “Armando,”* which served as material weapons in the battle to establish the truth about the fate of the disappeared and as antidotes to the falsifications of history. The quotidian material objects that were part of the unraveling of the Cantuta case provided artists with the means of constructing links between the dematerialized dead and the corporal world of the living. A carton for evaporated milk and newspaper photographs allowed Villanes and Márquez to publicly manifest and retell the story of the massacre. More importantly, they supplied material vestiges that enabled collective expressions of grief.

At stake of was the conception of Peruvian society as a whole – a social body capable of articulating its needs and desires. Whereas the Maoist rebel group *Sendero Luminoso* constituted that society’s radical wing, its violent actions aimed at social integrity, president Fujimori’s dictatorship was equally invested in eradicating those elements whose vision did not adhere to the neoliberal doctrine laid out by the government. While the massacre had been ingeniously designed to destroy any material traces of the existence of the uncomfortable subjects seized at La Cantuta campus, the artistic projects sought to re-establish the presence of the disappeared and reaffirm their physical existence against their forceful erasure from the social and historical corpus.

### BIO

Dorota Biczal is a Polish-born artist, writer and curator. She holds a master’s degree in graphics from the Warsaw Academy of Fine Arts in Poland and a dual MA in Modern Art History, Theory and Criticism and Arts Administration and Policy from the School of the Art Institute of Chicago. She has taught studio art classes at the Warsaw Academy, University of Wisconsin – Milwaukee and Milwaukee Institute of Art and Design, and realized independent curatorial projects in Warsaw, Milwaukee, Wis. and Lima, Peru. She is also a regular contributor to the *Milwaukee Journal Sentinel* and other publications. Her research interests include issues artistic labor, systems of valuation in the art world and questions about art historiographies of the “new democracies” under neoliberal policies in Latin America and Eastern Europe. Currently, her main focus is neo-Conceptual art in Peru and the challenge of its narration after the fall of dictatorship.

## 24. Elize Mazadiego

### **Anti-Happening, Anti-Archive: The ambivalent relationship between Performance art and the Archive in Argentina**

The question of archiving performance is one that continues to dominate contemporary discourse in art history and performance studies as both artists and scholars detect new ways in which to think about the archive, performance, and subsequently the relationship between the two. Scholars have often situated performance in direct opposition to the archive whose ontology is to house and reproduce history, memory, and knowledge through permanent remains and material traces. While performance does produce material residue in the form of photography, text and film, these objects do not generate a preserved “original,” but rather conduct a tenuous link to its origins: a specific spatio-temporal, live body event. It is in light of this scholarship that I turn to the *Happening de la Participación Total* by the group Arte de los Medios de Comunicación to foment our rethinking of performance and the archive. This work as a fictitious performance in Buenos Aires in 1966 reveals the ambivalent nature of performance and its documentation in new ways. My essay attends to performance art in 1960s Argentina in order to understand the ways in which they approach the practical and theoretical issues in archiving performance. Does the case of the anti-happening generate a new model by which we can understand the relationship and potential problem? Performance, in the example of the anti-happening, is constituted through its documentation, rather than performance generating documentation. Thus, I question the transformation of referent and its index, and explore this work as it questions archival remains, knowledge production and its authority.

### **BIO**

Elize Mazadiego researches knowledge production, the archive and history through artistic production. She is currently a Ph.D. candidate in Art History, Theory and Criticism at the University of California, San Diego (UCSD) where she is focusing on performance and its documentation in Argentina during the 1960s to the present. In this project she engages theoretical questions related to the archiving of ephemeral artwork.

Elize has a similar interest across other disciplines and methodologies with her participation in the Spanish Civil War Memory Project at UCSD and the Chicano Studies Research Center at UCLA. Both projects involve the construction of a digital archive with the objective to constitute itself both as a counter-archive vis-à-vis hegemonic narratives. As a researcher Elize is active in the collaborative structuring of a specific archive and history through memory and material remains, while simultaneously interrogating the process.

## 25. Erika Martinez Cuervo Oscar Muñoz's "A bunch of images"

*The bridge is an ephemeral intervention in a public space that relates the photographic act with the memory of a specific place of the city: El Puente Ortiz.*

Oscar Muñoz

When Oscar Muñoz decided to purchase a photographic archive of one of Cali's popular photo studios back in the seventies, he realized he had in his hands a unique fragment of the memory of this important city. Once he begun his observation process about the meanings of inhabiting such a cross-walking type of place like El Puente Ortiz, that 'bunch of images'<sup>1</sup> came to life in the very moment Muñoz begun to scrutinize its contents, giving rise to the configuration of stories that broke apart the official historic frame of this emblematic construction. Muñoz studies and classifies the photos taken by the so called *fotocinero*<sup>2</sup> at El Puente Ortiz, giving birth by this means to El Puente, a video-projection artistic work that reproduces and gives new meanings to one hundred of the total of those images already revised by the author. Subsequently in 2009 he publishes the book entitled *Archivo Porcontacto*, work where he peruses the idea of activating the memories of those who had inhabited an urban public space.

The different mutations to which Muñoz subjected the images he acquired years ago represent a unique space of thought about the means to penetrate and give an order (or even a sense) to the visual material produced in the past. This material interpreted in the present time by the observer, in this case an artist which work has been characterized by the attention to detail in the process of the production and manipulation of the photographic image and, above everything, by the constant exploration of unusual medium, deals here not only with an stable image but with a living way of expression in constant change.

### BIO

Erika Martinez holds a Bachelor degree in Journalism and Social Communication from the Universidad de la Sabana in Bogota. She is a specialist in History and Theory of Modern and Contemporary Art, and is currently pursuing an MA in Curating and Visual Arts at the Universidad Nacional Tres de Febrero in Buenos Aires., Argentina.

Her texts and reviews on contemporary art have been published in exhibition catalogs and magazines such as Flash Art, Arte al Dia and Errata. From 2008-2010 she was involved as researcher and text editor in the proyect "Documents of 20th Century Latin American and Latino Art" (Universidad de los Andes – Museum of Fine Arts, Houston.) She was a professor of Semiotics, Aesthetics and Art Appreciation in the Faculty of Communication at Universidad la Sabana in Bogota (2008-2009). Likewise, she worked as a professor of the Visual Arts Department at the Universidad Pedagogica Nacional (2007-08). In 2007, she was as an arts and culture correspondent for Terra Magazine Latinoamerica while also collaborating with research and catalogue production of contemporary Latin American Art exhibitions curated by art critic Maria Iovino (2007-08).

Martinez has worked as an audiovisual producer in several independent projects some of which include "Patologia" a videoart piece that participated in Ingenio 400, a call for proposals launched by the Spanish Embassy in Bogota (2005); and the shortfilm "The Bathroom I" that was featured in the section "Micromovie" of the Berlin Film Festival (2005). She co-directed and produced the script for the experimental documentary "In-pulso" which has been exhibited in venues both locally and abroad.

<sup>1</sup> With this expression Oscar Muñoz is referring to the image's archive report that he acquires in the photography studio *Instantáneas Panamericana*, and which he carries for many years from one place to another. One day he decides, in a decisive and obsessive act, to start checking its content.

<sup>2</sup> *Fotocineros*: photographers that intercepted passersby in order to capture images of them walking through different places. They made several framings as the pedestrians approached the camera, so as to record various shots. This particular way of making images simulated a film's frame by frame so that the outcome would be a sequence of the different moments of the character's journey. It is important to point out that this technique became a common form of portraiture during the seventies, as can be clearly seen in family albums of the time.

## 26. Erin Aldana

### The Narcissistic Archive of Hudinilson Jr.

In his essay “Art and the Archive,” Charles Merewether asks “In what way is the document sufficient in representing those histories where there is no evidence remaining—no longer a thread of continuity, a plenum of meaning or monumental history—but rather a fracture, a discontinuity, the mark of which is obliteration, erasure and amnesia?” This question seems particularly useful in initiating a discussion of the work of São Paulo-based artist Hudinilson Jr., who since the late 1970s, has simultaneously produced and obsessively documented his own work, often mixing these two actions until one can no longer be fully distinguished from another, creating a sort of narcissistic archival art. The artist’s own fear of being forgotten and excluded from the history of Brazilian art has in large part motivated this activity, as if to suggest that leaving a substantial paper trail behind him would be enough to guarantee the preservation of his memory.

Hudinilson’s fears are not unfounded, for during the 1970s many artists and scholars described Brazil as a country lacking both an art market and a history of art. While this situation has begun to change over the past twenty years, the period during which he produced his most important works, 1978-1985, remains something of an art historical black hole. This paper/ presentation will present an overview of Hudinilson’s activities as an artist-archivist and will explore the question of whether or not one can establish one’s place in history simply by leaving behind a mass of documentation.

### BIO

Erin Aldana is an art historian specializing in modern and contemporary Latin American art. In 2008, she completed her dissertation on the Brazilian artist group 3Nós3, which performed urban interventionist art projects on the streets of São Paulo from 1979-1982. She has worked at the Museum of Contemporary Art, Los Angeles, the J. Paul Getty Museum, and the Blanton Museum of Art in Austin, Texas. She has taught courses on Latin American, Mexican, and Chicano/ Latino art at Southwestern University, the University of Texas at Austin, and the University of California, San Diego. Her published essays include examples in *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection* and *The Blanton Museum of Art Guide to the Latin American Collection*. She is a recipient of the FLAS (Foreign Language and Area Studies) fellowship in Portuguese and the College Art Association Professional Development Fellowship. She is currently revising her dissertation into a book manuscript.

## 27. Gabriel Moore Forell Bevilacqua, Ana Paula Nascimento e Juliana Rego Ripoli

### Pinacoteca do Estado in Performance: art as record and record as art

Between the 1970 and 1980, the Pinacoteca do Estado de São Paulo was a privileged space for the realization of innumerable artistic events involving visual arts, theater, music and other media. The organization of the institution archives started in 2005 allowed the identification of a great number of performances during this period, which contributed to define the cultural policy of the museum with important projects by artists such as José Roberto Aguilar, Gabriel Borba, Ulisses Carrión, Ivald Granato, Greta Sarfaty, Genilson Soares, among others.

In 2009, a multidisciplinary team formed by members of the curatorial and archive departments proposed to organize an exhibition on the history of performance at the Pinacoteca do Estado, taking as starting point documentary records in the museum's archive. This research raised many practical and conceptual issues, from new strategies for the identification of additional research resources to the appropriate method for registration and preservation of events and artistic interventions of ephemeral and conceptual nature.

A major objective of the research is to assess the role of the Pinacoteca do Estado in the context of the city of São Paulo in relation to such events in the period. The main questions raised by the project can be summarized in the following issues: how to document such events? How to conserve and give access to those records? What are the strategies and functions of the museum archive in relation to these records/archives? Are they archival materials or sometimes they are the work of art itself?

**Key words:** archives, performances, Pinacoteca do Estado de São Paulo

### BIOS

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PhD (2009), Master (2003) and Bachelor of Architecture and Urbanism (1997) from the School of Architecture and Urbanism of the University of São Paulo. Develops research in museums and heritage focusing on the creation of museums in the city of São Paulo and the setting of their collections. Among other activities, coordinated the Division of Documentation and Conservation of the collection of the Museum of Modern Art of São Paulo (2002-2003) and served as a researcher for the exhibition *Tropicalia: A Revolution in Brazilian Culture - 1967-1972* (2003-2004). Taught in the museology specialization course at the School of Music and Fine Arts, University of Paraná (2007). Held curatorial research and exhibition focusing on the Brazilian artistic production since 2001. Currently work as a researcher and curator of the Department of Research and Critique in Art History, Pinacoteca do Estado de São Paulo. Contact: [anascimento@pinacoteca.org.br](mailto:anascimento@pinacoteca.org.br)

#### Gabriel Moore Forell Bevilacqua.

Master in social history (2010) and Bachelor in history (2004) from the School of Philosophy, Literature and Human Sciences of the University of São Paulo and an Expert in Archive Organization by the Institute of Brazilian Studies from the University of São Paulo. Develops projects and research in archives management and conservation. Currently heads the Documentation and Memory Center of the Pinacoteca do Estado de São Paulo and works as consultant on several other projects involving the management of cultural heritage. Contact: [gmoore@pinacoteca.org.br](mailto:gmoore@pinacoteca.org.br)

#### Juliana Rego Ripoli

Graduated in Arts at Santa Marcelina College of São Paulo (2007). Works at Pinacoteca do Estado de São Paulo since 2006. Develop studies on performances in São Paulo and Brazil. Currently work as research and curatorial assistant and of the Department of Research and Critique in Art History, Pinacoteca do Estado de São Paulo. Contact: [jripoli@pinacoteca.org.br](mailto:jripoli@pinacoteca.org.br)

## 28. Guillermina Fressoli

### The archive as a problem: building new artistic forms of memory

The archive has become commonplace in the practice of contemporary art. Nowadays the artist is able to establish different kind of relations with the archive, transforming the appearance of his artwork as he works as *flauner*, curator, collector and / or the ethnographer, among others. This translocation disrupts the usual practice and skills of the traditional archive.

This paper will analyze a series of works by Argentine contemporary artists which make of the archive a common element among its procedures. The works of Eduardo Molinari's *Archivo caminante*, Jorge Macchi's *Buenos Aires Tour* and Leticia El Halli Obeid's *B* share this problematic node. The use of the archive on those works confronts ways of looking and reflecting on the city. At the same time the mode of presentation of these archives produces a radical difference that transforms the original memory formations. But, why has the archive become a central issue in Argentinean contemporary art after 2001?

This paper aims to understand the actual role of the archive in contemporary Argentine art through a comparative analysis of the aforementioned works of art. Particularly, we will trace its emergence and evolution in the field of art after Argentine social and institutional crisis of 2001. The main hypothesis affirms that the new ways how the archive is build up and how it works is indeed an attempt to disrupt, to dispute and to redefine the memory-stuff use as material for the artwork.

### BIO

Guillermina Fressoli (Mercedes, 1979) es Licenciada en Artes (UBA), becaria de Doctorado del CONICET y docente de Historia de la Comunicación Visual I en la carrera de diseño gráfico (UBA). Cursa la maestría en Sociología y Análisis de la Cultura (IDAES-UNSAM). Coordinó el Proyecto "de rasgos árabes" en Argentina (AECID); ha realizado ponencias y publicaciones en relación al estudio de prácticas de la memoria en el arte contemporáneo y prácticas de archivo sobre arte. Actualmente forma parte del grupo de investigación REO (Representación Entre Ojos) radicado en el Instituto de Estudios de Iberoamérica y el Caribe (UBA), y del proyecto colectivo Wokitoki.

## 29. Harper Montgomery

### Hand Versus Lens: Competing Technologies of Reproduction in Mexico City circa 1921

This paper will ask how photography colluded with government by interpreting a series of archival photographs documenting the exhibition of *artes populares* organized by Roberto Montenegro, Jorge Enciso, and Dr. Atl to celebrate the consummation of Mexican Independence in 1921. Housed in an album of photographs commissioned by Calles (“Fiestas del Centenario de la Consumación de la Independencia de México, 1821-1921”), a series of twelve photographs picture galleries displaying decorative arts in an operation that enacted a process of recoding objects like pots and serapes into modernist objects that were paradoxically capable of signifying both the handmade and the industrial. While my paper focuses on this narrow selection of images, I will pursue broader questions about the semiotic slippage that occurs through the displacement and repurposing of both photographs and their subjects over time as their statuses change from propaganda to archive and from industry to art. I will argue that rather than being accepted as historical records, these photographs of displays of *artes populares* must be interpreted with a framework that emphasizes the symbiotic relationship between photography and *artes populares* initiated at this moment. As media that were both simultaneously in the process of being co-opted for avant-garde and propagandistic uses, the intersection of photography and *artes populares* that occurs in these installation shots reveals much about the role of modernism in the creation of national culture in Mexico.

### BIO

Harper Montgomery is a Ph.D. candidate in the Art History Department at the University of Chicago, where she is writing a dissertation entitled *Rebellious Conformists: Exhibitions of Modernist Art in Mexico City and Buenos Aires, 1920-1929*. During July of 2010, she was a fellow at the Stone Summer Theory Institute at the Art Institute of Chicago. Her studies at the University of Chicago have been supported by numerous fellowships, including the Provost’s Dissertation-Year Fellowship and the Mellon Graduate Achievement Fellowship. She is also an independent curator and critic. She was an assistant curator in the Print Department at The Museum of Modern Art between 1998 and 2003, and North American curator of the San Juan Poly/graphic Triennial in 2004. As a curator, she has commissioned projects by Daniel Joseph Martinez, Francis Alÿs, and Temporary Services, among other artists and groups. She has written for *InterReview*, is a critic for *Art Nexus*, and currently lives in New York.

### 30. Ignacio Estella Noriega

#### **Openness, Horizontality and the Archive: Towards a Spanish Debate.**

Current importance of the archive dispositive confirms the necessity of constructing new forms of art historical narratives that rejects the centrality of certain nationalities and movements towards a reconfiguration of alternative histories. The dilemma with archives resides in its intermedial situation between research, power knowledge and exhibition device confronting procedures that belong to the academic agenda as well as to the museum device.

If the archive dilemma could be assumed under the "university art history and the museum art history" debate it should also be considered that these debates are also transformed by the specificities of the context where they are being implanted. In the case of Spain, the archive has mainly been considered uncritically, under its utopian assumptions putting a distance from other interpretations that could be related with, for example, social control. Under this interpretation the archive, as this paper assumes, seems to conform a common goal supported also by new technologies that presupose a "democratic" accesibility to all its information. In this view concepts related to the digital landscape (such as openness, hirozontality and participation) have easily transgress their technological specificity to be considered basic archive device goals.

Through several practical examples this paper proposal poses the dilemmas of the Spanish interpretation of the archive, having in mind the Spanish imperialist past in Latin America and the original normative carachter of the archive.

#### **BIO**

Ignacio Estella Noriega (Madrid, 1976). PhD in Humanities and assistant teacher at the Universidad Carlos III in Madrid. Has focused his reasearches on the actuality of community, audiovisual art, and contemporary visual culture. Ussual contributor of "Artecontexto" art magazine.

### 31. Ines Linke

In the work *The Collector* by the Brazilian artist Mabe Bethônico, a fictitious and anonymous character collects snippets, classifies, distributes, stores, and exposes a large archive of images and texts taken from newspapers. The thematic grouping of the images divides the archive into temporary files that are pointedly political; they comment on the fragility of documents and the construction of facts and denounce the manipulation of images and memory.

The collector, who seeks to establish a link between people and their environment, is one of the allegorical figures used by Walter Benjamin as early as 1918 to talk about the loss of the human experience in modernity. Today, almost 100 years later, an increasing number of artists' archives impose a large variety of challenges on contemporary art institutions and raise new questions about the implications of filing, sorting and collecting.

This paper analyzes the "anti-institutional" aspects of the archive-expositions and artistic experimentation in museums, investigating the critical discourse of the works: *The Collector* and *MuseumMuseum* by Mabe Bethônico and *The Universal Archive and other archives* by Rosângela Rennó. The text questions the system of acquisition, exhibition and museum conservation of the artwork as permanent value and explores the ambiguity of the images inherent to the practices of the artist-archivist. It examines the structures of a flexible archive in which the institutional voice becomes indistinguishable with the fiction of the artist and the document with the mechanisms that shape representation.

#### BIO

Ines Linke is an artist, Ph.D. candidate and Master of Arts at the School of Fine Arts of the Federal University of Minas Gerais – UFMG in Belo Horizonte, Brazil. Post-graduate at *Escola Guignard* in Belo Horizonte (2002) and graduated in Arts from the University of Iowa (1993).

Prof<sup>a</sup>. Ass. at the Department of *Letras, Artes e Cultura* at the Federal University of São João del-Rei – DELAC/UFSJ, where she teaches art history and scene design.

She developed collective works in the context of the projects *Cultivos* (2009), *Itineraries* (2007), *Square Meters* (2006), *Vacant Lots: Collective Action for Urban Experimental Occupation* (2005) and the intervention *Perpendicular: Hotel Bragança* (2002). She has conducted research on the spatial dependencies of artworks and investigates the social and political dimensions of contemporary Brazilian Art.

In 2009 she participated in the *Tirana Biennale of Contemporary Art* in Albania and the *First International Forum for Research* at the University of Austin.

## 32. Irene V. Small

### On the Afterlives of Art

What happens when works of art cease to exist? How do ephemera and photographic records preserve, mediate, extend, and even replace original objects or experiences? Can works of art subside from the category of art into mere document or vice versa? What kinds of ethical and philosophical problems are posed by the conservation and destruction of impermanent or situational works? Taking the recent destruction of the vast majority of the Brazilian artist Hélio Oiticica's works in a fire in Rio de Janeiro as its prompt, this paper investigates the interpretive and historiographic legacy of experimental Brazilian participatory art practices of the 1960s and 70s in light of their increasing canonization and simultaneous physical disappearance and/or degradation. While some have argued that the destruction of Oiticica's work has acted as an antidote to its material fetishization and institutionalization, thereby realizing the artist's own desire to break with the category of art, this paper considers how replicas, proxies, residues, and documents drawn from and generated by both official and unofficial archives (such as real collection of the imaginary Brazilian collector Dudu Miranda), might offer inroads into a more complex engagement with art's temporal boundaries and conceptual contingencies. Such surrogates, the paper suggests, allow us to shift away from the ontological preoccupation that has long dominated the study of Brazilian participatory art towards an epistemological investigation which asks not "what is art?" but rather "when is art?" and most importantly, "what can it do?"

### BIO

Irene V. Small, Assistant Professor of Modern and Contemporary Art History at the University of Illinois, Urbana-Champaign, received her B.A. from Brown University and M.A. and Ph.D. from Yale University. She is currently working on a book about the experimental practice of the Brazilian artist Hélio Oiticica, in particular, how discourses of developmentalism and organic processes of emergence intersect in the articulation of a participatory art paradigm in mid-1960s Brazil. Her research has been supported by fellowships including the Getty Research Foundation and the Dedalus Foundation. Her doctoral dissertation, upon which the book project is based, was awarded the Frances Blanshard Prize for outstanding dissertation in the History of Art at Yale. In 2008 she co-organized "Latin America: The Last Avant-Garde," a symposium co-sponsored by Yale University and The Graduate Center at CUNY. Her essays and criticism have appeared in journals including *Res: Anthropology and Aesthetics*; *Getty Research Journal*; *Image [&] Narrative*, *Artforum*, and *Third Text*.

### 33. Javier Ramírez

#### The Mexican Revolution cinema as a document of memory

This paper studies the Mexican Revolution cinema filmed during the thirties to analyze how the historical film, a cinema-monument, becomes a document of memory.

According to Michel Foucault, the attention of historians had focused on long periods of time, trying to unravel the stable and unchanging equilibrium constants that lie beneath the thick layer of events. The old questions about how to link isolated historical events were replaced for questions about series, continuity and periodization.

Conversely, in certain specific disciplines the focus shifted to the phenomena of rupture. The history of ideas, the history of concepts, is of their various fields of constitution and validity, of its successive rules of use, and theoretical means of its production. Beyond schools, periods, generations, movements, they look for the internal structure of the work.

According to Marc Ferro, the clue to be followed by all who study the relationship between cinema and History is even to make a historical reading of the film or a cinematographic reading of History. If any film reflects the moment of its production, the historical film reflects the view of a historical moment from the present it was created.

#### BIO

Bachelor of Science Communication and Graduate student in History of Art at the National Autonomous University of Mexico, an institution where he has taught various subjects on the phenomenon film and audiovisual speech, editor and researcher for various documentaries most notably "Atrás de las sombras" and " Los ladrones viejos "; author of several articles and essays about the film and its relation to other artistic expressions.

## 34. Joaquín Barriendos

### THE 'ARCHIVAL TURN' OF ART MUSEUMS

#### Archiving and De-archiving the Latin American Conceptual Practices as (Im)material Assets

Reappraising, collecting, displaying, deaccessioning, and managing records, objects, traces, experiences, documents, immaterialities, and hidden stories related to late sixties art practices seem to be driving what we could define as the 'archival turn' of contemporary art museums. Consequently, several archives derived from the Latin American conceptualist practices have been experiencing a sort of symbolic (and economic) renaissance, but not without controversy. In our opinion, the impulse to archiving and de-archiving those immaterial experiences involves several ambivalences concerning the museums' desire to bring to light some of the most radical and marginal experiences of non-canonized conceptualism and convert them –with factual legitimacy, into highlights of 'other' art histories. This situation forces us to consider 1) the self-perception of art museums as institutions which are able, not only to exhibit but also to collect the sensitive memory alluded to in the documents left by these types of conceptual experiences, 2) the fine curatorial line that divides (and, simultaneously, connects) the *artistification* of documents and the *documentalization* of intangible artworks and, 3) the epistemic, political and aesthetic dilemmas implied by the impulse to reconstruct events that happened during the 1960-70s with the aim of restoring their matteric, historiographic, disruptive or institutional criticism value.

Taking as a point of departure my role in transforming the archive of the Mexican-Peruvian theoretician Juan Acha (1916-1995) into the *Centro de Documentación y Estudios Críticos Juan Acha: Arte, Política y la Cuestión Latinoamericana*, an ongoing project affiliated to the Centro Cultural Tlatelolco (Mexico City), in this paper I will describe the exhibitionary paradox, the acquiring dilemma, the historiographic aporia, and the biopolitical dimension of the Latin American conceptualist practices when they operate as a part of the archival imaginaries of art museums.

### BIO

Joaquín Barriendos (Mexico City, 1973)

He is visiting professor at the University of Barcelona. Between 2008 and 2009 he was visiting-researcher at New York University (Program in Museum Studies). He founded in 2007 the platform *Global Visual Cultures*, an open forum for theoretical and interdisciplinary-led research in visual studies, cultural globalization, interculturality, and contemporary art. Together with Keith Moxey, Néstor García Canclini, Carles Guerra, Juan Vicente Aliaga, and Anna Maria Guasch he coordinates the *Research Group on Art, Globalization and Interculturality*. He is part of the network *Visual Culture Studies in Europe*. He conducts the research project *The Rise of Global Art: A Geopolitical View on the International Contemporary Art System* (University of Barcelona). Together with Cristián Gómez, founded in 2005 the cultural platform *TristesTópicos*, which focuses on the analysis of the Latin American contemporary art practices, cultural policies and economic imaginaries. He is part of the network *Red Conceptualisms del Sur* and coordinates the debate forum *Negotiating Difference. Poetics, Politics, and Aesthetics of the Diverse* (University of Barcelona).

## 35. Johhana Calle

### ***Thematic Registers* of Johanna Calle, a presentation of an artist who lives and works in Bogotá, Colombia**

As a practicing artist, a method I have used during the making of my art work could be defined as a documented register of the process, what I call *thematic registers*.

“*Thematic registers*” grow parallel to the production of work itself and consist of notebooks, notations, sketches, difficulties, references, definitions, quotes and the use of different materials. It can be short and compact in length, or long and profuse. A *thematic register* becomes an annex of another, if the themes are related. I might also reopen and broaden one apparently closed if there are aspects not considered before or if new findings are worth adding to a previous one. The summary of those I have built during the last 25 years could probably be considered as a small personal archive.

At the II International Research Forum I will address the subject of artist’s archives from my personal experience and disclose the relevance of the *thematic registers*. I am interested in participating in the debate around how raw files become an art work. My purpose will be to present the *thematic registers* of works such as *nombre propio* (1997- 1999), *las chicas de acero* (1998), *laconia* (2007) and *cartas* (2008), amongst other drawings relating to the notion of archive itself: *Archivalia* or *indices* (2010). I will present procedural methods and files in order to discuss its pertinence within the completion of my works.

## **BIO**

Johanna Calle (Bogotá, 1965) has had numerous solo exhibitions in Colombia, ZONA TÓRRIDA, 2006 and VARIACIONES, 2010 at Casas Riegner Gallery, PRETÉRITA at Alzate Avendaño Foundation in 2006; LACONIA at the IV Premio Luis Caballero, 2007; VARIACIONES POLÍTICAS DEL TRAZO at Teorética Foundation in Costa Rica in 2008, (curator: Virginia Pérez-Ratton). She has participated in group shows such as INTERROGATING SYSTEMS in the Cisneros Fontanals Art Foundation in Miami, (curator: Cecilia Fajrado-Hill), in 20 DESARREGLOS (curator: Gerardo Mosquera), CARTAS DE LA PERSISTENCIA e HISTORIA NATURAL y POLÍTICA at the BLÁA Library in Bogotá in 2008, besides from the ARTISTS AND WAR exhibition at the North Dakota Museum of Art in 2009, (curator: Laurel Reuter). More recently, her work was exhibited at the VII Mercosur Biennial in Brazil in 2009 (invited by Victoria Noorthoorn).

Studied MA Fine Arts at Chelsea College of Art with a scholarship from the British Council (1992-93).

## 36. Jorge Villota Peña

### Higuerote Beach Resort (Ciudad Balneario Higuerote): influence of American specialized periodicals in architecture

The present work aims to explore the interconnection between magazines in architecture and the conception of the Venezuelan architectonic set called Higuerote Beach Resort (Ciudad Balneario Higuerote). Conceived as an idea in the late forties, and designed during the 1950's, it was a response to the modern need of places for leisure. Some of its most striking passages, originally full of morphological fluency and vibrant colors, are nowadays either **abandoned** or under polemic **restorations**. To cap it all, **bibliography** and **sources** available on this issue are limited. But perhaps the most significant (and seductive) problem is the mistaken assumption concerning its **authorship**, which is traditionally given to architect J. A. Ron Pedrique.

In 2003, one of the engineers who worked during its conception and construction, mentioned in an interview the strong influence that international architecture magazines had had on Higuerote's **middle technical staff**. Draftsmen and engineers should have had the direct reference of these publications, put at their disposal by the urban developer, Antonio Bertorelli. What is more, architects in charge of the urban proposal wouldn't have had any influence on the highly *sui generis* morphological development that characterizes Higuerote.

In this sense, this work has attempted to search and identify the **original** architectonic **reference** for two of the most important buildings in Higuerote, by means of a morphological comparison with previous works published in **Architectural Record** and **Architectural Forum** during the 50's. Actually, the general theme may be defined as **influence** and **reception**, supported by the **use of periodicals archives**, as a non-traditional source.

#### BIO

**Jorge Villota Peña**. Tenured Associate Professor of Theory, History, and Criticism of Architecture, at Simon Bolivar University (USB), Venezuela. Section Head of Theory and History of Architecture (2001-2009); Member of the Departmental Advisory Council (2001-2009); Principal Member of the Social Sciences and Humanities Technical Committee (Research Deanship, 2002-2005), and Member of the School of Architecture Advisory Council (2004-2006), at USB. Researcher and consultant at Institute of Regional and Urban Studies, IERU (USB, 1997-2007). Visiting Professor at Metropolitan University (Master Program in Urban Design, 1996-2008), at Catholic University Andrés Bello (2008), and Central University of Venezuela (2001 and 2009), in Caracas.

Coordinator of "Urban Environment" (opinion column on urban and architectural issues, in *El Universal*, Caracas, 1999-2009). Awarded "Mention" in Newspaper Publication of Architecture and Urbanism (*Tenth Caracas Architecture Biennial*, 2001). Author of several refereed articles and chapters. Research interests: Latin American twentieth century architecture and Modern Imaginary; *alterity*, exoticism, memory and identity. Epistemological focus on Structuralism and Phenomenology.

Bachelor in Architecture (USB, 1989); Master in Architecture and Urbanism (Federal University of Bahia, Brazil, 1995). Presently, PhD student in Architectural History at The University of Texas at Austin.

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### 37. Julia Ramos, Verónica Iglesia, and Pablo Vitale

#### ***Cartographies of squatter settlements. Notes about stigmatization, diversity and the urban space.***

The development of social relations in the urban space is an everyday occurrence that can be witnessed by anyone who walks around Buenos Aires city. But it is rendered invisible in the city maps - both current and historic- where the areas occupied by squatter settlements and shanty towns are shown as gray zones or fake green spaces; divested of their residential and commercial functions, they appear as vacant areas although they have been inhabited for decades. Therefore, the official representation of the urban fabric has systematically denied the squatter space itself, and concealed the fragmentation and closeness among social sectors, thus eliminating any symbolic element that could account for its presence in the city. Shanty towns and squatter settlements, however, are territories where neighborhood life flows as much as, or more than, in the officially recognized ones. Along their streets, pathways and common areas, there is a myriad of social, commercial, constructive, recreational, cultural, festive, sporting and communal activities that also produce and reproduce the city. Our purpose here is to reflect on the historic workings of that lack of cartographic representation. We start from the hypothesis that it consolidates ghetto-like situations, reinforces prejudices and contributes to urban and social fragmentation. Those gray areas in the maps of Buenos Aires correlate to the stigmatization of squatter dwellers, thus ratifying their exclusion from what is “showable” and refusing any recognition of spaces constructed outside the formal city.

#### **BIO**

**Pablo Vitale:** Miembro del Área de Estudios Urbanos del Instituto de Investigaciones Gino Germani FSOC-UBA, donde es becario de investigación (ANPCyT). Actualmente cursa el Doctorado en Cs. Sociales (UBA). En esa institución también dicta el curso “Fotografía y sociedad en el siglo XX”.

Coordina, desde 1999, talleres para adolescentes en la Villa 31 en la ciudad de Buenos Aires, entre los cuales el taller de Fotografía lleva cinco años de producción de imágenes sobre el barrio. Como fotógrafo, expuso en diversos espacios de la Argentina y del exterior proyectos, muestras individuales y colectivas, como “En la ciudad al margen” y “Bolivia, imágenes desde Latinoamérica” -declarado de interés cultural por la Legislatura de Buenos Aires-. Desde el 2009, co-coordina el taller participativo y colectivo sobre arquitectura y realización de mapeos fotográficos de la actividad social de la Villa 31–31 bis, titulado “Construyendo nuestro lugar: la casa, la cuadra, el barrio y la ciudad”.

**Julia Ramos:** Socióloga (UBA). Actualmente es becaria de investigación del Consejo Nacional de Investigaciones Científicas y Técnicas y cursa el Doctorado en Ciencias Sociales en la Universidad de Buenos Aires. Forma parte del Área de Estudios Urbanos del Instituto de Investigaciones Gino Germani FSOC-UBA. En este marco organiza anualmente un Ciclo de Cine Urbano. Ha coordinado el proyecto “La mirada de nosotros”, cuestiones de fotografía participativa y cartoneros. Como realizadora audiovisual ha trabajado en el documental “El Molino” y ha colaborado en el proyecto “Un minuto por mis derechos” (UNICEF/KINE) realizando talleres para adolescentes de realización audiovisual a partir de la temática de los derechos de los Niños/as y Adolescentes. Desde el 2009, co-coordina el taller participativo y colectivo sobre arquitectura y realización de mapeos fotográficos de la actividad social de la Villa 31–31 bis, titulado “Construyendo nuestro lugar: la casa, la cuadra, el barrio y la ciudad”.

**Verónica Iglesia:** Es reportera gráfica en diversos medios impresos, docente en la Escuela Argentina de Fotografía (EAF) y en el campo de la comunicación popular. Forma parte del colectivo Abriendo Caminos / La Comunitaria TV.

Cursa la Licenciatura en Artes (FFyL/UBA). Participa regularmente en congresos y encuentros, vinculados a temáticas visuales, de la Argentina y del exterior, en lugares como el MACBA, la Feria Arco o el National Center for Contemporary Art Moscow.

Actualmente está desarrollando el proyecto “Countrie Europa” junto al artista Marcelo Expósito para la bienal Manifesta8, Murcia 2010. Colabora en la organización y planificación taller participativo y colectivo sobre arquitectura y realización de mapeos fotográficos de la actividad social de la Villa 31–31 bis, titulado “Construyendo nuestro lugar: la casa, la cuadra, el barrio y la ciudad”.

## 38. Lara Marmor

### The Glass Effect - Idioma de la ponencia: castellano

The investigation brings fourth the necessity to problematize the realization of archives like work art within the last decade in Argentina -this is an example differentiated aesthetically and conceptually from '90-. Finally, the investigation aims to give responses to this phenomenon and the political, poetic and symbolic aspects.

The investigation proposes an analysis based on artists' works of the media-generation, some more emerging. There will be a focus on works crossed with reflexive thought, severed will, with interest in global thinking, their taxonomic mechanisms, which plant problems regarding preliminary construction of reality and knowledgeable discourse, which indicate other ways we relate with reality and their other modes to see, construct and bind with context.

This approach has been marked within the distinct aspects of history and theory of contemporary art. The final purpose is to find answers, to which these works elaborate as part of diverse conceptual operations, placing evidence in the way one perceives the archives, in a reality which has deluded the difference between this and others with a political history and some virtual: imagined by the media, by the art...

With the results of this investigation, one hopes to analyze this phenomenon, its motivations and consequences, visualize the relation with different perspectives of knowledge, to observe the artists forms of comprehending daily reality, history and fiction aside from the artists' production even not investigated.

### BIO

BA, Argentina, 1977. Curadora e investigadora independiente. Licenciada en Artes, Universidad de Buenos Aires, realiza el Postgrado en Cultura Brasileña, Universidad de San Andrés y Fundación de Estudios Brasileños. Recibe las becas: Programa Intercampos III, Fundación Telefónica (BA, 2007), Laboratorio de Investigación en Prácticas Artísticas Contemporáneas, C.C.R.Rojas (BA, 2009) y Fondo Nacional de las Artes (BA, 2009). Desde 2003 se entrena como curadora con trabajos de investigación, apoyatura y co-curaduría en el Museo de Arte Latinoamericano de BA, Museo Nacional de Bellas Artes, Neuquén y C.C.Recoleta entre otras experiencias. Asistente de dirección en el Museo de Arte Moderno de Buenos Aires (2005/6) y responsable de las curadurías en la Galería 713 Arte Contemporáneo (BA, 2007/08). Desde entonces desarrolla exhibiciones y *workshops* en su país. Integró el Proyecto Historia Oral e Historia del Arte Argentino y Latinoamericano (UBA). Escribe para publicaciones y prólogos de catálogos. Se dedica a la docencia.

### 39. Lauran Bonilla-Merchav

#### Threat of the “Tropics” to Central American Artists’ Archives and Linking Cuban Modernism to Costa Rican Art

Artists’ archives are vital resources for the establishment of a firm foundation in the fledgling field of Central American art history, primarily because of the underdeveloped state of scholarship in the area. The loose and anecdotal histories that inform most publications about modern art in the isthmus provide little substantive evidence for a researcher, which is why forthcoming scholarship must be based on facts and educated conjecture drawn from archival documents. To ensure proper care of artists’ archives, governments, institutions, and scholars must be made aware that such collections contain intellectual patrimony that will wither away in harsh climates if not preserved.

The archive of influential Costa Rican modernist, Manuel de la Cruz González Luján (1909-1986), is a crucial resource for my dissertation, which focuses on his career as a means to discuss the importance of transnationalism for the development of modernism in the country, and by extension, in Central America. Analysis of his documents, notes, correspondence, clippings, and photographs yields knowledge of the forces of international modernism behind his art and thought, and the geographic and temporal details of his life and career. This paper will discuss how a few leads extracted from his archive have propelled my investigation into the importance of González’s self-imposed exile in Cuba (1948-1950), a period about which little is known. By better understanding his stylistic transitions, motivations, and praxis during this time, it is possible to construe the effect Cuban modernism had on González’s production, and subsequently, on the development of Costa Rican modern art.

#### BIO

Lauran Bonilla-Merchav is a doctoral candidate of Art History at CUNY Graduate Center. Her academic focus is on Central American Modern Art and she currently is working on her dissertation, “Manuel de la Cruz González: Transnationalism and the Development of Modern Art in Costa Rica,” with her adviser Dr. **Error! Contact not defined.** Born and raised in Costa Rica, her time in New York began with as an undergraduate at Barnard College, Columbia University. She has benefited from the many job opportunities available in New York including internships at the Drawing Center, Christie’s East, and MoMA, a research position at the Andy Warhol Foundation, as an Adjunct Lecturer at Hunter College, and currently as an Adjunct Faculty member at Kingsborough Community College and Parsons the New School for Design. She has also lectured in Costa Rica at the Museo de Arte Costarricense, the Museo de Arte y Diseño Contemporáneo, and at the Museos del Banco Central de Costa Rica. She intends to move back to Costa Rica in hopes of further developing the field of Art History in her country.

## 40. Lindsey Herkommer

### **Between the Mark and Its Meaning: Exploring the Cartographic Language of Anna Bella Geiger**

Brazilian artist Anna Bella Geiger incorporated maps into her work in the 1970's. With its early manifestation in two artist books from 1977 titled *O Novo Atlas 1* [The New Atlas 1] and *O Novo Atlas 2* [The New Atlas 2], Geiger embarks on a semiotic exploration of the cartographic mark and its meaning. However, Geiger's fractured graphic syntax laced with concrete poetry ruptures the notion of a traditional map - making all familiar relationships unfamiliar. It is my assertion that this early conceptual language continues to provide her with a grammar primed to discuss networks of power and politics in terms of place and identity.

This paper examines the use of cartography through Geiger's oeuvre beginning with the fairly recent 2001 installation *Indiferenciados* [Indifferentiated]. This analysis will focus on four *gavetas* [drawers] from her *Fronteiriços* [Borderlines] series incorporated into this installation. Beginning with one of Geiger's latest pieces, my research traces a semiotic lineage through her body of work revealing visual and thematic ties to *O Novo Atlas 1*, *O Novo Atlas 2*, and several earlier works. Articulated within the archival space of four filing cabinet drawers, *Indiferenciados* contains a variety of cartographic materials, some of which is Geiger's earlier artwork. This reuse of materials over decades of production brings complex semiotic meanings to the aesthetic s of her mature career. Geiger's material prowess with the refinement of her cartographic syntax demonstrates her evolving engagement with the interstitial space between the mark and its meaning.

## **BIO**

Lindsey Herkommer is a masters candidate in Art History at Southern Methodist University. She received her BA in Art History from the University of Texas at Austin. Her thesis examines the geopolitical use of cartography in the art of Anna Bella Geiger. Ms. Herkommer has received a number of awards in support of her graduate education and thesis research, some of which include the SMU Meadows Artistic Scholarship Award, the Meadows Dean's Award, and the Katherine Rigsbee Dougan Scholarship. She has delivered undergraduate lectures on Neo-Concrete art and Chicano/a art, and remains dedicated to the furthering of Latin American art history.

## 41. Luis Adrián Vargas Santiago

### Unequivocal Images, Unquestionable Heroes

Building a modern hero entails an archival dimension. There is no hero without a history of authentication supported by testimonies, documentation, iconography, or paraphernalia. Hence, even in contemporary times, the archive is the sacred place where the truth of a hero's life is preserved. Unlike pre-modern myths for which no documentary proof was needed, modern myths—embodied in the form of persons and idols—are shaped on a base of accuracy. In this spirit, the archive is the space where veracity resides. Papers, photographs, and personal objects validate existence, and highlight the feats and remarkable events of any hero or heroine. Archive as a temple of truth makes the modern myths to be real and unquestionable.

To explain Latin American history one needs to look to the heroes and consequently to the archives. Official histories underlie an inner fetishisation. Across all Latin American countries there are archives and museums dedicated to the memory of heroes. Archives ranging from national to local or public to private still operate as spaces of control and administration of truth where national memorabilia acquires an undoubted nature. Therefore, it is necessary to question the ways archives are formed in order to question history itself.

Images preserved in archives have traditionally had a specific aura of truthfulness since they are supposed to be primarily documentation. The ambiguity of an image is defeated by its archival origin. The State has operated the control of history and construction of social memories by utilizing images as documents, where meaning is fixed. Selection criteria and the role of both archivists and historians need to be analyzed from critical perspectives. Some of the questions I would like to address here are: To what degree the structure and organization of an archive direct or reduce the equivocalness of images? Is readership conditioned by the place certain image occupies within the extensive archive? Does archive freeze meaning and context for images?

This paper will seek to discuss the State politics that underlay the creation of national archives in Latin American, and more specifically the use and reproduction of archival images regarding the construction of national heroes. The figure of Emiliano Zapata will serve as case study to exemplify some of the operations that take place in shaping official histories and political iconography.

### BIO

Luis A. Vargas-Santiago's major field is the Modern and Contemporary Latin American Art. He got his masters degree from the Universidad Nacional Autónoma de México (UNAM), and is currently doing doctoral studies at UT Austin focus on the image of Emiliano Zapata across the world visual culture. He got the Fulbright-García Robles scholarship (2009-2012) for graduate students and also had a research fellowship in 2007 at the Department of Art History and Theory, University of Essex, UK. He has taught seminars on Mexican art and historiography or art at institutions such as UNAM and Universidad Iberoamericana. He was researcher and assistant curator for the Photographic Collection of Fundación Televisa, and Museo Nacional de Arte (MUNAL, Mexico), respectively. He has published articles and entries for books, catalogs, magazines, and dictionaries in Latin America, US, and Europe. Likewise, Vargas-Santiago has been curator and co-curator for exhibitions such as "Materia y sentido: el arte mexicano en la mirada de Octavio Paz" (MUNAL Mexico, 2009); "Images of the Mexican" (BOZAR, Belgium, 2010); "El éxodo mexicano: los heroes en la mira del arte" (MUNAL Mexico, 2010).

## 42. Luiz Cláudio da Costa

### ***Archive poetics: appropriation and documentation in contemporary art***

My paper aims to theoretically and historically circumscribe as poetics of the archive certain contemporary artistic production that assembles and displaces cultural material rather than create something new. Such production acts in several discursive dimensions – social, anthropological, geopolitical, informational. I understand that its historical antecedents are to be found in the avant-garde of the 20<sup>th</sup> century. The contribution of the Conceptual Art was, however, decisive for a definite transformation of the idea of the artwork, but also its visibility and form of circulation. Marcel Broodthaers, Michael Asher, Hans Hacke, Christian Boltanski, Jochen Gerz made works with a multitude of media, documents, images organizing archives rather than an *oeuvre*. The poetics of the archive involve the collection, transference and re-signification of discursive and symbolic material as well as mechanisms of visibility of contemporary culture – books, newspapers and technical visual media. Some Brazilian artists shall also be discussed: Anna Bella Geiger, Arthur Barrio, Tunga, Leila Danziger and Ricardo Basbaum. These artists appropriate and reprocess pre-existing documents and images of public memory found in individual or institutional archives. Others use documents, written and visual materials, made during impermanent works of their own, reprocessing this material in new forms of appearance and supports. One situation of visibility of such work is the gallery (usually in the form of installations), but others are books, CD's, DVD's, Internet sites. In our technological cultures, the *oeuvre* of art as a unity is being substituted for what I prefer to call an archive of artistic actions.

### **BIO**

Professor at the Institute of Arts of the State University of Rio de Janeiro (Brasil), Luiz Cláudio da Costa has focused his research on the role of the document, specially the place of images (photography, cinema and video) in contemporary visual art production whose inclination towards the archive defines a specific poetics. Luiz Cláudio holds an undergraduate degree from the University of Northern Iowa (1986), and a M.A (1993) and PhD (1999) in Communication from the Federal University of Rio de Janeiro, with a short period of research at New York University (1998). He published the book *Cinema brasileiro (anos 70-70), dissimetria, oscilação e simulacro* (2000), *Dispositivos de registro na arte contemporânea* (2010) and *Tempo-matéria* (2010). Luiz Cláudio has published in the Brazilian art journals such as Sala Preta (USP), Arte e Ensaios (EBA-UFRJ), Revista de Letras da UNESP, Concinnitas (UERJ), Poiésis (Ciência da Arte-UFF).

### 43. Mabel Tapia

#### Archives: between use value and reification. The case of Latin America

Recent years have borne witness to the steadily increasing visibility and valorisation of Latin American archives in both the international institutional geography and the international market. Two regimes of authority would seem to characterize the prevailing logic in this process of visibility and valorisation: expertise and ownership -- characteristics both clearly related to the concept an object's exchange value.

In the late 1920s, a group of surrealists and ethnographers came together in a common critique of the commodity in the journal *Documents*, edited by Georges Bataille. In his preface to the 1992 re-edition, Denis Hollier analyzed the context and the stakes that marked the magazine's publication. With the revamping of the Museum of Ethnography in Paris, the avant-garde of the day renewed focus on use value. Denis Hollier suggests a parallel between the museum and exchange: objects that get into the museum are themselves removed from their context and use value. The use value is diverted by the museum. The object is preserved (artificially) and stripped of its utility. And that which is made useless acquires greater aesthetic or artistic value. Exchange value merely postpones and may even permanently eliminate use value.

So what is the value of archives if not the possibility of naming them in the present, of transforming, enriching, scattering them in order to build discourse and knowledge (in the present)? How are we to consider the politics of archives apart from a reflection on their value? Can we imagine what might be called a performative politics of archives able to thwart the authorities of expertise and ownership and avoid the obvious dangers of reification?

#### BIO

Mabel Tapia holds her master's degree in Contemporary Art and New technologies from the Université de Paris VIII. She is actually, a second year doctoral researcher at the École des Hautes Études en Sciences Sociales and the Universidad de Buenos Aires. Her research focuses on processes of legitimation, valorization and visibility of contemporary practices as related to the phenomenon of reification in the frame of new paradigmes in both artistic and socio-economic fields. Her current research interests include neo-conceptual practices within contemporary art, uses of archives in art and political engagement in artistic practices. Mabel Tapia has participated in colloquies and conferences; she has also been working in collaboration with different institutions, artists and curators. She lives between Paris and Buenos Aires.

#### 44. Maria Elena Lucero

##### **From Archive to Exhibition: documentation and curatorial strategy in the work of of Norberto Puzzolo.**

The artist's archive constitutes a seminal background that facilitates and stimulates retrospective exhibitions. In the case of Norberto Puzzolo (Rosario, 1948), the organization of both his personal documents and his works gained a peculiar arrangement in the exhibition held in 2004 at the Castagnino Museum of Fine Art of Rosario. Puzzolo played an emblematic role in the community of artists involved in the action called *Tucumán Arde (Tucumán Burns)* in 1968 and, throughout his national and international career, he has produced a prolific series of works that include installations, objects and photographs. His experimentation has relied on constant reflection on the artistic activity itself, and the ethical commitment originated in the late sixties has always been present.

In this presentation, we will analyze how this artist's archival material took shape in *Antológica*, one of the exhibitions on his artistic career, where there is a fusion between his particular heritage and the visual display that embraces this set of works, including *Estructuras (Structures) I, II, III, IV; Situación real (Real Situation)* or the intervention with clear glass (project sent to Romero Brest) of 1967, and the celebrated *Sillas (Chairs)* of 1968, from the Cycle of Experimental Art. The articulation between archive and exhibition maximized the reconstruction of sculptural objects or spatial situations.

Moreover, I will highlight Puzzolo's three-dimensional production as a counterpoint to certain dominant canons, established by international minimalist and conceptualist trends, and will concentrate on the tension between local views and a cosmopolitan focus.

#### **BIO**

Doctorando en Humanidades y Artes, Mención Bellas Artes, Universidad Nacional de Rosario.  
Docente de "Seminario de Arte Latinoamericano", Especialidad Teoría y Crítica de Arte, "Arte Latinoamericano II", Postítulo UNR, "Problemática del Arte Latinoamericano del siglo XX", UNR, "Historia Social del Arte y el Traje II", IESERH.

Investigadora del "Instituto de Investigaciones y Centro de Documentación e Información César Torriglia", UNR.

Miembro de AICA México (Asociación Internacional de Críticos de Arte).

Co-Directora del CETCACL (Centro de Estudios Teórico-Críticos sobre Arte y Cultura en Latinoamérica), UNR.

Miembro del Centro de Arqueología Histórica, UNR.

Ha sido becaria de AECI INTERCAMPUS, Programa de Cooperación Interuniversitaria AL.E. 2002 para Posgrado, Sevilla, España.

Ha disertado en el XXXIII *Coloquio Internacional de Historia del Arte, Estética del mal: Conceptos y representaciones*, organizado por el Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, en San Cristóbal de las Casas, Chiapas, México.

Autora de publicaciones y ponencias académicas.

## 45. María C. Gaztambide

### CHARTING NEW READINGS OF LATINO-AMERICAN ART THROUGH THE ICAA'S DOCUMENTS PROJECT

The *Documents of 20<sup>th</sup>-century Latin American and Latino Art: A Digital Archive and Publications Project at the Museum of Fine Arts, Houston* is nearing completion of a multi-year recovery phase conducted by a network of over sixty researchers working across the Americas. It differs from traditional archival projects in that it does not seek to document the full gamut of twentieth-century artistic activities throughout Latin America and Latino U.S. Rather than being exhaustive, research efforts are guided by a focused editorial framework comprised of thirteen atemporal categories. These starting points, if you will, set the limits and boundaries for this highly editorialized project. Some of these topics have a particular resonance within the Latin American context; others are more pertinent to Latino communities. Most, however, bring artists from both sides of this cultural divide into dialogue with one another.

Looking back to a trajectory that spans much of the past six years, this paper is an early attempt at gauging the project's importance through a consideration of its conceptual framework and structure. Concretely, the paper considers a sample of documents recovered under the axis of one of the project's editorial categories—*Resisting Categories: Latin American or Latino?*—to delve into the ways through which it expands the points of convergence between Latin American and Latino art. Furthermore, it demonstrates how these recent documental discoveries are already shedding light on divergences from traditional chronological interpretations of Latino-American art.

**This paper is suggested for the following Forum topic:**

*Maps and Geographies. The Archive System and Its Grid. Geographies of Latino/Latin American Art: Transnational Locations and Networks.*

## BIO

Originally from San Juan, Puerto Rico, María C. Gaztambide directs the *Documents of 20<sup>th</sup>-century Latin American and Latino Art* project at the International Center for the Arts of the Americas (ICAA) of the MFAH. Since January of 2006, she has actively collaborated in research, publication, and long-term exhibition initiatives including *Hélio Oiticica: The Body of Color* (2006) and an upcoming retrospective for Carlos Cruz Diez. Previously Maria was at Tulane University, where she taught courses on Latin American art and culture and served as Visual Resources Curator at the Woldenberg Art Center. There she also pursued an M.A. in Art History as well as an interdisciplinary Ph.D. in Latin American Studies with a concentration in art history. Prior to this, she spent more than two years conducting the Puerto Rico and New York Documentation Projects for the Archives of American Art, Smithsonian Institution, uncovering valuable primary source material in the study of Puerto Rican and Latino art in the United States.

## 46. Maria-Laura Steverlynck

### Doris Salcedo's *Atrabiliarios*: The Affective Dimension of Violence and the (public) witnessing of (private) mourning

Working as a witness has always been the artistic pursuit of Doris Salcedo (b. 1958). She has dedicated most of her work to making the violence of Colombia visible to a global audience. Her acclaimed series *Atrabiliarios* places single female shoes in closed-up niches on the wall, allusively portraying the captivity, surrender, and violation experienced by forcibly disappeared women in Colombia. Charles Merewether identified this particular series as “a re-collection of that which represents the repressed archive of nation, those who have been silenced and buried.”\* I would like to pick up on Merewether’s idea of Salcedo’s work as a ‘repressed archive’ in order to discuss her work as a means of taking the unofficial experience of women affected by political fear, violence and oppression and making it official.

By analyzing affective memory, and the memory of trauma and loss, and how each is manifested in Salcedo’s works, I propose to discuss the dissolution of the dichotomy between the private and the public spheres that this work achieves, and consequently define the artist’s role as that of ‘secondary witness’ to the trauma. My intention is to discuss these installations as a form of political resistance that not only speaks of a counter-memory found on the periphery of the collective consciousness of a country, but also as an expression of memory that relies on a gendered experience of trauma lived in most of Latin America. It is my intention to identify Salcedo’s work as a means to challenge the traditional models through which public memory and the established framework of history are being ‘lived,’ ‘written’ and ‘archived.’

\* Charles Merewether, “The Anonymity of Violence,” in *Doris Salcedo: Atrabiliarios*, ed. David Moss (Wichita: Edwin A. Ulrich Museum of Art, Wichita State University, 1997), 10.

#### BIO

Maria-Laura Steverlynck is pursuing a PhD in Art History at the Graduate Center where her area of focus is 20<sup>th</sup> Century Latin American Art, especially of South America. Her main interests are in women’s art and politics of memory from the region. She is also currently working as Part-time Faculty at the School of Art and Design History and Theory Parsons The New School for Design. She was a fellow of the Latino Museum Studies Program at the Smithsonian Institution in 2009. Ms. Steverlynck has a BFA from the Rhode Island School of Design in Photography, and consequently gained a Masters in Museum Studies from New York University where she dedicated her thesis to the history, politics and curatorial model of Chilean art institutions.

## 47. Mayra Citlally Rojo Gomez

File, Action and memory

In this text I want to propose the tensions between the production of contemporary art files and the ephemeral nature of the artistic intervention.

The relationships between file-action allow to debate the usages and forms of the registry, selection, classification and guarding, that turn action into document -videographic or photographic-. What does it mean for the action to be classified and filed? Around this question, the argument of the action's vitality that expires at the moment of it been filed and its institutionalization when the character of political activation gets consumed in the classification and guarding of the recorded image.

The problematic becomes more complex if we focus on the practices of artistic intervention in relation to specific conditions of war and violence, because it implies reflexing on the action of the artist not only referring to esthetics, but also as a mark that influences directly in the construction of memory (ies), where the ecstatic document is not the one that counts for the memory but the *materiality ( that does not lie on) the physical but in the forms of intervention.1*

### BIO

Current PHD student in Art History in the Universidad Nacional Autónoma de México, where she teaches the course on Mexican Muralism in the Centro de Enseñanza para Extranjeros (UNAM). Masters Degree in Art History and BFA in Visual Arts (UNAM). She has worked in the areas of production, teaching and research in visual arts, dance and design. Participated as presenter in the III International Coloquio of Gothic Literature 2010: The Monster in Art and its various manifestations, as well as the I International Symposium of Videodanza: Pensar la videodanza in Buenos Aires Argentina (2007), among other events.

Mayra was selected for the XXX Congress of Young Art 2010; she has also done collective and individual exhibitions in art galleries like Acceso B (Interregnos febrero 2010), Galeria de la Ninia, Performance space (Irreversibles noviembre 2009), Museo de Filatelia (Artpost, Oaxaca julio 2009), among others. Mayra has also presented the animation Dromologia (co-realization drawings and direction) in Mexico, Barcelona, Montreal and La Plata Argentina (2005-2007).

Her graphic work has been published in literature magazines like Punto de Partida (UNAM), Tierra Prometida and Gaceta Literal, these last two won the scholarship Edmundo Valades.

Illustrated two specialized books on research and practice of dance: Pensamiento y accion: el metodo Leeder y Esquizoanálisis de la creacion coreografica. Experiencia y subjetividad en el montaje de Las nuevas criaturas.

## 48. Megan Sullivan

### **Disarticulating the Grid: The Legacies of Mondrian in Latin America**

The work of Piet Mondrian, one of the pioneers of pure abstraction of the European avant-garde, had a profound impact on the development of geometric abstraction across South America. Although the name of Mondrian is routinely invoked as a key precursor in histories of Latin American abstraction, the complexities of the reception of his work have not been fully explored. We tend to address Mondrian's oeuvre as something of a monolith that was either received unmodified or misread and thereby distorted. But, as I will propose in this paper, said reception can rather be understood as a set of productive and sometimes conflicting reconstructions of the fundamental problems, paradigms, and strategies of the project of modernism.

I take as a case study a comparison of two distinct understandings of the project of Mondrian in Brazil during the 1950s: Lygia Clark's interest in the transcending of representational space and the limits of the frame and Waldemar Cordeiro's emphasis on the immaterial and generalized structure of Mondrian's orthogonal compositions. Implied in these divergent accounts of Mondrian's legacy are crucial debates regarding the importance of the materiality of the work of art and the primacy of theory or experience in its production, among others. With this approach, which acknowledges the complexities of these artists' analyses of the historical avant-garde, I aim to clarify the project and goals of the practitioners of abstraction in Latin America while simultaneously bringing to light alternative histories of the European avant-garde that these practitioners developed.

### **BIO**

Megan Sullivan is a PhD candidate in the Department of the History of Art and Architecture at Harvard University. She received an A.B. in Comparative Literature in 2004 from Brown University and an A.M. in the History of Art from Harvard University in 2007. Her research interests focus on twentieth-century Latin America, with a special emphasis on modernism, abstraction, and the intellectual and artistic exchanges between Latin America and Europe. In 2009, she was the recipient of an International Dissertation Research Fellowship from the Social Science Research Council. She is currently working on a dissertation that investigates the origins of geometric abstraction in South America during the 1940s and 1950s.

## 49. Michael Wellen

### **From Dust to Graphite, Fernando Bryce tracing Américas, 2005.**

In 2005, the Peruvian artist Fernando Bryce (b. 1965) found stacks of dusty, old Américas magazines. Intrigued by their covers and illustrations, he began hand-copying the images from the magazines in a process he calls “mimetic analysis.” Styling himself as a kind of Benjaminian archival artist (he has also applied his copying technique to Walter Benjamin’s personal archives, ID cards, and photographs), Bryce has embarked on his own “Arcades Project” in Peru and in Germany, collecting images of Latin American culture, (usually images generated in the United States) that seem both stereotypical and historically significant to him. Through precise drawings, Bryce’s work takes dated representations of Latin America and makes them alluring again for contemporary viewers. His images offer compelling readings of the ways in which Américas magazine has historically constructed images of Latin America for its readers and the ways in which these archival images are now being re-circulated within a contemporary art market.

Meanwhile, the present-day editors of Américas magazine—three or four individuals working at the Organization of American States in Washington, DC—recently celebrated the magazine’s 60th anniversary with a modest, temporary display of twenty-eight of the magazine’s covers in the Pan-American building in Washington, D.C. This paper looks at Bryce’s Américas series in relation to the OAS anniversary display to ask questions about the ways in which the artist’s archive and the institutional archive overlap and can be read in relation to one another.

### **BIO**

Michael Wellen is an advanced doctoral candidate at the University of Texas at Austin. He is writing his dissertation on the cultural programs of the Organization of American States in the 1950s and 1960s.

## 50. Miguel A. López

### **Indigenous-Anthropophagic-Tropical-Mutant-Sexual-Memory The *Travestite Archive* and the political struggles for a new historiographic framework**

How can history be written about a subject that's been repeatedly erased from history? What is the role of the archive in constructing public memories of minorities groups? How might experimental research techniques and new archiving methods be used to set in motion more democratic projects based on dissent and difference?

My presentation will take into account a project that brings into question the political subject of the hegemonic discourse in a modern-colonial Peru— a country where racism, authoritarianism and sexual discrimination can be witnessed on a daily based. I will focus on the *Peruvian Travestite Museum*, an ongoing archiving project and a portable museum, organized by philosopher and drag queen Giuseppe Campuzano, since 2004.

The project is a critical revision of the History of Peru from the point of view of the *travestite* through appropriation of images produced since the pre-Hispanic era. Its 'transvestite archive' assembles not only iconography and documents of arts, anthropology and literature, but also of popular culture, oral histories, religious dances and street work. The objective is to constitute a politically corrosive and discontinuous history of Peruvian transgender. An archive in progress that acts as a resource for its 'museum montages', and also its use in public demonstrations and protests by sexual workers and transvestites.

In light of this project, I will address some questions on the possibilities of archive micropolitics (in this case, its uses by sexual minorities) to produce counter-memories, reclaim and invent a different history beyond the State recognition, its discursive policies and gender regulations.

### **BIO**

Miguel A. López is a writer, artist and researcher based in Lima. He is a regular contributor to *Ramona* and *Artecontexto*, and has also written for *Afterall*, *Papers d'Art*, *Papel Alpha*, and other periodicals. He has worked at the Oficina de Artes Visuales as curator of the main two public art galleries in Lima (Sala Luis Miró Quesada Garland and Sala Raúl Porras Barrenechea, Miraflores) in 2007. He is co-author of *Post-Ilusiones. Nuevas visiones. Arte crítico en Lima, 1980-2006* (2007) and co-curator of 'Subversive Practices. Art under conditions of Political Repression. South America / Europe / 60s-80s' at Württembergischer Kunstverein, Stuttgart (2009); 'La Persistencia de lo Efímero. Orígenes del no-objetualismo peruano: ambientaciones / happenings / arte conceptual (1965-1975)' at Spanish Cultural Center, Lima (2007), among many others. He was a scholarship holder of the MACBA's Independent Study Program, Barcelona, during 2008–09. He is also an active member, since its foundation in 2007, of the Red Conceptualismos del Sur.

## 51. Nicolás Gómez Echeverri

### Archives in Black-and-White: Memories of the art critic Marta Traba in Colombian media, 1954-1984

Along with a vast written production and her contribution to various universities throughout Latin America and the United States, the Argentinean art critic Marta Traba actively participated in Colombian media, directing and hosting six television series and one radio program broadcasted between 1954 and 1984. These were exclusively dedicated to the diffusion and analysis of western art history, and constituted a platform for introducing local artists. The research on this facet of Traba's pedagogical engagement with art critics and art history required exhaustive documentation in state and private media archives, relatives' archives and mainly press archives.

The paper *Archives in Black-and-White* takes into account facts and features of the mentioned programs, based on the visual and narrative data obtained from photographs, scripts, press articles and very few existing recordings that were fundamental to interweave information during the research process. It puts forward a relationship between art critics and media, exemplified in Marta Traba as an intellectual scholar and a popular celebrity in Colombia during the mid 20<sup>th</sup> century. Also, the paper considers the state and private policies for the creation of cultural radio and television programs, and the for the preservation of this audiovisual material; the particularities of the hermeneutical work for building a truthful narration; and the project's development so far, as being published and becoming an exhibition. Furthermore, refers to complementary research on Traba's work as university lecturer, director of the art magazine *Prisma* (1957) and collaborator for the art magazine *Plástica* (1956-1960) and other cultural publications.

#### BIO

Currently attends the Master's by Research in Art History at Goldsmiths University of London, carrying out a research on the relationship between abstraction and landscape painting in Latin America. Holds a bachelor degree in Art at Los Andes University, Bogotá, Colombia. As member of the research group *En un lugar de la Plástica* and independently has held curatorial projects on Colombian modern and contemporary art, such as: *Modernidades // La vuelta a Colombia* (permanent room, Museo Nacional, Bogotá, 2010), *Arte Colombiana: 1948-1965* (SESI, São Paulo, 2009), *Carlos Rojas: una visita a sus mundos* (Museo Nacional, Bogotá, 2008) and *Judith Márquez: en un lugar de la plástica* (Fundación Gilberto Alzate Avendaño, Bogotá, 2007), among others. Is co-author of the book *Elemental: vida y obra de María Teresa Hincapié* and author of the books *En blanco y negro: Marta Traba en la television colombiana* and *Lucy Tejada, años cincuenta*. Also works as an artist.

## 52. Paula Zambelli, Ma. Guillermina Fressoli, Pablo Gregui, Gabriela A. Piñero

### ***Residuos del Hacer: limits and potentialities of the archive practice***

This presentation aims at analyzing the underlying problems and potentialities in the “archive practice”. The ideas discussed below were developed during the elaboration of the mobile archive “*Residuos del Hacer*”. This archive emerged after the Argentinean social, economic and political collapses in December 2001, where new social identities, along with the reformulation of artistic practices were born. In this context, we faced a strong limitation by the traditional archive practices, which assume the communication of a stable heritage and the objectification of practices. How to share an experience that, once it was registered, maintained its vitality? Because of this we decided to reconsider the materiality of our objects as containers of subjectivities, and as such, a residue that only acquires sense in its interchange. Therefore, far from conservation, the deterioration of the objects/residues transferred by this singular form of archive, implied a memory/knowledge value (founded in the action) that, through the movement and the situation, acquired intensity.

A first technical limitation for participating in this context made us to reconsider the archive in its epistemological dimension. As a result, the archive “*Residuos del Hacer*” had to reconsider and redefine notions such as “memory”, “document” and “history” to abandon any “universality” and recover the “archive intervention” as an act of knowledge. A kind of knowledge in which suspicion and conflict participated as positive values.

### **BIO**

**Guillermina Fressoli** is Licenciada (Bachelor) in Arts for University of Buenos Aires and she is now Phd student for Arts also for University of Buenos Aires, been supported with a scholarship from CONICET-Arg. Guillermina is Professor assistant in History of Visual Communication in the Bs in Grafic Design (UBA). She was executive coordinator of the Project “*Rasgos Arabes*” in Argentina, funded by the Spanish Agency for International Development Cooperation. She also has presented several papers on the relation between the practices of memory in contemporary art. Currently, she belongs to the research group REO (Representation between eyes), in the Institute of Iberoamerican and Caribbean Studies at UBA. Also, she is working as research assistant for the project: “The cultural management and the spaces of memory of state terrorism in Argentina” directed by Dr. Valentina Salvi at University of Tres de Febrero.

**Pablo Gregui** is Bachelor in Arts for Universidad of Buenos Aires. He attended graduate seminars at IDAES - UNSAM. He researches problematic links between art and technology. He has presented papers and publications about archival practices in art. Currently, he belongs to the research group REO (representation between eyes), settled at the Instituto de Estudios de Iberoamerica y el Caribe, UBA and Woki-Toki group (wokitoki.org) devoted to reflection and production of contemporary art.

**Gabriela A. Piñero** is a Ph.D. candidate in the Art History program at Universidad Nacional Autónoma de México. She holds a M.A. in Art History from the Universidad Nacional Autónoma de México and a B.A. in Arts from the Universidad de Buenos Aires. She was a visiting researcher at the Canada Research Chair in Literary and Cultural Transfers (University of Ottawa, Canada) directed by Dr. Walter Moser where she conducted research on the relationships between oblivion, memory and history. She also conducted research at the Teresa Lozano Long Institute of Latin American Studies and at the Blanton Museum of Art (University of Texas at Austin, United States) for her M.A. thesis “Image and experience: Luis Camnitzer's *From the Uruguayan Torture*”. She has published her research and presented it at national and international conferences in Argentina, Mexico, Canada and the United States.

**Paula Zambelli** is Bachelor in Arts for the Universidad de Buenos Aires. She is Professor at the Escuela de Fotografía Creativa Andy Goldstein. She taught courses on Art History in several art institutions as the Fernandez Blanco Museum (Buenos Aires). She was executive coordinator of artistic and pedagogic projects at Crear Vale la Pena Foundation. She has presented several papers on archive practices in contemporary art.

### 53. Paz Sastre

#### **“Feminism, art and activism in the digital age: the Archive of Ana Victoria Jiménez and the *Memora Project*”**

In the early seventies Ana Victoria Jiménez took the camera and began to document the emerging feminist movement in Mexico in the light of the international battles for equality of women. She preserved also different textual and graphics documents, which now constitute a unique material in Mexico. However, the Archive of Ana Victoria Jiménez (1970-1990), a reference in all the specialized publications of the country, it has no institutional protection and remains at the house of its author. In this context arises the *Memora Project* as the result of the collective work of Ana Victoria Jiménez, Mónica Mayer, Karen Cordero, Lucia Cavalchini and me, but open to public participation. The *Memora Project* aims to display the contemporary problems of the art and feminist activism files in the digital age, inside and outside Mexico. The *Memora Project* explores self-sustainability digital models for managing personal archives, trying to encourage transnational and intercultural discussion and dissemination of its various collections, experimenting different forms of reproduction and exhibition on line and off line.

#### **BIO**

Degree in Philosophy from the Universidad Autónoma de Madrid, is completing his PhD thesis at the University Complutense of the same city, entitled: *Archives and territories: the media landscapes, the contemporary geoaesthetic and the commons*, led by Dr. Francisco García García. On this research, focusing on cultural policies and digital technologies, has published several articles available on the Internet. Has collaborated with the anthropologist Néstor García Canclini in Mexico, where he lives and works. In addition to his academic work is actively involved in various interdisciplinary projects dealing specifically with the recovery and digitization of analogic contents. These include the archives of the Huichol People's Heritage and Ana Victoria Jiménez files that documents the second wave of feminism in Mexico.

## 54. Pilar García de Germeños

To deal with is the effacement of the border between the material file as a document, for example an ephemera event, and its treatment as work itself at the time of displaying it as a piece. How to change the conception of documental archives and design of the documentary and implications involved in giving visibility to a file through a shop window of exposure, both for the discourse of art history and the art market? How this affects the historical construction? In the case of exhibitions what must have differences in the way of addressing contemporary art file to other principle of 20th century? The problem of file on the production of contemporary practices now proposed by different museums, exhibits actually upsets policy file from several points: from an epistemological since the exhibition documents the problem of fetish, inevitably leads to a matter of market visibility and museal justification approach. Really what must consider new proposals for display of the documentary material to activate or enable memory?

### BIO

Curator of the collections of the Museo Universitario Arte Contemporáneo (MUAC) of the Universidad Nacional Autónoma de México and in charge of *Arkheia*, the Center of Documentation of the same museum. Studied Art History and the master in Art Studies at the Universidad Iberoamericana. Director of *Curare*, *Critical Space for the Arts* and since 1992 she's part of the editorial committee of it's magazine. She has published several texts in catalogues and magazines, specializing herself in Mexican art of the first three decades of the 20th century as well as of the sixties and seventies years in Mexico.

Curator of the exhibition *Espectografías de la Memoria* that will be open in the MUAC this November and also she has a research project named *Sub-versiones de la Memoria* that consists of interviews to artists of the 60s and 70s of Mexico. With Olivier Debrouse, Cuauhtémoc Medina and Álvaro Vázquez she curated the exhibition *La Era de la Discrepancia; Arte y Cultura Visual en México, 1968-1997* that was presented at the Museo de Ciencias y Artes MUCA, UNAM., intinerating to Argentina and Brazil. As part of this project, she coordinated the international symposium *Recharging the Contemporary: curatorial strategies of rescue of the recent art*.

She has intervened in diverse curatorial projects, books and catalogues of exhibitions and dictated several conferences in Colombia, Spain and in Mexico city about the modernity in the Mexican art. In 2008 she was in charge of the exhibition *Miradas al 68* and, with James Oles, she curated the exhibition *Gritos Desde el Archivo: Grabado Político del Taller de Gráfica Popular*. In collaboration with Canada, she was co-curator of two virtual exhibitions: *Panoramas: the landscape of North America in the art*, in which the Smithsonian American Art Museum took part, and *Perspectives: women artists in North America*.

Since 2005 has participated as one of the coordinators in Mexico of the research project *Documents of 20th-Century Latin and Latino Art* of the documentation of Mexican art produced during the first fifty years of the XXth century, organized by the International Center for the Arts of the Americas del Museum of Fine Arts de Houston.

## 55. Regina Melim and Tatiana Cavalheiro Sulzbacher

### Archive as Literary Composition

It begins from the archive of Brazilian artist Paulo Bruscky, which was initiated in the 1960s, right in the middle of military dictatorship in the country, but kept alive and in process until the present day, to approach on its conception of 'space' replacing the term 'gallery'. During this period, another artist, the Polish Jaroslaw Kozlowski, based on the NET idea, creates the alternative space called Akumulatory 2, in the city of Poznan. The beginning of their activities is concentrated in a period of extreme political adversity, outcome of the totalitarianism and of the dictatorship imposed in Latin American and Eastern European countries. However, regardless of the totalitarianism and the negligence of such regimes, suppressing or destroying some of these files, these artists continued their artistic practice based on net and circulation idea. Apart from the authoritarianism and negligence, we would like to raise concerns from a different form, not less authoritarian and negligent, from the art system itself. Without the official acknowledgment with museums and galleries, a big part of this production was always powerful over the artists themselves. Maintainers themselves of the patrimony built up over decades, also became the agents for its preservation, display and circulation just as it also showed us in the period of 1976 to 1994 the North American artist Martha Wilson with the creation of Franklin Furnace, Inc.

### BIO

#### Regina Melim

Professor in the Visual Arts Department of the University of Santa Catarina State (UDESC). At this same University, she co-ordinates the Research Group "Contemporary Artistic Processes". In 2006, she creates *par(ent)esis* (parenthesis) – an independent platform for the development of projects and exhibitions in publication format such as: *PF* (2006), *Love: take it with you* (2007), *Collection* (2008) and *Conversations: Ana Paula Lima and Ben Vautier – Everything for Ben* (2009) / *Conversations: Fabio Moraes and Marilá Dardot – blah blah blah* (2009). She is the author of the book *Performance in Visual Arts*, Jorge Zahar Ed., (2008).

#### Tatiana Cavalheiro Sulzbacher

Visual artist from São Paulo, Brazil. She is graduated with a bachelor in Fine Arts from Fundação Armando Álvares Penteado (FAAP-SP) and she is currently a master student of the Graduate Program in Visual Arts (PPGAV) of State University of Santa Catarina (UDESC). Tatiana has worked as an art instructor at the Museum of Modern Art of São Paulo (MAM-SP) and other institutions. Her actual focuses of research are: contemporary art, the years of 1960 and 70, and curatorial practices.

## 56. Rosana de Freitas

### The Unseen Exhibition: The Brazilian delegation at the Paris Biennale of 1969

From the documents produced at the time: letters, newspaper clippings, photos and interviews with those involved, we try to reconstruct the Brazilian participation at the Paris Biennale in 1969. That year, the Museum of Modern Art of Rio de Janeiro (MAM) received from the Ministry of Foreign Affairs the task of selecting the artists who would participate in the Paris Biennale. The organizing committee decided that the works chosen would be exhibited in MAM before the Paris exhibition. The exhibition was planned to include about 200 works - ten from each of the twenty pre-selected artists. However, the show was closed by Brazilian authorities the day after its opening in one of the most striking episodes of censorship of art in the history of Brazil. MAM's annual report for the year 1969 does not mention the incident at all. Last year (forty years later) in the context of shows commemorating its sixtieth anniversary, MAM decided to partially reassemble the exhibition with photos by Evandro Teixeira, that were destroyed at the time. Thus, the reconstituted exhibition by the Museum remained incomplete; with gaps between the original voice and what was reconstructed, between the private and institutional archives, between memory and media, between the Foreign Ministry and the MAM, and between Rio and Paris.

### BIO

Rosana de Freitas - PhD in Visual Arts from the Federal University of Rio de Janeiro (2008), Masters in History of Art and Art Criticism from UFRJ, Bachelors in the History of Art and Architecture in Brazil from PUC-Rio. Exhibitions organized at the *Museum of Modern Art in Rio de Janeiro* (MAM) include: "MAM 60 – Construction," "Present and Past - Archipelago, the universe of MAM", and "Affonso Eduardo Reidy's Modernist Project." Activities beyond MAM include: co-organization of "Expresso Abstract" at the *Imperial Museum in Petropolis* and she was responsible for research for the retrospective "Franz Weissmann" at the *Cultural Center of the Bank of Brazil* and at the *Museum of Modern Art in Sao Paulo* (MASP). She is currently the Curator of the Center for Research and Documentation at MAM in Rio de Janeiro.

## 57. Mrta. Ruth Estévez

### **Arte acción. Posibilidades e incompatibilidades en la formación de archivos. (Abstract de la ponencia)**

Del 2 de julio de 2009 al 3 de octubre del 2009, se llevó a cabo en el Museo de Arte Carrillo Gil la muestra *Arte ≠ Vida: Acciones por artistas de las Américas 1960-2000*, realizada por el Museo del Barrio de Nueva York. Varias de las cuestiones temáticas, y periodos históricos abordados por la investigación que dio origen a la exposición, tienen hoy en día una relevancia y eco significativo. Desde el departamento de educación y curaduría del MACG, se nos hizo importante -dado el impacto de la exposición en nuestros públicos y el interés de la comunidad artística por abordar las problemáticas expuestas en la muestra-, hacer unas jornadas participativas en torno a la problemática del archivo artístico performativo y su lectura, la recuperación y conservación de los mismos, como parte de la preocupación viva de artistas, curadores, críticos, funcionarios, investigadores; Nos dimos cuenta pronto que, más que abordar la muestra o hacer un recorrido histórico por la misma, o inclusive afrontar las categorizaciones que en ella se habían hecho, se requería un ejercicio crítico retomando la investigación que antecede a esta exposición, para generar un diálogo con la práctica artística del performance en México, sus cualidades artísticas y su posibilidad de archivo.

Me gustaría retomar aquellos testimonios y discusiones en torno al arte acción en México y sus posibilidades, dificultades o incluso negaciones a construir los dispositivos de un archivo. Tomando como base la muestra histórica *Arte ≠ Vida*, donde se planteaba de forma parcial el archivo fotográfico y de video del arte acción en Latinoamérica, es relevante en primer lugar preguntarse las estrategias y pertinencia de este tipo de prácticas en el momento actual, así como los posibles dispositivos de exhibición y archivo posterior; No solamente como consecuencia y comparación con el pasado reciente, sino como disciplina viva y en pleno uso, abierta al debate y análisis.

## **BIO**

Bilbao, Spain 1977. Lives in Mexico City. She holds a master's degree in Art History from the Universidad Autónoma de México (UNAM), and is also an art critic and curator. She is currently in the doctoral program at the UNAM. She was the curatorial assistant for the exhibition on Francis Alÿs at the Museo de San Ildefonso in Mexico City and served as curator of the exhibition *The Edge of the City* on German artist Stefan Demming (Casa del Lago, Mexico City), the work of Kendell Geers in the OPA gallery in Guadalajara, Proyecto Cívico/Civic Project, Centro Cultural Tijuana, among others. She has given classes at the Universidad Iberoamericana and is the chief curator at the Museo de Arte Carrillo Gil in Mexico City, where she has mounted exhibitions such as *León Ferrari, obras 1976–2008* and worked with young artists including Gabriel Acevedo Velarde, Guy Ben-Ner, Cristina Lucas, Mark Manders and Fernando Ortega among others. She is a regular contributor to *Flash Art*, *Art Nexus*, and the Mexican newspaper, *Excelsior*.

## **58. Sara Angel Guerrero-Rippberger**

### **The Sin Pasaporte DIY Archive: Artist Groups in Havana, Mexico City and San Salvador, 1990-2010**

In 2010 I created an archive of oral histories, documents and photographs detailing the recent histories of artist groups in Havana, Mexico City and San Salvador. These stories have not yet been recorded in academic or art historical texts -- nor have they ever been told together. As an exercise in plurality, I chose three sites that have occupied different places on the centre/periphery map of the Latin American art scene between 1990 and 2010. Since there is no previous database on artist groups working during this period in these sites, I set out to construct one. I based it on narratives of shared cultural memory by interviewing artists, activists, curators, historians and cultural theorists in each place. The archive tells the story of twenty different groups, and their experiences with the ethics of collective, cooperative and collaborative work. It features commentary on identity, audience, institutional partnering, politics, aesthetics and market. I examine both actions and processes of each group that actively shape their identities, building upon Bhaba and Canclini's hybridisation theories. I hope to problematize narratives about Latin America from institutionally funded archives and exhibitions, which often filter out the stories of artists working locally, omitting perspectives of those working from the periphery of region, class, and institution. Analysing histories from three areas in disparate regions of Latin America, I examine: 1. pan-ethnic identity 2. benefits and limitations in building such an archive and 3. a theoretical map imagined outside the geographic categories that constitute (or divide) the region.

## **BIO**

Sara Angel Guerrero-Rippberger is currently undertaking a PhD in art theory at the CCW Graduate School of University of the Arts London. Her driving passion is finding new audiences for contemporary art. With that goal in mind, she has designed 531 museum programs that have been featured in fourteen languages, in partnership with the Queens Museum of Art and Queens Library of Queens, New York. Her doctoral research focuses on collectivity, ethnic identity, and contemporary art in Latin American and Arab cities. She is a co-founder of the Uncharted Stories Research Forum and of the first seminar on Latin American Art & Theory to take place at University of the Arts London.

## 59. Susana Pliego Quijano, Natalia de la Rosa de la Rosa, Daniel Vargas Parra

### **Genealogy and meaning: Remarks about the Diego Rivera Documental Fund**

The documental body produced by Diego Rivera— including his collected writings, library and a vast collection of objects—is divided in four different locations. This *fracture* was a result of his personal inheritance decisions and family history. The vast amount of materials and the difficulty for the scholar community to have free access to these archives have not only determined (and, in certain way, limited) the research of Rivera's life and work, but also provoked a blurry halo of mystery around his persona. The three of us were involved in the organization, classification and digitalization of one of these collections: the personal documents of the artist preserved by his daughter Guadalupe Rivera Marin, now in the Fundación Diego Rivera A.C. For us, the fundamental aim of this project was to open this documental fund to the public.

Our work lead us to raise diverse issues regarding working with artist's archives including, for example, the way one document is used in so different ways, sometimes even manipulated, to meet the author's own objectives and the impact of decontextualization in the comprehension of a document. Also, we realized the relevance of the tensions and relationship existing between concepts such as: idea, theory, text and work of art; public and private; original, copy, and endless repetitions; social commitment and personal conflicts; secrecy, truth, illusion and lies; among other matters that one can only see when working with primary sources.

### **Susana Pliego Quijana**

#### **BIO**

PhD in Art History at UNAM. Dissertation: "Diego Rivera mural's at Chapingo, an iconographical interpretation". Master in Art History, Harvard Extension School. Thesis "Pre-Hispanic Imagery in Diego Rivera's Murals". Diploma in Museum Management, offered by the Instituto de Liderazgo en Museos, Getty Leadership Institute and ITAM. Actually, coordinator of the Instituto de Liderazgo en Museos, A.C. Wrote an essay for the exhibition catalog: "Diego, Frida y otros revolucionarios". Curator of the exhibition "Diego Rivera, nacimiento de un pintor", held in the Museo Mural Diego Rivera. Published articles about mexican art in *Discurso Visual, Reforma, Universidad Nacional de Colombia*. Participated in two archive seminars of ADABI. She has lectured about Diego Rivera's work in Mexico and Colombia. Director of the Archives of Fundación Diego Rivera in which she organized the documentary fund. Professor of Historiography at Universidad Iberoamericana.

### **Natalia de la Rosa de la Rosa**

#### **BIO**

History undergraduate's degree by Universidad Nacional Autónoma de México, Philosophy and Literature's Faculty. Recent Masters graduate in Art History by Universidad Nacional Autónoma de México. Specialist in modern mexican art and architecture. Member in the Art, Architecture and Education's Seminar coordinated by Dr. Renato González Mello and Dr. Deborah Dorotinsky Alperstein.(Instituto de Investigaciones Estéticas-UNAM) since 2002 up 2009. Co-responsible in the research and catalogation project "Fondo Documental Diego Rivera" at the Fundación Diego Rivera A.C. (2007). Responsible curator of *Diego, Frida y otros revolucionarios* exhibition, coordinated between Museo Nacional de Colombia and Museo Nacional de Arte, which took place last 2009 at Museo Nacional de Colombia. At present is member in the research area at the Sala de Arte Público Siqueiros.

### **Daniel Vargas Parra**

#### **BIO**

Teacher of Art Theory in the History College of the Philosophy and Literature Faculty, UNAM. Actually PhD Candidate in Art History at UNAM with dissertation: "Anahuacalli. Art Museum in Action". Research coordinator of Manuel Suarez legacy. Collaborator of *Milenio Diario* since 2005. Analist of Luis G. Serrano documentary fund at the Museo Nacional de Arte. Master in Art History at UNAM with the thesis: "Basalt games. From plastic integration and its resistance in the University Stadium". Undergraduate in Philosophy by UNAM with thesis: "Crítique of Sexual Reason. Eugenesy and Viriculture in Post Revolutionary Mexican Thought". Co-Coordinator from 2007 to 2010, of the Diego Rivera documental fund at the Fundación Diego Rivera A.C. From 2005 to 2007, participated in the museological research of the Diego Rivera Anahuacalli museum.

## 60. Susanna Temkin

### ***From International Exposition to the Archive: Latin America at the 1939-1940 New York World's Fair***

Opening on the brink of World War II, the 1939-1940 New York World's Fair aspired to bring the international community together through a grand display of each country's resources and cultural achievements. Included among the participating nations were some twenty Latin American countries, represented both individually at foreign pavilions and/or at the joint Pan American Union building. Organizers considered such Latin American participation key to the Fair's success. In fact, the World's Fair helped introduce the U.S. public to its neighbors to the south with displays of both industrial and artistic "products."

Although planned as an ephemeral event, some seventy years later, the Fair still "exists" today. However, rather than through exhibitions at eye-catching pavilions, the Fair now remains accessible through various archival collections, including the organizers' main records held in over one thousand boxes at the New York Public Library. Though such resources represent invaluable records, how can/do archived manuscripts and documentation convey the visual experience of the Fair? Focused specifically on the Latin American displays at the World's Fair, this paper will consider how archival materials both enhance and present challenges to the study of Latin American art at the Fair. Indeed, while the archives shed light on the politics informing the Latin American displays, the inherently ephemeral nature of the Fair and the majority of its architecture, murals, and other artistic displays has left fundamental gaps in the archival record.

### **BIO**

Susanna Temkin is a graduate student pursuing her PhD degree at the Institute of Fine Arts, New York University, where she earned her Masters degree in Spring 2010. She graduated from Duke University, with a double major in Art History and Spanish Studies. Ms. Temkin's research area is Latin American Modern Art. Her paper for this forum draws from her research on the Riverside Museum, a former New York arts institution which held the first U.S. museum surveys of contemporary Latin American art in conjunction with the 1939-1940 New York World's Fair; an excerpt will be published in an upcoming issue of the *Rutgers Art Review*. In addition to her academic work, Ms. Temkin worked at el museo del barrio in New York City, primarily assisting with the exhibition, *Nexus New York* show. Most recently, she has worked with the curatorial department involved in the Guggenheim Abu Dhabi project.

## 61. Teresa Riccardi

### ***Archive mythologies: A feminine perspective on how to read the cabinets and the secret documents of Lea Lublin.***

Lea Lublin was an Argentine artist who lived between Paris and Buenos Aires, during the middle sixties and early seventies. Although she has been associated with conceptualism, Lublin displays in her works a feminine gaze understood as a recollection of memory, image and the body. The creation of exhibitionary devices allowed Lublin's artistic practice to focalize primarily on studying perception, related to how the spectator engages in different parameters of meaning to read and decipher the ambiguity of images. Art works, such as *Ver Claro* (1965), *Proceso a la Imagen* (1970) y *Dentro y Fuera del Museo* (1972), explore not only the mythologies of the image, its cultural effects of production and reception, but also bring into play significant resemblances between contemporary art practice, the task of the archivist and ways of interpreting images in art history. Viewed from this perspective, Lublin's cabinets and installations, display the historian's performance in the act of revealing narrative experiences that artists present as enigma, as well as, the task of the archivist of arranging, describing and preserving documents to make them visible. Both the archivist and Lublin "captive" through their chosen lens and presentation method, ways of reading the creator's mythologies as well as the paths researchers establish concerned with finding images for revealing past history. Aware of the articulation of time, memory and female identity, Lea Lublin's works exhibit her practice, caught between the gaze, the method, and the cabinet.

## BIO

Teresa Riccardi (Buenos Aires, 1972), a Ph.D. candidate in Art History at the Universidad de Buenos Aires, holds a B.A. in Arts. Has been awarded ANPCyT (2003-2007) y CONICET (2007-2009) research fellowships for her doctoral studies. Since 2003, she teaches at the UBA, where she also serves as researcher for the Instituto de Teoría e Historia del Arte "Julio E. Payró". Between 2002 and 2003, she worked as assistant to the director at the Museo de Arte Moderno de Buenos Aires and in 2005, collaborated in the publication *El pez, la bicicleta y la máquina de escribir*. Currently, she develops curatorial practices, and has taken part in different editorial contemporary art projects, independent studies and patrimonial archives and collections. At this moment she is working on her doctoral thesis dissertation "Body, Text and Belief. Building subjectivity in performance practices in contemporary Argentinian art", directed by Ph.D. professor Andrea Giunta.

## 62. Vania Macias Osorno

### Felipe Ehrenberg Archive. Artists Books: Family Stories, Art Histories.

Felipe Ehrenberg, a multidisciplinary man: artist, publisher, teacher and activist, began to collect his files about the same time he began his artistic production. For over 45 years, in an obsessive and intuitive way, Ehrenberg built an important archive that nowadays tells, among other things, the process of creation and expansion of mobility circuits in mail art and artist books on an international scale. These books were generated, between the end of sixties and the eighties, most of the time in privacy and now operate in a public circuit.

His files are preserved in various institutions such as the Tate Modern Gallery in London, the Stanford University, California and the Museo Universitario de Arte Contemporáneo (MUAC).

This paper analyzes some of the different levels that converge in the Ehrenberg's archive located in Arkheia, Centre for Documentation and Researching of the MUAC. Inside the archive there is a first and extremely intimate level that comprises the family archives, which Ehrenberg and his contemporaries used to create some of their artistic productions. Then, such work had a new mobility inside a circuit almost as intimate as the family one, which was created by the artistic communities of the seventies and eighties. Inside this new field, art (in this case artist books) was moving outside the commercial circuits and circulating rather along the fraternal ones. Where art production went over geographic limits, borders and political regimes.

Finally the Ehrenberg archive is moving forward, and all those intimate moments are now in art museums, with the intention of being studied and transmitted. They circulate publicly in exhibitions or publications. Now the archive mixes family stories and memories with moments of art history, oscillating constantly between document and artwork.

For this paper I study some specific art productions that make evident these levels inside the Felipe Ehrenberg's Archive. At the same time, these examples show the art as an archive and memory container.

### BIO

**Vania Macias Osorno** (Mexico City, 1980) She received her M.A. from the Universidad Nacional Autónoma de México, with a focus on contemporary art and photography. She has worked on various exhibition and editorial projects such as *The Age of Discrepancies: Art and Visual Culture in Mexico, 1968 - 1997* (Museo Universitario de Ciencias y Arte, Mexico City; Museo de Arte Contemporáneo de Buenos Aires; Pinacoteca de Sao Paulo), *Cinco miradas al 68* (Memorial Tlatelolco, Mexico City), *30 años del museo Carrillo Gil* (Museo de Arte Carrillo Gil, Mexico City). She is currently researcher of the Felipe Ehrenberg Archive at the Museo Universitario Arte Contemporáneo (MuAC), UNAM.

### 63. Yuri Liscano

#### El archivo en la obra de Claudio Perna (Milán 20/12/1938-Holguín 10/2/1997).

Artista conceptual, geógrafo y fotógrafo, produjo un cuerpo de trabajo multidisciplinario y diverso que proponía a grandes rasgos conocer, comprender y descifrar la realidad, partiendo del hombre y de su entorno como una filosofía de vida, investigación y reflexión, según lo que él mismo denominó *arte = vida, arte pensamiento y arte sentimiento*

Partiendo de la noción de archivo, de poner o guardar documentos bajo una metodología en particular, me acercare al archivo Perna, (donde se resguardaban mapas, imágenes, libros, revistas, prensa, tesis de grado y trabajos de ascenso de la Escuela de Geografía de la Universidad Central de Venezuela, material fotográfico y fílmico) como una contraposición de este, como un archivo con problemas de catalogación, convirtiéndose, el archivo y la obra en una antítesis.

Este archivo se convierte hoy en día en obra, como también en una caja de pandora que nos sirve de documento para descifrar interrogantes del arte conceptual venezolano.

Comentare dos experiencias expositivas. La primera, titulada "*Fotografía anónima de Venezuela*" (1979) donde el artista rescato de un basurero un grupo de negativos, que luego selecciono y positivo, para obtener como resultado la historia cotidiana del venezolano a través de la fotografía familiar. La segunda, "*Arte social. Claudio Perna*" (2004) exposición póstuma que por primera vez muestra un recorrido por la obra de Perna, donde se recreo el espacio donde funcionaba RADAR (centro de arte y ecología) lugar de reunión, creación y de su archivo.

#### BIO

Yuri Liscano. Caracas, Venezuela, 1973. Licenciado en Artes, Universidad Central de Venezuela, actualmente labora en la Galería de Arte Nacional como Investigador, cuenta con nueve años de experiencia en museos, dedicándose a las áreas como colecciones, curaduría y educación. Inicia su actividad expositiva en el 2002 participando en distintos salones nacionales, exposiciones colectivas e individuales. Reconocido con la Residencia de Artistas Redesearte Paz. Santiago de Chile, 2009. Finalista en la V Convocatoria de las Becas Roberto Villagraz. Escuela de Fotografía Centro de Imagen EFTI. España, 2007. Premio Joven Artista, Menor de 35 años en el 28 Salón Nacional de Arte Aragua. Museo de Arte Contemporáneo de Maracay Mario Abreu. Maracay, Venezuela 2003. Premio Categoría Profesional. Salón de Fotografía Sebastián Garrido. Caracas, 2003. Mención Honorífica en el II Salón de Arte ExxonMóvil. Galería de Arte Nacional. Caracas, 2003. Su propuesta fotográfica se basa en la fragmentación del paisaje natural y urbano.

## 64. Zanna Gilbert

### Atitude do Museu/Atitude do Artista: Mail Art Archives in Context

In 1975 Paulo Bruscky spray-painted 'You can't arrest art!' across a museum's exterior wall in anticipation of a visit by a local authority figure associated with the military regime. Museum workers hastily tried to obscure what was written, but only ended up carving the message into the wall, making it permanent and more visible. Bruscky later named this action 'Atitude do Museu/Atitude do Artista'. The intervention stands as an interesting analogy for the exchange between artist, art work and museum. In mail art practice artists' ideas of permanence and ephemera are in continual flux; the artist's archive provides a counterpoint to the continual circulation of information. However, the museum or gallery archive can play a different, historicising and ossifying role in this dichotomy.

Drawing from my experiences working with archives at the Tate, MAC-USP and Paulo Bruscky's studio, I will consider how the role of the archive changes when transposed to the museum. Within the context of the Tate, mail art works belonging to the archive have a secondary status that has the effect of silencing the work. At MAC-USP these questions are being addressed more urgently. Paulo Bruscky's archive treads the line between work, life and historicisation. Each of these contexts treats the mail art work differently where it vacillates between document, archive and art work.

### BIO

Zanna Gilbert is an AHRC Collaborative PhD candidate with Tate Research and the Department of Art History and Theory, University of Essex. Her research explores themes of the body, isolation, bureaucracy and intimacy in the mail art movement in Brazil, Argentina, Uruguay and Mexico, mail art's relationship with conceptual practice and the transnational collaborations established across this network. She has recently organised an exhibition of Felipe

Ehrenberg's work, drawn from Tate's archive, as well as a symposium at Tate Modern, *Outside the Material World*, in conjunction with the exhibition *Pop Life: Art in a Material World*. She is currently organising an exhibition of works that use mail, fax, the Internet and other means of communication as mediums. Zanna has worked in collections, events and curatorial roles at Wolverhampton Art Gallery, National Museums of Scotland, Gallery37 and the open submissions exhibition EAST International. At Tate, she researches the collection of Latin American works, writing short texts for online publication and is conducting a research project in Tate's archive. In 2008, she received her MA in Cultural Heritage and Development Studies from the School of World Art Studies at the University of East Anglia.