

EMANCIPACION
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VII Internacional Biennial of Performance

Art has shown that it allows to liberate, point out, question, criticize and transform beings, minds and contexts, for this reason the VII Biennial is a space where art, body and thought. they reflect on emancipation; which is the act of liberating or freeing oneself from a person, circumstance, rule or control system. So we invite you to peacefully emancipate yourself with artistic-bodily events that make it easier for us to reflect on what is happening in our social environment.

The use of the body and art are fundamental in the claim of many rights, it seems that the world is sick and we need to heal it with small and large actions. Performance art or action art is also found in social demonstrations, in defense of territories, protecting natural resources, analyzing the imposed rules that shape and restrict us, actions against pollution, the melting of the poles, the equality of genders and opportunities, free movement, the influence of architecture and cities on our bodies and behaviors, the multiple faces or masks that we put on the world even when they are destroyed from the inside, women's rights, the preservation of culture and identity, the use of difficult events or illnesses that

make us reflect on our lives, reactions to laws that affect society, failure as a source of inspiration or departure, performance for the care of water, the mixture of the ancestral and contemporary in rituals and cleanings for social and collective protection, proposals against human trafficking, the murders of Social leaders, or raising awareness about responsible consumption, about the preservation of the heritage of our communities, their inhabitants and their territories, are some of the topics discussed in this biennial.



Felipe Lozano – Colombia

Loneliness in the times of Netflix

We are used to creating bonds that provide us with affection, but also with meaning: a couple, a partner, a family member, a friend; whatever makes us feel that we are loved, that we are being seen, or at least being monitored.

In this sense, an interaction, however minimal, always implies the possibility of giving meaning to our existence. Even if it is through a screen.

The Loneliness in Netflix Times, questions the impact that technological development has on affective relationships, looking for deep connections between the need for affection and notions inherent to human life, such as birth, desire and death.

It seems a natural instinct, more and more, to open windows in the black mirror that we carry in our pockets to exchange affection with others, or at least to try. We channel our feelings through predetermined symbols and emotions for controlled interactions.

Ironically, the tools we create to facilitate those interactions end up further isolating us. As individuals immersed in a neoliberal, individualistic and meritocratic system, we live traversed by the desire for a self-sufficient life, in which we can meet our needs, physical and emotional, with a click.

The Companies come to meet these emotional needs, offering products and services designed for an individual whose time must be optimized; be efficiently distributed with alternatives that suit your individual existence.

In a world of pre-made affections, packaged and ready for sale, the company ceases to be a vital necessity to become an object of consumption. Loneliness loses its transforming power, implicit in the deep desire to transcend ,to stop being one to spill over into another, and it becomes a pretext to plunge into one's own ambitions and consume even more.

We voluntarily put ourselves in a showcase and consume each other with the intention of alleviating that increasingly bearable pain, which is loneliness. The only thing we get in return is, almost always, dissatisfaction. Not for the consolation of a simulated company, not for the fatigue of a search that does not end, but as the lament of a suffering that has been taken from us, that, as obsolete, no longer gives meaning to our existence. We don't need to love, or suffer for love, just click and pretend that we don't need it.



Luisa Gómez – Colombia **Lympha**

The oxymoron << impatient patient >> is the basis for the creation of *Lympha*, an artistic piece that responds to the need to accept a long-term treatment, product of a medical diagnosis that breaks into my life and leads me to understand vulnerability of my humanity, as well as to know in depth my physical, emotional and spiritual body.

To understand this process, I explore the water, meditation, and patience. Water because it's a vital part of our being, meditation reveals itself in the development of the piece and shows me the magnificence of the present and patience, tests me daily, making me appreciate its meaning; these elements lead me to contemplate a more harmonious life. Follicular lymphoma is on the rise, in Colombia affects about 4,170 people; Not knowing exactly what triggers the condition causes uncertainty, to this is added that as a patient I must undergo constant medical tests, as well as live with the contradiction of knowing that I am sick, but not feel impeded to live day to day. The wonderful thing about this process is being able to see and share the knowledge that this condition has given me.



Johannes Christopher Gerard - Países Bajos / Alemania
Bared to you and me

About us? Who are you? Who I am? Covered or naked? What is the relationship to each other? Is there empathy, meaning, interaction or exchange of thoughts, feelings and ideas? Even when we discover you and me, the border is between you and me. Is there an emancipation between them? Do men emancipate themselves from women? Do women emancipate themselves from men? Emancipate yourself from our gender. But I can, will I emancipate myself from myself?



María Daniela Rojas – Colombia
My air

Air is a shared resource that we cannot really control. My air is your air and vice versa. Are we all aware that it is a resource that we share?

On this occasion, I propose a forceful emancipation in public space from a gesture as personal and light as the air that comes out of me when I breathe; the blow. If a smoker does what he wants with our air without any consideration for others, can I do what he wants with our air? Can I blow on a smoker on the street without any consideration of what he may experience? How invasive is it to blow another on the street without their consent? How aggressive is the murmur of a stranger? My breath is the invisible gesture with which I seek to activate an environmental reflection in public space.



Angelina Voskopoulou – Grecia
Behind this page, but without disappearing

When I create a video work, for the most part, I am creating videodance, (also known as screendance), I am not documenting. I am making dance for the camera.

I choreograph a piece knowing that I will re-organize and 'manipulate' the material during the editing process. combining Elements such as time, space, speed and spatial composition. In addition, one incorporates the movement of the camera, as well as the composition of the frames.

Even though the body in movement is the 'seed' and inspiration of screendance, often the movement phrases get 'throw' around, the end becomes the beginning, the body gets fragmented and layers of dancers end up superimposed into different backgrounds, creating a new work which in some cases is far apart from the movement material that it was based on. My decisions are based on the rhythm and composition of the new piece, as well as on the design, contrast and the proximity to the camera. I am trying to create a creating a visual metaphor. Using a combination of both, narrative and location. The concept of a video choreography, in my films, is based on my own lyrics texts and ideas.



Natalia La Reina – Colombia

Antarctica in the Soul

White and blue, beautiful 24-hour colorful days, extreme cold, playful penguins and huge elephant seals; it's life in another way, the love still uncorrupted, the proof that the world could work better, because there value is given to each object, animal, rock, human, plant, drop of water, there it returns to the essential and each one encounters

the depths of his being and questions himself and what surrounds him. Whoever goes to Antarctica changes, he becomes a better person. However, it's impossible to fully tell what this continent is and what it means; There's no photography that does justice to its beauty or video that transmits its strength or narration that can describe what it feels like to be there; Those of us who have gone are fortunate to be able to see life from "the other side". I selected two videos that expose the soul of people who have inhabited this place. One is an X-ray of what happens there and its meaning, mentioning the responsibility of art, and the other is interviews with people who on the expedition convey their feelings towards Antarctica.



Levi Mota Muniz / Mateus Falcão – Brasil

Who are the transvestites of the seabed?

What is in the thin, dry meat, and the granules that are removed from their bodies and killed on Thursday nights? What about the fish that everyone wants to eat, but no one wants to smell? The series "Pi-aba - Who are the transvestites of the seabed?"

" It points out as a first opening of the inter-artistic process that aims to understand the relations of violence against the trans body on land from a transfiguration with the waters. The research comes from a desire to recognize the transgeneration that crosses the materialities of performative doing, dialoguing with different artistic languages for such. The investigation is organized in performative programs, of which we bring traces of the first two, these are "FISGADAS # 1" and "FISGADAS # 2 - The evisceration of the transvestite corpse".

Bullfight, exposed skeleton, meat in pork. Heart cut, the saint in the chest, lemon and salt, pepper of smell. Fish, white sauce, food and not smelled. In the waves of the sea, in the asphalt curves, in the sewage lids. I have not had dinner yet, and I did not even get goodnight kisses. My breath smells of mint and tilapia, as well as my groin. I am exposed to the sun and the moon. Dead at age 37.



Johana Katherine Leiva Califa – Colombia

Female Emancipation

Uses of the erotic by Audre Lorde and game exercises. Game exercise with my natural feminine shape and the imposition that I perceive in the system (skin-colored balloons like breasts) towards my body as a woman. I play with the "should be" in the current Latin American context of violence where women are affected in their naturalness living an imposition or social pressure of the female image turned into a gross object of disproportionate consumption.

I emancipate myself by laughing at myself within the macho stereotype, highlighting the denaturing that bodies experience when they are invaded with information and advertising of an unreal model of what it is to have a female body.



Pablo Nieto – México **The Stone River Basin**

At the beginning of the 20th century, most of the rivers and lakes in Mexico City were covered with concrete. This documentary evokes the intimate memory of this transformation. We will navigate through the experiences of four older people whose lives were marked by the rivers, lakes and canals of Mexico City, when water was more present than it is today. We seek to narrate how we have lived and coexisted with water, through the eyes of those who have witnessed the profound transformations of a capital that slowly drained its water and replaced it with layers of concrete. The multivocal narrative will map the fading memories of our characters, juxtaposing everyday stories about water depletion in Mexico City.
www.lacuenca.com.mx



Johannes Christopher Gerard - Países Bajos / Alemania
Connect-not connect

To submit to an experience given by some performance is to accept and learn to negotiate with our own vulnerabilities. As a performer it was never easy, nor friendly, to confront narratives given by languages that knew little about words. However, regardless of whether a performance is classified as “good” or “bad”, the practice of performance always gave me a generous space to be able to allow myself to negotiate with my own labels, and to rethink the politics of my body, of my identity and the multiple possibilities of habitability and co-existence granted by this means.

The event and the social space that the performance generates makes her a fierce companion, one that must be respected and cared for, because some of us have felt again; and feeling today is already a subversive, personal, powerful and a political act in itself.



Oscar Salamanca – Colombia **Grater**

Architecture becomes an exoskeleton of the human, whose claim is to mineralize a structure to generate habitat. Due to the above, architecture creates insulae of separation from other islands and other spheres of immunity, to the extent of avoiding dialogue with the environment, canceling any possibility of interaction.

At the Technological University of Pereira the building of the Faculty of Education was remodeled with a perforated and uniform cubic metallic structure without windows or balconies, totally closed. Students colloquially know her as the Grater. Based on the analogy with the kitchen appliance, the reference to the modern gallery white cube and the possibility of creating a gesture of criticism mixed with humor, I made the video performance "El Rayador". This production consists of performing a repetitive vertical exercise with my body in front of the metal structure of the building, where my head functions as an object to be scratched. In this way, a head is scratched or the building ends up scratching someone's head, which ends up being a manifestation shared by those who suffer from architectural conditions on a daily basis.



Carlos Manuel Rivera – Estados Unidos **The Rule**

Through various transgender subjectivities in the present Hispanic Caribbean, such as in the New York diaspora communities and in the old enclaves of the Big Apple, the devices of cultural and social rules that categorize in a binary way have been questioned through performative practice to male versus female subjects. In this way, some contemporary thinkers have wondered what criteria are taken into consideration to categorize such subjects, starting from the construction made by normalizing discourses on sexual practices, from the moralizing indoctrination of the body and its eroticizations, as well as from the technologies of control over sexual identities.

Well, starting from a reflection on these questions and their speeches, I propose to represent a single experimental performance that combines body movement, poetry, song, oral narration and the theatricality of the monologue. The piece is titled “The Rule”.



Catalina Fernández – Colombia **Resistance**

The image that we externalize of ourselves, the one that we present to the world to a subject who observes us, is modified from our objectivity and presented through masks. We are one according to the situations, places and spaces that surround us, sometimes friendly, respectful, evasive and etcetera.

This mask is made from what the other expects to observe. This subject is idealized as a consequence of the aesthetic and ethical models, that certain established society. The goal is to belong to a group that shares the same interests as family, friends, or work.

In "Resistance", an audiovisual project of a performatic nature, I developed my image, "the image of the artist", which is presented to the observer through a smile. A natural gesture that from innocence evokes a feeling of happiness, pleasure or satisfaction. However, what he presented on the screen, in front of another who watches me, is an attempt to approve approval, "please the public." Myself (mask) is presented with the gesture (smile) that opens the doors to the world of work, adulthood and social relationships in a positive way, but is transformed by the excess of it.

The mask placed on the face modifies the muscles and the flesh, that innocent feeling is perverted by its excess and begins to arouse annoyance, fatigue and tiredness, it manages to transform the smile into a silly face, something ugly and not pleasant to look at.



Anupam Saikia – India

Art as a tool to purify myself

“Art as a tool to purify myself”, through the process I tried to emancipate the negativity within me, that process improves the performativity. In this medium, the politics of the body is very prominent, that is, more physical, existential, contextual in front of the audience.

Performance has been understood as ephemeral, fragile, being present, revealing affective excess, having transforming power, identifying oneself as disappearance, etc. The body and mind binary, or the physicality / reality and the psychological conflict have always been the driving force of my work. My goal is to show this psychological conflict / violence through the drama of juxtaposing images in my performances that contain different narratives from my past, sometimes knowledge of art history, and include worldly experiences from the surroundings.



Tzitz Thini Barrantes – Colombia

8M

The performance “8M” celebrates International Women’s Day (March 8th), in turn expresses an experience of particular female emancipation from which strength and pleasure can emerge at the same time. During the performance, the last minutes of my own birth are exposed and narrated in a meticulously sensitive way, which instead of perpetuating the suffering as an “act of mother’s love”, exalts orgasmic childbirth as a possibility and vindicates her right to sexual pleasure .



Abdoul-Ganiou Dermani - Togo / Alemania

How to make a better world?

This video shot next to a window, shows the artist saying the words: love, tolerance, solidarity and peace. The video “How to make a better world?” is a reflection on values that help build a better world.



Las Malas – Colombia

Galas The Bad songs

We are "LAS MALAS". Figures of the drag and artistic scene in Bogota. We involve elements of performance and cabaret in our proposal. With these expressions and montages, we promote the visibility of the drag queen art and non-binary gender expressions, as forms of expression of freedom and the right to adopt diverse identities and clothing; dignifying the art of being a drag queen, expanding it to an artistic practice where music, performance, writing, costumes, personification and design are diluted in a TRANS-INDISCIPLINARY way.

The content of our songs covers issues of inequality, diversity, inclusion, equity, from a place of enunciation that questions the hetero-patriarchal, normative and conventional society. The staging broadens the impact framework of this message of diversity and equality, because we address the public from an aesthetic, political and transgressive place, to remember the importance of celebrating difference as part of the construction of a peaceful society, fair and educated.



Abdoul-Ganiou Dermani - Togo / Alemania
Afrikabu

"Afrikabu" means "Son of Africa". The video shows an African man dressed in "Batakali", a traditional Togolese outfit. The work explores cultural identity and aims to promote African cultures in the world. The video "Afrikabu" deals with cultural identity in times of globalization.



María Isabel Naranjo Cano – Colombia
Military Corps

Military corps. Relationship between the notions of body, war and territory.

How does minor war manifest itself in each individual and in each community?

The city is a territory that contains the permanent, daily, collective, silent and also noisy battles that are fought by those who live there every day. Gilles Deleuze differentiates two types of war, a major or majority war and a minor or minority war. The first, or majority war, is the conflict that defines the identity of those who are confronted, which confers a differentiated and irreconcilable character to their political positions and which is born of the need for one opponent to impose himself on another; while the minority war is defined as one in which the actors and the conditions of the conflict live in a permanent state of becoming, in continuous daily transformation, without any room for intransmutable hegemonic positions.

This research-creation project deals with the minority warrior who inhabits cities, as the one who, assuming small interior, street, daily and therefore minor wars -those involving life-, conforms in this sense a specific form of existence, of becoming in the solitary combat in front of himself, in the relations with the rest and with the others, as a warlike nomad, as a warlike urbanite. "For Deleuze, every war has a majority use and a minority use, but it is not in the noisy majority use, but in the secret variations and becoming of minority use where the most profound transformations are lived that end up giving meaning to the warrior process as a whole" (Márquez, 2009).

In this sense, the artist's body is transformed by the warlike relationships that she installs in her daily life and that have an aesthetic effect on her body. These strategies of minor war are constituted as the visual language from which she creates a new symbolic body that is transformed into a warlike image to denounce her political position and daily ethics.

The dynamics of defense and attack against his ideological machine, comes into existence from the formalization of artifacts that symbolize his ability to install himself in a minority war position, forming some pieces that dress his body with the strategies he names. A body that makes visible its capacity and inability to put ideas into words, to shout the thoughts that surround and influence it. In this way, warlike artifacts are born that dress a political position of permanent attack and defense, released in the streets.

War corps in a photo-performance carried out in some political scenarios in the city of Medellin, just in moments of political action, such as October 27, 2019, day of the regional elections of the country, as November 21, 2019, day of the National Shutdown. In these events, the artist dresses the warlike artifact and installs herself in a performatic action that generates a sign that names questions for the expired or active strategies that are released in her body.

A shell on her face, a mask and armor that generates a new corporality that becomes a warlike artifact, that accompanies a political scene from a visual action that resignifies her daily position in a silent warrior act. “ Warmongering, believes that war is necessary for the establishment of a social and political strategy. It affirms that war is beautiful, it is an aesthetic act in itself. It produces the simultaneous feelings of attraction and horror” (Márquez, 2009), this aesthetic belicism is the visual and perceptive condition of a body that names the minority war that is lived in a body as a sign of a collective notion of strategies that are fought without a necessarily direct declaration in the face of the country’s political situations. It activates in this way the poetics that this photo-performance embodies in the following phrase of the artist: If you find yourself in times of combat, don’t take out your best weapons, take out your best men, with their most exotic outfits, and let them bring to your fortress the remains of their most ferocious entourages. Thus you will never have death in your abode, but the greedy pieces that remain when you are seduced by a good bait.



Noel Molly – Irlanda
We are all censored

Reaction to certain events that took place during the run up to the Repeal the 8th referendum in Ireland on the 26th May 2018



Melina Peña – España
The emptiness of nothingness

For Merleau-Ponty experience is the condition of the possibility of space, but the unity between the individual and the world is repressed by the experience of the everyday " (Merleau-Ponty 1945: 339).

This strange contradiction captures my interest in producing other possibilities of doing in space, where what is taken as NORMAL in terms of our representation and the anticipation of the other is subverted by means of the body, language and affection.

Where feeling is the evidence that imagination and knowledge are at stake.

My interest in the body as a sensory platform that connects us to the world, leads me to resort to chamanismo as a way of connecting with the forces of nature. The figure of the futuristic chamana, acts as an intermediary between the human and the non-human, exposing the grotesque but beautiful of our society as a denunciation of the limitations of expression of being that in certain cases lead to disease.



Carlos Camacho – Colombia **Portrait of an effort**

This is a portrait about an effort, which tries to vindicate the foolishness and obstinacy of a poorly planned and hurriedly performed action, motivated by wanting to make a point, and then become a self-critical exercise on an image produced 8 years ago. When I did not obtain the expected result in the execution of the intervention, I decided in 2011 to leave the action without leaving any trace of my action, because I considered that the intervention was not carried out as planned.

Therefore, when I considered that I had made a failure, motivated by the excitement of making an intervention, the actions were accelerated and the result was disappointed. In this way, the image of the intervention becomes relevant again in 2019 when it is finally understood more clearly what was done. Leaving aside the frustration for the fateful effort and the ridiculous accusation towards an institution, value is given to a current analysis of the image.



Isabel Llaguno – Ecuador **The woman home**

“ The woman home ” is a video performance that reflects on the social structures that condition the role of women. In this work, the artist confronts her body with the domestic space, forcing it to become part of the architecture and furniture - as a metaphor for its domestication. This action is complemented by a voice that relates the feelings of a woman trapped between female roles and her desperation for freedom.



Valeria Montoya Giraldo – Colombia

Another body

A dialogue between the body, pain and disease, Deterioration is disease, is a weakening of the body and its system, is a physiological or mental condition that arises from internal or external conditions. It can be seen as discomfort or understood as the malfunctioning of the body, usually the disease comes with pain, is difficult to fight and is difficult to eliminate. Pain does not only tell us about a physical sensation. The pain is invasive, annoying, intense and sometimes disgusting.

The lacerated and silent body embraces life, that body thinks in space, explores the empty place and runs through thoughts with memory. The exercise of remembering builds a content and evidence. The collection of body fragments builds a raw material. The vestiges, the pieces, the remains and the traces, let me reconstruct the past of something that existed. Pain is restorative, connecting with corporal suffering can finish in the emergence of an attempt. What was silenced tends to manifest itself over time.

Fragments of a life that has been full of small breaks come to the surface and cause the body to pick up. It is a body lacerated in silence contained by itself. Its sensations terrify its thoughts. The pieces, the remains, the footprints and the vestiges fabricate a new body. It is the subtle and it is the latent. It is the nothingness between a process greater than actions. It is the beginning, but it can also be the end, and that is when the attempt to build from a practice becomes valid.

How do you build another body?

In this proposal I present a practice - an action - of constructing a new body from the residues that that same body leaves behind. By collecting my hair and performing a small action in my hands, I think of the elaboration of some pieces that I will call rings, which from the repetition of an action and their material accumulation, begin to have an emotional and physical meaning of a state that crosses my body. They are rings built in the non moments, in the non places, because they do not have a specific place beyond the hands. Their place is the hands themselves and in the absence of a physical place where one can return with the memory, the body as the activator of an action, becomes a place of memory. The hair rings are therefore a container of time itself.

With them, as with memory, it happens that one never returns to the same as one returns with another time and in a code of change. You return to an event modified by some filters and some codes. And one faces the incapacity. For me, the rings are an analogy of a corporal event thought from the illness and the suffering, they are the attempt to execute an action, the attempt to return to something -to understand it- to overcome it, to realize that the result should not be thought from the physical -material sculpturing- but from the very importance of the action that builds an overcoming from the experience of itself. One returns from a distance, from an outside, from a border. The reason for the action on the body is to construct another body from the residue and from the practice, it is from that frontier that I think of the emancipation, the liberation of oneself by constructing oneself in another way by means of an action that crosses time and materiality. It is to think of oneself as independent of something that, like suffering, illness, disability or pain, has made us dependent on a situation or event.

In formal terms I propose to make a live performance, where I am sitting in front of a table, I comb my hair, I collect the residues and I weave the rings of hair to accumulate them in a mountain that I have been elaborating for about a year now. It's a small action that reveals its transcendence from repetition. I attach a video of the action to make it clearer and photographs of the mountain of rings.



Luna Recaldes – Brasil **End of the River Itaguari**

Itaguari is a living river located in the city of Cocos, state of Bahia, in the northeast of Brazil. Surrounded by stone walls, many coconut trees and buriti-zeiros. I, Luna, am from São Paulo, a state in southeastern Brazil. Essentially a cosmopolitan state that polluted, buried or exterminated most of its rivers.

My mother was born in Cocos and always took me to visit the city, so the Itaguari River was part of my whole life; this, which is probably my favorite place in the world, is synonymous with meeting, party, discovery, beauty and time. Where families and friends come together and witness the passing of the decades.

“Ita”, a word of indigenous origin, is stone, and “guari” with crystal clear waters, which make local life possible. Every year we visit Cocos during the holidays we observe the volume of the lowest river. In 2019, this perception was brutal, as it was never so shallow and led us to shock and tears.

According to reports by the Coquense researcher Lande Bonfim, Itaguari has been threatened for years by the growth of soy monoculture and charcoal activities, which cause deforestation and pollution in the springs and soil erosion.

In addition, the number of private farms on its banks and companies that consume large volumes of water is growing exorbitantly. Many combative actions were led by the population and by local activist groups, such as the NGO Viva Verde, to defend the Itaguari River - above all the imminence of dam construction.

The truth is, at the current rate, we see the death of the river evolving as an announced tragedy. In the search for a peaceful demonstration of care and love - and never of resignation, but of the latency of the situation - I took an action to Itaguari and invited my mother and a riverside family to participate. With the stethoscope as a significant element of care, I listened to the current of the river and the people present, whose lives are intrinsically linked to its existence.

Listening to "the heart of things" seems to be an outdated gesture within contemporary art, but I am sure that it was an important movement there. Firstly, for my mother and the riverside people, this movement was not an obvious one. For them it was a first contact with the unusual nature of the performance.

Second, and mainly, the pulsation of the currents is paramount for human pulsations. To promote the death of the river is to promote the death of the Other, represented there by a specific group. In the video, we see their faces, their clothes, their bodies, we witness their solidity.

At the same time, from the provocation made by PerforARTnet, we perceive the interdependence relationship between the river, the riverside residents and the city in relation to hidden subjects, since the life and well-being of the former is conditioned to the action of the seconds.

Being there, together, in matters, is also configured as a silent manifestation of our permanence and emancipation in relation to these hidden subjects. We will not leave the river and the river will not leave us.



Azael Valderrama – Colombia **The Against**

It's time we did something magical.

Collective realization of a protection counter for the Colombian territory and its inhabitants.

The contra is a type of charm or ritual that is performed as a protection against dangers that can come from the evil eye, envy, jealousy, negativity, bad energies, spells and other things that negatively affect people in their daily lives causing them problems, diseases or even death. In Colombia it is usual to find this type of amulets in images such as paintings or stamps or clothing such as rings, chains, necklaces, handles also as pendants or objects arranged inside and outside the houses. These amulets can be ordinary objects that have a sacred value for the person who wears them, since the object has received external forces in a ritual act that makes it different from other objects giving it a sense and value of protection.

Magic is an ability to alter physical and chemical states easily perceived by the human being, through techniques such as witchcraft, the qualities of matter and energy are modified, influencing aspects of the objects, people and beings around us. The magician Alister Crowley defined magic as a structure composed of energetic and spiritual levels, that is, two types of science, physics and metaphysics.

In the original nations of the world, Magic is an elementary element of their cosmovision, in the Andean communities there is a constant figure that is

the "Traditional Physician" (Mamma, Taita, Payé, The Whala, Jaibaná, Mohán, etc, according to their ancient tradition) who dominates the modification of space and spirit in a communication between the visible and invisible world to generate balance in their community and territory, ask for favors, thank or heal from time to time. This science is an oral tradition that can be stories, songs or poems, from which comes this knowledge that is primeval in all cultures and that exists among the common people.

Today we know about esotericism as the result of the mixture of traditions of many cultures and knowledge, from Africa, Europe, America, Asia and Oceania and even the ancient Atlantis with Hermes Trimegistus. This essential practice was stigmatized around the Middle Ages with Constantine, in the Crusades, the Inquisition, the colony, the rubber industry and nowadays as Fernando Vallejo tells in his book "The Whore of Babylon" or Luis Guillermo Vasco in "Jaibanás the real men", evidencing that magic generates autonomous and independent people with an emancipatory philosophy from the system in which we are governed, examples can be found in the syncretism of Cuban Santería where, despite the spiritual regime imposed by Catholicism, Santeros are autonomous in their practices using the symbols they were forced to adopt.

. In these "hidden practices" it is usual to find dances, songs, musical instruments, sculptures, paintings, plants, brews, a consecrated place, among other manifestations that could be categorized as art but are exoticized as an object of anthropological study to serve as a reference to modern Art and the present time that has been nourished by these notions as we can appreciate in the performatic works of Joseph Beuys or Marina Abramovick who have proposed a great expositive freedom in Art.

Ranciere, using Russian posters, speaks of modernity as "a time in which an aesthetic revolution is being built, in which sensitive forms of life are not being constructed, a policy of indetermination, of freedom that gives rise to the idea of a properly aesthetic policy, of an aesthetic communism in which there is direct communication between forms of art and life. Consequently, the aesthetic policy no longer consists in producing works with specific messages that provoke precise effects, but in constructing a fabric, with a common and undetermined sensitive background, that by putting distance, produces spaces of "freedom", understanding then the power of a work to transcend through its weaving dynamic, as an art form that elaborates a fabric between one thought to be read by the common sensibility and the spectator as a way of life, as the artist Victor Grippo would show us

with his work Construction of a popular oven to make bread, a work that generates the creation of Community from the construction of a clay oven for common use in the middle of the square in the Junin neighborhood in Buenos Aires.

THE AGAINST, is a performance that comes from an investigation and practice of traditional magic in the Colombian territory or chamanismo through approaches with connoisseurs of this field from some indigenous communities like Nasa, Mhuysqa, Macuna, Kamentza, among others, and peasants from some regions of the country along with astrologers, sorcerers, fortune tellers and other esoteric currents that have served to emphasize the medicinal practices, protection and conservation of the territory. This is how THE AGAINST is a performance that will create through art and magic an amulet that will protect the Colombian territory from October 12 and its inhabitants from the evils that burden the country. This amulet is a collective creation that arises from a ritual that mixes prayers, music, patriotic symbols, plants, esoteric objects, spells and bewitchments that will generate an amulet or fetish that symbolizes the protection given to the territory; we will call this type of magic: Geochamanism. The ritual is open to the participating public and spectators, and will be registered and transmitted through the internet.

On October 12, the day of the race is celebrated as a commemoration of the invasion of the continent of Abya Yala, hence names like Colombia that come from a word subject to Columbus who is written that he was the first to arrive in "America" from Spain to generate an invasion and plundering that generated a genocide of 60 million people between 1492 and 1542. With this name, "Colombia" should be subject to a deeper analysis than those proposed by Silvia Rivera Cusicanqui with her decolonial thinking, since, for more than 500 years Colombia still has one of the highest rates of violence in the world; with more than 10.000 homicides per year according to data from the UN and according to the Institute of Studies for Development and Peace (Indepaz), which announced in a study that between January 1, 2016 and May 20, 2019 (2 years, 4 months and 19 days), 837 social leaders and human rights defenders and former combatants of the FARC were murdered throughout Colombia, revealing a systematization of the violence and threatening a panorama of more violence for the next years and for those who act in search of peace and lead community processes of resistance to a state that is not guaranteeing security for its common inhabitants but privileging the interests of the private sector.

THE AGAINST is a collective performance by people interested in participating in

a therapeutic act with the Colombian territory through a ritual of protection of Colombia and its inhabitants against violence and other evils that deteriorate the country, this ritual will be known as THE AGAINST, and will be conducted with the aim of generating artistic alternatives for people to the conventional ways of protest and action, more linked to what could be an "artivism" mixed with esoteric traditions of the Colombian territory .



Lacra – Colombia / Francia **Trojana**

Colombia. A country where 55 girls are raped every day, 8 women are murdered, and where, during 2017, 109 people from the LGBTQ+ community were killed. A country where Madlyn and Montes Zuluaga, convinced that "to stop this behavior it is necessary to understand it to its core and make it visible", decide to investigate the sexual violence that circulates in the anonymity of the network. As Colombia is the second largest prostitution

They begin to work as 'webcam models', talk with different people involved in this business and investigate a number of artistic, philosophical, academic and statistical sources. In doing so, they show that there are no simple answers to solve this violence that is based on the foundations of society. They offer the public input for a debate that cannot be postponed by questioning the repertoires of pornography, patriarchy, neoliberal capitalism, and heteronormativity.



Andrés Montes - Colombia

Nabba or the falls

Nabba means mother earth in the language of the Guna Dule people, originally from the Darien. The artist borrows this word to refer to the great body that gives us life and in which we will rest when death arrives: mother earth, pacha mama, uma kiwe.

In Nabba or The Falls, Montes Zuluaga gives us a corporal, visual and sound performance that commemorates each one of the people who have been murdered by the political violence in Colombia during the year 2020.

This tribute to the life and memory of our people, -who do not surrender to political extermination and government indifference-, has been performed between Mexico and Colombia.



Maribel Padilla – Colombia **Toxic Product**

This project is an experiment that I imagined from thinking about how I could with art break into an uncommon space to find plastic proposals; shopping malls and supermarkets, also investigate what kind of techniques have suited me to make this urban intervention, in addition to thinking about what limits exist in art if I change the place of exhibition of a work. The questions I have asked myself in this project are.

How powerful or subversive can an image be that dialogues with consumers about a more intelligent consciousness of consumption? Why should I, as a citizen, accept that they bombard my mental space with advertising and propaganda, which only wants us to consume, without any responsibility for our planet? Why are there no educational plans regarding a more responsible consumption and a good management of the waste we produce when we buy and dispose of it? How could I emancipate myself from the hyper-consumerist system and invite others to reflect so that from their capacity

they also do so or at least question themselves? All these questions and many more drove me to produce this urban intervention called TOXIC PRODUCT.

A shopping mall or a supermarket are a symbol of wild capitalism, they are one of the temples of the system, therefore, only one thing is going to be done: to contribute to capital (to buy and feel like buying), since the system is showing signs of decadence, I think it is important to do something about it, in this case, I have chosen the most significant places of the capitalist system to which I can access to communicate an idea through urban intervention and image.



Juan Ruge – Colombia

The condemnation of Narcissus

“At first he tried to hug and kiss the beautiful boy he saw before him, but he soon recognized himself and remained enraptured, gazing at himself in the water for hour after hour. How could he bear to possess and not possess at the same time? Affliction destroyed him, but he rejoiced in his torment, for at least he knew that his other self would always be faithful to him no matter what. - Graves R. “Narcissus” in “The Greek Myths” Vol.I

The project "The Condemnation of Narcissus" is an action that proposes the reading of small autobiographical essays, some of them poetic, referring to what Simone de Beauvoir would call "the ethics of ambiguity", to what Giorgio Agamben would call "the singularity of anyone", to what David Cooper would call "madness", Byung Chul-Han would call "depression" and Roland Barthes "unreality".

Using only language, a microphone, my voice and my natural attitude of apathy and boredom, I want to become, for a moment, the host, the catalyst, of discomforts crossed by the digital, the internet, love, depression, loneliness; a series of immaterial conditions that become present through the action of reading.

The series of texts that I have selected for this action are, for the most part, exercises and essays carried out to try to understand a kind of existential anguish. Writing has become a way of dealing with the immanent uncertainty that arises in dealing with the ambiguity of the world. Depression, loneliness, emptiness and madness appear as symptoms of living in a world interconnected by digital means, where the notion of presence is diluted in banal gestures and language loses its transforming power and becomes mere communication and enunciation of that nihilism.

Through this action I want to test the limits of my own presence, and that of others.

I want to see what happens when words, which circulate mainly through the digital immateriality of the internet, take on body, voice, a subject, a character, in front of an audience. I want to problematize the notions of singularity, identity, community and communion.



Alvaro Cabrejo – Colombia **Marine**

Looking at the past does not only happen on a rational and measurable plane; this exercise always carries with it images, imaginaries and fables. Subjectivity has abandoned its lower position in regard to objective knowledge, since it is already understood that the latter is not a mere illusion to be overcome; it is as much a part of reality as the concrete data.

Therefore, it is appropriate to think of history also as an ethical, political and aesthetic practice, and not only as an epistemology with a clear ontological condition. The San Francisco River, closely related to the history of the city, flows under the current Avenida Jiménez between Carreras 3ra and 10ma. In this part of the river, a series of historical buildings

and daily dynamics that are key to the city co-exist and have made me see it as a sort of scenic structure where “recognizing oneself as a historical subject” is questioned and tested.

Is “historical awareness a privilege? This urban intervention presented as a photo performance consists of a sculptural assemblage made with pages from books and objects, obtained from second hand sales and garbage found in the already mentioned section of the avenue. Here I assume a series of particular dynamics that have affected my creative process, something like a constant conservation-destruction-circulation of cultural materialities. By moving, this object generates this undulating horizon alluding to and evoking a world buried in the bowels of the city, in our memory and imagination. The object itself is a question about these documents that circulate in a rarefied state and are a fundamental part of the support of people who, because they do not have access to education or because of radical convictions in the face of capitalism, survive by making an affront to dominant grammars. The writing of history, the word and language are closely connected as a mechanism of domination. What if I make a ship out of books to sail on a dry river?



Yudy Horta Cubillos – Colombia

Living heritage in the streets

“Dashikirisia” in Embera chami “our thought” It is common to see in the cities the indigenous people wandering, selling crafts; okamas, bracelets, earrings, a whole range of fabrics with designs full of colors, the colors of the mountains, rivers, flowers, fruits, animals, thoughts, ancestral roads, etc. that have a great meaning in the cosmovision, the symbolism of the landscape and the world. Talking about ancestral and heritage knowledge may sound worthless because of the same ignorance since European colonization and the intervention of religious doctrines that have changed and erased from our memories all this indigenous heritage.

Living heritage, then, refers to this language of ancestral knowledge that has been lost due to the non-utilitarian meaning for the economy that we give to these forms of cultural expression, due to the intervention of the concepts of post-modern development and due to state policies that do not shelter and protect indigenous peoples.

Living heritage should be more important to us mestizos because every day we need this ancestral knowledge to combat or mitigate the damage we are doing to the planet.

Taking into account the fundamental principles of indigenous peoples (unity, territory, culture, autonomy) could save us in this country where everything that does not represent "money" is eliminated, destroyed, erased. At least if these principles were applied everything would be in peace and harmony with life itself. "When you buy any element that comes from the indigenous people you are buying a legacy", a history of life, an ancestral knowledge, which in our eyes aesthetically calls our attention; but in reality, how much does all this knowledge cost? Do they have a monetary value? Would we care to know what all these images and colors woven mean? Is it living and woven heritage?

The intervention will be developed as a critique of the lack of knowledge and the abandonment of culture and cultural heritage issues, in this case the indigenous traditions on the fabric. Although the accessories woven in the beginning were with seeds, stones, bones, etc. With the European colonization they included stones made of synthetic materials.



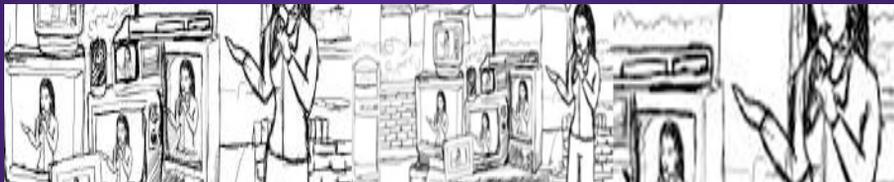
Una forma de Arte del Siglo XXI
pero la Deconstrucción de los
Regímenes cerrados del Pensamiento mediante
el primer y no último manifiesto del
Disformance

EL Disformance Una manifestación Nooartística

Esta no es la dirección estratégica de una legislación futura, pero si pretende simbolizar la voluntad de estilo de un grupo de artistas en constante crecimiento. Con las ansias de un todo por conocer y con una mayor sensación de que la historia en un valvén de causalidades se repite una y otra vez. *propociono para ellos que puede*

Jesús Enrique Bejarano – Colombia **Manifesto of the Disformance**

It is proposed to officially launch the edition of the annexed document called Manifesto of the Disformance and to develop the dynamics it raises through public and private interventions in situ.



Colectivo Artitis – Colombia **Emancip-Actiooon**

The action proposes to invite the passers-by to emancipate themselves “Symbolically” through a mobile device created for this purpose, the idea is based on the definition of emancipation, so we propose an emancipatory action, which allows to develop the proposal in a cart, symbol of labor and economic emancipation, the utopia of being your own boss, entrepreneur. The Urban Emancipation - Action intervention consists in building an emancipatory mobile device, that is, a video installation on board a mobile sales wagon that allows passers-by to symbolically emancipate themselves from that which binds them, The idea is that whoever agrees to participate must allow the recording to become part of the project and in turn nurture it, so you can participate in two ways, the first by observing those who have dared and the second is to be part of the action, expressing or shouting in the street through a sound system that you want to emancipate.



Adonis Milán - Cuba **Louise Smith**

Here we have the long-awaited second installment of the short film series Spoon River, a selection of texts by Edgar Lee Masters. This is the story of Louise Smith, a woman who is despised and will do anything to defend her passions.

Between the constant music of Bang Bang by Nancy Sinatra, and a reddish atmosphere they unearth a sad and hellish evening. Love is just a mask impossible to wear for a long time! that seems to tell us the scorned Smith. Subtly evoking the American psychological theater and cinema of the 1930s and 40s, where the femme fatale predominated as the archetype of a macho society. This is how the aesthetics of this work are carefully woven.

The acting work of Alina Castillo Domínguez is strong and precise at every moment, to delineate the features of a Louise Smith who is as charming as she is harmful.

One can observe an intention to show an independent woman who does not decide to be humiliated

before the patriarchal power. In her place we find a being who sinks between memories and melancholy without leaving her Valkyrie posture. Wine and blood are mixed to form a powerful narrative.



Maud Madlyn – *Francia* **Take it to the End**

It was a creative process between 4 countries researching cultural and personal memories, notions of utopia, anarchy and less conventional social constructions, ancestral knowledge and sacred medicine. Shaping this process and creating, *Taking it to the End* is my theoretical foundation.

A personal and poetic work that speaks of things that matter.

Thank you for showing us that a different world is possible and that small works are what transform the world' Fundescodes Foundation, Buenaventura (COL), May 2019.

Developed between England, Mexico, Colombia and India, *Take It to the End* talks about today's world that is getting a little crazier and sicker every day and against which we are told nothing can be done. And the question: How not to give up?

How to find your place of contribution?

Guided by the wisdom of a shaman, the protagonist then begins a theatrical journey between geographical places and metaphysical realms, in search of some meaning and significance to our human condition. A work of activism to remember, with hope, that our world, understood as a collective construction, does not have to be like this.



Felipe Bittencourt – Brazil

Class

Class is a transverse anatomy study between an individual and a school student desk, presenting a series of unsatisfactory accommodations and fitting adaptations seeking to always maintain a restorative behavior and concept.

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