

Chilenische Video Abend: Resistance, Fall and Madness. Curated by Paz Aburto Guevara.

The conflictive coexistence of the socialist political model and a neoliberal economy, in many of the Southamerican countries, was the subject of the exhibition „Die Kunst erlöst uns vor gar nichts“. This selection of chilean videos presents three positions in this diagram: resistance, fall and madness.

Resistance. Not as the classical opposition against the dominant model, resistance it is seen as a fertile strategy to form alternatives: from the home-made T.V. of Céspedes, the open use of electricity and gasoline sources by Navarro to the memory as the last resisting form to save the extinguish Selknam of South Chile by Moraga and the pictorial physical resistance of Ferrer, which work exhibits the resistance as a methodology for supporting the fatigue and prolonging the work with out any decrease on the performance.

Resistance

Juan Céspedes: „Inside“ (1998) 6:30

Iván Navarro: „Homeless Lamp, The Juice Sucker“ (2005) 4:30

Iván Navarro: „Flashlight: I’m not from here, I’m not from there“ (2006) 7:30

Marcela Moraga: „Like a Selknam“ part of Radio Performances (2005) 1:50

Pablo Ferrer, „Cuadro Vivo“ (2005) 15:00

Fall. In the tense convergence of socialism and neoliberalism in Chile, both programs failed in vast areas of there propose. The decline and destruction of symbols by Viera-Gallo & Marambio contain all the concrete falls, from the last decades until today, and also the potential ones about to come: from the coup d’état against the socialist president Allende on September 11th, in 1973, by Aravena’s work; the increase of fear and public control shifting the freedom to limited practices by Moraga’s and by Endress’s videos; the industrial damage over the urban suburbs by Letelier and by Fernández and over the peripheries and the countryside by Redondo and by García; to the most radical descent; the ground cero, as Correa in his fall to the cero kilometre, located in the central square where Santiago was founded, or the loss of sense through the surviving signs of the actual Babel declination in Schopf’s work.

Fall

Manuela Viera-Gallo y Benjamín Marambio: „La Caída de los Símbolos“ (2006) 1:40

Demian Schopf: „Babel (Hrön)“ 2:40

Claudia Aravena: „11 de Septiembre“ (2002) 5:30

Marcela Moraga: „The Rebel Buildings“ part of Radio Performances (2005) 2:00

Edgar Endress: „Prelude for Meditation“ (2006) 2:00

Michelle Letelier: „Momentos“ (2005) 4:55

Carola Redondo, „ZEMENT “ (2006) 3:00

Isabel García: „Country“ (2003) 0:22

Diego Fernández: „Relaciones sobre un Horizonte de Mentira“ (1994) 1:00

Claudio Correa ““Kilómetro Cero“ (2004) 3:15

Madness. Are the free points, from the ones we can understand the whole. Not as a sickness, but as an irrational force from which we can judge the rational, aloud the coexistence of history and fiction and impulse the fantastic and otherness. Through the theatre Moreno forms this parallel modus, where the world becomes scenography; the altered film by Leon transform the strangeness in to normality and Briceño's excess as a critic to the conventions, while Urria's work shift the nude and the gallery white cube to an unconscience space for desire and fear.

Madness

Daniel Urria: „Getting it over with“ (2006) 0:42

Cristobal León: „La Luz de tus Ojos“ (2006) 2:05

Luis Briceño, „Blind Date“ (2003) 4:30

Alejandro Moreno: „Leila, a un Milímetro de mí“ (2005) 28:00

Resistance. Following the last section, Madness works as away to resist, convocating a cyclic structure. Two crucial references for the Chilean video production: Rosenfeld's death signs under the dictatorship in Chile and Gordon Matta Clarck's FOOD restaurant as an alternative for art and life.

Resistance

Lotty Rosenfeld: „Una Milla de Cruces sobre el Pavimento“ (1979) 4:40

Lotty Rosenfeld: „Proposición para (entre) cruzar Espacios Límites“ (1983) 4:40

Gordon Matta-Clark, „FOOD“ (1972) 43:00

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