



# Portfolio curatorial

Elena Rosauero

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**guest curator**

## Videoex

### Experimental Film & Video Festival (Zurich)

“Videoex es el mayor festival suizo dedicado al cine y el vídeo experimentales. A lo largo de diez días al año, Videoex muestra películas y vídeos que van más allá del cine narrativo convencional: películas y vídeos experimentales, visualmente sorprendentes, conceptualmente inesperados o polémicamente políticos, en el umbral entre el arte visual y el cine”.

#### Programa *Gastland: México (11)*, 2017

En Ciudad de México, considerada una de las mayores metrópolis del mundo, la delincuencia, el caos del tráfico y la contaminación ambiental son una amenaza omnipresente. En este entorno casi apocalíptico prolifera una apasionante escena artística cuyos exponentes se centran en la situación política y social de este cuerpo urbano. Una escena artística que ha alcanzado relevancia internacional gracias a obras de impresionante fuerza. La violencia y los conflictos sociales en el espacio urbano, vinculados también a la historia y la política del continente, suelen estar en el centro de las obras. En cualquier caso, tienen que ver con las enormes desigualdades económicas y sociales que aún dominan la región.

Los artistas de este programa abordan no sólo la violencia en sí, sino también sus causas, consecuencias y efectos en la ciudad. Lo hacen utilizando una variedad de estrategias estéticas y formales, desde metraje encontrado a documentación audiovisual de performances o making-of de instalaciones artísticas. En cualquier caso, todos coinciden en sus agudos comentarios sobre la crítica situación actual de México.

Con obras de: Francis Alÿs, Melanie Smith, Colectivo Los Ingrávidos, Iván Edeza, Teresa Margolles, Carlos Amoraes, Miguel Calderón.

[Haga click aquí para más información](#)

# México 11 Film

< Festival 2017 < Programm < Gastland México

Programm:

#### Gastland México

#### México 11: Trauma of the Collective Body – Contemporary Video Art

Sometimes making something leads to nothing (Paradox of Praxis #1)

Spiral City

Transmission / Misframing

...de negocios y placer

¿Por qué van corriendo esas putas?

Black Cloud (Studio)

Camaleón

Paradox of Praxis #5

In der als grösste Metropole der Welt geltenden Stadt México City sind Kriminalität, Verkehrschaos und Umweltverschmutzung eine allgegenwärtige Bedrohung. In diesem fast apokalyptischen Umfeld wuchert eine spannende Kunstszene, deren Exponenten den Fokus auf die politische und soziale Lage dieses urbanen Körpers richten. Eine Kunstszene, die dank ihrer eindrücklich starken Arbeiten internationale Bedeutung erlangt hat. Gewalt und soziale Konflikte im urbanen Raum, die auch mit der Geschichte



**Sometimes making something leads to nothing (Paradox of Praxis #1)**  
Francis Alÿs, 1997, MX,  
Single Channel Video, 09:54 min

Programa de vídeo arte comisariado por Elena Rosauero.

27.05.2017, 20:15 hs.

Dentro de la sección *Gastland: México (11)* del Festival Videoex en su 19ª edición

## Arts and Conflict

The traditional relationship between art and memory has historically been linked to the practice of erecting monuments to conform specific narratives and meanings related to somehow conflicting or complex past events, such as battles and wars. The function of remembering was thus delegated in these monuments –usually vertical and figurative–, so that memory remained fixed, unchanged. By creating these public spaces for official memory, monuments propagated the illusion of a shared narrative, in which the historical accounts sanctioned by States were presented as naturally true.

(...) This video-art window screening program aims to display some of the ways how contemporary artists have worked around the topics of conflict, memory, and cultural or natural heritage, contesting the official narratives. The notion of counter-monument will guide us through their artistic strategies, for counter-monuments seek to deny the illusion of a permanent and immutable memory and a fixed and unchangeable history. These artworks operate as devices for activating multiple and diverse memories –and not as a replacement for the single official narrative–, by proposing entangled transversal links to the events recalled. These artworks operate by bringing fragments to the fore, by acknowledging memories as situated, incomplete, and deeply subjective. Counter-monuments celebrate their change over time and geography, and seek to stimulate memory by explicitly pointing out its inevitable evolution throughout history. They aim to foster the visibilization of repressed histories, those of the victims. In this way, the past is constantly reformulated in the present, giving rise to different possibilities for memories in a continuous process of construction, in order to rethink the unresolved remains of the past. The artists presented in this video-art window screening program also place history and its political conflicts –unresolved, only silenced– back in the center, bringing the past to the present in a sort of non-linear conception of time as open, multiple and with the possibility of being completed, redefined and, therefore, linked to the political. Arts have become critical sites for alternative social imaginations.

With works by: Felipe Castelblanco, Carolina Caycedo, Coco Fusco and Guillermo Gómez-Peña, Adela Jušić, Yoshua Okón, María Ordóñez, Daniela Ortiz and Sarah Vanagt.

[Click here for more information](#)



**Video art window screening**

**Curated by Elena Rosaura**

**October 29th - November 4th, 2020**

**Within the conference "Arts and Conflict: Contesting the Unavailability of Cultural Heritage" (UZH, October 30th-31st, 2020)**

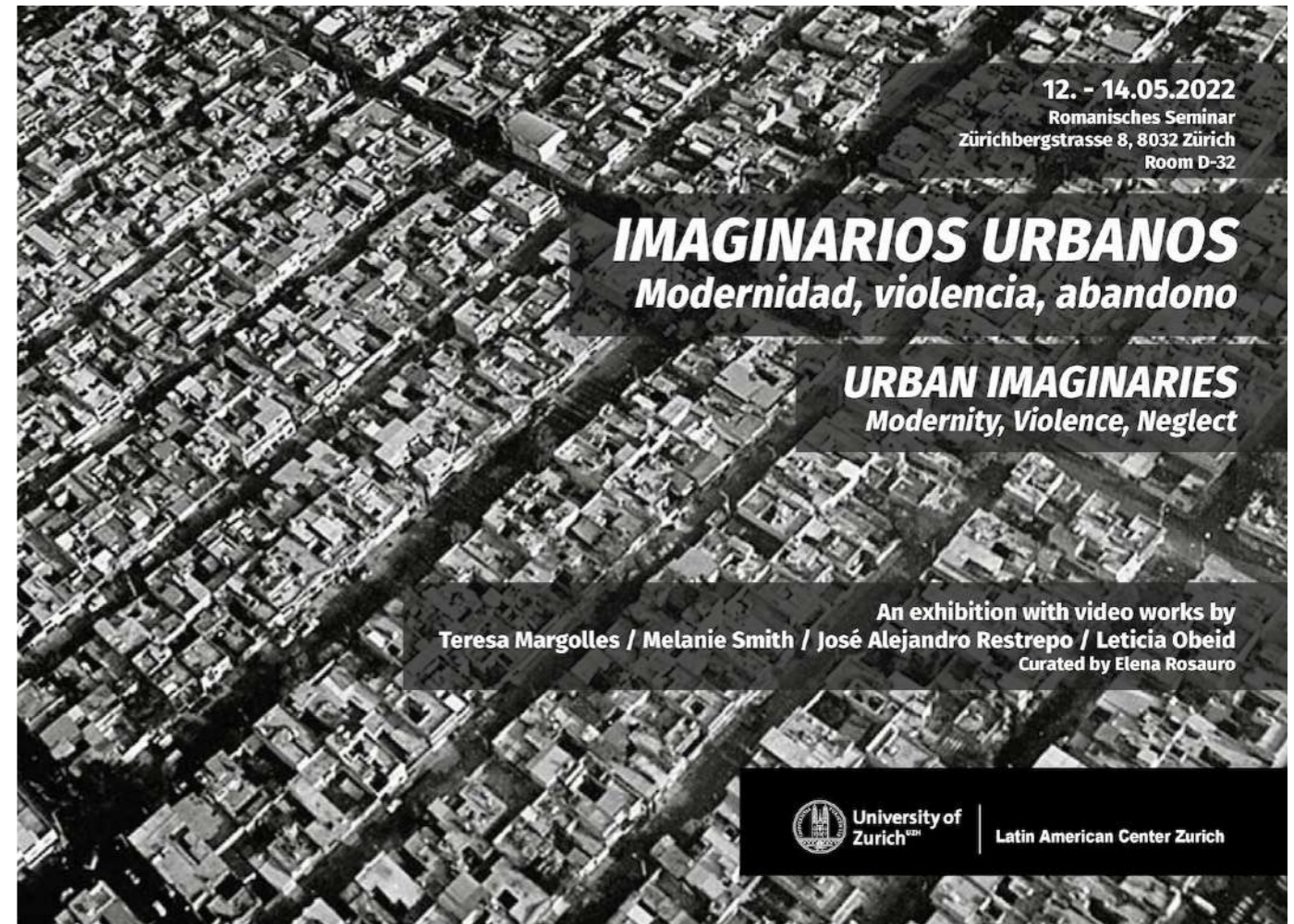
## Urban Imaginaries

### Modernity, violence, neglect

Across Latin America, cities have played an essential role in the history of the region. They have been both stages and battlegrounds for most of the economic, political and cultural developments of the different countries. Modernity and globalization have brought tensions that, too many times, have triggered violent acts.

The artists featured in this exhibition have developed their practice in response to their social and political contexts in Mexico, Colombia and Argentina. Teresa Margolles' videos tackle the endemic violence that ravages Mexico; Melanie Smith's works document the histories and aesthetics of industrial modernity; José Alejandro Restrepo's piece intertwines different sources to address a violent episode of the history of Colombia: the siege and re-take of the Palace of Justice in 1985, linking it with the long-term violence that the country has lived; Leticia Obeid's video is both a journey through the different present urban, social and economic landscapes of the city of Buenos Aires and its periphery, and an anachronous journey contrasting Bolívar's idea of a united America.

[Click here for more information](#)



Video art exhibition curated by Elena Rosaura

With works by: Teresa Margolles, Melanie Smith, José Alejandro Restrepo, Leticia Obeid.

May 12th – 14th, 2022

Within the conference "Imaginarios urbanos" (UZH, May 13th-14th, 2022)