



Portfolio curatorial

Elena Rosauero

01

la_cápsula

la_cápsula es un proyecto curatorial independiente y experimental que busca crear un diálogo entre la producción artística y cultural de América Latina y los artistas suizos.

El programa de la_cápsula incluye exposiciones y eventos de un día como charlas, performances, presentaciones de proyectos y conciertos. Al promover un diálogo entre artistas y productores culturales de América Latina y Suiza, la_cápsula ha abierto un espacio en Zúrich en el que temas que afectan a ambos territorios geográficos –como las cuestiones medioambientales, el feminismo, la decolonialidad, las cuestiones de género, el racismo y la geopolítica– se abordan en un sentido más amplio y se debaten en el contexto de Suiza.

la_cápsula busca presentar arte crítico realizado por artistas emergentes, y utiliza el pensamiento crítico y el humor como estrategias para el proceso curatorial. A través de la participación y el diálogo en torno al arte, la_cápsula construye comunidad y abre un espacio inclusivo para todos.

la_cápsula fue fundada por Adriana Domínguez y Elena Rosauero en junio de 2017. Durante un año y medio fue un proyecto pop-up que colaboró con diferentes espacios de arte de Zúrich, hasta que en diciembre de 2018 abrió su primera sala de exposiciones, situada en Stauffacherstrasse, frente a Bäckeranlage. En julio de 2021, la_cápsula se trasladó a su dirección actual: Anwandstrasse 9, 8004 Zúrich.

Como co-fundadora, co-directora y co-curadora del espacio trabajé en todo el proceso curatorial –desde la idea inicial al desmontaje de las obras– de las exposiciones y eventos referidos en las siguientes páginas. Estos son una selección del total de exposiciones y eventos realizados entre 2017 y 2021 en el marco de la_cápsula.

The Near and the Nigh

The Near and the Nigh works as a cycle of light and darkness in which urbanism, social conflicts and the end of the world serve to establish a connection between Mexico –its ancestral past and its recent history– and the urban and gentrifying transformations of London as a capital of economic power. This installation also deals with issues such as the glamorization of violence, the internationalization of underground culture, and the transformation of the post-cinematic viewing style, as well as a utopian vision of a post-capitalist world. Conducted by a soundtrack made in collaboration with Mexican producer Siete Catorce, the piece works like a landscape in which moments of intense audio-visual stimuli are followed by periods of darkness and silence.

The video installation delves into core conflicts of our capitalistic contemporary world, affecting and effecting on both our social and natural environments, which allow us to slow down and be aware and, for a moment, think and imagine beyond our senses the grounds on which we stand.

[Click here for the press release](#)

Derzu Campos

September 23rd, 2017 // 6.30 - 9.30 pm

Live performance *Signs Preceding the End of the World* in collaboration with Violeta Burckhardt & Pablo Assandri // 9.30 pm

DJ set after the show



nada tendrá lugar, sino el lugar

en *Ser cráneo* (1990), Georges Didi-Huberman escribe “el artista es un inventor de lugares. les da forma y carne a espacios improbables, imposibles, o impensables”. partiendo de esta idea, nada tendrá lugar, sino el lugar investiga modos de ocupar y activar el espacio, desde la calle al cubo blanco. las obras que la componen existen en la intersección entre arte y danza. proceso, re-creación y diferencia son los conceptos centrales de la exposición, explorados tanto a través del cuerpo como de la experiencia estética. en cada una de las obras las artistas ocupan lugares para inventar espacios, siempre inestables, a la vez que consiguen inquietar la visión de los espectadores y así suspender el tiempo por un instante.

artistas: Asphalt Piloten (CH), Seline Baumgartner (CH), Irene Cantero (ES), Las Ramonas (Liliana Torres MX, Kimberley Lippe UK)

[Haga click aquí para leer el comunicado de prensa](#)

exposición colectiva

27 enero, 2018, 7pm

performance 9 pm

c/ ramón luján 78 (metro usera), madrid



Why we dance

An exhibition about movement, space and interaction

Feet. They are good for standing up, for moving, and most certainly, for dancing. But why do we dance? This exhibition explores the idea of dance as a two-way conversation that engages all of our senses and makes us aware of our body in space, and most importantly, in relation to others.

Why we dance is a one day event that will start at 5 pm with a workshop by Liliana Torres, to explore dance as a way of interaction (open to everyone). At 6 pm the exhibition will open its doors, showing 6 videos by artists and collectives working with dance in the field of contemporary art: Seline Baumgartner (CH), Asphalt Piloten (CH), Las Ramonas (MEX - UK) and Irene Cantero (ES). During the exhibition, Irene Cantero and Las Ramonas will be in charge of two live dance performances.

To finalize the evening there will be a party where everyone is invited to move their body the way they best please. The party will include a live music performance by Pascal Sidler (CH) and two sets by Dj's Violenta (MEX) and Reville (CH). A light artwork by Angela Baumgartner (CH) will frame the party.

[Click here for the press release](#)

An exhibition about movement, space and interaction featuring Seline Baumgartner, Asphalt Piloten, Las Ramonas, Irene Cantero, Pascal Sidler and Angela Baumgartner

July 7th, 2018 @ Folium (Sihlcity, Zurich)



Let our souls grow deep like rivers

Carolina Caycedo will present works from her ongoing project *Be Damned*.

In Indigenous cosmogonies of the Americas, all bodies of waters are connected. Rivers are the veins of the planet, their waters associate communities and ecosystems. Caycedo investigates the effects that large dams have on natural and social landscapes in several American bio-regions. More than 250 large hydroelectric dams are projected or under construction by transnational corporations in Latin America, signifying the transition of public bodies of water into privatized resources.

Carolina Caycedo (1978, lives in Los Angeles) was born in London to Colombian parents. She transcends institutional spaces to work in the social realm, where she participates in movements of territorial resistance, solidarity economies, and housing as a human right. Her artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist's process of research and acting. Through work that investigates relationships of movement, assimilation and resistance, representation and control, she addresses contexts, groups and communities that are affected by developmental projects, like the constructions of dams, the privatization of water, and its consequences on riverside communities.

[Click here for more information](#)

Carolina Caycedo

Exhibition + artist talk (in conversation with Johanna Wirth Calvo)

November 29th, 2018

Exhibition 19.00 hs. / Conversation 20.00 hs.



Paperballad

Paperballad is a tune, a composition of lines and colors, of traces left on paper by four different hands that together create a perfect harmony sometimes, though some others nothing but dissonance. Abstract and figurative; a product of memory or imagination, all the drawings are tied together by the subtle thread that the pencil leaves on the paper. They might sing about a feeling, a memory, a secret wish... They are a ballad, a paperballad that means something only to whoever looks at them: a revelation of the brightest side, or the darkest corner.

Paperballad is an exhibition inspired by Björk's *Hyper-ballad* (1996), a song that she explains as being about the moment when we fall in love and, afraid of losing this perfect feeling, we hide to get rid of the energy coming from our dark side, so that we can show only the bright and sweet side of ourselves to our loved one. *Hyper-ballad* represents this split of character, is *Hyper* and *Ballad*: the verse is the dark side and the chorus is the bright side.

Gathering 34 drawings by artists Juna Skenderi (AL/US), Laura Ramírez Palacio (COL), María García Ibáñez (ES) and Derzu Campos (MX), *Paperballad* is an invitation to dance with oneself and to listen to the tune of our own light and darkness. In a time when we have become the masters of hiding from ourselves, we might find that bottles and cutlery make a nice sound when hitting the ground.

[Click here for the press release](#)

Group show

with works by Juna Skenderi, Laura Ramírez Palacio, María García Ibáñez and Derzu Campos

December 8th, 2018

Exhibition 18.00 hs. / Music and drinks from 20.00 hs.



terremoto

This one-night event brings together the work by the tandem Joanna Selinger & Mayar el Hayawan and Derzu Campos.

In their audiovisual installation *wave · forms*, Joanna Selinger & Mayar el Hayawan worked towards the visualization of natural phenomena, specifically tsunamis. With the help of the Sonifyer software (that translates data into sound) the artists were able to produce audible frequencies from the seismographic data. They created an experimental sound piece using the audio they produced with the Sonifyer. The idea was to then build an audio reactive script that allowed one to see not only the epicenters, but also the movements and rise of the (audio) waves. *wave · forms* presents these natural phenomena as profoundly ingrained in our planet's inner structure, which allow us to step out of our too-human anthropocentric world view, and for a moment, think and imagine beyond our senses the grounds on which we stand.

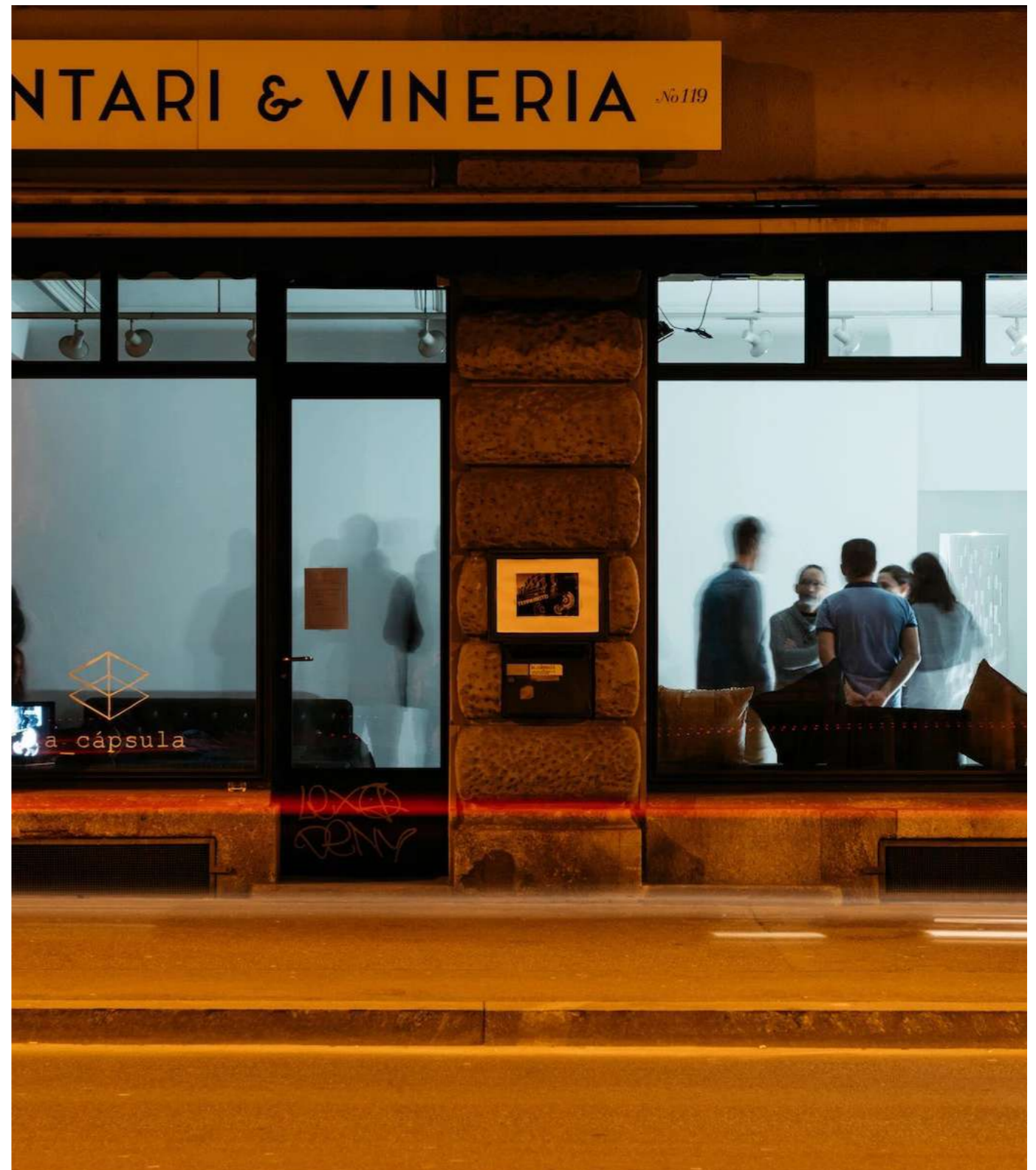
Departing from the idea of an earthquake as a process of collapse and re-construction, *Europa Endlos*, the video projection by Derzu Campos included in *Terremoto*, evoke post-apocalyptic scenarios that inhabit both historical moments and fictional stories, which, in addition to anxiously questioning destiny, confront us with the broken promises of our once-utopian landscapes.

[Click here for the press release](#)

Joanna Selinger & Mayar el Hayawan / Derzu Campos

February 23rd, 2019 // 7 pm

Music and drinks after the show



to hold universes in our bodies

To hold universes in our bodies brings together the work of five female artists who reinvent women bodies creating all kinds of (im)possible universes. Appropriating the figure of the female body (and challenging traditional notions of it) the exhibition seeks to re-signify its representation and to open visual paths into the complexity of the female gaze over her own body.

In the works by Christian Castañeda, Lara Lars, Nastasia Louveau, Melodie Musset and Nuria Riaza, women bodies are drawn, painted, portrayed and modelled utilising a variety of techniques, mediums and formats that result in images which escape the ordinary and go from the mystical to the extraterrestrial, without leaving the personal and the political aside. Far from turning female bodies into passive objects, the specific visual language developed by each artist is used to portray bodies that open and connect with conceptual, symbolic and emotional universes.

Gathered under a title inspired by the book *Freshwater* by Akwaeke Emezi, the exhibition has been designed as a multilayered show which will include not only the images created by the artists, but the images of the artists themselves. For this purpose, Nastasia Louveau has been invited to intervene the walls of the exhibition with the portraits of the artists and curators, as well as her self-portrait, as a way to make visible and honor the work of women in the field of art.

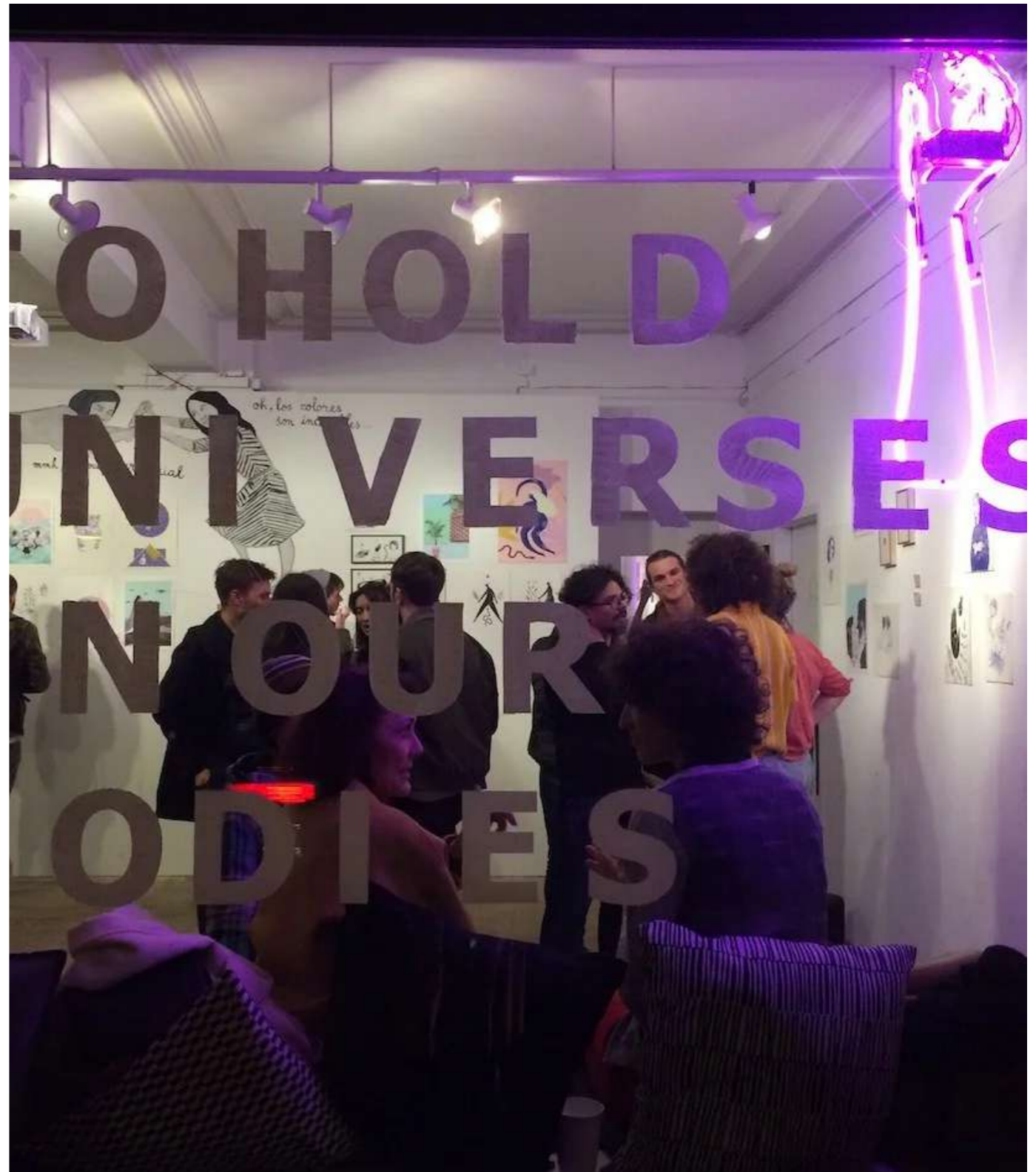
[Click here for the press release](#)

group exhibition with Chris Castañeda, Lara Lars, Nastasia Louveau, Melodie Mousset, Nuria Riaza

09.03.2019 - 17.05.2019

Opening March 9th, 2019, 6pm // Live wall-painting by Nastasia Louveau starting from 12pm

4 Tiere Bar will join this exhibition and bring you the unique experience between Art & Gin



museum of neoextractivism

Colectivo Etcétera (Buenos Aires, Argentina) presents the MUSEUM OF NEOEXTRACTIVISM.

The MUSEUM OF NEOEXTRACTIVISM is a nomadic project that adopts different exhibition formats according to the space, institution and context to which it moves. The project arises from an investigation carried out by the Colectivo Etcétera about the so-called neoextractivist model and its consequences for the environment, social health and human rights.

Within the framework of ProHelvetia's program COINCIDENCIA – Swiss & South American Cultural Exchanges, Colectivo Etcétera arrives in Switzerland as part of a research trip for the project that will have its next public appearance in June 2019 at the Bienal Sur.

In a performative presentation on May 9 at la_cápsula, the artists - also founders of the "international" errorist movement - will introduce us to their artistic practice in a brief tour of the history of the group, the project and the research that will be carried out in Switzerland.

[Click here for more information](#)

performative presentation

Colectivo Etcétera (Buenos Aires, Argentina)

May 9th, 2019, 7pm



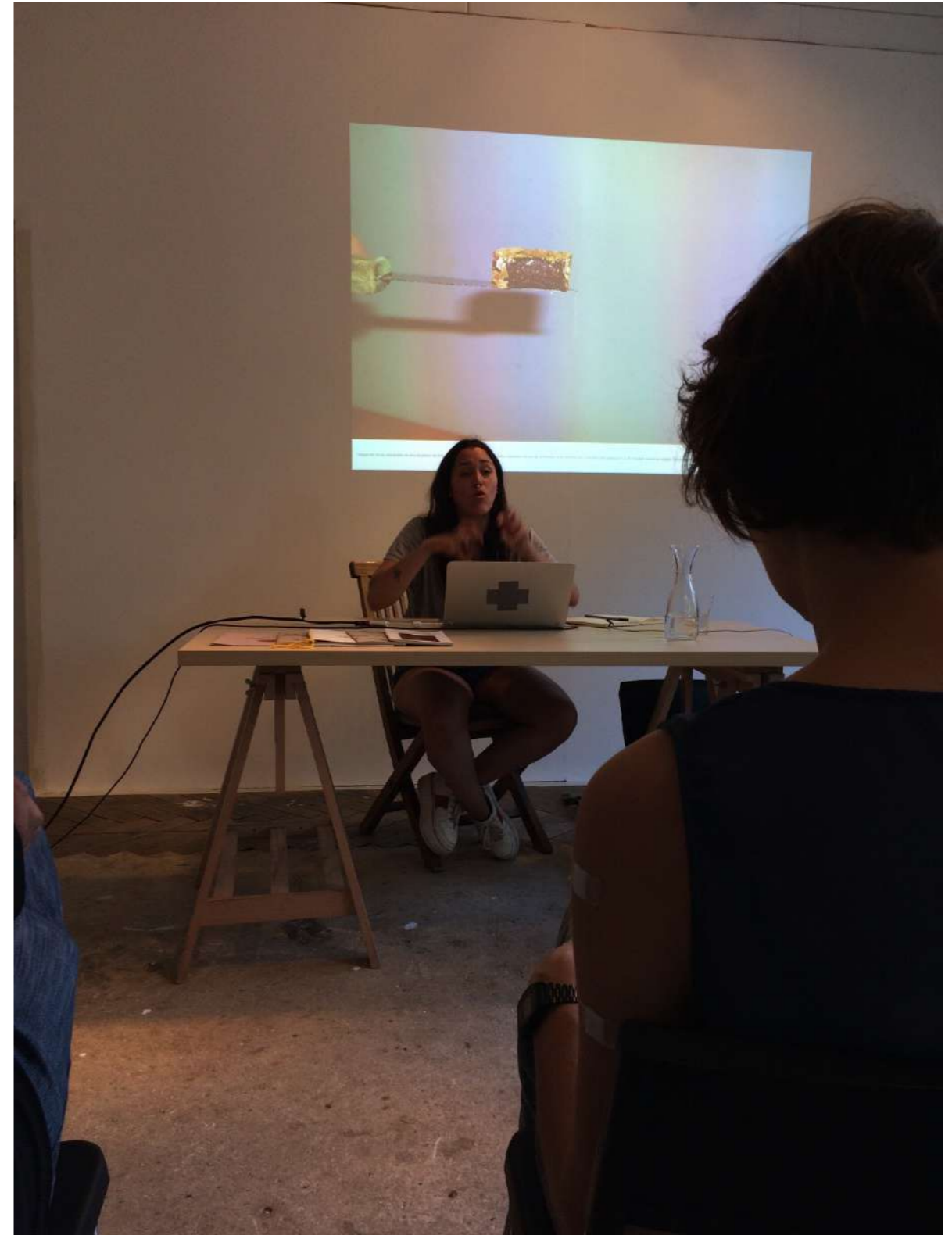
Daniela Ortiz

Through her work, Daniela Ortiz aims to generate visual narratives in which the concepts of nationality, racialization, social class and gender are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research deal with the European migratory control system, its links to colonialism and the legal structure created by European institutions in order to inflict violence towards racialized and migrant communities. She has also developed projects about the Peruvian upper class and its exploitative relationship with domestic workers. Recently her artistic practice has turned back into visual and manual work, developing art pieces in ceramic, collage and in formats such as children books in order to take distance from Eurocentric conceptual art aesthetics.

[Click here for more information](#)

artist talk

June 5th, 2019, 7 pm



The Animal That Therefore I Am

For this exhibition, la_cápsula will use bestiaries —books that became very popular during the middle ages, containing illustrations and descriptions of animals (real, imaginary and monstrous)— as its source of inspiration. Since they first appeared, bestiaries had the objective of allowing humans to read nature “as if it were a book”, in order to reveal, classify and control the world known and unknown. Additionally, they used animals as symbols that served to convey moral lessons through metaphors and fables.

The exhibition will appropriate the idea and structure of a bestiary in order to make comments about some of the environmental and political challenges which we currently face. Specifically, it will focus on the Bestiary of Don Juan de Austria (1570), the most important bestiary written in Spanish language, and it will use the titles of its chapters to structure the show.

The artworks chosen for the exhibition will function together as a “catalogue” of animals and beasts that will point to possible worlds outside of our anthropocentrism. They will make the audience think, from multiple points of view, some of the issues of our human world and of the other worlds that are part of this planet.

Fundamental to the exhibition will be the concept of visibility/ invisibility, from a historical point of view. Since the Renaissance, a “visualizing procedure” started happening: with the aim of achieving the correct vision of nature, the scientific image —drawing, engraving— became the actual object of scientific studies, taking the place of the physical animal, plant, etc. At the same time, scientific discourse started separating human beings from nature and animals, leading to the marginalization and disappearance of non-human animals from human daily life. The exhibition will seek to subvert this dominant narrative of Western modernity and make us question how we have learned to look at animals/beasts. The artworks included either replicate or transgress this human-nature-non-human relationship and its in/visibility.

[Click here to read the catalogue](#)



group exhibition with Denilson Baniwa - Brasil / Marco Barotti - Italy / Selina Baumann - CH / Colectivo Extinto - Mexico / Michael Günzburger - CH / Julieta Hanono - Argentina / Mateo Pizarro - Colombia / Horacio Quiroz - Mexico

19.10.2019 – 18.01.2020

Sound performances:

The Beasts, by Enrique Arriaga - Mexico (November 30th, 2019)

Mischwesen werde ich sein, by Dalia Donadio - CH (December 7th, 2019)

Artist talk with Michael Günzburger - CH (Saturday 18th, 2020)

These are our twisted words

These are our twisted words is a group exhibition that opened at la_cápsula on the occasion of the Zürich Art Weekend (12th & 13th September, 2020). This art-filled weekend, which normally takes place one week before the world famous art fair Art Basel, became a specially significant event for the art community of Zurich in 2020 as a result of the pandemic and the consequent negative effects on galleries, museums and independent spaces (including the cancellation of Art Basel).

Hoping that the flow of people visiting galleries, museums and art spaces throughout the city would also stop by to check exhibitions at non-official venues of the ZAW, la_cápsula thought of this weekend as an excellent opportunity to voice out current social and political problematics in an exhibition consisting of written statements on media ranging from posters to embroidery, flags and memes.

The works included in the exhibition take different standpoints, including feminism, postcoloniality and the critique of the conservative turn. As usual in la_cápsula, humor and irony are an important part of the discourse of the exhibition and an element important to the practice of many of the participant artists

With works by: Jeremy Deller (UK), Seline Fülcher (CH), Simon Hari (CH), Macaco Press (CH, ES, AR), María Ordóñez (COL), Daniela Ortiz (PER) and Miriam Zemel (USA). The curators will also participate with a statement of their own, referencing the current situation of the art world, specifically in Zurich but applicable to the global North.

[Click here for more information](#)



Group exhibition

September 12th - 13th & October 3rd - 9th, 2020

Paula Baeza Pailamilla

The Mapuche artist Paula Baeza Pailamilla (*1988, lives and works in Santiago, Chile) centers her practice in the recuperation of ancestral knowledge. In performances, workshops, and videos she engages the audience with Mapuche culture as a means to contrast the social and ecological modern condition. Natural and urban spaces are occupied in her works by the bodies of Indigenous women in actions that address a condition of invisibility in the context where they live today, displaced from their ordinary territories.

In her project *Anümn/Plantar*, Paula Baeza Pailamilla discusses the turning relationships between the colonial project, the Mapuche territory, and monuments. During her residency in Zurich she developed a new site specific performance, curated by Do Nothing Curating and supported by School of Commons.

This window screening, curated by la_cápsula, will premiere the video footage of her recent performance, together with previous videos: *Wüfko* (2019), *Que no nos quiten la voz* (2018) and *Mongeley Taiñ Dungun* (2018).

[Click here for more information](#)

Video screening

Premiere on November 28th, 2020 – 18:00 hs.

Further screenings on December 1st, 3rd and 5th at 18:30 hs.



This thin edge

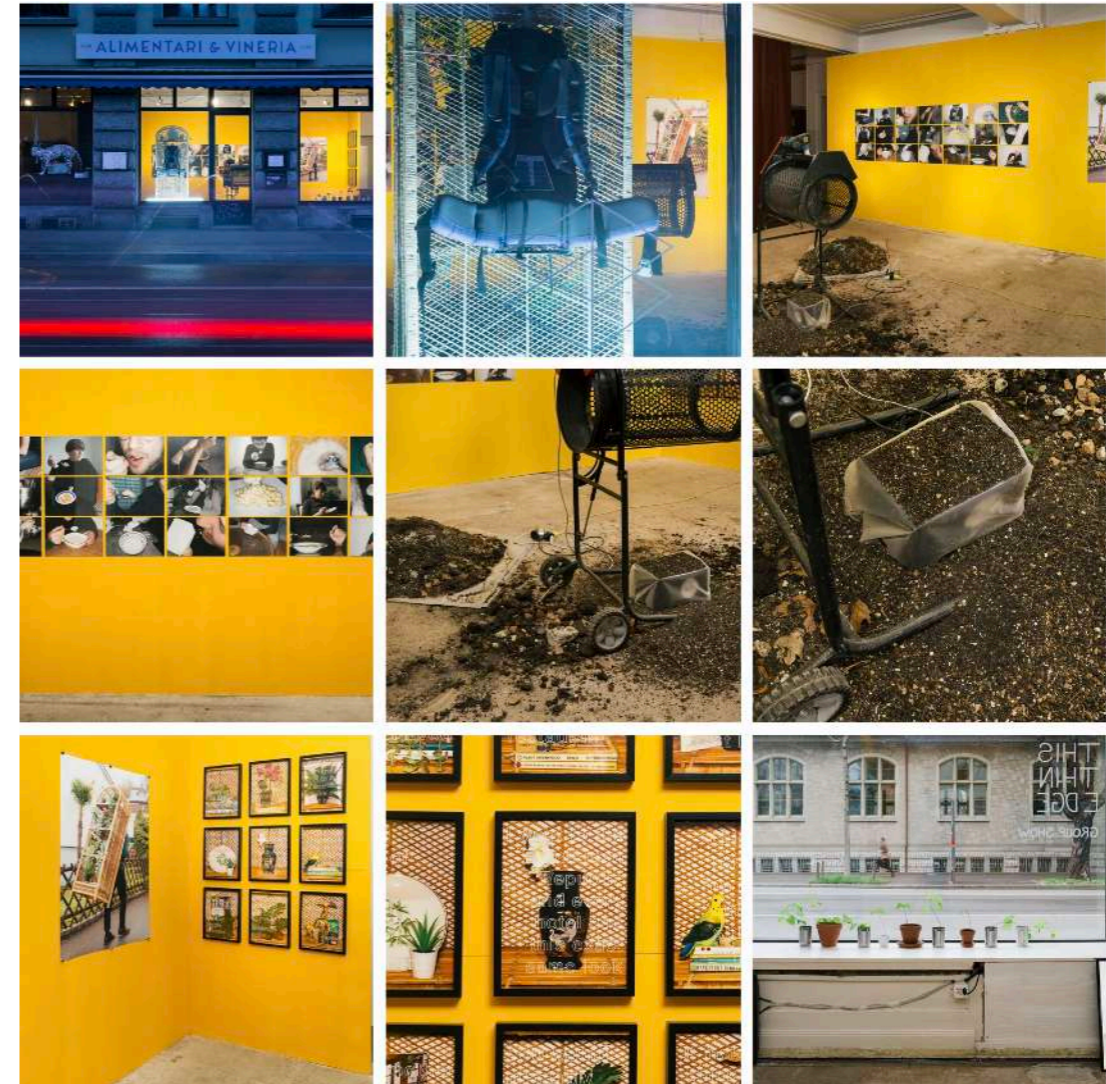
This thin edge is a project that started during the Spring lockdown in Switzerland. The title was inspired by a phrase by renowned writer Gloria Anzaldúa and it points to the two seemingly opposite forces that underlie our response to the pandemic as a society: adaptation and resistance. This thin edge starts at this intersection, at this edge between adapting to the current situation and at the same time resisting it by imagining new future worlds and keeping politically active. It is also an experiment on how to develop art projects outside of the traditional exhibition model.

As curators, accustomed to organizing exhibitions and events with many people, the big challenge and opportunity during the pandemic became developing strategies that would allow to keep creating and exhibiting art in a situation as unstable as the one we are currently living. With this in mind, we invited four artists based in different cities to participate in the project and experiment on how to create an exhibition as a collective in a time of physical distance.

The goal of the project was the creation of four new artworks that responded to aspects of our current situation, which in this particular case centered around two topics: interpersonal affections and interdependence to/with nature. Both topics are addressed by the artworks, while also touching on notions such as exchange, transformation, care and connection. They also question the ideas around public and private space.

The curatorial strategy was based on open discussions about the development of the artworks and the exhibition, and aimed to develop a horizontal collaborative work between curators and artists. As a result of this work dynamics, we decided collectively to use the text “Four Changes” by poet Gary Snyder as the basis of our research. The text, written in 1969, discusses four changes that our society would need to do in order to live a truly sustainable life. For every topic (population, pollution, consumption and transformation) Snyder proposes specific actions to be taken. “Four changes” is considered foundational to the environmental movement and it is as pertinent today as it was half a century ago, since “it was rooted in a mature understanding of the political ecology of power dynamics and disparities in access to resources that were ravaging our planet, its biological and cultural diversity”.

[Click here to read the curatorial text](#)



Project and group exhibition with Maëlle Gross (Swiss, currently living in Lausanne), Katherine Patiño Miranda (Colombian, currently living in New York), Sergio Rojas Chavez (Costa Rican, currently living in Basel) and Dominik Zietlow (Swiss, living in Zurich).

12.12.2020 – 20.03.2021

Consanguinity

Colombian artist duo Mazonett Quiroga (Lina Mazonett and David Quiroga) was invited this year to do a residency at Utopiana in Switzerland. During their residency, the artists have been conducting research for the project Consanguinity, where they explore how the body, as well as the forest and each plant are chemical laboratories, where complex processes of energy transformation occur.

Based on Amazonian cosmologies and the process of salt extraction from plants, that they learned from several Indigenous Huitoto people in the Colombian Amazonia, Mazonett Quiroga visited different forests in Switzerland where they collected, processed and extracted salt from oak trees. Especially interested in the idea of consubstantiality –the solidarity of matter–, they explore how humans share the same constitution with other beings that generally are perceived distant and inanimate things, such as rocks, stars or plants, and how this has enormous consequences on the way we conceive ourselves as humans, as well as how we conceive our relation to the environment and the cosmos. The alchemy-like process of salt extraction aims to explore different ways of living our relationships with other living beings, mainly through the permanent and inevitable exchange of energy, substances, and information.

The installation at la_cápsula is an attempt to reveal kinship relationships with objects and beings beyond the human realm, especially through potassium salt, which is a vital substance for the metabolism of different bodies. A substance that flows from rocks to the soil, groundwaters, animals, and humans, in an endless circulation.

[Click here for more information](#)

A show with Mazonett & Quiroga (COL)

Opening on June 9th, 2021 – 6 pm



Intermittent geographies

What are borders, if not imaginary lines?

Determined to investigate and to experience first-hand this question and many others regarding borders, limits and geographies, Argentinian artist María Sábato arrived in Switzerland in May 2021. Her objective was to develop a series of works and a performance in collaboration with Jimena Pérez Salerno, based on her research of the enclaves in the Swiss territory. Above all, she was interested in conducting field research and immersing herself in the physical space of the German enclave in Switzerland, a small town named Büsingen am Hochrhein.

The artist travelled several times to the enclave and immediately identified the most valued and omnipresent element in the area, the element that most clearly denoted the richness of the country: water.

Water is everywhere in Switzerland. Depending on the time of the year, people dip themselves in lakes, rivers and fountains, or ski, skate and walk on frozen water. And all year long they drink from the more than 1'200 drinking water fountains of the city of Zurich. In the enclave, however, water is also the borderline between the Swiss and the German territories. As water flows, borders are performed.

With this in mind, the artist set herself on a quest to unite both countries, using the river as the middle ground. In a place full of signs indicating areas as “private property”, she wanted to experience with her own body what it was like to cross and above all, to overwrite the imaginary lines of the border. *Intermittent Geographies* displays the result of the artist's research in the enclave, as well as the preparation and documentation of the action in the river. Furthermore, the works in the exhibition transform the space of la_cápsula into a place where the audience is confronted with the experience of crossing borders, and of being crossed by them.

During the opening day, Sábato and Pérez Salerno will do an action at la_cápsula, using the same rope they used for the action at the river in the enclave.



[Click here for more information](#)

A show with María Sábato in collaboration with Jimena Pérez Salerno

August 14th – 28th, 2021

02

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)

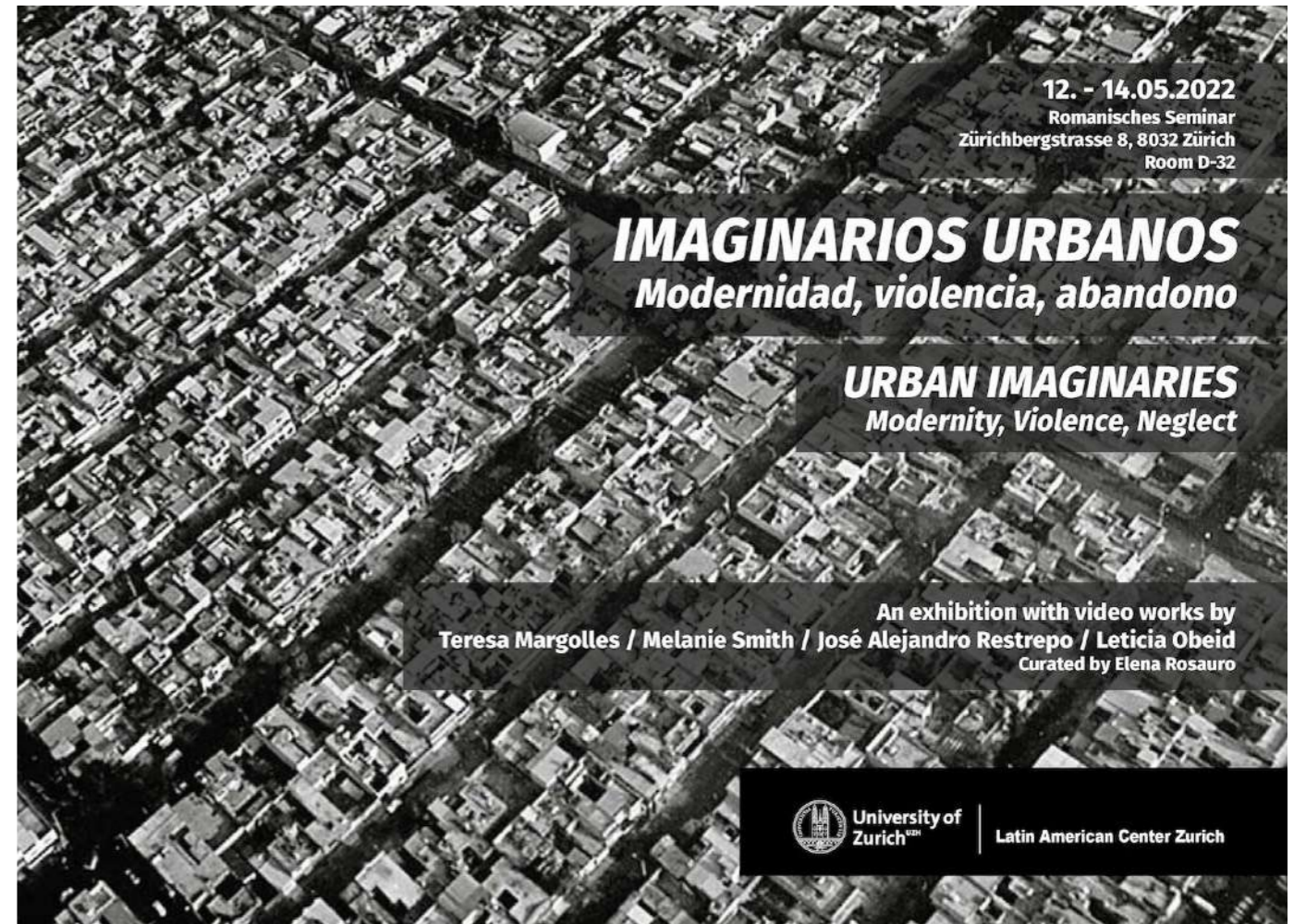
Urban Imaginaries

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.

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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)