

INVERNADERO
Club de verano
15.07.2022–01.08.2021

Curated by Violeta Mansilla & Simon W Marín

^[1] Fernanda Laguna / Argentina
@fernanda_laguna55

Video Presentation N1
Single Channel Video
9.04 min
2015

In Video Presentation N°1 artist Fernanda Laguna, speaking Spanglish, affirms: «I want to be an international artist» while giving a guided tour of a selection of her works to an unknown international curator. The presentations ironically externalize a critique of the visibility regimes established by the artistic circuits where artists from New York or London, due to their cultural hegemony and privileged geographical location, have more opportunities to become established in the world's artistic elite than others who produce their works in more peripheral places, such as Latin America. The handcrafted nature of the video is in line with the trash and precarious aesthetics to which Laguna has resorted since the beginning of her career to question, in her own way, the essence of the work of art with its reified attributes of beauty and originality and thus open the senses to experimentation and spontaneous expression.

^[2] Sol Calero & Dafna Maimon / Venezuela & Finland
@solcalero_@dafnamaimon

Desde el Jardín
Single Channel HD-Video
28.25 min
2016

Desde el Jardín is a collaboration between Sol Calero and Dafna Maimon. Imitating the structure of telenovelas, Desde el Jardín recreates an opulent hacienda that evokes the illusion of luxury, wealth and glamour that this genre often represents. Working with cultural codes, Maimon and Calero underline the normalized social dynamics that are portrayed in telenovelas, such as gender roles, socioeconomic positionality and class aspiration. They use the basis of this discourse, developed in plots of greed, envy, infidelities, family drama and tragic twists, to create their own abstraction, taking extravagance to all levels of the assemblage.

[3] Monica Heller / Argentina
@hellermoon

The Piccone Parlante
3D Animation video
12.56 min
2022

The Piccone Parlante is part of Heller's actual presentation at the Argentinian Pavilion, 59th Biennale di Venezia—a video installation conformed by several 3D animated videos. The Piccone Parlante presents a soliloquy, a script made by the interaction between an AI web text generator and the artist's inputs. The result is this insistent pigeon who talks non-stop and leaves no issue untouched in a paradoxical and absurd statement in which the humor, the abject, social satire and metaphysical spatiality come together. The characters created by Heller in each of the exhibited pieces come from a deeply personal, handcrafted matrix with which she addresses the symbolic world around her.

[4] Biquini Wax EPS / México
@biquiniwax_tv

Sa La Na, A Yuum, Iasis/Laissez Faire-Laissez Passer.
Single Channel Video
10.48 min
2020

The video is part of Sa La Na, A Yuum, Iasis/Laissez Faire-Laissez Passer, a multimedia installation conceived as a parodic allegory of Mexico's economic liberalization between 1986 and 1996. It consists of a pseudo-documentary video about the story of Keiko—the first superstar killer whale who became famous for playing the role of Willy in the eponymous movie. With means of a virtual mask designed on Snapchat, the video shows the orca conducting an interview with himself, vocalized in the language of cetaceans, narrating the neoliberal failure of Mexico, as well as his experience as a national icon while held in captivity in a Mexican amusement park during these key years in the country's economic history.

[5] Luiz Roque / Brazil
@luiz_roque

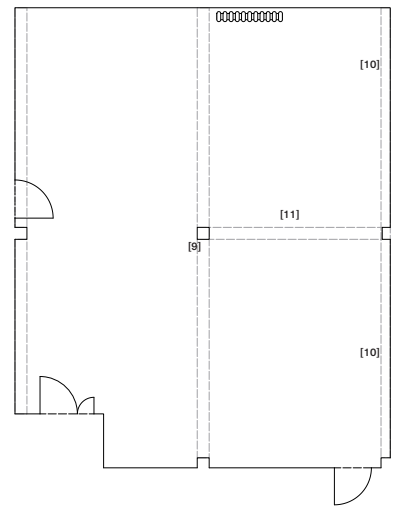
ZERO
Single Channel HD-Video
5.30 min
2019

In Luiz Roque's short film ZERO we follow a dog moving alone onboard an aircraft that flies over a vast desert. The dog seems tranquil as if keeping up with its daily routine in an environment in which the human presence is completely absent. The disturbing image of the animal left adrift—perhaps the only remaining living being in existence—is interspersed with the shiny mirrored surface of high-tech skyscrapers emerging out of the sand, in what might have once been an oasis. The continuum is only interrupted by the word ZERO. In times in which emerging technology points to the overcoming of the very concept of the human, the contrast between the desert's dust, the futuristic skyline, and the lone creature seems like a timely alert to the environmental and social consequences of much of the political and economic choices of the 20th century. The film suggests an inevitable return to a sort of ground zero of the species, whatever this might be. The inconclusiveness of its plot makes us wonder about extinction, whether it concerns either the disappearance of the human race itself or perhaps of the cultural construct that we call "human civilization."

Demarco's video *Cebame* revisits the Argentinian daily ritual of drinking mate as a way to reflect on tradition, sexuality, and social conventions. The work belongs to a wider research the artist has been developing regarding the silversmiths of his hometown, attempting to update their traditional craftwork to today's imagery. A collection of ornamented silver mate cups designed to work simultaneously as anal sextoys are the leading characters of the video that features a number of people in colloquial scenes sharing the popular infusion served directly from a subject's rectum. In the video, the silver mates thus leave their patrimonial status to become part of everyday consumption; they are removed from their showcase and returned to the community. Using a humorous and at the same time naive tone, the video advocates for an unapologetic inclusion of sexual pleasure as a practice into daily life while simultaneously subverting cultural folklore by affording this symbolic object a new bodily dimension. It ultimately questions established social norms and the shaping of traditions.

A perfect example of Básica TV's playful appropriation of media formats, *Hemorrhoids* combines aesthetic tropes from documentaries, art films, reality television, commercials, and music videos, seamlessly, yet overwhelmingly, weaving a multi-layered, multi-channeled visual narrative. The majority of the footage comprises interviews with subjects—most of whom are shot from within their private bathrooms—including artists, activists, doctors, collectors, and a survivor of colon cancer, among other personalities. If through the 2010s, hip hop and videoclips centered the ass, in 2018 *Hemorrhoids* wonders why is the ass the furthest we have gone, re-activating one of Queer Studies legendary questions: Is the rectum a grave? Well, discussing hemorrhoids publicly for sure equals social death. Taking this taboo topic as a point of departure, Básica TV forces us to face our discomfort, while interrogating contemporary ideas on inhibition, privacy, corporeality, and sexuality.

La Guzmania is a project that resorts to a chimeric iconography of exaggeration to embody a trash sensibility out of the aesthetic and political dimension of metamorphosis. It departs from research conducted in Spain and during which Guzmán discovered in a Chinese supermarket a hermaphroditic plant called *Guzmania* belonging to the family of Bromeliaceas—a kind of plant native to South America and the Antilles. After blooming during the summer *Guzmanias* die, yet not without allowing new seeds to sprout out of the dying mother-plant. In the video, Guzmán dresses up and personifies different varieties of *Guzmanias* in the form of eccentric and surreal drag muses in lush tropical settings of fruits, cloths, bags and stuff bought at the flea market.



^[9] Xuxa Santamaría (Sofia Cordova & Matthew Gonzalez Kirkland) Puerto Rico & USA.
@yagrumo_yal

BILLIONAIR RAINBOW
Mixtape & videos.
2015

BILLIONAIR RAINBOW a 6 track mixtape by **XUXA SANTAMARIA** (Córdova's collaborative experimental music project with partner and musician, Matthew Gonzalez Kirkland) and takes as its concept our relationship to money: labor, debt, desire, power, revulsion, mixed-feelings at wanting it. Each song on the album features a video piece ranging from durational performance to appropriation. The mixtape was released as a limited edition cassette with original artwork.

^[10] Wisrah Villefort / Brazil
@wisrahvillefort

IMAGEM MILAGRE
Adhesive vinyl
2021

IMAGEM MILAGRE is an installation that proposes the approximation of the two words that make up the title—**IMAGE MIRACLE** in English. Each word is duplicated in the composition, written above in a serif font and below in an iconographic one in each section. The words emerge from studies on the concept of animal colonialism, especially considering the Catholic Church's use of the symbolism of the non-human figure. The floral font, illegible, appears as a commentary on the precarious relationship between speech, reading, and writing, based on what philosopher Jacques Derrida discusses in *Grammatology*, a 1967 book. Despite the theoretical elaboration, by presenting two words of abstract definition, the work can also be seen as an open invitation to the potential audience to elaborate their own associations in the possible relations the work gives.

^[11] Radamés «Juni» Figueroa / Puerto Rico
@radamesjuni

Neverending Tropical Fountains
Alcohol, tropical fruits, water pump
2022

Radamés «Juni» Figueroa creates social environments intended to evoke the experience of living in a Caribbean tropical context. **Never Ending Tropical Fountains** is a series of ephemeral sculptures that the artist places in his openings and invites spectators to celebration and leisure. Thanks to ChertLuedde, Herlitzka + Faria, Isla Flotante, Nora Fisch, Piedras Galeria, Proyectos Ultravioleta & Oz Oderbolz.