VIDEOERRANTE T1

Curation: Mario Opazo

February 7 — March 10, 2019

El Parqueadero

The exhibition *Videoerrante* proposes a point of reference for video, its grammar, and poetics, in order to then progress towards the edges of its neighborhood, towards an experimental zone that offers encounters with performance, cinema, installation, sound, photography, scanography, expanded documentary, holography, drawing, and animation, among other arts.

We understand production as poiesis, that is to say, production geared toward the new—the result of experimentation in assuming a technique without predeterminations or instrumental over-governance. This is not equivalent to a relationship of indifference to the audiovisual tradition and its enormous arsenal or to the archives that make up audiovisual culture; instead, it consists of recognizing the multiplicity of relationships between its pre-existing rules and the free transfer and transcoding between its languages, means, and instruments, as well as a commitment to recognizing and valuing the singular power implicit in modes of creation.

Based on this frame of reference, the exhibition gathers mostly single-channel video pieces to which other installations are added, all of them by authors selected from the context of contemporary arts in Latin America—audiovisual creators who understand the moving image and appropriate it as an epistemological resource, a promoter of experimental processes with instruments associated with sound and image, considering the expansion of its grammatical borders, narratives, and poetic modes.

Following these ideas, extending the grammatical statutes of audiovisual expression and understanding experimentation as creative behavior, in addition to the processes that upbraid orthodox narratives, we define the following curatorial lines:

- Appropriation and intensification of alternative instruments (scanography, holography, xerox films).
- Grammatical boundaries
- New narrations
- Medium as a topic

VIDEOERRANTE—SPACES FOR DIALOGUE

T1a

Thursday, Februrary 28

Videoerrante Exhibition

Panel

Leonel Vásquez and Sergio Romero (exhibiting artists)

For adult audiences

MAMU Auditorium

5:00-6:00 p.m.

As part of the exhibition *Videoerrante* (2018-2019 Red Galería Santa Fe grant awarded by the Instituto Distrital de las Artes-IDARTES), the exhibition's invited artists will converse regarding the moving image as a powerhouse among the arts of time, from the relationship with the unique concepts proposed in their work and the curatorial lines of *Videoerrante*.

Leonel Vásquez t2

A Colombian sound artist, Vásquez develops his creative work with sound as a visual material and as the centerpiece of his research practices and interactions in specific cultural, political, and environmental contexts. His work has materialized in sculptures, installations, and performances. He explores sounds and their subtle ways of inhabiting bodies, spaces, and landscapes. In his projects he has taken an interest in the limits of human listening, the power of new sound environments, forms of fixation and sound memory, electromagnetic substance, the mechanical vibration of sound, listening in liquid media, and other topics. He works as a teacher and tutor of media and sound art at Universidad del Tolima, Universidad Nacional de Colombia, and Universidad de los Andes. He has participated in several sound agency spaces in Colombia and abroad: sound research and creation labs including *Cantos de la montaña y radiofonías cafeteras*; *Tolima territorio sonoro*; and *Bogotá, Cartagena y Buenos Aires fonográfica*. He participates in Sonema, Werebere, and Sonoscopio, working groups that have focused their work on the exploration of sound through geographical, social, and heritage perspectives, combining their experimental possibilities with the impact on the relationship between and interpretation of vital environments. He has shown his work internationally in countries such as Sweden, Canada, the United States, Germany, Argentina, Chile, and Ecuador. In Colombia his work has been exhibited in the following places: ArtBo, Medellín Museum of Modern Art (MAMM), Museo de Antioquia, Museo de Memoria Paz y Reconciliación, Museo del Agua, Bogotá Museum of Modern Art

(MAMBO), Espacio Odeón, Galería Santa Fe, Art Museum of the Central Bank, Bogotá Chamber of Commerce, LA Galería, and alternative spaces.

Sergio Romero t2

He is a Master of Visual Arts with emphasis on new media and Master in Multimedia Design from the Universidad Nacional de Colombia, with interests in the appropriation of concepts and techniques of intelligence and artificial life applied to art. He has exhibited his work in various events in Colombia, the United States, Poland, Peru, Mexico, and Chile. He has taught at Jorge Tadeo Lozano University, the Universidad Nacional de Colombia, Fundación Universitaria Los Libertadores, and Identity School of Digital Arts in fields related to programming for art, interaction design, multimedia, hypermedia, net-art, sound art, interactive installations, and audiovisual techniques. He is currently a professor of media at the School of Visual and Fine Arts at the Universidad Nacional de Colombia and the *Ruta de Interacción* in the School of Product Design at Jorge Tadeo Lozano University.

Thursday, March 7

Videoerrante Exhibition

Panel

Carlos Bonil and Diego Aguilar (exhibiting artists)

For adult audiences

MAMU Auditorium

5:00-6:00 p.m.

As part of the exhibition *Videoerrante* (2018-2019 Red Galería Santa Fe grant awarded by the Instituto Distrital de las Artes-IDARTES), the exhibition's invited artists will converse regarding the moving image as a powerhouse among the arts of time, from the relationship with the unique concepts proposed in their work and the curatorial lines of *Videoerrante*.

Carlos Bonil t2

A visual artist and graduate of the Universidad Nacional de Colombia, his work addresses various problems such as human transcendence, death, and communication through

experimentation, assembly, and the construction of objects that are generally destroyed or become deteriorated. He has presented works in Bogotá, Medellín, Cali, and abroad in Ankara, Mexico, Panama, São Paulo, and Buenos Aires. He is currently working as a professor at Jorge Tadeo Lozano University, where he directs the Basic Media Workshop.

Diego Aguilar t2

He holds a Master in Visual Arts and Combined Artistic Languages from the Universidad Nacional de Colombia and the Instituto Universitario Nacional del Arte (IUNA) in Buenos Aires. He is also a director of experimental video and artistic practices in digital media and low-tech. Since 2005, he has been a university professor and lecturer at various universities in Colombia and Argentina, teaching video, holography, and drawing. He has participated in international exhibitions and festivals in countries such as Spain, Argentina, the United States, Indonesia, and Colombia.

Wednesday, March 6

Videoerrante Exhibition

Panel—Social event

Mario Opazo

For adult audiences

MAMU Auditorium

5:00-6:00 p.m.

As part of the exhibition *Videoerrante* (2018-2019 Red Galería Santa Fe grant awarded by the Instituto Distrital de las Artes-IDARTES), Mario Opazo, the exhibition's curator, will exhibit the substrate of this proposal and its four curatorial lines, expanding on the artistic output of the invited artists through direct references to their works, precursors, and the way in which they have been interwoven with local and Latin American audiovisual production.

Mario Opazo t2

Born in Chile in May 1969, he lives and works in Bogotá and is an associate professor at the Universidad Nacional de Colombia, where he is also director of the School of Visual

and Fine Arts. Among his outstanding works are the book *El perro estúpido y las fotos que nunca hice*, published by the Universidad Nacional de Colombia—which includes a powerful set of images written in the form of poetry in prose, devoted to treating memory as a creative power or force—and his video work *Olvido de arena*, from which the Colombian philosopher based in France, Alfredo Gomez Muller, wrote his political essay titled "*Arte y memoria de la inhumanidad: acerca de un olvido de arena*," published in the book *La vulnérabilité du monde: Démocraties et violences à l'heure de la globalisation*, published by the Université Catholique de Louvain. He has participated in the 52nd Venice International Art Biennial in 2007, the 10th Havana Biennial, and the 2nd Mercosur Biennial. This year he was invited to the Monterrey Biennial in Mexico. He is the winner of the Latin American Art Award at MOLAA, in Los Angeles, United States. He has participated in several versions of Rencontres Internationales Paris/Berlin/Madrid at Georges Pompidou Centre and Beaux-arts in Paris, as well as in the Reina Sofía National Museum in Madrid and the Jeu de Paume in Paris. He has presented his work at individual and collective exhibitions within Colombia and abroad. An outstanding example of his work is the film *Amargo como la vida*, dedicated to the Saharawi people in exile, premiered in Europe at the Centro Cultural Matadero Madrid. He has been nominated for scholarships and creative awards including the Guggenheim Scholarship (by Brazilian artist Paulo Bruscky, 2000) and the Luis Caballero Award (2008). His individual exhibition *Territorio Fugitivo* (Fugitive Territory) opened during March 2008 at the Gabriela Mistral Gallery in Santiago de Chile. Among other important awards, he was awarded First Prize at the 36th Salón Nacional de Artistas in Colombia, the Luis Caballero Award in 2010, First Prize at the Salón de Arte Joven, First Prize at the Salón de Arte Bidimensional, First Prize at the Salón Kent Explora by British American Tobacco and countless other mentions and recognitions of his work. In 2014, the book *Mario Opazo: Trayectoria 1969-2012* was published, written by Natalia Gutiérrez—anthropologist, theoretician, and curator of Colombian art. Some of his latest works focus on audiovisual explorations, from video art to productions closer to the film essay. His videography features poetic and political tones that highlight the drives of contemporary man, his wandering condition, and the political and social crisis of the modern world. Also notable are his visual installations, which he develops through architectural interventions and constructions. Through his work, he proposes a stage for an experience in awareness, through which the audience's bodies experience regimes of control taken from the architectures of power and the deployment of the body in time and in the space of the piece, which happens as an opening to the image. Mario Opazo's career already spans two decades. Since 1992, his work has been exhibited in permanent collections and he has been involved in the social discussions that take place in public spaces, where his work has been present.