

Cartographies



Ivo Mesquita

Winnipeg Art Gallery 1993

USP / ECA - PROGRAMA DE PÓS-GRADUAÇÃO EM ARTES VISUAIS

CAP 5028: Deslocando o cânone: curadoria como história na arte da América Latina

Prof^ª. Dr^ª. Julia Buenaventura Valencia e Prof. Dr. Martin Grossmann

Anna Heloisa Segatta, André Leandro Silva, Lípica Mercado

set/2017

Curador: Ivo Mesquita

Curador independente.

Formado em Jornalismo (1972), bacharelado e mestrado em História da Arte (1975) pela Universidade de São Paulo.

2012-2015 Diretor Artístico da Pinacoteca do Estado

2002-2012 Curador-chefe da Pinacoteca do Estado

2001-2002 Diretor Artístico do MAM/SP

1999-2000 Diretor Artístico da Fundação Bial de SP

2008 Curador-chefe da 28ª Bienal de SP (Bienal do “Vazio”)

2000 F[r]icciones, Museo Nacional Centro de Arte Reina Sofía, Madri

1998 24ª Bienal de SP: Curador integrante do segmento Roteiros. Roteiros.

Roteiros. Roteiros. Roteiros. Roteiros. Roteiros

1993 Cartographies, Winnipeg Art Gallery, Canadá

1987 Curador da mostra especial Imaginários Singulares da 19ª Bienal de SP, com Sônia Salzstein-Goldberg.

1985 curador da mostra Expressionismo no Brasil: Heranças e Afinidades na 18ª Bienal de São Paulo, com Stella Teixeira de Barros

1981/1983 16ª & 17ª Bienais de São Paulo, responsável pela documentação e catalogação dessas mostras.



Contexto

19ª Bienal de São Paulo: mostra Imaginários Singulares, 1987

Época:

Queda do muro de Berlim, 9 de novembro de 1989.

Celebração do V Centenário da América, 1992

Canadá: arte indígena x etnografia

Itinerância

Winnipeg Art Gallery (Canadá) - 1993

Museo Alejandro Otero (Venezuela) - 1993

Biblioteca Luis Angel Arango (Colombia) - 1993

National Gallery of Canadá (Canadá) - 1994

The Bronx Museum of Arts (EUA) - 1995

Madrid Gallery of La Caixa (Espanha) - 1995

O que é a Cartografia?

Deleuze e Guatarri: rizoma e princípio de cartografia

Suely Rolnik: cartografia sentimental

Curador como cartógrafo

Produção de intercessores e novos referenciais

Cartographies

A exposição Cartografias se propõe como uma referência para mudar os limitantes conceitos sobre a arte e o nacionalismo latino-americanos que os museus e suas exposições costumam promover sobre o tema.

Objetivos da exposição: primeiro exercício no sentido de estudar e apresentar a América Latina, deslocando noções preexistentes e criando o debate (MESQUITA, 2014).

Reconfiguração do território a partir dos artistas

Periodização: décadas de 1980 e 1990

Interlocutores: Paulo Henkenhoff e Justo Pastor Mellado

BRASIL. Also once called Pindorama (See WOMEN). Not to be mistaken with the island Brazil, in the same latitude as the south of Ireland and consisting of an enormous ring of earth around a sea full of islands. Common mortals cannot see this island (Angelinus Dalorto, 1325, apud. Manguel and Guadalupi). Since Latin American Brazil is the country of the author of this glossary, the predominance of Brazilian examples is not intended to indicate the greater importance of this country, rather, it indicates the limitations of his horizons.

BRASILIDADE. (See CANNIBALISM).

LATIN AMERICA. A continent of moving boundaries. Some are under dispute (Malvinas versus Falklands). Argentinian Kuitca has interpreted the individual distress and abandonment, the pain and silence which originated in the Malvinas conflict. Other limits are shrinking, especially in the jungle. This results from the Yanomani territories, recently established in areas of what are still “Brazil” and “Venezuela”. The tension regarding the present territorial rights of Natives has raised the solidarity through art works by artists such as Brazilians Cildo Meirelles, Bene Fonteles and German Lothar Baumgarten. Claudia Andujar has chosen to live among the Yanomanis, to turn her photography into a weapon for their benefit. Other frontiers are expanding Northward: they

already comprise 25% of the population of Texas, as territory gained by the means of an “illegal” act (now migration instead of war, as dealt with by Chilean Alfredo Jaar and Uruguayan Luis Camnitzer, respectively) (See WAR). Frida Kahlo, with *Self-Portrait on the Border Between Mexico and the United States*, is a master geographer defining the limits and differences between two cultural universes, from history to nature, economy and ideology. This glossary is not intended as a geographic phone directory of numerous specific national characterizations such as Argentinidad, Chilenidad, Cubanidad, Guatemalanidad, Mexicanidad, Peruanidad, etc. (See ARGENTINIDAD, BRASIL, GLOSSARY and MEXICO).

América Latina

A história da América Latina é um conceito criado no “primeiro” mundo.

- lugar exótico, puro, primitivo
- continente onde impera o capitalismo selvagem
- tem urgências sociais
- predomina uma ideologia militante

LATINO-AMERICANIDAD. Just to turn into a problematic issue what seems to be a univocal question, we may recall the Brazilian critic Ronaldo Brito who speaks of the nostalgia of a pre-logical phase: “It is current for example, for Latino-Americanidad ideology to be marked by a desire to return to some pre-Greek period to recover the telluric forces which were crushed by rationalist European colonization. What can be done with such a simplicistic cultural proposal?” (from “Waltercio Caldas Jr. Aparelhos, Rio de Janeiro, 1979, p. 153).

NATIVE LATIN AMERICANS. They were born in Latin America: Lautreamont (Uruguay) (See SURREALISM), Lucio Fontana (Argentina) Oyvind Fahlstrom (Brazil), Hervé Téliémaque (Haiti), Marisol and Meyer Vaisman (Venezuela) and Saint-Clair Cemin (Brazil), Matta (Chile) and the Irish potato.

Artistas

Argentina

Guillermo Kuitca

Brasil

Carlos Fajardo

Iole de Freitas

José Leonilson

Mario Cravo Neto

Chile

Gonzalo Díaz

Juan Dávila

Colômbia

German Botero

María Fernanda Cardoso

Cuba

José Bedia

Marta María Pérez Bravo

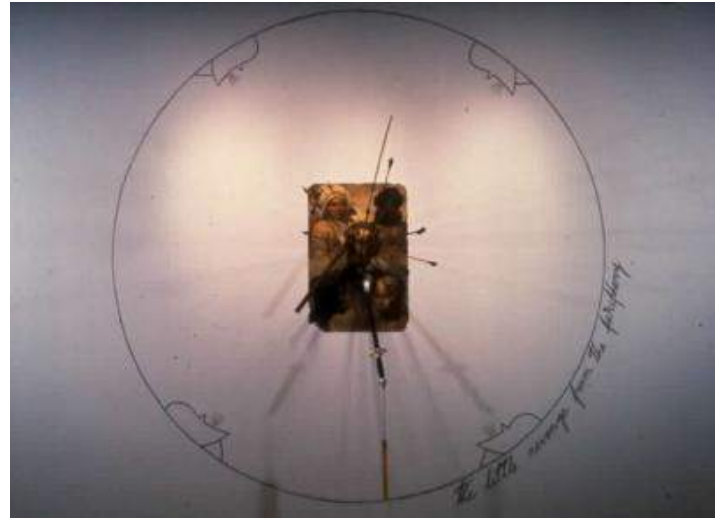
México

Julio Galán

Nahum Zenil

Venezuela

Alfred Wenemoser

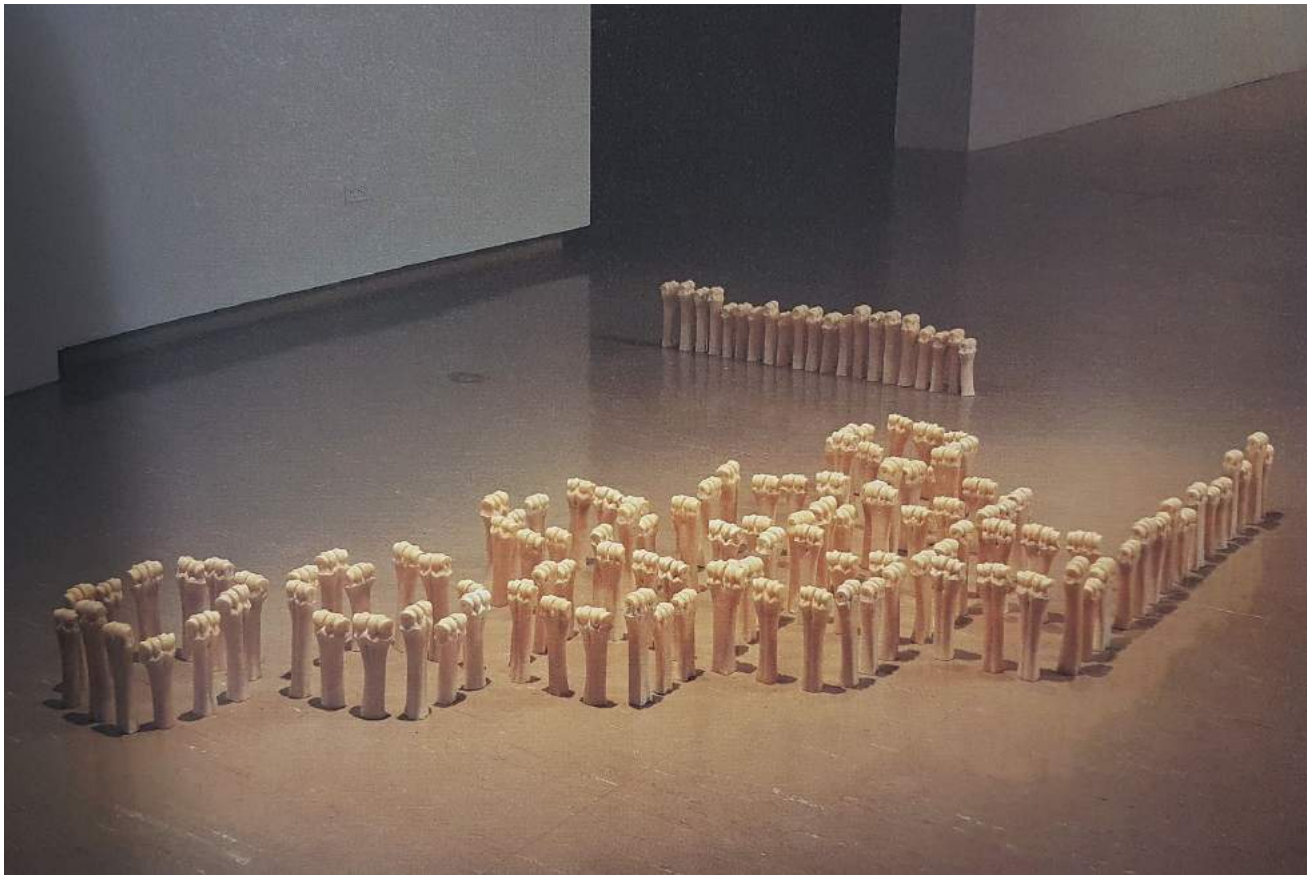


JOSÉ BEDIA

Little Revenge from Periphery (1992)

Instalação

cortesia da Galeria Frumkin/Adams, Nova Iorque



**MARÍA FERNANDA
CARDOSO**

American Marble (1992)
ossos bovinos
20 x 300 x 340 cm
coleção particular, São
Francisco



JUAN DÁVILA

Wuthering Heights (1990)

óleo sobre tela

200 x 700 cm cada painel

coleção particular, Malvern



IOLE DE FREITAS

Untitled (1993)

metal

32 x 350 x 90 cm

coleção particular, Rio de Janeiro



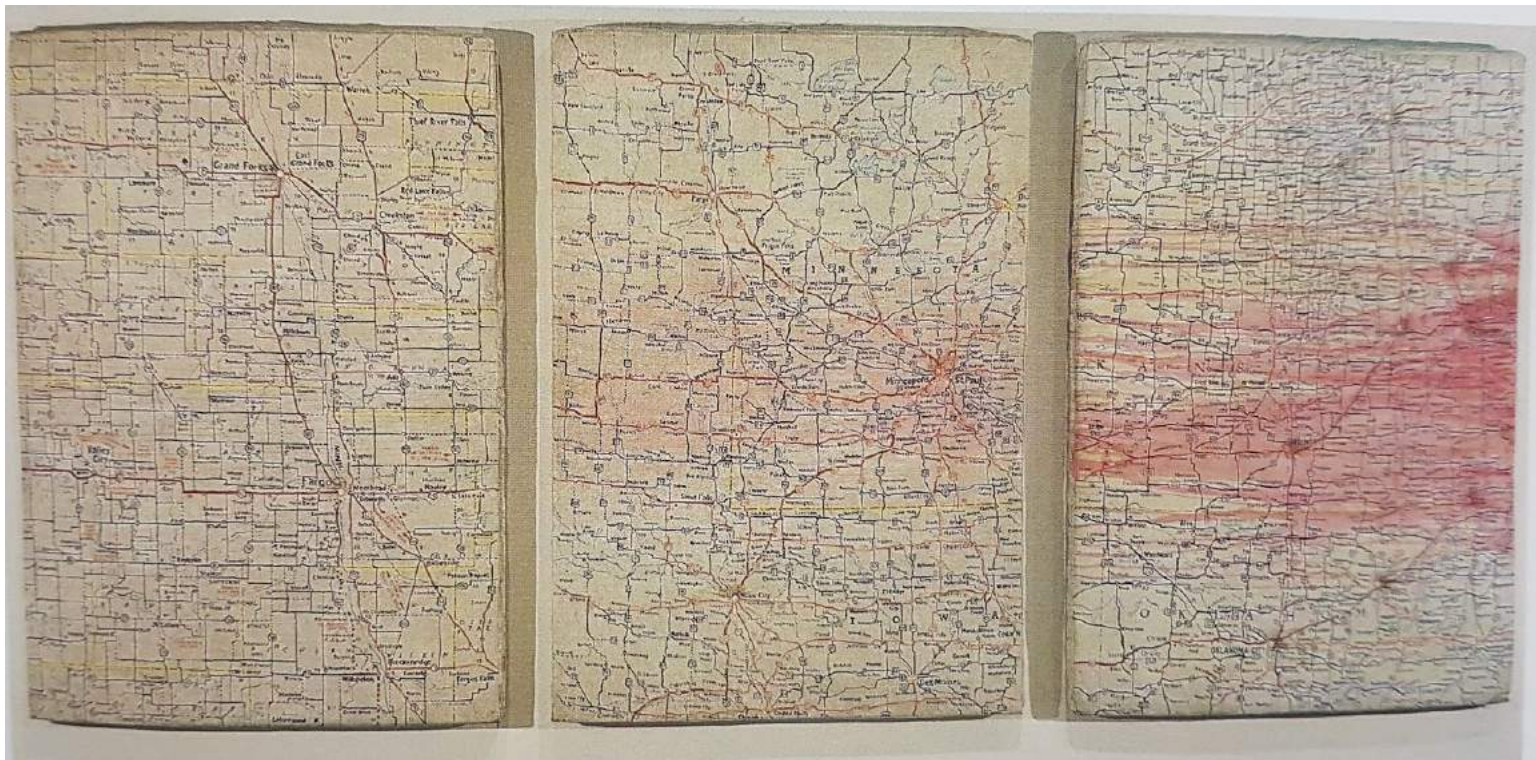
JULIO GALÁN

Niño posando como Egípcio (1984)

óleo sobre tela

170 x 135 cm

coleção particular, Garza García



GUILLERMO KUITCA

Untitled Road (1990)

midias diversas sobre colchão, tríptico

182 x 436 cm

coleção particular



JOSÉ LEONILSON
Puros y Duros (1991)
técnica mista
24 x 20 cm
coleção particular, São Paulo

JOSÉ LEONILSON
Empty Man (1991)
técnica mista
53 x 37 cm
coleção particular, São Paulo



ALFRED WENEMOSER

Caracus (1993)

técnica mista

320 x 600 x 200 cm

coleção particular



NAHUM B. ZENIL

La Lucha de Jacob y el Angel
IV (1985)

técnica mista sobre papel

49 x 64 cm

coleção particular, Cidade do
México

GHETTO. Beyond the historical ground and identity (See LATIN AMERICA), the setting of specific space as an authorized territory for the expression and self-representation of ethnic groups and minorities may end. Exhibitions could become a geopolitical strategy, resulting in prison camps for art. Patronizing appreciation then ascribes intellectual quality to the confines of an artistic ghetto with a calculated ethnic apportionment. The Brazilian artist Tunga has declared, “Geographically I am a Latin American and professionally I am an artist. Because all art belongs to mankind, the attempt to organize thinking about art in geographic or geopolitical terms is, at best, a crude approximation of what art really represents to the human spirit”. Artists like Cildo Meireles, Alfredo Jaar or Juan Dávila are engaged in revitalizing and giving voice to the ghetto.

DIFFERENCE. “Here I leave murdered distance”, says the Peruvian writer Alberto Hidalgo, “I am urged to declare that Hispanic-Americanism is repugnant to me. This is something false, utopic and mendacious (...) Besides, there is not even similitude of characters between the Hispanic American countries. (...) The abyss that can be glimpsed between an Argentinean and a Colombian is incommensurable. That all are Spanish descendants, this is the least. The conquerors have imposed the idiom but not the spirit. The predominant influence is the land, the haphazard of the tribe with which the crossing was produced. (...) The immigrant from Russia, Italy, Germany, etc. is making or has made the truthful independence. Within a few years there will be more American children of Russian or Italian descent than the children of Spanish (...)” (1926). Latin America is difference.

It is an internal difference (countries, regions, groups, individuals) and an external difference. Latin America remains for the West as a reserve of difference—exotic and at the same time “fantasmatic”. Yet, Latin America makes no promise of either staying or even being “Latin American”. A “Latin American” art of Latin America (“the essentially Latin American issues which it raises”, as proposed by Oriana Baddeley and Valerie Fraser) is either a European “fantasmatic” construction or Latin American control (See IDEOLOGICAL PATROLLING). However, Latin American art does not confirm this European notion of history, of the “realization of civilization”, which is now Latin America’s, and no longer the modern European man (for this thought I’m indebted to Gianni Vattimo). The search for a single Latin America history can lead to fixed anthropological idealizations and also to the obtuseness of exploitation, internal colonialism and class conflicts, ignoring the variety of historical times (see TIME) and cultural perspectives(See EVERYTHING).

Qual História da Arte está sendo proposta?

“Desmistificação” da América Latina

Entendimento de uma plástica latino-americana

“Cartografia” como estratégia de curadoria

Obras à “deriva” (EUA)

Bibliografia

AMOR, Monica. **Cartographies**: Exploring the limitations of a curatorial paradigm. In: **Third Text**. Londres, vol.8, n. 28-29, 1994, p. 185-190.

DELEUZE, G.; GUATARRI, F. Introdução: Rizoma. In: DELEUZE, G.; GUATARRI, F. **Mil platôs**: capitalismo e esquizofrenia. 2ª. ed. São Paulo: Ed.34, v. 1, 2011. p. 17-49.

FÓRUM PERMANENTE. **Ivo Mesquita**. In.: **Fórum Permanente**. S.d. Disponível em: <<http://www.forumpermanente.org/convidados/ivo-mesquita>>. Acesso em: 20 ago. 2017.

MANTOAN, Marcos. Uma aventura moderna na América do Sul: arte e cultura no contexto da Guerra Fria. Anais do II Simpósio Internacional Pensar e Repensar a América Latina. S.d. Disponível em: https://sites.usp.br/prolam/wp-content/uploads/sites/35/2016/12/Marcos_Mantoan_II-Simposio-Internacional-Pensar-e-Repensar-a-America-Latina.pdf. Acesso em: 25 set. 2017.

MELLADO, Justo Pastor. Notas para uma delimitação da noção de curador como produção de infraestrutura. **Revista do ppgav/eba/ufrrj**. Arte & Ensaios. n. 28, dez. 2014. pp. 166-183. Disponível em: <http://www.ppgav.eba.ufrrj.br/wp-content/uploads/2016/01/14-AE28-tem--ticas-justo.pdf>. Acesso em: 25 set. 2017.

MESQUITA, Ivo. **Cartographies**. Winnipeg: Winnipeg Art Gallery, 1993.

MESQUITA, Ivo. **Curadoria e arte latino-americana**. Palestra. São Paulo: Escola da Cidade, 2014, 2h33min. Disponível em: <<http://escoladacidade.org/bau/ivo-mesquita-curadoria-e-arte-latino-americana/>>. Acesso em: 14 set. 2017.

ROLNIK, Suely. **Cartografia sentimental**: transformações contemporâneas do desejo. Porto Alegre: Sulina; Editora da UFRGS, 2007.

Salviati Planisphere. Disponível em: <http://cartographic-images.net/Cartographic_Images/336_Salviati_Planisphere.html>. Acesso em: 29 ago. 2017.